Cézanne

PAINTINGS, WATERCOLORS & DRAWINGS

A Loan Exhibition

THE ART INSTITUTE OF CHICAGO

THE METROPOLITAN MUSEUM OF ART
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*Mme. Cézanne in the Conservatory (No. 68)*
Lent by Mr. Stephen C. Clark, New York

(Color plate courtesy of Harry N. Abrams, Inc.)

Frontispiece:

*The Basket of Apples (No. 54, full scale detail)*
Owned by The Art Institute of Chicago

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Many individuals have cooperated by furnishing information, lending photographs and supplying invaluable clues to the present location of Cézanne’s work which as the above list shows is scattered throughout the world. We wish to thank, in addition to the directors and curators of the above museums, the following:

Mr. Harry N. Abrams, Mr. Geoffrey Agnew, M. Germain Bazin, Mrs. R. L. Blaffer, Mr. David Bruce, Mrs. Matilde Loeser Calnan, Mr. Assis Chateau-Ambriand, Sir Kenneth Clark, Mr. Chris Dahl, M. Philippe Erlanger, Mr. David E. Finley, Mr. Milton S. Fox, Mr. Alfred Frankfurter, Mr. Dalzell Hatfield, Mrs. Eleanor K. Lorimer, Miss Dorothy Miller, Mr. Willy Peploe, Mr. John Rewald, Mr. Paul Rosenberg, M. Georges Salles, Mr. Sam Salz, Mr. Charles Sterling, Mr. J. K. Thannhauser, Mr. John Walker, Mr. Gordon Bailey Washburn, Mr. Daniel Wildenstein, Mr. Felix Wildenstein, Mr. Georges Wildenstein, Miss Lelia Wittler

The present catalogue is another collaboration. The introduction is the work of Mr. Rousseau; the text to the illustrations by Mr. Rich. Catalogue entries were prepared by Mr. Patrick T. Malone of the Art Institute.

Daniel Catton Rich, Director, The Art Institute of Chicago

Theodore Rousseau, Jr., Curator of Painting, The Metropolitan Museum of Art
It has often been said by people who enjoy looking at paintings, by painters and even by critics, that we should all be better off if nothing were ever written about pictures. Perhaps, as Baudelaire put it, if a work of art must be interpreted by words, then it should be in a poem or a song. This distaste for critical writing may exist because so few writers have been able to interpret the poetry which is in every beautiful painting, and also because most critics or historians seem to be concerned more with the circumstances which combined to bring about the creation of a painting—the life and character of the artist, aesthetic theories, the history of his times—than they are with the painting itself.

Once an artist has given the finishing touch to a canvas, it exists as an object apart, to be judged by the world on its own merits regardless of signature or surrounding circumstances. These should be no more necessary for the understanding or enjoyment of a nineteenth century landscape of known authorship than they are for a Sumerian statue or an African mask, the origins of which are shrouded in mystery. The emotional response, which brings about the enjoyment of a painting, is caused by the combinations of forms and colors on the canvas. The intellectual pleasures of recognition, of knowledge of history or other details may come later to enhance this, but the taste for the picture, the joy derived from seeing it, are the result of an intimate contact between the eye and the painted surface.

The paintings by Cézanne which have been brought together for this exhibition fall into two categories: one in which the subjects are dramatically presented with dark colors put on the canvas with a freedom sometimes amounting to violence, and the others in which both subject and treatment give the impression of great unity and balance. The first group are the paintings of Cézanne’s youth, and they are so different from the work of his mature years, for which he has become famous, that they must be considered apart. The subjects are varied, ranging from still life and portraits to strange visionary scenes. Their mood is often somber and brooding and almost always turbulent with a tendency to overstatement. The compositions are theatrical depending on strong contrasts of light and dark. Color is applied in broad
surfaces, kept in a low key, and often surrounded by thick, black outlines. The character of the brushwork is always rough, sometimes so deliberately that it seems self-conscious. These pictures are full of excitement and passion, of an urgent desire to impart their message. They have great vitality, but somehow their aggressiveness betrays an inner timidity and lack of real assurance. However, in spite of their weaknesses, they share certain fundamental qualities with the masterpieces which the artist painted later in life, the most important of which are their uncompromising sincerity and the intense expression of emotion.

The main body of Cézanne’s works, in which he developed his own highly personal style, is comparatively limited in subject matter. Within the categories of portraits, still life, landscape, and figure compositions, he fixed his choice on certain subjects and repeated them over and over again with slight variations. These paintings show no violence, no movement. There is nothing passing or momentary about them. The forms of apples, houses, trees, mountains, even the portraits, are simplified and represented so as to bring out their most permanent, their most significant aspect, that which expresses their character in the clearest and most forceful manner. There is a conviction and a finality about them that denies the possibility of change. To one who has visited the country in which Cézanne painted, the landscapes recall the living scene more vividly than any photograph. They contain the very essence of the place. One almost smells the pine trees and feels the heat of the Provençal sun.

Each painting gives out a definite mood which impresses itself on us more and more as we look at it longer. The remarkable thing about this is that it is in no way related to the character of the subject. Cézanne seems to have used subject merely as a means through which he could express profound human emotion. A still life made up of the simplest objects sometimes has the feeling of grandeur and austerity which we also find in a mountain landscape. In another case, a similar composition may have an atmosphere of happiness and serenity like that of a view of fishing villages on the shores of the Mediterranean. Sometimes a peaceful woodland scene will be full of sadness, of a sense of impending tragedy.

The composition of each picture has a concentrated unity. Every part is subordinated to this, and whatever might interfere with it is eliminated. No so-called rules such as those of scientific perspective are respected. The different forms are arbitrarily placed so that they complement each other and build up into a compact, self-contained whole. This is true whether the picture is considered as a flat surface bounded by the four sides of its frame, or as a scene in depth, in three dimensions. The objects on a table or the countryside which we have the illusion of seeing are arranged or rather constructed like an architectural monument. No wall, no support is missing. There is nothing haphazard. The composition stands solidly on its own. Regardless of how different it may be from reality, it is a scene into which one could enter and move about freely. The most successful examples have the combination of inner vitality and external serenity which one feels in looking at a Greek temple.
Color is also a most important element in the composition of Cézanne’s paintings. By different degrees of intensity and by contrast between warm and cool tones, balance is achieved within the picture, and the eye is given the illusion of distance, or led directly to the most important element of the subject. The intensity of the color, its luminosity, and its infinite variety are remarkable. There is never a flat or dull passage. However small the surface, there is always variation which is delightful and interesting. Other painters mix a color and apply it as a local tone throughout given passages. Cézanne seems to have mixed a new, subtly different tone for almost every brushstroke. It is by this subtle variation and the sustained intensity of color that the form is given such extraordinary solidity. The use of certain colors is instrumental in creating the mood of a picture: a pale greyish blue for calm and serenity, green and yellow with accents of red for gaiety and happiness, and dark red or a mixture of dark greens and blue with purplish tones for tragedy.

The brushstroke with its changing rhythms and the different textures it gives to the surface is a vital element in all of Cézanne’s work. It also has a decisive effect on the mood of the picture; sometimes light and fanciful, sometimes methodical and steady, sometimes harsh and violent. The tactile qualities of foliage, rocks, cloth, or fruit are vividly expressed, not by an imitation of reality but by a change in the stroke used in relation to other parts of the picture. The direction of the strokes often helps to build up the composition, leading the eye to the most significant areas or defining forms. To the painter this feeling of Cézanne’s touch in the picture’s surface is one of its most enjoyable qualities.

In spite of much that has been written to the contrary, line is an important element in Cézanne’s painting. Pure, abstract lines—unlike anything in nature—are used to accent forms such as the top of a mountain, the folds of drapery or clothing. Sometimes, several lines are drawn with the brush, usually with dark blue pigment, all repeating the same curves and resulting in a curious effect of visual vibration, which gives life to a particular color passage by preventing it from becoming set or static. It is especially noticeable in some of the figure compositions. The linear outline of objects is always full of vitality in itself, giving grace and rhythm as well as clarity to the composition. These outlines are drastically simplified so as to emphasize the most expressive aspect of the object represented. They are remarkably sharp and incisive in their definition.

Some of Cézanne’s paintings are less carried out than others, but the former, even if they show areas of untouched canvas, still have the same sound construction and hold together as pictures just as well as those that are more finished. To our eyes, accustomed to modern painting, they derive a certain charm from being unfinished. Taken as a group, they have a striking unity of style. They are all unmistakably by the same author. Their appeal is not immediate, nor is understanding them easy. To enjoy fully their special quality, the clarity of the compositions, and the subtlety of the use of color, requires sustained attention over a period of time. These are not posters or sketches.
dashed off in a few minutes and taken in at a glance. They are mature works, the expression of a conviction slowly and painfully arrived at. They gain immeasurably from being better known.

Cézanne’s importance in the history of painting is twofold and strangely contradictory. He represents at the same time a revolution and a return to tradition—to classicism. Even in this paradox, he is true to himself: he who had in him both Tartarin de Tarascon and Descartes, who was timid yet boastful, calculated yet spontaneous, a misanthrope yet warm-hearted and faithful.

As a revolutionary, he takes his place with Delacroix, Courbet, and the Impressionists who threw off the artificial rules with which the nineteenth century salon had shackled painting—the stressing of literary content, of so-called ideals and laws without which no great painting could be created. With them, he focused his interest entirely on nature and its immediate impact on human emotions. However, as a Latin brought up in the classic tradition, he soon understood that in their desire to paint the appearance of things, to capture the effects of light on the world around them, the Impressionists had sacrificed the order and the structure which are necessary to give depth and meaning to painting. Once he had sensed this, he began to make his great contribution to restore to painting the fundamental principles which are found in the work of all the great masters and to do this in his own language.

He set about this return to fundamentals with rigorous self-discipline. There is no doubt that what he achieved was done with his own means, with the painterly instinct with which he was so richly endowed. His talent was profoundly original, and he developed in almost complete solitude for many years. But we know that whenever he was in Paris, he went regularly to the Louvre, and there with his extraordinarily acute and penetrating vision, he found guidance for the solution of his problems. There is hardly one of the elements that make up his style or method of painting which is not to be found in the work of the great masters of the past.

The respect for the two-dimensional form of the painting, the stressing of the importance of the surface without ever allowing it to become a flat pattern is basic in the work of the Italian primitive and early Renaissance painters. The clear and orderly arrangement of the shapes and figures within the scene so that they have an architectural solidity is pre-eminent in Raphael and Poussin of whose work Cézanne’s pictures are sometimes reminiscent in this respect. The disregard of the rules of scientific perspective and the rearrangement of forms to solve the problems involved in a particular composition is to be seen in the work of all great painters. Brueghel, Rubens, Delacroix, to mention but a few, distorted the human anatomy for the sake of expression. The same is true of the arbitrary use of cast shadows and different eye levels.

Cézanne’s color method originated with the Impressionists, and at the time its brilliance was such a contrast to the opaque and gloomy Salon pictures that it seemed revolutionary. However, here again, there are many precedents. Delacroix had written about it and used it to some extent. Although
using a different technique, the Italian primitives had modeled forms in color centuries before, and so had Rubens, who also sometimes used the same abstract, vibrating lines as Cézanne. We must not forget that time has done much to dull the colors of the old masters. A picture by Rubens, fresh from the studio, was as brilliant and luminous as any by the Impressionists.

Cézanne added his own contribution to these time-honored methods: his extraordinary gift for simplification and his intensely personal approach. More than anyone since the Renaissance, he asserted the freedom of the artist's temperament, his right to transform reality to suit his own pictorial purposes. Every great painter has his own way of handling paint; his brushwork which is his real signature. Some are more subtle than others. Many have been successfully imitated by followers. Cézanne's touch is unmistakable and has never been duplicated although few painters have had a greater following. Few, even among the greatest, have expressed themselves with such conviction. Regardless of what it is, he goes straight to the heart of his subject, whether he had before him the humble utensils of everyday life, a peasant whom he depicts with an insight equal to that of Balzac, or the Homeric profile of Mont Sainte-Victoire.

Although he was misunderstood by the public and the fashionable critics of his time, Cézanne was appreciated from the beginning by his fellow artists. As early as 1877, he was given a place of honor in the third Impressionist exhibition; and at the end of his life, he had become a cult among the younger generation. No painter has had a more widespread influence on the twentieth century. Even his youthful work is reflected in Rouault, Derain, Vlaminck, and some of the Expressionists. Almost every painter who has contributed to the new movements in painting has been inspired by Cézanne at the start. The cubist and abstract painters have followed his sense of structural form and, especially, his desire to penetrate beyond the superficial appearance of things to their most basic and significant meaning. Some like Picasso, Braque, Gris developed an original style of their own. Others, after borrowing certain rules, seem to be unable to go beyond the expression of these rules in their barest form.

Cézanne dominates the painting of our century. His work is timeless. He holds his own with the giants of the past; and since his death, there has been no one to equal him. And yet, somehow, there is an undeniable feeling of incompleteness about him. No picture of his, like those of many a lesser painter—Manet, for instance—tells us that this is his complete statement, that he has nothing more to say about the subject. With Cézanne there is always the underlying realization that he knew there was another step toward the goal he was seeking. It may be in this that he shows himself to have been the real precursor of twentieth century man who struggles vainly to find the truth in a world where science tells him all is relative and changing.

Theodore Rousseau, Jr.
Paul Cézanne was born February 22, 1839 in the town of Aix-en-Provence in Southern France. Old houses of warm stone and baroque fountains, handsome churches and an atmosphere of ancient peace surrounded his birthplace. The countryside, with its pines and cypresses, its aqueducts and grey Mont Sainte-Victoire had once felt the hand of Rome upon it. Under blazing light and intense blue skies it gave off an atmosphere of robust Classicism which was to play a transcending role in Cézanne’s own feelings toward nature.

The Cézanne family had probably come from Italy in the seventeenth century. Simple artisans, they had been raised to prosperity by the energy of Cézanne’s father, Louis-Auguste, a tight-fisted dealer in felt hats who became the town’s successful banker. His mother was Anne-Elizabeth-Honorine Aubert, a poor working girl, and Paul was the second of three children. He had an excellent education in the Aix schools, was a conscientious and even brilliant student, excelling in Latin and mathematics at the local Collège Bourbon. Only once did he receive a first mention in painting.

At the age of thirteen Paul met Emile Zola, the future novelist. Zola, then twelve, and Cézanne formed a friendship which was to be one of the great inspirations of the painter’s life. With a third boy, Baille, these three “inseparables” roamed the country, fishing, swimming in the Arc River, and declaiming Homer and Virgil. Later Victor Hugo and Alfred de Musset became their poetic heroes and all three wrote and recited verses full of Romantic ardor and extravagance.
Cézanne was not always an easy companion. His sunny humor was suddenly broken by blind rages or black depressions. And when Zola in 1858 departed for Paris, Paul grew melancholy and bored. He showered letters upon his friend full of poems in Latin and French where vigorous poetic images alternated with doggerel or mockery. Nevertheless, Zola encouraged him to "become a great poet," feeling that Paul had more temperament and talent than he. Meanwhile Cézanne envied his friend in Paris and began to work as an amateur at the local art academy. His father forced him to study law at the University of Aix but he now began to paint in earnest and hated his legal studies. He longed to become a painter but his father was implacable to the idea; "think of the future," he advised, "one dies with genius but one eats with money." Slowly Cézanne persuaded the banker to allow him to go to Paris and become an artist. In April 1861, he finally received permission and with a small allowance left for the capital.

Cézanne spent four months in Paris, alternately stimulated by the Salon and the Louvre and disgusted by his own inability. He enrolled in the Académie Suisse, a "free and easy" school where he dutifully painted from the model every morning and where he met Pissarro. He worked in an artist's studio in the afternoon or copied old masters in museums. Suddenly he left Paris, discouraged, and returned to Aix, renouncing painting and entering his father's bank as a clerk. But in 1862 he was back again, promising his family to take examinations at the Ecole des Beaux-Arts which he subsequently failed.

In 1863 occurred the famous Salon des Refusés, an exhibit where painters who were rejected by the official Salon were allowed to show their works. Cézanne saw Manet's Luncheon on the Grass and was deeply impressed by this modern idyll, freshly and frankly painted in those brighter, flatter tones which shocked Paris. Perhaps about this time he did the powerful obsessive portrait of his father reading a newspaper (No. 1) which once formed part of the strange decoration of the salon of the Jas de Bouffan, the country estate of the Cézannes near Aix. Its crude breadth of attack, its heavy viridians, blacks and greys mark an enormous advance over Cézanne's earliest painted copies from engravings or conventionalized study heads. The influence of

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1 Portrait of Louis-Auguste Cézanne, Father of the Artist. 1860-63 (V. 25) 66\(\frac{3}{8}\) x 44\(\frac{7}{8}\) \(\text{Lent by Mr. Raymond Pitcairn, Bryn Athyn, Pa.}\)

Louis-Auguste Cézanne (1798-1886) was a dealer in felt hats and the only banker in Aix-en-Provence.
Daumier and particularly Courbet’s *Bather* (today in the Louvre) clearly inspired Cézanne’s treatment of the same theme (No. 3) though its tempestuous brushwork and swirling contours, combined with a certain hollowness of form are far from Courbet’s plastic realism. He was haunted by violent scenes like *The Murder* (No. 2) but often unable to render such baroque nightmares credible. At the same time a feeling for color—his greatest gift—is apparent in the dour harmony of its tones. The moment Cézanne focused on reality he was more at home. *Scipion* (No. 4) a favorite model at the Académie Suisse, inspired one of his most successful early canvases; the powerful handling and broad drawing recall Cézanne’s enthusiasm at this moment for Zurbarán and Ribera. Such pictures naturally could not please conservative Paris and it is no wonder Cézanne was consistently rejected at the Salon. Wounded by failure he grew moody and revolutionary and prepared paintings which as he said “would make the Institute blush with rage and despair.” Many of these works are slashed in with a palette...
4 Portrait of Scipion. 1866-68 (V. 100) 42⅛ x 32¾
Lent by the Museu de Arte, São Paulo, Brazil
Scipion was a popular model at the Académie Suisse
where Cézanne worked off and on during the 1860's.
Dominic Aubert, a bailiff by profession, was the brother of the artist's mother.
knife. Cézanne now regarded spontaneity above everything, knocking off a series of portraits, some of them done in a single afternoon, the most intense of which is the Uncle Dominic (No. 5) where a new control of summary form is matched by unusually fine color and energetic textures. At other times he returned to his Romantic visions, inspired by Delacroix and painted The Rape (No. 6) which he liked so well he presented it to Zola. Similar erotic themes play an important part in his work of the '60s where extravagant Temptations of Saint Anthony and crude visions of nudes, seeming to parody Manet's notorious Olympia, externalized Cézanne's inner struggle. His drawings from life are heavy, blunt and passionate as shown by two studies (Nos. 8 & 9) for a ghastly Autopsy.

6 The Rape. 1867 (V. 101) 35 1/2 x 46 1/8 Lent by Lady Keynes, London
7  Portrait of Valabrège. About 1868 (V. 126) 45\(\frac{3}{4}\) x 38\(\frac{5}{8}\)
Lent by Wildenstein and Co., Inc., New York
Antony Valabrège was one of Cézanne's childhood friends in Aix.

8  Study for The Autopsy. About 1867-69 (Not in Venturi) 12\(\frac{1}{4}\) x 18\(\frac{3}{4}\)
Pencil on buff paper. Owned by The Art Institute of Chicago
This and No. 9 are studies for the painting (V. 105 Not included in the present exhibition) called The Autopsy, which Venturi dates between 1867-69.
During this time Cézanne was drawn more and more into that group of young painters, among them Pissarro, Guillaumin, Manet, Degas, Renoir and Bazille who would later band together and receive the name of “Impressionists.” Nightly they gathered at the Café Guerbois but Cézanne seldom attended their discussions, preferring to play the anarchist and pretending a provincial uncouthness which displeased their elegant leader, Manet. Gradually, however, he adopted some of Manet’s calm and imitated his sensitive use of blacks and whites in such still lifes as the splendid The Black Clock (No. 11) and (No. 12) where we get the first genuine sense of Cézanne’s coming monumentality. A new feeling for composition in the play of rectangles against curves, a use of fresh touches of color here combine with controlled handling of pigment. Something of the fluency of Manet he also attempted in The Man with a Straw Hat (Portrait of Boyer) (No. 10).
Gustave Boyer, another of Cézanne's childhood friends, became an attorney at Eyguieres.

10 The Man with a Straw Hat (Portrait of Boyer). 1870-71 (V. 131) 21½ x 15¾ Owned by The Metropolitan Museum of Art, New York

11 The Black Clock. 1869-71 (V. 69) 21¾ x 28¾ Lent by Mr. and Mrs. Edward G. Robinson, Beverly Hills, California

12 Still Life: Black and White. 1871-72 (V. 70) 24¾ x 31½ Lent by M. Gaston Bernheim de Villers, Monte Carlo, Monaco, France
in 1869 he made an important attachment, establishing a liaison with Hortense Fiquet, a handsome dark-haired Parisienne of nineteen. She accompanied him to L'Estaque when Cézanne fled South to escape the war of 1870 and where he painted the turbulent landscape of L'Estaque, Melting Snow (No. 13), one of the first views of that town on a bay of the Mediterranean near Marseilles where Cézanne would achieve some of his greatest canvases. The ambitious double portrait of Paul Alexis Reading to Zola (No. 14)
though unfinished, displays some of the same organizing power. The scene is no longer swept by violent emotions. A new logic and stabilization are here at work while the color begins, for almost the first time, to have the familiar Cézanne resonance.

In 1872 Cézanne moved from Paris with Hortense and their newly born son, Paul, to the little town of Pontoise. There and at nearby Auvers-sur-Oise, he worked with incredible energy, submitting for the only time in his life to the teaching of another, his

14 Paul Alexis Reading to Zola. 1869-70 (V, 117) 51 3/4 x 63 Lent by the Museu de Arte, São Paulo, Brazil
Paul Alexis and Emile Zola were both writers. They had been friends of Cézanne since their childhood days in Aix.
friend, Pissarro. Side by side they painted before the same subject, Cézanne at times even copying a canvas by his teacher. From Pissarro he learned to subdue his extravagant rhythms and impetuous attack. Now he began to replace violence of contrast by nuances of color; he sought air and atmosphere and disciplined his exuberance by becoming “humble” before nature. This was the philosophy and the technique of Impressionism but Cézanne never became a full Impressionist in the sense of surrendering to a momentary play of light and color. Stubbornly he insisted on finding a deeper rhythm in the house-tops of Auvers (No. 15) or opposing dramatically solid patterns of tree and house in painting the abode of Dr. Gachet (No. 16), a fantastic amateur artist and collector who early encour-
16 The House of Dr. Gachet at Auvers. 1872-73 (V. 142) 26 x 21\(\frac{3}{8}\) Lent by Mr. and Mrs. William Goetz, Los Angeles

Dr. Gachet was an amateur artist and owned many works of Cézanne, Van Gogh, Pissarro and other Impressionists.
17 The Valley of the Oise. 1873-75 (V. 152)  
36\(\frac{3}{4}\) x 28\(\frac{1}{2}\) Lent by Mr. Sam Salz, New York

18 Portrait of Camille Pissarro. About 1873  
(Not in Venturi) 37\(\frac{7}{8}\) x 3\(\frac{1}{8}\) Pencil on paper.  
Lent by Mr. John Rewald, New York
aged Cézanne and bought his work. Romantic visions still attracted him but at their best they are freshly touched in with light and airiness as in *La Lutte d'Amour* (No. 19) where memories of Rubens and the Venetians are transformed by his new Impressionist palette. His still lifes grow richer and more complex and have a tapestry-like beauty of surface, with hues reacting and reflecting on one another.
20 Still Life: Jar, Cup and Fruit. About 1877 (V. 213) 23\(\frac{3}{4}\) x 28\(\frac{3}{4}\) Owned by The Metropolitan Museum of Art, New York

21 Portrait of Mme. Cézanne. 1872-77 (V. 228) 10\(\frac{1}{4}\) x 11\(\frac{7}{8}\) Lent by M. Georges Renand, Paris
22 Still Life: Petunias. 1875-76 (V. 198) 18½ x 21⅞ Lent by Paul Rosenberg and Co., New York

23 L’Eternel Féminin. 1875-77 (V. 247) 17 x 21 Lent by Wildenstein and Co., Inc., New York
24. Still Life: Cup and Cherries. 1879-82 (V. 849) 14 7/8 x 19 1/4 Watercolor on paper. Lent by Mr. Siegfried Kramarsky, New York

26 Still Life: Compote and Plate of Biscuits. About 1877 (V. 209)
20 7/8 x 24 3/4 Lent by Mr. and Mrs. Edwin C. Vogel, New York
27 Four Bathers. 1879-82 (V. 1264) 8 x 83/4 Pencil on paper. The Franz Koenigs Collection, Haarlem, The Netherlands (Not included in present exhibition)
Three Bathers. 1873-77 (V. 267) 12 x 13 Lent by Paul Rosenberg and Co., New York
30 Bathers Resting. 1875-76 (V. 273) 15 x 18 Lent by Mr. and Mrs. N. B. Spingold, New York

In such a scene as the Bathers Resting (No. 30) Cézanne does not hesitate to deform nature to satisfy a dominant rhythm. There, column-like figures set in space are composed with a drastic independence that separates them completely from the naturalness of Impressionist vision.

31 The Village. 1879-82 (V. 307) 23 5/8 x 28 3/4 Lent by Mr. and Mrs. William Goetz, Los Angeles

32 Houses. 1879-82 (V. 836) 12 1/8 x 19 5/8 Watercolor on paper. Anonymous Loan

29 The Bather. 1879-82 (V. 903) 8 3/8 x 5 7/8 Watercolor on white paper. Lent by the Wadsworth Atheneum, Hartford, Conn.
33 Fantastic Scene. 1873-75 (V. 243) 21 1/4 x 31 7/8 Lent by Dr. and Mrs. Kurt Riezler, New York

34 The Slave (after Michelangelo). 1879-82 (V. 1443) 17 5/8 x 11 1/8 Pencil on white paper. Lent by Mr. John S. Newberry, Jr., Grosse Pointe Farms, Michigan

Cézanne sketched many of the sculptures in the Louvre. For this drawing he used one of Michelangelo's Slaves.

35 Medea (after Delacroix). 1879-82 (V. 867) 14 7/8 x 9 3/4 Watercolor on white paper. Lent by the KunsthauZ, Zurich, Switzerland

Cézanne probably worked from Delacroix's Medea in the Louvre, but certain details are closer to the version in the Lille Museum.

36 The Pool at the Jas de Bouffan. About 1878 (V. 164) 20 1/2 x 22 M. and Mme. René Lecomte Collection, Paris

(Not included in present exhibition)

The Jas de Bouffan was the Cézanne family's country estate near Aix.
Chocquet, a collector of Delacroix and the Impressionists and a strong admirer of Cézanne, displays not only a new delicacy in contour and color but deep human penetration, a penetration admirably felt in the Self-Portrait (No. 38) which has something of the gran-

38 Self-Portrait. About 1877 (V. 290) 24 x 18⅞
Lent by The Phillips Gallery, Washington, D.C.
39 Self-Portrait. 1873-76 (V. 286) 28⅜ x 21⅛
M. and Mme. René Lecomte Collection, Paris
(Not included in present exhibition)
deur of Rembrandt. Also, in watercolor, Cézanne found a medium well suited to his newer vision. Starting with a few touches of color added to his drawings, it came to occupy him more not only for preliminary studies but for independent compositions.

In the first group showing of the Impressionists in 1874, he exhibited two landscapes, over the protests of some of his fellow artists, and to the third group exhibit of 1877 he sent sixteen paintings and watercolors. Except for one critic, Rivière, who called him a “Greek of the great period” and who insisted that “his canvases have the calm and heroic serenity of the paintings and terra-cottas of antiquity,” the press was unremittingly hostile and the public seldom failed to stop and laugh and abuse his work. Deeply discouraged the painter retired to the South determined to paint in solitude.

40 Self-Portrait. About 1885 (Not in Venturi) 10 x 10 Pencil on white paper. Lent by Mr. Walter C. Baker, New York

41 Cézanne’s Son Sleeping. About 1880 (V. 1244) 6 1/4 x 9 1/4 Pencil on beige paper. Lent by Sir Kenneth Clark, London
From 1877 to 1888 Cézanne slowly modified Pissarro’s teaching. “I want to make of Impressionism something solid like the art of the museums,” he later wrote and The Turn in the Road (No. 42) shows him in transition, concentrating on a stronger framework of lines, more ordered color and paint now applied in short, parallel strokes instead of the comma-like touch or irregular patches of Impressionism. Often a flatter pattern results and it was this surface design as well as a peculiar harmony of greens, reds, ochres and blues that appealed to Gauguin who met Cézanne about this time and began to come under his influence.

42 The Turn in the Road. 1879-82 (V. 329) 23½ x 28½ Lent by the Museum of Fine Arts, Boston
43 Self-Portrait. 1879-82 (V. 366) 25\(\frac{5}{8}\) x 20\(\frac{1}{8}\) Lent by the Berner Kunstmuseum, Berne, Switzerland
44 Portrait of Mme. Cézanne. About 1885 (V. 521) 18⅝ x 15
Lent by Mr. and Mrs. Samuel S. White, 3rd, Ardmore, Pa.
45 Portrait of Mme. Cézanne. 1883-86 (V. 1467) 18 7/8 x 12 5/8 Pencil on paper. The Franz Koenigs Collection, Haarlem, The Netherlands (Not included in present exhibition)
Cézanne’s work tended more and more towards a “constructed” phase. Pictorial elements were “built” rather than imitated from nature and he began to discover some of his most famous “motifs” to which he returned again and again. The “motif” was more than a subject; it was a fragment of nature (Cézanne illustrated his theory by joining together the fingers of both hands) from which he had sensed and developed an interweaving, interlocking design.

46 The Sea at L’Estaque. 1882-85 (V. 405) 23⅜ x 28⅞ Lent by Mrs. Sam A. Lewisohn, New York
47 L’Estaque. 1886-90 (V. 492) 30¾ x 38¼ x 38¼ Lent by Mr. and Mrs. William S. Paley, New York

48 The Village of L’Estaque. 1885-95 (V. 1503) 11¾ x 18½ Pencil on paper. Lent by the Museum of Art, The Rhode Island School of Design, Providence
49 L'Estaque. 1883-85 (V. 429) 28\(\frac{3}{4}\) x 39\(\frac{3}{8}\) Owned by The Metropolitan Museum of Art, New York

50 L'Estaque. 1886-90 (V. 493) 31\(\frac{1}{2}\) x 38\(\frac{1}{2}\) Owned by The Art Institute of Chicago
Two versions of *L'Estaque* (Nos. 49 & 50) show how differently he approached the same spot. The first is a suavely balanced composition, the second a highly dramatic simplification. Round 1885-86 Cézanne became so geometric that his landscapes anticipate abstract painting by twenty years. "Treat nature by the cylinder, the sphere, the cone," he counseled Emile Bernard. "Lines parallel to the horizon give breadth . . . Lines perpendicular to this horizon give depth. But nature for us men is more depth than surface whence the need of introducing into our light vibrations, represented by reds and yellows, a sufficient amount of blue to give the impression of air." At the insignificant little village of Gardanne where he began to paint in 1886 such geometry and logic reach their height.

During the '80s, Cézanne often visited the aged Monticelli in Marseilles, grew friendly with Renoir who stayed with him at L'Estaque and who for a brief time came under Cézanne's influence. In 1882, one of Cézanne's portraits was slipped into the Salon through the intervention of a friend, Guillemet, who was a member of the Jury. In 1886, after years of bitter quarreling with his father over Hortense Fiquet, he married her in the presence of his parents.
52 Mont Sainte-Victoire. 1885-87
(V. 454) 26\(\frac{3}{8}\) x 36\(\frac{3}{4}\)
Lent by the Home House Trustees through the Courtauld Institute of Art, London

53 Mont Sainte-Victoire. 1885-87 (V. 452) 25\(\frac{3}{8}\) x 31\(\frac{7}{8}\)
Owned by The Metropolitan Museum of Art, New York
Louis-Auguste died soon afterward leaving Cézanne a rich man. In 1886, his long friendship with Zola was suddenly broken after the publication of Zola's novel, *L'Oeuvre*, in which its hero, a frustrated painter who commits suicide was rightly thought to have been based on Cézanne. A painting shown in the Paris World's Fair of 1889 and three pictures exhibited in Brussels in 1890 were his only recognition. "The many studies I have made having given only negative results," he wrote at this time, "I have resolved to work in silence until the day when I should feel myself able to defend in theory the results of my attempts." Nevertheless, a few young artists and collectors became aware of Cézanne through seeing an occasional canvas at the shop of the color-merchant, Père Tanguy, who frequently traded tubes of paint and canvas for pictures. Both Gauguin and Signac bought his paintings.

54 Still Life: The Basket of Apples. 1890-94 (V. 600) 24½ x 31 Owned by The Art Institute of Chicago (Full scale detail facing title page)
Significantly most of Cézanne’s greatest landscapes were painted in the Midi which he felt had never found a worthy interpreter. In such panoramas as the Aix valley with Mont Sainte-Victoire in the background (Nos. 52 & 53) he united a classic grandeur of form with an heroic landscape sentiment forgotten since the seventeenth century. “I wish to make Poussin live again, according to nature,” he remarked. At other times he re-organized the data of appearance to suggest the passionate movement of nature below the surface, twisting, tilting, and colliding his color planes (see No. 55) for dynamic effect. Cézanne never hesitated to take liberties; he believed that “we must render the image of what we see, forgetting
56 The Viaduct at L’Estaque. 1882-85 (V. 401) 17\(\frac{3}{4}\) x 21 Lent by the Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio

57 House with Red Roof, Jas de Bouffan. 1885-87 (V. 468) 28\(\frac{3}{4}\) x 36\(\frac{1}{4}\) Lent by Mrs. George Hirschland, New York
58 House on the Marne. About 1888 (Venturi p. 348) 28\(\frac{3}{4}\) x 35\(\frac{7}{8}\) Presented to the United States Government in Memory of Charles A. Loeser. Lent by the United States Government
59 Still Life: Pitcher and Fruit. 1885-87
(V. 500) 17 x 24\(\frac{3}{4}\) Anonymous Loan

60 Leaves in a Green Vase. 1885-95
(V. 1117) 17\(\frac{1}{2}\) x 11\(\frac{3}{4}\) Watercolor
on white paper. Lent by Mr. and Mrs. Paul M. Hirschland, New York
everything that existed before us," remaining to the end a stubborn "primitive" of the way he had himself developed. The same prompting towards more massive weighty effects is found in the still lifes of this period which vary from the simplest arrangements of a few objects on a table (No. 59) to elaborately constructed compositions involving corners of his studio.

61 The Blue Vase. 1883-87 (V. 512) 24 x 19 5/8 Lent by The Louvre Museum, Paris
62 Chestnut Trees at the Jas de Bouffan. 1885-87 (V. 476)  
28\(\frac{3}{4}\) x 36\(\frac{1}{4}\) Lent by The Minneapolis Institute of Arts

63 Old Bridge, Gardanne. 1885-86 (V. 912) 8\(\frac{1}{4}\) x 12\(\frac{1}{8}\) Watercolor on white paper. Lent by The Museum of Modern Art, New York
64 The Orchard. 1885-86 (V. 927) 12\(\frac{5}{8}\) x 18\(\frac{1}{8}\) Watercolor on white paper. Lent by Mr. David Heyman, New York

66 Large Bather. 1885-87 (V. 548) 50 x 38⅛ Lent by The Museum of Modern Art, New York
67 Portrait of Mme. Cézanne. 1885-87 (V. 529) 28¾ x 23½
Lent by The Museum of Fine Arts of Houston, Robert Lee Blaffer Memorial Collection
68 Mme. Cézanne in the Conservatory. About 1890 (V. 569)
36\(\frac{1}{4}\) x 28\(\frac{3}{4}\) Lent by Mr. Stephen C. Clark, New York
(Illustrated in color on cover)

69 Self-Portrait. About 1894 (Not in Venturi) 10\(\frac{1}{4}\) x 8\(\frac{5}{8}\)
Watercolor on paper. Lent by Mr. and Mrs. W. Feilchenfeldt, Zurich, Switzerland

70 Mme. Cézanne in Yellow Armchair. 1890-94 (V. 572)
31\(\frac{1}{2}\) x 25 Owned by The Art Institute of Chicago
Having mastered landscape, Cézanne now turned towards figure painting in the '90s. His many portraits of his long-suffering wife (Nos. 67, 68, 70) who posed day after day display a monumental calm in which all relationships of color and space are woven into firm design. The figure is most frequently seen in frontal position and delicacy alternates with massiveness. Several full-length versions of a Harlequin (No. 71 is an example) show him combining various shifts in perspective to achieve movement and in such masterpieces as the Boy in a Red Waistcoat (No. 75) and The Young Italian Girl (No. 77) he challenges the greatest artists of the Renaissance in formal power.

71 Harlequin. 1888-90 (V. 553) 36⅜ x 25⅞ Lent by The Rt. Honble. Lord Rothschild, Cambridge, England

72 Harlequin. About 1888 (V. 1486) 18⅞ x 12⅞ Pencil on white paper. Owned by The Art Institute of Chicago
This is a study for the Harlequin (V. 553), No. 71 of the present exhibition.
74 Boy in a Red Waistcoat. 1890-95 (V. 1094) 18 1/8 x 11 7/8
Watercolor on paper. Lent by Mr. and Mrs. W. Feilchenfeldt, Zurich, Switzerland
75 Boy in a Red Waistcoat, 1890-95 (V. 681) 31\(\frac{3}{8}\) x 25\(\frac{1}{4}\) Lent by Mr. E. Bührle, Zurich, Switzerland
76 In the Forest. 1882-85 (V. 419) 45 3/4 x 31 3/8
Lent by Dr. and Mrs. Harry Bakwin, New York
77 The Young Italian Girl. About 1896 (V. 701) 36 ¼ x 28 ¾ Lent by Dr. and Mrs. Harry Bakwin, New York
78 Card Player. 1890-92 (V. 1085)
14\(\frac{3}{4}\) x 19\(\frac{1}{8}\) Watercolor on white paper. Lent by Mr. and Mrs. Chauncey McCormick, Chicago
After 1890 occurs a series of *Card Players* (Nos. 78, 79) modeled in strong color relief. They were posed from peasants in Aix and though Cézanne may have had in mind the solemn traditions of the brothers Le Nain, he gives them a compositional force which the seventeenth century realists never attempted. In their bulk and equilibrium these figures return to the more distant sculptural simplicity of the Romanesque. To the same time belong the *Seated Peasant* (No. 94) and the *Man with Crossed Arms* (No. 80).
80 Man with Crossed Arms. 1895-1900 (V. 685) 36\(\frac{3}{4}\) x 28\(\frac{3}{4}\)
Lent by Mr. and Mrs. Carleton Mitchell, Annapolis, Maryland
81 Still Life: Jug of Milk and Fruit. 1888-90 (V. 593)
29 7/8 x 38 1/4 Lent by the Nasjonalgalleriet, Oslo, Norway
82 Still Life: Curtain, Jug and Compte. 1890-94 (V. 601)
23 x 28 Lent by Mr. and Mrs. John Hay Whitney, New York
The still lifes of this period like the *Apples and Primroses* (No. 83), *The Basket of Apples* (No. 54) and the *Curtain, Jug and Compote* (No. 82) are among the most objectified and realistic of all of Cézanne’s work. At the same time he endowed them with certain eternal qualities so that napkins take on the majesty of mountains and the rounded forms of apples and oranges are sensed as vast, immovable solids in a complex richness of color and relationship of space. Cézanne gave up painting real flowers for artificial flowers because the former faded and even worked from plaster fruit so that he could contemplate the same table week after week. He believed deeply in “the atmosphere of things” and even spoke seriously to Gasquet of the “soul” found in a sugar bowl. These
still lifes give off varying emotions from exquisite serenity in a Still Life: Flowers and Fruit (No. 85) to heavy, sensuous overtones of almost Venetian richness in Still Life: Oranges and Apples (No. 88). They are essentially “dramas without characters” and only Chardin before him managed to suggest such humanizing of objects. Cézanne’s technique at this period had grown freer. From his many watercolors he had learned to apply paint more thinly, increasing the effect of light and leaving patches and spaces of his canvas bare. Drawing finally unites with color; as Cézanne said, “while one paints, one draws; the more the color harmonizes, the more precise becomes the drawing. When the color is richest, the form is at its height.”

In watercolor Cézanne reached a height only a few masters of the medium, among them Turner, had achieved. Indicating, often with the briefest overlays of color, a few main rhythms, he suggests
85 Still Life: Flowers and Fruit. 1890-94 (V. 617)
23 x 16½ Owned by The Art Institute of Chicago
86 Still Life: Bottles, Pots, Alcohol Lamp and Apples. 1894-1900 (V. 1541)
18 1/2 x 22 Watercolor on white paper. Lent by Mr. and Mrs. Leigh B. Block, Chicago
87 Still Life: Teapot and Fruit. 1895-1905 (V. 1150) 18½ x 24¾ Watercolor on white paper. Lent by Mrs. Sam A. Lewisohn, New York

88 Still Life: Oranges and Apples. 1895-1900 (V. 732) 28¾ x 36⅛ Lent by The Louvre Museum, Paris

89 Still Life: Apples and Ink Bottle. 1895-1900 (Not in Venturi) 12¼ x 17¾ Watercolor on paper. Lent by Mr. and Mrs. Paul M. Hirschland, New York

a wholly integrated pattern in depth and at times these works seem to parallel the rapt, contemplative reactions of the Chinese landscapists, without, however, the conventionalized brushwork of the East. At their best they glow with the purity of medieval stained glass or became ethereal and lyric in their touch.
90 Sketch Book. About 1869-86 (Not in Venturi) 5 x 8 3/4 Drawings, pencil and a few in pen and ink on white wove paper. 100 pages. Owned by The Art Institute of Chicago (Leaf illustrated, L'Ecorché)

A group of five sketch books by Cézanne which were not published by Venturi were recently sold. Four of these books came to the United States, the fifth was donated to the Louvre in Paris. Of this group the present sketch book is Number 2. It is of tremendous interest not only for a study of the development of Cézanne’s style as a draftsman but also for the numerous portraits of Cézanne and his family. It further contains a number of sketches of L'Estaque and landscapes made in the environs of Aix-en-Provence. There is also an important series of studies after a small sculpture known as L’Ecorché, which was formerly attributed to Michelangelo. Cézanne owned a small cast of this sculpture.

91 Sketch Book. About 1875-85 (Not in Venturi) 5 3/8 x 8 3/4 Drawings, pencil on white wove paper. 100 pages. Lent by Mr. and Mrs. Leigh B. Block, Chicago

This is the fifth of the group of sketch books which recently came to this country. It contains several portraits of the French author, Emile Zola, a portrait of Camille Pissarro and numerous studies for The Bathers.

92 L'Amour de Puget. 1888-95 (V. 1457) 19 1/4 x 12 3/8 Pencil on white paper. Lent by The Brooklyn Museum.

Cézanne owned a plaster cast of Puget's sculpture in the Louvre and did several studies of it.

94 Seated Peasant. 1890-94 (V. 565) 21¾ x 18¼ Lent by Mrs. Sam A. Lewisohn, New York

95 The Bathers. 1898-1905 (V. 719) 82 x 98 Lent by the Wilstach Collection, Philadelphia Museum of Art, Courtesy Commissioners of Fairmount Park
The theme of the Bathers, a frieze of nude figures set in a landscape which has haunted Cézanne since youth, finds final expression in several huge compositions where he tried to rival the great Venetians. One of these (No. 95), on which he labored for seven years, shows his ability to relate every form to the concept of a great architectural design of trees rising in a Gothic arch. For his figures Cézanne relied largely on old studies made in the '60s or on quick drawings from sculpture in the Louvre. He often employed a plaster cast from a statue once attributed to Michelangelo which he kept in his studio and one can see how he gradually made over this object to suit the rhythms demanded by his bathers. Though it was often said that Cézanne could not draw, on the contrary he developed a spontaneous, abbreviated type of draughtsmanship which eliminated all but the essentials.

During the '90s Cézanne's reputation grew. It was a decade of recognition with the publication of some of the first appreciative criticism. In 1892 Emile Bernard published a pamphlet on his art;
97 The Bridge. About 1895 (V. 1115) 8\(\frac{1}{8}\) x 12\(\frac{1}{4}\) Watercolor on white paper. Lent by The Museum of Modern Art, New York

98 Bathers. 1900-05 (V. 722) 20\(\frac{3}{8}\) x 24\(\frac{1}{4}\) Owned by The Art Institute of Chicago
99 Pistachio Tree at le Château Noir. 1895-1900 (V. 1040) 20⅓ x 16⅓ Watercolor on white paper. Owned by The Art Institute of Chicago

100 The Large Pine. 1892-96 (V. 669) 33⅓ x 36⅓ Lent by the Museu de Arte, São Paulo, Brazil
101 Mont Sainte-Victoire. 1890-1900 (V. 1021) 12 1/8 x 18 1/2 Watercolor on paper. Lent by Mr. Erich Maria Remarque, New York

102 House in Provence. 1890-94 (V. 958) 16 1/2 x 20 7/8 Watercolor on white paper. Lent by Mr. and Mrs. J. K. Thannhauser, New York
103 The Garden at Les Lauves. 1902-06 (V. 1072) 16 7/8 x 21 1/4 Watercolor on white paper. Lent by Mr. Erich Maria Remarque, New York

104 The Forest. 1890-1900 (V. 1056) 22 3/8 x 17 7/8 Watercolor on white paper. Lent by The Newark Museum, Gift of Mrs. C. Suydam Cutting
in 1894 Gustave Geoffroy wrote warmly of his contribution. Alternating his time between Aix and Paris, Cézanne worked with Monet and met Rodin, Clemenceau and Mary Cassatt. At the suggestion of Pissarro, Vollard, a young art dealer, in 1895 opened a great exhibition of Cézanne's work, having persuaded him to part with 150 examples. Not only were Monet and Guillaumin enthusiastic, Renoir and Degas bought paintings and though the press was still hostile, many young artists and writers were attracted. At various public sales during the decade his prices constantly rose. In 1895 two of his paintings in the Caillebotte bequest entered the Louvre. Reluctantly Cézanne was persuaded to exhibit three paintings at the Salon des Indépendants of 1899.
106 Rocks at Bibémus. 1895-1900  
(V. 1043) 12\(\frac{3}{8}\) x 18\(\frac{1}{2}\) Watercolor on white paper. Lent by The Museum of Modern Art, New York

107 The Quarry at Bibémus. 1898-1900 (V. 767) 25\(\frac{3}{8}\) x 31\(\frac{1}{8}\) Lent by Mr. Siegfried Kramarsky, New York
All this time he had been growing more suspicious and difficult. He found himself "feeble" in life and depended more and more on his son, Paul, and his sister, Marie. He feared that he would fall into the "clutches" of priests and art dealers but became a practicing Catholic and went on painting constantly, complaining that he was still unable "to realize before nature." This was taken by even his friends to mean that he could not transfer objective fact to canvas but actually came from an intense ambition to have his picture embody the sum of his deepest and most complex intuitions. At times humble and despairing he would suddenly exclaim that he was "the only living painter." At the same time he was cheered by the admiration of young artists like Camoin and Le Bail and gave them friendly advice though he might readily quarrel or turn upon
them. Various artists made special trips to Aix and were warmly received or shown the door. He began to suffer from diabetes which increased his irascibility.

After 1900 Cézanne’s painting begins to lose its solidity. At the end of his life it becomes more visionary, more restless. In the canvas of the Lake of Annecy (No. 118) his prismatic forms threaten to break apart so strong is the interior energy that animates them. The dreams of the ’60s return but are projected into a new, floating world of color and light, especially in a group of landscapes done in a quarry near Bibémus (Nos. 105, 106, 107) and in the ever-fascinating motifs of Mont Sainte-Victoire (Nos. 108, 109, 110) Cézanne at last is liberated from the discipline which he forced on his exuberant temperament. His watercolors take
110 Mont Sainte-Victoire. 1904-06 (V. 799) $25\frac{5}{8} \times 31\frac{7}{8}$
Lent by Mr. and Mrs. Carroll Tyson, Philadelphia

111 Bare Tree at the Water's Edge. About 1900 (V. 1552) $12\frac{5}{8} \times 19\frac{1}{4}$
Watercolor on white paper. Lent by Mr. Erich Maria Remarque, New York

112 Houses in the Valley. 1900-04 (V. 1037) $18\frac{7}{8} \times 24\frac{7}{8}$ Watercolor on white paper. Lent by Mr. and Mrs. J. K. Thannhauser, New York

113 Landscape. 1890-1900 (V. 1066) $12\frac{1}{8} \times 18\frac{1}{2}$ Watercolor on white paper. Lent by Mr. Erich Maria Remarque, New York

114 Mont Sainte-Victoire. About 1900-06 (V. 1018) $12\frac{5}{8} \times 19\frac{5}{8}$ Watercolor on paper. Lent by Mr. Siegfried Kramarsky, New York

115 Mont Sainte-Victoire. 1905 (Not in Venturi) $18\frac{3}{4} \times 24\frac{3}{4}$ Watercolor on white paper. Anonymous Loan
Le Château Noir was an estate half-way between Aix and Le Tholonet where Cézanne had a studio.

on a trembling fluency and everywhere there is a fusing, kaleidoscopic effect, far removed from the plasticity of earlier periods. *Le Château Noir (No. 117)* has the aspect of a tortured dream with space suspended in waves of interweaving color. At the same time Cézanne painted with exasperated slowness; as much as twenty minutes might elapse between touches of his brush and he worked for months on a single picture. Exhibiting more and more (in each of the Salons of 1905 and 1906 he showed ten paintings) he found little pleasure in his growing fame. He was still trying to “realize” and “working obstinately.” “I am beginning the see the promised
land,” he wrote to Vollard. “Will I be like the great Hebrew leader or will I be able to enter?” To those who sought him out he constantly preached the importance of “nature” and would permit theories only when they could be verified through contact with the object before his eyes. In one of the last letters to his son he wrote, “Finally I must tell you that as a painter I am becoming more clear-sighted in front of nature but that with me the realization of

119 Man with a Straw Hat. 1900-06 (V. 1090) 18\(\frac{7}{8}\) x 12\(\frac{3}{8}\) Watercolor on white paper. Anonymous Loan

120 Portrait of Vallier. 1900-06 (V. 1092) 18\(\frac{5}{8}\) x 12\(\frac{1}{4}\) Watercolor on white paper. Lent by Mr. Siegfried Kramarsky, New York
121 Seated Man. 1898-1900 (V. 697) 39 3/8 x 26 3/4
Lent by the Nasjonalgalleriet, Oslo, Norway
122 The Cathedral of Aix, Seen from the Garden at Les Lauves. 1904-06 (V. 1077) 12\(\frac{3}{8}\) x 18\(\frac{1}{2}\) Watercolor on white paper. Lent by Mr. and Mrs. Alex L. Hillman, New York

123 Still Life: Apples on a Sideboard. 1900-06 (V. 1142) 18\(\frac{7}{8}\) x 24\(\frac{3}{8}\) Watercolor on white paper. Lent by Mr. A. Zwemmer, London
124 The Balcony. 1890-1900 (V. 1126) 21\(\frac{5}{8}\) x 15\(\frac{3}{8}\) Watercolor on white paper. Lent by The Philadelphia Museum of Art, A. E. Gallatin Collection

125 Study of Foliage. 1895-1900 (V. 1128) 17\(\frac{3}{4}\) x 22\(\frac{3}{8}\) Watercolor on white paper. Lent by The Museum of Modern Art, New York
my sensation is always very difficult. I cannot attain the intensity that is unfolded before my senses. I have not the magnificent richness of color that animates nature.” A few days before his death he painted on the Portrait of Vallier (No. 127), a work charged

127 Portrait of Vallier. 1906 (V.718) 25\(\frac{5}{8}\) x 21\(\frac{3}{4}\) Lent by Mr. and Mrs. Leigh B. Block, Chicago

Vallier was Cézanne’s gardener. This is the last portrait the artist painted.
with extraordinary mystery and power. And in his last oil, *Le Cabanon de Jourdan* (No. 128), Cézanne’s vision is laid bare. By this time form is almost dematerialized and color alone conveys the intensity and unity of his feelings before nature. He was “old and ill” but had sworn to die painting and his wish was granted. Caught in a rainstorm he collapsed and died in Aix on October 22, 1906. He did not live to see the vindication of his art in a great retrospective in the *Salon d’Automne* of 1907 where fifty-six works suddenly revealed him as one of the great masters of his century and an artist who would affect painting for many decades to come.