French Paintings and Pastels, 1600–1945
The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor
Jean Auguste Dominique Ingres, *Portrait of the Sculptor Paul Lemoyne*, ca. 1810–1811

<table>
<thead>
<tr>
<th>Artist</th>
<th>Jean Auguste Dominique Ingres, French, 1780–1867</th>
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<td>Title</td>
<td><em>Portrait of the Sculptor Paul Lemoyne</em></td>
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<td>Object Date</td>
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<td>Medium</td>
<td>Oil on canvas</td>
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<td>Dimensions (Unframed)</td>
<td>18 9/16 x 14 3/8 in. (47.2 x 36.5 cm)</td>
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Catalogue Entry

Citation

Chicago:

MLA:

Jean Auguste Dominique Ingres painted this startlingly direct portrait of French sculptor Paul Lemoyne (1784–1873) in Rome around 1810, not long after the latter’s arrival in the Italian capital, then a hub for European artists. Their paths probably crossed at the Villa Medici, the seat of the French Academy in Rome, which was home to a lively community of artists, writers, and intellectuals. Ingres, who was awarded the prestigious Prix de Rome in history painting in 1801 but deferred his departure from Paris for some five years, arrived in October 1806.

Students at the French Academy were encouraged to execute portraits of one another, a practice that Ingres’s teacher, Jacques Louis David (1748–1825), also promoted among his students as an additional opportunity to work from a live model. Etienne Jean Delécluze (1781–1863), one of Ingres’s colleagues in David’s studio in Paris, recalled that they were regularly expected “to copy a head, for which each student was required by the rules to pose himself, or to provide a hired model at his own expense.” Such works functioned as both academic exercises and tokens of friendship that the young artists often exchanged among themselves. In 1800, while still under David’s tutelage, Ingres painted a portrait of the young scientist Pierre François Bernier, a fellow native of Montauban, whom he probably encountered in David’s studio during Bernier’s brief sojourn in Paris that year (Fig. 1). Its bust-length format accords with the “head
“Moi / Ingres pinxit 1804.” In this work, Ingres’s handling is much freer and looser, anticipating the informal “friendship” portraits that he would paint in Italy.

After he reached Rome two years later, Ingres apparently had no interest in fraternizing with his fellow pensioners at the Villa Medici. He wasted little time in summarily dismissing them, with the exception of two artists who were also students of David: “As to the gentlemen who are my colleagues, except for Granger and Odevaere, who is easy to live with, apart from his pretensions, the rest make absolutely no difference to me.” Instead, he preferred the company of outsiders, gravitating in particular toward sculptors; his father was a sculptor, and Ingres himself was interested in the medium, which he characterized as “almost always stronger than painting.” Around 1810, he portrayed one of his friends, architect Jean-Baptiste Desdéban (1781–1833) (Fig. 3), the winner of the 1806 Prix de Rome in architecture and a recent arrival at the Villa Medici. In its freedom of execution, especially the broadly brushed shirt and the visible outlines of the figure, the portrait possesses an informal, sketchlike appearance, underscored by the large areas of exposed red ground. Only Desdéban’s face, shown in stark profile, is rendered in a more finished manner.
The portrait of Lemoyné is also loosely painted, suggesting that Ingres executed it around the same time as that of Desdénan. In fact, the two paintings appear in consecutive order in a list that Ingres made of his works later in his career. Ingres’s close focus on Lemoyné and the directness of the sitter’s gaze evoke the subject’s psyche in a way that his profile portrait of Desdénan does not. Lemoyné’s heavily shadowed eyes convey an air of brooding intensity that would not be out of place in Romantic portraiture. The presentation of the sitter—his shirt collar carelessly unbuttoned beneath a loosely worn overcoat—and the freely applied paint capture the immediacy of the moment in which it was painted. The scumbled handling of the background, a characteristic of David’s portraits from the 1790s, and the seemingly random, unblended brushstrokes on the lapel of his overcoat suggest that the portrait was rapidly executed, directly from life and likely in a single session. Several visible pentimenti and the absence of any underdrawing further attest to the spontaneity with which the portrait was rendered. Notably, Ingres enlarged the left collar, as the paint visible beneath its outer edges reveals. He also raised the placement of the sitter’s chin; traces of flesh-colored paint are visible just below his jawline. Ingres left unpainted areas of the opaque white ground, particularly evident in the lower portion of his shirt. The black paint used to delineate its pleats was fluidly applied wet-into-wet, a technique that Ingres also used to render the highlights and shadows of his neck. As in the portrait of Desdénan, however, the sitter’s face is more carefully painted, with greater attention to modeling and surface finish. These works, both in their informality and their freedom of handling, depart from the detail and polished finish characteristic of Ingres’s commissioned portraits.

Lemoyné, after three failed bids to win the Prix de Rome in sculpture, funded his own trip to Italy in late 1810 and became a regular at the Villa Medici. Along with a number of its pensioners, he was invited to participate in the decoration of the French church of Santissima Trinità dei Monti in Rome; before the project was abandoned in 1822, Lemoyné executed a plaster model of the Virgin and Child (before 1817), and Ingres painted Christ Giving the Keys to Saint Peter as an altarpiece (1820; Musée Ingres, Montauban).

Ingres’s portrait of Lemoyné attests to their friendship during their time in Rome, and the painter presented him with the work sometime before moving to Florence in 1819. Although it is possible that the two exchanged artworks, as was often the practice among the artists in David’s studio, there is no evidence of a gift from Lemoyné to Ingres. Ingres apparently also gave Lemoyné his portrait of their mutual friend, Desdénan.

Subsequently, their friendship cooled, which Lemoyné blamed on Ingres’s wife, Madeleine Ingres, as he confided to a fellow artist in 1822: “I’ve definitely broken with him, or rather with his wife... As for Ingres, I admire his talent, but I’d doff my hat more readily to his works than to the man himself.”

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nearly sixty years old, in his buttoned-up vest and tightly tied cravat, projects an air of bourgeois propriety far removed from his informal image as a bohemian young artist in Ingres’s earlier painted portrait.

Both the present work as well as Ingres’s portrait of Desdénan figured in the art collection that Lemoyne assembled over the course of some five decades as an expatriate French artist in Rome. At an auction in Paris in 1865, Lemoyne sold his collection, which included four works by Ingres; Lemoyne’s portrait was acquired by another artist, Jean Gigoux (1806–1894). Lemoyne died eight years later, at the age of ninety. In his memoirs, Gigoux later recalled the angry outcry of the eighty-five-year-old Ingres upon hearing that Lemoyne had sold his portrait, which had been his gift to Lemoyne: “The poor man has sold himself!”

Kathryn Calley Galitz
March 2018

Notes


2. “… copier une tête, pour laquelle chaque élève était tenu par les règlements de poser lui-même, ou de fournir un modèle mercenaire à ses frais”; E. J. Delécluze, Louis David, Son école et son temps (Paris: Didier, 1855), 53.


5. “Quant à messieurs mes camarades, excepté Granger et Odevaere, qui est doux à vivre, à part ses pretensions, le reste m’est de la dernière indifférence.” Pomarède et al., Ingres, 1780–1867, 150.

6. “… toujours presque plus forte que la peinture.” Pomarède et al., Ingres, 1780–1867, 150.
7. Until recently, this work had been dated to ca. 1817–1819. However, Philip Conisbee convincingly dates it to ca. 1810–1811 in his catalogue entry in Tinterow and Conisbee, *Portraits by Ingres*, 130–33.


9. I am indebted to Mary R. Schafer, NAMA paintings conservator, for her technical notes of January 11, 2010, which form the basis of my discussion of Ingres’s technique.


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**Technical Entry**

**Citation**

*Chicago:*


*MLA:*


With confident, lively brushwork, Jean Auguste Dominique Ingres (1780–1867) executed *Portrait of the Sculptor Paul Lemoyne* quickly and likely over the course of a single painting session. Although the painting is glue-lined and its outermost edges are covered by brown paper, x-radiography confirms that the original support is a plain-weave canvas containing numerous slubs and weave irregularities. The canvas was prepared with an even, off-white ground that exhibits a rough, grainy texture made more pronounced by the artist’s subsequent washes of paint (Fig. 5).

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*Fig. 5. Photomicrograph of the white shirt, Portrait of the Sculptor Paul Lemoyne (ca. 1810–1811), revealing the grainy texture of the ground layer beneath an overlying gray wash.*
When the paint surface is studied under the stereomicroscope and with infrared reflectography, there is no sign of an underdrawing, either drawn or painted. However, a few thick, underlying paint strokes—a short, horizontal stroke at Lemoyne’s chest, and diagonal strokes at the bottom center of his shirt—may point to a few guiding marks used to position the figure on the canvas (Fig. 6).

Ingres initially developed the composition with washes of paint in varying warm tonalities, and his sketch-like handling of the portrait allows many of these first applications to be visible and play an integral role in the final painting (Fig. 7). Above these preliminary layers, Ingres further developed the face with thin paint, lightly crisscrossed brushwork, and some wet-over-wet blending of colors. While the brushwork of these uppermost layers is noticeable on close examination, the overall effect at a distance is one of subtle transitions and diffuse boundaries.

In contrast to the careful rendering of the sitter’s face, other parts of the composition stand out in terms of their bold, obvious brushwork and the immediacy of the paint application. Figure 8 illustrates the artist’s efficient, painterly depiction of Lemoyne’s neck, which is directly painted and composed of only a few quick strokes, applied wet-over-wet. In the background, the energetic motion of the artist’s brush was captured in the first lay-in of a dilute green wash. Striations were left in the paint from the individual bristles of a 3/4-inch wide brush, and stippled textures punctuate the end of each stroke (Fig. 9). Ingres produced a similar tactile quality in the orange-brown collar of the overcoat, applying an initial wash made up of vigorous zigzagging brushwork and stippled textures (Fig. 10). Contours and highlights of the collar were defined by opaque yellow-brown paint, including a long undulating stroke that marks the lower...
edge. Lower sections of the overcoat were broadly indicated using a 1/2-inch wide brush and diagonal, sweeping strokes.

Fig. 9. Detail of the upper right background of Portrait of the Sculptor Paul Lemoyne (ca. 1810–1811), slightly overexposed to show the energetic brushwork associated with the initial lay-in of the background

Fig. 10. Detail of the coat lapel, Portrait of the Sculptor Paul Lemoyne (ca. 1810–1811)

In his construction of the white shirt, Ingres loosely established the shadows with washes of gray, many of which remain visible today (see the shadows of the collar in Figure 8). Bright white paint was carefully added around existing painted forms, and above this layer, the pleats of the shirt were executed with numerous parallel, undulating strokes of gray, applied wet-over-wet with a narrow 1/8-inch round brush. The gray paint was most likely thinned with diluent, based on its fluid, feathery appearance under the stereomicroscope (Fig. 11). Conversely, three strokes of bright white paint were drawn downward at the center of the bottom edge, forming pleats atop the gray shadow (Fig. 12). Throughout the shirt, glimpses of the ground layer are visible at the edges of compositional elements, and a larger passage of exposed ground can be seen near the bottom edge (see left side of Figure 12).
On top of the initial background wash, Ingres applied a lighter gray-green scumble around the sitter’s head and along the proper left lapel of the overcoat, creating greater opacity and concealing the prominent brushwork of the lower green wash (Fig. 13). This overlying scumble partially covers dark brown paint associated with the initial lay-in of the hair, which was wide-ranging in its application. Overlapping the paint of the background, Ingres added loose, curving strokes of rich black paint to define the sitter’s hair and sideburns. He created a few additional curls in the sideburns by incising into the wet paint with a tool, perhaps with the end of his paintbrush handle, producing a number of curving sgraffito marks (Fig. 14).³

Several adjustments were made to the composition over the course of its execution. At first Lemoyne’s proper right shirt collar was positioned upright, equal in height to that of his cheekbone; the faint penteimento associated with this artist change can be seen under normal lighting conditions (Fig. 15). In addition, Ingres shifted the position of the proper right pupil and made slight corrections to the contours of the chin and ear, all of which are evident in the reflected infrared digital photograph of Figure 16.
also evident at the top edge, but, collectively, these features now covered by the green wash of the background seem unrelated to the composition.

The painting was glue-lined prior to entering the Nelson-Atkins collection, and the tacking margins have been removed. The lining process caused some weave interference and an irregular, vertical indentation above the sitter's head, approximately 10 centimeters long, both of which are prominent with specular illumination. Faint vertical cracks on the right and left edges are presumably stretcher cracks associated with a former secondary support. They are a short distance from the outer edge, between 2.2 and 2.5 centimeters, and may indicate that the painting was once slightly larger in size. The natural resin varnish applied in 1998 has become slightly yellowed but is well saturating. Discreet retouching is scattered across the painting, mainly covering paint abrasion in the hair and sideburns and a few horizontal cracks at the bottom edge.

Mary Schafer
February 2022

Notes


2. The backgrounds of Torse d'homme (1800; École Nationale Supérieure des Beaux-Arts, Paris) and Étude d'homme (1808; Musée Granet, Aix-en-Provence) are similarly constructed, and the brushwork of the overcoat lapel on the Nelson-
Atkins portrait is comparable to the brushwork found throughout the clothing of Jean-François Gilbert (1804–1805; Musée Ingres, Montauban).

3. Ingres may have used a similar technique in three other portraits. He appears to have scraped into the wet paint to define the jacket of Jean-Baptiste Desdénan (Fig. 3), the floral pattern on the lower right of Jean-Pierre-François Gilbert (1804–1805; Musée Ingres, Montauban), and a few curls of hair on Tête de Boilou (1827; Musée Ingres, Montauban).


Documentation

Citation

Chicago:

MLA:

Provenance

Given by the artist to Paul Lemoyne (1783–1873), Rome, before 1819–1865;

Purchased at his sale, Collection de tableaux, esquisses et dessins, composée pour la plus grande partie de souvenirs des grands prix de Rome offerts à M. P. L., résidant à Rome depuis longtemps, Hôtel Drouot, Paris, April 3, 1865, lot 32, as Portrait d’homme P.L., by Jean Gigoux (1806–1894), Paris, April 3, 1865—at least 1888 [1];

Paul-Arthur Chérany (1840–1912), Paris, by May 5, 1908 [2];


Henry Lapauze (1867–1925), Paris, by May 1914–1925;


Notes

Gigoux bequeathed his collection of paintings to the Musée de Besançon, but an inventory of his collection drawn up by his student and heir Paul Lapret reveals that Gigoux no longer owned Ingres's *Portrait of Paul Lemoigne* at the time of his death in 1894. “Musée de Besançon. Dons et legs, ordre chronologique—Legs Jean Gigoux: testament, extraits de délibérations du conseil municipal, catalogue des peintures de la collection Jean Gigoux, inventaire, correspondance (1896–1928),” 2R52, 2R-Sciences, Lettres, et Arts, Archives municipales, Musées et Beaux-arts, Ville de Besançon, France.

[2] This constituent’s surname also appears as “Cheramy” in various publications.


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**Exhibitions**

*Tableaux, études peintes, dessins et croquis de J.-A.-D. Ingres*, Palais de l’École impériale des beaux-arts, Paris, April 10–May 31, 1867, no. 439, as *Lemoigne (M).*

*Ingres: exposition organisée au profit du Musée Ingres*, Galeries Georges Petit, Paris, April 26–May 14, 1911, no. 24, as *Portrait de Paul Lemoigne, sculpteur*.


*Cent Ans de Peinture Française: Exposition au Profit de Musée des Beaux-Arts de Strasbourg*, Hôtel de la Chambre syndicale de la curiosité et des beaux-arts, Paris, March 15–April 20, 1922, no. 92, as *Portrait du sculpteur Lemoigne.*

*Exhibition of Paintings by Old Masters*, Department of Fine Art, Carnegie Institute, Pittsburgh, April 10–30, 1930, no. 23, as *Portrait of the Sculptor, Paul Lemoigne.*

*October Exhibitions: Paintings Lent by M. Knoedler and Company, Chicago; Paintings by Guy Mac Coy and Grace Petit; and an Exhibition of Sculpture and Drawings by George Hilbert*, The Kansas City Art Institute, MO, October 4–27, 1930, no cat., no. 27, as *Port. du Sculpteur, Paul Lemoigne.*

*Loan Exhibition of French Painting, 1800–1880*, City Museum of St. Louis, MO, January 1931, no cat., no. 15, as *Portrait of the Sculptor, Paul Lemoigne.*

*Exhibition of French Painting from the Fifteenth Century to the Present Day*, California Palace of the Legion of Honor, San Francisco, June 8–July 8, 1934, no. 114, as *Portrait of the Sculptor, Paul Lemoigne.*

*Forty-Seventh Annual Exhibition of Paintings*, Nebraska Art Association, Lincoln, NE, February 28–March 28, 1937, no. 43, as *Portrait of Paul Lemoigne.*

*David and Ingres: Paintings and Drawings*, Springfield Museum of Fine Arts, MA, November 20–December 17, 1939; Knoedler and Company, New York, January 8–27, 1940; Cincinnati Art Museum, February 7–March 3, 1940; Memorial Art Gallery of the University of Rochester, NY, March–April 1, 1940, no. 24, as *Portrait of the Sculptor, Paul Lemoigne* (Springfield and New York only).


*French Pre-Impressionist Painters of the Nineteenth Century: Paintings, Watercolors, Drawings, Graphics*, Winnipeg Art Gallery, Canada, April 10–May 9, 1954, no. 9, as *Portrait of the Sculptor, Paul Lemoigne.*

*Three Exhibitions: Notable Paintings from Midwestern Collections, Notable Collections at Joslyn Art Museum, Anniversary Purchase Exhibition*, Joslyn Art Museum, Omaha, NE, November 30, 1956–January 2, 1957, unnumbered, as *Portrait of the Sculptor, Paul Lemoigne.*

*Collectors’ Firsts: A Loan Exhibition Chosen by Art Museum Directors and Owners of Collections in the Atlanta Art Association Galleries*, Atlanta Art Association Galleries, February 18–March 1, 1959, no. 26, as *Portrait of the Sculptor Paul Lemoigne.*

References


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Catalogue d’une intéressante collection de tableaux, esquisses et dessins, composée pour la plus grande partie de souvenirs des grands prix de Rome offerts à M. P. L. résidant à Rome depuis longtemps (Paris: Hôtel Drouot, April 3, 1865), 4, as Portrait d’homme. P.L.


Le Chevalier du Guet, "M. Jean Gigoux et ses ‘Souvenirs’," Le Figaro, no. 3 (January 3, 1885): 2.


Henri Jouin, Musée de portraits d’artistes, peintres, sculpteurs, architectes, graveurs, musiciens, artistes dramatiques, amateurs, etc., nés en France ou y ayant vécu. État de 3000 portraits; Peints, dessinés ou sculptés avec l’indication des collections publiques ou privées qui les renferment (Paris: H. Laurens, 1888), 115.


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Valemont, “Vente de la Collection Henri Haro,” Le Figaro, no. 348 (December 14, 1911): 7, as Portrait du sculpteur Lemoyne [sic].


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Exposition d'art français du XIXe siècle, exh. cat. (Copenhagen: Dansk Kunstmuseums Forening, 1914), 33, as Billedhuggeren Lemoyne, Le Sculpteur Lemoyne.


Isabella Errera, Répertoire des peintures datées (Brussels: G. Van Oesta, 1920–1921), 2:532, as Lemoyne, Paul.


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“La vente des Ingres de M. Henry Lapauze,” Le Matin, no. 16,530 (June 22, 1929): unpaginated, as Un portrait du sculpteur Paul Lemoyne.

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The Social Calendar (February 24, 1930): (repro.).


M[inja] K. P[owell], “Art: Crowds Filled Art Institute Gallery Yesterday for the First of Season’s Exhibitions – Paintings for Nelson Gallery Attract Most Attention,” Kansas City Times 93, no. 239 (October 6, 1930): 10, as portrait of Paul Lemoyne [sic], the sculptor.

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