CHANTILLY, FRANCE

Musée Condé: Masterpieces

Twenty paintings from the Duke of Aumale's collection at the Château de Chantilly



The Musée Condé occupies the Château de Chantilly, north of Paris. Henri d'Orléans, Duke of Aumale, assembled the collection and left the château and its contents to the Institut de France. Its paintings, books and manuscripts remain closely tied to the château's rooms and to the man who brought them together.

The twenty paintings chosen here run from angels dancing on a gold ground to a heron hunt in Algeria. The earliest are Italian, by painters including Giovanni di Paolo, Filippino Lippi and Raphael. Most of the later works are French. Ingres appears more often than anyone else: as a young painter showing himself at work, as a portraitist, and as the painter of a Venus that took him years to finish. In several of the French pictures the animals hold the eye more than the people with them do, from Géricault's horse at a stable door to Rosa Bonheur's animals in the Pyrenees. Elsewhere the interest lies in how a well-known person is presented, or in how much a title can actually tell you about the person shown.

Every painting here is documented in the Musée Condé's holdings, but the selection was made independently of the museum. Dates and attributions keep the qualifications given in the linked records, from approximate dates to traditional identifications.

Explore this selection in Artline

See the selected works alongside books and events from their period, or compare when the artists lived. The books and events provide context, not evidence of direct influence. Works without confirmed dates remain in this guide.

Artworks in context Who lived when?

artlines.org/guides/musee-conde-chantilly

The selection · 20

1. The Madonna of Loreto
   Raphael · c. 1509–1510
2. Portrait of a Woman, Said to Be Simonetta Vespucci
   Piero di Cosimo · 1490
3. Self-Portrait at the Age of Twenty-Four
   Jean-Auguste-Dominique Ingres · 1804
4. Madame Antonia de Vauçay, Born de Nittis
   Jean-Auguste-Dominique Ingres · 1807
5. Venus Anadyomene
   Jean-Auguste-Dominique Ingres · 1807-1848
6. Five Dancing Angels
   Giovanni di Paolo · c. 1436
7. The Serenader
   Jean-Antoine Watteau · 1715
8. Love Disarmed
   Jean-Antoine Watteau · c. 1715
9. Horse Leaving a Stable
   Théodore Géricault · 1810
10. A Pyrenean Shepherd
    Rosa Bonheur · 1864
11. The Childhood of Bacchus
    Nicolas Poussin · c. 1630
12. The Christ Child, Saviour of the World
    Bernardino Luini · c. 1520
13. Esther Chosen by Ahasuerus
    LIPPI Filippino · c. 1480
14. Count Henri de Bergh
    Anthony van Dyck · 1625-1629
15. Marie-Antoinette as Hebe
    François-Hubert Drouais · 1773
16. The Ham Luncheon
    Nicolas Lancret · 1735
17. Bonaparte Visiting the Plague-Stricken at Jaffa: Chantilly Version
    Antoine-Jean Gros · c. 1802
18. In the Abruzzi
    Oswald Achenbach · 1863
19. Heron Hunt in Algeria
    Eugène Fromentin · 1865
20. The Angel Gabriel with Musical Angels and Cherubs
    Annibale Carracci · Second half of the 16th century

01 / 20

The Madonna of Loreto

Raphael

c. 1509–1510 · Oil on poplar · Musée Condé



Raphael. LA VIERGE DE LORETTE. WikiArt: Public domain. Proportional resize and JPEG compression; no crop. · Public domain (WikiArt per-object label)

Mary lifts a veil above the Christ Child, who reaches up to her with both arms, while Joseph is visible farther back. There is no grand setting, and the picture rests almost entirely on the exchange between mother and child. The detail to watch is the veil. Mary raises it above the child rather than drawing it over him, so the gesture can be read as a small unveiling.

Object source · Open artwork

02 / 20

Portrait of a Woman, Said to Be Simonetta Vespucci

Piero di Cosimo

1490 · Musée Condé



Piero di Cosimo. Portrait of a Woman, said to be of Simonetta Vespucci. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

Take away the serpent and the dark clouds and this would be a profile portrait, drawn precisely enough to suggest one particular sitter. With them, the picture stops behaving like a straightforward portrait, and whatever those attributes mean, they cannot tell us who she is. The name in the title, Simonetta Vespucci, is a traditional identification and remains unconfirmed.

Object source · Open artwork

03 / 20

Self-Portrait at the Age of Twenty-Four

Jean-Auguste-Dominique Ingres

1804 · Oil on canvas · Musée Condé



Jean-Auguste-Dominique Ingres. Self-Portrait at the Age of 24. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/jean-auguste-dominique-ingres/self-portrait-at-the-age-of-24 · Public domain (WikiArt source label)

At twenty-four, Ingres presents himself as a painter at work, not a sitter simply posed. He turns from his task to look out of the picture, so the one pose makes him both. The pale shirt sets his upper body off against the dark coat.

Object source · Open artwork

04 / 20

Madame Antonia de Vauçay, Born de Nittis

Jean-Auguste-Dominique Ingres

1807 · Oil on canvas · Musée Condé



Jean-Auguste-Dominique Ingres. Portrait of Madame Antonia de Vaucay nee de Nittis. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/jean-auguste-dominique-ingres/portrait-of-madame-antonia-de-vaucay-nee-de-nittis-1807 · Public domain (WikiArt source label)

The title keeps both of her names: Vauçay by marriage, de Nittis by birth. The portrait is built from enclosures fitted one inside another. The red chair gives the seated figure a firm outer edge, her dress and shawl curve within it, and at the centre her joined hands are the quietest point in the picture.

Object source · Open artwork

05 / 20

Venus Anadyomene

Jean-Auguste-Dominique Ingres

1807-1848 · Oil on canvas · Musée Condé



Jean-Auguste-Dominique Ingres. VENUS ANADYOMENE. Image: WikiArt. Public domain (WikiArt label). Proportionally resized and JPEG compressed; no crop. · Public domain (WikiArt label)

Anadyomene is the Greek epithet for the goddess rising from the sea. Ingres began the picture during his early years in Rome, in 1807, the same year as his portrait of Madame de Vauçay. The portrait carries that single date, but the Venus was not finished until 1848. The finished goddess stands tall, pale and upright above winged figures much smaller than herself, and the difference in scale leaves no doubt about who outranks whom.

Object source · Open artwork · Inventory: PE 433

06 / 20

Five Dancing Angels

Giovanni di Paolo

c. 1436 · Oil and gold on softwood · Musée Condé



Giovanni di Paolo. CINQ ANGES DANSANT. Image credit: Giovanni di Paolo; Own work , Jebulon , 2011-07-03. https://commons.wikimedia.org/wiki/File:Angels_dancing_sun_Giovanni_di_Paolo_Cond%C3%A9_Chantilly.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Five angels dance in a ring, hand in hand. Behind them is gold itself rather than painted space, and it offers them no depth to move into. The dance has to be carried by the bodies instead, through folds of drapery and poses that alternate from one figure to the next. The angels with their backs turned outward do much to set the ring turning, and against the gold each figure reads as a clear silhouette.

Object source · Open artwork · Inventory: PE 9

07 / 20

The Serenader

Jean-Antoine Watteau

1715 · Oil on panel · Musée Condé



The Serenader. WikiArt; Jean-Antoine Watteau. Proportional resizing and JPEG compression; source frame preserved. · Public domain

A serenade is a sound, and a painting cannot make one, so here the player's body has to carry the music. The crossed legs and the instrument held on a diagonal already look like performance, and the costume frames the face.

Object source · Open artwork

08 / 20

Love Disarmed

Jean-Antoine Watteau

c. 1715 · Oil on canvas · Musée Condé



Antoine Watteau. L'AMOUR DESARME. WikiArt: Public domain. Proportional resize and JPEG compression; no crop. · Public domain (WikiArt per-object label)

Watteau painted this allegory at about the same time as The Serenader, but on canvas rather than panel, and in an oval. It turns on a bow held just out of reach. Cupid stretches for it while the other figure keeps it beyond his hand. The oval holds the pair close, and the whole of the action comes down to the small gap between his fingers and the weapon. If the title is anything to go by, he will not close it.

Object source · Open artwork · Inventory: PE 369

09 / 20

Horse Leaving a Stable

Théodore Géricault

1810 · Oil on canvas · Musée Condé



Horse leaving a Stable. WikiArt; Théodore Géricault. Proportional resizing and JPEG compression; source frame preserved. · Public domain

The horse is caught on the threshold, one foreleg lifted: no longer standing still, but not yet out of the stable. A handler is close by, yet the light belongs to the horse, picking out its weight and musculature against the darker doorway.

Object source · Open artwork

10 / 20

A Pyrenean Shepherd

Rosa Bonheur

1864 · Oil on canvas · Musée Condé



Rosa Bonheur. Berger des Pyrénées. Image credit: Rosa Bonheur; Own work; Photographic credit: Dguendel. https://commons.wikimedia.org/wiki/File:Ch%C3%A2teau_de_Chantilly,_Rosa_Bonheur,_sheeps_in_the_Pyrenees.JPG. CC BY 4.0 (https://creativecommons.org/licenses/by/4.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · CC BY 4.0

The title names a shepherd, but Bonheur seems to give most of her attention to the animals in the shepherd's charge. Nothing dramatic happens. A shepherd's staff, the animals and the rough mountain ground of the Pyrenees make up the scene, and the animals are told apart by texture and posture, and by the way each one stands on the uneven terrain.

Object source · Open artwork · Inventory: PE 531

11 / 20

The Childhood of Bacchus

Nicolas Poussin

c. 1630 · Oil on canvas · Musée Condé



Nicolas Poussin. Nurture of Bacchus. WikiArt source label: Public domain. Proportional resize and JPEG compression; no crop. Source: https://www.wikiart.org/en/nicolas-poussin/nurture-of-bacchus-1635 · Public domain (WikiArt source label)

Bacchus, the god of wine, is still an infant here, surrounded by figures and satyrs in a woodland. A company like this could easily become a crush of bodies. Instead it is broken into smaller groups linked by gestures, so that the episodes of the myth can be followed one after another.

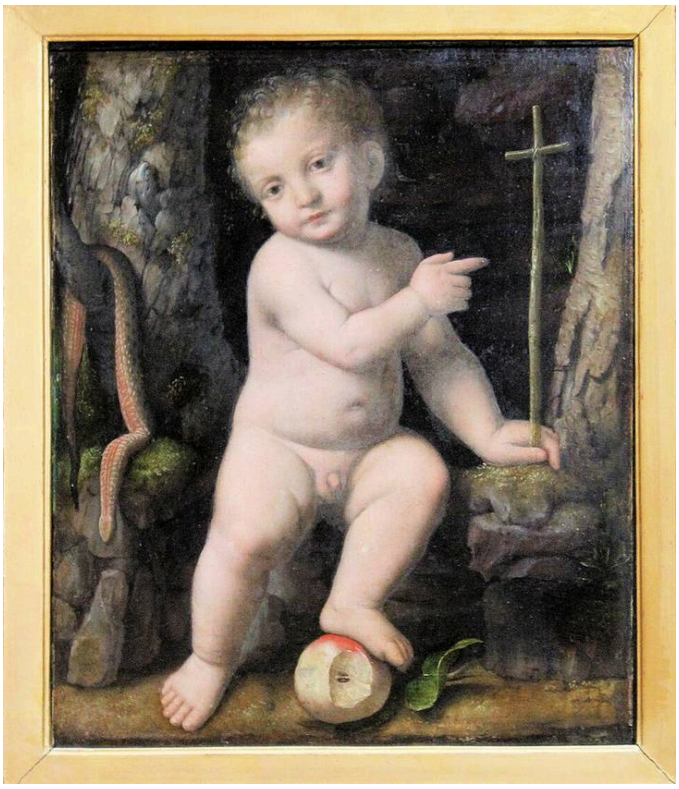
Object source · Open artwork · Inventory: PE 298

12 / 20

The Christ Child, Saviour of the World

Bernardino Luini

c. 1520 · Oil on wood · Musée Condé



Bernardino Luini. L'ENFANT JESUS, SAUVEUR DU MONDE. Image credit: Bernardino Luini; Own work; Photographic credit: Dguendel. https://commons.wikimedia.org/wiki/File:Ch%C3%A2teau_de_Chantilly,_Bernardino_Luini,_Jesu_as_a_child.JPG. CC BY 4.0 (https://creativecommons.org/licenses/by/4.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · CC BY 4.0

Raphael's Christ Child reaches for his mother. Luini's raises a hand and, with the cross-staff and the orb, claims the authority of the Saviour of the World, though his size still says infancy. Hand, staff and orb are kept distinct within a clean silhouette, so each sign of office reads clearly on so small a figure.

Object source · Open artwork · Inventory: PE 24

13 / 20

Esther Chosen by Ahasuerus

LIPPI Filippino

c. 1480 · Tempera on wood · Musée Condé



Filippino Lippi. Esther choisie par Assuérus. WikiArt: Public domain. Proportional resize and JPEG compression; no crop. · Public domain (WikiArt per-object label)

The subject comes from the Old Testament Book of Esther and centres on King Ahasuerus's choice of Esther. Filippino Lippi spreads that one decision across a whole court on a wide tempera panel. A run of arcades divides the space into connected chambers, giving the scene more than one place to unfold, and bright clothing picks out groups of figures within the repeated architecture. The royal throne provides a focus, but no single figure takes over. Even the woman named in the title has to share the panel with the court.

Object source · Open artwork

14 / 20

Count Henri de Bergh

Anthony van Dyck

1625-1629 · Oil on canvas · Musée Condé



Anthony van Dyck. PORTRAIT DU COMTE HENRI DE BERGHE. Image credit: Anthony van Dyck; Base Joconde. https://commons.wikimedia.org/wiki/File:Portrait_du_comte_Henri_de_Berghe_-_Anton_van_Dyck_-_Mus%C3%A9e_Cond%C3%A9.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Armour covers most of Count Henri de Bergh, and it does most of the work of declaring his military rank. Only his face and one hand are left comparatively exposed, and even the hand rests near his sword.

Object source · Open artwork · Inventory: PE 126

15 / 20

Marie-Antoinette as Hebe

François-Hubert Drouais

1773 · Oil on canvas · Musée Condé



François-Hubert Drouais. Madame la Dauphine Marie-Antoinette, en Hébé. Image credit: François-Hubert Drouais; Jebulon (talk · contribs) (2011). https://commons.wikimedia.org/wiki/File:Marie_Antoinette_dauphine_H%C3%A9b%C3%A9_Drouais_Chantilly.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Marie-Antoinette, then Dauphine of France, appears as Hebe, cupbearer to the gods. A jug and an eagle are all it takes to establish the role. Her face and elaborately dressed hair stay within the conventions of court portraiture, so the mythology sits on her like fancy dress.

Object source · Open artwork · Inventory: PE 395

16 / 20

The Ham Luncheon

Nicolas Lancret

1735 · Oil on canvas · Musée Condé



Nicolas Lancret. LE DEJEUNER DE JAMBON. Image credit: Nicolas Lancret; Joconde database : entry 00000076666. https://commons.wikimedia.org/wiki/File:D%C3%A9jeuner_de_jambon_-_Nicolas_Lancret_-_mus%C3%A9e_Cond%C3%A9.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

The title promises ham, but the picture is more interested in conversation. The meal is laid out in a park, and a white tablecloth gathers it into a single bright area. Bottles rest beneath the table and gestures cross above it, with several small exchanges going on at once. None of the diners is made the centre of the occasion, and the company never stiffens into a group portrait.

Object source · Open artwork · Inventory: PE 383

17 / 20

Bonaparte Visiting the Plague-Stricken at Jaffa: Chantilly Version

Antoine-Jean Gros

c. 1802 · Oil on canvas · Musée Condé



Antoine-Jean Gros. BONAPARTE, GENERAL EN CHEF DE L'ARMEE D'ORIENT, TOUCHE UNE TUMEUR PESTILENTIELLE, EN VISITANT LES PESTIFERES DANS L'HOPITAL DE JAFFA. Image credit: Antoine-Jean Gros; Own work , Pierre Poschadel , 2019-09-22. https://commons.wikimedia.org/wiki/File:Chantilly_(60),_mus%C3%A9e_Cond%C3%A9,_Antoine_Jean_Baron_Gros,_Bonaparte_et_les_pestif%C3%A9r%C3%A9s_de_Jaffa,_1804.jpg. CC BY-SA 4.0 (https://creativecommons.org/licenses/by-sa/4.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · CC BY-SA 4.0

Of all the pictures here, this is the one most plainly concerned with a public image. Bonaparte has come among the plague-stricken at Jaffa, and inside an arcaded enclosure he touches a plague tumour on one of the sick. The light that separates the bodies makes his approach conspicuous, and the visit becomes a display of leadership in the face of contagion. Gros does not hide the suffering, but the sick seem to be there largely as the setting for Bonaparte's gesture.

The canvas is catalogued as a sketch related to the larger painting in the Louvre, which explains the "Chantilly Version" in its title.

Object source · Open artwork · Inventory: PE 428

18 / 20

In the Abruzzi

Oswald Achenbach

1863 · Oil on canvas · Musée Condé



Oswald Achenbach. DANS LES ABRUZZES. Image credit: Oswald Achenbach; Own work , 2017-08-30, Dguendel. https://commons.wikimedia.org/wiki/File:Ch%C3%A2teau_de_Chantilly,_Oswald_Achenbach,_in_the_Abruzzo.JPG. CC BY 4.0 (https://creativecommons.org/licenses/by/4.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · CC BY 4.0

A roadside shrine gives travellers in the Abruzzi, in central Italy, a reason to stop, while the road runs on towards distant mountains. Figures are spaced along the route, some pausing and others moving on, and because they stand at different distances they also measure how far the view reaches. Against all that distance, the shrine keeps the scene at human scale.

Object source · Open artwork · Inventory: PE 606

19 / 20

Heron Hunt in Algeria

Eugène Fromentin

1865 · Oil on canvas · Musée Condé



Eugène Fromentin. LA CHASSE AU HERON (ALGERIE). Image credit: Eugène Fromentin; Jebulon , Own work. https://commons.wikimedia.org/wiki/File:Chasse_au_h%C3%A9ron_Fromentin_Mus%C3%A9e_Cond%C3%A9.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

For a hunting picture, this one contains remarkably little confrontation. The mounted hunters are scattered across shallow water as they chase the herons, and birds and riders alike break a low horizon under a large sky. The distances between them are part of the subject, and the chase never narrows to a single encounter between rider and bird.

Object source · Open artwork · Inventory: PE 528

20 / 20

The Angel Gabriel with Musical Angels and Cherubs

Annibale Carracci

Second half of the 16th century · Oil on canvas · Musée Condé



Annibale Carracci. L'ANGE GABRIEL DANS UNE GLOIRE D'ANGES MUSICIENS ET DE CHERUBINS. Image credit: Annibale Carracci; Joconde database : entry 00000077351. https://commons.wikimedia.org/wiki/File:Annibale_Carracci,_Arcangelo_Gabriele,_Museo_Cond%C3%A9.jpg. Public domain (https://creativecommons.org/publicdomain/mark/1.0/). Full-frame proportional resize and JPEG compression; applicable ShareAlike terms retained. · Public domain

Nothing here stands on the ground. Giovanni di Paolo's dancers have a flat field of gold behind them; Carracci's angels have clouds instead. Gabriel opens his arms at the centre of a rising assembly of clouds, cherubs and smaller angels, among them the musical angels of the title. With no floor to anchor anyone, colour has to single him out, and his blue and red drapery stands out against the softer tones around him.

Object source · Open artwork · Inventory: PE 62

What a title settles

A precise face and a secure name are not the same thing, and the titles in this selection settle quite different matters. A profile as exact as Piero di Cosimo's invites a name, and "Said to Be" offers one while keeping it at arm's length. Drouais works the other way, laying a borrowed identity over a certain one: even cast as Hebe, Marie-Antoinette is never in doubt. Gros's Bonaparte is just as certain, and his picture is just as much an exercise in presentation, though his part is leadership among the sick rather than a role from mythology. Here the qualification in the title, "Chantilly Version", refers to the canvas and not to the man.

Further reading

A Treatise on Painting

Leonardo da Vinci; translated by John Francis Rigaud · Read free · English

John Francis Rigaud's English translation of Leonardo's Treatise on Painting covers gesture, light and the observation of the human body. It gives the reader a historical vocabulary for how a figure is posed and lit, which is worth having to hand beside the figures here by Raphael, Piero di Cosimo and Ingres.

Museum website · Official collection guide

Sources and visitor information checked: 2026-10-12

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