

National Gallery of Art

NEWS RELEASE

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Nancy Starr, Publicist

"PORTRAITS BY INGRES: IMAGE OF AN EPOCH"

ON VIEW AT THE NATIONAL GALLERY OF ART, MAY 23-AUGUST 22, 1999

WASHINGTON, D.C. - Portraits by Ingres: Image of an Epoch, on view in the Gallery's West Building from May 23 through August 22, 1999, presents almost forty paintings and sixty drawings by Jean-Auguste-Dominique Ingres (1780-1867), one of the greatest portrait painters and most brilliant draftsmen of the nineteenth century. This will be the first American exhibition of Ingres' vivid oil and dazzlingly detailed pencil-drawn portraits from every period of his long career. It will also be the most comprehensive display of his portraiture since the centennial exhibition of 1967 in Paris.

The exhibition is organized by the National Gallery of Art, Washington, The National Gallery, London, where it is currently on view through April 25, 1999, and The Metropolitan Museum of Art, New York, where it will be shown from October 5, 1999 through January 2, 2000.

The exhibition is made possible by generous support from Airbus Industrie. This is the company's first major arts sponsorship in the United States.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

"It is remarkable to have all these masterpieces by Ingres brought together in one place," said Earl A. Powell III, director, National Gallery of Art. "Private and public collectors have been extraordinarily generous to lend their iconic works. As a result, this exhibition presents a remarkable opportunity to experience the work of one of the

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greatest portrait painters ever. We are grateful to Airbus Industrie for its support, and we welcome them to the National Gallery."

"Our sponsoring of this exhibit is indicative of what we at Airbus Industrie do each day with our aircraft...reach across the ocean to bring some of the finest works of Europe to an audience in the States," said Noël Forgeard, Chief Executive Officer of Airbus Industrie. "We are proud to extend our patronage of the arts to America and to share in the enjoyment of this unprecedented Ingres exhibit."

The exhibition is arranged chronologically with loans of many of Ingres' most famous and beautiful works coming from museums and private collections worldwide. Lenders include the Musée du Louvre, Paris; The Metropolitan Museum of Art, New York; The Frick Collection, New York; The Art Institute of Chicago; the Musée Ingres, Montauban; the State Hermitage Museum, St. Petersburg; the J. Paul Getty Museum, Los Angeles; and from London, The National Gallery, and the British Museum.

INGRES THE PORTRAIT PAINTER AND DRAFTSMAN

It is for his portraits that Ingres is most admired today although he regarded his history paintings and allegories as his most important works. The portraits reveal Ingres as an innovative and virtuoso painter whose technical skills were unmatched. He brilliantly depicted his contemporaries, including great figures of the day, and captured the elaborate changing fashions of two-thirds of the nineteenth century in Paris and Rome from 1800 to 1867, the year of his death. Since many of the most powerful, creative, and wealthy figures of the day posed for him, the portraits as a group convey a vivid picture of the society and luxurious fashions of Ingres' time. The artist's career spanned the closing years of the Revolutionary era, the first empire of Napoleon Bonaparte, the Bourbon Restoration, and the second empire in France.

Visitors to the exhibition will have a rare and extraordinary opportunity to see the refinement, originality, and beauty of Ingres' portraits, including the most famous of them all, Louis-François Bertin (1832), dubbed by Manet as the "Buddha of the bourgeoisie." In Paris, Ingres also painted the Emperor Napoleon. Two portraits in the exhibition illustrate the rise of Napoleon from Bonaparte as First Consul (1804) to

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Napoleon I on his Imperial Throne (1806), where the triumphant leader is depicted in regal magnificence.

Ingres' most beautiful early portraits of women in the exhibition include the arresting Madame de Senonnes (1814) in sumptuous fabrics along with the motif of the mirror reflection that the artist was to use many times. Ingres also frequently depicted his own circle of artist friends such as the landscape painter François-Marius Granet (1809) and the renowned composer Charles Gounod (1841).

The culmination of Ingres' career as a portraitist came in his later years when he painted with undiminished inventiveness a series of the great society beauties of Second Empire Paris, including the elegant Vicomtesse d'Haussonville (1845) and Princesse de Broglie (1853). Temporarily reunited in the exhibition are the standing portrait of Madame Moitessier of 1851 (National Gallery of Art) with the celebrated seated version of 1856 (The National Gallery, London) in all the opulence of her setting and costume (her spectacular white silk dress, bursting with bouquets of roses, was considered the height of Second Empire fashion).

PORTRAIT DRAWINGS

Accompanying the oil portraits will be a rich selection of sixty of Ingres' meticulous pencil-drawn portraits rarely seen, which reveal his remarkable talent for elegant, unforced poses and incisive precision. Among these will be Self-Portrait (1822) and The Alexandre Lethière Family (1815), as well as Lucien Bonaparte (c. 1807), the younger brother of Napoleon, along with many of his celebrated portraits of British visitors to Rome. Pencil drawings that explore Ingres' working methods for his oil portraits will also be on view.

CURATORS AND CATALOGUE

The exhibition has been selected and organized by Philip Conisbee, senior curator of European paintings, National Gallery of Art; Gary Tinterow, Engelhard curator of European paintings, The Metropolitan Museum of Art, New York; and Christopher Riopelle, curator of nineteenth-century art, The National Gallery, London.

Accompanying the exhibition is a fully illustrated catalogue, Portraits by Ingres:

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Image of an Epoch, that features essays by the curators of the exhibition and other scholars including Georges Vigne of the Musée Ingres, Montauban, and independent Ingres specialists Dr. Andrew Shelton and Dr. Hans Naef, with an introduction by Professor Robert Rosenblum, professor of Fine Arts, New York University and curator, Solomon R. Guggenheim Museum, New York. The catalogue is published by the Metropolitan Museum of Art and distributed by Harry N. Abrams Inc., New York.

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215, or TDD at (202) 842-6176, or visit the National Gallery of Art's Web site at www.nga.gov. To receive the Gallery's free bimonthly Calendar of Events, call, (202) 842-6662.

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National Gallery of Art

Washington, D.C.

Portraits by Ingres: Image of an Epoch

Checklist

National Gallery of Art
May 23 - August 22, 1999

- Black & White Prints available
 - Slides available
 - Color Transparencies available
1. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Pierre-François Bernier, c. 1800
Oil on paper, mounted on canvas
45 x 37 cm (17 3/4 x 14 1/2)
Memorial Art Gallery, University of Rochester, Rochester, New York, Marion Stratton Gould Fund

 2. Jean-Auguste-Dominique Ingres
 French, 1780 – 1867
 Bonaparte as First Consul, July 12, 1804
Oil on canvas
227 x 147 cm (89 3/8 x 57 7/8)
Musée d'Art Moderne et d'Art Contemporain de la Ville de Liège, on deposit at the Musée d'Armes,
Liège

 3. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Bonaparte as First Consul, 1803-1804
Brown ink and gray wash
22.5 x 15.2 cm (8 7/8 x 6)
Private collection

 4. Jean-Auguste-Dominique Ingres
 French, 1780 – 1867
 Jean-Marie-Joseph Ingres, 1804
Oil on canvas
55 x 47 cm (21 5/8 x 18 1/2)
Musée Ingres, Montauban

 5. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Jean-Pierre-François Gilibert, 1804-1805
Oil on canvas
99 x 81 cm (39 x 31 7/8)
Musée Ingres, Montauban

6. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Monsieur Belvèze-Foulon, 1805
Oil on canvas
55 x 46 cm (21 5/8 x 18)
Musée Ingres, Montauban

7. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Père Desmarets, 1805
Oil on canvas
64.8 x 54.5 cm (25 1/2 x 21 1/2)
Musée des Augustins, Toulouse, D.1952.1 (MNR156); Recuperated by the Allies in 1945

8. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Madame Aymon, known as La Belle Zélie*, 1806
Oil on canvas
59 x 49 cm (23 1/4 x 19 1/4)
Musée des Beaux-Arts, Rouen

10. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Napoleon I on His Imperial Throne*, 1806
Oil on canvas
259 x 162 cm (102 x 63 3/4)
Musée de l'Armée, Paris

11. Marie-Anne-Julie Forestier
French, b. 1782
Copy after Ingres's 1804 Self-Portrait, 1807
Oil on canvas
65 x 53 cm (25 5/8 x 20 7/8)
Private collection, Europe

13. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Portrait of a Boy, c. 1793-1794
Graphite with touches of red watercolor and a band of green watercolor at the edge of the paper
diameter: 10.8 cm (4 1/4)
The Pierpont Morgan Library, New York, Gift of the Sunny Crawford von Bülow Fund, 1978

14. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Unknown Man, 1796
Graphite on parchment, with a band of green watercolor at the edge of the paper
diameter: 13.7 cm (5 3/8)
National Gallery of Art, Washington, D.C., Rosenwald Collection, 1954
15. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Monsieur Brochard, 1796
Graphite
Diameter: 7.9 cm (3 1/8)
Private Collector, Canada, Courtesy R. M. Light & Co., Inc.
16. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Monsieur Brochard in Classical Costume, c. 1796
Graphite and gray ink
diameter: 9.4 cm (3 11/16)
Crocker Art Museum, Sacramento, California, E. B. Crocker Collection
19. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Pierre-Guillaume Cazeaux, 1798
Black chalk, stumped, with white highlights
27.4 x 21 cm (10 3/4 x 8 1/4)
Private collection
22. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Henriette Harvey and Her Half Sister, Elizabeth Norton, 1804
Gray watercolor and graphite on paper with the upper corners cut off
28 x 18.3 cm (11 x 7 1/4)
Musée du Louvre, Paris, Département des Arts Graphiques
23. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
The Forestier Family, 1806
Graphite
23.3 x 31.9 cm (9 1/8 x 12 1/2)
Musée du Louvre, Paris, Département des Arts Graphiques
25. ● ■ Jean-Auguste-Dominique Ingres
French, 1780 – 1867
François-Marius Granet, 1809
Oil on canvas
74.5 x 63.2 cm (29 3/8 x 24 7/8)
Musée Granet, Aix-en-Provence

26. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Charles-Marie-Jean-Baptiste Marcotte (Marcotte d'Argenteuil)*, 1810
Oil on canvas
93.7 x 69.4 cm (36 7/8 x 27 1/4)
National Gallery of Art, Washington, D. C., Samuel H. Kress Collection, 1952
27. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Joseph-Antoine Moltedo, c. 1810
Oil on canvas
75.2 x 58.1 cm (29 5/8 x 22 7/8)
The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer
28. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Jean-Baptiste Desdéban, c. 1810
Oil on canvas
63 x 49 cm (24 3/4 x 19 1/4)
Musée des Beaux-Arts et d'Archéologie, Besançon
29. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Paul Lemoyne*, c. 1810 – 1811
Oil on canvas
46 x 35 cm (18 1/8 x 13 3/4)
The Nelson-Atkins Museum of Art, Kansas City, Missouri, Purchase: Nelson Trust
30. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Edme-François-Joseph Bochet*, 1811
Oil on canvas
94 x 69 cm (37 x 27 1/8)
Musée du Louvre, Paris
32. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Comtesse de Tournon, née Geneviève de Seytres Caumont, 1812
Oil on canvas
92 x 73 cm (36 1/4 x 28 3/4)
Philadelphia Museum of Art, The Henry P. McIlhenny Collection in Memory of Frances P. McIlhenny

33. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Jacques Marquet, Baron de Montbreton de Norvins*, 1811; reworked after 1814
Oil on canvas
97.2 x 78.7 cm (38 1/4 x 31)
The Trustees of the National Gallery, London
34. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Queen Caroline Murat, 1814
Oil on canvas
92 x 60 cm (36 1/4 x 23 5/8)
Private collection
35. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Madame de Senonnes, née Marie-Geneviève-Marguerite Marcoz, later Vicomtesse de Senonnes*, 1814
Oil on canvas
106 x 84 cm (41 3/4 x 33 1/8)
Musée des Beaux-Arts, Nantes
38. Jean-Auguste-Dominique Ingres
□ French, 1780 – 1867
Lucien Bonaparte, c. 1807
Graphite
23.6 x 18.5 cm (9 1/4 x 7 1/4)
Private collection
39. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Victor Dourlen, 1808
Graphite
30.4 x 23.8 cm (12 x 9 3/8); 15.2 x 11.6 cm (6 x 4 5/8) within the drawn border
Private collection
40. Jean-Auguste-Dominique Ingres
□ French, 1780 – 1867
Auguste-Jean-Marie Guenepin, 1809
Graphite
21 x 16.3 cm (8 1/4 x 6 3/8)
National Gallery of Art, Washington, D.C., Gift of Robert H. and Clarice Smith, 1975
42. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Charles-François Mallet, 1809
Graphite
26.6 x 21.1 cm (10 3/4 x 8 1/4)
The Art Institute of Chicago, The Charles Deering Collection

43. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Guillaume Mallet, née Anne-Julie Houel, 1809
Graphite
29 x 19.6 cm (11 3/8 x 7 3/4)
André Bromberg
44. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Dr. Jean-Louis Robin, c. 1810
Graphite
28.1 x 22.2 cm (11 x 8 3/4)
The Art Institute of Chicago, Gift of Emily Crane Chadbourne
48. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Philippe Mengin de Bionval, 1812
Graphite
25.6 x 19.6 cm (10 1/8 x 7 3/4)
National Gallery of Art, Washington, D.C., Woodner Family Collection, 1991
50. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Charles Hayard and His Daughter Marguerite, 1815
Graphite
30.8 x 22.9 cm (12 1/8 x 9)
The British Museum, London
51. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Mademoiselle Jeanne Hayard, 1815
Graphite
28.5 x 21 cm (11 1/4 x 8 1/4)
Private collection
53. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Guillaume Guillon Lethière, née Marie-Joseph-Honorée Vanzenne, and Her Son Lucien Lethière, 1808
Graphite
24.1 x 18.7 cm (9 1/2 x 7 3/8)
The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer

55. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
The Alexandre Lethière Family, 1815
Graphite
27.1 x 21.4 cm (10 5/8 x 8 3/8)
Museum of Fine Arts, Boston, Maria Antoinette Evans Fund
56. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Frau Johann Gotthard Reinhold, née Sophie Amalie Dorothea Wilhelmine Ritter, and Her Two Daughters, Susette and Marie, 1815
Graphite
29.6 x 21.7 cm (11 5/8 x 8 1/2)
Private collection
57. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
John Russell, Sixth Duke of Bedford, 1815
Graphite
37.8 x 28.5 cm (14 7/8 x 11 1/4)
The Saint Louis Art Museum, Purchase
59. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Lady William Henry Cavendish Bentinck, née Lady Mary Acheson, 1815
Graphite
40.9 x 28.7 cm (16 1/8 x 11 1/4)
Rijksprentenkabinet, Rijksmuseum, Amsterdam
60. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Mrs. John Mackie, née Dorothea Sophia Des Champs, April 1816
Graphite
20.9 x 16.4 cm (8 1/4 x 6 7/16)
The Board of Trustees of the Victoria & Albert Museum, London
61. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Monsignor Gabriel Cortois de Pressigny, Before the end of May 1816
Graphite and watercolor
25.8 x 19.5 cm (10 3/16 x 7 11/16)
Private collection

62. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Mrs. Charles Badham, née Margaret Campbell, 1816
Graphite
26.3 x 21.8 cm (10 3/8 x 8 5/8)
National Gallery of Art, Washington, D.C., The Armand Hammer Collection, 1991
64. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Lord Grantham (Thomas Philip Robinson), 1816
Graphite
39.8 x 26.1 cm (15 5/8 x 10 1/4)
The J. Paul Getty Museum, Los Angeles, California
67. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Joseph Woodhead and His Wife, née Harriet Comber, and Her Brother, Henry George Wandesford Comber, 1816
Graphite
30.4 x 22.4 cm (12 x 8 7/8)
Lent by the Syndics of the Fitzwilliam Museum, Cambridge, England
68. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Dr. Thomas Church, 1816
Graphite
20.4 x 16 cm (8 x 6 1/4)
Los Angeles County Museum of Art, Purchased with funds provided by the Loula D. Lasker Bequest and Museum Associates Acquisition Fund
70. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Alexander Baillie, 1816
Graphite
21.5 x 16.5 cm (8 1/2 x 6 1/2)
Private collection
71. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Sir John Hay and His Sister Mary, 1816
Graphite
29.1 x 21.9 cm (11 1/2 x 8 5/8)
The British Museum, London

73. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Mademoiselle Henriette-Ursule Claire (Thévenin?) and Her Dog Trim, 1816
Graphite
30.4 x 22.1 cm (12 x 8 3/4)
Gemeentemuseum, The Hague
74. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Charles Thévenin, 1817
Graphite with white highlights on two joined sheets of yellowish paper
29.9 x 24 cm (11 7/8 x 9 1/2)
André Bromberg
76. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Otto Magnus von Stackelberg and, possibly, Jakob Linckh, 1817
Graphite
19.6 x 14.4 cm (7 3/4 x 5 5/8)
Musée Jenisch, Vevey, Switzerland, Drawings Department
80. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Jean-Pierre Cortot, 1818
Graphite
20.8 x 16.1 cm (8 1/4 x 6 3/8)
Memorial Art Gallery, University of Rochester, Rochester, New York, Gift of Dr. and Mrs. James H. Lockhart, Jr.
82. Jean-Auguste-Dominique Ingres
 French, 1780 – 1867
Niccolò Paganini, 1819
Graphite
29.8 x 21.8 cm (11 3/4 x 8 5/8)
Musée du Louvre, Paris, Département des Arts Graphiques
84. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
André-Benoît Barreau, called Taurel, 1819
Graphite
28.8 x 20.5 cm (11 3/8 x 8 1/8)
Collection Yves Saint Laurent and Pierre Bergé, Paris

86. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Count Nikolai Dmitrievich Gouriev, 1821
Oil on canvas
107 x 86 cm (42 1/8 x 33 7/8)
State Hermitage Museum, Saint Petersburg
87. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Mademoiselle Jeanne-Suzanne-Catherine Gonin, later Madame Pyrame Thomeguex, 1821
Oil on canvas
76.2 x 59.1 cm (30 x 23 1/4)
The Taft Museum, Cincinnati, Ohio, Bequest of Charles Phelps and Anna Sinton Taft
88. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Madame Jacques-Louis Leblanc, née Françoise Poncelle*, 1823
Oil on canvas
119.4 x 92.7 cm (47 x 36 1/2)
The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918
89. Jean-Auguste-Dominique Ingres
□ French, 1780 – 1867
● *Jacques-Louis Leblanc*, 1823
Oil on canvas
121 x 95.6 cm (47 5/8 x 37 5/8)
The Metropolitan Museum of Art, New York, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1918
91. Jean-Auguste-Dominique Ingres
□ French, 1780 – 1867
● *Self-Portrait*, 1822
Graphite
20 x 15.9 cm (7 7/8 x 6 1/4)
National Gallery of Art, Washington, D.C., Collection of Mr. and Mrs. Paul Mellon, 1995
96. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Jean-Auguste-Dominique Ingres, née Madeleine Chapelle, c.1824
Graphite
15.6 x 12.5 cm (6 1/8 x 4 7/8)
École Nationale Supérieure des Beaux-Arts, Paris

97. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Madame Marie Marcotte (Marcotte de Saint-Marie), née Suzanne-Clarisse de Salvaing de Boissieu*, 1826
Oil on canvas
93 x 74 cm (36 5/8 x 29 1/8)
Musée du Louvre, Paris
98. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Amédée-David, Comte de Pastoret, 1826
Oil on canvas
103 x 83.5 cm (40 1/2 x 32 7/8)
The Art Institute of Chicago, Estate of Dorothy Eckhart Williams, Robert Allerton, Bertha E. Brown, and Major Acquisitions endowments
99. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Louis-François Bertin*, 1832
Oil on canvas
116 x 95 cm (45 5/8 x 37 3/8)
Musée du Louvre, Paris
100. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Louis-François Bertin," c. 1832
Graphite
30.3 x 32.5 cm (11 7/8 x 12 3/4)
Collection Jan and Marie-Anne Krugier-Poniatowski
101. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Louis-François Bertin," c. 1832
Black chalk and graphite
34.9 x 34.5 cm (13 3/4 x 13 5/8)
The Metropolitan Museum of Art, New York, Bequest of Grace Rainey Rogers
104. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Dr. Louis Martinet, 1826
Graphite
32.3 x 24.7 cm (12 11/16 x 9 3/4)
National Gallery of Art, Washington, D.C., Collection of Mr. and Mrs. Paul Mellon, 1995

105. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Luigi Calamatta, 1828
Graphite
28.1 x 22.9 cm (11 x 9)
Musée de la Vie Romantique, Paris
106. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Louis-François Godinot, née Victoire-Pauline Thiollière de l'Isle, 1829
Graphite
21.9 x 16.5 cm (8 1/2 x 6 1/2)
André Bromberg
107. Jean-Auguste-Dominique Ingres
 French, 1780 – 1867
Pierre-Marie-François de Sales Baillot, August 25, 1829
Graphite
35.4 x 27.3 cm (14 x 10 3/4)
Prat Collection, Paris
108. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Jean-Auguste-Dominique Ingres, née Madeleine Chapelle, c. 1829
Graphite
21 x 15.6 cm (8 1/4 x 6 1/8)
Prat Collection, Paris
109. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Jean-Auguste-Dominique Ingres, née Madeleine Chapelle, 1830
Graphite
18.7 x 13 cm (7 3/8 x 5 1/8)
Private collection
112. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Mademoiselle Louise Vernet, 1835
Graphite
33 x 25.3 cm (13 x 10)
Collection of Dian and Andrea Woodner, New York
114. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Victor Baltard, née Adeline Lequeux, and Her Daughter, Paule, 1836
Graphite
30.1 x 22.3 cm (11 7/8 x 8 7/8)
Private collection, Cambridge, Massachusetts

115. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Victor Baltard, August 30, 1837
Graphite
31.6 x 23.7 cm (12 1/2 x 9 3/8)
Collection Yves Saint Laurent and Pierre Bergé
116. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Franz Liszt, 1839
Graphite with white highlights
30.9 x 22.8 cm (12 1/8 x 9)
Richard Wagner Stiftung, Bayreuth
117. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Charles Gounod, 1841
Graphite
29.9 x 23.1 cm (11 3/4 x 23)
The Art Institute of Chicago, Gift of Charles Deering McCormick, Brooks McCormick, and Roger McCormick
119. ● ■ Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Maria Luigi Carlo Zenobio Salvatore Cherubini, 1840 – 1841
Oil on canvas
81.3 x 71.1 cm (32 x 28)
Cincinnati Art Museum, Bequest of Mary M. Emery
120. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Luigi Cherubini" (Head), c. 1833 – 1834
Black chalk with white highlights
26 x 21 cm (10 1/4 x 8 1/4)
Conservatoire National Supérieur de Musique, Paris
121. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Ferdinand-Philippe-Louis-Charles-Henri, Duc d'Orléans, 1842
Oil on canvas
158 x 122 cm (62 1/4 x 48)
Private collection, Courtesy Paul Z. Josefowitz

122. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Ferdinand-Philippe-Louis-Charles-Henri, Duc d'Orléans, 1844
Oil on canvas
218 x 131 cm (85 7/8 x 51 5/8)
Musée National du Château, Versailles
123. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Clément Boulanger, née Marie-Élisabeth Blavot, later Madame Edmond Cavé, early 1830s
(?)
Oil on canvas
40.6 x 32.7 cm (16 x 12 7/8)
The Metropolitan Museum of Art, New York, Bequest of Grace Rainey Rogers, 1943
124. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Hygin-Edmond-Ludovic-Auguste Cavé, 1844
Oil on canvas
40.7 x 32.7 cm (16 x 12 7/8)
The Metropolitan Museum of Art, New York, Bequest of Grace Rainey Rogers, 1943
125. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Vicomtesse Othenin d'Haussonville, née Louise-Albertine de Broglie*, 1845
Oil on canvas
131.8 x 92 cm (51 7/8 x 36 1/4)
The Frick Collection, New York
133. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Madame Paul-Sigisbert Moitessier, née Marie-Clotilde-Inès de Foucauld, Standing*, 1851
Oil on canvas
146.7 x 100.3 cm (57 3/4 x 39 1/2)
National Gallery of Art, Washington, D.C., Samuel H. Kress Collection, 1946
134. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Madame Paul-Sigisbert Moitessier, née Marie-Clotilde-Inès de Foucauld, Seated*, 1856
Oil on canvas
120 x 92.1 cm (47 1/4 x 36 1/4)
The Trustees of the National Gallery, London

135. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Seated," c. 1846 – 1848
Black chalk over graphite, partially squared in graphite
18.7 x 20 cm (7 3/8 x 7 7/8)
Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts, Bequest of Charles A. Loeser
136. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Seated" (Nude), c. 1846 – 1848
Black chalk
30.5 x 29.5 cm (12 x 11 5/8)
Paul Prouté S. A.
137. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Seated" (Right Arm), c. 1846 – 1848
Graphite
8.6 x 10.8 cm (3 3/8 x 4 1/4)
Lent by the Syndics of the Fitzwilliam Museum, Cambridge, England
139. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Standing," 1851
Graphite, squared
18.7 x 13.8 cm (7 3/8 x 5 3/8)
Private collection, Paris
140. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Standing," 1851
Graphite
20.7 x 15.5 cm (8 1/8 x 6 1/8)
National Gallery of Art, Washington, D.C., Gift of Paul Rosenberg, 1951
141. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Standing," 1851
Graphite, squared for enlargement
31.8 x 23.5 cm (12 1/2 x 9 1/4)
Lyman Allyn Art Museum, Connecticut College, New London, Connecticut

142. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Standing" (Head), 1851
Graphite heightened with white
45.8 x 33.6 cm (18 x 13 1/4)
The J. Paul Getty Museum, Los Angeles
143. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Study for "Madame Moitessier Standing," 1851
Graphite on tracing paper, squared in black chalk
35.5 x 16.8 cm (14 x 6 5/8)
The J. Paul Getty Museum, Los Angeles
144. Unknown Assistant of Jean-Auguste-Dominique Ingres
Study for "Madame Moitessier Seated," c. 1852
Oil and graphite on canvas
46 x 38 cm (18 1/8 x 15)
Musée Ingres, Montauban
145. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Princesse Albert de Broglie, née Joséphine-Éléonore-Marie-Pauline de Galard de Brassac de Béarn,*
1853
Oil on canvas
121.3 x 90.8 cm (47 3/4 x 35 3/4)
The Metropolitan Museum of Art, New York, Robert Lehman Collection
147. (?) Madame Gustave Héquet
French, 19th century
Copy after Ingres's 1804 Self-Portrait, c. 1850 – 1860
Oil on canvas
86.4 x 69.9 cm (34 x 27 1/2)
The Metropolitan Museum of Art, New York, Bequest of Grace Rainey Rogers
149. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Self-Portrait,* 1864 – 1865
Oil on canvas
64 x 53 cm (25 1/4 x 20 7/8)
Koninklijk Museum voor Schone Kunsten, Antwerp

150. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Antoine Thomeguex, April 1841
Graphite
25.8 x 18.8 cm (10 1/8 x 7 3/8)
Private collection
151. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Frédéric Reiset, née Augustine-Modeste-Hortense Reiset, and Her Daughter, Thérèse-Hortense-Marie, 1844
Graphite with white highlights
30.8 x 24.5 cm (12 1/8 x 9 5/8)
Museum Boijmans Van Beuningen, Rotterdam
154. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Franz Adolf von Stürler, September 3, 1849
Graphite
32.9 x 24.8 cm (13 x 9 3/4)
Kunstmuseum, Bern, Bequest of Adolf von Stürler, Versailles
157. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Pierre-François-Henri Labrouste, May 25, 1852
Graphite
30.8 x 23.4 cm (12 1/4 x 9 1/4)
National Gallery of Art, Washington, D.C., Collection of Mr. and Mrs. Paul Mellon, 1995
159. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Jean-Auguste-Dominique Ingres, née Delphine Ramel, 1855
Graphite
35 x 27.2 cm (13 3/4 x 10 3/4)
Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts, Gift of Charles E. Dunlap
160. Jean-Auguste-Dominique Ingres
● French, 1780 – 1867
■ *Edmond Ramel and His Wife, née Irma Donbernard*, September 1855
Graphite with white highlights
33.5 x 26.5 cm (13 1/4 x 10 1/2)
Private collection

163. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Mademoiselle Mary de Borderieux(?), 1857
Graphite and watercolor with white highlights
35.2 x 27.1 cm (13 7/8 x 10 5/8)
The Woodner Collection, on deposit at the National Gallery of Art, Washington, D.C.
164. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Charles Gounod, née Anna Zimmermann, 1859
Graphite
25.7 x 20.2 cm (10 1/8 x 8)
The Art Institute of Chicago, Gift of Charles Deering McCormick, Brooks McCormick, and Roger McCormick
165. Jean-Auguste-Dominique Ingres
French, 1780 – 1867
Madame Franz Adolf von Stürler, née Matilda Jarman, October 1861
Graphite
32.7 x 23.6 cm (12 7/8 x 9 1/4)
Kunstmuseum Bern, Bequest of Adolf von Stürler, Versailles

National Gallery of Art

Washington, D.C.

RELATED ACTIVITIES
for
PORTRAITS BY INGRES: IMAGE OF AN EPOCH
at
THE NATIONAL GALLERY OF ART
May 23 - August 22, 1999

SYMPOSIUM

East Building, large auditorium
Sunday, May 23
1 - 4 p.m.

Introduction

Philip Conisbee, senior curator of European painting, National Gallery of Art

Monsieur le Directeur in the Atelier

Christopher Riopelle, curator of nineteenth-century paintings, The National Gallery, London

Ingres in Fashion

Aileen Ribiero, reader, history of dress department, Courtauld Institute of Art

Thoughts on the Construction of Gender in Portraits by Ingres

Andrew Shelton, assistant professor, department of critical studies, Massachusetts College of Art

"I did not return to Paris to paint portraits"

Gary Tinterow, Engelhard Curator, department of European paintings, The Metropolitan Museum of Art, New York

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-more-

Ingres activities...page 2

AUDIO TOUR

An audio tour is available at the entrance to the exhibition for \$4.00 (\$3.50 for senior citizens, students, and groups of ten or more). Amplified headsets and scripts are available to visitors with hearing impairments. To reserve audio tours for groups, call (202) 842-6592.

CATALOGUE

Portraits by Ingres: Image of an Epoch by Gary Tinterow and Philip Conisbee is published by The Metropolitan Museum of Art. The catalogue contains 608 pages with 205 color and 350 black and white illustrations. It is available from the Gallery Shops for \$50 (softcover) and \$85 (hardcover). To order by mail, call (800) 697-9350 or (301) 322-5900.

EXHIBITION BROCHURE

An illustrated brochure will be available at the entrance to the exhibition. A large-print version of the brochure is available on request from the audio tour desk at the exhibition entrance or from the West Building Main Floor Art Information Desk.

SPONSOR/ORGANIZATION

The exhibition has been organized by the National Gallery of Art, Washington, The National Gallery, London, and The Metropolitan Museum of Art, New York

The exhibition is made possible by generous support from Airbus Industrie

The exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities

GENERAL INFORMATION

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215, TDD at (202) 842-6176, or visit the Gallery's Web site at www.nga.gov. To receive a free bimonthly Calendar of Events, call (202) 842-6662.

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CHRONOLOGY

Rebecca A. Rabinow

Excerpted from the catalogue Portraits by Ingres.
Courtesy of The Metropolitan Museum of Art, New York.

August 29, 1780

Jean-Auguste-Dominique Ingres is born in Montauban, France. He is the eldest child of Jean-Marie-Joseph Ingres (1755–1814), a sculptor, painter, and decorative stonemason, and Anne Moulet (1758–1817), the daughter of a master wigmaker. The couple will have six other children: Anne (1782–1784), Jacques (1785–1786), Augustine (1787–1863), Anne-Marie (1790–1870), and twin boys Pierre-Victor (1799–1803) and Thomas-Alexis (1799–1821). (Vigne 1997, pp. 13–15)

September 14, 1780

Baptized in the church of Saint-Jacques, Montauban.



Fig. 331. *Joseph Ingres and His Daughters Augustine and Anne-Marie*, ca. 1796. Graphite, ink, and wash on paper, $6\frac{1}{4} \times 9\frac{7}{8}$ in. (17.1 × 25.2 cm). Musée Ingres, Montauban (867.275)

1786–91

Attends the Collège des Frères des Écoles Chrétiennes, Montauban.

1789

The French Revolution. The Bastille is stormed on July 14, 1789; in late August of the same year the Constituent Assembly issues the Declaration of the Rights of Man.

Ingres's earliest-known signed drawing is made this year. (Ternois and Camesasca 1971, p. 83)

1790

Ingres's father is appointed a member of the Académie Royale de Peinture, Sculpture et Architecture, Toulouse.

1791–99

On June 21, 1791, King Louis XVI and Queen Marie-Antoinette are arrested in Varennes. The monarchy is abolished on August 10, 1792; Louis XVI is executed on January 21, 1793; Marie-Antoinette on October 16 of the same year. After a period known as the Terror (1793–94), French politics are dominated by a series of coups d'état, which continue until Napoleon Bonaparte (1769–1821) assumes power in 1799.

1791–97

Attends the Académie Royale de Peinture, Sculpture et Architecture, Toulouse (renamed during the Revolution as the École Centrale du Département de Haute-Garonne). His teachers are the painter Joseph Roques (1754–1847), the sculptor Jean-Pierre Vigan (1754–1829), and the landscape painter Jean Briant (1760–1799). Ingres wins various drawing prizes there, including awards for life studies and composition: "the young [student] . . . will one day honor his country through [his] superior talents."

("ce jeune . . . honorera un jour sa patrie par la supériorité de [ses] talents." Ternois and Camesasca 1971, p. 83)

1794–96

Studies violin and performs with the Toulouse orchestra.

August 1797

With his friend Guillaume Roques (1778–1848), son of his first teacher, Ingres goes to Paris to study with Jacques-Louis David (1748–1825).

October 24, 1799

Accepted as a student at the École des Beaux-Arts, Paris.

November 1799

Napoleon dissolves the Directory and declares a new republic. He serves as First Consul during this period (known as the Consulate), which lasts until May 1804.

October 4, 1800

Ingres, along with Joseph-François Ducq (1762–1829), wins second place in the Prix de Rome competition. The subject of the preliminary

concourse (judged in late March) is *Cincinnatus Receiving the Deputies of the Senate* (W 1; location unknown). The definitive subject of the competition is *Antiochus and Scipio* (W 2; destroyed). The first prize is won by another of David's students, twenty-one-year-old Jean-Pierre Granger (1799–1840). Because of their artistic prowess, Ingres and several other students at the École des Beaux-Arts are exempted from military conscription.

In a letter of November 1800, Ingres's residence is listed as 29, rue des Jeûneurs.

(Suvée to the minister of war, November 23, 1800, in Brunel and Julia 1984, letter no. 109, p. 211)

1800

Paints the candelabra and footrest in David's portrait of Madame Récamier (fig. 306).

February 2, 1801

Ingres's painting of a male torso (fig. 44) is awarded the Prix du Torse, a prize given by the École des Beaux-Arts for half-length figure painting.

September 29, 1801

Wins the Grand Prix de Rome for *The Ambassadors of Agamemnon* (fig. 45). The subject of the preliminary concours is *Hector Bidding Farewell to Andromache* (W 6; location unknown). Owing to the dismal state of French finances, however, prizewinners are not permitted to take the trip to Rome. Instead, the government provides Ingres with a stipend of sixty francs and a studio in the former Couvent des Capucines. Ingres is not awarded his trip to Italy until 1806.

December 17, 1801

Named a corresponding member of the Société des Sciences et Arts de Montauban. (Ternois and Camesasca 1971, p. 83)

January 26, 1802

Napoleon becomes president of the Italian Republic.

January 29, 1802

Ingres, along with Édouard Thomassin, wins the Prix du Torse at the École des Beaux-Arts (W 9; Muzeum Narodowe, Warsaw).



Fig. 332. Paul Flandrin (1811–1902), after Fleury Richard (1777–1852). *Ingres Posing Nude in David's Studio*, ca. 1800. Ink and graphite on paper, 8 $\frac{1}{8}$ x 6 $\frac{1}{4}$ in. (22 x 16 cm). Musée Ingres, Montauban

September 2, 1802 (opening date)

Exhibits at the Paris Salon (held at the Muséum Central des Arts) for the first time: no. 719, *Portrait of a Woman* (W 12; location unknown).

Summer 1803

Receives a commission for the portrait *Bonaparte as First Consul* (cat. no. 2). The painting, which depicts Bonaparte pointing to a decree granting the town of Liège 300,000 francs to rebuild areas recently damaged by the Austrians, is unveiled to the citizens of Liège on May 23, 1805.

Mid-May 1804

French Empire established. On December 2, 1804, Napoleon crowns himself emperor and his wife Josephine empress at Notre-Dame Cathedral, Paris. The following March Napoleon is proclaimed king of Italy.

1804–5

Paints portraits of his father (cat. no. 4); the engraver Desmarests (cat. no. 7); his childhood friends Belvèze-Foulon (cat. no. 6) and Jean-Pierre-François Gilibert (cat. no. 5); the soon-to-be mayor of Montauban, Joseph Vialètes de Mortariou (fig. 52); the sculptor Lorenzo Bartolini (1777–1850), who had resided with Ingres at the Couvent des Capucines in Paris (fig. 53); the Rivières (cat. no. 9; figs. 57, 58); and others, as well as his *Self-Portrait* (see cat. nos. 11, 147). In 1805 Ingres also begins *Napoleon I on His Imperial Throne* (cat. no. 10).

June 1806

Engaged to the artist and musician Marie-Anne-Julie Forestier (b. 1782), daughter of a lawyer to Parliament.

(Lapauze 1910)

September 1806

Receives state funding for his stay in Rome. He travels there via Turin, Milan, Lodi, Piacenza, Parma, Reggio, Modena, Bologna, and Florence, and arrives at the Académie de France on October 11. Studies perspective and anatomy and draws from live models as well as after the antique. Allotted a small room at San Gaetano.

(Ingres to Pierre Forestier, October 5, 1806, in Boyer d'Agen 1909, pp. 45–46; Méras 1967, p. 16)

September 15, 1806 (opening date)

Ingres (listed as a pensioner at the École de France in Rome and as a student of David) exhibits several paintings at the Paris Salon, the first Salon of the Empire, held at the Musée Napoléon: no. 272, *Napoleon I on His Imperial Throne* (cat. no. 10), loaned by the Corps Législatif; and no. 273, several portraits exhibited under the same number, including the artist's *Self-Portrait* (see cat. nos. 11, 147), *Madame Philibert Rivière* (cat. no. 9), *Caroline Rivière* (fig. 58), and possibly *Joseph Ingres, the Artist's Father* (cat. no. 4). These works are not well received by the critics, prompting Ingres to comment, "So the Salon is the scene of my disgrace; . . . The scoundrels, they waited until I was away to assassinate my reputation. . . . I have never been so unhappy."

("Le Salon est donc le théâtre de ma honte; . . . Les scélérats, ils ont attendu que je sois parti pour m'assassiner de réputation. . . . jamais je n'ai été si malheureux." Ingres to Pierre Forestier, October 22, 1806, in Boyer d'Agen 1909, pp. 47–48)

November 23, 1806

Writes to his fiancée's father that he will never again exhibit at the Salon, since it causes too much suffering.

(Ingres to Pierre Forestier, November 23, 1806, in Boyer d'Agen 1909, p. 49)



Fig. 333. Achille Réveil (1800–1851). *Engraving after Ingres's 1804 Self-Portrait, Revised ca. 1850*. From Albert Magimel, *Oeuvres de J. A. Ingres* (Paris, 1851), fig. 1

July 2, 1807

Breaks his engagement to Julie Forestier and blames his self-doubt, the hardening of his heart, and his unwillingness to return to Paris on the negative criticism his works received at the Salon.

(Lapauze 1910, p. 180)

February 1808

France occupies Rome; the following year Napoleon declares the Papal States annexed to France. Pope Pius VII (1742–1823) consequently excommunicates Napoleon and the French army in June 1809 and is imprisoned.

1808

The annual exhibition of the Académie de France in Rome includes Ingres's recent *Bather of Valpinçon* and *Oedipus and the Sphinx* (figs. 81, 82). These paintings by Ingres, as well as those by his fellow-student Joseph-Denis Odevaere (1778–1830), are severely criticized when they are sent to Paris.

(Lapauze 1924, vol. 2, p. 85)

Ca. 1808

Begins painting *Venus Anadyomene* (fig. 201); finishes it forty years later.

1809

An international exhibition on the Campidoglio, Rome, includes two portraits by Ingres (possibly those of François-Marius Granet [cat. no. 25] and Madame Duvaucy [fig. 87]) as well as his *Sleeping Nude* (now known as *The Sleeper of Naples*; see fig. 85). The latter is purchased from the show by Joachim Murat (1767–1815), famous French general, Napoleon's brother-in-law, and the king of Naples from 1808 to 1815.

(See p. 101 in this catalogue)

February 1810

Rome is proclaimed the second capital of the French Empire.

November 1810

Having completed his term at the Villa Medici, Ingres chooses to remain in Rome and rents a room on the Via Gregoriana. Meanwhile, a fellow pensioner at the Villa Medici, the engraver Édouard Gatteaux (1788–1881), introduces Ingres to Charles Marcotte (Marcotte d'Argenteuil; 1773–1864), inspector general of forests and waterways in Rome, whose portrait Ingres paints (cat. no. 26).

(Daniel Ternois in Amaury-Duval 1993, p. 46)

1811

Receives two commissions for Monte Cavallo, a former papal residence in Rome being transformed into an imperial palace for Napoleon: *Romulus, Conqueror of Acron* (fig. 96), for

Josephine's apartments, and *The Dream of Ossian* (fig. 95), for the ceiling of Napoleon's bedroom. (Siegfried 1980a, pp. 236–37; Ingres to the Académie Royale des Beaux-Arts, June [20], 1825, in Angrand 1982, p. 48, n. 13)

Jupiter and Thetis (fig. 92) is the last student exercise Ingres sends to the Académie des Beaux-Arts from Rome; it is purchased by the state twenty-three years later. He also works on a number of portraits at this time.

1812–13

Allotted a large studio in the tribune of Santissima Trinità dei Monti (a church adjacent to the Villa Medici) in which to work on the paintings for Monte Cavallo as well as others, such as *Virgil Reciting from "The Aeneid"* (fig. 94), commissioned by General Miollis, French governor of Rome, for his residence at the Villa Aldobrandini.

In 1813 Ingres paints his first version of *Raphael and the Fornarina* (W 86; location unknown) and works on *The Sistine Chapel* (fig. 100), which Marcotte commissioned the previous year.

(Vigne 1995a, p. 42; Ingres to the Académie Royale des Beaux-Arts, June [20], 1825, in Angrand 1982, p. 48, n. 13)

December 11, 1812

Asks parents' consent to marry Laura Laureta Zoëga (1784–1825), the eldest daughter of a Danish archaeologist residing in Rome. A short time later Ingres breaks off the engagement, explaining that his parents oppose the match and that his future financial state is bleak.

(Rostrup 1969, pp. 119–23 [LW])

December 4, 1813

Marries Madeleine Chapelle (1782–1849), a milliner from Guéret, in the church of San Martino ai Monti; Ingres proposed to Chapelle in a letter of August 7, 1813, written before the two ever met.

March 14, 1814

Ingres's father dies at Montauban. At the end of August of this year, the artist's mother travels to Rome for a brief visit with her son.

Spring 1814

Travels to Naples, where he executes the portraits of Napoleon's youngest sister, Queen Caroline Murat (1782–1839; cat. no. 34), and other members of the royal family. Ingres will paint three additional works for the Murats: the *Grande Odalisque* (fig. 101), a pendant to *The Sleeper of Naples* (fig. 85); *The Betrothal of Raphael* (fig. 102); and *Paolo and Francesca* (fig. 103).

The Murats lose power the following year and flee Naples, leaving many of their possessions,

including Ingres's paintings, in the royal palace. After Joachim Murat is executed in October 1815, his family does not pay the artist for the works they commissioned. This causes Ingres great hardship; four years later he still is paying debts incurred during this period. (Ingres to Gilbert, July 7, 1818, in Boyer d'Agen 1909, pp. 35–36)

April 6, 1814

After a series of military defeats, Napoleon abdicates at Fontainebleau. French functionaries leave Rome. In May the comte de Provence (1755–1824), the future Louis XVIII, returns to Paris and assumes the throne. The period from 1814 to 1824, excluding a brief interlude in 1815, is known as the Bourbon Restoration.



Fig. 334. Lorenzo Bartolini (1777–1850). Medallion of J.-A.-D. Ingres, 1806. Bronze, diam. 10 1/8 in. (26.5 cm). École des Beaux-Arts, Paris

Mid-May 1814

Ingres has returned to Rome from Naples. In a letter to Marcotte, he reports having recently completed a replica of *Raphael and the Fornarina* (fig. 127) for the comte de Pourtalès, whom he charged 40 louis. Ingres also questions whether Marcotte is absolutely positive that he wants him to paint a third version of the work.

(Louisville, Fort Worth 1983, p. 78; Ingres to Marcotte, May 26, 1814, in Ternois 1986b, pp. 182–83)

November 1, 1814 (opening date)

Ingres (from Rome) exhibits at the Salon (held at the Musée Royal des Arts, Paris): no. 533, *Don Pedro of Toledo Kissing the Sword of Henry IV* (W 101; later reworked [W 141], private collection); no. 534, *The Sistine Chapel* (fig. 100); no. 535, several portraits exhibited under the same number (among them *Charles Marcotte* [cat. no. 26]). Also included, although not listed in the Salon catalogue, is the second version of *Raphael and the Fornarina* (fig. 127).

Again Ingres's contributions are poorly received by the critics.

(Siegfried 1980a, pp. 246, 262–63, 328–29, n. 83; Ingres to Marcotte, May 26, 1814, in Ternois 1986b, pp. 183–84)

1815

Ingres's wife endures a difficult childbirth, and their baby does not survive. Paints and draws portraits of diplomats and foreign tourists to earn a living.

March 1815

After nine months of exile on the island of Elba, Napoleon returns to France and resumes power during a three-month period known as the Hundred Days. On June 22, Napoleon is again forced to abdicate and is exiled to the island of Saint Helena in the southern Atlantic. Louis XVIII resumes power. When Pope Pius VII reclaims Monte Cavallo in Rome, Ingres's paintings are among those removed from the palace and placed in storage.

(Siegfried 1980a, p. 304)

March 14, 1817

Ingres's mother dies at Montauban.

1817

With the help of Charles Thévenin (1764–1838), director of the Villa Medici, Ingres receives a commission from the French ambassador to Rome, the duc de Blacas, to paint a decoration for Santissima Trinità dei Monti on the theme of *Christ Giving the Keys to Saint Peter* (fig. 106). The painting, begun in the spring of 1818, is finished in May 1820.

In November, receives a commission to paint *Roger Freeing Angelica* (fig. 104) as an over-door decoration in the Throne Room at Versailles.

(Bertin 1998, I.R. 119)

July 7, 1818

Writes to his friend Gilbert, "I still admire the same things: in painting, Raphael and his century, the Ancients above all, the divine Greeks; in music Glück [sic], Mozart, Haydn. My library is composed of a score of books, masterpieces that you know well. With all this, life has many charms."

("Mes adorations sont toujours: en peinture, Raphaël et son siècle, les Anciens avant tous, les Grecs divins; en musique, Glück [sic], Mozart, Haydn. Ma bibliothèque est composée d'une vingtaine de volumes, chefs-d'oeuvre que tu devines bien. Avec cela, la vie a bien des charmes." Ingres to Gilbert, July 7, 1818, in Boyer d'Agen 1909, p. 35)

1818–1819

Between Easter 1818 and Easter 1819, moves from 34, Via Gregoriana to number 40 on the same street.

(Angrand and Naef 1970a, p. 15, n. 20)

June 1819

Travels to Florence at the invitation of his friend Bartolini.

August 25, 1819 (opening date)

Ingres (from Rome) exhibits at the Salon (held at the Musée Royal des Arts, Paris): no. 619, *Grande Odalisque* (fig. 101), commissioned by Caroline Murat but never delivered to her, being instead purchased directly from the Salon by the comte de Pourtalès; no. 620, *Philip V and the Marshal of Berwick* (W 120; private collection), painted for the duque d'Alba; and no. 1648, the state-owned *Roger Freeing Angelica* (fig. 104). Yet again Ingres complains that his contributions have been vilified by the French press.

(Siegfried 1980a, pp. 419–20, n. 3; Ingres to the Académie Royale des Beaux-Arts, June [20], 1825, in Angrand, 1982, p. 48, n. 13)

Mid-December 1819

At the request of Comte Amédée-David de Pastoret (1791–1857), a recently finished version of *Paolo and Francesca* (W 121; Musée des Beaux-Arts, Angers) is included in the exhibition lottery organized by the Parisian Société des Amis des Arts.

(Angrand and Naef 1970a, pp. 15–16 [18]; see also Siegfried 1980a, pp. 421–26, n. 5.)

Summer 1820

Ingres and his wife move to Florence. They stay first at Bartolini's palazzo, where Ingres paints his host's portrait (fig. 135). In the spring of 1821 Ingres and his wife move to 6550, Via della Colonna and then to Ingres's studio on the Via delle Belle Donne. By mid-April 1821 the artist boasts of two superb studios in the middle of Florence. While in Florence, he copies paintings in the Uffizi Gallery and the Pitti Palace.

(Ingres to Gilibert, April 20, 1821, in Boyer d'Agen 1909, pp. 67–69)

August 29, 1820

The French Ministry of the Interior commissions *The Vow of Louis XIII* (fig. 146) for the cathedral of Notre-Dame, Montauban. Although Ingres considers the sum he will receive—3,000 francs—quite modest, he realizes it is an important opportunity to prove himself as a history painter and works on the commission for the next four years.

(Ingres to Gilibert, October 7, 1820, and April 20, 1821, in Boyer d'Agen 1909, pp. 56, 71)

April 24, 1822 (opening date)

Although Ingres is listed in the Salon catalogue as having exhibited no. 719, *The Entry into Paris of the Dauphin, the Future Charles V* (fig. 136), there is no evidence that this painting, owned by the comte de Pastoret, is included.

(Angrand and Naef 1970a, p. 21, n. 45)

1822–23

The comte de Pastoret commissions *Virgin with the Blue Veil* (W 203; Museu de Arte, São Paulo) and, in 1823, a portrait of himself (cat. no. 98). Meanwhile, Ingres works on other portraits, including those of Madame and Monsieur Leblanc (cat. nos. 88, 89). The artist complains that he would prefer to work exclusively on history paintings and not waste his time on less important works.

(Angrand and Naef 1970b, p. 8, n. 70; Ingres to Gilibert, April 29, 1822, in Boyer d'Agen 1909, p. 86 [letter redated in Ternois 1986b, p. 199])

December 27, 1823

Elected a corresponding member of the Académie des Beaux-Arts, Paris.

September 16, 1824

Upon Louis XVIII's death in 1824, Charles-Philippe, the comte d'Artois (1757–1836), is named king. Ingres is invited to the coronation of Charles X held at Rheims cathedral on May 29 of the following year.

October 13, 1824

Ingres departs for Paris, bringing with him *The Vow of Louis XIII* (fig. 146), which is added to the Salon (no. 922) on November 12. Already hanging at the Salon, which opened on August 25, are: no. 923, *Henry IV Playing with His Children* (W 113; Musée du Petit Palais, Paris), lent by the duc de Blacas; no. 924, *The Death of Leonardo da Vinci* (W 118; Musée du Petit Palais, Paris), lent by the duc de Blacas; and no. 925, several portraits under the same number, including *Jacques Marquet, Baron de*

Montbreton de Norvins (cat. no. 33). Also exhibited, although not listed in the Salon catalogue, are: *Aretino and the Envoy from Charles V* (W 103; private collection); *Aretino in the Studio of Tintoretto* (W 104; private collection); *The Entry into Paris of the Dauphin, the Future Charles V* (fig. 136); and *The Sistine Chapel* (W 131; Musée du Louvre, Paris).

For the first time Ingres's paintings are well received. On January 12, 1825, he is named to the rank of chevalier in the Legion of Honor, and two days later, at the Salon award ceremony, Charles X personally presents him with the Cross of the Legion of Honor. In May Ingres describes the award ceremony as the happiest day of his life.

(Angrand and Naef 1970a, p. 23, n. 55; Ingres to Gilibert, November 12, 1824, in Boyer d'Agen 1909, p. 120; Ingres to Gilibert, May 13, 1825, in *ibid.*, p. 125; 128)

December 24, 1824

Having witnessed the triumph of *The Vow of Louis XIII* (fig. 146), the minister of the interior commissions Ingres to paint *The Martyrdom of Saint Symphorian* (fig. 169) for Autun Cathedral. It will be the first of Ingres's paintings on which his students collaborate. Thanks to commissions such as this, he creates considerably fewer portraits during his second stay in the French capital.

(See p. 53 in this catalogue, 110)

Late 1824–1825

After arriving in Paris, Ingres stays with Charles Thévenin on the quai de Bourbon. By the middle of May 1825 Ingres is frustrated that he has been unable to secure an acceptable apartment and studios (one for male students, one for female) in the faubourg Saint-Germain, which he needs because his success at the Salon of 1824 has led to a large number of commissions. While waiting for their July 15 move to



Fig. 335. Pierre-Jean David d'Angers (1788–1856). *J.-A.-D. Ingres*, ca. 1826. Brown ink on paper, 6 1/8 x 4 1/4 in. (15.6 x 12 cm). Fogg Art Museum, Harvard University Art Museums, Cambridge, Massachusetts



Fig. 336. Pierre-Jean David d'Angers (1788–1856). *Medallion of J.-A.-D. Ingres*, ca. 1826. Bronze, diam. 3 1/2 in. (9.5 cm). The Metropolitan Museum of Art, New York, Gift of Samuel P. Avery, 1898 (98.7.48)

the rue de l'Abbaye, Ingres and his wife reside in a small apartment at 49, quai des Grands Augustins. It seems likely, however, that the couple never reside at rue de l'Abbaye; by late 1825 they are installed in an apartment on the passage Sainte-Marie, off the rue du Bac.

(Ingres to Gilibert, May 13, 1825, in Boyer d'Agen 1909, pp. 123–24, 126; Blanc 1870, p. 90; Angrand 1982, p. 25; Amaury-Duval 1878, p. 14)

June 25, 1825

Elected into the Académie des Beaux-Arts, winning by a single vote over Horace Vernet (1789–1863). Ingres thus replaces the baron Dominique Vivant Denon (1747–1825), the former director general of French museums.

February 1826

Ingres does not wish to make any more portraits as he considers them "a considerable waste of time," given the dryness of the subject matter and the minimal financial rewards. ("une perte de temps considérable." Ingres to Gilibert, February 27, 1826, in Boyer d'Agen 1909, pp. 132–33)

April 1, 1826

Installs himself in a two-room studio on the rue des Marais-Saint-Germain (renamed the rue Visconti in 1864, after the architect). He soon opens a drawing atelier next to his personal studio, and by late February 1826 he has fourteen students. When his students run out of room, he permits them to use his private studio.

(Blanc 1870, p. 90; Ingres to Gilibert, February 27, 1826, in Boyer d'Agen 1909, pp. 131–32; Angrand 1982, p. 44)

1826

Comte Auguste de Forbin (1777–1841), director of the Musées Royaux, commissions a ceiling decoration, *The Apotheosis of Homer* (fig. 164), for the Galerie Charles X, a museum of Egyptian and Etruscan antiquities in the Palais du Louvre. Ingres begins work on the painting in October 1826 and completes it in late 1828. He is paid 20,000 francs.

(August 12, 1826, letter from the Direction des Musées Royaux to the vicomte de La Rochefoucauld, in Angrand 1982, pp. 23–24 [EB])

October 11, 1826

Writes to his friend Gilibert that the minister has just awarded him a "rather nice accommodation," worth about 1,200 francs, at the Institut de France, as well as the authority to take a studio. The two-floor apartment is located in the southwest corner of the Institut's second courtyard, known as the Cour Mazarine. The promised studio, which Ingres has use of by April 1828, is a former storage area for plaster models. It is situated on the ground level of the third courtyard, known as the Cour des Cuisines.

Ingres's atelier functions for at least eight years (the artist leaves for the Académie de France in Rome in 1834); however, Ingres retains the studio throughout his life. A note written after the artist's death refers to the two rooms in the Cour Mazarine as the premises where M. Ingres's entire school was raised.

("assez beau logement." Ingres to Gilibert, October 11, 1826, in Boyer d'Agen 1909, p. 141; Archives Nationales, Paris, F13 1180 and F17 3591; Munhall in New York 1985–86, pp. 82, 85)

November 12, 1826

Arrives in Montauban to be present when *The Vow of Louis XIII* (fig. 146) is placed in the choir of the cathedral. The official ceremony takes place on November 20. Ingres remains in Montauban until November 22 and then spends several days in Autun, where he draws the Porte Saint-André and the Roman walls that will reappear in the already commissioned *Martyrdom of Saint Symphorian* (fig. 169). (Viguié 1966, p. 19)

November 4, 1827 (opening date)

Exhibits at the Salon: no. 575, *Portrait of a Man (Comte de Pastoret)*, cat. no. 98), and no. 576, *Portrait of a Woman (Madame Marcotte de Sainte-Marie)*, cat. no. 97). Although Ingres's *Martyrdom of Saint Symphorian* (fig. 169) is listed as no. 577 in the Salon catalogue, the painting is not finished in time and is not exhibited; however, an older work, *Oedipus and the Sphinx* (fig. 82), is included, as is no. 1302, Charles-Simon Pradier's engraving after Ingres's painting *Raphael and the Fornarina*.

The Galerie Charles X at the Palais du Louvre opens to the public. Ingres's painting—the unfinished ceiling with *The Apotheosis of Homer* and its pendentives (fig. 164)—is located in Room IX.

(Angrand 1982, p. 22)

December 30, 1829

Named professor at the École des Beaux-Arts, replacing Jean-Baptiste Regnault (1754–1829). Ingres boasts to a friend, "The hour of my independence has just sounded and I am free. . . . I receive 1,600 francs from the Institut, which lodges me. My students bring me 300 francs each month. I can thus live quite well . . . and set aside all that I earn with my paintbrush."

Begins teaching at the École des Beaux-Arts on April 1, 1830; serves as vice-president of the school in 1832 and president in 1833. After a six-year hiatus, he returns to teach from 1841 to 1851. ("L'heure de mon indépendance vient de sonner et je suis libre. . . . J'ai 1,600 francs de l'Institut qui me loge. Mes élèves me rapportent 300 francs le mois. Je puis donc vivre très bien . . . et mettre de côté tout ce que je gagnerai avec mon pinceau." Ingres to Gilibert, January 1, 1830, in Boyer d'Agen 1909, p. 221; Bertin 1998, p. 18)



Fig. 337. Federico de Madrazo y Kuntz (1815–1894). *J.-A.-D. Ingres*, 1833. Oil on canvas, 21 1/4 × 17 1/4 in. (54 × 45 cm). Hispanic Society of America, New York

Late July 1830

During the three days of street fighting known as the July Revolution, Ingres, along with Eugène Delacroix (1798–1863), Paul Delaroche (1797–1856), Eugène Devéria (1808–1865), and Jean-Baptiste Paulin-Guérin (1783–1855), spends a night guarding paintings in the Louvre.

Charles X is overthrown, and the duc d'Orléans, Louis-Philippe (1773–1850), is proclaimed king of France. The resulting July Monarchy lasts eighteen years.

May 1, 1831 (opening date)

Included in this year's Salon are: no. 758, an illustrated copy of La Fontaine's *Oeuvres complètes*, with Ingres's ink drawing of *Philemon and Baucis*; and under no. 2664, Ingres's lithograph of the *Grande Odalisque*.

(Rome, Paris 1993–94, pp. 265, 267; Bertin 1995, p. 106; Bertin 1996, p. 43)

Mid-February–early October 1832

A cholera epidemic sweeps Paris, and more than 18,500 people die. Among the victims is Ingres's friend Guillaume Guillon Lethière (1760–1832), former director of the Académie de France in Rome.

(Angrand 1982, p. 35; Fierro 1996, p. 617)

September 29, 1832

Ingres's favorite pupil, Hippolyte Flandrin (1809–1864), wins the Grand Prix de Rome for *Theseus Recognized by His Father* (fig. 166).

1832

Paints the portrait of Louis-François Bertin (1766–1841; cat. no. 99), publisher of the *Journal des débats*. The painting is exhibited in Ingres's studio before it is shown in the Salon of 1833.

(Shelton 1997, pp. 56, 96, n. 51)

March 1, 1833 (opening date)

Exhibits at the Salon: no. 1279, several portraits, including the recent portrait of Louis-François Bertin (cat. no. 99) and the much earlier *Madame Duvaucy* (fig. 87). Also included is no. 3304, Pradier's print after Ingres's *Virgil Reciting from "The Aeneid."*

The portrait of Bertin is a critical success, perhaps prompting the heir to the French throne, the duc d'Orléans, to commission in the spring *Antiochus and Stratonice* (fig. 194) as a pendant to Paul Delaroche's *Assassination of the Duc de Guise* (fig. 191).

(Berni 1997, p. 19)

May 1, 1833

Promoted to the rank of officer in the Legion of Honor.

March 1, 1834 (opening date)

Exhibits at the Salon: no. 998, *The Martyrdom of Saint Symphorian* (fig. 169); and no. 999, *Portrait of a Woman (Madame Jacques-Louis Leblanc, cat. no. 88)*. Critical response to the much-anticipated *Saint Symphorian* is unfavorable; consequently, Ingres declares that he will never again exhibit at the Salon. Furthermore, on May 17, 1834, he applies for the directorship of the Académie de France in Rome.

(Shelton 1997, p. 129)

Mid-March 1834

Visits Le Havre for a few days.

(Shelton 1997, pp. 105–6)

July 5, 1834

Named director of the Académie de France in Rome (at the Villa Medici), replacing Horace Vernet (1789–1863). Before leaving Paris Ingres relinquishes two official commissions: *The Coronation of the Virgin* for the apse of Notre-Dame-de-Lorette and *The Battle of Formio* for Louis-Philippe's Galerie des Batailles at Versailles. Ingres also draws a number of portraits, which he gives as farewell gifts to friends. In homage, his students present him with a silver cup inlaid with gold.

(Shelton 1998, pp. 51, 56, n. 3; Lapauze 1924, vol. 2, p. 227)

October 31, 1834

The French state acquires *Jupiter and Thetis* (fig. 92) for the museum in Aix-en-Provence.

(Angrand 1967, p. 95 [EB])

Late November 1834

Ingres exhibits the portrait of the comte Molé (fig. 158), prime minister under Louis-Philippe, in his studio. A journalist describes the experience: "You enter the small salon that serves as M. Ingres's studio and all of a sudden you find yourself in the presence of eyes that see, a mouth

that is about to speak, a head that thinks; it is the new masterpiece by M. Ingres, or, to be more accurate, it is the distinguished descendant of the great judge, the glory of French magistrature, Mathieu Molé. . . . This new masterpiece by our great painter, this 'adieu' that he offers before leaving France to establish his school in that ancient city Rome . . . is destined to produce a grand sensation." The portrait of Molé is soon brought to the Palais des Tuileries for a special viewing by the royal family.

("Vous entrez dans le petit salon qui sert d'atelier à M. Ingres, et tout d'un coup vous trouvez en présence d'un regard qui voit, d'une bouche qui va parler, d'une tête qui pense; c'est le nouveau chef-d'oeuvre de M. Ingres, ou, pour parler plus vrai, c'est le digne descendant du grand magistrat, la gloire de la magistrature française, qui avait nom Mathieu Molé. . . . Ce nouveau chef-d'oeuvre de notre grand peintre, cet adieu qu'il nous fait avant de quitter la France, pour établir son école dans cette vieille Rome . . . est destiné à produire une grande sensation." Anon., November 26, 1834 [H.], p. 3; *Journal des artistes*, November 30, 1834 [EB])

November 30, 1834

A decade after Ingres received the commission, *The Martyrdom of Saint Symphorian* (fig. 169) is hung in Autun Cathedral.

Early December 1834

Having postponed their departure to avoid snowstorms, Ingres, his wife, and student Georges Lefrançois (1803–1839) now leave Paris for Italy. They travel via Milan, Bergamo, Brescia, Verona, Padua, Venice, and Florence before arriving in Rome on January 4, 1835. The pensioners of the Villa Medici include a number of Ingres's former students, among them Hippolyte Flandrin and his brother Paul (1811–1902), Paul and Raymond Balze (1815–1884; 1818–1909), Henri Lehmann (1814–1882), and Victor Mottez (1809–1897).

(Lapauze 1924, vol. 2, p. 227)

May–June 1835

With Lefrançois, Ingres visits Orvieto and Sienna.

(Lapauze 1924, vol. 2, p. 230)

November 23, 1835

Minister of the Interior Adolphe Thiers (1797–1877) asks Ingres to paint murals for the church of La Madeleine in Paris. The artist refuses.

(Bertin 1998, I.R.129–31 and Bertin n.d.)

1835–41

With the help of his wife and the Académie's new secretary-librarian Alexis-René Le Go (1798–1883), Ingres restores and enlarges the Villa Medici. He establishes an archaeology course, enriches the library, increases the number of life classes, and augments the collection of plaster casts of artworks from antiquity and the Renaissance. He paints little himself but

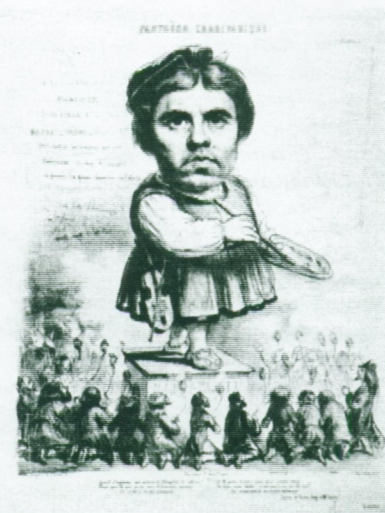


Fig. 338. Benjamin. *The "Pantheon Chari-varique": Ingres or Raphaël II. Le Charivari*, May 27, 1842

produces some twenty-three portrait drawings, most as gifts for friends.

(Ternois in Amaury-Duval 1993, pp. 32–33; see p. 327 in this catalogue)

Late August–September 1837

Rome is plagued by cholera, and the inhabitants of the city are quarantined. In late August Xavier Sigalon (1787–1837), one of the pensioners at the Villa Medici, dies of the disease, as do six nuns at the neighboring Sacré Coeur. On September 5, Ingres reports that four to six hundred new cases of cholera are diagnosed each day; he is later commended for the manner in which he handles the difficult situation.

(Ingres to M. Dumont, August 31, 1837, in Boyer d'Agen 1909, p. 262; Ternois 1980a, p. 105, n. 14; Ingres to Gatteaux, September 5, 1837, in Boyer d'Agen 1909, p. 261)

May 1839

Visits Spoleto, Spello, Ravenna, and Urbino.

(Ternois and Camesasca 1971, p. 85)

August 1839

Much to Ingres's delight and thanks to the intervention of Gatteaux, the duc d'Orléans purchases *Oedipus and the Sphinx* (fig. 82). The painting, which bears the date 1808, was completely reworked by Ingres in the late 1820s shortly before it was sold to César-Eugène Gossuin (1787–1832), one of the earliest collectors of the artist's work and a fellow student in David's studio.

Among the many visitors to the Villa Medici this year are the Hungarian composer and pianist Franz Liszt (1811–1886) and Liszt's lover, Comtesse Charles d'Agoult (née Marie de Flavigny, 1805–1876), an author and occasional

critic who publishes under the name Daniel Stern.

(Ingres to Gatteaux, August 29, 1839, in Ternois 1986a, p. 38; Bertin 1995, p. 103)

1839–40

Finishes the two paintings undertaken since his arrival in Rome: *Odalisque with Slave* (fig. 190), ordered in 1834 by Marcotte, and *Antiochus and Stratonice* (fig. 194) for the duc d'Orléans. He also works on *Cherubini and the Muse of Lyric Poetry* (fig. 221) and begins to contemplate his return to Paris.

August 1840

Informs Gatteaux that he has consented to paint a portrait of the duc d'Orléans: "[B]etween us . . . despite all the honor I feel over the prince's desire to be painted by no one other than myself, it is still a matter of doing another portrait! You know how far removed I am at present from this genre of painting."

("Entre nous . . . malgré tout l'honneur que je ressens de la voloné du prince de n'être peint que par moi, il faudra donc encore faire un portrait! Vous savez quel éloignement j'ai à présent pour ce genre de peinture." Ingres to Gatteaux, August 6, 1840, in Ternois 1986a, p. 41)

Late August 1840

Ingres's recently completed painting *Antiochus and Stratonice* (fig. 194) is privately exhibited in the apartments of the duc d'Orléans. The *Journal des débats*, reporting on the event, labels the painting "one of the most beautiful productions of the French School."

("l'un des plus belles productions de l'école française." Anon., August 27, 1840, p. 3; Bertin 1997, p. 58)

September 6, 1840

Receives an official commission for a ceiling painting in the Throne Room of the Palais du Luxembourg, Paris.

(Bertin 1998, L.R.119)

1841

While in Rome, the future Czar Alexander II of Russia (1818–1881) commissions *The Virgin with the Host* (fig. 200). The resulting painting depicts the Virgin flanked by Saints Alexander and Nicholas, patron saints of the czarevitch and his father.

April 6, 1841

Remains at the Villa Medici until his replacement—Victor Schnetz (1787–1870)—is chosen. Departs Rome on April 6 and stops in Florence and Pisa en route to France.

Back in Paris, Ingres returns to his apartment at the Institut, which had been kept for him during his absence. On June 5, Louis-Philippe invites the artist to visit Versailles, where he personally gives him a tour of his new museum.

That evening Ingres dines with the king at his private residence at Neuilly-sur-Seine. A week and a half later, on June 15, the review *La France littéraire fetes Ingres with a banquet for 426 people*, presided over by the marquis de Pastoret and featuring a concert of extracts from Gluck's *Orfeo ed Euridice* and Weber's *Euryanthe*, conducted by Ambroise Thomas (1811–1896) and Hector Berlioz (1803–1869). In addition, the Comédie Française grants Ingres free admission for life. Nonetheless, the artist continues to refuse to participate in official exhibitions, contending that the Salon has evolved into "an art gallery, a bazaar where the enormous number of objects overwhelm [the viewer] and where industry reigns in place of art."

("un magasin de tableaux à vendre, un bazar où le nombre énorme des objets assome et où l'industrie règne à la place de l'art." Lapauze 1924, vol. 2, pp. 258–59; New York 1985–86, p. 82; Shelton 1997, p. 229; Anon., June 16, 1841 [J. J.], pp. 3–4; Bertin 1998, L.R. 39; Delaborde 1870, p. 372, in Siegfried 1980a, p. 3)

Early Summer 1841

Acquaintances of the artist see his recently completed painting *Cherubini and the Muse of Lyric Poetry* (fig. 221) at his apartment.

(See pp. 381–82 in this catalogue; Naef 1977, vol. 3, pp. 63–64)

Mid-July 1841

Exhibits *The Virgin with the Host* (fig. 200) in his studio at the Institut.

(Janin 1841, pp. 1–2; Bertin 1995, p. 109)

Late 1841

After the earlier success of the portraits of Louis-François Bertin and the comte Molé, Ingres is deluged with requests for more. He begins one of the baronne de Rothschild (1805–1886; cat. no. 132) in late 1841 and finishes it in 1848.

(Ingres to Gilibert, October 2, 1841, in Boyer d'Agén 1909, p. 302)

1842

Serves as president of the École des Beaux-Arts. (Bertin 1998, p. 18)

February 19, 1842

Invites the members of the Académie des Beaux-Arts to view *Cherubini and the Muse of Lyric Poetry* (fig. 221) in his studio. Louis-Philippe purchases the painting of the Italian-born composer for 8,000 francs from the artist on June 18 of this year. It is the second painting by Ingres to enter the contemporary art museum in the Palais du Luxembourg; the first was *Roger Freeing Angelica* (fig. 104).

(Archives, Académie des Beaux-Arts, Paris, procès-verbaux, tome 2E9, p. 460; Shelton 1997, p. 313, n. 122; Ingres to the Académie Royale des Beaux-Arts, June [20], 1825, in Angrand 1982, p. 48, n. 13)

April 1842

Exhibits his portrait of the duc d'Orléans (cat. no. 121), along with *Cherubini and the Muse of Lyric Poetry* (fig. 221), *The Virgin with the Host* (fig. 200), and possibly the *Odalisque with Slave* (fig. 190), in his studio.

(Bertin 1995, p. 109; Shelton 1997, p. 303, n. 40, p. 313, n. 124)

May 1842

Delivers his portrait of the duc d'Orléans two months before the sitter dies from a carriage accident on July 13, 1842.

On July 26 Ingres is commissioned to design cartoons for the seventeen stained-glass windows destined for the duc d'Orléans's funerary chapel. The artist receives 15,000 francs for his work; the windows are installed on the first anniversary of the duke's death.

(Shelton 1997, pp. 334, 406, n. 22)

Early Summer 1842

Begins his portrait of the comtesse d'Haussonville, née Louise-Albertine de Broglie (cat. no. 125), which he finishes three years later.

July 1842

Receives the Prussian Cross of Civil Merit, probably awarded at the behest of the duc d'Orléans's Prussian-born widow, Helene, the grand duchess of Mecklenburg-Schwerin (d. 1858).

(Ingres to Gilibert, July 26, 1842, p. 350 [letter redated in Ternois 1986b, p. 194])

January 1843

Exhibits *Christ Giving the Keys to Saint Peter* (fig. 106) in his studio.

(Bertin 1995, p. 109)



Fig. 339. Unidentified artist. *J.-A.-D. Ingres*. Ink and graphite on paper. Cabinet des Estampes et de la Photographie, Bibliothèque Nationale de France, Paris

August 1843

Ingres and his wife stay at the Château de Dampierre, where the artist begins *The Golden Age* (fig. 204) and *The Iron Age*, two murals commissioned in September 1839 by the duc de Luynes for the great hall of his château at Yvelines. After work on the murals is interrupted in 1847, they are never completed.

Late Summer 1843

Becomes a member of the Akademie der Künste und Mechanischen Wissenschaften, Berlin.

(Bertin 1998, LR. 97)

May 13, 1844

The Municipal Council of Montauban decides to name a street after Ingres. This year the city's new museum acquires two paintings by the artist: *Monsieur Belvêze-Foulon* (cat. no. 6), from the Belvêze Family, and *Roger Freeing Angelica* (W 233), at the Scitivaux sale. Although Ingres is honored by the attention he receives both in Montauban and Paris, he feels overworked and overcommitted to his projects.

(Bertin 1995, p. 106; Ingres to Gilibert, June 7, 1844, in Boyer d'Agen 1909, p. 371)

1844

Paints portrait of Edmond Cavé (1794–1852; cat. no. 124), director of fine arts in the Ministry of the Interior, as a pendant to that of his wife (b. 1810; cat. no. 123).

April 24, 1845

Promoted to the rank of commander in the Legion of Honor.

(Bertin 1998, LR. 124)

May 1845

Accepts honorary membership in the Association des Artistes Peintres, Sculpteurs, Graveurs, Architectes et Dessinateurs, Paris, recently formed by the baron Taylor (1789–1879).

(Paris, Fondation Taylor 1995, p. 115)

June 1845

Exhibits portrait of the comtesse d'Haussonville (cat. no. 125) in his studio for four days.

(See pp. 407–8 in this catalogue; Lapauze 1911 p. 382)

Summer 1845

Receives commission to decorate the new Parisian church of Saint-Vincent-de-Paul, designed by Jean-Baptiste Lepère (1761–1844) and his son-in-law Jacques-Ignace Hittorff (1792–1867). Ingres renounces the work two years later when he is asked to submit his plans for approval by the municipal authorities.

(Shelton 1997, pp. 337, 409, nn. 36, 37; Horaisi 1980, pp. 31–34; Ewals 1980, pp. 35–43)

July 1845

Becomes a member of the Koninklijke Academie, Amsterdam.

(*Moniteur des arts* 1845, p. 184 [EB]; Ewals 1984, pp. 34–36)

January 11–March 15, 1846

Agrees to participate in a public exhibition in Paris for the first time since the Salon of 1834. The organizers—the Association des Artistes Peintres, Sculpteurs, Graveurs, Architectes et Dessinateurs—plan a solo exhibition of the artist's work, but in early November 1845 Ingres requests that his pictures be shown with those by other members of the group.

The exhibition opens at the Galerie des Beaux-Arts, located at 22, boulevard Bonne-Nouvelle, on January 11, 1846. A general admission fee of one franc is charged to benefit the relief and pension funds of the artists' society. Ingres's paintings, segregated from the other works in a separate room, are: no. 43, *The Sistine Chapel* (fig. 100), lent by Marcotte; no. 44, *Antiochus and Stratonice* (fig. 194), lent by the duchesse d'Orléans; no. 45, *Philip V and the Marshal of Berwick* (W 120), lent by the duc de Fitz-James; no. 46, *Odalisque with Slave* (fig. 190), lent by Marcotte; no. 47, *Louis-François Bertin* (cat. no. 99), lent by the sitter's son; no. 48, *Oedipus and the Sphinx* (fig. 82), lent by the duchesse d'Orléans; no. 49, *Comte Louis-Mathieu Molé* (fig. 158), lent by the sitter's family; no. 50, *Grande Odalisque* (fig. 101), lent by the comte de Pourtales; no. 51, *The Entry into Paris of the Dauphin, the Future Charles V* (fig. 136), lent by the marquis de Pastoret; no. 52, *Comtesse d'Haussonville* (cat. no. 125), lent by the sitter's family; no. 53, *Paolo and Francesca* (W 121; Musée des Beaux-Arts, Angers), lent by Comte Turpin de Crissé.



Fig. 340. Victor Laisné (b. 1807). *J.-A.-D. Ingres*. Calotype, ca. 1855. Cabinet des Estampes et de la Photographie, Bibliothèque Nationale de France, Paris

Ingres's portraits are favorably reviewed by critics such as A. de Lestelley, who writes in *La Revue indépendante*: "Yes, M. Ingres is our century's master without equal with regard to his portraits. In this exhibition, where one finds a fairly large number of these by David, Gérard, Gros, and Hersent, none surpass his."

("Où, M. Ingres est le maître sans égal de notre siècle en fait de portraits. Dans cette exposition, où l'on retrouve un assez grand nombre de ceux de David, de Gérard, de Gros et d'Hersent, aucun ne surpasse les siens." Lestelley 1846, p. 258; Paris, Fondation Taylor 1995)

November 1846

Ingres and his wife move to an apartment in the Institut that previously belonged to the architect and engraver Laurent Vaudoyer (1756–1846).

(Bessis 1972, p. 23, n. 5; Archives Nationales, Paris, F17 3192)

December 1846

Becomes a foreign associate member of the fine-arts section of the Royal Academy, Belgium.

(Bertin 1998, LR. 116)

February 1848

The Revolution of 1848, in which the constitutional monarchy is overthrown, ushers in the Second Republic. On December 10, 1848, Louis-Napoléon Bonaparte (1808–1873), nephew of Napoleon I, is elected president of France.

August 1848

Exhibits *Venus Anadyomene* (fig. 201) and the portrait of the baronne de Rothschild (cat. no. 132) in his studio.

(Bertin 1995, p. 109; Geoffroy 1848, pp. 441–49)



Fig. 341. Barthélémy Menn (1815–1893). *J.-A.-D. Ingres*. Black chalk, 9 × 7½ in. (22.8 × 19.2 cm). Musée d'Art et d'Histoire, Geneva

October 29, 1848

Named a member of the Permanent Commission of Fine Arts. Fights for artists' rights to exhibit at the Salon and for suppression of the Salon jury. Resigns membership in the committee on May 17, 1849.

1849

Serves as vice-president of the École des Beaux-Arts.

July 27, 1849

Madame Ingres, who has suffered from a blood ailment since March, dies at age sixty-seven. A despondent Ingres spends time with his friend Frédéric Reiset (1815–1891), the newly appointed curator of drawings at the Musée du Louvre, and Reiset's family at their summer home in Enghien. In September he travels to Chauconin, near Meaux, to visit the Marcottes at their country home, Le Poncelet.

(L&B)

September 1849

No longer able to remain in the apartment where his wife died, Ingres moves out of the Institut to a small apartment nearby at 27, rue Jacob. Later, on December 28, he asks to be relieved of his duties as president of the École des Beaux-Arts for the following year.

(Boyer d'Agen 1909, pp. 406–9; Archives Nationales, Paris, F17 3592; Bessis 1972, pp. 25–28)

Late June 1850

Travels to Jersey, Avranches, Caen, and Bayeux, before returning to Paris on July 18. Ingres reports that in moments of sorrow, his mind fills with music by Haydn.

(Ingres to Gatteaux, July 3 and 9, 1850, in Ternois 1986a, pp. 49–51)

Ca. March 1851

Moves to 49, rue de Lille.

(Ternois 1989, p. 30, letter no. 9, n. 5)

June 15, 1851

Participates in the inauguration of the monument to Nicolas Poussin at Les Andelys in northeastern France.

(Ternois and Camesasca 1971, p. 85)

July 18, 1851

Writes to the Municipal Council of Montauban, announcing his gift of artwork to the city and mentioning his eventual bequest. "I am happy," he states, "to think that I will always be in Montauban, and that there, where, owing to circumstances, I was unable to live, I will remain for eternity."

("Je suis heureux de penser que je serai toujours à Montauban, et que là où, par circonstance, je n'ai pu vivre, je resterai éternellement." Ingres to M. Crosilhes, mayor of Montauban, July 18, 1851, in Boyer d'Agen 1909, p. 418 [originally published in Lapauze 1901, p. 82])

By October 1851

Ingres's private studio is located inside the courtyard at 17 bis, quai Voltaire.

(Ternois 1989, p. 30, letter no. 9, n. 5; Parisian Land Registrar, 1852 [D1P4, carton 1232]; Hillairet 1985, p. 661)

October 25, 1851

Resigns as professor at the École des Beaux-Arts. He is assigned the title of rector and receives an annual allowance of 1,000 francs.

(Ternois and Camesasca 1971, p. 85)

November 1851

Albert Magimel's *Oeuvres de J. A. Ingres*, with 102 reproductions of the artist's work by Achille Réveil, is published by Firmin Didot Frères.

November 8, 1851

Ingres receives a state commission for *Joan of Arc at the Coronation of Charles VII* (fig. 215) and a copy of *The Virgin with the Host* (fig. 11). Both paintings are completed in 1854.

(Schlenoff 1956, p. 276 [L&B])

December 2, 1851

Louis-Napoléon Bonaparte proclaims himself emperor and takes the title Napoleon III, thus beginning the Second Empire, which will last until 1870.

Early January 1852

Exhibits *Madame Moitessier Standing* (cat. no. 133) in his studio at 17 bis, quai Voltaire. It is probable that he exhibits *Madame Gonse* (fig. 208) in his studio at the Institut at about the same time.

(Bertin 1995, p. 109; see p. 518, n. 72, in this catalogue)

April 15, 1852

Seventy-one-year-old Ingres marries forty-three-year-old Delphine Ramel (1808–1887), a relative of Marcotte, at her family home in Versailles. The couple had hoped to purchase a *hôtel particulier* at 95, rue de l'Université but instead remain at 49, rue de Lille (renumbered 3, rue de Lille in 1855).

(Blanc 1870, p. 173; Ternois 1989, p. 32, letter no. 17, n. 1; Hattis 1967, p. 13; Ingres to Calamatta, April 13, 1852, in Ternois 1980a, p. 87; Ternois 1986a, p. 54, n. 3)

March 2, 1853

Signs a contract to paint the ceiling and eight decorative panels of the Salon Napoléon in the Hôtel de Ville, Paris, for which he will be paid 60,000 francs. Chooses *The Apotheosis of Napoleon I* (fig. 210) as his subject and, with the assistance of his students, completes it by the end of the year in a studio lent to him by Gatteaux. This ensemble is later destroyed during a fire in May 1871.

(Ternois 1980a, p. 107, n. 59; Shelton 1997, p. 447)

Et dire que tout cela, c'est la faute de feu M. Ingres!



Fig. 342. Nadar (Félix Tourmachon; 1820–1910). *Ingres Chasing a Camera*. "And to think that this [the vogue for painting in a photorealist manner] is the fault of the regretted M. Ingres." Published in *Nadar, Jury au Salon de 1857*, p. 38

Late March 1853

The comte de Nieuwerkerke (1811–1892), superintendent of fine arts, provides Ingres with a studio at the Louvre.

(Ingres to Calamatta, undated, in Ternois 1980a, pp. 88, 107, n. 61; Lapauze 1912, p. 466 [EB])

August 19, 1853

Ingres, his wife, and her sister and brother-in-law (Madame and Monsieur Jean-François Guille) purchase a house at Meung-sur-Loire, near Orléans, for the women's parents. (Their father, Monsieur Ramel, had recently retired.) Ingres and his wife spend the next thirteen summers at the house, which has a small studio.

Late January 1854

Exhibits *The Apotheosis of Napoleon I* (fig. 210) in Gatteaux's studio at 47, rue de Lille. The emperor and empress pay a visit in late January to see the painting.

(Blanc 1870, pp. 175–76; Bertin 1995, p. 109)

Early May 1854

The Ingres Room at the Hôtel de Ville, Montauban, is inaugurated. It features gifts the artist had presented to his native city since 1851, including some fifty canvases, Greek and Etruscan vases, prints, and books.

(Garric 1993, p. 39 [L&B])

December 1854

Again exhibits his work in his permanent studio at 11, quai Voltaire. On view are: the first version of *Lorenzo Bartolini* (fig. 53); *Madame Moitessier Standing* (cat. no. 133); *Princesse de Broglie* (cat. no. 145); *Joan of Arc at the Coronation of Charles VII* (fig. 215); *The Virgin with the Host* (W 276; Musée du Louvre, Paris); and *Venus Anadyomene* (fig. 201).

(Naef 1973 ["Exposition oubliée"], pp. 23–25; Bertin 1995, p. 109)

April 1855

Assumes the Institut lodgings formerly occupied



M. Delacroix, nommé membre de l'Institut, prend enfin place auprès de M. Ingres — Fin de la querelle. — Un dernier coup de crayon, un dernier coup de pinceau, demain on n'en parlera plus.

Fig. 343. Unidentified artist. *Delacroix and Ingres*. "M. Delacroix, named a member of the Institut, finally takes his place near Ingres. — End of dispute. — One last mark of the pencil, one last stroke of the paintbrush, tomorrow nothing more will be said about it." *Journal pour rire*, January 3, 1857

by the painter Jean-Baptiste Isabey (1767–1855). (Archives Nationales, Paris, F17 3592)

May 15, 1855 (opening date)

Ingres, who has not exhibited in the Paris Salons since 1834, agrees to participate in the fine-arts section of the Exposition Universelle, where he is honored with a retrospective. He shows sixty-nine works, including forty oil paintings, four studies, and twenty-five cartoons for stained glass. The portraits on display include: no. 3344, *Bonaparte as First Consul* (cat. no. 2), lent by the city of Liège; no. 3363, *Cherubini and the Muse of Lyric Poetry* (fig. 221), lent by the emperor; no. 3364, *Madame Duvaucy* (fig. 87), lent by Reiset; no. 3365, *Comtesse d'Haussonville* (cat. no. 125); no. 3366, *Madame Moitessier Standing* (cat. no. 133); no. 3367, *Princesse de Broglie* (cat. no. 145); no. 3368, *Madame Leblanc* (cat. no. 88); no. 3369, *Madame Gonse* (fig. 208); no. 3370, *Comte Louis-Mathieu Molé* (fig. 158); no. 3371, *Comte de Pastoret* (cat. no. 98); no. 3372, *Louis-François Bertin* (cat. no. 99); no. 3373, *Self-Portrait* (fig. 209); no. 3374, *The Artist's Father* (cat. no. 4); no. 5048, *Madame Reiset* (fig. 207); as well as a cameo portrait of Prince Napoleon (fig. 6). (See p. 509 in this catalogue)

September 1855

Ingres and his wife spend three weeks visiting her brother Edmond Ramel at Cannes.

November 15, 1855

Ingres is offended that he must share the grand

medal of honor of the Exposition Universelle with nine others: the French artists Alexandre-Gabriel Decamps (1803–1860), Eugène Delacroix (1798–1863), François-Joseph Heim (1787–1865), Louis-Pierre Henriquel-Dupont (1797–1892), Jean-Louis-Ernest Meissonier (1815–1891), and Horace Vernet (1789–1863); the Belgian Henri Leys (1815–1869); the Englishman Sir Edwin Landseer (1802–1873); and the German Peter von Cornelius (1783–1867). After he threatens to boycott the exhibition's closing ceremonies, Ingres is promoted to the rank of grand officer in the Legion of Honor on November 14. The emperor personally presents him with the medal at the ceremonies the following day.

(EB)

April 1856

While repairs are conducted on his Paris apartment, Ingres takes refuge at Meung-sur-Loire, where he completes several paintings, including *Madame Moitessier Seated* (cat. no. 134).

(Ternois and Camesasca 1971, p. 85)

Early January 1857

Exhibits *La Source* (fig. 202) as well as *Madame Moitessier Seated* (cat. no. 134) in his studio. So many people wish to attend this private viewing that Ingres fears his floor cannot support the weight. During the course of the exhibition several offers are made for *La Source*; the highest bid comes from Louis-Philippe's minister of the interior, Comte Charles-Marie Tanneguy Duchâtel (1803–1867), who pays 25,000 francs for it.

(Ingres to Calamatta, January 10, 1857, in Boyer d'Agen 1909, p. 433; see p. 441 in this catalogue)

January 10, 1857

Much to Ingres's disgust, Delacroix is elected to the Institut. The artists have long been seen as the leaders of two different camps—Ingres, a champion of a linear, somewhat Neoclassical style, and Delacroix, a proponent of a brushier, Romantic style—and caricaturists seize the opportunity to depict the rivals (see figs. 217, 343).

(Ingres to Calamatta, January 10, 1857, in Boyer d'Agen 1909, p. 434)

August 18, 1857

Named a full member of the Koninklijke Academie voor Schone Kunsten, Antwerp. (See also July 1865, below)

March 20, 1858

Promises to send his self-portrait to the Royal Academy of Florence (cat. no. 148), which had requested it several years earlier to add to their renowned collection of artist's self-portraits. Ingres consequently is named a knight of the Order of San Giuseppe di Toscana.

(Ingres to Luca Bourbon del Monte, March 20, 1858, in Boyer d'Agen 1909, p. 436 [originally published in Lapauze 1901, p. 10, n. 1])

April 15, 1859 (opening date)

A work by Ingres appears in the Salon: no. 3808, a small watercolor of his *Birth of the Muses* integrated into Hittorff's miniature *The Temple of the Muses* (Musée du Louvre, Paris).

(Bertin 1995, p. 106; Shelton 1998, p. 56, n. 5)

1859

Sells his painting *The Turkish Bath* (fig. 220) to Prince Napoleon. His wife, Princess Clotilde, is shocked by the image, so the diplomatic Reiset arranges to purchase a self-portrait from Ingres, which he then exchanges for Prince Napoleon's *Turkish Bath*.

(Boyer d'Agen 1909, pp. 438–39; Naef 1977–80, vol. 3 [1979], p. 354)

October 1859

Ingres and his wife move to a "bien, superbe" apartment with a stunning view of the Seine River at 11, quai Voltaire.

(Ingres to Calamatta, October 4, 1859, in Ternois 1985, p. 58; Ingres to Calamatta, December 30, 1859, in Ternois 1980a, p. 99)

March 1861

An exhibition of more than one hundred drawings by Ingres is organized at the Parisian Société des Arts-Unis in their galleries located at 26, rue de Provence. The show, which includes many portrait drawings, is the subject of two important articles by Émile Galichon in the March 15 and July 1 issues of the *Gazette des beaux-arts*.

(EB)



Fig. 344. Pierre Petit (1832–1909). *J.-A.-D. Ingres*. Photograph, ca. 1865. Cabinet des Estampes et de la Photographie, Bibliothèque Nationale de France, Paris

April 1862

Finishes *Jesus among the Doctors* (fig. 219), which had been commissioned twenty years earlier by Queen Marie-Amélie for the chapel of the Château de Bizy. Exhibits the painting in his studio.

The *Gazette des beaux-arts* makes a public appeal for the government to acquire *Jesus among the Doctors*, and before the month is over, there are published reports that the emperor has purchased the painting for 150,000 francs. This sale does not in fact take place, and the painting is later included in Ingres's bequest to the city of Montauban. (EB; Galichon 1862, pp. 487–88; Dax 1862, p. 255)

May 1, 1862 (opening date)

Three works by Ingres are included in the fine-arts section of the London International Exhibition: no. 79, *La Source* (fig. 202); no. 236, a portrait drawing of the comte de Nieuwerkerke (fig. 218); and no. 237, a version of the drawing *The Tomb for the Lady Jane Montagu* (Musée du Louvre, on deposit at the Musée Ingres, Montauban).

(EB)

May 4, 1862

Twenty-three paintings and eighteen drawings by Ingres are included in the Exposition des Beaux-Arts, curated by Ingres's former student Armand Cambon (1819–1885), at the Hôtel de Ville in Montauban. Among the works displayed is the portrait of Ingres's childhood friend Gilbert (cat. no. 5), which is lent by the sitter's daughter Pauline. The artist also sends his self-portrait as well as his portraits of his wife and his father.

(Ingres to Armand Cambon, April 7, 27, and June 4, 1862, and Ingres to Pauline Gilbert, April 23, 1862, in Boyer d'Agen 1909, pp. 441–50; EB)

May 1862

Jesus among the Doctors (fig. 219) appears in the first exhibition organized by the Parisian Société Nationale des Beaux-Arts in their galleries at 26, boulevard des Italiens (also known as the Galerie Martinet). The exhibition benefits the Artists' Association Fund.

(EB; Ingres to Ch. Dufour, July 1, 1862, in Foucart-Borville 1972, p. 21)

May 25, 1862

Napoleon III appoints Ingres to the Senate. Art critics such as Pierre Dax praise the government for the honor, which implies that the arts—along with diplomacy, administration, and defense—are considered worthy of national merit.

(Dax 1862, p. 255)

June 1, 1862

Presented with a gold medal by more than two hundred artists.

(Ternois and Camesasca 1971, p. 85)

July 4, 1862

Made a member of the Imperial Council of Public Instruction.

September 1862

Works on a small version of *The Golden Age* (fig. 206), which he considers one of his principal compositions, and on his portrait *Julius Caesar* (W 311). Writes to his friend Gatteaux that his work keeps him happy and that "a Haydn sonata and the miniature score of *The Marriage of Figaro* round out my life [in Meung-sur-Loire]."

("une sonate de Haydn et la petite partition des noces de Figaro complète ici ma vie." Ingres to Gatteaux, September 9, 1862, and Delphine Ingres to Gatteaux, September 15, 1862, in Ternois 1986a, pp. 58–59)

Winter 1862–63

Ill for several months, Ingres leaves Paris in order to rest.

(Ingres to the director of the Koninklijke Academie voor Schone Kunsten, Antwerp, September 21, 1863; see p. 463 in this catalogue)

July 14, 1863

Cambon presents Ingres with a golden crown on behalf of the citizens of Montauban.

(Dax 1863, p. 46)

March 1864

A month after Marcotte's death, a painting in his collection—Ingres's *Odalisque with Slave* (fig. 190)—is exhibited with the dealer Francis Petit. The painting does not sell, and three years later is included as lot 17 in the first posthumous sale of Ingres's work.

(Bertin 1995, p. 108)

July 1864

Exhibits six paintings in his studio on the quai Voltaire: a portrait of his wife (fig. 213); a "Vierge médiatrice" (unidentified); a "répétition réduite" of *Oedipus and the Sphinx*, owned by the comte Duchâtel (W 315; Walters Art Gallery, Baltimore); a "réduction" of *The Golden Age* (fig. 206); *Homer and His Guide* (W 298; Musées Royaux des Beaux-Arts de Belgique, Brussels); and *The Turkish Bath* (fig. 220).

(Blanc 1870, pp. 206–7; Burry 1864, pp. 204–5 [EB])

August 14, 1864

The *Courier artistique* reports that Napoleon III has commissioned a portrait of his eight-year-old son, the Prince Impérial (1856–1879). The portrait, which Ingres supposedly promises to begin in November, is never painted.

(EB)

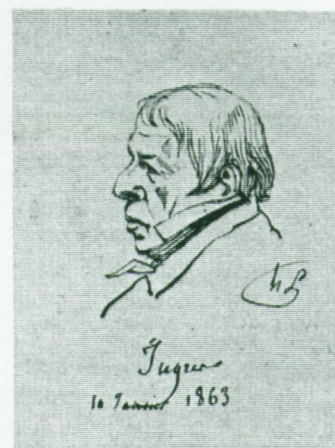


Fig. 345. Henri Lehmann (1814–1882). *J.-A.-D. Ingres*, 1863. Ink on paper, 9 7/8 × 7 in. (23.2 × 17.8 cm). Art Institute of Chicago

August 24, 1864

An avenue in the sixteenth arrondissement of Paris is named after Ingres. The thoroughfare had previously been known as the avenue Boulogne, then the avenue Rossini, before it is renamed for the artist (fig. 347).

(Hittorff to Ingres, September 4, 1864, in Naef 1972 ["Hittorff"], p. 19; Hillairet 1985, p. 655)

October 1, 1864

Georges Rosendal, writing for *L'Artiste*, praises the collection of Ingres's work already in the Musée de Montauban: "All the works of the master are now represented in this museum; large original compositions, painted studies, copies by him, prints made under his observation."

("Toutes les oeuvres du maître sont maintenant représentées dans ce musée; soit grandes compositions originales,



Fig. 346. Adolphe-Jean-François Marin Dallemagne (b. 1811). *J.-A.-D. Ingres*. Photograph, ca. 1861. Cabinet des Estampes et de la Photographie, Bibliothèque Nationale de France, Paris

LES NOUVEAUX NOMS DE RUES



Fig. 347. Unidentified artist. *New Street Names*. "At the corner of the rue Ingres: 'Why don't we have, on the corner of each street, a statue of its patron . . .'" *La vie parisienne*, September 24, 1864

soit esquisses peintes, soit copies par lui-même, soit gravures faites et tirées sous ses yeux." Rosendal 1864, p. 146)

May 1865

Homer Deified (fig. 316) is exhibited with the dealer Haro, where it is priced at 40,000 francs. The elaborate drawing does not sell and eventually returns to Ingres's widow.

(Siegfried 1980a, p. 4; *Gazette des beaux-arts*, bulletin mensuel, June 1, 1865, p. 566 [EB])

July 1865

Ingres, who had been appointed associate member of the Koninklijke Academie voor Schone Kunsten, Antwerp, in September 1853 and made a full member in August 1857, finally complies with the Academie's regulations and sends them his recent *Self-Portrait* (cat. no. 149).

(Archives, Koninklijke Academie voor Schone Kunsten, Antwerp)

August 1865

Receives the grand cross of the Imperial Order of Guadalupe.

(*Moniteur des arts* 1865 [EB])

March 1866

King Leopold II of Belgium (1835–1909)—nephew of Ingres's former patron, the duc d'Orléans—acquires Ingres's recent painting, *Homer and His Guide* (W 298; Musées Royaux des Beaux-Arts de Belgique, Brussels).

This painting along with Ingres's *Self-Portrait* (cat. no. 149) and *Lorenzo Bartolini* (fig. 135) are included in the Exposition Générale des Beaux-Arts held in Brussels in August. Ingres is consequently named commander of the Order of Leopold.

(*La Chronique des arts*, 1866, pp. 102–3 [LW]; Bertin 1995, p. 105)

August 28, 1866

While in Meung-sur-Loire, Ingres drafts a will in which he bequeaths many of his own paintings and thousands of his drawings, as well as works by other artists, to the city of Montauban. Among his other bequests he leaves *Virgil Reciting from "The Aeneid"* (fig. 94) to the Académie of Toulouse. His wife is named as his residuary legatee.

(Lapauze 1901, pp. 296–99)

January 8, 1867

Makes a tracing of Giotto's *Entombment of Christ*. That evening, he catches cold and contracts double pneumonia.

January 14, 1867

The eighty-six-year-old Ingres dies at 1:00 A.M. in his apartment at 11, quai Voltaire, Paris.

January 17, 1867

Ingres's funeral is held at the church of Saint-Thomas-d'Aquin. A large crowd gathers in the snow to watch the funeral procession from the church, through the place Vendôme, to the Père Lachaise cemetery.

(Blanc 1867–68 [pt. 9], pp. 240–41)

February 8, 1867

The city of Montauban accepts Ingres's bequest, which in addition to his artwork consists of paintings and drawings by other artists, antique sculpture, assorted prints, cameos,

medals, portraits of the Popes, plaster casts (including one of Ingres's right hand), books, musical scores, furniture, and a violin. As the artist specifies in his will, Cambon is entrusted with the organization of the bequest, which is installed on the first floor of the Hôtel de Ville (now the Musée Ingres).

(Boyer d'Agen 1909, pp. 456–60)

April 10, 1867 (opening date)

A posthumous retrospective of Ingres's work opens at the École des Beaux-Arts during the Exposition Universelle. The exhibition of about 150 paintings and 430 drawings attracts large crowds. The critics are universally impressed by Ingres's skill as a draftsman. Many mention Ingres's portraits; the critic Amédée Cantaloube calls the portraits "true history paintings; they are simultaneously individuals and types. The physiognomy of each of our social classes is found here, rendered by characteristic accents and therefore generalized."

("de vrais tableaux d'histoire: ce sont à la fois des individus et des types. La physionomie de chacune de nos classes sociales s'y trouve rendue par des accents caractéristiques et, partant, généralisés." Anon., April 24, 1867; Cantaloube 1867, p. 53; LW)

April 27–May 6–7, 1867

Selections of Ingres's works are included in posthumous sales on April 27 ("Tableaux, dessins et oeuvres en cours d'exécution dépendant de la succession de M. Ingres") and May 6–7 ("Tableaux, dessins, aquarelles et études peints par M. J. D. A. [sic] Ingres et désignés par lui pour être mis en vente publique"). Both sales are held at the Hôtel Drouot, Paris, room number 8. The April sale includes sixteen works belonging to Ingres's widow, as well as the *Odalisque with Slave* (fig. 190), owned by Marcotte's heirs. The second sale consists of ninety lots, works that the artist sold to the dealer Haro on October 13, 1866.



Fig. 348. Charles Marville (1816–1878?). *Ingres on His Deathbed*. Gelatin silver print, 1867. Private collection



It is a great pleasure for Airbus Industrie to make possible this exhibition celebrating the genius of Jean-Auguste-Dominique Ingres, one of France's most acclaimed painters. Although Airbus Industrie is a global company, our headquarters is in Toulouse, France, a short distance from Ingres' birthplace in Montauban.

As a producer of large commercial aircraft, we have a special appreciation for Ingres' extraordinary gifts for drawing and design. Just as the evolution of design in our business is critical to progress and success, so it was for Ingres. His unending pursuit of perfection, manifested in his exquisite pencil drawings and insightful, elegant portrait paintings, places Ingres among the truly great artists not only in the nineteenth century but also in the entire history of Western art.

We join the National Gallery of Art in welcoming you to this remarkable exhibition, the most extensive showing of Ingres' portraits ever to be presented in the United States.

Noël Forgeard
Managing Director