

*Vincent van Gogh* 1853-1890 | Dutch



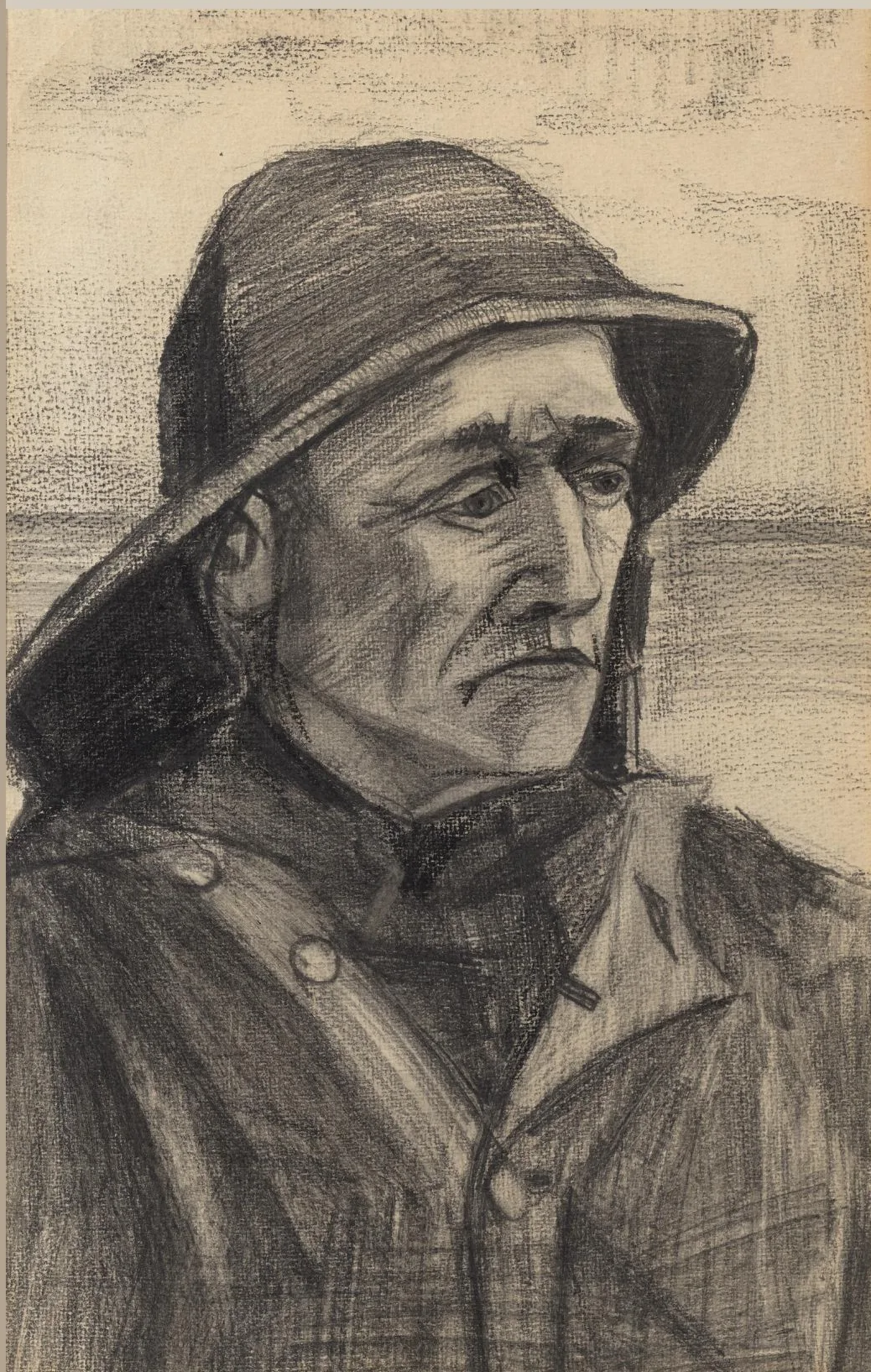
*Head of a Fisherman*

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Pencil and lithographic crayon on Western wove paper  
(Dambricourt Freres watermark) | Completed 1883

Paper: 17" high x 10 3/4" wide | 43.18 cm x 27.31 cm  
Frame: 23 5/8" high x 17 3/8" wide x 1 1/4" deep  
60.01 cm x 44.13 cm x 3.18 cm



“

*The fishermen know that the sea is dangerous and the storm terrible, but they have never found these dangers sufficient reason for remaining ashore.*

- Vincent van Gogh  
Letter to Theo | May 14, 1882

”



An exquisite masterpiece by the legendary Vincent van Gogh, this drawing entitled *Head of a Fisherman* was executed in 1883. The captivating artwork is part of a distinguished series of drawings dedicated to the poignant figure of the fisherman, revealing van Gogh's profound ability to render the working class with dignity and sensitivity.

During the early 1880s, van Gogh embarked on one of the most formative periods of his career, driven by a desire to render the rural working-class Dutch. In this pursuit, however, the artist faced challenges in persuading models to pose as he desired. He lamented in a letter to his brother Theo: "Folks are desperately obstinate about it, and it is hard to make them yield on this point: they only want to pose in their Sunday best, with impossible folds in which neither their knees, elbows, shoulder blades nor any other part of the body have left their characteristic dents or bumps."

Undeterred, van Gogh began collecting secondhand clothes to help him achieve his goal of rendering the common man. "Drawing the model with the necessary costumes is the only true way to succeed," he wrote to Theo. Van Gogh's meticulous approach to his craft is evident in *Head of a Fisherman*, portraying a fisherman in three-quarter profile, clad in the traditional garb of his trade – a jacket with a stand-up collar and the iconic sou'wester hat. Van Gogh's use of lithographic crayon adds extraordinary depth to the work, a technique he referred to as "painting in black." This method allowed him to achieve rich gradations of tone, a skillful manipulation of materials evident in the expressive lines of his compassionate portrayal of the fisherman's harsh life. His subject is rendered with empathy, revealing the artist's sensitive soul and showcasing the culmination of the artist's journey to capture the essence of his subjects.

Further distinguished by prestigious provenance, *Head of a Fisherman* was once in the esteemed collection of Henk Bremmer, the iconic Dutch painter and art dealer. Known as the "Art Pope" for his immense influence on Dutch art of the early 20th century, Bremmer was an avid

collector of van Gogh. He encouraged many of his clients to acquire van Gogh's works and illustrated *Head of a Fisherman* on the cover of his 1907 publication *Modern Kunstwerken*. The artwork subsequently passed down through private hands, including the premier collections of the Norton Simon Foundation in Pasadena and Stanford Rothschild, the famed philanthropist.

*Head of a Fisherman* is illustrated in several books, including the premier catalogues raisonnés edited by J.-B. de la Faille and J. Hulsker. It was exhibited in 1963 at the Lefevre Gallery in London. Similar works on paper by van Gogh are housed in the Art Institute of Chicago, the Kröller-Müller Museum and the Van Gogh Museum. ●



### PROVENANCE

H.P. Bremmer, The Hague (until 1956)  
Private collection, The Hague  
E.J. van Wisselingh & Co., Amsterdam  
The Norton Simon Foundation, Pasadena, CA  
Sale, Sotheby Parke Bernet, Inc., New York, 2 May 1973, lot 30  
Stanford Z. Rothschild, Jr., Baltimore, MD  
Private collection  
M.S. Rau, New Orleans  
Private Collection, New York  
M.S. Rau, New Orleans

### LITERATURE

L. Jansen, H. Luijten and N. Bakker, *The Letters, The Complete Illustrated and Annotated Edition*, London, 2009, vol. 2, pp. 88-90, 233-236 and 274-275, letter nos. 235, 301, 302 and 316

J. Hulsker, *The New Complete Van Gogh, Paintings, Drawings, Sketches*, Amsterdam, 1996, p. 76, no. 308 (illustrated, p. 77)

J.-B. de la Faille, *Vincent Van Gogh, The Complete Works on Paper, Catalogue Raisonné*, San Francisco, 1992, vol. I, p. 261, no. 1012 (illustrated, vol. II, pl. XLVII)

J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, New York, 1977, p. 76, no. 308 (illustrated, p. 77)

J.-B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*, New York, 1970, p. 374, no. F 1012 (illustrated)

V.W. van Gogh and J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh*, London, 1958, vol. I, pp. 527-528, 542-544, letter nos. 261 and 267; vol. III, pp. 354-355, letter no. R22

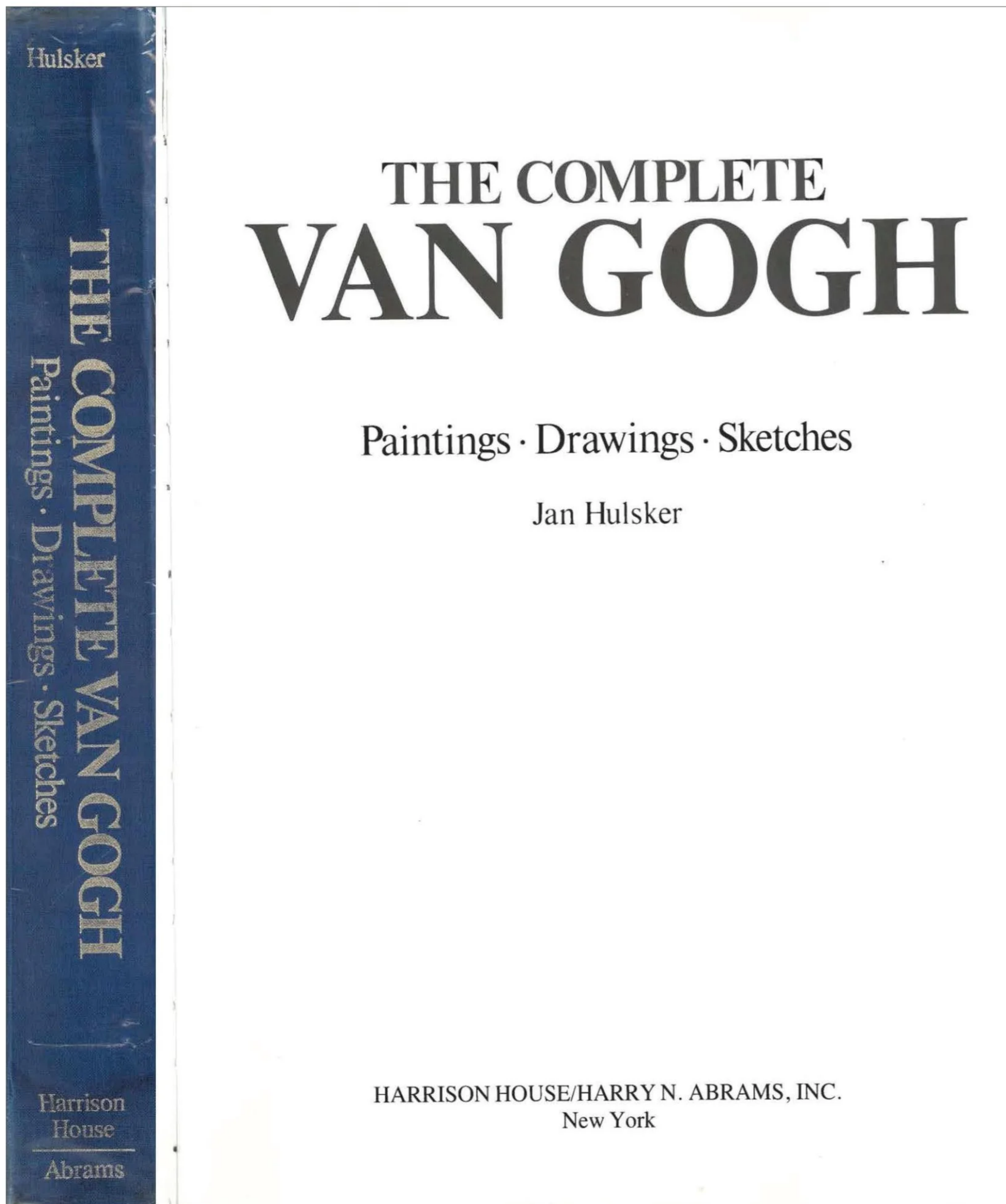
W. Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*, Antwerp, 1937, pp. 101, 200 and 409, no. 1012

H.P. Bremmer, ed., *Moderne Kunstwerken*, 1907, no. 4 (illustrated on the cover)

### EXHIBITED

London, Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings*, November-December 1963, p. 34, no. 39 (illustrated, p. 36)





J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*,  
New York, 1977, p. 76, no. 308 (illustrated, p. 77)



into collecting prints of this kind. (His words to Van Rappard "my brother helped me get them" [Letter R24] remain difficult to explain.)

About January 15 he announced the big news: "A few days ago I bought twenty-one volumes of *The Graphic*, namely 1870-80. What do you say to that? I hope to get them this week. I got them quite cheap; otherwise, as you can understand, I could not have afforded anything like that" (Letter R22). Some five days later he continued: "*The Graphics* are now in my possession. I was up late into the night looking at them" (R23). The letters, with their page-long observations on the illustrations and their makers, must be read in full to realize what an experience it must have been for Vincent to be absorbed in the work of these artists he admired so much and with whom he felt such a close affinity. Up to the end of March, Van Rappard, with whom Vincent had meanwhile begun an exchange of prints, was kept informed in the letters from Vincent about his collection of "woodcuts." The fact that others considered it a matter of such little importance that he had been able to make this "scandalous purchase" really bothered him: "Although I am glad to have them, I do at the same time feel bad that there is so little enthusiasm for them. I think it wonderful to find such a treasure, but I would have preferred that there were so much enthusiasm that I would not have been able to get them for a while" (Letter R24). It was also characteristic of him to wave away Van Rappard's scruples about accepting prints from him, saying: "You must take these and no nonsense about it, and that also goes for the other ones of which there are duplicates in *The Graphic*. Prints like these, I feel, make up a kind of bible for the artist which he reads from time to time to get into the right mood" (Letter R25).\*

#### Work in the "Studio"

A number of Vincent's letters written during February—a month he spent quietly working on his studies of figures, such as drawings 311, 316, 317, 321, and others—mention a matter connected with his house that was to have a direct influence on his work. When he had rented the new quarters, he had written that the spacious room he used as a "studio" had three large, high windows. In the last week of February he spoke of discussions with his landlord about a plan to improve the situation. He now wrote that he had been able to get the landlord to agree to having shutters fitted to the inside of the windows, which would make it possible to screen off the light from the upper or lower halves. Various sketches in Letter 268 and following letters show the shutters and the effects he was able to achieve when drawing groups of people in the studio. In Letter 270 he explains: "Here you see the windows shuttered at the bottom so that the light strikes the group of figures from above. I am thus able to place them in the studio in such a way that I get, for example, little sidelights falling upon the figures. As in this watercolor." The

\*Many interesting details about Vincent's collection and its influence on his work were brought together by Ronald Pickvance in the catalogue issued on the occasion of the exhibition he organized, *English Influences on Vincent van Gogh* (1974).

76 The Hague/January 1883



- 304 Fisherman with Sou'wester, Pipe, and Firepot, Half-Figure, F1016  
Pencil, black lithographic chalk, washed, 47.5 × 29 cm (18 $\frac{3}{8}$  × 11 $\frac{3}{8}$ "  
Rijksmuseum Vincent van Gogh, Amsterdam
- 305 Fisherman with Sou'wester, Sitting with Pipe, F1013  
Sketch reproduced with Letter 262  
Pen, pencil, 10.5 × 6.5 cm (4 $\frac{1}{8}$  × 2 $\frac{3}{8}$ "  
Rijksmuseum Vincent van Gogh, Amsterdam
- 306 Fisherman with Sou'wester, Sitting with Pipe, F1010  
Pen, pencil, black chalk, washed, heightened with white, 46 × 26 cm (18 $\frac{3}{8}$  × 10 $\frac{1}{4}$ "  
Rijksmuseum Kröller-Müller, Otterlo



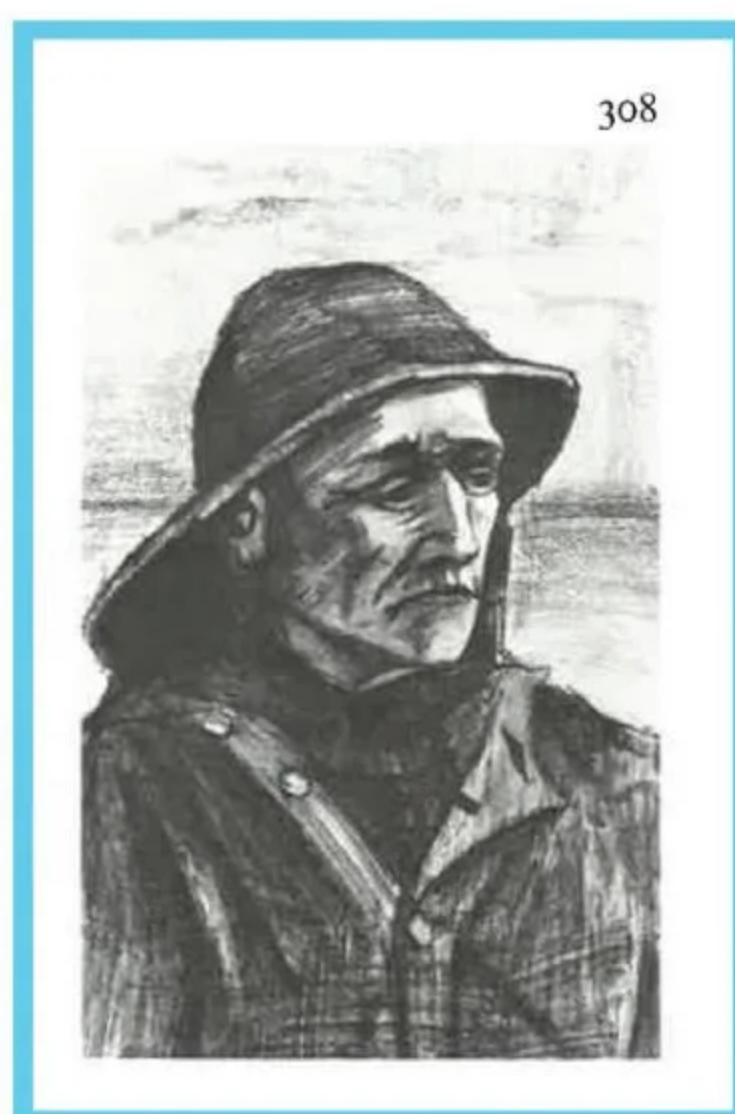
- 307 Fisherman with Sou'wester, Smoking a Pipe, Head, F1015  
Pencil, black lithographic chalk, washed, 41.5 × 26 cm (16 $\frac{1}{2}$  × 10 $\frac{1}{4}$ "  
Rijksmuseum Vincent van Gogh, Amsterdam
- 308 Fisherman with Sou'wester, Head, F1012  
Pencil, lithographic chalk, 44 × 27.5 cm (17 $\frac{3}{8}$  × 11"  
Norton Simon Foundation, Los Angeles
- 309 Fisherman with Sou'wester, Head, F1011  
Black chalk, brush, heightened with black and white, 43 × 25 cm (16 $\frac{7}{8}$  × 9 $\frac{7}{8}$ "  
Rijksmuseum Kröller-Müller, Otterlo

J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*, New York, 1977, p. 76, no. 308 (illustrated, p. 77)





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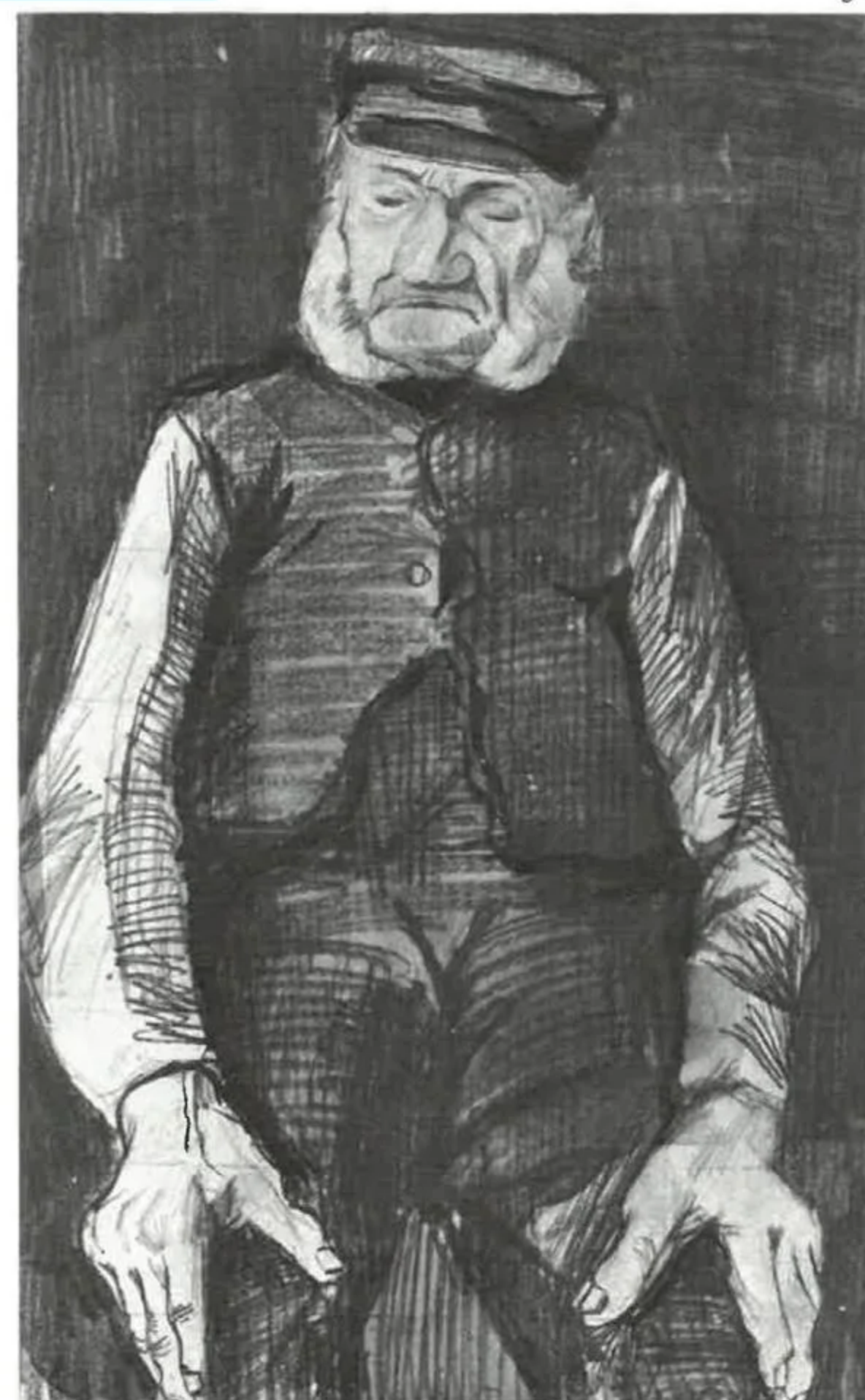
308



309



310



312

- 310 Fisherman with Sou'wester, Head, F1014  
Pencil, black lithographic chalk, ink,  
heightened with black and white,  
50.5 × 31.5 cm (20 $\frac{1}{8}$  × 12 $\frac{5}{8}$ "")  
Rijksmuseum Vincent van Gogh, Amsterdam
- 311 Orphan Man with Cap, Half-Length, F1019  
Pencil, black chalk, pen, washed, 45 × 28 cm  
(17 $\frac{3}{4}$  × 11")  
Collection H. R. Hahnloser, Bern
- 312 Fisherman in Jacket with Standing Collar,  
F1049  
Pencil, 48.5 × 22 cm (19 $\frac{1}{4}$  × 8 $\frac{3}{8}$ "")  
Estate of F. A. C. Guépin, London
- 313 Fisherman with Basket on His Back, F1083  
Pencil, 46.5 × 24 cm (18 $\frac{1}{2}$  × 9 $\frac{1}{2}$ "")  
Location unknown



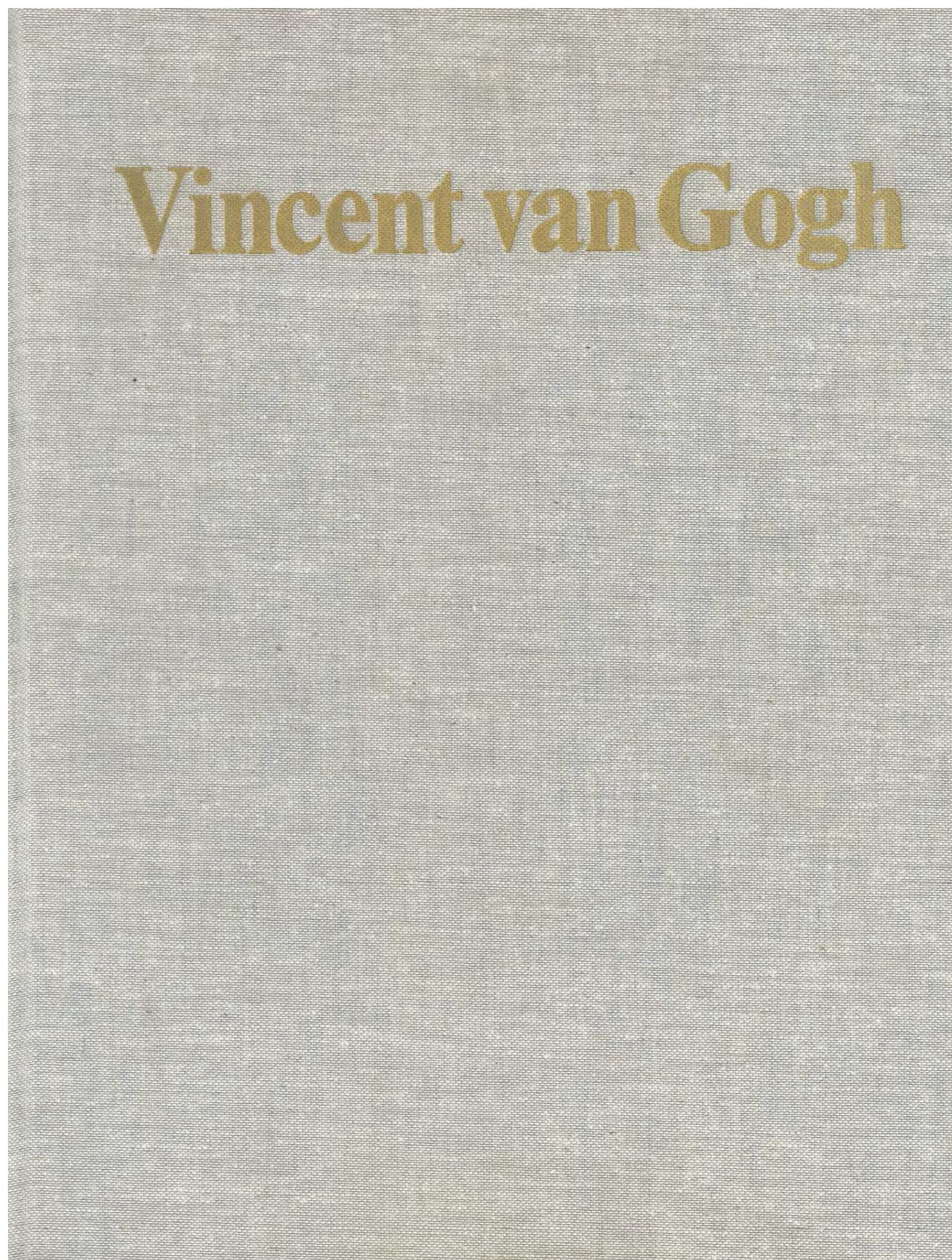
313



J. Hulsker, *The Complete Van Gogh, Paintings, Drawings, Sketches*,  
New York, 1977, p. 76, no. 308 (illustrated, p. 77)







J.-B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*,  
New York, 1970, p. 374, no. F 1012 (illustrated)



J.-B. de la Faille

# The Works of Vincent van Gogh

His Paintings and Drawings

**Reynal & Company**

In association with William Morrow & Company

J.-B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*,  
New York, 1970, p. 374, no. F 1012 (illustrated)



F 1013



F 1012 HEAD OF A FISHERMAN: THREE  
QUARTERS TO THE RIGHT

Pencil, lithographic chalk 44 × 27.5 [17½ × 10¾]  
Compare F 1083 [same model]  
The Hague January-February 1883  
LETTERS 261 [about 21 January], 267 [between 12  
and 17 February] and R 22 [February] See F 1011  
LITERATURE Vanbeselaere 1937, pp 101, 200, 409  
COLLECTION Fullerton, California, Norton Simon  
Foundation

F 1013 FISHERMAN SEATED

Pen and pencil 10.5 × 6.5 [4¼ × 2½]  
Reproduced with letter 262 [erroneously; it belongs  
with letter 300]  
Compare F 1010  
The Hague July 1883  
LETTER 300 [13-14 July] See F 1010  
LITERATURE Vanbeselaere 1937, pp 19, 110, 217,  
409: August 1883  
COLLECTION Amsterdam, Rijksmuseum Vincent  
van Gogh [Vincent van Gogh Foundation, inv  
nr F 1013]

F 1014 HEAD OF A FISHERMAN: THREE  
QUARTERS TO THE LEFT

Pencil, black lithographic chalk, ink, heightened  
with black and white [water-color paper] 50.5 × 31.5  
[20 × 12½]  
Compare F 1011, F 1030 and F 1031 [same model]  
The Hague January 1883 or shortly later  
LETTERS 261 [about 21 January], 267 [between 12  
and 17 February] and R 22 [February] See F 1011  
LITERATURE Vanbeselaere 1937, pp 101, 199, 200,  
409  
COLLECTION Amsterdam, Rijksmuseum Vincent  
van Gogh [Vincent van Gogh Foundation, inv  
nr F 1014]

F 1012



F 1014



F 1015 HEAD OF AN OLD FISHERMAN WITH  
PIPE

Pencil, black lithographic chalk, washed [water-  
color paper] 41.5 × 26 [16¼ × 10¼]  
The Hague January 1883  
LETTERS 261 [about 21 January], 267 [between 12  
and 17 February] and R 22 [February] See F 1011  
LITERATURE Vanbeselaere 1937, pp 101, 199, 409  
COLLECTION Amsterdam, Rijksmuseum Vincent  
van Gogh [Vincent van Gogh Foundation, inv  
nr F 1015]

F 1016 HEAD OF AN ORPHAN MAN WITH  
PIPE AND COAL PAN: FULL FACE

Pencil, black lithographic chalk, washed with black  
and white [water-color paper] 44 × 28 [17½ × 11]  
The Hague January 1883  
LITERATURE Vanbeselaere 1937, pp 101, 199-200,  
409  
COLLECTION Amsterdam, Rijksmuseum Vincent  
van Gogh [Vincent van Gogh Foundation, inv  
nr F 1016]

F 1015



F 1016



F 1017 HEAD OF AN OLD FISHERMAN: FULL  
FACE

Pencil, black lithographic chalk, pen and ink,  
heightened with white [water-color paper] 47.5 × 29  
[18¾ × 11½]  
The Hague January 1883  
LETTER 262 [end January] 'I am very glad to have  
my sou' wester... with a white fringe.'  
LITERATURE Vanbeselaere 1937, pp 101, 199-200,  
409

J.-B. de la Faille, *The Works of Vincent van Gogh, His Paintings and Drawings*,  
New York, 1970, p. 374, no. F 1012 (illustrated)



THE COMPLETE LETTERS  
OF  
VINCENT VAN GOGH

*with reproductions of all the drawings  
in the correspondence*

VOLUME ONE

A Bulfinch Press Book  
Little, Brown and Company  
Boston • New York • London

V.W. van Gogh and J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh*,  
London, 1958, vol. I, pp. 527-528, 542-544, letter nos. 261 and 267



own good, the sooner she gets normal, ordinary activities and surroundings, the better.

My heart is full, and I think of you all the time; just now I made another drawing for which the woman posed.

I can tell you, boy, my experience of this year is that though there are hard, very hard moments of care and difficulty, it is infinitely better to live with wife and children than without—but it is always wiser to get to know each other first, it is more sensible and prudent. And I should have done the same if it could have been arranged, but there was no other home for her than mine. Well, one has to take the circumstances into account, and sometimes giving offense cannot be avoided. So I do not in the least want to advise you to give it up, but I do think we agree that it is better to be cautious with reference to the world, otherwise it may spoil things. So be careful. For the moment the recovery is the main thing, and the rest will follow.

Wouldn't there be some one of your friends who would be willing to assist you and take her into his house for a time?

Perhaps a kind of hospital would be preferable—the ordinary or a private one, where she could have company. Perhaps all this is already settled, and I write about it just because I do not know anything definite. So if you should stick to your opinion that this person is the woman whom you want to devote your life to, I consider it a fortunate thing for you. And then it will be precisely this constant love which will make her bloom again.

I wish I knew when you were coming—if possible, bring the old studies with you. As to what I wrote you about sending me a little more money—yes, I am rather hard up and wish it were possible, but do not deprive *her* for my sake, and know well that because of what you wrote, I will try twice as hard to make progress, so that the burden may become somewhat lighter for you. But the difficulty is that hard work costs more money because of the greater outlay.

Write soon, for I long to hear from you. Rappard is recovering; I had a letter from him. I am very hard at work, always at all kinds of heads. Adieu. A handshake in thought,

Yours sincerely, Vincent

261<sup>1</sup>

You will say that I write pretty often. I can't help it, for as you have taken me into your confidence, I must tell you that it touched me very deeply. It is curious in such cases, that it is so very difficult to know how far one must go. You, too, will experience this. One asks oneself, "Must I help this woman and, for the rest, see her only as a friend, or must I choose this woman for my wife, with whom I want to live forever—is she or isn't she the one?"

I think you have not been without this struggle, and perhaps are still in the midst of it. It would seem rather unnatural to me if it were otherwise.

<sup>1</sup> The first and last part of this letter are missing; probably it was the answer to the remittance of January 20.



I, at least, had that struggle, and it was so difficult that for myself I *could* not answer those questions when circumstances forced me to make a decision.

For I thought, I do not have the means to maintain two separate households, but perhaps I have them for *one*, and so I must tell her how things are, what I might be able to do and what I certainly could not do. Perhaps we'll be able to struggle through together, but I haven't enough unless we live together. Perhaps the struggle is similar for you, but in a different form. I remember a saying of yours last year which I thought very correct and true, "Marriage is such a queer thing." Yes, indeed, it certainly is. Then you said to me, "Do not marry her," and I admitted then that circumstances were such that it was better not to talk about it for the time being. And you know that since then I have not mentioned it again, but she and I have remained true to each other. And just because I cannot think you were wrong in saying then, "Do not marry her," I give you your own words to consider; and besides, you will think of it yourself, for it is not I who say so, but you yourself. And I remind you of it only because I think it was well it didn't take place at once. Don't let that idea go, for it is a good thing for love to ripen, so that marriage becomes subordinate to it. It is safer and it doesn't hurt anybody.

First of all, I want to tell you one thing which will be perfectly obvious to you. Whether it gets you in trouble or not, I respect the noble feeling which prompted you to help her, and because I respect it, I hope you will think me worthy of your confidence even though you may encounter greater or lesser difficulties.

However, I do not take a melancholy view of the matter, but am quite hopeful of a good result—that is, happiness for you and for her. But I repeat—it is probable that sooner or later a crisis will occur, arising from a kind of mutual disappointment—if there were a child, it would be a kind of lightning rod for you both. But in your case there isn't, so especially when the crisis comes—not *now*, but *later*—confide in me and consult me; for there are cliffs on which, alas, many a love is wrecked which might have been saved. When one has got past those rocks, a period of clear sailing follows.

Though I have written you often, I am very hard at work. I cannot tell you how I long to speak with you about many things. Tomorrow I get a sou'wester for the heads. Heads of fishermen, old and young, that's what I have been thinking of for a long time, and I have made one already, then afterward I couldn't get a sou'wester. Now I shall have one of my own, an old one over which many storms and seas have passed.

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Dear Theo,

The more I think of it, the deeper the impression your last letter made on me is.

Generally speaking (apart from the difference between the two persons in question), to you and to me there appeared on the cold, cruel pavement a sad, pitiful woman's figure, and neither you nor I passed it by—we both stopped and followed the human impulse of our hearts.

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V.W. van Gogh and J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh*, London, 1958, vol. I, pp. 527-528, 542-544, letter nos. 261 and 267



succeeded, Michel must have been perplexed and disappointed sometimes because things *wouldn't go right*.

Simple though it may seem, there is a very extensive general science behind it all, as there is behind even more simple-looking works, Daumier's, for instance.

Well, I must finish this letter. Write soon, if you haven't already. I am longing to hear whether your patient has had any serious consequences of the operation. Isn't it curious that in the very first letter I had from Rappard after his illness, he again talks with great animation of some wood engravings he has found, including some of Lançon's? He is now so eager for them that I need not urge him on, and at first he cared for them as little as others do. He is getting a very good collection, and I think I see the influence of those same Englishmen in his work and intentions—though, of course, he is far from imitating them in the slightest. But, for instance, the fact that before his illness he went to make studies in the asylum for the blind is the direct practical result of his love for draftsmen like Herkomer or Frank Holl.

Adieu, boy, write soon. With a handshake,

Yours sincerely, Vincent

267

Dear Theo,

Many warm thanks for your letter; the enclosure was very welcome, it helps me a great deal. I begin by telling you that it takes a load off my mind to know that the past of the woman whom you write about is quite different from what I first supposed. Namely that she has known other things besides poverty and narrow-mindedness, so that I suppose she can fully appreciate you with regard to culture and broad-mindedness too, more than a woman who has been crushed by misery from childhood on and knows no better. From what you say about her reading, for instance, I see she has a sentiment which many other women completely lack.

Social standing and her experiences contribute to the formation of her character, and, I think, make her suitable for you. Certainly you will be doubly, doubly happy when she recovers. And I wish from the bottom of my heart that she might become your wife, for a woman turns life into something so very different.

And what is a woman like her without a man to appreciate and understand her? Something pathetic, yes, you termed it correctly, something like a spirit or a shadow. Look, I am afraid she would return to such a state (even if her circumstances and her health were different) if you left her.

And in my opinion an infinite and profound happiness—for you as well as for her—would be within reach because of the consciousness of not being alone any more. For it is sometimes bitterly hard for us men, too, that being alone.

But Israël's poetry without there being anybody to understand it—that is something so awful that it is beyond one's comprehension, and one cannot keep hold of the idea.

Only this being alone and wandering ... How deep Michelet's saying is, "Pourquoi y a-t-il une femme seule sur la terre?" [Why is there a lone woman on earth?]

You once said, or rather wrote, "Earnestness is better than the most delicate

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raillery.” It is the same thing here, *mustn't* one take such a figure seriously? I mean, the life of us men is so dependent on our relations with women—and, of course, the opposite is also true—that it seems to me one must never laugh at women or think lightly of them. If one reads carefully, Balzac's *Petites misères de la vie conjugale* is very, very serious and honestly well meant—not intended to separate but to unite; but not everybody sees that in it.

When I read your letter, what struck me immediately was that you are involved with a person who, for instance, would be able to evoke the past along with you, who will learn to see the same things in art that you see, and this is of great value.

I congratulate you, my dear fellow, because by your description, she is a woman to whom one may apply Michelet's words, “Une dame c'est une dame.”

I think you will also find her in Ary Scheffer's work.

As to reading, I think the works of Michelet would be something to soothe and strengthen her mind.

Just like Victor Hugo.

And what Michelet himself thought desirable reading for a woman is *Imitation of Christ* by Thomas a Kempis—of course the original edition, not the one that has been garbled and spoiled by the clergy.

But I suppose you know more about French literature than I.

That book by Thomas a Kempis is as beautiful as, for instance, Ary Scheffer's “[Christus] Consolator”—it can be compared to nothing else. But I have seen editions that were purposely changed and distorted by adding to each chapter a kind of explanation which was terrible. I once bought one like that; it was a very bad bargain indeed.

And do you know what seems excellent to me?—that a patient should breathe *fresh air* from a book. What I mean is *La Nature chez elle* [Nature at home] by Bodmer, with text by Théophile Gautier—the *old* series for sale at *L'Illustration* or *Monde Illustré*. But I recently saw a *Nature chez elle* which was much thinner and less fresh than the first series, nor do I think the text was by Théophile Gautier. Probably done by Bodmer at a later period, when he had lost some of his early vigor.

Boy, I have been drawing with such delight—fishermen's heads with that sou'wester I told you about; the fish scales were still sticking to it when I got it.

What a feeling you must have had when you walked to the hospital or clinic to visit her the day after the operation! Isn't that one of the things one can hardly talk about, the emotion being so intense? At least, when you wrote me about that operation, I was reminded of visiting the woman on the day of her confinement last summer.

Recently you wrote about a certain Laurens who generally makes large drawings or pictures. I didn't know him then (only as a painter of Oriental landscapes), but today I saw an etching by Courty after a picture by Jean Paul Laurens, a scene from the Revolution, and I liked it very much, especially some types and heads.

But it is quite possible that his pictures are not so good as the etching.





Is Jules Goupil's work still good? One is inclined to ask that question when one sees men like Emile Wauters and Hoeterinks, for instance, lose their strong grip on reality, replacing it with things which are correct, yes, and have a delicate sentiment, too, but which do not reach the vigor of their early work and instead betray a certain timidity.

And it is sad when it's that way.

So few manage to remain vigorous like Israëls, for instance.

Recently I saw a new edition of R. Caldecott's picture books and bought two of them, namely, illustrations of Washington Irving's *Sketch Book*, which both together cost a shilling now. There is a description of Christmas in a little village at the beginning of this century. Those small drawings are pithy, like Jacque's, for instance, or Menzel's. When you come, you must look at the wood engravings again. Right now there are some people like Caldecott, for instance, who are quite original and highly interesting. How I wish we could be together more, and on an evening or a Sunday, look over those things which many others pass by.

I am reading Eliot's *Middlemarch*. Eliot analyzes like Balzac or Zola—but English situations, with an English sentiment.

Adieu, boy, may everything go well, and once more, best wishes.

Yours sincerely, Vincent

268

Dear Theo,

I wanted to write you last Sunday already, but I waited a little because I was trying to do something and its outcome was uncertain. A few weeks ago, I read Fritz Reuter's *Ut mine Festungstid*, in which he describes, in the most witty way, how Fritz Reuter and others who were confined in a fortress tried to make their life as comfortable as possible and to obtain several privileges from the town major.

That book gave me the idea of attacking my landlord about certain improvements which would make work easier for me.

And several times I have gone down to Voorburg, where he lives, in order to find out if he would do something for me.

There were old shutters and boards which I wanted to use lying around there, but it was hard to get them. But I have them now.

You know there are three windows in the studio. They let in far too much light, even when I cover them, and for a long time I have been thinking about how to remedy this.

But he refused to do anything unless I paid for it. But now, after a new attack, I have six shutters and about six long boards. Those shutters are sawed in two now, so that both the upper and lower halves can be opened or closed at will, and the light let in or shut out from either above or below.

From this little scratch you will see that it is pretty slick. And the boards are for a big closet in the alcove to put away drawings, prints, books, and to hang

544



THE COMPLETE LETTERS  
OF  
VINCENT VAN GOGH

*with reproductions of all the drawings  
in the correspondence*

VOLUME THREE

A Bulfinch Press Book  
Little, Brown and Company  
Boston • New York • London

V.W. van Gogh and J. van Gogh-Bonger, eds., *The Complete Letters of Vincent van Gogh*,  
London, 1958, vol. III, pp. 354-355, letter no. R22



hard-hearted man who is suddenly softened by seeing two children in danger—he forgets his own danger and saves the children, even though he is selfish by nature. One never finds an exact likeness of oneself in a book—but one occasionally finds things taken from nature in general which are in one's own heart in a vague and indeterminate way.

I find much that is true in Dickens's *The Haunted Man*. Do you know it? Neither in *Quatre-vingt-treize* nor in *The Haunted Man* do I find my own self—everything is different, occasionally even quite the opposite—but much that has gone on in my mind is reawakened when I read such books.

Adieu, with a handshake,

Ever yours, Vincent

R 22

Amice Rappard,

[February 1883]

Is your health still improving? I am eager for news from you. The other day I bought twenty-one volumes of the *Graphic*, namely 1870–1880. What do you think of that? I hope to receive them this week. I got them very cheap, you understand, or else I couldn't have afforded it. But I heard that they were for sale, and I strongly recommended them to someone who is also interested in them.

I have been working hard since your illness on black-and-white drawings, and I hope to learn a few more things about the forces of black and white from these *Graphics*. I wish we could have a talk again, for, my dear fellow, there is such a lot to do!

What I have been working at especially of late is heads—*heads of the people*<sup>1</sup>—fishermen's heads with sou'westers, among other things.

As soon as I have looked through the *Graphics*, I shall write you again, and then in more detail. Of course I shall get a lot of duplicates in this way.

Now you will oblige me greatly by giving me more particulars about the lot you bought—I mean not only by telling me whether there are duplicates, but also what interesting prints you have found in general.

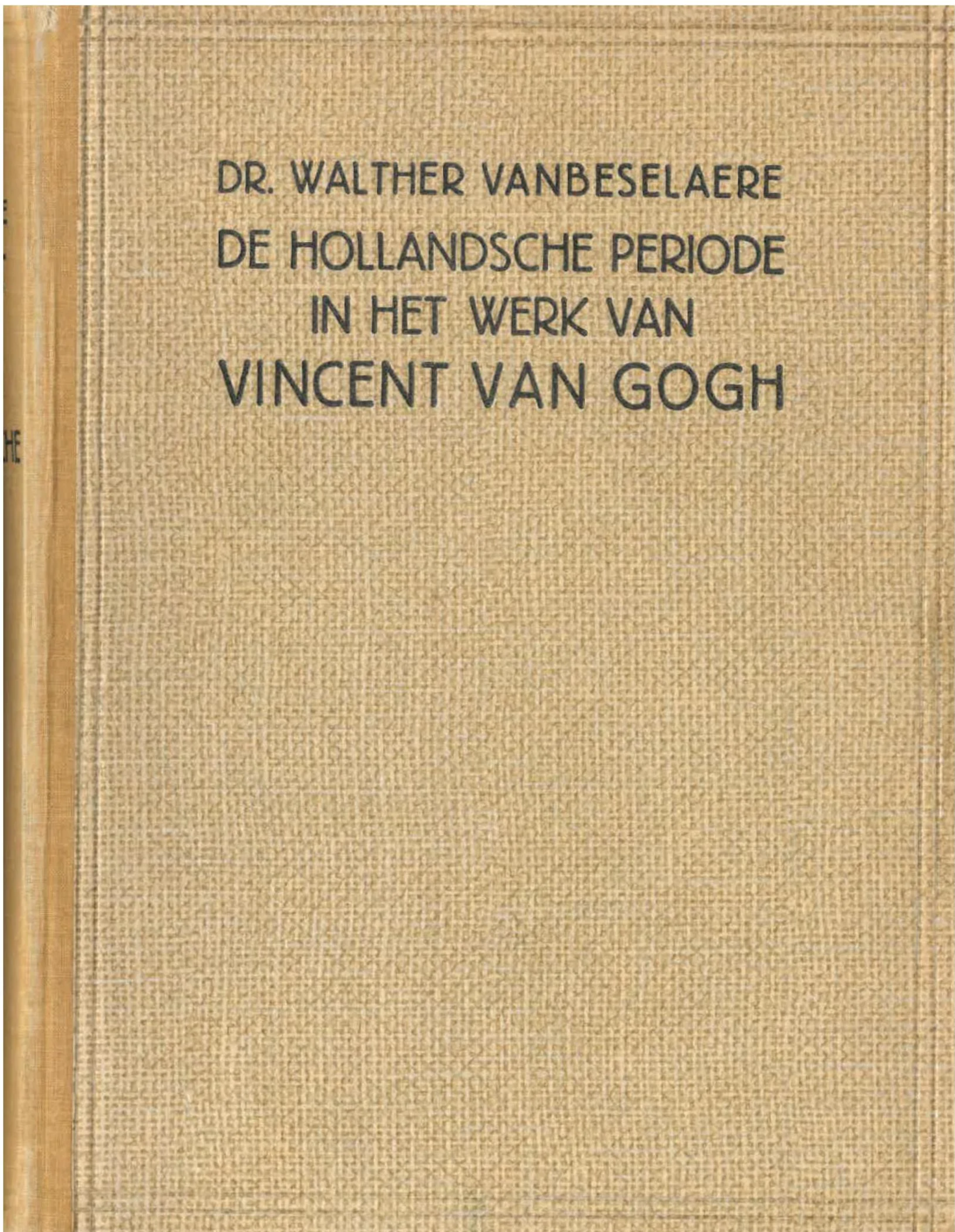
I have found a "Head of a Little Girl" by Percy Macquoid which is splendid; it is a wood engraving *after a picture* of his. Other beautiful sheets that I have found are, to mention only some of them:

B. Constant	"Sick Fellahs on the Bank of the Nile"
Julien Dupré	"Female Cowherd"
Smith	"A Street in South Lambeth"
Ridley	"Boat Race"
Robinson	" "
Green	"Street in Whitechapel"
Régamey	"Prison in New York"
Thulstrup	"Workroom in Sailors' Hospital or Home"
Abbey	"Winter Girl"
"	"Peter Stuyvesandt"

<sup>1</sup> Vincent wrote this in English.

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W. Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*,  
Antwerp, 1937, pp. 101, 200 and 409, no. 1012



DE  
HOLLANDSCHE PERIODE

(1880-1885)

IN HET WERK VAN

VINCENT VAN GOGH

(1853-1890)

DOOR

D<sup>R</sup>. WALTHER VANBESELAERE

MET EEN WOORD VOORAF DOOR PROF. DR. AUG. VERMEYLEN



M.CM.XXXVII, DE SIKKEL, ANTWERPEN  
EXPLOITATIE VOOR NEDERLAND, NED. INDIË EN  
ZUID-AFRIKA : WERELDBIBLIOTHEEK, N. V., AMSTERDAM

W. Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*,  
Antwerp, 1937, pp. 101, 200 and 409, no. 1012



1055. SIEN MET WITTE MUTS OP.  
Jan. '83. Potl. en pen 43'27.  
Ibid.

955. MANNETJE MET KALEN KOP.  
Jan. '83. Verz. V. W. van Gogh, Laren.  
Zw. kr. en terpentijnverf 32'25.  
Verz. H. P. Bremmer, den Haag.

*Visscherskoppen met Zuidwester* : 1011, 1012, 1015, 1014, 1016 en 1017.  
1010 en 1013 zijn uit Juli '83. Met de la F. doen we beroep op volgende teksten :

II, 261, 73, (na 20 Jan.) : „Ik krijg morgen een zuidwester voor de koppen. Visscherkoppen, oude en jonge, daar heb ik al lang over gedacht en heb er reeds een gemaakt, en kon toen later geen zuidwester meer krijgen. Nu krijg ik hem in eigendom, een oude waar veel stormweer en stortzeeën zijn over gegaan”.

II, 267, 93, (midden Febr. '83) : „Kerel, ik heb met zoo'n plezier visscherskoppen geteekend met den bewusten zuid-wester, waarop, toen ik hem kreeg, de vischschubben nog vastgeplakt zaten”.

\*1011. MAN MET ZUIDWESTER (de face).  
Jan.-Febr. '83. Potl., pen dekv. 42'24.  
Verz. K. Müller, den Haag.

\*1012. VISSCHERSKOP.  
Jan.-Febr. '83. Potl. 44'27.5.  
Verz. H. P. Bremmer, den Haag.

\*1014. VISSCHERSKOP.  
Jan.-Febr. '83. Potl., pen, lavis en dekverf 50.5'31.5.  
Verz. V. W. van Gogh, Laren.

\*1015. VISSCHER MET PIJP.  
Jan.-Febr. '83. Potl. en terpentijnverf 41.5'26.  
Verz. V. W. van Gogh, Laren.

\*1016. VISSCHER MET PIJP.  
Jan.-Febr. '83. Potl., zw. kr. en terpentijnverf 44'28.  
Verz. V. W. van Gogh, Laren.

\*1017. VISSCHERSKOP MET RINGBAARD.  
Jan. '83. Potl. en terpentijnverf 47.5'29.  
II, 262, 76 : „Erg blij blijf ik met mijn zuidwester, 'k ben nieuwsgierig of ge iets goeds in de visscherskoppen zult vinden.  
De laatste die ik maakte deze week was van een kerel met witten ringbaard”.  
Verz. V. W. van Gogh, Laren.



## LITERATURE

957	Oct. '82	id.	998	Nov. '82	id.
958	Oct. '82	id.	999	Dec. '82	id.
959	Oct. '82	id.	1000	Dec. '82	id.
960	Oct. '82	id.	1001	Dec. '82	id.
961	Oct. '82	Dec. '82	1002	Dec. '82	Maart '83
962	Oct. '82	id.	1003	Dec. '82	id.
963	Oct. '82	id.	1004	Dec. '82	Febr. '83
964	Oct. '82	Dec. '82	1005	Jan. '83	id.
964 <sup>bis</sup>	Oct. '82	Nov. '82	1006	Jan. '83	Dec. '82
965	Oct. '82	id.	1007	Jan. '83	id.
966	Oct. '82	id.	1008	Jan. '83	id.
967	Oct. '82	id.	1009	Jan. '83	id.
968	Oct. '82	id.	1010	Jan.-Febr. '83	Aug. '83
969	Oct. '82	Nov. '82	1011	Jan.-Febr. '83	id.
970	Oct. '82	id.	1012	Jan.-Febr. '83	id.
971	Oct. '82	Nov. '82	1013	Jan. '83	Aug. '83
971	Oct. '82	id.	1014	Jan. '83	id.
972	Oct. '82	id.	1015	Jan. '83	id.
973	Oct. '82	id.	1016	Jan. '83	id.
974	Oct. '82	id.	1017	Jan. '83	id.
975	Oct. '82	id.	1018	Febr. '83	Dec. '82
976	Oct. '82	id.	1019	Febr. '83	Apr. '83
977	Oct. '82	id.	1020	Maart '83	id.
978	Oct. '82	id.	1021	Maart '83	id.
979	Oct. '82	Nov. '82	1022	Maart '83	id.
980	Oct. '82	id.	1023	Maart '83	id.
981	Oct. '82	Nov. '82	1024	Maart '83	id.
982	Oct. '82	id.	1025	Maart '83	id.
983	Oct. '82	id.	1026	Maart '83	id.
984	Oct. '82	id.	1027	April '83	id.
985	Oct. '82	Dec. '82	1028	Apr.-Mei '83	Mei '83
986	Oct. '82	id.	1029	Apr.-Mei '83	Mei '83
987	Oct. '82	Dec. '82	1030	Apr.-Mei '83	Mei '83
988	Oct. '82	Apr. '83	1031	Apr.-Mei '83	Mei '83
989	Oct. '82	Nov. '82	1032	Mei '83	id.
990	Oct. '82	Apr. '83	1033	Mei '83	id.
991	Oct. '82	Nov. '82	1034	Mei-Juni '83	Juni '83
992	Oct. '82	Parijs	1035	Mei-Juni '83	Juli '83
993	Nov. '82	id.	1036	Mei-Juni '83	Juli '83
994	Nov. '82	id.	1037	Juni '83	Juli '83
995	Nov. '82	id.	1038	Juli '83	Oct. '82
996	Nov. '82	id.	1039		Sept. '82
997	Nov. '82	id.	1040		Maart '82

W. Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*,  
Antwerp, 1937, pp. 101, 200 and 409, no. 1012



**XIX AND XX CENTURY  
FRENCH PAINTINGS  
AND  
DRAWINGS**

**NOVEMBER - DECEMBER  
1963**

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ARCHITECTURE LIBRARY

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1963**

**E LEFEVRE GALLERY  
BRUTON STREET, LONDON, W.1**

London, Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings*,  
November-December 1963, p. 34, no. 39 (illustrated, p. 36)



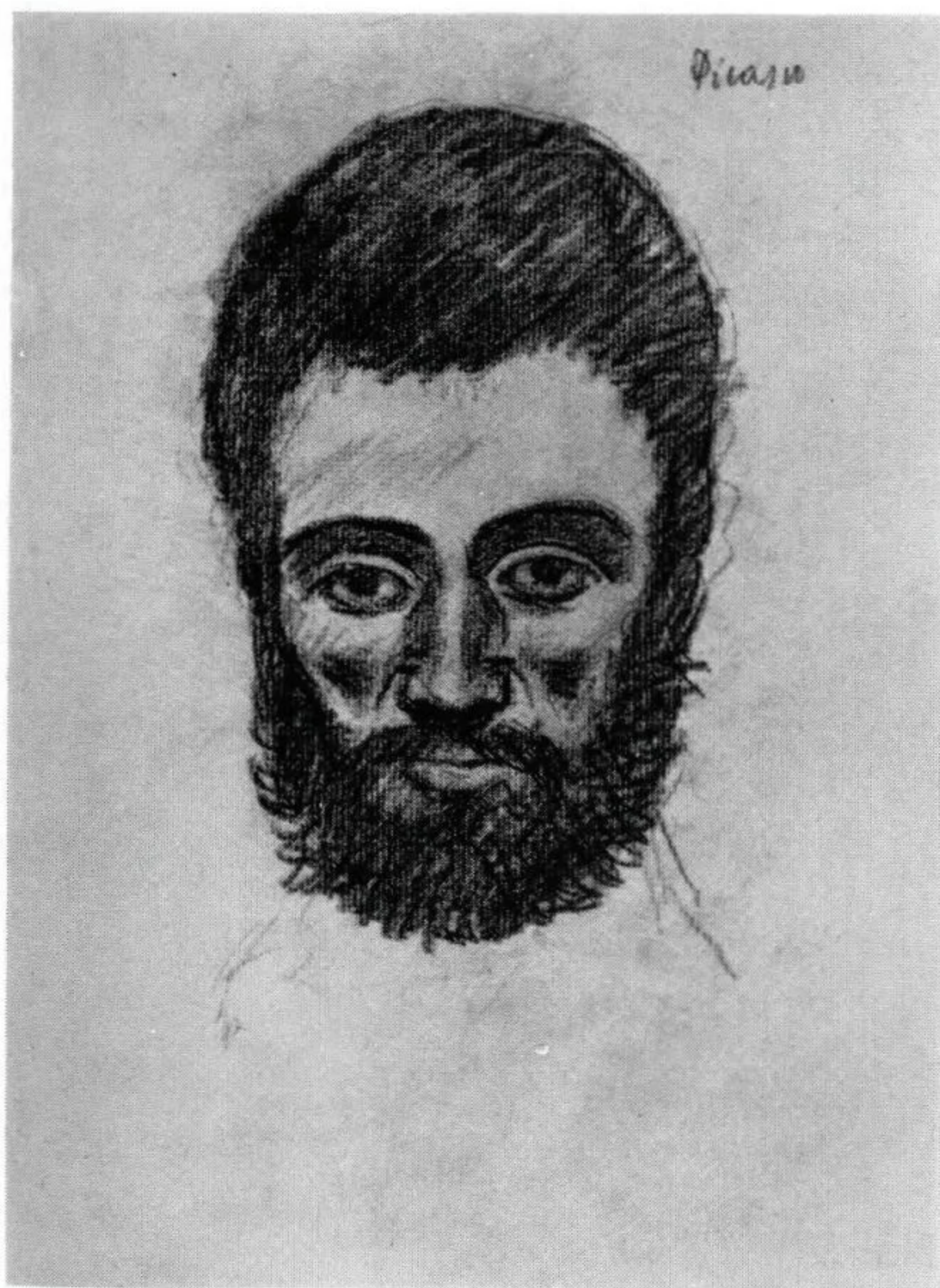




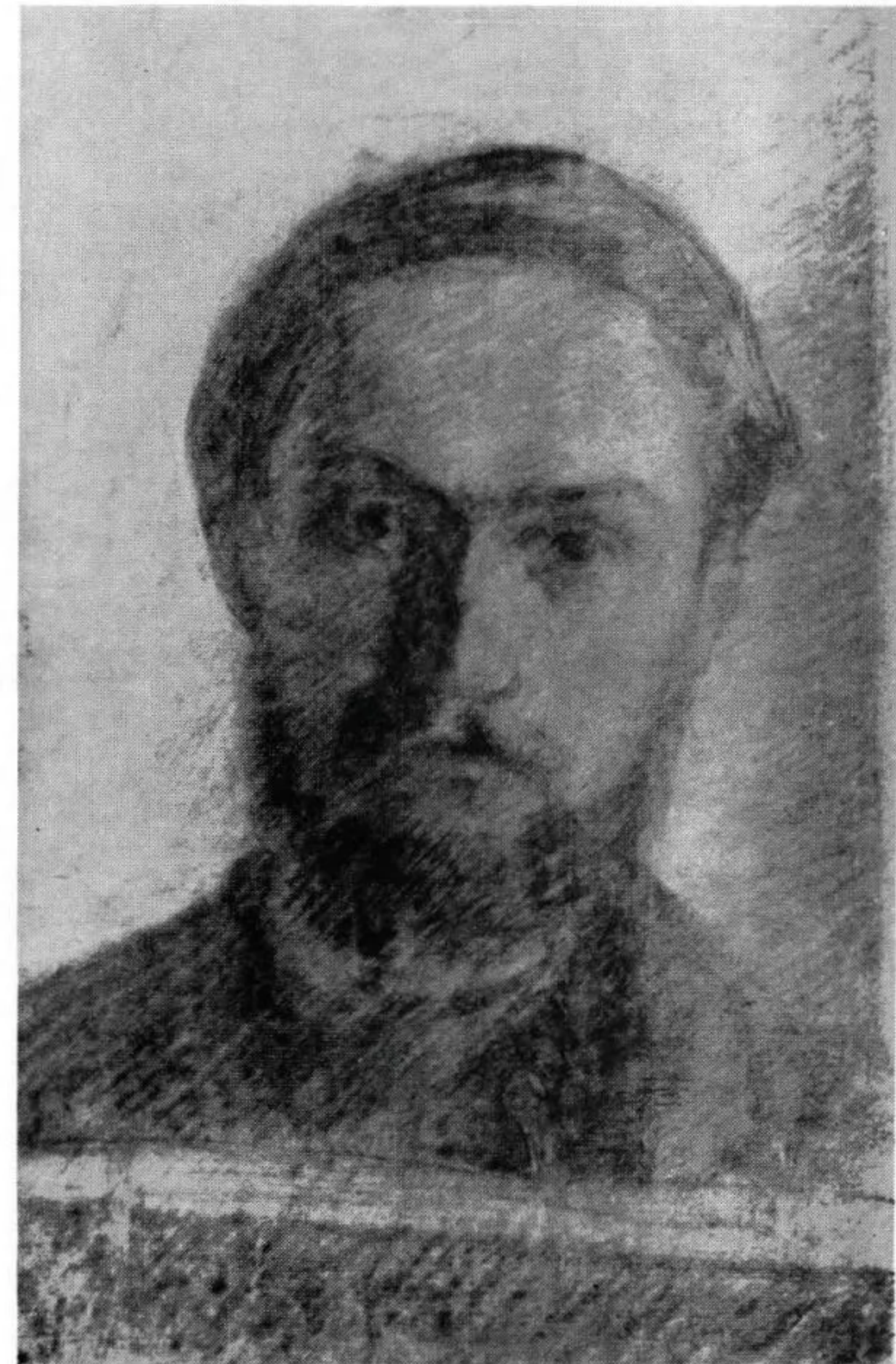
No. 39. VAN GOGH



No. 33. GUYS



No. 36. PICASSO



No. 40. VUILLARD

London, Lefevre Gallery (Alex. Reid & Lefevre, Ltd.), *XIX and XX Century French Paintings and Drawings*,  
November-December 1963, p. 34, no. 39 (illustrated, p. 36)



VINCENT VAN GOGH

39 TETE DE PECHEUR

Drawing  
17¼ x 10¼ inches  
Drawn January-February 1883,  
The Hague

Reproduced in "L'Oeuvre de Vincent van Gogh, Catalogue Raisonné," by  
J. B. de la Faille, publishers G. van Oest, Paris and  
Brussels, 1928. Vol. III, No. 1012.

"Moderne Kunstwerken," 1907, No. 4.

Described in "Lettres à son Frère." Vol. II, Letters 162 and 267.

Collection: Dr. H. P. Bremmer, Holland.

EDOUARD VUILLARD


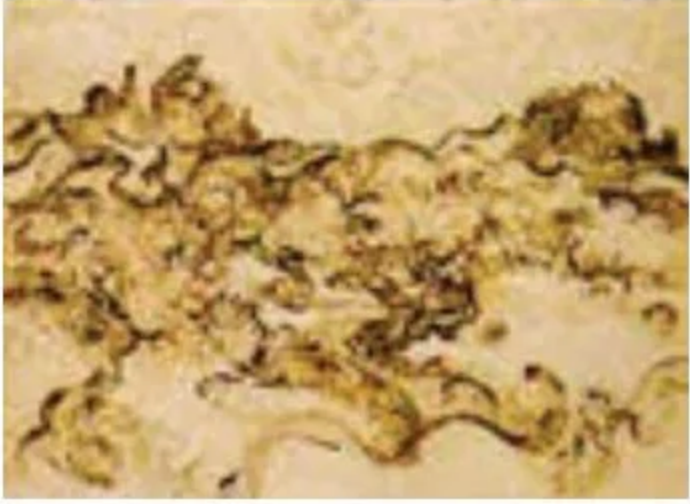

(1868-1940)

40 SELF-PORTRAIT

Charcoal drawing  
18¼ x 11⅝ inches  
Executed c. 1895






## AUCTION COMPARABLES

	3	<p><b>Title</b> <b>Description</b>  <b>Medium</b> <b>Year of Work</b> <b>Size</b>  <b>Misc.</b> <b>Sale of</b>  <b>Estimate</b> <b>Sold For</b></p>	<p><b>Vincent van Gogh</b> La Mousmé Vincent van Gogh (1853-1890)La Mousmé signed 'Vincent' (lower left)reed pen reed pen and brown ink over pencil on paper 1888 Height 12.3 in.; Width 9.4 in. / Height 31.3 cm.; Width 23.9 cm. Signed Christie's New York: Monday, March 1, 2021 [Lot 00005] A Family Collection: Works on Paper, Van Gogh to Freud 7,000,000 - 10,000,000 USD 10,436,000 USD Premium</p>
	5	<p><b>Title</b> <b>Medium</b> <b>Year of Work</b> <b>Size</b>  <b>Sale of</b>  <b>Estimate</b>  <b>Sold For</b></p>	<p><b>Vincent van Gogh</b> Oliviers avec les Alpilles au fond Pen and Pencil and Ink 1889-1889 Height 18.5 in.; Width 24.6 in. / Height 47 cm.; Width 62.5 cm. Sotheby's London: Tuesday, December 7, 1999 [Lot 00034] Impressionist &amp; Modern Art - Part One 1,500,000 - 2,000,000 GBP (2,435,065 - 3,246,753 USD) 5,281,500 GBP Premium (8,573,864 USD)</p>
	6	<p><b>Title</b> <b>Medium</b> <b>Year of Work</b> <b>Size</b>  <b>Misc.</b> <b>Sale of</b>  <b>Estimate</b> <b>Sold For</b></p>	<p><b>Vincent van Gogh</b> JARDIN DE FLEURS Drawing 1888-1888 Height 24 in.; Width 19.3 in. / Height 61 cm.; Width 49 cm. Signed Christie's New York: Wednesday, November 14, 1990 [Lot 00014] IMPRESSIONIST AND MODERN PAINTINGS AND SCULPTURE (PART 1) 5,000,000 - 7,000,000 USD 8,360,000 USD Premium</p>






## AUCTION COMPARABLES

	8	<p><b>Vincent van Gogh</b></p> <p><b>Title</b> La maison de Vincent à Arles (La maison jaune) (recto); page of a letter from Vincent to his brother Theo (verso)</p> <p><b>Description</b> signed 'Vincent' (verso) pen and ink on paper 5¼ x 8 1/8 in. (13.4 x 20.6 cm)</p> <p><b>Medium</b> pen and ink on paper</p> <p><b>Year of Work</b> 1888</p> <p><b>Size</b> Height 5.3 in.; Width 8.1 in. / Height 13.4 cm.; Width 20.6 cm.</p> <p><b>Misc.</b> Signed</p> <p><b>Sale of</b> Christie's New York: Tuesday, November 5, 2013 [Lot 00016] Impressionist &amp; Modern Evening Sale</p> <p><b>Estimate</b> 2,500,000 - 3,500,000 USD</p> <p><b>Sold For</b> 5,485,000 USD Premium</p>
	9	<p><b>Vincent van Gogh</b></p> <p><b>Title</b> Bâteaux de pêches sur la plage à Saintes-Maries-de-la-Mer, Méditerranée</p> <p><b>Medium</b> Reed Pen</p> <p><b>Year of Work</b> 1888-1888</p> <p><b>Size</b> Height 15.6 in.; Width 21 in. / Height 39.5 cm.; Width 53.3 cm.</p> <p><b>Misc.</b> Signed, Inscribed</p> <p><b>Sale of</b> Christie's New York: Tuesday, May 5, 1998 [Lot 00014] Impressionist &amp; 19th Century Art (Sale Auguste-8902)</p> <p><b>Estimate</b> 5,000,000 - 7,000,000 USD</p> <p><b>Sold For</b> 5,062,500 USD Premium</p>
	13	<p><b>Vincent van Gogh</b></p> <p><b>Title</b> Mas a Saintes-Maries</p> <p><b>Medium</b> Pen and Ink</p> <p><b>Year of Work</b> 1888-1888</p> <p><b>Size</b> Height 12 in.; Width 18.7 in. / Height 30.5 cm.; Width 47.4 cm.</p> <p><b>Sale of</b> Sotheby's London: Tuesday, April 4, 1989 [Lot 00020] IMPRESSIONIST AND MODERN PAINTINGS, DRAWINGS AND SCULPTURE</p> <p><b>Estimate</b> 1,500,000 - 2,000,000 GBP (2,560,163 - 3,413,551 USD)</p> <p><b>Sold For</b> 2,310,000 GBP Premium (3,942,652 USD)</p>





## AUCTION COMPARABLES

	14	<p><b>Vincent van Gogh</b></p> <p><b>Title</b> Parc à Arles avec un coin de la Maison Jaune</p> <p><b>Description</b> Visionary: The Paul G. Allen Collection VINCENT VAN GOGH (1853-1890) Parc à Arles av</p> <p><b>Medium</b> red pen and brown ink over pencil on paper</p> <p><b>Year of Work</b> 1888</p> <p><b>Size</b> Height 13.8 in.; Width 10.2 in. / Height 35 cm.; Width 25.9 cm.</p> <p><b>Sale of</b> Christie's New York: Wednesday, November 9, 2022 [Lot 00016] Visionary: The Paul G. Allen Collection Part I</p> <p><b>Estimate</b> 3,000,000 - 5,000,000 USD</p> <p><b>Sold For</b> 3,780,000 USD Premium</p>
	16	<p><b>Vincent van Gogh</b></p> <p><b>Title</b> Planteuse de betteraves</p> <p><b>Description</b> Vincent van Gogh (1853-1890) Planteuse de betteraves signed, titled and dated 'Vincent p</p> <p><b>Medium</b> black chalk on paper</p> <p><b>Year of Work</b> 1885</p> <p><b>Size</b> Height 18.2 in.; Width 20.8 in. / Height 46.2 cm.; Width 52.8 cm.</p> <p><b>Misc.</b> Signed, Inscribed</p> <p><b>Sale of</b> Christie's New York: Tuesday, May 8, 2018 [Lot 00017] The Collection of Peggy and David Rockefeller: 19th and 20th Century Art, Evening Sale</p> <p><b>Estimate</b> 1,800,000 - 2,500,000 USD</p> <p><b>Sold For</b> 3,612,500 USD Premium</p>
	21	<p><b>Vincent van Gogh</b></p> <p><b>Title</b> UN COIN DE JARDIN À ARLES</p> <p><b>Description</b> signed Vincent (lower left) reed pen and brown ink and pencil on paper with the artist</p> <p><b>Medium</b> reed pen and ink on paper</p> <p><b>Year of Work</b> 1888</p> <p><b>Size</b> Height 9.5 in.; Width 12.4 in. / Height 24.2 cm.; Width 31.6 cm.</p> <p><b>Misc.</b> Signed</p> <p><b>Sale of</b> Sotheby's London: Wednesday, June 21, 2017 [Lot 00016] Actual Size: A Curated Evening Sale</p> <p><b>Estimate</b> 1,500,000 - 2,000,000 GBP (1,899,696 - 2,532,928 USD)</p> <p><b>Sold For</b> 1,808,750 GBP Premium (2,290,716 USD)</p>



## AUCTION COMPARABLES

	22	<b>Vincent van Gogh</b>
	Title	Sorrow
	Description	Vincent van Gogh (1853-1890)Sorrowsigned 'Vincent' (lower left); inscribed 'Sorrow
	Medium	pencil and wash on paper
	Year of Work	1882
	Size	Height 18.4 in.; Width 11.9 in. / Height 46.7 cm.; Width 30.2 cm.
	Misc.	Signed, Inscribed
	Sale of	Christie's London: Wednesday, June 20, 2012 [Lot 00014] Impressionist/Modern Art Evening Sale
	Estimate	600,000 - 900,000 GBP (944,733 - 1,417,099 USD)
	Sold For	1,329,250 GBP Premium (2,092,977 USD)
	28	<b>Vincent van Gogh</b>
	Title	OLD MAN PRAYING
	Description	pencil and brush and ink on paper66.1 by 52.9cm., 26 by 20 7/8 in.Executed in No
	Medium	pencil and brush and ink on paper
	Year of Work	1882
	Size	Height 26 in.; Width 20.8 in. / Height 66.1 cm.; Width 52.9 cm.
	Sale of	Sotheby's London: Thursday, February 4, 2016 [Lot 00343] Impressionist & Modern Art Day Sale
	Estimate	300,000 - 500,000 GBP (437,254 - 728,756 USD)
	Sold For	1,085,000 GBP Premium (1,581,402 USD)



Vincent van Gogh | *Head of a Fisherman with a Fringe of Beard and a Sou'wester*

1883

**Medium:** Pencil, lithographic crayon, brush and pen and ink, watercolour, on paper

**Dimensions:** 18<sup>1/2</sup> x 11<sup>1/2</sup> inches | 47.2 x 29.4 cm



Van  
Gogh  
Museum  
Amsterdam

Van Gogh Museum  
*Amsterdam, The Netherlands*



Vincent van Gogh | *Head of a Fisherman with a Sou'wester*

1883

**Medium:** Pencil, lithographic crayon, chalk, brush and ink, watercolour, on paper

**Dimensions:** 19<sup>7/8</sup> x 12<sup>3/8</sup> inches | 50.5 x 31.6 cm



Van  
Gogh  
Museum  
Amsterdam

Van Gogh Museum  
*Amsterdam, The Netherlands*





Vincent van Gogh | *Head of a Fisherman with Sou'wester*

1883

**Medium:** Pencil, black chalk, milk fixative, opaque watercolour, and traces of squaring on watercolour paper

**Dimensions:** 16<sup>7/8</sup> x 9<sup>7/8</sup> inches | 42.9 x 25.1 cm



Kröller-Müller Museum  
Otterlo, The Netherlands



## Vincent van Gogh | *Weeping Woman*

1883

**Medium:** Black and white chalk, with brush and stumping, brush and black and gray wash, and traces of graphite, over a brush and brown ink underdrawing on ivory wove paper

**Dimensions:** 19<sup>13/16</sup> x 12<sup>3/8</sup> inches | 50.2 x 31.4 cm



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