



Agnes Mongan

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Agnes Mongan

Miriam Stewart

IN THE EARLY 1980S, AGNES MONGAN, RENOWNED FORMER CURATOR OF drawings at the Fogg Art Museum, was still a vibrant presence in the museum. From her office on the fourth floor, Miss Mongan maintained an active correspondence, received scholars and students, and continued to work on her catalog of early nineteenth-century French drawings in the Fogg's collection. Miss Mongan had begun work on this volume in the 1960s, and had compiled voluminous files on the over three hundred drawings to be included. But inevitably other projects took precedence, and the manuscript was finally submitted to the Harvard University Press nearly twenty years after it was begun. While working as a curatorial assistant in the Drawing Department at the Fogg Art Museum, I was engaged to respond to the editor's queries, to check every reference, and to compile the extensive bibliography.

I was already familiar with the Fine Arts Library, but working on the so-called "Mongan" catalog deepened my knowledge of the richness of the library's collections. The library generously granted me a carrel, and I devised a bibliography system using colored index cards cross-referenced with catalog numbers. The catalog entries had been written by Miss Mongan, as well as by a group of colleagues and graduate students, using short form abbreviations that were difficult to identify. Occasionally typographical errors would confound me ("Milligen" turned out to be James Millingen, *Peintures antiques et inédites de vases grec tirées de deverses collections*, Rome, 1813). I spent many hours trying to find portfolios with the Arc prefix, which at that time were divided between Widener and the Fine Arts Library. Occasionally books would be withdrawn from open shelves and transferred to Houghton while I was in the midst of the project. I happily browsed the tomb-like ell that housed the oversized portfolio volumes, including facsimile volumes like Charles Martine and Léon Marotte, *Eugène Delacroix: Soixante-dix aquarelles, dessins, croquis*, Dessins de maîtres français 7 (Paris, 1928) and enormous German tomes devoted to antiquities (Walther Amelung, *Die Sculpturen des Vaticanischen Museums* (Berlin, 1903–1908). All these many years later, the names of these and other authors still resonate: Fröhlich-Bume, Fleuriot de Langle, Huyghe and Jaccottet, Bouchot-Saupique, Robaut, Zieseniss

Because I was attending to this project outside of regular work hours, another decade passed, and the book was finally published in 1996 as *David to Corot: French Drawings in the Fogg Art Museum*. Every time I consult this somewhat old-fashioned catalog I cannot fail to recall the many hours spent in the Fine Arts Library, with its inviting aisles and distinctive aroma of patient books.

JEAN-AUGUSTE-DOMINIQUE
INGRES

Montauban 1780 · Paris 1867

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Profile Portrait of a Young Man

ca. 1796 - 1797

Graphite on parchment laid down to white laid paper. Diameter: 69 mm. (2¹¹/₁₆ in.) Signed in graphite at lower right: *ingres fils.*

This small roundel, one of nine known early portraits in this format, is signed "ingres fils," probably indicating that it was drawn before Ingres left Toulouse for Paris in 1797. In type and general design, it is similar to certain portraits in the same style by Ingres père, to whom it was attributed by Molinier, who, probably because of the shadow of the frame did not see the signature at the right. At seventeen years of age, the son has greater command of expression and greater surety of touch than his father ever possessed.

The other known roundels are conserved in the Musée Ingres, Montauban; Musée Bonnat, Bayonne; [formerly] Seligman Collection, New York; National Gallery, Washington; Bennison Collection, London; E. B. Crocker Art Gallery, Sacramento, California; Musée du Louvre, Paris [the latter dated 3 July 1797]; and Clore Collection, London (Naef, 1977-1980, IV, nos. 3, 4, 6, 10-14, repr.).

Naef discusses at some length the possibilities of identifying the sitter of the Fogg portrait, but because certain early roundel portraits which passed in nineteenth-century sales were not illustrated in sale catalogues, the identification remains uncertain.

Bibliography: Molinier, 1885, pp. 387-388; Edouard Forestié, *Jean-Marie-Joseph Ingres Père*, Montauban, 1886, pp. 22-23, no. 12, repr.; Jules Momméja, "Ingres père," *Réunion des Sociétés des Beaux-Arts des départements* (1894), p. 362, no. 48; Mongan, 1967a, p. 22, fig. 1; Mongan, 1969, p. 137, fig. 1; Hans Naef, "Ingres' frühe Profilbildnisse in Medaillonform," *Pantheon* 28 (1970), p. 220, no. 10, fig. 12; Cambridge, 1973, p. 22, fig. 11; Naef, 1977-1980, I, 46, 47, 50; IV, no. 15, repr.; Whiteley, 1977, fig. 1; Cohn and Siegfried, 1980, no. 1, repr.; Newman, 1980, pp. 38, 42, fig. 8.

Exhibitions: Cambridge, 1960, no. 17; Cambridge, 1967a, no. 2, repr.

Provenance: Albert Goupil, 1886; said to have been in London with heirs of the Goupil family; Les Quatre Chemins, Paris, to John S. Newberry, 1958—Gift of John S. Newberry in memory of Meta P. Sachs, 1961.8.

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Portrait of a Young Woman

ca. 1804

Black chalk with extensive stumping on cream wove paper. 398 × 320 mm. (15¹/₂ × 12⁵/₁₆ in.) Watermark: 353 in a circle. Inscribed in brown ink at lower left: *Ingres à Calamatta*. Partially erased inscription in charcoal at lower right: 44 × 84(?)



204 HUET



205 HUGO



206 INGRES

JEAN-AUGUSTE-DOMINIQUE INGRES 197

Agnes Mongan. *David to Corot: French drawings in the Fogg Art Museum* (Cambridge, Mass., 1996), p. 197.
RFA121.3.4.10.

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