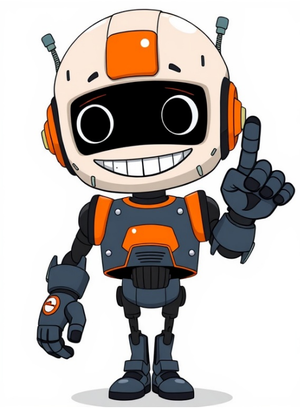
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David's 1784 masterwork Oath of the Horatii is one such example. Jacques-Louis David, Oath of the Horatii, 1784, oil on canvas, 3.3 x 4.25 m, painted in Rome, exhibited at the salon of 1785 (Musée du Louvre; photo: Steven Zucker , CC BY-NC-SA 2.0) Jean Auguste Dominique Ingres, The Valpinçon Bather, 1808. oil on canvas, 57 x 38.4 cm (Louvre, Paris) The nude (and not the classical past) Due to the financial woes of the French government in the first years of the nineteenth century, Ingres's Prix de Rome—which he won in 1801—was delayed until 1806. Two years later, Ingres sent to the École three compositions—intended to demonstrate his artistic growth while studying at the French Academy in Rome. Interestingly, all three of these works—The Valpinçon Bather, the so-called Sleeper of Naples, and Oedipus and the Sphinx—depict elements of the female nude (to be fair, however, the sphinx is not human). The first two, however, do not depict a story from the classical past. Instead, nearly the entire focus of each composition is on the female form. While Ingres has retained the formal elements that were so much a part of his neoclassical training—extreme linearity and a cool, "licked' surface" (where brushwork is nearly invisible)—he had begun to reject neoclassical subject matter and the idea that art should be morally instructive. Indeed, by 1808, Ingres was beginning to walk on both sides of the neoclassical/romantic divide. In few works is a Neoclassical style fused with a romantic subject matter more clearly than in Ingres's 1814 painting La Grande Odalisque. Ingres completed his time at the French Academy in Rome in 1810. Rather than immediately return to Paris however, he remained in the Eternal City and completed several large-scale history paintings. In 1814 he traveled to Naples and was employed by Caroline Murat, the Queen of Naples (who also happened to be Napoleon Bonaparte's sister). 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This tension between Neoclassicism and Romanticism will continue throughout the first half of the nineteenth century as painters will tend to side with either Ingres and his precise linearity or the painterly style of the younger painter Eugène Delacroix. Home Background Pieces Vocab Patronage and Reception Commissioned by Caroline Murat, Napoleon's sister, Queen of Naples Exhibited at the Salon of 1819; the critics did not understand Ingress's style; he was criticized for his disregard for anatomical reality, a trait that set him apart from his teacher, Jacques-Louis David Context Turkish elements: incense burner, peacock fan, tapestry-like turban, hashish pipe; expresses an exoticism; Orientalism was a form of exoticism. Heavily influenced by Italian Mannerism in the figure style; perhaps the decorative motifs were influenced by Persian illuminated transcripts. 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