

Marina Lorenzini
Professor Pyka
HIS 351
Research Prospectus
14.12.2014

Jean-Léon Gérôme's Role in Constructing A Secular French Nation

Introduction:

Constructing a Nation is not a mathematical equation. The components of the resulting Nation are often unclear and there is no predictable way to achieve a Nation. The 1980s saw radical changes in how academics thought of Nations and Nationalism itself. Due to this, Nationalism as a field of study has emerged and still contains unexplored territory. This paper will use the theories behind Nationalistic identity set forth by scholars such as Fredrik Barth, Ernest Gellner, and Eric Hobsbawm as the basis for argumentation. In particular, how the quest to define a Nation usually involves obscuring history, engaging the mass population under an ideology, and defining boundaries between one society and another. These themes become clear through the paintings of organized religion by Jean-Léon Gérôme (1824 - 1904). The second half of the nineteenth century saw France transform from a stronghold of the Roman Catholic Church into an increasingly secularized country. Gérôme's work was certainly recognized by the French government, whether he was receiving direct commission for works or frequently showing at the Paris Salon. His paintings, created while traveling or after having returned, of the Near East show religion as not within the boundaries of the French Nation-State or their culture. Common to other narratives during the creation and maintenance of a Nation-State, an Other was necessary to create and this was plenty pervasive within Near Eastern society.

Literary Review:

The artworks from Jean-Léon Gérôme's career demonstrate how the arts reflect a social evolution happening within France during the nineteenth century. The text most influential in understanding Gérôme's work in the exhibition catalog to the 2010 exhibition at the J. Paul Getty Museum titled "The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)". The circa 350-page catalogue provides contextualization, excerpts from Gérôme's writings, and academic analysis that other sources cannot easily rival. It describes how young art historians have inspired a surge of interest and an academic reconsideration of his work, thus resulting in this exhibition¹. Although during his lifetime he received the highest French national award of distinction as well as having taught students at the École des Beaux-Arts, his reputation suffered under twentieth

¹ Laurence DeCards, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)* (Los Angeles: Getty Publications, 2010), 9.

century academics². A 1904 article, announcing the death of Gérôme, from a New York journal exemplifies the adversity the artist must have faced especially towards the turn of the twentieth century as Modernism became the ideal artistic style. The author, R.W. Glessner, states in numerous ways how Gérôme's artwork is no longer relevant to Glessner's contemporary society, "We have grown to love and demand a different type of picture than he produced- something less formal, less theatrical; something closer to the common life, more replete with feeling, more instinct with the verity that is not of mathematics"³. Glessner continues with his arguments and ones from his academic peers that denounce any validity of Gérôme's career. The 1966 Metropolitan Museum Catalogue on French painting does give a small factual review of his career, but fails to provide any analysis⁴. It can be assumed, then, that this accounts for the minimal critical analysis and information available today on the artist.

The J. Paul Getty Museum published alongside the exhibition, a series of essays which contribute to a current understanding of how to approach Gérôme⁵. According to the Getty Store's website, these ten essays challenge previous criticisms against the artist, suggest new avenues of research, and show how art history is still learning how to understand Gérôme's paintings in their full complexity⁶. These texts would greatly inform this paper, especially in understanding the contemporary analysis of these paintings. Primary sources from Gérôme's travels would also be necessary to form a well-rounded paper. Gérôme's diaries and letters as well as the diaries of his companion into Egypt, Auguste Bartholdi (1834 - 1904), are often quoted throughout the exhibition catalogue. The select bibliography of the catalogue lists some of these texts that would provide unique insight into how Gérôme understood his travels in the Near East and his thought process behind constructing his paintings.

Many of Gérôme's artworks during his travels into the Near East enforce this society's serious devotion to their respective religions. Nonetheless, as the Getty catalogue makes clear, these canvases are not painted photographs⁷. Gérôme did alter the composition in order to make the scene more romantic, idealized, and aesthetically pleasing. This adaptation of Eastern societies in order to please the European eye recalls Orientalist scholarship. The Oxford Encyclopedia of the Modern World cites Edward Said's Orientalism on the definition of Orientalism, "the use, in the West, of knowledge of the Orient in order to create and maintain cultural, political, religious, and

² Ibid.

³ Glessner, R.W. "The Passing of Jean Léon Gérôme." *Brush and Pencil* 14 (Apr., 1904): 55. Accessed December 8, 2014. <http://www.jstor.org/stable/25540492>.

⁴ Charles Sterling and Magaretta Salinger, *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art*, Vol. 2 (New York: Metropolitan Museum of Art, 1966), 170 - 173.

⁵ Scott Allan and Mary Morton, eds, *Reconsidering Gérôme* (Los Angeles: Getty Publications, 2010).

⁶ The Getty Store, "Reconsidering Gérôme", accessed December 9, 2014, <http://shop.getty.edu/products/reconsidering-gerome-978-1606060384>.

⁷ Laurence DeCards, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)* (Los Angeles: Getty Publications, 2010), 259.

economic hegemony over the lands and peoples of the East”⁸. Since publication, scholars of the Middle East have claimed that Said has misrepresented Orientalists, although it has established a school of criticism aimed at Orientalism and its perceived hegemonic influence⁹. Also, while Said focused on the Middle East, subsequent academics applied his thesis and methods to a variety of regions and topics. It is precisely this adaptation of Orientalist thought which this paper hopes to derive. A majority of Gérôme’s artwork depicting religious scenes is set in Near Eastern countries; however, it is the depiction of organized religion, not solely Islam, which has been Orientalized.

Due to the prevalence of Orientalist painting during the nineteenth century, the theme of Orientalism as a sub-genre of Romanticism is apparent throughout art historical literature. Books such as The Romantic Rebellion by Kenneth Clark and An Introduction to Nineteenth-Century Art by Michelle Facos devote much to religious artworks depicting Near Eastern scenes, while they do little to address Catholic painting during this period or the lack thereof. There is not even a sub-section on Religious works in Facos’ text, but there is a whole chapter on “Colonialism, Imperialism, Orientalism”. In Hugh Honour’s 1979 work Romanticism, he discusses the return, mostly in German-speaking regions, of a Renaissance aesthetic to nineteenth century paintings. He summarizes that, “by returning to the styles of the fifteenth and early sixteenth centuries, they hoped to revive the art of painting in its most highly developed form before, as they believed, artists has been corrupted by admiration for Antique marbles”¹⁰. In order bridge this gap, specifically regarding the French situation, this paper would need more current literature and criticism about how painting dealt with Catholicism in an increasingly secularizing Nation-State.

The battle between France and organized religion, mainly Roman Catholicism, began much before the times of Gérôme. As early as 1790, France desired to establish itself as a State with freedom of conscience, meaning that it could not include organized religious institutions within its official legislating system¹¹. To further this, in 1804 Napoleon Bonaparte I established the Napoleonic Code, a landmark in European rational legislation. Amongst other things, the Code allowed freedom of religion, specifically granting Reformed Protestantism, Lutheranism, and Judaism status of recognized forms of worship¹². 1830 saw a Revision of the Constitutional Charter, which withdrew the qualification of Catholicism as the state religion¹³. Furthermore, France adopted a legislation in 1880, which aimed at an integral secularization of all political and

⁸ David D Peck, “Orientalism,” in *The Oxford Encyclopedia of The Modern World: 1750 - Present*, ed. Peter N. Stearns (Oxford: Oxford University Press, 2008), 530.

⁹ Edward W Said. *Orientalism*, 3rd ed. (London: Penguin, 2003).

¹⁰ Hugh Honour, *Romanticism*, 172.

¹¹ René Rémond, *Religion and Society in Modern Europe*, 133.

¹² *Ibid*, 134.

¹³ *Ibid*.

civil institutions and forcing religious matters into a closely confined area¹⁴. Wolfram Kaiser, working on the study of anticlericalism in a pan-European context, sees these laws as strategic moves by the bourgeoisie, seeking to standardize anticlericalism in order to deflect attention from the social conflicts in French society in an age of industrialization¹⁵. An anti-clerical movement made it easier to marginalize social conflict and create a culture war concerned with the national integration of political, economic, and social progress¹⁶.

Many other societies within Europe were grappling with how to move into a modern age, calling into question how to form a distinguished and clear community. Fredrick Barth, in his text on “Ethnic Groups and Boundaries”, postulates a dichotomy on how ethnic groups demonstrate their identity: (1) Overt signals or signs: the diacritical features that people look for and exhibit to show identity and (2) Basic value orientation: the standards of morality and excellence by which performance is judged¹⁷. Barth’s text is theoretical and therefore does not mention examples of his aforementioned basic value orientations. Although, in thinking about Nationalistic struggles, namely Poland and Ireland, religion is often a major factor in differentiation. Hobsbawm elaborates on the trickiness of religion’s role in forming a Nation-State, “religion is a paradoxical cement for proto-nationalism, and indeed for modern nationalism, which has usually treated it with considerable reserve as a force which could challenge the ‘nation’s’ monopoly claim to its members’ loyalty”¹⁸. It is thus understandable why France was keen on evolving as a secularized state, isolating religion and those associated to it. What is most important to a Nation-State, concluding from Barth, are the boundaries erected between one group and another¹⁹. Situations of social contact between persons of different cultures help to enforce these boundaries²⁰. Therefore, Gérôme’s paintings worked in line with the French government’s agenda in order to define what was outside of the French state, no matter whether there were religious institutions physically in the State of France or not.

This proposal seeks to demonstrate the validity of analyzing Gérôme’s paintings through the lens of the increasingly secularized French Nation-State and the Nation-State’s need to reinforce its identity. Ernest Gellner, a pivotal scholar in the study of Nationalism, builds upon Ernest Renan’s theories on what precisely makes a nation. Ernest Gellner in Nations and Nationalism, furthers

¹⁴ Ibid, 130.

¹⁵ Wolfram Kaiser, “‘Clericalism - that is our enemy!’: European anticlericalism and the culture wars,” in *Culture Wars: Secular Catholic Conflict in Nineteenth-Century Europe*, Christopher Clark and Wolfram Kaiser, eds., 48.

¹⁶ Ibid.

¹⁷ Fredrik Barth, “Ethnic Groups and Boundaries,” in *Ethnicity*, edited by John Hutchinson and Anthony D. Smith, 78 (Oxford: Oxford University Press, 1996).

¹⁸ Eric Hobsbawm, *Nations and Nationalism since 1780*, 68.

¹⁹ Fredrik Barth, “Ethnic Groups and Boundaries,” 79.

²⁰ Ibid.

Renan's conclusion that 'will' and 'culture' are what bind a people to a Nation²¹. Gellner states that while these are certainly factors in forming a Nation, they are not adequate on their own²². The most persisting groups are based on a mixture of loyalty and identification, and of incentives that may prey on hopes and fears²³. These hopes and fears of a people are oftentimes invented or at least exaggerated, "Nationalism uses the pre-existing, historically inherited proliferation of cultures [...] and transforms them radically"²⁴. It is this engagement by the intelligentsia and government with society at large which is distinctly necessary for Nationalism to achieve a Nation-State. Hobsbawm theorizes that the view by the ordinary persons, the objects of the government's action and propaganda, is the one that scholars and governments alike must nurture the most²⁵. The transition into a modern, industrialized age turned this theoretical approach on how to form a Nation into a reality²⁶.

Outline:

Through a series of nineteenth century paintings, this paper aims to demonstrate the cultural and political influences on religious painting. The career of Jean-Léon Gérôme (1824 - 1904) will serve as a lens by which the reader can understand the types of subject matter and techniques developing within this century and the ideologies that cultivated this shift.

The most plentiful depictions of religion come from Gérôme's travels to the Near East. This analysis will use three paintings, *Prayer on the Housetops* (1865), *Public Prayer in the Mosque of Amr* (1871), and *The Whirling Dervish* (1889). Each of these seemingly-photographic paintings have inconsistencies within them that point to Gérôme's manipulation of these scenes. It is precisely what has been manipulated and how this manipulation is thus more pleasing to a European painter that signals the Orientalist character behind the artworks. The desire to combine severe devotion with a subliminal background (mosque, city, etc.) demonstrates the fascination with this kind of religious behavior.

Gérôme painted other canvases that show a visually, and thus theoretically, similar treatment of Judaism. The painting *Solomon's Wall, Jerusalem* (1876) captures another fantastic representation of religious devotion. The simply-dressed, pious man is placed with only a few other worshippers to a large, brightly lit, and old wall. The lighting in this case is particularly poignant and separates the sacred and profane realms of the image. The extent to which religion

²¹ Ernest Renan, "What is a Nation?", in *The Nationalism Reader*, edited by Omar Dahbour and Micheline R. Ishay, 143 - 155 (Amherst, NY: Humanity Books, 1995).

²² Ernest Gellner, *Nations and Nationalism*, 52.

²³ Ibid, 52.

²⁴ Ibid, 54.

²⁵ Eric Hobsbawm, *Nations and Nationalism since 1780*, 10-11.

²⁶ Ernest Gellner, *Nations and Nationalism*, 37.

has the ability to influence an individual's behavior and mentality is one message communicated through this composition.

The ways that religion has the ability to effect people's behavior and mentality is one concern growing within France during the nineteenth century. Thus, the Nation-State sought to separate itself culturally and politically from Catholicism's influence. In Gérôme's *The Grey Cardinal* (1873), the necessity for the separation between Church and State could not be more clear. Father Joseph, "The Grey Cardinal", was an advisor to Cardinal Richelieu, a symbol of religious dominance within and thus tumult for France. The bowing of stately and religious officials to the piety of Father Joseph, descending the stairs as he is subsumed by a book, shows the need for religious reform within France. The bowing signifies the obedience that the people had with Catholicism during this time period, almost two hundred years beforehand. As many of Gérôme's contemporaries would presumably felt, this religious piety was not to be trusted anymore. Orientalist theory can thus be appropriated in this case to show how Gérôme, and France at large, was trying to assert himself as superior to a Catholicism by assuming that there is a clear destructive agenda within the organization of this religion.

Catholicism was not a popular subject matter for celebrated French artists during the nineteenth century. The movement characterizing this age, Romanticism, revived many Classical motifs and subject matter. The return to Classicism shows a desire to establish a shared history for France as well as distance itself from Catholicism. Catholics and blasphemists alike returned to a Renaissance style in order to depict religious scenes. Catholics did not find the current painting style appropriate to their subject. Jean-Auguste-Dominique Ingres, a non-sympathizer for the Church, also felt that this style was not appropriate for Catholic narratives. The difference between these two parties is that Ingres was an authority of nineteenth century painting and he rejected the place of Catholic imagery in this century. Again, to appropriate Said's theory, Ingres used the knowledge of the Renaissance in order to create and maintain cultural, political, and religious hegemony over the Catholics, who ultimately subsisted regarding oil painting. Examples of this can be found in *The Vow of Louis XIII* (1820) and *The Family of St. John the Baptist Visiting the Holy Family* (1817).

The artistic tradition bursting from this time period paralleled cultural conflicts and changes. Much of French academic painting during the nineteenth century focused on the movement of Romanticism. Artists such as Eugène Delacroix, Théodore Géricault, and Jean-Auguste-Dominique Ingres demonstrate the desire to return to depicting Ancient Greco-Roman narratives with a Romantic lens. The Paris Salon often showed Delacroix and Géricault, while the French government consistently commissioned Ingres. When depicting European settings, the oeuvre of Gérôme parallels these other nineteenth century artists. Drawing from Barth, Gellner, and Hobsbawm's theories, this thus demonstrates the view that Catholicism was not only outside of the bounds of identification with the French Nation-State, but also that Catholicism is beneath the Nation-State. Those who identified as strong believers in the Roman Catholic Church could not contribute wholeheartedly to the progression of France into an industrialized society.

Annotated Bibliography:

Barth, Fredrik. "Ethnic Groups and Boundaries." In *Ethnicity*, edited by John Hutchinson and Anthony D. Smith, 75 - 82. Oxford: Oxford University Press, 1996.

Fredrik Barth (b. 1928) is a scholar that specializes in understanding ethnic identity. He proposes that mobility is not a factor of ethnicity, rather it is the social process of exclusion that defines an ethnicity. Defining the boundaries that mark one ethnic group over another are more important than defining what constitutes the contents of an ethnic group. This paper will use Barth's dichotomy of how ethnic groups organize their signals: (1) Overt signals or signs: the diacritical features that people look for and exhibit to show identity and (2) Basic value orientation: the standards of morality and excellence by which performance is judged. Due to this text being fairly theoretical in nature, I will argue that religion is in fact a signal of basic value orientation and one that does signify a boundary between ethnicities.

Gellner, Ernest. *Nations and Nationalism*. Ithaca, New York: Cornell University Press, 2008.

Ernest Gellner's (1925 - 1995) *Nations and Nationalism* is a key text in study of nationalism. Since first publication in 1983, Gellner's thesis has dramatically changed how academics discuss and contextualize nationalistic trends. According to this text, Nations arise solely out of changes within modern society. One of Gellner's theories, that Nationalism uses pre-existing, historically inherited proliferation of culture and transforms them radically in order to suit the Nation's current needs. I will specifically use this theory to support my transition of Gérôme's religious paintings to symbols of a creation of the Other through an almost subliminal fascination with the Orient.

Glessner, R.W. "The Passing of Jean Léon Gérôme." *Brush and Pencil* 14 (Apr., 1904): 54-76. Accessed December 8, 2014. <http://www.jstor.org/stable/25540492>.

This text is meant to recognize the death of Jean-Léon Gérôme and present an academic critique of his life's work. This text is particularly useful for how the educated art historian understood Gérôme at the time of his death. Glessner cites specific examples of criticisms that the artist faced pertaining mostly to his style of painting. Gérôme's lack of interest in modernist approaches to painting seemingly disqualified his canvases at the turn of the twentieth century. These criticisms certainly underscore the polarized opinion of the populous and bourgeoisie of the mid-nineteenth century against the academic critic of the twentieth.

Hobsbawn, E.J. *Nations and Nationalism since 1780*. Cambridge: Cambridge University Press, 1990.

Eric Hobsbawm (1917 - 2012) is a historian who concentrates on the convergence of the rise of industrial capitalism and nationalism. This text posits that the modern definition of a nation

arises only in the 18th century alongside technological and economic development, congruent with Gellner. While he concedes that a national consciousness is born by people of a higher social stratum, the mass populous acceptance turns nationalism into an able-to-be-acted-upon reality. Hobsbawm specifically talks about changes in conceptions of the French Nation during the nineteenth century. I would like to adapt these theories to suggest that through Gérôme's popular paintings, the elite were helping to reinforce a National identity within France.

Jean-Léon Gérôme. *Prayer on the Housetops*, 1865. Oil on canvas, 19.5 x 32 in., Kunsthalle, Hamburg.

Set on a Cairo rooftop, the viewer sees worshippers going through the prayer motions of Muslims. The muezzin's call is an important background feature, as well as the other background minarets, rooftops, architecture, and sunrise glow. Despite seemingly photographic veracity, these paintings were studio fabrications based on an imaginative combination of precisely described details. This painting manipulates religious objects, architecture, and ritual in order to cater to a European idea of Islam, Egypt, and religious devotion.

As [The Spectacular Art of Jean-Léon Gérôme \(1824 - 1904\)](#) details, respectful depictions of Muslim devotion constituted a prominent role of Gérôme's Orientalist production, and they helped promulgate European notions of a devout, traditional Islamic culture- set in romantic contrast to the modern West, characterized by many as skeptical, rational, and scientific. This artwork was a success at the Paris Salon and by the end of the nineteenth century, through the help of reproductive prints and photographs, Gérôme's paintings had attained iconic status²⁷.

Jean-Léon Gérôme, *Public Prayer in the Mosque of Amr*, 1871. Oil on canvas, 35 x 29.5 in., The Metropolitan Museum of Art, Hamburg.

Similar to Gérôme's other works, the artist has combined many details seen during his travels into one setting. He had occasion to study this mosque firsthand during his 1868 trip to Egypt because this mosque was no longer used as a place of worship, thus allowing non-Muslims to enter. The study of the prayer hall's hypostyle interior architecture is accurate, although the various worshippers are not. Gérôme employs a spectrum of personalities in order to show the existing diversity within Egyptian society. More common worshippers occupy the background, while a marginal, half-clothed beggar is a distinct figure amongst the pigeons. In the foreground, an Ottoman dignitary on a Turkish prayer carpet wears a decorated robe and weapons belt²⁸. Seemingly, all stratifications of society are present and compelled to ignore social separations for the sake of what is supra-terrestrial. Again, the viewer understands the capacity of religious devotion to alter social behaviors.

²⁷ Laurence DeCards, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)* (Los Angeles: Getty Publications, 2010), 244.

²⁸ Laurence DeCards, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)* (Los Angeles: Getty Publications, 2010), 246.

Jean-Léon Gérôme, *Soloman's Wall, Jerusalem, 1876*. Oil on canvas, 36.5 x 29 in., Private Collection, New York.

Gérôme visited Jerusalem in 1868, but this painting is likely based on the 1860s and 1870s photographs reviving Gérôme's memories of his trip. The composition underscores the dizzying height of the wall rising above the faithful. The way the man looks up at the wall recalls his human frailty compared to the age-old wall. Restrained grandeur to these pious worshippers does not match a description left in 1876 by Eugène Melchior de Vogüé, then posted in the Middle East²⁹. Although the dominant religion depicted during the nineteenth century in the Near East is Islam, this painting shows that this view was of organized religion rather than exclusively Islam.

Jean-Léon Gérôme, *The Whirling Dervish, 1889*. Oil on canvas, 29 x 37.5 in., Private Collection, New York.

The striking dress and above all the entrancing, spinning grace of their dance turned whirling dervishes into legendary figures of the Orient. The dervishes' ceremonial dance is a manifest expression of their Sufi faith. Their whirling movement and body language induces a meditative trance leading to self-oblivion that brings them, in their view, closer to God. Gérôme had opportunity to see this while in Turkey.

Again, Gérôme has taken particular liberties in the depiction in order to add theatrical drama and intrigue to the scene. For example, the location mixes many stereotypical elements of an Islamic setting- earthen floor, pointed arch, niche, and calligraphic writing. However, the greatest liberty is perhaps that this dance is not performed alone. There are typically several dervishes all engaged in this spiritual rhythm together.

The isolation of the central, whirling figure heightens the objectification of the worshipper and religious practice. Despite his manly appearance and dark beard, the dervish does not dance flat-footed but on his toes, elegantly evoking a prima ballerina at the Oper and his wide skirt thus becomes a tutu. This mixing of genders triggers a sensuality that is reinforced by the ring of onlookers, men whose varied styles of colors of dress seem to constitute a catalogue of oriental types. They have removed their hats and shoes, and are seemingly entranced by the pleasure it gives them. The scene is sensual and concurrently violent. The men watching the dervish dance are all young, strong, dark, savage. Furthermore, in the hollow of an arch there are sharp halberds hanging on the wall³⁰. The shift from religious ceremony to sensual show is exactly the point that this paper hopes to highlight. A manipulation of intention only again pleases the Europeans' already existing associations to the Orient.

²⁹ Laurence DeCards, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)* (Los Angeles: Getty Publications, 2010), 252.

³⁰ Laurence DeCards, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)* (Los Angeles: Getty Publications, 2010), 284.

Jean-Léon Gérôme, *The Grey Cardinal*, 1873. Oil on canvas, 27 x 39 7/8in., Museum of Fine Arts, Boston.

The Grey Cardinal marks the high point of Gérôme's theatrical approach to seventeenth century French history. Inspired by François Le Clerc du Tremblay, a Capuchin known as Father Joseph, known as the Éminence Grise. In a mixture of history and legend, Father Joseph was the most famous of Richelieu's advisors as they called the secretaries and counselors of the young Louis XIII's cardinal and minister. Gérôme mixes current theater with more familiar general and literary sources to come up with a disturbing vision of His Eminence's brilliant and feared background operator. Jules Michelet describes in his *History of France* - "With his Capuchin's sandals, his rope belt, the show of humility, he aspired to the cardinal's hat, which would no doubt have given him the means of supplanting his friend." The Palais-Royal setting gives Romantic and theatrical framework for the figures' actions. The tension between the isolated figure of Father Joseph and the group of courtiers on the left shows an ideological as well as physical separation between these two groups³¹. There is also a desire on the painters part to question why upper class Frenchmen need to bow to the the seemingly humble man.

Jean-Auguste-Dominique Ingres, *The Vow of Louis XIII*, 1820.

In 1820, Gérôme received a commission to paint a large altar piece for the cathedral in his native town of Montauban. After much discussion between the Church and State, they chose *The Vow of Louis XIII* for the subject matter. He put off the work on it for three years since Ingres had not the faintest sympathy for the Christian religion. He decided to derive the painting style from Raphael. Not surprisingly, this was Ingres' first of his exhibited pictures to win both public and official approval³².

This paper would use Ingres' work in order to show a reversion to the Renaissance painterly style in order to depict Catholic scenes. This reversion shows how authorities on the nineteenth century style did not view such a religious scene in their time period. Catholic imagery did not belong in the progressive nineteenth century style, thus Ingres had to return to a more archaic time. This falls in line with continued scholarly criticism of the applicability of Orientalism to other power-relationships between cultures. The

J. Schnorr von Carolsfeld, *The Family of St. John the Baptist Visiting the Holy Family*, 1817.

By returning to the styles of the fifteenth and sixteenth centuries, Catholic painters, patrons, and worshippers hoped to revive the art of painting in its most highly developed form before. They

³¹ Laurence DeCards, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)* (Los Angeles: Getty Publications, 2010), 148 - 150.

³² Kenneth Clark, *The Romantic Rebellion: Romantic versus Classic Art*, 129 - 130.

believed that an admiration for Antique marbles had corrupted artists of the nineteenth century³³. This painting is an example of Catholic exclusion from the progressing painterly style, which meant Romanticism for the early nineteenth century.

P. Lenior. *Le Fayoum, le Sinäi et Pétra: expédition dans la moyenne Égypte et l'Arabie Pétrée sous la direction de J.L. Gérôme*. Paris: Henri Plon, 1872.

In order to continue further research, this paper would benefit from seeing the diaries of Gérôme's travel companion. Many quotations are provided in the Getty exhibition catalogue that provide valuable information for what Gérôme's experience was while traveling. As a researcher, it is difficult to understand how the artist understood these foreign experiences solely through the artwork that he produced during and after his travels.

T. Gautier. *Constantinople*. Paris: Michel Lévy, 1853.

In order to continue further research, this paper would benefit from seeing the diaries of Gérôme's travel companion. Many quotations are provided in the Getty exhibition catalogue that provide valuable information for what Gérôme's experience was while traveling. As a researcher, it is difficult to understand how the artist understood these foreign experiences solely through the artwork that he produced during and after his travels.

Jean-Léon Gérôme. *Letters Received*. Los Angeles: The Collection of the Getty Research Institute, 1853 - 1904.

In order to continue further research, this paper would benefit from seeing letters that Gérôme received throughout his lifetime. Many quotations are provided in the Getty exhibition catalogue that provide valuable information for how Gérôme saw his artwork and role in the innovating French society. As a researcher, it is difficult to understand how the artist saw himself in the context of being a French painter and citizen solely through the artwork that he produced during and after his travels.

Jean-Léon Gérôme. *Letters Sent*. Paris: The Collection of the Bibliothèque Centrale des Musées Nationaux.

In order to continue further research, this paper would benefit from seeing letters that Gérôme sent throughout his lifetime. Many quotations are provided in the Getty exhibition catalogue that provide valuable information for how Gérôme saw his artwork and role in the innovating French society. As a researcher, it is difficult to understand how the artist saw himself in the context of being a French painter and citizen solely through the artwork that he produced during and after his travels.

³³ Hugh Honour, *Romanticism*, 172.

Works Cited

- Allan, Scott and Mary Morton, eds. *Reconsidering Gérôme*. Los Angeles: Getty Publications, 2010.
- Barth, Fredrik. "Ethnic Groups and Boundaries." In *Ethnicity*, edited by John Hutchinson and Anthony D. Smith, 75 - 82. Oxford: Oxford University Press, 1996.
- Clark, Christopher and Wolfram Kaiser, eds. *Culture Wars: Secular-Catholic Conflict in Nineteenth-Century Europe*. Cambridge: Cambridge University Press, 2003.
- Clark, Kenneth. *The Romantic Rebellion: Romantic Versus Classic Art*. London: John Murray, 1973.
- De Cars, Laurence, Dominique de Font-Réaulx, and Édouard Papet, eds. *The Spectacular Art of Jean-Léon Gérôme (1824 - 1904)*. Los Angeles: Getty Publications, 2010.
- Gellner, Ernest. *Nations and Nationalism*. Ithaca, New York: Cornell University Press, 2008.
- Glessner, R.W. "The Passing of Jean Léon Gérôme." *Brush and Pencil* 14 (Apr., 1904): 54-76. Accessed December 8, 2014. <http://www.jstor.org/stable/25540492>.
- Hobsbawn, E.J. *Nations and Nationalism since 1780*. Cambridge: Cambridge University Press, 1990.
- Honour, Hugh. *Romanticism*. New York: Fleming Honour Ltd, 1979.
- Peck, David D. "Orientalism." In *The Oxford Encyclopedia of The Modern World: 1750 - Present*, ed. Peter N. Stearns. (Oxford: Oxford University Press, 2008), 530 - 532.
- Rémond, René. *Religion and Society in Modern Europe*. Oxford: Blackwell Publishers, 1999.
- Said, Edward W. *Orientalism*, 3rd ed. London: Penguin, 2003.
- Sterling, Charles and Magaretta Salinger. *French Paintings: A Catalogue of the Collection of The Metropolitan Museum of Art*. Vol. 2. New York: Metropolitan Museum of Art, 1966.
- Vors, Frédéric. "Jean Léon Gérôme." *The Art Amateur* 1 (Sep., 1879): 70-71. Accessed December 8, 2014. <http://www.jstor.org/stable/25626860>.