



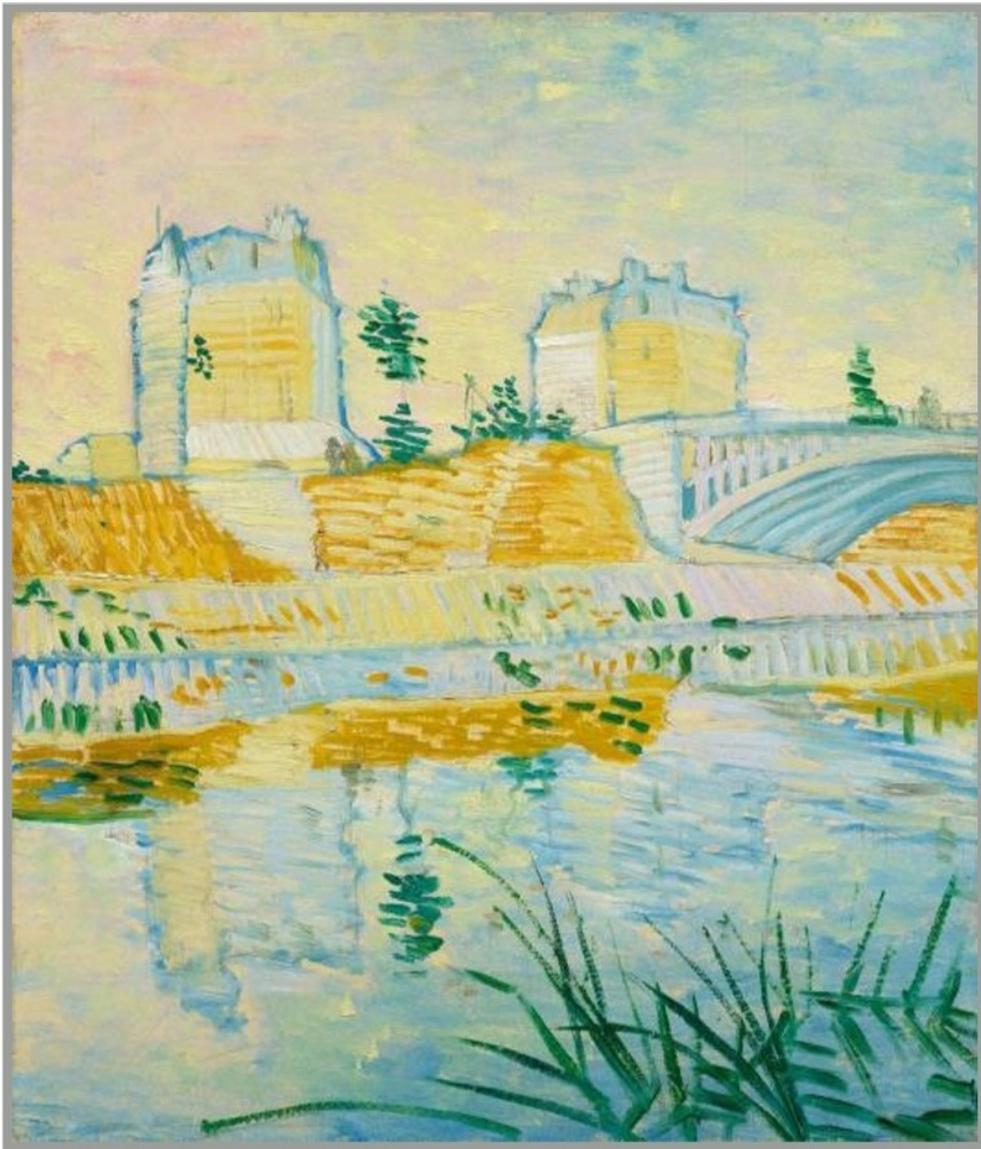
Gesamtangebot

Vincent van Gogh



„ Pont de Clichy „
„ Le pont de Trinquetaille „
„ Outskirts of Paris „
„ The Novel Reader „

"Pont de Clichy"

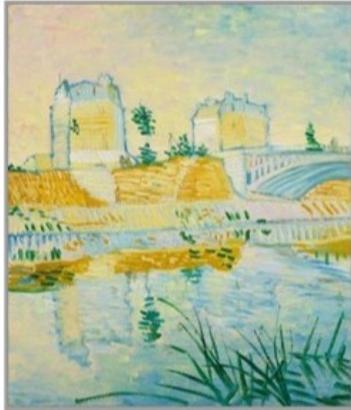


Vincent van Gogh

1887

Preis: 26 Mio Euro

"Pont de Clichy"



"Pont de Clichy"

Size: 55 x 46 cm

Vincent van Gogh
1887

Provenance

- Johanna van Gogh-Bonger, Amsterdam.
- Galerie Bernheim-Jeune, Paris.
- Paul Cassirer, Berlin (1910).
- Franz Herbert Hirschland, Harrison NY, USA.
- Aquavella Galleries, New York (1970).
- Sammlung Gelender, Genf.
- Sotheby's New York, Impressionist and Modern Paintings and Sculpture, Part I, (Sale 5707), 10. Mai 1988, Lot. 9.
- Fine Arts Collectors Ltd., New York.
- Bedeutende Privatsammlung Schweiz.

Exhibitions

- Amsterdam 1888, Tersteeg.
- Paris 1901: Galerie Bernheim Jeune: Vincent van Gogh, 15. - 31. März 1901, Nr. 15.
- Amsterdam 1905: Musée Municipal, Amsterdam, Juli-August 1905, Nr. 85.
- Utrecht 1905: Vereniging voor de Kunst, Vincent van Gogh, 10. September - 1. Oktober 1905, Nr. 26.
- Rotterdam 1906: Oldenzeel, Nr. 28.
- Paris 1908: Galerie Bernheim Jeune, Nr. 27.
- München 1908: Moderne Kunsthandlung, Nr. 22.
- Dresden 1908: Emil Richter, Nr. 22.
- Frankfurt 1908: Kunstverein, Nr. 24.
- Zürich 1908: Künstlerhaus, Nr. 17.
- Berlin 1908: Paul Cassirer: Liste: 24/85 Pont de Clichy.
- München 1909: Brakl, Nr. 16.
- Frankfurt 1910: Kunstverein, Nr. 16.
- Berlin 1910: Paul Cassirer XIII/III, Nr. 16.
- New York u. a. 1935-36: Museum of Modern Art, Vincent van Gogh, Dezember 1935 - Januar 1936, Nr. 17 (mit Abb.). Ebenfalls in Chicago: Art Institute of Chicago; The Museum of Fine Arts, Boston; Museum of Art, Cleveland; Institute of Arts, Detroit; The William Rockhill Nelson Gallery of Art, Kansas City; The Minneapolis Institute of Arts; Pennsylvania Museum of Arts.
- New York 1943: Wildenstein, From Paris to the Sea Down the River Seine, 28. Januar 27. Februar 1943, Nr. 27.
- New York 1944: Wildenstein, The Art and Life of Vincent van Gogh, Oktober - November 1943, Nr. 17 (mit Abb. S. 59).
- Montreal 1944: Art Association of Montreal, Five Centuries of Dutch Art, 9. März bis 9. April 1944, Nr. 131 (mit Abb. S. 92).
- New York 1955: Wildenstein, Van Gogh, Vincent van Gogh; Nachskizze des vorliegenden Gemäldes in einem Brief an seinen Bruder Theo (471). ©2013, Van Gogh Museum, Amsterdam. 24. März - 30. April 1955, Nr. 19 (mit Abb. S. 37).

Literature

- De La Faille, Jacob-Baart. L'Oeuvre de Vincent van Gogh. Catalogue raisonné, 4 Bde., Paris/Brüssel 1928, Bd. 1, Nr. 303, S. 87 u. Bd. 2, Taf. 88; als „Pont d'Asnières“ (mit Abb.).
- De La Faille, Jacob Baart. The Works of Vincent van Gogh. His Paintings and Drawings (mit einem Vorwort und einer Einleitung von Abraham M. Hamma- cher), Amsterdam 1970, F. 303, S. 150 als „Pont d'Asnières“ (mit Abb.).
- Lecaldano, Paolo. L'opera pittorica completa di Van Gogh e i suoi nessi grafici, Mailand 1971, Nr. 421, S. 117, S. 193 (mit Abb.).
- Hulsker, Jan. The Complete Van Gogh. Paintings, Drawings, Sketches, New York 1977, Nr. 1323, S. 297 (mit Abb.).
- Feilchenfeldt, Walter. Vincent van Gogh & Paul Cassirer, Berlin. The reception of Van Gogh in Germany from 1901 to 1914, Zwolle 1988. (Cahier Vincent 2), S. 87.
- Walther, Ingo F./Metzger, Rainer. Vincent van Gogh - Sämtliche Gemälde, Bd. I., Köln 1989, S. 241 (mit Farbabb.).
- Hulsker, Jan. The new complete Van Gogh. Paintings, drawings, sketches, Amsterdam & Philadelphia 1996, Nr. 1323, S. 296-297, mit Abb.
- Tempel, Benno. Such absurdity can never deserve the name of Art': impressionism in the Netherlands (Sonderdruck aus: Van Gogh Museum Journal, 1999, S. 111-129), Abb. 5, S. 119.
- Pickvance, Ronald. Van Gogh, Ausst. Kat. Fondation Pierre Gianadda, Martigny, 2000, Kat. Nr. 37, S. 266f., S. 193 (mit Abb.).
- Rainer Budde/Barbara Schaefer (Hrsg.), Miracle de la couleur, Ausst. Kat. Wallraf-Richartz-Museum – Fondation Corboud, Köln, 2001 (Köln 2001), o. Kat. Nr., S. 410, Taf. S. 411.
- Stolwijk, Chris / Veenenbos, Han. The account book of Theo van Gogh and Jo van Gogh-Bonger, Amsterdam & Leiden 2002. (Cahier Vincent 8), S. 150, 169.
- Lein, Edgar. Vincent van Gogh. DuMont, Köln 2002, S. 124-125 (mit Abb.).
- Impressionism. Wallraf-Richartz-Museum – Fondation Corboud, Ausst. Kat. Hokkaido Asahikawa Museum of Art/ Shizuoka Prefectural Museum of Art/ Sogo Museum of Art, Yokohama/Onomichi City Museum of Art/Koriyama City Museum of Art, 2002/2003, Kat. Nr. 44, S. 104, S. 105 (mit Abb.).
- Schaefer, Barbara (mit einem Beitrag von Götz Czymmek), Französische Malerei des 19. Jahrhunderts II. Die Impressionisten und ihre Nachfolger – Die Bilder der Fondation Corboud (=Bildhefte zur Sammlung, 13), hrsg. v. Wallraf-Richartz-Museum & Fondation Corboud/Stadt Köln), Köln 2006, S. 107 (o. Kat. Nr.) u. Abb. 68, S. 74.
- Schaefer, Iris/von Saint-George, Caroline/Lewerentz, Katja. Impressionismus. Wie das Licht auf die Leinwand kam/ Painting Light. The hidden techniques of the Impressionists, Ausst. Kat. Wallraf-Richartz-Museum & Fondation Corboud, Köln/Palazzo Strozzi, Florenz, 2008 (Genf/Mailand 2008), Abb. 110, S. 110 u. Abb. 111, S. 111;
- Schaefer, Barbara (Red.), Meister des Impressionismus/Masters of Impressionism. Die Kölner Sammlung/ The Cologne Collection – Wallraf-Richartz-Museum & Fondation Corboud, hrsg. v. Andreas Blühm, Ostfildern 2008, S. 292 u. Abb. S. 163.
- Feilchenfeldt, Walter. Vincent van Gogh: die Gemälde 1886-1890. Händler, Sammler, Ausstellungen, die frühen Provenienzen, 2. überarb. Aufl., Wädenswil 2009. (Quellenstudien zur Kunst 3), S. 90.
- Schaefer, Iris/von Saint-George, Caroline/Lewerentz, Katja/Widauer, Heinz/ Fischer, Gisela. Impressionismus. Wie das Licht auf die Leinwand kam, Ausst. Kat. Albertina, Wien 2009/2010, o. Kat. Nr., S. 309 u. Abb. 110, S.110.
- Painting Light: The hidden techniques of the Impressionists, Ausst. Kat. Aomori Museum of Art, Aomori 2011, Kat. Nr. 44.
- Charles, Victoria. Vincent van Gogh. New York 2011, S. 72.

„ Le pont de Trinquetaille „

**Öl auf Leinwand
251½ x 313¼ Zoll (65 x 81 cm)**



Gemalt in Arles, Juni/Juli 1888

**Dieses Van-Gogh-Gemälde ist einzigartig.
Es ist vor allem als das Van-Gogh-Gemälde
bekannt, das Edvard Munch zu seinem Werk
„Der Schrei“ inspirierte.**

**Das Munch-Museum in Norwegen präsentierte
die beiden Gemälde in seiner jüngsten
Ausstellung nebeneinander, wie auf den
beigefügten Fotos zu sehen ist.**

Preis: 60 Mio Euro



Das Gemälde war zuletzt im Van-Gogh-Museum in Amsterdam zusammen mit einem anderen Van-Gogh- und Munch-Gemälde ausgestellt.

Lesen Sie dazu bitte den Artikel im Guardian mit dem Hauptfoto, das „Der Schrei“ und das Van-Gogh-Gemälde zeigt, die derzeit in Amsterdam nebeneinander zu sehen sind.

<http://www.theguardian.com/artanddesign/2015/sep/23/munch-van-gogh-review-amsterdam-edvard-munch-vincent-van-gogh-scream-birth-of-expressionism>

VINCENT VAN GOGH



Vincent van Gogh (1853-1890) **Le pont de Trinquetaille**

Oil on canvas

Size: 25 1/2 x 31 3/4 in. (65 x 81 cm.)

Painted in Arles around June 17, 1888.

Provenance

- Theo van Gogh, Paris (acquired from the artist on August 13, 1888).
- Johanna van Gogh-Bonger, Amsterdam (by descent from the above).
- Paul Cassirer, Berlin (acquired from the above on February 17, 1906).
- Galerie H.O. Miethke, Vienna (1906).
- Mr. and Mrs. Josef Redlich, Vienna (circa 1909).
- (Possibly) Galerie Hodebert, Paris.

- Galerie Etienne Bignou, Paris.
- Elizabeth Russe Workman, London (by 1923).
- Galerie Lefèvre (Alex. Reid & Lefevre, Ltd.), London and M. Knoedler & Co., Inc., New York (June 1928).
- Anna Eugenia La Chapelle Clark, New York (acquired from the above on December 11, 1928).
- M. Knoedler & Co., Inc., New York (acquired from the above on November 21, 1949).
- Mr. and Mrs. André Meyer, New York (acquired from the above, November 1949); sale, Sotheby Parke Bernet, New York, October 22, 1980, lot 27.
- Akram Ojeh, Paris (acquired at the above sale); sale, Christie's, New York, November 8, 1999, lot 112.
- Private collection, Europe (acquired at the above sale); sale, Christie's, New York, November 3, 2004, lot 41.
- Acquired at the above sale by the present owner.

Literature

- O. Grautoff, "Impressionismus" in *Die Gegenwart*, May 16, 1903, vol. 20, p. 314 (titled: *Die Rhonebrücke*).
- R. Jacobsen, "Een van Gogh-Tentoonstelling te Groningen" in *Onze Kunst*, 1904, p. 4 (illustrated; titled *Rhône-brug*).
- W. Vogelsang, "Tentoonstelling Vincent van Gogh" in *Onze Kunst*, September 1905, p. 63 (illustrated; titled *Zonsondergang aan de Rhône*).
- G. Coquiot, *Van Gogh*, Paris, 1923, p. 313 (dated 1888–1889).
- J. Meier-Graefe, *Vincent van Gogh*, Munich, 1926, p. 76 (illustrated).
- J.B. Manson, "The Workman Collection: Modern Foreign Art" in *Apollo*, March 1926, p. 143.
- J.-B. de la Faille, *L'œuvre de Vincent van Gogh: Catalogue raisonné*, Paris, 1928, vol. I, p. 120, no. 426 (illustrated, vol. II, pl. CXX).
- W. Scherjon and J. de Gruyter, *La Grande Période de Vincent van Gogh: Arles, Saint-Rémy et Auvers-sur-Oise*, Amsterdam, 1937, p. 78, no. 49 (illustrated).
- J.-B. de la Faille, *Vincent van Gogh*, London, 1939, p. 324, no. 452/F426 (illustrated).

- V.W. van Gogh, ed., *The Complete Letters of Vincent van Gogh*, London, 1958, vol. II, pp. 592–594, letter 501a and pp. 597–598, letter 503; vol. III, pp. 14–17, letter 524.
- J.-B. de la Faille, *Les œuvres de Vincent van Gogh: ses peintures et dessins*, Amsterdam, 1970, pp. 197 & 628, no. F426 (illustrated p. 197; dated June–July 1888).
- P. Lecaldano, *L'opera pittorica completa di Van Gogh*, Paris, 1971, vol. II, p. 209, no. 516 (illustrated; dated June–July 1888).
- J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1977, p. 335, no. 1468 (illustrated; titled *Vue d'une rivière, d'un quai et d'un pont*).
- R. Pickvance, *Van Gogh in Arles*, exh. cat., The Metropolitan Museum of Art, New York, 1984, pp. 136–137 (illustrated p. 137, fig. 38).
- W. Feilchenfeldt, *Vincent van Gogh & Paul Cassirer, Berlin: La réception de Van Gogh en Allemagne de 1901 à 1914*, Zwolle, 1988, pp. 22 & 93.
- I.F. Walther and R. Metzger, *Vincent van Gogh: The Complete Paintings*, Cologne, 1993, vol. II, p. 379 (illustrated in color).
- J. Hulsker, *The New Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1996, pp. 324 & 334, no. 1468 (illustrated, p. 335).
- L. van Tilborgh, “Van Gogh. Martigny” in *The Burlington Magazine*, October 2000, vol. 142, no. 1171, p. 658 (illustrated, fig. 62).
- C. Stolwijk and H. Veenenbos, *Le livre de comptes de Theo van Gogh et Jo van Gogh-Bonger*, Amsterdam, 2002, pp. 51, 125, 146–147, 162 & 172 (illustrated, p. 172; titled *Vue d'une rivière, d'un quai et d'un pont*).
- D.M. Field, *Van Gogh*, Fränkisch-Crumbach, 2003, p. 201 (color illustration, p. 200).
- M. Bailey, *Van Gogh and Britain: Pioneering Collectors*, exh. cat., National Galleries of Scotland, Edinburgh, 2006, p. 129.
- L. Jansen, H. Luijten, N. Bakker, eds., *Vincent van Gogh: The Letters*, New York, 2009, pp. 133–136, letter 627; p. 158, letter 634; pp. 231–235, letter 660 (illustrated in color: p. 133 fig. 2; p. 158 fig. 5; p. 231 fig. 2).
- W. Feilchenfeldt, *Vincent van Gogh: The French Years, Complete Paintings, 1886–1890. Dealers, Collectors, Exhibitions, Provenance*, London, 2013, p. 153 (illustrated in color; dated June 21, 1888).
- L. van Tilborgh; N. Bakker; C. Homburg; T. Ködera and C. Uhlenbeck, *Van Gogh and Japan*, exh. cat., Van Gogh Museum, Amsterdam, 2018, pp. 59 & 179, note 47.

Exhibitions

- Groningen, Museum van Oudheden, *Vincent van Gogh*, February 1896, no. 19 (titled *Rhône near Arles*).
- Rotterdam, Kunstzalen Oldenzeel, *Exhibition of Works by the Late Vincent van Gogh*, March–April 1896, no. 49 (*The Rhône near Arles*).
- The Hague, Arts & Crafts Gallery, *Exhibition of Watercolors, Drawings and Sketches by Vincent van Gogh: Hidde Nijland Collection*, April 1898, no. 29 (*Sunset*).
- Munich, Kunstaustellungsgebäude, *Secession: Spring Exhibition*, Spring 1903, no. 236 (*The Rhône Bridge*).
- Groningen, Scholtens, *Vincent van Gogh*, 1904, no. 13/248 (*Sunset on the Rhône*).
- Berlin, Kunstsalon Paul Cassirer, *Vincent van Gogh*, Spring 1905, no. 30 (*Sunset on the Rhône*).
- Amsterdam, Stedelijk Museum, *Vincent van Gogh*, July–August 1905, no. 109 (*Sunset on the Rhône*).
- Hamburg, Kunstsalon Paul Cassirer, *1st Exhibition*, September–October 1905, no. 16 (*Sunset on the Rhône*).
- Dresden, Kunstsalon Ernst Arnold, *2nd Exhibition: Vincent van Gogh, Constantin Guys*, October–November 1905, no. 13 (*Sunset on the Rhône*).
- Berlin, Kunstsalon Paul Cassirer, *Collective Exhibition*, December 1905.
- Vienna, Galerie H.O. Miethke, *Vincent van Gogh*, January 1906, no. 37 (*Sunset over the Rhône*).
- Vienna, Internationale Kunstschau, Secession Building, May–October 1909, no. 5 (*Sunset over the Rhône*).
- Paris, *Exhibition of Post-Impressionist Painters*, November 1923.
- London, The Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *Exhibition of Post-Impressionist Masters: Gauguin, Van Gogh, Toulouse-Lautrec, Representative Paintings by Renoir*, October–November 1923, p. 13, no. 19 (*Banks of the Rhône at Arles*, dated 1888–1889).
- New York, M. Knoedler & Co., Inc., *A Century of French Painting: An Exhibition for the Benefit of the French Hospital of New York*, November–December 1928, no. 30 (illustrated; dated 1888–1889).
- San Francisco, California Palace of the Legion of Honor, *Exhibition of French Painting from the 15th Century to the Present Day*, June–July 1934, p. 62, no. 156 (dated 1888–1889).
- New York, M. Knoedler & Co., Inc., *Van Gogh: Fourteen Masterpieces*, loan exhibition for the benefit of the Home for the Indigent Blind, March–April 1948, no. 2 (illustrated).
- Washington, D.C., National Gallery of Art, *Exhibition of the Collection of Mr. and Mrs. André Meyer*, June–July 1962, p. 26 (illustrated).
- Martigny, Fondation Pierre Gianadda, *Van Gogh*, June–November 2000, pp. 272, 301–302, no. 59 (illustrated in color, p. 219).
- Oslo, Munch Museum and Amsterdam, Van Gogh Museum, *Van Gogh: Munch*, May 2015–January 2016, p. 234, no. 114 (illustrated in color, p. 142).

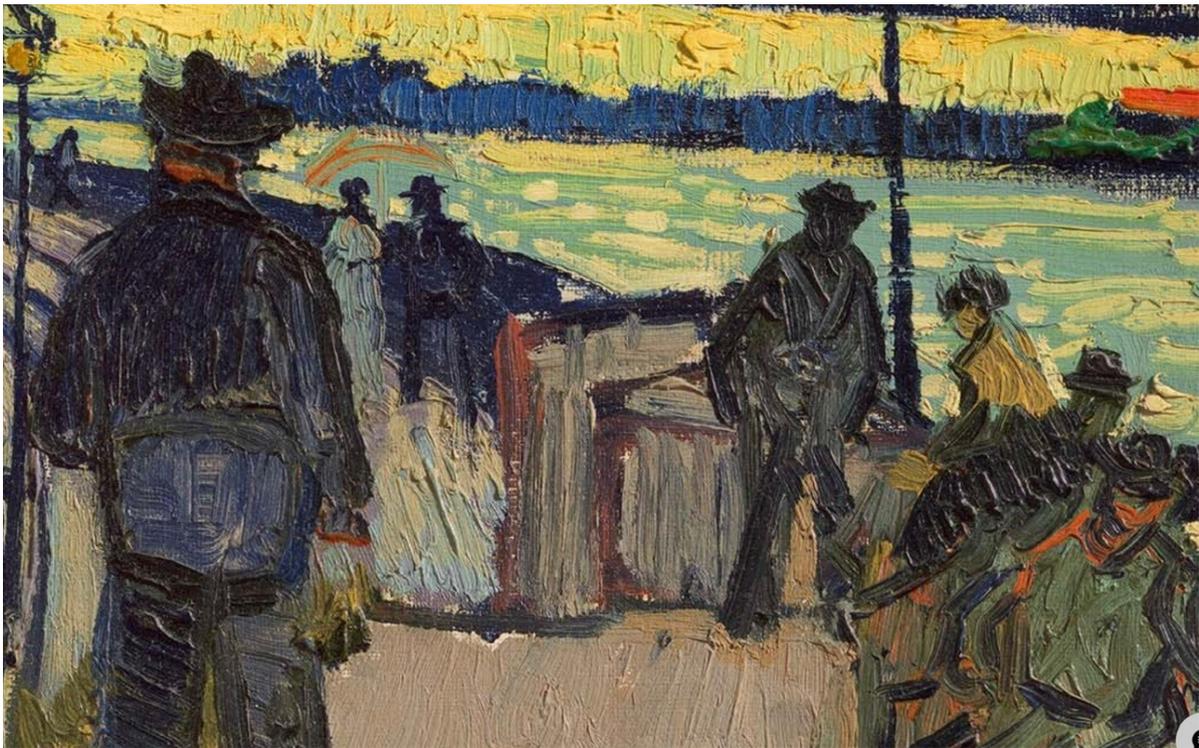
- New York, M. Knoedler & Co., Inc., *Van Gogh: Fourteen Masterpieces*, loan exhibition for the benefit of the Home for the Indigent Blind, March–April 1948, no. 2 (illustrated).
- Washington, D.C., National Gallery of Art, *Exhibition of the Collection of Mr. and Mrs. André Meyer*, June–July 1962, p. 26 (illustrated).
- Martigny, Fondation Pierre Gianadda, *Van Gogh*, June–November 2000, pp. 272, 301–302, no. 59 (illustrated in color, p. 219).
- Oslo, Munch Museum and Amsterdam, Van Gogh Museum, *Van Gogh: Munch*, May 2015–January 2016, p. 234, no. 114 (illustrated in color, p. 142).

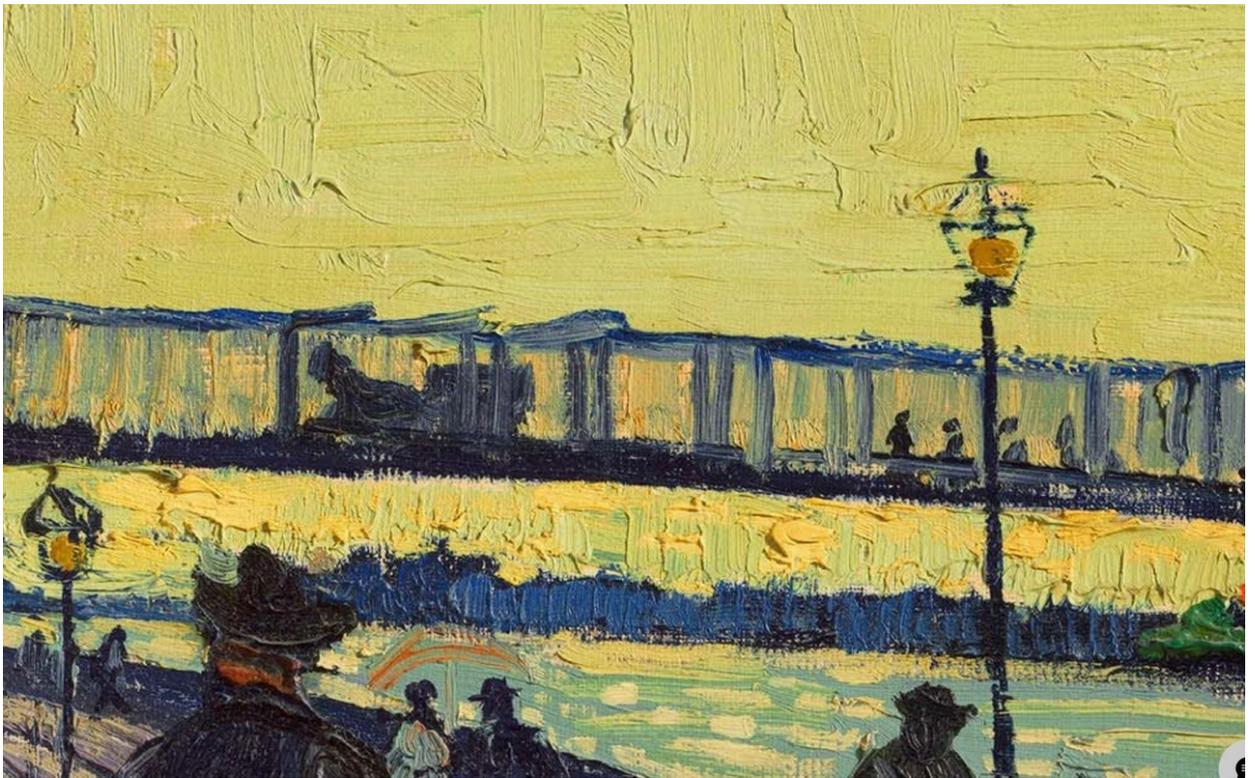
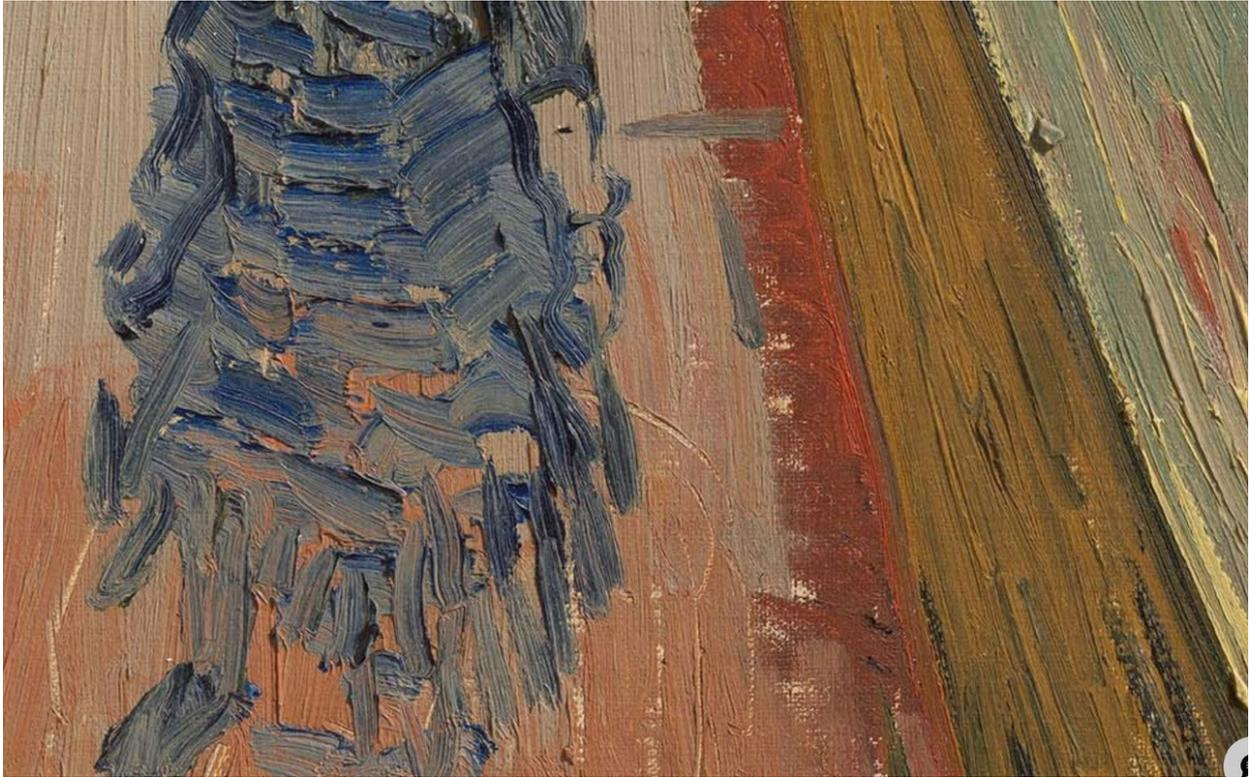




Detailfotos:







„ Outskirts of Paris „

Vincent van Gogh (1853-1890)

Outskirts of Paris, 1886,

46 by 55 cm, 18-1/8 by 21-5/8 inches, Oil/canvas

Exhibited:

Vincent van Gogh, Leicester Galleries, London, 1926, no 3.

Vincent van Gogh, Stedelijk Museum, Amsterdam, 1930, no 9

Selections from the Nathan Cummings Collection, National Gallery of Art, Washington, DC, 1970, no. 19.

Summer Loan, 1971, Paintings from New York Collections, Nathan Cummings Collection, Metropolitan Museum of Art, no. 67.

Van Gogh and Britain, Pioneer Collectors, National Galleries of Scotland, Edinburgh, July 7th through September 24, 2006, no 25.

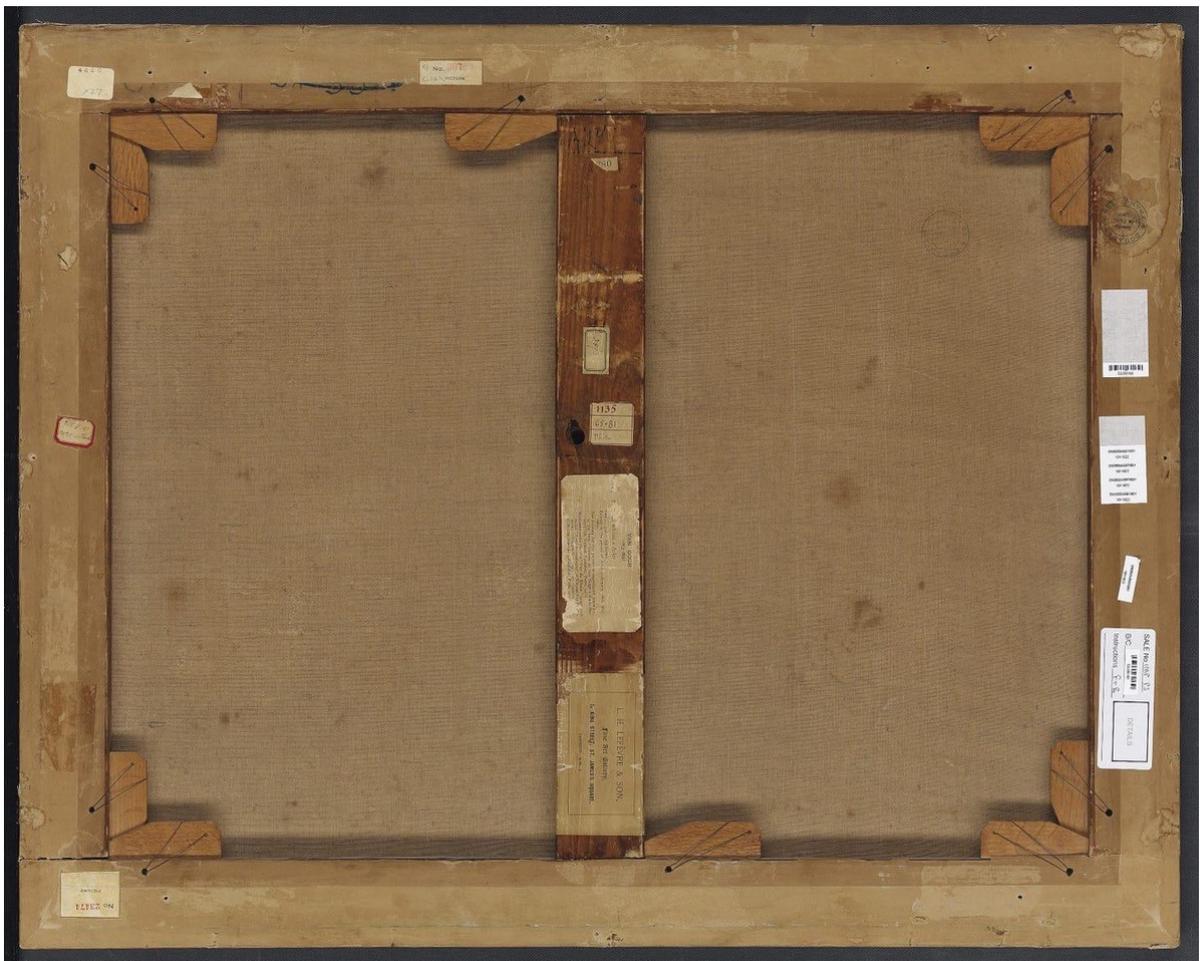
L.S. Lowry and the Painting of Modern Life, Tate Britain, June 26th through October 30, 2013

Santa Barbara Art Museum, California, 2014

This painting dates to autumn 1886 when Vincent van Gogh, then a recent arrival to Paris, as he commenced his exploration of Asniers, west of the city and the better known hill of Montmartre, north of the river, one dotted with windmills, relics of an earlier era. Seen here as a looming mass in the distance, atop Montmartre was the windmill Moulin de la Galette, and in summer it became a popular outdoors café setting where one could enjoy a drink, entertainment and fresh air in the otherwise sultry conditions of Paris. Van Gogh's experience of Paris in 1886 came in the footsteps of artists Henri Toulouse Lautrec and Pierre Auguste Renoir, both of whom painted their most famous works in that location.

Preis: 49 Mio Euro







CORRESPONDENCE

FROM THE VAN GOGH MUSEUM

AMSTERDAM, NETHERLANDS

Van Gogh Museum
Postbus 23800 - 1017 CE AMSTERDAM
tel +31 (0)20 778 52 00
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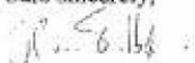
Amsterdam, 15 December 2003

Duly observing the conditions stipulated in the agreement dated 15 February 2003 and the conditions stipulated in my letter dated 25 November 2002, I inform you of the following.

We have studied the material carefully and investigated the work in Amsterdam.

It is our opinion that the work *Outskirts of Paris* (F 264 JH 1179; 46.0 x 54.9 cm.) is indeed by Van Gogh, as style, technique and colour show. The topography is difficult to make out at the moment, but the spot could be near the ramparts of Paris. The work is probably painted in late summer, perhaps early autumn 1886, when his colours increased in brightness and intensity due to the influence of Monticelli. The quality of the canvas closely resembles the type used in other Paris works. The work belonged to the family collection up to 1926, when it was sold by the Leicester Galleries in London to the Earl of Sandwich.

Yours sincerely,


Louis van Tilborgh
Curator of Paintings

The Outskirts of Paris, oil on canvas, 46 x 55 cm, 1886
(Paris), private collection, Santa Barbara, California

Theo van Gogh, Paris, 1886

Johanna van Gogh-Bonger, Amsterdam, 1891

V.W. van Gogh, Laren, 1925

Leicester Galleries, London, 1926

Earl of Sandwich, Huntingdon, 1926

Wildenstein Gallery, New York, 1956

Norman B. Woolworth, Monmouth, Maine, 1958

Parke-Bernet (auction), 31 October 1962, lot 21 (unsold)

Mrs Norman B. Woolworth, Monmouth, Maine

Christie's, London, 21 December 1967, lot 42

Nathan Cummings, New York

Christie's, New York, 10 November 1987, lot 16

Private collection, Santa Barbara, California

The Earl of Sandwich (1874-1962) acquired two Van Goghs at the Leicester Galleries exhibition in 1926: this painting and a drawing (F1247). The Leicester Galleries had acquired "The outskirts of Paris" for 4000 florins (£363), and sold it for £400. The Earl of Sandwich later had been encouraged to buy Post-Impressionist works by his artist friend Paul Maze. The Van Gogh painting hung at the family house in Hinchingsbrooke, Huntingdon. It was sold in 1956, six years before the Earl's death.

F 229, 10mm
F 230, 12mm
F 316, 10mm (in the foreground rather than the sky)
F 346, 10mm
F 347, 15-18mm.

Condition of paint layers

The painting shows several old damages and restorations. Most obvious in the x-ray is a large branched tear in the lower left quadrant (see tracing by Travers), with a gap measuring 2cm across in the middle part. The fact that the tear has opened as much as 3mm under the influence of moisture, might suggest that the painting was lined only some time after the tear formed.¹⁰ It is also possible that the canvas was aqueous lined without fixing the tear beforehand, causing the canvas to shrink and the tear to open during lining. Comparison of the painting as it looks now with old reproductions (see illustration of the painting on David Brook's website for example) shows that the restoration of the missing area has led to significant changes in the configuration of the fence. Paint loss has also been caused by abrasive cleaning in the past. For example, examination of the light stretch of path to the left of the policeman under the stereo-microscope, showed remains of orange and yellow paint strokes that would originally have provided more detailed nuances of colour. Old retouches are scattered across the painting, the scope of which is clearly revealed by ultraviolet light examination.

Under the stereo-microscope at 60x magnification, the ochreish-orange brush strokes in the policeman's clothing, which contain a fine bright inorganic orange-red pigment, show numerous rounded exodus holes. Most of these are filled with varnish, but some contain a pearly white material with concentrations of the bright orange-red pigment. These observations suggest the possible conversion of red lead or *minium* into to lead soaps, a known form of degradation of the pigment. Current research indicates that moisture can play an important catalytic role in this process, as applied during aqueous lining for example.¹¹

The red lake paint used shows no obvious degradation, retaining a vivid colour where it occurs in pure form for the bright accent by the right brim of the policeman's hat for example. The main types of red lake that have been identified in Van Gogh's Paris paintings so far include; purpurin (probably synthetic) or madder, synthetic carmine or cochineal, and less often Brazilwood.¹² The red lake used in *Outskirts of Paris* does not show the characteristic orange fluorescence of purpurin in ultra-violet light, nor the marked degradation typical of Brazilwood. Therefore it is most likely to be carminic acid (synthetic carmine or cochineal), though this should be substantiated by analysis.

Ella Hendriks
12 May 2003

¹⁰ This was measured in the left part of the tear where the walls are still intact and hence mirror each other.

¹¹ Research into lead soap formation on paintings by Van Gogh is being conducted within the so-called De Mayerne research programme in The Netherlands.

¹² M. van Bonnel, M. Geldof & E. Hendriks, "Microscopic examination and HPLC-PDA-Fluorescence analysis of organic red pigments in paintings by Van Gogh in the period 1885-1888", presentation DHA 21, Avignon 2002 and paper in preparation.

NATIONAL GALLERY OF ART
WASHINGTON DC

1970

1970
C.U.
Selections from the Nathan Cummings Collection



SELECTIONS
FROM THE
NATHAN CUMMINGS
COLLECTION

FRICK ART REFERENCE
LIBRARY
NEW YORK

NATIONAL GALLERY OF ART, WASHINGTON

June 28 – September 11, 1970

THE METROPOLITAN MUSEUM OF ART, NEW YORK

July 1 – September 7, 1971



19 VINCENT VAN GOGH (1853–1890). *The Outskirts of Paris*, 1887
17¼ × 21¼ in.

In 1886, after a few years in Antwerp, van Gogh arrived in Paris. His painting style was still that of his Dutch period, marked by thick paint and dark, somber colors. Paris was a revelation to him—the animated life of the city, the Louvre, and especially the painters who were revolutionizing painting—the Impressionists, Toulouse-Lautrec, Degas, Seurat, and Gauguin. Under all these influences van Gogh's palette brightened, but the change is only beginning in this winter scene of the drab outskirts of Paris.

METROPOLITAN MUSEUM OF ART

SUMMER 1971



1. JEAN ARP (French, 1887-1966)
Evocation of a Human Form, Lunar Spectral, 1950
Marble
Height 36-5/8 in., depth 22 in.
Nathan Cummings Collection

2. PIERRE BONNARD (French, 1867-1947)
Picking Apples, 1895-96
Oil on canvas
40-3/4 x 66-1/2 in.
Nathan Cummings Collection

3. GEORGES BRAQUE (French, 1882-1963)
Antwerp, 1906
Oil on canvas
23-1/2 x 28-3/4 in.
Nathan Cummings Collection

4. Woman at an Easel (Green Screen), 1936
Oil on canvas
35-3/4 x 28-1/2 in.
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5. MARY CASSATT (American, 1844-1926)
Young Lady in a Park, c.1880
Oil on canvas
28 x 35-1/2 in.
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6. MARC CHAGALL (Russian, 1889-)
Lovers of Vitebsk, 1924-25
Oil on canvas
35-1/2 x 28-1/2 in.
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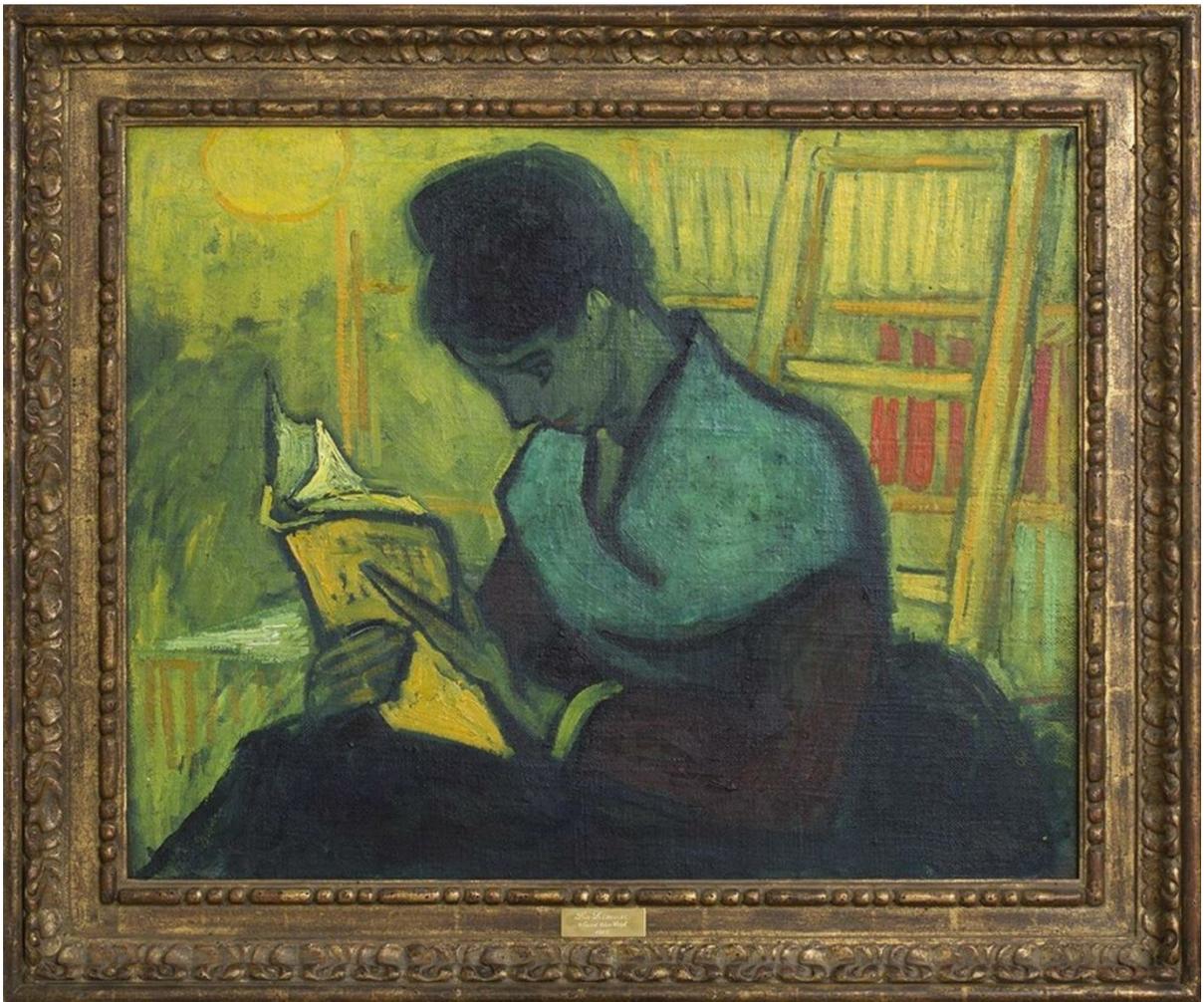
66. CHAIM SOUTINE (Lithuanian, 1893-1943)
Young Girl at a Fence, c.1942
Oil on canvas
33 x 25-1/2 in.
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67. VINCENT VAN GOGH (Dutch, 1853-1890)
The Outskirts of Paris, 1887
Oil on canvas
17-1/4 x 21-1/4 in.
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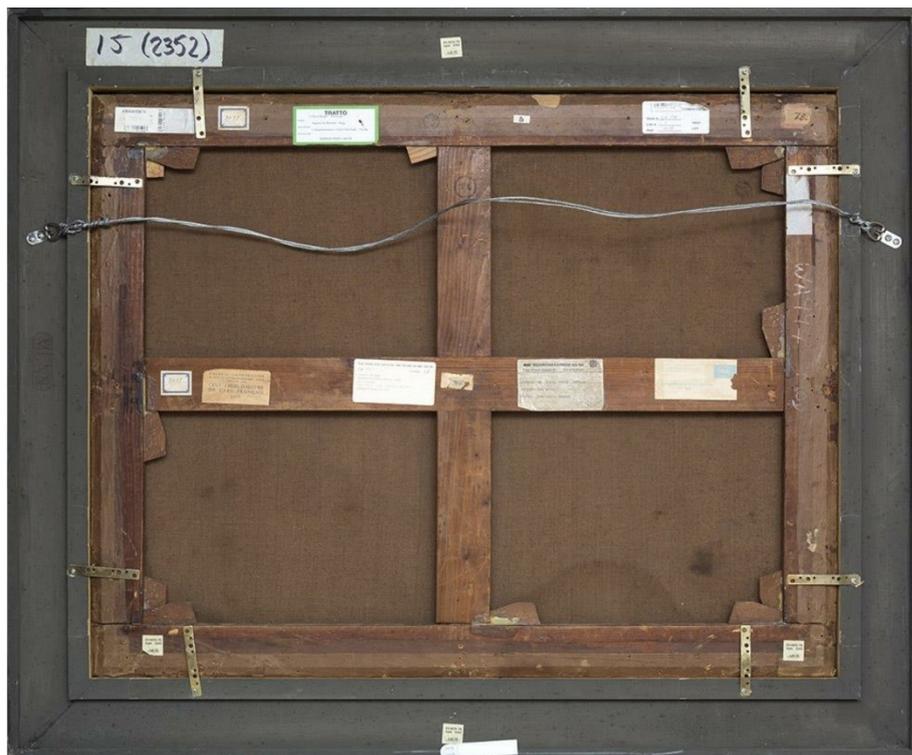
68. ÉDOUARD VUILLARD (French, 1868-1940)
Public Garden, 1918
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Exhibitions

Londres, Marlborough Fine Art, XIX & XX Century French Masters, Fevereiro-Março 1953.
Nova Iorque, Wildenstein & Co., Inc., Van Gogh, Março-Abril 1955.
Paris, Galerie Charpentier, Cent Chefs-d'oeuvre de l'art Français, 1750-1950, Maio-Setembro 1957,
Londres, Marlborough Fine Art, A Great Period of French Painting, Junho-Julho 1963.
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Nova Iorque, The Museum of Modern Art e Amsterdã, Van Gogh Museum, Van Gogh and the Colors of the Night, Setembro 2008-Junho 2009, p. 131

Provenance

Cornelis Hoogendijk, Amsterdam; sale, Frederick Müller, Amsterdam, 21-22 May 1912, lot 22.
Paul Rosenberg, Paris.
Christian Tetzgen-Lund, Copenhagen (by 1922); sale, Winkel and Magnussen, Copenhagen, 10 June 1936, lot 3.
Mrs. Karen Krogh, Denmark.
John Hay Whitney, New York (by 1947).
The Texas Contemporary Art Association, Houston (acquired from the above, 1951).
Marlborough Fine Art, London (by 1953).
Mr. and Mrs. Louis Frank, London (acquired from the above, circa 1955).
Anon. sale, Christie's, London, 24 June 2003, lot 55.
Private Collection, São Paulo, Brasil.
Acquired from the above by the current owner, Ludwig Hairabed Danielian.

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Letter to Willemien Van Gogh. Arles, on or about Monday, 12 november 1888

My dear sister,

One thing that has given me great pleasure is that I've finally received a reply from Mrs Mauve.

As I want to write to her one of these days I'd ask you to send me her current address immediately and without error. Her letter was dated from The Hague, but she doesn't say if she'll stay there; personally I thought she was still living in Laren.

She says she's also had a nice letter from you. I received your letter dated from Middelharnis, and I thank you very much for it. It's good that you've at last begun to read *Au bonheur des dames* &c.

There are so many things in it, as there are in Guy de Maupassant as well. I've already replied to you that I didn't like Mother's portrait enormously. I've now just painted a reminiscence of the garden at Etten, to put in my bedroom, and here's a croquis of it. It's quite a big canvas.

Now here are the colours. The younger of the two women walking is wearing a Scottish shawl with green and orange checks and carrying a red parasol. The old one has a blue-violet shawl, almost black. But a bunch of dahlias, some lemon yellow, others variegated pink and white, explode against this sombre figure. Behind them a few emerald-green cedar or cypress bushes. Behind these cypresses one catches a glimpse of a bed of pale green and red cabbages, surrounded by a border of little white flowers. The sandy path is a raw orange, the foliage of two beds of scarlet geraniums is very green. Finally, in the middle ground is a maidservant dressed in blue who's arranging plants with a profusion of white, pink, yellow and vermilion-red flowers.

There you are, I know it isn't perhaps much of a resemblance, but for me it conveys the poetic character and the style of the garden as I feel them.

In the same way, let's suppose that these two women walking are you and our mother. Let's even suppose then that there may be not the slightest, absolutely not the slightest vulgar and fatuous resemblance, the deliberate choice of colour, the dark violet violently blotched with the lemon yellow of the dahlias, suggests Mother's personality to me.

The figure in the Scottish plaid with the orange and green checks standing out against the dark green of the cypress, this contrast even more exaggerated by the red parasol, gives me an idea of you, vaguely a figure like those in Dickens's novels.

I don't know if you'll understand that one can speak poetry just by arranging colours well, just as one can say comforting things in music. In the same way the bizarre lines, sought out and multiplied, and snaking all over the painting, aren't intended to render the garden in its vulgar resemblance but draw it for us as if seen in a dream, in character and yet at the same time stranger than the reality.

I've now also painted a woman reading a novel.

Abundant very black hair, a green bodice, sleeves the colour of wine lees, the skirt black, the background completely yellow, library shelves with books.

She's holding a yellow book in her hand.

That's all for today. But I remember that I haven't yet told you that my friend Paul Gauguin, an Impressionist painter, now lives with me and that we're very happy together, he encourages me a lot often to work purely from the imagination.

Give Mother my warm regards, and write without fail and by return with Mrs Mauve's address. I kiss you and Mother in thought.

Ever yours,
Vincent



Sketch of The Novel Reader done for Willemien Van Gogh, in the above transcribed and translated letter, and below reproduced.

Voici maintenant pour la couleur. Des deux
promeneuses la plus jeune porte un chapeau scarles
carré vert et orange et un parasol rouge
de violet à un chapeau violet bleu presque noir
Mais un bouquet de dahlias jaune citron
Les autres parachutes roses et blancs les autres se sont
éclatés sur cette figure sombre
Derrière elles quelques bouquets de cèdres ou de cyprès
d'un vert émeraude. Derrière ces cyprès on
entrevoit un parterre de choux vert pâle et
rouges bordés d'une rangée de fleurettes blanches
Le sentier est orange cru. La verdure
de deux parterres de geraniums écarlates
est très verte. Enfin au deuxième plan
se trouve une servante vêtue de bleu qui
arrange des plantes à profusion de fleurs
blanches roses jaunes et rouges vermillon.
Soit là je sais que cela n'est peut-être
guère ressemblant mais pour moi cela
me rend le caractère poétique et le
style du jardin tel que je les sens



De même supposons que cette ces promeneuses
soient les et notre mère supposons
alors même qu'il n'y aurait aucune absolument
aucune ressemblance vulgaire et naïve
le choix voulu de la couleur
le violet ^{non} violemment tachée par le citron
des dahlias me suggère la personnalité de
la mère
La figure en ~~la~~ plaid scarles carré
et orange et vert se détachant sur
le vert sombre du cyprès ce contraste
encore exagéré par le parasol rouge
me donne une idée de toi ^{cyprès} vaguement une figure
je ne sais si tu comprendras que l'on
peut se dire de la poésie rien qu'en
bien arrangeant des couleurs comme
on peut dire des choses consolantes
en musique de même les lignes
bizarres cherchées et multipliées dans
tout le tableau doivent non pas donner
le jardin dans sa ressemblance vulgaire
mais nous le dessiner comme vu dans
un rêve à la fois dans le caractère et
pourtant plus étrange que dans la réalité
J'ai maintenant peut-être aussi une
pièce de romans



de grands cheveux très noirs
un visage vert des manches
de la robe la jupe noire
le / ou l'ou l'œuvre des
rayons de bibliothèque
avec des livres
elle lit la même un livre
jeune

Voilà pour aujourd'hui. Mais je ne souviens ne
pas encore t'avoir dit que mon ami Paul Guigues
peut-être impressionniste et maintenant avec moi
et qui nous sommes très heureux ensemble
Il m'encourage beaucoup à travailler souvent
en pleine imagination

Tu diras bien des choses à la mère de
ma part et écris sans autre
et par retour l'adresse de ma mère
Je t'embrasse en penset tu
mère et toi



Ma chère sœur, une chose qui m'a fait bien
plaisir c'est que j'ai reçu enfin une réponse
de ma mère
Désirant en croire de ces choses je te prie
de m'envoyer de suite et sans faute son
adresse actuelle. Sa lettre était datée
de la plage mais elle ne dit pas si elle
y restera mais je croyais qu'elle avait continué
à rester à Paris.

Elle est avoir eu aussi une bonne lettre
de toi
J'ai reçu la lettre datée de M. de Haris
et t'en remercie bien. Tu es bien
d'avoir enfin commencé à lire
au bonheur des dames etc.

Il y a tant de choses à déclarer comme
dans Guy de Maupassant aussi
Je t'ai déjà répondu que je n'aimais
pas énormément le portrait de la mère
Je t'en supplie maintenant de peindre pour le
mettre dans ma chambre à coucher
un souvenir du jardin à Elber et envoie
un croquis - c'est une toute assez grande.



Letter to Theo Van Gogh, Arles, Sunday 11 or Monday, 12 November 1888

My dear Theo,

Thanks very much for sending me 100 francs and for your letter.

You'll be pleased to hear that I've had a letter from Jet Mauve thanking us for the painting.

A very nice letter, in which she talks of times gone by. I'll reply to it and will send another few croquis in the letter.

You'll also be pleased to know that we have an addition to the collection of artists' portraits. Laval's self-portrait, extremely good.

Also a seascape by Bernard in exchange for canvases of mine.

The portrait of Laval is very self-assured, very distinguished, and will be precisely one of the paintings you speak of, which one takes before the others have recognized the talent. I think it excellent that you're taking a Luce.

Does he by any chance have his portrait? That's in case there's nothing extraordinarily interesting — portraits are always good.

Gauguin's working on a very original nude woman in some hay with some pigs.

It promises to be very beautiful, with great style. He's had a magnificent pot with 2 rats' heads sent back from Paris.

He's a really great artist and a really excellent friend.

If you could ever get a fine Bernard I strongly urge you to do so. Gauguin has a superb one.

I've been working on two canvases.

A reminiscence of our garden at Etten with cabbages, cypresses, dahlias and figures. Then a Woman reading a novel in a library like the Lecture Française. A completely green woman.

Gauguin gives me courage to imagine, and the things of the imagination do indeed take on a more mysterious character.

The consignment from Tasset arrived the day before yesterday, and we were very pleased with it.

Could Tasset also send, but it's needed urgently:

- 1 very large tube of Vermilion (same size as the large flake whites)
- 3 tubes, the same size, of Prussian Blue.

We'd be infinitely obliged.

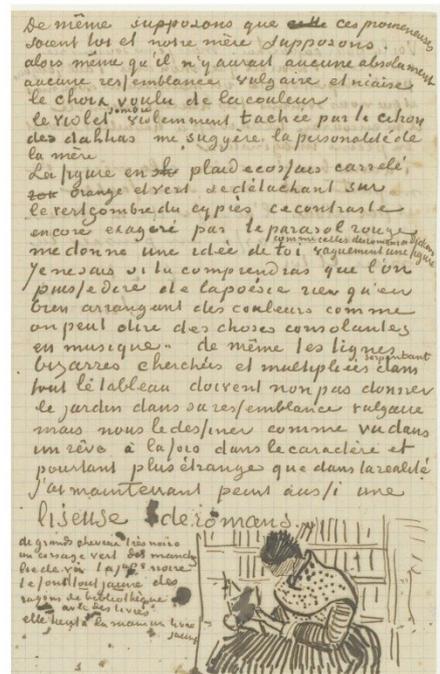
I'm pleased that Jet Mauve has written, and I dare to believe that little by little they'll come round to the Impressionists after all.

A handshake in thought, and my regards to De Haan and Isaacson.

Ever yours,
Vincent.

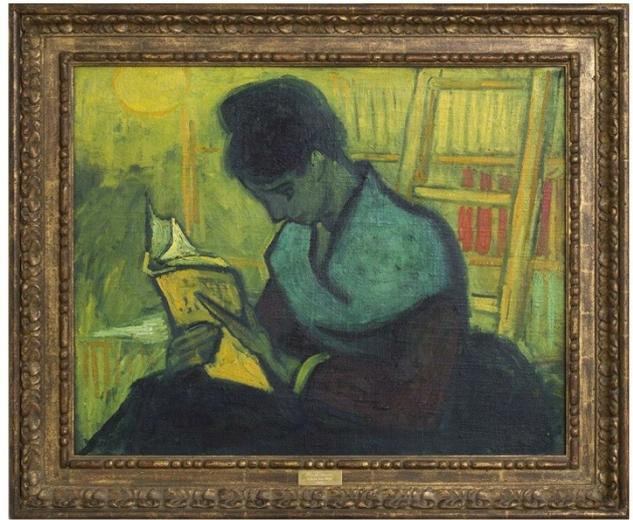
Essay by Sjaar van Heugten
Vincent van Gogh, The Novel Reader

On 12 November 1888 Vincent van Gogh reported in letters to his brother Theo and his sister Willemien (Wil) about paintings he had been currently working on. One of them was 'a Woman reading a novel in a library like the Lecture Française. A completely green woman', as he described the work to Theo. [719] Wil, an avid reader like Vincent himself and therefore maybe worthy of more information, received a lengthier description as well as a sketch of the painting (ill. 1): 'I've now also painted a woman reading a novel. Abundant very black hair, a green bodice, sleeves the colour of wine lees, the skirt black, the background completely yellow, library shelves with books.' [720]1



1. Vincent van Gogh, letter to Willemien van Gogh, on or about 12 November 1888. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

The Novel Reader (ill. 2) is in many ways an ambitious painting. Its subject is linked to a group of paintings in Van Gogh's oeuvre in which literary books feature as a main subject or as a meaningful element in a painting. It is entirely made from the imagination, a manner of creating a composition which Van Gogh – who usually took observed reality as his point of departure – experimented with under the influence of Gauguin. Its ambitious character is also apparent from its large size.



2. Vincent van Gogh, The Novel Reader, 12 November 1888. Oil on jute, 73 x 92.1 cm. Private collection

Books and readers as a motive

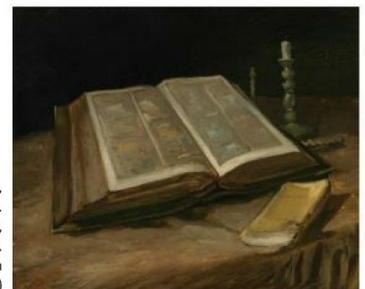
The artistic depiction of books – such as in vanitas still lifes - and people reading in art has a long tradition. Van Gogh was very knowledgeable about art and was well aware of that. He was very fond of an image by Rembrandt (Rijksmuseum, nowadays attributed to his workshop) of the holy family at night with Mary reading of which he owned an etching which decorated his room with other prints when he was employed in an art gallery in Paris in 1875.³ Well before he became an artist he also admired an etching by Meissonnier of a man reading.⁴ Meissonnier's images of readers continued to fascinate him as an artist, and he again expressed his admiration in a letter to Theo from Saint-Rémy.⁵

His first own composition with books and one of the master pieces from his Dutch years, Still life with Bible from October 1885 (ill. 3), confronted the conservative views of his father, who had passed away in March of that year, with his own contemporary way of thinking by combining the vicar's bible with a modern book, Emile Zola's *Joie de vivre*. His father's views of religion and society, once much admired by Van Gogh, he now perceived as decidedly old fashioned when compared with the vivid portrayals of modern times found in such naturalist novels, in which Van Gogh found a profound truth.

An avid reader

Van Gogh, whose father was a vicar, grew up in a family where literature, both of a literary and a religious nature, played an important role in the education of the children. Books would remain vital to him throughout his life and would be a huge influence on his art, both on his artistic thinking and as a motive in his work. As a young man he would include copies of poems in his letters and in small albums to give as a present. In a letter of June 1880, written after a long period of moody self-reflection after having failed as an evangelist in Belgium, he wrote to Theo about his weaknesses and strengths, counting amongst the latter his love for art and 'a more or less irresistible passion for books, and I have a need continually to educate myself, to study, if you like, precisely as I need to eat my bread. You'll be able to understand that yourself.' [155] Like art, literature gave consolation in a life that Van Gogh often perceived as a burden.

Religious literature had played an important role in Van Gogh's reading in the years before he became an artist, but lost terrain after 1880. His preferred literature was from then on French and English modern, mainly realist / naturalist literature. Dickens (though he was an old love), Zola, Hugo, the Goncourt brothers and many others became his heroes. Thinkers like Jules Michelet and Thomas Carlyle, too, were guides for his thinking about daily life, human kind and nature as well as his view on his art. The consolation that he felt in art and literature would become a main issue in his own work, with which he wanted to give solace and moments of inner peace to the beholders.



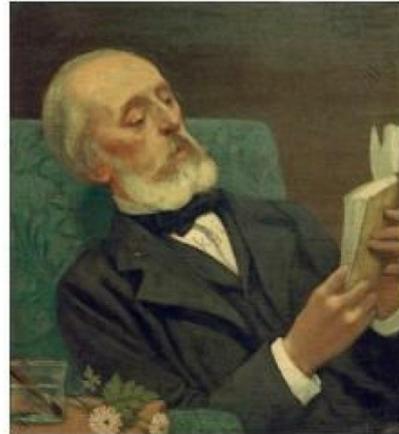
3. Vincent van Gogh, Still-life with Bible, October 1885. Oil on canvas, 65.7 x 78.5 cm. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Such French novels - the cheap versions with their coloured (often yellow) paper covers - feature in several still lifes from his Paris years (February 1886-February 1888), most notably *Romans parisiens* (Still life with French Novels and a Rose) from late 1887 or early 1888 (ill. 4)



4. Vincent van Gogh, *Romans parisiens* (Still life with French Novels and a Rose) late 1887 or early 1888. Oil on canvas, 73 x 93 cm. Private collection

Van Gogh had deeply admired a painting by Puvis de Chavannes which he had seen in an exhibition in Paris in November-December 1887, *Portrait of Eugène Benon* (ill. 5). In August 1888 he gave a description of it to Emile Bernard, telling him that Puvis 'made a very fine portrait, the serene old man in his bright, blue interior, reading the novel with a yellow cover - a glass of water beside him, in which a watercolour brush and a rose.' [655] Although his memory slightly failed him - the flowers are chrysanthemums and not in, but beside the glass - Puvis's portrait clearly inspired him, and would again soon after arrival in Arles in early 1888.



5. Pierre Puvis de Chavannes, *Portrait of Eugène Benon*, 1882. Oil on canvas, 60.6 x 54.5 cm. Private collection

In early March he painted a small branch of flowering almond blossom in a glass with a French novel behind it, and on 30 March wrote to Wil, who he was introducing to French realist novels, that it was her birthday present.⁶ The harsh reality of daily life as described in such literature is here juxtaposed to the budding life of the young flowers

The Novel Reader

The *Novel Reader* of November 1888 is Van Gogh's own attempt at rendering a reading figure. Van Gogh wanted to be a painter of the human figure above all other genres and in Arles developed the ambition of making truly modern figure pieces. The woman reading is a clear attempt at such a painting.

Paul Gauguin had joined Van Gogh in Arles on 23 October 1888. Their collaboration would end dramatically after two months, but the artists got along very well in the first weeks. On the advice of Gauguin, Vincent started experimenting with working from memory and the imagination, thus taking much greater liberties in composition, colours and shapes than was his usual manner. Van Gogh was at heart a realist who found inspiration in everyday life and nature, and even with his forceful use of colour and vibrant brush stroke stayed close to his subjects. Gauguin now urged him to take another approach. The *Novel Reader* is one of the results of that period of experimenting. The image has a relatively high degree of abstraction. Since the reader is not actually a person observed, her face and hands are not very detailed, nor is the background, but that is also due to the fact that this an evening scene illuminated by

a lamp. As a result the colours are subdued, although this, as well, was probably influenced by Gauguin, who avoided the sharp colour contrasts which Van Gogh favoured in Arles. Gauguin also advocated a subtle, hardly visible brush stroke, which Van Gogh experimented with in this and other paintings. His painterly temperament however was not well suited to such a manner, and in *The Novel Reader* flat areas, such as in the lady's shawl, are combined with a more distinct brushstroke in other parts.

Gauguin liked to give his work some surface relief by using coarse canvas, and soon after his arrival the artists bought a 20 meter role of heavy jute. Both of them were used to work on primed canvases which were bought at art material shops. Now however, also to save money, they cut and prepared the canvases themselves. The canvases from a shop came in standard sizes, which at the time when this system was introduced were referred to after their price in sous (5 centimes), such as toile de 25. They came in the categories Figure, Paysage and Marine. Because Van Gogh and Gauguin were so used to these measurements and also because stretchers for their paintings too came in standard sizes, they cut up the role of jute in these familiar formats. The *Novel Reader*, one of the works on this rough fabric, is therefore a toile de 30 figure, 73 x 92 cm, an ambitious size, the largest standard format which Van Gogh worked on.

In his letter to Theo in which he announces the painting Van Gogh refers to a library called the *Lecture Française*. This is without doubt a so-called cabinet de lecture in Paris which the brothers obviously frequented.⁷ These cabinets, of which there were many in Paris, were small reading rooms where one could read books on the spot or borrow them, and Van Gogh is likely to have been a frequent visitor of such libraries. He does not mention such a cabinet in Arles, and it seems likely that he indeed used his reminiscences of Paris for this painting. The message of consolation which is so strongly present in the woman concentrating on her book is further enhanced by the evening atmosphere of the image: evening and night were times of the day in which Van Gogh saw serenity and calm for mankind after the hectic hours of a working day.

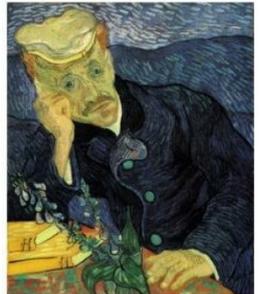
6. Vincent van Gogh,
l'Arlésienne: Madame Ginoux with books,
December 1888.
Oil on canvas,
91.4 x 73.7 cm.
The Metropolitan Museum of Art, New York.



Related works

In early November 1888 Van Gogh and Gauguin had made portraits of Marie Ginoux, who with her husband Joseph owned the Café de la Gare, also known as the Night Café. Gauguin depicted her in a drawing, Van Gogh in a painting, sitting behind a table with her umbrella and gloves in front of her. In December he made another version of that portrait, but this time took some inspiration from *The Novel Reader* by putting books on the table, one closed, one open (ill. 6). Although Mme Ginoux is not reading at that very moment, she clearly has been and now, as a result, seems to be in deep thought. In the asylum of Saint-Rémy Van Gogh would use the portrait drawing by Gauguin to make five paintings (one now lost) of Marie Ginoux with again books as an attribute. All these images strongly evoke the atmosphere of contemplation and solace which Van Gogh hoped to give to his work.

7. Vincent van Gogh
Portrait of Dr Gachet,
June 1890.
Oil on canvas,
67 x 56 cm.



Present whereabouts unknown

But that's enchanted ground, - my good fellow - and one soon finds oneself up against a wall. I'm not saying that one may not take the risk after a whole manly life of searching, of fighting hand-to-hand with reality, but as far as I'm concerned I don't want to rack my brains over that sort of thing. And the whole year, have fiddled around from life, hardly thinking of Impressionism or of this or that. However, once again I'm allowing myself to do stars too big, &c., new setback, and I've enough of that.' [822] In the end, Van Gogh needed reality as a base for his work and an observed olive grove, like he had been painting lately, was better than an imagined one with the figure of Christ. Meanwhile one can be sure that Van Gogh felt the need to give his arguments as much force as possible at the time of writing, and the distance he took from these earlier studies was most likely partly in the heat of the moment: in Arles he had been so pleased with *La Berceuse* that he made five versions of the subject, and he felt the need to defend *Starry Night* when Theo criticized it. *The Novel Reader*, with its important motif and message of consolation and the first of several related figure pieces, was indeed made from the imagination, but far removed from the religious works which his friends were working on and firmly based on daily reality – Van Gogh's main inspiration.

Realism versus Imagination

Van Gogh experimented in several works from Arles with working from the imagination and would do so again the summer of 1889 in Saint-Rémy. *Starry Night* was one of the results at that time. Van Gogh had seemed pleased with his efforts in Arles - where *La Berceuse* was one of these paintings - and Saint-Rémy, where he painted *Starry Night* and a mountain landscape from memory. But later that year he got into a fierce discussion with Gauguin and Emile Bernard about the matter of 'abstraction', as Van Gogh now labelled it. His friends had been working on biblical figure pieces made from the imagination, much to Van Gogh's disgust. When Bernard sent him photographs of some of his works, he gave vent to his anger in a letter of late November 1889: 'The Christ carrying his Cross is atrocious. [...] When Gauguin was in Arles, I once or twice allowed myself to be led into abstraction, as you know, in a woman rocking a cradle [*La Berceuse*], a dark woman reading novels in a yellow library, and at that time abstraction seemed an attractive route to me.

Early provenance

When Van Gogh left Arles to be voluntarily hospitalized in the asylum of Saint-Rémy in May 1889, he left paintings and furniture in the care of Joseph and Marie Ginoux, *The Novel Reader* amongst them. Through a middle man in Arles, the journalist Henri Laget, the paintings were sold in the 1890's to the famous art dealer Ambroise Vollard. He sold *The Novel Reader* to the Dutch collector Cornelis Hoogendijk, whose collection was put at auction in 1912. The painting was at that occasion erroneously listed as a work by Gauguin. 8