

**THE HIDDEN
CÉZANNE**
FROM SKETCHBOOK
TO CANVAS



024 R

024

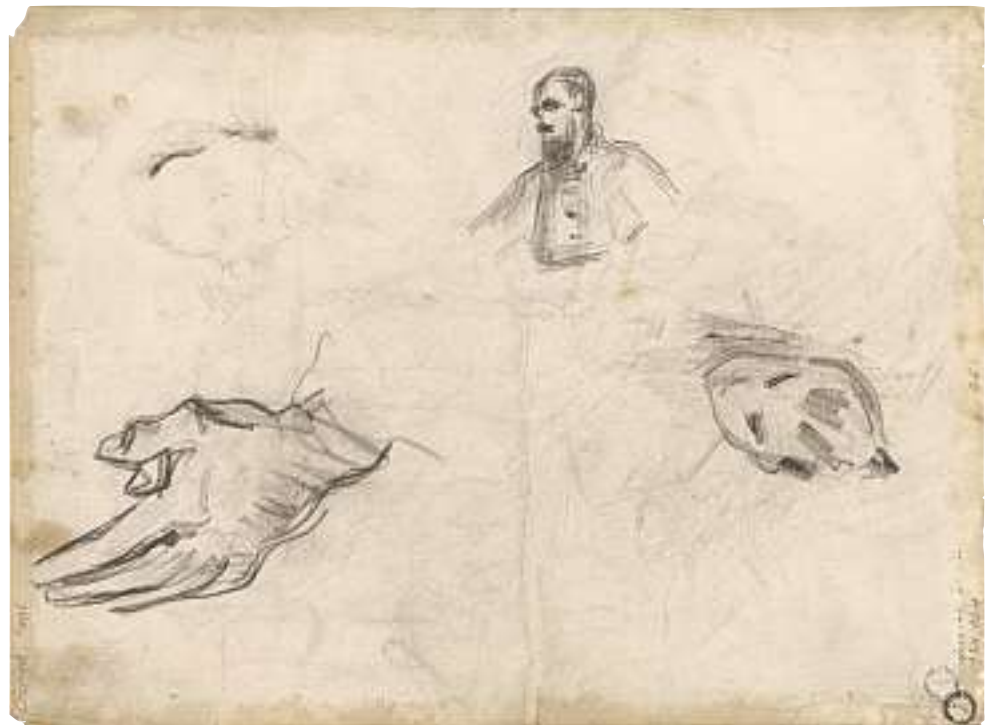
RECTO Portrait of Eugène Delacroix and Various Studies, 1864/68
Pencil, pen, gray washed, on wove paper
Inscribed on the top right by an unknown hand in pencil: seul

VERSO Studies of Details After a Painting by Paolo Veronese: *The Marriage at Cana* (1562/63), 1866/69
Black crayon

23.9 × 17.7 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.164
Ch 156/169
Sketchbook 18 × 24

LITERATURE Ve, p. 351 (r/v); Berthold 1958, cat. 239 (r), 309 (v); Chappuis 1962, nos. 13 (r), 29 (v); Lichtenstein 1966, fig. 1, p. 39 (r); exh. cat. Tübingen 1978, cat. 26, p. 118 (r); exh. cat. Rome 1979, cat. 8 (r), 8a (v), p. 21; exh. cat. New York 2005, fig. 33, p. 46 (r)



024 V



025 V



025 R

025

RECTO Portrait of a Bearded Man
(Armand Guillaumin), ca. 1866
Pencil, black chalk on wove paper

VERSO Flying Figure and Architectural
Studies, 1866/70
Pencil
(margins of the illustration slightly
trimmed)

23.6 × 17.2 cm
Museum Boijmans Van Beuningen,
Rotterdam (former Koenigs Collection),
inv. F II 120 (PK)
Ch 233/206
Sketchbook 18 × 24



032 R

032
RECTO Mother and Child, Ornamental
 Vase, Figure of a Woman, 1866/71
 Pencil on wove paper

VERSO Studies of a Female Figure,
 1867/70
 Pencil

17.8 × 23.9 cm

★ Kunstmuseum Basel,
 Kupferstichkabinett, inv. 1934.169
 Ch 240/191
 Sketchbook 18 × 24

LITERATURE Ve 1577 (r); Berthold 1958,
 cat. 288 (r); Reff 1960b, p. 184 (r);
 Chappuis 1962, nos. 25 (r), 33 (v);
 exh. cat. Rome 1979, cat. 13 (r), 13a (v),
 p. 26



032 V



033 R



033 V

033

RECTO Studies After Bartolomeo Passarotti, Domenichino, and an Unknown Master, 1875/77 (Ve) / 1867/70 (Ch)
Pencil on wove paper

Inscribed on the top right by an unknown hand in pencil: 4 [...]

VERSO Portrait of Fortuné Marion, and *L'Ecorché* (Plaster Cast), 1869/73
Pencil and pen

17.7 × 23 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.176
Ch 212/232
Sketchbook 18 × 24

LITERATURE Ve 1579 (r); Berthold 1958, cat. 81 (v), 272/286 (r); Reff 1960b, p. 148 (r); Chappuis 1962, nos. 24 (r), 52 (v); Longstreet 1964, n.p. (r); Andersen 1967, pl. 17b (v); exh. cat. Rome 1979, cat. 29 (v), 29a (r), p. 40; exh. cat. New York 1988, p. 52 (v); coll. cat. Basel 1988, cat. 15 (v)

FOL. XVIII VERSO: Study of Bathers,
1874/78, pencil, Ch 384



FOL. XX VERSO: Landscape with Trees,
1877/80, pencil, Ch 772





FOL. XIX RECTO: Study After
L'Écorché (Plaster Cast),
1879/82, pencil, Ch 569



FOL. XXI RECTO: Self-Portrait
and Portrait of the Artist's Son,
1880/82, pencil, Ch 615



050 R

050

RECTO Scene of Violence, 1869/72
Pen with (brown faded) ink, washed,
on wove paper

VERSO Traces of Several Sketches of
Heads, Effaced After Being Crossed Out
(not ill.)

14.1 × 18.4 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.152
Ch 254/verso not mentioned in Ch

LITERATURE Ve, p. 350; Chappuis 1962,
no. 45; Andersen 1963, p. 24; Cooper
1963, p. 56; exh. cat. Tübingen 1978,
cat. 14, p. 105; exh. cat. Rome 1979,
cat. 24, p. 36; exh. cat. Tübingen 1982,
cat. 4; exh. cat. New York 1988, p. 54;
coll. cat. Basel 1988, cat. 17; exh. cat.
Bielefeld 1989, cat. 116, p. 132; Freuden-
berg 2001, fig. 5, p. 39; Ballas 2002,
fig. 2a, p. 15; exh. cat. Basel 2007, cat. 88,
p. 97; exh. cat. Paris 2010, cat. 397,
p. 326; Dombrowski 2013, fig. 9, p. 30

051

La Femme étranglée (Combat de femmes),
(*The Strangled Woman [Battle of Women]*),
1875/76

Oil on canvas

31 × 25 cm

Musée d'Orsay, Paris, inv. RF 1973-11
Gift of Max and Rosy Kaganovitch, 1973
R 247; FWN 636





058

058
L'Après-midi à Naples (Afternoon in Naples),
1870/72
Pencil, watercolor, and gouache on paper
12.9 × 19.5 cm
Collection Keith D. Stoltz
RWC 35

059
L'Après-midi à Naples (avec servante noire)
(Afternoon in Naples with a Black Servant),
1876/77
Oil on canvas
37 × 45 cm
National Gallery of Australia, Canberra,
inv. NGA 85.460
Purchased 1985
R 291; FWN 647



059



065

065

Study for *Portrait du peintre Achille Empereire* (1867/68), 1867/70
Charcoal on laid paper, watermark M
(set in a crest, cut); 579 (wm. 8)

30.6 × 24.1 cm (quarter of a Raisin-size sheet)

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.193
Ch 228

LITERATURE Ve, p. 352; Chappuis 1962, no. 49; Andersen 1967, fig. 18; Andersen 1970, no. 215; exh. cat. Tübingen 1978, cat. 30, p. 123; exh. cat. Rome 1979, cat. 27, p. 38; exh. cat. New York 1988, p. 50; coll. cat. Basel 1988, cat. 12

066

Head Study for *Portrait du peintre Achille Empereire* (1867/68), 1867/70
Black chalk on laid paper, watermark D & C BLAUW (wm. 1)

43.2 × 31.9 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1951.100
Previously in the collection of Lucas Lichtenhan
Ch 229

LITERATURE Volland 1914, p. 161; exh. cat. Paris 1936, cat. 149; Ve 1194; exh. cat. Geneva 1951, cat. 90; Cogniat 1959, p. 84; Chappuis 1962, no. 50; Longstreet 1964, n.p.; Andersen 1967, pl. 20; Andersen 1970, no. 217; Ikegami 1970, fig. 1; exh. cat. Tübingen 1978, cat. 31, p. 124; exh. cat. Rome 1979, cat. 28, p. 39; exh. cat. New York 1988, p. 51; coll. cat. Basel 1988, cat. 13; exh. cat. London/Paris/Washington 1988, cat. 79, p. 211; exh. cat. Paris/London/Philadelphia 1995, cat. 20, p. 118; exh. cat. New York 2005, fig. 35, p. 47





075 R

075

RECTO Portrait Paul Cézanne fils,
1880/87 (Ve) / 1880/81 (Ch)
Pencil on wove paper

VERSO Male Nude (fragment), 1867/70
Black crayon

17.1 × 16.7 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.209
Ch 820/245

LITERATURE Ve 1572 (r); exh. cat.
The Hague 1956, cat. 114 (r); exh. cat.
Zurich 1956, cat. 174 (r); Chappuis 1962,
no. 20 (v), 99 (r); exh. cat. Tübingen
1978, cat. 47, p. 142 (r); exh. cat. Rome
1979, cat. 58 (r), 58a (v), p. 67; exh. cat.
New York 1988, p. 67 (r); coll. cat. Basel
1988, cat. 31 (r); exh. cat. Sydney 1998,
cat. 19 (r); exh. cat. Basel 2007, cat. 93 (r)
(not ill.)



075 V



076 R

076

RECTO Page of Studies, Including
Madame Cézanne Sewing, and Portrait
of Victor Chocquet, 1877/80
Graphite on wove paper

VERSO Portrait of Paul Cézanne fils,
and Kettle, ca. 1877 (not ill.)

20 × 23.5 cm (margins of the illustration
slightly trimmed)
Collection Jasper Johns
Ch 398/701bis.



079

079

RECTO Louis Guillaume in Pierrot
Costume, ca. 1888

Pencil on laid paper

VERSO A few numbers

31.5 × 24.4 cm (quarter of a Raisin-size
sheet)

Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.211
Ch 940

LITERATURE exh. cat. Basel 1935, cat. 188;
Ve 1573; exh. cat. The Hague 1956,
cat. 121; exh. cat. Zurich 1956, cat. 182;
Cogniat 1959, p. 102; Taillandier 1961,
p. 68; Chappuis 1962, no. 154; Longstreet
1964, n.p.; Andersen 1970, no. 228;
exh. cat. Newcastle upon Tyne/London
1973, cat. 63; exh. cat. Tübingen 1978,
cat. 58, p. 154; exh. cat. Rome 1979,
cat. 99, p. 99; exh. cat. New York 1988,
p. 98; coll. cat. Basel 1988, cat. 67;
exh. cat. Munich 1995, fig. 53, p. 131



080

080

Paul Cézanne fils as a Harlequin,
Studies for *Mardi Gras* (1888), ca. 1888
Pencil on wove paper
verso A few numbers

20.1 × 27.2 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1977.168
Gift of Martha and Robert von Hirsch,
1977
Ch 939

LITERATURE exh. cat. Basel 1936, cat. 168;
Ve 1622; Neumeyer 1958, no. 41; Tail-
landier 1961, p. 41; exh. cat. Rome 1979,
cat. 151, p. 139; exh. cat. Basel/Tübingen/
Kassel 1983, p. 7; exh. cat. New York
1988, p. 99; coll. cat. Basel 1988, cat. 66;
exh. cat. Bielefeld 1989, cat. 125, p. 137;
exh. cat. Munich 1995, fig. 52, p. 131;
exh. cat. Vienna/Zurich 2000, cat. 12,
p. 151; Feilchenfeldt 2005, p. 207

081

Harlequin, 1888/90

Oil on canvas

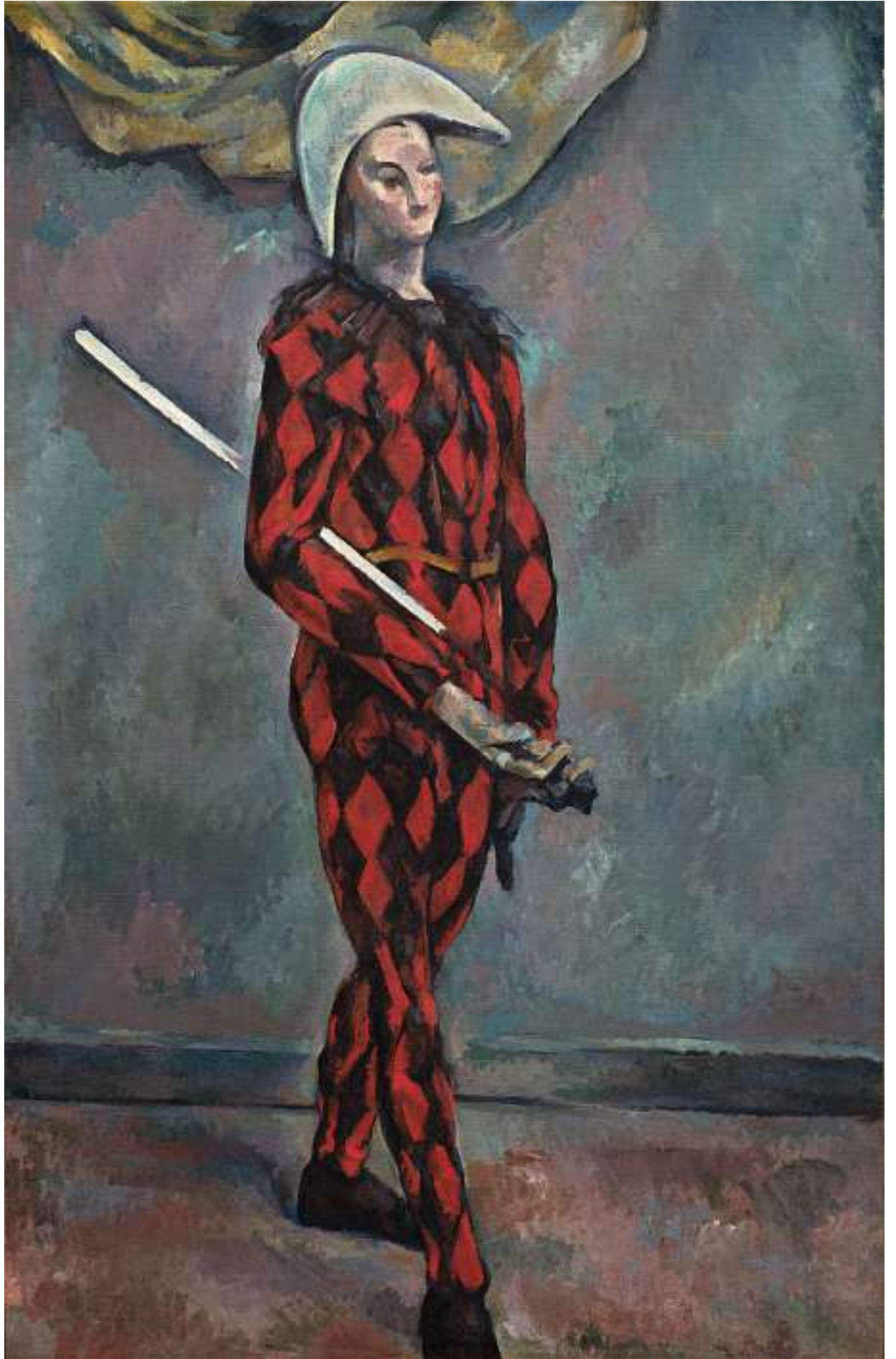
101 × 65 cm

National Gallery of Art, Washington, D.C.,

Collection of Mr. and Mrs. Paul Mellon,

inv. 1985.64.7

R 620; FWN 671





082



083 R

082
 Bather Sitting at the Water's Edge,
 1872/77 (Ve) / 1877/80 (Ch)
 Pencil on wove paper
 Verso laminated with Japan paper
 Inscribed by an unknown hand in blue
 pencil: PH 7

14.8 × 19.7 cm
 ★ Kunstmuseum Basel,
 Kupferstichkabinett, inv. 1934.210
 Ch 431

LITERATURE Volland 1914, p. 83; exh. cat.
 Basel 1935, cat. 195; Ve 1263; Chappuis
 1962, no. 97; Cooper 1963, p. 56; exh. cat.
 Tübingen 1978, cat. 142, p. 238; exh. cat.
 Rome 1979, cat. 56, p. 65; exh. cat.
 New York 1988, p. 73; coll. cat. Basel
 1988, cat. 37; exh. cat. Basel 1989, fig. 134,
 p. 168; Ballas 2002, fig. 3, p. 248

083
 RECTO Two Bathers, 1878/81
 Pencil on wove paper
 Stamp of the Rignault Collection (Lugt
 2218)

VERSO Sketch of the Artist's Son Asleep
 on a Bed, 1885/86 (not ill.)

12 × 11 cm
 Musée Calvet, Avignon, inv. 22305
 Ch 422/855
 Fragment of a sketchbook page?



084

084
Baigneur assis au bord de l'eau
(*Bather Sitting at the Water's Edge*),
ca. 1876
Oil on canvas

29 × 21 cm
★ Stiftung Im Obersteg, on long term
loan to the Kunstmuseum Basel, 2004,
inv. Im 1071
R263; FWN 927



087 R



087
Study of a Woman Bather Drying
Herself, 1879/82 (Ve/Ch)
Pencil on the verso of an engraving after
Eugène Delacroix: *L'Éducation de la vierge*
(1842), published in *L'Artiste*, 1845

20.2 × 27.8 cm
★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.189
Ch 518

LITERATURE Ve 1254; Chappuis 1962,
no. 94; exh. cat. Rome 1979, cat. 55,
p. 64; exh. cat. Basel 1989, fig. 118, p. 157

087 V



088

088
Cinq Baigneuses (Five Women Bathers),
1885/87
Oil on canvas
65.3 × 65.3 cm
★ Kunstmuseum Basel, inv. G 1960.1
Purchased with funds from the Basel
Government, the Max-Geldner Founda-
tion and private friends of the arts, 1960
R 554; FWN 945





154

153

Still Life with Carafe, 1881/84
Pencil on wove paper

19.9 × 12.1 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1935.183
Ch 554
Sketchbook BS II, fol. ?

LITERATURE Ve 1368; Huyghe 1948,
p. 104; exh. cat. The Hague 1956, cat. 129;
exh. cat. Zurich 1956, cat. 195; Chappuis
1962, no. 106; Cooper 1963, p. 56;
Reff 1963, p. 376; exh. cat. Tübingen
1978, cat. 115, p. 210; exh. cat. Rome 1979,
cat. 62, p. 71; exh. cat. New York 1988,
fig. 14, p. 26; coll. cat. Basel 1988, cat. 62

154

RECTO *Nature morte avec pastèque entamée*
(*Still Life with Sliced Watermelon*),
ca. 1900

Watercolor and pencil on paper

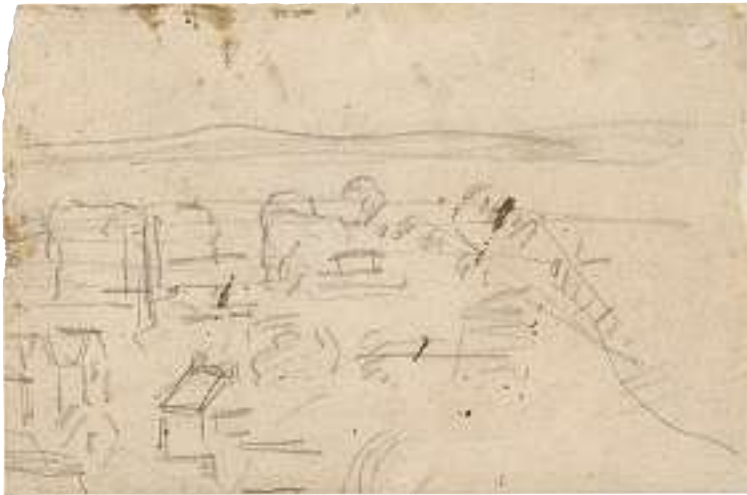
VERSO Unfinished watercolor sketch
(not ill.)

31.5 × 47.5 cm

Fondation Beyeler, Riehen/Basel,
Collection Beyeler, inv. 78.1
RWC 564



160



161 R



161 V



162

160

Landscape at Médan, 1879/82 (Ve) / 1879/80 (Ch)
Pencil on laid paper, watermark ED & Cie (in a cartouche) (wm. 3)

26.4 × 30 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.205
Ch 787

LITERATURE Ve 1588; exh. cat. Basel 1935, cat. 202; exh. cat. The Hague 1956, cat. 109; exh. cat. Zurich 1956, cat. 166; Chappuis 1962, no. 87; Cooper 1963, p. 56; exh. cat. Newcastle upon Tyne/London 1973, cat. 38; exh. cat. Tübingen 1978, cat. 76, p. 173; exh. cat. Rome 1979, cat. 51, p. 60; exh. cat. New York 1988, fig. 18, p. 31; coll. cat. Basel 1988, cat. 51; exh. cat. Edinburgh 1990, cat. 30, p. 122; exh. cat. Paris/London/Philadelphia 1995, fig. 2, p. 217

161

RECTO Landscape with Houses and Trees, ca. 1874
Pencil on laid paper, watermark SM (set in a ligature, cut) (wm. 11)

VERSO Woman and Little Girl, Each with One Arm Raised, ca. 1873
Pencil and Indian ink with opaque white
Inscribed on the top by an unknown hand in pencil: 87. / 5E; on the right notations in pencil: Chrome clair – un pot / Jaune de Naples – idem / Gomme gutte – tablette / Bleu de Prusse – idem

14.8 × 22.4 cm

★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1934.179
Ch 741/320

LITERATURE Ve, p. 351 (r/v); Chappuis 1962, nos. 67 (v), 85 (r); Cooper 1963, p. 56 (r); exh. cat. Tübingen 1978, cat. 74, p. 170 (r); exh. cat. Rome 1979, cat. 49 (r), 49a (v), p. 58; exh. cat. New York 1988, p. 88 (r); coll. cat. Basel 1988, cat. 52 (r); exh. cat. Edinburgh 1990, fig. 54, p. 157 (r)

162

Le Château de Médan (The Château of Médan), 1879/80
Graphite, watercolor, and gouache on paper

31.3 × 47.2 cm
Kunsthau Zürich, inv. 2373
RWC 89



172

172
Bare Trees, ca. 1887
Pencil on wove paper
Numbered on the top right by an
unknown hand: 39
20.8 × 13.1 cm
★ Kunstmuseum Basel,
Kupferstichkabinett, inv. 1935.159
Ch 922
Sketchbook BS I, fol. 39

LITERATURE Ve 1357; Chappuis 1962,
no. 117; exh. cat. Hamburg 1963, cat. 30,
p. 79; exh. cat. Tübingen 1978, cat. 95,
p. 191; exh. cat. Rome 1979, cat. 72, p. 79;
exh. cat. New York 1988, fig. 20, p. 32;
coll. cat. Basel 1988, cat. 55; exh. cat.
Humblebæk 2008, cat. 26, p. 316

173
*Sous-bois (Chemin du Mas Jolie au
Château noir) (Brushwood [Path from
Mas Jolie to the Château Noir])*, 1900/02
Oil on canvas
79.8 × 64.6 cm
Fondation Beyeler, Riehen/Basel,
Collection Beyeler, inv. 67.1
R 884; FWN 339

