

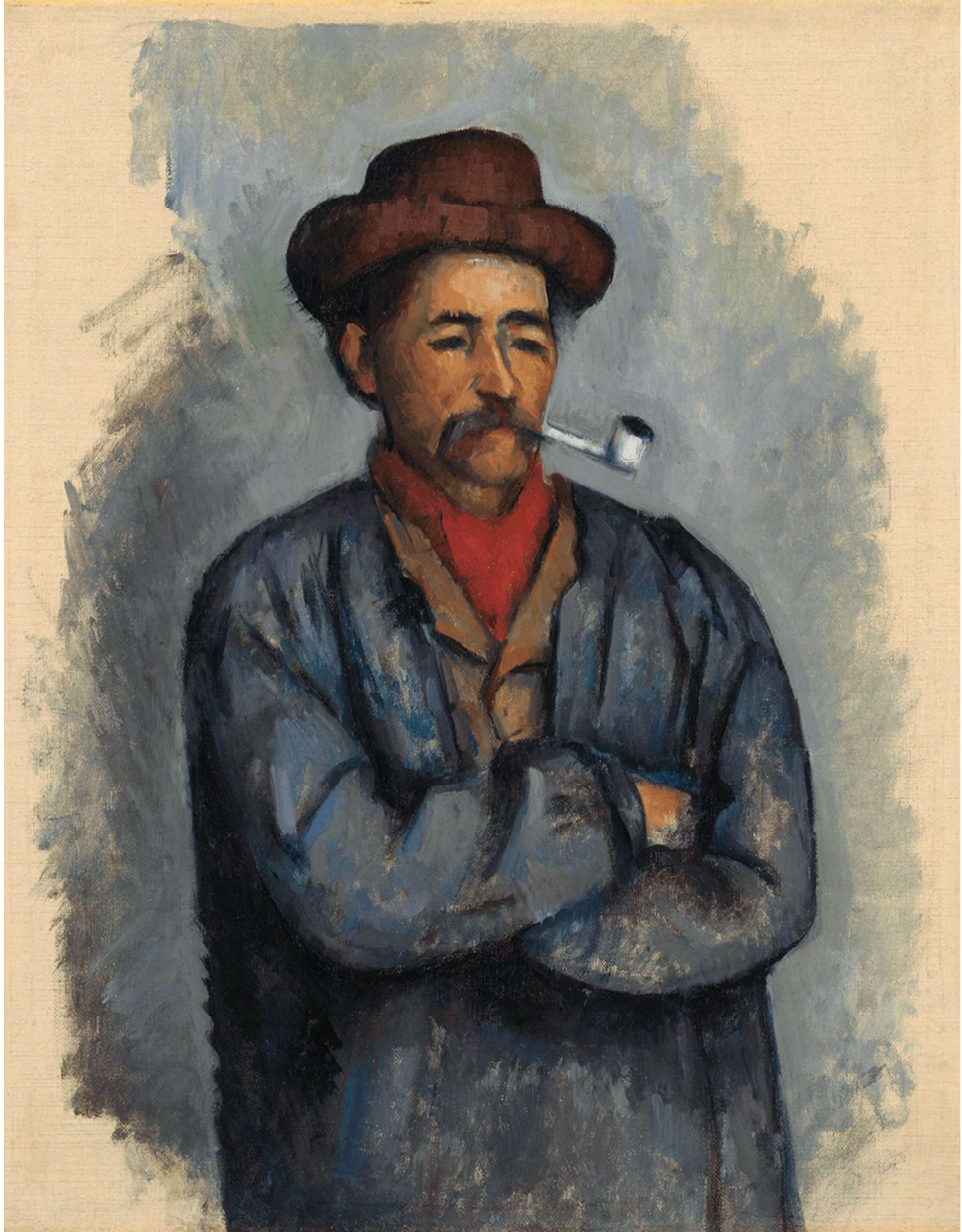
# French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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The Nelson-Atkins Museum of Art | French Paintings and Pastels, 1600–1945

## Paul Cezanne, *Man with a Pipe*, 1890–1892

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<b>Artist</b>	Paul Cezanne, French, 1839–1906
<b>Title</b>	<i>Man with a Pipe</i>
<b>Object Date</b>	1890–1892
<b>Alternate and Variant Titles</b>	<i>L'homme à la pipe; Étude d'homme debout fumant sa pipe</i>
<b>Medium</b>	Oil on canvas
<b>Dimensions (Unframed)</b>	17 x 13 1/2 in. (43.2 x 34.3 cm)
<b>Credit Line</b>	The Nelson-Atkins Museum of Art. Gift of Henry W. and Marion H. Bloch, 2015.13.6

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### Catalogue Entry

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Fig. 1. Paul Cezanne, *The Card Players*, ca. 1890–92, oil on canvas, 25 3/4 x 32 1/4 in. (65.4 x 81.9 cm), Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark, 1960

When Paul Cezanne's father, Louis-Auguste Cezanne, purchased the Jas de Bouffan in September 1859, he could not have foreseen that this country estate would serve as the staging ground for many of his son's most famous paintings, including the *Card Players* series.<sup>1</sup> A thirty-five-acre property on the outskirts of Aix-en-

Provence, the Jas de Bouffan boasted an eighteenth-century farmhouse, landscaped gardens, and enviable views of Mont Sainte-Victoire. Cezanne's strong attachment to this homestead and his anguish at being forced to sell it following his mother's death in 1897 are well known.<sup>2</sup> In addition to depicting the grounds and buildings of the Jas de Bouffan from numerous vantage points, Cezanne also painted genre scenes and figure studies there, including *Man with a Pipe*. This half-length portrait portrays a stoic smoker who appears as an onlooker in two multifigure iterations of *The Card Players* (Figs. 1-2).<sup>3</sup>



Fig. 2. Paul Cezanne, *The Card Players*, ca. 1890–92, oil on canvas, 53 1/4 x 71 5/8 in. (135.3 x 181.9 cm), Barnes Foundation, Philadelphia, BF564

Until recently, scholars generally assumed that the Nelson-Atkins picture served as a preparatory work for both of these paintings. However, in 2010 Nancy Ireson suggested that *Man with a Pipe* may actually postdate the Metropolitan Museum of Art version.<sup>4</sup> Her revised chronology hinges on subtle changes to the smoker's stance and the placement of his pipe. Whereas in the New York canvas the spectator is resolutely frontal, and his pipe traces the slope of his shoulder, in the Kansas City and Philadelphia paintings the smoker turns slightly to his left and holds the pipe marginally higher. These small adjustments are characteristic of Cezanne's approach to figural and landscape motifs. In a letter to his son, Paul, from his studio at Les Lauves, Cezanne reflected: "Here on the riverbank the *motifs* multiply; the same subject from a different angle provides a fascinating subject for study, and so varied that I think I could occupy myself for months without moving, leaning now more to the right, now more to the left."<sup>5</sup> In the

case of the multifigure *Card Players* paintings, Cezanne was intent on resolving the relationship between the silent observer and his seated companions. To tackle this challenge, he hired a farmworker at the Jas de Bouffan known as "Père Alexandre" (Father Alexander) to pose for the smoker, and he experimented with his posture and costume accessories.<sup>6</sup>

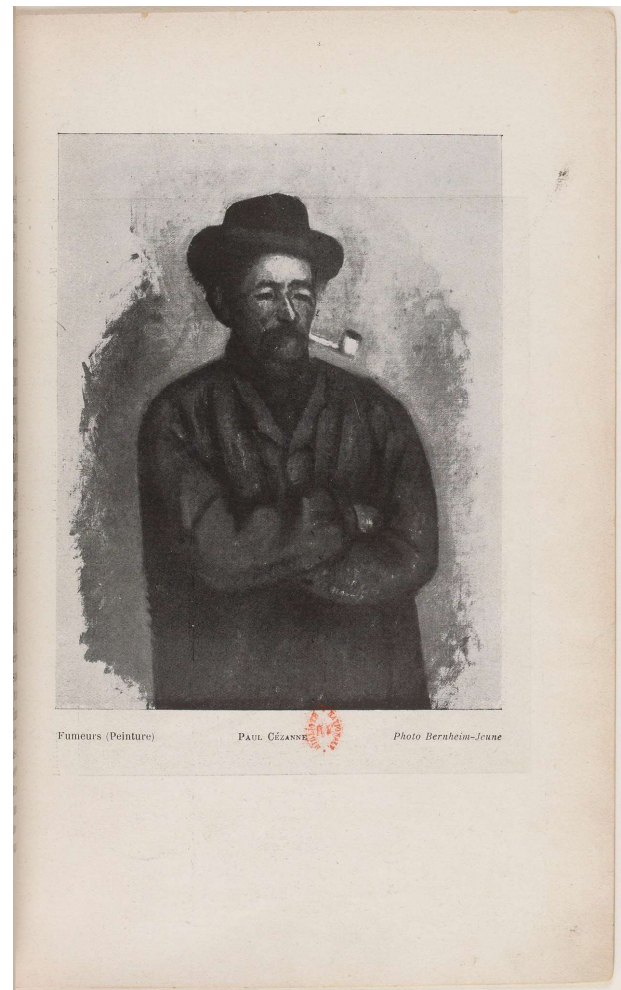


Fig. 3. Galerie Bernheim-Jeune, photograph of Paul Cezanne's *Man with a Pipe*, in "Lettres de Cézanne," *L'Esprit Nouveau*, no. 2 (1920): 135

Although Cezanne rarely exhibited his works during his lifetime, the *Card Players* series earned the public's admiration shortly after his death, thanks to several posthumous shows. The Metropolitan Museum of Art version, for example, was included in a retrospective organized by the Galerie Bernheim-Jeune in 1910, during which it elicited the notice of the celebrated poet and art critic Guillaume Apollinaire.<sup>7</sup> *Man with a Pipe*, however, remained out of the public eye much longer. Once

thought by John Rewald to have been displayed *hors catalogue* at the 1907 Salon d'Automne, the portrait in fact did not make its public debut until 1954, when Juliette Lecomte (1893–1987), daughter of the famed collector Auguste Pellerin (1852–1929), lent it to the Musée de l'Orangerie for the exhibition *Hommage à Cézanne*.<sup>8</sup> Prior to this date, *Man with a Pipe* circulated only as a black-and-white reproduction in a handful of European periodicals. When it was first published in 1920 in the French avant-garde review *L'Esprit nouveau* (Fig. 3), the portrait appeared alongside excerpts from Cézanne's correspondence and photographs of thirteen other paintings said to be representative of his palette—even though the black-and-white images furnished by Bernheim-Jeune offered readers little insight into Cézanne's range of colors. The Leipzig-based journal *Der Cicerone* printed the same photograph of *Man with a Pipe* in 1922, extending its reach to German audiences.<sup>9</sup>

While the absence of color in the *Esprit nouveau* illustration might be perceived as a shortcoming, the journal's photomechanical process of reproduction unwittingly called attention to the picture's titular prop by exaggerating the tonal contrast between Père Alexandre's coat and his white clay pipe. Smoking was an activity that Cézanne indulged in regularly, especially in the company of his friend, the then-aspiring journalist Émile Zola (1840–1902). In an 1861 letter to their mutual friend Baptistin Baille, Zola described Cézanne's recent visit to him in Paris: "We went to lunch together, smoked a good many pipes in a good many public gardens, and I left him."<sup>10</sup> Similarly, when Cézanne vacationed with Zola's family in Bennecourt during the summer of 1866, he and Zola lounged on hay bales and "smoked pipes while contemplating the moon."<sup>11</sup> This shared pastime may have inspired Cézanne to incorporate smoking figures into several early paintings, such as *Luncheon on the Grass* (ca. 1870; private collection, New York) and *Pastorale* (1870; Musée d'Orsay, Paris). Mary Louise Krumrine has also identified a sketch of a standing smoker (1864–1867; Kunstmuseum Basel) as a self-portrait of Cézanne.<sup>12</sup>

In the Nelson-Atkins painting, Père Alexandre is shown smoking not his own pipe, but rather one used as a prop by Cézanne. Preserved to this day at Les Lauves, the pipe appears in three twentieth-century inventories of Cézanne's atelier as the "pipe en terre blanche de Saint-Quentin" (white clay pipe from Saint-Quentin).<sup>13</sup> Located near the Pont du Gard in southern France, the clay-rich village of Saint-Quentin-la-Poterie has been known for its production of ceramic pottery and pipes since the Middle

Ages. This local industry reached its apogee in the nineteenth century, when more than eighty studios were manufacturing utilitarian ceramic wares, so it is unsurprising that Cézanne's pipe came from this region.<sup>14</sup>

Most of the scholarly discussion surrounding the pipes in Cézanne's multifigure *Card Players* paintings has focused on their arrangement on the wall, the relationship of the unused pipe on the table to the discarded cards, and the significance of pipe smoking as a practice that either induces reverie or promotes male homosociality. For example, Satish Padiyar has argued that "within a nineteenth-century bourgeois patriarchal regime [tobacco] facilitates an exchange between men that, ultimately, transmogrifies a world without women."<sup>15</sup> Male camaraderie is a moot point, however, in *Man with a Pipe*. Detached from any narrative context, Père Alexandre is alone with his thoughts. Here, the pipe functions primarily as a marker of class. Whereas cigar smoking was associated with the upper classes during the nineteenth century, pipe smoking was generally considered a working-class habit. This entrenched stereotype survived well into the twentieth century, both within and outside France, as demonstrated by a dialogue in the Netflix historical drama *The Crown*. Seeking to counter the perception that he is "an academic, a privileged Oxford don," Prime Minister Harold Wilson, played by English actor Jason Watkins, changes his smoking routine. As he explains to Queen Elizabeth II:

*I don't like pipe smoking. I far prefer cigars. But cigars are a symbol of capitalist privilege. So, I smoke a pipe, on the campaign trail and on television. Makes me more . . . approachable. Likeable. We can't be everything to everyone and still be true to ourselves.*<sup>16</sup>

Wilson's efforts to connect with blue-collar voters by foregoing his Cubans in public attests to the strong class connotations of each mode of smoking.<sup>17</sup>

Cézanne, who himself oscillated between smoking pipes and cigars, was undoubtedly aware of these affiliations.<sup>18</sup> Linda Nochlin, in a guest lecture delivered at the University of Nebraska-Lincoln in 1996, argued that "the representation of class is simply inseparable from Cézanne's phenomenology of appearances."<sup>19</sup> Through an extended analysis of Cézanne's *Seated Peasant* (ca. 1900; Musée d'Orsay, Paris), Nochlin demonstrated that the sitter's clothing, body type, and facial expression together convey his station in life.<sup>20</sup> The same could be said of Père Alexandre in *Man with a Pipe*.

Not only his pipe but also his heavyweight jacket, broad trunk, and serious countenance suggest a self-reliant *ouvrier* (worker) who tills the land for a living. Streaks of vermilion on both cheekbones also highlight the sitter's frequent exposure to the sun.

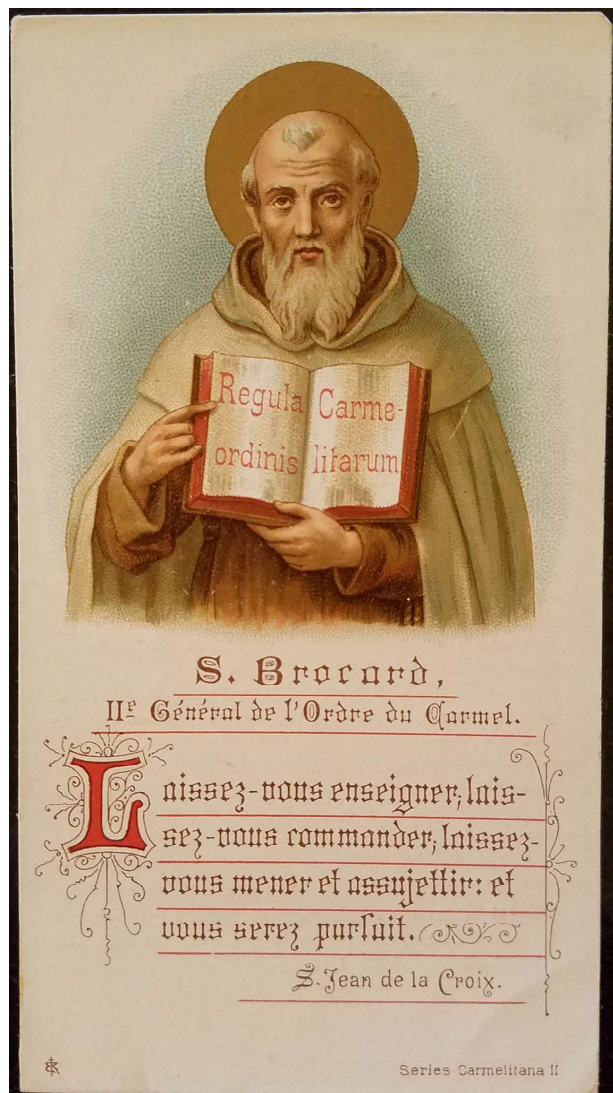


Fig. 4. Holy card of Saint Brocard produced by Typ. Jos. Majoor fils in Antwerp, Belgium, 1909, color lithograph on cardstock, 5 x 2 11/16 in. (12.7 x 6.8 cm), collection of the Reverend Eugene Carrella, Staten Island; image courtesy of the author

Cezanne, too, spent much time outdoors painting en plein air, but he belonged to a different stratum of society than his models, and his biographers have often overstated his feelings of solidarity with them.<sup>21</sup> Jack Lindsay, for example, claimed:

*In the peasant-labourers of the Cardplayers, above all, he made his most powerful and subtle renderings of*

*people. This was no accident. He could enter into these men—into their bodies and their habitual gestures, their way of standing and sitting, and so, ultimately, into their minds—as into nobody else.*<sup>22</sup>

Lindsay's romanticized language elides the class differences between Cezanne and his sitters and glosses over the transactional nature of their relationship. Cezanne paid Père Alexandre and other farmhands from the Jas de Bouffan five francs per posing session.<sup>23</sup> Although the artist depicted his working-class models less sentimentally than did many Salon painters, he ultimately treated them as employees, not closer acquaintances.<sup>24</sup>



Fig. 5. Holy card of Saint Zita produced by the Monastère de la Trappe de Notre Dame d'Aiguebelle in Drôme, France, late nineteenth century, color lithograph on cardstock, 5 1/8 x 2 13/16 in. (13 x 7.1 cm), collection of the Reverend Eugene Carrella, Staten Island; image courtesy of the author

Lindsay's rhetoric, despite its hyperbole, picks up on the aura of sacramentality suffusing Cezanne's *Card Players* series, which many historians have noted but struggled to define. For instance, Theodore Reff described the figures as partaking in "a kind of ceremony or ritual."<sup>25</sup> *Man with a Pipe* has a pseudo-spiritual ambience as well, perhaps due to its formal resemblance to Catholic holy cards.<sup>26</sup> While André Dombrowski has compared Cezanne's standing smoker to a face card, such as a jack, no one has previously proposed these portable, pocket-size devotional cards as a possible source for Cezanne's representation of Père Alexandre.<sup>27</sup> Cards depicting saints, the Virgin Mary, and other venerated persons were widely and cheaply available across Europe during the nineteenth and early twentieth centuries. Cezanne, as a cradle Catholic who attended mass at the Cathedral of Saint Sauveur in Aix-en-Provence, solemnized his marriage at the Church of Saint Jean-Baptiste near the Jas de Bouffan, and painted religious subject matter, would certainly have been aware of these cards and probably owned some himself.<sup>28</sup>

Each country had its own conventions for holy cards: some favored full-length portraits against an architectonic backdrop, while others preferred scenes illustrating key events from the saints' lives.<sup>29</sup> In France and parts of Belgium, a popular format for holy cards was a bust- or half-length likeness framed by an aureole, which often appeared above a short dedication or prayer. This schema can be seen in a card featuring Saint Brocard, a Carmelite hermit of French ancestry (Fig. 4). Many aspects of Brocard's presentation have parallels in *Man with a Pipe*. The bluish radiance encircling him is mirrored by the blue-gray haze surrounding Père Alexandre, and Brocard's single, identifying attribute—an open book whose Latin inscription highlights his role in founding the Carmelites—finds its corollary in Père Alexandre's pipe. Even Brocard's golden halo is echoed visually by the smoker's bowler hat.<sup>30</sup> What is more, many nineteenth-century holy cards portrayed saints as humble figures who might easily keep company with the farmhands at the Jas de Bouffan. A card honoring Saint Zita, for example, shows her wearing a peasant frock and a simple headscarf (Fig. 5). The caption describes her as a *pauvre servante* (poor servant) of God, and the water jug in the lower left corner suggests that she draws her own water from a well. While the potential sources for Cezanne's *Card Players* paintings are many, recognizing holy cards as part of the artist's visual imagination expands our understanding of this

important series and its associated figure studies, including *Man with a Pipe*.

Brigid M. Boyle  
March 2020

## Notes

1. The deed of purchase is preserved in the Archives départementales des Bouches-du-Rhône, Marseille. For a transcription of this document, see *Monsieur Paul Cezanne, rentier, artiste peintre: Un créateur au prisme des archives* (Marseille: Archives départementales des Bouches-du-Rhône, 2006), 94–107.
2. After Cezanne's father died in 1886, the Jas de Bouffan was jointly owned by Cezanne and his two siblings. When Cezanne's mother passed away a decade later, his sister and her husband no longer wished to retain their shares, necessitating a sale. See Alex Danchev, *Cézanne: A Life* (New York: Pantheon Books, 2012), 322.
3. There are also three two-figure paintings in the *Card Players* series, in which this spectator does not appear.
4. See Ireson's catalogue entry for *Man with a Pipe* in Nancy Ireson and Barnaby Wright, eds., *Cézanne's Card Players*, exh. cat. (London: Courtauld Gallery, 2010), 103.
5. Cezanne to his son, Paul Cezanne, September 8, 1906, in Alex Danchev, ed. and trans., *The Letters of Paul Cézanne* (Los Angeles: J. Paul Getty Museum, 2013), 370–71. Emphasis in the original.
6. Aviva Burnstock, Charlotte Hale, Caroline Campbell, and Gabriella Macaro, "Cézanne's Development of the *Card Players*," in Ireson and Wright, *Cézanne's Card Players*, 39. Nothing is known of Père Alexandre's life apart from his period of employment at the Jas de Bouffan. He later posed for *Man in a Blue Smock*, ca. 1896–1897, oil on canvas, 32 1/16 x 25 1/2 in. (81.5 x 64.8 cm), Kimbell Art Museum, Fort Worth, TX.
7. The exhibition ran January 10–22, 1910. For Apollinaire's comments, see Guillaume Apollinaire, "Exposition Cézanne (Galerie Bernheim)," *Paris-Journal*, January 20, 1910, reprinted in Leroy C. Breunig, ed., *Apollinaire on Art: Essays and Reviews, 1902–1918* (New York: Viking Press, 1972), 57.

8. In Rewald's catalogue raisonné, the exhibition history for *Man with a Pipe* reads: "Salon d'Automne, Grand Palais, Paris, n.n. [no number]?" See John Rewald, *The Paintings of Paul Cézanne: A Catalogue Raisonné* (New York: Harry N. Abrams, 1996), 1:443. Further research has not uncovered any evidence to support this claim. Per Jayne Warman, co-author of the online catalogue raisonné (<http://www.cezannecatalogue.com>), "The painting was not in the 1907 Grand Palais exhibition as far as I can tell." See Jayne Warman to Brigid M. Boyle, June 2, 2015, NAMA curatorial files.
9. See H[ans] v[on] Wedderkop, "Paul Cézanne," *Der Cicerone* 14, no. 16 (August 24, 1922): 690.
10. Émile Zola to Baptistin Baille, April 22, 1861, in Danchev, *The Letters of Paul Cézanne*, 106.
11. John Rewald, *Paul Cézanne: A Biography*, trans. Margaret H. Liebman (1948; repr. New York: Schocken Books, 1968), 60.
12. Mary Louise Krumrine, *Paul Cézanne: The Bathers*, exh. cat. (Basel: Museum of Fine Arts, 1990), 44. The drawing appears as the central vignette on a page of sketches; see p. 43, fig. 21.
13. Michel Fraisset, *Les vies silencieuses de Cézanne* (Aix-en-Provence: Office du Tourisme, 1999), unpaginated. The inventories were conducted in 1954, 1969, and 1998, and the pipe appears as nos. 177, 98, and 172, respectively.
14. For more on the Saint-Quentin ceramics industry, see the website of the Musée de la poterie Méditerranéenne, <https://www.musee-poterie-mediterranee.com/#collections/saintquentin>.
15. Satish Padiyar, "Building a World Without Men (or Cézanne with Arendt)," in Satish Padiyar, ed., *Modernist Games: Cézanne and His Card Players* (London: Courtauld Institute of Art, 2013), 141.
16. *The Crown*, Season 3, Episode 3, "Aberfan," directed by Benjamin Caron, 55:09, aired November 17, 2019, on Netflix.
17. Although the conversation between Wilson and the Queen was surely fictionalized, the substance of their dialogue is historically accurate. Pipes became something of a personal trademark for Wilson, and today his pipes are valued as collectors' items. For example, the Derbyshire-based auctioneer Hanson sold several of Wilson's pipes in May 2019; see "Harold Wilson's Pipes and Cigars Set for Auction," *Belfast Telegraph*, May 1, 2019.
18. In a letter to Zola dated June 20, 1859, Cézanne wrote: "My word, *mon vieux* [old boy], your cigars are excellent, I'm smoking one as I write; they taste of caramel and barley sugar." See Danchev, *The Letters of Paul Cézanne*, 80.
19. Nochlin's lecture was published as Linda Nochlin, *Cézanne's Portraits* (Lincoln: College of Fine and Performing Arts, University of Nebraska-Lincoln, 1996), 24.
20. Nochlin, *Cézanne's Portraits*, 20–24.
21. Cézanne's family belonged to the upper middle class, thanks to his father's successful banking firm in Aix-en-Provence. When the latter died in 1886, Cézanne received a substantial inheritance. See Danchev, *Cézanne: A Life*, 48–49, 266.
22. Jack Lindsay, *Cézanne: His Life and Art* (Greenwich: New York Graphic Society, 1969), 276.
23. This figure reflects the testimony of Léontine Paulet, whose father, a gardener at the Jas de Bouffan, posed for Cézanne's *Card Players* series. Paulet herself also sat for Cézanne as a child. See Danchev, *Cézanne: A Life*, 361.
24. For example, Ireson and Wright point out that Cézanne never mentioned his models by name in his letters. See Ireson and Wright, *Cézanne's Card Players*, 23.
25. Theodore Reff, "Cézanne's 'Cardplayers' and their Sources," *Arts Magazine* 55, no. 3 (November 1980): 105.
26. My sincere thanks to the Reverend Eugene Carrella for allowing me to peruse his vast collection of holy cards, many of which were on view in *Images of Sanctity: Holy Cards of the Catholic Church, 1800 to the Present*, an exhibition organized by the Archdiocese of New York. See <http://omeka.archnyarchives.org/exhibits/show/holycards/history> for more details.
27. André Dombrowski, "The Cut and Shuffle: Card Playing in Cézanne's Card Players," in Padiyar, *Modernist Games*, 49.



28. When Ambroise Vollard visited Cezanne in Aix-en-Provence, the artist gave his dealer a personal tour of the Church of Saint Sauveur—a telling indication of its importance to him. See Ambroise Vollard, *Cézanne*, trans. Harold L. Van Doren (1937; New York: Dover, 1984), 74.
29. For a representative sampling of these conventions, see Barbara Calamari and Sandra DiPasqua, *Holy Cards* (New York: Abrams, 2004).
30. Nina M. Athanassoglou-Kallmyer has pointed out that Père Alexandre’s headwear pairs oddly with his coat, since bowler hats were “more appropriate for a formal three-piece suit.” See Nina M. Athanassoglou-Kallmyer, *Cézanne and Provence: The Painter in his Culture* (Chicago: University of Chicago Press, 2003), 28. Perhaps this sartorial disaccord reflects Cezanne’s desire, conscious or not, to approximate a halo.

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## Technical Entry

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### Citation

#### Chicago:

Diana M. Jaskierny, “Paul Cezanne, *Man with a Pipe*, 1890–1892,” technical entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2022), <https://doi.org/10.37764/78973.5.708.2088>.

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*Man with a Pipe* was painted as part of a series of studies in preparation for Paul Cezanne’s *Card Players* paintings (Figs. 1 and 2). Executed on plain-weave canvas, the original dimensions of the painting are unknown, as the tacking margins were removed, and the painting was resized during a lining process predating its history at the Nelson-Atkins Museum of Art. Early publications erroneously list this painting as being 39 by 30 centimeters (15 3/8 by 11 13/16 inches), although these dimensions would have noticeably cropped the image.<sup>1</sup>

Instead, it appears that the original size likely corresponded with a no. 6 *figure* standard-format canvas. Along the left edge of the picture plane, regularly spaced losses, now filled and inpainted, are presumably the original tack holes. Approximately six millimeters from the left edge, a near continuous vertical hairline crack is visible through microscope examination. Based on its proximity to the potential tack holes, this probably relates to the original turnover edge. A similar horizontal crack is found near the top edge, just above where the blue background stops.<sup>2</sup> From the horizontal crack to the original bottom edge, and from the vertical crack to the right edge, the dimensions measure 41 by 33 centimeters,<sup>3</sup> a no. 6 *figure* according to the Bourgeois Ainé catalogue from 1888.<sup>4</sup> Due to the lining, no supplier stamps are visible; however, Cezanne frequently purchased materials, including standard-format canvases, from a variety of artist suppliers.<sup>5</sup>

The opaque cream-colored ground layer is a prominent feature across the painting, and its thin and even application is consistent with a commercial preparation. While not necessarily a significant component of the figure, the exposed ground layer assists in framing the composition, with the warmth of the ground layer contrasting with the cool blue background. This pattern is seen among multiple painted sketches from this series.<sup>6</sup>

When examining the painting with infrared reflectography for the presence of an underdrawing, none was found. This, however, only indicates that any underdrawing present is not carbon-based. Through examination with a stereomicroscope, a possible painted underdrawing was identified. Within the brown shirt, in two skips of paint, a thin, dilute, blue line is visible, extending under the surrounding paint (Fig. 6). Assuming this is a portion of the underdrawing, the extent of this drawing is uncertain, as there are few skips in paint along the edges of the figure where one would expect to find a drawing, and no other conclusive examples were found. Within the shirt lapel, a thin, straight line is also visible where the lapel would be present beneath the blue coat; however, it is unclear if this is composed of the same dilute paint (Fig. 7).<sup>7</sup>



Fig. 6. Photomicrograph with white arrows pointing to a possible dilute blue painted underdrawing, visible beneath an upper dark blue stroke, *Man with a Pipe* (1890–1892)

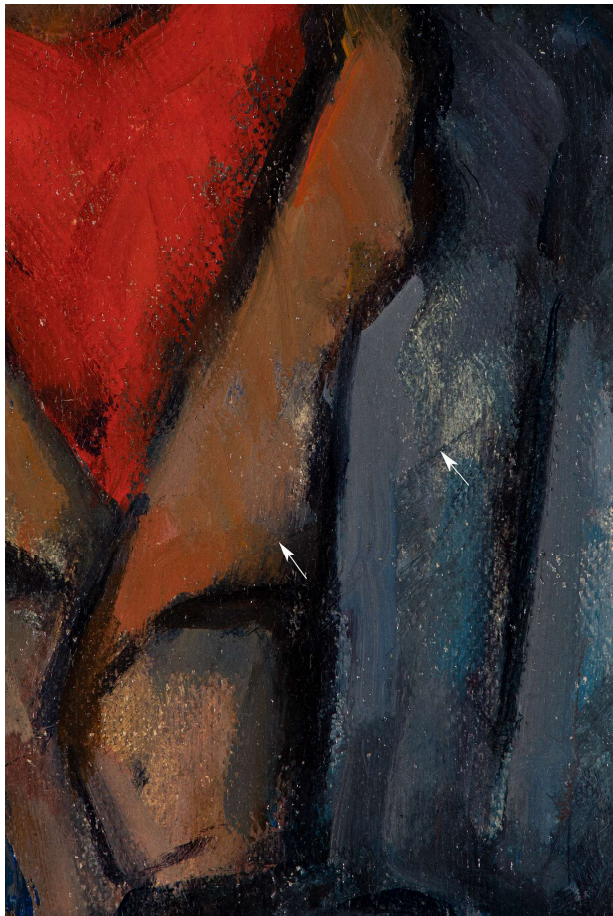


Fig. 7. Detail of the lapel with arrows pointing to a possible underdrawing beneath the coat, *Man with a Pipe* (1890–1892)

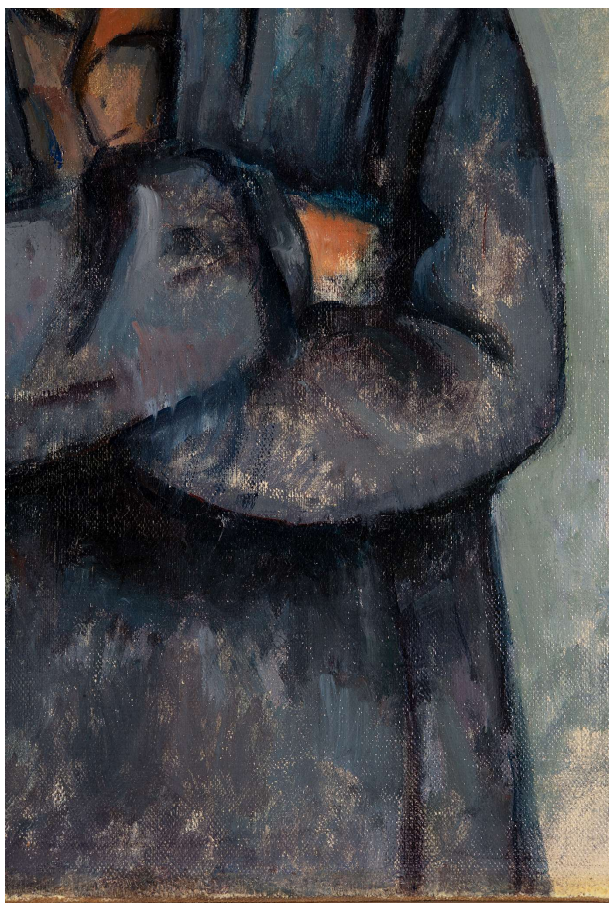


Fig. 8. Detail of the figure's proper left side where the ground layer is most visible through the thinly applied paint layer, *Man with a Pipe* (1890–1892)

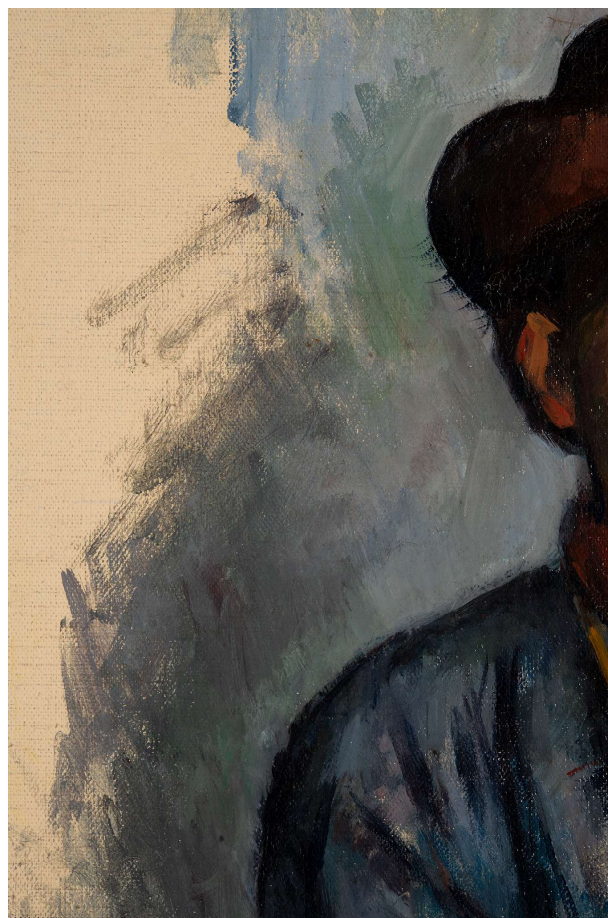


Fig. 9. Detail of colors and brushwork in the left side background, *Man with a Pipe* (1890–1892)



Fig. 10. Photomicrograph of red outline on the bottom of the proper left arm, *Man with a Pipe* (1890-1892)

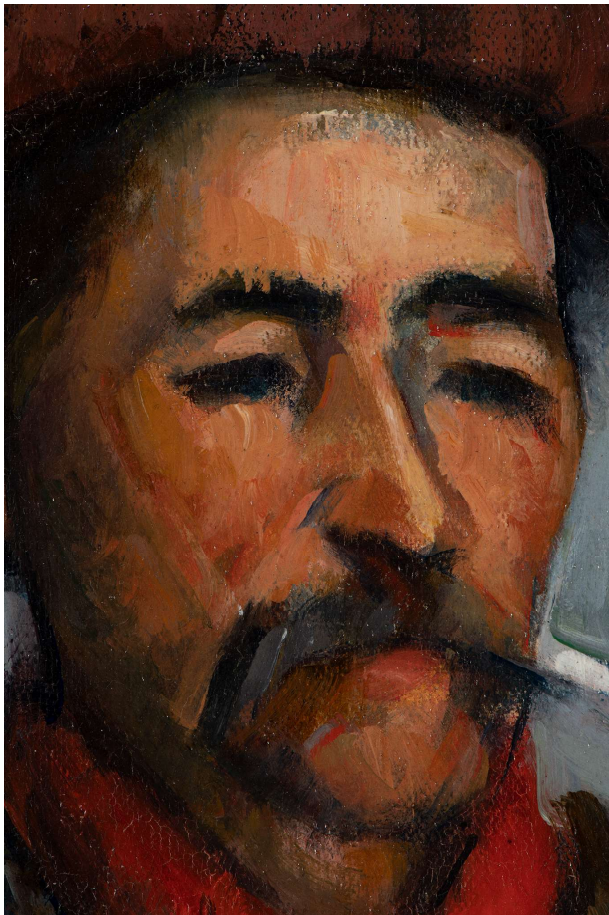


Fig. 11. Detail of the face with directional brushstrokes forming the volume of the head, *Man with a Pipe* (1890-1892)



Fig. 12. Detail of the hat with vertical brushstrokes, *Man with a Pipe* (1890-1892)

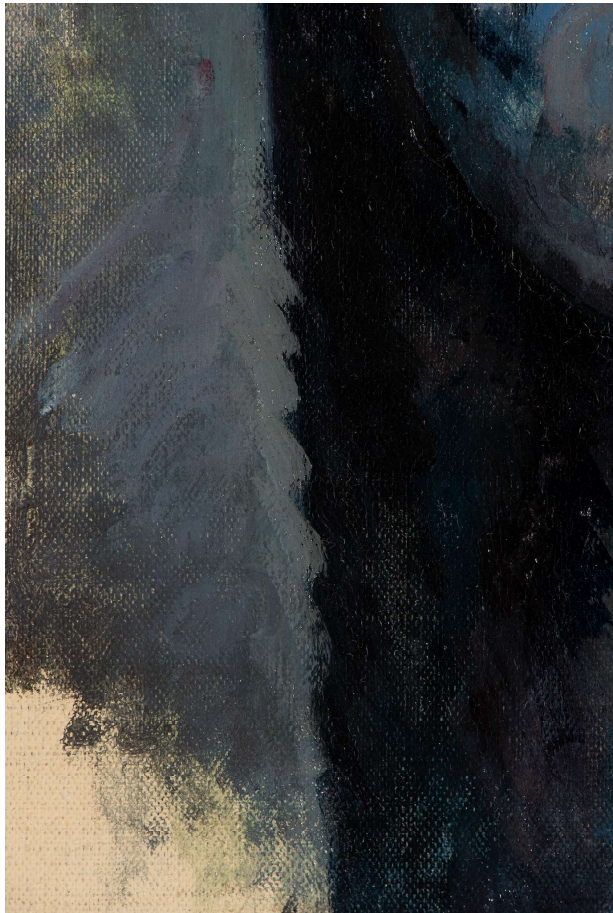


Fig. 13. Detail of adjustment made to the left perimeter using short diagonal brushstrokes, *Man with a Pipe* (1890-1892)

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The paint layer was applied thinly and appears to have been completed exclusively with brushes. Painted quickly, the composition overwhelmingly exhibits wet-over-wet paint application with rapid brushwork, indicating that it was predominantly completed in one sitting, an expected phenomenon in a small painted

sketch. Through the thin application of paint, especially within the coat, the luminosity of the cream ground layer is visible, revealing that there is no distinct underpainting (Fig. 8).<sup>8</sup> Regardless of the method of underdrawing, it appears that the position of the figure was established before the background was applied, as there is no indication of the blue paint from the background beneath any part of the figure. This background is composed of a mix of blues, with some reds and greens, with multidirectional brushwork (Fig. 9).

Once the background was in place, the figure was reinforced with dark paint. Overwhelmingly, this is a dark blue; however, in the lower half of the figure, glimpses of green and red also are found within this outline (Fig. 10).<sup>9</sup> Cezanne alternated between applying these dark strokes and building the color and shape within the coat.

In comparison to the loose brushwork and open spaces in the background and coat, tighter brushwork is present on the face and hat. Within the face, Cezanne placed modulated brushstrokes adjacent to one another, creating a somewhat geometric appearance, as opposed to soft, blended modeling (Fig. 11). Although subtle in this example, the modulated brushstrokes shift from warm to slightly cooler in tone as they approach the shadows, a technique frequently found in Cezanne's works.<sup>10</sup> These brushstrokes follow the shape of the face, forming its volume. In contrast, the hat was created mostly from parallel vertical strokes (Fig. 12).

Once the figure was nearing completion, Cezanne refined its perimeters. Along the right side, the pale blue color of the background was added, slightly overlapping the figure (see Fig. 8). Along the left side, Cezanne applied short, parallel, diagonal strokes of this same pale blue, again slightly overlapping the figure (Fig. 13). These small adjustments appear to have been completed once the majority of the portrait had dried.

The painting is in overall good condition. The current glue-paste lining was completed prior to the painting's acquisition at the Nelson-Atkins. In 1993, the painting was cleaned, and inpainting was completed.<sup>11</sup> Based on examination with ultraviolet (UV) radiation, a moderate amount of retouching is present on the cream ground layer. Extensive retouching is present at a few millimeters along the top and bottom edges; however, these are extensions to the picture plane related to the lining process.

## Notes

1. The erroneous dimensions were first published in Lionello Venturi, *Cézanne: Son art, son œuvre* (Paris: Paul Rosenberg, 1936), no. 563, pp. 1:186–87. Additionally, there are no cracks or creases that would verify this size.
2. In addition to this horizontal hairline crack, it is safe to assume the horizontal end to the blue background relates to the original turnover edge.
3. Possible tacking holes are found only on the left side. Possible turnover cracks are found only on the top and left sides. Collectively, these features indicate that the painting may have been cut down at the turnover edges along the right and bottom sides.
4. David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (London: Yale University Press, 1990), 46.
5. Elisabeth Reissner, "Ways of Making: Practice and Innovation in Cézanne's Paintings in the National Gallery," *National Gallery Technical Bulletin* 25 (2008): 6–8.
6. Nancy Ireson and Barnaby Wright, eds., *Cézanne's Card Players*, exh. cat. (London: Courtauld Gallery, 2010), 104–07.
7. Technical examinations of the Cezannes at the National Gallery, London, revealed that regardless of whether a dry drawing medium is present, his paintings frequently include a painted drawing using a dilute blue paint. Reissner, "Ways of Making: Practice and Innovation in Cézanne's Paintings in the National Gallery," 14–15.
8. Within the figures of *Large Bathers* (1898–1905; National Gallery, London), variations of opaque and thin scumbles revealing the luminous ground layer can be found. Anthea Callen, *Techniques of the Impressionists* (London: Tiger Books International, 1990), 172.
9. Cezanne frequently used a dark blue paint to outline his compositional elements; however, other colors, namely reds, greens, and purples, have also been identified in his outlines. Elisabeth Reissner, "Transparency of Means: 'Drawing' and

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10. Erle Loran, *Cézanne's Composition: Analysis of His Form with Diagrams and Photographs of His Motifs* (Berkeley: University of California Press, 2006), 10.
11. Scott Heffley, February 12, 1993, treatment report, Nelson-Atkins conservation file, 2015.13.6.

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## Documentation

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### Citation

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## Provenance

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Paul Cezanne (1839–1906), Aix-en-Provence, 1890/1892–no later than December 1899;

Purchased from Cezanne by Ambroise Vollard, Paris, stock book A, no. 3526, as *Étude d'homme debout fumant sa pipe*, and stock book B, no. 4215, as *Homme fumant une pipe*, by December 1899–September 21, 1905 [1];

Purchased from Vollard by the Galerie Bernheim-Jeune, Paris, no. 15116, as *Le petit fumeur*, 1905–March 8, 1907 [2];

Purchased from the Galerie Bernheim-Jeune by Louis Bernard (1886–1916), probably France, 1907–September 17, 1916 [3];

Bernard's estate, September 17–29, 1916;

Purchased from Bernard's estate by the Galerie Bernheim-Jeune, Paris, no. 20632, as *Le fumeur*, September 29–October 7, 1916 [4];

Purchased from the Galerie Bernheim-Jeune by the Galerie Georges Bernheim, Paris, October 7, 1916–no later than 1917;

Bought back from the Galerie Georges Bernheim by the Galerie Bernheim-Jeune, Paris, by December 31, 1917;

Transferred from the Galerie Bernheim-Jeune, Paris, to the Galerie Bernheim-Jeune, Lausanne, December 31, 1917 [5];

Probably purchased from the Galerie Bernheim-Jeune, Lausanne, by Auguste Pellerin (1852–1929), Paris, by 1923–October 18, 1929 [6];

By descent to his daughter, Juliette Lecomte (née Pellerin, 1893–1987), Paris, 1929–March 20, 1987 [7];

By descent to Lecomte's heirs, Paris, 1987–November 30, 1992;

Purchased from the latter at *Impressionist and Modern Paintings and Watercolours: Including Seven Cézanne Paintings from the Auguste Pellerin Collection*, Christie's, London, November 30, 1992, lot 16, as *L'Homme à la Pipe*, by Marion (née Helzberg, 1931–2013) and Henry (1922–2019) Bloch, Shawnee Mission, KS, 1992–June 15, 2015;

Given by Henry and Marion Bloch to The Nelson-Atkins Museum of Art, Kansas City, MO, 2015.

## Notes

[1] A Vollard label preserved on the stretcher says "4215." Few of the entries in Vollard stock book A are dated, but three entries preceding no. 3526 (that is, nos. 3310, 3505, and 3506) bear dates ranging from July to October 1899. Following no. 3526, the first dates to appear in the stock book are December 1899 and February 1900 (for nos. 3551 and 3553, respectively). Thus, *Man with a Pipe* was likely purchased between October and December of 1899. See email from Jayne Warman, independent art historian, to Brigid M. Boyle, NAMA, June 4, 2015, NAMA curatorial files.

For the sale date of September 21, 1905 to the Galerie Bernheim-Jeune, see letter from Guy-Patrice Dauberville, Galerie Bernheim-Jeune, to Caitlin Robinson, NAMA, July 21, 2004, NAMA curatorial files.

[2] A Galerie Bernheim-Jeune label preserved on the backing board reads: "N° 15116 / Cézanne / Portrait d'ouvrier." A second Bernheim-Jeune label, also preserved on the backing board, reads: "N° 15116 / Cézanne / Petit fumeur." The same stock number appears as a handwritten inscription on the stretcher.

For the sale date of March 8, 1907 to Louis Bernard, see letter from Guy-Patrice Dauberville, Galerie Bernheim-Jeune, to Caitlin Robinson, NAMA, July 21, 2004, NAMA curatorial files.

[3] Bernard passed away on September 17, 1916.

[4] A Galerie Bernheim-Jeune label preserved on the backing board reads: "N° 20632 / Cézanne / Le Fumeur." The same stock number appears as a handwritten inscription on the stretcher. For the purchase date of September 29, 1916, see letter from Guy-Patrice Dauberville, Galerie Bernheim-Jeune, to Caitlin Robinson, NAMA, July 21, 2004, NAMA curatorial files. For the sale date of October 7, 1916 to the Galerie Georges Bernheim, see emails from Jayne Warman, independent art historian, to Brigid M. Boyle, NAMA, June 4, 2015 and August 21, 2020, NAMA curatorial files.

[5] For the transfer date of December 31, 1917, see letter from Guy-Patrice Dauberville, Galerie Bernheim-Jeune, to Caitlin Robinson, NAMA, July 21, 2004, NAMA curatorial files. According to Jayne Warman, the Galerie Bernheim-Jeune, Paris, transferred many paintings to its Lausanne branch during World War I. See email from Jayne Warman, independent art historian, to Brigid M. Boyle, NAMA, June 4, 2015, NAMA curatorial files.

[6] The first publication to cite Pellerin as the owner is Georges Rivière, *Le maître Paul Cézanne* (Paris: H. Floury, 1923), 217. Inscriptions preserved on the canvas and stretcher say "Escalier" (staircase). Auguste Pellerin hung the painting in a stairwell in his mansion; see email from Jayne Warman, independent art historian, to Brigid M. Boyle, NAMA, June 2, 2015, NAMA curatorial files. Pellerin passed away on October 18, 1929.

[7] Pellerin bequeathed his collection of ninety-two paintings to his children. His son, Jean-Victor Pellerin, received forty-five, and his daughter, Juliette Lecomte (née Pellerin), received forty-seven. See Françoise Cachin et al., *Cézanne*, exh. cat. (Paris: Éditions de la Réunion des musées nationaux, 1995), 573. Lecomte passed away on March 20, 1987.

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#### Related Works

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Paul Cézanne, *The Card Players*, ca. 1890–1892, oil on canvas, 25 3/4 x 32 1/4 in. (65.4 x 81.9 cm), The Metropolitan Museum of Art, New York.

Paul Cézanne, *The Card Players*, ca. 1890–1892, oil on canvas, 53 1/4 x 71 5/8 in. (135.3 x 181.9 cm), The Barnes Foundation, Philadelphia.

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#### Exhibitions

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*Hommage à Cézanne*, Musée National de l'Orangerie des Tuileries, Paris, July 2–October 17, 1954, no. 58, as *L'Homme à la pipe*.

*Manet to Matisse: Impressionist Masters from the Marion and Henry Bloch Collection*, The Nelson-Atkins Museum of Art, Kansas City, MO, June 9–September 9, 2007, no. 24, as *Man with a Pipe (L'homme à la pipe)*.

*Cézanne's Card Players*, The Courtauld Gallery, London, October 21, 2010–January 16, 2011; The Metropolitan Museum of Art, New York, February 9–May 8, 2011, no. 3, as *Man with a Pipe*.

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Georges Rivière, *Le maître Paul Cézanne* (Paris: H. Floury, 1923), 217, as *L'Homme à la pipe*.

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