

“Portraits by Ingres: Image of an Epoch”: Reflections, Technical Observations, Addenda, and Corrigenda

GARY TINTEROW, CHARLOTTE HALE, and ERIC BERTIN

Reflections on the Exhibition

THE EXHIBITION “Portraits by Ingres,” held in London, Washington, and New York during 1999, assembled more portraits by the master than had been seen together since the memorial exhibition held at the École des Beaux-Arts in Paris in 1867. It represented an unparalleled opportunity to compare his work on paper and on canvas from the beginning of his career to the end, and it included entire categories of portraits, such as the pencil drawings of English tourists made in Rome after 1814, that were virtually unknown in 1867 and often neglected in subsequent exhibitions in France. Two long-lost portraits, of Madame de La Rue and of Queen Caroline Murat, were exhibited with works by Ingres for the first time this century.¹ Thus Ingres’s output as a portraitist—three-quarters of his painted portraits and nearly a quarter of his portrait drawings—was displayed as never before.

Inevitably, the exhibition elicited questions of attribution, chronology, and collaboration. A variety of responses were published in reviews, and others were gathered by the exhibition’s curators—Philip Conisbee, Christopher Riopelle, and myself—during private visits and in public colloquia; it seemed appropriate to record some of those observations as soon as possible. Additional research by Charlotte Hale, a conservator in the Metropolitan’s Department of Paintings Conservation, and Eric Bertin, an independent scholar working in Paris, is published here as well, in order to complement, correct, or amplify the findings in the exhibition catalogue.

The dominant impression that emerged from the first rooms of the exhibition was created by the extraordinary variety of styles practiced by Ingres before his departure for Rome in 1806. The miniature portrait roundels (cat. nos. 13–18), executed in Toulouse in 1796 and 1797, remain marvels of observation, but

their similarity to the work of Ingres’s father was noted, and the question of collaboration was raised. It had been presumed by most scholars that Ingres *fils* was the author of those drawings signed *Ingres fils*, but there was speculation that Ingres *père* may have been the author of some of those simply signed *Ingres*. Of the early drawings, the enigmatic portrait of the Swiss artist Barbara Bansi (cat. no. 20; Figure 1) provoked the greatest controversy. Hélène Toussaint’s rejection of the attribution was once again bruited, and the identity of the sitter and the date of the drawing were continually questioned.² Could a woman observing the first parachute jump, in Paris, on October 22, 1797, wrap herself in a shawl that became fashionable only with the return of French soldiers who had participated in the campaign of Egypt in 1798–99? And why a Roman landscape? It must be admitted that the drawing is an elaborate conceit, with obscure references to disparate times and places significant to the sitter or the artist. But regardless of the specific date of the sheet, the exhibition curators remain convinced of the attribution to Ingres. Telling details—from the mastery of line and shade to the delicate, relieflike modeling and the obsessive interest in the folds of the shawl and the muslin dress—all point to the master. There are as well many formal similarities to the portrait of Madame de La Rue (see cat. no. 1A in Addenda and Corrigenda to the Catalogue) whom Barbara Bansi knew.³ And if the portrait were not by Ingres, then the artist himself would surely have denounced it when it was exhibited in Paris in 1862, especially since it was the butt of cruel comments in the press.⁴ *Barbara Bansi* and *Pierre-François Bernier* (cat. no. 1) point to Ingres’s interest in the stylizations of the so-called *Primitifs*, young students of David who worked in a style that was the painterly equivalent of the architectural order *Doric sans base*. Yet the radical stylizations of *Madame de La Rue* and *La Belle Zélie* (cat. no. 8) also prepared the ground for the extraordinary portrait of Madame Rivière (cat. no. 9). An underlying thread woven through Ingres’s early por-

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Figure 1. *Barbara Bansi*, ca. 1797. Black chalk, stumped, with white highlights, 21¼ x 15⅞ in. (55.4 x 40.5 cm), framed. Musée du Louvre, Paris, Département des Arts Graphiques (photo: Michèle Bellot)

traits can thus be detected amid the dizzying diversity of his work before 1806. Nevertheless, a great deal remains to be discovered regarding the chronology of his work in Paris and his relations with contemporaries.

By contrast, the dominant impression given by the galleries devoted to Ingres's work in Italy (1806–24) was consistency. Leaving behind the portraits of friends and family, executed in a variety of media and formats, as well as the two state portraits of Napoleon (cat. nos. 2, 10), Ingres painted portraits in Rome that exhibited a marked similarity in their clarity of conception, high finish, and amazing technical perfection. Even the size of the canvases and scale of the portraits—mostly half-length—were surprisingly similar. One point that became evident in the exhibition was the relationship between the finish of a picture and the scope of the commission. Portraits intended as gifts, such as *Jean-Baptiste Desdèban*, *Paul Lemoigne*, and the portrait of his new bride, *Madeleine Chapelle* (cat. nos. 28, 29, 36), were left as unfinished *ébauches*, whereas important commissions, such as *Marcotte*, *Tournon*, *Norvins*, and *Senonnes* (cat. nos. 26, 32, 33, 35), were brought to the Holbein-like finish for which Ingres was known. The

portrait of Granet (cat. no. 25) falls somewhere between these two extremes. While the head is carefully finished, the carrick and hand are only summarily painted. Indeed, the contrast between the painting of his costume and that of commissions like *Marcotte* and *Moltedo* (cat. no. 27) is so pronounced that it seemed pertinent to question whether Ingres had painted anything more than Granet's head. Examinations conducted by Charlotte Hale indicated the contrary. Beneath Granet's figure is an extensive pencil drawing detailing the cloak, its buttons, and even the folds and shadows, which are indicated with broad hatching. The figure drawing matches that of the landscape, and it is clear that the portrait was conceived largely as it now appears and painted by only one hand—that of Ingres. Hale publishes her conclusions below, but it is relevant to remark here that her findings could be interpreted to suggest that the portrait of Granet was executed early in Ingres's Roman sojourn rather than in 1809, as Ingres himself remembered late in life.⁵ Most important, she discovered that the sky behind Granet had been bright blue, bringing it into line with the portraits of *Madame de La Rue*, *Mademoiselle Rivière* (fig. 58 in the catalogue), *Madame Aymon*, and *Mortariou* (fig. 52), all painted in Paris before Ingres's departure for Rome. Only after the portrait of Granet was largely completed did Ingres repaint the sky with dark gray storm clouds, anticipating the romantic landscapes visible in the portraits of *Moltedo*, *Gouriev* (cat. no. 86), and *Cordier* (Musée du Louvre, Paris). These all conform to the dictum of the landscape theorist Valenciennes, who wrote in 1799 that “noon is the most convenient hour to represent the terrible spectacle of a storm or hurricane.”⁶

Once again, the extent of Ingres's activities as a landscapist was questioned. After *Hélène Toussaint's* 1985 exhibition of Ingres's portraits in the French national collections, many writers, including *Georges Vigne*, curator of the Musée Ingres in Montauban, have accepted her suggestion that all the landscapes visible in Ingres's portraits were painted by other artists. She attributes the landscapes in the male portraits cited above to Granet.⁷ *Vigne* and others have since found watercolors by Granet at the Musée Ingres and at the Musée Granet that resemble Ingres's landscapes.⁸ In his review of the exhibition, *Jon Whiteley* suggests that Ingres and Granet may have sketched outdoors together, since the point of view in Ingres's painted landscapes is generally slightly different from that in Granet's sketches.⁹ This is possible, but unlikely, since no corresponding sketches by Ingres have been found at the Musée Ingres, whereas sketches by Granet remain among Ingres's papers. Hale's examinations of the paintings on view in New York prove to our satis-

faction that the landscapes and figures were painted by the same hand. It would appear that Ingres did borrow sketches for some of his landscape motifs from Granet, but that he always painted the final landscapes himself. Comparison with works by Granet in the Metropolitan's collection suggests that Granet's landscape style was more delicate and nuanced than was Ingres's. In particular, the view of Rome visible in Ingres's portrait of Granet is closer in conception to Poussin's manner of blocking in distant buildings than to Granet's carefully articulated painting style.

Ingres must have used a similar method in constructing the portrait drawings set in landscapes. The motifs for these landscapes may be found in albums owned by Ingres now at the Musée Ingres. These albums have recently been assigned to other artists, such as François Mazois (by Hélène Toussaint) or the anonymous Master of the Little Dots (by Georges Vigne).¹⁰ Regardless of who made the albums, close examination of the drawings in the exhibition indicated that Ingres drew the backgrounds himself: they are completely integrated into the drawing process, with lines for the figures both below and above the lines for the landscapes. The quality of the drawing of the backgrounds varies considerably, and, as with the painted portraits, this may reflect the scope of the commission. In some instances Ingres used rulers, and in others the landscapes were drawn freehand. An interesting case in point is the view of the Tiber in the background of the portrait of Charles-François Mallet (cat. no. 42). At the Musée Ingres there is a sheet that shows the outline of the figure and a sketch for the landscape. That sketch could well be by Mallet, as Vigne and others have suggested; Mallet was an engineer. But it then seems likely that Ingres would have copied Mallet's sketch in making the portrait drawing's landscape, which was made with a straightedge. If Ingres intended to pass the sheet to Mallet for completion, he would not have needed Mallet's preliminary sketch, nor would he have retained the sketch among his own papers. At the Ingres symposium at the Metropolitan Museum, held in October 1999, David Hockney presented his hypothesis that after Ingres moved to Rome he used a camera lucida as an optical aid in making many of his portrait drawings. His theory, which has merit, has not yet been widely embraced, but it is certain that the Master of the Little Dots made little dots in his album of landscape sketches because he was using a camera lucida. Whether that master and Ingres are one and the same remains to be conclusively demonstrated, but it is not impossible.¹¹

The works in the exhibition showed that after he quit Rome in 1820, Ingres's ambitions soared. The portraits he executed in Florence of Monsieur and Madame Leblanc (cat. nos. 88, 89) are larger than any

previous portraits, save the two portraits of Bonaparte, and as the only pair of painted portraits in his oeuvre, they are necessarily elaborate in conception. Eschewing the meticulous finish and miniature-like scale of the portrait of Queen Caroline Murat (cat. no. 34), one of the last portraits completed in Rome, Ingres made the portraits of the Leblancs grand and noble, while introducing an almost musical effect of call and response from one portrait to the other: his chain mirroring hers, his rug answering her shawl, and so forth. For perhaps the first time, Ingres prepared highly finished full-size drawings of portions of the portraits, which he then transferred to the canvas through tracing or squaring. Examination of the portraits executed in Rome shows that although Ingres worked out his compositions on paper, he allowed himself a certain amount of improvisation on the canvas. The heads were often freely drawn on the dense, smooth ground with either chalk or pencil, and the costumes were sketched in with bold, freely stroked paint.

In Florence Ingres seems to have altered his method to rely on more carefully executed advance preparation. This would serve him in good stead. After he returned to Paris in 1824, Ingres opened his atelier to students and began to rely on their assistance in making his important works. The portrait of Louis-François Bertin (cat. no. 99) bears the traces of a grid that was used (probably by an assistant) to transfer the image from a drawing onto the canvas. Later, Ingres relied on tracings of his finished portraits in order to make copies, work that was generally entrusted to his collaborators. Infrared reflectography reveals that the portrait of the duc d'Orléans now in Versailles (cat. no. 122) has beneath the painted surface a drawing of the duke's head that was traced from the prime version of the portrait (cat. no. 121). In a similar fashion, Ingres's collaborator Henri Lehmann used a tracing of the allegorical portrait of the composer Luigi Cherubini (Musée du Louvre, Paris) to make a variant of the portrait that was given to Cherubini (cat. no. 119).¹² And examinations at the Metropolitan confirm that the late self-portraits in Florence and Antwerp (cat. nos. 148, 149) were created, almost certainly by assistants, from a tracing of the autograph self-portrait now at the Fogg Art Museum, Cambridge.

In contrast, the extraordinary late portraits of women in the exhibition bear all the evidence of having been labors of love. While assistants were no doubt called upon for architectural elements and furnishings, the figures and, above all, the sumptuous costumes of the vicomtesse d'Haussonville, the baronne de Rothschild, Madame Moitessier, and the princesse de Broglie (cat. nos. 125, 132, 133, 134, 145) were finished by Ingres. A matter of great speculation—the evolution of the color



Figure 2. *Baronne James de Rothschild, née Betty von Rothschild*, 1848. Oil on canvas, 55 $\frac{7}{8}$ x 39 $\frac{3}{4}$ (141.9 x 101 cm). Private collection (photo: courtesy of collector)

of the baronne de Rothschild’s spectacular pink ball gown—can now be addressed with greater precision (Figure 2). Surface examination of the painting while it was on view in London indicated that the blue highlights visible in the silk lace (*blondes de couleur*) and throughout the satin were applied on top of the pink paint. Thus they were included to animate the vibrancy of the silk and to set off the contrasting bands of lace and gauze. However, Eric Bertin has recently discovered a tantalizing letter in which Ingres asks the baroness to send him her “beautiful blue dress” so that he can finish the accessories in the portrait. The letter is dated Monday, July 6. July 6 fell on a Monday in 1846. This would seem to confirm the hypothesis tentatively expressed in our catalogue: that Ingres conceived the portrait with the baronne wearing a blue dress, the dress visible in the early preparatory drawings (figs. 249–51), but that he transformed it in spring 1847 to include the pink dress visible in the later drawings (figs. 253–56) and in the final portrait. Two other pieces of evidence corroborate this chronology: the anonymous report in a Paris fashion magazine of March 1847 of the baronne

de Rothschild wearing a rose dress quite similar to the one in the painting;¹³ and a letter of June 1847 in which Ingres states that he has “barely finished Mme de Rothschild, begun again better.”¹⁴ The recently discovered letter also underscores that Ingres needed to have the stuff before him in order to paint and that he was unlikely to freely invent a new dress to suit a fancy, as a critic named Louis Geofroy asserted in his day.¹⁵

However, the same critic wrote in an extensive article that the “portrait of Mme de Rothschild is as good as that of M. Bertin.” There he is correct. The exhibition showed that with the majority of his portraits, Ingres performed at the height of his powers. “That says it all,” wrote Geofroy. “Same bold stroke, same amplitude, same power.” “Portraits by Ingres: Image of an Epoch” clearly demonstrated that Ingres’s portraits rival those of any painter in the history of Western painting.

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NOTES

1. The portrait of Madame de La Rue was included in the exhibition in Paris in 1867; the portrait of Queen Caroline Murat has never before been included in an exhibition devoted to works by Ingres. The loan of *Madame de La Rue* was granted for the exhibition in New York after the catalogue had gone to press. Given the importance of this rediscovered early masterpiece, we asked Philip Conisbee to write a catalogue entry, included in the Addenda and Corrigenda to the Catalogue, cat. no. 1A, pp. 208–9.
2. See Jon Whiteley, “Ingres,” *Burlington Magazine* (May 1999), pp. 304–6, and James Fenton, “The Zincsmith of Genius,” *New York Review of Books* (May 20, 1999), pp. 21–28. In his attentive and intelligent review of the exhibition as it appeared in London, Jon Whiteley took the exhibition organizers to task for minimizing Hélène Toussaint’s views on Ingres, which he variously characterized as “free-thinking,” “constructive,” “extreme,” and “radical.” We curators do not disagree with Whiteley’s characterizations, and note that in his review he defeated each of Toussaint’s most important (and unconvincing) hypotheses.
3. Barbara Bansi remembered Madame de La Rue as “[une] dame riche et protectrice des arts [qui] a contribué à faire avancer dans leurs études deux artistes pauvres en 1800 et devenus riches et célèbres. L’un est M. Ingres de Paris et l’autre Bartolini de Florence,” Zurich 1958b, p. 81 (full citations for this and other abbreviated references throughout the three parts of this article are given in *Portraits by Ingres: Image of an Epoch*, pp. 557–85); cited by Philip Conisbee in his entry for the portrait of Madame de La Rue, cat. no. 1A in Addenda and Corrigenda.
4. See Goncourt 1956–58 and Silvestre 1862. Further support for the attribution to Ingres may be found in the fact that Ingres listed a portrait of Barbara Bansi in the manuscript catalogue of his own work begun in 1847. A date prior to Bansi’s departure from

- Paris for Rome in 1801 is supported by the watermark, which, as Jon Whiteley noticed, is dated 1791.
5. There are two unpublished letters from Ingres to Honoré Gilbert, director of the Musée Granet in Aix, that date from 1850. In them Ingres refers to the portrait of Granet “that I painted of him in Rome about 1809” (“que j’ai peint d’après lui a [*sic*] Rome vers 1809”). He asked Gilbert to have someone make a tracing of the figure for him on oiled tracing paper, probably the drawing now at the Musée Ingres, Montauban (fig. 111, in *Portraits by Ingres*). In an interesting postscript, he indicates that he would prefer a tracing made with a Diagraphé (a mechanical copying tool) to a drawing on tracing paper. I thank Sylvie Menant, conservateur adjoint at the Musée Granet, for communicating those letters to me.
 6. Pierre Henri Valenciennes, *Eléments de perspective pratique à l’usage des artistes, suivis de réflexions et conseils à un élève sur la peinture et particulièrement sur le genre de paysage* (Paris, 1799), p. 435.
 7. Eric Bertin has found that the earliest reference to Granet’s possible collaboration on the landscape in the portrait of Cordier (Musée du Louvre, Paris) was made in 1874. See Bertin, under cat. no. 25, below.
 8. See Georges Vigne’s helpful discussion of the question in the essay he contributed to *Portraits by Ingres*, p. 527.
 9. See Whiteley, “Ingres.”
 10. Vigne, in *Portraits by Ingres*, p. 527.
 11. For discussions of Hockney’s hypothesis, see Lawrence Wechsler, “The Looking Glass,” *New Yorker* (January 31, 2000), pp. 65–75.
 12. Comparison of this variant with other works in the exhibition confirmed the hypothesis put forward in the exhibition catalogue (p. 380) that the Cincinnati painting was probably painted by Henri Lehmann and certainly not painted by Ingres. This was the “secret” work Ingres entrusted to Lehmann, not, as Toussaint and Vigne assert, the painting of the allegorical portrait now in the Louvre. Although Ingres no doubt relied on assistance in creating the Louvre painting—for the architectural setting and for the lyre—it appears to my eyes that the two figures were largely painted by the master himself. Although Toussaint and Vigne (p. 534) state that the conspicuous cracks in the Louvre painting were caused by Lehmann’s use of bitumen, there is in fact no evidence of the presence of bitumen, in this or any other work by Ingres or Lehmann. The cracks were caused by Ingres’s repainting of the head of the muse (well documented in the preparatory drawings, which show the change in the model) before the underlying layer had dried. For a helpful chronology of the complicated genesis of this painting, see Bertin, under cat. no. 119, below.
 13. See *Portraits by Ingres*, p. 418.
 14. *Ibid.*, p. 417.
 15. *Ibid.*, pp. 419–20.

Technical Observations

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At the close of the exhibition in New York, thanks to the generosity of many lenders, we were able to study a number of paintings using infrared reflectography and X-radiography in addition to making surface examinations to investigate a number of issues related to Ingres's working method. Of particular interest were the artist's use of preparatory drawings and their transfer to canvas, the question of his collaboration with other artists in the landscape backgrounds of several of the Italian portraits, and the involvement of his students in the later work. Our study also afforded the opportunity to examine more general aspects of Ingres's painting technique, on which little has been published.¹

Ingres usually prepared his paintings with lead white grounds over which he would sketch in his composition in a dry medium such as pencil or black chalk. This method has enabled underdrawings and, in certain cases, painted sketches and underlayers to be seen using infrared reflectography (IRR), an analytical technique that allows us to penetrate the picture surface. X-radiography is a complementary method of analysis that produces an image of the entire structure of a painting, mapping the presence of denser materials, such as lead white paint. When lead white is used as a ground, as it is in Ingres's paintings, it affords an excellent image of the canvas, but only a low contrast image of the paint layers that overlie it. In many cases, however, pentimenti can be detected.

Madame de La Rue, 1803–4 (cat. no. 1A in Addenda and Corrigenda), was the earliest painting examined and the only one on a wood panel rather than a canvas support. Using IRR it was found to have extensive underdrawing in the figure and draperies. Loose, vigorous lines indicate the contours and folds of the veil and show that it was originally drawn in a more symmetrical arrangement, draped from head to shoulder on the right as it is on the left. Different placement of the shawl and the right arm shows the artist freely working out the composition directly on the support, in a manner that was not observed in any of the other paintings examined (Figures 3, 4). Generally, Ingres prepared for his paintings with a series of drawings that might include rough compositional sketches, drawings squared for transfer, and to-scale details that would be traced onto the canvas; the underdrawings that have

been revealed tend to be abbreviated forms of the more fully worked drawings. In this case, it seems likely that the scale of the painting and the solid support encouraged the treatment of the grounded support more in the manner of a preparatory drawing on paper. The underdrawing of the face is much fainter than that of the dress, and thus similar to what has been observed using IRR in the faces of the other portraits examined. It is likely that Ingres kept such underdrawing to a minimum or that he partially erased it so that it would not show through the thin, light flesh-colored paint.

During painting of *Madame de La Rue*, a curl on the forehead was painted out. This kind of clarification and simplification of contour in the hair or clothing is characteristic of Ingres's method. Such minor pentimenti were seen in all the paintings examined, as well as in the majority of those studied at the time of the Ingres portrait exhibition at the Louvre in 1985.² The signature open curls of *La Belle Zélie* (cat. no. 8) were redefined during painting by reinstating the negative spaces with more flesh-colored paint, and *Madame Philibert Rivière* (cat. no. 9) at one time sported open curls on her forehead as well.

La Belle Zélie (cat. no. 8; Figure 5) is a tour de force of Ingres's early career, painted in a very direct manner with only the minor revisions noted above made during painting. The canvas was prepared by the artist with a dense lead white ground that gives great luminosity to the painting, which is generally rather thinly executed. The original appearance of the painting would have been even more brilliant; unframed, the areas of the sky and shawl that have been protected by the oval frame are revealed to be much more intense in color than in the body of the painting, where these areas have to some extent faded. Minimal underdrawing could be seen with IRR. Faint lines show that the artist initially placed the mouth slightly below its present position; the line indicating the bottom of the upper lip shows as slightly dark through the teeth. A different earring was drawn (apparently with paint rather than with a dry medium) just above and to the right of the painted earring on the right.

Scholarly opinion has been divided on whether the cityscape background of Ingres's portrait of his friend the painter François-Marius Granet (cat. no. 25; Figure 6) was painted by Granet himself. Granet's possible involvement in the landscape backgrounds of Ingres's portraits of Moltedo (cat. no. 27), Cordier (Musée du

The notes for this article begin on page 207.



Figure 3. *Madame de La Rue*, between September 24, 1803, and September 23, 1804. Oil on panel, 11 $\frac{1}{4}$ x 9 in. (29 x 22.8 cm). Collection Yves Saint Laurent and Pierre Bergé



Figure 4. *Madame de La Rue*. Infrared reflectogram computer assembly, detail (all IRR computer assemblies were made by the Sherman Fairchild Paintings Conservation Center)



Figure 5. *Madame Aymon, known as La Belle Zélie*, 1806. Oil on canvas, 23 $\frac{1}{4}$ x 19 $\frac{1}{4}$ in. (59 x 49 cm). Musée des Beaux-Arts, Rouen (photo: Musée des Beaux-Arts, Rouen)

Louvre, Paris), and Gouriev (cat. no. 86) has also been suggested.³ Examination of the portrait of Granet demonstrated that there was no clear technical evidence of a second hand in the execution of the painting. The composition was conceived as a whole, and elements of the figure and the cityscape were lightly sketched in. The same character and weight of line are seen in the figure and in the cityscape to the right (Figure 7), where the buildings are delineated and the shadowed section of the parapet to the right of the hand is indicated with broadly spaced hatching.⁴ Over the white ground, a salmon-colored local imprimatura was laid in around the figure. There is a smooth transition from the figure (which was painted first) to the background, and the handling of paint appears consistent throughout. The background in this picture differs from the more densely worked backgrounds of the other paintings examined in this study, the portraits of Moltedo, Queen Caroline Murat (cat. no. 34) and Gouriev. Here, the fluidity of medium and the openness of execution, with gaps at the junctures of forms revealing a warm pinkish underlayer, do indeed recall Granet's Roman oil sketches.⁵ This may be interpreted either as a seamless collaboration between two artists or, more likely, as the incorporation of Granet's methods by Ingres, as has been proposed.⁶ It must also be emphasized that a cityscape as opposed to a

principally landscape background would place different demands on the painter.

A major change, not previously noted, was made in the painting of the sky in the portrait of Granet. As seen through small losses, the sky was originally a bright azure blue. The lightness of this area in the X-radiograph (Figure 8) is the result of the presence of lead white in the paint mixture. The gray storm clouds were added later, completely changing the mood of the painting and rendering the sky similar to that in the portrait of Moltedo. Additionally, there were characteristic refinements made in the contour of the figure during the painting process. Ingres originally painted the back of the hood a little higher, so that it met the collar, and subsequently lowered it. Furthermore, the collar originally extended farther to the right of the face and was then made smaller, while on the left side of the face the collar appears to have been extended slightly beyond its original contour.

The landscape background of *Joseph-Antoine Moltedo* (cat. no. 27), like that of *Granet*, is prepared with a local imprimatura, though here it is dark brown over a buff-colored ground. This brown layer was laid in before the coat was painted. The coat and landscape appear to have been painted simultaneously: on the left, the tip of the collar is superimposed over the trees, but the negative space below the collar (the purple of the hill) is reinforced over the edge of the collar. The trees are schematically painted: one or two fluid brushstrokes are used to describe a trunk or a branch, as in the landscape background of the portrait of Gouriev. On the left, the collar of the coat was originally higher, as seen using IRR (Figure 9). This can also be seen with the unaided eye, as the overlying paint has become more transparent with the passage of time. To the right of the figure, the

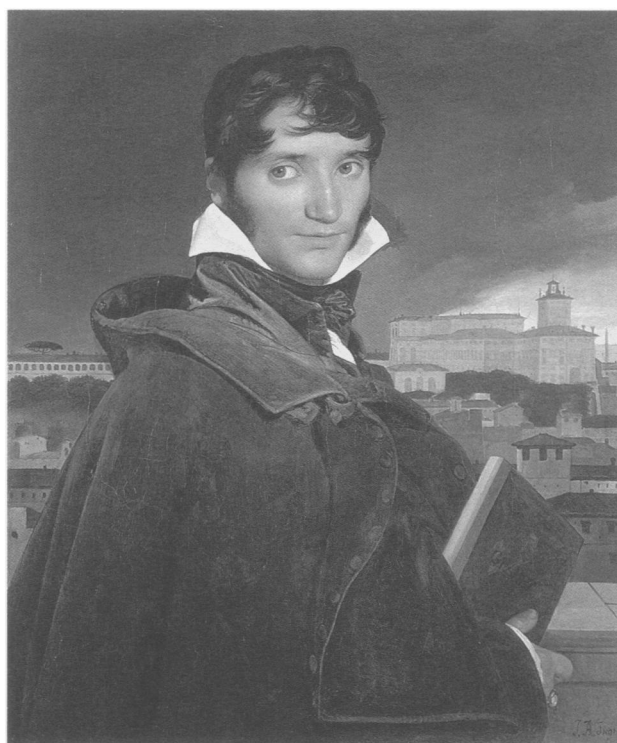


Figure 6. *François-Marius Granet*, 1809. Oil on canvas, 29 $\frac{3}{8}$ x 24 $\frac{7}{8}$ in. (74.5 x 63.2 cm). Musée Granet, Aix-en-Provence (photo: Musée Granet)

top of the bicorne hat is painted over the sky and the building to the right of the Colosseum, visible in Granet's sketch of the same subject.⁷ Although it would seem that a hat of some sort was indeed planned here from the beginning, Ingres would often add or modify such props during the painting process, in order to punctuate the composition. There seems to be no question that portrait and landscape are both by the same hand.

Figure 7. *François-Marius Granet*. IRR computer assembly, detail showing underdrawing beneath the buildings of the cityscape

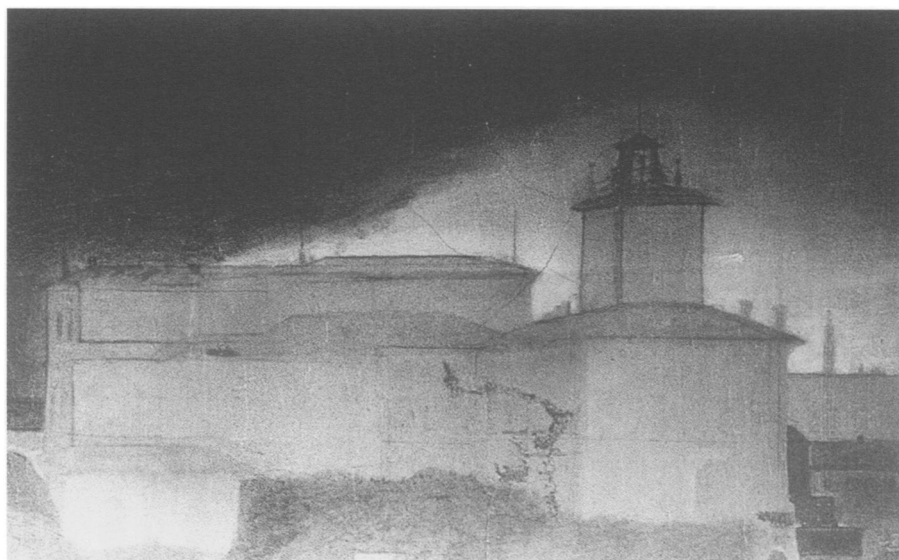




Figure 8. *François-Marius Granet*. X-radiograph mosaic

No fine underdrawing is visible in the face, body, or landscape using IRR; the paint layers may be too thick to penetrate. In the coat, we see a brief but vigorous brush drawing outlining the contour and indicating the folds, buttons, buttonholes, and notches of the lapel. An underpainted line above the one seen for the edge of the lapel shows Ingres searching for its proper placement, and one of the buttons is indicated slightly higher than it was subsequently painted.

Queen Caroline Murat (cat. no. 34; Figure 10) is an unusual painting in Ingres's oeuvre, showing in diminutive scale a full-length figure with both a detailed interior and a view to the landscape beyond. This complicated composition, Ingres's evident difficulties in painting it, and the importance of the commission probably account for the numerous pencil studies and underdrawing on the canvas, more painstaking than has been observed in his other portrait paintings (Figure 11).⁸ As seen with IRR, the view of the Bay of Naples is situated on the canvas with a ruled horizontal line that divides the water from the land and a pair of vertical lines that bisect the bottom pane of the window at left. Drawn lines that indicate the contour of the mountains and the billowing smoke from the volcano are similar to those in the annotated preparatory sketch (fig. 122). The interior and furnishings are underdrawn in some detail and with some adjustments. The tabletop, for example, was drawn in twice, both times slightly below its present position. At the Musée Ingres, Montauban, there are a num-

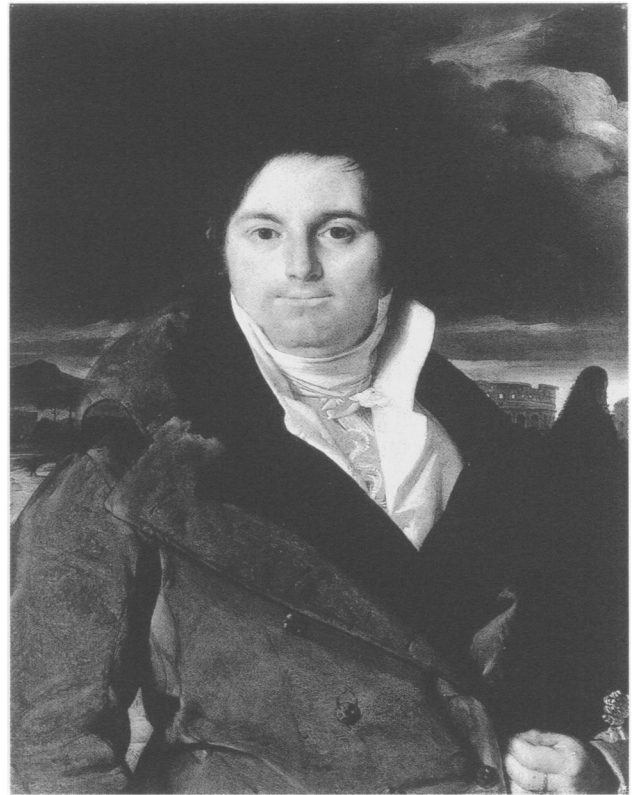


Figure 9. *Joseph-Antoine Mollo*, ca. 1810. Oil on canvas, 29 $\frac{3}{8}$ x 22 $\frac{1}{8}$ in. (75.2 x 58.1 cm). The Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929 (29.100.23). Infrared photograph showing a brush drawing under the coat and a pentimento which indicates that the left coat collar was originally placed higher

ber of studies for the painting, including a sheet with three views of the chair; the one used for the painting is squared.⁹ On the same sheet is a study of the inclined stool and the tablecloth. There is a further study of the stool and tablecloth, closer to their appearance in the painting, that also has notations and cross hairs for registration.¹⁰ And there is a series of orthogonal lines on the carpet, apparently drawn over the buff-colored paint, to facilitate the painting of the pattern.

In the figure there are fine hatched lines in the right cheek, the nostril on that side is indicated, and the shadow below the nose is hatched. Both the X-radiograph and the infrared reflectogram show that Ingres adjusted the figure during the painting process. It can be seen in the X-radiograph that the head was turned sharply to the left, giving a three-quarter view of the face (Figure 12). This view is similar to that seen in a drawing in Montauban of *Caroline Murat seated*.¹¹ The hat was taller and more upright, and the figure was slightly narrower in form, with less of the train showing at the back. The negative shape of the ruff, as seen in the X-radiograph, may belong to the earlier face, or even to another position of the head, like that of the drawing (fig. 120 in the catalogue).



Figure 10. *Queen Caroline Murat*, 1814. Oil on canvas, 36¼ x 23⅜ in. (92 x 60 cm). Private collection



Figure 11. *Queen Caroline Murat*. IRR computer assembly showing an elaborate underdrawing that includes orthogonals in the floor area and contours of the furniture, the folds in the draperies, and the mountains in the background. In the lower right, inverted, is a brush drawing of a man's head from an abandoned composition

Figure 12. *Queen Caroline Murat*. X-radiograph mosaic detail, showing an earlier position for the head, turned sharply to the left

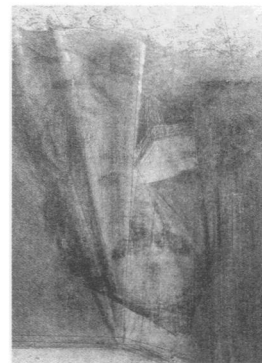
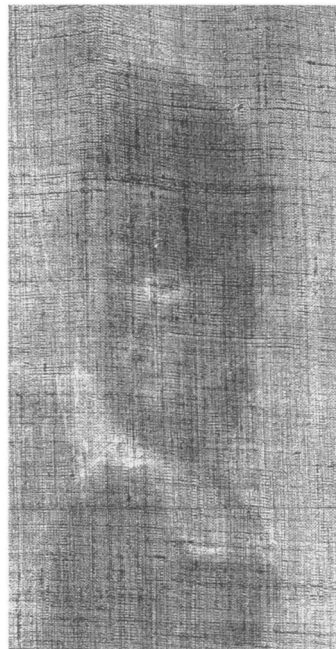


Figure 13. *Queen Caroline Murat*. IRR computer assembly, detail from the lower right corner, inverted, showing the brush drawing of a man's head

A faint negative shape to the left of the present hat may be part of the same version. If this is so, Ingres was not exaggerating when he bemoaned having to repaint the head and hat three times.¹²

Unexpectedly, examination with IRR revealed the face of a man with a mustache, muttonchop whiskers, and full, curly hair, seen inverted around the lower part of the green tablecloth (Figure 13). Two small



Figure 14. *Madame de Senonnes, née Marie-Geneviève-Marguerite Marcoz, later Vicomtesse de Senonnes, 1814*. Oil on canvas, 41¾ x 33⅜ in. (106 x 84 cm). Musée des Beaux-Arts, Nantes (photo: Photograph A.G. Ville de Nantes)



Figure 15. *Count Nikolai Dmitrievich Gouriev, 1821*. Oil on canvas, 42⅛ x 33⅞ in. (107 x 86 cm). State Hermitage Museum, Saint Petersburg (photo: State Hermitage Museum)

studies of Joachim Murat in Montauban show similar features.¹³ The scale of the man's portrait is much larger than that of the portrait of the queen. Some fine linear drawing is seen in the man's collar, but otherwise this is a brush drawing that appears to have been abandoned and rubbed down before the canvas was reused.

Madame de Senonnes (cat. no. 35; Figure 14) was one of two portraits in the present study in which lines of a transfer grid over the white ground were revealed using IRR. In the lower part of the painting sections of the lines that are visible indicate a square grid with lines at intervals of 17 centimeters. In Montauban there are eight sketches related to this painting, although there appears to be no squared drawing extant.¹⁴ While numerous studies squared for transfer occur in Ingres's oeuvre, for portraits and other genres alike, the only other published example of squaring seen under a painted surface is in the portrait of Louis-François Bertin (cat. no. 99).¹⁵ The fact that the grid in *Madame de Senonnes* is only partially visible is probably due to the artist's having erased it so that it would not show through the overlying paint layers. Ingres laid in elements of his composition using both drawn lines and a painted sketch. The oval of the face, the features, and necklace are indicated with delicate drawn lines. There is some vigorous underdrawing in

and around the tassel at the sitter's midsection. A bold brush drawing delineating contours and folds in the draperies can be seen with the naked eye through the more transparent passages of paint and shows up clearly in infrared because it contains carbon black.

Close examination of the painted surface showed that the striking mustard color of the silk furnishings and their khaki shadows were achieved by underpainting the entire area with a vivid green before the application of yellow. This is a very effective use of a well-established technique of local underpainting, a technique that Ingres used frequently. Another feature observed in many of Ingres's paintings is the inscribing of selective details into wet paint using a pointed implement, such as the reverse end of a brush. Sections of the design in the shawl and the lace of the right cuff are added in this manner.

Count Nikolai Dmitrievich Gouriev (cat. no. 86; Figure 15) was one of two portraits examined in the present study that has a brick-red-colored imprimatura applied over the white ground. The dark imprimatura imparts a heaviness to the painting that is quite different from the impression given by those pictures that are painted thinly over a light ground, which serves to enhance their luminosity. Because of the colored priming, it may be that Ingres sketched in his composition with white chalk



Figure 16. *Madame Jacques-Louis Leblanc, née Françoise Poncelle*, 1823. Oil on canvas, 47 x 36½ in. (199.4 x 92.7 cm). The Metropolitan Museum of Art, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918 (19.77.2)



Figure 17. *Jacques-Louis Leblanc*, 1823. Oil on canvas, 47¾ x 37¾ in. (121 x 95.6 cm). The Metropolitan Museum of Art, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918 (19.77.1)



Figure 18. *Madame Jacques-Louis Leblanc, née Françoise Poncelle*. IRR computer assembly, detail. The arrow points to the earlier idea for the armrest seen in Figure 19



Figure 19. *Studies for Madame Leblanc*, 1823. Charcoal on paper, 13¾ x 9 in. (34 x 21.9 cm). Musée Ingres, Montauban, 867.299 (photo: Roumagnac Photographe)

(which is invisible to IRR) rather than with the dark lines seen in most of the paintings with light grounds.¹⁶ The only underdrawn lines visible using IRR indicate folds of the cloak over the parapet and traces of the contour of the far hills. Visible from the surface are lines of a painted sketch indicating folds of the cloak lining (similar to those seen in *Madame de Senonnes*). These folds are not always followed in the subsequent paint layers. The bright accent of the red cloak lining was augmented during the painting process; all but the most brilliant swath of red, which was painted directly over the ground, are painted over the already present coat, parapet at left, and landscape at right.

The landscape has the appearance of being painted quickly and boldly *alla prima*. The tree trunks and branches are painted with single strokes. Toussaint and Vigne believe that the landscape was painted by Granet.¹⁷ In the catalogue entry Philip Conisbee concludes that there is no visual evidence for the involvement of another hand in the painting, and this examination corroborates his statement. That the folds of the cloak to the right of the figure are painted over the landscape indicates that the landscape was certainly not added after the rest of the painting was completed, but was part of the painting process.

The magnificent portrait pair of *Madame Jacques-Louis Leblanc* and *Jacques-Louis Leblanc* (cat. nos. 88, 89; Figures 16, 17) were also painted in Florence. Like the portrait of Gouriev, that of Monsieur Leblanc has a brown-red imprimatura; the portrait of his wife has the same imprimatura only under the olive-brown background. For the figure of Madame Leblanc Ingres used the luminosity of the white ground, in contrast to the more solid appearance of Monsieur Leblanc, imparted by the imprimatura. The off-white ground of the portrait of Monsieur Leblanc contains granular inclusions that create a sandy texture and scatter the light, whereas the surface of *Madame Leblanc* has a very smooth finish. Both portraits have had their formats slightly adjusted. In the case of *Madame Leblanc*, the sides were minimally trimmed and there is a fill of about 2.5 centimeters at the top. In *Monsieur Leblanc* these changes appear to be by the artist rather than by a later hand, which may explain the genesis of the portraits.¹⁸ *Monsieur Leblanc* has canvas additions on the left and top, and on the right side tack holes through the paint and a vertical crease show that it was folded around the stretcher at some point close to the time of execution, after the top addition was in place.¹⁹ These changes reflect the dimensions and composition of *Madame Leblanc*. It seems plausible that *Monsieur Leblanc* was painted first and that suitable frames for a pair of slightly larger dimensions were then found. After painting *Madame Leblanc* in the slightly larger format, Ingres then returned to *Monsieur Leblanc*. The addition on the left side and the



Figure 20. *Princesse Albert de Broglie, née Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn*, 1853. Oil on canvas, 47 $\frac{3}{4}$ x 35 $\frac{3}{4}$ in. (121.3 x 90.8 cm). The Metropolitan Museum of Art, Robert Lehman Collection, 1975 (1975.1.186)

folding around of the canvas on the right gave the portrait a greater degree of asymmetry, more closely matching the image of Madame Leblanc.

There are some fifteen preparatory studies for the portrait of Madame Leblanc, and elements of Ingres's earlier ideas can be seen using IRR (Figures 18, 19). The armrest as originally underdrawn was more slender, terminating in a delicate scroll, much as seen in a study for the painting in Montauban. A more generous scroll was then indicated with a curving stroke farther to the right of the position in which it was finally painted. The right arm was originally painted at a steeper incline. The studies show Ingres trying out a number of different positions for both arms. Some underdrawing can be seen in the face: in the left eye, where the top lid is drawn slightly below its present position, and just to the left of this eye, where we see an underdrawn curl of hair that was not painted in. There are characteristic adjustments of contour: sections of the left shoulder and the right contour of the neck have been filled out. In addition, the tabletop was originally indicated as slightly fuller at the top, as though seen from a higher angle.

In *Monsieur Leblanc*, a detailed linear underdrawing is seen under the Turkish carpet, laying out the position of both the folds and the pattern, some of which is fol-

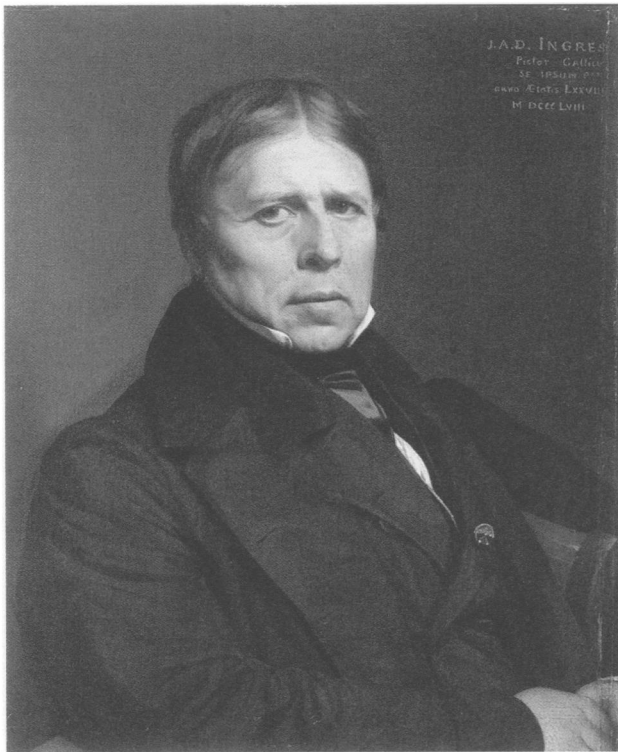


Figure 21. *Self-Portrait at Seventy-Eight*, 1858. Oil on canvas, 24 $\frac{3}{8}$ x 20 $\frac{1}{8}$ in. (62 x 51 cm). Galleria degli Uffizi, Florence (photo: Galleria degli Uffizi)

lowed in paint and some not. IRR also shows that originally more of the striped vest was showing; this was later painted over with the ruffle of the white shirt, which provides a distinctive contour against the black coat.

For Ingres's late, great female portraits of the vicomtesse d'Haussonville, the baronne James de Rothschild, Madame Moitessier, and the princesse de Broglie (cat. nos. 125, 132, 133, 134, 145), we are fortunate to have many studies that chart their evolution. There are two squared drawings for *Princesse Albert de Broglie* (cat. no. 145; Figure 20). One is a nude figure study and the other focuses on the dress (figs. 277, 278); the squared lines are placed the same way in both. Using IRR, traces of equivalent squared lines can be seen on the painting in the chest and in the left shoulder. There is also a full-scale charcoal drawing of the arms on tracing paper (cat. no. 146) that must have been used for transfer of this key feature onto the grounded canvas. Lines seen in IRR seem to echo this drawing. Both the thumb and the little finger are a little narrower in the final, painted version. No underdrawing can be seen in the head, but there is a deep line indicating the base of the throat and some emphatically drawn lines in the left side of the top edge of the bodice.

The gray background is underpainted with a deep blue, seen with the aid of magnification where the gray layer is thinnest and through points of abrasion. This

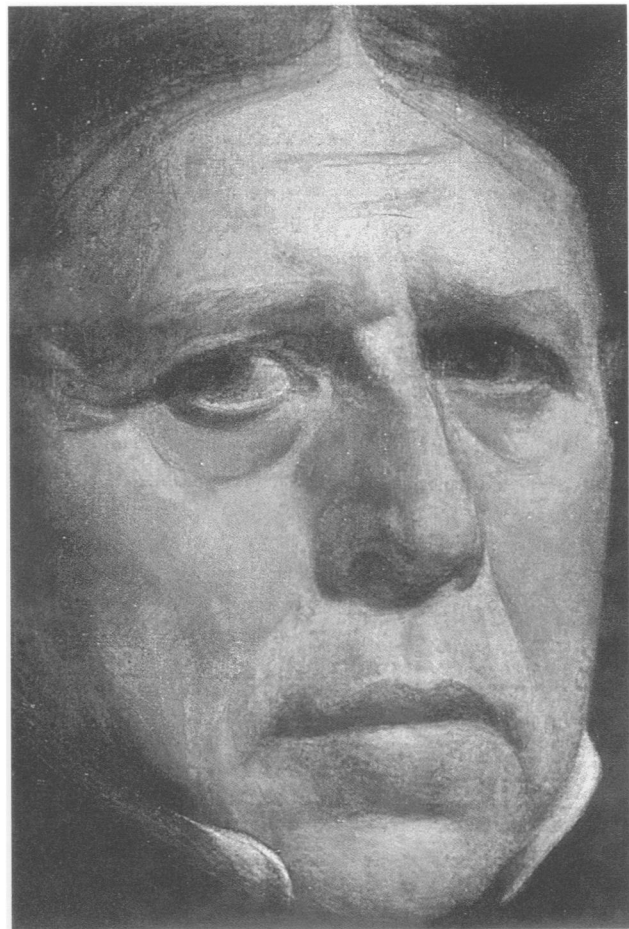


Figure 22. *Self-Portrait at Seventy-Eight*. IRR computer assembly, detail showing linear underdrawing indicating the hairline, features, furrows in the brow, and hatching in the shaded hollow of the cheek

layer can be interpreted as a local preparation, analogous to that noted in the portrait of Madame de Senonnes, which imparts a bluish cast to the background. Indeed, the entire painting appears suffused with blue.

There are a number of pentimenti. The hair was originally laid in well within its present contour; its appearance in the X-radiograph looks closer to the hair in the study drawing and in the finished drawing (figs. 274, 275). A horizontal band of yellow paint on both sides of the head, level with the earrings, about 2.5 centimeters wide, can be seen (using magnification) through local traction cracks and in the X-radiograph. This was, it seems, an earlier position for the molding or some other type of plain framing on the wall. Further, the right contour of the yellow chair has been filled out and the black hat on the chair was added over the chair and shawl, punctuating the composition.

Ingres's *Self-Portrait at Seventy-Eight*, from the Uffizi (cat. no. 148; Figure 21), is one of three versions of the subject, whose authorship and interrelationships have been much discussed.²⁰ It would appear that the painting

was derived from a sketch now in the Fogg Art Museum, Cambridge (fig. 285). The sketch was in turn based on a studio photograph of the artist and was later reworked and used as the model for the Antwerp portrait (cat. no. 149). During the exhibition, we had the opportunity to examine the Fogg portrait in the galleries adjacent to the Uffizi and Antwerp versions using a hand-held infrared camera.²¹ The underdrawing in the Fogg picture is rather faint but seems to comprise summary indications of the placement of features and shadows applied in a confident shorthand. In the Uffizi version, we see some faint underdrawing in the face that is comparable in function, though the lines are finer and more numerous (Figure 22). Delicately handled lines indicate the hairline, furrows in the forehead, and folds of skin around the eyes and mouth, as well as hatching in the left cheek and eyebrow. The Antwerp painting, by contrast, appears to have a carefully traced underdrawing. There are a number of drawings in Ingres's oeuvre that were evidently used for transfer.²² In his later years, techniques for transfer and reproduction must have facilitated the work of studio assistants.²³ The compositional dimensions of the Uffizi and the Antwerp portraits seem to be identical, except that in the latter, the entire figure is inclined slightly backward to convey an impression of greater ease and the artist sports different accoutrements. The Uffizi painting also underwent some modification from Ingres's original design. During painting, the format was changed by folding the top and right edges of the canvas around the stretcher and opening out the canvas at the bottom edge;²⁴ the raised right arm that extends around the back of the chair and the hands in the bottom right corner were then added over the background and the black coat, respectively. Scholars have debated the participation of studio assistants in the Uffizi painting, and it is notable that the SE IPSUM PXT of the inscription is a later addition.

Ingres's extensive use of different types of preparatory drawings throughout his life enabled him to begin working on a canvas with a very clear idea of what he was going to paint. It also facilitated the involvement of studio assistants. In light of what we know about Ingres's various methods of preparation, what we discovered in this study was not unpredictable. All the paintings showed underdrawing, made with either a dry medium or a brush, that conveyed the essence of the composition. Deviation from the preparatory drawings was limited to minor shifts in format and composition, the manipulation of props, and, most significantly, redefinition of contour. Ingres's attention to detail was infinite. At every stage of preparation and execution, with each shift and refinement, he moved closer toward his conception of the sitter, arriving eventually at an image that seems almost inevitable.

NOTES

I thank Alison Gilchrist for her help with the IRR computer assemblies.

1. See, in particular, Hélène Toussaint and Charles de Couëssin, "À propos de l'exposition Ingres," *La Revue du Louvre et des Musées de France* 35 (1985), pp. 193–206.
2. Ibid.
3. See Philip Conisbee, cat. no. 25, pp. 116–21, and Georges Vigne, pp. 525–28, in *Portraits by Ingres: Image of an Epoch*.
4. Using IRR, two parallel, very faint diagonal lines and further hatching below them can be discerned to the right of the book on the parapet. It is possible that this was the drawing for an alternative position of the book.
5. For example, Granet's *Buildings near Santi Quattro Coronati* (Musée Granet, Aix-en-Provence), which has a pinkish preparation and features open areas between forms and fluid brown hatching to describe the tiled roofs, similar to that seen in the portrait of Granet.
6. See Edgar Munhall, *François Marius Granet: Watercolors from the Musée Granet at Aix-en-Provence*, exh. cat. (New York, 1988), pp. 142–43.
7. *The Colosseum, Rome, with Cypresses*, Musée Granet, Aix-en-Provence.
8. See Conisbee, in *Portraits by Ingres*, p. 146. For sketches, see figs. 120–22, and Georges Vigne, *Dessins d'Ingres: Catalogue raisonné des dessins du musée de Montauban* (Paris, 1995), nos. 2735–40.
9. Musée Granet no. 2738, Vigne, p. 495.
10. Musée Granet no. 2737, Vigne, p. 495.
11. Musée Granet no. 2744, Vigne, p. 496.
12. See Conisbee, in *Portraits by Ingres*, pp. 146 and 147 n. 6.
13. Musée Granet nos. 2745 and 2746, Vigne, p. 496.
14. Musée Granet nos. 2778–86, Vigne, pp. 503–4.
15. See Toussaint and Couëssin, "A propos de l'exposition Ingres," pp. 202–3. For other examples of squared drawings for portraits, see Vigne, *Dessins d'Ingres*, nos. 2594, 2610, 2626, 2651, 2664, 2723, 2724, 2747, 2761, 2764, 2770, 2772, 2774.
16. The self-portrait in the Musée Condé, Chantilly (fig. 283), shows the artist holding a piece of white chalk and a canvas prepared with gray.
17. See *Portraits by Ingres*, p. 252.
18. Brown paint of the same composition is seen on both the background and the additions, as determined by surface examination and cross-section analysis of the paint layers.
19. There are 45-degree mechanical cracks in the corners that do not extend onto this edge, indicating that the painting has existed with the edge folded back for a considerable period of time.
20. See Gary Tinterow, in *Portraits by Ingres*, pp. 459–65.
21. I thank Teri Hensick, Conservator of Paintings, and Henry Lie, Director and Conservator of Objects and Sculpture, Straus Center for Conservation, Harvard University Art Museums, for facilitating this session. Teri Hensick generously shared her insight on the comparison of the infrared images of these self-portraits.
22. The study for the arms of the princesse de Broglie (cat. no. 146), which is on tracing paper, is one example, and the study for *Hygin-Edmond-Ludovic-Auguste Cavé* (fig. 238) is another. In the finished portrait of Cavé (cat. no. 124), the outlines of the drawing underneath the paint can be seen with the unaided eye.
23. The full-length version of the portrait of the duc d'Orléans (cat. no. 122), thought to have been painted with studio assistants, also appears to have a traced underdrawing. See Tinterow, in *Portraits by Ingres*, pp. 391–92.
24. In the X-radiograph, a row of tack holes level with the top of the hands is visible.

Addenda and Corrigenda to the Catalogue

ERIC BERTIN

Note: Philip Conisbee wrote the entry for cat. no. 1A; material added to Eric Bertin's information by Kathryn Calley Galitz, Research Assistant, European Paintings, Metropolitan Museum, and Gary Tinterow is signed with their initials.

Cat. no. 1. *Pierre-François Bernier*

Bernier was born at La Rochelle November 19, 1779, according to the *Dictionnaire de biographie française* (vol. 6 [1954], col. 116). In 1797, he published scientific articles in collaboration with Duc-La-Chapelle, an amateur astronomer.

Provenance: Purchased at the Lapauze sale in 1929 by M. Knoedler & Co., New York; from C. W. Kraushaar Art Galleries, New York, to H. S. Southam, Ottawa, by November 1932; purchased from Galerie André Weil, Paris, by M. Knoedler & Co., New York, and Paul Rosenberg & Co., New York, in May 1945.

Exhibitions: Not exhibited in Paris 1914; "French Painting of the Nineteenth Century" (Ottawa, Toronto 1934, no. 164) also traveled to the Art Association of Montreal, in March 1934.

Cat. no. 1A. *Madame de La Rue*

Between September 24, 1803, and September 23, 1804
Oil on panel, 11 $\frac{3}{8}$ x 9 in. (29 x 22.8 cm)

Signed and dated on reverse: *Ingres l'An 12 [Ingres (Revolutionary) Year 12]*

Collection Yves Saint Laurent and Pierre Bergé (exhibited in New York only)

W₁₃

Recorded by the artist on folio 22 of Notebook X,¹ this charming small portrait was lost to public view, and to Ingres scholars, for almost a century (Figure 3). After its inclusion at the 1867 Ingres retrospective, it did not appear again until 1951, when it was lent to an exhibition by the dealer who had procured it from the descendants of the sitter. The picture is signed and dated "Ingres l'An 12" (Ingres Year 12 [September 1803–September 1804]) on the reverse, but this was not known to Henri Delaborde, who simply says it was painted before 1806 on the basis of its location in Ingres's notebook.² Charles Blanc, on the other hand, assigns it to the more accurate date of 1804.³ By 1911 the painting had disappeared into the possession of the La Rue heirs, and Henry Lapauze gives no indication that he had seen the portrait, knowing of it only from the mention in Blanc. His speculation that it was exhibited at the Salon of 1802, and deemed unworthy of commentary by the critics, suggests that he was unfamiliar with the inscription on the reverse.⁴

The Swiss painter Barbara Bansi, whose portrait Ingres also drew (cat. no. 20), recalled Madame de La Rue as a "rich lady, a patron of the arts, [who] materially aided in their studies two artists who were poor in 1800 and who have become rich and famous. One is M. Ingres of Paris and the other Bartolini of Florence."⁵ From this same source we learn that Madame de La Rue may have had her portrait painted by François Gérard.⁶

Madame de La Rue can most likely be identified as the wife of Isidore-Étienne de La Rue (1758–1830), a banker and politician whose alliances with royalist sympathizers led to his exile in London in 1797 and later in Germany. He returned to France with the beginning of the Consulate in 1799 and, because of his prior associations, remained under surveillance throughout Napoleon's reign. During the Restoration, La Rue was ennobled, as well as awarded the Legion of Honor. Ingres, in Notebook X, calls his sitter *Madame de La Rue*, for that is how she was known when he painted her; by the time of the 1867 Ingres retrospective exhibition, however, she is referred to as *comtesse*. Her son, Comte Aristide-Isidore-Jean-Marie (1795–1872), rose to the rank of general in the French army.

The portrait of Madame de La Rue combines many formal qualities that Ingres was perfecting immediately prior to his departure for Rome. Its small size and oval format invite comparison with eighteenth-century miniatures, including those produced by Ingres's father, among them Joseph Ingres's portrait of Baronne Vialètes de Mortarieu, who, like the countess, casually drapes her arm over a garden bench.⁷ Already we see some of the young artist's characteristic mannerisms, designed to create supple lines expressive of female beauty; the position of her head and narrow shoulders, connected by an exquisite yet unnaturally serpentine line of neck, is closely comparable with Ingres's 1806 portrait of Caroline Rivière (fig. 58). Madame de La Rue's attire—the high-waisted gown with its ribbon belt and scooped neckline, the glove with its decorative stitching, puckered at the wrist—reveals a contemporary fashion shared with Mademoiselle Rivière and provides another resonance between the two portraits. Included in the countess's costume are a cashmere shawl that barely clings to her left shoulder and a diaphanous veil that adorns her head, accessories found again in the portrait *Madame Philibert Rivière* (cat. no. 9) of 1806.

Ingres places Madame de La Rue before a landscape whose foliage is visible beyond her left shoulder and above which puffy clouds billow. The three-quarters turn of her body toward the spectator gives the portrait depth, while the repeated diagonals of the shawl and veil contribute to the spatial recession. The elaborate, symmetrical curls that frame and animate her face prefigure the sharply defined arrangements forming the subjects' coiffures in both *Madame Philibert Rivière* and *Madame Aymon* (known as *La Belle Zélie*) of 1806 (cat. no. 8).

Provenance: Comtesse de La Rue; General Baron de La Rue, son of sitter, Paris; Vicomtesse de Bardonnnet Hyde de Neuville, great-niece of the sitter; Henry Baron de Solar, great-great-nephew of the sitter; Jacques Seligman & Co., New York, in 1951; Bührle collection, Zurich; the present owners.

Exhibitions: Paris 1867, 2nd supplement, no. 582; Pittsburgh 1951, no. 100; Zurich 1958b, no. 101.

References: Blanc 1870, p. 231; Delaborde 1870, no. 133; Lapauze 1911a, p. 38; Pach 1952, pp. 2–8, ill.; Pach 1955, pp. 110–12, ill.; Delpierre 1986, p. 79; Zanni 1990, no. 6, ill.; Vigne 1995b, pp. 327, 331.

Notes to cat. no. 1A:

1. "little portr[ait] of Mme de la Rue" ("petit port. de M^e de la Rue"). See Vigne 1995b, p. 327.

2. Delaborde 1870, p. 253, no. 133.

3. Blanc 1870, p. 231.

4. Lapauze 1911a, p. 38.

5. "dame riche et protectrice des arts a contribué à faire avancer dans leurs études deux artistes pauvres en 1800 et devenus riches et célèbres. L'un est M. Ingres de Paris et l'autre Bartolini de Florence." Zurich 1958b, p. 81, quoting Barbara Bansi but not citing the source or location of the original text.

6. Ibid., referring to a "Sketch in India ink by François Gérard for the portrait of Mme Larue, wife of the banker" ("Croquis à l'encre de chine de François Gérard pour le portrait de Mme Larue, femme du banquier").

7. Reproduced in Lapauze 1911a, p. 5. [PC]

In the Salon of 1812, Charles Dupaty exhibited "*Le portrait de M.elle de la Rue. Buste en marbre*" (no. 1071), presumably Madame de La Rue's daughter, Zoé de La Rue (d. 1848). In 1842, Théodore Chassériau executed a portrait drawing of Zoé de La Rue (see Louis-Antoine Prat, "The Drawings of Chassériau: Some Particulars," *Drawing* 13, no. 4 [November–December 1991], p. 78, fig. 4).

References: A. Révérend, *Titres, anoblissements et pairies de la Restauration, 1814–1830*, vol. 4 (1904), p. 205; Jean Alazard, "Sur un portrait peu connu d'Ingres," *Bulletin de la Société de l'histoire de l'art français* (1954 [1955]), pp. 92–94; Hans Naef, "Ingres in der Sammlung Bührle," *Neue Zürcher Zeitung*, June 8, 1958, p. 6.

Cat. no. 2. *Bonaparte as First Consul*

Provenance: According to a letter of January 25, 1804, from J.-P. Barbier-Neuville, chief of the third division of the Ministry of the Interior, addressed to Jean-Antoine-Claude

Chaptal, Minister of the Interior, the portrait was commissioned on 12 Vendémiaire, Year XII (October 5, 1803), by the Ministry of the Interior (see Lilley 1985, p. 148).

Exhibitions: "Exposition rétrospective militaire du ministère de la Guerre en 1889," Paris, Esplanade des Invalides, 1889; Paris 1900b, no. 198; although Ternois (Paris 1967–68, no. 8) indicates that the picture was shown in Saint Petersburg 1912, this exhibition has not yet been confirmed; Brussels 1925–26, no. 46; "La légende napoléonienne au pays de Liège," Liège, Musée d'Armes, May 27–September 25, 1939, no. 60; "Salon de la Libération," Liège, Musée des Beaux-Arts, June 1–July 15, 1946, no. 79; "Liège sous la République et l'Empire (1795–1814)," Liège, Hôtel de Ville, September 25–October 16, 1955, no. 126; Brussels 1960, no. 397 [KCG]; London 1972, no. 143; Tokyo, Osaka 1981, no. 62 [KCG].

References: Anonymous ("R.L.B."), "Lumière sur un chef-d'oeuvre: Bonaparte en habit rouge," *Plaisir de France*, no. 263 (September 1960), pp. 16–17.

Cat. no. 3. *Bonaparte as First Consul*

Provenance: Purchased by Lévi de Benzion at the comte de Reiset's posthumous sale, Hôtel Drouot, Paris, January 30, 1922.

Exhibitions: Lille 1866, no. 838.

References: Ernst Scheyer, "French Drawings of the Great Revolution and the Napoleonic Era," *Art Quarterly* 4, no. 3 (Summer 1941), p. 200, fig. 10.

Cat. no. 4. *Jean-Marie-Joseph Ingres*

Accession number 867.67.

The biography of the sitter, published in Montauban in 1860, was written by Émerand Forestié.

Provenance: As the work was included in the 1864 edition of the catalogue of the Musée de Montauban (see Bertin 1995, p. 108, col. 1), it is likely that the portrait was given to the museum by Ingres before his bequest of 1867.

Exhibitions: No evidence supports Delaborde's contention that Ingres exhibited this portrait at the 1806 Salon. Exhibited in Toulouse 1950, no. 50; Toulouse 1989–90, no. 120.

References: Magimel 1851, pl. 6.

Cat. no. 5. *Jean-Pierre-François Gilbert*

Accession number 37.2.

Exhibitions: Rome, Florence 1955, no. 60 (Rome), no. 58 (Florence); Toulouse 1989–90, no. 123.

References: Magimel 1851, pl. 7.

Cat. no. 6. *Monsieur Belvèze-Foulon*

Accession number 844.8.

References: *Catalogue du Musée de Montauban* (Montauban, 1863), no. 122, as *Portrait d'homme*.

Cat. no. 7. *Père Desmarests*

Inventory number MNR (Musées Nationaux Récupération) 156.

Provenance: Possibly bought in at the sale of Danlos *l'ainé*, Paris, March 2, 1867, no. 17, as he was cited as its owner in an April 1867 exhibition catalogue (see Paris 1867, no. 438).

Cat. no. 8. *Madame Aymon, known as La Belle Zélie*

A copy by an unknown artist was included in the Goupil Fils sale in 1888 (no. 331, not ill.); this copy, purported to be an Ingres, is probably the painting mentioned in Paris 1952b (under no. 33) as owned by the Musée Mathon, Neufchâtel-en-Bray (Seine-Maritime), and destroyed in 1940.

Provenance: The 1857 anonymous sale was that of Martial-François Marcille, the father of Eudoxe Marcille (see Lugt 1956, no. 605a). As indicated in Bertin 1995 (p. 107, col. 1), Prince Troubetskoy is probably Prince Pierre Troubetskoy (see *Les Princes Troubetskoï* [Paris, 1887]).

Exhibitions: Exposition de la Société Artistique des Bouches-du-Rhône, Marseilles, Musée de Marseilles, 1862, no. 170, as *Portrait de femme*, 1806. In 1928, after being exhibited in Copenhagen (no. 90), it did not travel to Stockholm and Oslo. Exhibited in "100 chefs-d'oeuvre du Musée des Beaux-Arts de Rouen. Le grand siècle de la peinture française: d'Ingres à Monet," Tokyo, Mitsukoshi Bijutsukan, March 2–28, 1993; Fukuoka, Fukuoka-shi Bijutsukan, April 28–May 23, 1993; Sapporo, Geijutsu no Mori Bijutsukan, June 5–July 11, 1993; Shizuoka, Shizuoka Kenritsu Bijutsukan, July 16–August 22, 1993; Chiba, Chiba Sogo Bijutsukan, September 15–October 12, 1993; Kawasaki, Kawasaki-shi Shimin Myujiamu, October 16–November 14, 1993; Osaka, Kintetsu Hyakkaten Abenoten, Kintetsu Atokan, November 19–29, 1993, no. 70.

Cat. no. 9. *Madame Philibert Rivière, née Marie-Françoise-Jacquette-Bibiane Blot de Beauregard*

References: Both de Tausia, *Notice supplémentaire des tableaux exposés dans les galeries du Musée National du Louvre et non décrits dans les trois catalogues des diverses écoles de peinture* (Paris, 1878), no. 794.

Cat. no. 10. *Napoleon I on His Imperial Throne*

Exhibitions: Not exhibited in Paris 1900a; exhibited in Paris 1935d (*hors catalogue*).

References: Uwe Fleckner, "Napoléon I. Als thronender Jupiter. Eine ikonographische Rechtfertigung kaiserlicher Herrschaft," *Idea. Jahrbuch der Hamburger Kunsthalle* 8 (1989), pp. 121–34.

Cat. no. 11. *Copy after Ingres's 1804 Self-Portrait*

Provenance: Degas acquired the work on February 3, 1899 (see New York 1997–98, [vol. 2], no. 474); included in his sale, Galerie Georges Petit, Paris, March 26–27, 1918, no. 39, where acquired by M. de Chaffardon.

Exhibitions: Paris 1934c, no. 71.

References: Lapauze 1911a, p. 46; Wildenstein 1954, under no. 17; *Bulletin du Musée Ingres* 1961, [p. 19], ill.

Cat. no. 12. *Self-Portrait*

References: Guiffrey and Marcel 1911, vol. 6, p. 127, no. 5044; Martine 1926, no. 1, ill.

Cat. no. 15. *Monsieur Brochard*

The inscription, written on paper attached to the back of the mount, as noted in Naef 1977–80, vol. 4, p. 26, does not seem to be in Ingres's hand, and may be modern [CT].

Provenance: A stamped label on the mount reads: "Collection / Spero Allan / Marie and [. . .]e Allan / 1960" [KCG]. Geoffrey Bennison sale, Christie's, London, September 27, 1985, no. 490 (£24,840).

Cat. no. 19. *Pierre-Guillaume Cazeaux*

Provenance: Sale, Christie's, New York, May 22, 1997, no. 19 [KCG].

On the mount, a label that reads "P. G. Cazeaux" has a handwritten notation: "Étiquette . . . pour l'exposition des oeuvres d'Ingres en 187 [sic]" [KCG].

Cat. no. 20. *Barbara Bansi*

Provenance: Alfred Goupil sale, Hôtel Drouot, Paris, April 23, 1888, no. 336.

Cat. no. 23. *The Forestier Family*

Exhibitions: Paris 1934c, no. 91 (suppl.). In the catalogue for Venice 1934, it bore the numbers 197 (1st ed.) and VII-73 (2nd ed.).

Cat. no. 25. *François-Marius Granet*

As early as 1874, Granet was credited with painting the background of the portrait of Cordier (W 78; see Paris 1874, under no. 265: "Le fond du portrait [de Cordier] a été peint par Granet [sic] et représente le temple de la Sibylle, à Tivoli.")

Provenance: Bequeathed by the artist to the city of Aix-en-Provence in 1849, his sister, Antoine-Marguerite-Thérèse Granet, retaining life interest; she apparently died in 1865, as the painting entered the collection of the Musée Granet, Aix-en-Provence, in that year.

References: Naef 1977–80, vol. 1 (1977), pp. 283–97; Bertin 1998, LR.64–78.

Cat. no. 26. *Charles-Marie-Jean-Baptiste Marcotte (Marcotte d'Argenteuil)*

Exhibitions: "A Gift to America: Masterpieces of European Painting from the Samuel H. Kress Collection," Raleigh, North Carolina Museum of Art, February 5–April 24, 1994; Houston, The Museum of Fine Arts, May 22–August 14, 1994; Seattle, Seattle Art Museum, September 15–November 20, 1994; San Francisco, The Fine Arts Museums of San Francisco, December 17, 1994–March 4, 1995, no. 56.

References: Anonymous [Théophile Thoré], "Galeries particulières: Collection de M. Marcotte, d'Argenteuil [sic]," *Les Beaux-Arts* 2 (1844), pp. 296–98; Arnould de Vienne, "Galerie de M. Marcotte," *L'Artiste*, 6th ser., 2 (August 24, 1856), pp. 101–2.

Cat. no. 27. Joseph-Antoine Moltedo

Provenance: Possibly the work included in the Princess Vera Koudacheff sale (Christie's, London, December 1, 1906, no. 146, as *Portrait of a Gentleman, in brown cloak*), although its dimensions (26 x 21 in.) do not precisely match those of Moltedo's portrait (29 $\frac{3}{8}$ x 22 $\frac{7}{8}$ in.).

Exhibitions: New York 1930, no. 72, as *Portrait of a Gentleman*.

References: *Havemeyer Collection* 1931, p. 137, ill.; Virginia N. Whitehill, *Stepping-Stones in French Nineteenth-Century Painting* (New York, 1941), fig. 5, as *Portrait of a Gentleman*.

Cat. no. 28. Jean-Baptiste Desdébant

Exhibitions: "Salon du Sud-Est 1938: D'Ingres à Cézanne," Lyons, Palais Municipal, December 3, 1938–January 15, 1939, no. 35; "La pintura francesa de David a nuestros días: Óleos, dibujos y acuarelas," Buenos Aires, Museo Nacional de Bellas Artes, October–December 1939, no. 75; "La pintura francesa de David a nuestros días," Montevideo, Salón Nacional de Bellas Artes, April 1940, no. 57; Chicago 1941, no. 83; Los Angeles 1941, no. 69; included in a series of exhibitions of paintings belonging to the French government at the National Gallery of Art, Washington, D.C., from February 1942 to February 1946, no. F.G. 49 (no catalogues or checklists were published); Montauban 1980, no. 26.

Cat. no. 29. Paul Lemoyne

A copy was executed by Jean Gigoux (see *L'Atelier du peintre*, Saint-Rémy-de-Provence [Bouches-du-Rhône], Galerie Lestranger, May 29–September 5, 1995, no. 8, ill.).

Provenance: The P.-A. Chéramy sale took place at the Galerie Georges Petit, Paris. Purchased at the 1929 Lapauze sale by M. Knoedler & Co., New York; acquired from Knoedler by the William Rockhill Nelson Trust in March 1932.

Exhibitions: Paris 1922a, no. 92; "Loan Exhibition of French Painting, 1800–1880," Saint Louis, City Art Museum, January 1931, no. 15; Louisville, Fort Worth 1983–84, no. 59 (Fort Worth only).

Cat. no. 30. Edme-François-Joseph Bochet

Exhibitions: Not exhibited in Chicago 1934; exhibited in "Delacroix et le portrait romantique," Paris, Delacroix atelier, [from] May 1950, no. 22; Pittsburgh 1951, no. 99.

References: See Both de Tauzia, *Notice supplémentaire des tableaux exposés dans les galeries du Musée National du Louvre et non décrits dans les trois catalogues des diverses écoles de peinture* (Paris, 1878), no. 795; Brière 1924, no. 428A; Sterling and Adhémar 1960, no. 1098.

Cat. no. 31. Hippolyte-François Devillers

Accession number 137.

Provenance: The work was not entered in the stock-books of Bernheim-Jeune & Cie., remaining in the Bernheim-Jeune brothers' private collection until the early 1950s (Eric Bertin, "Les Peintures d'Ingres: Actualité

du catalogue Wildenstein," *Bulletin du Musée Ingres*, nos. 65–66 [1992], p. 30 n. 5).

Exhibitions: Not exhibited in Paris 1923b; "Rétrospective des rétrospectives faites au Salon d'Automne de 1904 à 1922," Paris, Grand Palais, Salon d'Automne, November 11–December 16, 1923, no. 2364; "Oeuvres des XIXe et XXe siècles," Paris, Galerie Bernheim-Jeune, June–July 1925, no. 51; it is likely that the work was not exhibited in Amsterdam 1938, since the corresponding entry in the first edition of the exhibition catalogue (no. 134) does not appear in subsequent editions; not exhibited in Buenos Aires 1939; Buenos Aires 1939a, no. 74; "La pintura francesa de David a nuestros días: Óleos, dibujos y acuarelas, Buenos Aires," Museo Nacional de Bellas Artes, October–December 1939, no. 74; "La pintura francesa de David a nuestros días," Montevideo, Salón Nacional de Bellas Artes, April 1940, no. 56; included in a series of exhibitions of paintings belonging to the French government at the National Gallery of Art, Washington, D.C., February 1942–February 1946, no. F.G. 50 (no catalogues or checklists were published); New York, Manchester, Detroit, Cincinnati, Cleveland, San Francisco 1952–53, no. 7.

References: Hans Naef, "Ingres in der Sammlung Bührle," *Neue Zürcher Zeitung*, June 8, 1958, p. 6; Warrick 1996, pp. 342–43.

Cat. no. 32. Comtesse de Tournon, née Geneviève de Seytres Caumont

The sitter was the wife of Alexandre-François-Xavier, comte de Tournon-Simiane, baron de Banon (A. Révérend, *Armorial du Premier Empire*, vol. 4 [1897], p. 320). Her portrait was also painted by Hippolyte Flandrin (Brussels 1890, no. 70).

Exhibitions: Not exhibited in Paris 1924; not certain that it was included in Philadelphia, Washington 1937–38; exhibited in "Masterpieces Recalled: A Loan Exhibition of 19th and 20th Century French Paintings," New York, Paul Rosenberg & Co., February 6–March 2, 1957, no. 1.

Cat. no. 33. Jacques Marquet, Baron de Montbreton de Norvins

Norvins received the title chevalier of the Empire on October 28, 1808; it was his older brother, Louis Marquet de Montbreton, who was made a baron of the Empire on February 14, 1810 (A. Révérend, *Armorial du Premier Empire*, vol. 3 [1896], pp. 190–91).

Provenance: Sale of Madame Gengoult de Clairville, née Norvins, Paris, May 9, 1890.

Exhibitions: Paris, Salon of 1824, no. 925.

Cat. no. 34. Queen Caroline Murat

References: *Civiltà dell'Ottocento*, Naples, Museo di Capodimonte, and Caserta, Palazzo Reale, October 25, 1997–April 27, 1998, exh. cat. (Naples, 1997), pp. 80, 82, ill.

Cat. no. 35. Madame de Senonnes, née Marie-Geneviève-Marguerite Marcoz, later Vicomtesse de Senonnes

The portrait was copied by James Tissot and Charles

Perron. Tissot's copy was purchased at the Henry Lapauze sale in 1929 by C. W. Kraushaar Art Galleries, New York; on Perron's copy, see "Autour de Madame de Senonnes." *Célébration du cinquantenaire de l'exécution de la copie du portrait d'Ingres par Charles Perron (1893-1958)*, *Conservateur honoraire du Musée des Beaux-Arts de Nantes*, Nantes, Galerie Bourlaouën, May 14-31, 1991, exh. cat. (Nantes, 1991).

References: Hans Naef, "En marge du portrait de Mme de Senonnes," *Bulletin du Musée Ingres* 35 (July 1974), pp. 7-13; René Micha, "Mme de Senonnes, d'Ingres, inspiratrice de Matisse," *Coloquio. Artes*, 2nd ser., no. 61 (June 1984), pp. 5-11.

Cat. no. 36. *Madame Jean-Auguste-Dominique Ingres, née Madeleine Chapelle*

Accession number 136.

Provenance: Purchased at the 1929 Lapauze sale by K. M. Stern; acquired by Paul Rosenberg & Co., New York, by January 1932.

Exhibitions: Paris 1923b, no. 195.

References: Hans Naef, "Ingres in der Sammlung Bührle," *Neue Zürcher Zeitung*, June 8, 1958, p. 6.

Cat. no. 38. *Lucien Bonaparte*

References: Toussaint 1994, p. 575; Béatrice Édelein-Badie, *La collection de tableaux de Lucien Bonaparte, prince de Canino*, [Collection] "Notes et documents des musées de France" (Paris, 1997).

Cat. no. 40. *Auguste-Jean-Marie Guenepin*

Spelled Guénepin according to the *Dictionnaire de biographie française* (vol. 16 [1985], col. 1443).

Cat. no. 43. *Madame Guillaume Mallet, née Anne-Julie Houel*

References: Toussaint 1994, p. 575.

Cat. no. 44. *Dr. Jean-Louis Robin*

References: Toussaint 1994, pp. 573, 575.

Cat. no. 45. *Portrait of a Man*

Exhibitions: A Philadelphia Museum of Art label on the mount indicates that the work was loaned to the Carnegie Institute, Pittsburgh, but does not specify a date [KCG].

On the mount, there is a typewritten note by Henry Lapauze, signed below with his initials:

Il y avait à la vente Flameng un portrait dit portrait de JAL. Il s'agissait évidemment de l'auteur du Dictionnaire Auguste JAL. Je l'ai reproduit dans mon livre de 1911, sur les indications de Flameng.

Or, à la date du portrait—1811—JAL n'avait que 16 ans. Il n'est pas possible de soit lui qui ait posé devant Ingres.

Dans tous les cas, la chose demande à être vérifiée de très près.

J'ai acheté ce dessin à la vente Flameng [KCG].

Cat. no. 46. *Jacques Marquet, Baron de Montbreton de Norvins*

Provenance: Sold at Hôtel Drouot, Paris, April 23, 1888, no. 340.

Cat. no. 47. *Madame Charles Hayard, née Jeanne-Susanne Alliou*

Exhibitions: Washington 1940, no. 21.

Cat. no. 48. *Philippe Mengin de Bionval*

On the Mengin de Bionval family, see Bachelin-Deflorenne, *État présent de la noblesse française*, 5th ed. (1887), col. 1464.

Cat. no. 49. *Portrait of a Man, possibly Edme Bochet*

Exhibitions: Washington 1940, no. 40.

References: Warrick 1996, pp. 331-35.

Cat. no. 53. *Madame Guillaume Guillon Lethière, née Marie-Joseph-Honorée Vanzenne, and Her Son Lucien Lethière*

Exhibitions: New York 1930, no. 181.

References: *Havemeyer Collection* 1958, no. 155, ill.; New York 1993, no. A329, ill.; Toussaint 1994, p. 578 n. 30.

Cat. no. 55. *The Alexandre Lethière Family*

Exhibitions: It is not certain that the work was included in Philadelphia, Washington 1937-38; exhibited in San Francisco 1940, no. 455.

References: Golden Gate International Exposition, *Master Drawings: An Exhibition of Drawings from American Museums and Private Collections* (San Francisco, 1941), no. 56 (commemorative catalogue of the Master Drawings section of the 1940 Golden Gate International Exposition [San Francisco 1940]).

Cat. no. 57. *John Russell, Sixth Duke of Bedford*

Exhibitions: Louisville, Fort Worth 1983-84, no. 64.

Cat. no. 61. *Monsignor Gabriel Cortois de Pressigny*

As noted in the second and third printings of *Portraits by Ingres*, the exhibited drawing is not N 170, but rather the work included in anonymous sales in 1993 (*Étude Ader Tajan*, Paris, April 26, no. 55) and 1997 (*Étude Tajan*, Paris, April 25, no. 143).

Cat. no. 72. *Madame Louis-Nicolas-Marie Destouches, née Armande-Edmée Charton*

Exhibitions: Copenhagen, Stockholm, Oslo 1928, no. 153 (Copenhagen), no. 142 (Stockholm), no. 144 (Oslo). Venice 1934, no. 196 (1st ed. of exh. cat.), no. VII-72 (2nd ed.)

Cat. no. 76. *Otto Magnus von Stackelberg and, possibly, Jakob Linckh*

Provenance: Sold anonymously at Christie's, London, July 27, 1923, no. 55, as *Herr Linck and Baron Stachelberg*.

The identification of Jakob Linckh now seems certain [GT].

Cat. no. 79. *Comtesse Lancelot-Théodore Turpin de Crissé, née Adèle de Lesparda*

Provenance: Sold anonymously at Hôtel Drouot, Paris, November 20, 1929, no. 9.

Cat. no. 80. *Jean-Pierre Cortot*

Further evidence of the friendship between Cortot and Ingres is provided by the sculptor's letter to Ingres written on November 14, 1823 (see Bertin 1998, LR.40). Ingres's painted portrait of Cortot (W 105), owned by the Musée National des Beaux-Arts, Algeria, is on deposit at the Musée du Louvre, Paris (acc. no. D.L. 1970-10).

Cat. no. 81. *Charles Lethière*

Accession number 16442.

Cat. no. 82. *Niccolò Paganini*

Exhibitions: "La jeunesse des romantiques," Paris, Maison de Victor Hugo, May 18–June 30, 1927, no. 761; "Delacroix et ses amis," Paris, Delacroix atelier, June–July 1932, no. 172; Copenhagen, Stockholm, Oslo 1928, no. 156 (Copenhagen), no. 145 (Stockholm), no. 147 (Oslo).

Cat. no. 84. *André-Benoît Barreau, called Taurel*

References: Toussaint 1994, pp. 575, 578 n. 29.

Cat. no. 85. *Ursin-Jules Vatinelle*

Provenance: Sold at Hôtel Drouot, Paris, May 28–29, 1925, no. 25.

References: Charles Saunier, "La vie effacée de Jules-Ursin [*sic*] Vatinelle, ami d'Ingres," *La renaissance politique, littéraire, artistique*, no. 21 (May 21, 1921), p. 13.

Cat. no. 86. *Count Nikolai Dmitrievich Gouriev*

Exhibitions: "Old and Contemporary Paintings from Private Collections," Saint Petersburg, 1889, no. 77; "French Art of the 19th and 20th Centuries from the State Hermitage Museum," The Museum of Modern Art, Ibaraki, June 24–July 30, 1995, no. 8 (in Russian and Japanese) [KCG].

Cat. no. 87. *Mademoiselle Jeanne-Suzanne-Catherine Gonin, later Madame Pyrame Thomegoux*

Provenance: Purchased from Paul Rosenberg, Paris, by M. Knoedler & Co., New York, June 19, 1923; purchased from Knoedler by Scott & Fowles, New York, November 1923.

Exhibitions: Louisville, Fort Worth 1983–84, no. 72 (Louisville only).

Cat. no. 89. *Jacques-Louis Leblanc*

The painted portrait sketch of Isaure Leblanc was first seen publicly in a 1934 exhibition (see San Francisco 1934, no. 113; *L'Amour de l'art, bulletin mensuel*, no. 7 [September 1934], p. 6* [*sic*], ill.).

Exhibitions: Minneapolis 1952, no. 35.

References: Magimel 1851, pl. 43.

Cat. no. 92. *Madame Jacques-Louis Leblanc, née Françoise Poncelle*

References: Magimel 1851, pl. 42.

Cat. no. 93. *Jacques-Louis Leblanc*

References: Toussaint 1994, p. 576.

Cat. no. 94. *Félix Leblanc*

Provenance: Sold at Hôtel Drouot, Paris, April 23, 1888, no. 338. Princesse de Polignac died in 1943, and the work entered the Louvre in 1945.

Cat. no. 96. *Madame Jean-Auguste-Dominique Ingres, née Madeleine Chapelle*

Exhibitions: Paris 1949b, no. 23.

Cat. no. 97. *Madame Marie Marcotte (Marcotte de Sainte-Marie), née Suzanne-Clarisse de Salvaing de Boissieu*

Exhibitions: The sitter's name was not revealed when the portrait was exhibited in Paris, Salon of 1827, no. 576 (*Portrait de femme*).

References: Brière 1924, no. 3108; Sterling and Adhémar 1960, no. 1108.

Cat. no. 98. *Amédée-David, Comte de Pastoret*

Exhibitions: The sitter's name was not revealed when the portrait was exhibited in Paris, Salon of 1827, no. 575 (*Portrait d'homme*). Paris 1935b, no. 904; Louisville, Fort Worth 1983–84, no. 66 (Fort Worth only).

Cat. no. 99. *Louis-François Bertin*

In addition to Magimel's engraving of 1851, the portrait was engraved on three other occasions during Ingres's lifetime: in 1833 by [Louis-Marie] Normand fils, in 1844 by Louis-Pierre Henriquel-Dupont, and in 1866 by Alexandre Hurel (see Bertin 1996, nos. 18, 36, and 79). Eugène-Emmanuel Amaury-Duval and Louis Cabanes also made copies (Bertin 1998, under LR.19).

Provenance: Since the owners mentioned in Paris 1846 and in Delaborde 1870 are "M[onsieur] Bertin" and "M. Édouard Bertin," perhaps the portrait was not bequeathed by the sitter to his daughter Louise, as previously thought.

Exhibitions: Exhibited in 1832 in the artist's studio. Paris 1846, no. 47; Paris 1946c, no. 147.

References: Brière 1924, no. 428B; Sterling and Adhémar 1960, no. 1114.

Cat. no. 100. *Study for "Louis-François Bertin"*

On the verso is a study of legs and drapery of a woman; for the first reproduction of the verso, see Tübingen, Brussels 1986, p. 258 (German ed.) and p. 254 (French ed.).

Provenance: Léon Say, by 1878–79; Madame Léon Say, by 1905.

Exhibitions: London 1878–79, no. 698; Paris 1884, no. 417; Paris 1905, no. 47.

Cat. no. 101. *Study for "Louis-François Bertin"*

Provenance: May have been included in the Gustave Héquet sale, Hôtel Drouot, Paris, February 21, 1866, unnumbered lot.

Exhibitions: Not exhibited in Paris 1921, no. 140.

Cat. no. 102. *Charlotte-Madeleine Taurel*

Exhibitions: Not exhibited in Buenos Aires 1939, no. 198;

in Buenos Aires 1951, a photograph of the work was displayed.

Cat. no. 104. *Dr. Louis Martinet*

Provenance: Sold anonymously at Hôtel Drouot, Paris, March 17, 1886, no. 118.

Cat. no. 105. *Luigi Calamatta*

Daniel Ternois has published twenty-six letters sent by Ingres to the engraver (Ternois 1980a and Ternois 1985).

Exhibitions: "George Sand: Visages du romantisme," Paris, Bibliothèque Nationale, January 27–April 10, 1977, no. 253.

Cat. no. 106. *Madame Louis-François Godinot, née Victoire Pauline Thiollière de l'Isle*

"A Paris le 30 septembre 1829" is inscribed on the mount [KCG].

Cat. no. 108. *Madame Jean-Auguste-Dominique Ingres, née Madeleine Chapelle*

Provenance: Passed from Mrs. Hugh N. Kirkland, Santa Barbara, to her daughter, Ellen Ryerson Conant; her daughter, Lawrie Conant Chiaro, Beverly Hills; her sale, Sotheby's, New York, October 23, 1990, no. 8.

Cat. no. 109. *Madame Jean-Auguste-Dominique Ingres, née Madeleine Chapelle*

Exhibitions: Exhibited in Paris 1921 as *Portrait de Mme Ingres, née Ramel*.

Cat. no. 110. *Madame Louis-François Bertin, née Geneviève Aimée-Victoire Boutard*

Provenance: Léon Say, by 1878–79.

Exhibitions: "L'art et la vie sous Louis-Philippe, 1830–1848," Paris, Hôtel Charpentier, June 16–July 10, 1926, no. 229; Copenhagen, Stockholm, Oslo 1928, no. 160 (Copenhagen), no. 149 (Stockholm), no. 151 (Oslo).

Cat. no. 111. *Self-Portrait*

Exhibitions: "Dibujos franceses, siglos XIII a XX," Bogotá, Biblioteca Nacional de Bogotá, 1938, no. 49.

Cat. no. 112. *Mademoiselle Louise Vernet*

In Rome, Horace Vernet executed a portrait of his daughter that recalls Ingres's portrait of Caroline Rivière (W 24); see *Horace Vernet (1789–1863)*, Rome, Académie de France à Rome; Paris, École Nationale Supérieure des Beaux-Arts, March–July 1980, exh. cat. (Rome, 1980), no. 54, ill.

Cat. no. 115. *Victor Baltard*

Letters sent by Baltard to Hippolyte Flandrin from 1836 to 1838 include many references to Ingres and his wife (Marie-Madeleine Aubrun, "Victor Baltard à Hippolyte Flandrin: Dix lettres de 1836 à 1842," *Bulletin du Musée Ingres*, nos. 57–58 [1988], pp. 114–27). In 1847, Baltard published *Villa Médicis à Rome, dessinée, mesurée,*

publiée et accompagnée d'un texte historique et explicatif, dedicated to Ingres, his "honoré maître."

Cat. no. 116. *Franz Liszt*

According to Charles F. Dupêchez (*Marie d'Agoult, 1805–1876* [Paris, 1994], p. 346), Liszt and the comtesse d'Agoult arrived in Rome on February 5, 1839.

Cat. no. 117. *Charles Gounod*

Exhibitions: Rotterdam, Paris, New York 1958–59, no. 133 (Rotterdam and Paris only).

Cat. no. 119. *Maria Luigi Carlo Zenobio Salvatore Cherubini*

The recent discovery of a series of letters related to the execution of Ingres's allegorical portrait of Cherubini (fig. 22) provides a more precise documentation of its evolution.

In a letter to Ingres dated Paris, December 24, 1835, Cherubini inquires as to the progress of his portrait: "Vous occupez-vous de ma triste figure, que vous aviez commencé à embellir par vos pinceaux?" (Artur Holde, "A Little-Known Letter by Berlioz and Unpublished Letters by Cherubini, Leoncavallo, and Hugo Wolf," *The Musical Quarterly* 37, no. 3 [July 1951], p. 348; Vittorio Della Croce, *Cherubini e i musicisti italiani del suo tempo*, vol. 2 [1986], p. 245).

Writing from Rome on October 27, 1840, Raymond Balze reports of Ingres: "Son 'Cherubini' se porte aussi très bien. Je ne sais si vous connaissez sa composition. Cherubini, le coude appuyé sur une table, médite ses oeuvres. Calliope [*sic*] s'avance derrière lui et lui pose la main sur la tête" (Marie-Madeleine Aubrun, "Correspondance de quatre épistoliers à Hippolyte Flandrin," *Bulletin du Musée Ingres*, nos. 57–58 [1988], p. 104).



Figure 23. Letter from Victor Schnetz to Louis-Hippolyte Lebas, March 21, 1841, showing sketches of Ingres's *Virgin with the Host*, 1841 (left), Pushkin Museum of Fine Arts, Moscow, and *Cherubini and the Muse of Lyric Poetry*, 1842 (right), Musée du Louvre, Paris. Institut Néerlandais, Paris (photo: Institut Néerlandais)

A letter from Cherubini dated November 5, [1840], confirms Ingres's continued work on the portrait:

M. Dumont, membre libre de notre Académie, est venu me donner de vos chères nouvelles, disant qu'il était chargé par vous de me demander comment je désirais être habillé et de quelle couleur, dans le portrait que vous avez l'extrême bonté de me faire. Je ne saurais vous indiquer rien à cet égard, et je vous laisserais la liberté de faire ce que vous et votre génie vous dictent de choisir pour l'ensemble d'un effet pittoresque.

M. Dumont m'a dit que le portrait est admirable: je n'en suis pas autant étonné! M. le comte Pastoret, à son retour de Rome, m'en avait déjà parlé dans les mêmes termes (Vittorio Della Croce, *Cherubini e i musicisti italiani del suo tempo*, vol. 2 [1986], pp. 281–82).

In a letter to the architect Louis-Hippolyte Lebas, dated Rome, March 21, 1841 (Figure 23), Victor Schnetz writes:

Je suis arrivé ici le 4 mars. J'aurais pu n'y arriver qu'un mois plus tard sans qu'Ingres en fût fâché, ses deux tableaux n'étant pas finis. Je me suis empressé de le tranquilliser en arrivant. . . . Les deux tableaux qu'Ingres vient de finir hier sont une Madone avec 2 saints et le portrait de Cherubini arrangé avec une muse. Voici à peu près les deux compositions.

A letter written by Charles Poran from Rome that describes the allegorical portrait was published in

1880–81 with a date of March 23, 1840 (see Guiffrey 1880–81, pp. 355–58); however, in his letter, Poran notes that “M. Ingres quitte Rome la semaine prochaine,” a reference that accords with Ingres's departure from the Villa Medici on April 6, 1841. Thus, it is likely that the letter dates from 1841 and, by extension, that Poran saw the painting in Ingres's studio in 1841 rather than in 1840.

A notice in the January 30, 1842, issue of *L'Artiste* confirms that Ingres held a private exhibition of the work in his studio before leaving Rome:

M. Ingres, avant de quitter Rome, avait montré le beau portrait qu'il a fait de Cherubini à tous ses amis comme à tous ses connaissances, et parmi ces dernières se trouvait Mme la comtesse d'Agoult. De retour à Paris, M. Ingres n'a montré ce portrait qu'à quelques intimes, et il attend, pour l'exposer en public, de le pouvoir terminer; encore ne l'a-t-il montré qu'avec la recommandation expresse qu'il n'en serait parlé nulle part (p. 74).

In Paris, Ingres exhibited the allegorical portrait of Cherubini to the public in his studio in early spring of 1842, as reported in the March 6 issue of the weekly *Revue et gazette musicale de Paris*: “On voit en ce moment, dans l'atelier de M. Ingres, un nouvel ouvrage de ce grand artiste: le portrait de M. Cherubini, le doyen des compositeurs de ce temps.” The date of the exhibition, one year after Ingres's return to Paris, may indicate that Ingres retouched the painting, perhaps at Cherubini's request.

The following chronology summarizes the contemporary sources documenting the evolution of Ingres's portrait:

| <i>From Paris</i> | <i>From Florence</i> | <i>From Rome</i> | <i>Source</i> |
|-------------------|----------------------|------------------|---|
| Feb. 2, 1835 | | | Letter from Cherubini to Ingres |
| Dec. 24, 1835 | | | Letter from Cherubini to Ingres |
| | Dec. 26, 1836 | | Letter from Bartolini to Ingres |
| | | Feb. 20, 1838 | Letter from Ingres to Le Go |
| | | Aug. 1, 1840 | Letter from Ingres to Le Go |
| | | [Sept.?] 1840 | Letter from Ingres to A.-L. Dumont, as suggested by Cherubini's letter of Nov. 5, 1840, to Ingres; location unknown |
| | | Sept. 5, 1840 | Letter from Ingres to Gatteaux |
| | | Oct. 24, 1840 | Letter from Lehmann to Comtesse d'Agoult |
| | | Oct. 27, 1840 | Letter from R. Balze to H. and P. Flandrin |
| Nov. 5, 1840 | | | Letter from Cherubini to Ingres |
| | | Dec. 16, 1840 | Letter from Lehmann to Comtesse d'Agoult |
| | | March 21, 1841 | Letter from Schnetz to Lebas |
| | | March 23, 1841 | Letter from Ch. Poran |
| July 25, 1841 | | | Halévy article in <i>Revue et gazette musicale de Paris</i> |
| Jan. 7, 1842 | | | Comtesse d'Agoult article in <i>La Presse</i> |
| Jan. 30, 1842 | | | Notice in <i>L'Artiste</i> |
| Feb. 4, 1842 | | | Letter from Ingres to editor of <i>L'Artiste</i> |
| March 6, 1842 | | | Notice in <i>Revue et gazette musicale de Paris</i> |

Delaborde did not include the variant of the portrait, included in the exhibiton (cat. no. 119), in his 1870 catalogue of Ingres's work, reinforcing the likelihood that this second portrait of Cherubini was painted under Ingres's direction rather than by Ingres himself. In his notebook, Ingres lists the Cincinnati version among those he executed in Rome; however, Lapauze dates it to 1844 (Lapauze 1911a, p. 370). The work was copied by Madame Turcas (1795–1875), née Cherubini (Quatrelles L'Épine, *Cherubini [1760–1842]: Notes et documents inédits* [Lille, 1913], p. 146, ill. p. 135).

A portrait drawing of Cherubini bearing the (apocryphal) signature *Ingres* was included in the André Meyer sale, *Étude Pescheteau-Badin, Godeau et Leroy*, Paris, July 2, 1998, no. 116, as *École française du XIXe siècle*.

Provenance: Following the composer's death, the canvas, now in Cincinnati, remained with his wife, Cécile Cherubini (d. 1864), passing to their son Salvador by bequest in 1864.

References: Not cited in Delaborde 1870, under no. 114; Vittorio Della Croce, *Cherubini e i musicisti italiani del suo tempo*, 2 vols. (Turin, 1983–86); New York 1993, no. A331, ill.; Warrick 1996, pp. 337–39.

Cat. no. 120. *Study for "Luigi Cherubini" (Head)*

Exhibitions: Paris 1867, no. 325.

References: Duplessis 1896, no. 6, ill.

Cat. no. 121. *Ferdinand-Philippe-Louis-Charles-Henri, Duc d'Orléans*

In addition to Magimel's 1851 engraving, Ingres's portrait was engraved by Calamatta in 1842 and 1846 (Bertin 1996, nos. 32 and 39).

Provenance: Owned by the duc d'Orléans's brother, the duc d'Aumale, in 1870.

Exhibitions: Venice 1934, no. 153 (1st ed. of exh. cat.), no. III-15 (2nd ed.); Brussels 1935, no. 947.

References: Magimel 1851, pl. 66; *French Art* 1933, no. 414.

Cat. no. 122. *Ferdinand-Philippe-Louis-Charles-Henri, Duc d'Orléans*

The accession number is MV 5209.

Exhibitions: This work or the three-quarter length version (W 242), also at Versailles, was exhibited in "L'art et la vie sous Louis-Philippe, 1830–1848," Paris, Hôtel Charpentier, June 16–July 10, 1926, no. 94. Exhibited in Paris 1930, no. 1590; Rome, Florence 1955, no. 63 (Rome), no. 61 (Florence).

Cat. no. 123. *Madame Clément Boulanger, née Marie-Élisabeth Blavot, later Madame Edmond Cavé*

A lithograph of the portrait was made in 1851 by Narcisse Lecomte (Bertin 1996, no. 43). A copy, painted either by Clément Boulanger or by Éliisa herself, was sold as an Ingres at Christie's, London, July 9, 1976, no. 184 (Ternois and Camesasca 1984, no. 175).

Cat. no. 124. *Hygin-Edmond-Ludovic-Auguste Cavé*

The Bibliothèque d'Art et d'Archéologie Jacques Doucet, Paris, owns sixty-one letters sent by various artists to the Cavés between 1838 and 1884 (ms. 213).

Cat. no. 125. *Vicomtesse Othenin d'Haussonville, née Louise-Albertine de Broglie*

Exhibitions: Paris 1910, no. 99.

Cat. no. 126. *Study for "Vicomtesse d'Haussonville"*

Exhibitions: Washington 1940, no. 22; Grosse Point Farms 1941, no. 44; New York 1947; Amherst, Amherst College, January 1948; Williamstown, Williams College, November 1948; Richmond 1952.

References: Mongan 1947, no. 19, ill.

Cat. no. 127. *Study for "Vicomtesse d'Haussonville"*

Provenance: Possibly included in the Michel Manzi sale, Galerie Manzi, Joyant & Cie., Paris, March 13, 1919, no. 148, not ill.

Exhibitions: Saint Louis 1933; Brooklyn 1939; Grosse Point Farms 1941, no. 45.

Cat. no. 128. *Study for "Vicomtesse d'Haussonville"*

Provenance: Possibly included in the Michel Manzi sale, Galerie Manzi, Joyant & Cie., Paris, March 13, 1919, no. 148, not ill.

Exhibitions: Zurich 1937, no. 238; Geneva 1951, no. 162; Lausanne 1953, no. 28.

Cat. no. 129. *Study for "Vicomtesse d'Haussonville" (Arms)*

Exhibitions: Paris 1867, no. 351.

Cat. no. 132. *Baronne James de Rothschild, née Betty von Rothschild*

A letter related to the portrait, written by Ingres to Betty de Rothschild, was offered for sale by the Librairie Bernard Loliée, Paris, in May 1969; in the letter, dated Monday, July 6, Ingres writes:

Madame, vous avez dû, recevoir une lettre en réponse à celle que vous m'avez fait l'honneur de m'écrire et dans laquelle je vous priais, Madame, de me faire remettre votre belle robe bleue pour la peindre! Mais je l'attends toujours; sans ce contretemps elle serait terminée à cette heure. Veuillez donc bien, Madame, avoir la bonté de donner vos ordres pour que pendant votre absence je puisse terminer tous les accessoires de votre portrait.

In addition, two notices that appeared in the *Moniteur des arts* in 1859 suggest that Ingres was asked to paint the portrait of the wife of Baron James de Rothschild, the second son of Baron James and Betty; however, there is no extant evidence that Ingres undertook this commission: "Le bruit du mariage de M. [le baron Gustave] de Rothschild avec Mlle [Cécile] Anspach a retenti dans tous les échos de la presse; nos lecteurs n'apprendront pas, sans un vif plaisir, que la jeune mariée, dont M. Ingres est chargé de faire le portrait, est une habile paysagiste, élève

de Français. Avis aux demoiselles qui veulent devenir millionnaires!" (February 19, 1859); "M. Ingres vient de terminer, pour le Salon prochain, le portrait de Mme de Rothschild, la nouvelle mariée" (March 12, 1859).

References: Horsin Déon, "Collections d'amateurs: Cabinet de M. le baron J. de Rothschild [sic]," *Revue des beaux-arts* 4 (1853), pp. 84–88; Anka Muhlstein, *Baron James: The Rise of the French Rothschilds* (New York, 1982).

Cat. no. 133. *Madame Paul-Sigisbert Moitessier, née Marie-Clotilde-Inès de Foucauld*

For further biographical information on the sitter and her family, see Warrick 1996, pp. 343–52.

Letters written by Ingres to Bertin *fils*, Jules Janin, and an anonymous friend on January 9 and 10, 1852, indicate that *Madame Moitessier Standing* was completed at the very beginning of January 1852 (see Bertin 1998, under LR.19; Bertin 1998, under LR.86; Paris, Bibliothèque Nationale, Département des manuscrits, N.a.fr. 25123, f. 144). For an additional account of the work's exhibition in Ingres's studio, see Delécluze, January 15, 1852.

Exhibitions: The artist's studio, 1852; "La pintura francesa de David a nuestros días. Óleos, dibujos y acuarelas," Buenos Aires, Museo Nacional de Bellas Artes, October–December 1939, no. 76; "La pintura francesa de David a nuestros días," Montevideo, Salón Nacional de Bellas Artes, April 1940, no. 58; "Kress Additions to the National Gallery of Art," Washington, D.C., National Gallery of Art, February 2–March 30, 1946, no. 882.

Cat. no. 134. *Madame Paul-Sigisbert Moitessier, née Marie-Clotilde-Inès de Foucauld, Seated*

Exhibitions: London 1972, no. 156.

Cat. no. 137. *Study for "Madame Moitessier Seated" (Right Arm)*

A related drawing of the right arm (see p. 442 n. 18) was included in the 1929 Henry Lapauze sale (no. 8); Lapauze had purchased it at the C[harles] Morin sale, Hôtel Drouot, Paris, March 19, 1924, no. 83.

Provenance: Lapauze acted as curator of the Musée Ingres, but he was not the director.

Cat. no. 139. *Study for "Madame Moitessier Standing"*

Exhibitions: Possibly exhibited in London 1934, no. 52.

Cat. no. 140. *Study for "Madame Moitessier Standing"*

Another study, which shows a different dress and an intermediate position for the arms (see p. 442 n. 26), was sold anonymously at Étude Audap, Solanet, SCP Godeau-Velliet, Paris, November 5, 1993, no. 108.

Provenance: Before entering the collection of Paul Rosenberg, the work was owned by Henry Lapauze (1867–1925); in his posthumous sale, Hôtel Drouot, Paris, June 21, 1929, no. 37; purchased by Georges Wildenstein, Paris.

Exhibitions: The work was possibly exhibited in London 1934, no. 52; included in Brussels 1936, no. 30;

New York 1948, no. 1.

References: Mongan 1957, pp. 3–8, fig. 2.

Cat. no. 141. *Study for "Madame Moitessier Standing"*

Provenance: Pierre Geismar sale, Hôtel Drouot, Paris, November 15, 1928, no. 33.

Exhibitions: "De David à Manet. Dessins et aquarelles," Paris, Galerie Balzac, January 26–February 26, 1924, no. 174.

Cat. no. 142. *Study for "Madame Moitessier Standing" (Head)*

Provenance: Purchased by Degas in July 1896 for 600 francs; previously in the collections of M. Montaignac and Fernand Guille.

References: New York 1997–98, [vol. 2], no. 664.

Cat. no. 143. *Study for "Madame Moitessier Standing"*

Provenance: Eugène Lecomte sale, Hôtel Drouot, Paris, June 11–13, 1906, no. 15.

Cat. no. 145. *Princesse Albert de Broglie, née Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn*

Louis-Hector de Galard, comte de Béarn, marquis de Brassac, was born April 12, 1802, and died March 26, 1871; his daughter, later the princesse de Broglie, died at Cannes November 28, 1860, at the age of thirty-five (A. Révérend, *Armorial du Premier Empire*, vol. 2 [1895], pp. 200–201).

References: Naef 1977–80, vol. 3 (1979), pp. 426–30.

Cat. no. 147. *Copy after Ingres's 1804 Self-Portrait*

Exhibited in 1885 with the title *Ingres à vingt-deux ans, 1802*, dimensions cited as 88 x 70 cm (see Paris 1885, no. 156); its current dimensions are 86.4 x 69.9 cm. Ingres's student Madame Laurence-Augustine Héquet, née Jubé, died in April 1864 (*Le Ménestrel*, April 10, 1864, p. 152, and November 5, 1865, pp. 390–91). Her funeral was held April 7 at the church of Sainte-Clotilde "au milieu d'un concours de littérateurs et d'artistes empressés de donner à un ami ce témoignage de sympathie dans une si douloureuse épreuve" (*Revue et gazette musicale de Paris*, April 10, 1864, p. 119).

Cat. no. 148. *Self-Portrait at Seventy-Eight*

Accession number 1948.

Ingres's letter of January 26, 1840, was first published in 1875 (Eugène Müntz, "Ingres: Lettre relative à son portrait pour la Galerie de Florence [26 janvier 1840]," *Nouvelles archives de l'art français* 3 [1875], pp. 485–86), while that of March 20, 1858, was first published in 1901 (Lapauze 1901, p. 10 n. 1).

In a letter to the director of Fine Arts of October 27, 1877, Pierre-Auguste Pichon, a former student of Ingres who had painted copies of the portrait of the duc d'Orléans (see cat. nos. 121, 122), suggests that he collaborated on this work with Ingres: "Je sollicite de votre bienveillance d'être chargé de celui de mon maître et ami Ingres dont j'ai été le collaborateur pendant bien

des années, notamment pour son portrait qu'il a offert jadis au Musée de Florence" (Geneviève Lacambre and Jean Lacambre, "Pierre-Auguste Pichon, élève d'Ingres," *Bulletin du Musée Ingres*, no. 28 [December 1970], p. 24).

The Musée de Versailles commissioned a copy of the *Self-Portrait*, but from Mademoiselle Jacquot rather than from Pichon; it entered the museum in 1878 (acc. no. MV 5149; see Constans 1995, [vol. 1], no. 2746).

Provenance: Taken from the Uffizi by the Germans during World War II.

Exhibitions: "Tableaux français en Italie, tableaux italiens en France," Rome, Palazzetto Venezia, Summer 1946, no. 94.

References: *La Peinture française à Florence*, Florence, Pitti Palace, Summer 1945, exh. cat. (Florence, 1945), no. 84 bis, ill. pl. 64.

Cat. no. 149. *Self-Portrait*

Exhibitions: "De Ingres à Paul Delvaux," Brussels, Musées Royaux des Beaux-Arts de Belgique, May 17–July 1, 1973; Brussels, Bibliothèque Royale Albert Ier, May 15–June 30, 1973, pl. 2

References: *French Art* 1933, no. 417.

Cat. no. 152. *Comtesse Charles d'Agoult, née Marie de Flavigny, and Her Daughter Claire d'Agoult*

According to Charles F. Dupêchez (*Marie d'Agoult, 1805–1876* [Paris, 1994], p. 346), Comtesse d'Agoult and Liszt arrived in Rome on February 5, 1839.

Provenance: Sold at Étude Couturier Nicolay, Paris, March 17, 1989, no. 18; a brochure, *Ingres: La comtesse d'Agoult et sa fille Claire*, was published by the auctioneers.

Cat. no. 154. *Franz Adolf von Stürler*

The sitter exhibited works at the Salon of 1859 using the name Adolphe Sturler (Eric Bertin, *Les élèves d'Ingres: Édition critique de la liste Lapauze* [privately printed, 1998], n.p.). Stürler's copy of Ingres's portrait of Lorenzo Bartolini (W 142) is in the collection of the Palazzo Comunale, Prato.

Exhibitions: Not included in Basel 1921.

Cat. no. 155. *Madame Hippolyte Flandrin, née Aimée-Caroline Ancelot*

References: Chantal Lanvin, "Les Frères Flandrin, Hippolyte et Paul, élèves d'Ingres," *Actes du colloque international: Ingres et le Néo-Classicisme, Montauban, octobre 1975* (Montauban, 1977), pp. 53–71; Marthe Flandrin and Madeleine Froidevaux-Flandrin, *Les Frères Flandrin, trois jeunes peintres au XIXe siècle: Leur correspondance, le journal inédit d'Hippolyte Flandrin en Italie* ([France], 1984); Olivier Jouvenet, "Trois Lettres inédites d'Hippolyte et Paul Flandrin à leur condisciple Alexandre Desgoffe (1805–1882)," *Archives de l'art français*, n.s. 28 (1986), pp. 291–97; Jouvenet 1988.

Cat. no. 157. *Pierre-François-Henri Labrouste*

References: Pierre Saddy, *Henri Labrouste, architecte, 1801–1875* (Paris, 1977).

Cat. no. 158. *Hippolyte Flandrin*

Exhibitions: Philadelphia, Detroit, Paris 1978–79, no. VII–40 (Philadelphia and Detroit), no. 318 (Paris).

Cat. no. 160. *Edmond Ramel and His Wife, née Irma Donbernard*

Provenance: With Paul Rosenberg, or his gallery in New York, by 1948.

Exhibitions: Hartford 1934, no. 10.

Cat. no. 162. *Madame Charles Simart, née Amélie Baltard*

Exhibitions: New York, Wildenstein & Co., March 1932 (as *Madame Semiard*); "Five Centuries of Realism," Toledo, The Toledo Museum of Art, April 2–30, 1939.

Cat. no. 164. *Madame Charles Gounod, née Anna Zimmermann*

Exhibitions: Rotterdam, Paris, New York 1958–59, no. 137 (Rotterdam and Paris only).

CAPTION CORRIGENDA

Fig. 12: W 264.

Fig. 52: W 39.

Fig. 72: 867.352.

Fig. 77: 867.243 or 28.2.3.

Fig. 88: Belongs to the Musée du Louvre, Paris (acc. no. R.F.1443).

Fig. 106: Musée du Louvre, Paris, on deposit at the Musée Ingres, Montauban.

Fig. 108: Detail of cat. no. 25.

Fig. 144: Mahmoud Khalil Museum, Cairo.

Fig. 154: 867.294.

Fig. 167: W 213.

Fig. 168: W 214.

Fig. 178: 867.203.

Fig. 239: W 238.

CHRONOLOGY

Salons and Other Major Exhibitions

The "Exposition Générale des Beaux-Arts" (Brussels, August 1866) also included the drawing *Homer Deified*, no. 960 (fig. 316).

Commissions

The two murals for the Château de Dampierre (fig. 204) were commissioned on August 11, 1839 (Thomas de Luynes, "Le duc, le peintre et l'architecte: La salle de la

Minerve au château de Dampierre," *L'Objet d'art*, no. 7 [May 1988], p. 50).

On August 10, 1845, Ingres accepted the Prefect of the Seine's offer to decorate the new Parisian church of Saint-Vincent-de-Paul (letter from the artist [Paris, Fondation Custodia, Collection Frits Lugt, inv. 5553]).

Honors

On April 26, 1835, Ingres was made a resident member of the Pontificia Accademia Romana di San Luca (*Le moniteur universel*, May 14, 1835, p. 1155).

On November 23, 1841, Ingres was made a member of the commission appointed to oversee the competition to find a design for Napoleon's tomb (Michael P. Driskel, *As Befits a Legend: Building a Tomb for Napoleon, 1840–1861* [Kent, Ohio, 1993], p. 129).

On June 17, 1843, Ingres was made a member of the Königlich Akademie der Künste, Berlin (*Revue et gazette musicale de Paris*, August 6, 1843, p. 276).

On February 5, 1845, Ingres was made a member of the Koninklijke Academie voor Schone Kunsten, Amsterdam (Ewals 1984, p. 34).

On April 2, 1848, Ingres was made a member of the Conseil Supérieur de Perfectionnement des Manufactures Nationales des Gobelins, Beauvais et Sèvres (Pierre Vaisse, "Le Conseil supérieur de perfectionnement des Manufactures Nationales sous la Deuxième République," *Bulletin de la Société de l'histoire de l'art français* [1974 (1976)], pp. 153–71).

On September 4, 1851, Ingres accepted the Minister of the Interior's offer to be a member of the committee overseeing *Catacombes de Rome*; the book was issued in sixty-six

parts from 1851 to 1855 (see Ingres's letter of the same date, to the Minister of the Interior, sold in Paris, Maison Charavay, October 1970).

On January 15, 1862, Ingres was made a member of the Commission de la Propriété Littéraire et Artistique (*Courrier artistique*, February 1, 1862); two months later, on March 22, he was made a member of the Commission Consultative des Beaux-Arts (*L'Artiste*, April 1, 1862).

On July 4, 1864, Ingres was made a member of the Conseil Impérial de l'Instruction Publique [for the year 1864] (*La Chronique des arts*, July 10, 1864, p. 206).

Gifts to Institutions

In 1833, a version of the drawing *Philemon and Baucis Giving Hospitality to Jupiter and Mercury* (Musée Crozatier, Le Puy) was offered by Ingres to the Société d'Agriculture [de la ville] du Puy (see Louisville, Fort Worth 1983–84, no. 1, ill.).

In January 1856, Ingres offered to the Musée Impérial du Louvre a drawing by Jacques-Louis David, *Study for "The Intervention of the Sabine Women"* (see London 1972, no. 555).

Between 1859 and 1865, fifty-six prints or photographs after his works were offered by Ingres to the Bibliothèque Impériale (see Bertin 1996, p. 41 n. 5).

By the end of 1865, two drawings (*Study for "The Apotheosis of Napoleon I"* and *Study for "The Vow of Louis XIII"*) had been offered by the artist to the Musée de Dessins, Lille (*La Chronique des arts*, December 31, 1865, pp. 355–56; Henry Pluchart, *Ville de Lille, Musée Wicar: Notice des dessins, cartons, pastels, miniatures et grisailles exposés* [1889], nos. 1482 and 1483).