FOR IMMEDIATE RELEASE
March 24, 1999

"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 -more-"
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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
Ingres...page 3

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:

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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For information regarding Airbus Industrie, contact:

Mary Anne Greczyn
Communications Manager
(703) 834-3458
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

- more -
<table>
<thead>
<tr>
<th></th>
<th>Jean-Auguste-Dominique Ingres</th>
<th>French, 1780 – 1867</th>
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<td>6</td>
<td><em>Monsieur Belvèze-Foulon</em>, 1805</td>
<td>Oil on canvas</td>
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<td>55 x 46 cm (21 5/8 x 18)</td>
<td>Musée Ingres, Montauban</td>
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<td>7</td>
<td><em>Père Desmarest</em>, 1805</td>
<td>Oil on canvas</td>
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<td></td>
<td>64.8 x 54.5 cm (25 1/2 x 21 1/2)</td>
<td>Musée des Augustins, Toulouse, D.1952.1 (MNR156); Recuperated by the Allies in 1945</td>
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<td>8</td>
<td><em>Madame Aymon, known as La Belle Zélie</em>, 1806</td>
<td>Oil on canvas</td>
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<td></td>
<td>59 x 49 cm (23 1/4 x 19 1/4)</td>
<td>Musée des Beaux-Arts, Rouen</td>
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<td>10</td>
<td><em>Napoleon I on His Imperial Throne</em>, 1806</td>
<td>Oil on canvas</td>
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<td>259 x 162 cm (102 x 63 3/4)</td>
<td>Musée de l'Armée, Paris</td>
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<td>11</td>
<td>Marie-Anne-Julie Forestier</td>
<td>French, b. 1782</td>
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<td><em>Copy after Ingres's 1804 Self-Portrait</em>, 1807</td>
<td>Oil on canvas</td>
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<td>65 x 53 cm (25 5/8 x 20 7/8)</td>
<td>Private collection, Europe</td>
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<tr>
<td>13</td>
<td><em>Portrait of a Boy</em>, c. 1793-1794</td>
<td>Graphite with touches of red watercolor and a band of green watercolor at the edge of the paper</td>
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<td>diameter: 10.8 cm (4 1/4)</td>
<td>The Pierpont Morgan Library, New York, Gift of the Sunny Crawford von Bülow Fund, 1978</td>
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<td>Nationality</td>
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<td>19.</td>
<td>Jean-Auguste-Dominique Ingres</td>
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<td>25.</td>
<td>Jean-Auguste-Dominique Ingres</td>
<td>French</td>
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</tbody>
</table>
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 Deséban, 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

- more -
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

- more -
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)  
The 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 Lethiêre 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

- more -
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)

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
_D 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

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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

- more -
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

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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)  
The Art Institute of Chicago, Gift of Charles Deering McCormick, Brooks McCormick, and Roger McCormick

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 Cave*, 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-Ines 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-Ines 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)  

- more -
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 Stiirler, September* 3, 1849
Graphite
32.9 x 24.8 cm (13 x 9 3/4)
Kunstmuseum, Bern, Bequest of Adolf von Stiirler, 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

-more-
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 Stührler, 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 Stührler, Versailles
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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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
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The exhibition is made possible by generous support from Airbus Industrie

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The National Gallery of Art, located on the National Mall at Fourth Street and
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**Chronology**

Rebecca A. Rabinow

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>August 29, 1780</td>
<td>Jean-Auguste-Dominique Ingres is born in Montauban, France. He is the eldest child of Jean-Marie-Joseph Ingres (1751–1814), a sculptor, painter, and decorative stonemason, and Anne Moulder (1758–1817), the daughter of a master wigmaker. The couple will have six other children: Anne (1782–1784), Jacques (1785–1786), Augustin (1787–1863), Anne-Marie (1790–1790) and twins boys Pierre-Victor (1799–1801) and Thomas-Alexis (1799–1821).</td>
</tr>
<tr>
<td>September 14, 1780</td>
<td>Baptized in the church of Saint-Jacques, Montauban.</td>
</tr>
<tr>
<td>1786–91</td>
<td>Attends the Collège des Frères des Écoles Chrétiennes, Montauban.</td>
</tr>
<tr>
<td>1789</td>
<td>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. (Temois and Camesasca 1971, p. 81)</td>
</tr>
<tr>
<td>1790</td>
<td>Ingres's father is appointed a member of the Académie Royale de Peinture, Sculpture et Architecture, Toulouse.</td>
</tr>
<tr>
<td>1791–99</td>
<td>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.</td>
</tr>
<tr>
<td>1799–97</td>
<td>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 (1714–1847), the sculptor Jean-Pierre Vigan (1754–1829), the landscape painter Jean-Baptiste (1790–1799). Ingres wins various drawing prizes there, including awards for life studies and composition: &quot;the young [student]... will one day honor his country through [his] superior talents.&quot; (&quot;ce jeune... honorera un jour sa patrie par la supériorité de [ses] talents.&quot; Temois and Camesasca 1971, p. 81)</td>
</tr>
<tr>
<td>1794–96</td>
<td>Studies violin and performs with the Toulouse orchestra.</td>
</tr>
<tr>
<td>August 1797</td>
<td>With his friend Guillaume Roques (1778–1848), son of his first teacher, Ingres goes to Paris to study with Jacques-Louis David (1748–1825).</td>
</tr>
<tr>
<td>October 24, 1799</td>
<td>Accepted as a student at the École des Beaux-Arts, Paris.</td>
</tr>
<tr>
<td>November 1799</td>
<td>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.</td>
</tr>
<tr>
<td>October 4, 1800</td>
<td>Ingres, along with Joseph-François Ducq (1761–1829), wins second place in the Prix de Rome competition. The subject of the preliminary concours (judged in late March) is Cinna in Roman (W 9), location unknown). The definitive subject of the competition is Anacreon 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 Jeunais. (Sureau to the minister of war, November 11, 1800, in Brunel and Julia 1981, letter no. 109, p. 211)</td>
</tr>
<tr>
<td>1800</td>
<td>Wins the Grand Prix de Rome for The Ambassadors of Agamon (fig. 41). The subject of the preliminary concours is Hecuba 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.</td>
</tr>
<tr>
<td>December 17, 1801</td>
<td>Named a corresponding member of the Société des Sciences et Arts de Montauban.</td>
</tr>
<tr>
<td>January 26, 1802</td>
<td>Napoleon becomes president of the Italian Republic.</td>
</tr>
<tr>
<td>January 29, 1802</td>
<td>Ingres, along with Édouard Thomasin, wins the Prix du Torse at the École des Beaux-Arts (W 9, Museum Narodowe, Warsaw).</td>
</tr>
</tbody>
</table>

Opposite: Fig. 330. Léon Bonnat (1833–1922). J.-A.-D. Ingres (detail). Oil on canvas, 11 ¼ x 25 ¼ in. (29 x 65 cm). Musée Bonnat, Bayonne
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. Allocated a small room at San Gaetano (Ingres to Pierre Forestier, October 1, 1806, in Boyer d'Agen 1909, pp. 41-46; Metz 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 Napoleon: 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 sacrés, 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. 27-28).

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).

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. (Lapause 1910, p. 80).

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 Bacchus of Valpinsón and Oedipus and the Sphinx (figs. 81, 82). These paintings by Ingres, as well as those by his fellow-student Joseph-Denis Odevaere (1778-1810), are severely criticized when they are sent to Paris. (Lapause 1912, vol. 2, p. 81).

Ca. 1808
Begins painting Venus Anadyomene (fig. 101); 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 Duvaucray [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 1806 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 (1788-1883), 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 1991, 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 Acre (fig. 96), for...
Josephine’s apartments, and The Dream of Ossian (fig. 91), for the ceiling of Napoleon’s bedroom.
(Siegfried 1980a, pp. 216-17; Ingres to the Académie Royale des Beaux-Arts, June 10, 1813, in Angrand 1982, p. 48, n. 11)

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 tribute 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 Miolis, 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 Marquotte commissioned the previous year.
(Vigne 1991a, p. 41; Ingres to the Académie Royale des Beaux-Arts, June 10, 1813, in Angrand 1982, p. 48, n. 11)

December 11, 1812
Asks parents’ consent to marry Laura Laureria Zoega (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.
(Roentgen 1980, pp. 119-21 [la])

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 younger 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 Gilibert, 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—1814), the future Louis XVIII, returns to Paris and assumes the throne. The period from 1814 to 1815, excluding a brief interlude in 1815, is known as the Bourbon Restoration.

April 1815
Ingres’s wife endures a difficult childbirth, and their baby does not survive. Paints and does 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.
(Negri 1860b, p. 104)

March 14, 1817
Ingres’s mother dies at Montauban.

1817
With the help of Charles Thévenin (1764—1818), 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 Friesen Angelica (fig. 102) as an over-door decoration in the Throne Room at Versailles.
(Bettou 1994, n. 119)

July 7, 1818
Writes to his friend Gilibert, “I still admire the same things: in painting, Raphael and his century, the Ancients above all, the divine Greeks; in music Gluck [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, Raphael et son siècle, les Anciens avant tout, les Grecs divins; en musique, Gluck [sic], Mozart, Haydn. Ma bibliothèque est composée d’une vingtaine de volumes, chefs-d’œuvre que tu devines bien. Avec cela, la vie est bien charmante.

(Ingres to Gilibert, July 7, 1818, in Boyer d’Agen 1909, p. 11)

1818—1819
Between Easter 1818 and Easter 1819, moves from 34, Via Gregoriana to number 40 on the same street.
(Angrand and Neuf 1970a, p. 11, n. 20)

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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 Ponsard; no. 620, Philip V and the Marshal of Berwick (W 120; private collection), painted for the duc de D'Alba; and no. 1648, the state-owned Roger Freeing Angelica (fig. 102). Yet again Ingres complains that his contributions have been vilified by the French press.

Mid-December 1819
At the request of Comte Améde-David de Pastoret (1791-1817), 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 Arts des Beaux-Arts. (Angrand and Naef 1970a, pp. 11-12, n. 9; Ingres to Gillebert, April 29, 1812, in Boyer d’Agen 1909, p. 86 [letter redated in Ténor 1962, p. 190].)

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 Gillebert, April 20, 1821, in Boyer d’Agen 1909, pp. 47-73.)

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.

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.

1822–23
The comte de Pastoret commissions Virgin with the Blue Veil (W 203; Musée de l’Arte, São Paulo) and, in 1823, a portrait of himself (cat. no. 98). Meanwhile, Ingres works on other portraits, including those of Madame and Monseur 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.

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. 924) on November 12. Already hanging at the Salon, which opened on August 21, 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. 921, several portraits under the same number, including Jacques Marques, Baron de Montresor de Norvins (cat. no. 33). Also exhibited, although not listed in the Salon catalogue, are: Artusino and the Envoy from Charles V (W 103; private collection); Artusino in the Studio of Tintoretto (W 104; private collection); The Entry into Paris of the Dauphin, the Future Charles V (fig. 116); and The Sistine Chapel (W 111; Musée du Louvre, Paris).

For the first time Ingres’s paintings are well received. On January 13, 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.

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 Symphorien (fig. 160) 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.

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
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 Gilbert, May 1, 1824, in Boyer d’Agen 1909, pp. 111-12, 126; Blanc 1976, p. 90; Angrand 1981, p. 15; Amary-Duval 1978, p. 44.)

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 (1747-1815), 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 Gilbert, February 27, 1826, in Boyer d’Agen 1909, pp. 111-13.

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 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 1976, p. 90; Ingres to Gilbert, February 27, 1826, in Boyer d’Agen 1909, pp. 111-13; Angrand 1981, 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 1981, pp. 21-24 [13].)

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 1826, 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. "Uns assez beau logement." Ingres to Gilbert, October 11, 1826, in Boyer d’Agen 1909, p. 141; Archives Nationales, Paris, 91.1180 and F.17.3590; Mussell in New York 1981-86, pp. 81, 82.)

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 10. 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. 165).

(Vigée 1846, p. 19.)

November 4, 1827 (opening date)

Exhibits at the Salon: no. 577, Portrait of a Man (Comte de Pastores, cat. no. 98), and no. 576, Portrait of a Woman (Madame Mme de Sainte-Marie, cat. no. 97). Although Ingres’s Martyrdom of Saint Symphorian (fig. 165) is listed as no. 777 in the Salon catalogue, the painting is not finished in time and is not exhibited; however, an older work, Orphee 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 1981, p. 12.)

December 30, 1829

Named professor at the Ecole 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 500 francs each month. I can thus live quite well. . . . and set aside all that I earn with my paintbrush."

Begins teaching at the Ecole 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 500 francs le mois. Je puiu donc vivre assez bien. . . . et mettre de côté tout ce que je gagnerai avec mon pinceau." Ingres to Gilibert, January 15, 1830, in Boyer d’Agen 1909, p. 121; Berin 1991, p. 148.)

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. 11.)
March 1, 1833 (opening date)
Exhibits at the Salon: no. 1279, several portraits, including the recent portrait of Louis-François Bertin (cat. no. 69) and the much earlier Madame Dauvers (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 Antinous and Sтратон (fig. 194) as a pendant to Paul Delaroche's "Assassination of the Duc de Guise (fig. 191)."

(Berlin 1997, p. 99)

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 Symphonan (fig. 169); and no. 999, Portrait of a Woman (Madame Jacques-Louis Leblanc, cat. no. 88). Critical response to the much-anticipated Saint Symphonan 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 Fornovo 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 1997, pp. 116-17

October 31, 1834
The French state acquires "Jupiter and Thesis" (fig. 92) for the museum in Aix-en-Provence.

(Anground 1967, p. 91 [xii])

Late November 1834
Ingres exhibits the portrait of the comte Molé (fig. 118), 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 Mole... 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.

Shelton 1997, pp. 105-6)

November 30, 1834
A decade after Ingres received the commission, "The Martyrdom of Saint Symphonan (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 (1811-1883), Henri Lehmann (1814-1882) and Victor Mottez (1809-1867).

Leprailleur 1994, vol. 1, p. 227

May-June 1835
With Lefrançois, Ingres visits Orvieto and Sienna.

(Lepailleur 1994, vol. 1, 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.

(Berlin 1998, in. 120-31 and Bertin n.d.)

1835-36
With the help of his wife and the Académie's new secretary-librarian Alexis-René Le Go (1798-1885), 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

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

(Termin in Aumery-Duval 1993, pp. 54-55; see p. 527 in this catalogue)

Late August-September 1837
Rome is plagued by choler, 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 choler 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; Termin 1984a, p. 105, n. 14; Ingres to Gauztes, September 5, 1837, in Boyer d'Agen 1909, p. 165)

May 1839
Visits Spoleto, Spello, Ravenna, and Urbino.

(Termin in Camesasca 1971, p. 85)

August 1839
Much to Ingres's delight and thanks to the intervention of Gauztes, the duc d'Orléans purchases "Oedipus and the Sphinx" (fig. 82). The painting, which bears the date 1828, 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 Temois 1986, p. 109, Benin 1997, p. 18)

1839–40

Finishes the two paintings undertaken since his ordered in 1844 by Marcotte, and 1839–40

Potiry

August 1840

Inform Gatteaux that he has consented to return to Paris.

(Ingres to Gatteaux, August 6, 1840, in Temois 1986, p. 41)

Late August 1840

Ingres's recently completed painting 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." Ingres to Gatteaux, August 6, 1840, in Temois 1986, p. 41

September 6, 1840

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

(Begin 1968, L.110)

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 lètes Ingres with a banquet for 416 people, presided over by the marquis de Pastoret and featuring a concert of excerpts 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."

("Entre nous... malgré l'honneur que je ressens de la volonté du prince de m'être peint par vous, je refuse encore d'exhiber un portrait! Vous savez quel dégoût j'ai à présenter pour ce genre de peinture." Ingres to Gatteaux, August 6, 1840, in Temois 1986, p. 41)

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. 88–89 in this catalogue; Naf 1977, vol. 3, pp. 65–66)

Mid-July 1841

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

(Jacinthe 1841, pp. 1–2; Benin 1995, p. 109)

Late 1841

After the earlier success of the portraits of Louis-François Bertin and the comte Molié, 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'Agen 1909, p. 302)

1842

Serves as president of the Ecole des Beaux-Arts.

(Begin 1994, 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 Freising Angelica (fig. 104).


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.


May 1842

Delivers his portrait of the duc d'Orléans two months before the sitter dies from a carriage accident on July 15, 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.

(Selton 1997, pp. 314, 406, n. 11)

Early Summer 1842

Begins his portrait of the comtesse d'Haussonville, née Louise-Albertine de Broglie (cat. no. 123), 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. 1883).

(Ingres to Gilibert, July 30, 1841, p. 310 [letter redated in Temois 1880, p. 119])

January 1843

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

(Benin 1991, p. 106)


CHRONOLOGY
August 1843
Ingres and his wife stay at the Chateau de Dampierre, where the artist begins *The Golden Age* (fig. 104) and *The Iron Age*, two murals commissioned in September 1839 by the duc de Luynes for the great hall of his chateau 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.

(Berrin 1998, p. 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 Ingres: *Odalisque with Slave* (fig. 190), lent by the due de Fitz-James; no. 43, *Oedipus and the Sphinx* (fig. 82), lent by the duchesse d'Urleans; no. 46, *Anne Boleyn* (cat. no. 6), from the Belvèze Family, and *Roger Fosong Angelica* (W 213), 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.


April 24, 1845
Promoted to the rank of commander in the Legion of Honor.

(Berrin 1998, p. 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 1992, p. 15)

June 1845
Exhibits portrait of the comtesse d'Haussonville (cat. no. 123) in his studio for four days.

(See pp. 497–8 in this catalogue; Lapasse 1911, p. 182)

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.


July 1845
Becomes a member of the Koninklijke Academie, Amsterdam.

(Momotur Bélvi	-Foulon, *Les Ingres* 1990, p. 171)

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, *Annibachus 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. 118), 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. 156), lent by the marquis de Pastoret; no. 52, *Comtesss 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.

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."

("Oui, M. Ingres est le maître sans égal de notre siècle en fait de portraits. Dans cette exposition, où l'on renouvelle un assez grand nombre de ceux de David, de Gérard, de Gros et d'Hersent, aucun ne surpasse le sien." Lestelley 1846, p. 218; Paris, Fondation Taylor 1992)

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

(Besans 1972, p. 23, n. 17; Archives Nationales, Paris, f. 17 339)

December 1846
Becomes a foreign associate member of the fine-arts section of the Royal Academy, Belgium.

(Berrin 1998, p. 126)

February 1848
The Revolution of 1848, in which the constitutional monarchy is overthrown, ushered 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.

(Berrin 1991, p. 106; Goudey 1848, pp. 441–49)
By October 1851
Ingres's private studio is located inside the courtyard at 17 bis, quai Voltaire.

(Ternois 1980, p. 30; letter no. 9, n. 1; Parian Land Regulator, 1852 [D.P.A., c. 12152]; Lapauze 1913, p. 66)

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 Cameau 1971, p. 81)

November 1851
Albert Maginel'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.

(Schloeffl 1856, p. 276 [48])

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 Mosteissier Standing (cat. no. 115) 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. 110, n. 71, 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 Enghien. Ingres and his wife spend the next thirteen summers at the house, which has a small studio.

Late March 1853
The comte de Nieuwerkerke (1811–1892), superintendent of fine arts, provides Ingres with a studio at the Louvre.

(Ingres to Callau, undated, in Ternois 1980a, pp. 88, 107, n. 61; Lapauze 1913, p. 466 [18])

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 Orleans, for the women's parents. (Their father, Monsieur Ramel, had recently retired.)

(August 19, 1853)

Late October 1853
Ingres Room at the Hotel de Ville, Montauban, is inaugurated. It features gifts the artist had presented to his native city since 1831, including some fifty canvases, Greek and Etruscan vases, prints, and books.

(Garric 1991, p. 10 [48])

December 1854
Again exhibits his work in his permanent studio at 17 bis, quai Voltaire. On view are: the first version of Lorenzo Barbolini (fig. 15), Madame Mosteissier Standing (cat. no. 115); Princesse de Broglie (cat. no. 114), Joan of Arc at the Coronation of Charles VII (fig. 215); The Virgin with the Host (W. 276; Musée du Louvre, Paris); and Venus Amymonea (fig. 201).


April 1855
Assumes the Institut lodgings formerly occupied.
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 (1811–1869); the Englishman Sir Edwin Landseer (1802–1873); and the German Peter von Cornelius (1781–1867).

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. (48)

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). (Temois and Camusauca 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. 45; see p. 44 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. 414)

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.

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 Bussy. 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. (xx, Galichon 1862, pp. 49-50; Dax 1862, p. 211)

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. 137, a version of the drawing The Tomb for the Lady Jane Montagu (Musee du Louvre, on deposit at the Musee Ingres, Montauban).

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 (1810–1889), at the Hôtel de Ville in Montauban. Among the works displayed is the portrait of Ingres’s childhood friend Gilbert (cat. no. 7), 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 21, 1862, in Boyer d’Agen 1906, pp. 446–47; xx)

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. (xx; Ingres to Ch. Dufour, July 1, 1862, in Foucart-Borville 1971, 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. 211)

June 1, 1862
Presented with a gold medal by more than two hundred artists. (Termonia and Camenard 1971, p. 81)

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 Gateaux 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].” (lune sonate de Haydn et la petite partition des noces de Figaro complète ici ma vie” Ingres to Gateaux, September 9, 1862, and Delphine Ingres in (Carreaux, September 15, 1862, in Termonia 1862a, 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 31, 1862; see p. 463 in this catalogue)

March 1864
A month after Marcotte’s death, a painting in his collection—Ingres’ Odalisse with Slave (fig. 192)—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. (Bermel 1995, p. 108)

October 1, 1864
Georges Rosenthal, 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; sont grandes compositions originales.”)

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. 147).


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. (xx)

CHRONOLOGY
This painting along with Ingres's *Self-Portrait* (cat. no. 149) and Lorenzo Bartolini (fig. 155) 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. 102-11 [ix]; Berlin 1995, p. 107)*

**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 *Enthronment 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 1867-69, pp. 140-41)*

**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. 296-99)*

**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, parant, généralises." Anon., April 24, 1867, Cantaloube 1867, p. 11, 12)*

**April 27—May 6–7, 1867**

Selections of Ingres's works are included in posthumous sales on April 27 ("Tableaux, dessins et œuvres 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.

**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).
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.