

<p>Jean-Auguste-Dominique Ingres 1832, <i>Portrait of Monsieur Bertin</i>, oil on canvas, 116 x 95 cm (46 x 37")</p>	<p>initial analysis</p>	<p>Ingres factured many sketches in preparation for the painting. Some critics have noted associations in parts of the portrait with work by Raphael, Holbein the Younger and Jacques-Louis David. (See note 3)</p>
<p>The subject of the portrait, the man depicted sitting in the chair, is Louis-François Bertin, aged 66, journalist and art collector and the director of <i>Le Journal des débats</i>, a weekly newspaper. (See notes 1 and 2)</p> <p>The figure is stout and imposing and confident and has a knowing smile. He sits in three-quarter profile.</p> <p>His hands prominently hold his knees. He wears a black suit with a brown satin waistcoat and starched white shirt. He has a watch and a pair of spectacles partly visible in his right hand pocket.</p> <p>Bertin's hair is grey and thinning on the forehead. His skin is furrowed. His tousled hair and eye brows reciprocate the shape of his collar. His eye lids are heavy, almost tired.</p>	 <p>The painting hangs in the Musée du Louvre, Paris.</p>	<p>The righthand edge of the mahogany chair arm reflects light from a window.</p> <p>Behind the sitter a skirting board has a Greek meander pattern. The wall has brief indications of shadow from the window blind and the outline of a vertical column on the right.</p> <p>The depiction of the wall indicates that it is close to the sitter and helps to give an atmosphere of containment.</p> <p>The colours in the painting are mainly black, brown, grey and white with a touch of red depicting part of seat or a cushion in the front of the chair. The brown distemper of the wall has a golden hue.</p>

1. *Le Journal des Débats* (*The Journal of Debates*), formerly a Parisian daily newspaper, was one of the most influential organs of the French press in the 19th century. It was founded in 1789 by Gaultier de Biauzat to report the debates of the National Assembly and then acquired in 1799 by the Bertin family, who retained control of it until 1871. It was critical of the Restoration monarchy and the Second Empire but favourable to Louis-Philippe. Its contributors included such literary figures as François-René de Chateaubriand. It continued to be published until 1944.
2. Part of the facture in preparation for the painting took place at Bertin's retreat Le Chateau des Roches, in Bièvres, south-west of Paris. Ingres made daily visits, as Bertin entertained guests such as Victor Hugo, Hugo's partner Juliette Drouet, Hector Berlioz, and later Franz Liszt and Charles Gounod.
3. The hands and reflected window light may be compared to Raphael's *Portrait of Pope Julius II* (ca. 1511-12). The pose of the body and the hands have resemblances to the *Portrait of William Warham* by Holbein the Younger (1527) and the *Portrait of Emmanuel Joseph Sieyès* by Jacques-Louis David (1817). Ingres studied with David in his Rome studio for four years. Some critics consider that the facial features, perhaps the furrowing, may recall *Self Portrait* (1650) by Nicolas Poussin.