Cézanne the Years of Struggle

No one will ever paint like Cezanne ... because no one will ever have his peculiar visual gifts; … will anyone ever appear again with so peculiar and almost unbelievable a faculty for dividing color sensations and making logical realizations of them?

Marsden Hartley

Cézanne's father, Louis Auguste Cézanne (1798–1886), was from Saint-Zacharie in the Cote d'Azure, about 30 kilometres to the south east of Aix-en-Provence. He was employed first in a company of hat makers; then, as the co-founder of a banking firm (Banque Cézanne et Cabassol), he became one of the wealthiest citizens. However, as an incomer he was always regarded with some disdain and suspicion by the native Aixois. Paul's mother, Anne Elisabeth Honorine Aubert was said to be "vivacious and romantic, but quick to take offence", and that It was from her that Cézanne got his conception and vision of life. Paul Cézanne was born on 19 January 1839. His parents weren't married until some years later. This also didn't go down well with the populace. He had two younger sisters, Marie, also born out of wedlock, and Rose.

In 1852 Paul entered the Collège Bourbon where he became friends with Émile Zola and Baptistin Baille—three friends who came to be known as The Three Inseparables. During their free time they would roam the countryside around Aix, in particular to the east in the foothills of Mont Saint Victoire. Where they would fish, hunt, have picnics and recite poetry and passages from classical literature.

He stayed there for six years. He was a good student, learning the classics and winning many prizes. He could recite long passages of poetry by heart and translated latin authors such as Virgil for Zola.

In 1857 until 1861 Cézanne began attending the Free Municipal School of Drawing in Aix, which was attached to the museum, studying drawing under Joseph Gibert, director of the school and curator of the museum. There he drew after the live model and from plaster casts. In 1858, in compliance with his father's wishes, he attended the law school of the University of Aix, while continuing to receive drawing lessons.

STRAWS IN THE DARK: early beginnings

"I want to astonish Paris with an apple"

In August 1858 he was awarded second prize in a painting competition at the school with a portrait head in oil on canvas.

This youthful work ***Landscape with Mill*** (c.1860 possibly earlier) shows Cézanne working in a conventional style, derived from the landscape works he was familiar with in the Aix Museum. It shows a high level of competence in rendering atmosphere and the trees and buildings. There is a sense of distance expressed by the blue-grey mountains in the background. It may be a studio creation, rather than an actual scene painted *en-plein-aire.*

La Tour de César (c.1862) is a freshly brushed landscape done on the spot by Cézanne after the example by the Aixois painter François Granet. (1777–1849). It was probably Gibert, who had been taught by Granet, who encouraged Cézanne to explore the landscape genre. This little painting can be directly related to the small oil sketches and studies that Granet produced in Italy and Provence.

In this ***View in the Roman Campagna*** Granet paints a lively looking, informal study painted in the open air. In its fresh atmospheric effects it presages the early work of Monet and the Impressionists. His colour scheme: orange-brown ochres in the landscape contrasted with the complementary grey-blues of the sky is a colour pairing which dominates Cézanne's mature provencal landscapes.

Mont Sainte-Victoire is a prominent feature of the landscape to the east of Aix-en-Provence. It, and the provencal countryside, were popular subjects amongst local artists of the eighteenth and nineteenth centuries before Cézanne made it famous. In this watercolour study, ***View of Mont Sainte-Victoire*** by Granet, the mountain forms a delicate backdrop to the oranges and greens of the rural scene, detailed with buildings and figures.

Granet worked for much of his life in Rome. Although noted chiefly as a painter of figures in landscape and architectural settings his small landscape studies done on the spot, now are more highly regarded.

In 1819, Louis Philippe decorated Granet, and afterwards named him *Chevalier de l'Ordre St Michel*, and *Conservateur des tableaux de Versailles* (1826). He became a member of the institute in 1830; but in spite of these honours Granet constantly returned to Rome. After 1848 he retired to Aix, immediately lost his wife, and died himself on 21 November 1849. He bequeathed the greater part of his fortune to his native town and all his collections (including the very fine portrait by Ingres from 1811) to the Museum of Aix-en-Provence, which was renamed the Musée Granet in 1949, the centenary of his death.

These two drawings were done by Cézanne under the tutorledge of Gilbert. One from a cast, possibly of a classical Venus, the other from a live model, probably done during his second spell of studying with Gilbert. They demonstrate the formal academic training that was normal in schools of art in the nineteenth century, and against which Cézanne and the Impressionists rebled. They also demonstrate that the young artist had a high degree of competence in academic drawing.

Cézanne's father bought the Bastide du Jas de Bouffan in 1859, an extensive property consisting of a park, agricultural land, a large house and farm, at that time situated in the countryside to the west of Aix-en-Provence. It was to serve as an outdoor 'studio' for many of his landscapes from 1870 to about 1899 when it was sold. Since 2006 it belongs to the city of Aix. The farm, which features in many of his pictures, is no longer there, and much of the land has since been sold off .

Paul painted a number of murals on the walls of the large salon in Jas de-Bouffan, which he was allowed to use as a studio, including ***The Four Seasons: Spring, Summer, Winter, Autumn*** (1860–61) painted in a lyrical, romantic style which is unique in Cézanne's oeuvre. It has been suggested that they were painted in a spirit of mockery, parodying the conventions of the banal wall decorations in grand houses in a neoclassical manner of the early 19^{th} century. Between the panels he painted, in a coarser, rough, thickly painted style, a profile portrait of his father reading a newspaper.

He placed them with *Winter* third, which he signed “1811 INGRES” in a mocking reference to the great neoclassical painter, and the *Jupiter and Thesis* which is on prominent display in the Granet museum.

Ingres' *Jupiter and Thetis* (1811) is a very large painting on a classical theme. It was a recent acquisition by the museum and was on display in the director's office when Cézanne was a student in the school, so he would have been very familiar with it. Ingres was one of the most highly respected artists of the proceeding generation, both by the art establishment and younger, more revolutionary artists. Cézanne's attitude towards Ingres was ambivalent, sometimes lampooning him, such as his *Turkish Bath*, while respecting his skill as a draughtsman.

As part of his training Cézanne would be set to copy works in the museum. ***The Kiss of the Muse*** (1860) is a copy after the rather insipid romantic painting of 1857 by Félix Nicolas Frillé in the Musee Granet.

In1861 he made his first brief visit to Paris, accompanied by his father, ostensibly to study law. Zola was already living in Paris, and had been urging him to join him and devote himself to art. He entered the Atelier Suisse, where he may have first met Pissarro (1830-1903) who dropped in from time to time. Thirty four years later he was to write: "Didn't I judge correctly in1861 when Oller and I went to see this peculiar Provençal in the Atelier Suisse where Cézanne's studies from the nude were publicly mocked by all the impotents from the school?" Pissarro was later to become an important influence on the direction of his art, when they painted side by side.

THE EMERGING ARTIST: the first studio

"The Louvre is the book in which we learn to read"

His determination to go his own way rather than conform to accepted academic standards, his frequent arguments with Zola and other students and general, truculent behaviour led to his disappointment with Parisian life. So within a few months, and after destroying a portrait of Zola which he had been working on, he returned to Aix and agreed to enter the bank. This attempt to conform to his father's wishes was short lived. After a few weeks of indolent office work, covering the pages of the ledger he was supposed to make entries into with drawings and verses, Louis August finally accepted that his wayward son would never succeed as a business man, and not wishing to make one of his children wretched, or foist an inefficient clerk on the bank he agreed, as his wife and eldest daughter Marie had urged, that Paul be allowed to follow his dream of becoming an artist. He enrolled again at the Aix Academy and later that year returned to Paris with a promise that he would apply for entry to the École des Beaux-Arts, the accepted method of training for aspiring artists and the route to fame and fortune. The examiners, with more foresight than his father, recognised that this young man would not conform to traditional norms of training and failed him.

However, during this time he based many of his paintings on the classical themes that were the stock in trade of the salon painters. ***The Judgement of Pâris*** (1862-64) is a composition derived from his knowledge of Rubens and other artists, but the technique and paint application is deliberately aggressive and crude. This shows Cézanne's early attempts at forging a completely new and personal style.

Cézanne's paintings were shown, along with the future Impressionists, in the exhibition of the *Salon des Refusés* in 1863, following the jury of the official salon rejecting two thirds of the paintings submitted. Organised by Louis Napoleon, whose tastes were conventional, but bowing to public discontent to "let the public judge the legitimacy of these complaints" more than a thousand visitors a day visited the *Salon des Refusés*. Émile Zola reported that visitors pushed to get into the crowded galleries where the refused paintings were hung, and the rooms were full of the laughter of the spectators.

The public jeered and the critics poured scorn on the work of the younger painters, but reserved their most scathing comments for Manet's *Déjeuner sur l'herbe.* Nevertheless the critical attention legitimized the emerging avant-garde in painting.

Nine or ten years later we find him still exploring different techniques of painting traditional themes. In this example, titled ***The Magdalen,*** or ***Sorrow*** (c.1869), long, looping brushstrokes sweep over a dark, gloomy background. The meaning is difficult to interpret. What are those three tear-like shapes at the top, looking like bare lightbulbs or spotlights, but painted in a time before electric lighting? What is the significance of the skull-like head rearing out of a cloudy-grey section which seems to have no rational connection to the main part of the picture?

Later works of the dark period include several erotic or violent subjects, such as *The Rape* (1867) *Women Dressing* (1867) and ***The Murder*** (1870), which depicts a man stabbing a woman who is held down by his female accomplice.

His passionate temperament and interest in Romanticism, the poetry of Baudelaire and his constant exploration of technical innovation in his search for his own, original mode of expression, led him to express his feelings in violent subject matter, and to attack the canvas with the full force of his vigorous sensations.

Preparation for the Funeral (1869) is another very sombre painting in which the figures seem to emerge from a dark background. The deliberately crude style, thick impasto and harsh brushstrokes of these paintings have been regarded as precursors of twentieth century expressionism.

Such as Ernst Ludwig **Kirchner's *Four Wooden Sculptures*** (1912)....

….or Erich **Heckel's *Bathers at the Forest Pond*** (1910): two examples of German Expressionism from the *Die Brucke* group, who were influenced by van Gogh, Gauguin and the early work of Cézanne.

Manet's *Déjeuner sur l'herbe (Luncheon on the Grass*) (1863) had been shown in the *Salon des Refusés* of 1863 to a scandalised public. It drew much criticism and derision. But was much admired by younger artists who looked upon Manet as the leader of the new movement. He 'held court' at the Café Guerbois where the future Impressionists, known as the Batignolles Group, gathered.

Cézanne, however, was not taken by Manet's debonair appearance (as may be seen in **Fantin-Latour's *Portrait*** of 1868), his submissions to the Annual Salon and 'courting' of the bourgeoisie in order to obtain portrait commissions. Although he himself was from a wealthy background Cézanne was always short of money at this stage in his life. In Paris he dressed like a peasant, accentuated his Aixoise accent, and acted up to his 'country bumpkin' image. When introduced by Monet to Manet he reputedly said “I won't offer you my hand Monsieur Manet, I haven't washed it for a week.”

Cézanne's somewhat quaint ***Le Déjeuner sur L'herbe*** (c.1870) was his 'reply' to Manet's *Déjeuner sur L'herbe.*

Although knowing that his work would be rejected he submitted his paintings regularly to the Salon. It was as if he was daring them to exhibit his crudely painted pastiches of the conventional styles of art that were deemed acceptable.

In March 1865, Cézanne wrote a note to Pissarro about the work he and another young painter were submitting to the Salon: "On Saturday we are going to the barrack of the Champs-Elysees to bring our canvases," adding that he would deliberately choose to submit paintings that would "make the institute blush with rage and despair."

King Ixion Fooled by Juno, Whom he Wanted to Seduce (1615) in the Louvre Museum, is a mythological work by **Rubens** which Cézanne would have known.

We can see the influence of Manet's *Déjeuner sur L'herbe* and of Rubens fleshy nudes in ***Pastorale*** (1870), Cézanne's fantasy of easy going leisurely pastimes in an Arcadian landscape. The men, clothed as in the Manet painting, sit or lie about, while the three women, perhaps having just bathed, dry themselves in the sun. On the right a man smoking a pipe (a theme which Cézanne was to return to in later life) sits in a sail boat, perhaps preparing to take off.

Across the water an obviously phallic looking tree looms out of the surrounding woods.

Cézanne's technique suited his early subjects—murders, rapes and orgies among them–as well as his portraits painted in thick heavily encrusted slabs of paint in the manner of Courbet. "The young Cézanne wanted to make people scream," says French art historian Jean-Claude Lebensztejn. "He attacked on all fronts, drawing, colour, technique, proportion, subjects . . . he savagely demolished everything one loves." To accomplish this, says Lebensztejn, Cézanne drew on tradition, adapting themes from the erotic art of Titian and the disasters of Goya.

Manet's *Olympia* (1863) caused an even greater uproar than his *Déjeuner sur L'herbe* when it was first exhibited at the 1865 Paris Salon. Conservatives condemned the work as "immoral" and "vulgar". Émile Zola, however, paid tribute to Manet's honesty: "When our artists give us Venuses, they correct nature, they lie. Édouard Manet asked himself why lie, why not tell the truth; he introduced us to Olympia, this *fille* of our time, whom you meet on the footpaths."

Cézanne, tired of hearing Manet's canvas praised, first made a sketch titled *A Modern Olympia* in 1870, perhaps as a satirical repost to Manet's painting. A few years later he tackled this theme again, but the second version is quite different by its luminous and dazzling colours, recalling the paintings of Fragonard.

It was during his stay in Auvers-sur-Oise with Doctor Gachet that, in the animation of a discussion, Cézanne created the coloured sketch – a daring interpretation of Manet's subject. The contrast between the nudity of the woman revealed by her black maid and the elegant attire of the man dressed in black, who resembles Cézanne, contributes to give the scene an erotic and theatrical character. The effect of an erotic encounter is further accentuated by the presence of the curtain hanging on the left.

John Rewald, in his biography of Cézanne, wrote of ***A Modern Olympia*** (c.1873-74) that he wanted, "to create an Olympia more female, more attractive and more desirable than the proud courtesan of Manet." But, when it was displayed in the first Impressionist exhibition, it was greeted by mockery from the public and critics had a field day. Cézanne, wrote one, "can only be a bit of a madman, afflicted while painting with delirium tremens." Even Pissarro referred to it as "a five-footed sheep." In the review *L'artiste* of May 1, 1874, Marc de Montifaud wrote: "like a voluptuous vision, this artificial corner of paradise, has suffocated the bravest ... and M. Cézanne only appears as a kind of madman, stirred while painting delirium tremens ".

FRIENDS AND FAMILY: Portrait I

"Painting from nature is not copying the object; it is realizing one's sensations. Painting is damned difficult - you always think you've got it, but you haven't."

In this second portrait of his father reading, ***The Father of the Painter*** (1866), Cézanne explored his emotionally charged relationship with his father. Tension is particularly evident in the energetic, expressive paint handling, an exaggeration of Courbet's palette knife technique. The unyielding figure of Louis-Auguste Cézanne, the newspaper he is reading, his chair, and the room are described with obtrusively thick slabs of pigment.

It can be interpreted as an assertion of Cézanne's independence in rejecting his father's wish for him to study law and follow him into the family bank. He depicts his father reading *L'Evénement* the newspaper for which Zola became art critic in 1866. Zola consistently urged Cézanne to go against his father's wishes and pursue a career as an artist. Cézanne's father customarily read another journal.

In this calculated composition, he seated his father precariously near the edge of the chair and tilted the perspectival slope of the floor as though trying to tip his father out of the picture, an effect heightened by the contrast between his father's heavy legs and shoes and the delicate feet of the chair supporting him. The framed painting displayed on the back wall (above his father's head, in the traditional position of the Holy Ghost, represented as a dove, in Catholic altarpieces) is a still life that Cézanne painted shortly before, turning the portrait into a statement of his artistic accomplishment, and as if he is asking approval of chosen career from his austere father.

The Salon rejected Cézanne's submissions every year from 1864 to 1869. He continued to submit works to the Salon until 1882. In that year, through the intervention of fellow artist Antoine Guillemet he exhibited *Portrait of Louis-Auguste Cézanne, The Artist's Father, Reading "L'Événement"*, his first and last successful submission to the Salon.

In 1866–67, Cézanne painted a series of paintings of his uncle Dominique, his mother's brother, characterised by bold encrusted paint applied with a palette knife, inspired by the example of Courbet. In contrast to the Impressionism that he encountered in Paris, with its fragmentary surface, these appear unified and closed as compositions.

In ***Portrait of Uncle Dominique as a Monk*** with his sitter dressed as a Dominican monk, he is making a play on his uncle's name. It has a simple, dramatic central composition, arranged around a vertical axis, running from the cuff of the left sleeve, through the crucifix and the shadow side of the nose. This central line is crossed by the line of the sleeve, the crossbar of the crucifix, the curve of the shoulders (which counteracts the upward thrust of the line), and the more subtle horizontal of the line of the eyes. The dominant creamy white and grey of the portrait is set off by the orange-brown of the hands and face, attached to the central line like three autumn coloured leaves, and the plunging V of the viridian green silk ribbon holding the cross.

Lawrence Gowing has written that Cézanne's palette knife phase, which he called *une couillarde* ("a coarse word for ostentatious virility"–ballsy) "was.... the invention of modern expressionism".

Cézanne, along with many of the younger artists, was very much influenced by the ideas and the technique of Courbet, who believed that "the artists of one century [are] basically incapable of reproducing the aspect of a past or future century …" Instead, he maintained that the only possible source for living art is the artist's own experience.

For Courbet realism dealt not with the perfection of line and form, but entailed spontaneous and rough handling of paint, suggesting direct observation by the artist while portraying the irregularities in nature. He depicted the harshness in life, and in doing so challenged contemporary academic ideas of art.

Courbet's *Portrait of H. J. van Wisselingh* (1846) has the directness and 'rough' handling that would have appealed to Cézanne.

Achille Emperaire, (1829–1898) was an artist, also born in Aix, ten years older than Cézanne. They became firm friends after meeting at the Académie Suisse in Paris in 1861. He was a dwarf and hunchback, and was known for being headstrong. Another mutual friend from Aix was the author, poet and art critic, Joachim Gasquet, (1873–1921), (the son of Cézannes childhood friend Henri Gasquet, and his first biographer) who said of Emperaire he was a man of "unwavering bravery and unquestioning pride", someone who, on his deathbed, still had faith in "the beauty, the art and the genius of the world".

He had a passion for Titian and Édouard Manet. Cézanne once said, "Well, he didn't make it. Still, he was a lot more of a painter than all those dripping with medals and honours". For American art historian, John Rewald, Emperaire, "was able to loop out of Cézanne's influence, and his work denotes a surprising personality and a most peculiar strand".

Although Cézanne's portrait, ***Achille Emperaire*** (1867-8), highlights his sickly character and misshapen figure it has a format which is monumental, and the frontal presentation of the seated figure gives it a sense of dignity and almost heroic endurance. Going beyond the lessons of realism of a Courbet or a Manet, the breath of vision is accompanied here by a certain raw romanticism.

The Musee D'Orsey commentary suggests its majestic seat, and the inscription of the name, making a play on the word Emperor (*Empereur / Emperaire*), echos **Ingres *Portrait of Napoleon 1st*** on the imperial throne. Achille's chair has a curved top and similarly frames his head in an echo of the halo effect of the encircling head of the Emperor's throne. A decorated box lies at the bottom edge, making a plinth for his feet.

It was always difficult for Cézanne to find people willing to pose for the many hours and sessions that he demanded of them, so was largely dependant on family and close friends. He would tell them to “pose like an apple” and was known to destroy the painting if they moved, or if dissatisfied with the results after many hours of work.

In these three ***Portraits of d'Antony Valabrègue*** (1866, 1866-70 and 1874-75) he creates a rough hewn image of the poet and local art critic, which nevertheless conveys an insight into the sensitive nature of his friend, who commented: “Paul is a horrible painter as regards the poses he gives people in the midst of his riots of colour. Every time he paints one of his friends, it seems as if he were avenging himself for some hidden injury.”

When the first in the series was submitted to the Salon, Valabrègue reported back to Aix: “A philistine in the jury exclaimed on seeing my portrait that it was not only painted with a knife but with a revolver.” The second portrait, it has been suggested, may represent the poet listening to music, and that it was cut out of an earlier version of *Overture to Tannhäuser*, which is now lost.

Cézanne had a love of music. At school he learnt to play the clarinet, and Zola the cornet, and they played in the town band.

Young Girl at the Piano: Overture to Tannhäuser (1869-70) is possibly a portrait of his two sisters, Rose at the piano and Marie seated, knitting or sewing. Its restrained, domestic atmosphere and deliberate execution contrast with the emotionalism of the scenes of murder and abduction he had recently been painting in Paris. The empty chair is the same one which appears in the portraits of both his father and his friend Achille Emperaire.

At the beginning of 1869 Cézanne met Marie-Hortense Fiquet (1850 – 1922), a bookbinder and part time artist's model eleven years younger. During the course of their relationship he painted around twenty six portraits and studies of her; ***Madame Cézanne Leaning on a Table*** (1873-74) is one of the earliest. It shows an attractive, pensive young woman, well dressed and concerned about her appearance. She is placed against a blue grey door which is almost the same tone and colour of her dress, thereby Cézanne links the background to the figure and reduces the contrast and space. Space is thereby 'represented' by the overlapping of forms and the distance we suppose to be between the figure and the door. She is further wedged into this space by the brown fragments of the chair back and the table top. A curved movement flows from the left hand in her lap, up around he shoulders and down to the other hand. This is balanced by an upwards movement through the three equally spaced forms of the hands and the floral collar, culminating in the oval of the head. This vertical movement is echoed by the green doorframe and the sliver of light from a window in the next room glimpsed through the doorway, possibly a bedroom if the black grid represents a section of a bedhead.

In many ways they were an ill matched couple. He preferred solitude and working in the south, while she liked living in Paris and was reluctant to move south. She liked jewellery and holidays abroad; something which Paul didn't care for. He was living on a small monthly allowance from his father of 100 francs a month which at one point he asked to be increased to 200 francs, without telling his father that he was living with a woman. He was refused. When his son, Paul, was born in 1872 he informed his mother and elder sister Rose via a letter delivered in secret by his friend Achille Emperaire. They kept his secret for a number of years

These two characterful portraits, ***The Man in the Straw Hat (Gustave Boyer)*** (c.1870) and ***Portrait of the Artist's Mother*** (c.1870), show Cézanne working with heavy impasto in the manner of Courbet's realism. In the portrait of Boyer a sweeping S line runs from the brim of the hat, over the collar and down the chest, dramatising the head and dividing the oval formed by the head and the crown of the hat.

Cezanne's mother, sixteen years younger than her husband, was always more sympathetic than her proud and unbending husband towards Paul's ambitions to be an artist.

In this thickly painted, ***Self-Portrait*** of 1874 the head looks rough hewn, as though carved out of the surrounding space. He sets himself in front of what appears to be a painting of a landscape with trees and water. He includes a painting in the background of many of his portraits.

Cézanne moved frequently between Paris and Provence, usually leaving Hortense in the Marseille region, exhibiting in the first (1874) and third Impressionist shows (1877); his exhibited paintings attracted hilarity, outrage, and sarcasm from most of the critics and public alike. In 1875, he attracted the attention of the collector Victor Chocquet, whose commissions provided some financial relief.

TREE AND FIELD: Landscape into art

***"To paint is not to copy the object slavishly,
it is to grasp a harmony among many relationships"***

From the time of his youth with Zola Cézanne wrote poems. In a poem that he dedicated to Numa Coste (a fellow Aixois, journalist and sometime painter) he lamented how the “yellowed leaves” and “withered … plants” have supplanted the 'lush' meadows near the River Torse; and the prominent tree on the place they had walked the previous summer had turned into “an immense corpse.” By romantically projecting his feelings of death onto nature he harnessed his own feelings to an aesthetic purpose that he could communicate.

He painted a number of dark and gloomy river scenes which suggest that he treated nature as an equivalent of his own moods. In this, rather than simply dwelling on his own morbid temperament he adopted the romantic conventions of the day and created works that had a wider resonance.

In this painting, ***Bend in the River*** (c.1865), he uses a heavily laden brush to apply thick rapid strokes to create an almost tormented image in the spirit of expressionism.

At the outbreak of the Franco Prussian war in 1871 Cézanne and Hortense moved to L'Estaque, where his mother had a house, in order to avoid being enlisted. He changed from painting figures on classical or literary themes to landscapes.

In the painting ***l'Estaque in the Snow with Red Roofs*** (c.1870), one of only two snow scenes in Cézanne's oeuvre, the strong diagonal rushing in an avalanche towards the red roof on the lower right, leaves no foothold for the viewer to retain a sense of balance. The dominant colours are the dirty white of the snow and the oppressive grey clouds pressing down. It as if the little note of colourful joy in the red roofed houses in the upper centre is held in a vice-like grip by the sky above and the wedge of snow forcing up the field with its converging lines below.

This painting that has been shaped into an expressive expanse by intense feeling, has been compared to the work of van Gogh a decade later.

The Railway Cutting (1870) is the first of Cézanne's paintings to prominently show the Mont Sainte-Victoire. The recently constructed Aix-Rognac railway line ran close to the Jas de Bouffin. The wall, running across the bottom of the painting, depicts what was then the edge of the property. The cutting, its interior painted a deep red, slices through the landscape like a flesh wound. The mountain, in a blue haze of sunshine rears up on the horizon forming an echoing counterpoise to the gash in the earth.

The painting is constructed in flattening horizontal bands, counteracted by short verticals of the building on the left and the hut in the centre creating a sense of depth.

When the war ended in February 1871 the couple moved back to Paris in the summer. After the birth of their son Paul in January 1872, they moved to Auvers sur-Oise near Paris. Paul Gachet was an amateur artist, a friend to the impressionists and most famous for treating van Gogh during the last months of his Life.

In ***The House of Doctor Gachet at Auvers*** (1872) Cézanne's mature period begins to emerge: the long, sweeping brushstrokes of his earlier work are reduced to the smaller individuated marks of Impressionism, but translated into colour patches, suggestive of notes of music.

The House of the Hanged Man (1873**)** displays a landscape with a complicated composition. The scene presents an atmosphere of solitude, due to the absence of people and the use of a cool colour palette. The grainy, broken brushstrokes and pale colours of Impressionism betrays the influence of Camille Pissarro.

From the central point of the painting, there are several axis: with two paths leading to the centre and to the left, a bank on the right and the branches of a tree leading to the top of the painting. The fork in the path, with the right hand one dipping sharply down, plunges us forwards into space, and a feeling of a loss of stability, as if we can't get a firm foothold in front of the scene.

The distortions of perspective, seen particularly in the angle of the path to the left and the bank on the right show Cézanne challenging the conventions to arrive at a composition more closely corresponding to what he called “my little sensation.”

Some critics have tried to interpret the title: *The House of the Hanged Man,* but it probably has no significance beyond that it was the name by which it was known locally as someone had hanged himself there. It was presented at the first Impressionist Exhibition in 1874 and was the first painting that Cézanne sold to a collector.

Étude: Paysage á Auvers is the title Cézanne gave this work–***Study: Landscape at Auvers*** (1873)–when he exhibited it at the first Impressionist exhibition in1874, which was held at the studio of the photographer Nadar. Along with most of the works on show it was mocked by critics.

It is one of his most 'lyrical' works, and was one of the first paintings made alongside Pissarro, betraying the influence of the older painter. He dropped the use of heavily laden paint applied with a knife, in favour of small patches of colour applied with a brush.

We can see here the beginnings of his mature style: a strong 'classical' design of verticals and horizontals, which relate to the forms within the design and the edges of the picture; patiently built up with small brushstrokes each applied in accordance with a 'sensation' which the artist has received from the scene before him.

Cézanne was constantly seeking new ways of handling form and perspective. And in many of his canvases he succeeded in creating a new sense of space. Standing in front of ***Landscape, Auvers-sur-Oise*** (1874) Joachim Pissarro (art historian and great grandson of Camille Pissarro) said: “In this landscape, try to figure out where you are sitting. Are you sitting on the edge of the wall? Are you falling off the side of the path? It’s not so dramatic that it gives you a sense of vertigo, but still, it’s completely incomprehensible, it’s a sense of being above the void! This is where Cézanne is totally a key to Modernism.”

Camille Pissarro lived in Pontoise, where property was cheeper to rent than in Paris. He and Cézanne painted landscapes together, in Pontoise, in Louveciennes and in Auvers. Over the course of the following decade, their landscape painting excursions together led to a collaborative working relationship between equals; although for a long time afterwards, Cézanne described himself as Pissarro's pupil, referring to him as "God the Father", as well as saying: "We all stem from Pissarro."

Under Pissarro's influence Cézanne began to abandon dark colours and his canvases grew much brighter.

View of the Mathurin House, Pontoise (1875) is fairly typical of Pissarro's early impressionist style: slightly soft, 'wooly' brush work, an overall pleasing picture with a sense that he is painting the scene just as it appeared before him. The composition is intriguing and the colours harmonise pleasantly.

I n ***The Road to Pontoise*** (1875-7) Cézanne appears to have taken a lower viewpoint and a little to the left, making for a more concentrated composition with the buildings more of a feature. He also seems to have moved the trees on the left further into the picture.

In a comparison between the two paintings Cézanne's composition seems more rigorous, more conceived and contained within the picture space, rather than giving the impression of being a fragment of the spectator's whole field of view, as in the Pissarro. The brush marks are left more to speak for themselves, and less 'brushed out, to achieve a sense of atmosphere. It is more 'on the surface', less of a 'keyhole' view of the world in front of us. That is, it stands up as an independent art work, to be appreciated entirely on its own terms, rather than as an 'impression' of the world before our eyes.

A notable difference is that whereas Pissarro includes figures on the road, Cézanne's landscape is devoid of either human or animal life. Figures are rare in his early landscapes, and none existent in his late landscapes. The depiction of the travellers on the road in Pissarro's painting introduces an anecdotal element: a moment in the passing of time. Cézanne, however, wants to create an image of permanence, stasis, of eternity, a hermetic island in the turbulence of daily life; ultimately a defiance of the finality of death.

The Avenue at the Jas de Bouffan (1868-70 possibly later) presents a dense composition of greens, purple greys and creamy yellows was painted in the grounds of the family home in Aix. It is tightly structured on horizontal bands crossed by the verticals of the tree trunks.

It marks a turning point, incorporating the lessons learned by painting in the open air, with a hint of the mature work to come. He gives the avenue a presence composed of light and matter. A heavy impasto gives the patches of light an almost physical presence The dense, fragmentary masses of tree foliage creates a dark space beneath: as solid and real as the sunlit grass beyond.

It has been pointed out that the curved purple-red path, half hidden in shadow, and abruptly cut off at the edge of the sunlit lawn, bears a resemblance to the phallic shaped tree emerging from a copse in the background of the *Pastoral* of four years earlier.

Over the coming years until 1886, Cezanne was to use the grounds of the Jas de Bouffan as an open air studio. It was there that he was to make many paintings and develop his mature style. ***The House of the Jas de Bouffan*** (1876-78) depicts the rear, sunny south and west sides of the house. Here he is making an effort at synthesis between foliage and buildings, with the building solidly anchored within the vegeta-tion which partly conceals it. In the foreground is glimpsed the basin with the lion or dolphin sculptures.

In March 1878, a letter addressed to Madame Cézanne was sent by Hortense's father to their Paris address. As they were in the south, staying in L'Estaque, it was sent on by the landlord to the Jas de Bouffin, where it was opened by Paul's father, doubtless thinking it was intended for his wife. On discovering the deception there followed a family argument in which Paul denied everything, insisting that it must be intended for another woman of the same name. This didn't fool his father and he threatened to cut Cézanne off financially; but, in September, he relented and decided to give him an extra 300 francs for his family. Cézanne continued to migrate between the Paris region and Provence. In the early 1880s Louis-Auguste had a studio built for him at the Jas de Bouffin on the upper floor, with an enlarged window allowing in the northern light.

Cézanne, and other artists of the time, was interested in the theories of 'immaterialism' and vision of the Anglo-Irish philosopher (Bishop) George Berkeley (1685-1753) who denied the existence of material substance, contending that familiar objects like tables and chairs are ideas perceived by the minds and, as a result, cannot exist without being perceived.

In his *Essay Towards a New Theory of Vision*, Berkeley argued against the classical scholars of optics by holding that: *spatial depth, as the distance that separates the perceiver from the perceived object is itself invisible*. That is, we do not see space directly or deduce its form logically using the laws of optics. Space for Berkeley is no more than a contingent expectation that visual and tactile sensations will follow one another in regular sequences that we come to expect through habit.

The Pond at the Jas de Bouffan (c.1876) shows a corner of the garden with the pool and a dolphin sculpture.

His late painting style of small colour patches, built up like notes in a musical composition, is beginning to develop. The surface of the water is dissolved in the reflections made with small, fragmented dashes of colour. The same method is carried over into much of the landscape behind: flowers, trees and distant buildings, a unifying technique that is increasingly used to harmonise all parts of the painting into a single whole. Also here he uses the compositional device of 'screening' off the middle ground with views through to framed areas of distant landscape.

He made a number of paintings showing his fascination with the reflections of the buildings, bushes and sculptures surrounding the small pool. However, unlike the Impressionists, he is not interested in capturing the transient effect of light on a rippling surface, instead he uses his sensation of colour and form as seen in the inverted image to compose a static, harmonious arrangement, unifying the foreground with the background, so that each enhances and gives coherence to the whole.

In ***The Basin at the Jas de Bouffin in Winter*** (c.1878) he paints the reflections in the water with separate blocks of colour, applying the paint in light, transparent brushstrokes, almost like watercolour. A centrally placed tree and its reflection, divide the painting into two, crossed horizontally by the edge of the pond and the line of the top of the hill, creating a grid, which further evokes an abstract, geometrical reading of the picture surface.

FIGURES IN THE LANDSCAPE: Bathers

“Art is a harmony parallel with nature."

***“He unfolds, as a painter, that which has not yet been said;
he translates it into absolute terms of painting – something other than reality."***

Bather at a Rock (1867-69 or possibly earlier) is a fragment of a wall painting from the Jas de Bouffin. It was painted onto an earlier landscape, a rocky vista with pine trees and a rushing stream, painted in1860-62 in Rococo style, reminiscent of Watteau and Fragonard. In 1907, the year after Cézanne’s death, this portion of the painting, which is in a more mature style and seems unrelated to the landscape, was detached from the wall, by Louis Granel, who had purchased the house from the artist in 1899. He had most of the murals detached from the walls, transferred to canvas and sold.

Even as a fragment, *Bather at a Rock* is a work of remarkable power and vigour. Painted with an almost violent energy, the heavily muscled male nude faces a massive rock, which he seems to be holding up against the force of the rushing water.

The design and dorsal presentation of Cézanne's nude were clearly influenced by Gustave Courbet, as can be seen, for example, from **Courbet's** 1853 painting of ***The Bathers*.** However, the style of Cézanne's figure - its turbulent brush technique and heavy, black contours - more closely recalls the passionate Romantic art of Delacroix.

It is likely that ***Bathers at Rest*** (1875-6) is Cézanne's first major depiction of bathers, a subject that engaged him for the rest of his career. It was among fourteen oil paintings and three water-colours exhibited in the 3rd Impressionist exhibition in 1877, and is deeply evocative of his youth with its swimming parties in the Arc river.

Martha Lucy, in *The Barnes Foundation: Masterworks* states: "Cezanne wrestles here with the naturalist lessons of Pissarro and his colleagues but ultimately throws off the yoke to produce one of the great masterworks of his career, a painting unlike anything that had come before it.

"The canvas shows a group of male bathers in a landscape around Aix-en-Provence, with Mont Sainte-Victoire towering in the distance. Two bathers wade in the water, another reclines on the grass, and a fourth seems to be either stretching or undressing. Despite their physical proximity, there is no interaction among the figures; each occupies a separate zone and looks in a distinctly different direction. If critics in 1877 were perplexed by the bathers' strange behaviour, they also disapproved of their aggressively strange anatomies. The gender of the reclining figure, for example, is difficult to read, and the bather in the foreground--to whom Cezanne would return years later, in his *Bather* of 1885, stands with hunched shoulders and paw-like hands of a jarring reddish colour. In this figure especially, the paint is so thick as to be almost sculptural. Across his torso, the colours shift suddenly in patches of green and yellow, while a disruptive blue shadow cuts into his shoulder, its sharp edge mimicking the shape of the mountain.

"In *Bathers at Rest*, the impressionist concern with the fleeting effects of light and atmosphere is exchanged for something much more structural. Paint is deployed to build solid forms that are insistent in their physicality–the nude bodies, for example, which are reiterated in the structure of the landscape. Clouds are not misty and vaporous, as one might expect, but thick, material entities that seem carved into the sky. Perhaps the most radical moment in this picture is the bright green patch of light falling in a perfect triangle. Cézanne is working from nature, observing it intently and yet developing his own idio-syncratic vocabulary for representing it. This was the central contradiction of the artist's project, and he would struggle with it, to brilliant result, for the rest of his life."

Frédéric Bazille was a member of the Impressionist group. His ***Summer Scene*** of 1868 may have been a source of inspiration for *Bathers at Rest.*

Although fascinated by the nude human figure, the artist worked slowly and was uncomfortable with female models, (there are no paintings of Hortense in the nude, although when he met her she was a part time professional model) so he derived such scenes from his imagination and his rich know-ledge of classical and Renaissance art. The rhythmic poses of the women, displaying their bodies from different angles, such as in the ***Bathers*** of 1874-75, recur, with variations, in Cézanne's later work. However, he soon tempered the bright, high-keyed palette, favoured by his Impressionist colleagues.

Following the theme of nudes in the land-scape, albeit usually in a classical setting, Cézanne's scenes of bathers are almost always set on a river bank: an idealised memory of swimming parties with his boyhood friends.

He made many very vigorously painted small sketches, such as ***Bathers*** of 1875-77, trying out different poses and com-positions, in which the same figures and poses often occur, culminating in his three large paintings of bathers which he worked on intermittently during the last years of his life.

Matisse, when a young, struggling artist, in 1899 bought the ***Three Bathers*** (1876-77) from the dealer Vollard, paying for it over a period of years. It remained an immense inspiration and affirmation to Matisse. When he donated it to the Petit Palais, Musée des Beaux-Arts de la Ville de Paris in 1936, he wrote in a letter to the art curator:

> *"In the thirty-seven years I have owned this canvas, I have come to know it quite well, though not entirely I hope; It has sustained me morally in the critical moments of my venture as an artist; I have drawn from it my faith and my perseverance: for this reason, allow me to request that it be placed so that it may be seen to its best advantage...I know that I do not have to tell you so; please accept these remarks as the excusable testimony of my admiration for this work which has grown increasingly greater ever since I have owned it."*

The figure on the left of ***Four Bathers*** (1877-78) is a repeat of the pose from the earlier painting. He also uses the same framing device with trees leaning in and making a pyramidal form, which he repeated in many of his bathers; and, particularly in his last series of large bathers.

FACT INTO FORM Still-Life

"The day is coming when a single carrot, freshly observed, will set off a revolution."

A corner of a studio, a stove with a cooking pot framed by the back of a painting; a small study and a pallet hung on a nail on the wall behind, is an unusual subject for a still-life arrangement. ***The Stove in the Studio*** (c.1865) is like a personal testament or autobiographical snippet.

It is thickly painted in stark contrasting tones of dark greys and blacks, and the light, creamy-browns of the canvas.

The Black Clock (1867), an early still-life, is painted in strong contrasts of black, dark blue and whites, with notes of bright colour mostly lying on the central horizontal axis. The basic composition is on a sequence of vertical and horizontal crossing lines, giving it a sense of stability. The potential harshness of this framework is relieved in areas, notably along the horizontal axis, by gentle curves: the cloth, the fruit, the cup and the lip of the shell. These curves are as if dominated by the 'master' curve: the full circle of the clock face; curiously without fingers, (an oversight, or an assertion of the timelessness of art?). Other, downward curves: the vase, the cup, the white moulding at the back and the edges of the vases at the top, the lines of which lead back into the picture. A single diagonal, applied almost as an afterthought, sweeps upwards from the left edge, halting the leftward 'progress' of the three columnar rectangles of the cloth, and leading the eye back to the central arrangement.

The colour range is mainly black, black-blue and whites, with a few sharp notes of bright colour: orange, the yellow lemon at the centre and the almost shocking scarlet in the shell. The initial sensation when looking at the picture is of a casual, accidental coming together of its various elements; however, it is very carefully arranged. Overall, the divisions and the balance of tones are masterfully calculated and the thickly applied paint put on with deft brushstrokes; the glass flower-vase is beautifully and sensitively painted with an 'orchestrated' set of black, grey and white dashes–an indication of the modulated tonal brush marks in his major still-lifes to come.

At first glance ***The Buffet*** (1877-79) seems to lack coherence, as if it is two separate still-life arrangements. However, the top shelf and the surface of the of the buffet are linked by a full bottle of wine, as a solid point between the fragile white porcelain cups, the wine-glass, the rumpled white tea-cloth and the mound of feather-light ladyfingers.

Also, as in all of Cézanne's mature works the spaces and gaps between objects are not empty; each element in the painting has both its own identity and it's seemingly inevitable place in the totality of the painting.

Critic Morgan Meis writes in *Our Apples, Ourselves* “It is as though Cézanne painted still-lifes to show that individual objects sitting on a table are not individual objects at all. Sure, an apple is just an apple. But in Cézanne’s still-lifes, an apple isn’t just an apple. It is also all the other apples. And it is the table and jug and the pitcher and the wall behind the table. Every object is implicated in every other object. To look at one object you have to look at all the others. To confront one individual thing, you have to confront a whole world.” This was the great task that Cézanne set himself, and to which he felt himself so often falling short: to make every brush-mark relate to every other brush-mark in a totally unified whole–a vision of an inter-related, integrated painting as an emblem of the total unity of all things.

We can see in ***Still Life with Open Drawer*** (1877-9) that Cézanne had no interest in creating an illusionistic space, as in traditional painting. If we look at the bowl, so awkwardly pressing into the painting on the left, the base is flattened into a straight line, as if viewed with the eye-level at the level of the table, the rim of the bowl is raised up at the far edge as if we are looking at a steeper angle to the table. The same 'inconsistency' can be seen in the glass.

His still-lifes appear as if carved back into space from the nearest point presented to the eye by each object.

Cézanne also liked to blur lines and boundaries within his paintings. In ***Apples and Cakes*** (1877-79 ?), there is a green object, probably an apple, at the back of a white dish of fruit. The apple is the exact colour of the wall behind the table; so that it looks as if the wall, in the background, has simply bled into and become part of the bowl of fruit in the middle ground.

Cézanne said of ***Still Life with Cineraria*** (1878–80 possibly earlier): “Fruits and in particular the apple, kitchens and in particular this kitchen, rooms and in particular this room, God and in particular the world, this is what I have tried to include in this painting; it is a sort of painting of the infinite.”

In his poem, *The Flowers of Evil*, Baudelaire links the idea of expanding into the infinite with ecstasy. Perfumes “have the expanse of infinite things.” The correspondences between all things in nature “sing the ecstasies of mind and senses.” There is a feeling of melting here, of losing oneself in the great dissolution of the infinite. Cézanne was trying to paint apples so that they, too, might have “the expanse of infinite things.”

Cézanne was attracted to this idea in his painting. But Cézanne didn’t want to lose his apples completely to the infinite. His canvases don’t fall apart into pure abstraction, or formless masses of colour. Cézanne wanted apples still to be recognizable as apples. One of the things Cézanne objected to in Impressionist painting was the lack of structure, the fact that every object seemed to dissolve completely into a play of light. Cézanne sometimes spoke about wanting to make Impressionism into something “solid and enduring.” So, he painted solid apples with solid lines. And then he created an atmosphere around those apples that suggests the fact that every apple is connected to every other apple, that all things are contained in an essential oneness.

Still Life with Carafe, Milk Can, Bowl, and Orange (1879–80) is, like the *Black Clock* of a decade earlier, arranged around a vertical and horizontal axis. Only a single orange, a single natural form, albeit an almost perfect sphere, sets off the geometrical forms of the manufactured objects. The solid spherical orange is contrasted with the spherical base of the carafe, its transparency causing it to almost disappear into the background, and is echoed by the loop of the milk can handle. The interior of the bowl is a bluish white patch in the centre, strongly contrasting with the overall bluish-grey tones of the composition, and is picked up by the creamy white highlights of the cloth at the edge of the picture–which, apart from the dull green leaves of the wallpaper design and the decoration on the bowl, is the only irregular, 'organic' form in the picture. The only bright note of colour is the orange of the fruit, a colour picked up in muted form in the table top.

The ellipse of the bowl's rim is repeated in the lips of the milk can and carafe; while the bases are defined as an almost straight line: thus combining two views of the objects in one picture–a trope which was taken up by the cubists of the early twentieth century, for example by **Charles Jeanneret** (Le Corbusier) in his ***Still-Life*** of 1920.

In another still-life of 1867-69, ***Bottle, Glass and Lemons***, Cézanne lines up his objects into a compact pattern of abstracted shapes. It is clear that even in this early work he chooses his articles for their form and pattern making potential, without any concern for extra 'literary' connotations.

The composition is a series of verticals and ellipses assembled on two grey bands. A slender band at the base of the picture (the edge of the shelf or table) holds the arrangement back into the picture space, and stops it from slipping down or flattening it against the picture plane.

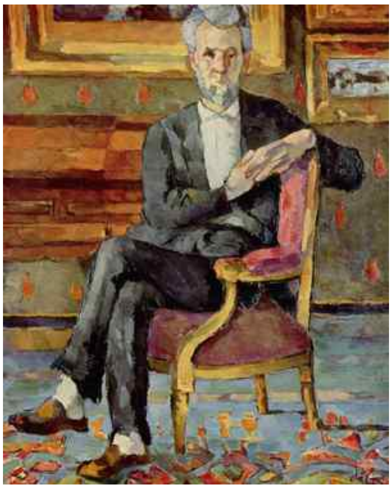
Cézanne's still-life compositions had an enormous influence on the course of the genre in the next century; remaking it as a means of exploring ideas of formal design and new ways of representation of objects in space. The Italian artist **Giorgio Morandi** (1890-1964) made it the main leitmotif of his life's work; as may be seen in his ***Natura Morta*** of 1956.

FORM AND FEATURE: Portrait II

"What I am trying to translate to you is more mysterious; it is entwined in the very roots of being, in the implacable source of sensations."

Victor Chocquet (1821–1891) was a French art collector and an ardent propagandist of Impressionism. He was present at all the exhibitions where he defended painters confronted with mockery and insults. In 1875, when he attended the 1875 Impressionist sale at the Hotel Drouot he fell in love with the paintings laughed at by the audience.

He was particularly enthusiastic about Cézanne, whose paintings he saw at Pére Tanguy's home, he spent a lot of energy verbally defending the painters at the 1876 and 1877 exhibitions to which he lent works from his collection. Despite violent criticism from the press over Cézanne's portrait of him he was not discouraged. Reviewer Louis Leroy said of Cézanne's ***Portrait of Victor Chocquet*** (1876-77): "This peculiar looking head, the colour of an old boot might give [a pregnant woman] a shock and cause yellow fever in the fruit of her womb before its entry into the world." Even when his resources diminished after he took early retirement in 1877, he continued to collect the works of the Impressionists. He owned about 32 paintings by Cézanne.



It's quite clear from these portraits that Cézanne had not the slightest interest in flattering his sitters, even when, as in the case of ***Portrait of Victor Chocquet Seated*** (1877), it was a rare commission. The immediate impression is of a painting made up of different sized roughly rectilinear shapes arranged in a flat plane, and crossed by a few diagonal and curved lines. The dominant form is the stepped L shape of the figure dressed in a grey suit. The head is almost lost in the clutter of shapes in the background, and is picked out against the ochre picture frame behind only by the 'halo' shape of the grey hair and beard. A central axis runs through the head, the shirt front and is picked up by the top section of the chair arm support, from where it continues downwards in an S shape, echoing the sitter. This central line is echoed on the right by a line dropping from the top edge of the picture through the picture frames, the angled back of the chair and the stubby back chair leg. Two horizontal lines help organise the composition into three bands: one is the black band at the junction of the floor and wall, which doesn't quite line up on either side, and more subtly, the line running from the bottom of the picture frame on the right, through the shoulders of the sitter and along the far edge of the bureaux on the left.

He applied the same uncompromising scrutiny and rigorous handling to his own portraits as to those of his friends. In the ***Self Portrait*** of c.1878-80 the boulder-like mass of his head looks like an outcrop of the local red provencal stone from which the ancient houses of Aix were constructed, and now mellowing into a greyish ochre.

When the German poet Rainer Maria Rilke, who said that Cézanne's paintings were one of the principal influences on his poetry, saw the portrait, ***Madame Cézanne in a Red Armchair*** (c.1877), painted when Cézanne was about 38, he wrote: "It is the first and ultimate red armchair ever painted. . . . The interior of the picture vibrates, rises, falls back into itself, and does not have a single unmoving part."

Hortense leans slightly to her right, imparting a sense of movement to the upper part of her body. The dominant arc, formed by the hem of her jacket lying across her dress, is echoed by the curve of her shoulders and the back of the chair. The deep, plush red of the armchair is complemented (and held back into its place in the picture) by the shimmering greens and subtle ochres of the striped dress. These two large expanses of colour frame and enhance the beautiful blue-greys of her jacket with its floral ribbons.

The patchwork of colours, pinks, creamy yellows and grey-blue greens, making up the folded hands and the oval head are like a journey through a Provencal landscape. The enhancement of the natural greenish tint of human flesh in shadow to a vivid green, de-marking the sunlit from the shadow side of a face, is a pictorial device taken up thirty years later by **Matisse** in his portraits of his own wife, ***Woman with a Hat*** and his ***Self-Portrait in a Striped T-Shirt*** of 1905 and 1906 respectively.

During the seventies Cézanne had alternated between Paris and the south. Early in 1879 he and Hortense, who had been living in Marseilles (combined with occasional visits to Paris, where she had "had a little adventure"), moved back to Paris, working there and in Merdun, to the south of Paris until February 1881 when he returned to Aix for his sister Rose's marriage.

For the complete works of Cézanne go to: **www.cezannecatalogue.com**

Further reading:

Mountain of Victory, a biography of Paul Cézanne by Lawrence Hanson.
Cézanne by himself, Ed. Richard Kendall
Cézanne in Provence by Philip Conisbee and Denis Coutagne
The Art of Cézanne by Kurt Badt