

# P A R T I

*Arts*

# 1 / Cézanne's Doubt

HE NEEDED ONE HUNDRED working sessions for a still life, one hundred and fifty sittings for a portrait. What we call his work was, for him, only an essay, an approach to painting. In September, 1906, at the age of 67—one month before his death—he wrote: "I was in such a state of mental agitation, in such great confusion that for a time I feared my weak reason would not survive.... Now it seems I am better and that I see more clearly the direction my studies are taking. Will I ever arrive at the goal, so intensely sought and so long pursued? I am still learning from nature, and it seems to me I am making slow progress." Painting was his world and his way of life. He worked alone, without students, without admiration from his family, without encouragement from the critics. He painted on the afternoon of the day his mother died. In 1870 he was painting at l'Estaque while the police were after him for dodging the draft. And still he had moments of doubt about this vocation. As he grew old, he wondered whether the novelty of his painting might not come from trouble with his eyes, whether his whole life had not been based upon an accident of his body. The uncertainty or stupidity of his contemporaries correspond to this effort and this doubt. "The painting of a drunken privy cleaner," said a critic in 1905. Even today, C. Mauclair finds Cézanne's admissions of powerlessness an argument against him. Meanwhile, Cézanne's paintings have spread throughout the world. Why so much uncertainty, so much labor, so many failures, and, suddenly, the greatest success?

Zola, Cézanne's friend from childhood, was the first to find genius in him and the first to speak of him as a "genius gone wrong." An observer of Cézanne's life such as Zola, more concerned with his character than with the meaning of his painting, might well consider it a manifestation of ill-health.

For as far back as 1852, upon entering the Collège Bourbon at Aix,  
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Cézanne worried his friends with his fits of temper and depression. Seven years later, having decided to become an artist, he doubted his talent and did not dare to ask his father—a hatter and later a banker—to send him to Paris. Zola's letters reproach him for his instability, his weakness, and his indecision. When finally he came to Paris, he wrote: "The only thing I have changed is my location: my ennui has followed me." He could not tolerate discussions, because they wore him out and because he could never give arguments. His nature was basically anxious. Thinking that he would die young, he made his will at the age of 42; at 46 he was for six months the victim of a violent, tormented, overwhelming passion of which no one knows the outcome and to which he would never refer. At 51 he withdrew to Aix, where he found landscape best suited to his genius but where also he returned to the world of his childhood, his mother and his sister. After the death of his mother, Cézanne turned to his son for support. "Life is terrifying," he would often say. Religion, which he then set about practicing for the first time, began for him in the fear of life and the fear of death. "It is fear," he explained to a friend; "I feel I will be on earth for another four days—what then? I believe in life after death, and I don't want to risk roasting *in aeternum*." Although his religion later deepened, its original motivation was the need to put his life in order and to be relieved of it. He became more and more timid, mistrustful, and sensitive: on his occasional visits to Paris he motioned his friends, when still far away, not to approach him. In 1903, after his pictures had begun to sell in Paris at twice the price of Monet's and when young men like Joachim Gasquet and Emile Bernard came to see him and ask him questions, he unbent a little. But his fits of anger continued. (In Aix a child once hit him as he passed by; after that he could not bear any contact.) One day when Cézanne was quite old, Emile Bernard supported him as he stumbled. Cézanne flew into a rage. He could be heard striding around his studio and shouting that he wouldn't let anybody "get his hooks into me." Because of these "hooks" he pushed women who could have modeled for him out of his studio, priests, whom he called "sticky," out of his life, and Emile Bernard's theories out of his mind, when they became too insistent.

This loss of flexible human contact; this inability to master new situations; this flight into established habits, in an atmosphere which presented no problems; this rigid opposition in theory and practice of the "hook" versus the freedom of a recluse—all these symptoms permit one to speak of a morbid constitution and more precisely, as, for example, in the case of El Greco, of schizophrenia. The notion of painting "from nature" could be said to arise from the same weakness. His extremely close attention to nature and to color, the inhuman

character of his paintings (he said that a face should be painted as an object), his devotion to the visible world: all of these would then only represent a flight from the human world, the alienation of his humanity.

These conjectures nevertheless do not give any idea of the positive side of his work; one cannot thereby conclude that his painting is a phenomenon of decadence and what Nietzsche called "impoverished" life or that it has nothing to say to the educated man. Zola's and Emile Bernard's belief in Cézanne's failure probably arises from their having put too much emphasis on psychology and their personal knowledge of Cézanne. It is quite possible that, on the basis of his nervous weaknesses, Cézanne conceived a form of art which is valid for everyone. Left to himself, he could look at nature as only a human being can. The meaning of his work cannot be determined from his life.

This meaning will not become any clearer in the light of art history—that is, by bringing in the influences on Cézanne's methods (the Italian school and Tintoretto, Delacroix, Courbet and the Impressionists)—or even by drawing on his own judgment of his work.

His first pictures—up to about 1870—are painted fantasies: a rape, a murder. They are therefore almost always executed in broad strokes and present the moral physiognomy of the actions rather than their visible aspect. It is thanks to the Impressionists, and particularly to Pissarro, that Cézanne later conceived painting not as the incarnation of imagined scenes, the projection of dreams outward, but as the exact study of appearances: less a work of the studio than a working from nature. Thanks to the Impressionists, he abandoned the baroque technique, whose primary aim is to capture movement, for small dabs placed close together and for patient hatchings.

He quickly parted ways with the Impressionists, however. Impressionism tries to capture, in the painting, the very way in which objects strike our eyes and attack our senses. Objects are depicted as they appear to instantaneous perception, without fixed contours, bound together by light and air. To capture this envelope of light, one had to exclude siennas, ochres, and black and use only the seven colors of the spectrum. The color of objects could not be represented simply by putting on the canvas their local tone, that is, the color they take on isolated from their surroundings; one also had to pay attention to the phenomena of contrast which modify local colors in nature. Furthermore, by a sort of reversal, every color we perceive in nature elicits the appearance of its complement; and these complementaries heighten one another. To achieve sunlit colors in a picture which will be seen in the dim light of apartments, not only must there be a green—if you are

painting grass—but also the complementary red which will make it vibrate. Finally, the Impressionists break down the local tone itself. One can generally obtain any color by juxtaposing rather than mixing the colors which make it up, thereby achieving a more vibrant hue. The result of these procedures is that the canvas—which no longer corresponds point by point to nature—affords a generally true impression through the action of the separate parts upon one another. But at the same time, depicting the atmosphere and breaking up the tones submerges the object and causes it to lose its proper weight. The composition of Cézanne's palette leads one to suppose that he had another aim. Instead of the seven colors of the spectrum, one finds eighteen colors—six reds, five yellows, three blues, three greens, and black. The use of warm colors and black shows that Cézanne wants to represent the object, to find it again behind the atmosphere. Likewise, he does not break up the tone; rather, he replaces this technique with graduated colors, a progression of chromatic nuances across the object, a modulation of colors which stays close to the object's form and to the light it receives. Doing away with exact contours in certain cases, giving color priority over the outline—these obviously mean different things for Cézanne and for the Impressionists. The object is no longer covered by reflections and lost in its relationships to the atmosphere and to other objects: it seems subtly illuminated from within, light emanates from it, and the result is an impression of solidity and material substance. Moreover, Cézanne does not give up making the warm colors vibrate but achieves this chromatic sensation through the use of blue.

One must therefore say that Cézanne wished to return to the object without abandoning the Impressionist aesthetic which takes nature as its model. Emile Bernard reminded him that, for the classical artists, painting demanded outline, composition, and distribution of light. Cézanne replied: "They created pictures; we are attempting a piece of nature." He said of the old masters that they "replaced reality by imagination and by the abstraction which accompanies it." Of nature, he said that "the artist must conform to this perfect work of art. Everything comes to us from nature; we exist through it; nothing else is worth remembering." He stated that he wanted to make of Impressionism "something solid, like the art in the museums." His painting was paradoxical: he was pursuing reality without giving up the sensuous surface, with no other guide than the immediate impression of nature, without following the contours, with no outline to enclose the color, with no perspectival or pictorial arrangement. This is what Bernard called Cézanne's suicide: aiming for reality while denying himself the means to attain it. This is the reason for his difficulties and

for the distortions one finds in his pictures between 1870 and 1890. Cups and saucers on a table seen from the side should be elliptical, but Cézanne paints the two ends of the ellipse swollen and expanded. The work table in his portrait of Gustave Geoffrey stretches, contrary to the laws of perspective, into the lower part of the picture. In giving up the outline Cézanne was abandoning himself to the chaos of sensations, which would upset the objects and constantly suggest illusions, as, for example, the illusion we have when we move our head that objects themselves are moving—if our judgment did not constantly set these appearances straight. According to Bernard, Cézanne “submerged his painting in ignorance and his mind in shadows.” But one cannot really judge his painting in this way except by closing one’s mind to half of what he said and one’s eyes to what he painted.

It is clear from his conversations with Emile Bernard that Cézanne was always seeking to avoid the ready-made alternatives suggested to him: sensation versus judgment; the painter who sees against the painter who thinks; nature versus composition; primitivism as opposed to tradition. “We have to develop an optics,” said Cézanne, “by which I mean a logical vision—that is, one with no element of the absurd.” “Are you speaking of our nature?” asked Bernard. Cézanne: “It has to do with both.” “But aren’t nature and art different?” “I want to make them the same. Art is a personal apperception, which I embody in sensations and which I ask the understanding to organize into a painting.”<sup>1</sup> But even these formulas put too much emphasis on the ordinary notions of “sensitivity” or “sensations” and “understanding”—which is why Cézanne could not convince by his arguments and preferred to paint instead. Rather than apply to his work dichotomies more appropriate to those who sustain traditions than to those men, philosophers or painters, who initiate these traditions, he preferred to search for the true meaning of painting, which is continually to question tradition. Cézanne did not think he had to choose between feeling and thought, between order and chaos. He did not want to separate the stable things which we see and the shifting way in which they appear; he wanted to depict matter as it takes on form, the birth of order through spontaneous organization. He makes a basic distinction not between “the senses” and “the understanding” but rather between the spontaneous organization of the things we perceive and the human organization of ideas and sciences. We see things; we agree about them; we are anchored in them; and it is with “nature” as our base that we construct our sciences. Cézanne wanted to paint this primordial world, and his pictures therefore seem to show nature pure, while photo-

1. Cézanne’s conversations with Bernard are recorded in *Souvenirs sur Paul Cézanne* (Paris, 1912).—Trans.

graphs of the same landscapes suggest man's works, conveniences, and imminent presence. Cézanne never wished to "paint like a savage." He wanted to put intelligence, ideas, sciences, perspective, and tradition back in touch with the world of nature which they must comprehend. He wished, as he said, to confront the sciences with the nature "from which they came."

By remaining faithful to the phenomena in his investigations of perspective, Cézanne discovered what recent psychologists have come to formulate: the lived perspective, that which we actually perceive, is not a geometric or photographic one. The objects we see close at hand appear smaller, those far away seem larger than they do in a photograph. (This can be seen in a movie, where a train approaches and gets bigger much faster than a real train would under the same circumstances.) To say that a circle seen obliquely is seen as an ellipse is to substitute for our actual perception what we would see if we were cameras: in reality we see a form which oscillates around the ellipse without being an ellipse. In a portrait of Mme Cézanne, the border of the wallpaper on one side of her body does not form a straight line with that on the other: and indeed it is known that if a line passes beneath a wide strip of paper, the two visible segments appear dislocated. Gustave Geoffrey's table stretches into the bottom of the picture, and indeed, when our eye runs over a large surface, the images it successively receives are taken from different points of view, and the whole surface is warped. It is true that I freeze these distortions in repainting them on the canvas; I stop the spontaneous movement in which they pile up in perception and in which they tend toward the geometric perspective. This is also what happens with colors. Pink upon gray paper colors the background green. Academic painting shows the background as gray, assuming that the picture will produce the same effect of contrast as the real object. Impressionist painting uses green in the background in order to achieve a contrast as brilliant as that of objects in nature. Doesn't this falsify the color relationship? It would if it stopped there, but the painter's task is to modify all the other colors in the picture so that they take away from the green background its characteristics of a real color. Similarly, it is Cézanne's genius that when the over-all composition of the picture is seen globally, perspectival distortions are no longer visible in their own right but rather contribute, as they do in natural vision, to the impression of an emerging order, of an object in the act of appearing, organizing itself before our eyes. In the same way, the contour of an object conceived as a line encircling the object belongs not to the visible world but to geometry. If one outlines the shape of an apple with a continuous line, one makes an object of the shape, whereas the contour is rather the

ideal limit toward which the sides of the apple recede in depth. Not to indicate any shape would be to deprive the objects of their identity. To trace just a single outline sacrifices depth—that is, the dimension in which the thing is presented not as spread out before us but as an inexhaustible reality full of reserves. That is why Cézanne follows the swelling of the object in modulated colors and indicates *several* outlines in blue. Rebounding among these, one's glance captures a shape that emerges from among them all, just as it does in perception. Nothing could be less arbitrary than these famous distortions which, moreover, Cézanne abandoned in his last period, after 1890, when he no longer filled his canvases with colors and when he gave up the closely-woven texture of his still lifes.

The outline should therefore be a result of the colors if the world is to be given in its true density. For the world is a mass without gaps, a system of colors across which the receding perspective, the outlines, angles, and curves are inscribed like lines of force; the spatial structure vibrates as it is formed. "The outline and the colors are no longer distinct from each other. To the extent that one paints, one outlines; the more the colors harmonize, the more the outline becomes precise. . . . When the color is at its richest, the form has reached plenitude." Cézanne does not try to use color to *suggest* the tactile sensations which would give shape and depth. These distinctions between touch and sight are unknown in primordial perception. It is only as a result of a science of the human body that we finally learn to distinguish between our senses. The lived object is not rediscovered or constructed on the basis of the contributions of the senses; rather, it presents itself to us from the start as the center from which these contributions radiate. We *see* the depth, the smoothness, the softness, the hardness of objects; Cézanne even claimed that we see their odor. If the painter is to express the world, the arrangement of his colors must carry with it this indivisible whole, or else his picture will only hint at things and will not give them in the imperious unity, the presence, the insurpassable plenitude which is for us the definition of the real. That is why each brushstroke must satisfy an infinite number of conditions. Cézanne sometimes pondered hours at a time before putting down a certain stroke, for, as Bernard said, each stroke must "contain the air, the light, the object, the composition, the character, the outline, and the style." Expressing what *exists* is an endless task.

Nor did Cézanne neglect the physiognomy of objects and faces: he simply wanted to capture it emerging from the color. Painting a face "as an object" is not to strip it of its "thought." "I realize that the painter interprets it," said Cézanne. "The painter is not an imbecile." But this interpretation should not be a reflection distinct from the act of seeing.



"If I paint all the little blues and all the little maroons, I capture and convey his glance. Who gives a damn if they want to dispute how one can sadden a mouth or make a cheek smile by wedding a shaded green to a red." One's personality is seen and grasped in one's glance, which is, however, no more than a combination of colors. Other minds are given to us only as incarnate, as belonging to faces and gestures. Countering with the distinctions of soul and body, thought and vision is of no use here, for Cézanne returns to just that primordial experience from which these notions are derived and in which they are inseparable. The painter who conceptualizes and seeks the expression first misses the mystery—renewed every time we look at someone—of a person's appearing in nature. In *La Peau de chagrin* Balzac describes a "tablecloth white as a layer of newly fallen snow, upon which the place-settings rise symmetrically, crowned with blond rolls." "All through youth," said Cézanne, "I wanted to paint that, that tablecloth of new snow. . . . Now I know that one must will only to paint the place-settings rising symmetrically and the blond rolls. If I paint 'crowned' I've had it, you understand? But if I really balance and shade my place-settings and rolls as they are in nature, then you can be sure that the crowns, the snow, and all the excitement will be there too."

We live in the midst of man-made objects, among tools, in houses, streets, cities, and most of the time we see them only through the human actions which put them to use. We become used to thinking that all of this exists necessarily and unshakeably. Cézanne's painting suspends these habits of thought and reveals the base of inhuman nature upon which man has installed himself. This is why Cézanne's people are strange, as if viewed by a creature of another species. Nature itself is stripped of the attributes which make it ready for animistic communions: there is no wind in the landscape, no movement on the Lac d'Annecy; the frozen objects hesitate as at the beginning of the world. It is an unfamiliar world in which one is uncomfortable and which forbids all human effusiveness. 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 and give back to the survivors their solidity. But indeed only a human being is capable of such a vision which penetrates right to the root of things beneath the imposed order of humanity. Everything indicates that animals cannot *look at* things, cannot penetrate them in expectation of nothing but the truth. Emile Bernard's statement that a realistic painter is only an ape is therefore precisely the opposite of the truth, and one sees how Cézanne was able to revive the classical definition of art: man added to nature.

Cézanne's painting denies neither science nor tradition. He went to the Louvre every day when he was in Paris. He believed that one must learn how to paint and that the geometric study of planes and forms is a necessary part of this learning process. He inquired about the geological structure of his landscapes, convinced that these abstract relationships, expressed, however, in terms of the visible world, should affect the act of painting. The rules of anatomy and design are present in each stroke of his brush just as the rules of the game underlie each stroke of a tennis match. But what motivates the painter's movement can never be simply perspective or geometry or the laws governing color, or, for that matter, particular knowledge. Motivating all the movements from which a picture gradually emerges there can be only one thing: the landscape in its totality and in its absolute fullness, precisely what Cézanne called a "motif." He would start by discovering the geological foundations of the landscape; then, according to Mme Cézanne, he would halt and look at everything with widened eyes, "germinating" with the countryside. The task before him was, first to forget all he had ever learned from science and, second *through* these sciences to recapture the structure of the landscape as an emerging organism. To do this, all the partial views one catches sight of must be welded together; all that the eye's versatility disperses must be reunited; one must, as Gasquet put it, "join the wandering hands of nature." "A minute of the world is going by which must be painted in its full reality." His meditation would suddenly be consummated: "I have my *motif*," Cézanne would say, and he would explain that the landscape had to be centered neither too high nor too low, caught alive in a net which would let nothing escape. Then he began to paint all parts of the painting at the same time, using patches of color to surround his original charcoal sketch of the geological skeleton. The picture took on fullness and density; it grew in structure and balance; it came to maturity all at once. "The landscape thinks itself in me," he said, "and I am its consciousness." Nothing could be farther from naturalism than this intuitive science. Art is not imitation, nor is it something manufactured according to the wishes of instinct or good taste. It is a process of expressing. Just as the function of words is to name—that is, to grasp the nature of what appears to us in a confused way and to place it before us as a recognizable object—so it is up to the painter, said Gasquet, to "objectify," "project," and "arrest." Words do not *look like* the things they designate; and a picture is not a *trompe-l'oeil*. Cézanne, in his own words, "wrote in painting what had never yet been painted, and turned it into painting once and for all." Forgetting the viscous, equivocal appearances, we go through them straight to the things they present. The painter recaptures and converts

into visible objects what would, without him, remain walled up in the separate life of each consciousness: the vibration of appearances which is the cradle of things. Only one emotion is possible for this painter—the feeling of strangeness—and only one lyricism—that of the continual rebirth of existence.

Leonardo da Vinci's motto was persistent rigor, and all the classical works on the art of poetry tell us that the creation of art is no easy matter. Cézanne's difficulties—like those of Balzac or Mallarmé—are of a different nature. Balzac (probably taking Delacroix for his model) imagined a painter who wants to express life through the use of color alone and who keeps his masterpiece hidden. When Frenhofer dies, his friends find nothing but a chaos of colors and elusive lines, a wall of painting. Cézanne was moved to tears when he read *Le Chef-d'oeuvre inconnu* and declared that he himself was Frenhofer. The effort made by Balzac, himself obsessed with "realization," sheds light on Cézanne's. In *La Peau de chagrin* Balzac speaks of "a thought to be expressed," "a system to be built," "a science to be explained." He makes Louis Lambert, one of the abortive geniuses of the *Comédie Humaine*, say: "I am heading toward certain discoveries . . . , but how shall I describe the power which binds my hands, stops my mouth, and drags me in the opposite direction from my vocation?" To say that Balzac set himself to understand the society of his time is not sufficient. It is no superhuman task to describe the typical traveling salesman, to "dissect the teaching profession," or even to lay the foundations of a sociology. Once he had named the visible forces such as money and passion, once he had described the way they evidently work, Balzac wondered where it all led, what was the impetus behind it, what was the *meaning* of, for example, a Europe "whose efforts tend toward some unknown mystery of civilization." In short, he wanted to understand what interior force holds the world together and causes the proliferation of visible forms. Frenhofer had the same idea about the meaning of painting: "A hand is not simply part of the body, but the expression and continuation of a thought which must be captured and conveyed. . . . That is the real struggle! Many painters triumph instinctively, unaware of this theme of art. You draw a woman, but you do not see her." The artist is the one who arrests the spectacle in which most men take part without really seeing it and who makes it visible to the most "human" among them.

There is thus no art for pleasure's sake alone. One can invent pleasurable objects by linking old ideas in a new way and by presenting forms that have been seen before. This way of painting or speaking at second hand is what is generally meant by culture. Cézanne's or Balzac's artist is not satisfied to be a cultured animal but assimilates

the culture down to its very foundations and gives it a new structure: he speaks as the first man spoke and paints as if no one had ever painted before. What he expresses cannot, therefore, be the translation of a clearly defined thought, since such clear thoughts are those which have already been uttered by ourselves or by others. "Conception" cannot precede "execution." There is nothing but a vague fever before the act of artistic expression, and only the work itself, completed and understood, is proof that there was *something* rather than *nothing* to be said. Because he returns to the source of silent and solitary experience on which culture and the exchange of ideas have been built in order to know it, the artist launches his work just as a man once launched the first word, not knowing whether it will be anything more than a shout, whether it can detach itself from the flow of individual life in which it originates and give the independent existence of an identifiable *meaning* either to the future of that same individual life or to the monads coexisting with it or to the open community of future monads. The meaning of what the artist is going to say *does not exist* anywhere—not in things, which as yet have no meaning, nor in the artist himself, in his unformulated life. It summons one away from the already constituted reason in which "cultured men" are content to shut themselves, toward a reason which contains its own origins.

To Bernard's attempt to bring him back to human intelligence, Cézanne replied: "I am oriented toward the intelligence of the *Pater Omnipotens*." He was, in any case, oriented toward the idea or the project of an infinite Logos. Cézanne's uncertainty and solitude are not essentially explained by his nervous temperament but by the purpose of his work. Heredity may well have given him rich sensations, strong emotions, and a vague feeling of anguish or mystery which upset the life he might have wished for himself and which cut him off from men; but these qualities cannot create a work of art without the expressive act, and they can no more account for the difficulties than for the virtues of that act. Cézanne's difficulties are those of the first word. He considered himself powerless because he was not omnipotent, because he was not God and wanted nevertheless to portray the world, to change it completely into a spectacle, to make *visible* how the world *touches* us. A new theory of physics can be proven because calculations connect the idea or meaning of it with standards of measurement already common to all men. It is not enough for a painter like Cézanne, an artist, or a philosopher, to create and express an idea; they must also awaken the experiences which will make their idea take root in the consciousness of others. A successful work has the strange power to teach its own lesson. The reader or spectator who follows the clues of the book or painting, by setting up stepping stones and rebounding

from side to side guided by the obscure clarity of a particular style, will end by discovering what the artist wanted to communicate. The painter can do no more than construct an image; he must wait for this image to come to life for other people. When it does, the work of art will have united these separate lives; it will no longer exist in only one of them like a stubborn dream or a persistent delirium, nor will it exist only in space as a colored piece of canvas. It will dwell undivided in several minds, with a claim on every possible mind like a perennial acquisition.

Thus, the "hereditary traits," the "influences"—the accidents in Cézanne's life—are the text which nature and history gave him to decipher. They give only the literal meaning of his work. But an artist's creations, like a man's free decisions, impose on this given a figurative sense which did not pre-exist them. If Cézanne's life seems to us to carry the seeds of his work within it, it is because we get to know his work first and see the circumstances of his life through it, charging them with a meaning borrowed from that work. If the givens for Cézanne which we have been enumerating, and which we spoke of as pressing conditions, were to figure in the web of projects which he was, they could have done so only by presenting themselves to him as *what* he had to live, leaving *how* to live it undetermined. An imposed theme at the start, they become, when replaced in the existence of which they are part, the monogram and the symbol of a life which freely interpreted itself.

But let us make no mistake about this freedom. Let us not imagine an abstract force which could superimpose its effects on life's "givens" or which cause breaches in life's development. Although it is certain that a man's life does not *explain* his work, it is equally certain that the two are connected. The truth is that *this work to be done called for this life*. From the very start, the only equilibrium in Cézanne's life came from the support of his future work. His life was the projection of his future work. The work to come is hinted at, but it would be wrong to take these hints for causes, although they do make a single adventure of his life and work. Here we are beyond causes and effects; both come together in the simultaneity of an eternal Cézanne who is at the same time the formula of what he wanted to be and what he wanted to do. There is a rapport between Cézanne's schizoid temperament and his work because the work reveals a metaphysical sense of the disease: a way of seeing the world reduced to the totality of frozen appearances, with all expressive values suspended. Thus the illness ceases to be an absurd fact and a fate and becomes a general possibility of human existence. It becomes so when this existence bravely faces one of its paradoxes, the phenomenon of expression. In this sense to be schizoid

and to be Cézanne come to the same thing. It is therefore impossible to separate creative liberty from that behavior, as far as possible from deliberate, already evident in Cézanne's first gestures as a child and in the way he reacted to things. The meaning Cézanne gave to objects and faces in his paintings presented itself to him in the world as it appeared to him. Cézanne simply released this meaning: it was the objects and the faces themselves as he saw them which demanded to be painted, and Cézanne simply expressed what they *wanted* to say. How, then, can any freedom be involved? True, the conditions of existence can only affect consciousness by way of a detour through the *raisons d'être* and the justifications consciousness offers to itself. We can only see what we are by looking ahead of ourselves, through the lens of our aims, and so our life always has the form of a project or of a choice and therefore seems spontaneous. But to say that we are from the start our way of aiming at a particular future would be to say that our project has already stopped with our first ways of being, that the choice has already been made for us with our first breath. If we experience no external constraints, it is because we are our whole exterior. That eternal Cézanne whom we first saw emerge and who then brought upon the human Cézanne the events and influences which seemed *exterior* to him, and who planned all that happened to him—that attitude toward men and toward the world which was not chosen through deliberation—free as it is from external causes, is it free in respect to itself? Is the choice not pushed back beyond life, and can a choice exist where there is as yet no clearly articulated field of possibilities, only one probability and, as it were, only one temptation? If I am a certain project from birth, the given and the created are indistinguishable in me, and it is therefore impossible to name a single gesture which is merely hereditary or innate, a single gesture which is not spontaneous—but also impossible to name a single gesture which is absolutely new in regard to that way of being in the world which, from the very beginning, is myself. There is no difference between saying that our life is completely constructed and that it is completely given. If there is a true liberty, it can only come about in the course of our life by our going beyond our original situation and yet not ceasing to be the same: this is the problem. Two things are certain about freedom: that we are never determined and yet that we never change, since, looking back on what we were, we can always find hints of what we have become. It is up to us to understand both these things simultaneously, as well as the way freedom dawns in us without breaking our bonds with the world.

Such bonds are always there, even and above all when we refuse to admit they exist. Inspired by the paintings of Da Vinci, Valéry described

a monster of pure freedom, without mistresses, creditors, anecdotes, or adventures. No dream intervenes between himself and the things themselves; nothing taken for granted supports his certainties; and he does not read his fate in any favorite image, such as Pascal's abyss. Instead of struggling against the monsters he has understood what makes them tick, has disarmed them by his attention, and has reduced them to the state of known things. "Nothing could be more free, that is, less human, than his judgments on love and death. He hints at them in a few fragments from his notebooks: 'In the full force of its passion,' he says more or less explicitly, 'love is something so ugly that the human race would die out (*la natura si perderebbe*) if lovers could see what they were doing.' This contempt is brought out in various sketches, since the leisurely examination of certain things is, after all, the height of scorn. Thus, he now and again draws anatomical unions, frightful cross-sections of love's very act."<sup>2</sup> He has complete mastery of his means, he does what he wants, going at will from knowledge to life with a superior elegance. Everything he did was done knowingly, and the artistic process, like the act of breathing or living, does not go beyond his knowledge. He has discovered the "central attitude," on the basis of which it is equally possible to know, to act, and to create because action and life, when turned into exercises, are not contrary to detached knowledge. He is an "intellectual power"; he is a "man of the mind."

Let us look more closely. For Leonardo there was no revelation; as Valéry said, no abyss yawned at his right hand. Undoubtedly true. But in "Saint Anne, the Virgin, and Child," the Virgin's cloak suggests a vulture where it touches the face of the Child. There is that fragment on the flight of birds where Da Vinci suddenly interrupts himself to pursue a childhood memory: "I seem to have been destined to be especially concerned with the vulture, for one of the first things I remember about my childhood is how a vulture came to me when I was still in the cradle, forced open my mouth with its tail, and struck me several times between the lips with it."<sup>3</sup> So even this transparent consciousness has its enigma, whether truly a child's memory or a fantasy of the grown man. It does not come out of nowhere, nor does it sustain itself alone. We are caught in a secret history, in a forest of symbols. One would surely protest if Freud were to decipher the riddle from what we know about the meaning of the flight of birds and about

2. "Introduction à la méthode de Léonard de Vinci," *Variété*, p. 185. [English translation by Thomas McGreevy, *Introduction to the Method of Leonardo da Vinci* (London, 1929).]

3. Sigmund Freud, *Un souvenir d'enfance de Léonard de Vinci*, p. 65. [English translation by A. A. Brill, *Leonardo da Vinci: A Study in Psychosexuality* (New York, 1947).]

*fellatio* fantasies and their relation to the period of nursing. But it is still a fact that to the ancient Egyptians the vulture was the symbol of maternity because they believed all vultures were female and that they were impregnated by the wind. It is also a fact that the Church Fathers used this legend to refute, on the grounds of natural history, those who were unwilling to believe in a virgin birth, and it is probable that Leonardo came across the legend in the course of his endless reading. He found in it the symbol of his own fate: he was the illegitimate son of a rich notary who married the noble Donna Albiera the very year Leonardo was born. Having no children by her, he took Leonardo into his home when the boy was five. Thus Leonardo spent the first four years of his life with his mother, the deserted peasant girl; he was a child without a father, and he got to know the world in the sole company of that unhappy mother who seemed to have miraculously created him. If we now recall that he was never known to have a mistress or even to have felt anything like passion; that he was accused—but acquitted—of homosexuality; that his diary, which tells us nothing about many other, larger expenses, notes with meticulous detail the costs of his mother's burial, as well as the cost of linen and clothing for two of his students—then we are on the verge of saying that Leonardo loved only one woman, his mother, and that this love left no room for anything but the platonic tenderness he felt for the young boys surrounding him. In the four decisive years of his childhood he formed a basic attachment which he had to give up when he was recalled to his father's home and into which he had poured all his resources of love and all his power of abandon. His thirst for life could only be turned toward the investigation and knowledge of the world, and, since he himself had been "*detached*," he had to become that intellectual power, that man who was all mind, that stranger among men. Indifferent, incapable of any strong indignation, love or hate, he left his paintings unfinished to devote his time to bizarre experiments; he became a person in whom his contemporaries sensed a mystery. It was as if Leonardo had never quite grown up, as if all the places in his heart had already been spoken for, as if the spirit of investigation was a way for him to escape from life, as if he had invested all his power of assent in the first years of his life and had remained true to his childhood right to the end. His games were those of a child. Vasari tells how "he made up a wax paste and, during his walks, he would model from it very delicate animals, hollow and filled with air; when he breathed into them, they would float; when the air had escaped, they would fall to the ground. When the wine-grower from Belvedere found a very unusual lizard, Leonardo made wings for it out of the skin of other lizards and filled these wings with mercury so that they waved and quivered whenever



the lizard moved; he likewise made eyes, a beard, and horns for it in the same way, tamed it, put it in a box, and used this lizard to terrify his friends.”<sup>4</sup> He left his work unfinished, just as his father had abandoned him. He paid no heed to authority and trusted only nature and his own judgment in matters of knowledge, as is often the case with people who have not been raised in the shadow of a father’s intimidating and protective power. Thus even this pure power of examination, this solitude, this curiosity—which are the essence of mind—became Leonardo’s only in reference to his history. At the height of his freedom he was, *in that very freedom*, the child he had been; he was detached in one way only because he was attached in another. Becoming a pure consciousness is just another way of taking a stand about the world and other people; Leonardo learned this attitude in assimilating the situation which his birth and childhood had made for him. There can be no consciousness that is not sustained by its primordial involvement in life and by the manner of this involvement.

Whatever is arbitrary in Freud’s *explanations* cannot in this context discredit *psychoanalytical intuition*. True, the reader is stopped more than once by the lack of evidence. Why this and not something else? The question seems all the more pressing since Freud often offers several interpretations, each symptom being “over-determined” according to him. Finally, it is obvious that a doctrine which brings in sexuality everywhere cannot, by the rules of inductive logic, establish its effectiveness anywhere, since, excluding all differential cases beforehand, it deprives itself of any counter-evidence. This is how one triumphs over psychoanalysis, but only on paper. For if the suggestions of the analyst can never be proven, neither can they be eliminated: how would it be possible to credit chance with the complex correspondences which the psychoanalyst discovers between the child and the adult? How can we deny that psychoanalysis has taught us to notice echoes, allusions, repetitions from one moment of life to another—a concatenation we would not dream of doubting if Freud had stated the theory behind it correctly? Unlike the natural sciences, psychoanalysis was not meant to give us necessary relations of cause and effect but to point to motivational relationships which are in principle simply possible. We should not take Leonardo’s fantasy of the vulture, or the infantile past which it masks, for a force which determined his future. Rather, it is like the words of the oracle, an ambiguous symbol which applies in advance to several possible chains of events. To be more precise: in every life, one’s birth and one’s past define categories or basic dimensions which do not impose any particular act but which can

4. *Ibid.*, p. 189.

be found in all. Whether Leonardo yielded to his childhood or whether he wished to flee from it, he could never have been other than he was. The very decisions which transform us are always made in reference to a factual situation; such a situation can of course be accepted or refused, but it cannot fail to give us our impetus nor to be for us, as a situation "to be accepted" or "to be refused," the incarnation for us of the value we give to it. If it is the aim of psychoanalysis to describe this exchange between future and past and to show how each life muses over riddles whose final meaning is nowhere written down, then we have no right to demand inductive rigor from it. The psychoanalyst's hermeneutic musing, which multiplies the communications between us and ourselves, which takes sexuality as the symbol of existence and existence as symbol of sexuality, and which looks in the past for the meaning of the future and in the future for the meaning of the past, is better suited than rigorous induction to the circular movement of our lives, where the future rests on the past, the past on the future, and where everything symbolizes everything else. Psychoanalysis does not make freedom impossible; it teaches us to think of this freedom concretely, as a creative repetition of ourselves, always, in retrospect, faithful to ourselves.

Thus it is true both that the life of an author can teach us nothing and that—if we know how to interpret it—we can find everything in it, since it opens onto his work. Just as we may observe the movements of an unknown animal without understanding the law which inhabits and controls them, so Cézanne's observers did not guess the transmutations which he imposed on events and experiences; they were blind to *his* significance, to that glow from out of nowhere which surrounded him from time to time. But he himself was never at the center of himself: nine days out of ten all he saw around him was the wretchedness of his empirical life and of his unsuccessful attempts, the leftovers of an unknown party. Yet it was in the world that he had to realize his freedom, with colors upon a canvas. It was on the approval of others that he had to wait for the proof of his worth. That is the reason he questioned the picture emerging beneath his hand, why he hung on the glances other people directed toward his canvas. That is the reason he never finished working. We never get away from our life. We never see our ideas or our freedom face to face.