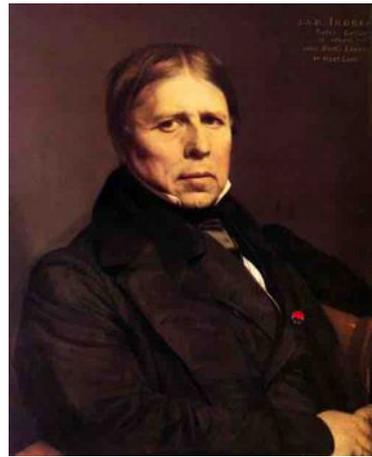


Jean-Auguste-Dominique Ingres



Self Portraits 1804 and 1858

Jean-Auguste-Dominique Ingres (1780 – 1867) was a French Neoclassical painter. He was profoundly influenced by past artistic traditions and aspired to become the guardian of academic orthodoxy against the ascendant Romantic style. Although he considered himself a painter of history in the tradition of Nicolas Poussin and Jacques-Louis David, it is his portraits, both painted and drawn, that are recognised as his greatest legacy. His expressive distortions of form and space made him an important precursor of modern art, influencing Picasso, Matisse and other modernists.

Ingres was an amateur violin player from his youth, and played for a time as second violinist for the orchestra of Toulouse. When he was Director of the French Academy in Rome, he played frequently with the music students and guest artists.

Ingres was an exceptionally determined personality; and he changed little during his long life. honest, uncomplicated, loyal to friends and ideals, easily offended, methodical, sometimes dour and easily depressed, Ingres would be easily overshadowed in the glittering world of artists and literary Paris. but he remained certain of his own gifts, and while criticism dismayed and depressed him, it never shook his faith in his abilities.



***The Ambassadors of Agamemnon in the tent of Achilles*
1801**

Born into a modest family in Montauban, in 1797 he travelled to Paris to study in the studio of David, the foremost painter in France.

Two years later he entered the Ecole des Beaux-Arts, and three months later won a prize for a three quarter length figure study. In 1800 he came second in the Prix de Rome competition, and won it the following year with *The Ambassadors of Agamemnon*.

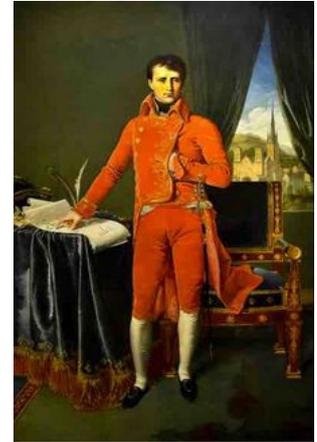
The work was intended as a demonstration of Ingres' mastery of the human figure in classical history painting – Odysseus is shown in a red cloak derived from a sculpture by Pseudo-Phidias.

The Prix de Rome was the most important award an art student could win. It entitled him to four years at the French Academy in Rome, and was the stepping stone to the highest academic distinction. Because of economic and political instability, however, Ingres was unable to take up the scholarship until 1806, so the government gave him a small salary and studio in Paris.

From an early age he was determined to be a history painter, which, in the hierarchy of artists established by the Royal Academy of Painting and Sculpture under Louis XIV, and continued well into the 19th Century, was considered the highest level of painting. He did not want to simply make portraits or illustrations of real life; he wanted to represent the heroes of religion, history and mythology, to idealise them and show them in ways that explained their actions, rivalling the best works of literature and philosophy.

Bonaparte, First Consul 1804

In 1803 he received a prestigious commission, being one of five artists selected to paint full-length portraits of Napoleon Bonaparte as First Consul. These were to be distributed to the prefectural towns of Liège, Antwerp, Dunkerque, Brussels, and Ghent, all of which were newly ceded to France in the 1801 Treaty of Lunéville. Napoleon is not known to have granted the artists a sitting, and Ingres's meticulously painted portrait of Bonaparte, First Consul appears to be modelled on an image of Napoleon painted by Antoine-Jean Gros in 1802.



Madame Rivière and Mademoiselle Caroline Rivière 1805–06

While waiting until he was able to take up the award of the Prix de Rome he supported himself largely by painting portraits of the wealthy and noble families of Paris. Including the series of portraits of the Rivière family; the young daughter, Caroline, tragically died that year.



Napoleon I on his Imperial Throne 1806

Ingres painted a new portrait of Napoleon for presentation at the 1806 Salon. This painting was entirely different from his earlier portrait of Napoleon as First Consul: Napoleon sits on the Imperial Throne for his coronation in the traditional pose of the supreme Roman god, Jupiter, whose eagle is woven into the carpet - the signs of the Zodiac on the edge of the carpet reference to Jupiter's kingdom in the sky.



The painting, which was not commissioned, was not well received at the salon, where it was criticised for being a poor likeness, and portraying the Emperor as a remote autocrat, and not as a man of the people as he liked to see himself.

At the Salon, however, his paintings—*Self-Portrait*, *portraits of the Rivière family*, and *Napoleon I on his Imperial Throne*—received a very chilly reception.

David delivered a severe judgement, and the critics were hostile. Chaussard praised "the fineness of Ingres's brushwork and the finish", but condemned Ingres's style as gothic and asked:

"How with so much talent, a line so flawless, an attention to detail so thorough, has M. Ingres succeeded in painting a bad picture? The answer is that he wanted to do something singular, something extraordinary....M. Ingre's intention is nothing less than to make art regress by four centuries, to carry us back to its infancy, to revive the manner of Jean de Bruges."

(A 14th Century Flemish illuminator of the Bible.)

Engagement

In the summer of 1806 Ingres became engaged to Marie-Anne-Julie Forestier, a painter and musician, before leaving for Rome in September. Although he had hoped to stay in Paris long enough to witness the opening of that year's Salon, in which he was to display several works, he reluctantly left for Italy just days before the opening.

In letters to his prospective father-in-law, he expressed his outrage at the critics: "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....I knew I had many enemies; I never was agreeable with them and never will be. My greatest wish would be to fly to the Salon and to confound them with my works, which don't in any way resemble theirs; and the more I advance, the less their work will resemble mine." He vowed never again to exhibit at the Salon, and his refusal to return to Paris led to the breaking up of his engagement. Julie Forestier, when asked years later why she had never married, responded, "When one has had the honour of being engaged to M. Ingres, one does not marry."

It was some years later that he married. Although facing uncertain prospects, in 1813 he married a young woman, Madeleine Chapelle, recommended to him by her friends in Rome. After a courtship carried out through correspondence, he proposed without having met her, and she accepted. Their marriage was happy; Madame Ingres's faith was unwavering.

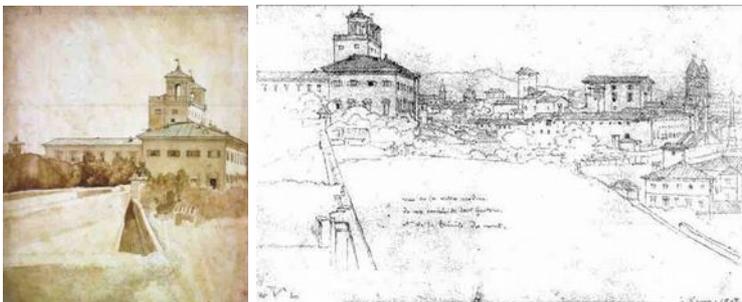
By the time he departed in 1806 for his residency in Rome, his style—revealing his close study of Italian and Flemish Renaissance masters—was fully developed, and would change little for the rest of his life. While working in Rome and subsequently Florence from 1806 to 1824, he regularly sent paintings to the Paris Salon, where they were faulted by critics who found his style bizarre and archaic. He received few commissions during this period for the history paintings he aspired to paint, but was able to support himself and later his wife as a portrait painter and draughtsman.

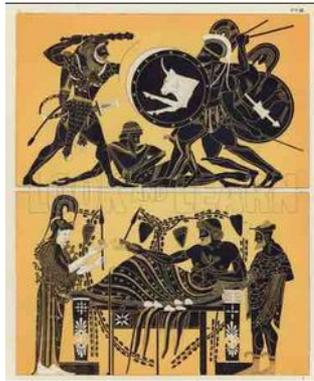


Madame Duvaucsey 1807

View of the Villa Medici, Rome 1807

In October 1806 he arrived in Rome, where he was warmly welcomed by the director of the French Academy and given a small studio. He spent his four years as state pensioner studying and copying old masters, especially Raphael. He preferred life in Rome, which was under French occupation at the time, to Paris and at the end of his scholarship he decided to stay on.





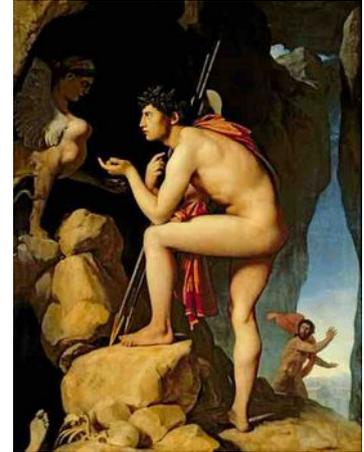
Etruscan Black figure Amphora 6th Century Bc.

He greatly admired the stylised drawings on Greek vases, he said 'a simple stroke on a dark background and that's enough.' The simple drawing, clear outline and the frieze like arrangement of the figures are keystone of the Neo Classical style developed by David and Ingres.

Oedipus and the Sphinx 1808-27

Originally a student work painted in 1808, it was enlarged and completed in 1827. The painting depicts Oedipus explaining the riddle of the Sphinx.

Working in a studio on the grounds of the Villa Medici, Ingres continued his studies and, as required of every winner of the Prix, he sent works at regular intervals to Paris so his progress could be judged. As his envoi of 1808 Ingres sent a life-size *Figure of Oedipus* and *The Valpinçon Bather*, hoping by these two paintings to demonstrate his mastery of the male and female nude. The academicians were moderately critical of the treatment of light in both paintings, and considered the figures to be insufficiently idealised.



Around 1825 he decided to rework it to turn what was essentially a figure study into a more developed narrative scene. He enlarged the canvas, adding 20 cm to the left edge, 31 cm to the top, and 31 cm to the right. Within the expanded picture space he created a dramatic contrast between the brightly illuminated landscape seen in the distance, and the shadows that envelop the Sphinx. Ingres modified the pose of the Sphinx and added the human remains seen in the lower left corner. The fleeing man seen at the right, whose attitude and expression reveal Ingres' study of Poussin, was also added at this time. In November 1827 Ingres exhibited the finished work, along with two portraits, in the Salon, where they were well received.

The Grande Baigneuse, also called The Valpinçon Bather 1808

Painted while the artist was studying at the French Academy in Rome, it was originally titled *Seated Woman* but later became known after one of its nineteenth-century owners.



Although the painting was not met with favour by critics when first exhibited, almost fifty years later, when the artist's reputation was well established, the Goncourt brothers wrote that "Rembrandt himself would have envied the amber colour of this pale torso", while the Louvre described it as "a masterpiece of harmonious lines and delicate light". Ingres had earlier painted female nudes, such as his *Bathing Woman* of 1807, yet this work is widely regarded as his first great treatment of the subject.

As with the previous smaller work, the model is shown from behind, however *The Valpinçon Bather* lacks the earlier painting's overt sexuality, instead depicting a calm and measured sensuality.

Charles Baudelaire (1821–1867) described the model as having a "deep voluptuousness", yet in many ways she is presented as essentially chaste. This contradiction is apparent in many elements of the

painting. The turn of her neck and the curves of her back and legs are accentuated by the fall of the metallic green draperies, the swell of the white curtain in front of her and the folds of the bed sheets and linen. However, these elements are countered by the cool tone in which her flesh is rendered as well as by elements such as the elegant black-veined marble to the left of her.

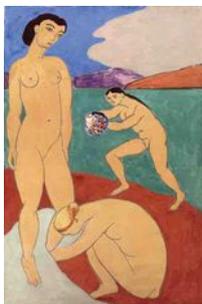
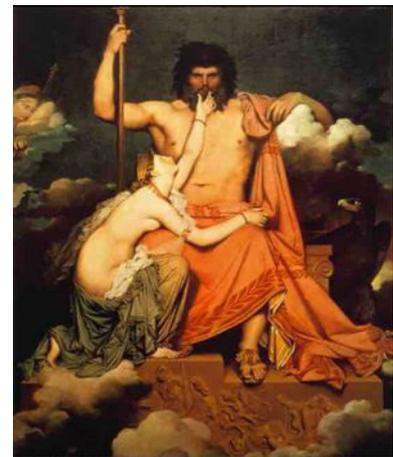
Remarking on Ingres' ability to paint the human body in a unique manner, the art critic Robert Rosenblum wrote that "the ultimate effect of is of a magical suspension of time and movement—even of the laws of gravity ... the figure seems to float weightlessly upon the enamel smoothness of the surface, exerting only the most delicate pressure, and the gravitational expectations of the heaviest earthbound forms are surprisingly controverted."

This work is widely regarded as his first great treatment of the subject of the nude, it is said to lack overt sexuality, instead depicting a calm and measured sensuality.

Jupiter and Thetis 1811

Based on an episode from Homer's Iliad, this unusual painting shows the nymph Thetis imploring the mighty Jupiter to help her son Achilles in the Trojan wars. Ingres' critics were astounded by the 'primitive' nature of the work.

Ingres' odd stylisation and wilful use of strong, archaic outline reflect his search for a sophisticated form of emotional purity and elegant simplicity. Thetis' swollen neck and outstretched arms express an ideal of submissive femininity: she is not suffering from a malfunction the thyroid gland, as some critics sneered. The study from the nude was central to Ingres' practice and he made many hundreds of sketches in his search for ideal perfection; for a distilled ideal form.



Kupka
Amorpha, Fugue
in Two Colours
1912

Matisse
Le Lux II 1907-08



To use terms which would have been foreign to him, but are familiar to us, he looked for abstract rhythms and shapes that depended only partly on the figure, object or action being represented. Long before the Fauves, Cubists and abstract artists of the 20th century, he saw his pictures almost entirely in two dimensions, with firm outline and surface pattern predominating. He dismissed the element of 'illusion' in a painting as a 'dumb show.'



La Grande Odalisque 1814

His Grande Odalisque has an abnormally long back, suppressing the modelling of the figure so that the impression of depth would not interfere with the two dimensional design.

He continued to send works to the Salon in Paris, hoping to make his breakthrough there. In 1819 he sent his reclining nude, *La Grande Odalisque*, along with *Roger Freeing Angelica*, but his work was once again condemned by critics as gothic and unnatural.

The critic Kératy complained that the Grande Odalisque's back was three vertebrae too long. The critic Charles Landon wrote: "After a moment of attention, one sees that in this figure there are no bones, no muscles, no blood, no life, no relief, no anything which constitutes imitation....it is evident that the artist deliberately erred, that he wanted to do it badly, that he believed in bringing back to life the pure and primitive manner of the painters of Antiquity; but he took for his model a few fragments from earlier periods and a degenerate execution, and completely lost his way.

Raphael and La Fornarina 1814

The painting belongs to his 'troubadour style' period and shows Raphael and his first love, La Fornarina. Ingres originally planned to produce a series of paintings of episodes from Raphael's life, but he only produced two paintings - the other is that of cardinal Bibbiena offering to marry his niece to Raphael. *Raphael and La Fornarina* is known in five versions.



Taking its name from medieval troubadours, the Troubadour Style was a French artistic movement across multiple media aiming to regain the idealised atmosphere of the Middle Ages. It can be seen as a reaction against Neoclassicism, which was coming to an end at the end of the Consulate, and became particularly associated with Josephine Bonaparte and Caroline Ferdinande Louise. A comparable phenomenon in the United Kingdom and the USA was the Gothic Revival.



Paolo and Francesca 1819

Paolo and Francesca is produced in seven known versions between 1814 and 1819. It derives from the story of Paolo and Francesca in Dante's *Inferno*. With Ingres' *The Engagement of Raphael*, these works represent early examples of the troubadour style.

Of the seven known versions, that in the Musée des beaux-arts d'Angers is considered the most complete, notably in the exaggerated form of Paolo, whose neck recalls the same artist's *Jupiter and Thetis*. The frontality of the composition and the details of the room and clothes refer back to the Northern Renaissance.

Roger Delivrant Angelique 1819

Orlando Furioso, a 16th-century epic poem by Ariosto, is the source of the tale of Roger, a knight whose steed is a hippogriff (a legendary creature half horse and half eagle). While riding near Brittany's coast Roger espies a beautiful woman, Angelica, chained to a rock on the Isle of Tears. She has been abducted and stripped naked by barbarians who have left her there as a human sacrifice to a sea monster.



As Roger rides to her aid, a great thrashing in the water occurs—it is the monster approaching Angelica. Roger drives his lance between the monster's eyes and rescues Angelica. When it was exhibited at the Paris Salon of 1819, alongside his *Grande Odalisque*, the work was criticised for the treatment of Angelica's figure, described by the art historian Théophile Silvestre as "Angelica with goitres" and by the painter Henry de Waroquier as "triple-breasted Angelica".

It was Ingres' first painting to enter a public collection.



The Vow of Louis XIII 1824

He returned to Paris in 1824, and enjoyed more success with his history paintings. The *Vow of Louis XIII*, his contribution to the Salon in 1824, finally brought him critical success. However, reactions to his work were still mixed and often received negative criticism.

The violinist Niccolo Paganini 1819 Mme Victor Baltard and Her Daughter, Paule 1836

Two portrait drawings, showing Ingres' great delicacy of line and skill in portraying character.



Drawing

Drawing was the foundation of Ingres's art. In the Ecole des Beaux-Arts he excelled at figure drawing, winning the top prizes. During his years in Rome and Florence, he made hundreds of drawings of family, friends, and visitors, many of them of very high portrait quality. He never began a painting without first resolving the drawing, usually with a long series of drawing in which he refined the composition. In the case of his large history paintings, each figure in the painting was the subject of numerous sketches and studies as he tried different poses. He demanded that his students at the Academy and the Ecole des Beaux-Arts perfect their drawing before anything else; he declared that a "thing well drawn is always a thing well painted".

His portrait drawings, of which about 450 are extant, are today among his most admired works. While a disproportionate number of them date from his difficult early years in Italy, he continued to produce portrait drawings of his friends until the end of his life. Agnes Mongan has written of the portrait drawings:

Before his departure in the Autumn of 1806 from Paris for Rome, the familiar characteristics of his drawing style were well established, the delicate yet firm contour, the definite yet discreet distortions of form, the almost uncanny capacity to seize a likeness in the precise yet lively delineation of features.

His student Raymond Balze described Ingres's working routine in executing his portrait drawings, each of which required four hours, as "an hour and a half in the morning, then two-and-a-half hours in the afternoon, he very rarely retouched it the next day. He often told me that he got the essence of the portrait while lunching with the model who, off guard, became more natural." The resulting drawings, according to John Canaday, revealed the sitters' personalities by means so subtle—and so free of cruelty—that Ingres could "expose the vanities of a fop, a silly woman, or a windbag, in drawings that delighted them."



Portrait of Monsieur Bertin 1832

Portrait of Monsieur Bertin is an 1832 oil on canvas painting by Jean-Auguste-Dominique Ingres. It depicts Louis-François Bertin (1766–1841), the French writer, art collector and director of the pro-royalist *Journal des débats*. Ingres completed the portrait during his first period of success; having achieved acclaim as a history painter, he accepted portrait commissions with reluctance, regarding them as a distraction from more important work.

Bertin was a friend and a politically active member of the French upper-middle class. Ingres presents him as a personification of the commercially minded leaders of the liberal reign of Louis Philippe I. He is physically imposing and self-assured, but his real-life personality shines through – warm, wry and engaging to those who had earned his trust.

The painting had a prolonged genesis. Ingres agonised over the pose and made several preparatory sketches. The final work faithfully captures the sitter's character, conveying both a restless energy and imposing bulk. It is an unflinchingly realistic depiction of ageing and emphasises the furrowed skin and thinning hair of an overweight man who yet maintains his resolve and determination. He sits in three-quarter profile against a brown ground lit from the right, his fingers are pronounced and highly detailed, while the polish of his chair reflects light from an unseen window.



study of Bertin's right hand

Ingres' portrait of Bertin was a critical and popular success, but the sitter was a private person. Although his family worried about caricature and disapproved, it became widely known and sealed the artist's reputation. It was praised at the Paris Salon of 1833, and has been influential to both academic painters such as Léon Bonnat (1883-1922) and later modernists including Pablo Picasso and Félix Vallotton (1865-1925). Today art critics regard it as Ingres' finest male portrait. It has been on permanent display at the Musée du Louvre since 1897.



Madame Louis Francois Bertin



The Martyrdom of Saint Symphorian 1834

This large religious painting depicts the first saint to be martyred in Gaul. The painting was commissioned in 1824 by the Ministry of the Interior for the Cathedral of Autun, and the iconography in the picture was specified by the bishop. Ingres conceived the painting as the summation of all of his work and skill, and worked on it for ten years before displaying it at the 1834 Salon.

He was surprised, shocked and angered by the response; the painting was attacked by both the neoclassicists and by the romantics. Ingres was accused of historical inaccuracy, for the colours, and for the feminine appearance of the Saint, who looked like a beautiful statue. In anger, Ingres announced that he would no longer accept public commissions, and that he would no longer participate

in the Salon. He later did participate in some semi-public expositions and a retrospective of his work at the 1855 Paris International Exposition, but never again took part in the Salon or submitted his work for public judgement. Instead, at the end of 1834 he left for Rome to become the Director of the Academy of France. Returning only in 1841 until the end of his life in 1867.



Odalisque with Slave 1839

Ingres painted a number of harem scenes during his long career, starting with the *Grande Odalisque* (1814). These works exemplify a taste for Orientalist subject matter shared by many French painters of the Romantic era, notably Ingres' rival Eugène Delacroix. As Ingres never visited the Near East, *Odalisque with Slave* depicts an imaginary scene. It was composed in Rome, where the artist lived from 1835 to 1841 while serving as director of the French Academy there. The odalisque was painted from a life drawing Ingres had made years earlier. The musician was painted from a model posed

in the studio, and many details such as the tanbur were derived from engravings.

The term Orientalism refers to the works of the Western artists who specialized in Oriental subjects, produced from their travels in Western Asia, during the 19th century. In that time, artists and scholars were described as Orientalists, especially in France, where the dismissive use of the term "Orientalist" was made popular by the art critic Jules-Antoine Castagnary.

Portrait of Louise de Broglie, Comtesse d'Haussonville 1845

The sitter, Louise de Broglie, Countess d'Haussonville, was of the wealthy House of Broglie. Highly educated, Louise de Broglie was later an essayist and biographer, and published historical romance novels based on the lives of Lord Byron, Robert Emmet and Margaret of Valois.

The painting is one of the few portrait commissions Ingres accepted at the time, as he was more interested Neoclassical subject matter, which to his frustration was a far less lucrative source of income than portraiture.

He had made a preparatory sketch and had begun an oil and canvas version two years earlier, but abandoned the commission when de Broglie became pregnant and was no longer able to pose for the long periods he required, and she had anyway found indeterminable and "boring".



The sessions were long and slow, and de Broglie found them wearisome, at one stage complaining "for the last nine days Ingres has been painting on one of the hands". She fell pregnant with her third child, was thus unable to pose further, and the 1842 painting remains unfinished.

Ever contrary, Ingres later complained that he was unhappy with de Broglie's final portrait, and that he had failed to fully capture her charms.

For his female portraits, he often posed the subject after a classical statue; this portrait may have been modelled after a Roman statue called "Pudicity" ("modesty") in the Vatican collection. Another trick that Ingres used was paint the fabrics and details in the portraits with extreme precision and accuracy, but to idealise the face. The eye of the viewer would perceive the fabrics as realistic and would assume the face was equally true.



The Princesse de Broglie 1851-53

Completed between 1851 and 1853, it shows Pauline de Broglie, styled Princesse, who, in 1845, married Albert de Broglie, brother of Louise de Broglie and the 28th Prime Minister of France.

Pauline was aged 28 at the time of its completion. She was highly intelligent, widely known for her beauty, and deeply religious, but suffered from profound shyness, and the painting captures her melancholia. Pauline contracted tuberculosis in her early 30s and died in 1860 aged 35.

A trick that Ingres used was to paint the fabrics and details in the portraits with extreme precision and accuracy, but to idealise the face. The eye of the viewer would perceive the fabrics as realistic and would assume the face was equally true.

Mme. Moitessier 1856

Marie-Clotilde-Inès de Foucauld (1821–1897) was the daughter of a French civil servant. In 1842 she married a widower twice her age, the rich banker and lace merchant Sigisbert Moitessier. In 1844 Ingres was approached by his longtime friend Charles Marcotte, who was one of Sigisbert Moitessier's colleagues, with the idea of painting Madame Moitessier's portrait.

Ingres considered portraiture to be a lower form of art than history painting and initially refused the commission. However, when Ingres met Madame Moitessier, he was struck by her beauty and agreed to produce a portrait. Art critic Théophile Gautier, who watched during some of the painting sessions, agreed with Ingres, describing her beauty as the most regal, magnificent, stately and Junoesque that he had ever seen drawn.



The portrait of *Madame Moitessier* was begun in 1844 and completed in 1856. It is now in the National Gallery in London.



The Golden Age 1862

During his stay in Rome, the Duc de Luynes approached Ingres to create an ambitious decor for his home, the château de Dampierre. Ingres intended *The Golden Age* and its pendant, *The Iron Age* — two huge murals measuring 6.60 meters wide by 4.80 meters high — to be his aesthetic manifesto and his final artistic legacy. The aging painter, who was already past sixty, made over a hundred preparatory sketches before starting on the painted decor. His composition, inspired by the Stanze of Raphael in the Vatican, depicts the two ages of humanity since the time of Hesiod.

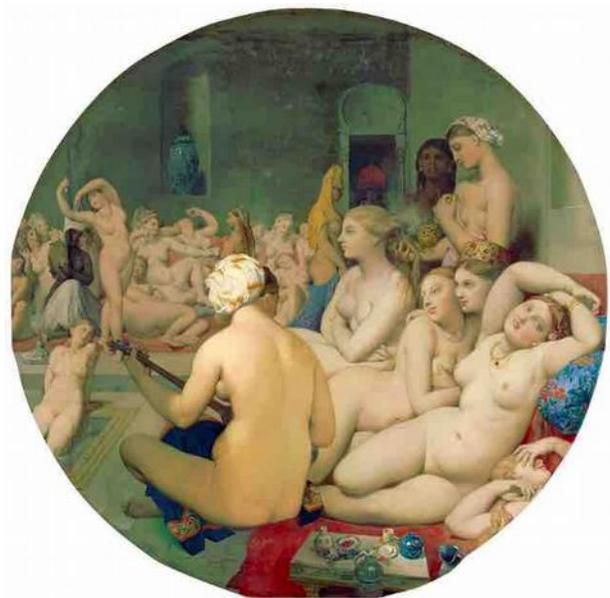
The Golden Age, which is a sophisticated plastic study of the relation between body and space, represents the acme of Ingres's quest for ideal forms and of his quasi abstract styling of reality. Following the Revolution of 1848 and the death of Madeleine, Ingres however gave up his work on the decor and *The Golden Age* remained unfinished.

Depicting the Golden Age, it refers to the mythical past described by ancient poets as the utopian existence humans first enjoyed after being created by the gods. Ingres outlined the iconography of his composition in a letter: "A heap of beautiful sloths! . . . The men of this generation knew nothing of old age. They lived for a long time and [were] always beautiful. . . . All this in a very varied nature, à la Raphael." Ingres further invoked Raphael through some of the figures' poses, in the arched shape of his picture, and by painting the mural on plaster, thereby inviting the comparison between his own work and Raphael's famous frescoed murals in the papal apartments of the Vatican.

The Turkish Bath 1862–63

Initially completed between 1852 and 1859, but modified in 1862, the painting depicts a group of nude women at a pool in a harem. It has an erotic style that evokes both the Near East and earlier western styles associated with mythological subject matter.

The painting is known for its subtle colourisation, especially the very pale skin of the women resting in the privacy of a bathing area. The figures are given an almost abstract and "slender and sinuous" form, [citation needed] and seem at times to lack skeleton. They are arranged in a very harmonious, circular manner, a curved arrangement that heightens the eroticism of the painting. Its charge is in part achieved through the use of motifs that include the implied haze of Oriental perfume, and the inclusion of vases, running water, fruit and jewels, as well as a palette that ranges from pale white to pink, ivory, light greys and a variety of browns.



Ingres relished the irony of producing an erotic work in his old age, painting an inscription of his age (AETATIS LXXXII, "at age 82") on the work—in 1867 he told others that he still retained "all the fire of a man of thirty years". He did not paint this work from live models, but from croquis and several of his earlier paintings, reusing "bather" and "odalisque" figures he had drawn or painted as single figures on beds or beside a bath.

Ingres was influenced by the contemporary fashion for Orientalism, relaunched by Napoleon's invasion of Egypt. On leaving for Italy in 1806, he copied in his notebooks a text extolling "the baths of the seraglio of Mohammed", in which can be read a description of a harem where one "goes into a room surrounded by sofas [...] and it is there that many women destined for this use attend the sultana in the bath, wiping her handsome body and rubbing the softest perfumes into her skin; it is there that she must then take a voluptuous rest".

The painter's first buyer was a relation of Napoleon III, but he handed it back some days later, his wife having found it "unsuitable". It was purchased in 1865 by Khalil Bey, a former Turkish diplomat who added it to his collection of erotic paintings.

Edgar Degas demanded that *The Turkish Bath* be shown at the Exposition Universelle (1855), in the wake of which came contrasting reactions: Paul Claudel, for example, compared it to a "cake full of maggots". At the start of the 20th century, patrons wished to offer *The Turkish Bath* to the Louvre, but the museum's council refused it twice. After the national collections of Munich offered to buy it, the Louvre finally accepted it in 1911, thanks to a gift by the Société des Amis du Louvre, to whom the patron Maurice Fenaille made a three-year interest-free loan of 150,000 Francs for the purpose.