

# Paul Cézanne

1839-1906 | French



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

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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

”



## OVERVIEW



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 provincial 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

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)

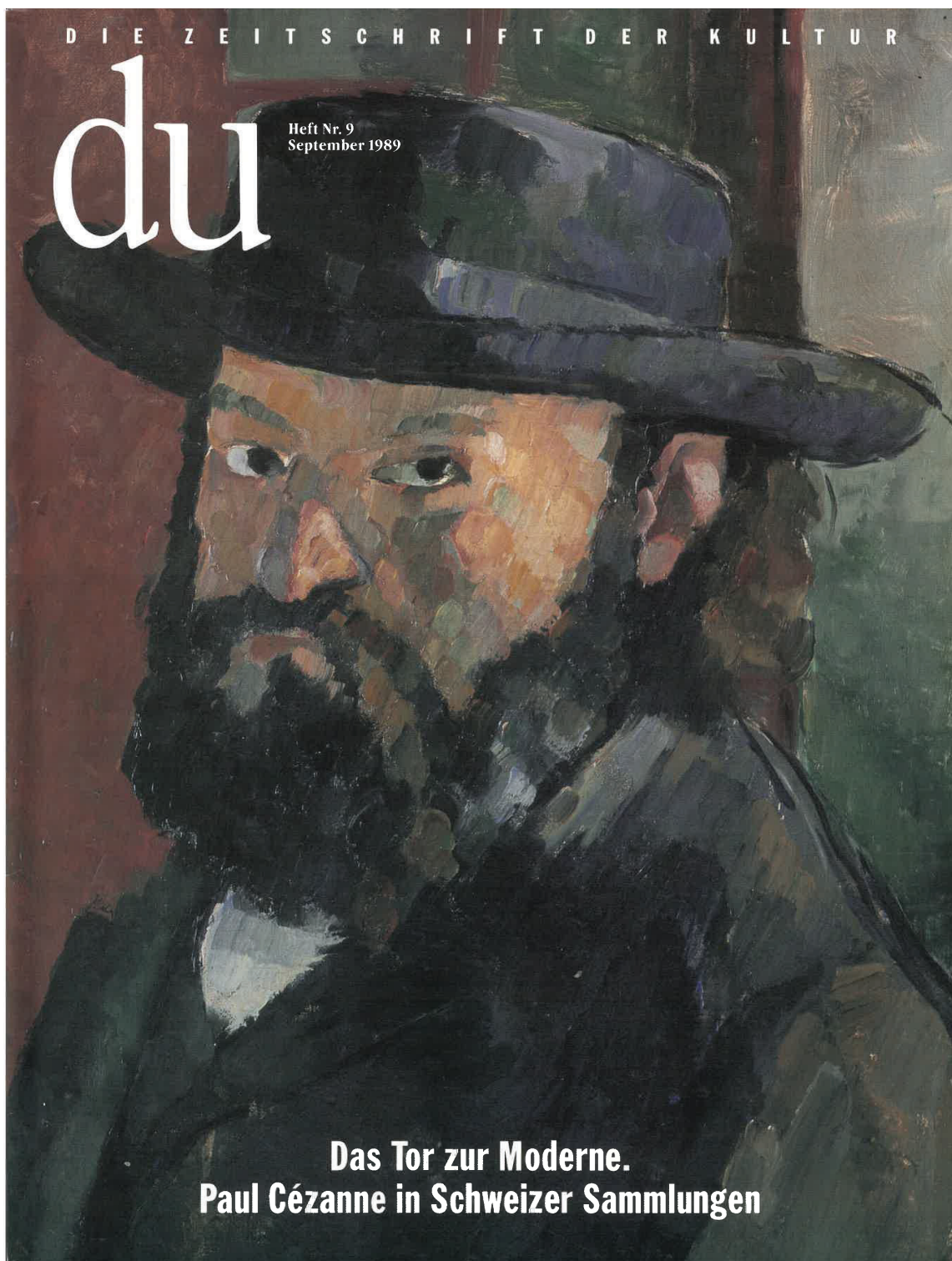
*Cézanne en Provence*, exh. cat. Musée Granet, Aix-en-Provence, 2006, p. 37 (illustrated fig. 12 p. 36: titled *Paysage des environs d'Aix* with incorrect ownership)

W. Feilchenfeldt, J. Warman & D. Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné* ([www.cezannecatalogue.com](http://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)





1. 9. 89

DIE ZEITSCHRIFT DER KULTUR

du

Heft Nr. 9  
September 1989

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Autoportrait  
au chapeau de feutre,  
um 1879, 61 X 51,  
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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,  
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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 Raumtiefe, 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*

61

"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 25 $\frac{3}{8}$  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 507.

**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, 1943, No. 545. *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. 5, pl. 1. Pavillon de Vendôme, Aix-en-Provence, 1961, No. 5, pl. 1. Royal Academy of Arts, London, and traveling, 1988–89, No. 15, 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  
25 $\frac{3}{8}$  x 18 $\frac{3}{8}$  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 BOULLOIRE. 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)





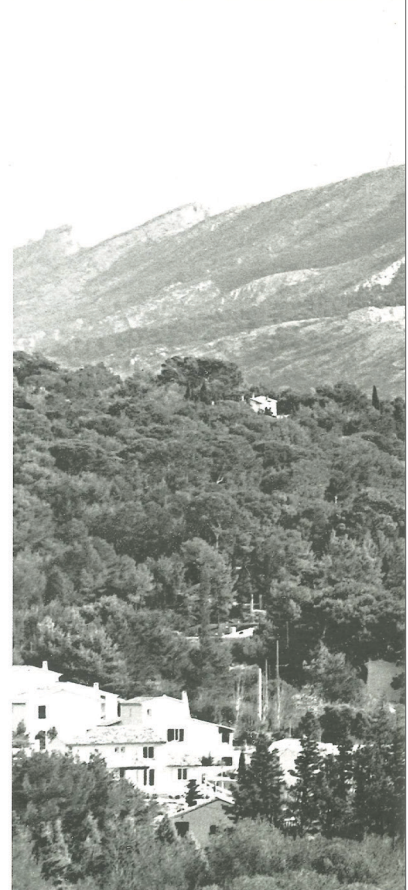
NATIONAL GALLERY OF ART  
WASHINGTON  
29 JANVIER - 7 MAI 2006

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

*Philip Conisbee et Denis Coutagne*

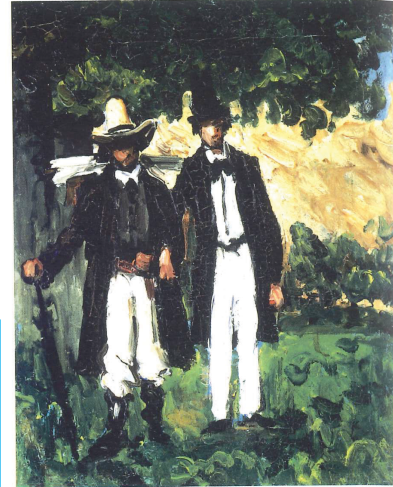
LES TEXTES DU CATALOGUE ONT ÉTÉ ÉCRITS PAR

*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

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<sup>e</sup> 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  
parlant 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* ».

Pissarro avait enseigné à Cézanne à peindre les tons ou touches de couleurs subtilement modelés plutôt qu'en modelant la lumière et l'ombre. Cézanne vous remplacez par l'étude des tons le modelé 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)



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 ...

## 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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#### Rewald 1996

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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 »

<https://www.cezannecatalogue.com/catalogue/entry.php?id=4&print=true>

1/2

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





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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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  
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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 × 23½ 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,  
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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      | Été  | 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, sœur 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    | 24b  | 78  | Portrait de la mère de l'artiste (?)           | Portrait of the Artist's Mother(?)              | c.1866-7  |
| 4    | 23     | Portrait de Louis-Auguste Cézanne, père de l'artiste                           | Portrait of Louis-Auguste Cézanne, Father of the Artist                            | c.1862    | 25   | 96  | Marion et Valabrègue partant pour le motif     | Marion and Valabregue setting out for the Motif | 1866      |
| 5    | 125    | 'La Barque de Dante', d'après Delacroix  | 'The Barque of Dante', after Delacroix   | c.1863    | 26   | 116 | La Promenade                                   | The Walk  | c.1866    |
| 6    | 17     | Tête de vieillard  | Head of an old Man   | c.1863    | 27   | 224 | L'Après-midi à Naples (avec servante noire)    | Afternoon in Naples (with a negro servant)      | c.1866-7  |
| 7    | 59     | Nature morte: pain et œufs   | Still life: Bread and Eggs   | 1863      | 28   | 93  | Femmes s'habillant                             | Women dressing                                  | c.1867    |
| 8    | 37     | Paysage  | Landscape  | c.1863    | 29   | 45  | La rue des Saules à Montmartre                 | The Rue des Saules, Montmartre                  | c.1867    |
| 9    | non-V. | Coin de rivière  | Landscape by a River   | c.1863    | 30   | 100 | Le Nègre Scipion                               | The Negro Scipion                               | c.1867    |
| 10   | 1510   | Paysage-Mont Ste Victoire  | Landscape-Mt St Victoire   | c.1863    | 31   | 101 | L'Enlèvement                                   | The Rape  | c.1867    |
| 11   | non-V. | Paysage aux environs d'Aix-en-Provence   | Landscape near Aix-en-Provence   | c.1863    | 32   | 84  | Le Christ aux Limbes                           | Christ in Limbo                                 | c.1867    |
| 12   | 61     | Nature morte: crâne et chandelier  | Still life: Skull and Candlestick  | c.1866    | 33   | 86  | La Douleur, ou La Madeleine                    | Sorrow, or Mary Magdalen                        | c.1867    |
| 13   | 65     | Nature morte: pain et gigot d'agneau   | Still life: Bread and Leg of Lamb  | c.1866    | 34   | 121 | Le Meurtre                                     | The Murder                                      | c.1867-8  |
| 14   | 62     | Nature morte: sucrier, poires et tasse bleue                                   | Still life: Sugar Pot, Pears and Blue Cup  | c.1866    | 35   | 105 | La Toilette funéraire ou L'Autopsie            | Preparation for the Funeral or The Autopsy      | c.1868    |
| 15   | 81     | Portrait de l'artiste  | Self-Portrait  | c.1866    | 36   | 53  | Route tournante en Provence                    | Winding Road in Provence                        | c.1868    |
| 16   | 126    | Portrait d'Antony Valabrègue   | Portrait of Antony Valabregue  | 1866      | 37   | 114 | Baigneuse debout, s'essuyant les cheveux       | Standing Bather, drying her hair                | c.1869    |
| 17   | non-V. | Vue de Bonnières   | View of Bonnières  | 1866      | 38   | 113 | Baigneur et baigneuses                         | Bathers   | c.1870    |
| 18   | 80     | Portrait de l'Oncle Dominique de profil  | Portrait of Uncle Dominique (profile)  | 1866      | 39   | 92  | Le Festin (L'Orgie)                            | The Feast (The Orgy)                            | c.1870    |
| 19   | 76     | Portrait de l'Oncle Dominique  | Portrait of Uncle Dominique  | 1866      | 40   | 106 | Une Moderne Olympia (Le Pacha)                 | A Modern Olympia (The Pasha)                    | c.1869-70 |
| 20   | 82     | Portrait de l'Oncle Dominique coiffé d'un turban                               | Portrait of Uncle Dominique (in a turban)  | 1866      | 41   | 108 | Les Voleurs et l'âne                           | The Robbers and the Ass                         | c.1869-70 |
| 21   | 91     | Portrait de Louis-Auguste Cézanne, père de l'artiste lisant <i>L'Événement</i> | Portrait of Louis-Auguste Cézanne, Father of the Artist reading <i>L'Événement</i> | 1866      | 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** <sup>Ⓟ</sup>  
 ↑ 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** <sup>Ⓟ</sup>  
 est. 12,167,300 - 18,250,950 USD **20,566,539 USD** <sup>Ⓟ</sup>  
 ↑ 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** <sup>Ⓟ</sup>  
 ↑ 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** <sup>Ⓟ</sup>  
 ↑ 10% est





## AUCTION COMPARABLES



**Paul Cézanne**  
*L'Aqueduc 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 

**↑ 24% est**



**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)*

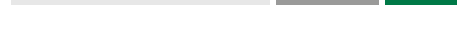
oil on canvas  
Height 65 x Width 81 cm.  
Height 25.591 x Width 31.89 in.  
1882

**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 

**↑ 23% est**





## AUCTION COMPARABLES



**Paul Cézanne**  
*Marronniers et ferme du Jas de Bouffan*

oil on canvas  
Height 49.5 x Width 65 cm.  
Height 19.488 x Width 25.591 in.  
1876

**06 May 2014** *about 10 years ago*

**Christie's New York**

*Impressionist and Modern Art Evening Sale including Property from the Estate of Edgar M. Bronfman – [Lot 00012]*

est. 4,000,000 - 6,000,000 USD **4,645,000** USD (P)



**Paul Cézanne**  
*Village derrière les arbres, Ile de France*

oil on canvas  
Height 55.5 x Width 46 cm.  
Height 21.85 x Width 18.11 in.  
1879

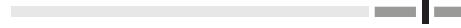
**18 June 2007** *about 17 years ago*

**Christie's London**

*Impressionist and Modern Art (Evening Sale) – [Lot 00035]*

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)



**Paul Cézanne**  
*La rivière*

oil on canvas  
Height 50 x Width 61 cm.  
Height 19.685 x Width 24.016 in.  
1881

**22 June 2011** *about 13 years ago*

**Sotheby's London**

*Impressionist & Modern Art Evening Sale – [Lot 00020]*

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)



**Paul Cézanne**  
*Entrée de ferme, rue Rémy, à Auvers-sur-Oise*

oil on canvas  
Height 61.5 x Width 50.5 cm.  
Height 24.213 x Width 19.882 in.  
1873

**05 February 2007** *over 17 years ago*

**Sotheby's London**

*Impressionist Evening – [Lot 00053]*

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)



**Paul Cézanne**  
*La mer à l'Estaque*

oil on canvas  
Height 39.2 x Width 47 cm.  
Height 15.433 x Width 18.504 in.  
1878–1879

**09 November 2023** *8 months ago*

**Christie's New York**

*20th Century Evening Sale – [Lot 043 B]*

est. 3,000,000 - 5,000,000 USD **3,196,000** USD (P)



Paul Cézanne | *Coin de rivière*

Circa 1865

**Medium:** Oil on canvas

**Dimensions:** 13 x 16<sup>1/8</sup> inches | 33 x 41 cm



The Barnes Foundation  
Philadelphia, PA, United States

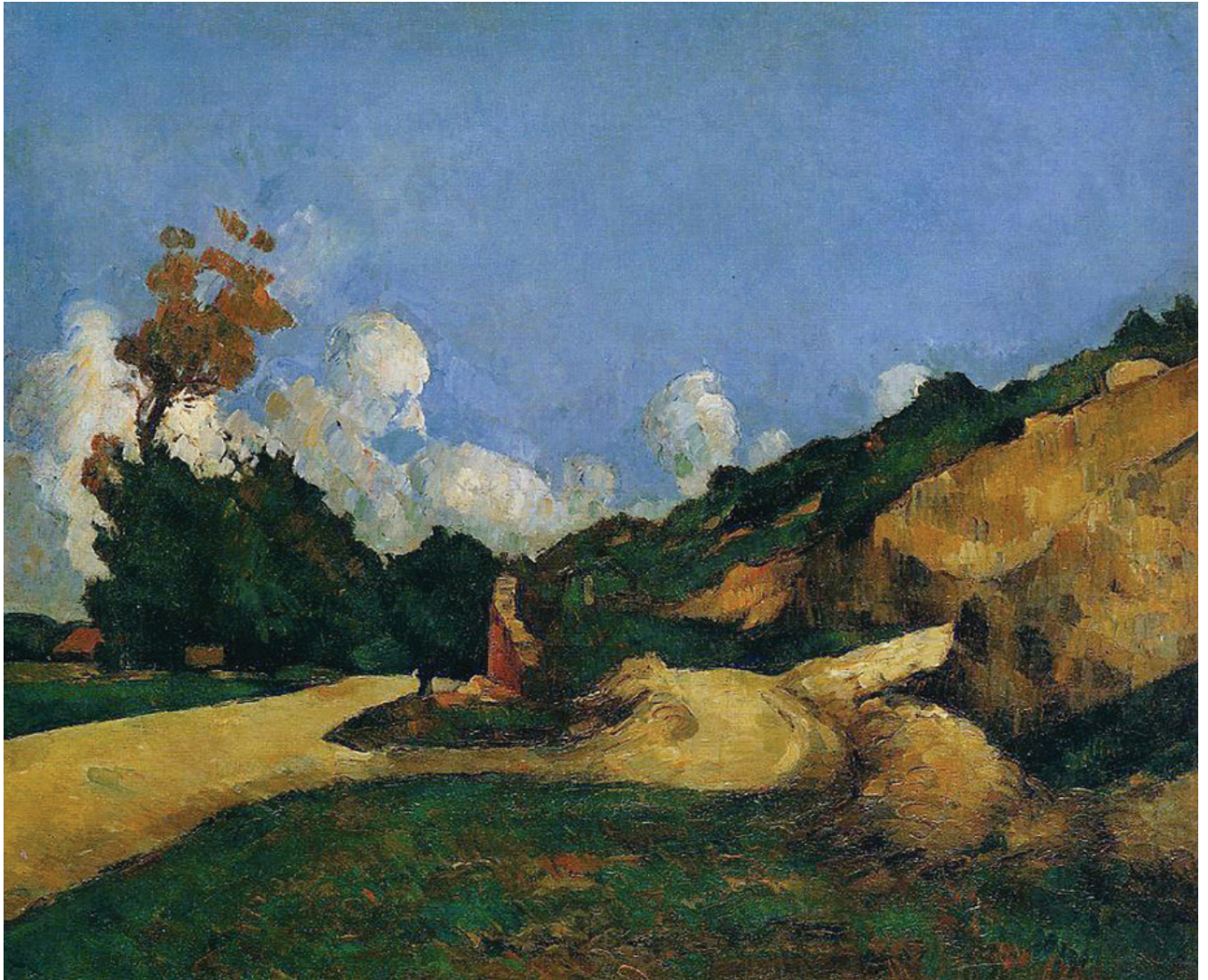


## Paul Cézanne | *La route*

Circa 1871

**Medium:** Oil on canvas

**Dimensions:** 23<sup>1/2</sup> x 28<sup>5/8</sup> inches | 59.5 x 72.7 cm



kunstmuseum basel

Kunstmuseum Basel  
Basel, Switzerland

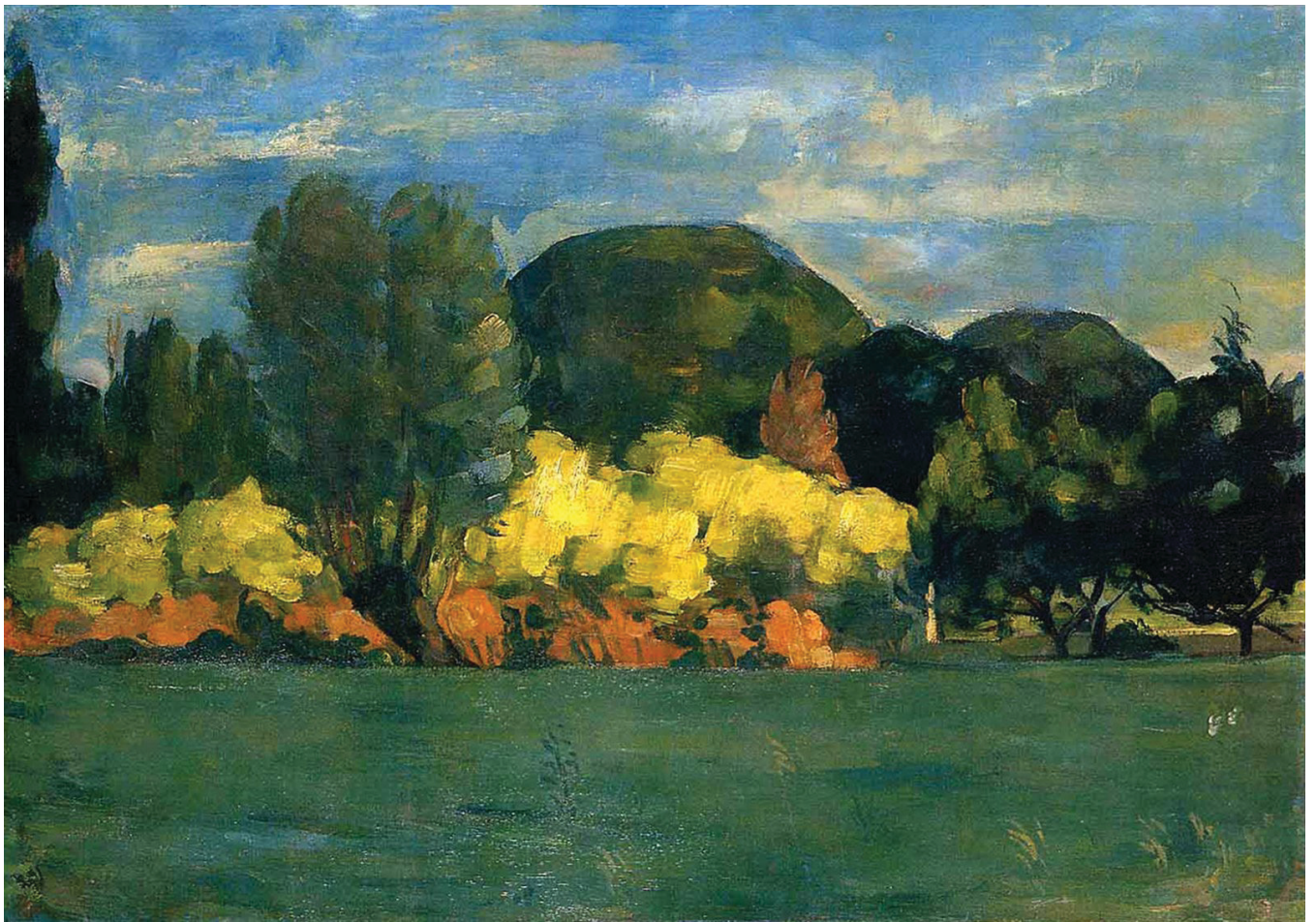


## Paul Cézanne | *Grove at Jas de Bouffan*

Circa 1871

**Medium:** Oil on cardboard

**Dimensions:** 14<sup>3/8</sup> x 21<sup>5/8</sup> inches | 36.5 x 55 cm



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

Circa 1862

**Medium:** Oil on paper mounted on canvas

**Dimensions:** 7<sup>1/2</sup> x 12 inches | 19.2 x 30.5 cm



Musée d'Orsay  
Paris, France



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