



Château de Chantilly

INSTITUT DE FRANCE



# INGRES

## THE ARTIST AND HIS PRINCES

Château de Chantilly, Musée Condé, Salle du Jeu de Paume  
Exhibition from 3 June to 1 October 2023

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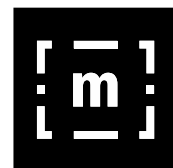
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INGRES  
THE ARTIST AND HIS PRINCES

EXHIBITION  
FROM 3 JUNE TO 1 OCTOBER 2023

# INGRES

## THE ARTIST AND HIS PRINCES

Château de Chantilly, Musée Condé, Salle du Jeu de Paume

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A successful artist in the first half of the 19th century, Jean-Auguste-Dominique Ingres (1780-1867) was an unclassifiable and frequently visionary painter. Behind his apparent classicism lay an originality and search for perfection that continue to fascinate to this day.

Where did this success come from? Following the advent of the July Monarchy (1830-1848), Ingres received considerable backing from the Orléans family, which would result in some of his greatest masterpieces. Those close ties will form the central thread of this major exhibition in Chantilly, which will explore how the prince of artists became the artist of princes.

Held in collections in France and beyond, paintings and drawings commissioned or collected by the princes of Orléans will be brought to Chantilly and presented alongside studies and variants. Together, they will offer an insight into the perfectionist and methodical work of one of France's greatest ever painters.

New analyses of some of the artist's most important masterpieces, as well as unpublished and rediscovered works, will shed new light on the unique personality of one of the greatest figures in the history of art.

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Jean-Auguste-Dominique Ingres  
*Paolo et Francesca*, 1814  
Chantilly, musée Condé, PE 434

©RMN-Grand Palais Domaine de Chantilly- Adrien Didierjean



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# AN EXHIBITION EVENT



Jean-Auguste-Dominique Ingres  
*Louise, princesse de Broglie, future comtesse d'Haussonville*, 1845  
New York, The Frick Collection, inv. 19271.81  
©Frick collection



# THE ARTIST AND HIS PRINCES

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The story begins with the special relationship that Ingres enjoyed with the heir to the throne. One of his greatest patrons was Duke Ferdinand of Orléans (1810-1842), Prince Royal of France and eldest son of King Louis-Philippe, who in 1839 acquired a work Ingres had sent back to Paris from Rome, *Œdipe et le Sphinx* (1808, Musée du Louvre, Paris), and then commissioned him to paint the famous *Stratonice* (1835-1840, Musée Condé, Chantilly) and his own portrait (1842, Musée du Louvre, Paris). **The three masterpieces – each indelibly linked to this most famous of Ingres’ admirers – will be exhibited together here for the first time.**

Following the accidental death of their son the Prince Royal on 13 July 1842, at just 32 years of age, King Louis-Philippe and Queen Marie-Amélie chose to ask Ingres to create the cartoons for the stained glass windows at the Saint-Ferdinand

chapel, which was constructed less than a year on from the tragedy on the very spot where the duke had died, near Porte Maillot in Paris. For the windows, Ingres produced full-length portraits of the royal family’s patron saints – including Saint Philip, Saint Louis, Saint Amélie and Saint Ferdinand – bearing visual traits characteristic of the Orléans family. The following year (1844), the bereaving royals commissioned the artist to reproduce his work for the Orléans family tomb at the Royal Chapel in Dreux, having, in 1842, asked to him to create a large religious painting for the chapel at the Château de Bizy.

The Prince Royal’s younger brother, the Duke of Montpensier, also had a close affinity with Ingres, commissioning a work from him in 1847 (Musée Royal des Beaux-Arts, Brussels) which is presented in an entirely new light here.

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Jean-Auguste-Dominique Ingres (1780-1867)

*Œdipe et le Sphinx*

Canvas; H. 1,89 ; W. 1,44 m

Paris, Musée du Louvre, Department of Paintings, RF 218

©RMN-Grand Palais Musée du Louvre - Frank Raux



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Jean-Auguste-Dominique Ingres (1780-1867)

*Portrait de Ferdinand-Philippe d'Orléans, Prince Royal (1810-1842), 1842*

Canvas ; H. 1,58 ; W. 1,22 m

Paris, Musée du Louvre, Department of Paintings, R.F. 2005-13

©Musée du Louvre distribution RMN-Grand Palais- Angèle Dequier



# CHANTILLY: THE ARTIST'S SANCTUARY

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In October 1847, Henri d'Orléans, the Duke of Aumale (1822-1897), commissioned Ingres to create another set of stained glass windows, this time for the chapel at the Château de Chantilly. At the time the château, which had been bequeathed to the Duke by his great-uncle, the last Prince of Condé, was in need of restoration following the destruction wrought by the Revolution.

In part, it was Ingres' special relationship with the Duke of Orléans that lay behind the acquisitions of his work by the Duke of Aumale, one of the greatest French art collectors of the 19th century and the man who would ultimately donate the Château de Chantilly to the Institut de France. The Duke of Aumale purchased no fewer than five major

paintings and a large drawing by the artist, all now housed at the Musée Condé in Chantilly, in memory of his elder brother following the latter's tragic death. **Visitors will be able to see a completely new side to these masterpieces, as they will be exhibited for the first time alongside preparatory drawings and variants that offer unique, behind-the-scenes insight into the master's working method.**

The exhibition also reveals that, following Ingres' death, the Duke of Aumale wanted to acquire *Homère déifié* (1865, Musée du Louvre, Paris), one of the master's most important works and, in some respects, his artistic legacy – a project that was ultimately abandoned due to political events.

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Tribune, Château de Chantilly  
©RMN-Grand Palais Domaine de Chantilly-Adrien Didierjean





# A QUEST FOR PERFECTION

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A true perfectionist with an acute sensitivity to criticism, Ingres cut the figure of an eternally dissatisfied artist on an ongoing quest for ideal beauty, constantly returning to his compositions, modifying and enhancing them, sometimes after several decades.

**Recent scientific analysis** (including X-ray, ultraviolet and infrared imaging) conducted at the Louvre by the Centre de Recherches et de Restauration des Musées de France (C2RMF) reveals how Ingres reworked and altered his greatest masterpieces, such as *L'Autoportrait dit à vingt-quatre ans* (Musée Condé, Chantilly), which he started in 1804 and completed around 1850, or the great *Vénus Anadyomène* (Musée

Condé, Chantilly), begun in 1808 in Rome and completed in 1848. Another perfect example is that of the Duke of Orléans commissioned *Antiochus et Stratonice* (Musée Condé, Chantilly): initially inspired by his master David (1774, École nationale supérieure des Beaux-Arts, Paris), Ingres became caught up in the pursuit of the ideal composition, painting up to seven different versions. Each work was the result of detailed research; Ingres was a talented sketcher who made numerous drawings of the overall picture and its individual components, and the exhibition presents the sketches and preparatory studies that lay behind each of his most prominent works.

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Jean-Auguste-Dominique Ingres (1780-1867)

*Vénus anadyomène* (detail)

Canvas. H. 1,63 ; W. 0,92 m

Chantilly, Musée Condé, PE 433

©RMN Grand Palais Domaine de Chantilly-Harry Bréjat

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Jean-Auguste-Dominique Ingres (1780-1867)

*Étude pour le visage de Vénus anadyomène*

Lead mine on paper. H. 0,277 ; W. 0,208 m

Montauban, Musée Ingres Bourdelle, MI 867.2318

©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau



# ONE-OFF LOANS

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The exhibition is ordered chronologically, comprising over 110 works offering a panoramic overview of the artist's career: from his early years in Paris, through his two stays in Italy, up until his later works. Thanks to the exceptional support of the Musée Ingres Bourdelle in Montauban, nearly 40 of the master's preparatory works have been assembled in order to trace the genesis of the exhibition's main paintings. **Additionally, the Frick Collection has loaned the celebrated *Portrait de Louise, princesse de Broglie, future comtesse d'Haussonville*, a depiction of one of the most prominent figures in the Orléanist movement, which leaves the New York museum for the first time.**

A number of other major museums, in France and from overseas, have participated in the project by offering loans. In France, they include the Musée du Louvre, the Musée d'Orsay, the Château de Versailles, the Musée des Arts Décoratifs, the Bibliothèque Nationale de France, the École Nationale Supérieure des Beaux-Arts de Paris, the Institut de France, the Musée Ingres Bourdelle in Montauban and the Musée Fabre in Montpellier. Participants from further afield include the Metropolitan Museum of Art, the Frick Collection and the Hyde Collection in Glens Falls (United States); the Barber Institute in Birmingham (United Kingdom); the Kunstmuseum in Bern and the Napoleonmuseum in Arenenberg (Switzerland); the Musée Royal des Beaux-Arts (Belgium); the Museum Boijmans van Beuningen in Rotterdam and the Museum of Amsterdam (Netherlands), in addition to various private collections. The scientific catalogue accompanying the exhibition, which features contributions from major specialists in the field, is aimed at further developing our knowledge of the artist. The project presents an opportunity to discover relatively lesser-known but still hugely significant works, some of which are being shown in France for the very first time.

## **CURATORS:**

General curator: Mathieu Deldicque, Chief Conservator of Heritage, Director of the Musée Condé

Scientific curator: Nicole Garnier-Pelle, Honorary General Conservator of Heritage

## **CATALOGUE:**

Catalogue published by In Fine, edited by Mathieu Deldicque and Nicole Garnier-Pelle, featuring contributions by Côme Fabre, Adrien Goetz, Bruno Mottin, Alice Thomine-Berrada, Gennaro Toscano, Georges Vigne and Florence Viguier-Dutheil.

## **SCENOGRAPHY:**

Design: Studio JAAMS, Claude Dreyfys and Isabelle Devin

Execution: MPI

Lighting: Stéphanie Daniel and MDA

Graphic design: Lawrence Bitterly

# SPONSORS AND PARTNERS

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**MIB** Musée  
Ingres Bourdelle

The exhibition is made possible thanks to an exceptional partnership with the Musée Ingres Bourdelle in Montauban.

The exhibition has been generously supported by:



Friends of the Domaine de  
CHANTILLY



ACADÉMIE  
DES BEAUX-ARTS  
INSTITUT DE FRANCE



ARTCURIAL



Jean-Marie and Betty Eveillard  
Lionel and Ariane Sauvage  
Robert de Rothschild

The exhibition catalogue is made possible thanks to the support of Mr. Daniel Thierry.

Les Amis  
du Musée Condé  
Château de Chantilly



Two paintings by Ingres featured in the exhibition have been restored thanks to the support of the Friends of the Musée Condé.

Artmyn is a partner of the exhibition's mediation.

**ARTMYN**  
invaluable



# TIMELINE

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1780: Born in Montauban.

1791: Taught by painter Joseph Roques and sculptor Jean-Pierre Vigan at the Académie royale in Toulouse.

**1797-1801: Apprenticeship at David's studio in Paris.**

1801: Awarded the Prix de Rome for *Achille recevant les ambassadeurs d'Agamemnon* (École nationale supérieure des Beaux-Arts, Paris). However, political events prevent him from travelling to Rome.

1804: Autoportrait à 24 ans (Musée Condé, Chantilly).

1806: Exhibits only portraits at the Paris Salon of 1806: *Autoportrait à 24 ans*, *Portraits de la famille Rivière* (1805, Louvre), *Napoléon I<sup>er</sup> sur le trône* (1806, Musée de l'Armée, Paris). Critics deem his portraits to be "dry" and "gothic". Leaves for the Académie de France in Rome.

**1806-1820: First stay in Rome.**

1807: *Portrait de Mme Duvaucy* (Musée Condé, Chantilly).

1808: Works sent back to Paris from Rome: *Œdipe et le Sphinx* (Louvre), acquired in 1839 by the Prince Royal; *La Baigneuse Valpinçon* (Louvre).

1810: Having completed his residency at the Villa Medici, Ingres decides to stay in Rome and starts working for the imperial administration and the French colony in Rome.

1811: Work sent back to Paris from Rome: *Jupiter et Thétis* (Musée Granet, Aix-en-Provence).

1812: *Tu Marcellus eris* or *Virgile lisant l'Énéide* (Musée des Augustins, Toulouse) for the Villa Aldobrandini, the residence of the Governor of Rome, General Miollis.

1813: Marriage to Madeleine Chapelle, a milliner from Guéret.

1814: Moves to Naples; paints *La dormeuse de Naples* for the Murat family (lost); *Paolo et Francesca* (Musée Condé, Chantilly).

1815: Ingres paints portraits – which he despises, but excels at – and dedicates the rest of his time to small historical works.

1819: *Paolo et Francesca* (Musée des beaux-arts, Angers); *Roger et Angélique* (Louvre)

**1820-1824: Moves to Florence** at the request of his friend Lorenzo Bartolini, whom he had met at David's studio. They share a studio. Ingres settles in Florence and studies Raphael and ancient history.

1820-1824: *Le vœu de Louis XIII* (Montauban Cathedral, installed in 1826), a commission received thanks to his friend Gilibert.



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Jean-Auguste-Dominique Ingres (Montauban, 1780 – Paris, 1867)  
*Autoportrait d'Ingres à vingt-quatre ans*, 1804 (Paris Salon of 1806)  
Canvas ; H. 0,77 ; W. 0,61 m  
Chantilly, Musée Condé, PE 430  
©RMN - Grand Palais Domaine de Chantilly - Harry Bréjat



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Jean-Auguste-Dominique Ingres (Montauban, 1780 – Paris, 1867)  
*Portrait de Mme Duvaucy*, 1807 (Salon de 1833)  
Canvas. H. 0,76 ; W. 0,59 m  
Chantilly, Musée Condé, PE 431  
©RMN - Grand Palais - Domaine de Chantilly - Adrien Didierjean



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Jean-Auguste-Dominique Ingres (1780-1867)  
*Portrait de Ferdinand-Philippe d'Orléans, Prince Royal* (1810-1842), 1842  
Canvas ; H. 1,58 ; W. 1,22 m  
Paris, Musée du Louvre, Department of Paintings, R.F. 2005-13  
©Musée du Louvre distribution RMN-Grand Palais- Angèle Dequier



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Jean-Auguste-Dominique Ingres (1780-1867)  
*Vénus anadyomène*  
Canvas. H. 1,63 ; W. 0,92 m  
Chantilly, Musée Condé, PE 433  
©RMN - Grand Palais - Domaine de Chantilly - Harry Bréjat

**1824-1835: Returns to Paris:** Ingres takes *Le vœu de Louis XIII* to the Paris Salon of 1824, to much acclaim. Influenced by Raphael, he emerges as the defender of classicism in the face of Delacroix's *Massacres de Scio*, exhibited at the same Salon. Beginning of his official career: Légion d'honneur, Institut de France, teaching various pupils at his studio.

1833: Exhibits again at the Salon: *Portrait de Mme Duvaucy* (1807, Musée Condé, Chantilly), *Portrait de M. Bertin* (1832, Louvre).

1834: Commissioned by the Duke of Orléans to paint *Antiochus et Stratonice*. Suffers failure with *Martyre de saint Symphorien* (Autun Cathedral); profoundly upset, Ingres decides not to exhibit at the Salon and leaves for Rome at the end of November 1834.

**1835-1840: Second stay in Rome, as director of the Académie de France.**

1835-1840: Paints *Antiochus et Stratonice* in Rome for the Prince Royal (1839, Musée Condé, Chantilly)

1839: *Œdipe explique l'énigme du Sphinx* (1808 and 1827) acquired by the Prince Royal.

**1841-1867: Returns to Paris.**

1842: *Portrait du Prince Royal* (Musée du Louvre, Paris). The Prince Royal dies on 13 July; Louis-Philippe commissions Ingres to paint 17 cartoons for the stained glass windows in the Saint-Ferdinand Chapel (Notre-Dame de la Compassion) and *Jésus dans le temple avec les Docteurs* (Musée Ingres-Bourdelle, Montauban) for the private chapel at the Château de Bizy.

1844: Stained glass windows for the tomb of the Orléans family at the Royal Chapel in Dreux.

1846: Artists' exhibition at the Bazar Bonne-Nouvelle: Ingres presents 11 works, including *Stratonice* and *Œdipe et le Sphinx*, belonging to the Duchess of Orléans.

1848: Fall of Louis-Philippe; Ingres completes *Vénus anadyomène* (Musée Condé, Chantilly), which he had started in Rome in 1807-08; Benjamin Delessert refuses it, and it becomes part of the Reiset Collection at the end of 1848.

1854: *Jeanne d'Arc au sacre de Charles VII à Reims* (Louvre).

1855: Universal Exhibition held, with an entire room reserved for Ingres.

1856: *La Source* (Musée d'Orsay, Paris), begun in Florence in around 1820 and completed in Paris with Paul Balze and Alexandre Desgoffe in 1856.

1863: *Le Bain turc* (Louvre); introduced by Edouard Bocher, the Duke of Aumale buys *Antiochus et Stratonice* from Prince Demidoff for 92,000 francs.

1866: *Antiochus et Stratonice* (Musée Fabre, Montpellier).

1867: Ingres dies in Paris; retrospective exhibition of the artist's work.

1867-1868: The Duke of Aumale tries to acquire the large drawing *L'Apothéose d'Homère* (Louvre).

1879: The Duke of Aumale acquires the entire collection of 40 paintings held by Frédéric Reiset, including three masterpieces by Ingres: *Autoportrait à 24 ans*, *Portrait de Mme Duvaucy*, *Vénus anadyomène*.



# LOANING INSTITUTIONS

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## France

Musée des Beaux-Arts, Angers  
Musée Ingres Bourdelle, Montauban  
Musée Fabre, Montpellier  
Musée des Beaux-Arts, Orléans  
Bibliothèque nationale de France (Department of Prints and Photography), Paris  
École nationale supérieure des Beaux-Arts, Paris  
Institut de France, Paris  
Musée des arts décoratifs, Paris  
Musée du Louvre (Department of Graphic Arts), Paris  
Musée du Louvre (Department of Paintings), Paris  
Private collections

## Belgium

Musées royaux des Beaux-Arts de Belgique (Brussels)

## United States

The Frick Collection, New York  
The Hyde Collection, Glens Falls, New York  
The Metropolitan Museum of Art, New York  
Private collection, California

## Netherlands

Amsterdam Museum, Amsterdam  
Museum Boijmans Van Beuningen,  
Rotterdam

## United Kingdom

The Barber Institute of Fine Arts,  
Birmingham  
Collection of the late Sir Brinsley Ford,  
Birmingham

## Switzerland

Kunstmuseum, Bern  
Napoleonmuseum, Thurgau Schloss und  
Park, Arenenberg, Salenstein



Jean-Auguste-Dominique Ingres (1780-1867)  
*Étude pour la figure de l'Espérance*, 1842  
Pen and brown ink; H. 0,225; W. 0,225 m  
Paris, Musée du Louvre, Department of Graphic Arts, RF 1102 r°  
©RMN-Grand Palais - Musée du Louvre - Michel Urtado

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# STEP-BY-STEP GUIDE TO THE EXHIBITION

Located in the Salle du Jeu de Paume of the Château de Chantilly (330 m<sup>2</sup>) against a backdrop of scenography designed by Studio JAAMS, the exhibition consists of a chronological series of workshops. Each workshop explores a particular theme through a careful selection of paintings and drawings, which ultimately serve to showcase one of the exhibition's key masterpieces. This approach helps us to understand how Ingres went about creating and recreating his most important compositions, while at the same time revealing more about his relationship with the Princes of Orléans.



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Jean-Auguste-Dominique Ingres (Montauban, 1780 – Paris, 1867)  
*Portrait de Mme Duvaucy*, 1807 (Salon of 1833)  
Canvas. H. 0,76 ; W. 0,59 m  
Chantilly, Musée Condé, PE 431  
©RMN - Grand Palais - Domaine de Chantilly - Adrien Didierjean

# 1 - SELF-PORTRAIT (1804)

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Born in Montauban in 1780, Ingres was initially taught art by his father Joseph Ingres (himself a painter, architect, sculptor and musician) and by the painter Joseph Roques in Toulouse from 1791, before entering Jacques-Louis David's studio in Paris in August 1797.

In 1801, the young painter won the prestigious Prix de Rome. However, with political events preventing him from leaving for Italy, he set about drawing imitations of ancient art at the Louvre. Unable to pay for models, he produced David-inspired paintings of his friends and acquaintances: three-quarter portraits of figures looking directly at the viewer, against brown backgrounds. At the Salon of 1806, he exhibited only portraits, including a self-portrait (*Autoportrait à vingt-quatre ans*, 1804, Musée Condé, Chantilly). Ingres was unable to defend himself against the ensuing critical backlash against the work, having at last been able to travel to Rome in 1806, and the episode left scars that he would bear for the rest of his career. The critics' ironic brickbats were aimed at a very different painting to the one we know today – the artist erased a portrait from the canvas, the harmonies were grey, he was wearing a different coat

– and it has even been brought into question whether the self-portrait now on display at the Musée Condé is in fact the same one. We know what the version exhibited at the Salon of 1806 looks like thanks to **an early copy painted by Ingres' then-fiancée, Julie Forestier** (Musée Ingres Bourdelle, Montauban) and from a **photograph by Marville** (Bibliothèque nationale de France). Thanks to a generous loan from Montauban, visitors will be able to compare Julie Forestier's copy with the Musée Condé version for the first time. When Ingres dated his portrait in 1804, he was 24 years old; he had turned 70 by the time he completed the composition.

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Jean-Auguste-Dominique Ingres (Montauban, 1780 – Paris, 1867)  
*Autoportrait d'Ingres à vingt-quatre ans*, 1804 (Paris Salon of 1806)  
Canvas ; H. 0,77 ; W. 0,61 m  
Chantilly, Musée Condé, PE 430  
©RMN-Grand Palais Domaine de Chantilly-Harry Bréjat





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Julie Forestier according to Jean-Auguste-Dominique Ingres  
*Copie de l'Autoportrait d'Ingres à vingt-quatre ans, 1807*  
Canvas ; H. 0,65 ; W. 0,53 m  
Montauban, Musée Ingres, MI 2004.3.1  
©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau



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Charles Marville (Paris, 1813 – Paris, 1879)  
*Autoportrait d'Ingres à l'âge de vingt-quatre ans, around 1849-1851*  
Positive photograph, laminated proofur carton.  
H. 0,208 ; W. 0,175 m (photograph)  
Paris, Bibliothèque nationale de France, SNR 3, don 8327, Eo 7 case fol. A  
©Bibliothèque nationale de France, SNR 3, don 8327, Eo 7 boîte fol. A

Did Ingres produce two separate versions, or did he transform his original painting? To help solve the riddle and shed more light on the genesis of this masterpiece, ahead of the exhibition, the Musée Condé sent scientific analysis by Bruno Mottin (C2RMF) to the laboratory at the Centre de Recherche et de Restauration des Musées de France (see pages 44-45 of the press kit).

With its intoxicating symphony of browns and earthy tones, the *Autoportrait d'Ingres à vingt-quatre ans* on display in Chantilly today depicts an elegant, confident and self-assured artist, his shoulders

covered by a brown carrick coat with a fur collar and small capes producing a series of harmonious, parallel folds down his back. His fiery gaze is fixed on the viewer. It exudes the authority of a Renaissance portrait.



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Jean-Auguste-Dominique Ingres  
*Autoportrait d'Ingres à l'âge de vingt-quatre ans,*  
*détail de la manche du bras tendu, after 1851*  
Lead mine on paper. H. 0,112 ; W. 0,208 m  
Montauban, Musée Ingres Bourdelle, inv. 867.274  
©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau



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Jean-Auguste-Dominique Ingres  
*Autoportrait d'Ingres à l'âge de vingt-quatre ans,*  
*détail de la main droite tenant une craie, after 1851*  
Lead mine on paper. H. 0,143 ; W. 0,109 m  
Montauban, Musée Ingres Bourdelle, inv. 867.273  
©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau

## 2 - THE ITALIAN YEARS

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### 2.1. MADAME DUVAUCEY, INGRES' MYSTERIOUS GIOCONDA (1807)

A resident at the Académie de France in Rome from 1806, Ingres developed his art by copying ancient works and those of the Renaissance masters. While there, he also met the French ambassador to the Holy See, Baron Alquier (1755-1826), who commissioned him to paint the portrait of **his young Neapolitan mistress**, Mme D. (Musée Condé, Chantilly), in 1807.

Seated in three-quarter profile and wearing a low-cut black velvet dress, the young woman's faint smile gives her a somewhat mysterious appearance – hence the painting's nickname of “Ingres’ *Gioconda*”, coined by approving art critic Théophile Gautier. Typical of Ingres’ early work, the piece presents a skillful and almost geometric combination of oval shapes and clean contours, as well as bold contrasts of bright colours dominated by reds and yellows. Ingres deliberately played with curves, manipulating reality to produce an idealised, truer-than-

life image, as he would do in other paintings and for which he was often criticised. Here, the exaggerated length of the arched right arm adds to the charm and warmth of the piece, which is clearly influenced by Raphael. The magnificent shawl, the exquisite fan and the jewels – ring, bracelets, necklaces – all speak to the status of the painting’s subject.

A set of rare **preparatory drawings** allow us to trace the origins of the work. A **small wash** (Musée du Louvre, Paris) shows Ingres’ first idea: the model is sitting on an armchair with a rectangular back (it would later be curved) and Ingres is experimenting with the position of the arm under the shawl, which conveniently covers the shoulder and overly-long left arm. This clumsiness calls to mind the first version of the young artist’s own self-portrait, in which the coat seemed to be perched on top of his shoulder.

Jean-Auguste-Dominique Ingres  
*Rome, Villa Borghese, la Casina de Raphaël vue depuis la Villa Médicis*, around 1807  
Wood. Diam. 0,17 m  
Paris, Musée des Arts décoratifs, inv. 28303 A  
©Musée des Arts Décoratifs, Paris, France







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Jean-Auguste-Dominique Ingres (Montauban, 1780 – Paris, 1867)  
*Portrait de Mme Duvaucy*, 1807 (Salon of 1833)  
Canvas. H. 0,76 ; W. 0,59 m  
Chantilly, Musée Condé, PE 431  
©RMN - Grand Palais - Adrien Didierjean

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Jean-Auguste-Dominique Ingres (Montauban, 1780 – Paris, 1867)  
*Portrait de Mme Duvaucy*, 1807 ?  
Pen and bistre wash on lead pencil. H. 0,105 ; W. 0,080 m  
Paris, Musée du Louvre, Department of Graphic Arts, RF 1443,  
©RMN-Grand Palais - Musée du Louvre - Michel Urtado





The completed portrait remained in the hands of the model and it was not exhibited at the Salon until 1833 – fully 26 years after it was painted – under the title *Portrait de Mme D.*, together with *Portrait de M. Bertin* (1832, Louvre). By simultaneously exhibiting two portraits that had been painted 25 years apart, Ingres wanted to showcase his artistic evolution and show that he had abandoned the flat, unmodelled style of his youth, stylistically inspired by the Proto-Renaissance Italian painters, for which he had often been criticised.

Mistakenly known from the time of its creation in 1807 until 1968 as “*Mme Devauçay*”, a name that can still be seen on the Duke of Aumale’s painting in Chantilly, Ingres’ mysterious *Gioconda* only reclaimed its true identity following the discoveries of Hans Naef in 1968. Ingres himself did not know the model’s name. At the Salon of 1833 and the Universal Exhibition of 1855, he entitled the work *Portrait de Mme D.* Later, and he would call it *Mme. Devauçay*, perhaps confusing the subject of his work with “*Mme de Vaussay*”, the wife of a French ambassador in Rome and heroine of Stendhal’s 1832 novel *Une position sociale*.

In 1968, Hans Naef went some way to establishing the model’s identity following his research into the Alquier family archives. In 1802 or 1803, Anna Antonia Maria Agnese Vincenza de Nittis, the wife of émigré French infantry captain Charles-Louis Duvaucy, met the imperial baron Charles-Jean-Marie Alquier (1755-1826), then French ambassador to Naples. She became his mistress and gave birth in around 1804 to an illegitimate son, Charles Duvaucy, whom Alquier, already married in France, was unable to recognise. She followed him to Rome, where Alquier was appointed French ambassador to the Holy See in April 1806, and then to Stockholm in 1809, where their affair caused a scandal.

A former member of the National Convention who voted in favour of executing Louis XVI, **Baron Alquier** (portrait by **J.B. Wicar**, private collection) went into exile in Brussels during the Restoration before returning to France in 1818. Following the death of his wife in April 1824, he wished to marry Mme. Duvaucy; however, already in old age and poor health, he passed away in Paris on 4 February 1826. According to his unpublished marriage contract of May 1842 (Archives nationales, Paris), their natural son Charles Isidore Emmanuel Duvaucy lived in Montmartre with his mother “*Madame Antonia Maria Agnese Vincenza Theodora de Nittis*”, whose signature read “*widow Duvaucy de Nittis*”.

Left destitute following Alquier’s death, Madame Duvaucy resolved to sell her portrait; hence, quite possibly, its belated presentation at the Salon of 1833, 25 years after its creation. At that time, the public were eagerly anticipating the unveiling of Ingres’ great historical composition, *Le martyr de Saint Symphorien*, which had been announced on many occasions but which the eternally dissatisfied artist had refrained from exhibiting from Salon to Salon. As a result, Ingres had almost nothing new to present. Several pupils and friends of Ingres reported that an elderly lady, whom the artist did not recognise, had come to his studio wishing to sell her portrait back to him.

Ultimately, Frédéric Reiset acquired the painting before it ended up in the Duke of Aumale’s collection.

Jean-Baptiste Wicar (Lille, 1762 – Rome, 1834)  
*Portrait de Charles Jean Marie Alquier* (Talmont,  
 1755 – Paris, 1826), 1806  
 Toile ; H. 1,39 ; L. 1,00 m  
 France, collection particulière  
 ©Collection particulière



## 2.2. PAOLO ET FRANCESCA (1814)

Unable to extend his stay at the Villa Medici (1806-1810), Ingres remained in Rome and focused once more on historical painting. During this period, he painted *Les amours funestes de Paolo et Francesca* (Musée Condé, Chantilly) for Caroline Murat, Queen of Naples and sister of Napoleon I, **the first princess with whom he had become acquainted.**

The tale of Paolo and Francesca is the best known of all the episodes in Dante's *Divine Comedy* (Inferno, Canto V). The daughter of Guido da Polenta, the Lord of Ravenna, the beautiful Francesca was married in around 1275-1282 to the wealthy Lord of Rimini, Gianciotto, who was lame and disabled. According to legend, she was killed by her husband when the latter found out that she was passionately in love with her youngest brother-in-law, Paolo. In the second circle of Hell, it is

Francesca's shadow that tells Dante and Virgil about the moment when the two lovers discover their mutual passion while reading the story of Lancelot's adulterous love for Queen Guinevere and are ambushed by the jealous husband. Johan Heinrich Füssli was one of the first artists to paint this scene in 1785.

In 1792, the Rome-based English sculptor John Flaxman produced a hundred or so line drawings illustrating the *Divine Comedy*, etched by Tommaso Piroli and released in Rome in 1802 (Bibliothèque nationale de France, Paris). The prevailing trend among artists at the beginning of the 19th century was to glorify the passion of the love story rather than to focus on the lovers' death.

Jean-Auguste-Dominique Ingres (Montauban, 1780-Paris, 1867)  
*Paolo et Francesca*, 1814  
Wood ; H. 0,35 ; W. 0,28 m  
Chantilly, Musée Condé, PE 434  
©RMN-Grand Palais Domaine de Chantilly- Adrien Didierjean



At the Salon of 1812, **Marie-Philippe Coupin de la Couperie** exhibited *Les Amours funestes de Françoise de Rimini et de Paolo Malatesta* (Napoleonmuseum, Arenenberg). For his part, Ingres used the story as inspiration for **seven paintings** (Musée Condé, Chantilly; The Barber Institute of Fine Arts, Birmingham; and The Hyde Collection, Glens Falls, among others) and **numerous drawings** (Musée du Louvre, Paris; Musée Ingres Bourdelle, Montauban).

**His first sketch** (Musée du Louvre, Paris) reflects his desire to bring

medieval figures back to life in their original context. In **the painting now on display in Chantilly** (Musée Condé), the attention to detail is meticulous: the receding lines of the carpet give the room great depth, while the position of Paolo's body is perfectly parallel to the diagonal line that divides the scene in two. The background is limited to the bare essentials: a solitary bench in front of a wall, whose flatness is interrupted further up by a rose window.

Marie-Philippe Coupin de la Couperie (Sèvres, 1773-Versailles, 1851), *Les Amours funestes de Françoise de Rimini et de Paolo Malatesta*, 1812  
Oil on canvas, H. 1,02 ; W. 0,82 m  
Arenenberg, Musée Napoléon de Thurgovie, inv. 1906/7, n° 281  
©Musée Napoléon de Thurgovie - Daniel Steiner

Jean-Auguste-Dominique Ingres  
*Paolo et Francesca surpris par Gianciotto*, before 1814  
Lead, light brown ink wash on paper, H 0,187 ; W. 0,25 m  
Paris, Musée du Louvre, Department of Graphic Arts, RF 23328R  
©RMN-Grand Palais - Musée du Louvre - Michel Urtado





Ingres concentrated on the gestures of the protagonists in a sober, stripped-back setting. He wanted to create a historical painting for Caroline Murat, not a “troubadour” painting. The choice of materials (paint on oak) reflects the artist’s desire to align his composition with the works of the Proto-Renaissance period.

The exhibition also features two drawings of the bust of Francesca

de Rimini (**Musée Ingres Bourdelle, Montauban**), sketched by Ingres as part of his preparatory work for the composition. Having handed over the painting to the Queen of Naples, Ingres kept his notes and sketches, which he would subsequently use to produce a number of other sketches and paintings on the same subject. A few years later, Ingres painted a replica on canvas (**The Barber Institute, Birmingham**).



Jean-Auguste-Dominique Ingres  
*Étude pour le buste de Francesca*, 1814  
 Lead mine on paper. H. 0,085 ; W. 0,064 m  
 Montauban, Musée Ingres Bourdelle, inv. 867.1398  
 ©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau



Jean-Auguste-Dominique Ingres  
*Étude pour le buste de Francesca*, 1814  
 Lead mine on paper. H. 0,186 ; W. 0,15 m  
 Montauban, Musée Ingres Bourdelle, inv. 867.1396  
 ©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau



Jean-Auguste-Dominique Ingres  
*Paolo et Francesca surpris par Gianciotto*  
 Canvas. H. 0,35 ; W. 0,28 m  
 Birmingham, The Barber Institute of Fine Arts, inv. 54.6  
 ©The Henry barber Trust The Barber Institute of Fine Arts - University of Birmingham



In 1816, Ingres produced a **precious ink wash enhanced with gold showing Paolo and Francesca (private collection, United States)**, which he dedicated to Artaud de Montor, the distinguished French translator of the *Divine Comedy*.

Ingres also repeatedly depicted the story in drawings offered as gifts for his friends. One such example, **sketched on paper in 1820**, was intended for the adopted daughter of Charles Thévenin, director of the Académie de France in Rome from 1816 to 1822 (**Amsterdam Museum**). Ingres' passion for the story of Paolo and Francesca burned brightly until the end of his life, as can be seen

from the last three known versions, including the one at **The Hyde Collection, Glens Falls**, where the two lovers are painted half-length in a tighter frame against a very dark background.

When Caroline Murat fled the country following the fall of Napoleon, she left the painting behind in Naples, where it would be admired by a certain Alexandre Dumas in 1834. It later passed into the collection of Léopold de Bourbon-Siciles (1790-1850), Prince of Salerno, before being acquired in 1854 by the Duke of Aumale, along with the entirety of the collection of his uncle and father-in-law.



Jean-Auguste-Dominique Ingres  
*Paolo et Francesca surpris par Gianciotto*, 1816  
 Pencil, grey and golden-brown wash, watercolour, pen and grey ink on paper.  
 H. 0,215 ; W. 0,173 m  
 United States, private collection  
 ©Collection particulière New York



Jean-Auguste-Dominique Ingres  
*Paolo et Francesca surpris par Gianciotto*, 1820  
 Lead mine. H. 0,462 ; W. 0,337 m  
 Amsterdam, Amsterdam Museum, TA 10970  
 ©Amsterdam museum



Jean-Auguste-Dominique Ingres  
*Paolo et Francesca surpris par Gianciotto*  
 Canvas. H. 0,292 ; W. 0,222 m Glens Falls (NY),  
 The Hyde Collection Trust, inv. 1971.24  
 ©The Hyde Collection - Glens Falls New York - Gift of  
 Charlotte Pruyin Hyde- Photograph by Joseph Levy

## 3 - INGRES AND THE PRINCE ROYAL

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Ingres formed a close bond with the Duke of Orléans (1810-1842) – Prince Royal, eldest son of King Louis-Philippe and a great patron of the arts – before the latter’s tragic early death. A central theme running through the heart of the exhibition, the relationship served as a platform for Ingres to reinvent himself as an artist.

### 3.1. STRATONICE, INGRES’ SILENT BEAUTY (1840)

Ingres produced three drawings and five paintings on the theme of Antiochus and Stratonice, including the **masterpiece now on display at the Musée Condé in Chantilly**. The subject is taken from Plutarch’s *Life of Demetrius*, an extract of which Ingres had copied into one of his notebooks. In the third century BC, King Seleucus I Nicator of the Seleucid dynasty – successors to Alexander the Great in the

Near East – married the beautiful Stratonice, daughter of Demetrius, King of Macedonia. However, his son Antiochos is dying of love for the young woman and appears to recover his strength only when she enters his room. Thanks to the perceptiveness and skill of Erasistrates, the doctor who takes the patient’s pulse, the King agrees to surrender his wife and give her to his son.



Jean-Auguste-Dominique Ingres (1780-1867)

*Stratonice or La maladie d'Antiochus*, 1840

Canvas ; H. 0,57 ; W. 0,98 m

Chantilly, Musée Condé, PE 432

©RMN-Grand Palais Domaine de Chantilly-Harry Bréjat

**David had won the Prix de Rome in 1774 for a painting on the same subject (École nationale supérieure des Beaux-Arts, Paris),** and his mentor's work may have sparked Ingres' own interest when he entered David's studio in 1797.

However, it appears to have been **Méhul's *Stratonice***, the final royal opera of the ancien régime, that inspired Ingres above all else. First performed in 1792, Ingres owned the **printed score of the opera**, which had been bequeathed to his hometown (**Musée Ingres Bourdelle, Montauban**). Passionate about music and opera – in French, a violon d'Ingres means a hobby, in reference to the artist's love of the violin – Ingres was later able to hear the opera at first hand when it returned to the stage in September 1801 in Paris.

Ingres sold a first drawing of *Stratonice* to Danish collector Tonnes Christian Bruun-Neergaard (1776-1824), who had asked for a painting on the subject. On 12 January 1807, in a letter to the father of his fiancée Julie Forestier, Ingres cited this drawing, which is generally thought to be the attractive wash at the Louvre, somewhat characteristic

of the artist. However, the recent discovery of a **similar work in the Gurlitt collection (Kunstmuseum, Bern), exhibited here for the first time in France**, casts doubt on this assumption: more polished and Greek in spirit, it shows a Stratonice bearing all the hallmarks of Ingres and is now thought to be the drawing that was sold to Bruun-Neergaard (the drawing at the Louvre is considered to be a preparatory sketch for the work found in Bern). Compelled time and again to return to the figure of Stratonice, **Ingres kept most of his preparatory drawings on the subject. The Musée Ingres Bourdelle owns over a hundred of them, including several on display here.**

Only a handful of the drawings were offered by Ingres as gifts, and they are assembled here for the first time. They can be seen at museums in **Rotterdam (Boijmans van Beuningen), New York (The Metropolitan Museum) and Bern (Kunstmuseum)**, as well as at the Louvre and in several private collections.

Jacques-Louis David (Paris, 1748-Bruxelles, 1825)  
*Erasistrate découvrant la cause de la maladie d'Antiochus*, 1774  
Canvas ; H. 1,20 ; W. 1,55 m  
Paris, École nationale supérieure des Beaux-Arts, PRP 18  
©Beaux-Arts de Paris Distribution RMN-Grand Palais







Jean-Auguste-Dominique Ingres (1780-1867)  
*Étude pour la figure de Stratonice nue : figure en pied, détail du visage, détail du bras replié*, around 1839-40  
 Lead mine ; H. 0,397 ; W. 0,223 m  
 Rotterdam, Musée Boijmans van Beuningen, F1136 (PK)  
 ©Musée Boijmans van Beuningen



Jean-Auguste-Dominique Ingres  
*Étude de draperie pour la figure de Stratonice habillée*  
 Black pencil. H. 0,492 ; W. 0,321 m  
 New York, The Metropolitan Museum of Art, inv. 63.66  
 ©The Metropolitan museum of Art - New York Distribution RMN-Grand Palais



Jean-Auguste-Dominique Ingres  
*Étude d'ensemble pour Antiochus et Stratonice*, 1806  
 Lead mine on tracing. H. 0,221 ; W. 0,313 m  
 Montauban, Musée Ingres Bourdelle, inv. 867.2193  
 ©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau



Jean-Auguste-Dominique Ingres (1780-1867)  
*Antiochus et Stratonice*, overall composition  
 Pencil and ink wash ; H. 0,273 ; W. 0,361 m  
 Berne, Kunstmuseum, legs Cornelius Gurlitt, 2014  
 ©Kunstmuseum Bern



Following the Salon of 1833, the Prince Royal awarded commissions to several artists including Ingres and **Paul Delaroche**. Delaroche soon completed his celebrated *Assassinat du duc de Guise* (**Musée Condé, Chantilly**), delivered in May 1834 and exhibited at the Salon of 1835. Ingres, on the other hand, was very busy and fell behind with his work. Yet he was also somewhat put off by the identity of his new client; initially, Ingres wanted to limit his dealings with the ruling class. During the July Monarchy, he refused to participate in the decoration of the churches of Notre-Dame-de-Lorette (1832-1834) and the Madeleine (1835), nor to paint the *Battle of Fornoue* for the famous gallery at Versailles (1838) or – after much reflection – to decorate the Chambre des Pairs of the French parliament (1840-1846). However, around 25 November

1834, the Duke of Orléans came to Ingres' studio to admire his *Portrait du comte Molé* (Musée du Louvre, Paris) and in all likelihood repeated his request for a painting, perhaps even inviting Ingres to the Tuileries to see **Delaroche's *Assassinat du duc de Guise* (Musée Condé, Chantilly)**. Despite their identical formats, the two paintings are not twin works and they hung in separate rooms at the Prince's flat in the Pavillon de Marsan. Similarly, the Duke of Aumale did not display them side by side in Chantilly, but rather face to face (as is the case here), emphasising the contrast between romanticism and neoclassicism.

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Paul Delaroche (1797-1856)  
*Assassinat du duc de Guise*, 1834  
Chantilly, Musée Condé, PE 450

©RMN-Grand Palais Domaine de Chantilly-Michel Urtado



Having been appointed director of the Académie de France in Rome, Ingres left to continue work on his painting in Italy. Correspondence between the painter and his confidants reveals the protracted gestation (over four years) of his “eternal Stratonice”. The Pompeian décor – somewhat anachronistic given the Greek subject matter! – was designed by **Victor Baltard, a young architect then resident at the Villa Medici (Musée Ingres Bourdelle, Montauban)**. A relentless perfectionist, Ingres would nonetheless complain until his death of being unable to finish the composition to his satisfaction.

In 1860, Ingres started a new, smaller version of *Stratonice* (Philadelphia) in the peaceful surroundings of his residence in Meung-sur-Loire. Probably in 1867, **Raymond Balze** painted a beautiful copy of this crowned *Stratonice*, accompanied by two dogs huddled together in the foreground, and **printed a lithograph of it (private collection)**. A number of photographs of this painting and the one in Chantilly

would later be taken by **Bingham, Le Gray and others (most of them belong in Montauban at the Musée Ingres Bourdelle)**. They were used to create Ingres’ final version of the subject, painted in 1866 in oil and watercolour on tracing paper mounted on canvas, which the **Musée Fabre in Montpellier purchased** from Madame Ingres in 1884. Ingres modified the composition, going as far as to invert it completely in the manner of certain photographic prints. Intrigued by the potential of photography as a documentary tool, the painter had photographs taken of this final work in progress. As an interesting aside, Ingres decided to remove the image of the young slave by the brazier, who was deemed too close to *Stratonice* in this very light version; however, he did not destroy **this tiny element, which has been stored at the Musée Ingres Bourdelle in Montauban** and is reunited with the Montpellier painting here.

Jean-Auguste-Dominique Ingres (1780-1867) and Raymond Balze  
*Antiochus et Stratonice*, 1866, reverse repeat with variants  
 Graphite, watercolor, gouache and oil on tracing mounted on canvas ; H. 0,61 ; W. 0,92 m  
 Montpellier, Musée Fabre  
 ©RMN-Grand Palais - agence Bulloz





### 3.2. PORTRAIT OF THE PRINCE ROYAL (1842)

In *Portrait du duc d'Orléans* (1842, Musée du Louvre, Paris), Ingres illustrates the bond of trust and mutual admiration that had built up between the painter and his subject. Painted “easily and without hesitation” at a time when Ingres had earned a reputation as a reluctant and slow portrait painter, he received the considerable sum of 15,000 francs for the work, more than double the going rate for portraits commissioned by the Crown. The prince had already, in 1840, acquired two paintings by Ingres: *Stratonice (Chantilly)* and *Œdipe (Louvre)*. Fate was to ensure that Ingres’ portrait would forever be touched with tragedy: it was completed three months before the Prince’s accidental death on 13 July 1842 and, from that day on, this picture of the young heir to the throne assumed iconic status. In the weeks and months that followed, copies of the image were distributed far and wide.

In a drawing room decorated with crimson velvet above white and gold panelling, a tall slim young man is gazing at us with blue eyes. His moustache quivers above full pink lips, a dimpled chin and a groomed beard. His chestnut hair is curly and rolled into buns above his ears. Sporting the uniform of a

lieutenant-general, the torso takes on a pleasing fullness thanks to the bent left arm in the form of a handle, while the right arm clutches a hat adorned with gold braid and black plumage. The subject is in a striking *contrapposto* with the right leg forward, his red trousers catching the light from a nearby window. The overall effect is one of regal grace, controlled elegance and supreme responsibility. We are being received by a prince at ease with his regal destiny; free from arrogance or extravagance, but nonetheless conscious of his beauty, his status and his self-worth.

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Jean-Auguste-Dominique Ingres (1780-1867)  
*Portrait de Ferdinand-Philippe d'Orléans, Prince Royal* (1810-1842), 1842  
Canvas ; H. 1,58 ; W. 1,22 m  
Paris, Musée du Louvre, Department of Paintings, R.F. 2005-13  
©Musée du Louvre distribution RMN-Grand Palais- Angèle Dequier



Ingres' portrait signalled a change in the way the Duke of Orléans wished to project himself to his peers, a far cry from the early images at the start of the July Monarchy, with their pervading patriotism and romanticism. The newly-crowned Orléans dynasty – emerging from revolution, its family history marked by regicide – struggled to gain acceptance among ruling families who remained loyal to the elder branch of the House of Bourbon. It was a climate that called for respectability, restraint and dignity from the family's 25 year-old lieutenant-general.

In the aftermath of the cholera pandemic that devastated Western Europe in 1832, the Duke of Orléans – a patron of the arts renowned for his discerning taste – launched his first campaign to buy and commission works of art. In May 1833, the Prince asked Ingres for a historical painting on a subject of his choice; furthermore, he was prepared to pay 18,000 francs, 30 per cent higher than the rate commanded by Paul Delaroche or Ary Scheffer. Ingres took seven years to deliver

his *Stratonice* (**Musée Condé, Chantilly**) but, in the meantime, the Duke of Orléans acquired his *Œdipe expliquant l'énigme du Sphinx* (**Musée du Louvre, Paris**).

The Prince posed for Ingres at the Institut de France from November 1841 to April 1842. The resulting portrait features no royal insignia to distinguish him from other generals decorated with the Légion d'honneur, but the palatial setting speaks to the subject's status as the heir to the monarchy. Indeed, the brocades on the wall are authentic ancien régime relics, recovered from the King's bedroom at the Château de Versailles. They reflect not just his predilection as a collector with a passion for the grand siècle, but his ancestry: Ferdinand Philippe d'Orléans was twice descended from Louis XIV.

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Jean-Auguste-Dominique Ingres (1780-1867)

*Œdipe expliquant l'énigme du Sphinx*

Canvas; H. 1,89; W. 1,44 m

Paris, Musée du Louvre, Department of Paintings, RF 218

©RMN-Grand Palais Musée du Louvre - Frank Raux





The painting was completed and framed on 17 April 1842. Then, on 13 July 1842, the Prince Royal died in a car accident between Paris and Neuilly, near what is now the Porte Maillot. Ingres was the final and greatest artist to have painted the prince during his lifetime. He was soon inundated with requests for replicas of the painting, most of which he had to delegate to other artists, although he retained ultimate responsibility for the accuracy and quality of the final works.

A similar painting, dated 1843 and signed by Ingres himself, now hangs at the **Château de Versailles**: this may be the original model, produced in Ingres' studio, on which Pichon based the prototype for the Ministry of the Interior.

For their part, the royal family remained faithful to the original portrait with the brocades in the background. On 25 July 1843, following the inauguration of the Notre-Dame-de-la-Compassion

chapel at the site of the prince's death in Sablonville, Ingres was commissioned to produce a full-length replica for the small pavilion annexed to the chapel, which was reserved for visits by Queen Marie-Amélie to her son's cenotaph. The full-length depiction of Ferdinand Philippe was intended to create for the Queen the illusion of seeing her son alive.

**Calamatta's preparatory drawing for the engraving published in July 1842 (Musée Condé, Chantilly)**

would later be acquired by the Duke of Aumale for his personal collection. In an annotation to the work, the artist specifies that Ingres added "finishing touches" to his drawing in front of the original painting at his studio, just a few days after Ferdinand Philippe's fatal accident. This detail gave the work an added artistic and sentimental value that prompted Aumale to make the purchase.



Jean-Auguste-Dominique Ingres and workshop  
*Portrait posthume de Ferdinand Philippe d'Orléans, duc d'Orléans et Prince Royal, full-length replica, 1844.* Canvas. H. 2,18 ; W. 1,31 m  
Versailles, Musée national des châteaux de Versailles et de Trianon, MV 5209  
©Château de Versailles Distribution RMN-Grand Palais - Christophe Fouin

Jean-Auguste-Dominique Ingres and workshop  
*Portrait posthume de Ferdinand Philippe d'Orléans, Prince Royal (1810-1842), replica against a landscape background, 1843*  
Canvas. H. 1,57 ; W. 1,215 m  
Versailles, Musée national des châteaux de Versailles et de Trianon, MV 5207  
©Château de Versailles Distribution RMN-Grand Palais - Christophe Fouin



### 3.3. STAINED GLASS WINDOWS IN PARIS, DREUX AND CHANTILLY

The accidental death of the Prince Royal was a tragedy for the Orléans family. King Louis-Philippe and Queen Marie-Amélie immediately decided to build a chapel on the site of their son's fatality between Paris and Neuilly. Architect Pierre François Léonard Fontaine (1762-1853) and his pupil Pierre Bernard Lefranc (1795-1856) were commissioned to design **the Saint-Ferdinand chapel (Ricois, drawing, album belonging to Queen Marie-Amélie, Musée Condé, Chantilly)**, while artists close to the prince and his family were entrusted with its decoration.

The stained glass windows created by Ingres were the chapel's centrepiece. Louis-Philippe commissioned him to produce seventeen cartoons for the Saint-Ferdinand chapel, and a further eight for the royal chapel in Dreux in 1843. On 22 July, Montalivet sent Alexandre Brongniart, director of the Manufacture de Sèvres, a list of the stained glass windows representing the patron saints of the royal family,

before adding the rosettes of the three *theological virtues* a few days later (**Ingres, *L'Espérance, preparatory drawings, Musée du Louvre, Paris***). On 26 July, Montalivet confirmed the name of the artist who would be responsible for the cartoons: "All the stained glass windows in the Orléans chapel are to be entrusted to M. Ingres by order of the King, at this painful time, in recognition not so much of the painter's admirable talent but rather his well-known feelings for the prince that we are mourning." Ingres put those emotions into words in a letter to his friend Marcotte in July 1842: "I am therefore, by the will of His Royal Highness the father, appointed to create cartoons of the twelve saints for the Saint-Ferdinand chapel, which is being constructed on the Queen's orders on the site of the fatal place where he died. The King said: M. Ingres is the only person for the job. He was my son's friend and my son loved him very much."



Jean-Auguste-Dominique Ingres  
*L'Archange Raphaël*, 1842  
Lead mine on two papers of different colors.  
H. 0,461 ; W. 0,204 m  
Montauban, Musée Ingres Bourdelle, inv. 867.2500  
©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau

Jean-Auguste-Dominique Ingres  
*L'Archange Raphaël, première pensée*, 1842  
Pen on paper. H. 0,163 ; W. 0,065 m  
Montauban, Musée Ingres Bourdelle, inv. 867.2488  
©Montauban, musée Ingres Bourdelle cliché Marc Jeanneteau



At the Saint-Ferdinand chapel, Saint Louis, patron saint of the French royal family, stands alongside **Saint Philippe (collection of Véronique and Louis-Antoine Prat), patron saint of King Louis-Philippe and the Count of Paris, and Saint Amélie (lithograph by J.P Sudré),** patron saint of the Queen. Saint Helena is the patron saint of the Duke of Orléans' widow, Helena of Mecklenburg-Schwerin, and Saint Robert is the patron saint of the Duke of Chartres, the youngest son of the Duke of Orléans.

These figures are followed by the patron saints of the brothers, sisters and aunt of the deceased: Saint François for the Prince of Joinville, Saint Henri for the Duke of Aumale, Saint Antoine for the Duke of Montpensier, Saint Charles for Louise-Marie Thérèse Charlotte, Queen of the Belgians, Saint Clément for Princess Clémentine, and Saint Adélaïde for the sister of Louis-Philippe. The presence of Saint Rosalie, patron saint of Palermo, is a nod to the birthplace of the Prince Royal. The most harmonious

and lively composition, *L'Archange Raphaël* (**Ingres, preparatory drawings, Musée Ingres Bourdelle, Montauban; Musée Condé, Chantilly; Musée des Beaux-Arts, Orléans**) is a reference both to the middle name of the Duke of Nemours and to the Italian master revered by Ingres. With this mission, Ingres found a fertile middle ground between the art of portraiture, at which he excelled, and historical painting, his ultimate objective in life.

Happy with Ingres' work, within a year the King had commissioned the artist to produce eight new cartoons – including depictions of new figures, such as Saint Radegonde (**preparatory drawing, private collection**) – for the Royal Chapel in Dreux, where the prince had been buried. However, Ingres did not make all the cartoons, since most of them were taken from the Saint-Ferdinand chapel, including those with the “Orléanised” faces of Saint Philippe, Saint Ferdinand and Saint Amélie.

Jean-Auguste-Dominique Ingres  
*Portrait de Louis- Philippe, roi des Français (1773-1850), for the stained glass window of Saint Philippe for the Saint-Louis chapel in Dreux, 1844. Watercolor and gouache on black pencil strokes, sanguine, squared with lead pencil. H. 0,34 ; W. 0,24 m France, private collection.*  
 ©Studio Sebert



Jean-Auguste-Dominique Ingres (1780-1867)  
*L'Archange Raphaël porte vers Dieu les prières des hommes, 1844*  
 Pen and bistre wash ; H. 0,443 ; W. 0,269 m  
 Chantilly, Musée Condé, DE 513  
 ©RMN-Grand Palais Domaine de Chantilly- Adrien Didierjean





Henri d'Orléans, the Duke of Aumale (1822-1897), met Ingres in late-September 1847 to commission him to create the stained glass windows for the chapel at his château in Chantilly. In 1830, the young Governor of Algeria had inherited the château, which had been partly destroyed during the Revolution, from his great-uncle, the last Prince of Condé. Now an adult and intent on rebuilding it, he had contracted the services of architect **Félix Duban (*Projets pour le château de Chantilly, 1847*)**. Before leaving for Algeria, in a letter and note dated 1 October 1847, the future donor of Chantilly to the Institut de France confirmed his commissioning of Ingres, then at the Château de Dampierre, for a suite of six stained glass windows representing Saint Hubert, Saint Louis, Saint Charles, Saint Henri, Saint Philippe and Saint Martin, as well as a rose window depicting the Virgin Mary. Four of the six cartoons already existed. The reconstruction of Chantilly was postponed following the fall of the July Monarchy in February 1848 and, 30 years later, Aumale ended up bringing in the stained glass windows from Écouen rather than using Ingres' cartoons.

In 1859, while exiled in England (1848-1871), the Duke of Aumale asked Félix Duban to build a funeral chapel for his parents at

his Twickenham estate. Inspired by Italian medieval architecture, the monument was to feature six figures of saints painted on the side walls of the nave: Saint Philip, Saint Amelia, Saint Henry, Saint Charles, Saint Genevieve and, of course, Saint Louis, to whom the chapel was dedicated (**Félix Duban, *Projet pour la chapelle de Twickenham, 1859, Musée Condé archives, Chantilly***). The exiled Duke was clearly inspired by the saints at the Notre-Dame-de-la-Compassion chapel and Dreux – but did he still have Ingres in mind for the job?

The project was abandoned, or rather transferred to the Duke of Aumale's hunting estate in Woodnorton in 1866 (**Félix Duban, *Projet pour la chapelle de Woodnorton, 1866, Musée Condé archives***). The Duke and Duchess had just lost their eldest son Louis d'Orléans, Prince of Condé (1845-1866). In an echo of the family tragedy of 1842, the Prince commissioned stained glass windows from a friend, the painter Victor Mottez, himself a pupil of Ingres. The windows were installed but, in February 1868, the Duke wrote to Mottez to ask for his help as a fierce storm drew closer. They were probably destroyed, but the template created by Ingres in 1842 remained forever etched in the memory of the Duke of Aumale.

### 3.4. INGRES' OTHER PROJECTS FOR THE ORLÉANS FAMILY (1842-1848)

In addition to the painting of Jesus among the doctors commissioned by Queen Marie-Amélie as a tribute to the Prince Royal (**Ingres, preparatory drawing for *Jésus parmi les Docteurs, Musée Ingres Bourdelle, Montauban***) and monochrome portraits in profile of the Queen and her daughter-in-law the Duchess of Orléans, both of which are seen from a new perspective here, the exhibition also features a masterpiece once intended for the Duke of Montpensier.

Prior to 1848, other than the Prince Royal, the prince closest to Ingres within the Orléans family appears to have been the Duke of Montpensier. Indeed, Ingres wrote on 24 June 1847 that he had to complete his half-size paintings of Virgil for the Duke of Montpensier.

In 1812, Ingres had painted *Virgile lit L'Énéide devant Auguste, Octavie et Livie* (Musée des Augustins, Toulouse) for General Miollis, the

Governor of Rome. In the scene, Virgil reads to the imperial family the passage from the Aeneid about Aeneas' descent into Hell, in which Anchises foretells the premature end of Marcellus, who had recently died; at this point, Augustus' sister Octavia relives the death of her son Marcellus and faints upon hearing the famous line ("*Tu Marcellus eris*") under the implacable gaze of Livia, the emperor's wife, who had had the teenager murdered to ensure the succession of her son Tiberius as head of the Empire.

In 1813, Ingres began a second version for the Salon, which he did not complete: **is this the version of *Virgile lit L'Énéide devant Auguste, Octavie et Livie* that is now on display at the Musées Royaux des Beaux-Arts de Belgique in Brussels?** The painting would be disfigured, the absence of Virgil rendering it incomplete, but a painting depicting the grief of a bereaved mother must have touched a nerve with the Orléans family after what they went through in 1842.



Jean-Auguste-Dominique Ingres (1780-1867)  
*Virgile lisant l'Énéide devant Auguste, Octavie et Livie*  
or *Tu Marcellus eris*, 1819  
Canvas ; H. 1,38 ; W. 1,42 m

Brussels, Musées royaux des Beaux-Arts de Belgique, inv. 1836  
© RMFAB, Brussels - © MRBAB, Bruxelles - © KMSKB, Brussel

## 4 - THE LAST YEARS

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### 4.1. VÉNUS ANADYOMÈNE (1808-1848): THE SLOW EPIPHANY OF VENUS

The genesis of this painting (*Vénus anadyomène*, 1808-1848, Musée Condé, Chantilly) spanned 40 years, from the spring of 1807 in Rome to its completion in Paris in the shadow of the events of June 1848. In 1807, while at the Villa Medici, Ingres had to choose a subject for a piece requested of him by the Institut de France in Paris. *Vénus anadyomène* fitted the bill, since the criteria called for “a life-size nude figure painted from a live model”. Ingres had studied the most famous Greco-Roman Venuses. According to Côme Fabre, however, he most probably drew the stylistic inspiration for his primitive *Vénus anadyomène* from mannerist art: a long, serpentine silhouette; precious luxury accessories; density and flatness of space. In Paris, he had copied – in the form of drawings possibly intended for engraving – Jean Goujon’s bas-relief *Nymphs* on the Fountain of the Innocents (1547-1549). Other precursors here include a fresco from the Villa d’Este in Tivoli and an engraving by Tommaso Piroli based on a drawing by John Flaxman.

In a letter to the father of his fiancée Julie Forestier dated 29 May 1807, Ingres wrote that he had sketched his painting. However, the sketched Venus then lay dormant for thirteen

years. The Ingres family moved to Florence at the end of December 1820, taking *Vénus anadyomène* with them. A year later, the sketch was revived thanks to the providential patronage of Jacques Louis Leblanc (1774-1846). This former cabinet secretary to the Grand Duchess of Tuscany, Elisa Bacciochi, remained in Florence after the Napoleonic administration was stripped of power in 1814. In 1822, he asked Ingres to complete his “nascent Venus”, which had been left neglected for 13 years. When he left Florence in 1824, Ingres wrote to Marcotte that he had “deleted and restarted” his Venus, to the extent that she was “unrecognisable”. The years 1822-1824 were therefore crucial in the genesis of *Vénus anadyomène*, and Côme Fabre posits that most of the drawings relating to this transformation should be dated to this period, rather than to 1848 (Ingres, *Études pour Vénus*, Musée Ingres Bourdelle, Montauban).

Jean-Auguste-Dominique Ingres (1780-1867)  
*Vénus anadyomène*  
Canvas. H. 1,63 ; W. 0,92 m  
Chantilly, Musée Condé, PE 433  
©RMN-Grand Palais Domaine de Chantilly





It was then that Ingres began a second version that would ultimately become *La Source* (**Musée d'Orsay, Paris**). *Vénus anadyomène* had remained in Florence and, in 1825, Ingres organised from Paris the repatriation of his studio collection from Livorno to Marseille by sea. Fully 22 years later, in conversation with journalists who had been invited to admire the finished painting, Ingres said that the canvas had been damaged by sea water during the crossing. This explains the inconsistencies along the right-hand side, detected during laboratory testing.

Ingres still had to finish the painting for Leblanc, who died in Tours in December 1846. Six months later, Ingres told his friend Gilibert: "I must

finish my Venus for Mr. Benjamin Delessert." François Benjamin Marie Delessert (1817-1868) was the nephew of a famous member of parliament. A year later, the Venus was "almost finished" (according to Ingres in June 1848) and, from the first week of August, journalists were invited to the studio to see the finished *Vénus anadyomène*. Delessert still appeared to own the painting at that stage, but it passed into the possession of Frédéric Reiset a few months later. Théophile Gautier also remarked on the life study painted in Florence in Ingres' studio, before the artist transformed it into *La Source* (**Paris, Musée d'Orsay**) nine years later.

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Jean-Auguste-Dominique Ingres (1780-1867)  
*La Source*, 1856  
Canvas ; H. 1,63 ; W. 0,80 m  
Paris, Musée d'Orsay, RF 219 (deposit of the Musée du Louvre, MI 727)  
©RMN-Grand Palais - musée d'Orsay - Hervé Lewandowsk



## 4.2. INGRES AND THE DUKE OF AUMAËLE

Although a great collector of Ingres, the Duke of Aumale seldom spoke about the master. Because of their age difference, the two men did not cross paths at the Institut de France; the Duke, who was in exile from 1848 to 1871, first entered the establishment after Ingres' death. Only a single meeting between the two men was recorded, shortly before the fall of King Louis-Philippe in late-September 1847, where they discussed the stained glass windows at Chantilly.

Like the rest of the Orléans family, Aumale appeared only to discover Ingres after he had painted *Portrait du Prince Royal* and, above all, following the death of his much-admired elder brother in 1842. In September 1847, in the same vein as the Notre Dame de la Compassion chapel and Dreux commissions, he employed Ingres to paint stained glass windows for the château that he planned to rebuild in Chantilly.

Because of the revolution of 1848, this one-off commission never came to fruition. The Duke acquired his first two paintings by Ingres while in exile in England (1848-1871). Firstly, in 1854, *Paolo et Francesca* (1814, **Musée Condé, Chantilly**), originally belonging to Queen Caroline Murat, passed into his hands almost by chance from the collection of the Prince of Salerno, the Duke's uncle and father-in-law.

His second acquisition, more carefully planned and dear to him, was that of *Stratonice* (1840, **Musée Condé, Chantilly**) for the vast sum of 90,000 francs at the Demidoff sale in January 1863. Originally commissioned of Ingres by the Prince Royal, Aumale had let the painting slip through his fingers when it had been put up for sale by the Duchess of Orléans in 1853. However, he did purchase *L'Assassinat du Duc de Guise* by Delaroche (1835, **Musée Condé, Chantilly**), another jewel in his brother's collection, for 60,000 francs.



Jean-Auguste-Dominique Ingres  
*Portrait de Marie Frédéric Eugène de Reiset (1815-1891), 1844*  
Lead mine. H. 0,324 ; W. 0,238 m  
United Kingdom, Ford Collection, RBF 171-2  
©Collection Ford, Royaume-Uni

While in exile between 1868 and 1870, Aumale repeatedly insisted that his contacts in France must acquire another significant drawing by Ingres for him. The records kept by his secretary at the time, recently obtained by the Musée Condé, reveal that the work in question was the large drawing entitled *Homère déifié* (**Musée du Louvre, Paris**), a veritable artistic testament to the master produced shortly before his death.

Having returned to France in 1871, Aumale and his architect Daumet set about turning the rebuilt Château de Chantilly into the home of his art collection. In 1879, he purchased a collection of 40 masterpieces from Frédéric Reiset, who had already sold him over 380 drawings in 1860.

The new collection included various Italian Proto-Renaissance pieces and works by Nicolas Poussin, as well as three major paintings by Ingres, with whom Reiset had been close: *L'Autoportrait à 24 ans*, *Mme Duvaucy*, and the great *Vénus anadyomène*. At the Gigoux sale in March 1882, the Duke of Aumale acquired his final work by Ingres, *L'Archange Raphaël*, a beautiful largescale drawing thematically similar to the stained glass windows in Neuilly. As with *Stratonice*, the purchase was made partly in memory of his brother the Prince Royal; however, the choice of Raphael was also a nod to Ingres' master, by whom the Duke of Aumale already owned five masterpieces.

Jean-Auguste-Dominique Ingres (1780-1867)

*Homère déifié*, 1865

Lead, brush, gouache, grey wash ; H. 0,645 ; W. 0,855 m

Paris, Musée du Louvre, Department of Graphic Arts, RF 5273

©Musée du Louvre distribution RMN-Grand Palais - Coppolack





# EPILOGUE

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## THE ORLÉANISTS

*Louise, Princess of Broglie, future Countess of Haussonville*

Although not a status he personally sought, Ingres was to become the portrait artist of choice of the French elite during the July monarchy, owing to his popularity with the Orléans family.

Inundated with requests, he had no intention of devoting too much of his time to portraiture. However, he could not turn down the opportunity to paint certain powerful figures, such as Count Molé and Betty de Rothschild, striving both to convey their status and to breathe new life into the genre. One of his subjects was a charming viscountess, Louise de Broglie, the wife of the future Count of Haussonville. Louise was the daughter, sister, wife and mother of members of academies of the Institut de France – Ingres was himself a member of the Académie des Beaux-Arts – and, like the rest of her family, she was a fervent supporter of the Orléanist monarchy. She had first met Ingres in Rome in 1840, where she had admired the version of *Stratonice* that he was painting. Captivated by her beauty, but also anxious to make

a good impression with her family, Ingres simply could not pass up the opportunity to paint her portrait following his return to Paris. One of his most famous portraits, the piece took almost three years (1842-1845) to complete. **Seldom loaned, it has been temporarily borrowed from the Frick Collection in New York to give French audiences the opportunity to admire it at first hand.**

With this portrait, Ingres produced a modern icon, indelibly associated with a generation unable to realise its dreams and a painter who, as a result of the prevailing climate of political upheaval, was soon to lose the support of the princes who had inspired some of his greatest masterpieces, now displayed together for the first time in Chantilly.

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Jean-Auguste-Dominique Ingres  
*Louise, princesse de Broglie, future comtesse d'Haussonville*, 1845  
New York, The Frick Collection, inv. 1927.181  
©Frick collection



# RESULTS OF THE SCIENTIFIC ANALYSIS CARRIED OUT AHEAD OF THE EXHIBITION

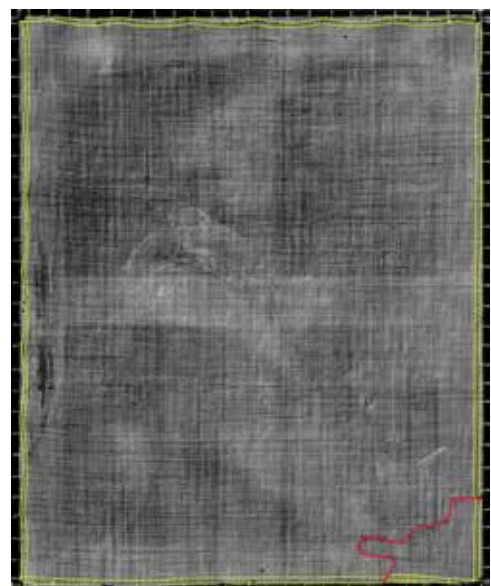
## **STUDY OF L'AUTO PORTRAIT À 24 ANS AT THE C2RMF LABORATORY: the painting held in Chantilly and the one exhibited at the Salon of 1806 are the same**

As we can see from the copy produced by Ingres' fiancée Julie Forestier in 1807, the self-portrait that Ingres exhibited at the Salon of 1806 in Paris looked very different to the painting we know today. The subject of the original work was depicted using a rag to erase a composition sketched on his canvas, with a coat thrown casually over his right shoulder. The portrait arrived at its present state as a result of amendments made by Ingres between 1841 and 1851, at which time the piece was also engraved by Réveil. The contrast between the two works is so great that it has sometimes been assumed that there are, in fact, two paintings. The study carried out in 2021 at the laboratory of the Centre de Recherche et de Restauration des Musées de France (C2RMF) aimed to clear up these doubts.

The X-ray clearly shows that the Musée Condé work has been altered from its original format. The top and left-hand edges are in their original state, hence the presence of tension lines that cannot be seen on the right-hand and bottom edges, which suggests that a section of the canvas has been removed. The X-ray also

reveals the surprising presence of a 12 cm by 16.5 cm canvas inlay in the bottom right-hand corner, matching the shape of the easel used by the artist. The choice of an inlay here is peculiar, since it would appear to have been easier to simply repaint this section. Importantly, infrared reflectography has revealed the presence of an underlying drawing, thereby confirming that this painting and the 1804 composition are one and the same. We can make out the outline of the first coat thrown over the shoulder, the collar of the shirt revealing the subject's neck, and the left arm stretched out towards a painting that the artist is in the process of erasing. The sketch uncovered by the reflectography imaging is familiar to us as the one that appears in Julie Forestier's copy. The original canvas, which measured approximately 102 centimetres by 73 centimetres, has been cut by 10 centimetres from the left and 25 centimetres from the bottom.

©C2RMF-Jean-Louis Bellec

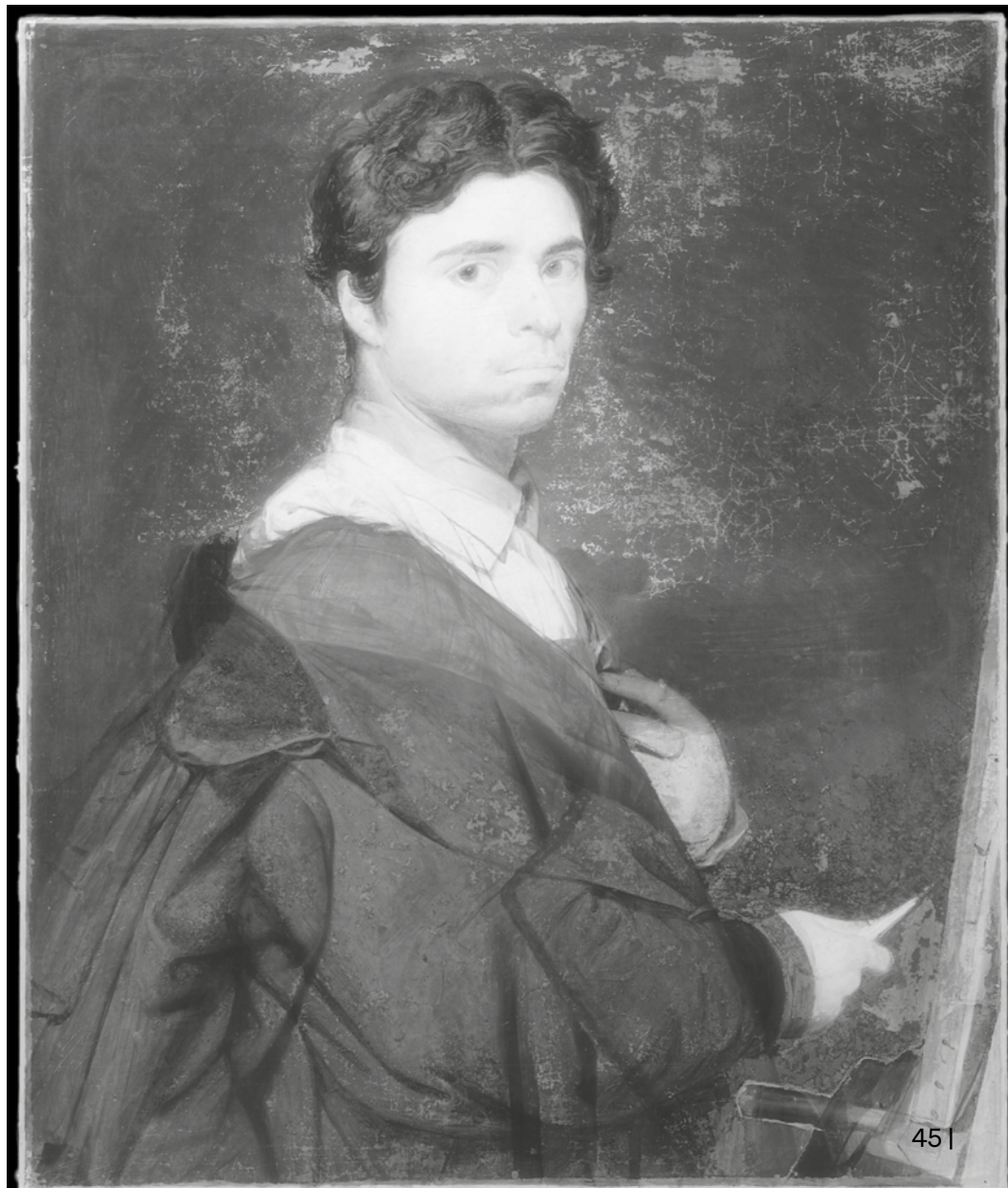


Ingres not only changed the format of his work, but also used solvents in an attempt to erase the first garment and the background of the original painting. It was a crude technique, the consequences of which can be seen using infrared reflectography in the form of irregular abrasions that produce a texture akin to the skin of a toad where the background and clothes are. The surface in these sections became highly irregular and the artist subsequently applied an opaque layer of paint to blend the canvas together again.

Ingres then set about amending his work, putting the easel and the edge of the canvas into perspective with drawn lines uncovered by infrared

reflectography. He reduced the bulge where the thumb is on the subject's right hand, lengthened the sleeve of the coat and removed the outstretched left arm, replacing it with a hand pressed against the chest. He also replaced the first coat with a beautiful *carrick* coat with several cape collars, and raised the collar of the shirt to conceal the neck. The face and the left part of the signature remain untouched.

©C2RMF-Jean-Louis Bellec





## STUDY OF VÉNUS ANADYOMÈNE AT THE C2RMF LABORATORY

The primary aim of the study carried out in March and April 2021 at the Centre de Recherche et de Restauration des Musées de France (C2RMF) was to improve our understanding of the different phases of development that this work went through. Although started in Rome as early as 1807-08, it was then left unfinished before being resumed 40 years later, as indicated by the date in the bottom right-hand corner, which reads “J. INGRES FACIEBAT / 1808 ET 1848”.

By removing the work from its frame, it became evident that the original composition was rectangular in format and centred differently. At the top, the X-ray reveals that the composition ended just above Venus' right arm. The composition

was extended by a new strip of canvas of around 10 centimetres to allow for more space above the arm. Meanwhile, on the right- and left-hand sides, the edges were unfolded and extended by two strips of canvas in the form of an elongated triangle, which allowed the composition to be tilted upwards by half a degree to the right, most probably to straighten out the tilting figure of Venus. In the lower section, the original canvas was cut by around five centimetres, removing the left ankle of the cherub holding the mirror, and altered to fit the oval frame. The bottom corners of the original work were not repainted, as the artist knew that they would be cut off by that frame. The first composition largely served as an undercoat, with little form: the clouds were less dense, the dolphin was in a different position, the flesh was lighter and the sky was a greenish blue.

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The X-ray reveals that several compositional changes took place during the painting process. The position of the figures contrasted slightly with the finished work: Venus' feet are placed further to the left and the cherub riding a dolphin is closer to the woman's legs; Venus' left arm is more radiopaque than the rest of her body because more lead white has been used, suggesting that it has been moved.

More discreetly, the presence of small black lines on Venus' body suggests the existence of an initial outline positioning the young woman's right hand on her breasts and left hand on her pubis. It may be reading too much into these barely-visible lines, but they are noteworthy because they match Ingres' description of his original plans in a letter sent to Forestier on 29 May 1807: "Venus at the moment when she has just been born [...]. She is ashamed to see herself naked." The lines are similar to several preparatory drawings held at the Musée Ingres Bourdelle, which confirm that the artist took the theme of the prudish Venus as a starting point before developing his composition.

The infrared reflectography penetrates the varnish and some of the layers of colour, intensifying the artist's preliminary drawing by using carbon-bearing molecules. Here, the imaging reveals the presence of an underlying drawing that

demonstrates the evolution of the master's working method. It shows the lengths to which Ingres went to sketch out Venus' body, only to abandon it: the young woman was originally more slender, with less developed hips.

By the time the composition had been fully reworked, the graceful, serpentine young woman had been replaced with a body of icy perfection, encased in a strange oval. The protracted transformation is symptomatic of the grand master's relentless quest for his ultimate masterpiece.

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# ABOUT THE EXHIBITION

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Exhibition included in one-day and family tickets.

Exhibition + grounds ticket: full price: €10 / concessions: €8

## GUIDED TOURS

Weekends and public holidays: 15:30 and 16:30

Price: €7 per person.

## USING NEW TECHNOLOGY TO ENHANCE THE EXHIBITION

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## AN ONLINE CONFERENCE IN PARTNERSHIP WITH CONFERENTIA

Immerse yourself in the fascinating world of Ingres. The artist and his princes thanks to a free online conference in partnership with **Conferentia** ([www.conferentia.fr](http://www.conferentia.fr)) and **Club Innovation & Culture - CLIC** (<https://www.club-innovation-culture.fr/>)!

Presented by Mathieu Deldicque, exhibition curator and Director of the Musée Condé, this live conference will give you the chance to admire a selection of the artist's works, to go behind the scenes at the exhibition and to ask your questions.

Click on the following link **at 6.30 pm on 12 June**: <https://bit.ly/3oHaJ7q>

## EXHIBITION CATALOGUE PUBLISHED BY ÉDITIONS IN FINE ÉDITIONS D'ART

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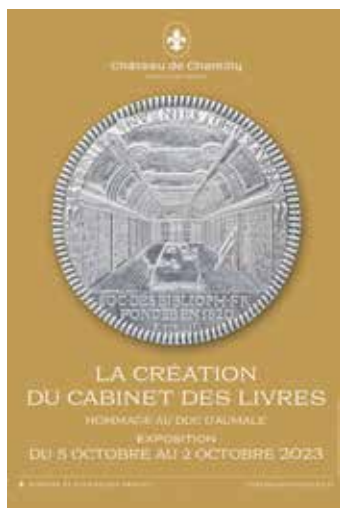
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EXHIBITION

FROM 3 JUNE TO 1 OCTOBER 2023



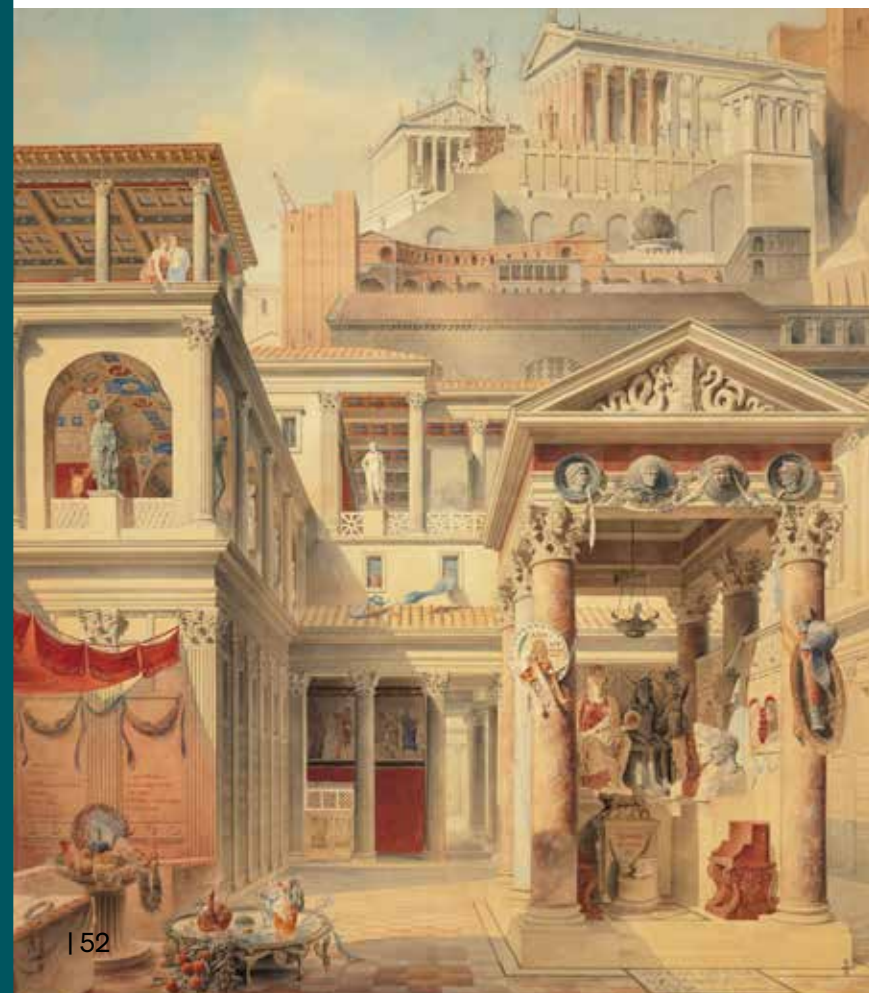
# FACING HISTORY

## 19TH CENTURY ITALY AT THE MUSÉE CONDÉ

Château de Chantilly, Musée Condé, Cabinet d'arts graphiques

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To mark the arrival of the exhibition *Ingres. The Artist and His Princes*, the Musée Condé is displaying a largely unseen selection of works from its collections on the theme of travels in Italy in the 19th century. During the age of the industrial revolution in transport, the flow of artists, poets and writers crossing the Alps to visit Italy reinvented what had been known as the Grand Tour in the previous century. The emergence of travel guides and publications on history and art history democratised knowledge and educated travellers, who were interested as much by the political situation in risorgimento-era Italy as they were by its glorious past. Attracted by the coexistence of ancient, Renaissance and contemporary elements of Italian culture everywhere from the countryside to the heart of the cities, artists saw history gradually unfold all around them and endeavoured to capture this sedimentation of time in picturesque landscapes and genre paintings imbued with Italian flair, as well as in academic renderings imitating ancient art. From the remote past to the most burning contemporary issues, travel in 19th-century Italy was an invitation to “face history”, as Stendhal put it in his *Promenades dans Rome* in 1829.



Félix Duban,  
*Restauration d'une maison de Pompéi*, 1831,  
Graphite, watercolor and pen, 57,5 × 48,2 cm,  
Chantilly, Musée Condé, DE 717  
©RMN-Grand Palais Domaine de Chantilly-Michel Urtado

Despite close associations through family and friends that bound the Duke of Aumale – who founded the Musée Condé and bequeathed the Chantilly estate to the Institut de France in 1886 – to Italy, Italian art from his era has never previously taken centre stage at the Musée Condé.

A number of drawings and paintings related to this theme are nonetheless stored at the museum, and their presence at the exhibition bears testament to the importance that the Duke of Aumale attached to them. The works on display include a previously unseen series of drawings by Bartolomeo Pinelli. Principally based in Rome, the artist produced a number of attractive images of the Italian people with their traditional costumes and customs.

The museum's archives also contain two major works by Léopold Robert,

the celebrated Swiss painter who exhibited several Italianate landscapes at the Paris Salon, contributing to the popularity of the genre among the European aristocracy. **Restored as part of this exhibition, the public will be able to see these paintings in a completely new light alongside some of the museum's other previously unseen works.**

Demonstrating the close ties between the Musée Condé and the Institut de France, the exhibition will also feature a suite of very large-scale drawings made by residents of the Villa Medici and sent back to the École des Beaux-Arts.

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Simon Joseph Denis,  
*Éruption du Vésuve*, 1812,  
Canvas, oil painting ; 164 × 230cm  
Chantilly, Musée Condé, PE 152  
©RMN-Grand Palais Domaine de Chantilly



These young artists were tasked with studying ancient and Renaissance-era monuments in Italy in order to produce accurate copies to send to Paris, where they would be used to assess the progress made over the course of their residences in Rome.

Whether depicting the Villa Medici itself, ancient frescoes in Pompeii or masterpieces of Renaissance funerary sculpture, these large drawings offer a unique insight into the cultural artefacts that most caught the eye of travellers to Italy in the 19th century. Also restored for the occasion, these spectacular sketches will be presented to the public for the very first time, as part of a wider policy pursued by the Académie des Beaux-Arts to promote its collections.

Featuring paintings, drawings, engravings and photographs, this exhibition is aimed at capturing as accurately as possible the tremendous variety of cultural stimuli awaiting the travellers who crossed the Alps to visit Italy in the 19th century. The monumental scale of some of the works creates a quasi-immersive effect, allowing visitors to experience the sensations felt by the artists as they explored the Italian peninsula.

## CURATORS

Baptiste Roelly, Chief Conservator of Heritage at the Musée Condé.  
Emmanuelle Brugerolles, Honorary General Conservator of Heritage.

## SPONSORS

The exhibition is generously supported by the Friends of the Domaine de Chantilly.  
The paintings featured in the exhibition have been restored thanks to the support of the Friends of the Musée Condé.



## EXHIBITION CATALOGUE

The exhibition catalogue is made possible thanks to the support of Alice Goldet.



# PRACTICAL INFORMATION

Chantilly is less than an hour from Paris and 20 minutes from Roissy-Charles-De-Gaulle airport.

## OPENING HOURS

### High season:

Château and Grandes Écuries: 10:00–18:00  
Grounds: 10:00–20:00

### Low season:

Château and Grandes Écuries: 10.30–17:00  
Grounds: 10.30–18:00

Last admission is one hour before the ticket office closes.  
Closed on Tuesdays.

## ACCESS

### By car:

- From Paris: A1 motorway, exit 7 Chantilly
- From Lille: A1 motorway, exit 8 (Survilliers), A16 motorway, exit Champagne-sur-Oise

### By train:

- SNCF mainline from Gare du Nord (25 minutes), alight at Chantilly-Gouvieux.

### Train ticket and admission packages:

€25 for over-12s

€1 for under-12s

Access to the Château, grounds, Grandes Écuries and temporary exhibitions. The package does not include evening events.

### From the train station to the Château:

- On foot: 20-25 minutes
  - Take the free DUC bus (Desserte Urbaine Cantillienne) or bus 645 to Senlis; leave the bus station and alight at “Notre Dame-Musée du Cheval”.
- Free shuttle service at weekends and on public holidays.

## NEAR THE CHÂTEAU DE CHANTILLY

### Chantilly Tourist Office:

[chantilly-senlis-tourisme.com](http://chantilly-senlis-tourisme.com) - +33 (0)3 44 67 37 37

**Hôtel Auberge du Jeu de Paume:**  
[aubergedujeudepaumechantilly.fr](http://aubergedujeudepaumechantilly.fr)

## PRICE LIST

### Ingres exhibition ticket:

Full price: €10

Reduced price: €8

(access to the exhibition and the grounds)

### Grounds ticket:

Full price: €9

Reduced price: €7

### 1 Day ticket:

(Château, grounds, Grandes Écuries, temporary exhibitions)

Full price: €17

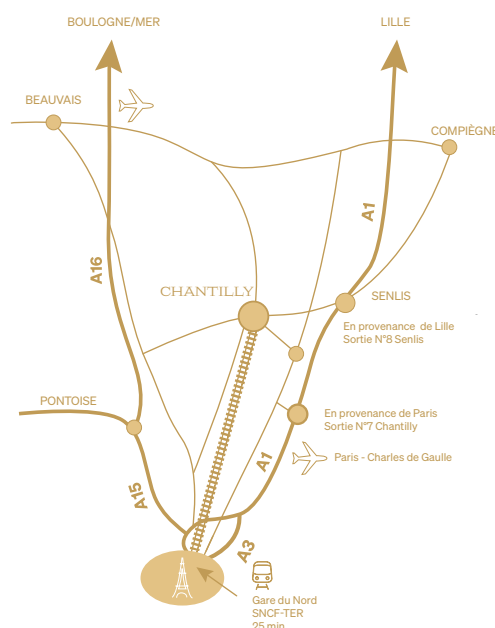
Reduced price: €13.50

### Château de Chantilly annual pass:

Pass Solo: €39 (valid for one year for members)

Pass Tribu: €89 (valid for one year for a member and up to three companions – day pass tickets only)

Pass Parc: Full price: €25 - Reduced price: €20 (valid for one year for members)





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