



Interior landscapes: metaphor and meaning in Cézanne's late still lifes

Bridget Alsdorf

To cite this article: Bridget Alsdorf (2010) Interior landscapes: metaphor and meaning in Cézanne's late still lifes, *Word & Image*, 26:4, 314-323, DOI: [10.1080/02666280903498201](https://doi.org/10.1080/02666280903498201)

To link to this article: <https://doi.org/10.1080/02666280903498201>



Published online: 27 Oct 2010.



Submit your article to this journal [↗](#)



Article views: 1288



View related articles [↗](#)

Interior landscapes: metaphor and meaning in Cézanne's late still lifes

BRIDGET ALSDORF

In a letter to Clara Rilke-Westhoff on November 4, 1907, Rainer Maria Rilke describes a still life by Paul Cézanne (figure 1). Transfixed by the animate color insinuated into mundane objects, he grasps for words to evoke 'the colorful events':

A *nature morte* with a blue bed cover; between the cover's bourgeois cotton blue and the wall, which is suffused with a light cloudy bluishness, an exquisite large, gray-glazed ginger pot holding its own between right and left. An earthy green bottle of yellow Curaçao and furthermore a clay vase with a green glaze reaching down two thirds of it from the top. On the other side, in the blue cover, some apples have partly rolled out from a porcelain dish whose white is determined by the blanket's blue. This rolling of red into blue is an action that seems to arise as naturally from the colorful events in the picture as the relationship between two Rodin nudes does from their sculptural affinity.¹

Rilke's language is fervent but strained. How is the white of the dish 'determined by the blanket's blue'? And how does the eye read the sense of motion imparted to the apples as a 'rolling of red into blue'? The painting challenges the poet's fluency, forcing him to turn to metaphor and analogy to flesh out his formal description. Red and blue magnetize the space between them as do two Rodin nudes, and the wall is 'suffused with [the] light cloudy bluishness' of the sky. This figurative evocation of the outdoors seems, for Rilke, a flexible counterpoint to the picture's overall sense of spatial compression. Cézanne has arranged his objects on a hidden surface wedged between a blank wall and a mass of 'bourgeois' drapery. Flattened into the two-dimensional form of painting, these objects still 'hold their own' in this squeezed-out space — their presence is 'earthy' — and that bunch of white linen, however crumpled and contrived, seems blown full of air.

Rilke's letter goes on to describe a landscape by Cézanne that he saw hanging in the same exhibition, perhaps on the same wall.² Once again his strained syntax and word choice are revealing: the landscape, he writes, is 'made out of sky-blue, blue sea, and red roofs, speaking with and against each other on the greenery, turbulent in their inner conversation'.³ Just as he infuses his description of the still life with an expansive vocabulary of open air, the earth, and sculpted bodies, he imparts to his brief account of the landscape the intimacy and agitated humanity of the still life. Nature's colorful elements strike up a dialogue, and Rilke's sense of them having an 'inner' meaning leads him to personify their chromatic interactions as those of human

conversation and affect. In terms of scale, this pathetic fallacy is an inversion of the suggestion of cloudy sky and earthy solidity that he saw in the still life. Taking Rilke's words further, one might say that in Cézanne's art still life humanizes landscape, making it over in miniature model form, and that landscape, in turn, dehumanizes household objects, making the relationship strange and difficult to describe. But this makes the relationship sound far too simple, like an easy, whimsical play between two painterly modes, when in actuality the paintings attest to a much more complicated back-and-forth. How does still life's interiorization of landscape signify in Cézanne's oeuvre? To what do such taut figurations, stretched across polarized scales, point? To approach the question another way, why do writers like Rilke need such figurative language to get on terms with Cézanne's work?

These are difficult questions not least because it is unclear what landscape meant, figuratively speaking, for Cézanne.⁴ The still life Rilke describes, *Still Life with Apples* (1893–1894) in the J. Paul Getty Museum, Los Angeles, is an ideal starting point for such an investigation for it shows this push and pull between the genres with particular vividness. As in the contemporary *Still Life with Peppermint Bottle* (1893/95) — where the same blue and white fabrics swell and stiffen into peaks and valleys, forming an elaborate artificial landscape to hold its internal objects in place — interior and exterior, micro and macro, man-made and natural are staged in significant tension. Like many of Cézanne's late works in this genre, *Still Life with Apples* thrives on the tightly controlled form and proximity of its arrangement, pressurizing small-scale objects with expansive metaphoric meaning.

By focusing closely on *Still Life with Apples* and related works by Cézanne, this essay will investigate the relationship between still life and landscape Rilke's letter suggests, with the intention of proposing a new reading of Cézanne's still-life practice that moves beyond formalist and phenomenological accounts. Key to my reading is the idea that the figurative evocation of landscape in Cézanne's late still lifes presents itself as a paradox — the best of these paintings not only posit a tight relationship between painting's microcosmic and macrocosmic scales, but also expose the impossible contrivance of that relationship without deadening its effect. To make this argument I will depend on figurative language myself, but with an awareness that writing on these works requires a Cézannean sensitivity to the limits of metaphor, especially as a concept for visual art.⁵ Indeed, to use the term



Figure 1. Paul Cézanne, *Still Life with Apples*, 1893–1894, oil on canvas, 65.4 × 81.6 cm. The J. Paul Getty Museum, Los Angeles (Photo: © The J. Paul Getty Museum).

‘metaphor’ alone is insufficient to capture the myriad ways Cézanne makes his still lifes into interior landscapes. ‘Analogy’, ‘association’, and ‘simile’ are sometimes more apt in describing the specific ways aspects of his pictures produce a landscape effect.⁶ I will necessarily move between these terms in order to show not only how Cézanne’s still-life-as-landscape conceit operates pictorially, but also how the strains of figurative language are necessary to contend with his creative achievement.

Cézanne’s proto-Cubist attention to painting’s flatness and materiality and to the modulations of contour and color that give inanimate objects a charged ‘presence’ have led many of his commentators to formalism as the ideal framework through which to view his still lifes.⁷ As a result, some of the best writing on his work willfully resists its metaphorical dimension. One of the most influential of such interpretations is Roger Fry’s *Cézanne: A Study of His Development* (1927), which devotes considerable

attention to still life. Fry places great importance on the genre as the anchor of Cézanne’s oeuvre, ‘[b]ecause it is in the still life that we frequently catch the purest self-revelation of the artist’.⁸ However, he limits this ‘self-revelation’ to a ‘purely plastic expression’,⁹ removing all consideration of subject matter, or even ‘subjective impulses’.¹⁰ By denying these paintings their subjective register, Fry reduces the multiple motives behind Cézanne’s interest in still life to form and sublimated emotion. (The latter is his way of sneaking the subjective in through the back door, as emotion induced purely by form.) Fry’s search for Cézanne’s ‘theory of form’ in his late still lifes ultimately reduces every detail of these paintings into decisions based on color, contour, perspective, and design. The Getty still life, with its look of contrivance and hard-won formal elegance, is as suited as any to such a strict, surface-level reading. But Fry’s approach forces a denial of one of this painting’s most compelling features — its willed conflation of

the organic and the inorganic, achieved in great part through compositional and chromatic devices borrowed (incongruously) from landscape painting.

Contra Fry, Meyer Schapiro has argued for the erotic subtext of Cézanne's apples, imagining his still lifes as sublimated figure paintings invested with the social and emotional drama of bodily relations.¹¹ But the landscape forms that recur in these works are an even more forced figurative aspect of his still lifes as micro-cosmic worlds, testing the limits of proximity, control-ability, and humanity associated with simple domestic things.¹² Schapiro does note the phenomenon in passing, but declines to investigate it.¹³ In fact, the metaphorical reach of Cézanne's still lifes had never been investigated in terms of landscape until 2004, when Carol Armstrong published a rich description of the 'landscape-like' qualities of a Cézanne watercolor, *Still Life with Blue Pot* (ca. 1900).¹⁴ In her reading, the landscape forms evoked by some of Cézanne's still life compositions represent an intense exploration of the nature of embodied perception, of the convergence of the optic and the haptic in trembling object forms. Still life was a screen for the artist's perceptual projections, appealing to the body as well as to the eye of the viewer. Cézanne returned to the genre again and again, engaging in a self-reflexive study of the hand-eye operation that painting entails. Armstrong here seems to be drawing on the work of Richard Shiff, who has interpreted Cézanne's painting as a process-driven conflation of optical perception and physical touch. In Shiff's account, Cézanne's painting is motivated solely by this hand-eye procedure and the formal composition it generates, a procedure independent of objective content and that content's subjective associations in the artist's mind.¹⁵ Pictorial metaphor and analogy are necessarily allowed in Armstrong's analysis — as in Shiff's — and are described with great nuance, but their meaning is similarly restricted to the phenomenological space between picture and artist/viewer. That is, Cézanne's 'landscape-like' still lifes bear no meaning beyond form, process, and perception. Armstrong rejects 'any possibility of social metaphor' in Cézanne's still lifes, explaining their 'hallucinatory indeterminacy of scale and bodily address' as a 'perceptual test for the solitary eye of the viewer'.¹⁶ This resistance to figurative meaning contradicts the richness of description that distinguishes Armstrong's account.

Surely there is a reason writers like Rilke, Schapiro, and Armstrong turn to metaphor and analogy when faced with Cézanne's still lifes, and it matters to their meaning. Even Fry apologetically admits the necessity of 'figurative expressions' in describing *Still Life with Compotier* (ca. 1880), but his interpretation remains in the strictly formal realm.¹⁷ An alternative approach would be to describe these works in the metaphorical terms that their forms invite, and then interpret them in those terms. (Whether this exercise of description and interpretation happens in the viewer's mind or in writing is immaterial, for language subtends our response either way.) In my view, only the process of articulating the spatial tensions and figurative connotations of a work like *Still Life With Apples* can open up the rhetorical

complexity of its forms, and lead to its meaning as a unique meditation on the nineteenth-century interior.

Still Life with Apples is characteristic of Cézanne's late still lifes in several respects: the composition is micro-managed, tilted forward and tight, and the objects, though poised on the brink of tumbling out of the picture plane, exude an uncanny stasis, fixed securely in place by a labored coagulation of strokes. The familiar jars, bottles, fruits, and fabrics of many prior still-life paintings brim with charisma behind the mute stillness of the whole, each given its own distinctive texture and sheen. One can imagine the painter arranging them as if they were children being posed for a photograph: tallest in the back, shortest in the front, and a few strategically placed stragglers, they beam with puffed-up confidence, play-acting at gravitas. What feels forced to the limit in this painting are the abstraction and compression of interior space, the groundlessness of solid objects, and these qualities' paradoxical invitation to landscape readings. These objects — so carefully adjusted and minutely handled, so obsessively contoured and colored — seem fit to burst out of their narrow pictorial space, barely held in by the limits of paint, canvas, and frame. Beneath this formal tension is a figurative one — visual echoes of outdoor nature worked into a *nature morte*.

In this still life Cézanne demonstrates painting's ability to crop, compress, and abstract a slice of interior space, de-contextualizing domestic objects from their practical uses. A tipping *faïence* sugar bowl is the jaunty centerpiece of the picture, joining the whipped white linen to its blue and black neighbor. The bowl's strangely hovering, cut-out quality — it does not appear to actually *rest* on either cloth — serves to emphasize the jarring juxtaposition of the white drapery's full, fleshy forms (especially lower-left where it meets the blue) and the blue drapery's angular creases and manufactured arabesques. The white's pastel-tipped volumes and the blue's decorative patterning remain wholly unresolved. Breezy white linen painted into the shapes of rolling hills (lower left), craggy mountains (right), and billowing sails (top and lower right) is set atop a sturdy blue cotton spread, flattened into awkwardly overlapping folds like poorly applied strips of wallpaper. These opposed sets of associations set the broad scale of signification for this picture: between spaces of bourgeois enclosure and panoramic landscape, between two dimensions and three, and between the faithfully transcribed presence of proximate things and their metaphorical connotations.

Sitting on top of the white linen is a plate of apples, dramatically tilted forward and to the left. The vertiginous fruit-plate is a recurring device in Cézanne's still lifes, one he likely borrowed from Baroque paintings like *The Dessert* (1640) by Jan Davidsz. de Heem (figure 2). Prominently displayed in the Louvre, de Heem's monumental painting was well known in the art world of nineteenth-century Paris, especially among still-life painters.¹⁸ Cézanne surely knew it. His *Still Life with Apples* takes after *The Dessert* in several ways: both delight in fabric folds, jewel-like color, and precarious balance. The plate of fruit occupies roughly the same position in Cézanne's canvas as in de



Figure 2. Jan Davidz de Heem, *The Dessert*, 1640, oil on canvas, 149 × 203 cm. Musée du Louvre, Paris (Photo: Erich Lessing/Art Resource, NY).

Heem's, its tilt countered by the emphatic vertical of the rum bottle which, as the painting's anchoring axis, performs a stabilizing function similar to de Heem's golden chalice. The myriad colors that make up de Heem's teeming table of riches are set against a dramatic juxtaposition of deep green and white fabrics — a pristine but crumpled tablecloth draped over weighty, fringed velvet. (Cézanne's blue and white draperies are even more forcefully at odds, as discussed above, and more obviously manipulated just-so.) But despite these superficial similarities, these two still lifes are worlds apart. The most striking difference (barring obvious discrepancies of style and size) is the kind of space they depict. De Heem's setting is palatial and over-laden with interior décor; the refinement of its plush and glossy accoutrements is antithetical to the raw nature that bore the accompanying fruit. In this painting nature has been fully acculturated, subsumed in an interior world of aristocratic appetites and material wealth.¹⁹ The map and globe in the background point to the totality of this interior — every earthly luxury there for the taking. De Heem demonstrates how microcosmic still life can epitomize all the riches of the macrocosmic world, with the nebulous globe figuring a hallucinatory interplay between the two realms. And there are other hints of an exterior world here: a murky, turbulent atmospherics of blue-black sky seeping in between the red drapery and the left corner of the architectural detail, above the gold and mother-of-pearl decanter. The space of *Still Life with Apples*, in contrast, reads as pure interior on the literal level, with a wider world invited in as subtext, by muted suggestion. Unlike de Heem's explicit and totalizing metaphors of global scale, the material modesty of Cézanne's objects reflects the relative subtlety and strain of their metaphorical reach. The spatial pressure of his still-life arrangements conveys a more anxious conception of interior space, one that suggests the impossibility of still life's transfiguration into landscape even as it effects it.



Figure 3. Eugène Delacroix, *Still Life with Lobster*, 1826–27, oil on canvas, 80 × 106 cm. Musée du Louvre, Paris (Photo: Erich Lessing/Art Resource, NY).

The juxtaposition of still life and landscape in a single image is not without precedent in the history of art. De Heem and other seventeenth-century Dutch painters often set their minutely detailed still lifes against a hazy open vista seen through a window or some kind of interior portal to the outside. Whether such pictures mattered to Cézanne is unknown, but he was certainly a great admirer of Eugène Delacroix who painted a rare synthesis of the two genres in his *Still Life with Lobster*, 1826–1827 (figure 3).²⁰ (Although the work was in private hands until 1906 when it was donated to the Louvre, it was included in two major exhibitions in Paris during Cézanne's lifetime before 1893.²¹) Without any mediating portal or furniture prop, this painting's juxtaposition of proximate detail and panoramic landscape jars the viewer's sense of scale.²² If Delacroix was indeed an inspiration for Cézanne's translation of landscape motifs into the inanimate objects and small scale of still life, Cézanne takes his fusion of genres to another level and moves it indoors. *Still Life with Apples* clashes still life and landscape in such a way that we can see more acutely the strangeness of their cross-over. Landscape is no longer background to still life, but rather worked into its very forms.

The space of *Still Life with Apples* is spare, with all signs of the room and its furniture either removed or abstracted to the point of extreme ambiguity. This stripping of surrounding visual incident frees the objects from their kitchen- or parlor-bound functions; they occupy a space between the utilitarian and the aesthetic, the mundane and the uncanny. They are studio pawns of Cézanne's 'constructive will',²³ but that will is significantly motivated by meaningful associations with a larger world. Like the jars and bottles that present themselves with personality, Cézanne's linens take on land-forms. Look, for example, inside the triangular opening of the white fabric parted like a curtain in the painting's lower right-hand corner (figure 4). The blue fabric seen through this opening is not flat and angular like the rest of it

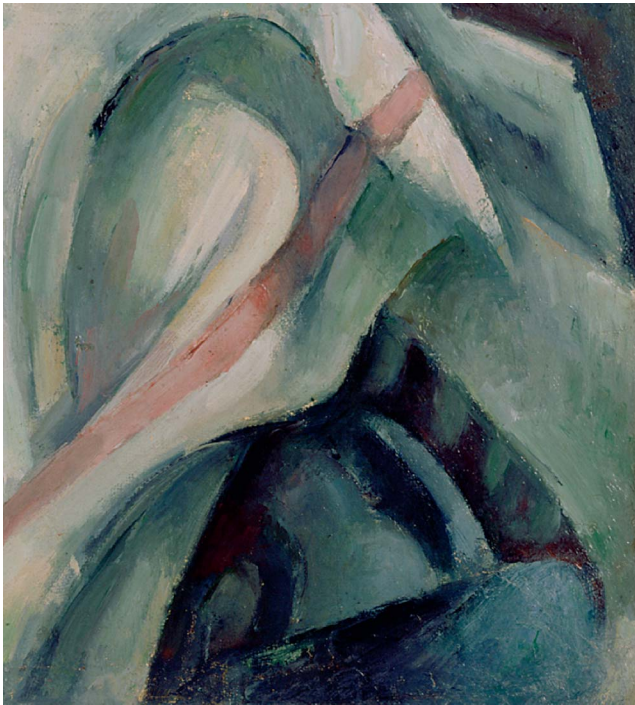


Figure 4. Cézanne, *Still Life with Apples* [detail of figure 1], 1893–1894.

at left. Here it takes on a third dimension, its bulbous, blocky forms reminiscent of rocks in a cave-like interior. These shapes recall certain passages in Cézanne's paintings of Bibémus Quarry, transposed into hand-constructed, domestic forms.²⁴ Unlike de Heem's painting, in which the world is transplanted inside with symbolic facility through exotic fruits and maps, Cézanne's still life is inscribed with tensions and slips between inside and out, between perceptual reality and metaphorical nuance. The blue drapery swells into tiny boulders only in that corner, and even there only with a certain 'reading-in' through the theatrical curtain of a white tablecloth. The entire painting is fraught with the pictorial pressure of narrow space — a pressure that the landscape suggestions paradoxically increase, even as they offer a mental escape to panoramic nature. The expansion of still life into landscape is at once proposed and resisted, the idea exposed as artificial by the material reality of small things.

Cézanne makes space to play with scale in this way by taking away details of décor that would define his objects' actual size. It has been noted that he takes great liberties with scale in his landscape paintings, 'revers[ing] the natural order' by diminishing foreground elements and making background elements more prominent.²⁵ In his still-life paintings, objects are more or less rendered to scale in their translation to canvas: they are not dramatically inflated or miniaturized as landscapes must be. This is part of their 'presence' as simple, familiar things. But scale is still made to oscillate at the figurative level. Even Fry describes Cézanne's still-life objects as having 'a surprising amplitude'.²⁶ For him, this amplitude is a kind of 'mysterious'

profundity, an imposing density with which they seem to be imbued. But there is another kind of amplitude that Fry necessarily neglects, growing out of figurative associations Cézanne exploits to expand his painting's scale of signification. Visual similes tug at the solidity and security of his objects like a paradoxical undertow. That mottled blue surface behind the white cloth, for example, appears more like a displaced ocean and horizon line than a table with a finite edge. Offering no sense of spatial recession and no indication of supporting the objects from underneath, it could just as easily be the floor behind them or the lower half of the wall differently painted or papered. It drops off somewhere behind the ginger jar and clay vase; a murky mass of indigo and black at left fails to convince of its solid continuation. The wall above, faceted into three panels, hints at but ultimately does not succeed in shaping a room-like space; its dry-brushed white, gray, blue, and pink strokes suggest weather and transparent atmosphere more than opaque plaster. Its texture and tonality — delicately patched in pale, subtly gradated colors — are very similar to Cézanne's rendering of the sky in several of his landscape paintings of the period.²⁷

Viewed as a whole, the space of *Still Life with Apples* begins to suggest a corner, its deepest point indicated by the groove just to the right of the ginger jar's standing strap. But it is a corner area that appears to have been pressed flat, its perpendicular walls spread open like the movable panels of a Japanese screen. The other vertical line that paces the wall, above the plate of apples, appears slightly convex because of the way the light hits it from the left, casting a very subtle shadow on its right side. This line, only extending three-quarters of the way up the wall, is not nearly assertive enough to suggest a bending corner, only a delicate, paper-thin fold. But even a paper-thin bend is enough to indicate that this wall is some kind of surface, not empty space and air. These objects are most certainly indoors, however disorienting the vague space of their surroundings might appear with no anchoring foreground plane, no table or ground. It is this defamiliarizing lack of bearings, though, that pushes the mind into the imaginative realm, especially when staged in the safely enclosed space of the studio. The composition, so compressed on the table, breathes with the emptied-out, unfolded space of its sea- and sky-like margins — left, right, and overhead. Periphery and center are in tension with each other. Look at the outer boundaries of the object cluster, where several strange moments reveal a worried slippage between perception and metaphor, between interior and exterior space: moving clockwise from the left, note the kink in the clay at the lower-left edge of the green vase's base, where the hard container has begun to fold in on itself like mud or flesh; the cork's tip at the top, too perfectly contained by the cut of the canvas; the fold in the white drapery above the plate of apples, its wobbly crease quarreling nervously with the blue horizon/table to define a surface-edge; the fabric cave lower-right, described above; and finally, that precarious sugar jar and apple pair, frozen before falling off the edge of their world.

The most concentrated example of these tensions between expansion and compression is the rectangular highlight on the



Figure 5. Cézanne, *Still Life with Apples* [detail of figure 1], 1893–1894.

ginger jar that pulls the eye up from the tipped sugar bowl, as if wishing to set its tilt straight (figure 5). Composed of two adjacent vertical strokes of white, this highlight signals a window beyond the painting's left edge whose streaming light Cézanne has telescoped into less than a square inch, further concentrating it with unnaturally bright, pasty pigment. Contained inside the curve and criss-cross of the ginger jar's willow straps, this highlight seems an ironic substitution for the illuminated expanse of the world outside, an incongruous, artificial symbol for natural light (artificial in the sense of sheer painted-ness, but also in the sense that in no 'natural' and consistent way does the rest of the painting's play of light and shade relate to a left-window light source). The crude economy of this highlight never allows us to forget its painted-ness or its hand-brushed scale, and its enclosure in geometric shape seems to underscore its tightly delimited frame of reference within the studio. But as a representation of reflection — mirroring and marking the light outdoors — it nonetheless summons us to imagine that wider space together with this one. Here is painting's Albertian 'window onto the world' in miniature, figured and foreclosed by the opacity of paint.

Still Life with Apples' closest pendant is *Still Life with A Ginger Jar and Eggplants*, dated 1890–1894 (figure 6). This painting features the same ginger jar, green earthenware vase and rum bottle, the same blue and white draperies and tipped plate of fruit (this time pears) working hard to dramatize a cramped, prosaic space. The white cloth swells over the undulating blue folds on the table like a breaking wave. Three eggplants hang from a wishbone-shaped branch, arcing towards the center of the composition like so many Cézanne trees, and the white under-layer of the wall is worked over almost completely with foggy patches of variegated blue, leafy green, and soft pink. Landscape here is almost flagrantly suggested. The awkward juxtaposition of a melon and a lemon could be seen as an ironic literalization of more metaphorical games of scale — a sign for Cézanne's interest in making the world over in miniature. But in comparison to *Still Life with Apples*, this painting's landscape resemblances are more comfortably contained: that table looming behind the objects



Figure 6. Paul Cézanne, *Still Life with a Ginger Jar and Eggplants*, 1890–1894, oil on canvas, 72.4 × 91.4 cm, The Metropolitan Museum of Art, New York, Bequest of Stephen C. Clark, 1960, 61.101.4 (Photo: © The Metropolitan Museum of Art).

always checks them back to scale, applying pressure on the composition from above. The thick, vertical white beam to the right of the eggplants, along with the shadows cast on either side, more assertively compartmentalizes space. (Not that *Still Life with A Ginger Jar and Eggplants* is perspectively clear or rational in its enclosure, but it does come closer to suggesting a section of a room. The objects do seem to sit on a horizontal surface underneath all that drapery.) Now, in relation to this vertical beam, that delicate crease on the wall of the Getty still life comes into clearer focus as a piece of architecture that Cézanne has reduced to line. This abstraction of the painting's peripheral space is not purely in the service of modernist flatness or, as Fry would say, 'some underlying structural unity',²⁸ but also tries to project the picture — compositionally and metaphorically — into spaces exterior to its material form. More than *Still Life with Eggplants*, *Still Life with Apples* presents the spatial tension of the still-life/landscape conflation. Its stripped-down, squeezed-out space epitomizes the metaphor's strain, and its blockages are worked into the very fabric of the picture. Its drama is more internalized, less outwardly 'Baroque', and ultimately more compelling.

One final example, *Still Life with Teapot*, ca. 1902–1906 (figure 7), may be Cézanne's most overt interior landscape. A blank wall void of corners is painted with patchy greens reminiscent of foliage, overlaying smoother passages of delicate blues and pinks that invoke atmospheric depth. Cézanne's familiar green and red fabric is propped up into mountainous peaks and folds; here he has given it a majestic layout strongly reminiscent of Mont Sainte-Victoire. The sugar bowl behind the teapot sits snug between these bends just like the houses nestled in the hills around the mountain.²⁹ Even more than *Still Life with A Ginger Jar and Eggplants*, this painting declares itself as microcosmic landscape,



Figure 7. Paul Cézanne, *Still Life with Teapot*, ca. 1902–1906, oil on canvas, 58.4 × 72.4 cm. National Museum of Wales, Cardiff (Photo: Erich Lessing/Art Resource, NY).

so much so that interiority disappears altogether and the metaphor threatens to devolve into cliché.³⁰ The manifest simulation of landscape in the interior space of still life is not rigorously tested through spatial and other formal conflicts, and follows through to a bathetic end. In *Still Life with Apples*, landscape is resisted at the same time that it is imaginatively proposed. The viewer sees and thinks ‘sky’ but then sees its impossibility in this interior space. The materiality of the things-in-themselves is rendered over and against their figurative resemblances, and space and surface quality are always in tension with evocative shape.

None of this is to deny that there is a mimetic formal logic that structures these paintings on the flat. Formal analogies are abundant. To name just two: note the repeated criss-crossing of the ginger jar and rum bottle’s strapwork and the diagonal vectors of the drapery folds in *Still Life with A Ginger Jar and Eggplants* (these crossing diagonals are repeated in a third place in the picture by the eggplants and their tree-branch prop); or consider the way the opening of the ginger jar in *Still Life with Apples* has been shrunk down from its real life size, as if to more closely fit the size of the apples, were they to leap in.³¹ According to Richard Shiff, ‘The general principle at work in [Cézanne’s] art is analogy: one thing is made to look like, or somehow be like, another, despite the differences and dissimilarities that otherwise obtain.’ But for Shiff these analogies are formal and diegetic (the painted curve of an apple is determined by the curve of a bottle painted nearby). As such, they knit the picture together ‘into a self-sufficient network detached from the world of “neutral” observation’.³² Shiff believes, like Fry, that pure painting takes over in Cézanne’s work, especially in the still lifes. The painter’s hand gets absorbed in the rhythmic repetition of certain physical gestures, or ‘touches’, and in a kind of rhyming of spatial intervals, leaving any rigorous attention to observed phenomena behind.³³

Shiff is certainly right that Cézanne’s work was partially driven by the metonymies of painterly process. The ‘physicality’ of his painterly touch *does* threaten to overpower the referentiality of his forms at times, most evidently in the ‘constructive stroke’ works of the 1880s. But in the case of *Still Life with Apples* and other comparable still lifes of the final decades, Cézanne’s mental image of panoramic nature (and perhaps his muscle memory of painting it too) was an essential element shaping the composition. The ‘politics of touch’ Shiff attributes to Cézanne exclude the possibility of landscape as a structural model for his still lifes. In his view, the panoramic vision of landscape connotes an idealized, individualist ‘mastery’ not consonant with Cézanne’s artistic humility and ‘piecemeal’ technique. At the same time, this kind of pictorial poetics corrupts his idea of Cézanne as the archetypal modernist, focused on form and process — driven by touch — to the exclusion of intellectual imagination and his subjects’ layered significance.³⁴ But the landscape-like ‘amplitude’ of Cézanne’s still-life interiors need not connote mastery, but rather a means of dealing with interiority — a metaphor for expansion and release from the ‘sepulchral monotony’ of everyday life.³⁵ That this expansion is simultaneously resisted by the material presence of small-scale objects suggests Cézanne would not wholly give in to this release as a viable solution.

Metaphor, I have been arguing, appears blocked in Cézanne’s still-life paintings, but this does not mean that it disappears into form. On the contrary, landscape’s strained appearance in pictures like *Still Life with Apples* only makes its presence more vivid and uncanny. These miniaturized reflections of nature happen not through internal formal correspondences, but through a forced collapse of two diametrically opposed modes of painting, landscape ghosting still life. In Cézanne’s late still lifes, landscape sounds in the displaced form of fruit, fabric, and dishes, and its echoes resonate because they are so contained in the compressed, manipulated space of a bourgeois interior.

The bourgeois interior and the notion of ‘interiority’ that goes with it are historical phenomena dense with associations of their own, linked to impulses of defensive enclosure and isolation and notions of individuality and imagination central to Cézanne’s nineteenth-century world.³⁶ Cézanne’s studio is not directly comparable to the domestic space of the typical bourgeois interior. The interior of the late still lifes is decidedly not a cozy den of unobstructed reverie and relaxation, but rather a working studio, much more sparse in its comforts. It offers a more distanced and austere evocation of the artist and his daily existence with background, domestic details minimized or stripped away. Edmond Duranty’s landmark essay on Impressionism, ‘The New Painting’ (1876), describes the bourgeois interior as a wholly humanized environment — an object-filled extension of the individual:

In actuality, a person never appears against neutral or vague backgrounds. Instead, surrounding him and behind him are the furniture, fireplaces, curtains, and walls that indicate his financial position, class and profession. [. . .] The language of

an empty apartment must be clear enough to enable us to deduce the character and habits of its occupant.³⁷

The interior of Cézanne's late still lifes is not human in the way Duranty describes; it is not an echo-chamber of the bourgeois individual, mirroring the details of its inhabitant's life. It is a studio space in which Cézanne evokes the bourgeois interior *figuratively*, not literally, painting objects that recall that world but in such a way as to put its coziness and enclosure radically in doubt.

I have been trying to argue that many of Cézanne's late still lifes strain to occupy a space of outwardness and imaginative expansion, and to show how language, in turn, must strain to describe this straddling of scales. But how do we *interpret* that strain, the wish to make handheld objects take on panoramic proportions? (I simply do not see how it can be boiled down to plays of perception and form.) The fascination of Cézanne's late still lifes is in the way they seem intent on humanizing everything — even landscape, a remarkably *inhuman* subject in his oeuvre³⁸ — through art's figurative conversions, yet with an awareness of still life's material limits in projecting beyond the walls of the room. The crisscross between still life and landscape is a crossing between two kinds or magnitudes of mere material being, even as the crossing itself happens through an imaginative activity of mind. Works like *Still Life with Apples* show Cézanne's determination to have the space and light of still life *not* be stuffily interior, to picture domestic objects somehow *en plein air*. Compare the more claustrophobic, dimly lit interiors of Cézanne's late figure paintings, works like *Portrait of Gustave Geffroy* (1895) (figure 8), *Old Woman with a Rosary* (ca. 1895–1896), *Young Italian Woman at a Table* (1895–1900), *Boy With Skull* (1896–1898), and *Woman in Blue* (ca. 1900–1902). In these works bodies are wedged into corners, weighted down by rows and piles of books or the contemplation of sin and death, held in by armor-like clothing and the enclosing pressure of interior space. Cézanne frames or fills the introspective mental space of his sitters with overflowing shelves, hangings, furniture, wallpaper and moldings. For him, the space of still life was some kind of alternative to this world, a space brighter in color and mood, livelier in its tipping and rolling movement, less repressed in its sensuality, and — through figurative gestures to landscape — less spatially and rhetorically contained.

Ultimately, I imagine Cézanne approaching still life somewhat like Søren Kierkegaard, great philosopher of nineteenth-century interiority, approached the description of an intimate room. In *Diary of the Seducer* (1843), the semi-autobiographical protagonist describes a space filled with memories of his lost love. His words paint a still life for the reader, and are redolent with landscape metaphors:

On the table stands a lamp shaped like a flower, which shoots up vigorously to bear its crown . . . The form of the lamp reminds me of oriental lands, the movement of the shade of the mild oriental breezes. [. . .] For the moment I let the lamp become the keynote of my landscape. [. . .] At other times I let the osier rug evoke ideas about a ship, about an officer's



Figure 8. Paul Cézanne, *Portrait of Gustave Geffroy*, 1895, oil on canvas, 116 × 89 cm. Musée d'Orsay, Paris (Photo: Réunion des Musées Nationaux/Art Resource, NY).

cabin—we sail out into the middle of the great ocean. When we sit at a distance from the window, we gaze directly into heaven's vast horizon. [. . .] Cordelia's environment must have no foreground, but only the infinite boldness of far horizons.³⁹

Here mental 'interiority' is made literal through its projection onto domestic objects, and these objects, in turn, expand into landscape. Safely secluded 'at a distance from the window', the seducer feels free to contemplate the world outside, as it appears filtered through the familiar objects of his immediate space. 'For the moment [he lets] the lamp become the keynote of [his] landscape.' In this interior world, mundane objects assume great importance if one simply 'lets' them, by removing the interior's 'foreground' from the space of the mind. 'For the moment' they can signify something 'bold' and 'infinite' to will and desire. If one lets things play to the associations of the mind's topography and take new shape in language, they inevitably expand beyond their form. A lampshade or a tablecloth can suggest breezy movement, and a rug or a table can open onto an ocean.

For Kierkegaard, this drift into metaphoric fantasy is the immoral temptation of the seducer. His interior is a space that encourages false consciousness and decadent daydreams.⁴⁰ For Cézanne, metaphoric reverie was not impure or dishonest; rather,

it was irresistible and intrinsic to the process of painting (and looking at pictures). The permeation of the interior by a conjuring of nature's 'far horizons' recurs throughout his late work, but the most magnetic of these representations are marked with the material tensions and difficulties of their metaphoric mode. Perhaps Cézanne questioned the escapist impulse of the interior landscape, too, for his landscape projections are wrought against the grain of still life in all its *thereness* of color and form. The brush can invest fruit and fabric with a landscape aura, but only momentarily. No sooner do such projections flicker into the viewer's consciousness than they provoke a counter-impulse to block them out, as all-too-human emanations not consonant with the mundane materiality of the objects they cling to. At his best, Cézanne makes his metaphors materialist, giving them a meaning that can only be grasped in the tensions of their pictorial manifestation. Writing on his work requires a similar straddling of material and figurative description, and an openness to the meaningful interactions between the two.

ACKNOWLEDGMENTS

My sincere thanks to T. J. Clark who supervised the first version of this essay years ago. His criticism and encouragement were (and remain) invaluable. Jeff Alsdorf, Joni Spigler, Todd Cronan, John Dixon Hunt and the anonymous reviewers for *Word & Image* also provided extremely helpful suggestions along the way. Translations are my own unless otherwise indicated.

NOTES

- 1 – 'Eine Nature morte mit der blauen Decke; zwischen ihrem bürgerlichen Baumwollblau und der Wand, die mit leicht wolkiger Bläulichkeit überzogen ist, ein köstlicher grau glasierter großer Ingwertopf, der sich nach rechts und links auseinandersetzt. Eine erdiggrüne Flasche von gelbem Curaçao und weiterhin eine Tonvase, zu zwei Drittel von oben nach unten grün glasiert. Auf der anderen Seite in der blauen Decke, aus einer vom Blau bestimmten Porzellanschale teilweise herausgerollte Äpfel. Das ihr Rot in das Blau hineinrollt erscheint als eine Aktion, die so sehr aus den farbigen Vorgängen des Bildes zu stamen scheint, wie die Verbindung zweier Rodinscher Akte aus ihrer plastischen Affinität', Rainer Maria Rilke to Clara Rilke-Westhoff, 4 Nov. 1907, *Briefe über Cézanne* (Frankfurt: Insel-Verlag, 1952), p. 48, trans. Joel Agee in Rilke, *Letters on Cézanne* (New York: Fromm, 1985), pp. 96–7.
- 2 – *Francouzští Impressionisté/ Tableaux Modernes*, Pavillon Manes, Prague, Oct.–Nov. 1907. The exhibition included four paintings by Cézanne: one portrait, two still lifes, and one landscape. The landscape is *View of l'Estaque and the Chateau d'If*, 1883–1885, in the Fitzwilliam Museum, Cambridge.
- 3 – 'Und zum Schluß noch eine Landschaft, aus Luftblau, blauem Meer, roten Dächern, auf Grün mit einander sprechend und sehr bewegt in der inneren Unterhaltung, voller Mitteilung gegeneinander . . .' Rilke, *Briefe über Cézanne*, p. 48, trans. Joel Agee in Rilke, *Letters on Cézanne*, p. 97. For a study of Rilke's *Letters on Cézanne* that reflects deeply on the relationship between writing and painting, see Brigid Doherty, 'Introjektion, Übertragung, and literarische Medienreflexionen in Rainer Maria Rilke's *Briefe über Cézanne*', in *Literarische Medienreflexionen: Künste und Medien im Fokus moderner und postmoderner Literatur*, eds Sandra Poppe, Sascha Seiler (Berlin: Erich Schmidt Verlag, 2008), pp. 40–64.
- 4 – In my view, the accounts that try hardest and most productively to stake a claim for landscape's signification in Cézanne's painting are those of Fritz

Novotny and T.J. Clark. Novotny characterizes Cézanne's landscapes in the negative terms of non-emotional and non-human nature, proposing their perspectival distortions as efforts at a 'suppression of the subjective'. Clark posits 'deathly animation' as the crux of Cézanne's art, finding the paradox particularly vivid in the late landscapes. Both of these accounts have informed this essay. See Novotny, 'Passages from *The End of Scientific Perspective*' (1938), in *The Vienna School Reader*, ed. Christopher S. Wood (New York: Zone, 2000), pp. 379–433; and Clark, 'Phenomenality and materiality in Cézanne', in *Material Events: Paul de Man and the Afterlife of Theory*, eds Tom Cohen, Barbara Cohen, J. Hillis Miller, Andrzej Warminski (Minneapolis: University of Minnesota Press, 2001), pp. 93–113.

5 – The Aristotelian definition of metaphor is a transfer of the name of one thing onto something else. The concept can be translated into visual art if we substitute 'appearance' for 'name'. This transfer is based on resemblance or shared qualities, often between two otherwise very unlike things, and entails setting up a correspondence between the denotation of one thing and the connotation of the other (the thing metaphorized). On pictorial metaphor see Richard Wollheim, 'Tainting, metaphor, and the body: Titian, Bellini, De Kooning, etc.', in *Painting as an Art* (Princeton: Princeton University Press, 1987), pp. 305–55. Carl R. Hausman's defense of metaphor as both appropriate and productive in art-historical and critical writing has also informed this essay: 'Figurative language in art history', in *The Language of Art History*, eds Salim Kemal, Ivan Gaskell (New York: Cambridge University Press, 1991), pp. 101–28; and *Metaphor and Art: Interactionism and Reference in the Verbal and Nonverbal Arts* (New York: Cambridge University Press, 1989).

6 – The definitions of metaphor, analogy, association, and simile overlap even when applied to language. When used to understand a nonverbal medium like painting, they are even less precise. Ultimately, whether Cézanne's imagining of still-life-as-landscape is understood as radically metaphorical or more suggestively analogical depends on the viewer's interpretation of the visual effect.

7 – For an early and influential formalist account of Cézanne's art, see Maurice Denis, 'Cézanne', *L'Occident*, September 1907, trans. Roger Fry for *The Burlington Magazine*, Vol. 16, January 1910, pp. 207–19, and February 1910, pp. 275–80. For a later formalist account that names Cézanne the 'most copious source' of twentieth-century Modernism, see Clement Greenberg's canonical essays 'Cézanne and the Unity of Modern Art' (1951), and 'Cézanne: Gateway to Contemporary Painting' (1952), in *Clement Greenberg: The Collected Essays and Criticism*, ed. John O'Brian (Chicago: University of Chicago Press, 1993), Vol. 3, pp. 82–91, 113–18.

8 – Roger Fry, *Cézanne: A Study of His Development* (Chicago: University of Chicago Press, 1989), §X, p. 39.

9 – Fry, *Cézanne*, §XIV, p. 70.

10 – '[H]is was a genius that could only attain its true development through the complete suppression of his subjective impulses . . .' Fry, *Cézanne*, §VIII, p. 29.

11 – Meyer Schapiro, 'The apples of Cézanne: an essay on the meaning of still life' (1968), in *Modern Art: 19th and 20th Centuries, Selected Papers* (New York: G. Braziller, 1979), pp. 1–38. I do not mean to deny, by directing my attention elsewhere, the bodily suggestions in the still lifes examined here.

12 – The flip-side of my interest in Cézanne's landscape metaphors is the metaphorical resonance of his actual landscapes, which I do not have space to address here. For a provocative study of the morphological and phenomenological analogies between Cézanne's paintings of Mont Sainte-Victoire and the female body, rooted in psychoanalysis, see Paul Smith, 'Cézanne's Maternal Landscape and its Gender', in *Gendering Landscape Art*, eds Steven Adams and Anna Gruetzner Robins (New Brunswick: Rutgers University Press, 2001), pp. 116–32.

13 – Describing *Still Life with Apples and Oranges*, ca. 1899, in the Musée d'Orsay, Schapiro writes: 'Everything comes forward; yet there is also a palpable depth, as in the succession of fruit at the left. We are reminded of the space of the quarry and the mountain in the picture of Mont Sainte-Victoire. [. . .] The effect is dense, even crowded, like his landscapes with woods and rocks . . .' Meyer Schapiro, *Paul Cézanne*, (New York: Abrams, 1962), 2nd ed., p. 102.

- 14 – Carol Armstrong, 'The landscape of still life', in *Cézanne in the Studio: Still Life in Watercolors* (Los Angeles, J. Paul Getty Museum, 2004), pp. 45–73.
- 15 – Richard Shiff, 'Cézanne's physicality: the politics of touch', in *The Language of Art History*, eds Salim Kemal and Ivan Gaskell (New York: Cambridge University Press, 1991), pp. 129–80.
- 16 – 'For Cézanne, the hermit painter, there did not seem to be any possibility of social metaphor involved; rather it was a kind of perceptual test for the solitary eye of the viewer: how to distinguish one thing from the other, how to distinguish the figure from its ground, how to read the circuit and invisible back of an object from what is given on the flat plane of the paper. Cézanne . . . transformed any and all social drama into the perceptual drama of the lone subject'. Armstrong, 'The landscape of still life', pp. 54–5. (Armstrong describes the 'hallucinatory indeterminacy of scale and bodily address' of Cézanne's still lifes on p. 48.)
- 17 – Fry, *Cézanne*, 1927, §X, p. 45. For a discussion of the ways Cézanne's work challenged the vocabulary of art criticism in his own time, see George Heard Hamilton, 'Cézanne and His Critics', in *Cézanne: The Late Work*, ed. William Rubin (New York: Museum of Modern Art, 1977), p. 139, and Hausman, 'Figurative language in art history', p. 108.
- 18 – George T.M. Schackelford, 'Impressionism and the still life tradition', in Eliza E. Rathbone and Schackelford, *Impressionist Still Life* (New York: Abrams, 2001), p. 27.
- 19 – De Heem specialized in large compositions intended for the magnificent homes of noblemen and merchants. See Charles Sterling, *Still Life Painting From Antiquity to the Twentieth Century* (New York: Harper & Row, 1981), pp. 70–8.
- 20 – See Theodore Reff, 'Reproductions and books in Cézanne's studio', *Gazette des Beaux-Arts*, 6, no. 56 (November 1960), pp. 303–9, for a meticulous inventory of what remained in Cézanne's last studio in Aix (1902–1906) after his death. No reproductions of still-life paintings were found or recalled by the artist's intimates, but prints by or after Delacroix made up by far the largest group.
- 21 – *Still Life with Lobster* was exhibited at the *Exposition au Profit des Alsaciens-Lorrains en Algérie*, Palais Bourbon, Paris, 23 April 1874 (no. 118) and at the *Exposition Eugène Delacroix au profit de la souscription destinée à élever à Paris un monument à sa mémoire*, Ecole nationale des Beaux-Arts, Paris, 6 March–15 April, 1885 (no. 154). Lee Johnson, *The Paintings of Eugène Delacroix: A Critical Catalogue, 1816–1831*, 2 vols (Oxford: Clarendon Press, 1981), I: 171.
- 22 – Much later in his career, Delacroix painted a monumental pair of 'flower portraits' for the 1849 Salon that continue this interest in still life displaced to an outdoor setting. These paintings were publicly exhibited in Delacroix's studio in February 1864, following the painter's death 6 months prior. Schackelford, 'Impressionism and the still-life tradition', p. 23. Cézanne was living in Paris at the time, brooding over a copy of Delacroix's *Dante and Virgil Crossing the Styx* that very month, so it is likely he would have seen the exhibition. John Rewald, ed., *Correspondance: Paul Cézanne* (Paris: B. Grasset, 1995), p. 111.
- 23 – The phrase is Schapiro's, used with regards to a contemporary work, *Still Life with Peppermint Bottle*, ca. 1893–1895. Schapiro, *Paul Cézanne*, p. 96.
- 24 – For example, see Cézanne's *Bibémus Quarry*, ca. 1895, in the Museum Folkwang, Essen.
- 25 – Two rigorous analyses of this aspect of Cézanne's landscapes are Erle Loran's study of 'The problem of scale and the control of volume and space', in *Cézanne's Composition: Analysis of his Form, with Diagrams and Photographs of His Motifs* (Berkeley: University of California Press, 1943), pp. 59–73; and Fritz Novotny's study of Cézanne's construction of space in 'Passages from *The End of Scientific Perspective*', pp. 379–433.
- 26 – Fry, *Cézanne*, §X, p. 45.
- 27 – See, for example, Cézanne's *Mont Sainte-Victoire*, ca. 1887–1890, in the Musée d'Orsay, Paris.
- 28 – Fry, *Characteristics of French Art* (New York: Brentano's, 1933), p. 145.
- 29 – See, for example, Cézanne's *Mont Sainte-Victoire*, ca. 1892–1895, in the Barnes Foundation, Merion, PA.
- 30 – For a discussion of Cézanne's art as a lifelong struggle against cliché, see D.H. Lawrence, 'Introduction to these paintings', *The Paintings of D.H. Lawrence* (London, 1929), reprinted in Michael Herbert, ed., *D.H. Lawrence: Selected Critical Writings* (Oxford and New York: Oxford University Press, 1998), pp. 248–83. Lawrence argues that this struggle was most successful in the still lifes, and also suggests that the genre of landscape is the most susceptible to cliché because 'it exists already, ready-made, in our minds' (92–93).
- 31 – Photographs of the actual ginger jar that appears in these and many other Cézanne still lifes are reproduced in Rewald, 'The Last Motifs at Aix', p. 102. The opening of the jar has visibly shrunk in the Getty picture. *Still Life with A Ginger Jar and Eggplants* shows a more faithful transcription of the jar's proportions.
- 32 – Shiff, 'Cézanne's physicality', pp. 142–4.
- 33 – As such, Shiff believes it is metonymy (a figurative form linking two things because of their contiguity rather than their imagined similarity) and catachresis (a literalized metaphor, rooted not in resemblance but in expediency) that define Cézanne's modernism. The argument for Cézanne's use of metonymy (over metaphor) has been further developed by Julia Friedman in 'Cézanne and the poetics of metonymy', *Word & Image* 23, no. 3 (July–September 2007), pp. 327–36. The foundational text for this debate is Roman Jakobson, 'The Metaphoric and Metonymic Poles', in Jakobson and Morris Halle, *Fundamentals of Language* (Mouton: The Hague and Paris, 1975), pp. 90–96.
- 34 – Shiff, 'Cézanne's Physicality', pp. 149–50, 167–9.
- 35 – 'La vie commence à être pour moi d'une monotonie sépulcrale'. Cézanne to Philippe Solari, 23 July 1896, in Rewald, ed., *Correspondance*, pp. 252–3.
- 36 – Walter Benjamin has described the nineteenth-century interior as the individual's microcosmic universe, 'a box in the theater of the world'. As an alternative to the increasingly disorienting, commercially driven environment of the urban street, the interior became a refuge for the modern person, a place of leisure scaled to fit, glove-like, to the individual. Benjamin goes on to describe the interior as 'the asylum of art', where 'things are freed from the drudgery of being useful'. Benjamin, 'Paris, the capital of the nineteenth century (Exposé of 1935)', in *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge, Mass.: Harvard University Press, 2002), pp. 8–9. For an excellent discussion of the two poles of the nineteenth-century interior — its carceral pressures on the one hand and its safe space for imaginative escapism on the other — see Jeannene Marie Przyblyski, 'Occupying the Bourgeois Interior', in *Les Partis Pris des Choses: French Still Life and Modern Painting*, PhD dissertation, University of California, Berkeley, 1995, pp. 271–81. For a more recent study of the concept and experience of the nineteenth-century interior, including an analysis of Benjamin's writings on the subject, see Charles Rice, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (London and New York: Routledge, 2007).
- 37 – '[Le personnage] ne nous apparaît jamais, dans l'existence, sur des fonds neutres, vides et vagues. Mais autour de lui et derrière lui sont des meubles, des cheminées, des tentures de murailles, une paroi qui exprime sa fortune, sa classe, son métier . . . Le langage de l'appartement vide devra être assez net pour qu'on en puisse déduire le caractère et les habitudes de celui qui l'habite . . .' Edmond Duranty, *La Nouvelle Peinture: A propos du groupe d'artistes qui expose dans les galeries Durand-Ruel* (Paris: E. Dentu, 1876), reprinted in Ruth Berson, *The New Painting: Impressionism 1874–1886, Documentation* (University of Washington Press: Seattle, 1986), Vol. 1, p. 78, and translated as 'The new painting: concerning the group of artists exhibiting at the Durand-Ruel Galleries', in *The New Painting: Impressionism 1874–1886* (Fine Arts Museums of San Francisco: San Francisco, 1986), pp. 44–5.
- 38 – See note 4.
- 39 – Søren Kierkegaard, 'Diary of the Seducer', in *Either/Or*, (Princeton: Princeton University Press, 1971), Vol. 1, p. 385.
- 40 – For more on the central role of the bourgeois interior in Kierkegaard's philosophy see Theodor Adorno's brilliant discussion of this passage in 'Constitution of inwardness', in *Kierkegaard: Construction of the Aesthetic* (Minneapolis: University of Minnesota Press, 1989), pp. 42–4.