

# MEDIATING AMERICAN MODERNIST LITERATURE

The Case of/for Big Magazines  
1860-1960

Aix-Marseille Université

4-5 October 2018



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The broad, canopied acres of Cours Mirabeau are dotted with fountains and edged with classical town-houses.

Aix comes from “Aqua Sextiae” or "the waters of Sextius." Around 123 BCE, the Roman Consul Sextius Calvinus named the hot springs associated with that city for himself.

Archbishop Mazarin, the cardinal’s brother, laid out the famed Cours Mirabeau, which divides the old town into two sections, in 1651.

Count of Mirabeau who was born in 1749. He was a well-known figure during the French Revolution who advocated a parliamentary system similar to the one in the UK and served as an advisor to Louis XVI.

The Cours is the heart of both the city and its self-image--graceful and spiced with café life.



*Cours Mirabeau*



A statue of Roi René, the Prince of Provence during the 15th century, was sculpted in white marble by David d'Angers in 1822, and now stands at the top of the Cours Mirabeau in a square known as Place Forbin. Roi René is seen holding muscat grapes, which he introduced to the region in the 15th century.

**Les Deux Garçons** (which means “the two waiters”) is the most famous brasserie in Aix, and remains a social landmark. It has attracted local artists and writers for years, including Paul Cézanne and Emile Zola. When she moved to Aix in the early 1950s, the American writer M. F. K. Fisher made the brasserie her second home.

“I want to belong to a nation of Small Producers, with some local, but no national feeling at all. Without boundaries, or armed forces, or customs, or government. That would never want me to kill anyone out of a group feeling. Something like being a Provençal.” Ford Madox Ford, *The Great Trade Route*, 1937



**Aïoli** is a Provençal sauce made from garlic, olive oil, lemon juice, egg yolks and seasoning. Its “grand” version includes various boiled vegetables, boiled fish (normally soaked salted cod) and boiled eggs. Aïoli is the centerpiece of a summer’s meal made from fresh market produce.

Another popular dish is **tapenade**, which with its salty ingredients is a perfect companion to a chilled glass of rosé. The French word for Tapenade comes from the Provençal name for caper buds, tapeno. The main ingredients in tapenade are niçoise olives, capers, anchovies, garlic and extra virgin olive oil.

**Calissons d’Aix:** one of the main specialties of Aix is this oval shaped sweet made from ground almonds mixed with ground preserved fruits. It has its own appellation. These sweets have been produced for about four hundred years and there are a number of reputable producers.

**Daube de taureau** and **gardienne de taureau:** two types of ‘bull stew’ made with the meat of the *taureau de Camargue*, the little black bulls that run almost wild and have their very own Appellation. Match with a robust red.

“You can broil the meat, fry the onions, stew the garlic in the red wine...and ask me to supper. I’ll not care, really, even if your nose is a little shiny, so long as you are self-possessed and sure that wolf or no wolf, your mind is your own and your heart is another’s and therefore in the right place.” (M. K. Fisher, *The Art of Eating*)

## *Caumont Centre d'Art*

Located near the famous Cours Mirabeau, is a gem of the 18th century (the first stone was laid in 1715). Unlike many private mansions in Aix-en-Provence overlooking directly the street, this one is between courtyard and garden. It is organized following a type of plan which appeared in Paris in the 16th century. A parallel can be drawn on the urban scale to a castle and its park. It is characterized by 4 parts which go from public to private space: the gate, the state coach courtyard, the main building and the garden.

By the greatness of its design with no equivalent in Aix-en-Provence, by its harmonious proportions and its classical front, it is a perfect example of the French architecture from the 18th century. Remarkable parts are the elegant gate, the façade and the staircase with a wrought iron banister which was registered on the inventory of historical monuments in 1925.

Today the Caumont Centre d'Art hosts major art exhibitions.



## *Musée Granet & Collection Planque*

The **Musée Granet** hosts nearly 600 paintings, sculptures and archaeological pieces: paintings from the 17th century French school, a room devoted to Paul Cézanne with 9 oil paintings, the Cézanne to Giacometti Collection (works by Giacometti, Picasso, Léger, Klee, de Staël, Tal Coat, Van de Velde...) as well as collections from the European schools (Flemish, Italian, Dutch) with Rubens, Rembrandt... a sculpture gallery, and an Entremont room (Celto-Ligurian sculptures from the Entremont archaeological site)...

The Granet Museum's modern art collection was significantly enlarged in 2010 with the 15-year loan, by the Jean and Suzanne **Planque Foundation**, of the collection of Swiss painter and collector Jean Planque, who died in 1998. The collection comprises some 300 paintings, drawings and sculptures from the impressionists and post-impressionists Renoir, Monet, Van Gogh, Degas and Redon to the leading artists of the 20th century such as Bonnard, Rouault, Picasso, Braque, Dufy, Laurens, Léger, Klee, Bissière, de Staël and Dubuffet.

### *Atelier Cézanne & Carrière Bibémus*



To visit **Bibémus Quarry** and the **Atelier**, buy a ticket, from the tourist office.

Cézanne's quiet, brightly-lit studio still retains the objects which were dear to the painter, the models for his final still-life paintings, his furniture, equipment he worked with, a thousand tiny details which connect to the works of art created within these walls and today exhibited around the world.

Bus N°6 runs between the city center to the Bibémus Quarry, whose unruly rock and trees provided the inspiration edging Cézanne towards cubism. Reproductions of works at the point where he painted them pepper the quarry. Walking shoes recommended.



Cézanne, *La Montagne Sainte-Victoire from Bibémus*, 1897

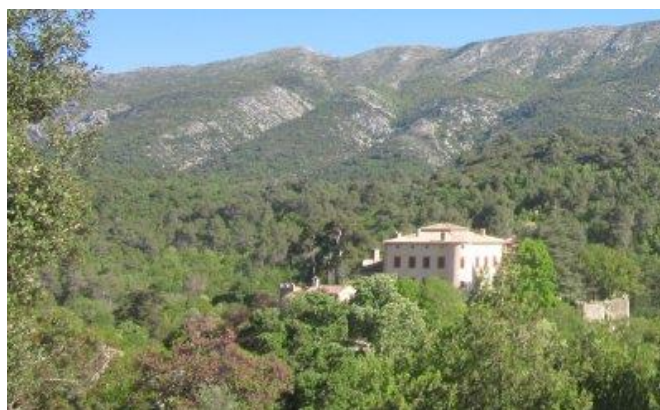
### *Montagne Sainte Victoire*

Elevation: 3104 feet (946 meters). A huge iron cross—la croix de Provence—was erected on this spot in the early 1870s.

Steeped in centuries of history and folklore, both classical and Christian, the mountain—or, more accurately, mountain range—only gradually emerged as a major theme in Cézanne's work. In the 1870s, he included it in a landscape called *The Railway Cutting*, 1870 (Neue Pinakothek, Munich) and a few years later it appeared behind the monumental figures of his *Bathers at Rest*, 1876-77 (The Barnes Foundation, Philadelphia), which was included in the Third Impressionist Exhibition of 1877. But it wasn't until the beginning of the next decade, well after his adoption of Impressionism, that he began consistently featuring the mountain in his landscapes.

Writing in 1885, Paul Gauguin was probably thinking of Mont Sainte-Victoire when he imagined Cézanne spending "entire days in the mountains reading Virgil and looking at the sky." "Therefore," Gauguin continued, "his horizons are high, his blues very intense, and the red in his work has an astounding vibrancy." Cézanne's legend was beginning to emerge and a mountain ran through it.

"Cézanne picked up a box in the hall [of his studio] and took me to his motif. It was two kilometers away with a view over a valley at the foot of Sainte-Victoire, the craggy mountain which he never ceased to paint [...]. He was filled with admiration for this mountain." Emile Bernard



At the foot of the Sainte Victoire, **Château de Vauvenargues** was bought in 1958 by Picasso, lured by the idea of living in the shadow of the mountain which had inspired his idol, Cézanne.

Picasso lived and worked in Vauvenargues with his second wife Jacqueline Roque for just two years. Then the couple moved to the Côte d'Azur, where Picasso died in 1973. His remains were transferred back to Vauvenargues, where he is buried, alongside Jacqueline.

### *Wines of Aix-en-Provence*

#### **Coteaux d'Aix en Provence**

The second largest appellation in Provence by volume, it covers the zone from the Durance River to the Mont Sainte Victoire, mostly in the Bouches du Rhône department, with Rians and Artigues in the department of the Var. It produces mainly rosés and reds with a limited amount of dry white. Traditional reds blend together Grenache, Cinsault, Mourvèdre and the local Counoise.

However, Syrah and Cabernet Sauvignon combinations have become increasingly popular. The whites, the best from the northern parts, combine Grenache Blanc with Clairette, Rolle and Bourboulenc, or Ugni Blanc, Sémillon and Sauvignon. This appellation also includes the whites from the Baux region.

#### **Main grape varieties**

##### **Reds**

There are a host of blended wines which when young are supple and fruity; most are best drunk within three years. However, more interesting robust and structured reds are worth seeking out and are mostly oak aged. The best can last well for ten years and more. In the Coteaux d'Aix en Provence appellation, with a large diversity of climates, wines vary from hot, spicy rich southern French reds to lighter styles.

## **Whites**

White wine production is limited. Usually dry from a blend of grapes, the best are found where the climate is slightly cooler in the higher altitude zones. Some Coteaux d'Aix en Provence whites can be quite delicate, aromatic and elegant.

## **Rosés**

Rosé wine is the ambassador of Provence and amounts to around 2/3rds of the production. Mostly fresh, dry rosés produced mainly from blends and to be drunk young, there are a few more serious examples from Palette in this micro-region and Bandol, a little further afield. The region is now experimenting with the idea of a sparkling Provençal rosé, which actually works remarkably well, and would be an excellent accompaniment for fish and shellfish dishes.

(Lizz Berry, Master of Wine)

## *Marseille*



Marseille is 30 minutes by bus from Aix. Buses (line 50) run every five minutes during peak traffic hours.

## **MUCEM**

The Museum of Civilisations from Europe and the Mediterranean was designed by architect Rudy Ricciotti. It is the first national museum dedicated to the great civilizations of the Mediterranean for the 21st century. The museum is situated at the port entrance, on the J4 port pier and in the Fort Saint-Jean; two highly symbolic places for the current development of the city and its long-standing presence.



## **VIEILLE CHARITÉ**

In accordance with the royal policy of “the great confinement of the poor”, in 1640 the City Council decided to “confine Marseille’s native poor to a clean and specific place.” In 1670, a charity within the Magistrate Council commissioned Pierre Puget, the Marseille-born king’s architect, to build a General Hospital to accommodate beggars and the poor. The first stone was laid in 1671 of what would be one of Pierre Puget’s most beautiful architectural designs. The hospital was completed in 1749 with four wings of buildings enclosed on the outside and opened by a 3 floor corridor on an internal rectangular courtyard to access the vast communal work and residential spaces separating men and women. The chapel built in the center of the courtyard between 1679 and 1707 is a stunning architectural piece with an ovoid dome, the epitome of Italian baroque. The current façade wasn’t built until 1863 and echoes the Charité’s mission.

After the Revolution, the Charité became a hospice for the elderly and children until the end of the 19th century. In 1905, the building was occupied by the army and was then used to shelter the most destitute. Abandoned after the Second World War and destined to be demolished, the architect Le Corbusier persevered until it was listed as a Monument Historique in 1951. The renovated Vieille Charité has been a science and culture centre since 1986. It houses the Musée d'Archéologie Méditerranéenne, the Musée des Arts Africains, Océaniens, Amérindiens (M.A.A.O.A), the Centre International de la Poésie de Marseille (C.I.P.M), Le Miroir movie theater and temporary exhibition halls.

## **VIEUX PORT**

Marseille’s history has been performed on the Old Port for 26 centuries. During Antiquity and the Middle Ages, the Greek (Massalia), Roman (Massilia) and Medieval (Masiho) city expanded on the northern bank and to the south in the 17th century. Entry to the port was henceforth guarded by two forts, Fort Saint-Nicolas and Fort Saint-Jean.

The Old Port was renovated in 2013 (easier access to the port, less traffic, the Ombrière created by Norman Foster).

To this day, the Old Port is the beating heart of Marseille.

## **NOTRE-DAME-DE-LA-GARDE**

Marseille’s iconic figure, Notre-Dame de la Garde or “La Bonne Mère” watches over sailors, fishermen and the entire city.

# Map of Aix-en-Provence



# Map of Marseille

