

LE CLAIRE

SEIT 1982

KUNST



ELBCHAUSSEE 386 · 22609 HAMBURG · TELEFON: +49 (0)40 881 06 46 · FAX: +49 (0)40 880 46 12
LECLAIRE@LECLAIRE-KUNST.DE · WWW.LECLAIRE-KUNST.DE
HYPOVEREINSBANK HAMBURG · BLZ: 200 300 00 · KTO: 222 5464
SWIFT (BIC): HYVEDEMM300 · IBAN: DE88 200 3000 0000 222 5464
STEUERNUMMER 42/040/02717 · UST.-ID.-NR.: DE 118 141 308

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FRANÇOIS-ÉDOUARD BERTIN
1797 - Paris - 1871

View of Tivoli

Black and white chalk on blue paper, framed within an arched chalk line by the artist
Top right and lower right inscribed in pen and black ink: *Tivoli*; lower left with the atelier stamp (Lugt 238a);
verso inscribed in black lead: *Tivoli no. 123*
462 x 337 mm

LITERATURE: Pierre Miquel, *Le paysage français au XIX^e. siècle, 1824-1874, l'école de la nature*, Maurs-la-Jolie 1975, vol. 2, p. 98, ill. p. 99.

EXHIBITIONS: *Aspects du paysage néo-classique en France de 1790 à 1855*, Galerie du Fleuve, Paris, 1974, no. 37. — *French Drawings Post Neo-Classicism, Spring Exhibition 1975*, Colnaghi, London, no. 16.

François-Édouard Bertin was the son of Louis-François Bertin, the founder of the *Journal des débats*, and the model for the emblematic portrait by Ingres (1832, Paris Musée du Louvre). In 1854 he succeeded his elder brother in the management of the *Journal*, following a successful career as an artist. Bertin entered the École des Beaux-Arts in 1815 and was the pupil of Girodet-Trioson, Bidault and Ingres. From 1821 to 1823 he first traveled around Italy, but he regularly returned to this country within the next three decades. In Rome he was in contact with Aligny and Corot and later settled with them in the forest of Fontainebleau. He exhibited at the *Salon* from 1827 until 1853, mainly Italian landscapes, but continued to paint and draw until his death, gradually freeing himself from academic models and painting directly from nature.

Bertin is one of the most important landscape artists in the first half of the 19th century. Together with Louis Cabat (1812-1875) he is the master of a poetic realism in the 1830's. Even though his views of nature are profoundly romantic, they are still rooted in the tradition of Poussin.

Two comparable drawings with views of Sorrento and Castel Gandolfo, and both of them with the arched framing, were donated by the artist's widow to the Musée de Picardie, Amiens, in 1873.¹ A view of Tivoli was acquired by the Musée de Pontoise in 1972², and another drawing depicting a landscape at Tivoli is in the Museum of Fine Arts, Boston.³

¹ Silvain Boyer, *Dessins français des XVIII^e et XIX^e siècles du Musée de Picardie*, Amiens, 1997, p. 97, no. 44 and 44a.

² *Revue du Louvre*, no.6, 1972, fig. 7.

³ Accession no.: 1987.564. See: www.mfa.org.