THE PENNSYLVANIA STATE UNIVERSITY
SCHREYER HONORS COLLEGE

DIVISION OF ARTS & HUMANITIES

HEMINGWAY AND CEZANNE: IN OUR TIME

SAMANTHA KELLY
SPRING 2012

A thesis
submitted in partial fulfillment
of the requirements
for a baccalaureate degree
in Psychological and Social Sciences
with honors in Letters, Arts & Sciences

Reviewed and approved* by the following:

Linda P. Miller
Professor of English
Thesis Supervisor

Bonnie J. Levinthal
Associate Professor of Art and Integrative Arts
Honors Adviser

* Signatures are on file in the Schreyer Honors College.
ABSTRACT

Hemingway said that he was greatly influenced by the paintings of Paul Cezanne, but he never elaborated further. There have been analyses of Cezanne’s paintings and Hemingway’s landscapes but no one has discussed the psychological impact that these paintings may have had on him and what they may have ‘said’ to him that he conveyed in his writing. I decided to try to fill in this gap by looking at Hemingway’s In Our Time stories and the Cezanne paintings that he saw while writing them. By drawing comparisons between the works’ perspectives, colors, techniques and overall feel, my thesis explains how the two were remarkably similar.
There are many people who had a hand in this project and therefore many thanks to give. Many thanks to Dr. Linda Miller for her hours of guidance on all things Hemingway and writing. The Schreyer Honors College and Karen Wiley Sandler, Dolores Arevalo and Dan Mueleners and many at Penn State Abington for helping me fund my trip to Paris. And extra thanks to everyone else who proofread and gave me their perspectives on this project.
# TABLE OF CONTENTS

Acknowledgements........................................................................................................... ii
Introduction.......................................................................................................................... 1
Ernest Hemingway’s *In Our Time* stories ................................................................. 3
Hemingway’s time in Post-War Paris and Influences ............................................. 8
Similarities between the artists’ styles................................................................. 11
A Comparison of the Artists’ works: Part I-“The End of Something”
and “Cour d’une Ferme”......................................................................................... 18
A Comparison of the Artists’ works: Part II-“Out of Season” and
“Maison du Pendu”............................................................................................. 26
Ernest Hemingway ...................................................................................................... 30
House-Person-Tree Assessment and Cezanne the artist ..................... 31
Retracing Hemingway’s Steps ............................................................................ 35
Conclusion ....................................................................................................................... 36
Works Cited ..................................................................................................................... 37
Appendix......................................................................................................................... iv
“I was learning very much from him but I was not articulate enough to explain it to anyone. Besides it was a secret.” - Ernest Hemingway, *A Moveable Feast*

“All through my youth, I wanted to paint [Balzac’s] tablecloth of fresh-fallen snow…” - Paul Cezanne

**Introduction**

Hemingway was greatly influenced by Cezanne; this is known because he said this in his stories and his autobiography. Many scholars have speculated about Cezanne’s influence on Hemingway’s landscapes and drawn comparisons between the landscape works of both artists but the psychological impact that Cezanne’s paintings had on Hemingway and what they may have ‘said’ to him that he then conveyed in his writing has not been speculated on. Hemingway scholar Ron Berman has written about the landscapes in both essays “Hemingway’s Michigan Landscapes” and “Recurrence in Hemingway and Cezanne.” Theodore Gaillard, another Hemingway scholar, wrote about them in his essay “Hemingway’s Debt to Cezanne: New Perspectives” as has Meyly Hagemann in her essay “Hemingway’s Secret: Visual to Verbal Art,” but for the most part, these essays focus on the artistic techniques embedded in these works and not their emotional nuances. Critics have focused on Cezanne’s blank spaces or his spatial composition, rather than the message that his paintings carried. I think the connection between these two artists was more psychological than terrestrial.

Although Hemingway wrote many novels and short stories, his first major work of fiction was a book of short stories, released in October of 1925 and entitled *In Our Time*.1 While writing these stories, Hemingway lived in Paris and first encountered Cezanne. Seeking to answer how the artist’s paintings influenced the writer’s *In Our Time* stories specifically, I studied his time in Paris from 1921-1925 and tracked down specific paintings that he saw in museums and in Gertrude Stein’s art collection. Visiting Paris in 2011, I studied the paintings he saw and walked

---

the same streets and museum halls that Hemingway did and tried to grasp what it was that he felt from looking at these works and I think I’ve accomplished this.

I studied the colors, perspectives, brush strokes, techniques and over all feel of these works to find what spoke to Hemingway. I believe Cezanne that there was a feeling that Cezanne put into his paintings, one that Hemingway felt also, and that when Hemingway looked at these paintings he felt a kinship with the artist and felt that he “got it.” I believe it’s what he was referencing when he said in his autobiography *A Moveable Feast* “I was learning very much from him but I was not articulate enough to explain it to anyone. Besides it was a secret” (13).\(^2\) I think this “secret” was the emotional troubles that both artists struggled with, specifically depression. It was Cezanne’s simple yet subtle use of dark tones, blurred edges and clarity without detail that speak to a deeper part of the soul just as Hemingway’s simple yet strong words still do.

---

“…in between each [story] comes bang! the In Our Time [chapter]…I’ve tried to do it so you get the close up [of the stories] very quietly but absolutely solid…”-Ernest Hemingway in a letter to Edward O’Brien

Ernest Hemingway’s *In Our Time* stories

Ernest Hemingway’s *In Our Time* is a collection of 14 stories and 16 vignettes, one between each story. Released in October of 1925, *In Our Time* was Hemingway’s first major work of fiction and introduced the world to Hemingway’s style. Until this time, Hemingway had done mostly news pieces for *The Kansas City Star* and *The Toronto Star* covering the Greco-Turkish War. Although he wasn’t there for long, Hemingway took much from *The Kansas City Star*’s “*Star Copy Style*”3 which included such rules as “Use short sentences” and “Eliminate every superfluous word” and these became part of his signature style of stark sentences, omitted words and repetitive prose. *In Our Time* also introduced readers to Nick Adams, an autobiographical protagonist that Hemingway used in many of his short stories. Hemingway wrote most of these stories while honing his writing style in Paris, working as a foreign correspondent for the *Toronto Star*. Drawing on real life experiences he had as a boy during summers in Michigan and as a young man in and after World War I, Hemingway crafted semi-autobiographical tales, blending his experiences with his thoughts and observations on life and people. Like many artists of that time, Hemingway used his works to address the aftermath of World War I and the impact it had on the human condition. Like the paintings of Matisse, Picasso and Duchamp, Hemingway’s works were new, shocking and vibrant.

The structure of the *In Our Time* collection is reminiscent of a Picasso painting, especially Hemingway’s use of vignettes interspersed among the stories. These vignettes are often graphic and brutal and ‘in your face,’ like Picasso’s eye where an ear should be. The modernist movement was a little bit about shock value, but not shock for shock’s sake, it was

---

3 *Kansas City Star, Star Copy of Style*, (Kansas City Star, 1925).
more ‘the shock of the new,’ the shock of the truth. Things, especially real emotions, had never been so exposed, so out there to be dealt with, so unavoidable. The *In Our Time* collection illustrates the style of the modernist movement in a way the paintings could not, because the stories force you to create your own mental image. I think one of the biggest elements Hemingway used is the element of ‘the snapshot,’ the idea of a singular moment in time. Like the art of the time, most of his stories are like a moment captured in time, and his one paragraph chapters seem to describe a whole reel. The story “The Doctor and the Doctor’s Wife,” although it spans only two pages, seems to only relate five or ten minutes of the doctor’s life. Yet in two pages, Hemingway has given us the whole scene: we know what the yard looks like, what the characters personalities are, we can see Billy Tabeshaw “go back and fasten” the gate. When the doctor goes into his room and sits on the bed, the reader can feel the separation and tension between the doctor and his wife, the reader can feel the doctor’s frustration when he sees “a pile of medical journals on the floor,” even though Hemingway never elaborates on it, saying only, “They were still in their wrappers unopened. It irritated him” (25).

This idea of having the omitted material tell the story instead of the stated facts was a reasonably new concept. Until that point, art and writing had told stories in a more obvious and elaborate sense. Paintings were largely allegorical, like Jacques-Louis David’s painting “The Death of Socrates.” The viewer, knowing no more than the title, can look at it and tell you what is happening and a general idea of why. As such, the reader can see that Socrates’ death is tragic. The figures around him turn away in despair as Socrates reaches for the cup of hemlock. The philosopher Crito sits at his knee, showing the loss his death will bring to the world of Philosophy while Socrates sits boldly up in the bed, defending his beliefs and pointing to the heavens to show that the gods are who he lives by, not the government, the chains at his feet
showing that he is a prisoner. All the facts are there, the viewer need only look at the painting to get the story.

![Image of painting](image)

Writing of that time was similar—the stories, the character’s backgrounds and the dilemmas addressed were clearly spelled out for the reader in long, flowy words with lots of syllables. A quote from Gustave Flaubert’s *Madame Bovary*, first published in 1857, well illustrates this:

“It was something like an initiation into the social world, a taste of forbidden fruit. And as he put his hand on the door-knob to go in, he experienced an almost voluptuous pleasure. And thus many things which had been repressed within him began to expand and blossom forth. He learnt by heart some popular songs, with which he would greet his boon companions, went mad over Beranger, acquired the secret of making punch, and at length became acquainted with the mysteries of Love” (3).

This quote uses twice as many words as Hemingway would have used. Fiction writing of this style was typical until Hemingway came along with his shocking new style.

With the turn of the century came “the shock of the new;” paintings like Edouard Manet’s “Luncheon on the Grass” woke people up, having more of a ‘fleeting moment’ feeling than paintings past, similar to Hemingway’s ‘snapshot’ technique. Surely the girl in Luncheon did not sit naked on the grass looking over her shoulder all day. Hemingway captured this modernist change in his writing with stories like “The End of Something.” He doesn’t have us
greet his characters slowly, first giving us a back story and a physical description, he puts us right in the boat with them, “row[ing] along the shore.” The story lasts only two and a half pages; within a few minutes and a few exchanges, the entire transaction is over. The reader has only gotten a glimpse into the whole story of Nick and Marjorie. We have gotten a page instead of a book yet that page says so much, just as the stare of the woman on the grass says so much.

This idea that we only have a glimpse or one quick snippet also gives the reader a feeling of slight uncertainty and this feeling is another reason why In Our Time is a modernist masterpiece. Much of the modernist movement made people uncomfortable. Viewers would look at Picasso’s “Les Demoiselles d’Avignon” and see most of the ingredients to make five women, yet the parts didn’t look pieced together smoothly. Bits were scattered and shown from different perspectives. Readers could read Gertrude Stein’s works and feel a cadence-feel a something—but the message wasn’t completely clear.
Hemingway did the same thing in a more subtle way in stories like “Cat in the Rain,” saying things like “when she talked the maid’s face tightened” (92). This tells the reader that something strikes a chord with the maid but he doesn’t tell us what. We want to say “Why?? What is the maid thinking??” and so we are forced to ponder. How and why did “the padrone make her feel something very small and tight inside?” It’s not just the setting-that we are thrown into the room with the couple, looking out the window with the wife that makes us feel uneasy, it’s the constant questions and ponderances that arise from subtleties like these.

These stories and the harsh, brutal chapters that separate them uphold the modernist idea that the world is real and at times ugly and all of those parts must be dealt with. There is often little set up and no time to process, just as the story is over right when we get into Nick and Marjorie’s relationship. It forces the reader to think on it after the page has been turned, and that’s what modernist art was trying to do-provoke thought.
“Paris is so very beautiful that it satisfies something in you that is always hungry in America.” - Ernest Hemingway, *A Moveable Feast*

**Hemingway’s Influences and Time in Post-War Paris**

How did Hemingway come up with these ideas? That is a question that many have asked and many have tried to answer; I think it’s best to look at his influences at the time and go from there. Post-war Paris was a time and place like no other. It was a mecca for writers and artists of the day, the value of the dollar was favorable in France and the artists took full advantage of that. Hemingway arrived late in 1921, carrying letters of introduction from Sherwood Anderson and within a few weeks had made a life there.

During his time in Paris, Hemingway spent a great deal of time visiting the Luxembourg museum and the home of Gertrude Stein. Stein had amassed a large art collection and invited Hemingway into her home and her life, helping him to hone his writing skills. They spent many hours discussing Stein’s collection, art of that time and art and writing in general and these discussions were invaluable to his writing. At the time, Hemingway was trying to find his creative footing and make a niche for himself in the literary world. Stein and Cezanne helped him to do that. As stated before, the influence of Cezanne on Hemingway has been studied by many and written about as recently as 2011, when Charles McGrath of the *New York Times* said, “a contemporary museumgoer can spend a baffling hour or so trying to discern what, if anything, links [him] to what we know of Hemingway’s life and work.”

Writers have looked at it from structural angles and focused on the landscapes but I lean more towards Cezanne’s portraits and depictions of buildings and see the psychological aspects of these works. It is interesting that the man who said that he wanted to “write the way the Cezanne painted” was so deeply influenced

---


by the man who said: “I want to make of impressionism something solid and lasting like the art in the museums.” Both artists were trying to capture something, a feeling that influenced them and that perhaps they had seen in the works of other artists. In his 1945 essay “Cezanne’s Doubt,” Maurice Merleau-Ponty touches on the idea that Cezanne painted with feeling, and describes it beautifully, discussing how he sort of ‘threw away’ the rules of other artists.

The best way to find what influence Cezanne’s paintings had on Hemingway’s *In Our Time* is to find out which specific paintings he saw while he was writing it. The problem is that Hemingway never named the specific paintings that he saw. The closest we have is a reference he makes in one of his Nick Adams stories (*On Writing*) in which he says “He could see the Cezannes. The portrait at Gertude Stein’s. She’d know if he ever got things right. The two good ones at the Luxembourg, the ones he’s seen every day at the loan exhibit at Bernheim’s. The soldiers undressing to swim, the house through the trees, one of the trees with a house beyond…The portrait of the boy…” Other than that, there are no references to tell us which specific exhibits or paintings he saw. However, we do know that he lived in Paris from December of 1921 until after the publication of the *In Our Time* stories in 1925, with most of the stories written in 1924. With this information, I turned to the John Rewald *Catalogue Raisonne of Paul Cezanne* and pulled out all of the paintings that were housed or exhibited in Paris during that time. At the time, there was no available record of Gertrude Stein’s art collection, although a book entitled *The Steins Collect* has since been issued. This search yielded 45 paintings that were housed, exhibited or Stein owned during December of 1921 to mid-1925. Among those are 16 paintings housed in the Musee Luxembourg and exhibited in the 1924 show at the Galerie

---

7 *The Nick Adams Stories*, 239-240
8 *The Steins Collect* (San Francisco Museum of Modern Art, 2011) and contains a complete collection of Gertrude Stein’s art collection as well as that of her two brothers Leo and Michael and Michael’s wife Sarah.
Bernheim-Jeune that Hemingway referenced in *On Writing* and two owned by Gertrude Stein. The paintings owned by Stein were “Madame Cezanne a l’Eventail” and one of Cezanne’s many “Baigneurs” and there are photographs of those paintings hanging in her apartment.

From the larger list I have narrowed down four that were housed in the Louvre, and 44 that were exhibited during Ernest Hemingway’s writing of *In Our Time*. Of these paintings, 19 are of landscapes-10 of them containing buildings, 10 are still lifes and 15 are portraits. These common painting subjects actually share a strong link with psychology, but that will be discussed later.
“If one looks at the work of other painters after seeing Cézanne’s paintings, one feels somehow relaxed, just as conversations resumed after a period of mourning mask the absolute change…” - Maurice Merleau-Ponty on Paul Cézanne’s works

**Similarities within the Artists’ Styles**

The first major similarity between the artists is their use of medium; Hemingway’s being words, Cézanne’s being paint. Hemingway’s stories read easily, with their quick, short sentences yet they are rife with meaning, and this is not lost on any reader. Hemingway used his words so carefully, so deliberately, each one chosen with calculated intent. Similarly, Paul Cézanne’s paintings are beautiful and easy to look at, yet they are also arresting, his colors and textures bringing the viewer in. Paul Cézanne used his brush strokes to bring each painting to life, instead of having it only lie flat on the canvas. Each stroke was strategically placed, loaded with color in the same way that Hemingway’s words were loaded with meaning. Hemingway is known for his primer style with repetitive, staccato sentences that have a steady cadence, very clear, very precise. For example, in “Soldier’s Home,” Hemingway writes: “…It was a pattern. He liked to look at the street. He liked to watch them walking under the shade of the trees. He liked the round Dutch collars above their sweaters. He liked their silk stocking and flat shoes. He liked their bobbed hair and the way they walked” (p. 71).

This type of rhythm and repetition is not unusual for Hemingway’s stories, just as rhythm and repetition are not unusual for Cézanne’s brush strokes. In many paintings, he will have quick, smooth, uniform brush strokes throughout making a portion of the canvas even and smooth yet alive with color. From far away, the paintings look smooth and beautiful—just like Hemingway’s simple two and three page stories—but as you get closer, you can see that they provide texture just as Hemingway’s sentences do, and from very close up, you can see the texture and repetition.
Hemingway used color to bring his landscapes and characters—and, in a way, pictures—to life. As stated before, many of his short stories are a moment in time, captured like a snapshot; his use of color brings them alive expressing emotion to and evoking emotion in the reader just as color can evoke emotion in a viewer of a painting. The leaves of his trees feel lush and we can see them even though they aren’t shown to us, the dirt on the ground feels dry even though we can’t touch it and the water in the river feels smooth and cold even though we can’t reach into it. We can’t see them, touch it or reach in it and yet we can, with his written illustration. He doesn’t describe hair color or eye color or any physical attributes in great detail, saving that for the emotions and the landscapes. We don’t need to know that Nick had brown hair, but we do need to know that the country was “burned-over” around him.\textsuperscript{9} Describing the landscape and colors around his characters and having them move through these scenes brings them and their story to life far more than a description of their clothing or eye color would. Hemingway can use brown to describe the land, the water or someone’s skin color and we will always know what he’s talking about, and what shade of brown.

Similarly, many of Cezanne’s portraits are done with fairly even coloring, no one piece on the subject is so shockingly colored so that it stands out and yet, there is still something to catch the viewer’s eye. In “Madame Cezanne a l’Eventail” she is holding a small red fan, yet the fan does not pop off the canvas saying “Look at me!” What catches the viewer’s attention is Madame Cezanne’s gaze, how she isn’t quite looking at us but past us. The texture in that painting lies only on specific areas—around her face and neck and down her arm and that of the chair. It’s as if the texture on the arm is guiding you up to her face, lest you miss it when your gaze first falls on the painting. Although the chair and the fan are red, the dress is blue and her skin white, the colors are presented evenly. They aren’t blended, but the smoothness of the

\textsuperscript{9} Big Two-Hearted River: Part I (In Our Time, pg. 133)
painting causes a smooth transition from one color to the one adjacent. In using the colors evenly, yet heavier in one part more than another, he brings the subject to life. The viewer is drawn to the subject’s gaze. Similarly, in his many paintings of houses, the windows are often open, yet darkened, even when it is a sunny day; this juxtaposition automatically draws the viewer’s eye to that area. These blackened windows aren’t textured, they are smooth black squares, yet a message has been conveyed by his use of color (or lack thereof). I suppose it’s up to the viewer to decide what message is being conveyed, as it could be interpreted differently by many, but I believe that these blackened windows are carrying a psychological message, whether the artist intended it that way or not.

Another similarity among the artists’ works is their use of perspective. Neither of them gave you a direct view very often. In Cezanne’s portraits, the subject is often looking away from the viewer, sometimes in an obvious pose, other times it is more subtle; the subject will be facing the viewer but with eyes averted, sometimes looking just off to the side. The subjects are sometimes turned towards the viewer as if to reveal something, other times they are situated in such a way as to conceal something—be it their hands, their gaze or their emotions. What is it that they’re hiding? You, the viewer, can decide. In his paintings of houses the perspective often puts the viewer on a dirt path that leads up to a building or town. Very rarely does it follow a straight line to a house and when it does, there is often a shadow or foliage or something to obscure said path. His landscapes are no different; in his series of the view from L’Estaque, the viewer is perched on the edge of a cliff or a mountain or a ‘who knows what’, as if they could go right over the edge at any second. That is the feeling the viewer gets because we can’t see what is to the side of us. This perspective puts us right into the picture, in the room, on the path or in the forest.
In a way, Hemingway used this perspective as well. He would often drop his readers right into the moment with his characters with opening sentences like “Then there was the bad weather.” With sentences like that, he reader starts out right there in the moment and is led inward, instead of the traditional method of telling them the situation at hand. From there, his paragraphs unfold to slowly give us the big picture, whether it is in the description of the room or the country. One could argue that it’s something of a lack of perspective at times, but a calculated one. The main way in which Hemingway used perspective was in the emotions of his characters. We are rarely, if ever, given the character’s story straight on, nor are we given helpful descriptors like “she exclaimed” or “he said solemnly.” Statements and actions are given to us simply. We may be in the room with the characters but we feel as if we are standing in the doorway, or looking out through the window with them. We don’t know what these subjects are hiding or what they will reveal, but we know what they’re feeling. It’s clarity without detail.

The edges of both artists are blurred-Cezanne’s literally, Hemingway’s figuratively. The edges always have an effect and are always used with precision, yet are not predictable. Hemingway blurs the edges of his characters and their relationships. We don’t know what is going on between the doctor and his wife but we know that there is tension there. We know that Marjorie and Nick are having some trouble but we don’t know what the specific issue is and so on-again, clarity without detail. It is never given to the reader cut and dry. It’s this murkiness that helps to draw the reader into the story and into the character[s’] lives. At times we are thrown into the moment with them and the blurry edges soften the blow, other times it makes us feel uneasy, as if we can feel the tension in their lives. But it always has an effect.

Cezanne’s blurred edges are those of buildings, vases, tables, clothing etc. but also those of his human subjects. In the portraits, the faces, hands and bodies are not crisp and crystal clear,  

\(^{10}\textit{A Moveable Feast}\)
they are soft and inviting; we can see their expression but not their freckles. In the buildings, we know it is a corner or an edge but it doesn’t look harsh. The walls that hold us back in paintings like “Cour d’une Ferme” are smudged, they serve as a barrier and yet they don’t feel harsh. They hold us back while the farmhouse pulls us in.

It’s worth noting that both artists also did many self portraits-Hemingway in his stories portraying himself as Nick Adams and Cezanne painting his own visage on his canvases. Cezanne did toy around a bit with his self portraits. A few of them were painted from photographs, but in the paintings, he has changed something of himself. Below is an example of a portrait painted from a photograph. In the painting, he has changed his eyes so that they seem hard, almost angry and full of emotion. Yet in the photograph, his gaze is simple, straightforward and calm. He may have been experimenting with painting techniques, but it seems to me that the pervasive darkness in Cezanne’s paintings represents a persistent darkness in his life. Perhaps it was his depression, as his letters indicate that it was something he suffered with his entire life.
Hemingway’s lifelong depression was also present in his works. Each of his stories has at least one overwhelming dark spot (in this case, the crumbling of this relationship) whether it’s an emotional scar that a character bears, a dark spot in their soul, or a physical wound, it is always there. Hemingway is known for his devotion to reality, in his life and his art and “had no tolerance for pretension”\textsuperscript{11} and wanted both his works and his relationships to be authentic even if it was unpleasant. In his stories, he stated things simply and accurately and yet none of his stories are happy tales; there is a serious undertone to all of them. This is not to say that there is no happiness but more that he is not afraid to confront the other, uglier parts of life as well. It would be easy to tell a story about a happy couple, but that’s not what Hemingway does, instead he shows us a perhaps solid couple having a rocky moment.

In \textit{A Moveable Feast}, Hemingway writes: “I learned to understand Cezanne much better and to see truly how he made landscapes when I was hungry. I used to wonder if he were hungry too when he painted…Later I thought Cezanne was probably hungry in a different way” (69).

\textsuperscript{11} Linda Miller, \textit{Ernest Hemingway and the “Understanding Rich”}
Both artists drew on their lives and their own unique ideas for inspiration. Both were trying to do something new and different. Both did not gain the complete support of their family.

The biographical similarities for these artists go on, but that is a story for another paper.
“The short story’s lack of space leads to prose that relies heavily on suggestiveness and implication, allowing the reader a greater role in bringing the narrative to life.”—Robert Paul Lamb in *Art Matters*

**A Comparison of the Artists’ works: Part I**

**“The End of Something” and “Cour d’une Ferme”**

In many of Paul Cezanne’s Impressionist and Post-Impressionist paintings there are dark spots, many colored pure black; Sometimes it’s stronger like in the fabric of “Compotier, pitcher and Fruit,” other times it’s more subtle like in the tree in “Maison du Pere Lacroix” but it seems to go beyond using black to depict shadows. Where a darker shade of the color could be used to show shadows or shading, black is used. Not a darker blue or green or anything else, it is almost always black.

In addition to this ever present darkness, the perspective is often skewed—the building is obscured by trees, the subject’s face turned away, a house is viewed from behind a wall or a hill. Very rarely is there a piece—that is not a still life—in which we have a clear view of the subject. It’s as if you can’t get a perfectly clear picture or grasp of them, you can’t make eye contact with the portraits and you can’t get the attention of the bathers. The image is not given to you, it is hinted at in passing and you must read the angles and imagine what is there and what is missing.
This is also true of his still life paintings. Many of the shots are slightly aerial and off to a side and the light seems to be coming from a window or on an angle. Though the paintings are illuminated, they are done so from behind or the side or any direction except dead on. It’s often as if there is a veil of light instead of a direct beam. This veil adds to the smudged quality of the paintings, not just in their edges, but overall. The smudged quality reinforces the snapshot impression, that the moment captured is fleeting. It’s as if the surface of the painting is in motion. The soft lines of the trees give the impression of movement, as if the painting could come to life at any moment, just like Hemingway’s stories.

In the paintings, the viewer must guess at what is going on in the subject’s head or in the building pictured; in the stories, the reader must take the little dialogue given, the expressions of the characters and their relationships with the people and world around them, and piece it together to make the full story. The reader or viewer is given a little information, but there’s a lot to be felt in what is not said and a lot to be inferred from what is. Like Cezanne’s paintings, many of Hemingway’s stories have dark patches and those say a lot too. He often alludes to depression, emotional scars and inner turmoil but almost never states it outright.

To illustrate this point, I have chosen the story “The End of Something.” The story takes place in northern Michigan, and at the opening, the town of Horton’s Bay has fallen from its former lumber glory and now “The one-story bunk houses, the eating-house, the company store, the mill offices and the big mill itself stood deserted in the acres of saw dust” (31). From there we are introduced to a couple, rowing along the shore, the woman-Marjorie-trying to make conversation and the man-Nick-seemingly checked out, giving simple, toneless answers. For two pages we sit with them on the shore and fish as Marjorie says things and Nick sits lost in his own thoughts. Finally Marjorie says “What’s really the matter?” (34).
We were eased into meeting this couple; we did get to know their surroundings and row along with them for a moment or two before we were tossed into their romantic troubles, so, in that respect, this opening could be seen as different from many of Hemingway’s other stories. But we aren’t given a back story, a synopsis; first he’s talking about the abandoned saw mill and then we’re in the boat with them. Marjorie speaks and Nick sits. Marjorie prods Nick a bit into telling her what’s wrong and he says “It isn’t fun anymore” (34). As simple as that. As humans, we know what the ‘it’ is, but as readers we want to know why. What happened to this couple to take the spark out of the relationship? What happened to Nick to make him feel so lost? The lack of explanation is holding us back from fully understanding and yet we know what they’re talking about. We know it, we can feel it, we just don’t entirely understand it.
Examining Cezanne’s “Courtyard of a farm at Auvers,” we can see all of these elements. The viewer looks upon a farmhouse and a shed from a slight distance away. We are held back by the walls in the foreground just as we are held back by our lack of information and Nick’s lack of elaboration. Although the house is the central subject of the painting it is not actually in the center. It is in the bottom half of the painting, slightly to the right and partially obscured by a tree, two walls, shadows and other plant growth making the perspective unconventional and not directly accessible. The most prominent part of the piece seems to be the walls in the forefront. They place the viewer in the painting as if you are walking into the picture, approaching this house and have stopped for a moment to take it all in. Yet at the same time, they hold you back—much the way that Hemingway would invite you in—even pull you in-to his story and yet hold you at a distance from his characters as so many of them were emotionally unreachable. If Nick said more, then perhaps those walls would open up a bit.

The painting has the ‘singular moment’ quality. Though there are no people or creatures in it, it gives the impression of movement. The viewer can almost feel the sun and the breeze, hear the leaves of the trees rustling. The same walls that hold you back also pull you forward; you are not just observing that farmhouse but moving closer to it, as if you’re about to get to the heart of things and find out more. There is more to this picture than a farmhouse bathed in sunlight, there is something going on that you want to know about and yet are held back from.

Though most of the painting depicts the buildings and walls, the lines are not sharp and crisp like most depictions of buildings. The corners are softer and slightly smudged, adding to the feeling of wonder and curiosity. Had the lines been sharper and more severe, they might not have made the viewer wonder about that farmhouse so much. These walls aren’t offensive, they’re soft and inviting, just as Marjorie’s questions aren’t nagging, they’re empathetic and
kind. The softer lines bring the painting to life, as if it were a blurry photograph that captured one moment in the life of that farmhouse.

As always, there are the bits of black scattered throughout the work. The wall on the left is heavily shaded with black—the tree branches are outlined with it, the foliage, the grass and the roof are flecked with it, the door is framed with it. But what stands out most to me is that the buildings are in the sun, brightly lit up and yet the windows are blackened. It almost seems plausible that the windows of the shed would appear blackened, given the angle of the building but it does not make sense for the house. Why is the window blackened? This is obviously not an accurate portrayal because surely on such a sunny day, especially at the given angle, there would be some light that would fall upon it. What was he hiding?

The idea that this window was darkened intentionally gives the painting a more somber tone, as if Cezanne was conveying something sad in this work. Hemingway did something similar in the opening scene of “The End of Something” when he has the couple “trolling on” the water. That and the “broken white limestone” instantly give it the impression of a photograph, and a sad one at that. The fact that they ‘troll’ across the water instead of glide, the fact that “…the schooner filled and [moved] out into the open lake carrying…everything that had made the mill a mill…” makes the reader feel the sadness and desolation of this place; something has been lost and now this place feels alone and abandoned. It’s as if we were handed a photo of the lake and the shore and the boat and the figures have come to life to tell their story. We can see Marjorie sitting on the blanket, we can see Nick sitting beside her in silence and feel her hurt. Just as Cezanne’s walls have pulled us into his painting, Hemingway’s boat has pulled us across the water with his couple and we have paused to observe this moment. Just as his darkened window has made us wonder what’s inside, Nick’s silence makes us wonder what has happened.
It’s a third person perspective and yet statements like “She loved to fish. She loved to fish with Nick,” and “He could hear Marjorie rowing on the water,” make us feel as if we are in the characters’ heads, as if we know them and their emotions. For the first two thirds of the story, Nick does not tell us that he is upset or in despair and yet we feel it all the same, without a word describing his emotions. It’s unusual to get such a sense of a character’s feelings without them having some direct input. When he finally says “I feel as though everything was gone to hell inside of me” (34), we know that he really means it; we feel that he really means it. It’s more clarity without detail. These subtle, melancholy moments and hints are akin to the dark spots in Cezanne’s paintings, like dark bits in the foliage of the trees.

These subtle allusions to Nick’s emotions and the history of this couple are like Cezanne’s soft edges. They draw us in and make us wonder what else is going on yet it is not crystal clear to us. What brought them here and where they will end up? Saying “They sat on the blanket without touching each other and watched the moon rise” gives us a much deeper feeling and understanding of their distance than simply saying “They sat on the blanket and watched the moon” would have. Hemingway’s subtle use of words and Cezanne’s subtle lines reel us in and make their works more relatable, something that we experience instead of just look at or read. The paint becomes a feeling and the words become an emotion.

Hemingway’s elements of darkness in this story are subtle. There is no stated unhappiness until Nick says love “isn’t fun anymore.” “It isn’t fun anymore.” Four words stated so simply and yet they carry so much meaning. The reader knows exactly what he means and how he feels; there isn’t anything else to say. It’s sad and heavy yet empty. We hear it in Nick’s silence and feel it in Marjorie’s dialogue. Nick does not initiate their exchanges and when Marjorie addresses him he barely responds. The reader can tell that Nick is checked out of their
relationship at the moment and is battling something within himself. He is obviously struggling with a darkness of his own. It is hinted at in the opening of the story when the ruins of the old mill are described and it parallels their relationship. It is suggested that something else has fallen apart. We can feel this darkness again after Marjorie leaves and Nick laid “down with his face in the blanket by the fire.” We can feel his despair, and maybe exasperation, with himself and the situation in general. Even when his friend Bill appears and doesn’t seem to care much that something rather sad has just happened, it seems a bit dark. We wonder if Bill had been waiting in the woods the whole time, had he planned this meeting with Nick? With Nick and Marjorie? So many questions, so much room for speculation. Sure it isn’t his life, but it is his friend and one would expect him to feel a tinge of sadness or condolence; instead, he takes a sandwich out of the basket and goes over to the fishing rods. Is this intimacy or arrogance?

Cezanne is also known for his planes of color. This trait is greatly represented in “Courtyard of a Farm in Auvers.” The house is an expanse of goldish brown, the yard is an expanse of green, the sky is stretches of blue; this painting is virtually made up of planes of color. Cezanne “sought to model in color, rather than light and shade.”

This is similar to Hemingway’s vivid descriptions of his landscapes. In the opening “The End of Something,” as Marjorie and Nick are arriving, Hemingway vividly describes the ruins of an old sawmill, telling us the history of the mill and how it was dismantled and the “swampy meadow” that surrounded it. The edge of the water isn’t just the edge of the water, it is “…the edge of the channel-bank where the bottom dropped off suddenly from the sandy shallows to twelve feet of dark water.” You can picture that bank exactly and feel the depth of the water as if you’re there.

Perhaps the strongest similarity between these two artists is their attention to detail while creating their works, not to make a crisp, sharp picture, but to make sure that every word and

---

12 John Canaday’s *Metropolitan Seminars in Art: Portfolio 1*
every brush stroke counted and was used to its full effect. Cezanne used small brush strokes loaded with paint so that each one could stand on its own. In *Modern Painting*, Gaeton Picon said, “Each stroke contributes to the general effect but at the same time must be seen for itself, remaining the key to a potential vision” (76).\(^\text{13}\) Cezanne wanted each stroke to be deliberate to give definition to each part of the painting. These strokes added more than just “volume and structure,” they allowed the pieces to be interpreted in different ways from different angles.

Some people feel that the heavy paint makes the house look weighted down, others think it brings the house to life, making it stand out (literally) from its surroundings. This is similar to Hemingway’s short sentences and simple dialogues. He strayed from long monologues so as to “make instead of describe.”\(^\text{14}\) He doesn’t use big, flowery sentences. He writes: “Nick, rowing, looked at the white stone in the green trees” and “They aren’t striking.” Each of these sentences would probably be twice as long in the hands of another writer and twice as punctuated but no less vivid. The reader might be given Nick’s intonation or a gesture. Nick wouldn’t simply say the words, he would say them ‘casually’ or “Nick said, ‘they aren’t striking,’ because he knew he had to say something.” Hemingway’s simple yet loaded sentence leaves a lot to be imagined and interpreted. How did Nick say it? You are the judge. These simple sentences accomplish Hemingway’s goal to “[make the human experience visible]”\(^\text{15}\) rather than simply reflect it.

One similarity in using these techniques is that both artists wanted to convey depth. Similar to Hemingway’s Iceberg Theory, Cezanne said that nature (his favorite subject) is “more in depth than on the surface.”\(^\text{16}\)

---


\(^{14}\) Linda Miller “*Nourished at the Same Source*”: Ernest Hemingway and Gerald Murphy. pg 82

\(^{15}\) Miller, *Nourished*
“Out of Season” was a story of particular importance to Hemingway as he ranked the first and last paragraphs of it among his best work, “Grade I.”\(^{17}\) The story is drawn directly from his life and relates an experience that he and his wife Hadley had while in Italy. An American couple hires a guide to take them fishing in the country, initially unaware that it is not fishing season and this fishing is prohibited at this time. The couple is already experiencing some sort of tension, which the reader can feel but not understand; the situation isn’t helped by the fact that the guide supplied by the hotel is an unfortunate alcoholic, Peduzzi. Throughout the story, the reader is given many examples of Peduzzi’s status as a social pariah. When he waves and calls out to the townspeople, the only one who responds is the town beggar “who lifted his hat as they passed” (98). Peduzzi’s own daughter goes back inside when he points her out to the couple. Halfway through the story, the reader is caught off guard when the husband says “I’m sorry I talked the way I did at lunch. We were both getting at the same thing from different angles” (99). We, the reader, were not privy to this lunch, we don’t know what they were getting at but we now have a glimpse into the source of the tension. This is classic Hemingway. We’ve been with this couple for a quarter of the story and we are only just getting an idea of what’s going on. The story spans roughly a half an hour-a snapshot in life-but we know that there is a huge back story. But as much as the story seems to be about this couple, it keeps coming back to Peduzzi; references to his emotions-which range from excited, to sad, to jovial to rejected and back again-keep bringing the focus back to him, although we don’t know why. Readers can speculate about the significance (if any) of this guide-what purpose he serves in the story and in the story, why do the paragraphs always loop back to him as much as they do the couple? The reader has the

---

\(^{17}\) Charles Nolan writes of this on his essay “Hemingway’s ‘Out of Season’: The Importance of Close Reading.”
distinct feeling that they are not being told something-more than what happened at the tension-filled lunch. What is Peduzzi thinking? Where did he go off to when the couple was ordering wine in the shop, why does his daughter ignore him? So many questions! Fortunately, for this particular story, Hemingway gave us an answer, but in his autobiography *A Moveable Feast*, not in “Out of Season.” Hemingway said “The real end of “Out of Season” was that the old man hanged himself.” Talk about omission! He goes on: “This was omitted on my new theory that you could omit anything if you knew that you omitted and the omitted part would strengthen the story and make people feel something more than they understood” (75). As readers, we felt sad for Peduzzi just as we felt tension between the couple, but we didn’t understand why.

“Out of Season” is rather the epitome of Hemingway’s iceberg theory. Cezanne left things out of his works as well. He left out the contents of the rooms that hold the windows, he left out the fingernails on the hands of Madame Cezanne and Victor Choquet and I believe these things were left out on purpose, to keep the focus on what mattered. In his painting “Maison du Pendu,” he has omitted something that I find to be rather significant.

The viewer is presented with this lovely country scene, the dirt path, the sloping hill and the aerial view of the town in the distance very similar to Hemingway’s countryside, with a ‘hill
that leads to the river,’ and the man looking down over the “houses of the town.” The scenery is lovely, but what stands out are the windows in the center of the painting. This appears to be a reasonable bright day, with the house lying in the sun and yet these windows are blacked. This painting was done circa 1873 and, according to John Rewald, “has become the symbol of Cezanne’s Impressionist phase” making this element even more interesting. Impressionists did not use black often. Dark gray-yes, dark blues and greens-often, but not black. Cezanne may have blackened his windows on purpose. Perhaps they are meant to be shuttered (which would be strange), perhaps the contents of them just ‘didn’t matter’ or perhaps he didn’t put much thought into it. If it was a deliberate decision to darken this window, what was his reasoning? If it was more subconscious, what does that say? Plenty of room for speculation.

These edges are soft but not quite blurry-much like Hemingway’s edges in the story. We know Peduzzi’s a drunk and the town rebuffs him but there is still much unsaid. We know the couple quarreled at lunch but we don’t know what it was about. We know that fishing is forbidden at this time but we don’t know if they’ll actually get in trouble for it, etc. We have an idea, but nothing is clear cut. The hill and roof on the right side of the painting (although they are not quite clear) seem to hold us back maybe protecting us, maybe barricading us, the idea isn’t clear but the feeling is. The grass is green and seems rather lush and yet the tree in front of the house is bare. The trees in the top left corner have leaves or at least signs of life. It’s as if everything is hinted at, but it doesn’t come together in perfect unison. And always there is that darkened window capturing our gaze again and again; perhaps it’s Peduzzi’s window, perhaps that’s where it happened. The message of this painting isn’t spelled out for us like the one in “The Death of Socrates” of “Dejeuner sur l’Herbe,” but the feeling is there.
The perspective of the painting arrests the viewer and yet draws them in. We are separated from the scene and approaching this house from what? A dirt path? The woods? A riverbed? And there is a path leading us down to the house, the curve of the path adding both distance and tension. And while we are being drawn down to the house, we are also looking over the houses in the distance. “Peduzzi wanted them all three to walk down the street of the Cortina together.” While the husband in the story looked over the town.
“But if the light was gone in the Luxembourg I would walk up through the gardens and stop in at the studio apartment where Gertrude Stein lived at 27 Rue de Fleurus.” - *A Moveable Feast*

**Ernest Hemingway**

Hemingway was first introduced to Paul Cezanne in Gertrude Stein’s apartment. He may have encountered some of his works prior to this, but he learned to appreciate Cezanne from his discussions with Stein in her salon. From there, he went to different galleries and exhibits in Paris to see other works by the artist. In *A Moveable Feast* he tells of how he would visit Luxembourg Museum, the Louvre and an exhibit at the Galerie Bernheim-Jeune and said that he learned to write by looking at the Cezannes.

Hemingway was no stranger to depression and heavy thoughts; it is in *In Our Time* that we are given the first glimpses into Hemingway’s darker, sadder side. Many of the stories allude to emotional problems and most of the vignettes are about the darker, more savage sides of war. It seems that his depression started early and took off after his time in the war; he had a difficult relationship with his parents, had been through the first world war and had his heart broken all by the time he arrived in Paris in late 1921. The hallmarks of depression were interspersed throughout his life from his letters-which were reality-to his stories, which were ‘fiction.’ Hemingway states in the preface of *A Moveable Feast*, “If the reader prefers, this book may be regarded as fiction,” and many find this to be true of most of his works. They are fiction but are taken directly from his life; thus we can assume that his references to depression and its dark emotions are also based on truth. His life and his time in Paris went into his writing of the *In Our Time* stories.
“[Cezanne] wanted to put intelligence, ideas, sciences, perspective and tradition back in touch with the world of nature which they were intended to comprehend.” - Maurice Merleau-Ponty on Paul Cezanne

**House-Person-Tree Assessment and Cezanne the Artist**

In the field of Art Therapy there is a projective personality test called the “House Person Tree” assessment, or “HTP.” In projective tests, the test taker is presented with an ambiguous stimuli and asked to respond. The most popular one is the Rorschach test in which a person is presented with an inkblot and asked to describe what they see. The psychoanalytic community believes that the content from a projective test can be analyzed to reveal hidden conflicts or emotions.

In the case of the HPT test, the client—often a child—is asked to draw a house, a tree and a person or people. From the client’s drawings and questions answered about them, the therapist can draw psychological conclusions. This is done by analyzing the drawings and noting things that are present or absent and how things are portrayed. For example, the windows and doors of the house may indicate the child’s relationship with the outside world. If the windows are covered or absent, the child may be hiding something or trying to deny access. Although the HTP assessment is often used with children, adolescent and populations who may not be able to accurately articulate what they are feeling, it can also be used with adults. Although Cezanne did paint still lifes, many of his works were portraits, landscapes and buildings; a bit of a spin on houses, people and trees, but similar, nonetheless.

Although neither artist was stumped for words, they both had things that couldn’t easily be conveyed, something deep and complex that was a strong influence on them. It is no secret that Ernest Hemingway battled depression and succumbed to it in 1961 when he took his own life, but I believe that Paul Cezanne also experienced it and that both artists’ works were profoundly
influenced by depression. Paul Cezanne conveyed it in his paintings just as Ernest Hemingway conveyed it in his stories.

*Cezanne the Artist*

From John Rewald’s expansive research, we have a fair amount of Cezanne’s letters with Emile Zola, whom he met at school when he was thirteen, and thus a good amount of insight into Cezanne the man and Cezanne the artist. In them, he talks about his struggle to become an artist, not to pay the bills and to eat, but to truly become an artist. He struggled with technique and influences, letting go of things he had learned to open his mind and become a “true” artist. Growing up in the south of France, Paul Cezanne did not want for money. His father was a banker and thus Cezanne never lived as a ‘starving artist.’ But this financial support did not come without a price. Cezanne struggled to convince his father to let him move to Paris and become an artist and made more than one attempt to make the transition. Although he realized that he wanted to be an artist early on in life, his father objected and had his son enroll in law school, studying drawing lessons on the side. His father eventually made peace with his son’s choice and continued to support him financially and Cezanne left for Paris. There he met Camille Pisarro, who became his friend and mentor. Over time, Cezanne developed a style that was simple, clear and toyed with perception.

In terms of perception, Cezanne liked to play with binocular vision, in which the viewer is seeing two different perceptions happening simultaneously. The viewer is seeing what is happening in the foreground, while also looking off in the distance to the background; this is what set him apart from previous artists. This is especially clear in works like “Les Grandes Baigneuses” in which the viewer is both up close and looking at the bathers, while also staring deep into the landscape background. In a way, it’s as if the viewer is seeing the big picture and
the specific moment all at once, similar to Hemingway’s singular moment stories that also give
the reader a glimpse into the bigger picture. This use of perception causes the viewer to at the
very least stop and say “Wait a minute…” even if they don’t realize they have paused.

I think a lot can be inferred from the fact that most of Cezanne’s works are not action
scenes or empty rooms like many other painters of his time. His subjects are often people seated
in chairs doing nothing at all except staring into the abyss. His bathers are in motion yet the
viewer does not have the feeling that they will walk across the canvas, more that we have looked
at one frame on a reel of film. The closest Cezanne has to an action shot are his series of Card
Player paintings and they have a snapshot feeling as well. His paintings do not feel manic and
frenzied like Van Gogh’s, nor do they have the dreamy, fuzzy quality of Claude Monet’s. All of
his works seem calm, solemn, and quiet. One gets the sense that there is no noise in the room
with the still life or the person, that the only noise heard in the landscape is the breeze rustling in the leaves and the card players shuffling.

I believe he chose less contemporary topics because he felt a certain disconnect from that world. He had a sadness and a depth that caused him to leave distance between himself and others. I find something rather heavy about most of his oil paintings, as if they are loaded with emotion. And even with this airy style of painting, I see dark undertones to many of his works, even when they are not overt like using the color black. Oftentimes the trees are darker than they need to be, the faces are more dour than a subject would normally pose and the windows to many of the buildings are almost entirely darkened. Very rarely do the subjects of his portraits look directly at you, the viewer; they look past you, through you, off to your side but you can’t make eye contact with them. This heavy emotion also came through in his art works by his use of space, color, perspective and the paint itself and I believe that this is what drew Ernest Hemingway to Paul Cezanne’s paintings, what spoke to him and what he identified with.
“When you had given up journalism and were writing nothing that anyone in America would buy… the best place to go was the Luxembourg Gardens…” *A Moveable Feast*

**Retracing Hemingway’s Steps**

In October of 2011, I travelled to Paris in search of Hemingway’s inspiration. I visited the places he lived, worked and hung around in; most notably the Musee du Luxembourg, the Luxembourg Gardens and the Louvre. While I was there, I had the great fortune of having two travelling art exhibits in the city at the same time: one on Paul Cezanne and another entitled “The Steins Collect” which compiled the art works owned by Gertrude, Leo and Michael Stein. Having the Steins art collection and the exhibit on Paul Cezanne brought back many of the works that Hemingway saw while writing *In Our Time* and almost recreated the time period that I was researching. People came from all over the world to see these exhibits, much as people had come from all over the world to see the art world of Paris in the 1920s. We didn’t benefit from a good exchange rate this time though! Armed with my list of paintings that he saw, I went to both exhibits as well as the Musee du Luxembourg, the Louvre and other museums to see as many of the paintings as I could.

Hemingway talked of how he would walk down the Boulevard Saint-Michel, across the Luxembourg Gardens, stop in the Musee du Luxembourg and then go on to Gertrude Stein’s home at 27 Rue de Fleurus. He also said that he finished writing “The Three Day Blow” at a café on Place Saint-Michel. I followed this path while reading the *In Our Time* stories and tried to find parallels. I found many of them and hope to continue my research and writing on the topic in the future.
Conclusion

In “Out of Season” the wife departs early and the husband and Peduzzi call the trip off because they don’t have lead weights, loosely agreeing to meet early the next morning. In reality, Hemingway called off the fishing trip and complained to the hotel manager; afterwards, the guide hung himself. One can’t help but wonder if the title of the painting “La Maison du Pendi” (the House of the Hanged Man) caught Hemingway’s attention as he looked at the painting on the wall of the Louvre and brought him back to that chapter in his life. Hemingway was greatly influenced by Cezanne’s paintings, so the similarities are no coincidence. Perhaps he was drawn to them because they felt familiar to him, as if Cezanne were a kindred spirit. Perhaps the smudged edges and the dark pieces spoke to him. What is certain is that the “father of modern art” and the “father of modern prose” shared many similarities in their works.
Works Cited


Kansas City Star. *Star Copy of Style*. Kansas City, 1925.


Print


<table>
<thead>
<tr>
<th>Catalogue #</th>
<th>Title of painting</th>
<th>Year(s) it was displayed</th>
<th>Where it was displayed or housed</th>
<th>Currently Displayed</th>
<th>Saw</th>
</tr>
</thead>
<tbody>
<tr>
<td>182</td>
<td>Portrait de l'Artiste</td>
<td>1922, Maitres (No. 5, cat. 9), 1924 Premiere Ex</td>
<td>-</td>
<td>Orsay</td>
<td>P</td>
</tr>
<tr>
<td>202</td>
<td>La Maison du Pendi</td>
<td>Given to Louvre in 1911, not exhibited until 1 Louvre</td>
<td>-</td>
<td>Orsay</td>
<td>Y</td>
</tr>
<tr>
<td>220</td>
<td>Petites Maison Pres d'Auvers-sur-Oise</td>
<td>1924, GB (no #)</td>
<td>Chocquet</td>
<td>Harvard</td>
<td>Y</td>
</tr>
<tr>
<td>223</td>
<td>Dahlia dans un Grand Vase de Delft</td>
<td>1922, Cent Ans (No. 29)</td>
<td>B-J, Camondo beq. to Lv, 1911</td>
<td>Orsay</td>
<td>P</td>
</tr>
<tr>
<td>248</td>
<td>Baigneuse au Bord de la Mer</td>
<td>1923, Science (No. 161)</td>
<td>Vollard, Bignou Galerie</td>
<td>Barnes</td>
<td>P</td>
</tr>
<tr>
<td>275</td>
<td>La Route (Le Mur d'Enciente)</td>
<td>1923, Science (No. 165)</td>
<td>-</td>
<td>Private</td>
<td>Y</td>
</tr>
<tr>
<td>296</td>
<td>Portrait de Victor Chocquet assis</td>
<td>1923, Science (No. 166), 1924, GB (no #)</td>
<td>Chocquet</td>
<td>-</td>
<td>Y</td>
</tr>
<tr>
<td>337</td>
<td>Un Dessert</td>
<td>1923, Science (No. 163), 1924, GB (no #)</td>
<td>-</td>
<td>PMoA</td>
<td>Y</td>
</tr>
<tr>
<td>348</td>
<td>Le Plat de Pommes</td>
<td>1923, Science (No. 164)</td>
<td>-</td>
<td>Met</td>
<td>P</td>
</tr>
<tr>
<td>360</td>
<td>Trois Baigneuses</td>
<td>1922, Maitres (No. 7), 1924, GB (no #)</td>
<td>-</td>
<td>Petit Palais</td>
<td>Y</td>
</tr>
<tr>
<td>375</td>
<td>Chemin a l'Entre de la Foret</td>
<td>1922, Cent Ans (No. 28)</td>
<td>-</td>
<td>-</td>
<td>Y</td>
</tr>
<tr>
<td>385</td>
<td>Portrait de l'Artiste</td>
<td>1922, Cent Ans (No. 27)</td>
<td>-</td>
<td>Orsay</td>
<td>Y</td>
</tr>
<tr>
<td>389</td>
<td>Cour d'une Ferme</td>
<td>-</td>
<td>Given to Lux in 1896, then Lv (n/d)</td>
<td>Orsay</td>
<td>Y</td>
</tr>
<tr>
<td>390</td>
<td>Le Golfe de Marseille a Vu de l'Estaque</td>
<td>1923, GB (no ex name or #)</td>
<td>Lux. in 1896, then Lv (n/d)</td>
<td>Orsay</td>
<td>Y</td>
</tr>
<tr>
<td>400</td>
<td>Paysage d'Ile de France</td>
<td>1924, GB (no #)</td>
<td>-</td>
<td>-</td>
<td>Y</td>
</tr>
<tr>
<td>412</td>
<td>Paysage</td>
<td>1924, GB (no #)</td>
<td>-</td>
<td>-</td>
<td>Y</td>
</tr>
<tr>
<td>417</td>
<td>Pommes et Serviette</td>
<td>1922, GB (no #)</td>
<td>-</td>
<td>-</td>
<td>Y</td>
</tr>
<tr>
<td>436</td>
<td>Le Pont de Maincy</td>
<td>1923, Science (No. 162)</td>
<td>-</td>
<td>Orsay</td>
<td>P</td>
</tr>
<tr>
<td>444</td>
<td>La Baie de l'Estaque</td>
<td>1924, Premiere Expos. (No. 183)</td>
<td>-</td>
<td>PMoA</td>
<td>P</td>
</tr>
<tr>
<td>457</td>
<td>Le Jugement de Paris (Le Berge Amoureur)</td>
<td>1923, Expos. (no #)</td>
<td>-</td>
<td>-</td>
<td>P</td>
</tr>
<tr>
<td>470</td>
<td>Les Begonias</td>
<td>1924, Premiere Expos. (No. 184)</td>
<td>-</td>
<td>Private</td>
<td>P</td>
</tr>
<tr>
<td>505</td>
<td>La Campagne d'Auvers-sur-Oise</td>
<td>1923, Art Francaise (No. 167)?</td>
<td>-</td>
<td>-</td>
<td>P/ques</td>
</tr>
<tr>
<td>525</td>
<td>Le Jardinier</td>
<td>1922, Maitres (No. 13)</td>
<td>-</td>
<td>Barnes</td>
<td>P</td>
</tr>
<tr>
<td>528</td>
<td>La Campagne au-delu du mur du jus de B</td>
<td>1924, Premier Expos. (No. 137)</td>
<td>-</td>
<td>-</td>
<td>P</td>
</tr>
<tr>
<td>547</td>
<td>Les Grande Arbes au Jas de Bouffan</td>
<td>1922, Maitres (No. 11)</td>
<td>-</td>
<td>-</td>
<td>P</td>
</tr>
<tr>
<td>566</td>
<td>Bassin det Lavoir du Jas de Bouffan</td>
<td>1925, Cinquante (No. 13)</td>
<td>-</td>
<td>Met</td>
<td>Y</td>
</tr>
<tr>
<td>576</td>
<td>Portrait de Madame Cezanne</td>
<td>1922, Maitres (No. 12)</td>
<td>-</td>
<td>PMoA</td>
<td>P</td>
</tr>
<tr>
<td>581</td>
<td>Portrait de Madame Cezanne</td>
<td>1924, GB (no #)</td>
<td>-</td>
<td>Orsay</td>
<td>Y</td>
</tr>
<tr>
<td>590</td>
<td>Femme Nue</td>
<td>1922, Maitres (No. 8)</td>
<td>-</td>
<td>-</td>
<td>P</td>
</tr>
<tr>
<td>599</td>
<td>La Montagne Sainte-Victoire au Grand P</td>
<td>1922, Maitres (No. 10)</td>
<td>-</td>
<td>London</td>
<td>P</td>
</tr>
<tr>
<td>606</td>
<td>Madame Cezanne a l'Eventail</td>
<td>G. Stein</td>
<td>Seen in photograph # 1</td>
<td>-</td>
<td>Y</td>
</tr>
<tr>
<td>617</td>
<td>L'Allee des Marronniers au Jas de Bouffan</td>
<td>1924 GB (no #)</td>
<td>-</td>
<td>Barnes</td>
<td>Y</td>
</tr>
<tr>
<td>647</td>
<td>Fruits et Feuilages</td>
<td>1924, GB (no #)</td>
<td>-</td>
<td>Private</td>
<td>P</td>
</tr>
<tr>
<td>673</td>
<td>Les Pommes</td>
<td>1924, Premiere Expos. (No. 136)</td>
<td>Vollard, Rosenberg</td>
<td>Private</td>
<td>P</td>
</tr>
<tr>
<td>675</td>
<td>Le Vase Bleu</td>
<td>-</td>
<td>Camondo beq. to Louvre, n/d</td>
<td>Orsay</td>
<td>Y</td>
</tr>
<tr>
<td>680</td>
<td>Pot de Primeveres et Fruits sur une Table</td>
<td>1925, Cinquante (No. 12)</td>
<td>Rosenberg, B-J</td>
<td>Met</td>
<td>Y</td>
</tr>
<tr>
<td>701</td>
<td>Grosses Pommes</td>
<td>1925, Exposition Beneficie (No. 14)</td>
<td>-</td>
<td>Met</td>
<td>P</td>
</tr>
<tr>
<td>714</td>
<td>Joueurs de Cartes</td>
<td>-</td>
<td>Camondo beq. to Lv., didn't travel to Orsay</td>
<td>Y</td>
<td></td>
</tr>
<tr>
<td>743</td>
<td>Pichet de Gres</td>
<td>1924, Premiere Expos. (No. 135)</td>
<td>-</td>
<td>Unknown</td>
<td>P</td>
</tr>
<tr>
<td>791</td>
<td>Portrait de Gustave Geffroy</td>
<td>1924, GB (no #)</td>
<td>-</td>
<td>Orsay</td>
<td>Y</td>
</tr>
<tr>
<td>800</td>
<td>Corbeille de Pommes</td>
<td>1922, Maitres (No. 9), 1924, GB (no #)</td>
<td>Vollard, B-J, Rosenberg</td>
<td>Chicago</td>
<td>Y</td>
</tr>
<tr>
<td>805</td>
<td>Le Lac d'Annecy</td>
<td>1922, Maitres (No. 14)</td>
<td>-</td>
<td>London</td>
<td>P</td>
</tr>
<tr>
<td>825</td>
<td>Jeune Homme a la Tete de Mort</td>
<td>1925, Cinquante (No. 15)</td>
<td>-</td>
<td>Barnes</td>
<td>Y</td>
</tr>
<tr>
<td>836</td>
<td>Carriere de Bibemus</td>
<td>1922, Cent Ans (No. 26)</td>
<td>-</td>
<td>Barnes</td>
<td>P</td>
</tr>
<tr>
<td>847</td>
<td>Pommes et Oranges</td>
<td>-</td>
<td>Camondo beq. To Lv., died 1911</td>
<td>-</td>
<td>Y</td>
</tr>
<tr>
<td>848</td>
<td>Nature Morte</td>
<td>1925, Grandes infl. (No. 1)</td>
<td>-</td>
<td>-</td>
<td>P</td>
</tr>
<tr>
<td>856</td>
<td>Les Grande Baigneuses</td>
<td>1925, Cinquante (No. 153)</td>
<td>-</td>
<td>Barnes</td>
<td>Y</td>
</tr>
<tr>
<td>861</td>
<td>Baigneures</td>
<td>G. Stein</td>
<td>Seen in Photo #2</td>
<td>Baltimore</td>
<td>Y</td>
</tr>
<tr>
<td>905</td>
<td>Interieur de Foret</td>
<td>1924, GB (no #)</td>
<td>-</td>
<td>SF</td>
<td>Y</td>
</tr>
<tr>
<td>909</td>
<td>Rochers Pres des Grottes au-Doussus du</td>
<td>1924, GB (no #)</td>
<td>Matisse, Jeu de Pomme, Orsay</td>
<td>Orsay</td>
<td>Y</td>
</tr>
</tbody>
</table>

50 paintings total
7 displayed in Louvre (dates unknown)
2 owned by Gertrude Stein
2 displayed at Luxembourg
19 exhibited at Bernheim's (GBJ)
29 that he must have seen
1 questionable
Abbreviations:

Art Francaise-“L’Art franais au service de la science francaise” exhibit
Barnes-Barnes Foundation
Beq.-bequeathed
Cent Ans-“Cent Ans de Peintre Francaise” exhibit
Chicago-Chicago Museum of art
Cinquante-“Cinquant Ans De Peinture Francaise dans les Collections Particulieres de Cezanne a Matisse” exhibit
Expos.-“Exposition d’oeuvres d’art” exhibit
Exposition Benefice-“Exposition au benefice de l’Hopital Saint-Michel”
GBJ- Galerie Bernheim-Jeune exhibit
Grand Infl.- “Les Grandes influences au dix-neuvieme siecle (d’Ingres a Cezanne).”
London-London Museum of Art
Lux-Luxembourg Museum (Musée Luxembourg)
Maitres- “Les Maitres du Siecle Passe” exhibit
Met-Metropolitan Museum of Art, New York
n/d-no date available
Orsay-Musee d’Orsay
“P”-Probably saw
PMoA-Philadelphia Museum of Art
Premiere Expos.- “Premiere Exposition de collectionneurs, au profit de la societe des amis du Luxembourg” exhibit
Private-Private collection
Science-“L’Art franais au service de la science francaise” exhibit
SF-San Francisco Museum of Art
Vollard-August Vollard, Art collector, dealer to the Steins. Died 1939, collection lost in WWII, left to relatives and left in a vault not found until 2010
“Y”-Hemingway did or must have seen this work as it was either owned by Gertrude Stein, or displayed/exhibited in the Louvre, the Luxembourg or Bernheim’s-all of which Hemingway mentioned going to.
“Ques”-questionable donation or ownership because there are no dates given or found. May have been housed in Private collections of the art dealers or may have been displayed. May be a question of is this painting was part of the exhibit that it is attributed to.

Exhibits:
1922-“Cent Ans de Peintre Francaise” (“100 Years of French Painting”) at Orangerie

1923-“Exposition d’oeuvres d’art”, April 25-May15, 1923. Rue de la Ville l’Eveque
-“L’Art franais au service de la science francaise” Chambre Syndicale de la Curiosite et des Beaux-Arts
- an exhibit at GBJ but there is no title and no catalogue for it
1924 - “Premiere Exposition de collectionneurs, au profit de la societe des amis du Luxembourg” Hôtel de la curiosité et des Beaux-Arts, March 10 –April 10, 1924
  -“Exposition Paul Cézanne (au profit de la caisse du monument Cézanne)”, March 3-24, 1924. at Galerie Bernheim-Jeune. No catalogue was issued for this exhibit.

1925 - “Cinquante Ans De Peinture Francaise dans les Collections Particulieres de Cezanne a Matisse” at Musee des Arts Decoratifs, March 28-July 2. Galerie Bernheim-Jeune

  - “Exposition au benefice de l'hopital St. Michel” (No info)
  -“ Les Grandes influences au dix-neuvième siècle (d'Ingres à Cezanne).” Galerie Paul Rosenberg (Catalogue # 848).

Other Info:

Names were Josse and Gaston Bernheim. They were collectors and dealers so if a provenance lists their name, they may have been buying or selling the piece for someone, not necessarily displaying it in their gallery.

Dr. Paul Gachet-popular subject, friend of Cezanne, died 1909. Left most of his collection to his son, his son gave a number of paintings to the Louvre in the 1950s.

Joachim Gasquet was a friend of Paul Cezanne’s and wrote a biography of him in 1922. It was republished by Bernheim-Jeune in 1926

Paul Guillaume was another art dealer. Died in 1934

For a while, the Steins had more Cezannes than the Luxembourg. (pg. 514 of Rewald catalogue)

Could not find any relevant catalogues for Bernheim-Jeune 1921-1926

Maison du Pendu was important to Cezanne. (pg. 164 of catalogue for citation)

*All of this information is as of the 1996 printing of John Rewald’s Catalogue Raisonne of Paul Cezanne.
Hemingway Walk Through Paris

1. **Luxembourg Gardens**
   - Enter on right from Bd. Saint-Michel
   - Turn right at large intersection with Rue de Medicis and Rue Soufflot
   - Walk across to:

2. **Gertrude Stein’s apartment-27 Rue des Fleurus**

3. **Shakespeare & Co. original location-12 Rue de l’Odeon**
   - Turn back and walk up to Rue Guynemer
   - Turn left and walk up to Rue de Vaugirard
   - Walk along Rue de Vaugirard-check out Palais du Luxembourg
   - Right after Rue de Conde on the left is Rue Rotrou
   - Left onto Rue Rotrou
   - Curves to right and becomes Place de l’Odeon
   - Turn left where there is Mediterranean restaurant on corner.
   - Straight up street, on left side btw Rousseau de Policella and Bar 10 is **12 Rue de l’Odeon**, the site of Sylvia Beach’s *Shakespeare & Co.* bookstore.

4. **Les Deux Magots-café where he used to hang out.**
   - Continue up Rue de l’Odeon and go straight until it meets Bd. Saint-Germain (Celio at intersection)
   - Turn left onto Bd. Saint-Germain
   - Go straight until you see Les Deux Magots on the right hand side corner.
   - Stop and eat!
   - When you leave, go out onto Rue Bonaparte.

5. **30 Rue Bonaparte-use to house his favorite restaurant.**
   - Continue up Rue Bonaparte until you reach Rue Jacob.
   - Has LaDuree on one corner and Le Pre aux Clercs on other.
   - Wooden doors next to Clercs are 30 Rue Bonaparte.
   - Go back to Deux Magots and turn left onto Bd. Saint-Germain.
   - Continue straight to Odeon metro stop.
   - Take metro line 10 for Austerlitz to Cardinal Lemoine stop.

6. **74 Rue Cardinal Lemoine-Hadley & Hemingway’s apartment.**
   - Exit, Les 5 Sauveurs is on left, turn right and walk down until you see a blue door next between a vegetarian restaurant and L’Harmattan.
7. **39 Rue Descartes**-The top floor has the room he rented to do his writing in. Continue down Cardinal Lemoine until you reach Place de la Contrescarpe. Monkey Che will be on the left, Delmas will be on the right. Big circle with greenery and cafes. *At Place de la Contrescarpe and Rue Mouffetard, used to be Café des Amateurs. He bought paper to write on at this intersection.* Turn right onto Rue Descartes-Miam Miam will be on the right side corner. Continue up the street until you see “La Brouette.” This is where # 39 is.

8. **Place du Pantheon**-where he stopped in a doorway on the right to get out of the rain. Continue straight up Rue Descartes until you reach Rue Clovis. Make a left onto Rue Clovis and go straight. You will pass St. Etienne Church on the right and cross over Rue Clotilde. The beautiful building with the columns is The Bombardier. This is **Place du Pantheon.** This may be where he stopped.

9. **Café at Place Saint-Michel**-where he wrote “Three Day Blow” Continue straight up the street (Clovis becomes Place du Pantheon which becomes Rue Cujas.) Turn right at Bd. Saint-Michel and go straight until you reach the fountain (it will be on your left). Cross in front of the fountain to the little street with Café Rive Gauche and pizza place, tourist shop. Stop in a café (Perhaps Rive Gauche since that is on Place Saint-Michel and not Bd. Saint-Michel since Hemingway said he stopped in a café on place.) and eat some more! Read Three Day Blow.

10. **Closerie des Lilas**-A favorite hangout of the whole gang, especially Hemingway. Either walk straight down Bd. Saint-Michel or take RER B towards d’Orly/St. Remy/Robinson and get off at the Port-Royal stop. Exit onto Bd. Du Montparnasse/Bd. De Port-Royal (they meet) and on the corner is Stop, eat, hang out for a while, take in the atmosphere. The who’s who of modern artists and writers used to hang out here.

11. **“Dingo Bar” on Rue Delambre**-where Ernest Hemingway first met F. Scott Fitzgerald. When you leave Closerie, continue on Bd. Montparnasse away from Port Royal stop. Turn left at Bd. Raspail and make the first left. This is Rue Delambre. (Look for sign for Hotel Lenox.) If you see Hotel Mercure then you missed it. You should see a sign on the left for “Square Delambre.” Hemingway said there was a “Dingo Bar” here and that is where he first met F. Scott Fitzgerald.
12. 113 Notre-Dame-des-Champs-Hemingway lived above a sawmill at this location.
   Go back to Bd. Raspail and turn left onto it.
   Continue straight until you reach Rue Vaugirard.
   At this intersection, on the far corner, is where the building/apartment is or was.

Other:
From Bd. Saint-Michel, walk up to Pont Saint-Michel (intersection directly in front of fountain)
walk along it until you find a flight of stairs down to the water.

-Walk along the water until Pont de Sully (It should be the 4th bridge you come to, it has house
   boats parked along it and a glass building on the right.)

-Go up the steps. This is where Bd. Saint-Germain begins. Hemingway walked along it through
   the Les Halles section of the city.
Samantha Kelly
Email: Sam.kelly614@gmail.com

**SUMMARY:**
- Demonstrated achiever
- Demonstrated ability to learn new concepts quickly, working well under pressure, and communicating ideas clearly and effectively
- A master of multitasking, having attended school while working full time for five years, maintaining a high GPA and fully self-supported

**EDUCATION:**

2008-present  **PENN STATE UNIVERSITY**  
Abington, PA  
Candidate for Bachelors degree in Psychology, minor in English, graduation expected May 2012  
- Concurrent with working full time  
- Honors in Letters, Arts and Sciences  
- Independent research on Ernest Hemingway’s early stories and time in Paris  
- Thesis Supervisor: Dr. Linda P. Miller

2002-2003  **TEMPLE UNIVERSITY**  
Philadelphia, PA  
Pursued degree in International Business  
- Worked full-time while maintaining full course workload  
- Left for personal reasons

**RECENT WORK EXPERIENCE (IN ORDER OF RELEVANCE):**

5/2012  **MCMaster-Carr Supply Company, Call Center**  
Robbinsville, NJ  
- Customer Service, placing orders

2002 - 2011  **Barnes & Noble Bookellers, Lead Bookseller**  
Willow Grove, PA  
- Promoted to lead book seller after one year  
- Selected to train new employees in all areas of the store  
- Managed Newsstand department. Managed inventory, customer service and displays and partnered with corporate to maintain sales and company standards  
- Cross trained in shipping & receiving, Music & DVD department and as a café barista  
- Helped prepare and run special events and author appearances

8/2011-present  **PENN STATE UNIVERSITY, ABINGTON, SONA ADMINISTRATOR**  
Abington, PA  
- Oversee undergraduate research program participants  
- Upload, schedule, and administer surveys followed by participant debriefs  
- Code survey data and help compile results

8/2010-present  **PENN STATE ACURA Program, Undergraduate Research Assistant**  
Abington, PA  
- Assisted professor in research, data collection and review, and presentation of information. Created a literature review and presentation for the Penn State Abington donors, faculty and students
Philadelphia, PA
- Observed and assisted in group therapy sessions of clients in drug treatment
- Continuing internship part-time during the 2011-2012 school year

**MEMBERSHIPS AND AFFILIATIONS:**
- Member, Penn State Schreyer’s Honors Program since 2009
- Member, Psi Chi Honors Society for Psychology since 2011
- Member, Zeta Beta Chapter of Alpha Sigma Lambda, National Honors Society for Adult Learners since 2011
- Volunteer, Rebuilding Together Philadelphia since 2010. Rebuilding together works to improve living conditions in Philadelphia homes; I worked with the energy efficiency team to weatherize doors and windows
- Member, Blue & White society since 2010. A student organization, supporting the Alumni Association and its service to its communities
- Member of the Editorial Board of the Abington Review

**ADDITIONAL INFORMATION:**
- Fluent in French. Interests: International travel, International Psychology, reading (history, biographies, Hemingway), and art.