

Paul Cézanne

1839-1906 | French



Paysage aux environs d'Aix-en-Provence

M.S. Rau
FINE ART • ANTIQUES • JEWELS

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Oil on canvas | Circa 1865

Canvas: 15 3/4" high x 23 1/4" wide | 40 cm x 59.1 cm

Frame: 22 1/4" high x 29 7/8" wide

56.51 cm x 75.75 cm



“

*Painting from nature
is not copying the
object; it is realizing
one's sensations.*

- Paul Cézanne

”





Paul Cézanne is widely regarded as one of the greatest painters and renegades in modern art. For Cézanne, color was a means to build voluminous forms rather than airy scenes, as evidenced in his most famous subject: landscapes. In this extraordinary 1862 landscape, *Paysage aux environs d'Aix-en-Provence*, Cézanne's innovative approach to form is on masterful display.

For the greatest artistic visionaries, home often serves as a sanctuary—a place to retreat and immerse themselves in the landscapes that shaped their identities. For Van Gogh, it was Nuenen, for Picasso, Málaga and for Paul Cézanne, it was Aix-en-Provence, his most enduring motif. Cézanne frequently retreated from Paris to the tranquility of Aix, and his affection for his home is evident in the beautiful simplicity of this scene. He captures the rolling provencial hills in the height of summer with hatched, parallel brushstrokes that would come to define Cézanne's mature career. Though it appears fluid and free, the placement of paint in Cézanne's landscapes is always intentional.

Cézanne portrays Aix as an idyllic, unspoiled landscape, reflecting rural France's intrinsic beauty. The seriousness of the artist's intention is evident in the deeply verdant grass and trees set against a perfect billowing sky, creating a dramatic scene despite the

sunny day's serenity. The canvas brilliantly showcases Cézanne's genius—abundant with green and lush texture, his simple yet exceptionally thick application of the paint creates a rich, lifelike composition. It is as if Cézanne was so overwhelmed by the richness of what he saw that he needed more than just his paintbrush to capture it.

Known as the "father of us all" by luminaries such as Henri Matisse and Pablo Picasso, Cézanne's influence was both profound and far-reaching, laying crucial groundwork for Cubism and abstraction to take center stage decades later. Throughout his career, Cézanne maintained relationships with key contemporaries, including Pissarro, Monet and Renoir, yet he always charted his own course, never fully aligning with any one movement.

Every major museum in the Western world has works by Cézanne in their permanent collections and important Aix-en-Provence landscapes are held in the Metropolitan Museum of Art and the Musée d'Orsay. In February of 2024, a previously unknown mural of the Aix landscape was discovered during renovations to Cézanne's home. A total of nine murals, all painted between 1859 and 1869, were transferred to canvasses and placed in museums across the globe, including the Petit Palais and Musée d'Orsay, among others. ●



OVERVIEW

PROVENANCE

Henri Boissin, Aix-en-Provence, a gift from Maxime Conil (artist's brother-in-law), circa 1885

Mme Lilli Marquetty (née Boissin), by descent from above

Mme Bachollet (née Marquetty), Paris, by descent from above

Sale, Sotheby's London, 1 December 1982, lot 8

Insel Hombroich, Neuss

Galerie Beyeler, Basel (inv. no. 11644), acquired on 18 March 1989

Private Collection, United States, acquired from above in March 1989

Gana Art Gallery, Seoul

Sale, Sotheby's New York, 17 November 1998, lot 243

Private Collection, Texas, acquired at above sale

Sale, Sotheby's New York, 5 May 2010, lot 41

Private Collection

M.S. Rau, New Orleans

LITERATURE

"Das Tor zur Moderne: Paul Cézanne in Schweizer Sammlungen," in *Du*, vol. 49, no. 9, September 1989, p. 61 (illustrated)

P. Bonafoux, *Cézanne: Portrait*, Paris, 1995, p. 84 (illustrated)

J. Rewald, *The Paintings of Paul Cézanne*, vol. 1, New York, 1996, no. 79, p. 87 (illustrated vol. 2, p. 26)

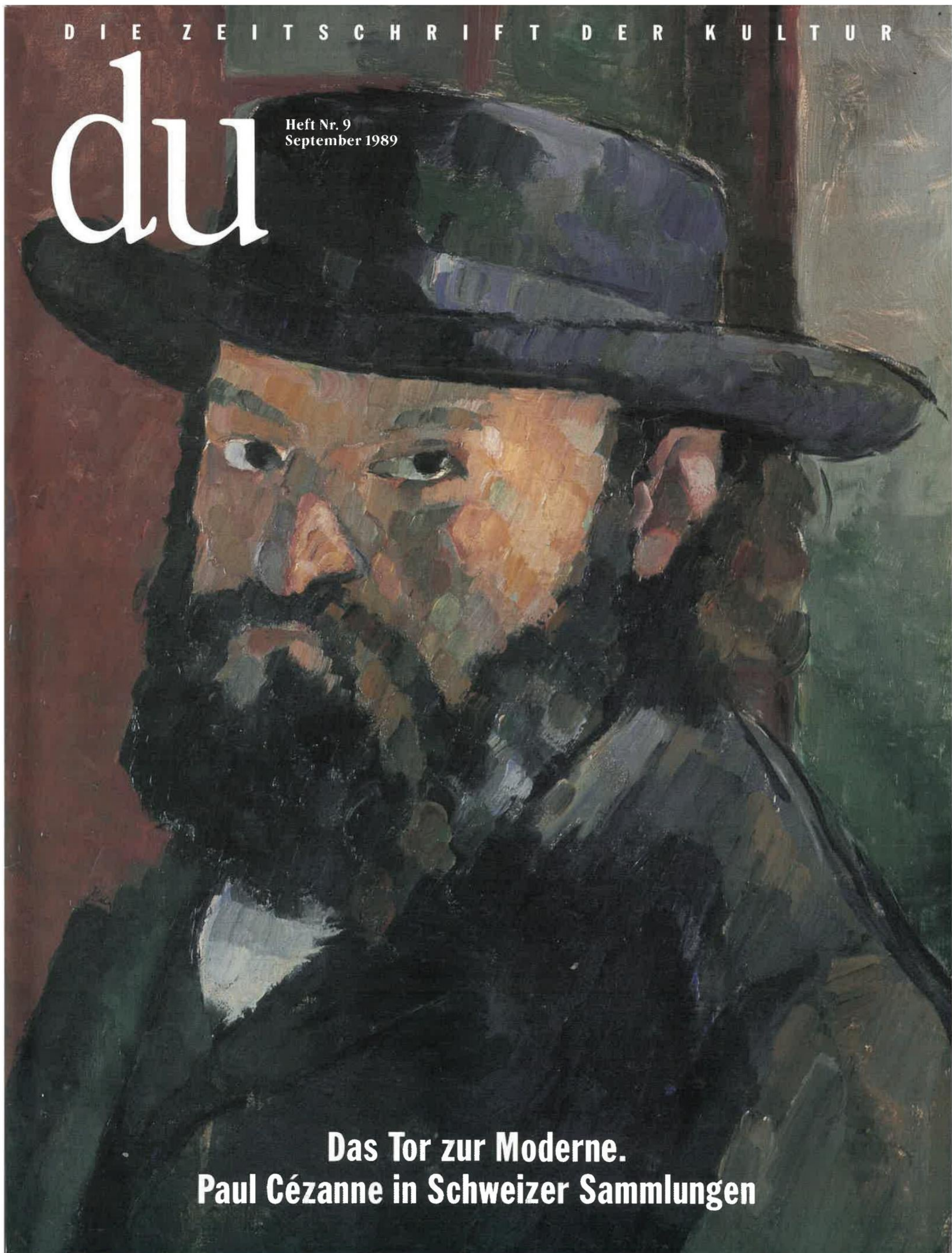
Cézanne en Provence, exh. cat. Musée Granet, Aix-en-Provence, 2006, p. 37 (illustrated fig. 12 p. 36: titled *Paysage des environs d'Aix* with incorrect ownership)

W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. FWN31 (illustrated)

EXHIBITED

London, Royal Academy of Arts, *Cézanne: The Early Years, 1859-1872*, April - August 1988, p. 90, no. 11 (illustrated); traveled to Paris, Musée d'Orsay, September 1988 - January 1989; Washington, D.C., The National Gallery of Art, January - April 1989





"Das Tor zur Moderne: Paul Cézanne in Schweizer Sammlungen," in *Du*, vol. 49, no. 9, September 1989, p. 61 (illustrated)





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du

Heft Nr. 9
September 1989

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Autoportrait
au chapeau de feutre,
um 1879, 61 × 51,
(Ausschnitt),
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Nature morte
aux pommes,
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"Das Tor zur Moderne: Paul Cézanne in Schweizer Sammlungen," in *Du*, vol. 49, no. 9, September 1989, p. 61 (illustrated)



In den Landschaften hält Cézanne Zwiesprache mit der Natur, seiner grossen und einzigen Herrin. «Sur le motif», schauend und denkend, denkend und schauend, tagelang, so hält er aus, bis das Bild «steht». Und so fand man ihn, vom Unwetter getroffen, mitten in seiner Landschaft der Provence, kurz vor seinem Tod.

Es ist paradox: Cézanne respektiert mit aller Treue den Landschafts-Tatbestand – «on n'est ni trop scrupuleux, ni trop sincère, ni trop soumis à la nature» – aber das Ergebnis ist alles andere als eine Abbildung, nicht Heimat und nicht

Sehnsuchtsbild. Denn was er «sieht», ist nicht Landschaft in ihrer Dinglichkeit und Raamtiefe, und fern sind die Traditionen der Landschaftsmalerei. Er steht mitten im Sturm seiner Eindrücke, «sous le coup de sensations», einer befremdlichen Offenbarung. «Die Landschaft denkt in mir, ich bin ihr Bewusstsein.» In einem langen Prozess ihres Erscheinens bildet sich Landschaft auf der Leinwand, als logisches Strukturwerk aus «taches» und «plans», nicht nach Natur, sondern «parallèle à la nature». Cézanne sieht die Natur «au point de vue du tableau». *E.M.*



LANDSCHAFTEN

Paysage aux environs d'Aix-en-Provence, um 1865, 40 × 59, Privatsammlung

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"Das Tor zur Moderne: Paul Cézanne in Schweizer Sammlungen," in *Du*, vol. 49, no. 9, September 1989, p. 61 (illustrated)



The Paintings of Paul Cézanne

A Catalogue Raisonné

Volume 1 • The Texts

John Rewald

in collaboration with Walter Feilchenfeldt *and* Jayne Warman

Harry N. Abrams, Inc., *Publishers*

J. Rewald, *The Paintings of Paul Cézanne*, vol. 1, New York, 1996, no. 79, p. 87 (illustrated vol. 2, p. 26)



79 PAYSAGE AUX ENVIRONS D'AIX-EN-PROVENCE, circa 1865

Gowing (London): circa 1865
16 x 23 $\frac{3}{8}$ inches (40.5 x 59.5 cm)

The foreground is of an extremely bright and "troweled" green, and the mountains are of a uniform gray, whereas the lightly clouded sky seems executed with a palette knife. In other places, particularly the foliage and shadows of the very dark trees, the artist appears to have used a small spatula.

In an undated statement, Maxime Conil, husband of the painter's sister Rose, confirms that he presented this canvas "to my friend Henri Boissin around 1885; at that time I did not attach any value to the works of my brother-in-law. I found

this one abandoned by Cézanne in a room at the Jas de Bouffan, together with other paintings that my father-in-law [Louis-Auguste Cézanne] destroyed after his son's departure."

Exhibition: Royal Academy of Arts, London, and traveling, 1988–89, No. 11, ill.

Provenance: Jas de Bouffan, Aix-en-Provence; Henri Boissin, Aix-en-Provence (gift of Maxime Conil, Cézanne's brother-in-law, circa 1885); Mme Marquetty, née Boissin (his daughter); Mme Bachollet, née Marquetty (her daughter), Paris; sale, Sotheby's, London, Dec. 1, 1982, No. 8, ill. Insel Hombroich, Germany. Galerie Beyeler, Basel. Sale, Sotheby's, New York, May 11, 1993, No. 20, ill.; bought in. Gana Art Gallery, Seoul.

80 PAIN ET GIGOT D'AGNEAU, circa 1865

Venturi (65): 1865–67; V. revised: 1866–67; Gowing (London): circa 1866
10 $\frac{5}{8}$ x 14 inches (27 x 35.5 cm)

One of the first works in which Cézanne combines strong and contrasting colors with the palette-knife technique, a radical departure from the use of a brush. Pigments are applied with a flexible spatula, which usually spreads them on larger areas and with less attention to detail.

Gowing wrote that Cézanne's purpose here had been "to unmask the essential brutality and coarseness of painting as with a murderous weapon. . . . The subject here and the unremitting style were equally foreign to French painting. The Goya *Still Life with a Sheep's Head*, which identified butchery as a savage decapitation, entered the Louvre thirty-one years after Cézanne's death. It was Cézanne as much as Goya who decided that the art of the frightful age to come should not shrink from the violence inseparable from the propensities and the imaginings of mankind. In Cézanne's maturity the grievous dilemma was made good" (Gowing [exh. cat.], 1988–89).

But brutality and coarseness do not seem to be the only surprising elements of this work. Could one not see here also a kind of exhilaration, caused by the unusual experience of

producing such a sparkling rectangle of crusty paint with colors alone, renouncing lines altogether? And whereas Cézanne never did see Goya's fierce still life, Rembrandt's no less gripping carcass of a suspended ox, in the Louvre since 1857, was obviously familiar to him.

The rough surface resulting from the spatula execution appears to have attracted a good deal of dirt. The dark painting may reveal a richer coloration after a competent cleaning.

See also comments for Nos. 102 and 307.

Bibliography: I. Elles, *Das Stilleben in der französischen Malerei des 19. Jahrhunderts*, Zurich, 1958, pp. 99–100. Kunsthau Zurich, *Aus der Sammlung*, Zurich, 1968, pl. 92.

Exhibitions: Musée de Lyon, 1959, No. 5. Wildenstein Galleries, London, 1959, No. 4. Indépendants, Paris, 1959, No. 2. *Ausländische Kunst in Zurich*, Kunsthau, Zurich, 1945, No. 543. *Baroque provençal*, Orangerie, Paris, 1953, No. 5, pl. XXVI. Kunsthau, Zurich, 1956, No. 2. Haus der Kunst, Munich, 1956, No. 1, ill. Gemeentemuseum, The Hague, 1956, No. 2. Wallraf-Richartz-Museum, Cologne, 1956–57, No. 1, ill. Belvedere, Vienna, 1961, No. 3, pl. 1. Pavillon de Vendôme, Aix-en-Provence, 1961, No. 3, pl. 1. Royal Academy of Arts, London, and traveling, 1988–89, No. 13, ill. (cat. comments by L. Gowing quoted above).

Provenance: Galerie Neupert, Zurich. Kunsthau, Zurich.

81 CRÂNE ET BOUILLOIRE, 1864–65

Venturi (68): 1865–66; V. revised: 1866–67; Rivière: circa 1868; Gowing (London): circa 1868–70
23 $\frac{3}{8}$ x 18 $\frac{7}{8}$ inches (59.5 x 48 cm)

This strange painting assembles elements from various obviously unfinished works; underneath a few clearly discernible objects appear to be the beginnings of other studies. At the left are traces of a blue sky with white clouds of what must have been a horizontal landscape, the major part of which seems to have been painted over. When put on its right side, the canvas reveals above the lower right corner what was possibly the trunk of a brown tree. More important, at the left, and not connected with the rest, is a sketch of the *écorché*, a white plaster cast still to be found in Cézanne's Lauves studio

(in later years he worked repeatedly from it; see notably Chappuis No. 125B). In front of the central brown skull, powerfully detaching itself from a brown-black background and resting on a brown surface, appears at the right a metal container set against yellow, which is in no way related to the rest.

The original support may have been a brownish gray canvas or a thickly brushed ground of that tint, partly covered by a layer of yellow that shows here and there. On the right and in the lower left corner there are black hatchings not unlike those of the portrait of the artist's sister, No. 119. But below the basis on which rests the skull, across the plaster *écorché* and touching the kettle, are the black lines of three sides of an elongated rectangle that remains unexplained.





79. PAYSAGE AUX ENVIRONS D'AIX-EN-PROVENCE. c. 1865. 40.5 x 59.5 cm.

80. PAIN ET GIGOT D'AGNEAU. c. 1865. 27 x 55.5 cm.



81. CRÂNE ET BOUILLOIRE. 1864-65. 59.5 x 48 cm.



J. Rewald, *The Paintings of Paul Cézanne*, vol. 1, New York, 1996, no. 79, p. 87 (illustrated vol. 2, p. 26)



Cézanne en Provence



Cézanne en Provence, exh. cat. Musée Granet, Aix-en-Provence, 2006, p. 37 (illustrated fig. 12 p. 36:
titled *Paysage des environs d'Aix* with incorrect ownership)





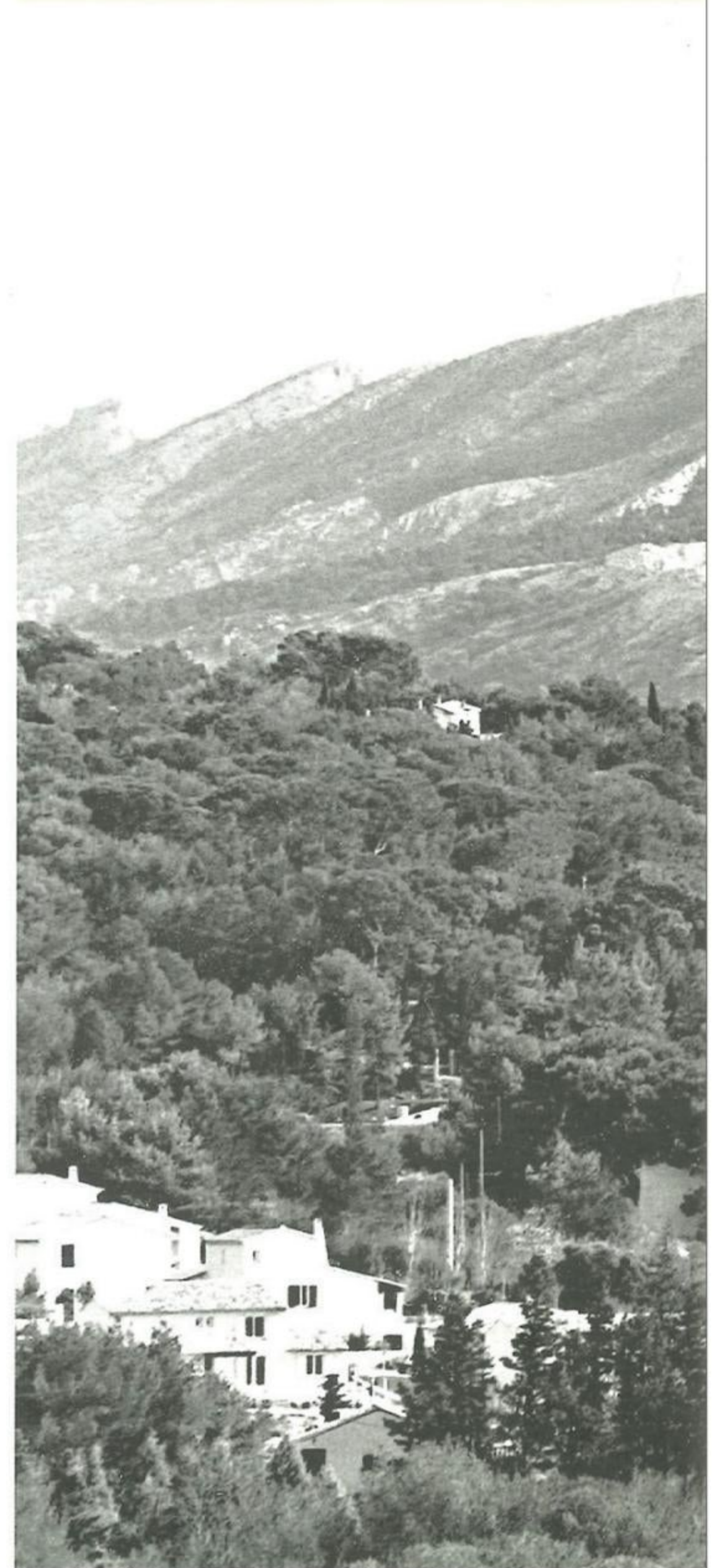
NATIONAL GALLERY OF ART
WASHINGTON
29 JANVIER - 7 MAI 2006

MUSÉE GRANET
AIX-EN-PROVENCE
9 JUIN - 17 SEPTEMBRE 2006

Philip Conisbee et Denis Coutagne

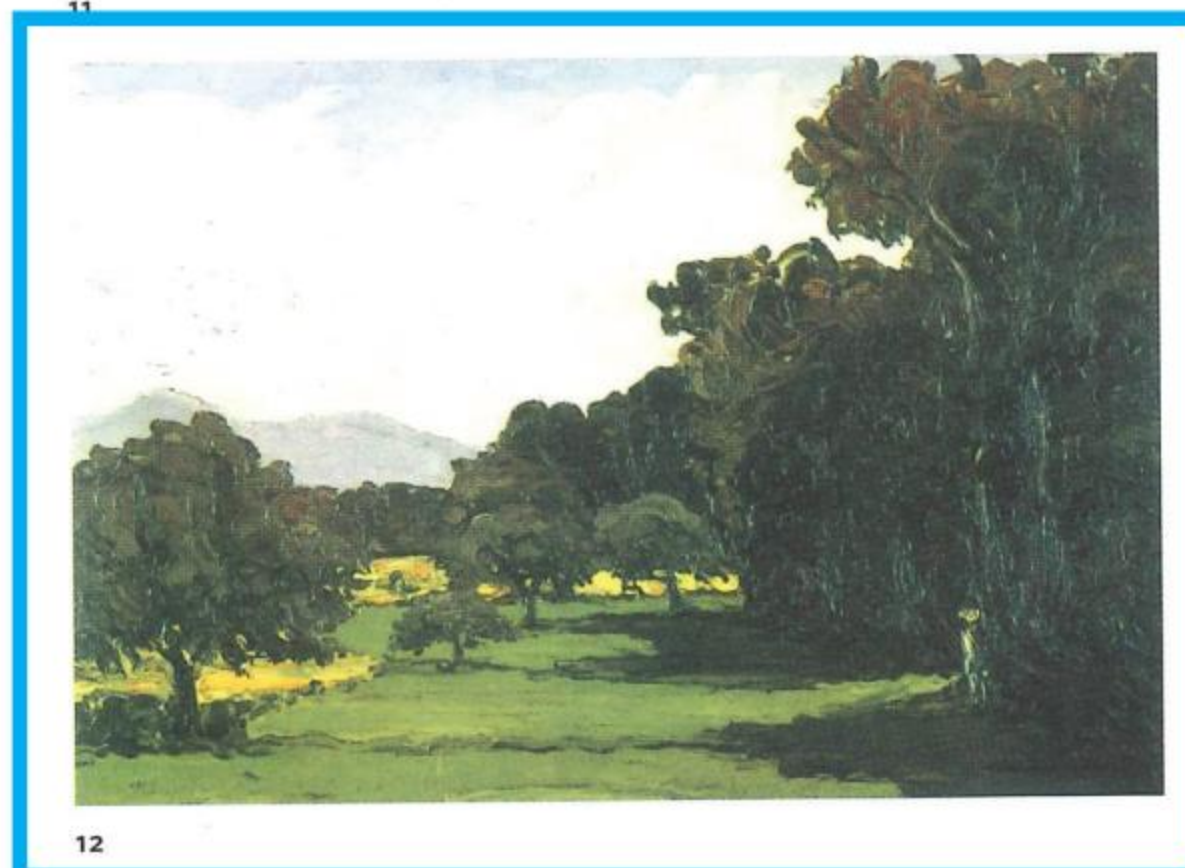
LES TEXTES DU CATALOGUE ONT ÉTÉ ÉCRITS PAR

*Jean Arrouye, Françoise Cachin, Isabelle Cahn, Bruno Ely,
Benedict Leca, Véronique Serrano, Paul Smith.*



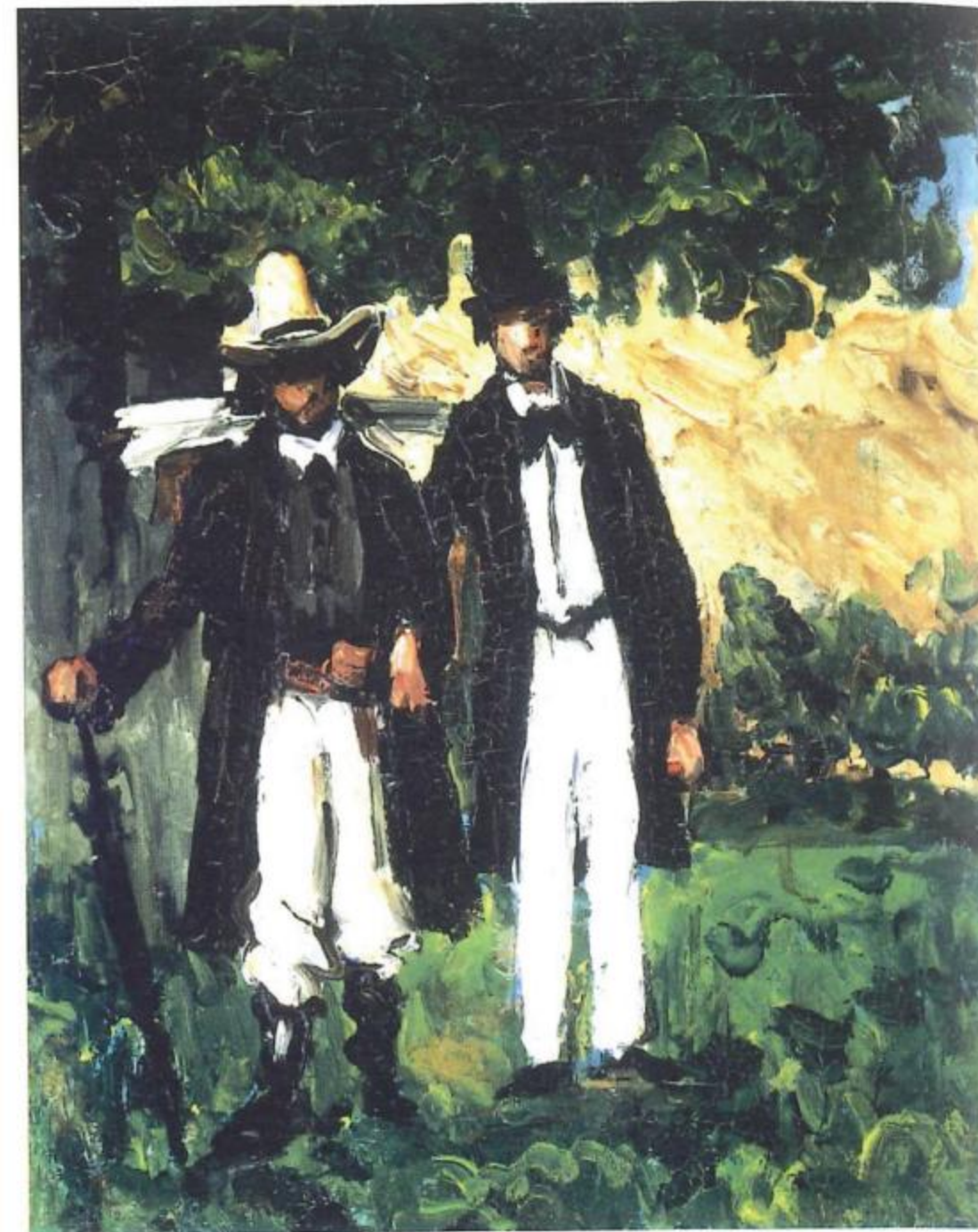
Cézanne en Provence, exh. cat. Musée Granet, Aix-en-Provence, 2006, p. 37 (illustrated fig. 12 p. 36:
titled *Paysage des environs d'Aix* with incorrect ownership)





étude préparatoire à l'huile (fig. 13). Cézanne abandonna la version en grand, dont l'idée ambitieuse lui avait certainement été inspirée par Zola au cours des conversations sur l'art qu'ils eurent à Paris, aussi bien que par les audacieuses tentatives qu'il avait vues avec le *Déjeuner sur l'herbe* de 1863 de Manet (fig. 7) et, plus récemment, la version richement empâtée du *Déjeuner sur l'herbe* de Monet de 1865-1866 (Musée d'Orsay, Paris) et ses *Femmes au jardin* commencé en 1866 (Musée Pouchkine, Moscou). Les personnages de Cézanne devaient cependant demeurer essentiellement conceptuels, peints dans l'atelier et à partir de sources visuelles secondaires.

Ce sont les paysages de Cézanne qui allaient être basés sur l'observation directe de la nature, et il devait développer et affiner ses idées à leur sujet en peignant en plein air en compagnie de Pissarro à Auvers et Pontoise au cours des années suivantes. *L'Étude : Paysage à Auvers* (fig. 14), pour lui donner le titre qu'elle portait lorsqu'il la présenta lors de



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la première exposition impressionniste de 1874, est typique de cette démarche. Le fait de la qualifier d'*étude* la place dans la tradition de la peinture fraîche et immédiate en plein air, pratique artistique établie (bien que peu admise dans la théorie académique) depuis le XVIII^e siècle. Il s'agit en fait de l'une des œuvres les plus lyriques de Cézanne au cours de la période d'Auvers, et d'un hommage à l'enseignement de Pissarro.

Ce texte étudie Cézanne en Provence, mais on a consacré quelques lignes à son évolution artistique à Paris, Pontoise et Auvers parce que ce long apprentissage a laissé des traces indélébiles. La croyance en un tempérament personnel, la fidélité à ses propres sensations; un attachement durable à la réaction sensorielle de l'individu devant la nature, prônée par Courbet puis les impressionnistes, la volonté d'observer la nature sans préjugés, l'attitude prudente envers l'art du passé : tout ceci devait réapparaître au cours des dernières années de Cézanne à Aix, lorsque ses avis furent de plus en plus sollicités et enregistrés, et que lui-même prit quelque plaisir à énoncer ses théories. En témoigne une lettre d'Émile Bernard à sa mère lors de sa première rencontre avec Cézanne



11 *Paysage provençal*, vers 1866
Huile sur toile
Vassar College Art Museum,
Poughkeepsie, Legs Loula D. Lasker
NR 57

12 *Paysage des environs d'Aix*,
vers 1866
Huile sur toile
Gana Art Gallery, Seoul
NR 79

13 *Marion et Valabrègue
partant pour le motif*, 1866
Huile sur toile
Collection Privée
NR 99

14 *Étude: Paysage à Auvers*, 1873
Huile sur toile
National Gallery of Art, Washington,
Collection Chester Dale
NR 201

en 1904 : « En art il ne parle que de peindre la nature selon sa personnalité et non selon l'art lui-même... Il professe les théories du naturalisme et de l'impressionnisme, ne parle que par Pissarro, qu'il déclare *colossal*⁵⁰. »

Pissarro avait enseigné à Cézanne à peindre les tons ou touches de couleurs subtilement modelés plutôt qu'en modelant la lumière et l'ombre. Vous remplaciez par l'étude des tons le modèle comme Cézanne tenta de l'expliquer en ju



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Cézanne en Provence, exh. cat. Musée Granet, Aix-en-Provence, 2006, p. 37 (illustrated fig. 12 p. 36: titled *Paysage des environs d'Aix* with incorrect ownership)



The Paintings, Watercolors and Drawings of Paul Cezanne

An Online Catalogue Raisonné under the Direction of Société Paul Cezanne (Formerly directed by Walter Feilchenfeldt, Jayne Warman and David Nash)

Catalogue entry



FWN 31

Paysage aux environs d'Aix-en-Provence

c.1865

Rewald (79): c.1865; Gowing: (London) c.1865

Oil on canvas

15 7/8 x 23 3/8 in. (40.5 x 59.5 cm)

[Sotheby's, New York](#)

Provenance

Henri Boissin, Aix-en-Provence (gift of Maxime Conil, Cézanne's brother-in-law, circa 1885);

Mme Lilli Marquetty, née Boissin (his daughter);

Mme Bachollet, née Marquetty (her daughter), Paris;

Sotheby's, London, Dec. 1, 1982, no. 8, ill.

Stiftung Insel Hombroich, Neuss

Sotheby's, London, Dec. 1, 1982, no. 8

Galerie Beyeler, Basel

Sotheby's, New York, May 11, 1993, no. 20, ill.; bought in

Gana Art Gallery, Seoul

Sotheby's, New York, Nov. 17, 1998, no. 243, ill.

Private collection, Texas

Sotheby's, New York, May 5, 2010, no. 41, ill.

Exhibition History

1988–89a London and traveling

Royal Academy of Arts, London, *Cézanne: The Early Years 1859–1872*, April 22–August 21, 1988, no. 11, ill. TRAVELED TO: Musée d'Orsay, *Cézanne: les années de jeunesse 1859–1872*, Paris, September 19, 1988–January 1, 1989; National Gallery of Art, Washington, D.C., January 29–April 30, 1989.

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Du 1989

"Das Tor zur Moderne. Paul Cézanne in Schweizer Sammlungen." *Du* 49, no. 9 (September 1989), p. 61, ill.

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Conisbee 2006a

Keywords

Southern France:

South (site unknown / lieu inconnu) »

Figure compositions:

figure(s) in landscape or figure composition »

Natural motifs:

mountain(s) / montagne(s) »

Technique and Condition:

palette knife »



LITERATURE

5/30/24, 12:07 PM Paysage aux environs d'Aix-en-Provence, c.1865 (FWN 31) | Catalogue entry | The Paintings, Watercolors and Drawings of Paul Cezanne: An ...
Conisbee, Philip. "Cézanne's Provence." In *Cézanne in Provence*. Washington, D.C.: National Gallery of Art and New Haven: Yale University Press, 2006. Exhibition catalogue, p. 12, fig. 12, as *Paysage aux environs d'Aix-en-Provence*, Gana Gallery, Seoul.

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W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné* (www.cezannecatalogue.com), no. FWN31 (illustrated)



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CEZANNE

The Early Years 1859-1872

Royal Academy of Arts, London

22 April – 21 August 1988

Réunion des musées nationaux/Musée d'Orsay, Paris

15 September – 31 December 1988

National Gallery of Art, Washington

29 January – 30 April 1989

London, Royal Academy of Arts, *Cézanne: The Early Years, 1859-1872*, April - August 1988, p. 90, no. 11 (illustrated); traveled to Paris, Musée d'Orsay, September 1988 - January 1989; Washington, D.C., The National Gallery of Art, January - April 1989



CEZANNE

The Early Years 1859-1872

Catalogue by Lawrence Gowing

With contributions by Götz Adriani,
Mary Louise Krumrine, Mary Tompkins Lewis,
Sylvie Patin and John Rewald

Edited by Mary Anne Stevens

Royal Academy of Arts, London, 1988

Catalogue published in association with
Weidenfeld and Nicolson, London

London, Royal Academy of Arts, *Cézanne: The Early Years, 1859-1872*, April - August 1988,
p. 90, no. 11 (illustrated); traveled to Paris, Musée d'Orsay, September 1988 - January 1989;
Washington, D.C., The National Gallery of Art, January - April 1989



11 Landscape near
Aix-en-Provence

(*Paysage aux environs d'Aix-en-Provence*)

c.1865

40.5 × 59.5 cm 16 × 23³/₈ in

non-V.

Insel Hombroich

See cat. 10.

PROVENANCE: Maxime Conil, Montbriand (the artist's brother-in-law);
Henri Boissin, Aix-en-Provence; Madame Marquetty (Boissin's daughter);
Private Collection; Sale, Sotheby's, London, 1 Dec., 1982, no. 8.

London, Royal Academy of Arts, *Cézanne: The Early Years, 1859-1872*, April - August 1988,
p. 90, no. 11 (illustrated); traveled to Paris, Musée d'Orsay, September 1988 - January 1989;
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Concordance of Works in the Exhibition

CAT.	V.				CAT.	V.			
1	4-7	Les Quatres Saisons	The Four Seasons	c.1860-62	22	73	L'Homme au bonnet de coton (l'Oncle Dominique)	The Man with the cotton Cap (Uncle Dominique)	c.1866
1a	5	Eté	Summer						
1b	7	Hiver	Winter						
1c	4	Printemps	Spring		23	74	L'Avocat (l'Oncle Dominique)	The Lawyer (Uncle Dominique)	c.1866
1d	6	Automne	Autumn						
2	18	Portrait de l'artiste	Self-Portrait	c.1861-2	24a	89	Portrait de Marie Cézanne, soeur de l'artiste	Portrait of Marie Cézanne, Sister of the Artist	c.1866-7
3	non-V.	Lot et ses filles	Lot and his Daughters	c.1861	<i>recto</i>				
4	25	Portrait de Louis-Auguste Cézanne, père de l'artiste	Portrait of Louis-Auguste Cézanne, Father of the Artist	c.1862	24b	78	Portrait de la mère de l'artiste (?)	Portrait of the Artist's Mother(?)	c.1866-7
					<i>verso</i>				
5	125	'La Barque de Dante', d'après Delacroix	'The Barque of Dante', after Delacroix	c.1863	25	96	Marion et Valabrègue partant pour le motif	Marion and Valabregue setting out for the Motif	1866
6	17	Tête de vieillard	Head of an old Man	c.1863					
7	59	Nature morte: pain et œufs	Still life: Bread and Eggs	1863	26	116	La Promenade	The Walk	c.1866
8	37	Paysage	Landscape	c.1863	27	224	L'Après-midi à Naples (avec servante noire)	Afternoon in Naples (with a negro servant)	c.1866-7
9	non-V.	Coin de rivière	Landscape by a River	c.1863	28	93	Femmes s'habillant	Women dressing	c.1867
10	15 10	Paysage-Mont Ste Victoire	Landscape-Mt St Victoire	c.1863	29	45	La rue des Saules à Montmartre	The Rue des Saules, Montmartre	c.1867
11	non-V.	Paysage aux environs d'Aix-en-Provence	Landscape near Aix-en-Provence	c.1863	30	100	Le Nègre Scipion	The Negro Scipion	c.1867
12	61	Nature morte: crâne et chandelier	Still life: Skull and Candlestick	c.1866	31	101	L'Enlèvement	The Rape	c.1867
13	65	Nature morte: pain et gigot d'agneau	Still life: Bread and Leg of Lamb	c.1866	32	84	Le Christ aux Limbes	Christ in Limbo	c.1867
14	62	Nature morte: sucrier, poires et tasse bleue	Still life: Sugar Pot, Pears and Blue Cup	c.1866	33	86	La Douleur, ou La Madeleine	Sorrow, or Mary Magdalen	c.1867
15	81	Portrait de l'artiste	Self-Portrait	c.1866	34	121	Le Meurtre	The Murder	c.1867-8
16	126	Portrait d'Antony Valabrègue	Portrait of Antony Valabrègue	1866	35	105	La Toilette funéraire ou L'Autopsie	Preparation for the Funeral or The Autopsy	c.1868
17	non-V.	Vue de Bonnières	View of Bonnières	1866	36	53	Route tournante en Provence	Winding Road in Provence	c.1868
18	80	Portrait de l'Oncle Dominique de profil	Portrait of Uncle Dominique (profile)	1866	37	114	Baigneuse debout, s'essuyant les cheveux	Standing Bather, drying her hair	c.1869
19	76	Portrait de l'Oncle Dominique	Portrait of Uncle Dominique	1866	38	113	Baigneur et baigneuses	Bathers	c.1870
20	82	Portrait de l'Oncle Dominique coiffé d'un turban	Portrait of Uncle Dominique (in a turban)	1866	39	92	Le Festin (L'Orgie)	The Feast (The Orgy)	c.1870
21	91	Portrait de Louis-Auguste Cézanne, père de l'artiste lisant L'Événement	Portrait of Louis-Auguste Cézanne, Father of the Artist reading <i>L'Événement</i>	1866	40	106	Une Moderne Olympia (Le Pacha)	A Modern Olympia (The Pasha)	c.1869-70
					41	108	Les Voleurs et l'âne	The Robbers and the Ass	c.1869-70
					42	87	Contrastes	Contrasts	c.1869-70

London, Royal Academy of Arts, *Cézanne: The Early Years, 1859-1872*, April - August 1988, p. 90, no. 11 (illustrated); traveled to Paris, Musée d'Orsay, September 1988 - January 1989; Washington, D.C., The National Gallery of Art, January - April 1989



AUCTION COMPARABLES



Paul Cézanne
L'Estaque aux toits rouges
 oil on canvas
 Height 65.5 x Width 81.4 cm.
 Height 25.787 x Width 32.047 in.
 1883–1885

11 November 2021 *over 2 years ago*
Christie's New York
The Cox Collection: The Story of Impressionism, Evening Sale – [Lot 0010C]
 est. 35,000,000 - 55,000,000 USD **55,320,000 USD** (P)
 ↑ 1% est



Paul Cézanne
Vue sur L'Estaque et le Château d'If
 oil on canvas
 Height 73 x Width 59.7 cm.
 Height 28.74 x Width 23.504 in.
 1883–1885

04 February 2015 *over 9 years ago*
Christie's London
Impressionist/Modern Evening Sale – [Lot 00008]
 est. 8,000,000 - 12,000,000 GBP **13,522,500 GBP** (P)
 est. 12,167,300 - 18,250,950 USD **20,566,539 USD** (P)
 ↑ 13% est



Paul Cézanne
Les toits de l'Estaque
 oil on canvas
 Height 60.2 x Width 73 cm.
 Height 23.701 x Width 28.74 in.
 1883–1885

12 May 1997 *about 27 years ago*
Christie's New York
The John and Frances L. Loeb Collection – [Lot 00117]
 est. 8,000,000 - 10,000,000 USD **11,500,000 USD** (P)
 ↑ 15% est



Paul Cézanne
La Cote du Gallet, a Pontoise
 oil on canvas
 Height 60 x Width 75.6 cm.
 Height 23.622 x Width 29.764 in.
 1879–1881

12 November 1996 *over 27 years ago*
Sotheby's New York
Impressionist & Modern Art, Part I – [Lot 00018]
 est. 10,000,000 - 10,000,000 USD **11,002,500 USD** (P)
 ↑ 10% est



AUCTION COMPARABLES

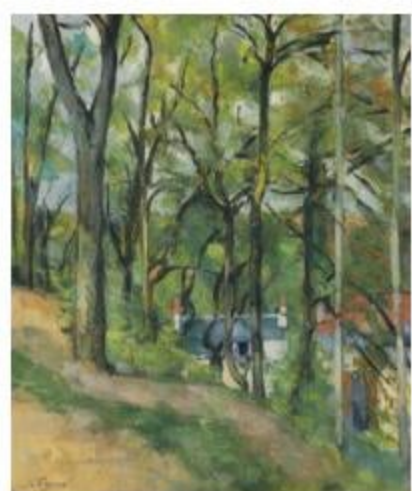


Paul Cézanne
*L'Acqueduc du canal de Verdon
au nord d'Aix*

oil on canvas
Height 60 x Width 73.4 cm.
Height 23.622 x Width 28.898 in.
1882–1883

28 February 2023 *over 1 year ago*
Christie's London
20th/21st Century: London Evening Sale – [Lot 00030]

est. 6,000,000 - 9,000,000 GBP **7,159,500** GBP ©
est. 7,256,894 - 10,885,341 USD **8,659,288** USD ©



Paul Cézanne
La côte Saint-Denis à Pontoise

oil on canvas
Height 65.4 x Width 54.2 cm.
Height 25.748 x Width 21.339 in.
1877

15 May 2017 *about 7 years ago*
Christie's New York
Impressionist and Modern Art Evening Sale – [Lot 0019A]

est. 5,000,000 - 7,000,000 USD **8,647,500** USD ©



Paul Cézanne
La Côte du Galet, à Pontoise

oil on canvas
Height 60 x Width 75.6 cm.
Height 23.622 x Width 29.764 in.
1879–1881

06 November 2000 *over 23 years ago*
Phillips New York
Impressionist & Modern Art - Part I – [Lot 00013]

est. 8,000,000 - 10,000,000 USD **8,527,500** USD ©



Paul Cézanne
*Ferme en Normandie, été
(Hattenville)*

oil on canvas
Height 65.1 x Width 81.1 cm.
Height 25.63 x Width 31.929 in.
1882

02 February 2016 *over 8 years ago*
Christie's London
Impressionist & Modern Art Evening Sale – [Lot 00020]

est. 4,500,000 - 6,500,000 GBP **5,122,500** GBP ©
est. 6,478,548 - 9,357,903 USD **7,374,748** USD ©



Paul Cézanne
*Ferme en Normandie, été
(Hattenville)*






oil on canvas
Height 65 x Width 81 cm.
Height 25.591 x Width 31.89 in.
1882

24 June 1997 *about 27 years ago*
Sotheby's London
Impressionist and Modern Art, Part I (Property from the Collection of Charles Tabachnik) - Sale LN7384 – [Lot 00009]

est. 1,800,000 - 2,500,000 GBP **3,081,500** GBP ©
est. 2,995,506 - 4,160,426 USD **5,128,141** USD ©



AUCTION COMPARABLES

	<p>Paul Cézanne <i>Marronniers et ferme du Jas de Bouffan</i> oil on canvas Height 49.5 x Width 65 cm. Height 19.488 x Width 25.591 in. 1876</p>	<p>06 May 2014 <i>about 10 years ago</i> Christie's New York <i>Impressionist and Modern Art Evening Sale including Property from the Estate of Edgar M. Bronfman – [Lot 00012]</i> est. 4,000,000 - 6,000,000 USD 4,645,000 USD (P)</p>
	<p>Paul Cézanne <i>Village derrière les arbres, Ile de France</i> oil on canvas Height 55.5 x Width 46 cm. Height 21.85 x Width 18.11 in. 1879</p>	<p>18 June 2007 <i>about 17 years ago</i> Christie's London <i>Impressionist and Modern Art (Evening Sale) – [Lot 00035]</i> est. 2,000,000 - 2,500,000 GBP 2,260,000 GBP (P) est. 3,964,222 - 4,955,278 USD 4,479,571 USD (P)</p>
	<p>Paul Cézanne <i>La rivière</i> oil on canvas Height 50 x Width 61 cm. Height 19.685 x Width 24.016 in. 1881</p>	<p>22 June 2011 <i>about 13 years ago</i> Sotheby's London <i>Impressionist & Modern Art Evening Sale – [Lot 00020]</i> est. 1,500,000 - 2,500,000 GBP 2,505,250 GBP (P) est. 2,420,135 - 4,033,559 USD 4,042,029 USD (P) ↑ 0% est</p>
	<p>Paul Cézanne <i>Entrée de ferme, rue Rémy, à Auvers-Sur-Oise</i> oil on canvas Height 61.5 x Width 50.5 cm. Height 24.213 x Width 19.882 in. 1873</p>	<p>05 February 2007 <i>over 17 years ago</i> Sotheby's London <i>Impressionist Evening – [Lot 00053]</i> est. 1,500,000 - 2,000,000 GBP 1,700,000 GBP (P) est. 2,939,700 - 3,919,601 USD 3,331,661 USD (P)</p>
	<p>Paul Cézanne <i>La mer à l'Estaque</i> oil on canvas Height 39.2 x Width 47 cm. Height 15.433 x Width 18.504 in. 1878–1879</p>	<p>09 November 2023 <i>8 months ago</i> Christie's New York <i>20th Century Evening Sale – [Lot 043 B]</i> est. 3,000,000 - 5,000,000 USD 3,196,000 USD (P)</p>



Paul Cézanne | *Coin de rivière*

Circa 1865

Medium: Oil on canvas

Dimensions: 13 x 16^{1/8} inches | 33 x 41 cm



The Barnes Foundation
Philadelphia, PA, United States

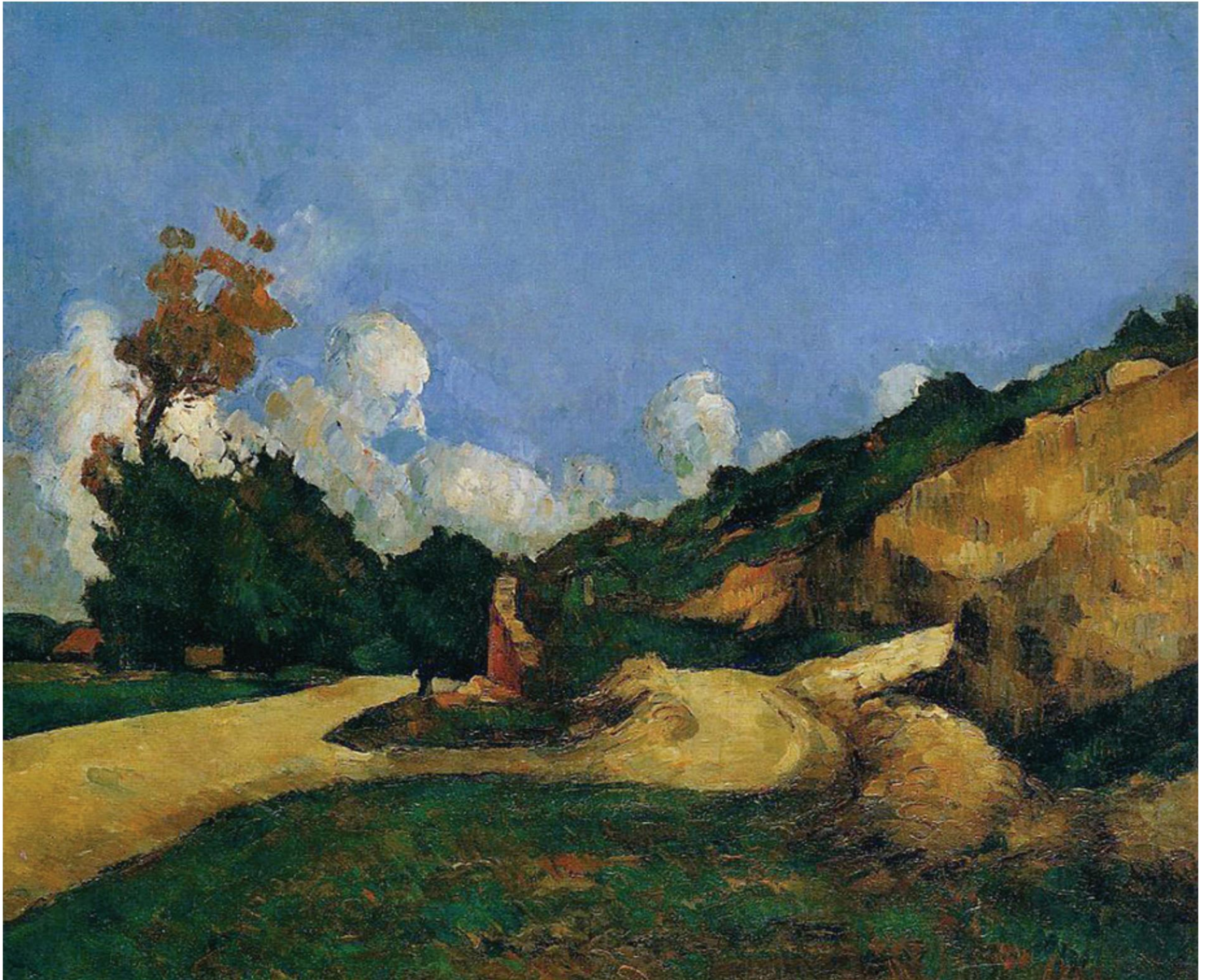


Paul Cézanne | *La route*

Circa 1871

Medium: Oil on canvas

Dimensions: 23^{1/2} x 28^{5/8} inches | 59.5 x 72.7 cm



kunstmuseum basel

Kunstmuseum Basel
Basel, Switzerland

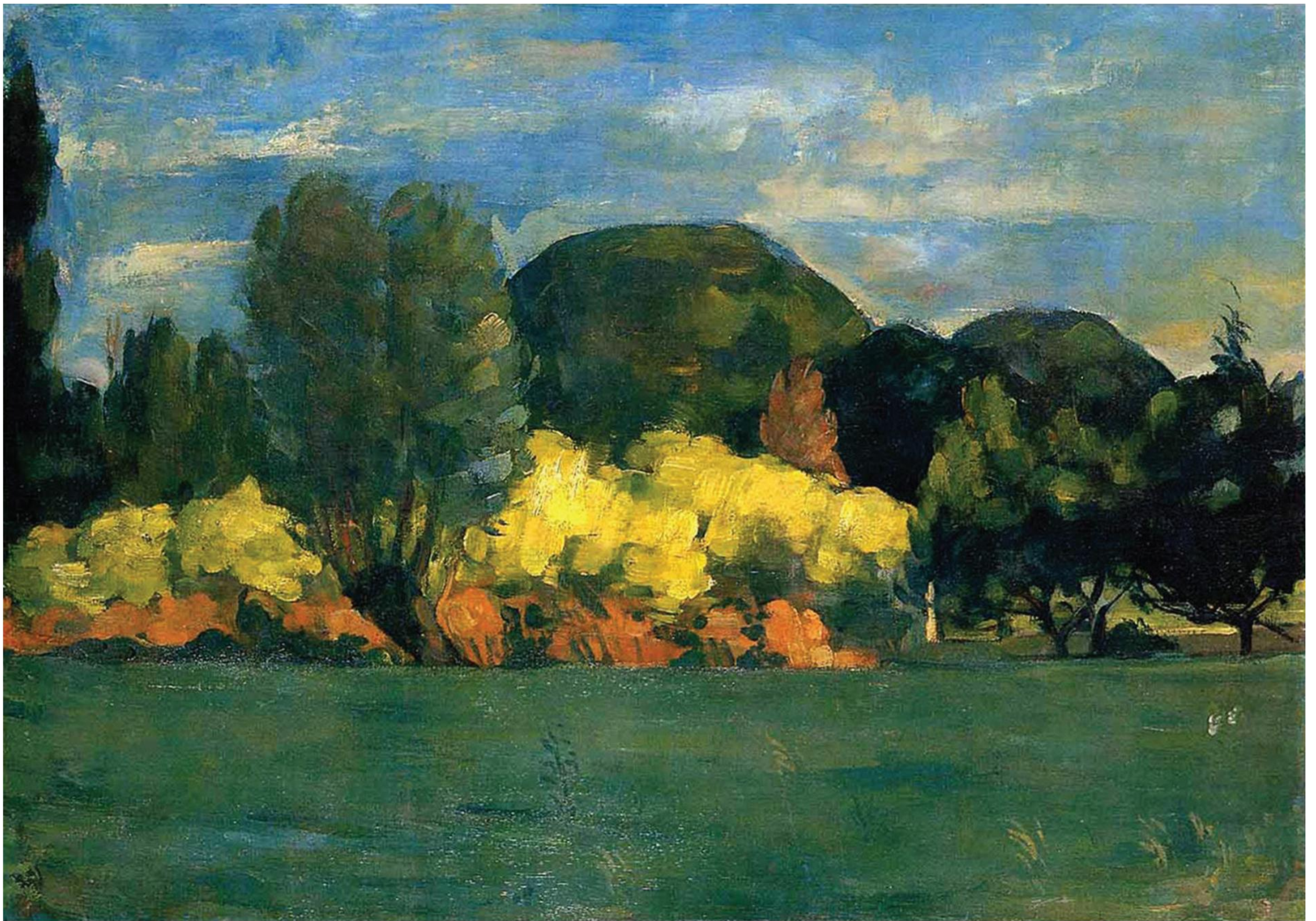


Paul Cézanne | *Grove at Jas de Bouffan*

Circa 1871

Medium: Oil on cardboard

Dimensions: 14^{3/8} x 21^{5/8} inches | 36.5 x 55 cm



公益財団法人
ひろしま美術館
HIROSHIMA MUSEUM OF ART

Hiroshima Museum of Art
Hiroshima, Japan



Paul Cézanne | *Paysage de la campagne d'Aix
à la tour de César*

Circa 1862

Medium: Oil on paper mounted on canvas

Dimensions: 7^{1/2} x 12 inches | 19.2 x 30.5 cm



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