

In 1888, when Paul Cézanne (1839-1906) began work on *Harlequin* (cover), he was rapidly approaching his 50th birthday; he had yet to earn a living. Two years earlier, in 1886, his life had undergone a number of major changes. He had married the mother of his then 14-year-old son and his father had died. Tightfisted and tyrannical in life, the elder Cézanne had left his only son a sizable fortune. Finally, also in 1886, Émile Zola, Cézanne's close friend—both when they were boys in Aix and students and artists in Paris—published his novel *L'Oeuvre*, an admitted roman à clef about the Impressionists and their followers in Paris. Many people, including Cézanne, believed that Sidney Lantier, the impotent protagonist of *L'Oeuvre* who kills himself in front of a grandly conceived canvas he is unable to complete, was in fact Cézanne. Actually, Lantier was a composite of many painters Zola knew, but as far as Cézanne was concerned the model was clear. The friendship was ruptured, never to regain its former intimacy.

Save for one time, when he was admitted through the offices of a friend on the jury, Cézanne had been consistently rejected at the Salon, year after year. When he showed his work at several of the Impressionists' exhibitions, it was ridiculed for its clumsiness and lack of drawing as cruelly as that of Manet at the Salon (*JAMA* cover, May 20, 1988). Yet Cézanne slogged on, shutting himself up day after day, year after year, sometimes in Paris, more often in Aix, by turns exalting or despairing, cursing or quiet, overly aggressive or flatly timid, hopeful and full of doubts, arrogant and touchingly humble, suspicious of all and hopelessly naive. In a single day he could destroy 15 canvases in a rage and then spend two years working on one. Constantly, he complained that he could not express himself, that his brush could not put his sensations on the canvas. He was a battleground for wars of ambivalence. But even though deserted by onetime supporters (Zola, for example, who had considerable influence by this time, had, in addition to his novel, elsewhere concluded that while his boyhood friend had showed promise, he had not realized it and would not ever realize it), Cézanne was convinced that he had something new to say. He became the protagonist of his own tragicomedy.

Harlequin, painted during these critical years of Cézanne's life, 1888 to 1890, is in many senses a self-portrait. A harlequin, for example, was once a demon, either a spirit of genius or an evil spirit that caused undesirable emotions or traits. A demon could also be a supernatural force, driving its host to extraordinary accomplishments. In Cézanne's day, *Harlequin* was a tragic character in a play who was supposed to make people laugh, a sort of buffoon. He wore a mask, carried a wooden sword, kept his shaved head under a captain's hat, and acted in pantomime. But while he clowned on the outside, he wept on the inside. Cézanne's *Harlequin* stands center stage, wearing the familiar variegated tights, patterned into diamond-shaped tears. The wooden sword, which could hardly protect *Harlequin* in a battle, is Cézanne's paintbrush and is a sham. The hat of authority (for did not Zola promise Cézanne that one day the two of them would rule a new school?) is tipped askew, while the face mask has no mouth and thus Cézanne, like *Harlequin*, cannot express himself. Only the hands are not in costume. They are Cézanne's own, large and clumsy and awkward, unable to make a finished drawing or a polished Salon piece. But they are powerful and destined to open a whole new century of painting.

In spite of diabetes diagnosed about the time *Harlequin* was finished, Cézanne worked on, indefatigable as ever, for another 16 years. The angles of his personality became less acute as he aged, widening into less frequent and milder emotional upsets, but his suspiciousness, if anything, increased. Yet on the rare occasions when he entertained, he was considered a generous and gracious host. For the most part, however, he remained in seclusion, leaning for emotional support on his sister Marie, his son Paul, and his religious devotions. He died at his home in Aix on Oct 22, 1906, aged 67. —M. Therese Southgate, MD

Harlequin, 1888/1890, French. Oil on canvas. 101.1 x 65.7 cm. Courtesy of the National Gallery of Art, Washington, DC; collection of Mr and Mrs Paul Mellon.

JAMA

The Journal of the American Medical Association

EDITORIAL BOARD

Kenneth A. Arndt, MD, Boston
 Byron J. Bailey, MD, Galveston, Tex
 Arthur E. Baue, MD, St Louis
 James E. Dalen, MD, Tuscany, Ariz
 R. Gordon Douglas, Jr, MD, New York
 William H. Foege, MD, Atlanta
 Renee C. Fox, PhD, Philadelphia
 Daniel X. Freedman, MD, Los Angeles
 Vincent A. Fulginiti, MD, Tucson
 Morton F. Goldberg, MD, Chicago
 Marilyn Heins, MD, Tucson
 Edward C. Hill, MD, San Francisco
 James F. Holland, MD, New York
 King K. Holmes, MD, PhD, Seattle
 Harold G. Jacobson, MD, Bronx, NY
 Robert J. Joynt, MD, PhD, Rochester, NY
 Richard L. Landsu, MD, Chicago
 Mark S. Litwin, MD, Boston
 Gordon K. MacLeod, MD, Pittsburgh
 Daniel J. McCarty, MD, Milwaukee
 William W. McLendon, MD, Chapel Hill, NC
 Arno G. Motulsky, MD, Seattle
 Edmund D. Pellegrino, MD, Washington, DC
 Robert E. Rakel, MD, Houston
 Domeena C. Renshaw, MD, Chicago
 Thomas P. Stossel, MD, Boston

INTERNATIONAL ADVISORY COMMITTEE

Dr Antonino Abolito, JAMA—Italy
 Dr Michèle Dekker, JAMA—France
 Yulchiro Goto, MD JAMA—Japan
 Dr J. K. Jain, JAMA—India
 Prof Dr Med Max Just, JAMA—Switzerland
 Prof Dr Ivan Lambić, JAMA—Yugoslavia
 Yong Kak Lee, MD, FACS JAMA—South Korea
 Dr Mehmet Pekus, JAMA—Turkey
 Prof David Todd, JAMA—Southeast Asia
 Dr Zhang Hongkai, JAMA—People's Republic of China
 Dr Pierre-Francois Unger, JAMA—Switzerland

AMA Officers

President: James E. Davis, MD*
 President-Elect: Alan R. Nelson, MD*
 Immediate Past President: William S. Hotchkiss, MD
 Secretary-Treasurer: George L. Collins, Jr, MD*
 Speaker, House of Delegates: John L. Clowe, MD
 Vice-Speaker, House of Delegates: Daniel H. Johnson, Jr, MD

AMA Trustees

Timothy E. Baldwin, MD (Resident); Lonnie R. Bristow, MD; Rufus K. Broadaway, MD; George L. Collins, Jr, MD* (Secretary); John H. Dawson, MD; Ray W. Gifford, Jr, MD; Robert E. McAfee, MD*; Joseph T. Painter, MD* (Vice-Chairman); Rebecca J. Patchin (Student); John J. Ring, MD* (Chairman); Raymond Scalettar, MD; Jerald R. Schenken, MD*; C. John Tupper, MD; Frank B. Walker, MD

*Executive Committee

Executive Vice President: James H. Sammons, MD
 Senior Deputy Executive Vice President: James S. Todd, MD
 Deputy Executive Vice President: Kenneth E. Monroe
 Assistant Executive Vice President: Theodore R. Chilcoat, Jr
 Assistant Executive Vice President: M. Roy Schwarz, MD
 Vice President, Publishing: John T. Baker
 Vice President, Scientific Information: George D. Lundberg, MD

Director, Publication Production and Printing Division: Norman D. Richey

Director, Advertising Sales and Promotion Services Division: Dennis Joseph Denny

Director, Circulation-Fulfillment Division: Lee A. Parent

Director, Advertising Communications: Thomas J. Carroll

Director, Advertising Services: Raymond Christian

ADVERTISING OFFICES: Eastern: 600 Third Ave, Suite 700, New York, NY 10016 (Manager: Robert C. Corcoran [212-867-6640]); Representatives: Alice Harvey-Herman, Cliff Vanderhoof; Midwest/Farwest: 535 N Dearborn St, Chicago, IL 60610 (Manager: Thomas J. Carroll [312-280-7182]); Representative: Daniel T. Mjolsness; Classified Advertising: Leah Wrukowski (312-280-7190)

ADVERTISING PRINCIPLES—Advertisements in this issue have been reviewed to comply with the principles governing advertising in AMA publications. A copy of these principles is available on request. The appearance of advertising in AMA publications is not an AMA guarantee or endorsement of the product or the claims made for the product by the manufacturer.