

## Shaping Posterity

### Ingres's Violin

Entering the Musée Ingres in Montauban, one is at once confronted with an unusual object: a small reliquary, in the shape of a Renaissance frame, containing bone fragments of the painter Raphael (fig. 1).<sup>1</sup> Obtained by Jean-Auguste-Dominique Ingres in 1833 when the Italian master's remains were reburied in the Pantheon, the relics were later bequeathed with other objects and artworks to the city of Montauban at Ingres's death.<sup>2</sup> Although today mainly understood as a *curiositas*, Raphael's bones testify

- 1 On the cult of Raphael and of his remains: Hübner, Christine: 'Die Exuvien eines der schönsten Menschen, in jedem Sinne'. Die Schädel Raffaels zwischen Reliquienkult und Anthropologie, in: ead. / Thimann, Michael (ed.), *Sterbliche Götter. Raffael und Dürer in der Kunst der deutschen Romantik*, exh.-catal. Göttingen, Georg-August-Universität, Petersberg 2015, p. 72–91; Nerlich, France: Raffaels heilige Reliquie. Überlegungen zu einem kunsthistorischen Ereignis, in: Hess, Gilbert / Agazzi, Elena / Décultot, Elisabeth (ed.), *Raffael als Paradigma. Rezeption, Imagination und Kult im 19. Jahrhundert*, Berlin 2012, p. 47–81; Pfisterer, Ulrich: Künstler-Reliquien: Personenkult in der Frühen Neuzeit, in: Müller, Rebecca / Rau, Anselm / Scheel, Johanna (ed.), *Theologisches Wissen und die Kunst. Festschrift für Martin Büchsel*, Berlin 2015, p. 159–175. For more general reflections on artist cults and relics, see among others: Bätschmann, Oskar: Heilige Künstler. Zum Kult um Helden und Märtyrer der Kunst im 19. Jahrhundert, in: Poeschel, Sabine / Steiner, Reinhard / Wegner, Reinhard (ed.), *Heilige und profane Bilder. Kunsthistorische Beiträge aus Anlass des 65. Geburtstags von Herwarth Röttgen*, Weimar 2001, p. 319–335; Bouvier, Raphaël: Erinnerung an das Ich. Souvenir des Anderen. Prominenz und Andenken seit der Frühen Neuzeit, in: Beyer, Andreas / Gold, Helmut / Oesterle, Günter / Schneider, Ulrich (ed.), *Der Souvenir. Erinnerung in Dingen von der Reliquie zum Andenken*, exh.-catal. Frankfurt, Museum für Angewandte Kunst, Frankfurt 2006, p. 100–118; Dürhammer, Ilja / Janke, Pia (ed.): 'Erst wenn einer tot ist, ist er gut'. Künstlerreliquien und Devotionalien, exh.-catal. Vienna, Österreichisches Theatermuseum, Vienna 2002; Gaehtgens, Thomas W. / Wedekind, Gregor (ed.): *Le culte des grands hommes 1750–1850*, Paris 2009; Grebe, Anja: Dürer as Object: Relic(t)s of an Artist, in: Grossman, Ulrich / Krutisch, Petra (ed.), *The Challenge of the Object*, Nuremberg 2013, p. 1059–1063; Heinrich, Nathalie: *La gloire de Van Gogh. Essai d'anthropologie de l'admiration*, Paris 1991; Laube, Stefan: *Von der Reliquie zum Ding. Heiliger Ort – Wunderkammer – Museum*, Berlin 2011; Nagel, Alexander: The Afterlife of the Reliquary, in: Bagnoli, Martina / Klein, Holger A. / Mann, Griffith / Robinson, James (ed.), *Treasures of Heaven. Saints, Relics, and Devotion in Medieval Europe*, exh.-catal. Cleveland, The Cleveland Museum of Art, New Haven 2010, p. 211–222.
- 2 Ingres's will is partially reproduced at the end of: Lapauze, Henry: *Les dessins de Jean-Auguste-Dominique Ingres du musée de Montauban*, Paris 1901, p. 297–299.



1 Raphael's reliquary, 1833, Montauban, Musée Ingres

to Ingres's veneration for the Italian painter. Further, by their very presence in this museum, they also open a window on an interesting historical phenomenon: the creation and perpetuation of artistic legends.<sup>3</sup> I refer to that of Raphael, of course, but also that of Ingres himself. Indeed, Ingres's possession of Raphael's relics participated in his attempt to inscribe his own work in the legacy of the great master and to shape his artistic identity. Ingres was perfectly aware of this dynamic and developed, throughout his life, various strategies to promote a certain image of himself. His will, for example, shows a true sensibility for the role played by the museum, as a place of memory *par excellence*, in the construction of his public persona. With this official document, the artist not only donated a precious cultural heritage to his hometown but also gave directions about how to display his most private and beloved objects (a portrait of Raphael, some of his father's drawings, childhood and family mementos, etc.). Following Ingres's wishes, these chosen artefacts were arranged on and around his desk in an alcove of the

3 On the construction of artistic myths, see, among others: Kris, Ernst / Kurz, Otto: *Legend, Myth, and Magic in the Image of the Artist. A Historical Experiment* [1934], New Haven 1979; Soussloff, Catherine M.: *The Absolute Artist. The Historiography of a Concept*, Minneapolis 1997; Wittkower, Margot / Wittkower, Rudolf: *Born under Saturn. The Character and Conduct of Artists: a Documented History from Antiquity to the French Revolution*, London 1963.



2 In his monograph on Ingres published in 1911, Henry Lapauze entitles this view of the museum: “Vue de la première salle et du reliquaire du Musée Ingres”

museum (fig. 2).<sup>4</sup> The display clearly attempts to create an impression of a personal and artistic genealogy by means of a few significant objects, and it is interesting to note that its central element – the desk – has little to do with the painter’s usual tools. It is the place where one writes letters and enters into contact with one’s social network, and it is also a symbolic object linked to the act of creation.<sup>5</sup> Beyond showing a completed work – an idea realized on canvas – here Ingres decided to introduce the visitor to the very process of invention and the moment when, surrounded by his favorite sources of inspiration (Raphael, Homer’s *Iliad* and *Odyssey*, etc.), he formed an idea for his next work. By this means, he made direct reference to an emblematic concept of the Italian Renaissance

4 “Je désire qu’on place au-dessus de mon bureau, qui fera partie du musée, le portrait de Raphaël jeune sus-indiqué, celui de mon père peint, celui de ma mère dessiné, en y groupant deux ou trois dessins de mon père, deux de ses miniatures, les portraits de Haydn, Mozart, Glük (sic), Bettowen (sic) & Grétry & ceux de mes autres parents & amis. On placera sur mon bureau l’Iliade & l’Odysée, d’Homère, en petits volumes, traduction de Bitaubé”, Lapauze 1901 (see note 2), p. 298.

5 On the symbolism of the desk: Kopelson, Kevin: *Neatness Counts. Essays on the Writer’s Desk*, Minnesota 2004 and Böhmer, Sebastian / Holm, Christiane / Spinner, Veronika / Valk, Thorsten (ed.): *Weimarer Klassik. Kultur des Sinnlichen*, exh.-catal. Weimar, Klassik Stiftung Weimar, Weimar 2012.

in which art making was considered, first and foremost, as a “labor of the mind”,<sup>6</sup> and emphasized once again his ideological affiliation with the humanist tradition.

The efficacy of this display soon transformed the alcove into a monument to the French master. It became considered a “reliquaire où sont déposés les souvenirs personnels du maître”.<sup>7</sup> The shrine was progressively altered from the vision imagined by its creator and lost its initial meaning. Over the years, objects were added to or removed from the alcove, reflecting the perpetual (re)definition that the artist’s cult underwent. One of the most noticeable modifications concerns the importance given to Ingres’s violin (fig. 3).<sup>8</sup> Although the instrument appeared in Ingres’s will as part of his bequest offered to the city of Montauban, it was never mentioned as an object to be exhibited as part of his personal monument. Yet today the violin occupies a central position in the showcase and provides the name of the gallery where it is presented: Salle du Violon d’Ingres (fig. 4). When and how did the violin become a central feature in Ingres’ personal and artistic identity, and what is its significance in the creation of his artistic legend?

The following article addresses these questions by focusing on Ingres’s early biographies. Following Andrew Carrington Shelton’s work,<sup>9</sup> I will consider the antagonism between Ingres’s admirers and his opponents. My aim, however, is to show that the violin was already employed by both sides as an attribute (positive or negative) of the artist and, as such, repeated a *topos* at work in Vasari’s *Lives*.<sup>10</sup> After the painter’s death, the instrument’s fame and importance grew rapidly and manifested in the French saying “avoir un violon d’Ingres”. The expression, famously embodied in Man Ray’s 1924 photograph of Kiki de Montparnasse,<sup>11</sup> is commonly used to indicate that someone masters a hobby to a very high degree. More than a mere instrument, the violin became an “objet-

6 Wood, Christopher S.: *Indoor-Outdoor. The Studio Around 1500*, in: Cole, Michael / Pardo, Mary (ed.), *Inventions of the Studio, Renaissance to Romanticism*, Chapel Hill 2005, p. 36–72, here p. 38.

7 Momméja, Jules: *Histoire et description de la collection Ingres au musée de Montauban*, Paris 1905, p. 3.

8 On Ingres’s violin and his interest in music: Guégan, Stéphane: Le ‘violon d’Ingres’, in: id. / Bertin, Éric / Pomarède, Vincent / Prat, Louis-Antoine (ed.), *Ingres 1780–1867, exh.-catalogue*. Paris, Louvre, Paris 2006, p. 306–317; Houssay, Anne: Un violon très symbolique?, in: *Bulletin du Musée Ingres* 78, 2006, p. 43–48; Ternois, Daniel: Ingres et la musique d’après sa correspondance et les témoignages de ses amis, in: *Bulletin du Musée Ingres* 77, 2005, p. 7–72; Schnapper, Laure: Ingres et la vie musicale de son temps, in: Barbillion, Claire / Durey, Philippe / Fleckner, Uwe (ed.), *Ingres, un homme à part? Entre carrière et mythe, la fabrique du personnage*, Paris 2009, p. 317–334; Vigne, Georges: Ingres et la musique, in: *Papiers d’Ingres* 10, 1993–1994, p. 1–20; Viguié, Pierre: Le violon d’Ingres, in: *La Revue des Deux Mondes*, January–February 1966, p. 603–607; Viguié-Dutheil, Florence: Ingres et ses violons, in: *Bulletin du Musée Ingres* 78, 2006, p. 37–41; Westphal-Lelièvre, Évelyne: Autour du violon d’Ingres à Montauban, in: *Revue Internationale de Musique Française* 6, 1981, p. 101–107.

9 Carrington Shelton, Andrew: *Ingres and His Critics*, Cambridge 2005; id.: Parodies and Panegyrics: the Early Biographical Writing on ‘Monsieur Ingres’, in: Barbillion / Durey / Fleckner 2009 (see note 8), p. 29–37.

10 Vasari, Giorgio: *Le Vite de’ più eccellenti pittori, scultori, e architettori*, Florence 1568.

11 Man Ray, *Le Violon d’Ingres*, 1924, Los Angeles, The J. Paul Getty Museum.





3 Ingres's violin, 18<sup>th</sup>–19<sup>th</sup> century, Montauban, Musée Ingres

personne"<sup>12</sup> – to borrow a term from French sociologist Nathalie Heinich – a vestige of Ingres's everyday life and a symbol of his genius. It is precisely this moment of crystallization, its mechanisms and its outcome, that I will place at the center of my attention.

Ingres's first official biographies were published at the beginning of the 1840s, shortly after his return to France following his role as director of the French Academy of Rome (1834–1841). In this respect, the texts need to be understood as attempts to shape public opinion. Andrew Carrington Shelton has thoroughly demonstrated that the narratives can easily be separated into two groups: panegyrics on the one hand, and parodies on the other hand.<sup>13</sup> He analyzes the former, mainly written by Ingres's allies, as an attempt to break with academic affiliation in order to “establish a place for the painter beyond the walls of

12 Heinich, Nathalie: Les objets-personnes: fétiches, reliques et œuvres d'art, in: *Sociologie de l'art* 6, 1993, p. 25–55.

13 Carrington Shelton 2005 and 2009 (see note 9).



4 Contemporary view of the Salle du Violon d'Ingres with the alcove, Montauban, Musée Ingres

artistic officialdom”,<sup>14</sup> and the latter as a satiric reaction to this undertaking. Beyond this political dimension, the division emphasizes a broader discourse during the first half of the 19<sup>th</sup> century, that pitted Ingres against another celebrated painter of the time: Eugène Delacroix. The antipathy between the two men was a well-known fact, but their rivalry went beyond this personal level: it personified the existing tensions between two schools of painting.<sup>15</sup> Ingres was depicted by the critics as an Ancient, following a Greco-Roman aesthetic and promoting line over color, whereas Delacroix was seen as adept in an energetic and colorful style of painting and, as such, was portrayed as leader of the Moderns. As we will see, the rhetoric of Ingres's early biographies strengthened this perspective by setting the artist's life in the framework of some renowned *topoi* already deployed, in the 16<sup>th</sup> century, by Giorgio Vasari.

14 Ibid., p. 30.

15 In his biography of Ingres, Louis de Loménie clearly underlines this principle: “Tout le monde sait que l'École française est aujourd'hui divisée en plusieurs camps. D'abord les deux génies rivaux de la peinture, le dessin et la couleur, sont en présence, personnifiés, dans deux hommes éminents, qui diffèrent autant par leurs qualités que par leurs défauts. Entre eux la dissidence est complète, mais elle ne date pas d'hier [...]; c'est l'antagonisme éternel de l'esprit et de la chair, de l'idéal et du réel, du dogme et du fait; il existe aussi bien entre Platon et Epicure, Lamartine et Horace, Montesquieu et Bentham, qu'entre l'École romaine et l'École flamande, Raphaël et Rubens; M. Ingres et M. Delacroix”, Loménie, Louis de: *Galerie des contemporains illustres par un homme de rien*, vol. 2, Paris 1840, p. 1–36, here p. 7.

The texts composed by the *ingristes* presented Ingres, of course, in a very favorable way.<sup>16</sup> The portrait traced by these hagiographies is an image of a talented and tenacious artist who had been fighting all his life against poverty without ever renouncing his art, and who finally achieved well-deserved success and recognition. A central event of this life story lies in Ingres's discovery of Raphael, a moment often perceived as the "'founding myth' of *ingrisme*":<sup>17</sup>

"Une fois que le jeune peintre eut touché le sol de l'Italie, cette religion des grands maîtres du XVI<sup>e</sup> siècle, qu'il portait instinctivement dans le cœur dès sa naissance, se développa et se fixa; l'idéal qu'il rêvait sous les arcades de la cathédrale de Montauban, il le trouva là sous sa main, à portée de ses yeux, dans les *fresques* et les *madones* de Raphael. De ce moment, sauf quelques modifications secondaires, l'artiste n'a plus varié ni dans sa touche, ni dans sa pensée, ni dans sa foi."<sup>18</sup>

As "dernier enfant de la famille de Raphaël",<sup>19</sup> the French painter was described using conventions operating in biographies of the Italian Renaissance's most preeminent masters, thus inscribing Ingres in an artistic genealogy as well as in a specific tradition. His story follows, for instance, the life-and-works model inaugurated by Vasari<sup>20</sup> and imitates various famous clichés, such as a notable talent in infancy and the role played by the father – himself a painter – in the formation and success of the young artist.<sup>21</sup> These historiographical constructions complemented Ingres's practical strategies (the mounting of Raphael's bone fragments in a reliquary, the museum's enshrining display) and took direct part in the creation of the master's reputation. One of the key maneuvers of this development remains, however, the emphasis placed on Ingres's precocious virtuosity as a musician. This characteristic, while historically founded, takes on greater significance in most of the laudatory biographies by assuming three functions: first, as a sign of distinction – as a child, Ingres learned to paint and play music without any difficulty and could have equally chosen to make a career in either field; second, as a financial resource – once he chose his professional path, Ingres used his musical skills to pay for his initial artistic education in Toulouse; and third, as a muse and source of pleasure – Ingres never forgot his passion for music and often played in his studio in order to rest from his work, or to search for inspiration.<sup>22</sup> In short, Ingres's musical talent is

16 Among them: Loménie 1840 (see note 15); Fillioux, Antoine: Ingres, in: Huart, Louis / Philipon, Charles (ed.), *Galerie de la presse, de la littérature et des beaux-arts*, 2 serie, 1840, n.p. and Varnier, Jules: M. Ingres, in: *L'Artiste* 8, no. 20, 1841, p. 305–308.

17 Carrington Shelton 2009 (see note 9), p. 34.

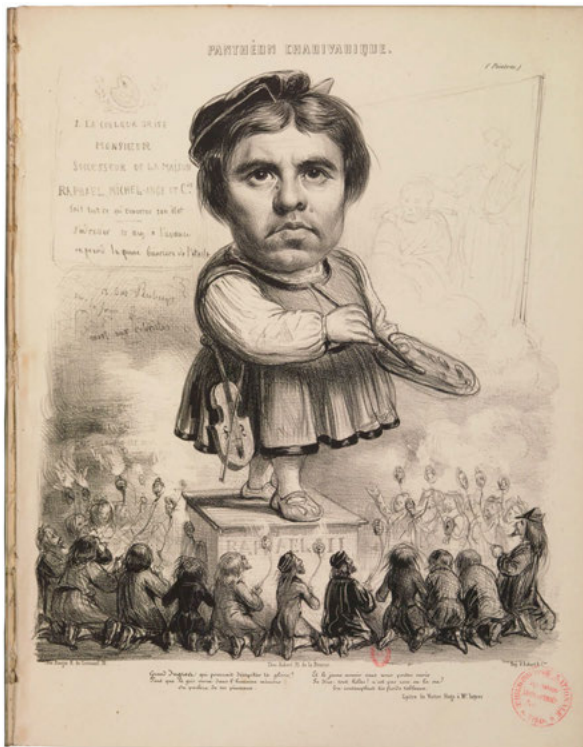
18 Loménie 1840 (see note 15), p. 13.

19 *Ibid.*, p. 6.

20 For an analysis of this paradigm, see: Guercio, Gabriele: *Art as Existence. The Artist's Monograph and Its Project*, Cambridge 2006.

21 For a discussion on this *topos*, see among others: Barolsky, Paul: *Giotto's Father and the Family of Vasari's 'Lives'*, University Park 1992.

22 In fact, the few representations that we have of Ingres and his violin follow this last interpretation. See for example: Jean-Auguste-Dominique Ingres, *Ingres dans son atelier, peignant Romulus*



5 Benjamin Roubaud,  
caricature of Ingres, in:  
*Le Charivari*, May 27, 1842  
(*Le Panthéon charivarique*)

deeply associated with his artistic success and functions as a symbol of his innate genius. A parallel can be drawn with Vasari's *Lives*, where music appears as a recurrent theme. Throughout his text, the Italian historian refers to artists' music activities in order to emphasize moral virtue. Indeed, basing her argument on the lives of Benvenuto Garofalo and Girolamo da Carpi, Katherine A. McIver has argued that music can "either lead to near saintliness or to the artist's downfall".<sup>23</sup> In the hands of his supporters, Ingres's musical abilities follow the former path and become a strong rhetorical tool.

These manipulations did not escape the attention of the painter's adversaries. Their mocking biographies, which were mostly published immediately after the laudatory texts, more or less followed the same narrative but completely inverted the argumenta-

vainqueur d'Acron, 1812, Bayonne, Musée Bonnat-Helleu and Jean Alaux, *L'atelier d'Ingres à Rome* en 1818, 1818, Montauban, Musée Ingres.

23 McIver, Katherine A.: *Maniera, Music, and Vasari*, in: *Sixteenth Century Journal* 28, no. 1, 1997, p. 45–55, here p. 47. On the artist-musicians in Vasari's *Lives* see also: Gaul, Jana: *Pittori 'non' con tutto il cuore: artisti-musicisti nelle 'Vite' di Vasari*, in: Pollack, Susanne (ed.), *Il dolce potere delle corde. Orfeo, Apollo, Arione e Davide nella grafica tra Quattro e Cinquecento*, exh.-catal. Florence, Gabinetto disegni e stampe degli Uffizi, Florence 2012, p. 81–83.



tion.<sup>24</sup> The most famous satire, “M. Ingres, peintre et martyr”, was published by journalist Alphonse-Jean Laurent in the *Plutarque drôlatique* of 1843.<sup>25</sup> Through the literal parody of Ingres’s biographies, Laurent attempted to show how Ingres’s status as a persecuted genius was pure legend and how his reputation was entirely based on the myth elaborated by the *ingristes* (if not orchestrated by Ingres himself). To this end, his pamphlet meticulously deconstructed the commonplaces at work in Ingres’s life stories. More particularly, the painter’s introduction to Raphael’s work takes the shape of a mystical vision, in which the Italian master’s ghostly apparition gives advice to a terrified young Ingres. According to Alphonse-Jean Laurent, this unearthly event convinced Ingres of his family ties with Raphael leading him to endlessly copy the Italian painter’s production.<sup>26</sup> The critic not only targets Ingres’s “supposedly instinctual [...] affinity for Raphael”,<sup>27</sup> but also directly points to the constructed image of the French master as the new Raphael and seeks to neutralize it. This parody was echoed in various texts, press articles and caricatures of the time. One of these caricatures, published in the *Panthéon charivarique* by Benjamin Roubaud, is of particular interest (fig. 5). The image shows Ingres, in Renaissance clothing with his violin hanging at his belt, staged as “Raphael II” in front of his worshippers. In the background, inscriptions are reminders of the ongoing animosity between Ingres’s and Delacroix’s schools, between *disegno* and *colore* (“A la couleur grise Monsieur Successeur de la maison Raphael, Michel-Ange et C.<sup>ie</sup> [...]”, “à bas Rubens”, “mort aux coloristes”, etc.). Roubaud reiterated here, in only a few pencil lines, all the then-current arguments against Ingres. The violin, chosen as an attribute of the painter, is placed at the center of the composition at the opposite side from the artist’s palette. This relation not only illustrates and ridicules the musical *topos* developed by Ingres’s early biographies, but also underlines a growing negative interpretation of the master’s talent for music – the “artist’s downfall”<sup>28</sup> described by Katherine A. McIver. Eugène de Mirecourt, another of Ingres’s detractors, describes for instance in his monograph on the painter a young Ingres switching hesitantly from music to theater and to painting. As a result, the boy was neglecting “ses études de peinture”: “Jusqu’à sa quinzième année, tous ses essais de pinceau n’aboutirent qu’à d’abominables croûtes”.<sup>29</sup> The violin becomes the symbol of Ingres’s irresolution and volatile character: the attribute of a mediocre artist who could

24 See for example: Guyot de Fère, François-Fortuné: M. Ingres, peintre d’histoire, in: *Annuaire biographique des artistes français. Peintres, sculpteurs, architectes, graveurs, musiciens*, 1841–1842, p. 137–144; Thoré, Théophile: M. Ingres, in: *La revue indépendante* 3, 1842, p. 794–803 and Laurent, Alphonse-Jean: M. Ingres, peintre et martyr. Légende [1843], in: id., *Légendes d’atelier*, Paris 1859, p. 17–43. This article was originally published in the *Plutarque drôlatique* of 1843.

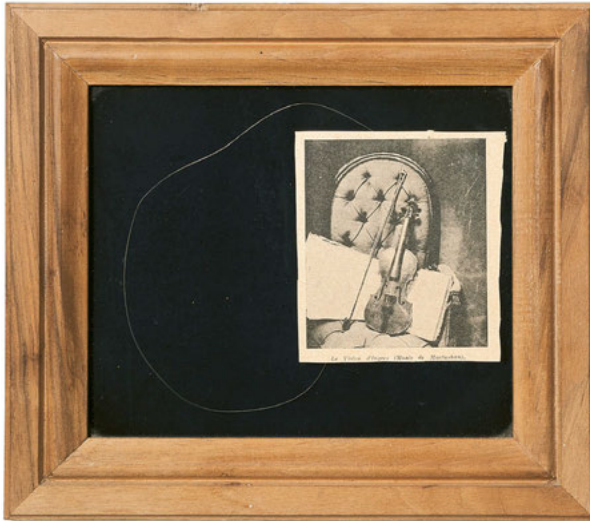
25 Laurent [1843] 1859 (see note 24).

26 “Dans l’intime conviction de sa parenté avec Raphaël, il ne s’est jamais gêné le moins du monde pour puiser les œuvres de ce maître tout ce dont il avait besoin. Et cela se conçoit, entre parents on doit agir de cette façon”, *ibid.*, p. 27.

27 Carrington Shelton 2005 (see note 9), p. 145.

28 McIver 1997 (see note 23), p. 47.

29 Mirecourt, Eugène de: *Ingres*, Paris 1855, p. 8–9 for both quotes.



6 Daniel Spoerri, *Le Cheveu du violon d'Ingres*, 1977, property of the artist

never really decide between his passions. In other words, the painter's opponents played with the code established by Vasari in an attempt to entirely reverse the historiographical process initiated by the *ingristes*.

It was only after Ingres's death in 1867 that the force of these attacks began to lessen. Although some publications of the second half of the century were still written by Ingres's followers, the monographs of the time slowly started to base their arguments on archival and historical documents, thus breaking with the canonized rhetoric. However, one of the apocryphal ideas from this rhetoric continued to grow: that Ingres's passion for music was so acute that the painter tended to neglect his artistic talent. This rumor was so widespread that Eugène Emmanuel Amaury-Duval – one of Ingres's pupils – and Delphine Ingres herself – the painter's second wife – felt it necessary to publicly refute this assertion in 1878 and in 1885, respectively.<sup>30</sup> Delphine Ingres's reaction, published eighteen years after her husband's death, confirms the extent of this conviction:

“Depuis longtemps je désire rectifier une assertion qui se propage dans les journaux et dans les mémoires artistiques à propos de prétentions que M. Ingres montrait pour son violon beaucoup plus, dit-on, que pour son pinceau. Il est sûr qu'il était très bon musicien [...]. Mais jamais il n'a eu la prétention de se poser en virtuose [...]. Cette rectification me paraît nécessaire pour ne pas laisser passer à la postérité un dit-on qui a tout l'air d'un ridicule. Je vous serais très obligée, monsieur, d'insérer cette petite note dans le *Figaro* qui, par sa grande publicité, rectifiera, j'espère, une opinion répandue bien à tort.”<sup>31</sup>

30 Amaury-Duval, Eugène Emmanuel: *L'atelier d'Ingres. Souvenirs par Amaury-Duval*, Paris 1878 and Ingres, Delphine: Lettre, in: *Le Figaro* 211, July 30, 1885, p. 1.

31 *Ibid.*, p. 1. Amaury-Duval stated a few years earlier: “Cet amour pour la musique et un certain talent qu'il avait sur le violon ont donné lieu à des récits fort exagérés. On a répété, et la légende a

Among the *mémoires artistiques* here referred to by Delphine Ingres, two seem particularly relevant: *Théophile Gautier: Peintre* (1877) and *Théophile Gautier. Entretiens; souvenirs et correspondance* (1879).<sup>32</sup> Both books were published by the French journalist Émile Bergerat, who also happened to be Théophile Gautier's son-in-law. As their titles indicate, these monographs address different goals. Nonetheless, they both make a direct reference to Ingres's violin in order to exemplify Gautier's unfulfilled, yet promising, vocation as a painter – a faculty that Bergerat interprets as a symptom of the “indivisibilité du vrai génie”.<sup>33</sup> The expression “avoir un violon d'Ingres”, which the journalist later claimed to have introduced, seems to emanate from this specific context.<sup>34</sup> It is difficult to know if Bergerat self-attributed an expression that was in fact already in common use. What is certain, however, is that around the time of these publications, the phrase was becoming extremely fashionable and widespread in complete disregard to Delphine Ingres's request. The popularity of the expression overshadowed the widow's wishes and definitively passed Ingres's violin to posterity. Yet, Bergerat's metonymic use of Ingres's violin introduced a shift in the perception and evaluation of Ingres's enthusiasm for music. While the painter's musical pretensions probably remained exaggerated, his dual talents were conclusively given a positive meaning.

Following Bergerat's appreciation, the violin became proof of Ingres's “dons innés”,<sup>35</sup> a relic of his genius. As such, the instrument gained a special, nearly sacred, aura. It acquired the status of an “objet-personne”<sup>36</sup> – a particular type of symbolically and emotionally charged artefact (including fetishes, relics, artworks, etc.), that can, under some conditions, be treated as persons. This dimension of Ingres's violin can be sensed in Daniel Spoerri's *Le Cheveu du violon d'Ingres* (fig. 6). The artwork strengthens Bergerat's metonymy by juxtaposing a black-and-white picture of Ingres's violin with a bow's cord, presumably horsehair, directly stolen by Spoerri from the “vrai archer du violon d'Ingres” during the Parisian *Musée Sentimental* of 1977, where the violin was exhibited.<sup>37</sup> Throughout history, human hair has been a common material to use as a souvenir of the

fini par s'accréditer, qu'il se croyait sur cet instrument une supériorité assez grande pour mépriser son talent de peintre. Il n'en était rien [...]”, Amaury-Duval 1878 (see note 30), p. 233.

32 Bergerat, Émile: *Théophile Gautier: Peintre*, Paris 1877; id.: *Théophile Gautier. Entretiens; souvenirs et correspondance*, Paris 1879.

33 Ibid., p. 246.

34 “Sur cette déviation des dons innés, à laquelle j'ai, le premier, appliqué la synecdoche de: ‘Violon d'Ingres’ [...]”, id.: *Souvenirs d'un enfant de Paris*, 4 vol., Paris 1911–1913, vol. 1, *Les années de bohème*, p. 326. See also: Naef, Hans: Qui a inventé la métaphore de ‘Violon d'Ingres’? Émile Bergerat, Théophile Gautier et ‘Les trois tragiques grecs’ par Ingres, in: *Bulletin du Musée Ingres* 33, 1973, p. 19–22.

35 Bergerat 1911 (see note 34), p. 326.

36 Heinich 1993 (see note 12).

37 For a description of this event by Daniel Spoerri, see: Spoerri, Daniel: *Anekdotomania. Daniel Spoerri über Daniel Spoerri*, exh.-catal. Basel, Museum Jean Tinguely, Basel 2001, p. 226–227.

deceased, sometimes even artfully mounted.<sup>38</sup> Here the horsehair cord assumes this cultural memorial function, thus brilliantly demonstrating the inextricable link between the painter and his violin.

38 On this subject: Bouvier 2006 (see note 1); Tiedemann, Nicole: *Haar-Kunst. Zur Geschichte und Bedeutung eines menschlichen Schmuckstücks*, Cologne 2007.