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Vincent van Gogh

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About Vincent van Gogh..... - 1 -
Vincent van Gogh Painting reproduction - 10 -
Vincent van Gogh 857 paintings - 12 -

About Vincent van Gogh

[Vincent Willem van Gogh](#) (30 March 1853 – 29 July 1890) was a Dutch post-Impressionist painter whose work had a far-reaching influence on 20th century art for its vivid colors and emotional impact. He suffered from anxiety and increasingly frequent bouts of mental illness throughout his life and died, largely unknown, at the age of 37 from a self-inflicted gunshot wound.

Little appreciated during his lifetime, his fame grew in the years after his death. Today, he is widely regarded as one of history's greatest painters and an important contributor to the foundations of modern art. Van Gogh did not begin [painting](#) until his late twenties, and most of his best-known works were produced during his final two years. He produced more than 2,000 artworks, consisting of around 900 paintings and 1,100 drawings and sketches. Today many of his pieces—including his numerous self portraits, landscapes, portraits and sunflowers—are among the world's most recognizable and expensive works of art.

Van Gogh spent his early adulthood working for a firm of art dealers and traveled between The Hague, London and Paris, after which he taught in England. An early vocational aspiration was to become a pastor and preach the gospel, and from 1879 he worked as a missionary in a mining region in Belgium. During this time he began to sketch people from the local community, and in 1885 painted his first major work The Potato Eaters. His palette at the time consisted mainly of somber earth tones and showed no sign of the vivid coloration that distinguished his later work. In March 1886, he moved to Paris and discovered the French Impressionists. Later he moved to the south of France and was taken by the strong sunlight he found there. His work grew brighter in color and he developed the unique and highly recognizable style which became fully realized during his stay in Arles in 1888.

The extent to which his mental illness affected his painting has been a subject of speculation since his death. Despite a widespread tendency to romanticise his ill health, modern critics see an artist deeply frustrated by the inactivity and incoherence brought about by his bouts of sickness. According to art critic Robert Hughes, Van Gogh's late works show an artist at the height of his ability, completely in control and "longing for concision and grace".

Letters

The most comprehensive primary source for the understanding of Van Gogh as an artist is the collection of letters which were passed between him and his younger brother, the art dealer Theo van Gogh. They lay the foundation for most of what is known about the thoughts and beliefs of the artist. Theo continually provided his brother with both financial and emotional support.

Their lifelong friendship, and most of what is known of Van Gogh's thoughts and theories of art, is recorded in the hundreds of letters they exchanged from August 1872 until 1890. Most were written by Vincent to Theo beginning in the summer of 1872. More than 600 letters from Vincent to Theo and 40 from Theo to Vincent survive today and although many are undated, art historians have been able to largely arrange the correspondences chronologically. Problems remain—mainly from dating those from the Arles period. Yet during that period alone, it is known that Van Gogh wrote 200 letters to friends in Dutch, French and English. The period when Vincent lived in Paris is the most difficult for art historians to examine because he and Theo shared accommodation and thus had no need to correspond, leaving little or no historical record of the time.

In addition to letters to and from Theo, other surviving documents include those to Van Rappard, Émile Bernard, Van Gogh's sister Wil and her friend Line Krusysse. The letters were first annotated in 1913 by Theo's widow Johanna van Gogh-Bonger. In her preface, she stated that she published with 'trepidation' because she did not want the drama in the artist's life to overshadow his work. Van Gogh himself was an avid reader of other artists' biographies and expected their lives to be in keeping with the character of their art.

Biography

Early life

Vincent Willem van Gogh was born on 30 March 1853 in Groot-Zundert, a village close to Breda in the province of North Brabant in the southern Netherlands. He was the son of Anna Cornelia Carbentus and Theodorus van Gogh, a minister of the Dutch Reformed Church. Vincent was given the same name as his grandfather—and a first brother stillborn exactly one year before. The practice of reusing a name in this way was not uncommon. Vincent was a common name in the Van Gogh family; his grandfather, Vincent, (1789–1874) had received his degree of theology at the

University of Leiden in 1811. Grandfather Vincent had six sons, three of whom became art dealers, including another Vincent who was referred to in Van Gogh's letters as "Uncle Cent." Grandfather Vincent had perhaps been named in turn after his own father's uncle, the successful sculptor Vincent van Gogh (1729–1802). Art and religion were the two occupations to which the Van Gogh family gravitated. His brother Theodorus (Theo) was born on 1 May 1857. He had another brother, Cor, and three sisters: Elisabeth, Anna and Willemina (Wil).

As a child, Vincent was serious, silent and thoughtful. He attended the Zundert village school from 1860, where the single Catholic teacher taught around 200 pupils. From 1861, he and his sister Anna were taught at home by a governess, until 1 October 1864, when he went away to the elementary boarding school of Jan Provily in Zevenbergen, the Netherlands, about 20 miles (32 km) away. He was distressed to leave his family home, and recalled this even in adulthood. On 15 September 1866, he went to the new middle school, Willem II College in Tilburg, the Netherlands. Constantijn C. Huysmans, a successful artist in Paris, taught Van Gogh to draw at the school and advocated a systematic approach to the subject. In March 1868, Van Gogh abruptly left school and returned home. A later comment on his early years was, "My youth was gloomy and cold and sterile". In July 1869, his uncle helped him obtain a position with the art dealer Goupil & Cie in The Hague. After his training, in June 1873, Goupil transferred him to London, where he lodged at 87 Hackford Road, Brixton, and worked at Messrs. Goupil & Co., 17 Southampton Street. This was a happy time for him; he was successful at work and was, at 20, earning more than his father. Theo's wife later remarked that this was the happiest year of Van Gogh's life. He fell in love with his landlady's daughter, Eugénie Loyer, but when he finally confessed his feeling to her, she rejected him, saying that she was already secretly engaged to a former lodger. He was increasingly isolated and fervent about religion. His father and uncle sent him to Paris to work in a dealership. However, he became resentful at how art was treated as a commodity, a fact apparent to customers. On 1 April 1876, his employment was terminated.

Van Gogh returned to England for unpaid work. He took a position as a supply teacher in a small boarding school overlooking the harbor in Ramsgate, where he made sketches of the view. When the proprietor of the school relocated to Isleworth, Middlesex, Van Gogh moved to the new location taking the train to Richmond and the remainder of the journey by foot. However the arrangement did not work out and he left to become a Methodist minister's assistant, to follow his wish to "preach the gospel everywhere." At Christmas, he returned home and worked in a bookshop in Dordrecht for six months. However, he was not happy in this new position and spent most of his time in the back of the shop either doodling or translating passages from the Bible into English, French and German. His roommate at the time, a young teacher called Görlitz, later recalled that Van Gogh ate frugally, and preferred not to eat meat.

Van Gogh's religious emotion grew until he felt he had found his true vocation. In an effort to support his effort to become a pastor, in May 1877, his family sent him to Amsterdam to study theology. He stayed with his uncle Jan van Gogh, a naval Vice Admiral. Vincent prepared for the entrance exam with his uncle Johannes Stricker; a respected theologian who published the first "Life of Jesus" available in the Netherlands. He failed, and left his uncle Jan's house in July 1878. He then undertook, but failed, a three-month course at the Vlaamsche Opleidingsschool Protestant missionary school in Laeken, near Brussels.

In January 1879, he took a temporary post as a missionary in the village of Petit Wasmes in the coal-mining district of Borinage in Belgium. Taking Christianity to what he saw as its logical conclusion, Van Gogh opted to live like those he preached to—sharing their hardships to the extent of sleeping on straw in a small hut at the back of the baker's house where he was billeted. The baker's wife reported hearing Van Gogh sobbing all night in the hut. His choice of squalid living conditions did not endear him to the appalled church authorities, who dismissed him for "undermining the dignity of the priesthood." He then walked to Brussels, returned briefly to the village of Cuesmes in the Borinage but gave in to pressure from his parents to return home to Etten. He stayed there until around March the following year, a cause of increasing concern and frustration for his parents. There was particular conflict between Vincent and his father; Theodorus made inquiries about having his son committed to the lunatic asylum at Geel.

He returned to Cuesmes where he lodged with a miner named Charles Decrucq until October. He became increasingly interested in the people and scenes around him. He recorded his time there in his drawings, and that year followed the suggestion of Theo and took up art in earnest. He traveled to Brussels that autumn; intending to follow Theo's recommendation to study with the prominent Dutch artist Willem Roelofs, who persuaded Van Gogh, in spite of his aversion to formal schools of art, to attend the Académie Royale des Beaux-Arts in Brussels. He registered on November 15, 1880. While in attendance, he not only studied anatomy but also the standard rules of modeling and perspective, of which he said, "...you have to know just to be able to draw the least thing." Van Gogh wished to become an artist while in God's service as he stated, "...to try to understand the real significance of what the great artists, the serious masters, tell us in their masterpieces, that leads to God; one man wrote or told it in a book; another in a picture."

Etten, Drenthe and The Hague

In April 1881, Van Gogh moved to the Etten countryside with his parents where he

continued drawing, often using neighbors as subjects. Through the summer he spent much time walking and talking with his recently widowed cousin, Kee Vos-Stricker. She was the daughter of his mother's older sister and Johannes Stricker, who had shown warmth towards the artist. Kee was seven years older than Van Gogh and had an eight-year-old son. He proposed marriage, but she refused with the words, "No, never, never" (niet, nooit, nimmer). Late that November, he wrote a strongly worded letter to his uncle Stricker, and then hurried to Amsterdam where he again spoke with Stricker on several occasions. Kee refused to see him and her parents wrote, "Your persistence is disgusting". In desperation, he held his left hand in the flame of a lamp, with the words "Let me see her for as long as I can keep my hand in the flame." He did not clearly recall what next happened, but later assumed that his uncle blew out the flame. Kee's father made it clear that there was no question of marriage given Van Gogh's inability to support himself financially. Van Gogh's perception of his uncle and former tutor's hypocrisy affected him deeply. That Christmas he quarreled violently with his father, to the point of refusing a gift of money, and left for The Hague.

In January 1882, he settled in The Hague where he called on his cousin-in-law, the painter Anton Mauve (1838–1888). Mauve introduced him to painting in both oil and watercolour and lent him money to set up a studio; however the two soon fell out, possibly over the issue of drawing from plaster casts. Mauve appears to have suddenly gone cold towards Van Gogh and did not return a number of his letters. Van Gogh supposed that Mauve had learned of his new domestic arrangement with an alcoholic prostitute, Clasina Maria "Sien" Hoornik (1850–unknown) and her young daughter. He had met Sien towards the end of January, when she had a five-year-old daughter and was pregnant. She had already borne two children who had died, although Van Gogh was unaware of this. On 2 July, Sien gave birth to a baby boy, Willem. When Van Gogh's father discovered the details of their relationship, he put considerable pressure on his son to abandon Sien and her children. Vincent was at first defiant in the face of opposition.

Van Gogh's art dealer uncle, Cornelis, commissioned 20 ink drawings of the city, which the artist completed by the end of May. That June, he spent three weeks in a hospital suffering from gonorrhea. That summer he began to paint in oil. In autumn 1883, after a year together, he left Sien and the two children. Van Gogh had thought of moving the family from the city, but in the end made the break. It is possible that lack of money had pushed Sien back to prostitution—the home had become a less happy one, and likely Van Gogh felt family life was irreconcilable with his artistic development. When he left, Sien gave her daughter to her mother and baby Willem to her brother. She then moved to Delft, and later to Antwerp. Willem remembered being taken to visit his mother in Rotterdam at around the age of 12, where his uncle tried to persuade Sien to marry in order to legitimize the child. Willem remembered his mother saying, "But I know who the father is. He was an artist I lived with nearly 20 years ago in The Hague. His name was Van Gogh." She then turned to Willem and said "You are called after him." While Willem believed himself to be Van Gogh's son, the timing of his birth makes this unlikely. In 1904, Sien drowned herself in the river Scheldt. Van Gogh moved to the Dutch province of Drenthe, in the northern Netherlands. That December, driven by loneliness, he went to stay with his parents who were by then living in Nuenen, North Brabant.

Emerging artist

Nuenen and Antwerp (1883–1886)

In Nuenen, he devoted himself to drawing and would pay boys to bring him birds' nests for subject matter, and made many sketches of weavers in their cottages. In autumn 1884, Margot Begemann, a neighbor's daughter ten years older than him, often accompanied the artist on his painting forays. She fell in love, and he reciprocated—though less enthusiastically. They decided to marry, but the idea was opposed by both families. As a result, Margot took an overdose of strychnine. She was saved when Van Gogh rushed her to a nearby hospital. On 26 March 1885, his father died of a heart attack and the artist grieved deeply at the loss.

For the first time, there was interest from Paris in his work. That spring, he completed what is generally considered his first major work, *The Potato Eaters* (Dutch: *De Aardappeleters*). That August, his work was exhibited for the first time, in the windows of a paint dealer, Leurs, in The Hague. He was accused of forcing himself on one of his young peasant sitters who became pregnant that September. As a result, the Catholic village priest forbade parishioners from modeling for him. During 1885, he painted several groups of still-life paintings.

From this period, *Still-Life with Straw Hat and Pipe* and *Still-life with Earthen Pot and Clogs* are regarded by critics and writers for their technical mastery. Both are characterized by smooth, meticulous brushwork and fine shading of colors. During his two-year stay in Nuenen, he completed numerous drawings and watercolors and nearly 200 oil paintings. However, his palette consisted mainly of sombre earth tones, particularly dark brown, and he showed no sign of developing the vivid coloration that distinguishes his later, best known work. When he complained that Theo was not making enough effort to sell his paintings in Paris, Theo replied that they were too dark and not in line with the current style of bright Impressionist paintings.

In November 1885, he moved to Antwerp and rented a small room above a paint dealer's shop in the Rue des Images (Lange Beeldekensstraat). He had little money and ate poorly, preferring to spend what money his brother Theo sent on painting materials and models. Bread, coffee and tobacco were his staple intake. In February

1886, he wrote to Theo saying that he could only remember eating six hot meals since May of the previous year. His teeth became loose and caused him much pain. While in Antwerp he applied himself to the study of color theory and spent time looking at work in museums, particularly the work of Peter Paul Rubens, gaining encouragement to broaden his palette to carmine, cobalt and emerald green. He bought a number of Japanese Ukiyo-e woodcuts in the docklands, and incorporated their style into the background of a number of his paintings. While in Antwerp Van Gogh began to drink absinthe heavily. He was treated by Dr Cavenaile, whose practice was near the docklands, possibly for syphilis; the treatment of alum irrigations and sitz baths was jotted down by Van Gogh in one of his notebooks. Despite his rejection of academic teaching, he took the higher-level admission exams at the Academy of Fine Arts in Antwerp, and in January 1886, matriculated in painting and drawing. For most of February, he was ill and run down by overwork, a poor diet and excessive smoking.

Paris (1886–1888)

Van Gogh traveled to Paris in March 1886 to study at Fernand Cormon's studio, where he shared Theo's Rue Laval apartment on Montmartre. In June, they took a larger flat further uphill, at 54 Rue Lepic. Since there was no longer need to communicate by letters, less is known about his time in Paris than of earlier or later periods of his life. He painted several Paris street scenes in Montmartre and elsewhere, including Bridges across the Seine at Asnieres (1887).

During his stay in Paris, he collected Japanese ukiyo-e woodblock prints. His interest in such works date to his 1885 stay in Antwerp when he used them to decorate the walls of his studio. He collected hundreds of prints, and they can be seen in the backgrounds of several of his paintings. In his 1887 Portrait of Père Tanguy several are shown hanging on the wall behind the main figure. In The Courtesan or Oiran (after Kesai Eisen) (1887), Van Gogh traced the figure from a reproduction on the cover of the magazine Paris Illustre and then graphically enlarged it in his painting. Plum Tree in Blossom (After Hiroshige) 1888 is another strong example of Van Gogh's admiration of the Japanese prints that he collected. His version is slightly bolder than the original.

Van Gogh greatly admired the work of Adolphe Joseph Thomas Monticelli after seeing it in Paris when he arrived there in 1886. Van Gogh immediately adopted a brighter palette and a bolder attack. In 1890, Van Gogh and his brother Theo were instrumental in publishing the first book about Monticelli.

For months, Van Gogh worked at Cormon's studio where he frequented the circle of the British-Australian artist John Peter Russell, and met fellow students like Émile Bernard, Louis Anquetin, and Henri de Toulouse-Lautrec, who painted a portrait of Van Gogh with pastel. The group would meet at the paint store run by Julien "Père" Tanguy, which was at that time the only place to view works by Paul Cézanne. He had easy access to Impressionist works in Paris at the time. In 1886, two large vanguard exhibitions were staged. In these shows Neo-Impressionism made its first appearance—works of Georges Seurat and Paul Signac were the talk of the town. Though Theo, too, kept a stock of Impressionist paintings in his gallery on Boulevard Montmartre—by artists including Claude Monet, Alfred Sisley, Edgar Degas and Camille Pissarro—Vincent seemingly had problems acknowledging developments in how artists view and paint their subject matter. Conflicts arose, and at the end of 1886 Theo found shared life with Vincent "almost unbearable". By the spring of 1887 they had made peace.

He moved to Asnières where he became acquainted with Signac. With Émile Bernard he adopted elements of pointillism, whereby many small dots are applied to the canvas to give an optical blend of hues when seen from a distance. The style stresses the value of complementary colors—including blue and orange—to form vibrant contrasts and enhance each other when juxtaposed.

In November 1887, Theo and Vincent met and befriended Paul Gauguin who had just arrived in Paris. Towards the end of the year, Vincent arranged an exhibition of paintings by himself, Bernard, Anquetin, and probably Toulouse-Lautrec in the Restaurant du Chalet on Montmartre. There Bernard and Anquetin sold their first paintings, and Van Gogh exchanged work with Gauguin who soon departed to Pont-Aven. Discussions on art, artists and their social situations that started during this exhibition continued and expanded to include visitors to the show like Pissarro and his son Lucien, Signac and Seurat. Finally in February 1888, feeling worn out from life in Paris, he left, having painted over 200 paintings during his two years in the city. Only hours before his departure, accompanied by Theo, he paid his first and only visit to Seurat in his atelier (studio).

Artistic breakthrough and final years

Arles

Van Gogh moved to Arles hoping for refuge; at the time he was ill from drink and suffering from smoker's cough. He arrived on 21 February 1888, and took a room at the Hôtel-Restaurant Carrel, which, idealistically, he had expected to look like one of Hokusai (1760–1849) or Utamaro's (1753–1806) prints. He had moved to the town with thoughts of founding a utopian art colony, and the Danish artist Christian Mourier-Petersen became his companion for two months. However, Arles appeared exotic and filthy to Van Gogh. In a letter he described it as a foreign country; "The Zouaves, the brothels, the adorable little Arlesiennes going to their First Communion, the priest in his surplice, who looks like a dangerous rhinoceros, the people drinking

absinthe, all seem to me creatures from another world".

100 years after his stay there, he was remembered by 113-year-old Jeanne Calment—who as a 13 year old was serving in her uncle's fabric shop where Van Gogh wanted to buy some canvas—as "dirty, badly dressed and disagreeable" and "very ugly, ungracious, impolite, sick". She also recalled selling him colored pencils.

Yet, he was taken by the local landscape and light. His works from the period are richly draped in yellow, ultramarine and mauve. His portrayals of the Arles landscape are informed by his Dutch upbringing; the patchwork of fields and avenues appear flat and lack perspective, but excel in their intensity of colour. The vibrant light in Arles excited him, and his newfound appreciation is seen in the range and scope of his work. He painted local landscapes using a gridded "perspective frame" that March. Three of these paintings were shown at the annual exhibition of the Société des Artistes Indépendants. In April, he was visited by the American artist Dodge MacKnight, who was living nearby at Fontvieille. On 1 May, he signed a lease for 15 francs a month in the eastern wing of the Yellow House at No. 2 Place Lamartine. The rooms were unfurnished and uninhabited for some time. He had been staying at the Hôtel Restaurant Carrel, but the rate charged by the hotel was 5 francs a week, which he found excessive. He disputed the price, took the case to a local arbitrator and was awarded a twelve franc reduction on his total bill.

He moved from the Hôtel Carrel to the Café de la Gare on 7 May, where he became friends with the proprietors, Joseph and Marie Ginoux. Although the Yellow House had to be furnished before he could fully move in, Van Gogh was able to utilise it as a studio. Hoping to have a gallery to display his work, his major project at this time was a series of paintings which included: Van Gogh's Chair (1888), Bedroom in Arles (1888), The Night Café (1888), The Café Terrace on the Place du Forum, Arles, at Night (September 1888), Starry Night Over the Rhone (1888), Still Life: Vase with Twelve Sunflowers (1888), all intended to form the décoration for the Yellow House. Van Gogh wrote about The Night Café: "I have tried to express the idea that the café is a place where one can ruin oneself, go mad, or commit a crime."

He visited Saintes-Maries-de-la-Mer that June where he gave drawing lessons to a Zouave second lieutenant, Paul-Eugène Milliet. MacKnight introduced Van Gogh to Eugène Boch, a Belgian painter who stayed at times in Fontvieille, and the two exchanged visits in July.

Gauguin agreed to join him in Arles, giving Van Gogh much hope for friendship and his collective of artists. Waiting, in August, he painted sunflowers. Boch visited again and Van Gogh painted his portrait as well as the study The Poet Against a Starry Sky. Boch's sister Anna (1848–1936), also an artist, purchased The Red Vineyard in 1890. Upon advice from his friend, the station's postal supervisor Joseph Roulin, whose portrait he painted, he bought two beds on 8 September, and he finally spent the first night in the still sparsely furnished Yellow House on 17 September. When Gauguin consented to work and live in Arles side-by-side with Van Gogh, he started to work on The Décoration for the Yellow House, probably the most ambitious effort he ever undertook. Van Gogh did two chair paintings: Van Gogh's Chair and Gauguin's Chair.

After repeated requests, Gauguin finally arrived in Arles on 23 October. During November, the two painted together. Gauguin painted Van Gogh's portrait The Painter of Sunflowers: Portrait of Vincent van Gogh, and uncharacteristically, Van Gogh painted some pictures from memory—deferring to Gauguin's ideas in this—as well as his The Red Vineyard. Their first joint outdoor painting exercise was conducted at the picturesque Alyscamps.

The two artists visited Montpellier that December and viewed works in the Alfred Bruyas collection by Courbet and Delacroix in the Musée Fabre. However, their relationship was deteriorating. They quarreled fiercely about art; Van Gogh felt an increasing fear that Gauguin was going to desert him, as a situation he described as one of "excessive tension" reached crisis point.

On 23 December 1888, frustrated and ill, Van Gogh confronted Gauguin with a razor blade. In panic, Van Gogh left their quarters and fled to a local brothel. While there, he cut off the lower part of his left ear lobe. He wrapped the severed tissue in newspaper and handed it to a prostitute named Rachel, asking her to "keep this object carefully." Gauguin left Arles and never saw Van Gogh again. Days later, Van Gogh was hospitalized and left in a critical state for several days. Immediately, Theo—notified by Gauguin—visited, as did both Madame Ginoux and Roulin. In January 1889, he returned to the Yellow House, but spent the following month between hospital and home suffering from hallucinations and delusions that he was being poisoned. In March, the police closed his house after a petition by 30 townspeople, who called him "fou roux" (the redheaded madman). Paul Signac visited him in hospital and Van Gogh was allowed home in his company. In April, he moved into rooms owned by Dr. Rey, after floods damaged paintings in his own home. Around this time, he wrote, "Sometimes moods of indescribable anguish, sometimes moments when the veil of time and fatality of circumstances seemed to be torn apart for an instant." Two months later he had left Arles and entered an asylum in Saint-Rémy-de-Provence.

Saint-Rémy (May 1889 – May 1890)

On 8 May 1889, accompanied by a carer, the Reverend Salles, he committed himself to the hospital at Saint-Paul-de-Mausole. A former monastery in Saint-Rémy less than 20 miles (32 km) from Arles, the monastery is located in an area of cornfields,

vineyards and olive trees at the time run by a former naval doctor, Dr. Théophile Peyron. Theo arranged for two small rooms—adjoining cells with barred windows. The second was to be used as a studio.

During his stay, the clinic and its garden became the main subjects of his paintings. He made several studies of the hospital interiors, such as Vestibule of the Asylum and Saint-Remy (September 1889). Some of the work from this time is characterized by swirls—including one of his best-known paintings *The Starry Night*. He was allowed short supervised walks, which gave rise to images of cypresses and olive trees, like *Olive Trees with the Alpilles in the Background* 1889, *Cypresses* 1889, *Cornfield with Cypresses* (1889), *Country road in Provence by Night* (1890). Limited access to the world outside the clinic resulted in a shortage of subject matter. He was left to work on interpretations of other artist's paintings, such as Millet's *The Sower* and *Noon – Rest from Work* (after Millet), as well as variations on his own earlier work. Van Gogh was an admirer of the Realism of Jules Breton, Gustave Courbet and Millet and compared his copies to a musician's interpreting Beethoven. Many of his most compelling works date from this period. His *The Round of the Prisoners*, (1890) was painted after an engraving by Gustave Doré (1832–1883); the face of the prisoner in the center of the painting and looking toward the viewer is Van Gogh.

That September, he produced a further two versions of *Bedroom in Arles*, and in February 1890 painted four portraits of *L'Arlésienne* (Madame Ginoux), based on a charcoal sketch Gauguin had produced when Madame Ginoux sat for both artists at the beginning of November 1888. His work was praised by Albert Aurier in the *Mercure de France* in January 1890, when he was described as "a genius". In February invited by Les XX, a society of avant-garde painters in Brussels, he participated in their annual exhibition. At the opening dinner, Les XX member Henry de Groux insulted Van Gogh's works. Toulouse-Lautrec demanded satisfaction, and Signac declared he would continue to fight for Van Gogh's honor if Lautrec should surrender. Later, when Van Gogh's exhibit was on display with the *Artistes Indépendants* in Paris, Monet said that his work was the best in the show. In February 1890, following the birth of his nephew Vincent Willem, he wrote in a letter to his mother, that with the new addition to the family, he "started right away to make a picture for him, to hang in their bedroom, big branches of white almond blossom against a blue sky."

Auvers-sur-Oise (May–July 1890)

In May 1890, Van Gogh left the clinic to move nearer the physician Dr. Paul Gachet (1828–1909), in Auvers-sur-Oise outside Paris, where he would also be closer to Theo. Dr. Gachet was recommended by Camille Pissarro (1830–1903); Gachet had previously treated several artists and was an amateur artist himself. Van Gogh's first impression was that Gachet was "...sicker than I am, I think, or shall we say just as much." In June 1890, he painted *Portrait of Dr. Gachet* and completed two portraits of Gachet in oils, as well as a third—his only etching. In all three the emphasis is on Gachet's melancholic disposition. Van Gogh stayed at the Auberge Ravoux, where he paid 3 francs and 50 centimes to rent an attic room measuring 75 square feet.

In his last weeks at Saint-Rémy, Van Gogh's thoughts returned to his "memories of the North", and several of the approximately 70 oils he painted during his 70 days in Auvers-sur-Oise, such as *The Church at Auvers*, are reminiscent of northern scenes. *Wheat Field with Crows* (July 1890) is an example of the unusual double square canvas which he developed in the last weeks of his life. In its turbulent intensity, it is among his most haunting and elemental works. It is often mistakenly believed to be his last work, but Van Gogh scholar Jan Hulsker lists seven paintings which postdate it.

Barbizon painter Charles Daubigny had moved to Auvers in 1861, and this in turn drew other artists there, including Camille Corot and Honoré Daumier. In July 1890, Van Gogh completed two paintings of Daubigny's Garden, and one of these is most likely to be his final work. There are also paintings which show evidence of being unfinished, including *Thatched Cottages by a Hill*.

Death

Recently acquitted from the hospital, Van Gogh suffered a severe setback in December 1889. Although he had been troubled by mental illness throughout his life, the episodes became more pronounced during his last few years. In some of these periods he was either unwilling or unable to paint, a factor which added to the mounting frustrations of an artist at the peak of his ability. His depression gradually deepened. On 27 July 1890, aged 37, he walked into a field and shot himself in the chest with a revolver. He survived the impact and managed to walk back to the Ravoux Inn. He died there two days later. Theo rushed to be at his side. Theo reported his brother's last words as "*La tristesse durera toujours*" (the sadness will last forever).

A moving account of his death and funeral was given by Emile Bernard in a letter to Albert Aurier. Anton Hirschig, a fellow lodger at the inn, has left a much bleaker account of his death.

Theo's health deteriorated in the months after the death of his brother. He contracted syphilis—though this was not admitted by the family for many years. He was admitted to the hospital, and weak and unable to come to terms with Vincent's absence, he died six months later, on 25 January, at Utrecht. In 1914, Theo's body was exhumed and re-buried with his brother at Auvers-sur-Oise.

While most of Vincent's late paintings are somber, they are essentially optimistic and reflect a desire to return to lucid mental health. However, the paintings completed in

the days before his suicide are severely dark. His *At Eternity's Gate*, a portrayal of an old man holding his head in his hands, is particularly bleak. The work serves as a compelling and poignant expression of the artist's state of mind in his final days. Yet, there has been much debate over the years as to the source of Van Gogh's illness and its effect on his work. Over 150 psychiatrists have attempted to label its root, and some 30 different diagnoses have been suggested. Diagnoses that have been put forward include schizophrenia, bipolar disorder, syphilis, poisoning from swallowed paints, temporal lobe epilepsy and acute intermittent porphyria. Any of these could have been the culprit and been aggravated by malnutrition, overwork, insomnia and consumption of alcohol, especially absinthe.

Work

Van Gogh drew and painted with watercolors while at school; few of these works survive and authorship is challenged on some of those that do. When he committed to art as an adult, he began at an elementary level by copying the *Cours de dessin*, edited by Charles Bargue and published by Goupil & Cie. Within two years he had begun to seek commissions. In Spring 1882, his uncle, Cornelis Marinus -owner of a renowned gallery of contemporary art in Amsterdam- asked him for drawings of the Hague. Van Gogh's work did not prove equal to his uncle's expectations. Marinus offered a second commission, this time specifying the subject matter in detail, but was once again disappointed with the result. Nevertheless, Van Gogh persevered. He improved the lighting of his studio by installing variable shutters and experimented with a variety of drawing materials. For more than a year he worked on single figures —highly elaborated studies in "Black and White", which at the time gained him only criticism. Today, they are recognized as his first masterpieces.

Early in 1883, he began to work on multi-figure compositions, which he based on his drawings. He had some of them photographed, but when his brother remarked that they lacked liveliness and freshness, he destroyed them and turned to oil painting. By Autumn 1882, his brother had enabled him financially to turn out his first paintings, but all the money Theo could supply was soon spent. Then, in spring 1883, Van Gogh turned to renowned Hague School artists like Weissenbruch and Blommers, and received technical support from them, as well as from painters like De Bock and Van der Weele, both Hague School artists of the second generation. When he moved to Nuenen after the intermezzo in Drenthe he began a number of large-sized paintings but destroyed most of them. The *Potato Eaters* and its companion pieces—*The Old Tower on the Nuenen cemetery* and *The Cottage*—are the only ones to have survived. Following a visit to the Rijksmuseum, Van Gogh was aware that many of his faults were due to lack of technical experience. So he traveled to Antwerp and later to Paris to learn and develop his skill.

More or less acquainted with Impressionist and Neo-Impressionist techniques and theories, Van Gogh went to Arles to develop these new possibilities. But within a short time, older ideas on art and work reappeared: ideas such as series on related or contrasting subject matter, which would reflect on the purposes of art. As his work progressed, he painted a great many Self-portraits. Already in 1884 in Nuenen he had worked on a series that was to decorate the dining room of a friend in Eindhoven. Similarly in Arles, in spring 1888 he arranged his *Flowering Orchards* into triptychs, began a series of figures that found its end in *The Roulin Family*, and finally, when Gauguin had consented to work and live in Arles side-by-side with Van Gogh, he started to work on *The Décoration for the Yellow House*, which was by some accounts the most ambitious effort he ever undertook. Most of his later work is involved with elaborating on or revising its fundamental settings. In the spring of 1889, he painted another, smaller group of orchards. In an April letter to Theo, he said, "I have 6 studies of Spring, two of them large orchards. There is little time because these effects are so short-lived."

The art historian Albert Boime was the first to show that Van Gogh—even in seemingly fantastical compositions like *Starry Night*—based his work in reality. *The White House at Night*, shows a house at twilight with a prominent star surrounded by a yellow halo in the sky. Astronomers at Southwest Texas State University in San Marcos calculated that the star is Venus, which was bright in the evening sky in June 1890 when Van Gogh is believed to have painted the picture.

The paintings from the Saint-Rémy period are often characterized by swirls and spirals. The patterns of luminosity in these images have been shown to conform to Kolmogorov's statistical model of turbulence.

Self Portraits

Van Gogh created many self-portraits during his lifetime. He was a prolific self-portraitist, who painted himself thirty-seven times between 1886 and 1889. In all, the gaze of the painter is seldom directed at us; even when it is a fixed gaze, he seems to look elsewhere. The paintings vary in intensity and color and some portray the artist with beard, some beardless, some with bandages; representing the episode in which he severed one of his ears. Self-portrait without beard, from the end of September 1889, is one of the most expensive paintings of all time, selling for \$71.5 million in 1998 in New York. At the time, it was the third (or an inflation-adjusted fourth) most expensive painting ever sold. All of the self-portraits Van Gogh executed in Saint-Rémy show the artist's head from the left, i.e. with the side opposite his mutilated ear, showing only his good side. Many of Van Gogh's self portraits are depicting his face as it appeared in a mirror i.e. his left side in the image is in reality the right side of his face. During the final weeks of his life in Auvers-sur-Oise,

although he was producing many paintings, Van Gogh did not paint any self-portraits.

Cypresses

One of the most popular and widely known series of Van Gogh's paintings are his Cypresses. During the Summer of 1889, at sister Wil's request, he made several smaller versions of Wheat Field with Cypresses. The works are characterised by swirls and densely painted impasto—and produced one of his best-known paintings – The Starry Night. Other works from the series have similar stylistic elements including Olive Trees with the Alpilles in the Background (1889) Cypresses (1889), Wheat Field with Cypresses (1889), (Van Gogh made several versions of this painting that year), Road with Cypress and Star (1890) and Starry Night Over the Rhone (1888). These have become synonymous with Van Gogh's work through their stylistic uniqueness. According to art historian Ronald Pickvance,

Road with Cypress and Star (1890), is compositionally as unreal and artificial as the Starry Night. Pickvance goes on to say the painting Road with Cypress and Star represents an exalted experience of reality, a conflation of North and South, what both Van Gogh and Gauguin referred to as an "abstraction". Referring to Olive Trees with the Alpilles in the Background, on or around 18 June 1889, in a letter to Theo, he wrote, "At last I have a landscape with olives and also a new study of a Starry Night."

Hoping to also have a gallery for his work, his major project at this time was a series of paintings including Still Life: Vase with Twelve Sunflowers (1888), and Starry Night Over the Rhone (1888) that all intended to form the décoration of the Yellow House.

Flowering Orchards

The series of Flowering Orchards, sometimes referred to as the Orchards in Blossom paintings, were among the first group of work that Van Gogh completed after his arrival in Arles, Provence in February 1888. The 14 paintings in this group are optimistic, joyous and visually expressive of the burgeoning Springtime. They are delicately sensitive, silent, quiet and unpopulated. About The Cherry Tree Vincent wrote to Theo on 21 April 1888 and said he had 10 orchards and: one big (painting) of a cherry tree, which I've spoiled. The following spring he painted another smaller group of orchards, including View of Arles, Flowering Orchards.

Van Gogh was taken by the landscape and vegetation of the South of France, and often visited the farm gardens near Arles. Because of the vivid light supplied by the Mediterranean climate his palette significantly brightened. From his arrival, he was interested in capturing the effect of the Seasons on the surrounding landscape and plant life.

Flowers

Van Gogh painted several versions of landscapes with flowers, as seen in View of Arles with Irises, and paintings of flowers, such as Irises, Sunflowers, lilacs, roses, oleanders and other flowers. Some of the paintings of flowers reflect his interests in the language of color and also in Japanese ukiyo-e woodblock prints.

He completed two series of sunflowers: the first while he was in Paris in 1887, and the second during his stay in Arles the following year. The first series shows living flowers in the ground. In the second series, they are dying in vases. However, the 1888 paintings were created during a rare period of optimism for the artist. He intended them to decorate a bedroom where Paul Gauguin was supposed to stay in Arles that August, when the two would create the community of artists Van Gogh had long hoped for. The flowers are rendered with thick brushstrokes (impasto) and heavy layers of paint.

In an August 1888 letter to Theo, he wrote,

"I am hard at it, painting with the enthusiasm of a Marseillais eating bouillabaisse, which won't surprise you when you know that what I'm at is the painting of some sunflowers. If I carry out this idea there will be a dozen panels. So the whole thing will be a symphony in blue and yellow. I am working at it every morning from sunrise on, for the flowers fade so quickly. I am now on the fourth picture of sunflowers. This fourth one is a bunch of 14 flowers ... it gives a singular effect."

The series is perhaps his best known and most widely reproduced. In recent years, there has been debate regarding the authenticity of one of the paintings, and it has been suggested that this version may have been the work of Émile Schuffenecker or of Paul Gauguin. Most experts, however, conclude that the work is genuine.

Wheat fields

Van Gogh made several painting excursions during visits to the landscape around Arles. He made a number of paintings featuring harvests, wheat fields and other rural landmarks of the area, including The Old Mill (1888); a good example of a picturesque structure bordering the wheat fields beyond. It was one of seven canvases sent to Pont-Aven on 4 October 1888 as exchange of work with Paul Gauguin, Emile Bernard, Charles Laval, and others. At various times in his life, Van Gogh painted the view from his window—at The Hague, Antwerp, Paris. These works culminated in The Wheat Field series, which depicted the view he could see from his adjoining cells in the asylum at Saint-Rémy.

Writing in July 1890, Van Gogh said that he had become absorbed "in the immense plain against the hills, boundless as the sea, delicate yellow". He had become

captivated by the fields in May when the wheat was young and green. The weather worsened in July, and he wrote to Theo of "vast fields of wheat under troubled skies", adding that he did not "need to go out of my way to try and express sadness and extreme loneliness".

Working procedures

A self-taught artist with little training, Van Gogh was anything but academic in his painting and drawing techniques. Recent research has shown that works commonly known as "oil paintings" or "drawings" would better be described as "mixed-media". The Langlois Bridge at Arles shows highly elaborate under-drawing in pen and ink, while several works from Saint-Rémy and Auvers, hitherto considered to be drawings or watercolors, such as Vestibule of the Asylum, Saint-Remy (September 1889), turned out to be painted in diluted oil and with a brush.

Radiographical examination has shown that Van Gogh re-used older canvases more extensively than previously assumed—whether he really overpainted more than a third of his output, as presumed recently, must be verified by further investigations. In 2008, a team from Delft University of Technology and the University of Antwerp used advanced X-ray techniques to create a clear image of a woman's face previously painted, underneath the work Patch of Grass.

Legacy

Posthumous fame

Following his first exhibitions in the late 1880s, Van Gogh's fame grew steadily among colleagues, art critics, dealers and collectors. After his death, memorial exhibitions were mounted in Brussels, Paris, The Hague and Antwerp. In the early 20th century, there were retrospectives in Paris (1901 and 1905), and Amsterdam (1905), and important group exhibitions in Cologne (1912), New York City (1913) and Berlin (1914). These had a noticeable impact on later generations of artists. By the mid 20th century Van Gogh was seen as one of the greatest and most recognizable painters in history.

Influence

In his final letter to Theo, Vincent admitted that as he did not have any children, he viewed his paintings as his progeny. Reflecting on this, the historian Simon Schama concluded that he "did have a child of course, Expressionism, and many, many heirs." Schama mentioned a wide number of artists who have adapted elements of Van Gogh's style, including Willem de Kooning, Howard Hodgkin and Jackson Pollock. The French Fauves, including Henri Matisse, extended both his use of color and freedom in applying it, as did German Expressionists in the Die Brücke group, as well as early modernism. Abstract Expressionism of the 1940s and 1950s is seen as in part inspired from Van Gogh's broad, gestural brush strokes. In the words of art critic Sue Hubbard: At the beginning of the twentieth century Van Gogh gave the Expressionists a new painterly language which enabled them to go beyond surface appearance and penetrate deeper essential truths. It is no coincidence that at this very moment Freud was also mining the depths of that essentially modern domain - the subconscious. This beautiful and intelligent exhibition places Van Gogh where he firmly belongs; as the trailblazer of modern art.

In 1957, Francis Bacon (1909–1992) based a series of paintings on reproductions of Van Gogh's The Painter on the Road to Tarascon, the original of which was destroyed during World War II. Bacon was inspired by not only an image he described as "haunting", but also Van Gogh himself, whom Bacon regarded as an alienated outsider, a position which resonated with Bacon. The Irish artist further identified with Van Gogh's theories of art and quoted lines written in a letter to Theo, "eal painters do not paint things as they are...They paint them as they themselves feel them to be". An exhibition devoted to Vincent van Gogh's letters took place in the Van Gogh Museum in Amsterdam from October 2009 to January 2010 and then moved to the Royal Academy in London from late January to April.

Vincent van Gogh [Painting reproduction](#)



[Café terrace at night - Vincent van Gogh - Reproduction](#)



[Starry night - Vincent van Gogh - Reproduction](#)



[Still life vase with irises - Vincent van Gogh - Reproduction](#)



[Sunflowers - Vincent van Gogh – Reproduction](#)



[Wheat field with cypresses - Vincent van Gogh – Reproduction](#)

Vincent van Gogh 857 paintings



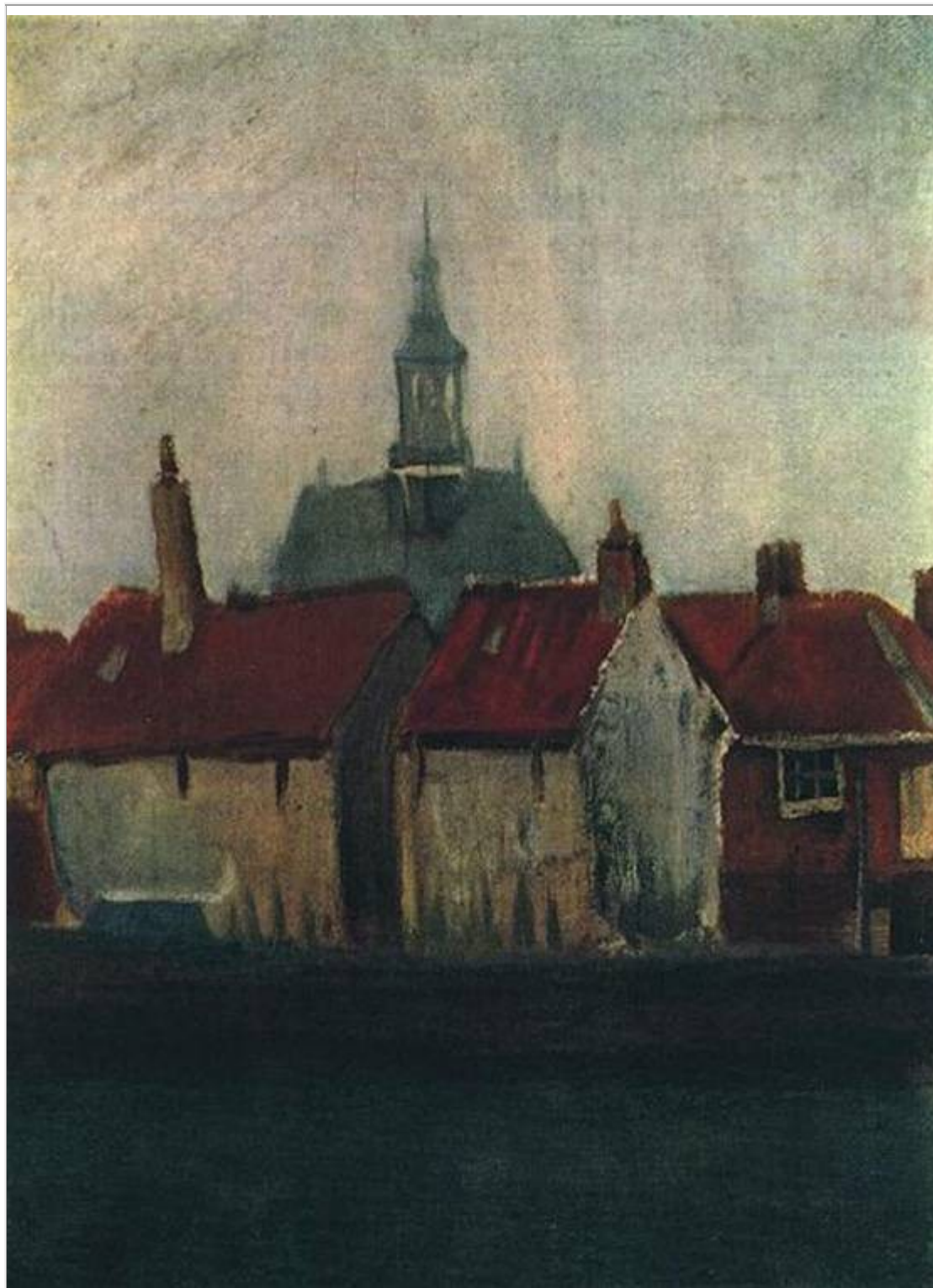
1881 Still Life with Beer Mug and Fruit



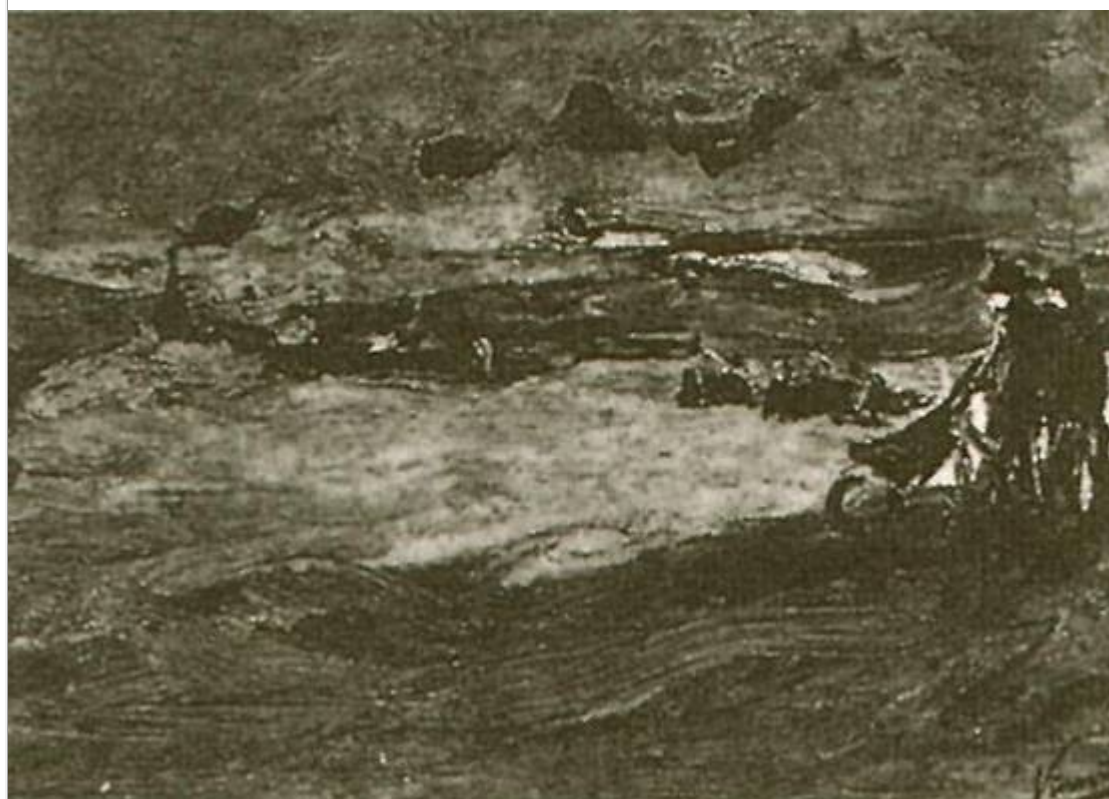
1881 Still Life with Cabbage and Clogs



1882 Beach at Scheveningen in Calm Weather



1882 Cluster of Old Houses with the New Church in The Hague



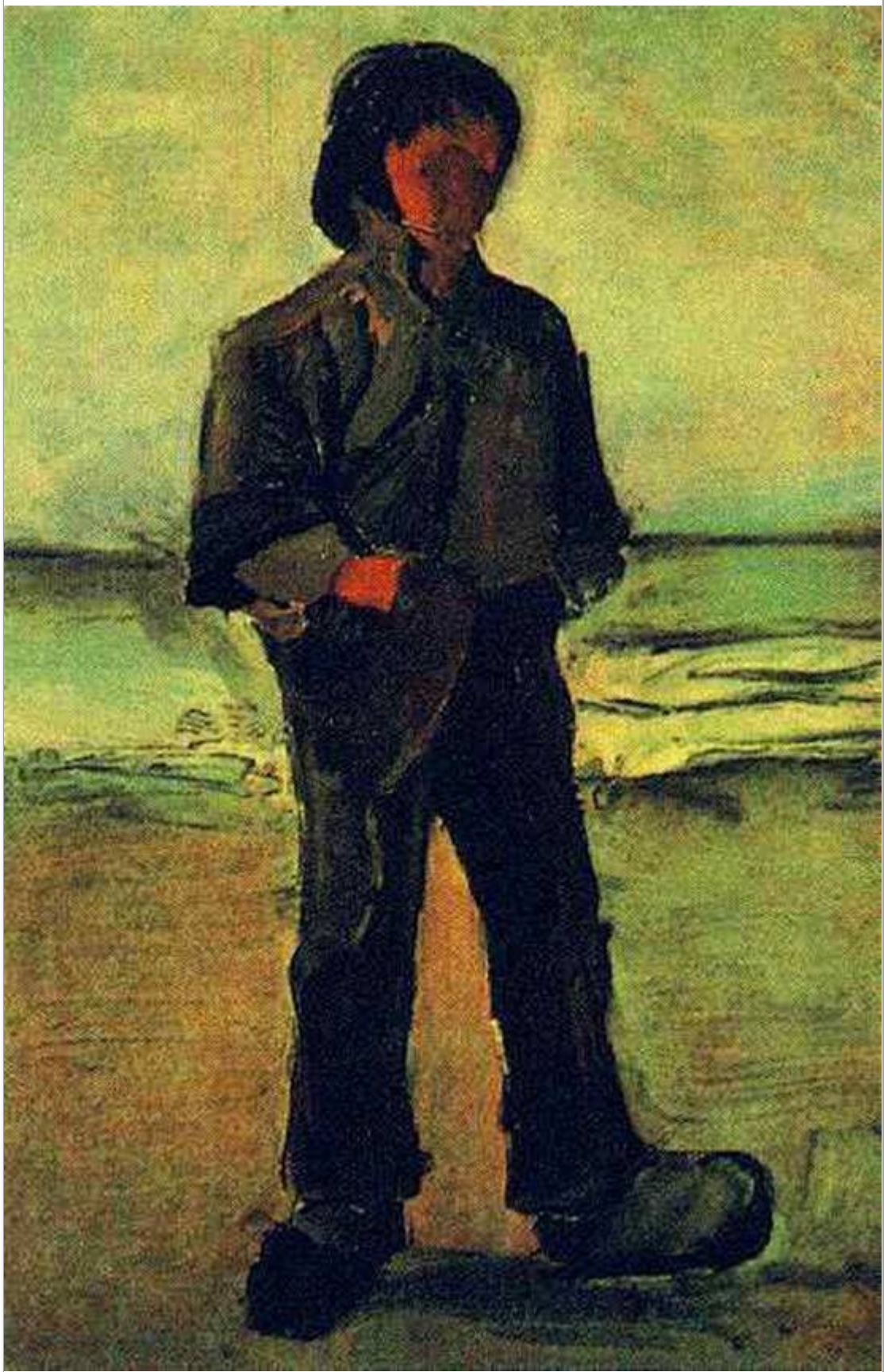
1882 Dunes with Figures



1882 Dunes



1882 Edge of a Wood



1882 Fisherman on the Beach



1882 Fisherman's Wife on the Beach



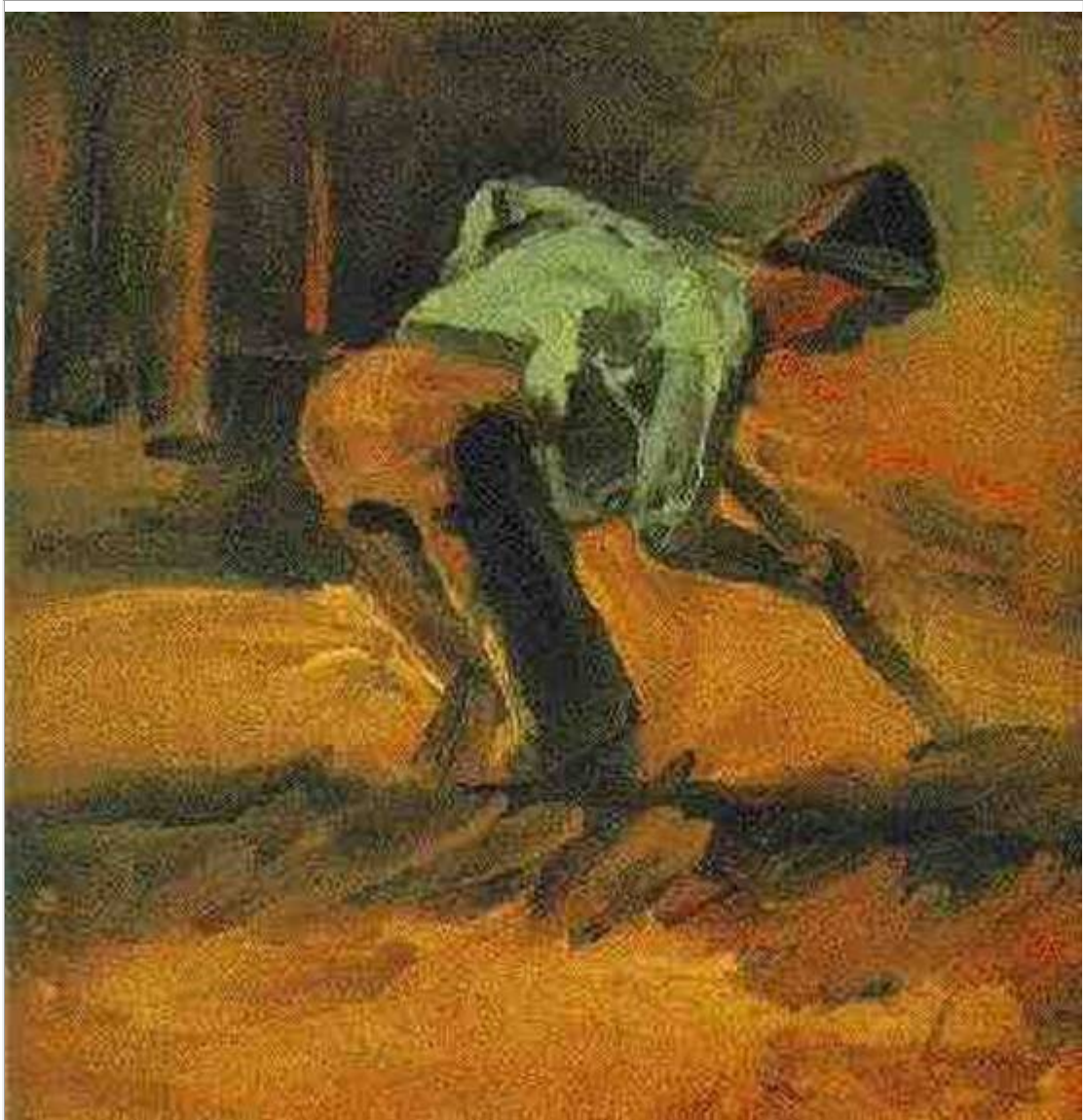
1882 Girl in the Street, Two Coaches in the Background, A



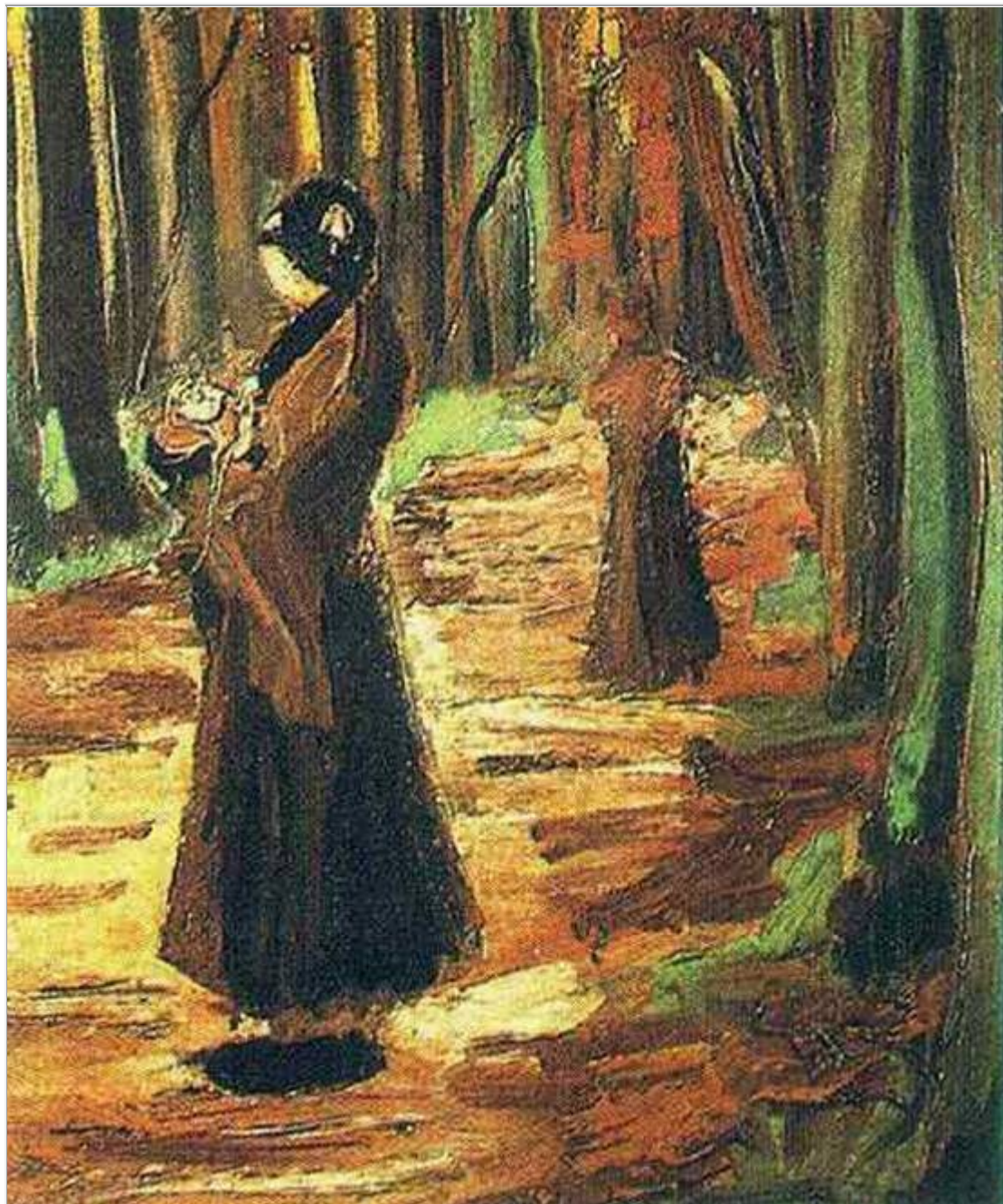
1882 Girl in the Woods



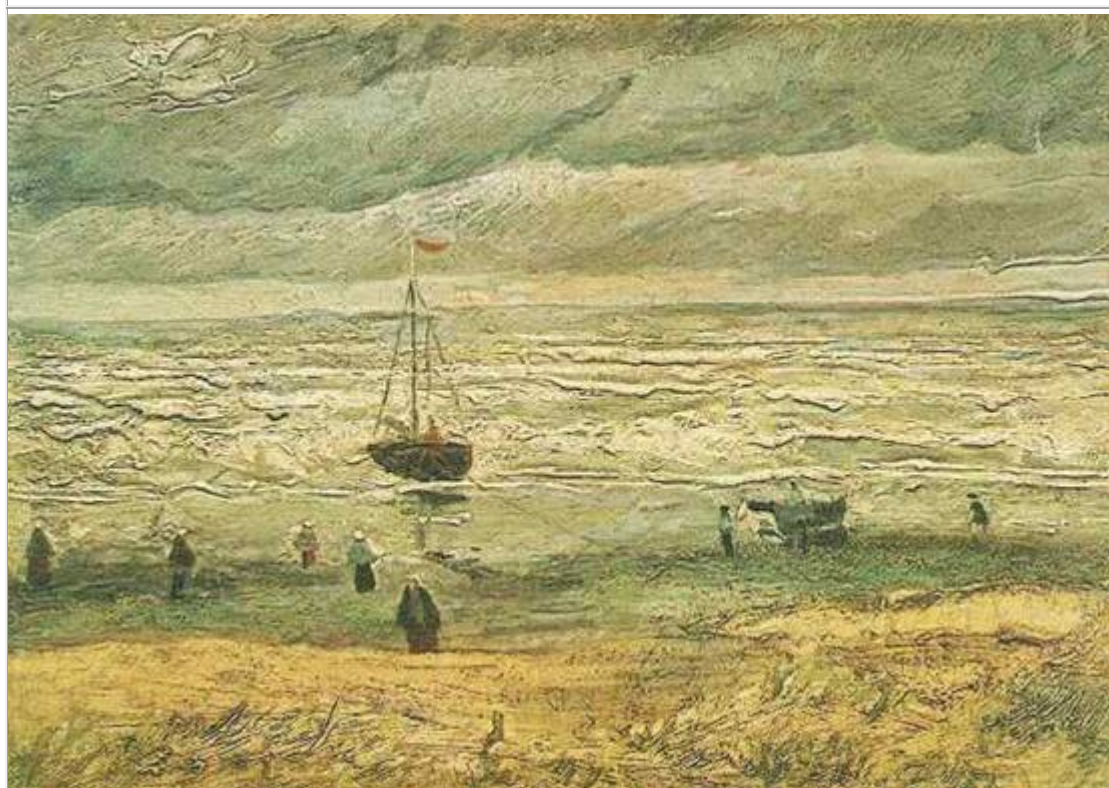
1882 Girl in White in the Woods



1882 Man Stooping with Stick or Spade



1882 Two Women in the Woods



1882 View of the Sea at Scheveningen



1882 Women Mending Nets in the Dunes



1883 Bulb Fields



1883 Cottages



1883 Cows in the Meadow



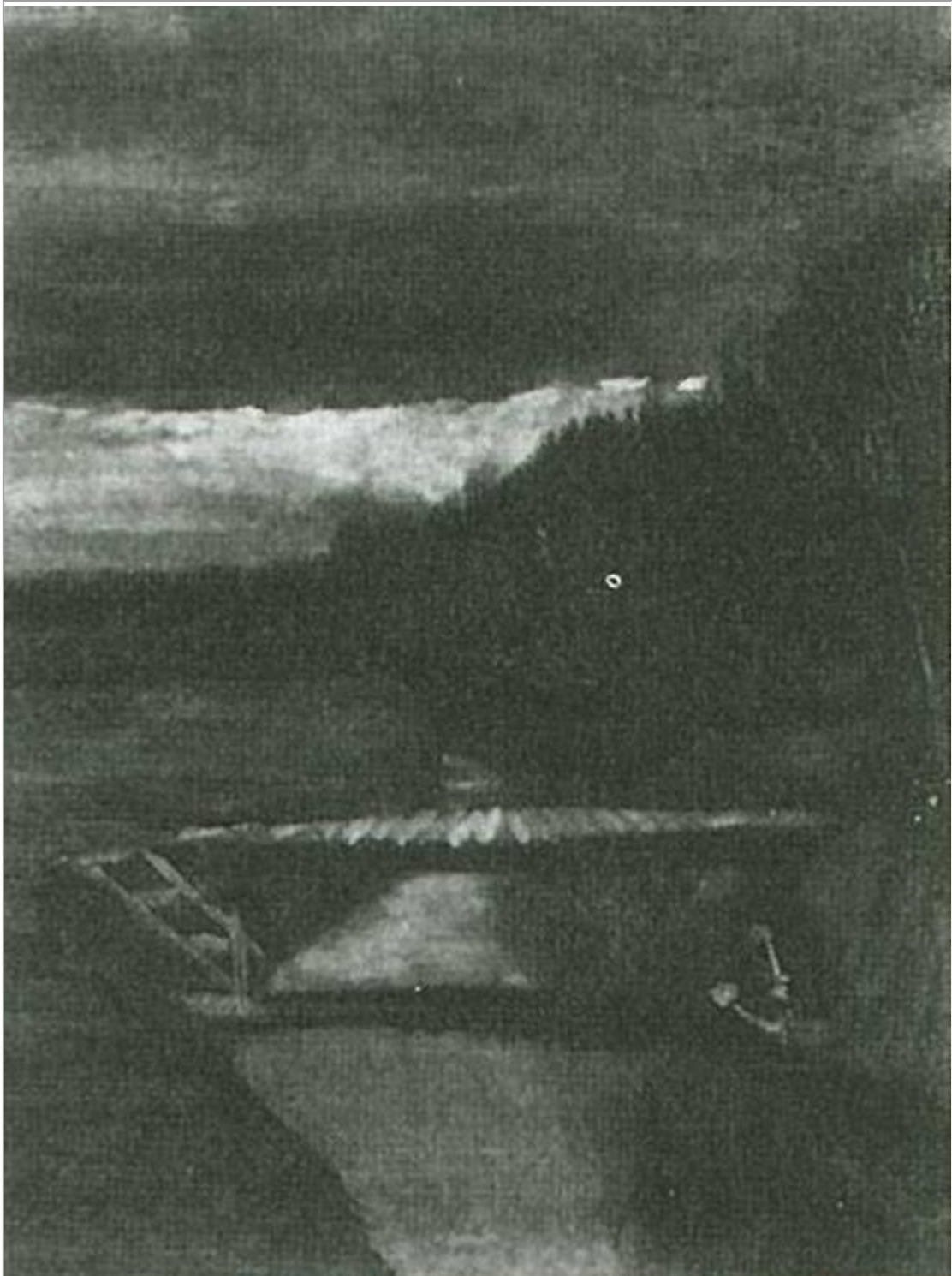
1883 Farm with Stacks of Peat



1883 Farmhouses Among Trees



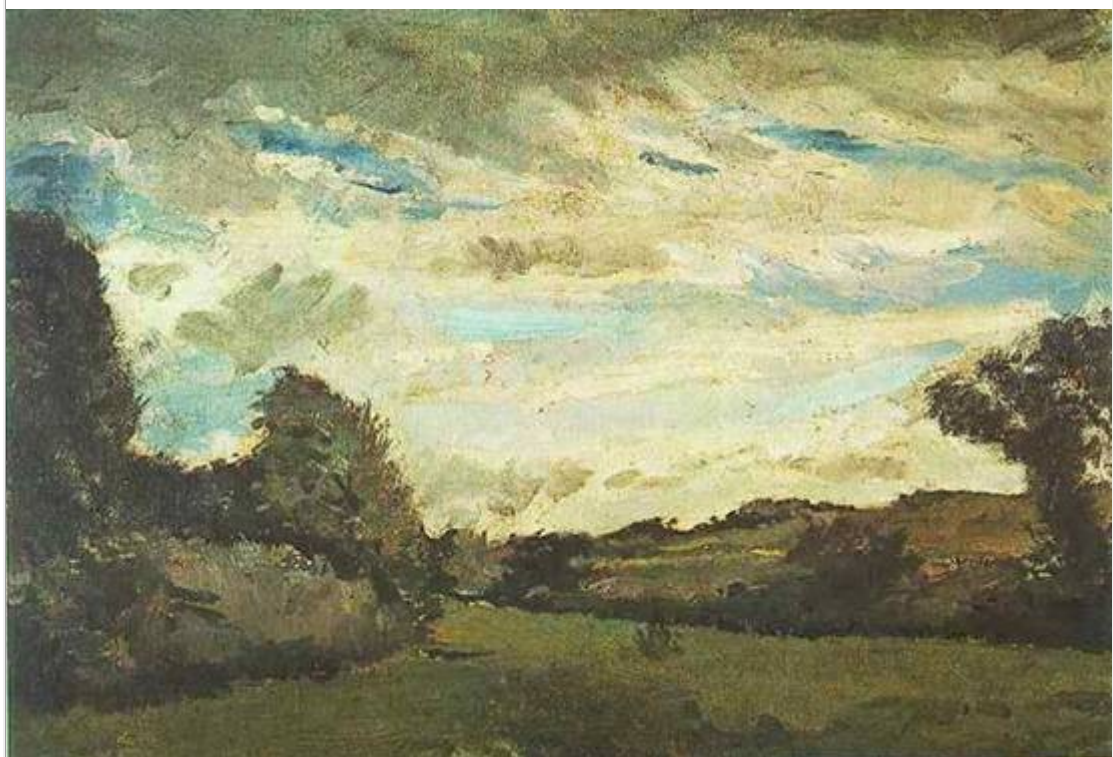
1883 Farmhouses in Loosduinen near The Hague at Twilight



1883 Footbridge across a Ditch



1883 Landscape with a Church at Twilight



1883 Landscape with Dunes



1883 Lying Cow version 2



1883 Lying Cow



1883 Marshy Landscape



1883 Peasant Burning Weeds



1883 Peat Boat with Two Figures



1883 Potato Digging (Five Figures)



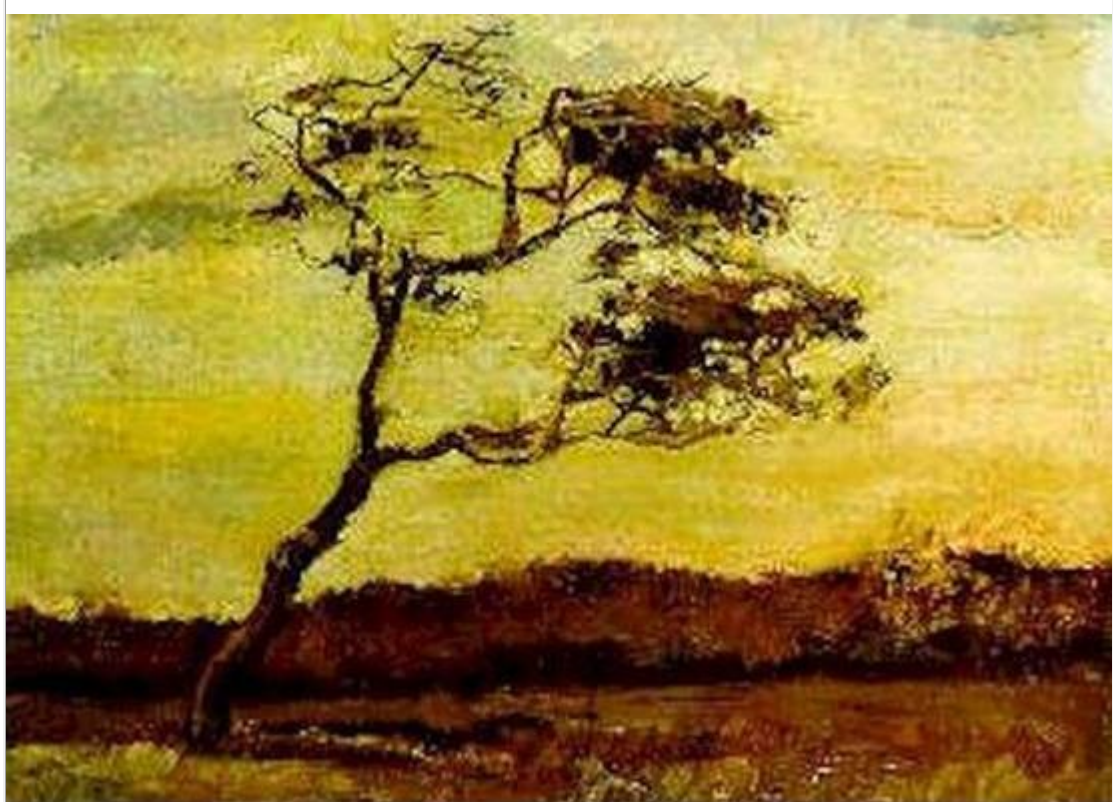
1883 Sower (study), The

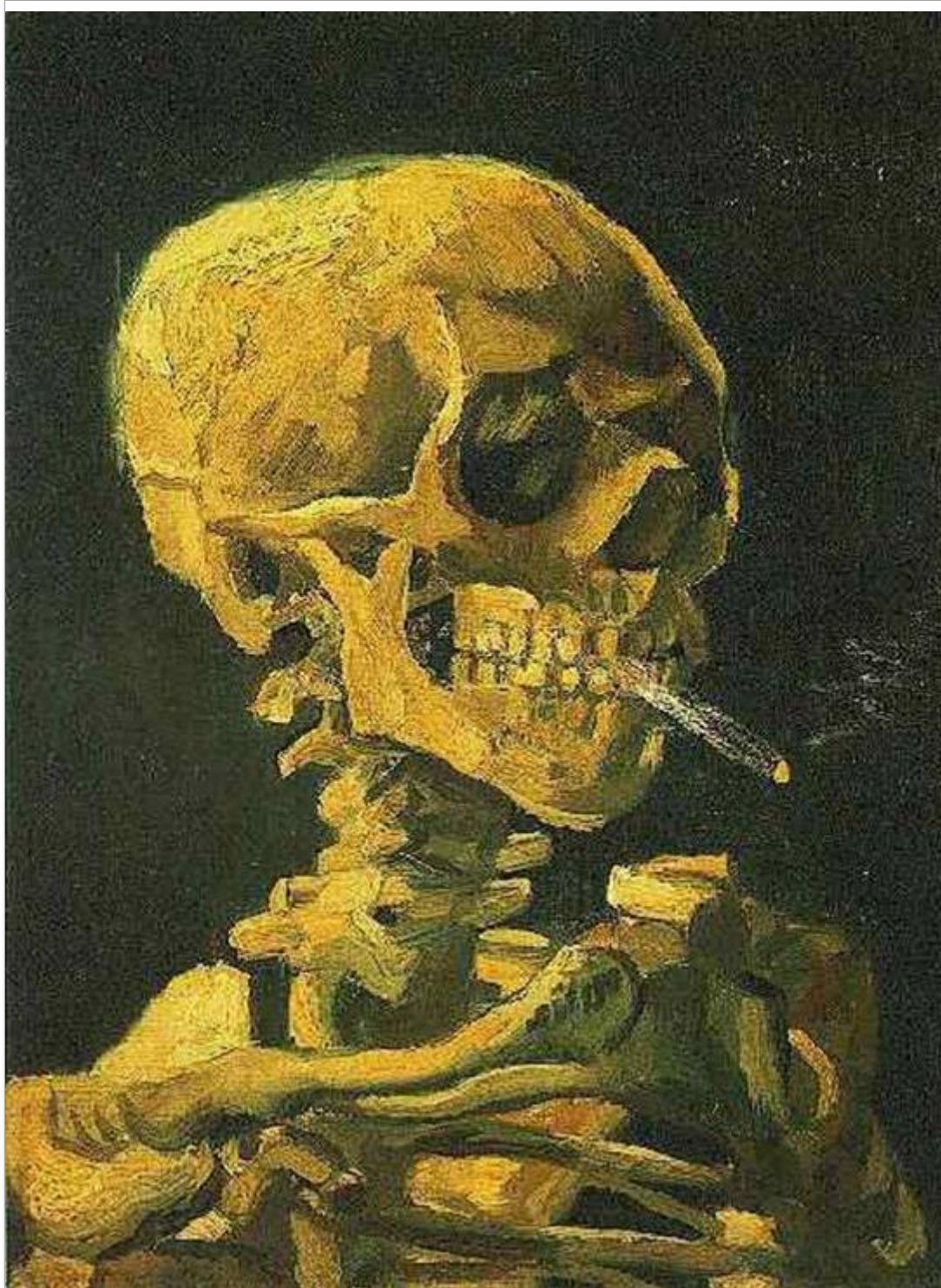


1883 Three Figures near a Canal with Windmill

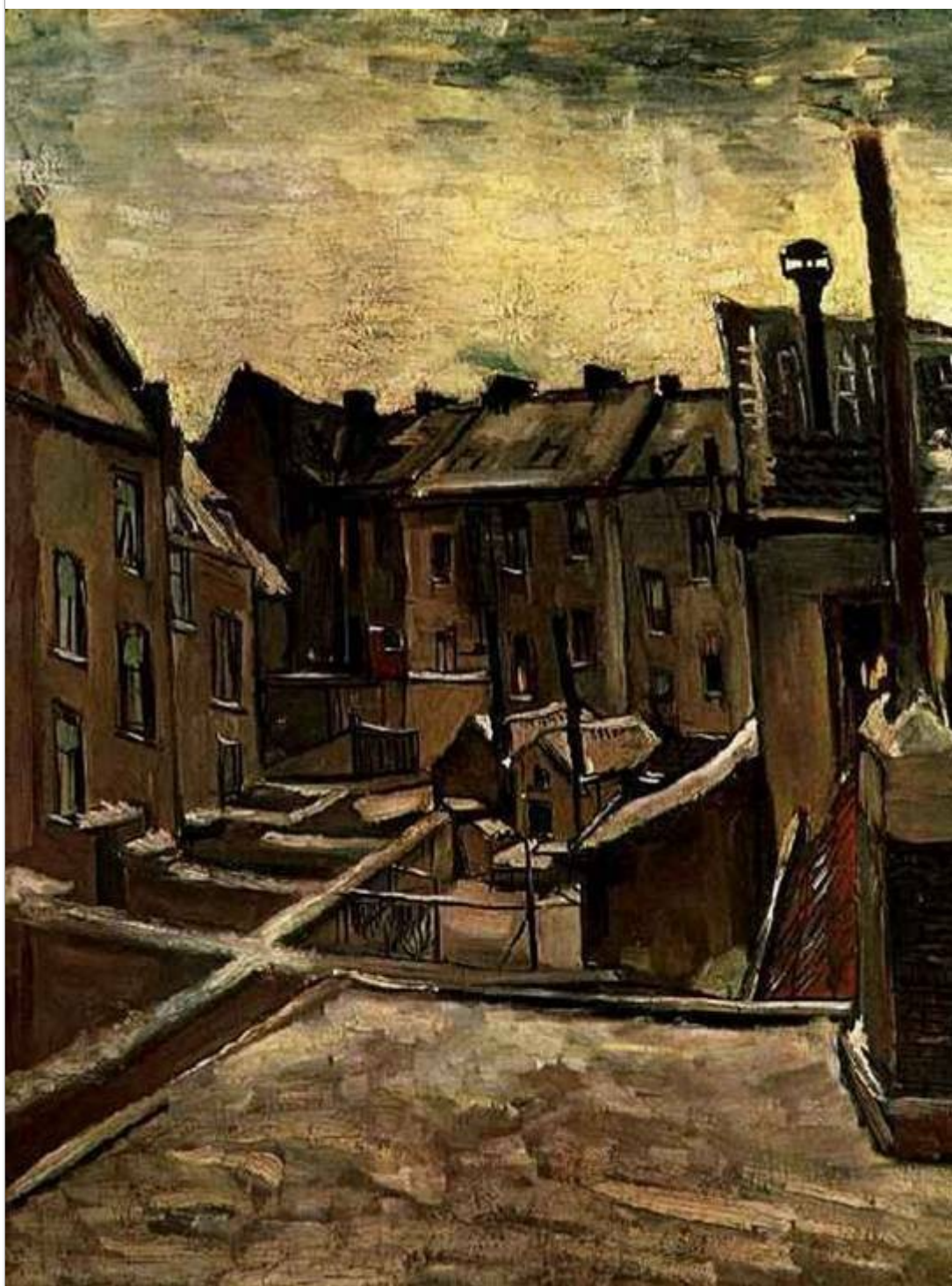


1883 Two Women in the Moor

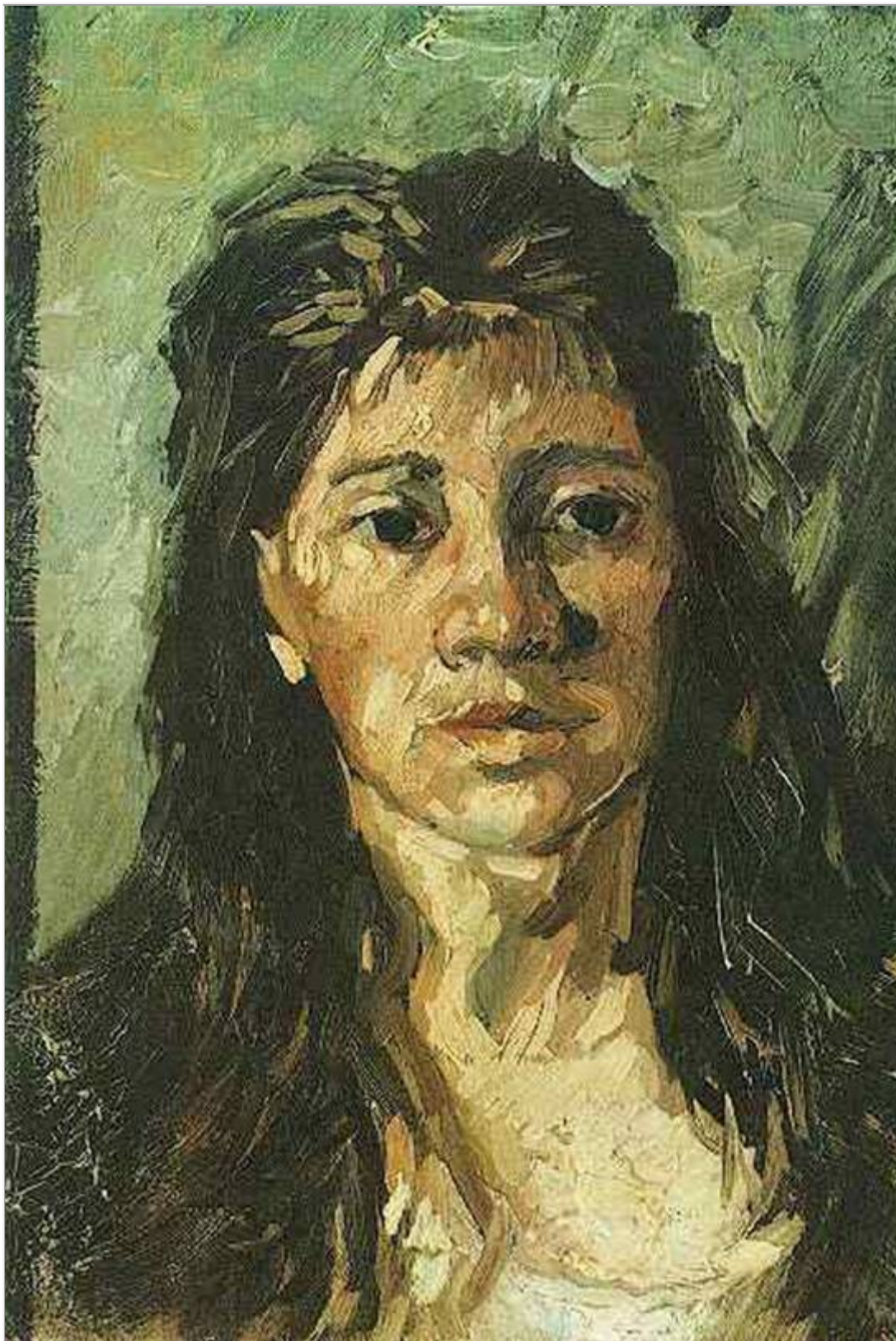




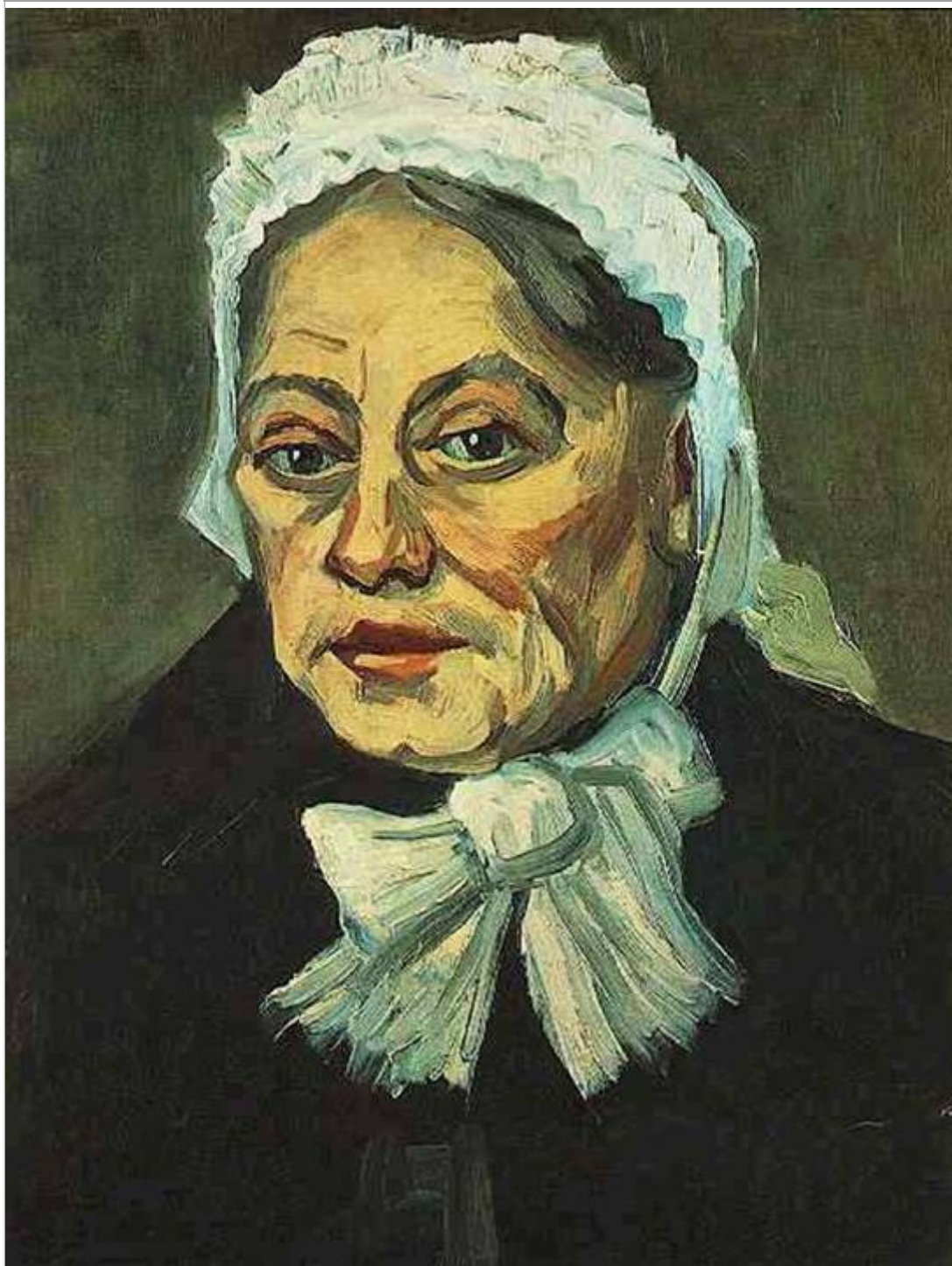
1885-86 Skull with Burning Cigarette



1885 Backyards of Old Houses in Antwerp in the Snow



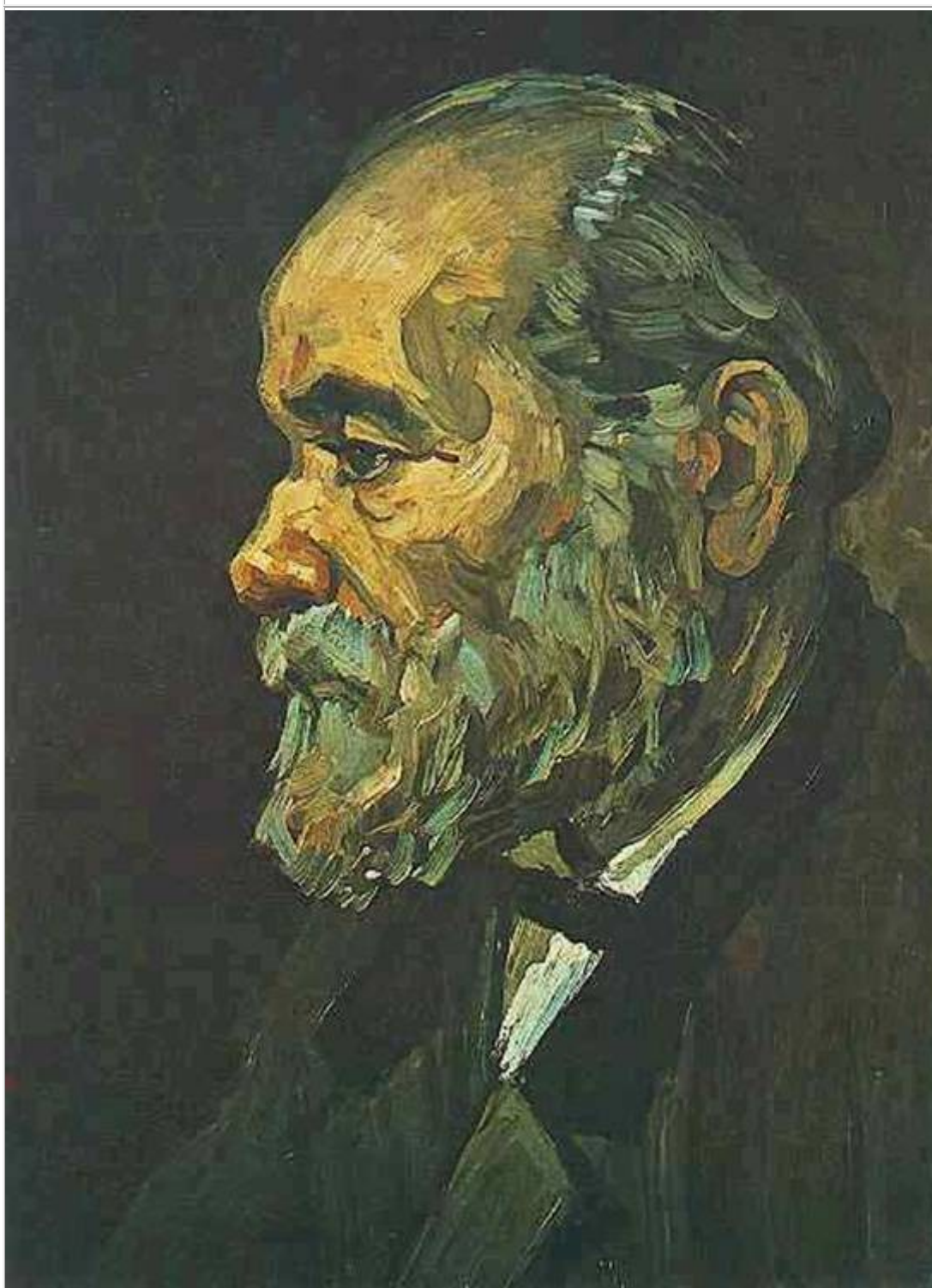
1885 Head of a Woman with her Hair Loose



1885 Head of an Old Woman with White Cap (The Midwife)



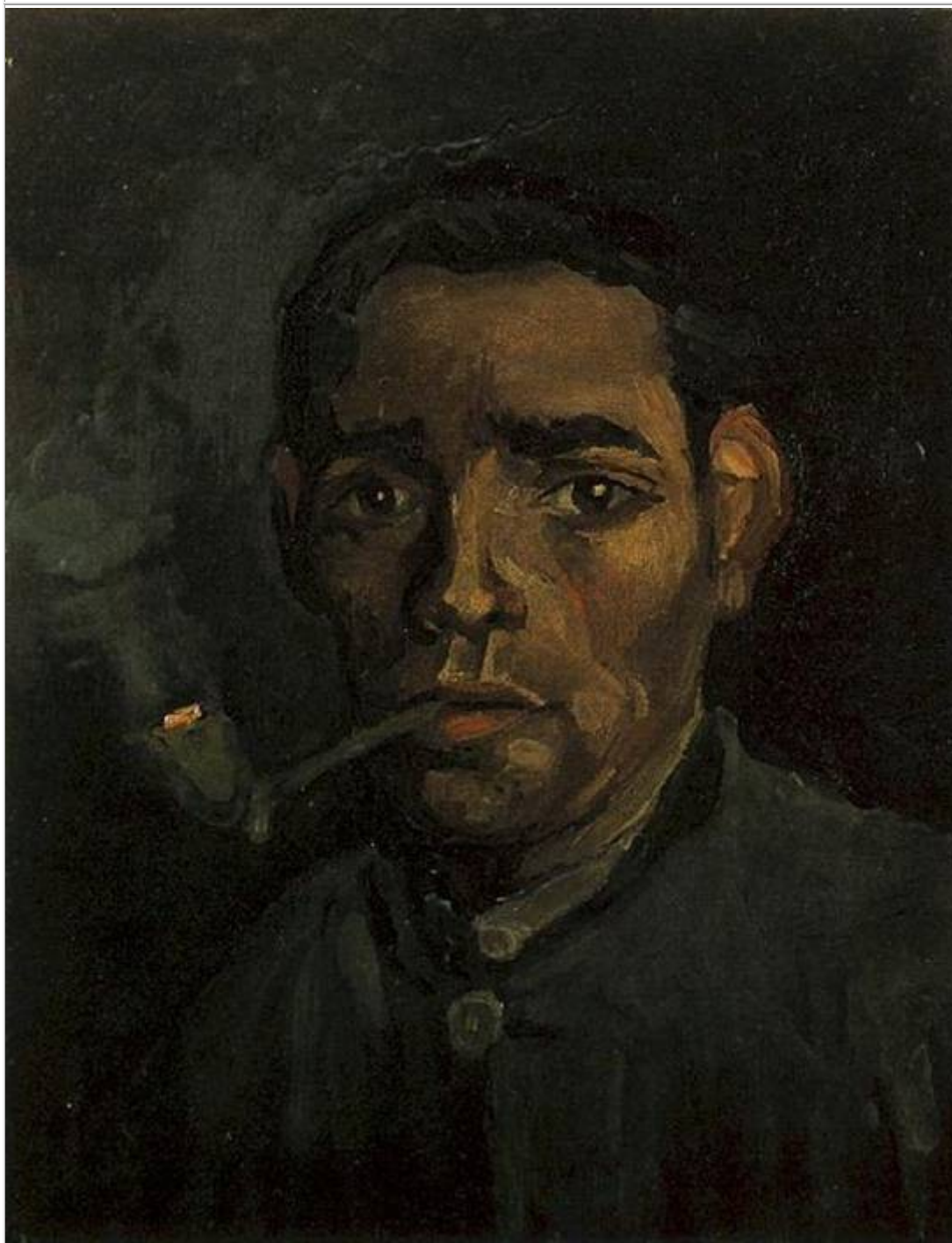
1885 Portrait of a Woman with Red Ribbon



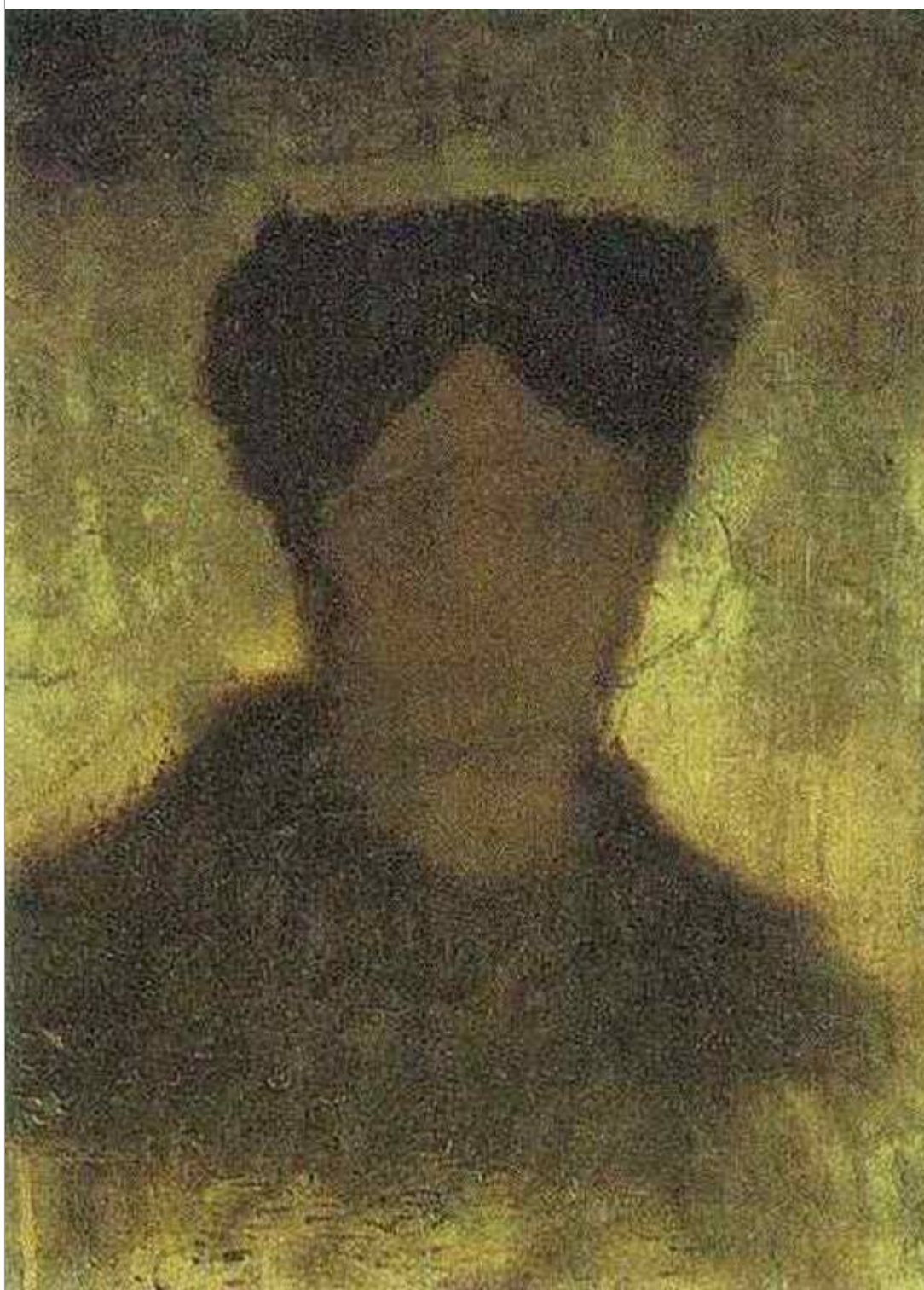
1885 Portrait of an Old Man with Beard



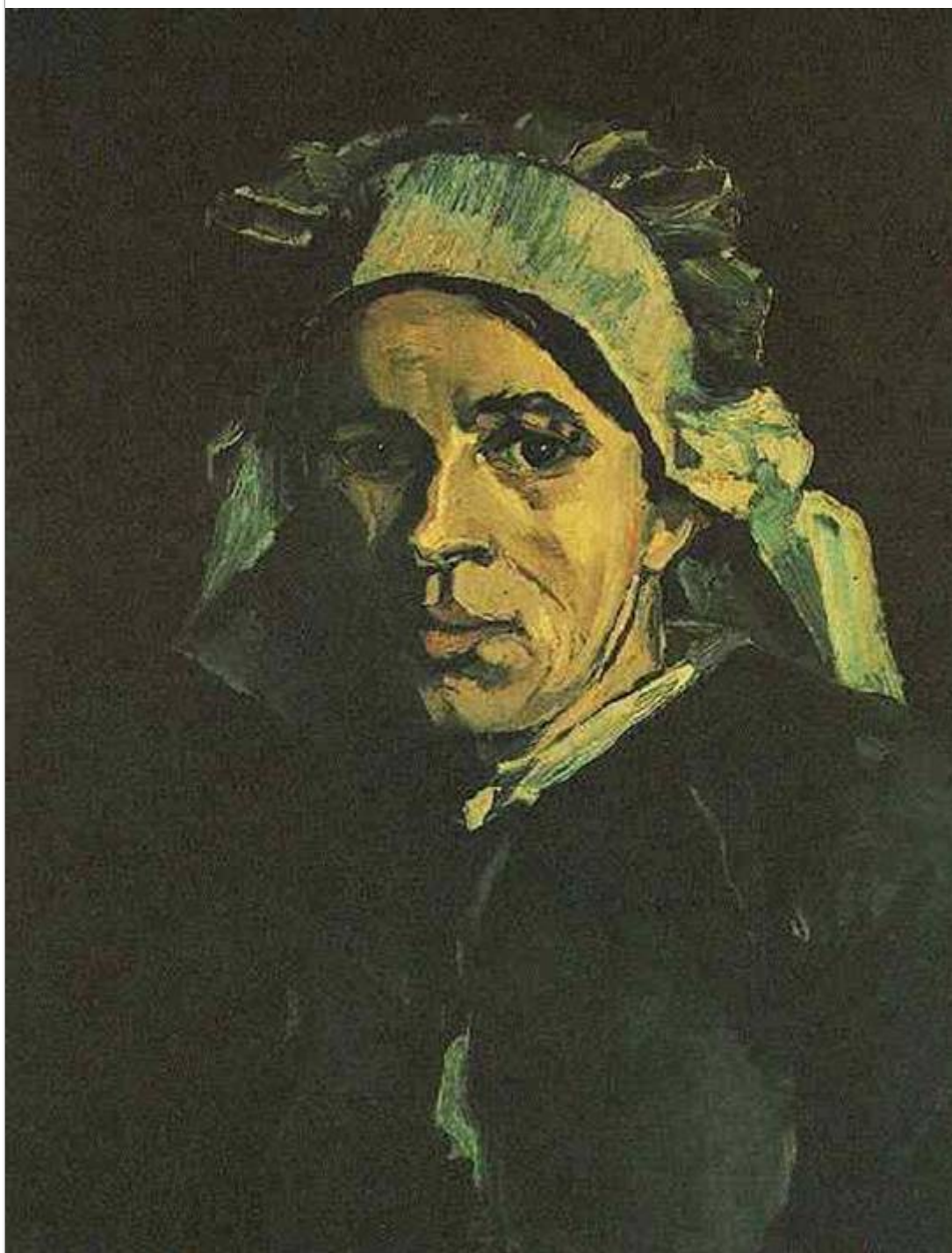
1885 Portrait of Woman in Blue



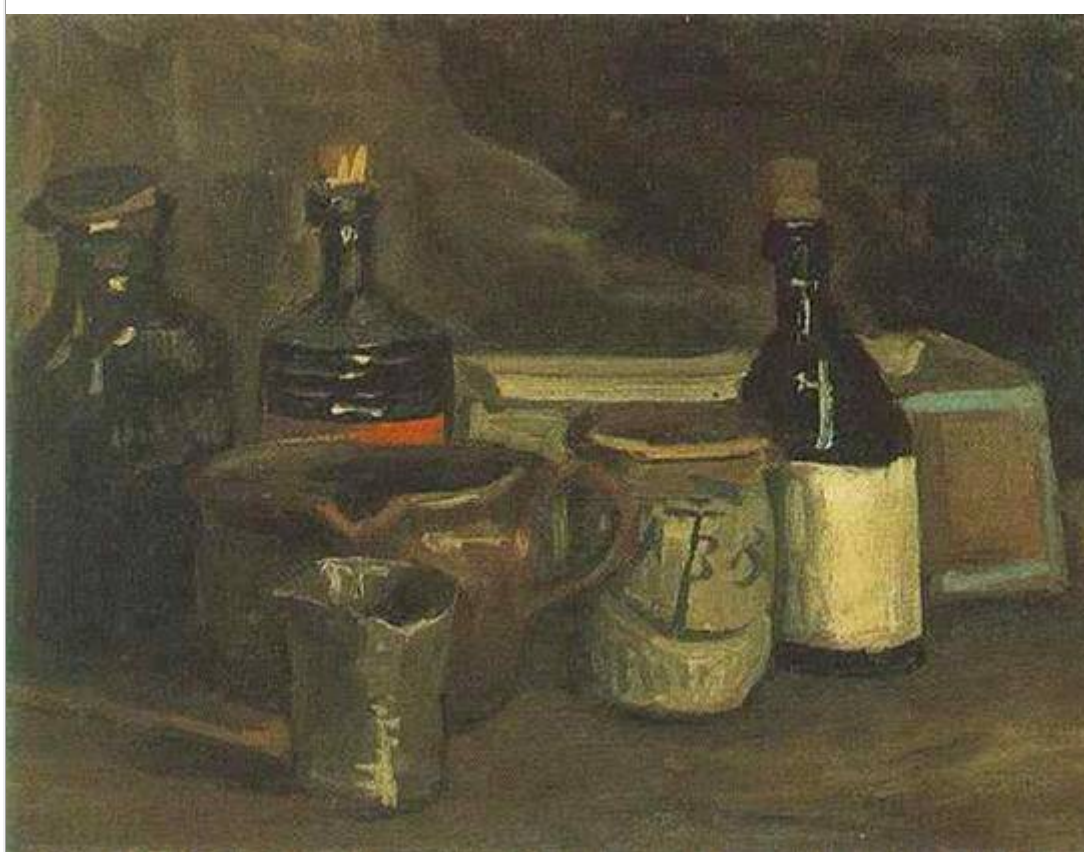
1884-85 Head of a Man



1884-85 Head of a Woman version 2



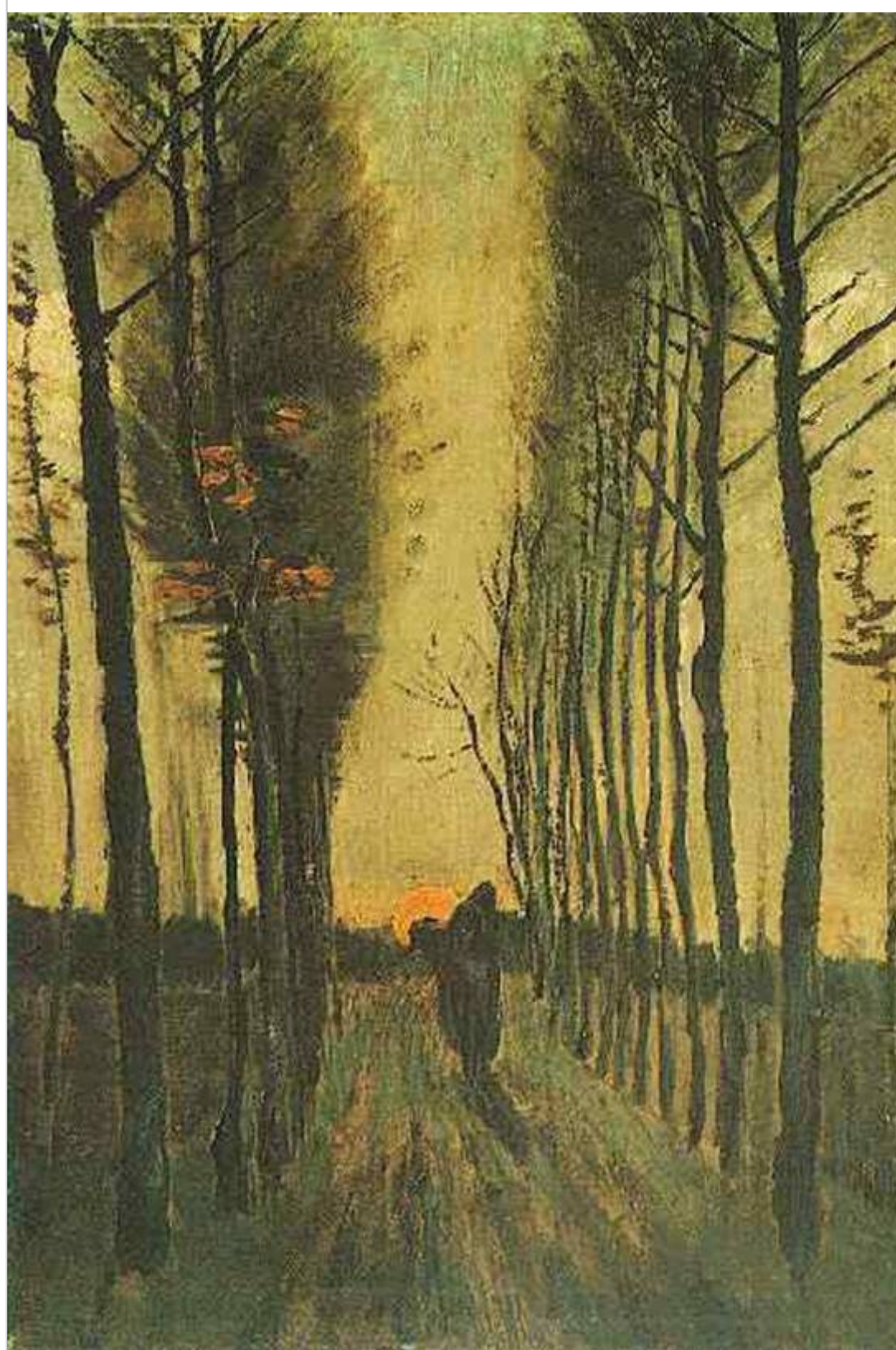
1884-85 Head of a Woman



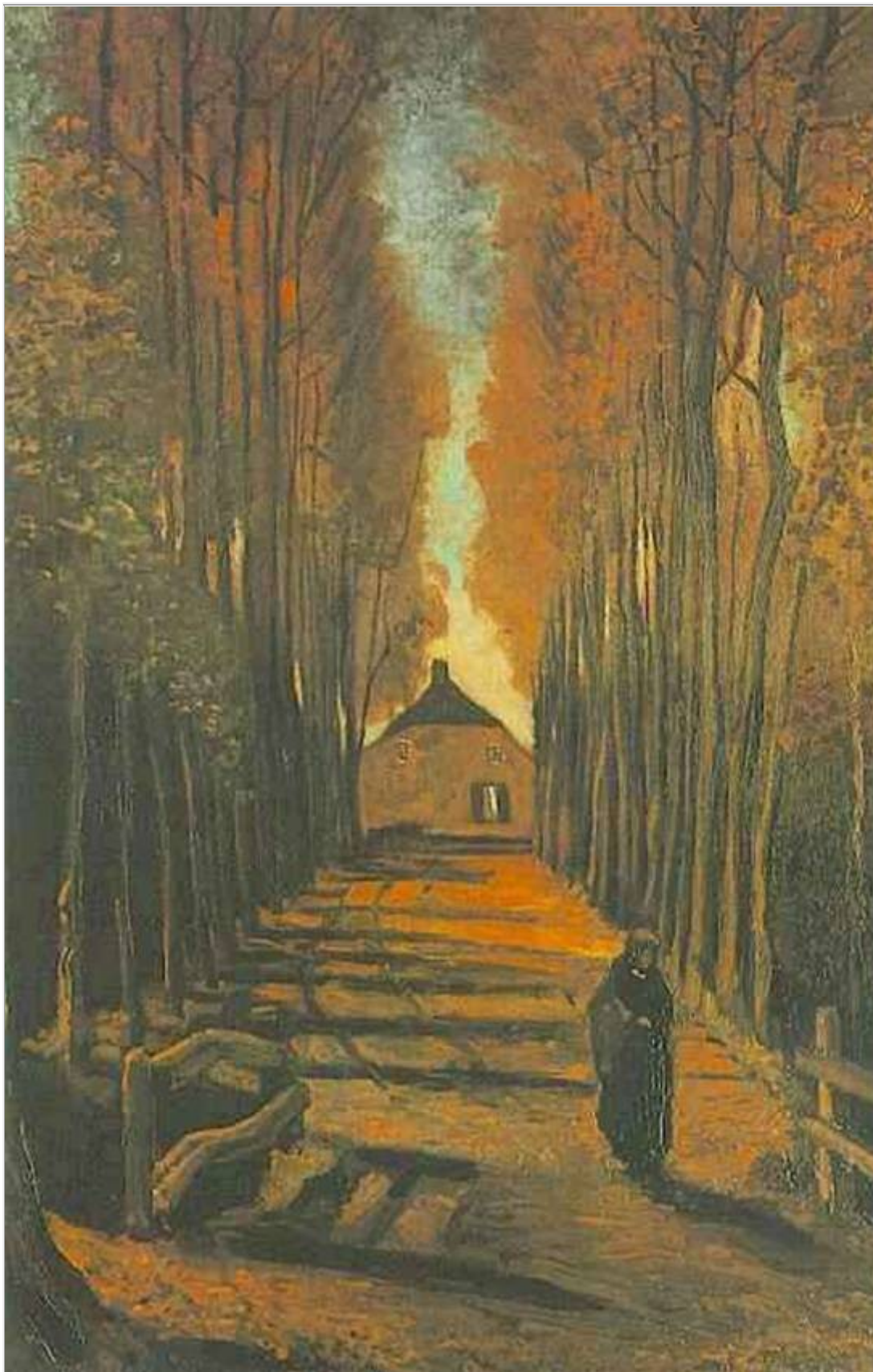
1884-85 Still Life with Bottles and Earthenware



1884-85 Vase with Honesty



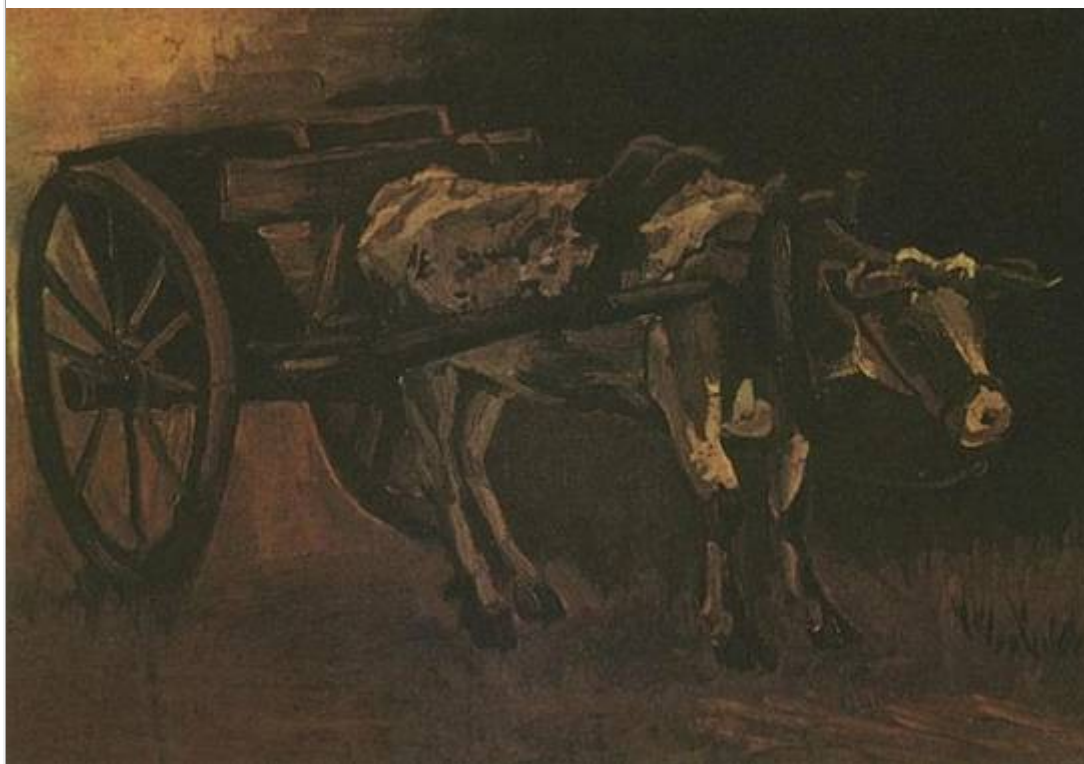
1884 Avenue of Poplars at Sunset



1884 Avenue of Poplars in Autumn



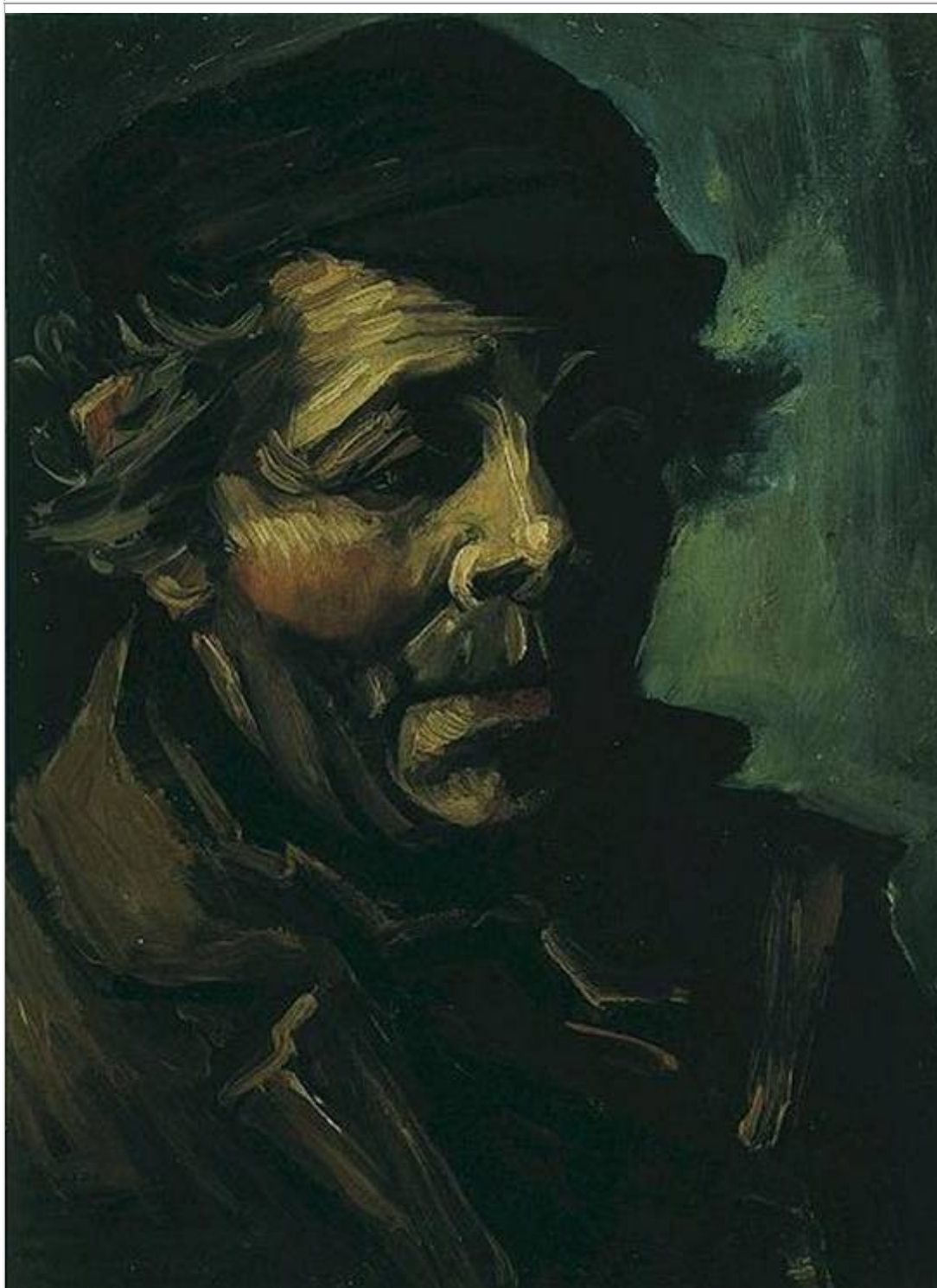
1884 Cart with Black Ox



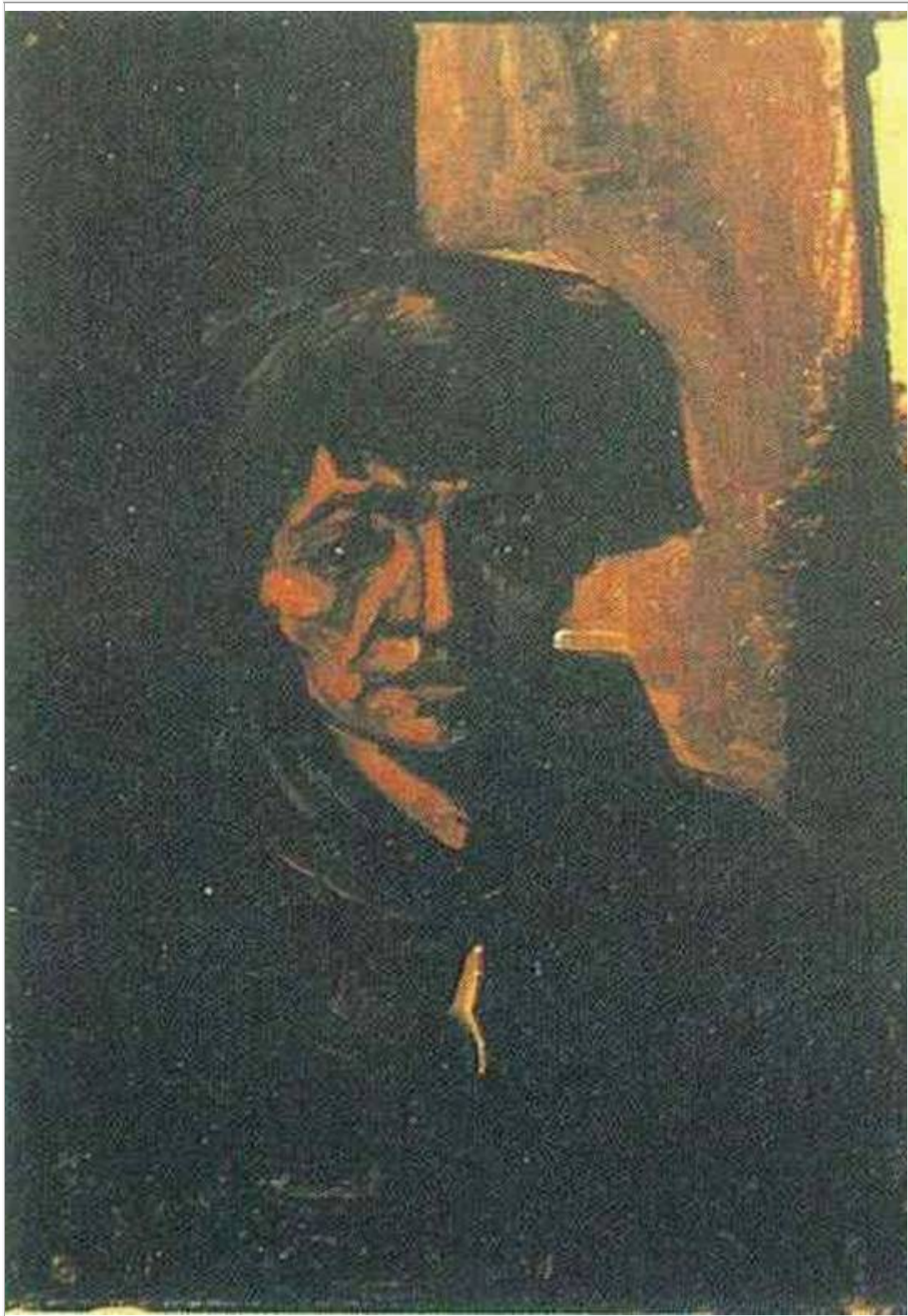
1884 Cart with Red and White Ox



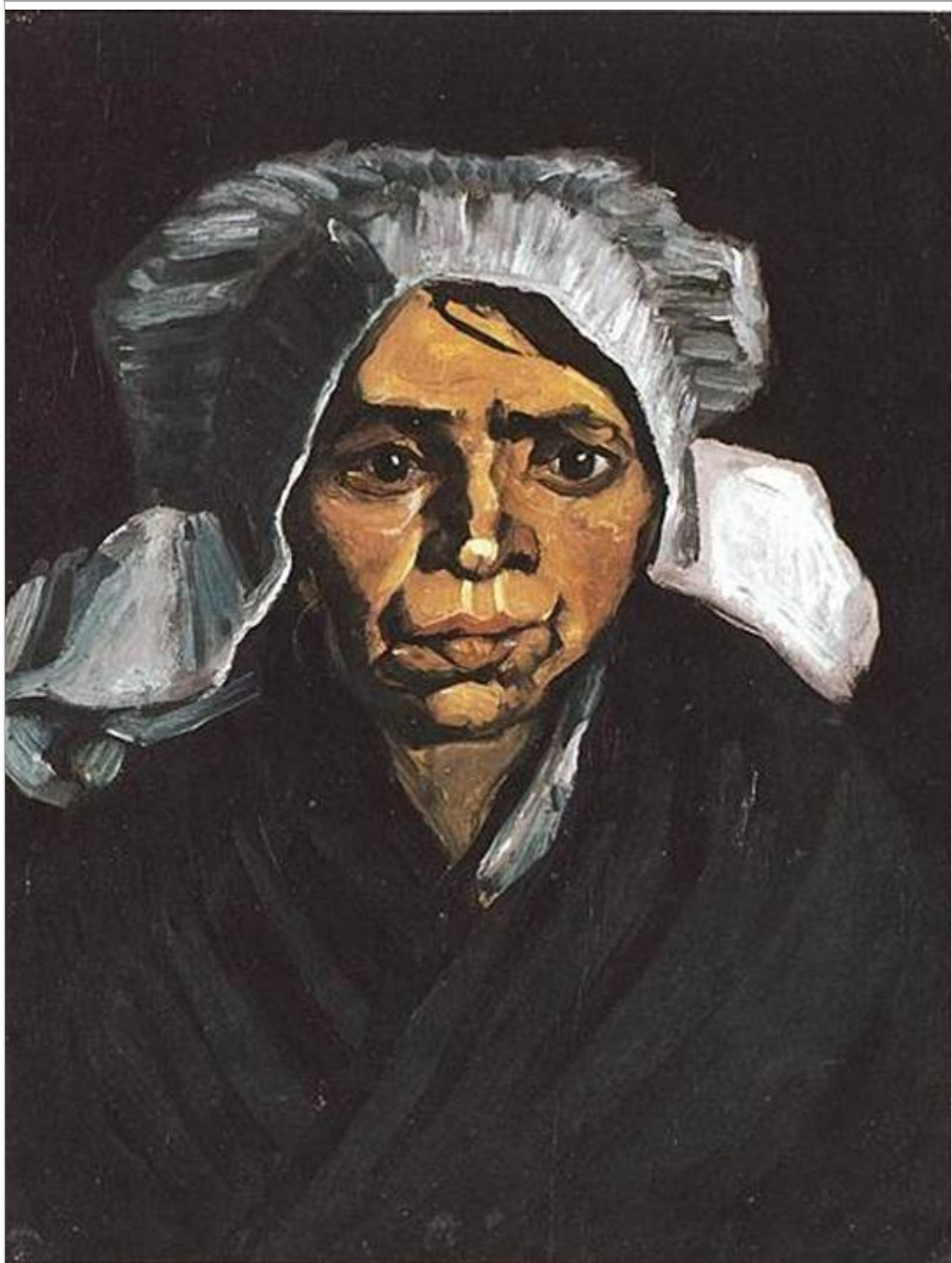
1884 Farmers Planting Potatoes



1884 Head of a Peasant with Cap



1884 Head of a Peasant Woman with Dark Cap



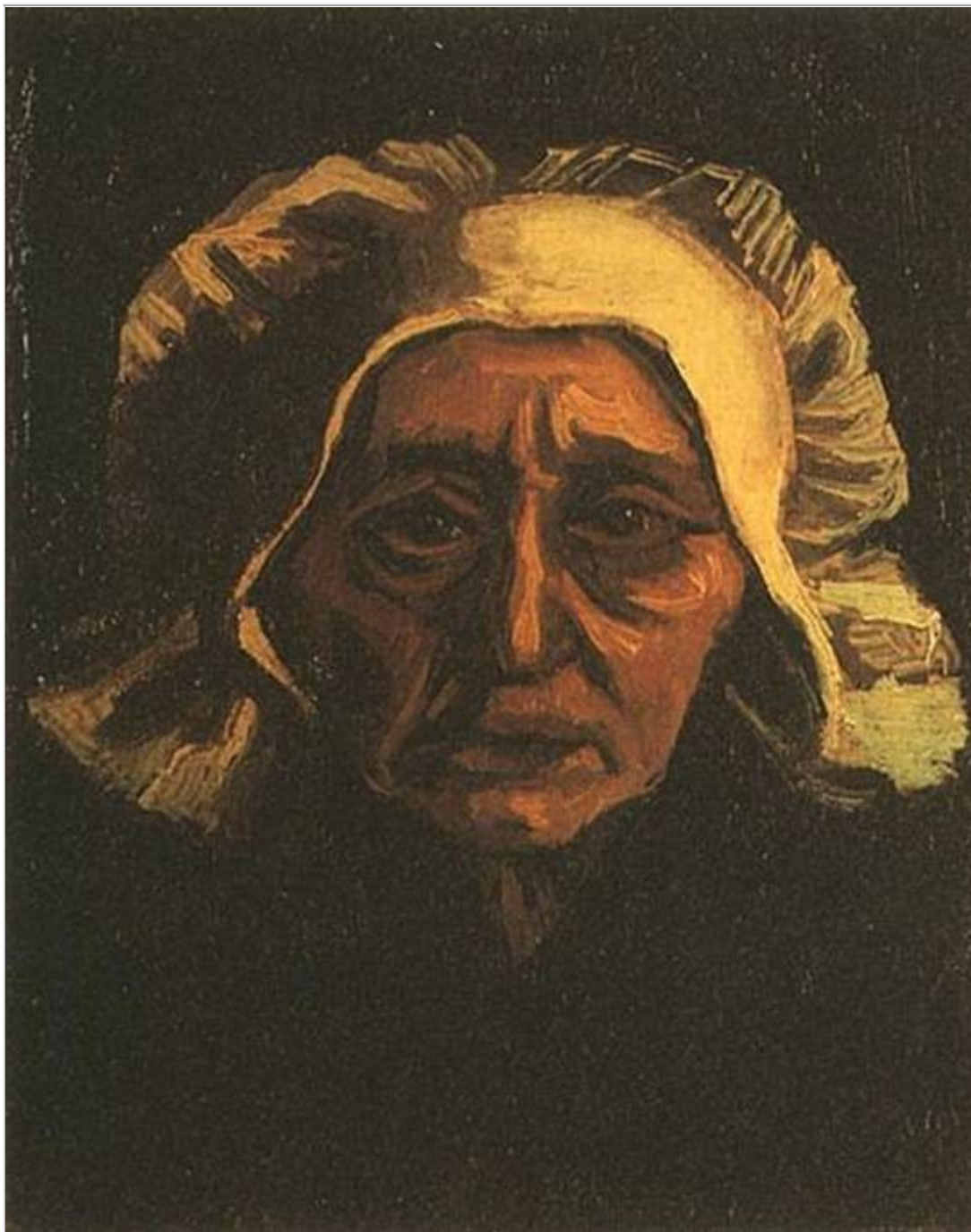
1884 Head of a Peasant Woman with White Cap version 2



1884 Head of a Peasant Woman with White Cap



1884 Head of a Peasant Woman



1884 Head of an Old Peasant Woman with White Cap version 2



1884 Head of an Old Peasant Woman with White Cap



1884 Landscape with Pollard Willows



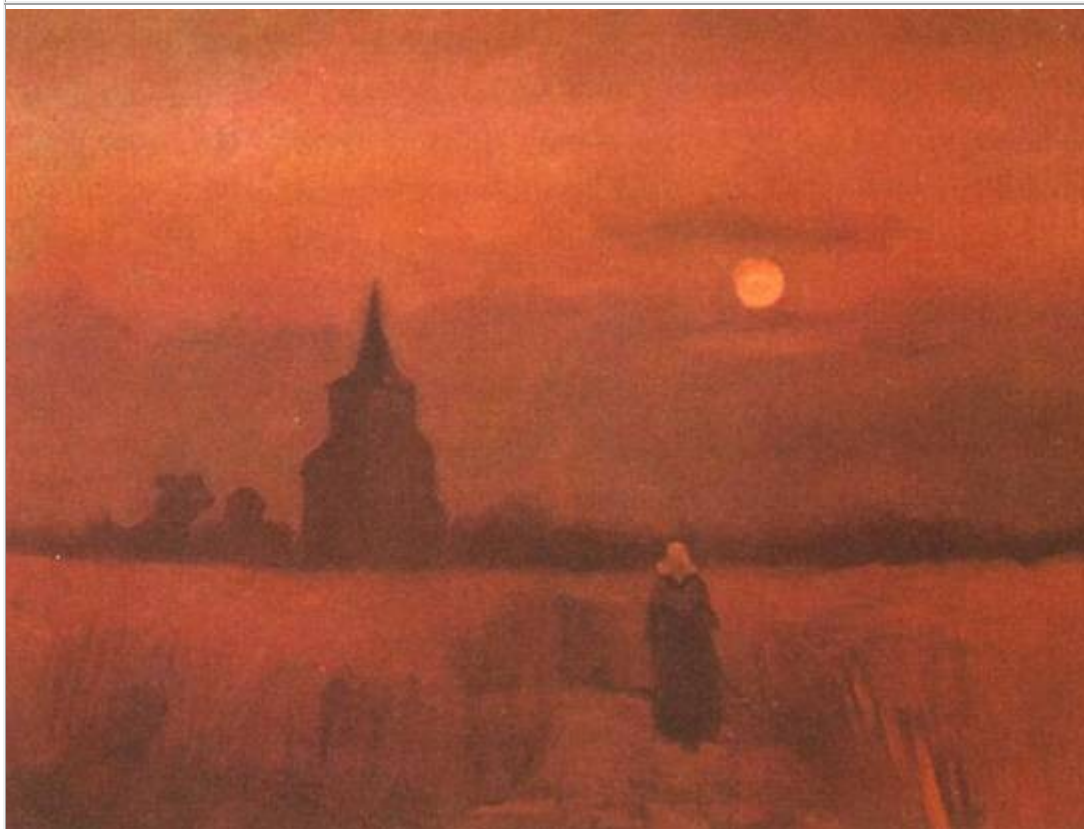
1884 Lane in Autumn



1884 Old Church Tower at Nuenen, The



1884 Old Tower at Nuenen with a Ploughman, The



1884 Old Tower in the Fields, The



1884 Old Tower of Nuenen with People Walking, The



1884 Parsonage Garden at Nuenen, The



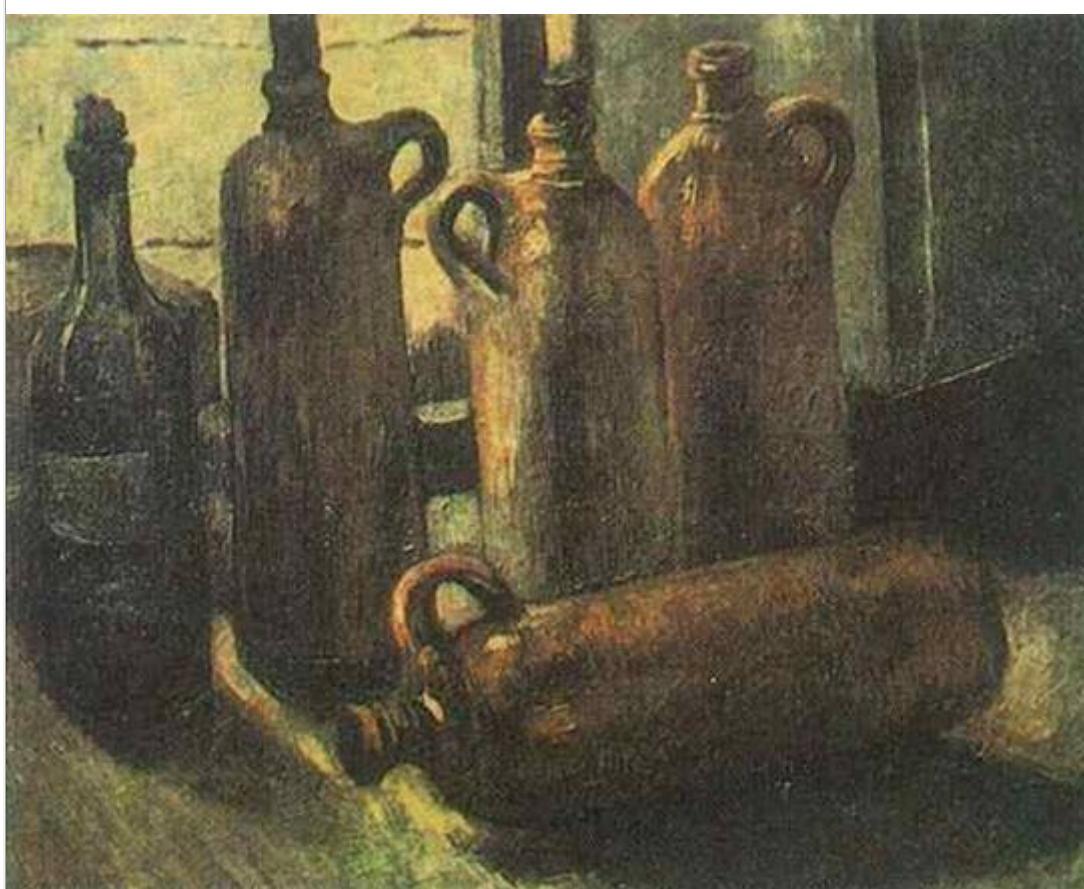
1884 Peasant Woman, Seated with White Cap



1884 Potato Planting



1884 Shepherd with a Flock of Sheep



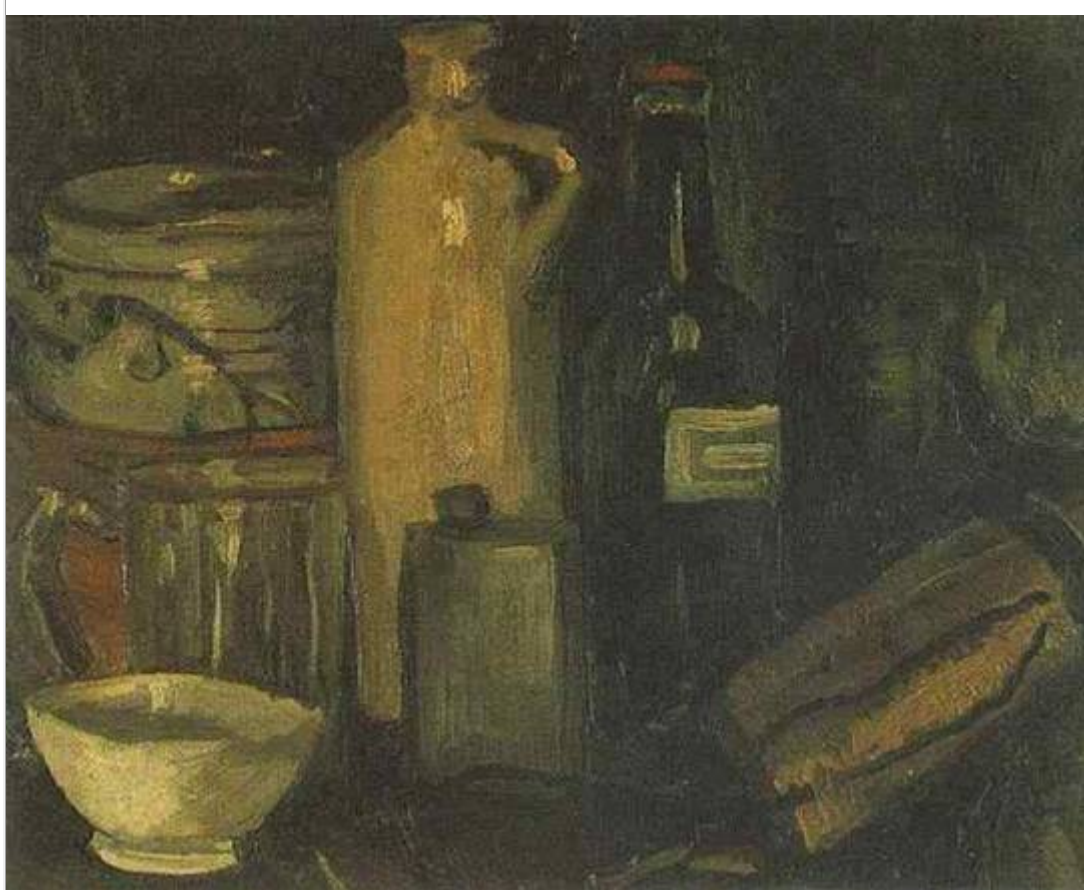
1884 Still Life with Five Bottles



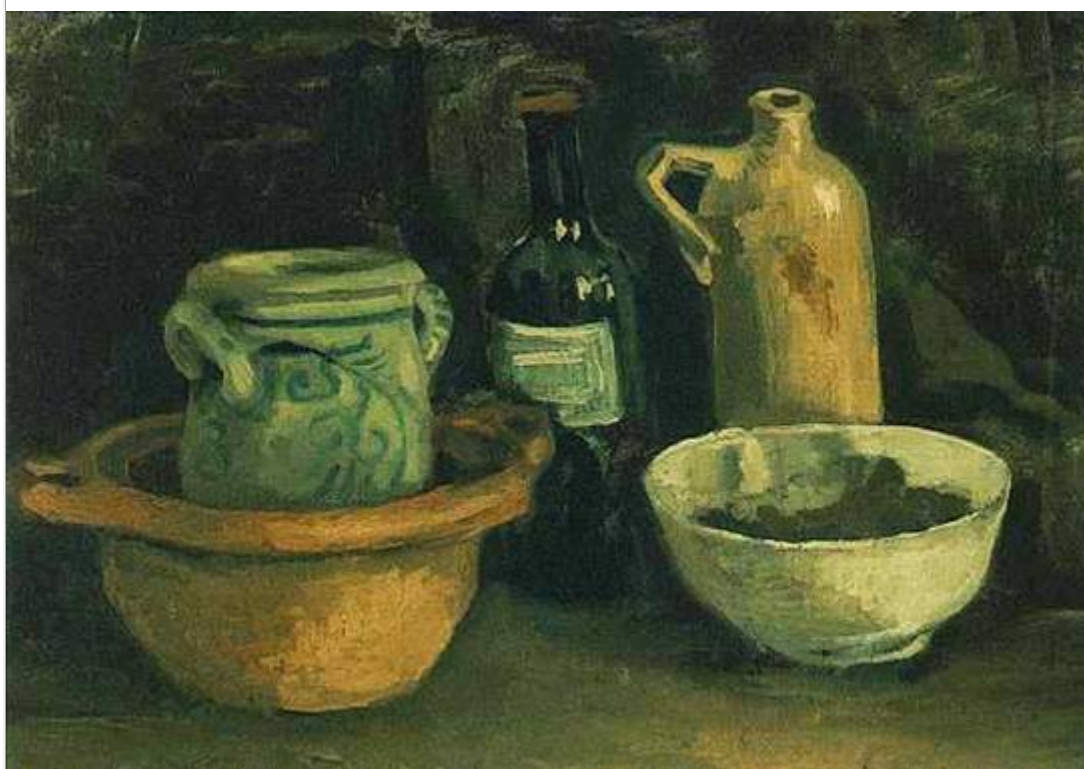
1884 Still Life with Four Stone Bottles, Flask and White Cup



1884 Still Life with Paintbrushes in a Pot



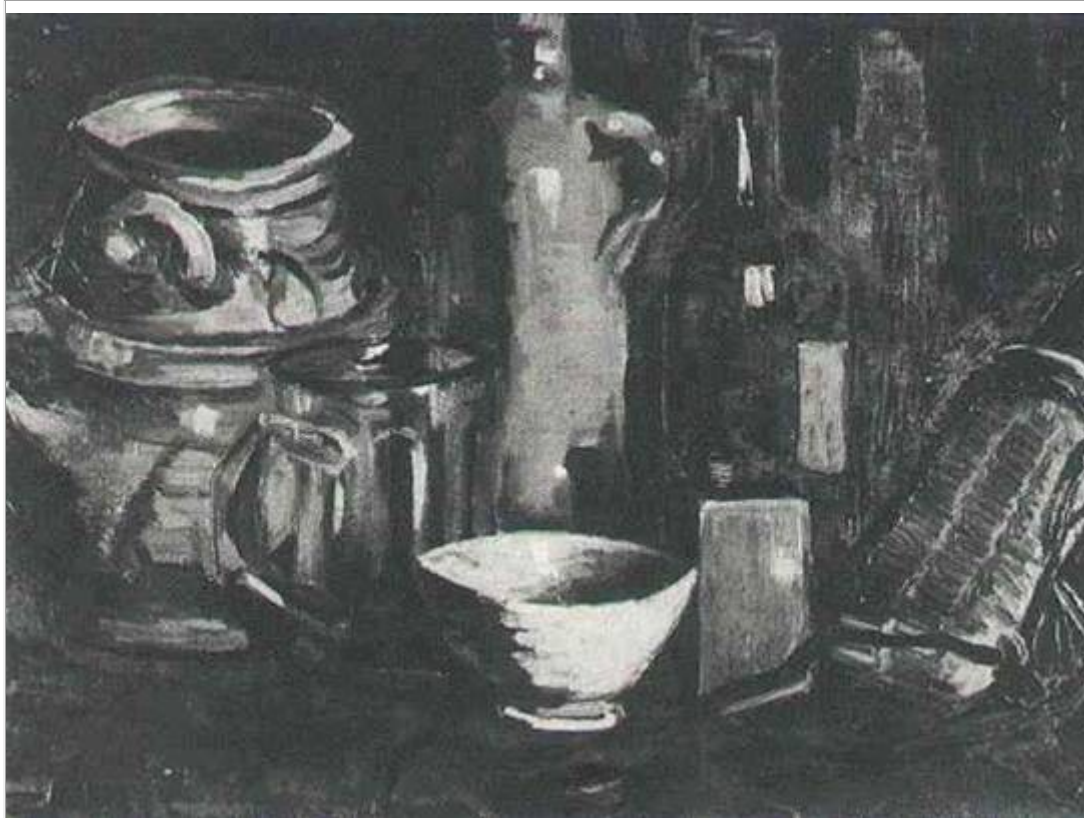
1884 Still Life with Pots, Jar and Bottles



1884 Still Life with Pottery and Two Bottles



1884 Still Life with Two Sacks and a Bottle



1884 ttery, Beer Glass and Bottle



1884 Two Rats



1884 Vase with Dead Leaves



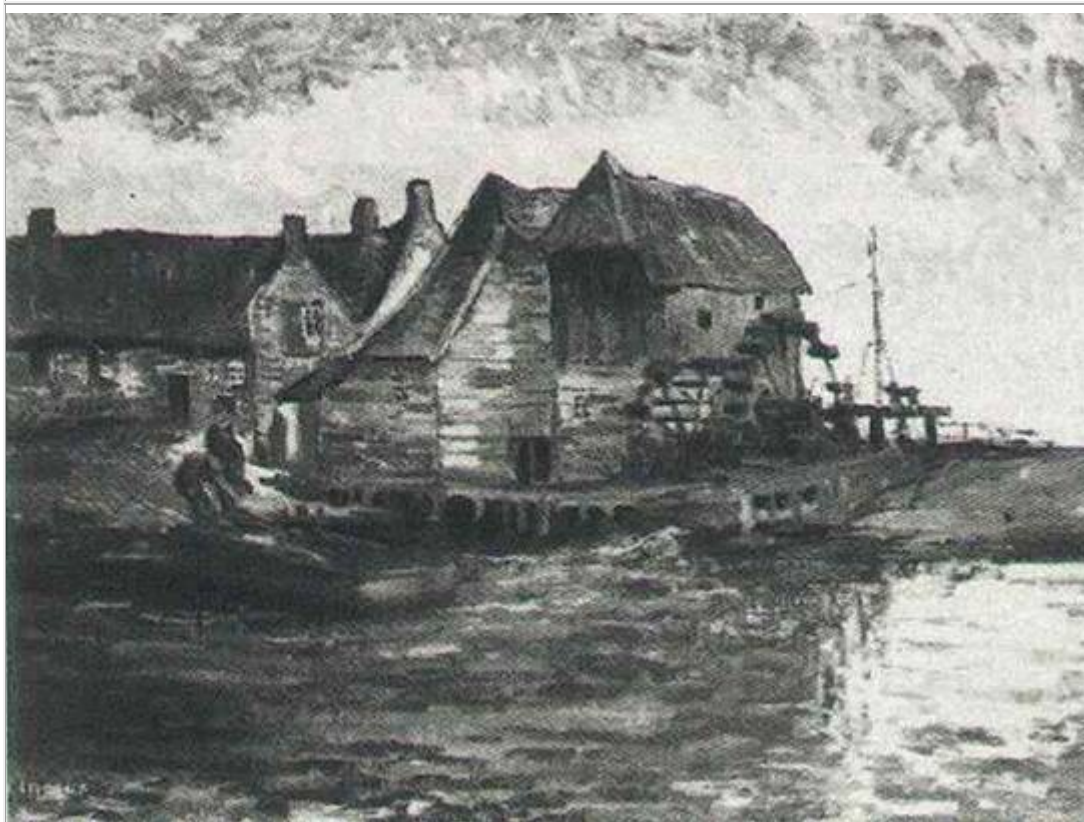
1884 Village at Sunset



1884 Water Mill at Gennep version 2



1884 Water Mill at Gennepe version 3



1884 Water Mill at Gennepe



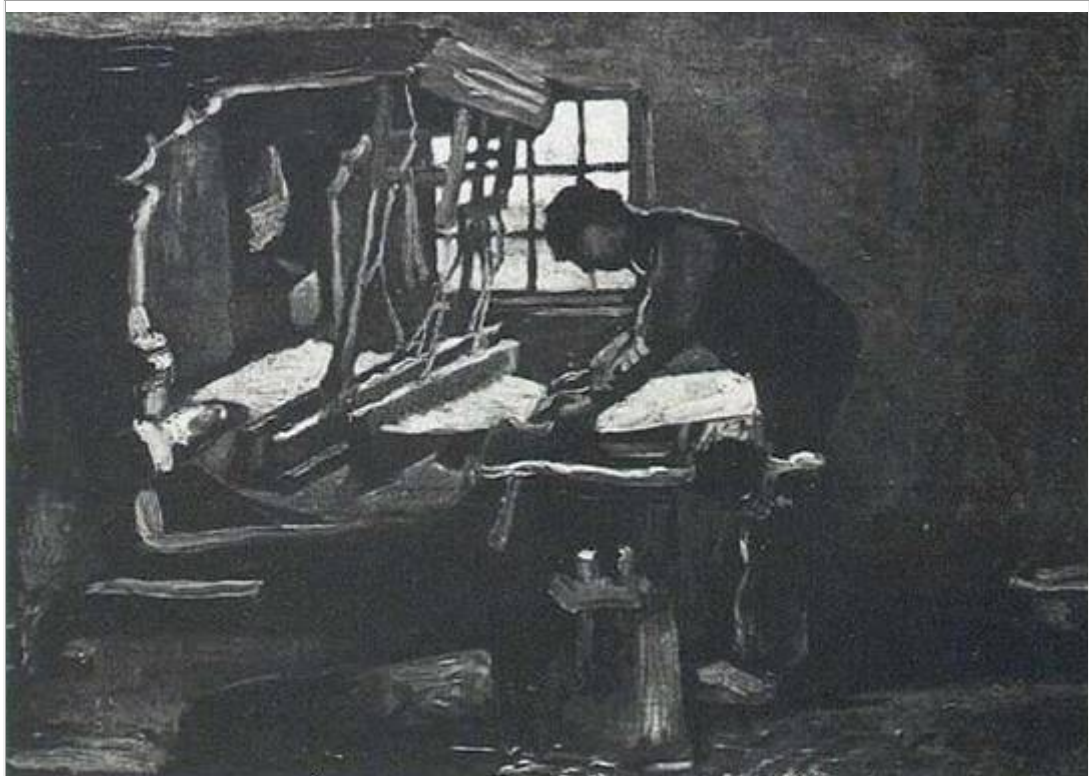
1884 Water Mill at Kollen Near Nuenen



1884 Water Mill at Opwetten



1884 Weaver Arranging Threads version 2



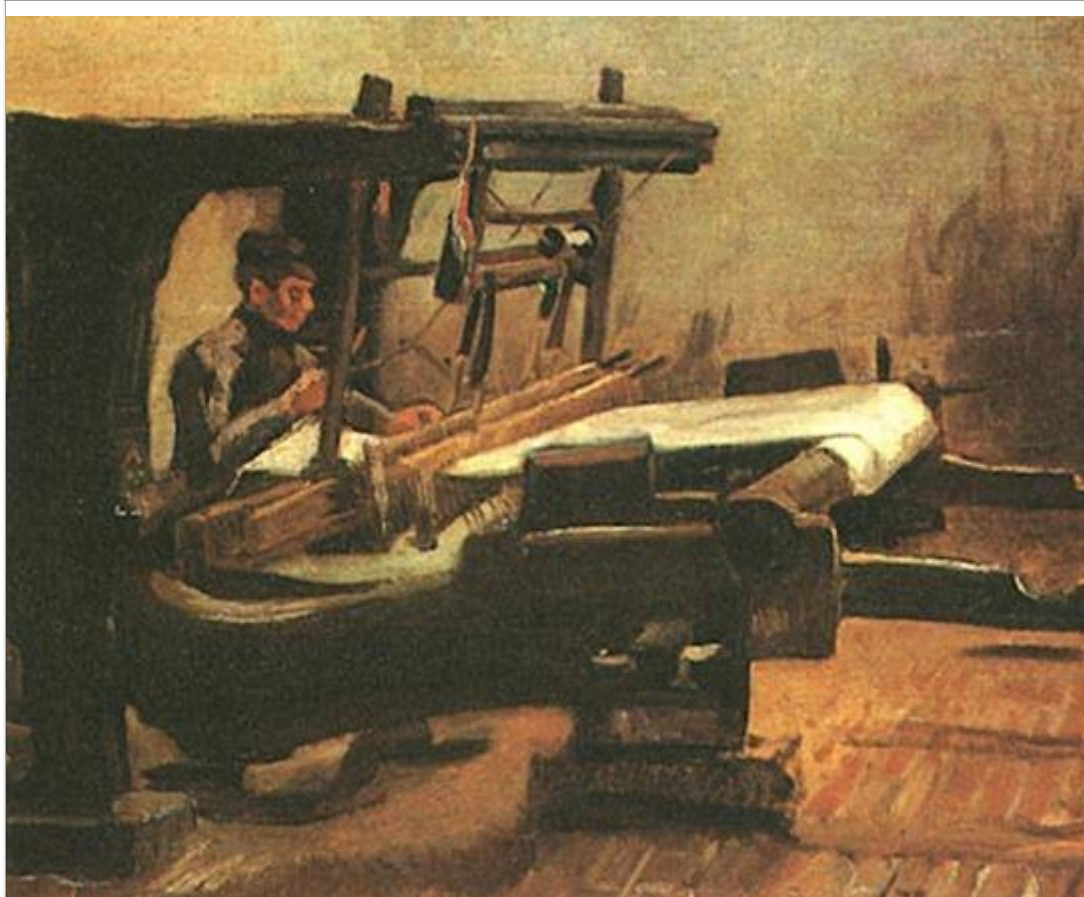
1884 Weaver Arranging Threads



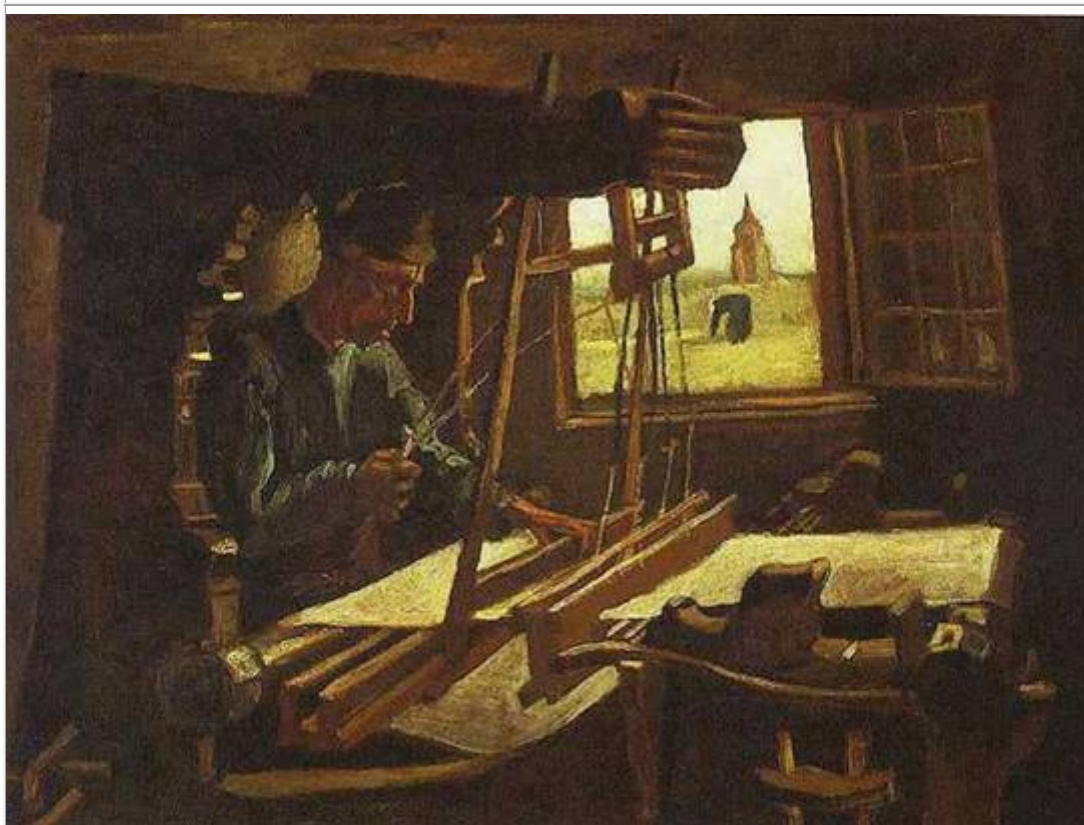
1884 Weaver Facing Left with Spinning Wheel



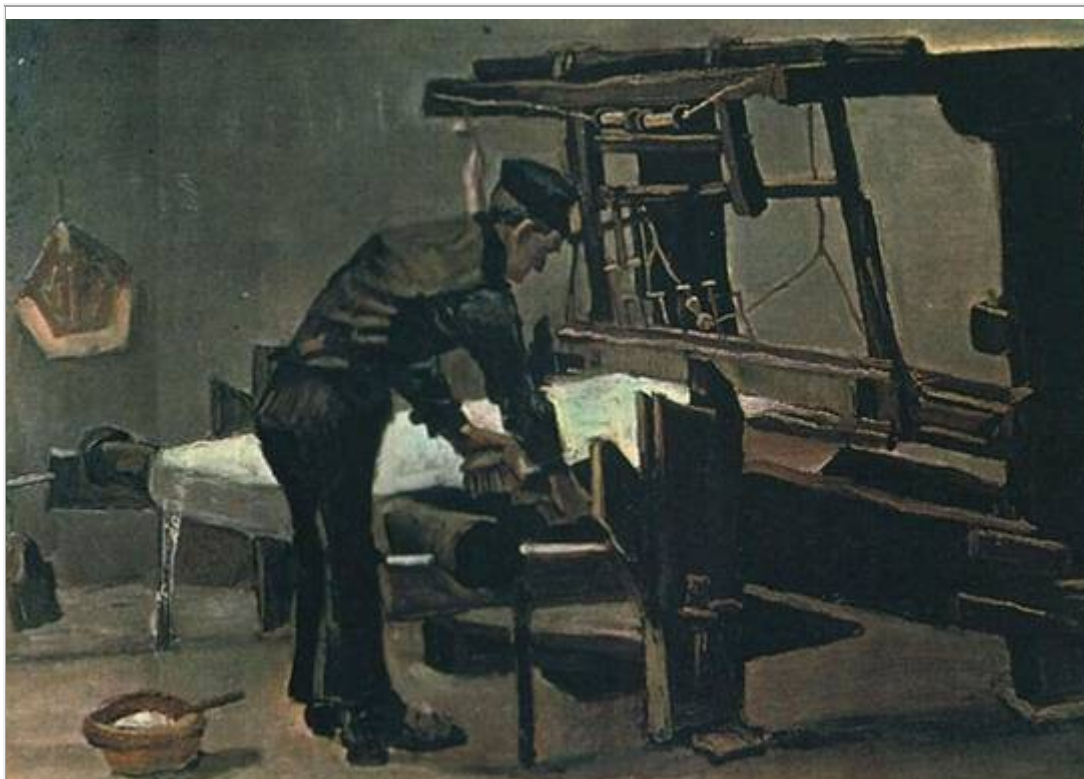
1884 Weaver Facing Right (Half-Figure)



1884 Weaver Facing Right



1884 Weaver Near an Open Window



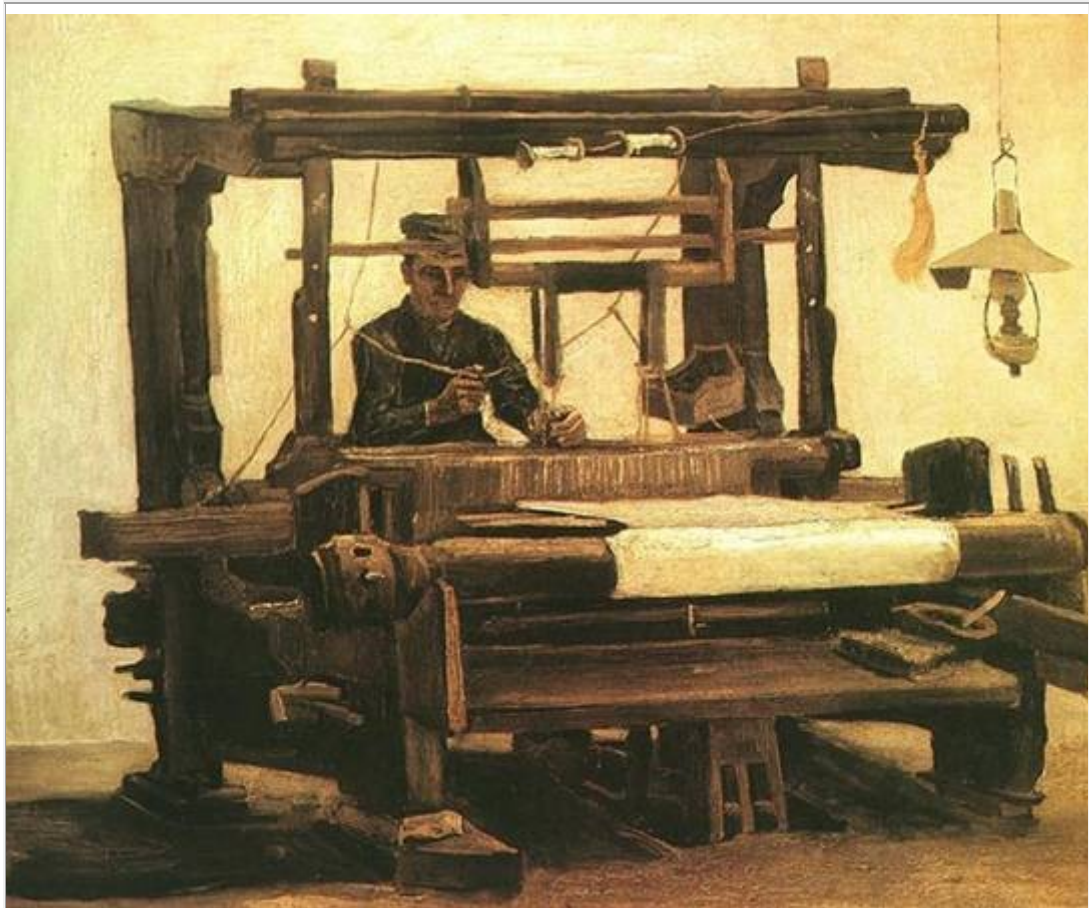
1884 Weaver Standing in Front of a Loom



1884 Weaver, Interior with Three Small Windows



1884 Weaver, Seen from the Front version 2



1884 Weaver, Seen from the Front



1884 Wood Gatherers in the Snow



1885 Autumn Landscape at Dusk



1885 Autumn Landscape with Four Trees



1885 Autumn Landscape



1885 Basket of Apples version 2



1885 Basket of Apples



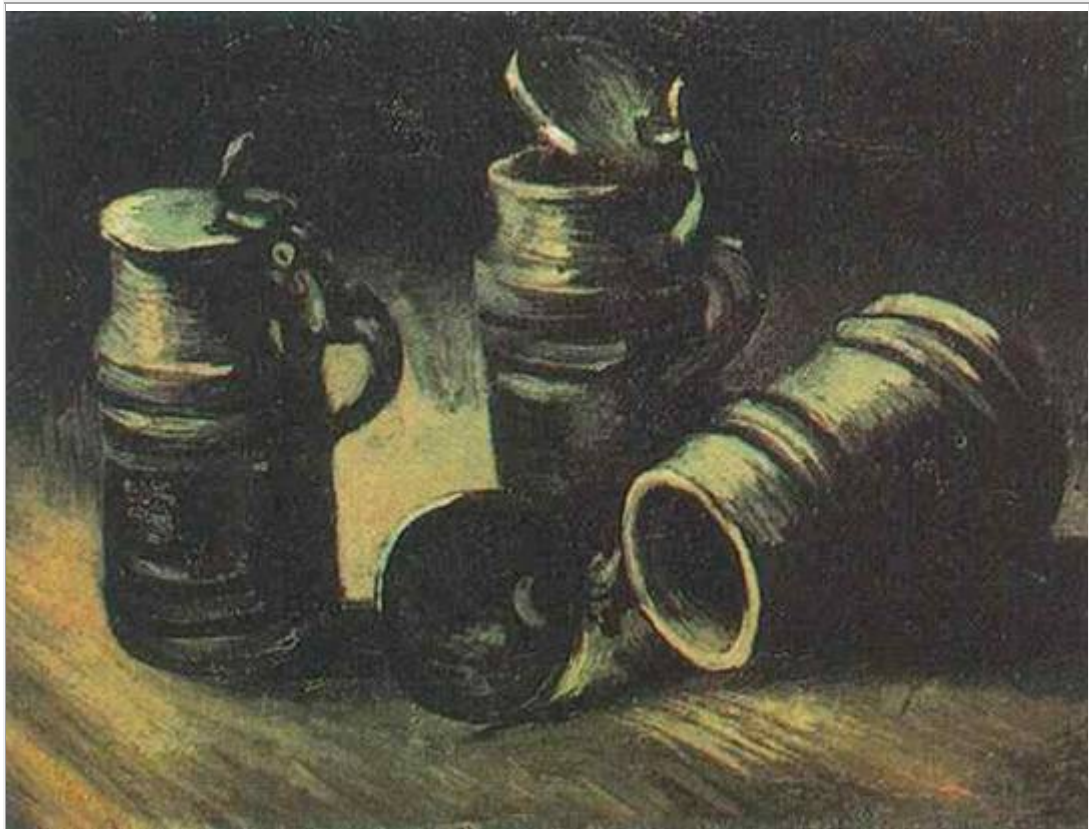
1885 Basket of Potatoes version 2



1885 Basket of Potatoes



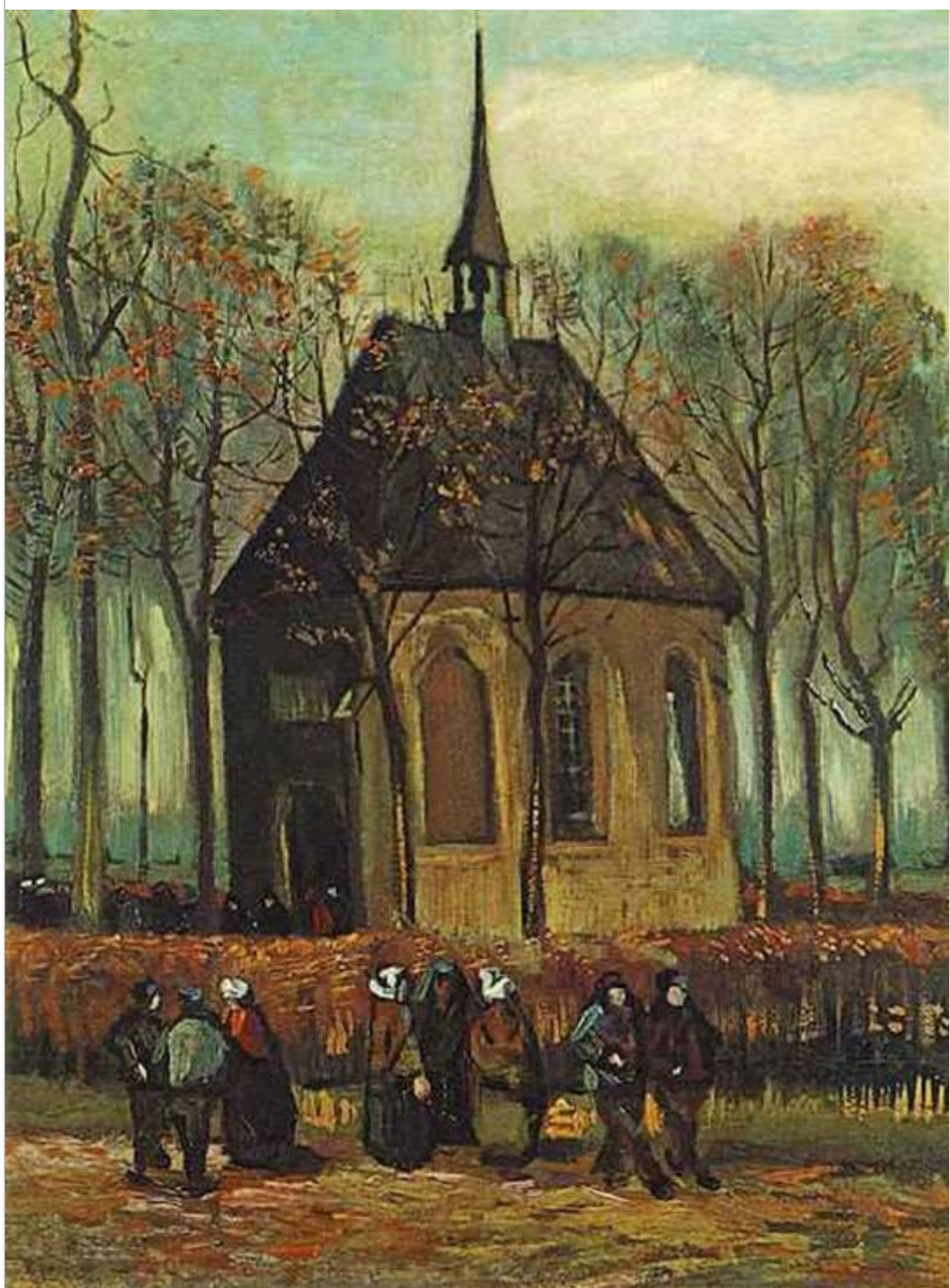
1885 Baskets of Potatoes



1885 Beer Tankards



1885 Bobbin Winder



1885 Congregation Leaving the Reformed Church in Nuenen



1885 Cottage and Woman with Goat



1885 Cottage version 2



1885 Cottage with Decrepit Barn and Stooping Woman



1885 Cottage with Peasant Coming Home



1885 Cottage with Peasant Woman Digging



1885 Cottage with Trees and Peasant Woman



1885 Cottage with Trees version 2



1885 Cottage with Trees version 3



1885 Cottage with Trees



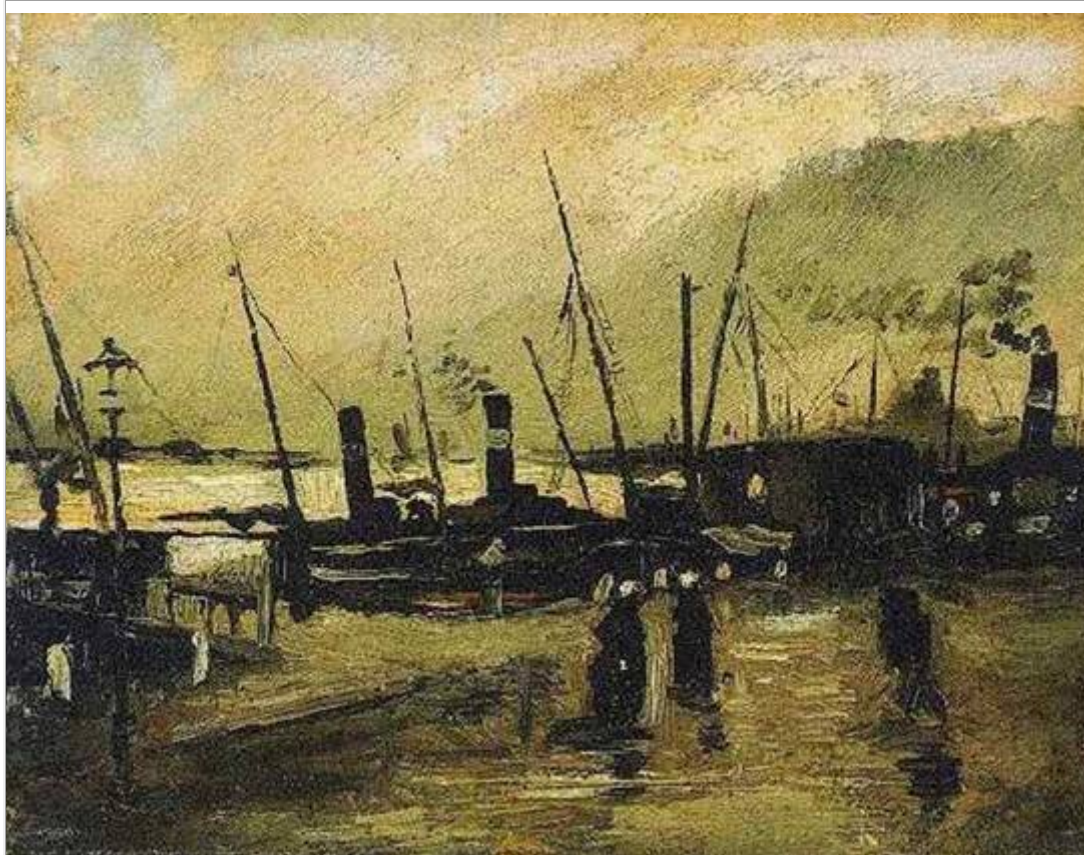
1885 Cottage, The



1885 Cottage



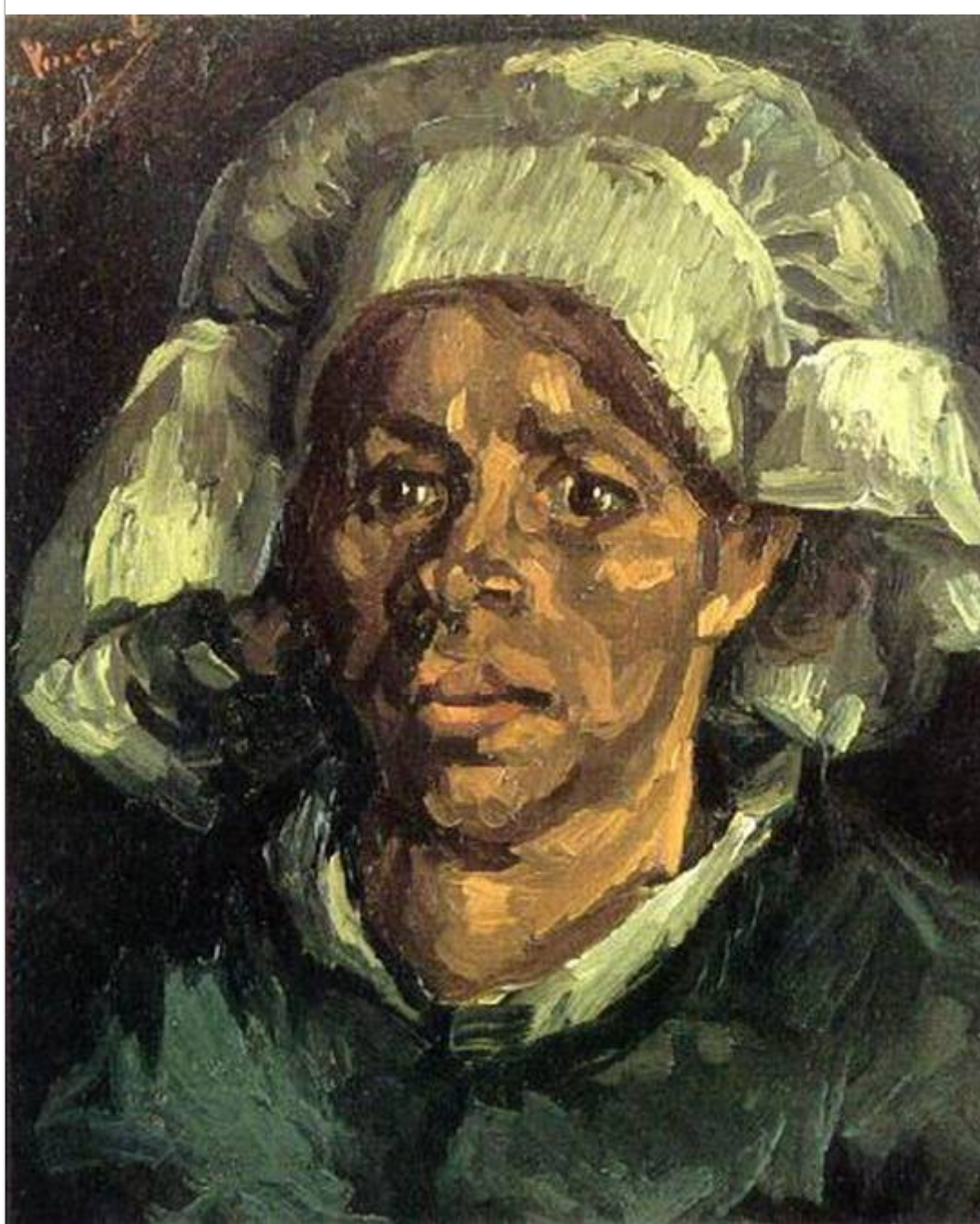
1885 Country Lane with Two Figures



1885 De Ruijterkade in Amsterdam, The



1885 Flying Fox



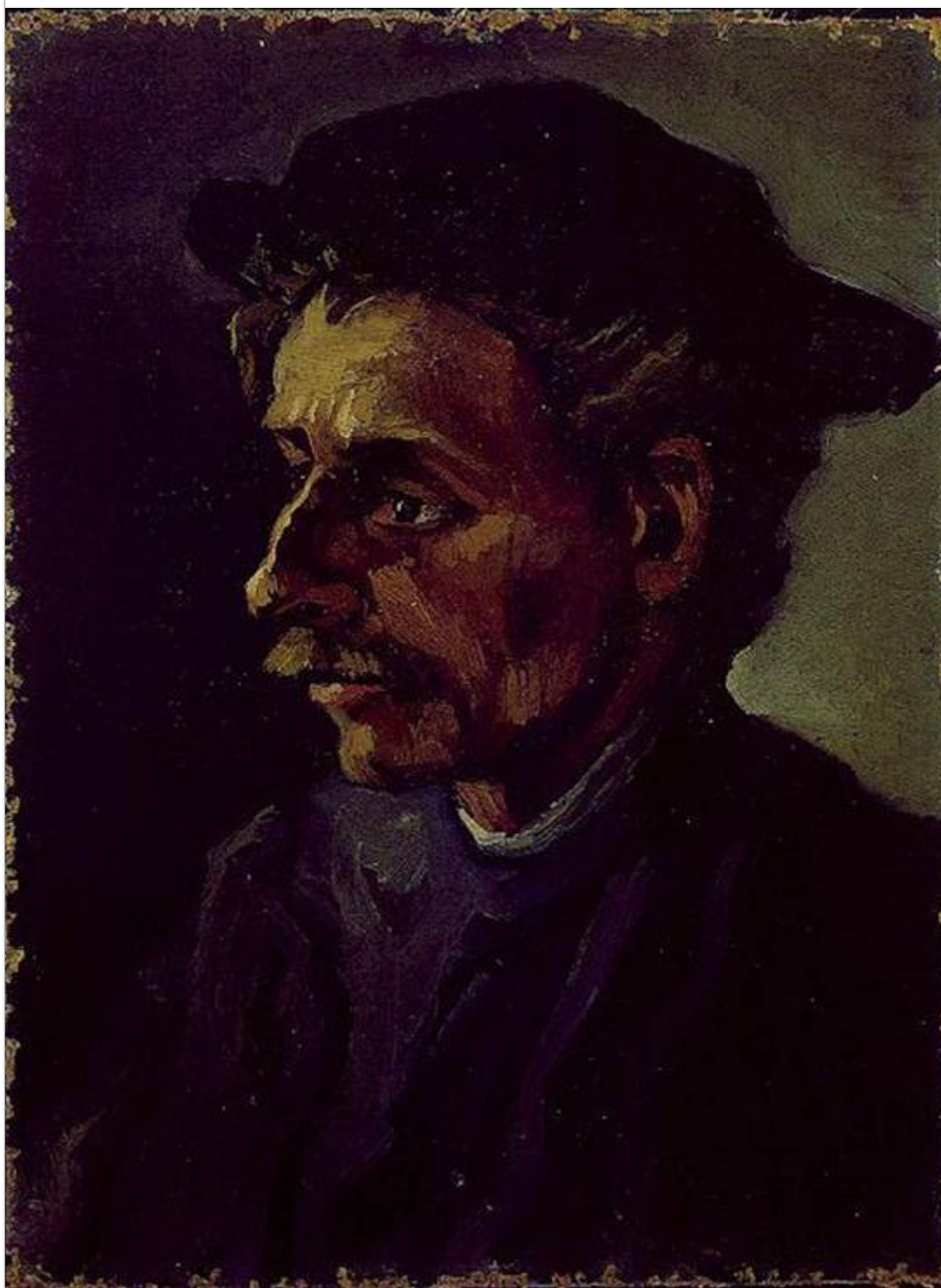
1885 Gordina de Groot, Head version 2



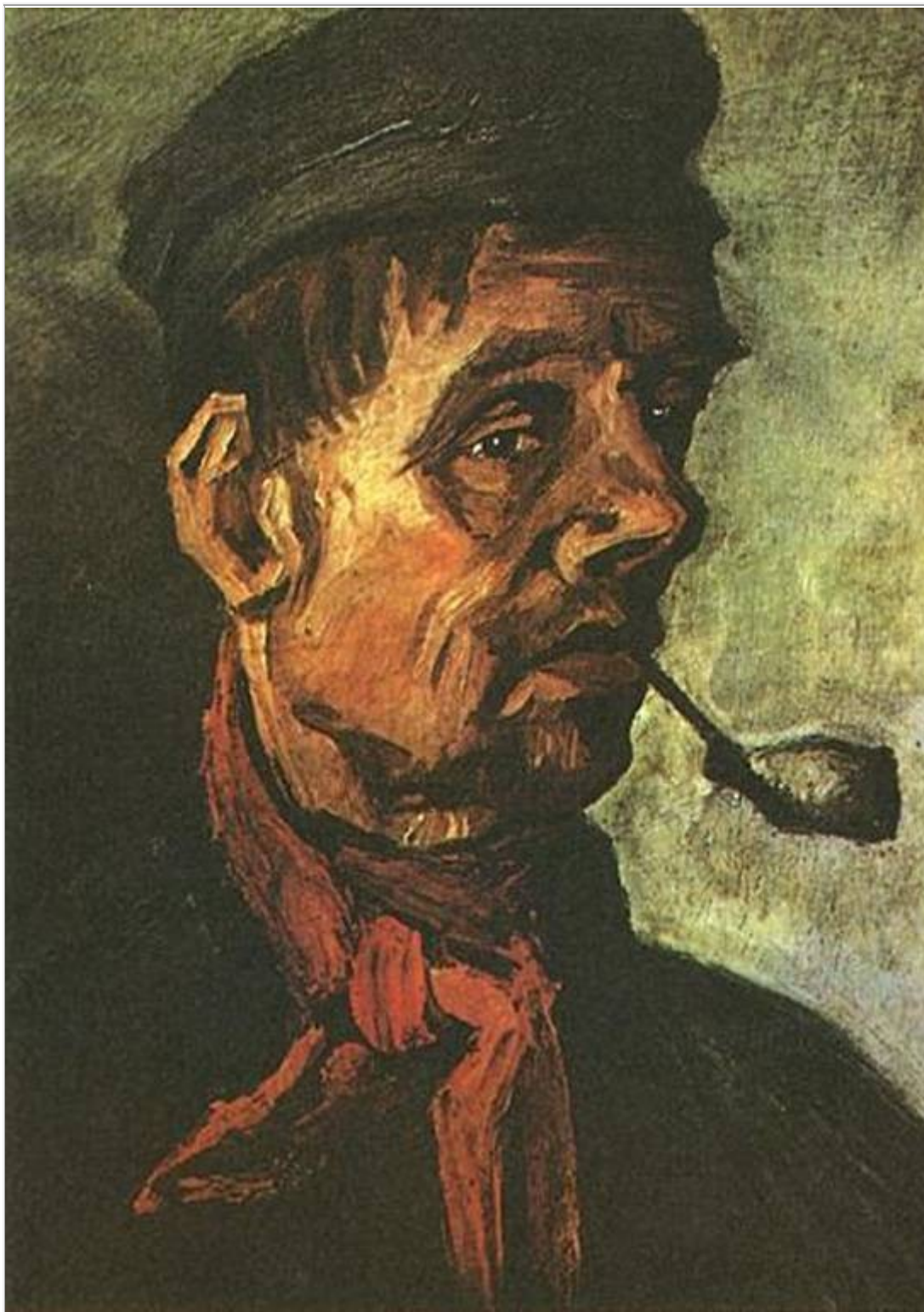
1885 Gordina de Groot, Head



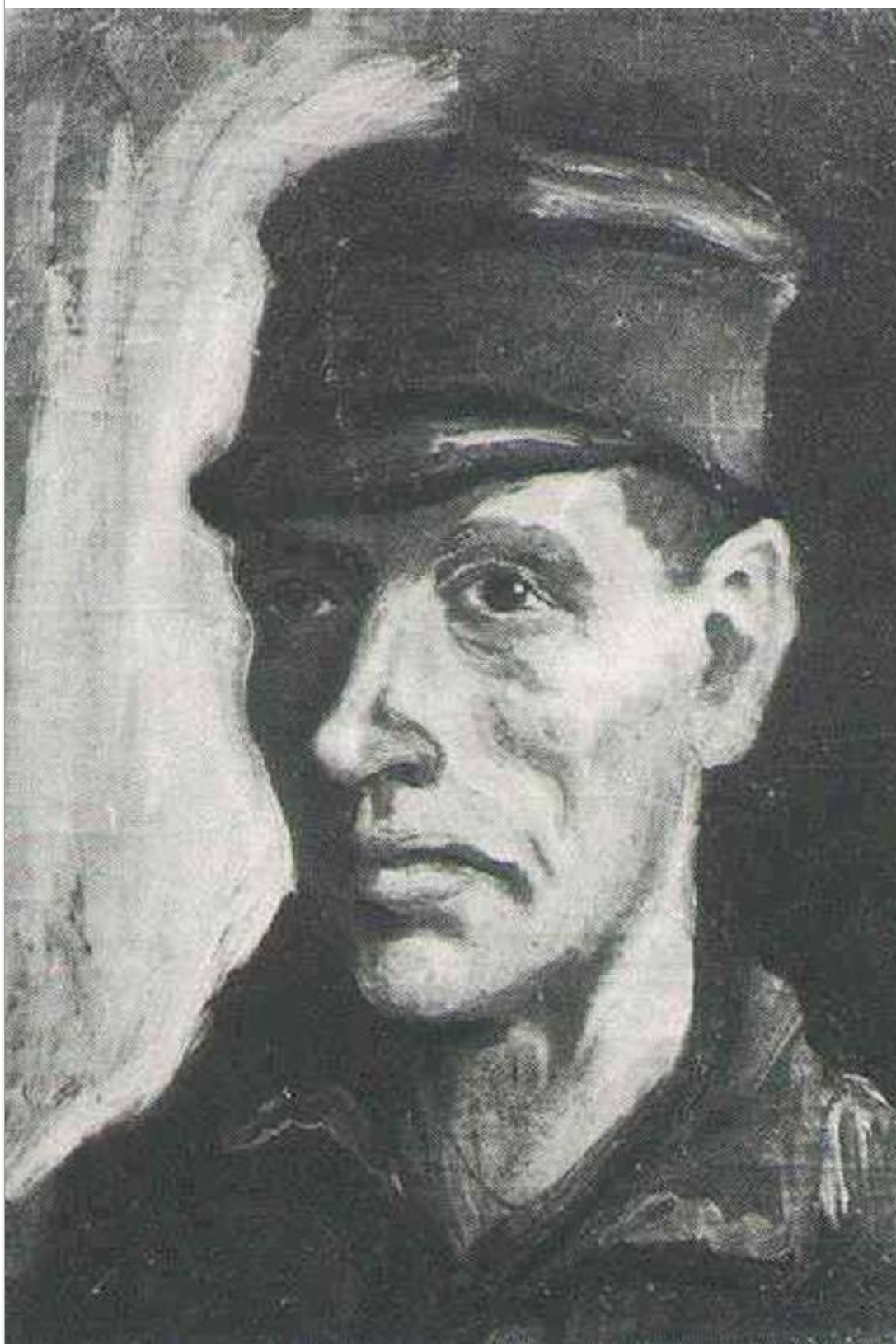
1885 Head of a Brabant Peasant Woman with Dark Cap



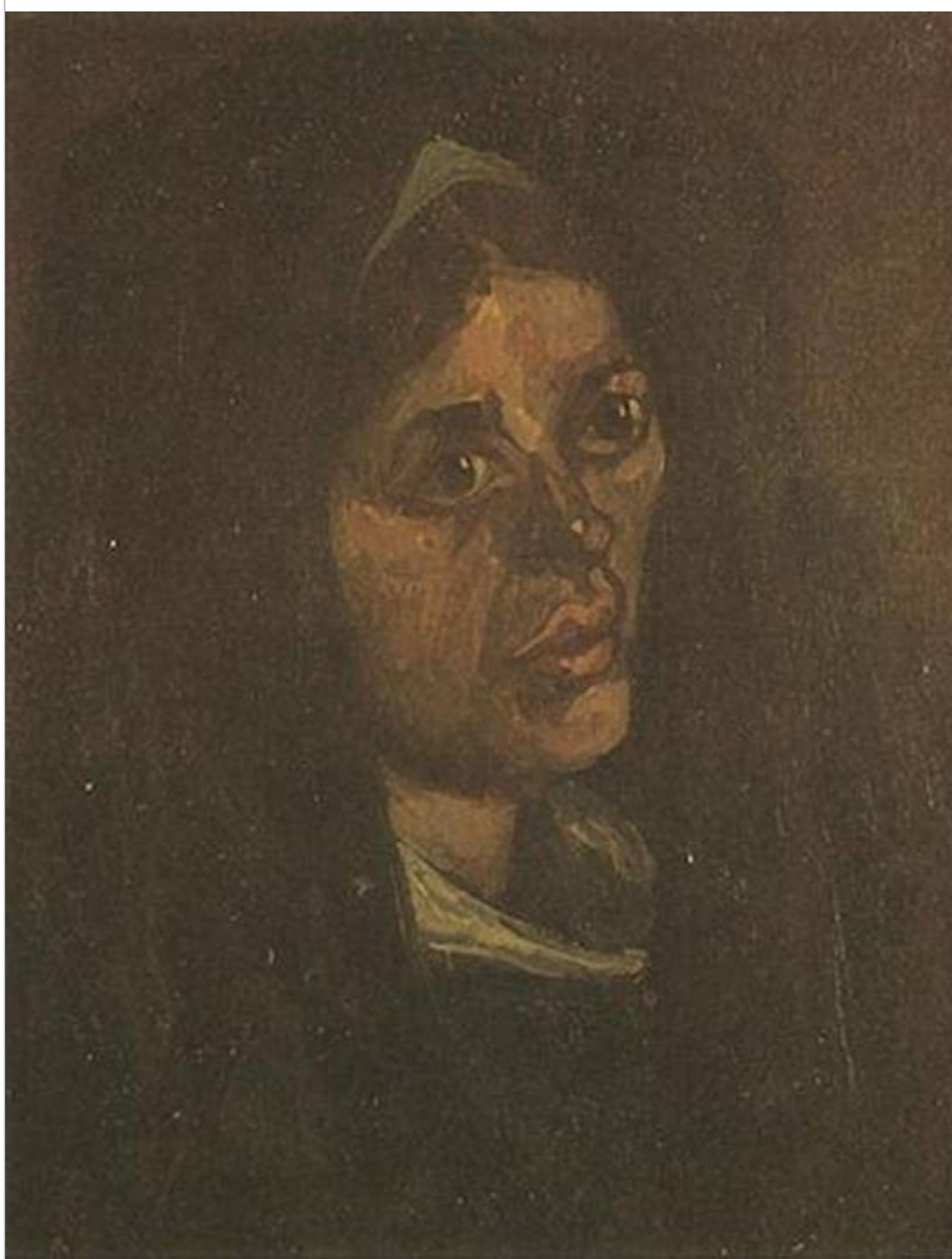
1885 Head of a Man



1885 Head of a Peasant with a Pipe



1885 Head of a Peasant with Cap



1885 Head of a Peasant Woman in a Green Shawl



1885 Head of a Peasant Woman with Brownish Cap



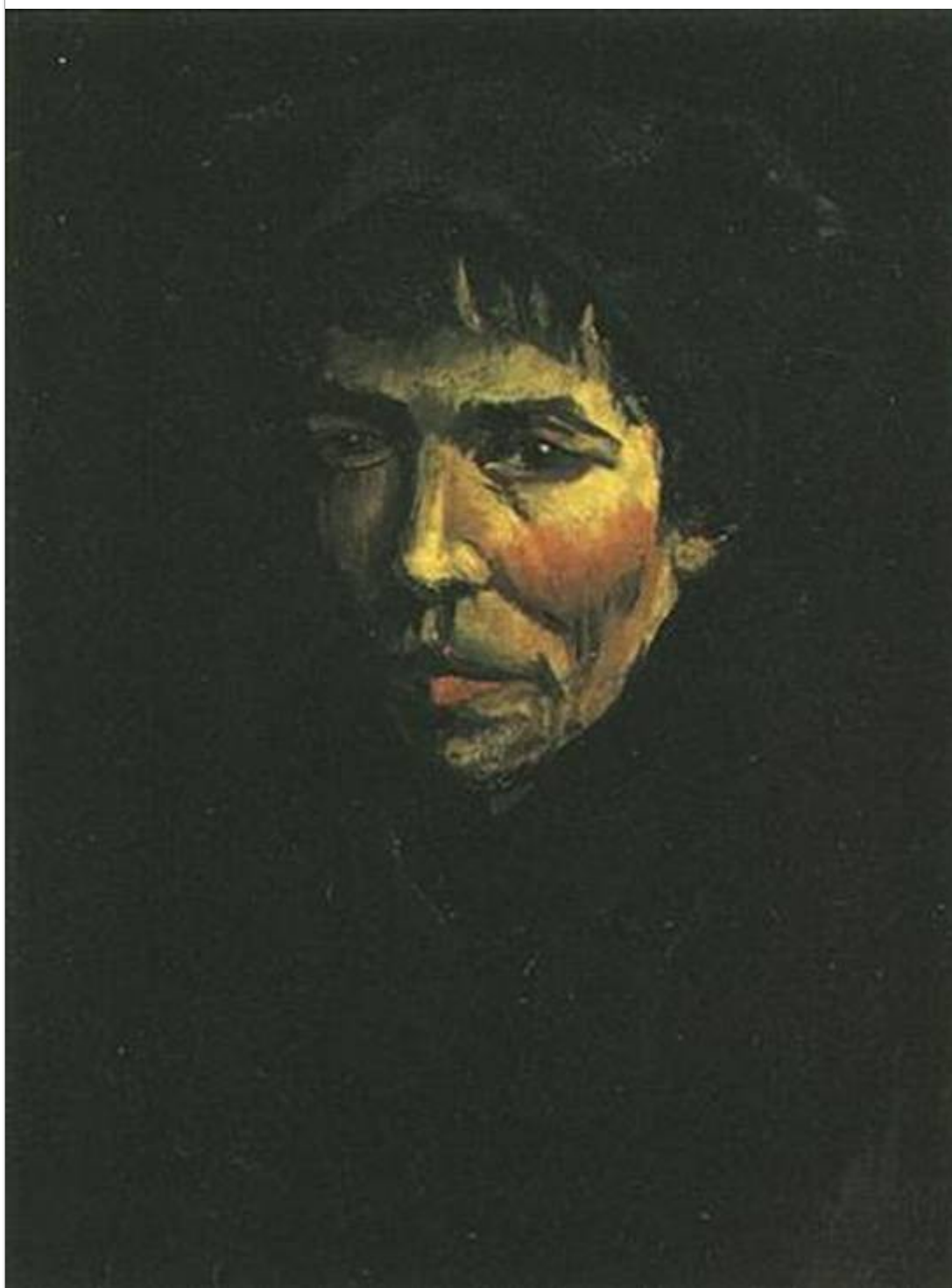
1885 Head of a Peasant Woman with Dark Cap version 2



1885 Head of a Peasant Woman with Dark Cap version 3



1885 Head of a Peasant Woman with Dark Cap version 4



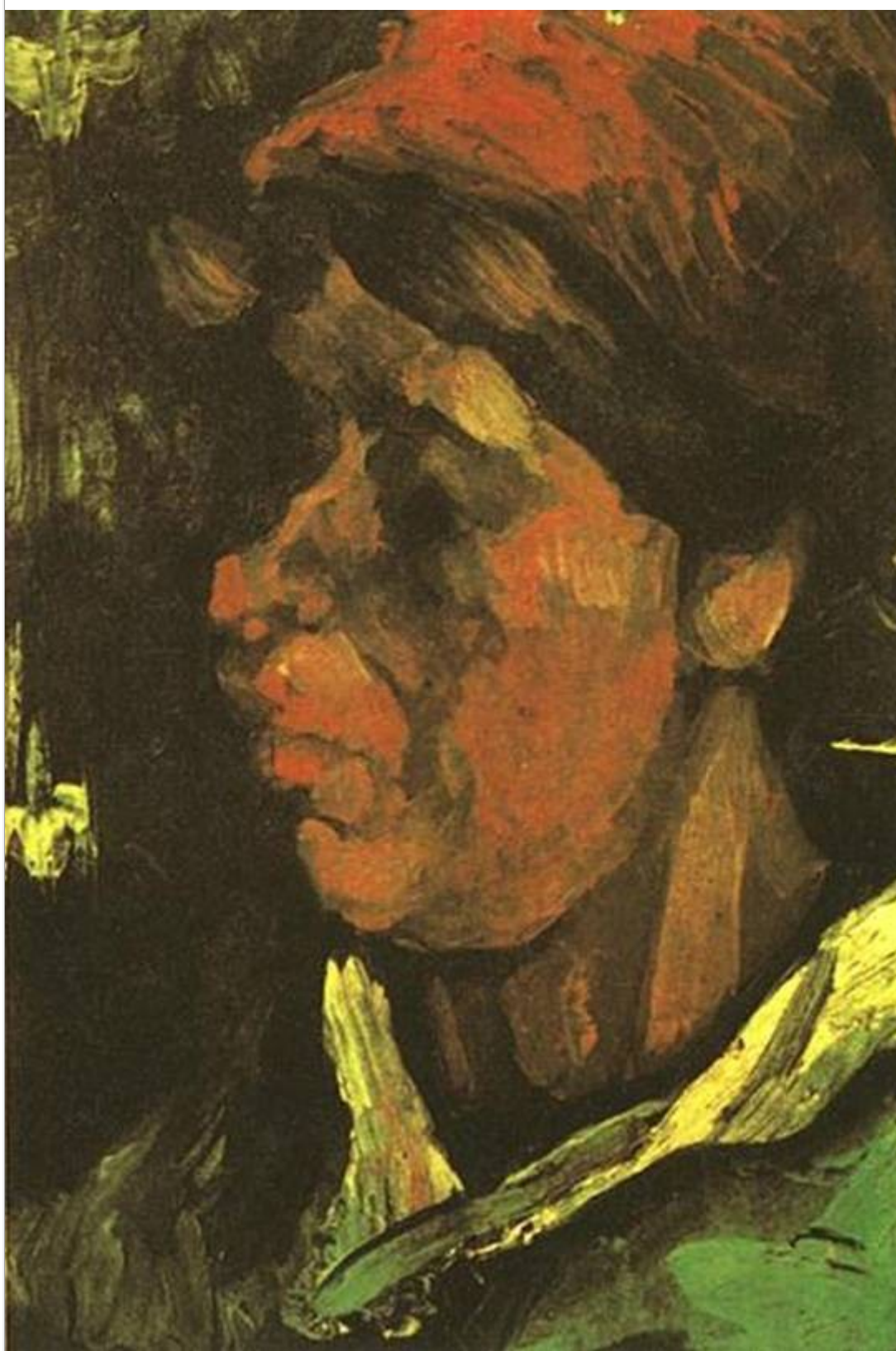
1885 Head of a Peasant Woman with Dark Cap version 5



1885 Head of a Peasant Woman with Dark Cap version 6



1885 Head of a Peasant Woman with Dark Cap version 7



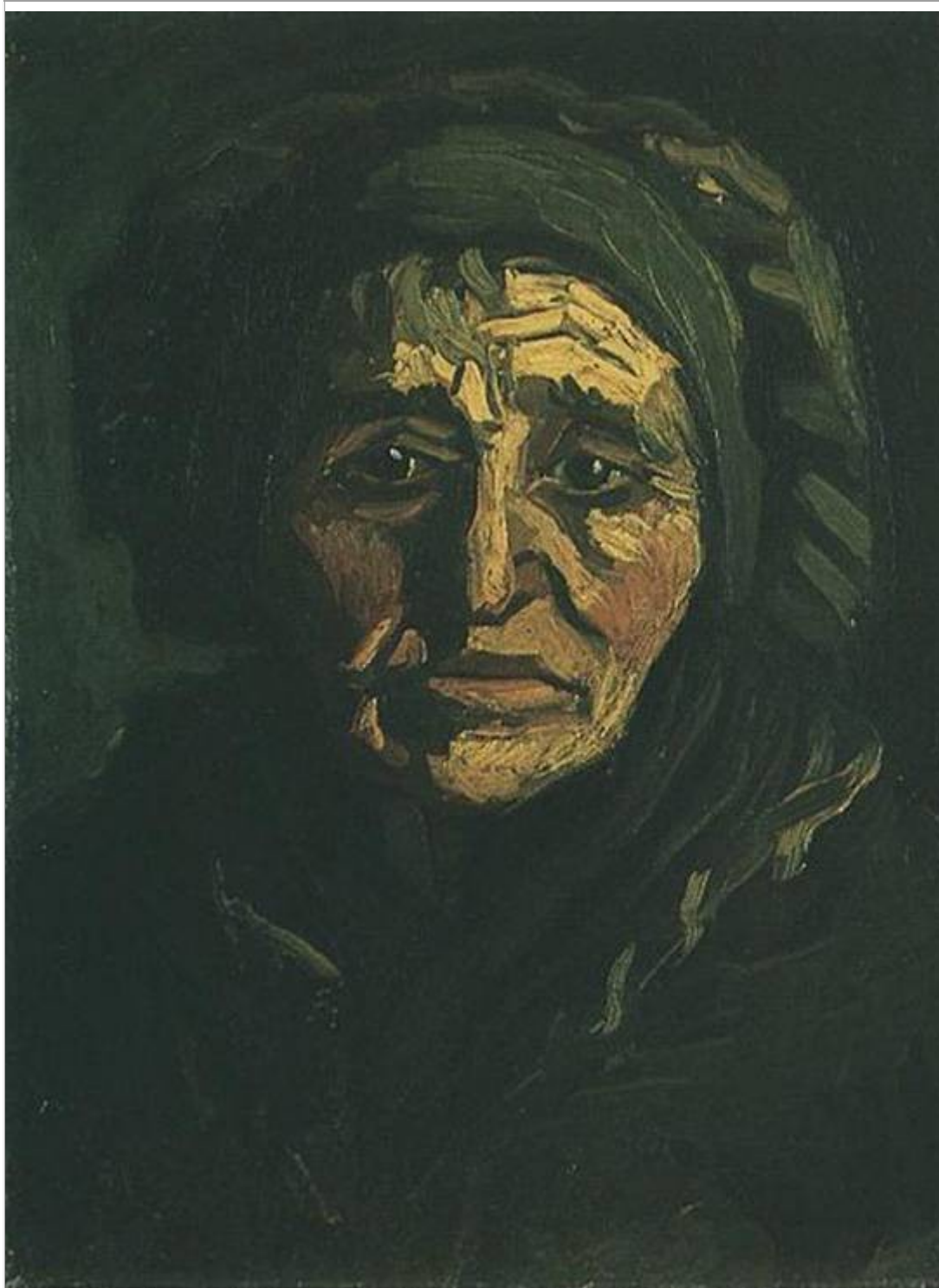
1885 Head of a Peasant Woman with Dark Cap version 8



1885 Head of a Peasant Woman with Dark Cap version 9



1885 Head of a Peasant Woman with Dark Cap



1885 Head of a Peasant Woman with Greenish Lace Cap



1885 Head of a Peasant Woman with White Cap version 2



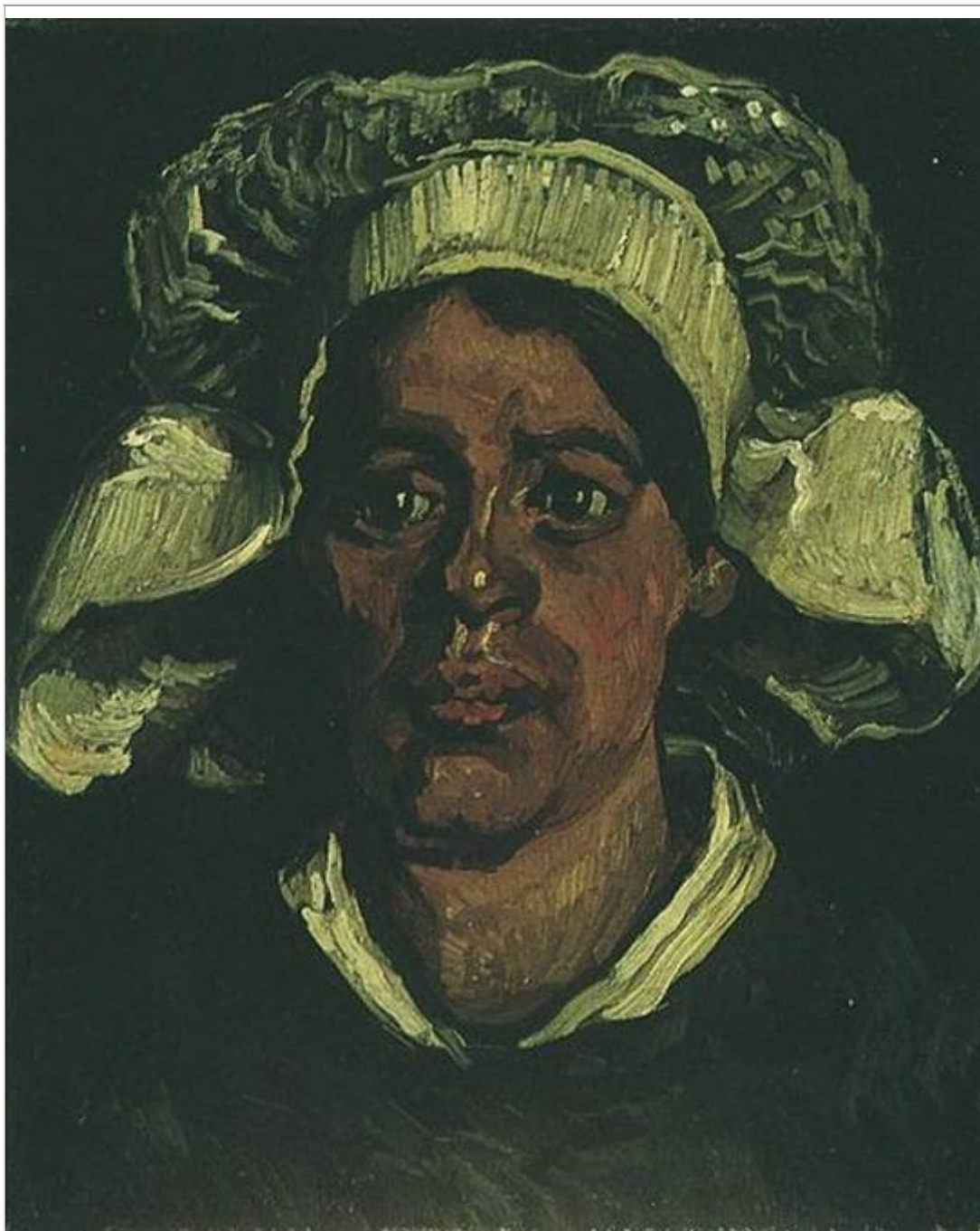
1885 Head of a Peasant Woman with White Cap version 3



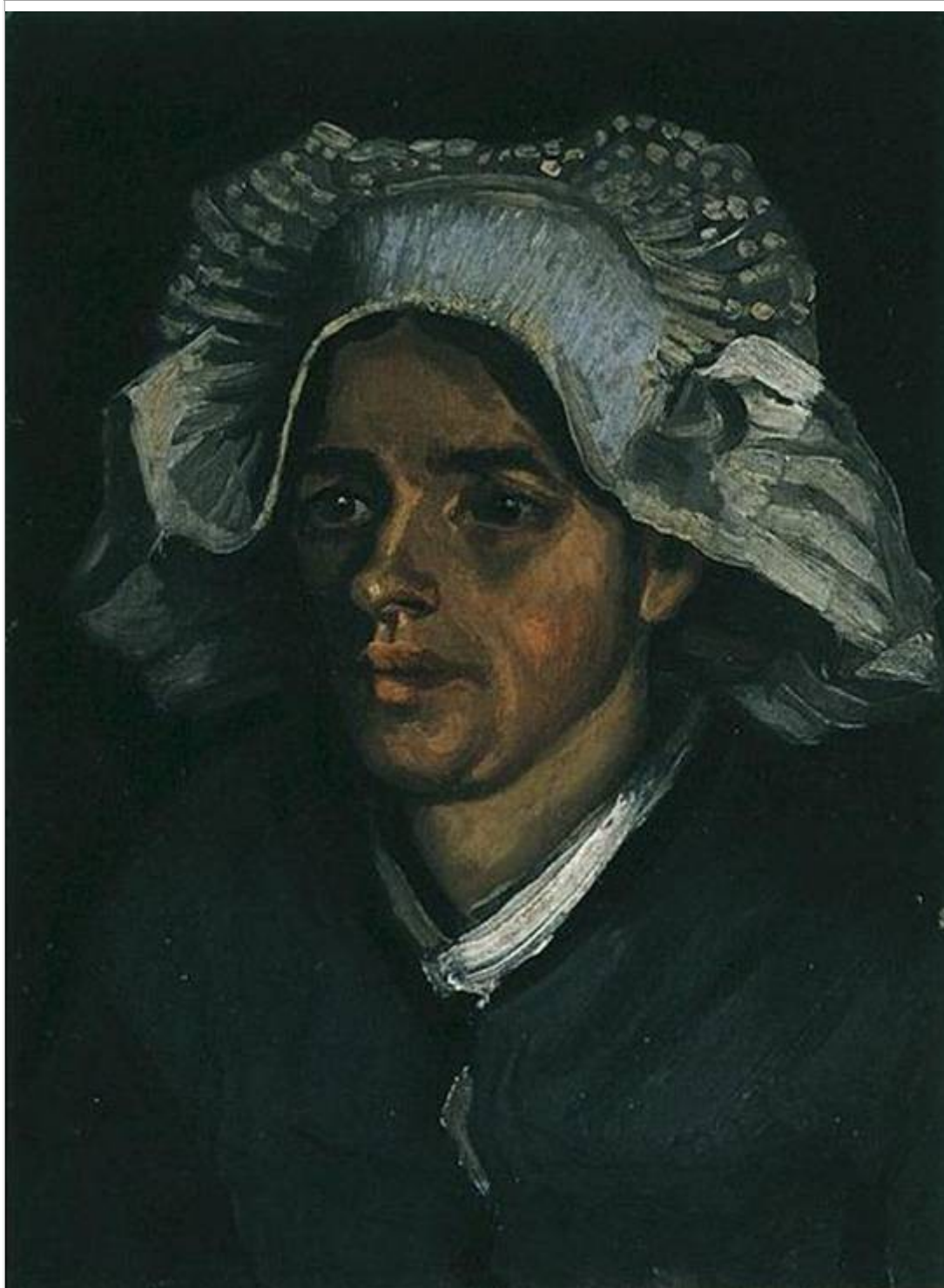
1885 Head of a Peasant Woman with White Cap version 4



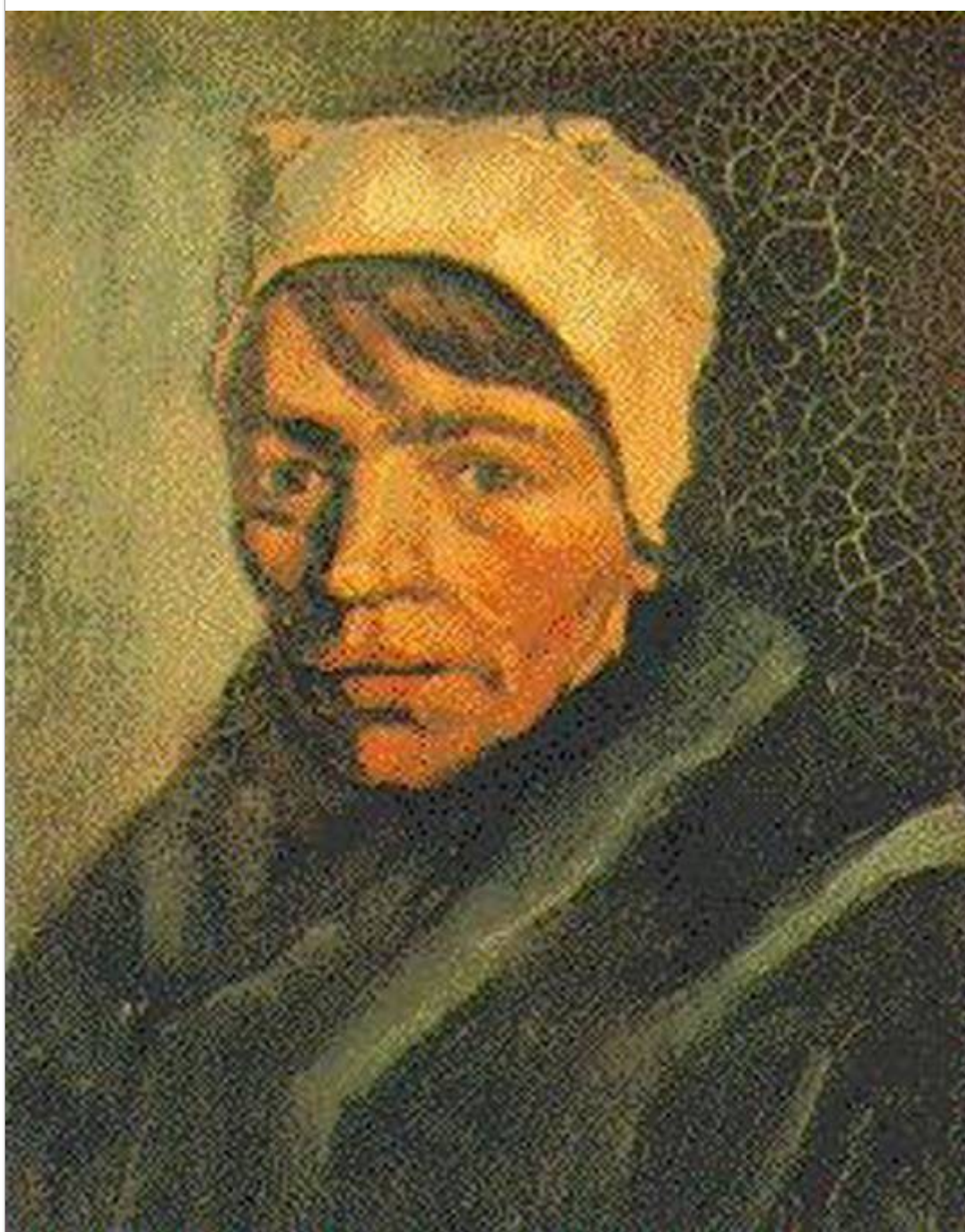
1885 Head of a Peasant Woman with White Cap version 5



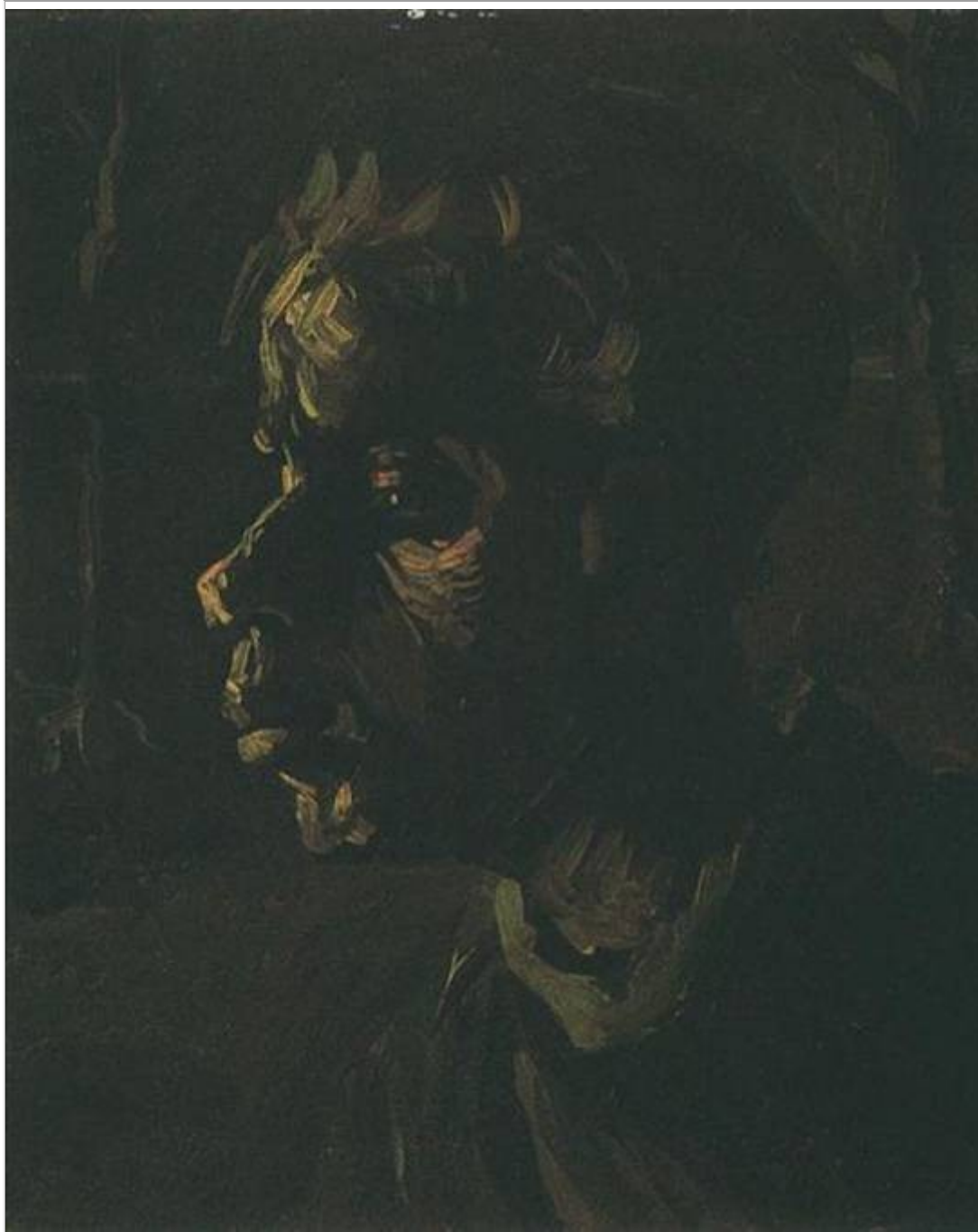
1885 Head of a Peasant Woman with White Cap version 6



1885 Head of a Peasant Woman with White Cap version 7



1885 Head of a Peasant Woman with White Cap



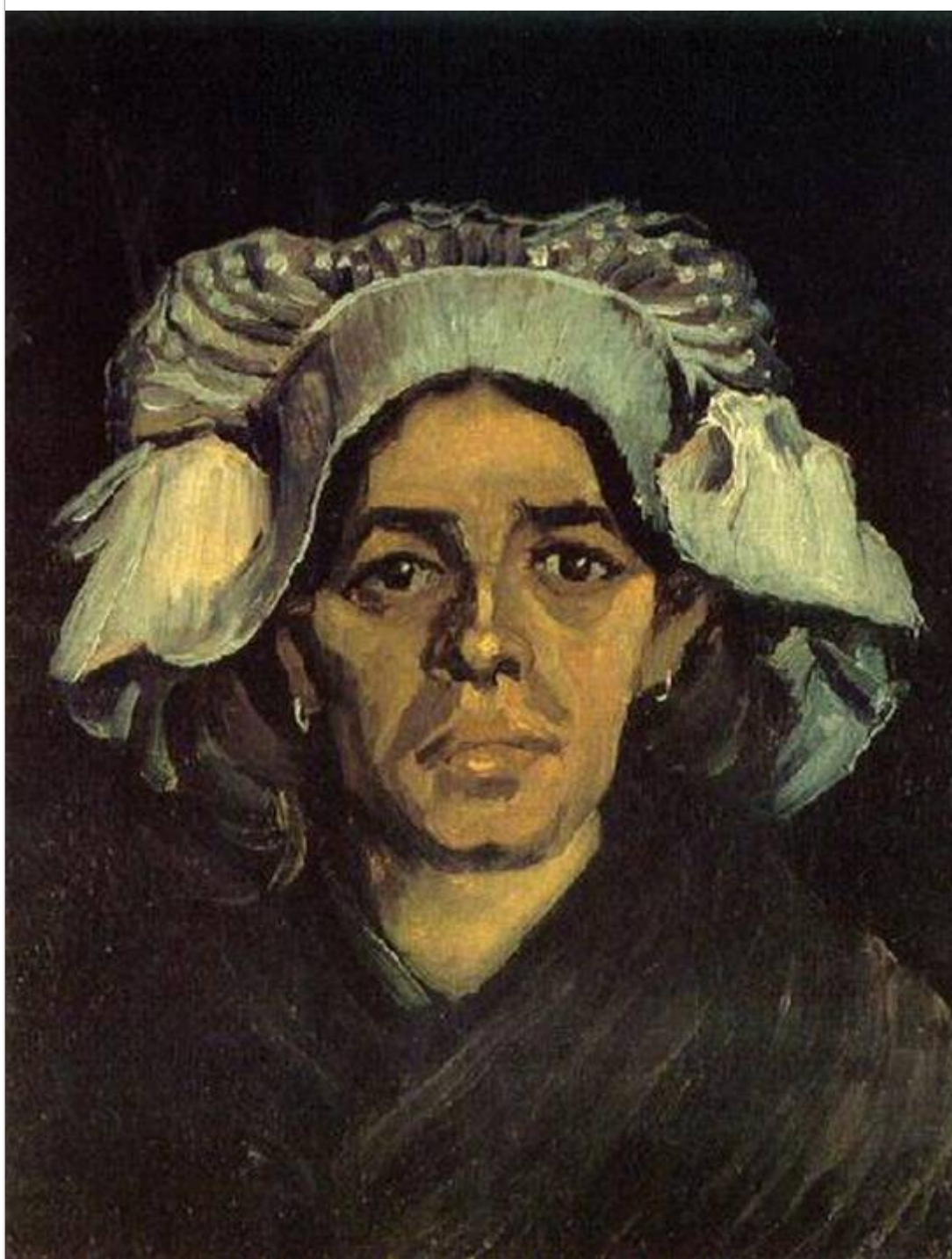
1885 Head of a Peasant Woman



1885 Head of a Peasant



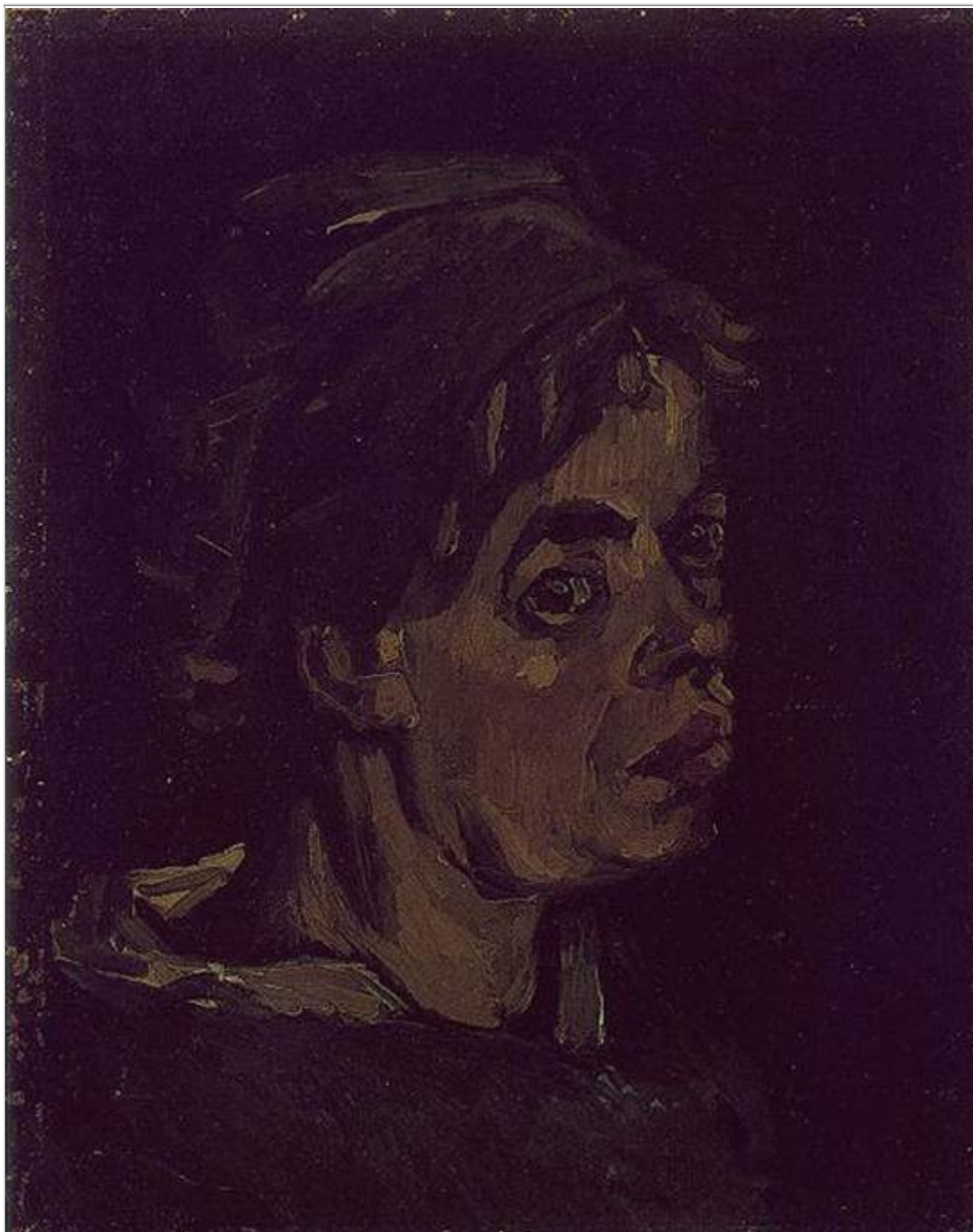
1885 Head of a Woman version 2



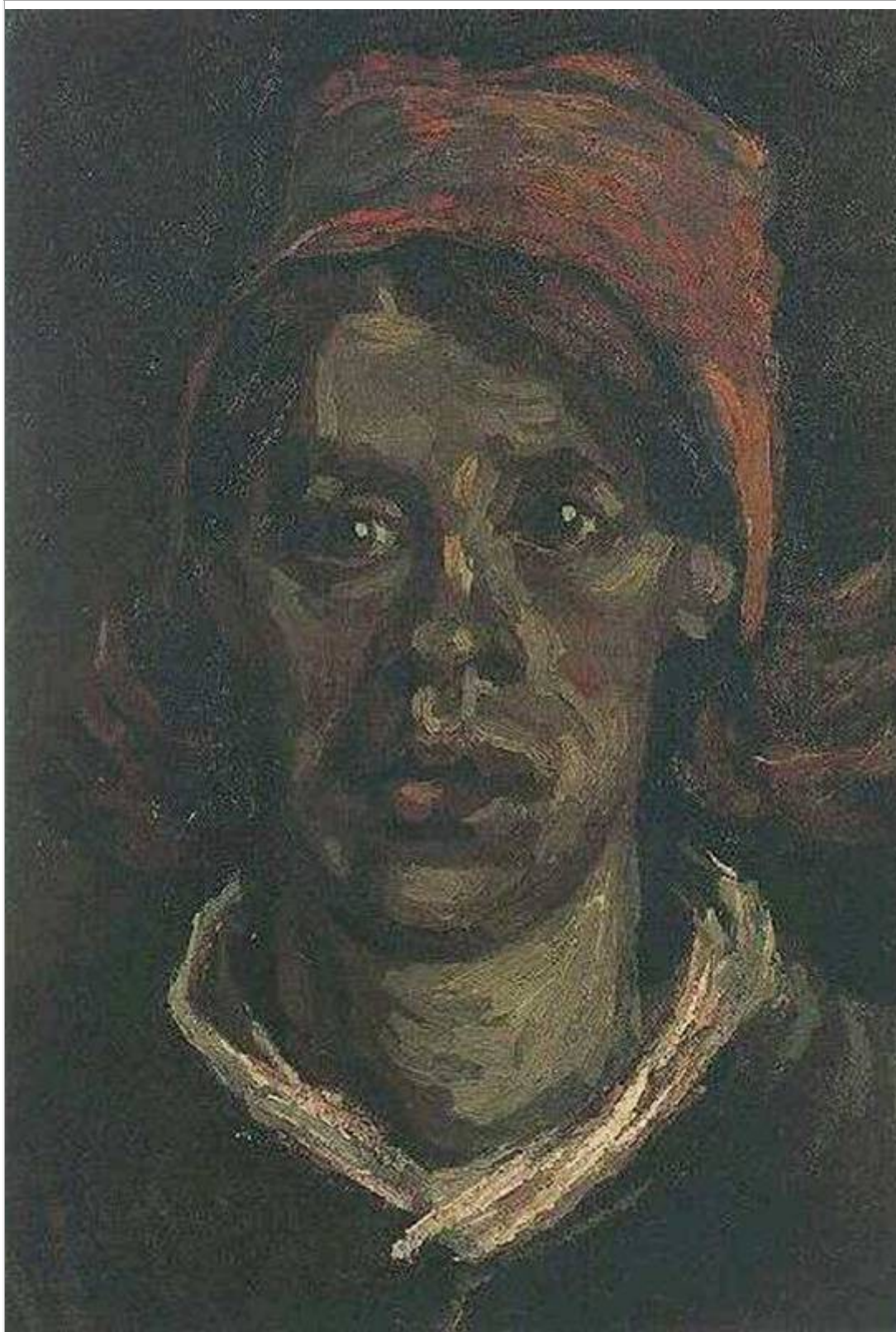
1885 Head of a Woman version 3



1885 Head of a Woman version 4



1885 Head of a Woman version 5



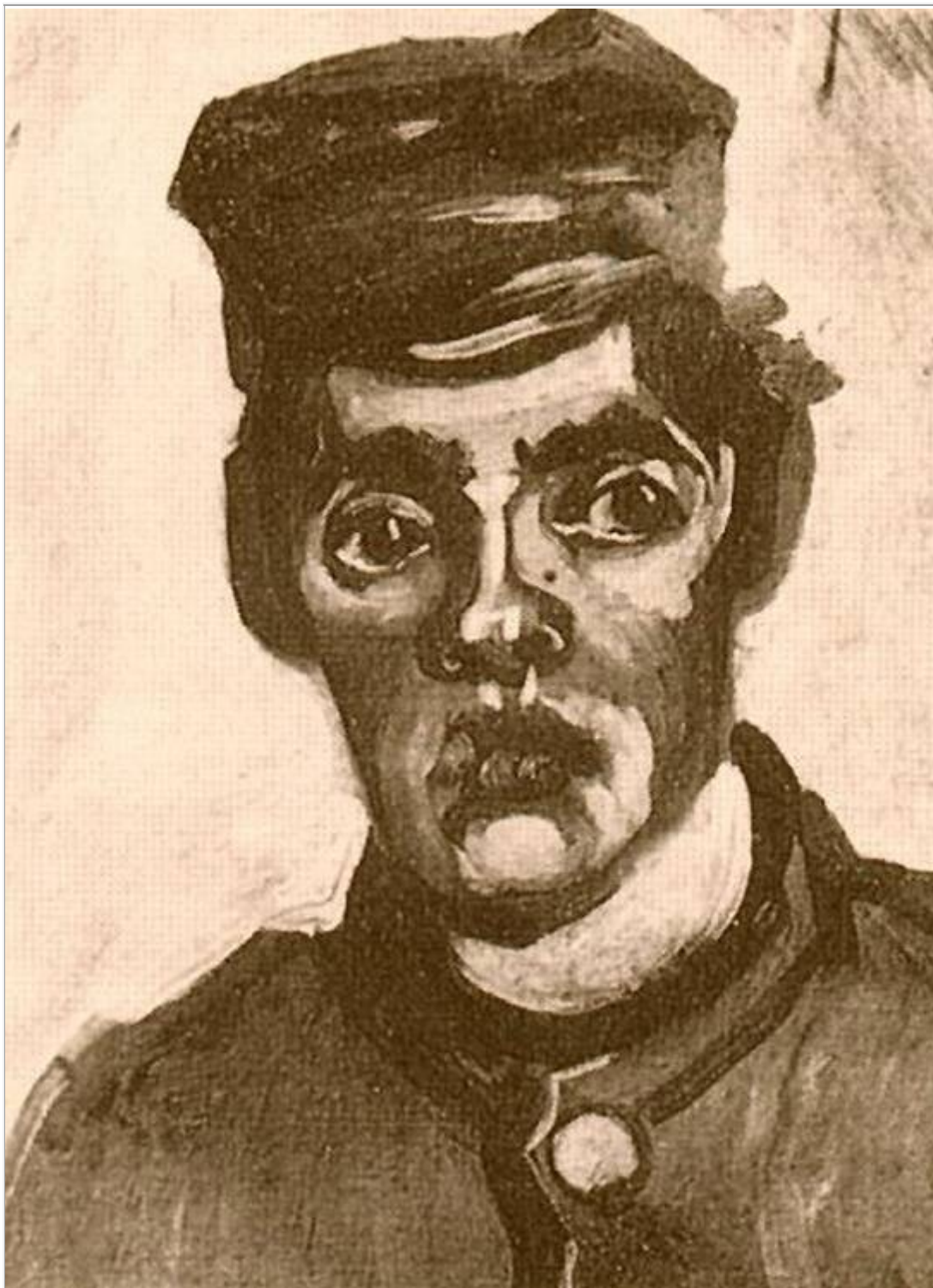
1885 Head of a Woman version 6



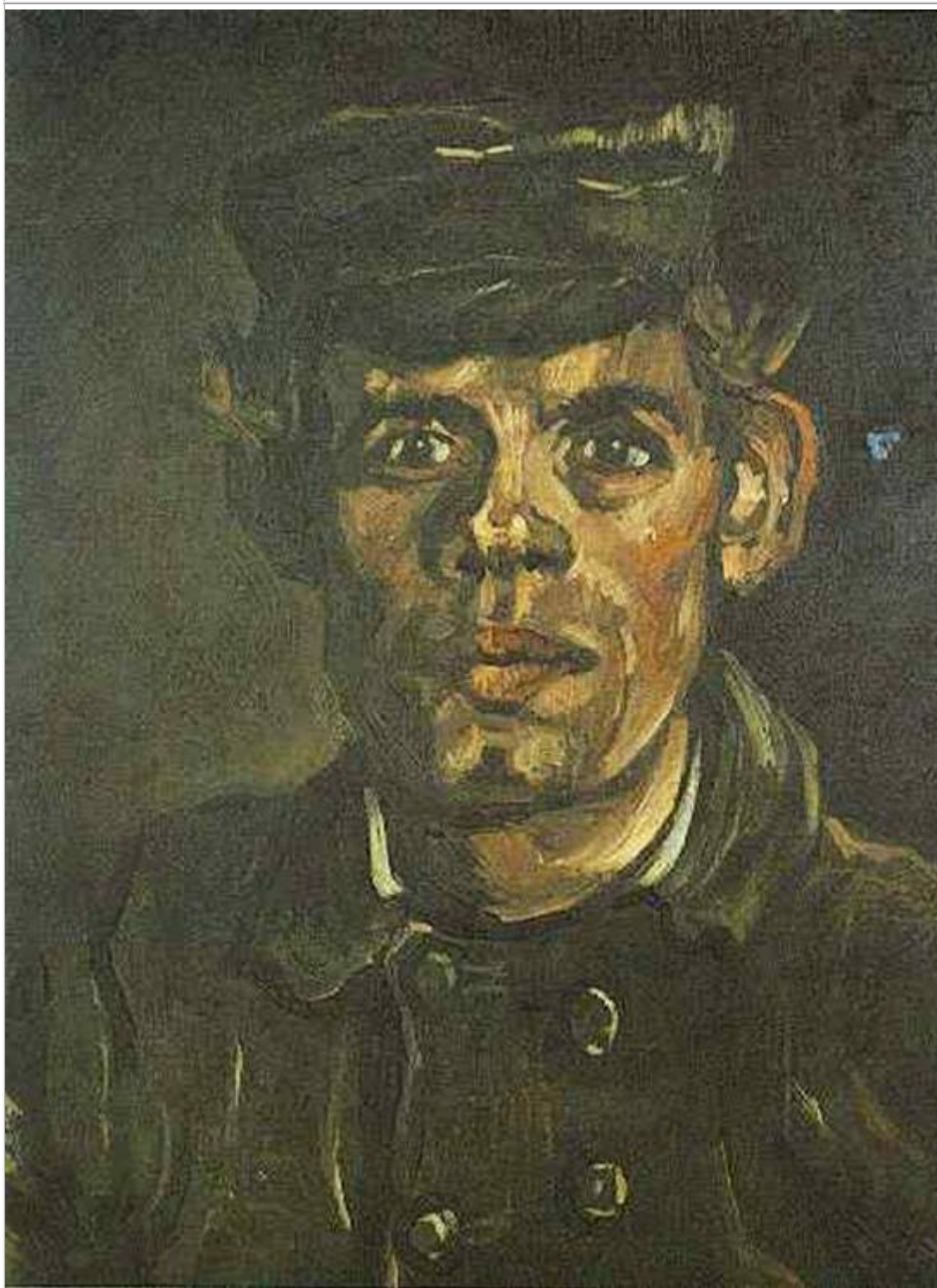
1885 Head of a Woman version 7



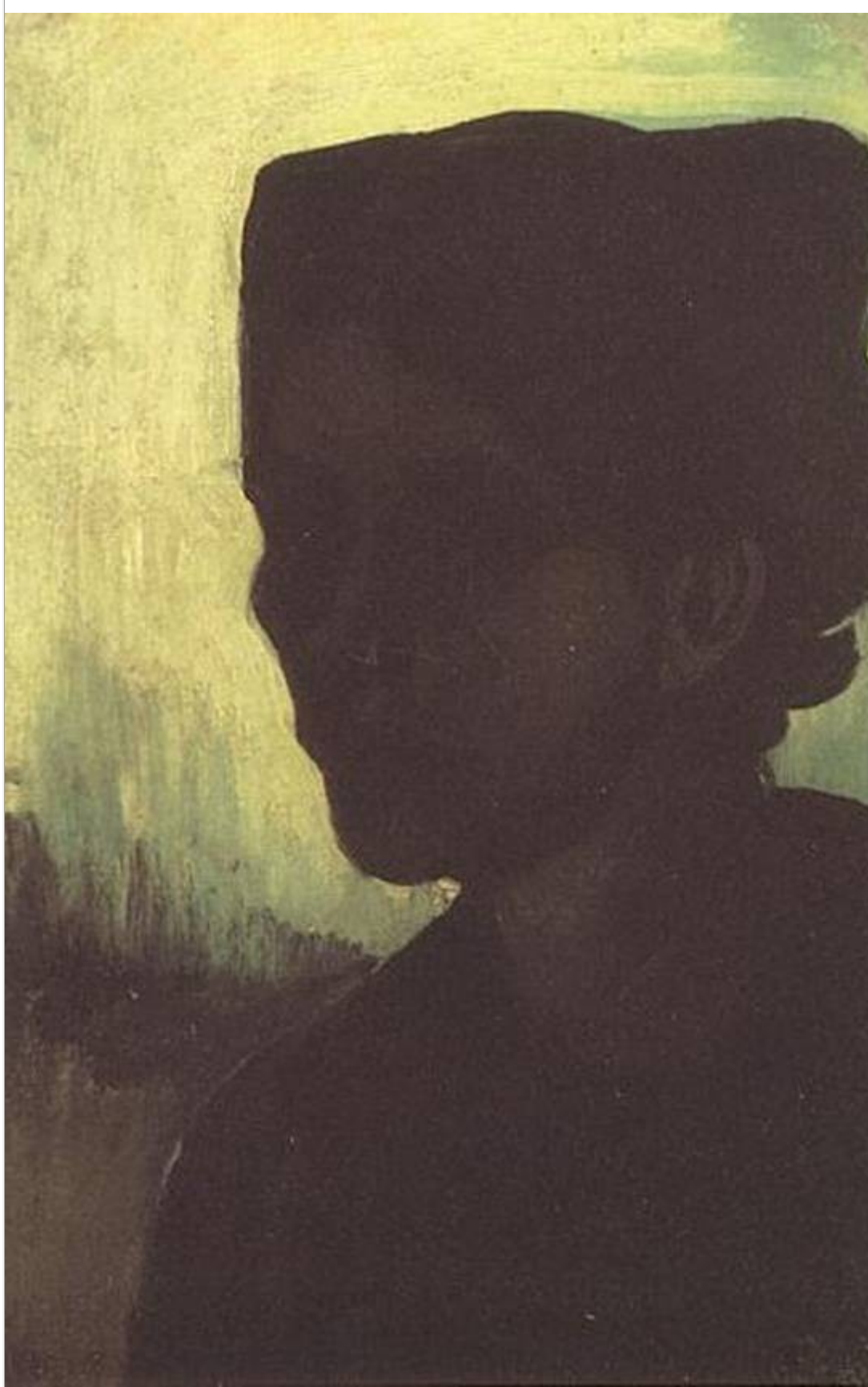
1885 Head of a Woman



1885 Head of a Young Peasant in a Peaked Cap version 2



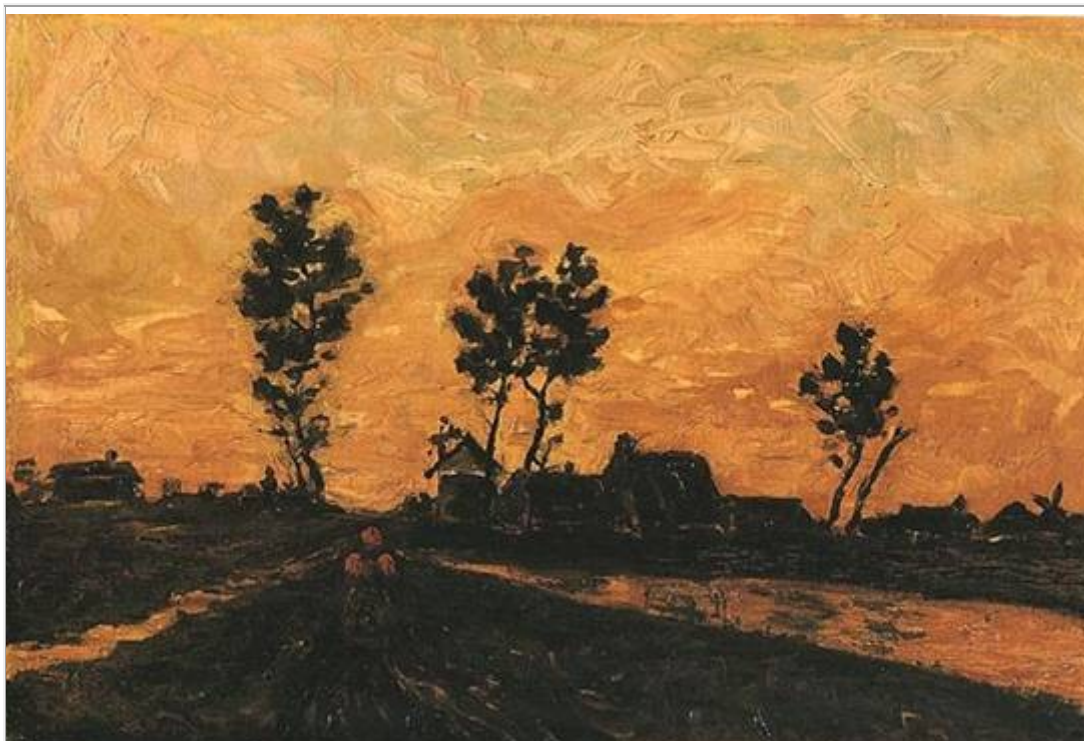
1885 Head of a Young Peasant in a Peaked Cap



1885 Head of a Young Peasant Woman with Dark Cap



1885 Landscape at Dusk



1885 Landscape at Sunset



1885 Landscape with Windblown Trees



1885 Lane with Poplars



1885 Old Cemetery Tower at Nuenen in the Snow, The



1885 Old Church Tower at Nuenen ('The Peasants' Churchyard')



1885 Old Station at Eindhoven, The



1885 Parsonage at Nuenen by Moonlight, The



1885 Parsonage Garden at Nuenen in the Snow, The version 2



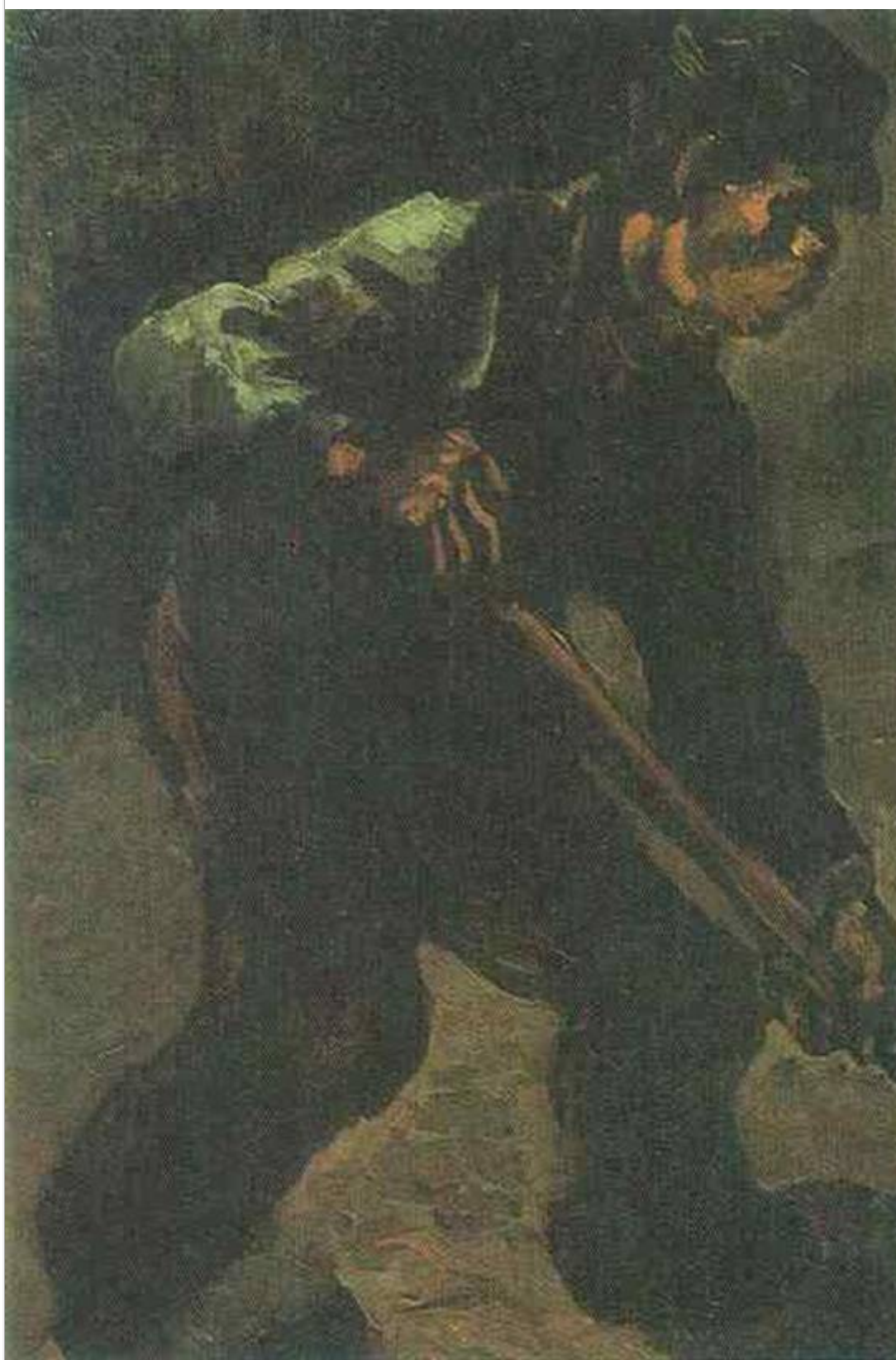
1885 Parsonage Garden at Nuenen in the Snow, The



1885 Parsonage Garden at Nuenen with Pond and Figures, The



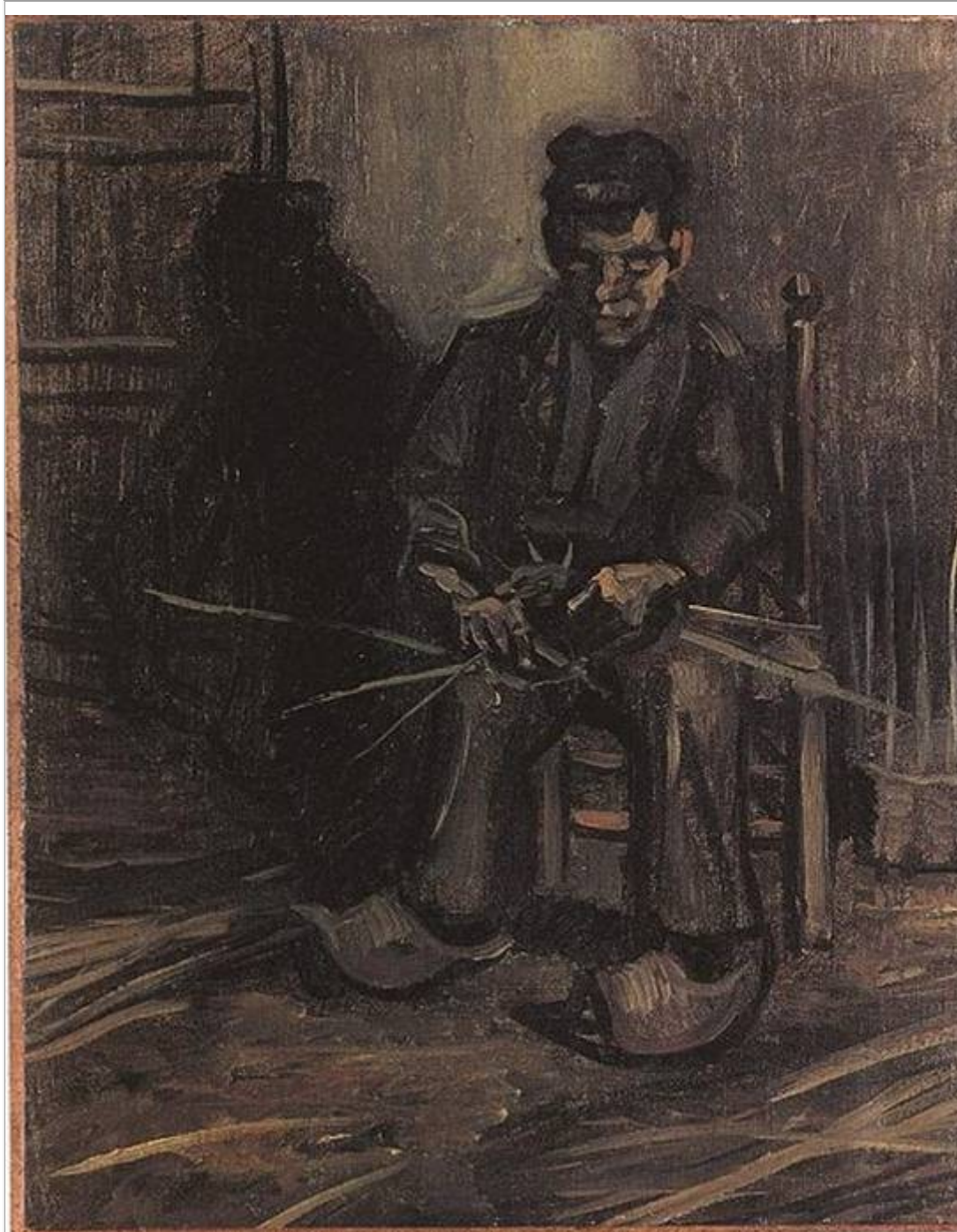
1885 Peasant and Peasant Woman Planting Potatoes



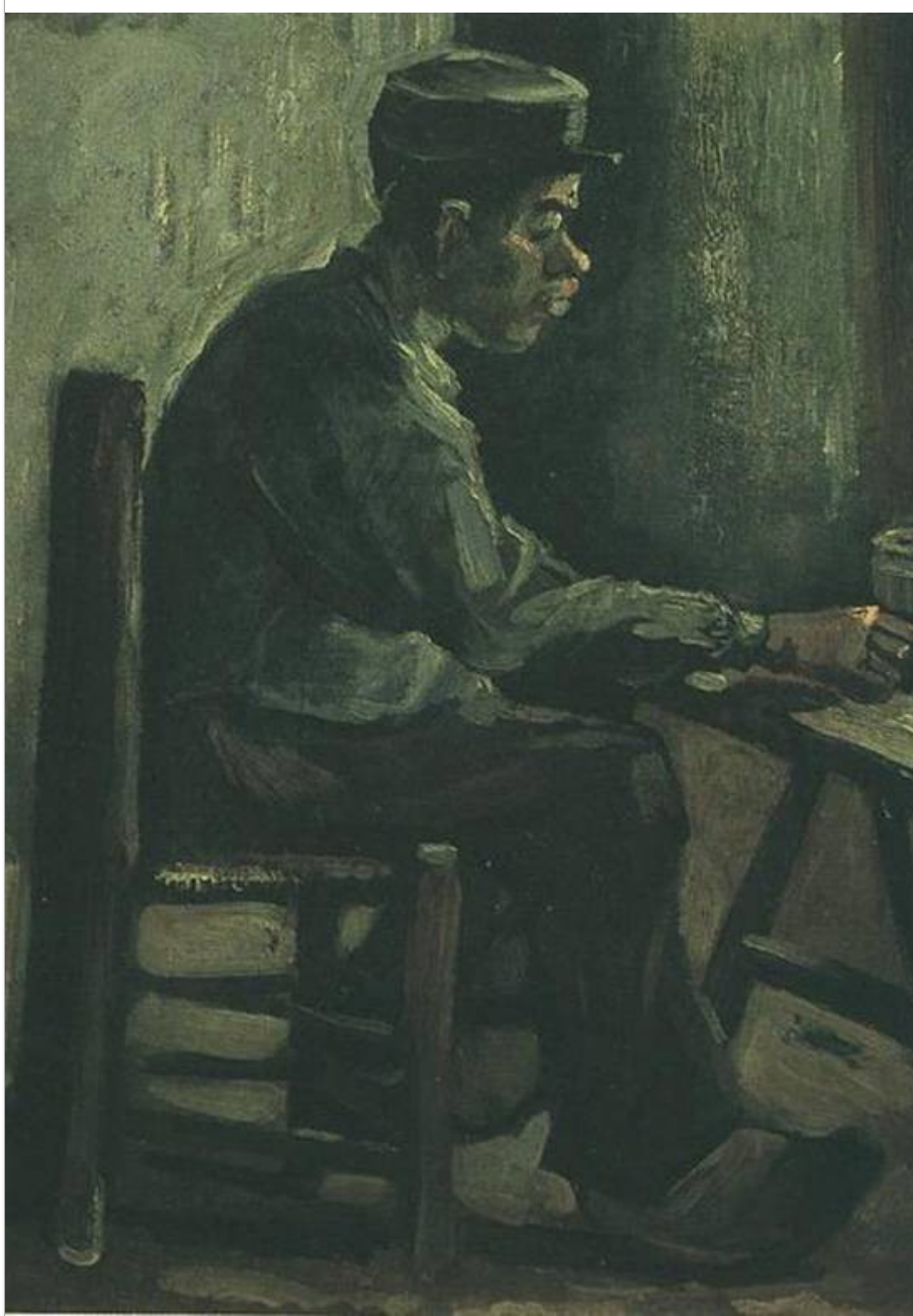
1885 Peasant Digging



1885 Peasant Making a Basket version 2



1885 Peasant Making a Basket



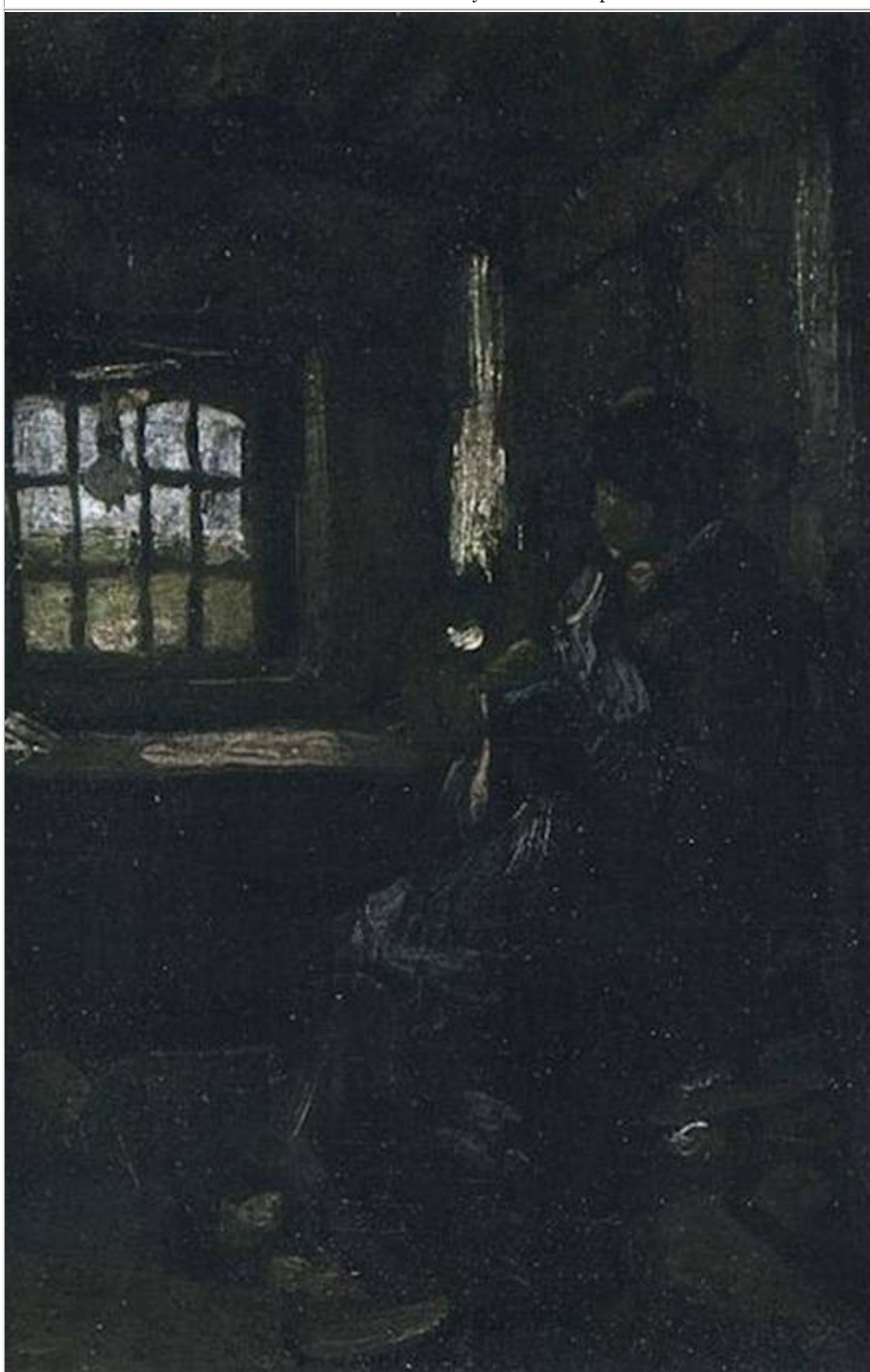
1885 Peasant Sitting at a Table



1885 Peasant Woman by the Fireplace version 2



1885 Peasant Woman by the Fireplace



1885 Peasant Woman Darning Stockings



1885 Peasant Woman Digging in Front of Her Cottage



1885 Peasant Woman Digging Up Potatoes



1885 Peasant Woman Digging version 2



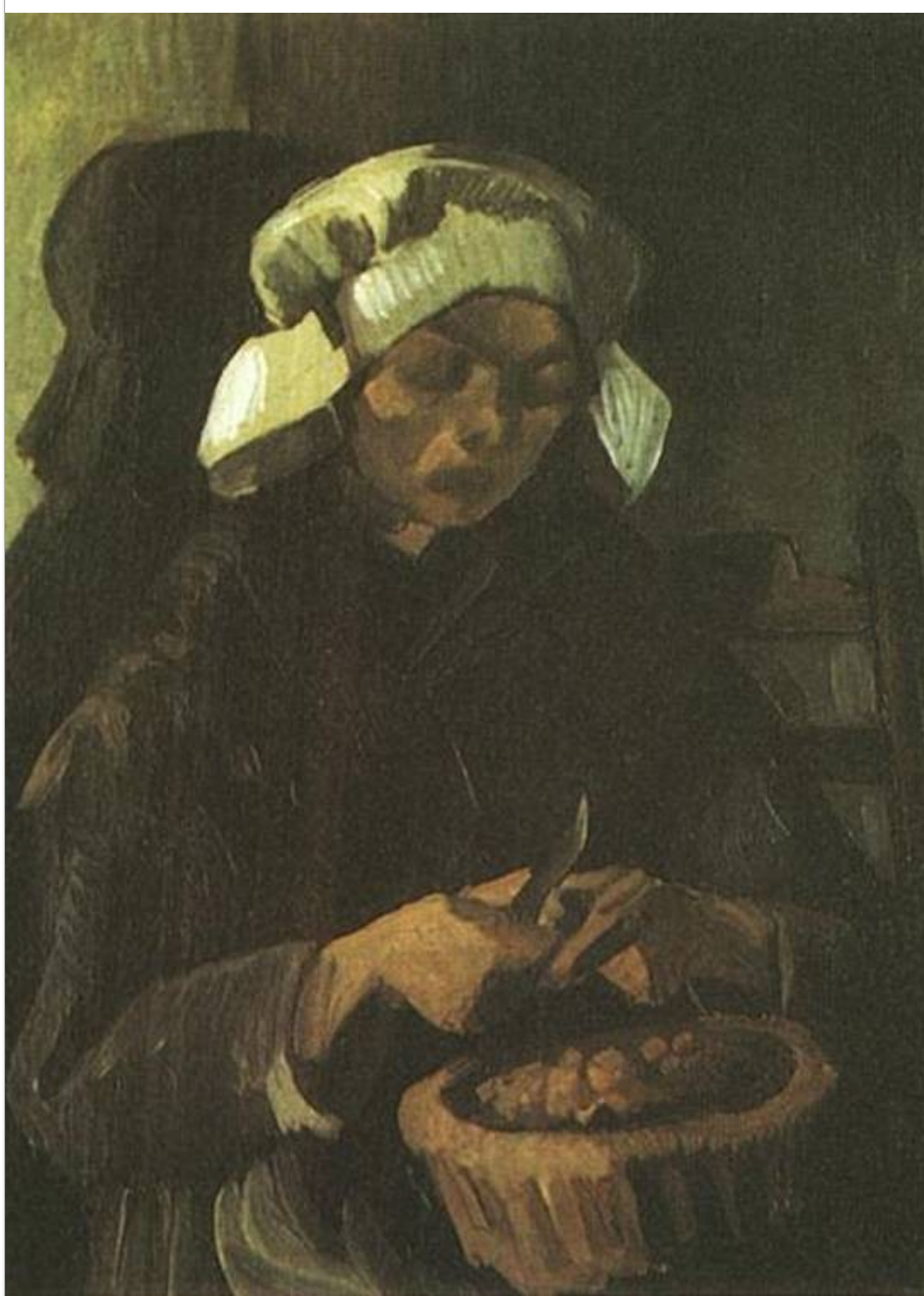
1885 Peasant Woman Digging version 3



1885 Peasant Woman Digging



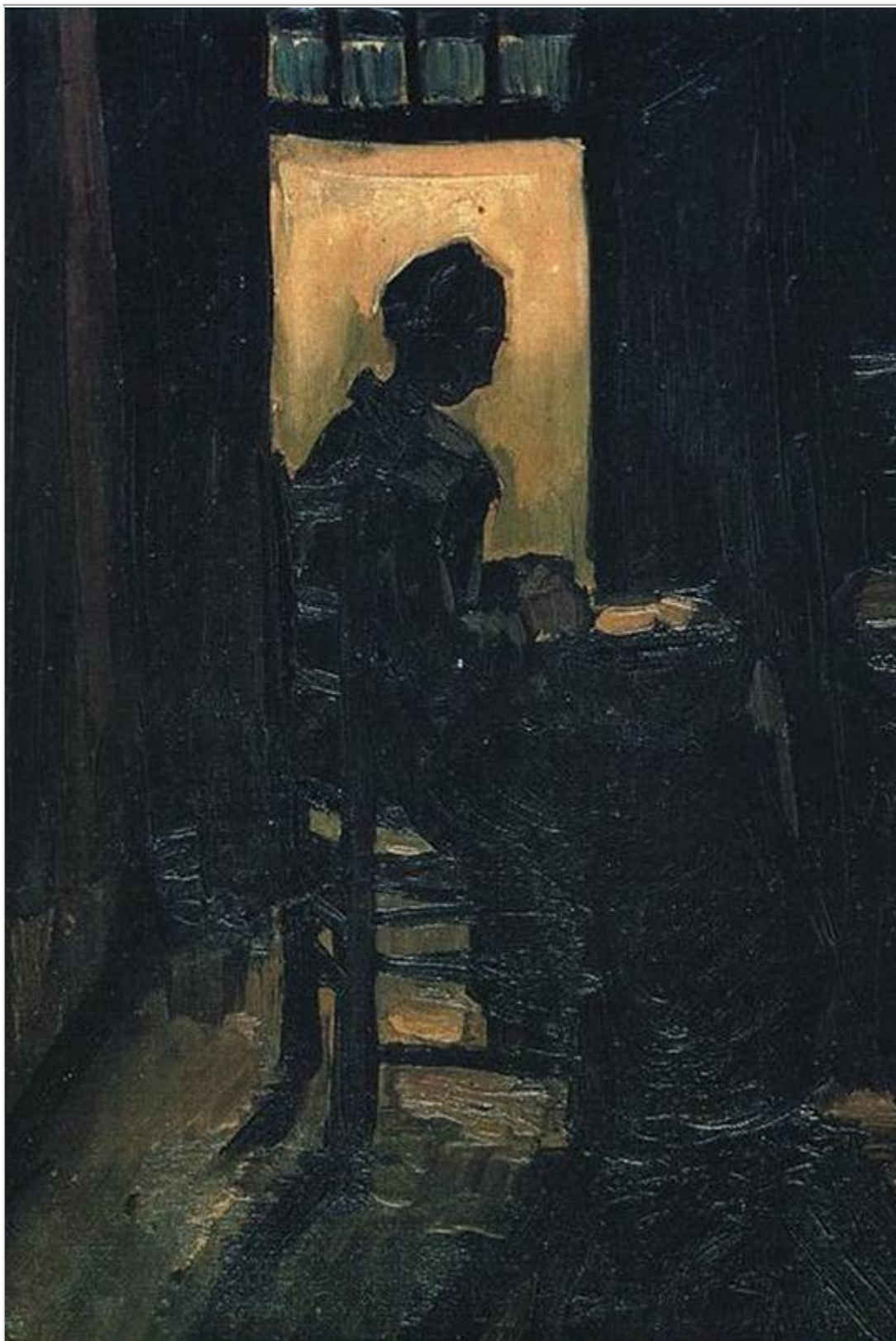
1885 Peasant Woman Laundering



1885 Peasant Woman Peeling Potatoes



1885 Peasant Woman Raking



1885 Peasant Woman Seated before an Open Door, Peeling Potatoes



1885 Peasant Woman Sewing



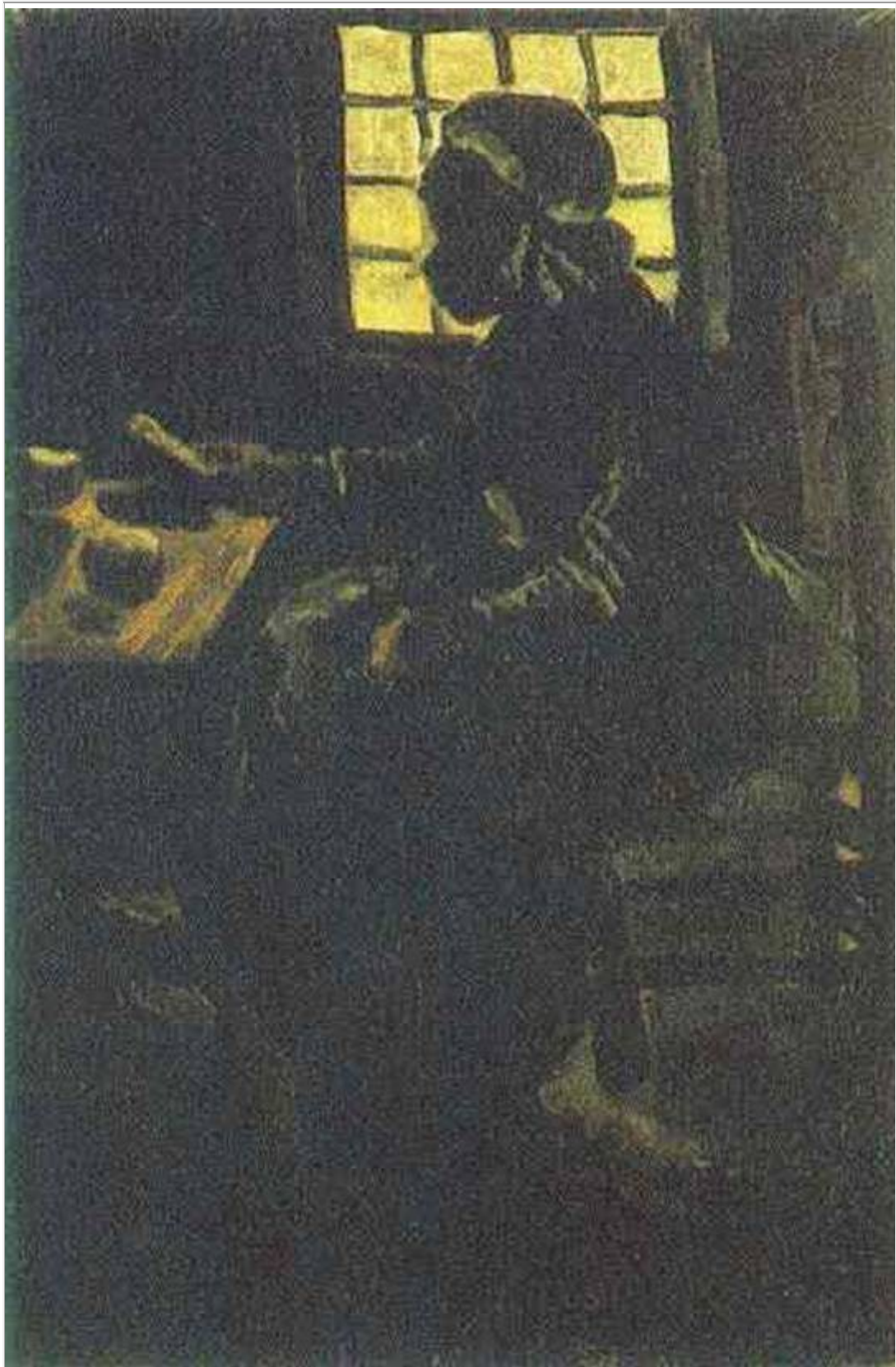
1885 Peasant Woman Sitting on a Chair



1885 Peasant Woman Standing Indoors



1885 Peasant Woman Sweeping the Floor



1885 Peasant Woman Taking her Meal



1885 Peasant Woman with Child on Her Lap



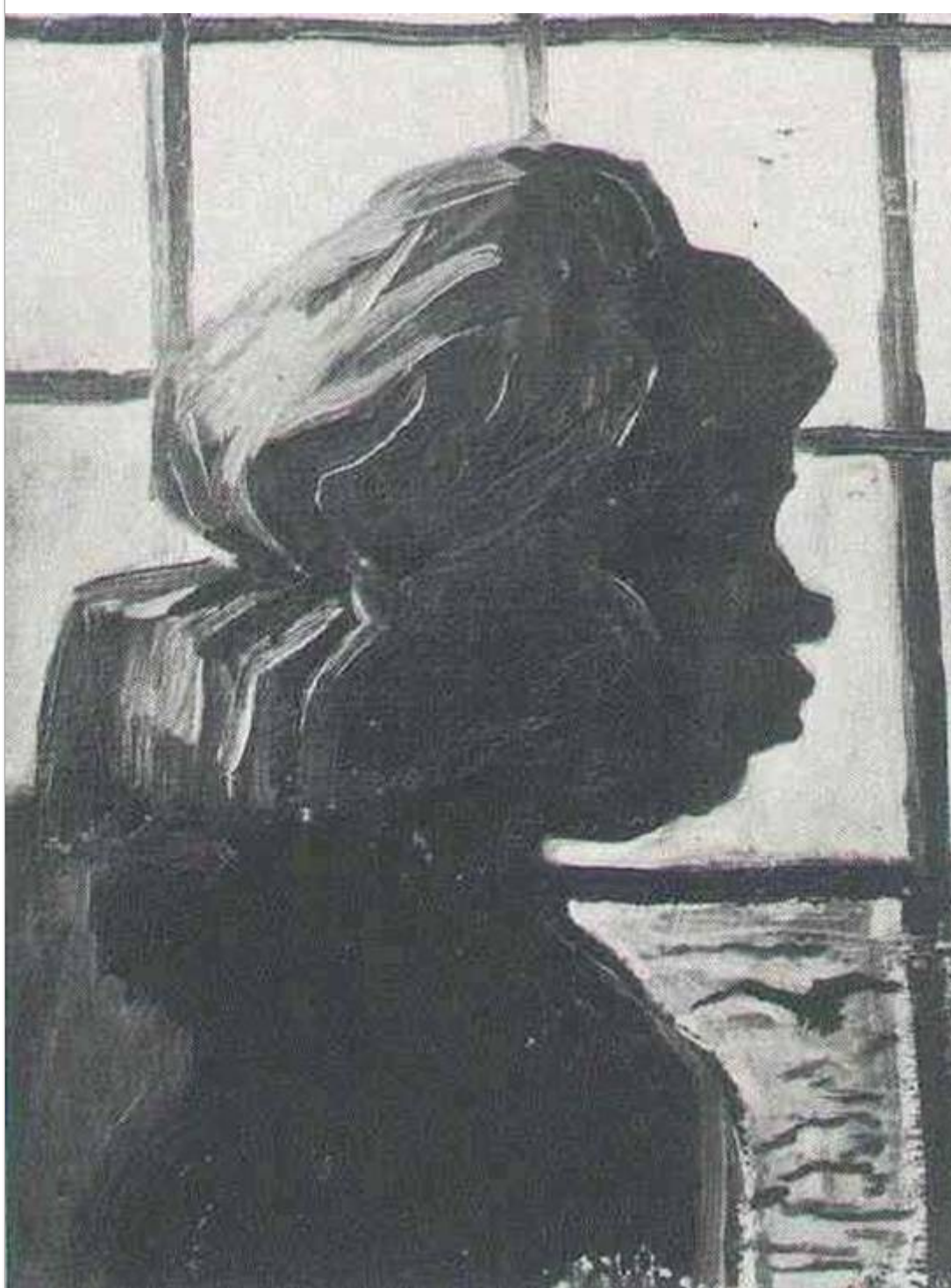
1885 Peasant Woman, Peeling Potatoes



1885 Peasant Woman, Seated (Half-Figure)



1885 Peasant Woman, Seated, with White Cap



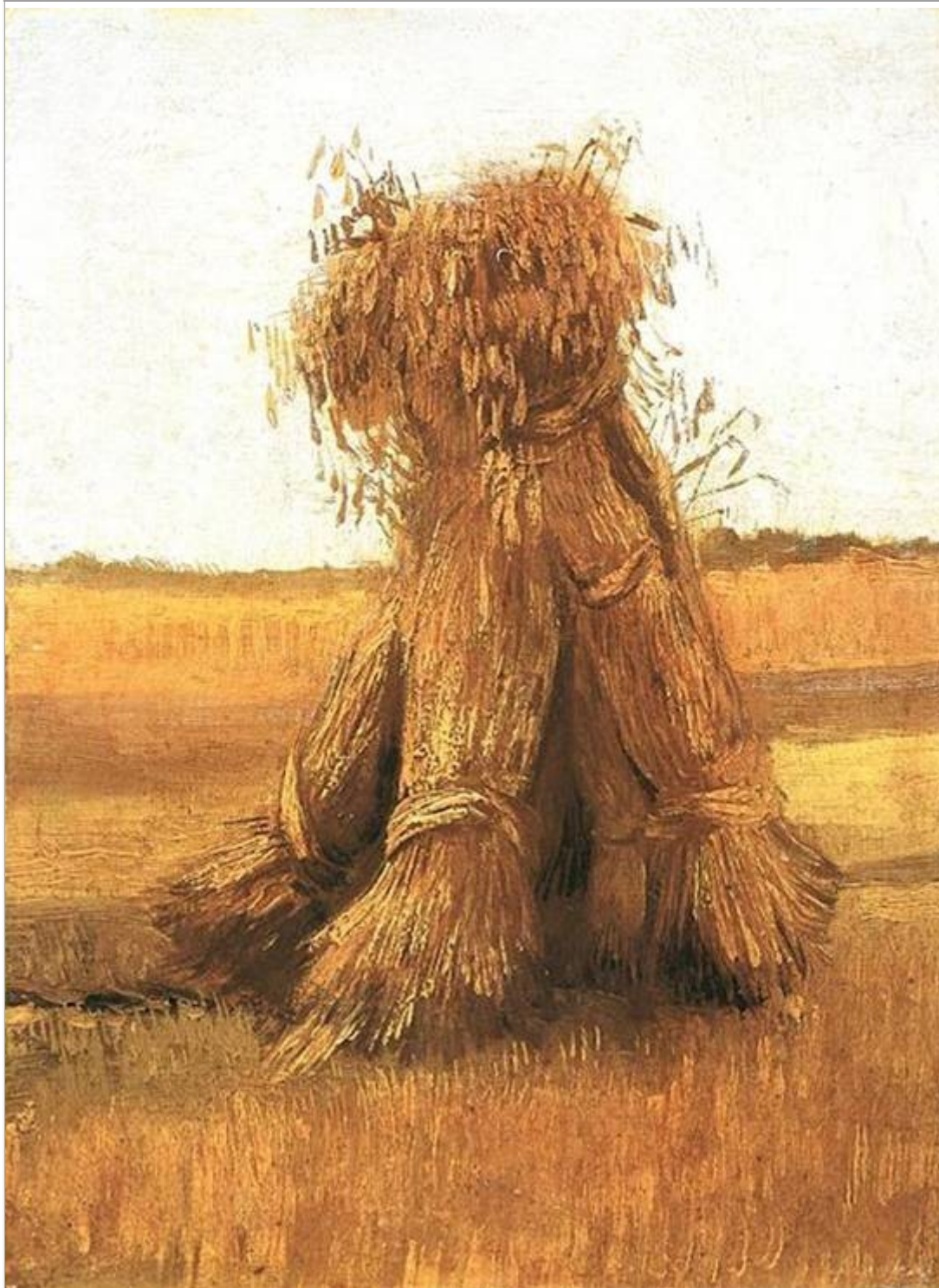
1885 Peasant Woman, Seen against the Window



1885 Potato Eaters, The version 2



1885 Potato Eaters, The



1885 Sheaves of Wheat in a Field



1885 Still Life with a Basket of Apples and Two Pumpkins



1885 Still Life with a Basket of Apples



1885 Still Life with a Basket of Potatoes, Surrounded by Autumn Leaves and Vegetables



1885 Still Life with a Basket of Vegetables



1885 Still Life with an Earthen Bowl and Pears



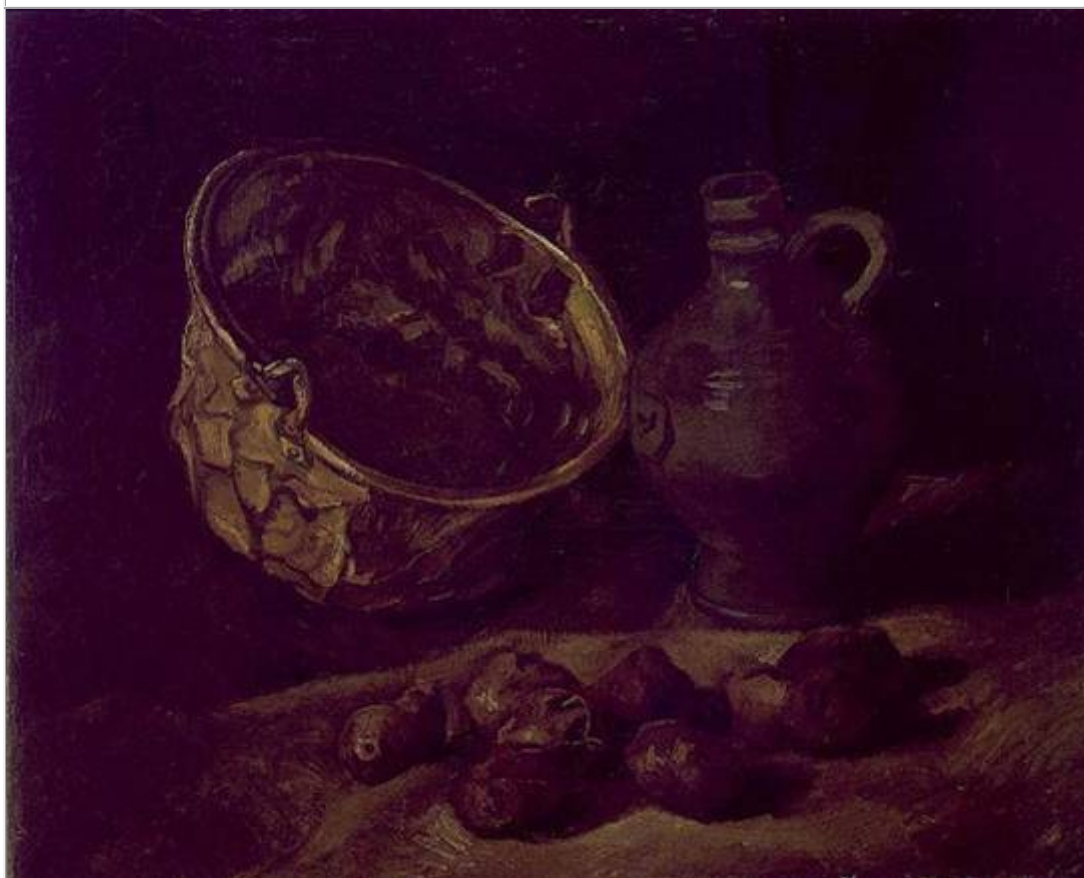
1885 Still Life with an Earthen Bowl and Potatoes



1885 Still Life with Bible



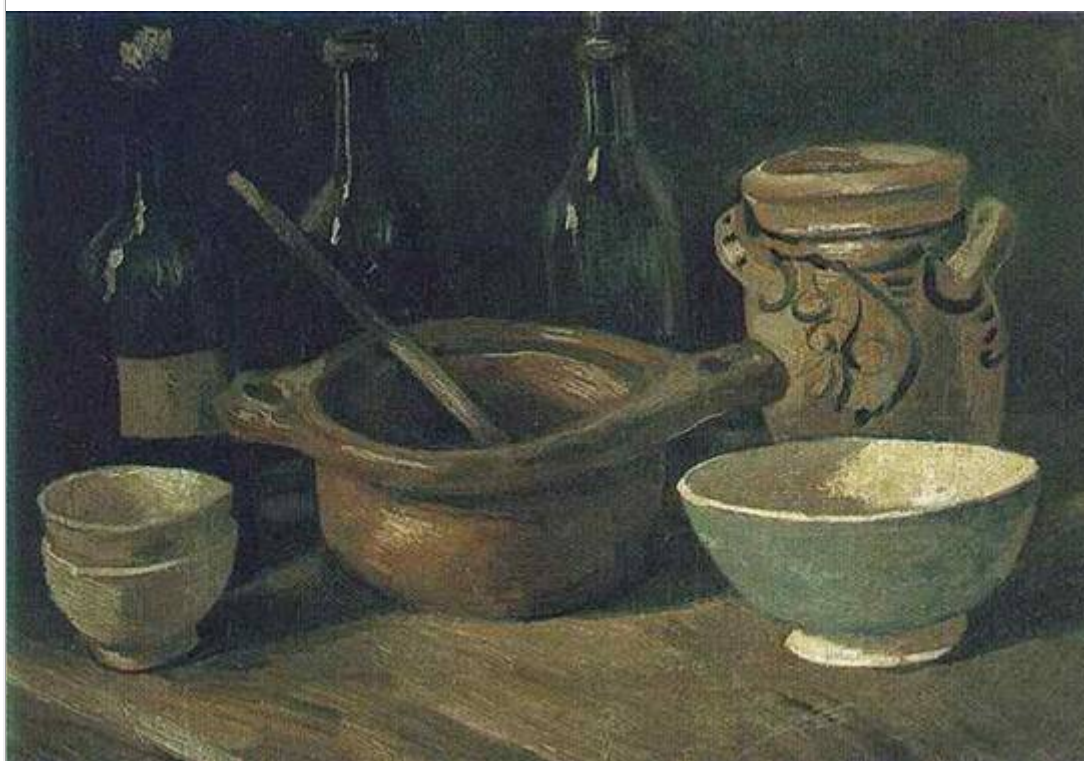
1885 Still Life with Birds' Nests



1885 Still Life with Brass Cauldron and Jug



1885 Still Life with Copper Coffeepot and Two White Bowls



1885 Still Life with Earthenware and Bottles



1885 Still Life with Earthenware, Bottle and Clogs



1885 Still Life with Ginger Jar and Apples



1885 Still Life with Ginger Jar and Onions



1885 Still Life with Three Birds' Nests version 2



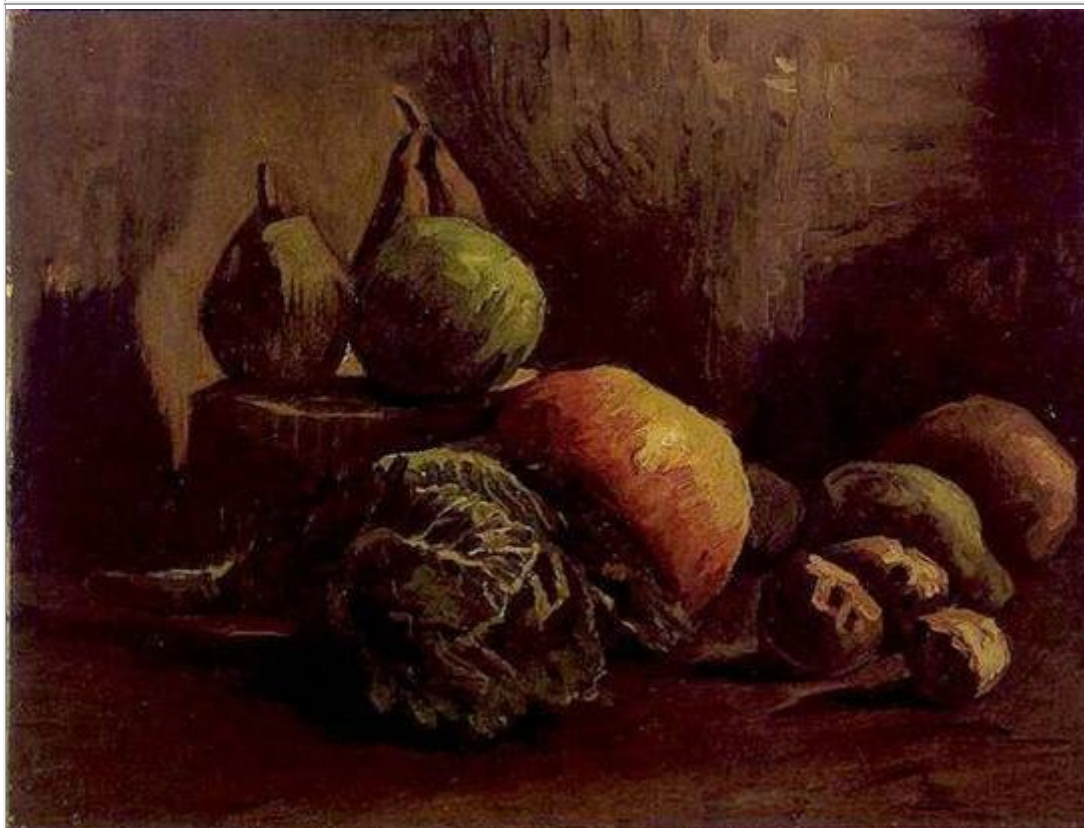
1885 Still Life with Three Birds' Nests version 3



1885 Still Life with Three Birds' Nests



1885 Still Life with Two Jars and Two Pumpkins



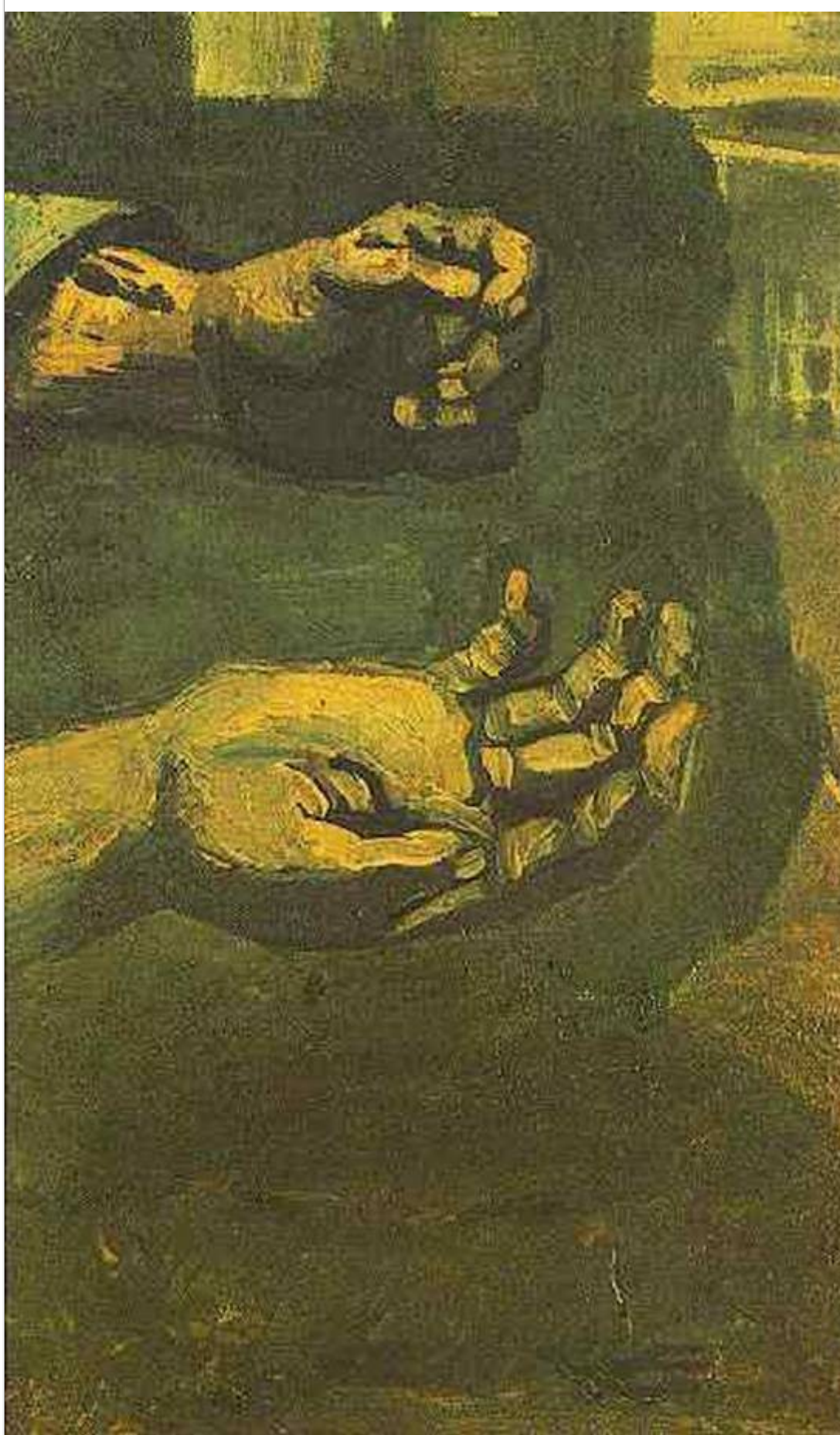
1885 Still Life with Vegetables and Fruit



1885 Still Life with Yellow Straw Hat



1885 Study for 'The Potato Eaters'



1885 Two Hands



1885 Two Peasant Women Digging Potatoes



1885 Two Peasant Women Digging



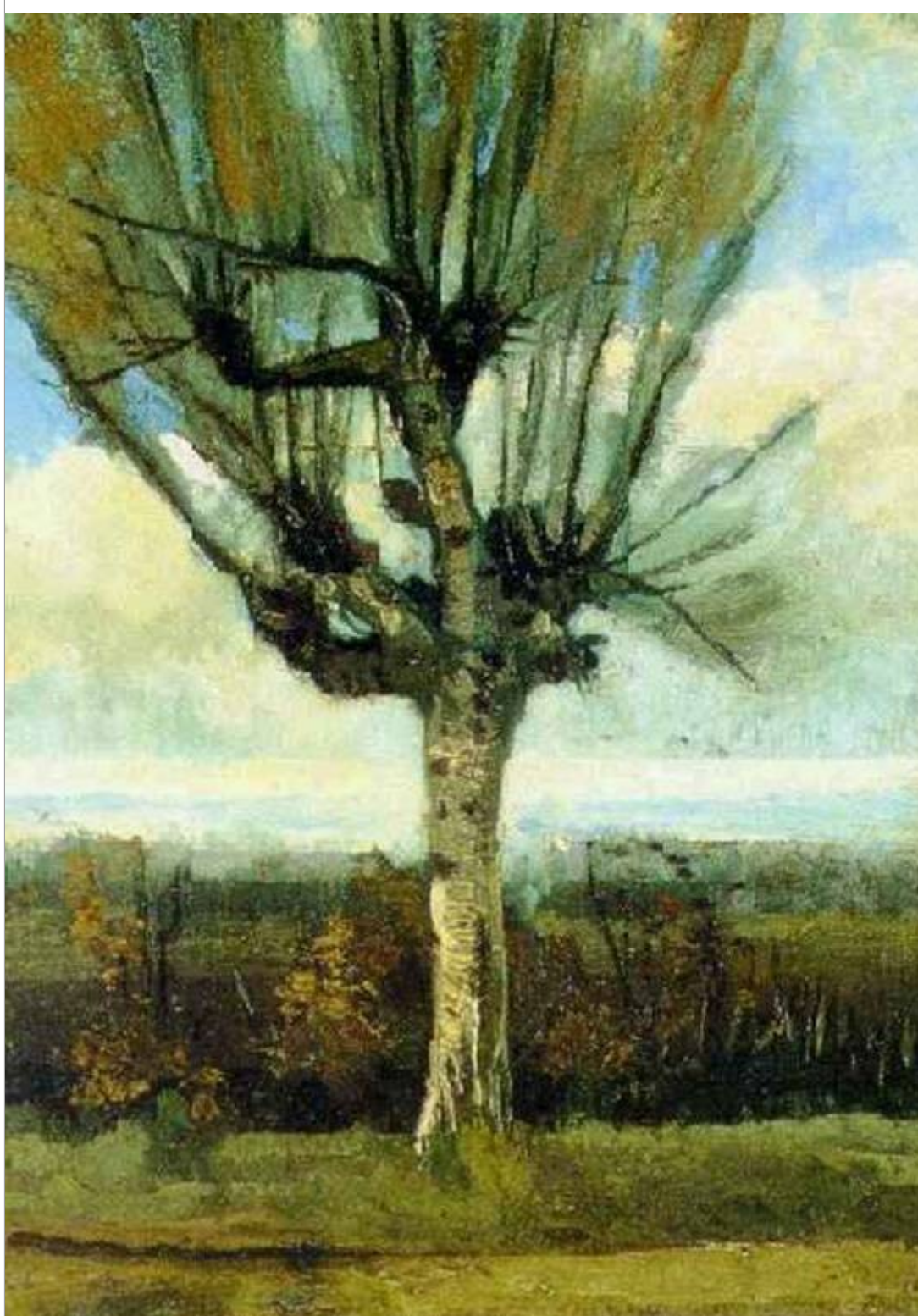
1885 Vicarage at Nuenen, The



1885 View of a Town with Drawbridge



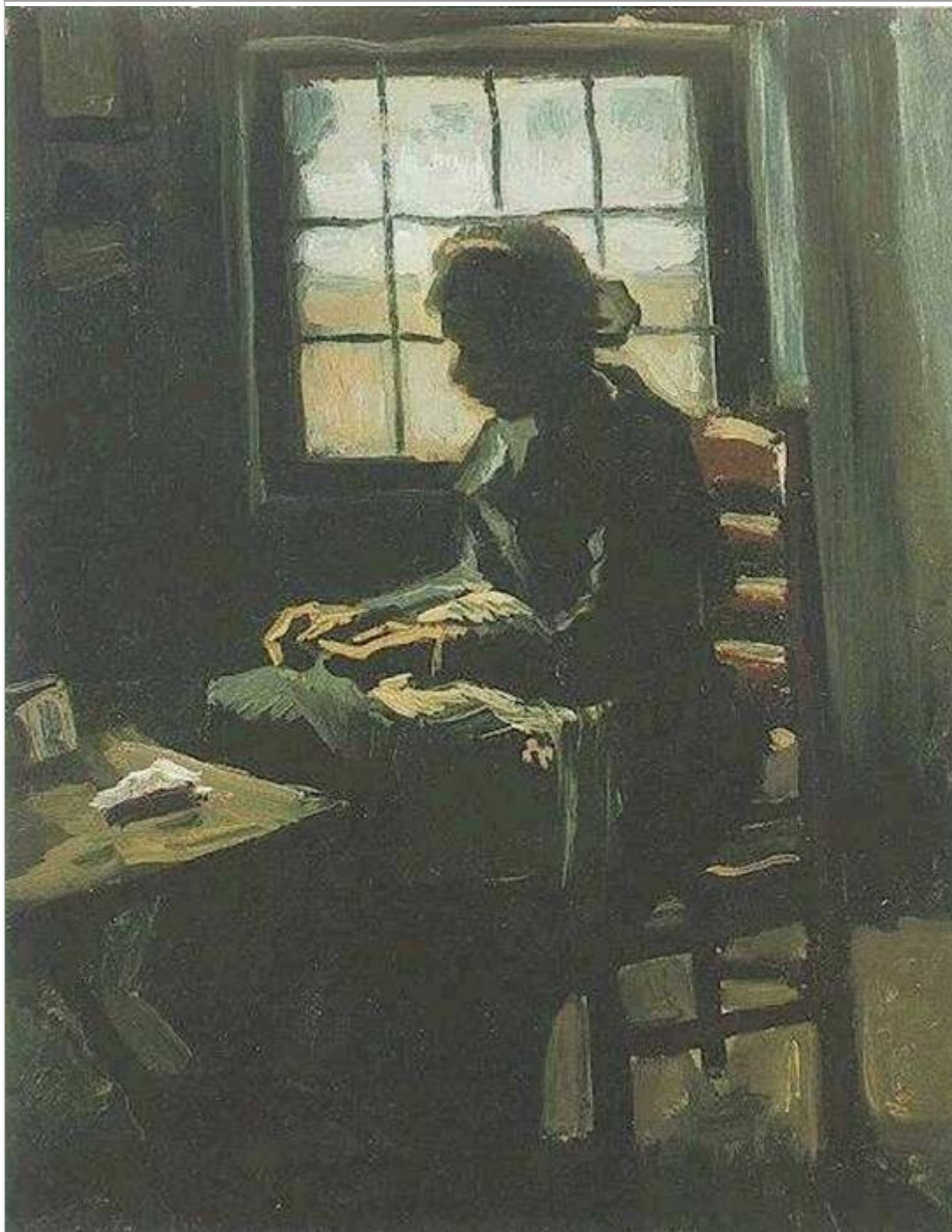
1885 View of Amsterdam from Central Station



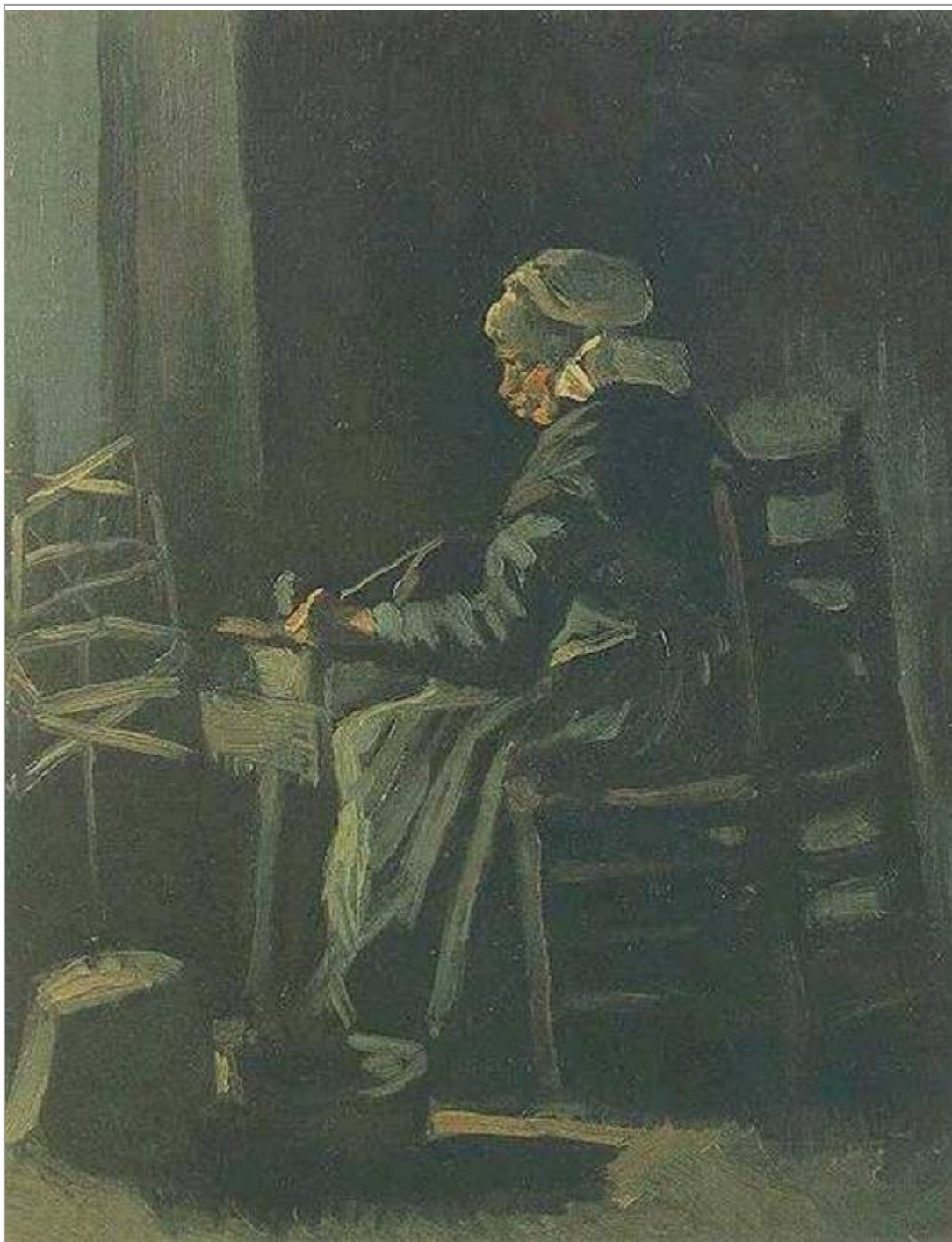
1885 Willow, The



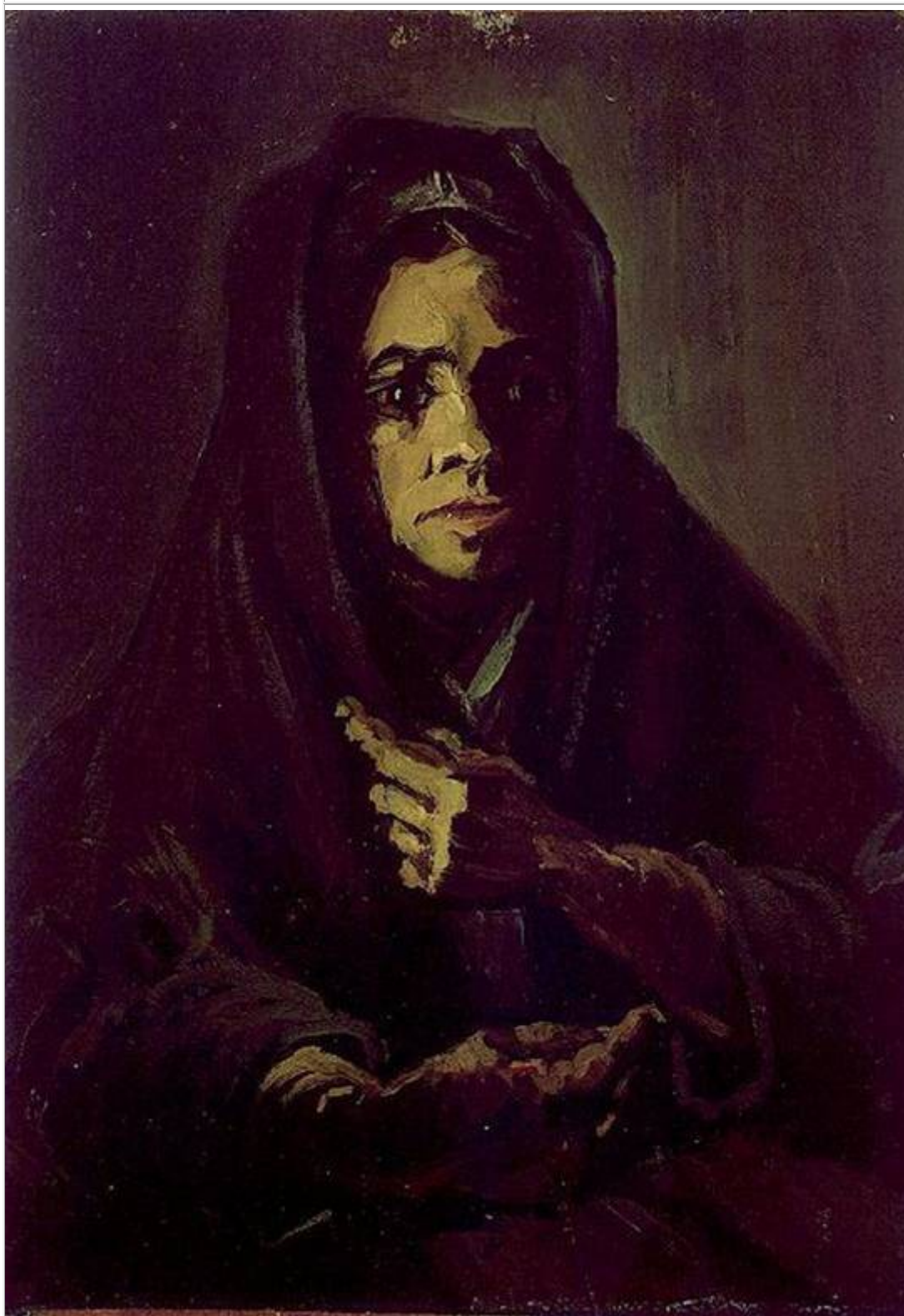
1885 Woman Lifting Potatoes



1885 Woman Sewing



1885 Woman Winding Yarn



1885 Woman with a Mourning Shawl



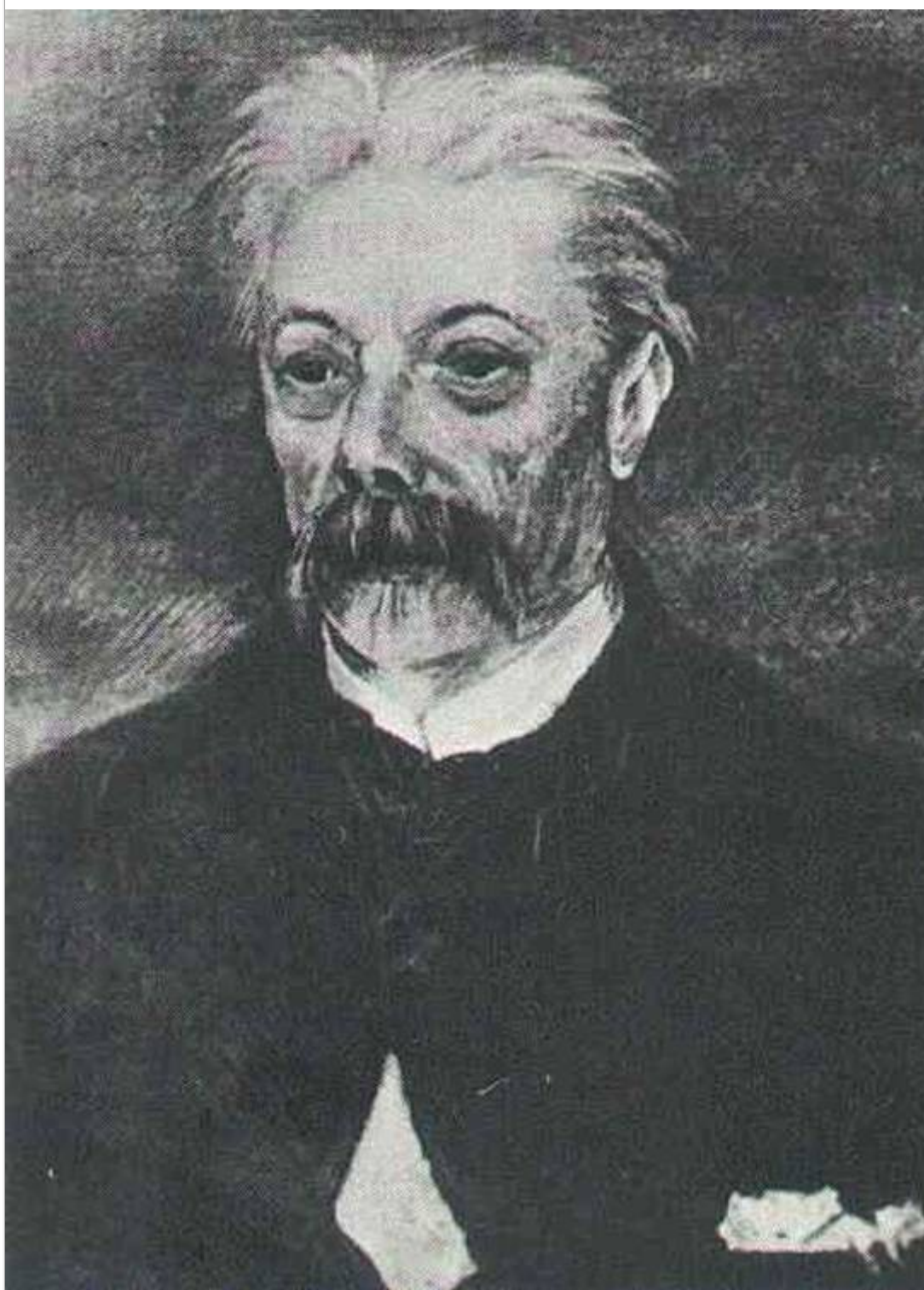
1885, 1886-87 Still Life with Birds' Nests



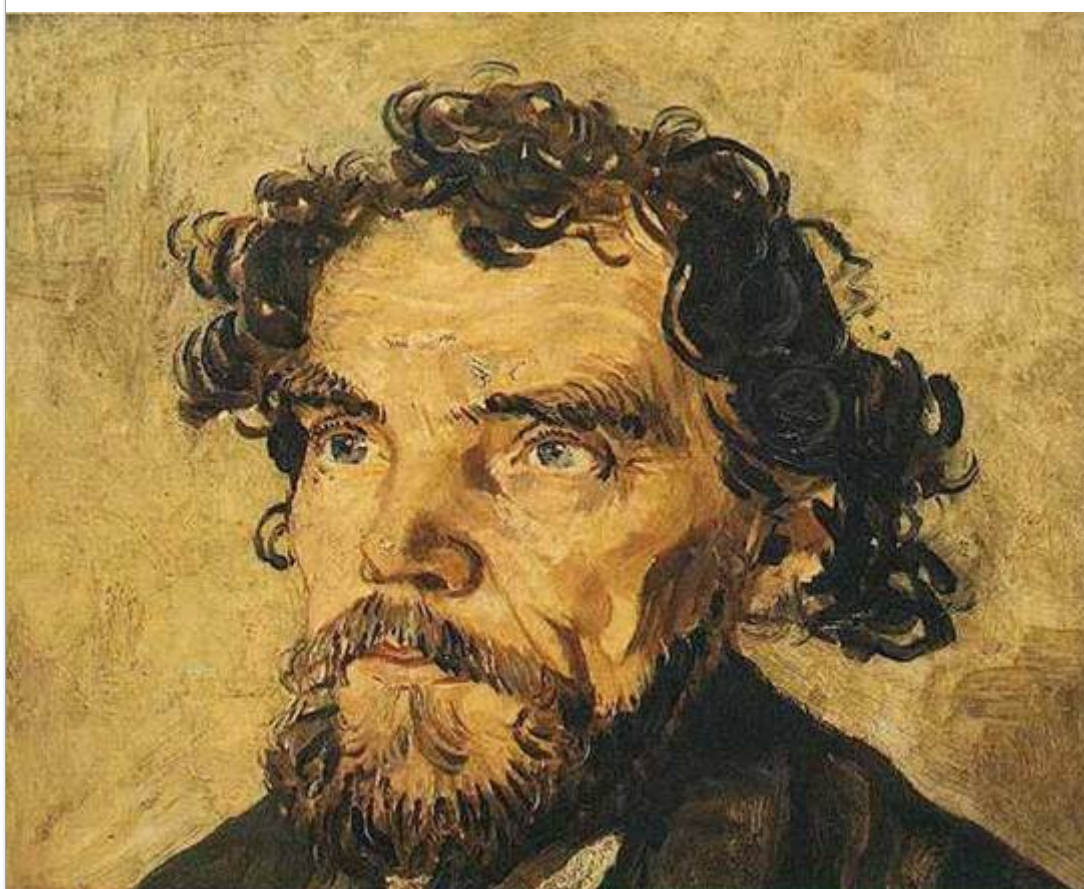
1886-87 Flowers in a Blue Vase



1886-87 or 1887-88 Portrait of a Man with a Skull Cap



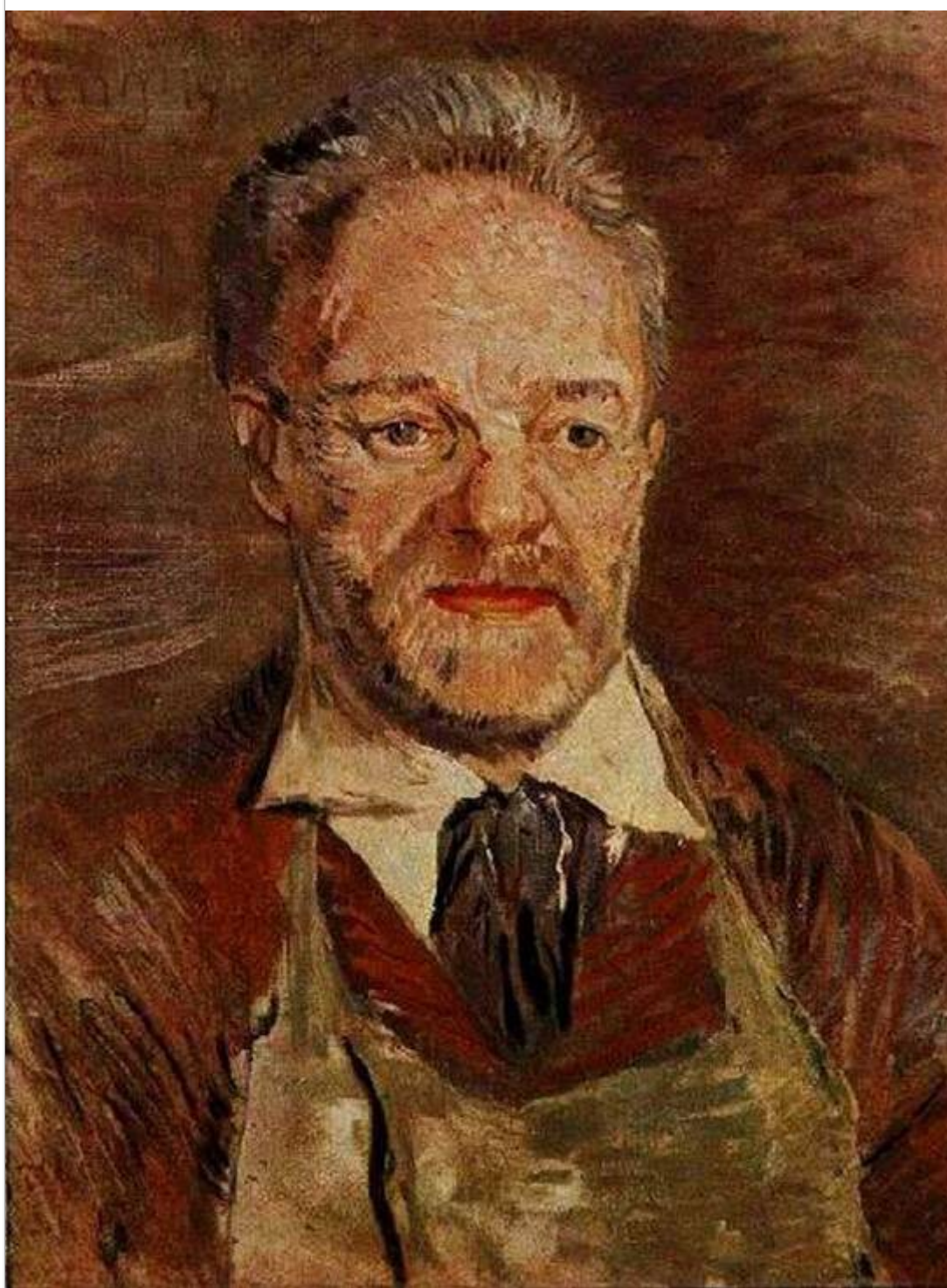
1886-87 Portrait of a Man with a Moustache



1886-87 Portrait of a Man



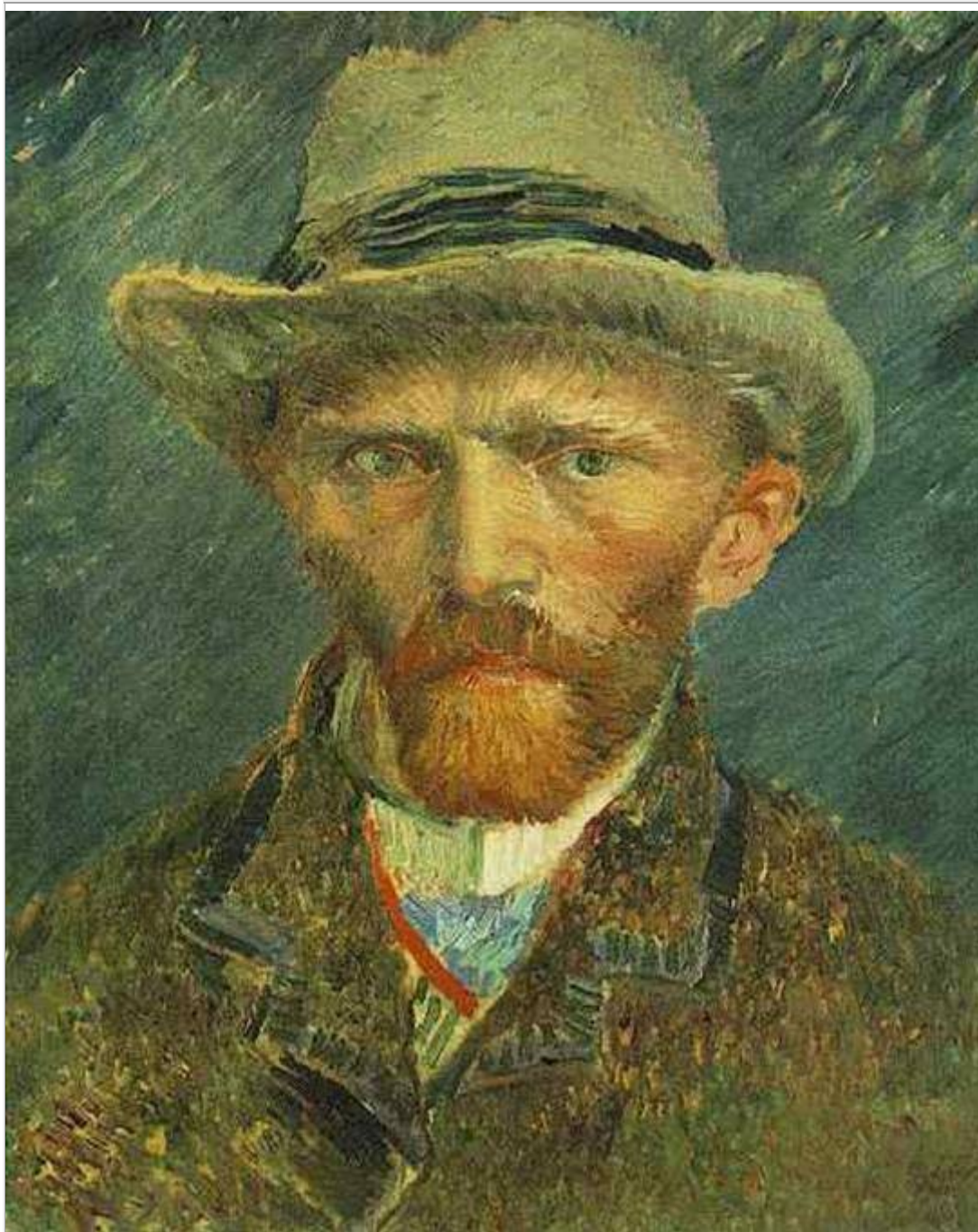
1886-87 Portrait of a Woman (Madame Tanguy) (not sure)



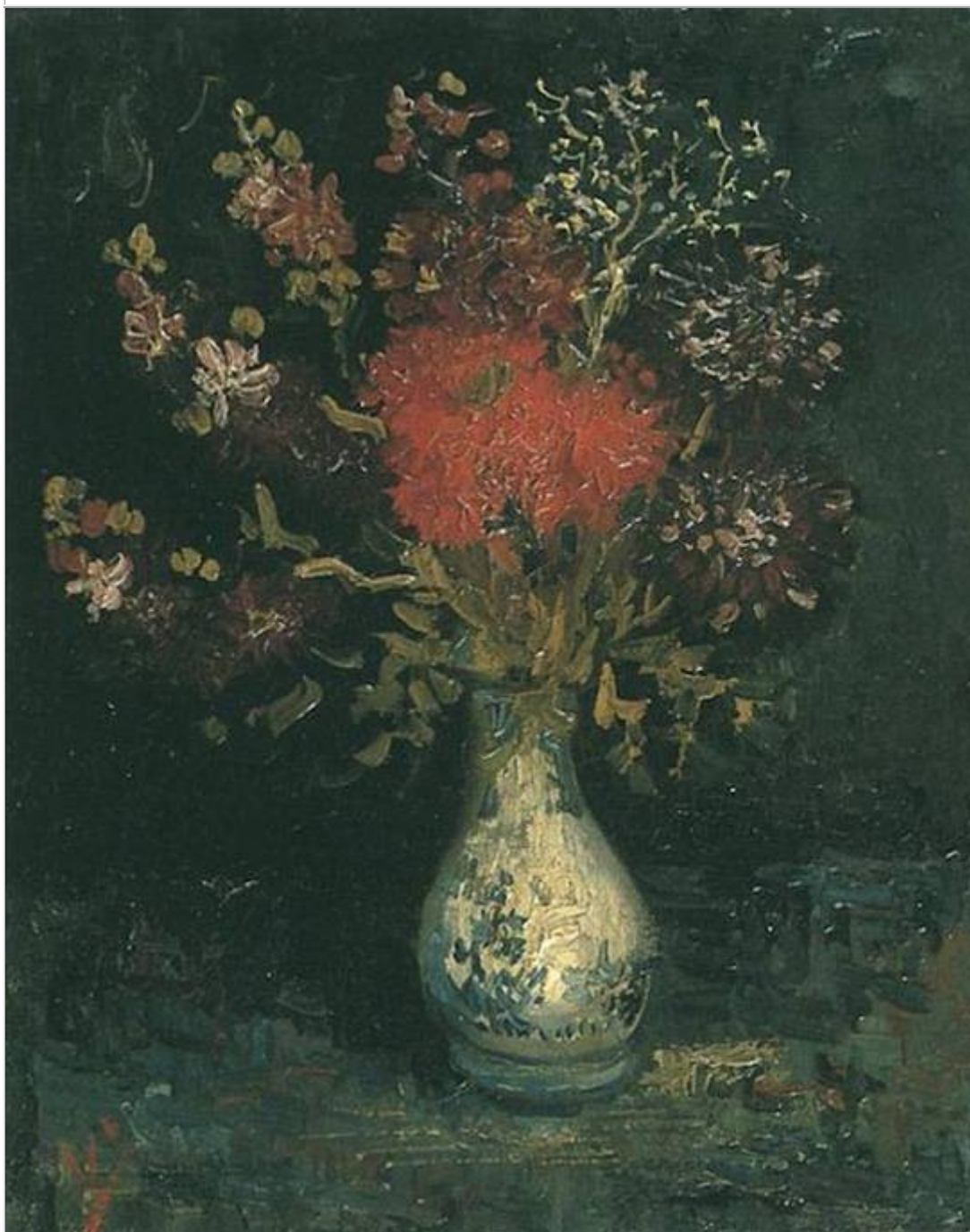
1886-87 Portrait of Père Tanguy



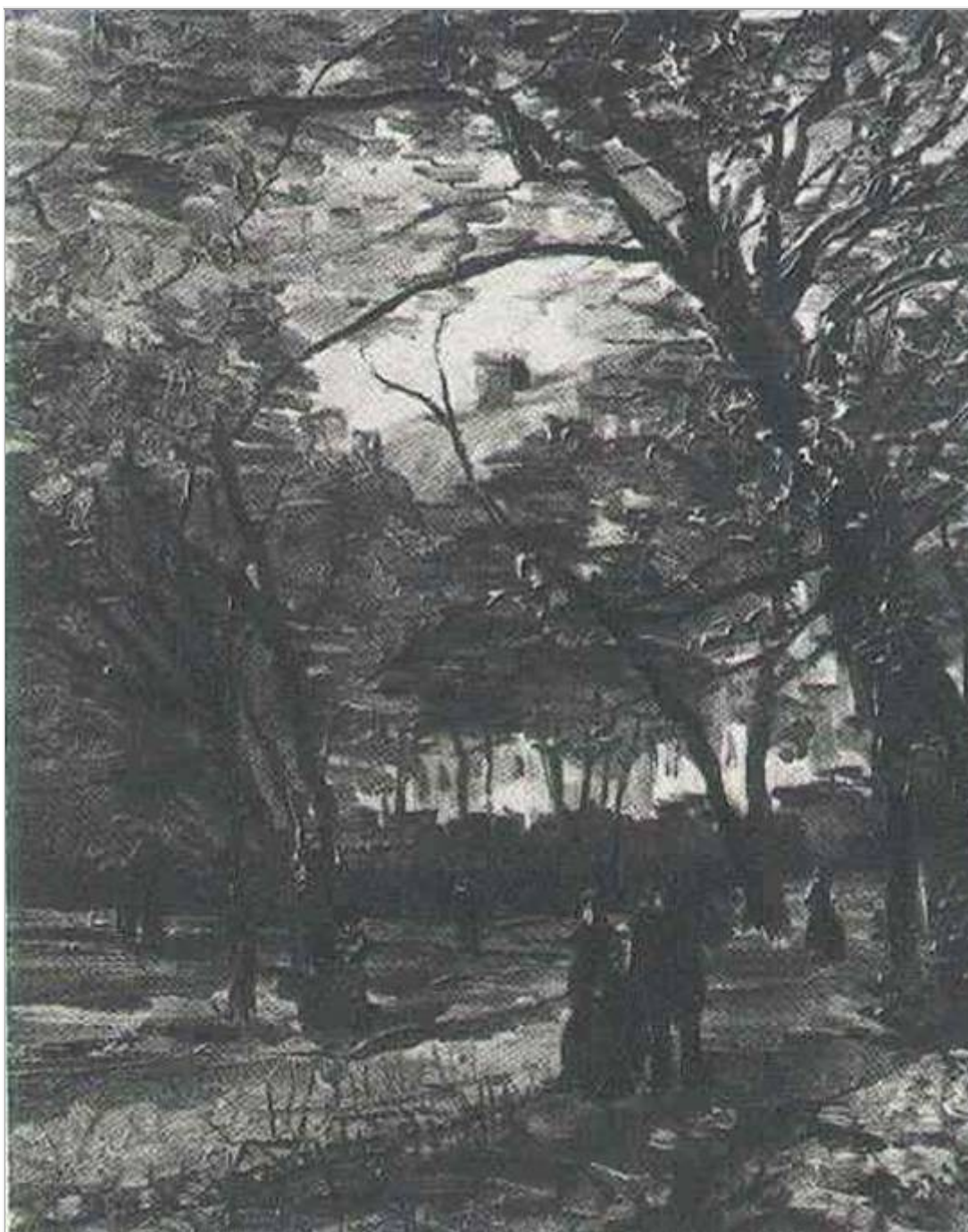
1886-87 Portrait of the Art Dealer Alexander Reid, Sitting in an Easy Chair



1886-87 Self-Portrait with Grey Felt Hat



1886-87 Vase with Flowers



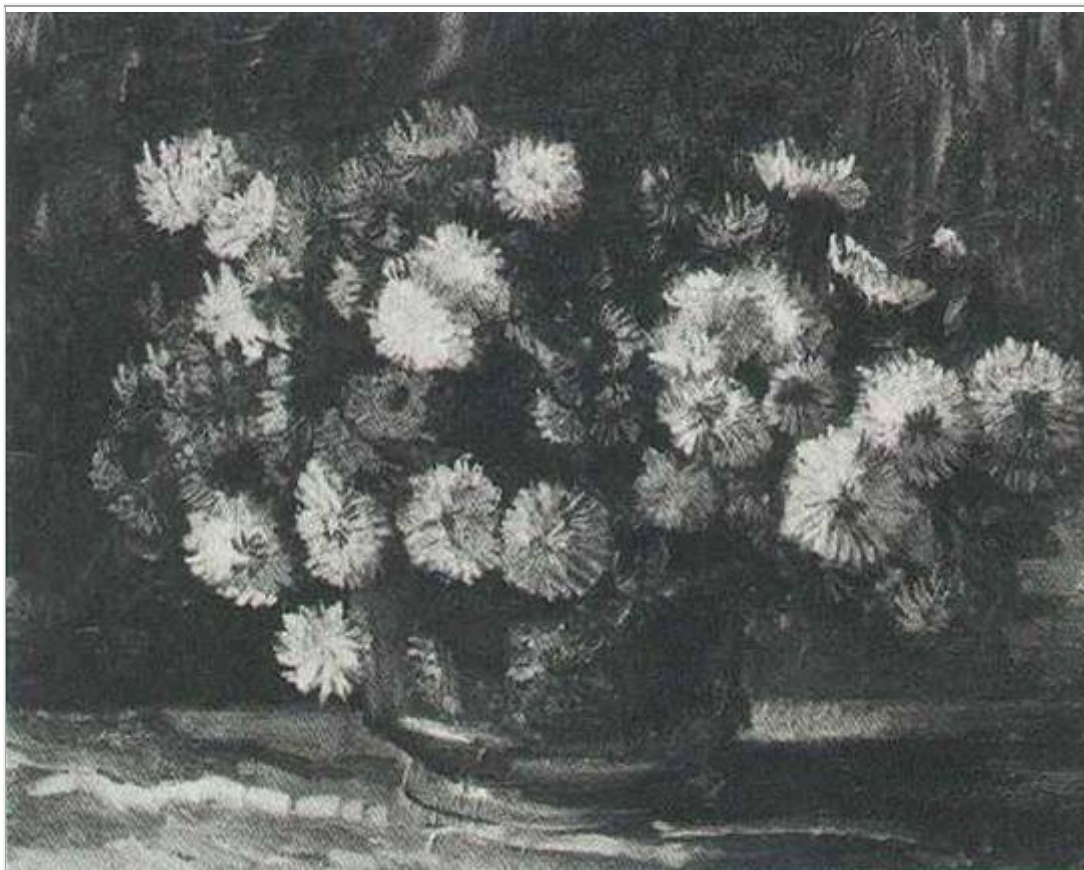
1886 Bois de Boulogne with People Walking, The version 2



1886 Bois de Boulogne with People Walking, The version 3



1886 Bois de Boulogne with People Walking, The



1886 Bowl with Chrysanthemums



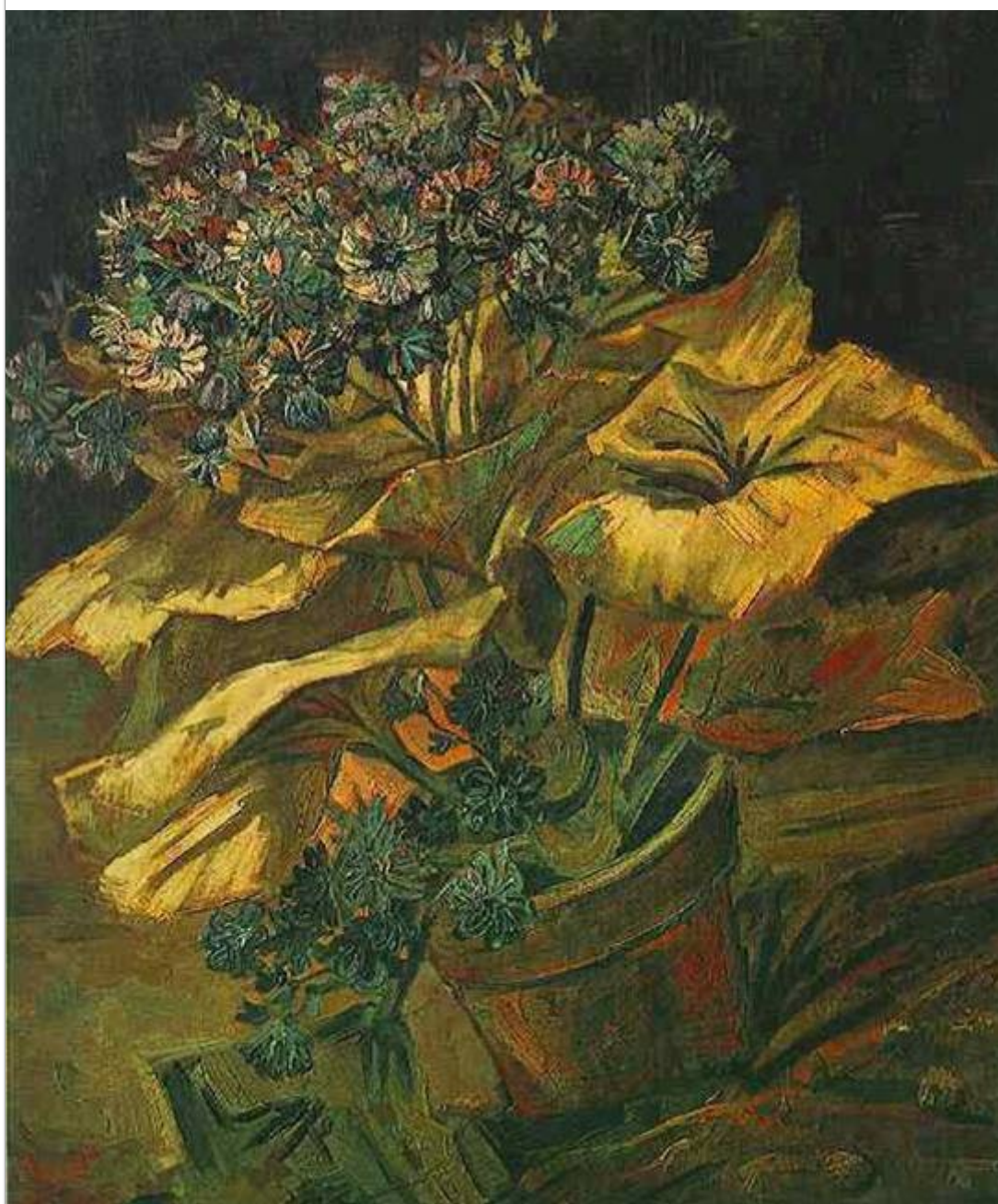
1886 Bowl with Daffodils



1886 Bowl with Peonies and Roses



1886 Bowl with Sunflowers, Roses and Other Flowers



1886 Cineraria in a Flowerpot

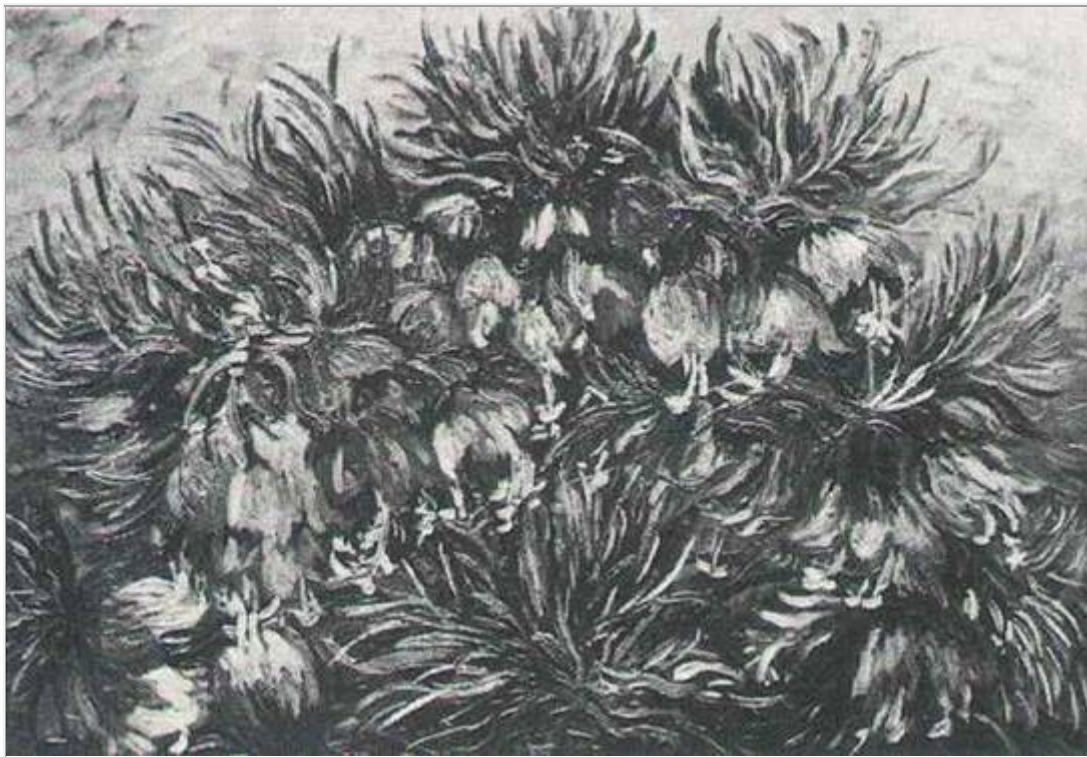


1886

Coleus Plant in a Flowerpot



1886 Fourteenth of July Celebration in Paris, The



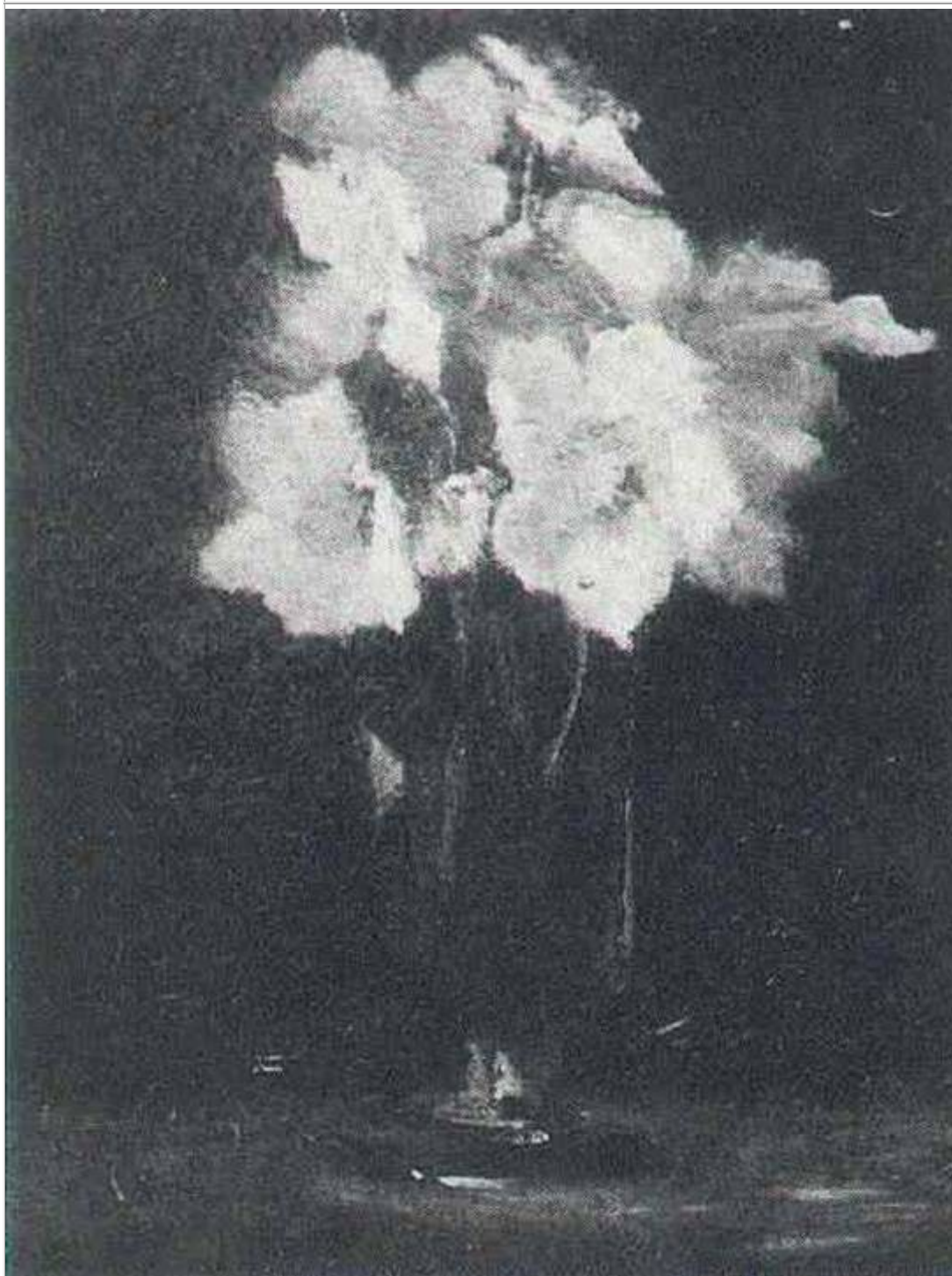
1886 Fritillaries



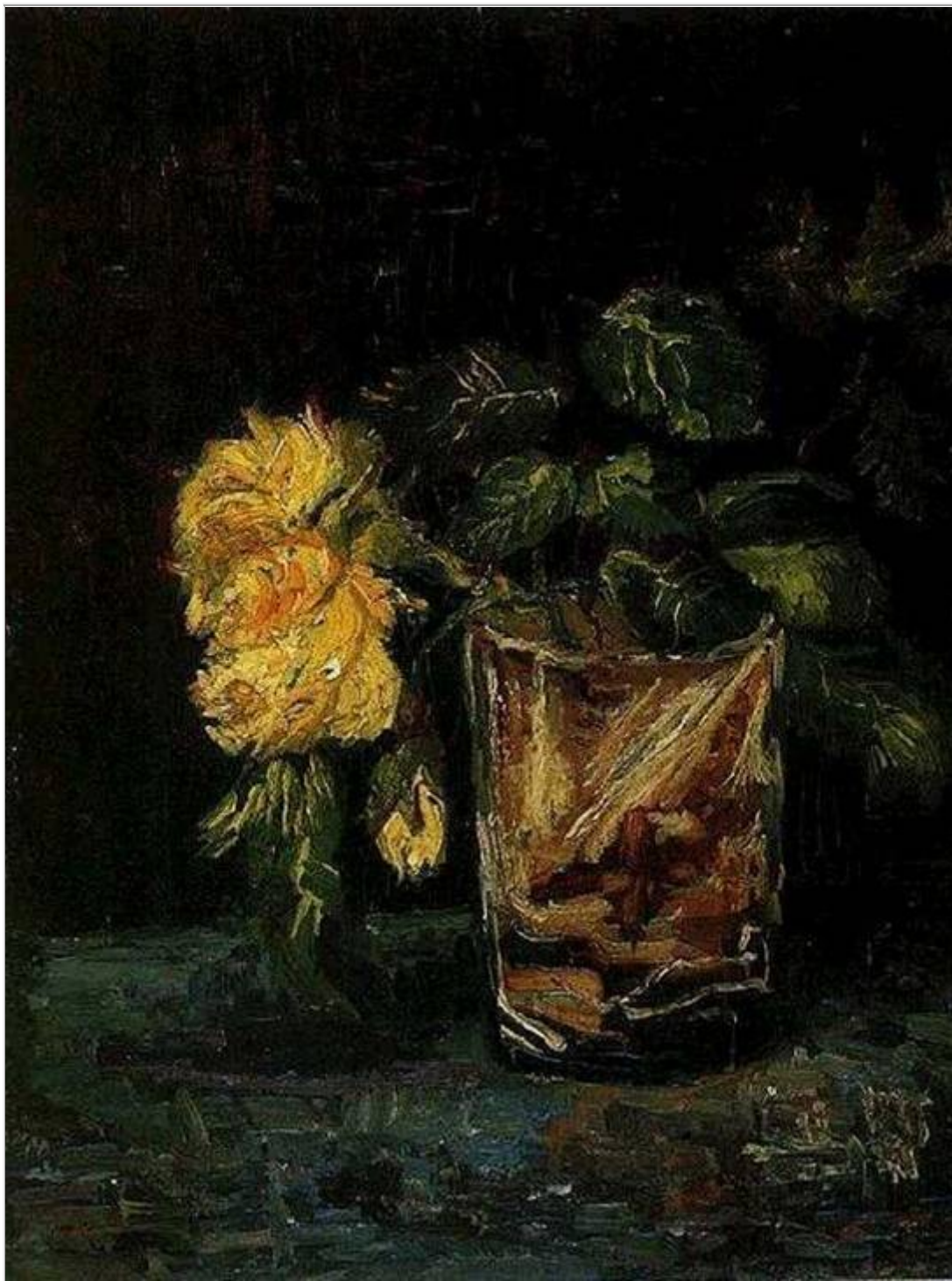
1886 Geranium in a Flowerpot



1886 Ginger Jar Filled with Chrysanthemums



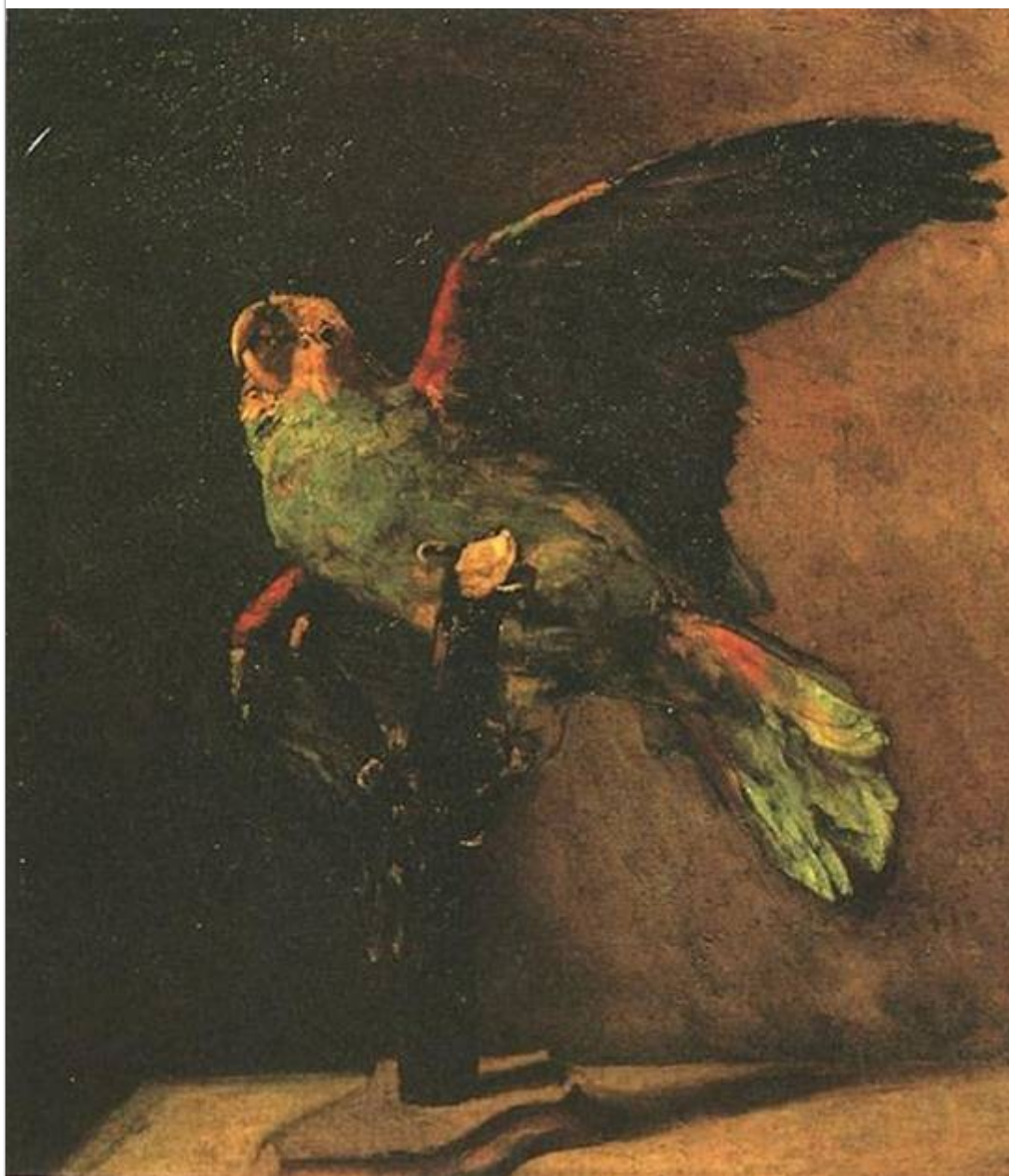
1886 Glass with Hellebores



1886 Glass with Roses



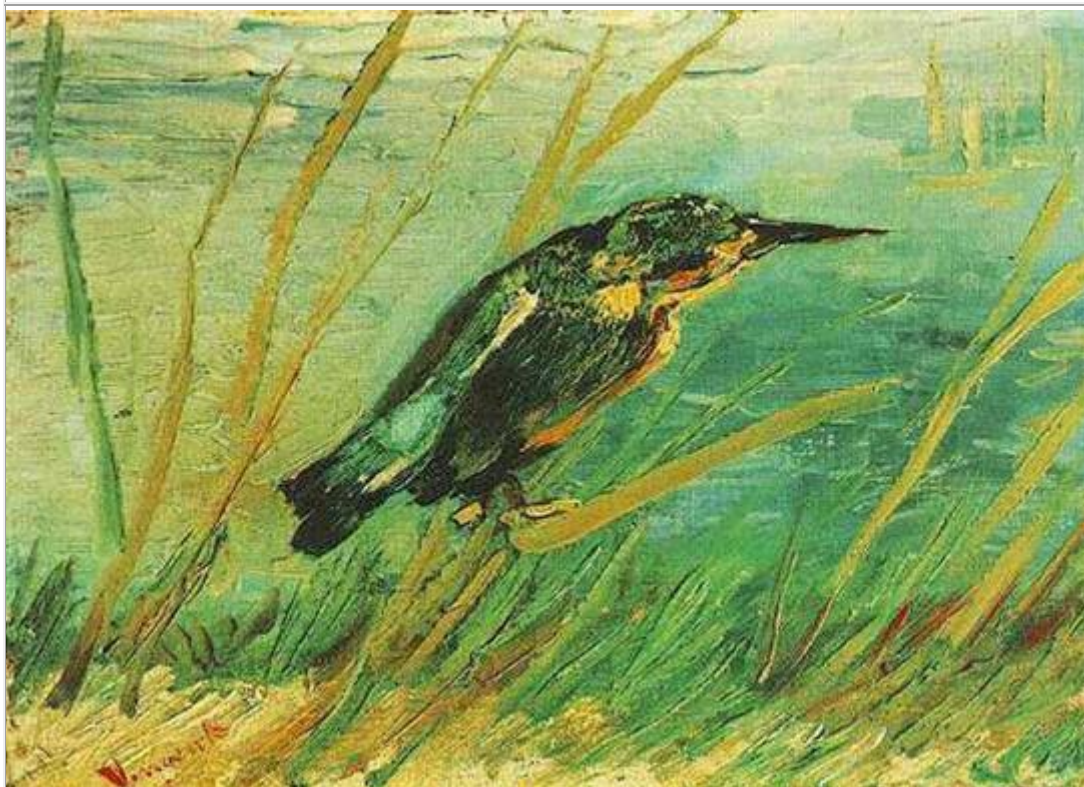
1886 Green Parrot, The version 2



1886 Green Parrot, The



1886 Hill of Montmartre with Quarry, The



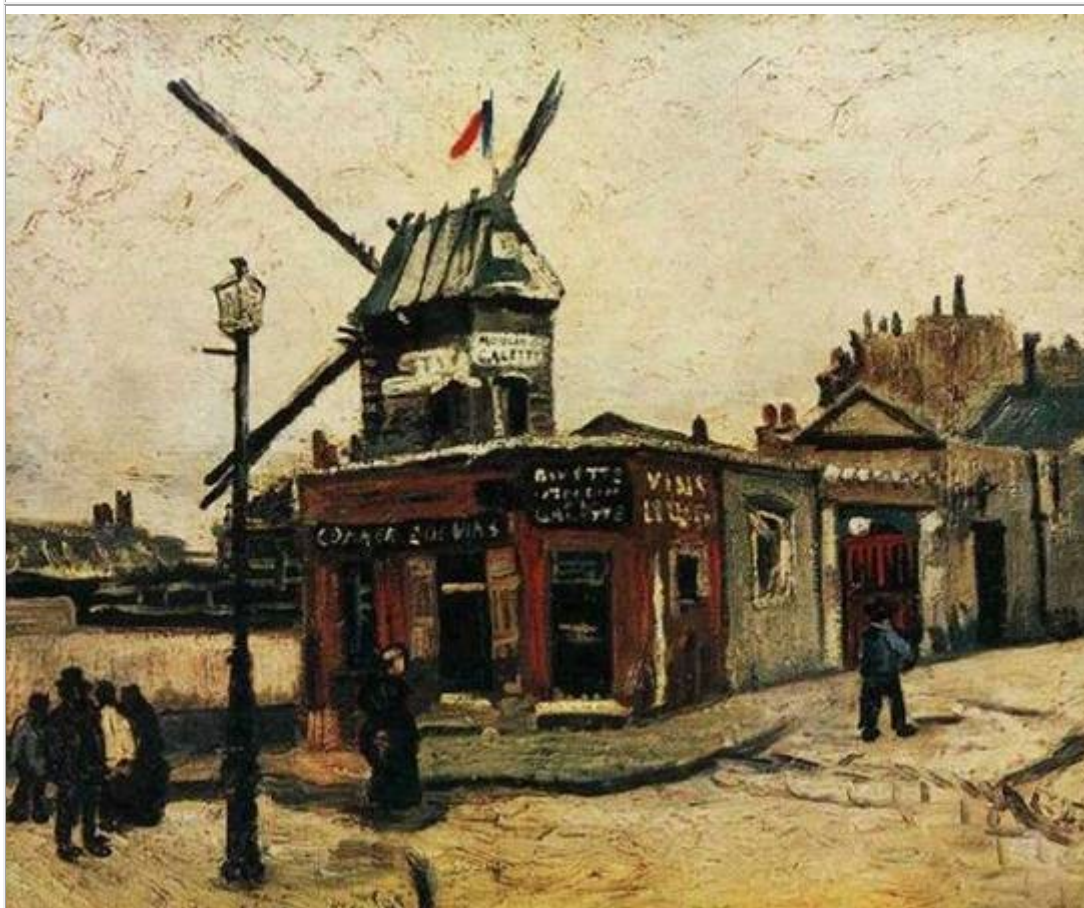
1886 Kingfisher, The



1886 Lane at the Jardin du Luxembourg



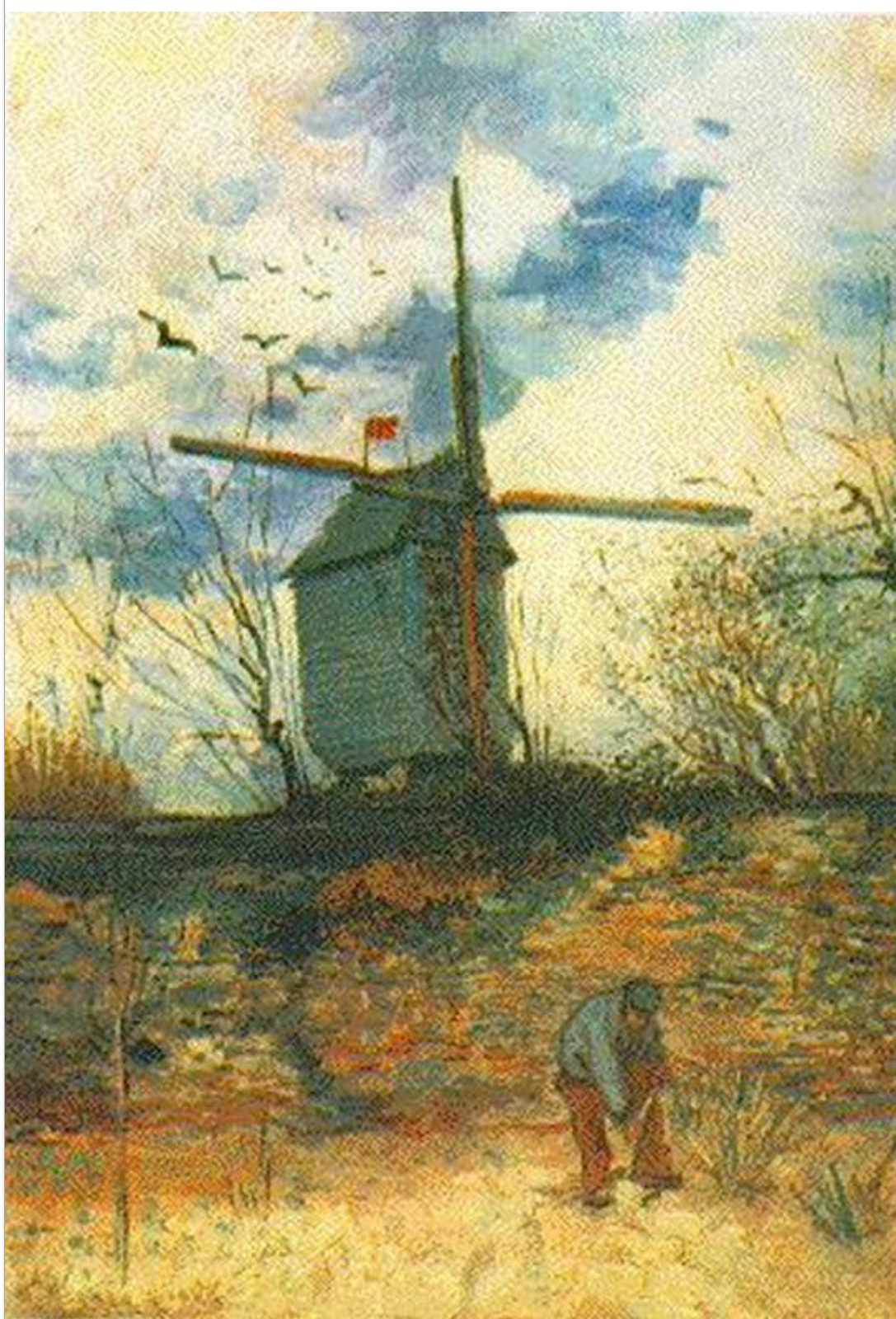
1886 Le Moulin de Blute-Fin



1886 Le Moulin de la Galette version 2



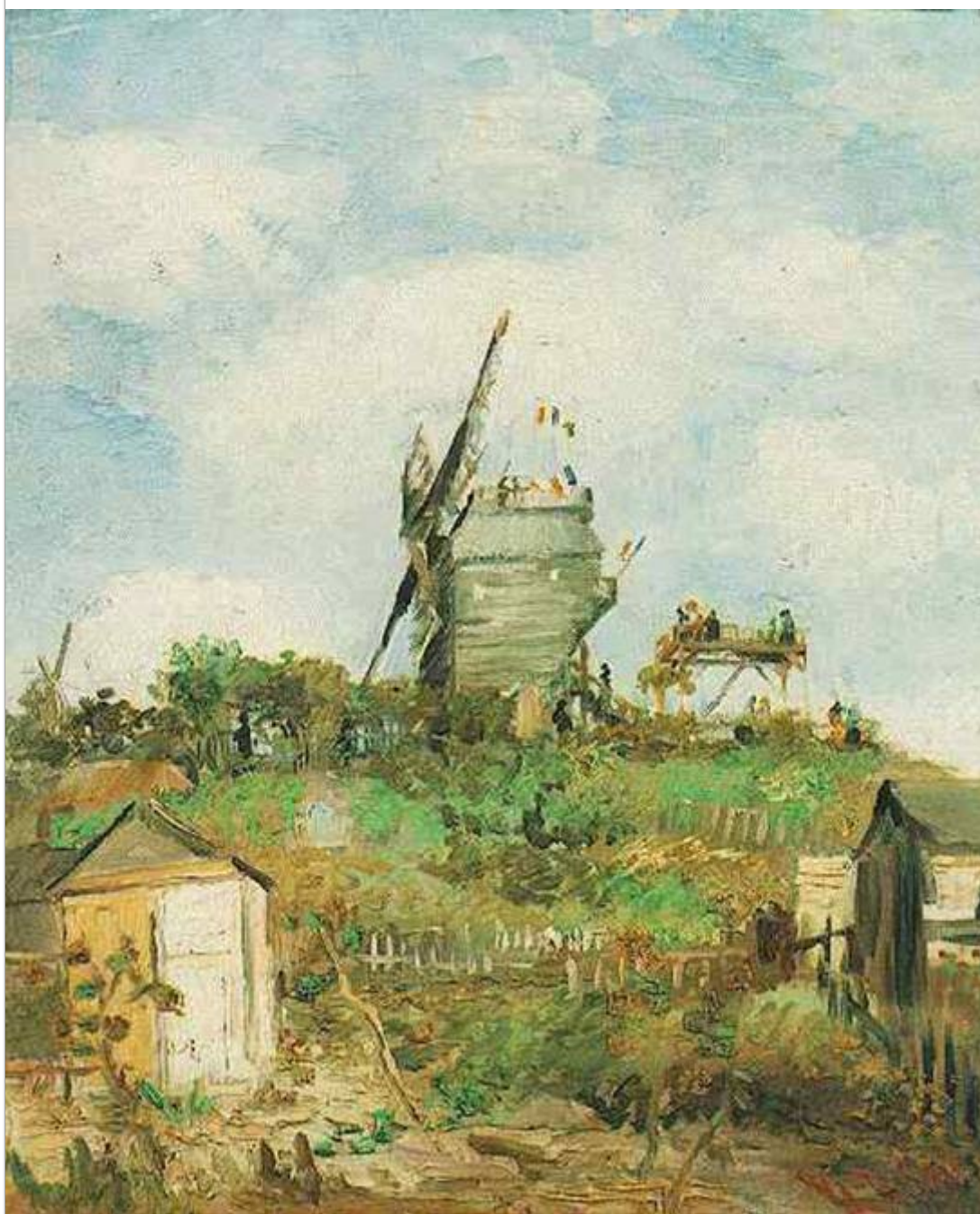
1886 Le Moulin de la Galette version 3



1886 Le Moulin de la Galette version 4



1886 Le Moulin de la Galette version 5



1886 Le Moulin de la Galette



1886 Montmartre Quarry, the Mills



1886 Montmartre



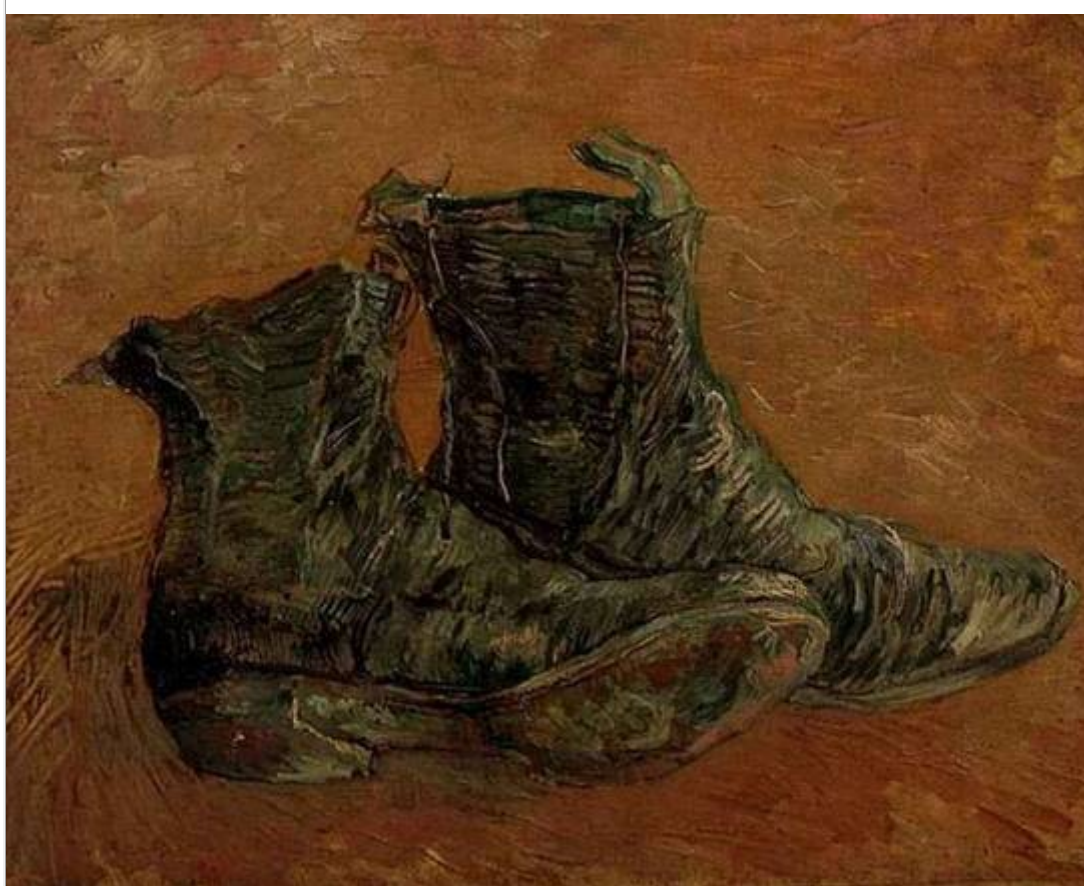
1886 Nude Study of a Little Girl, Seated



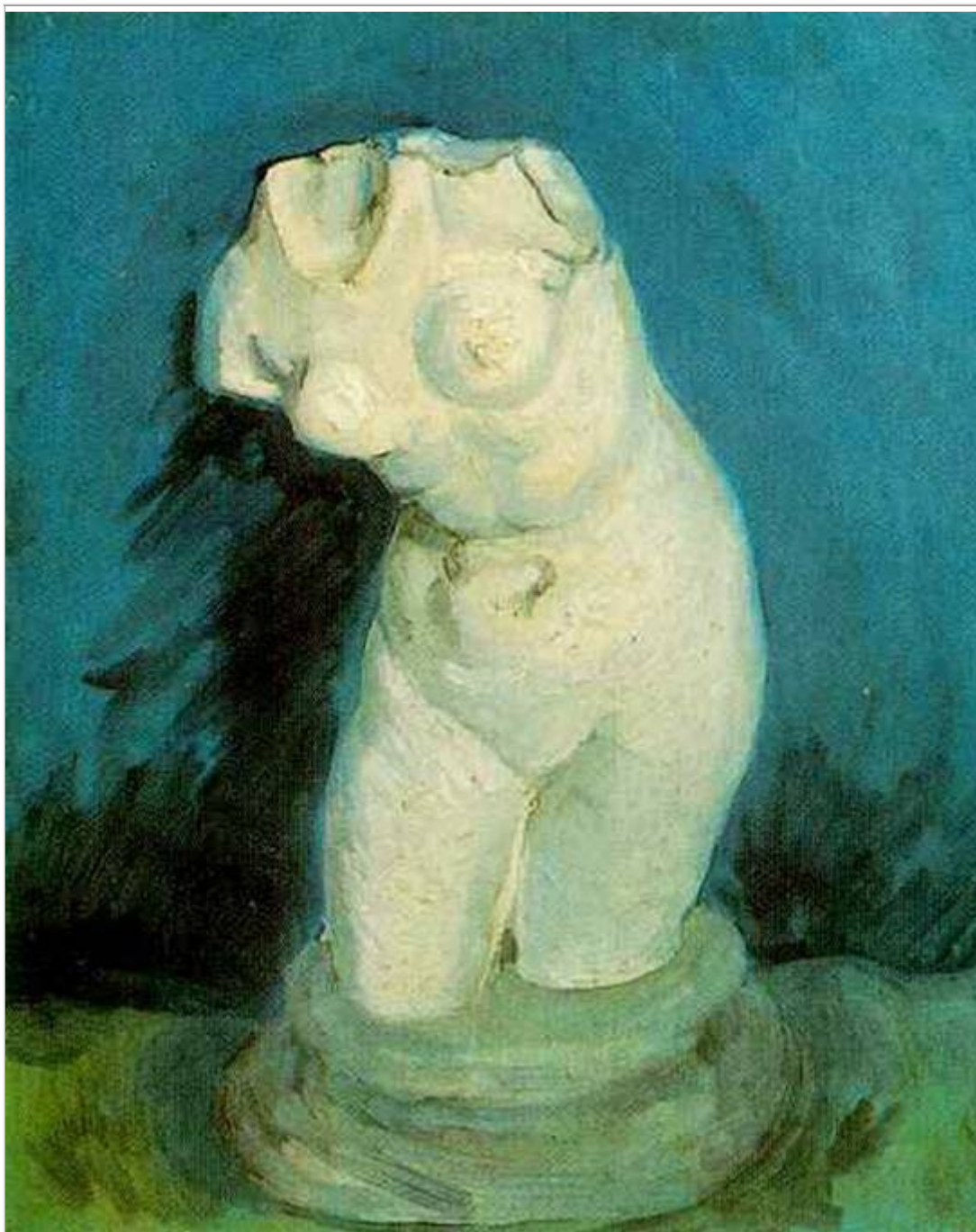
1886 Outskirts of Paris



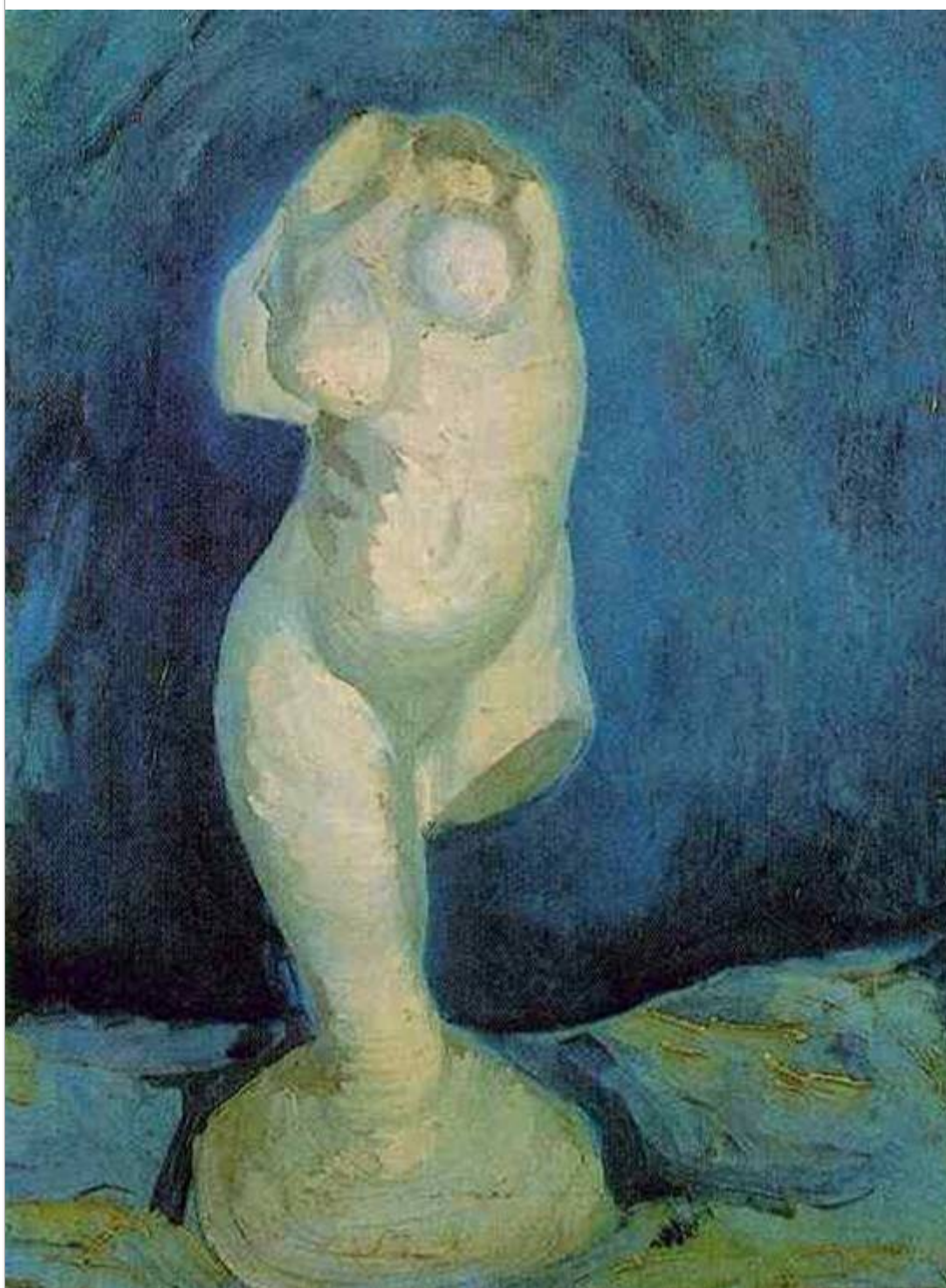
1886 Pair of Shoes, A version 2



1886 Pair of Shoes, A



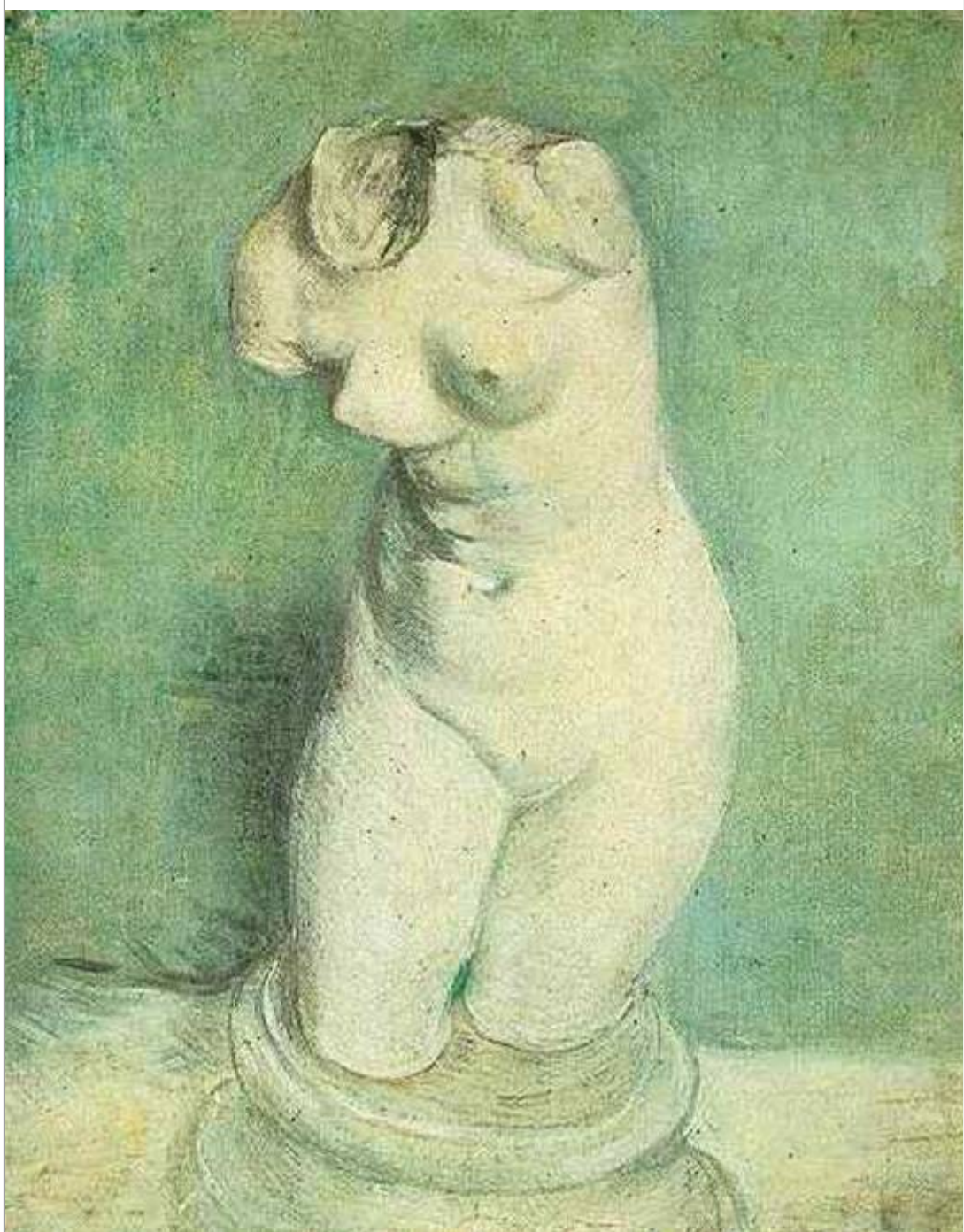
1886 Plaster Statuette of a Female Torso version 2



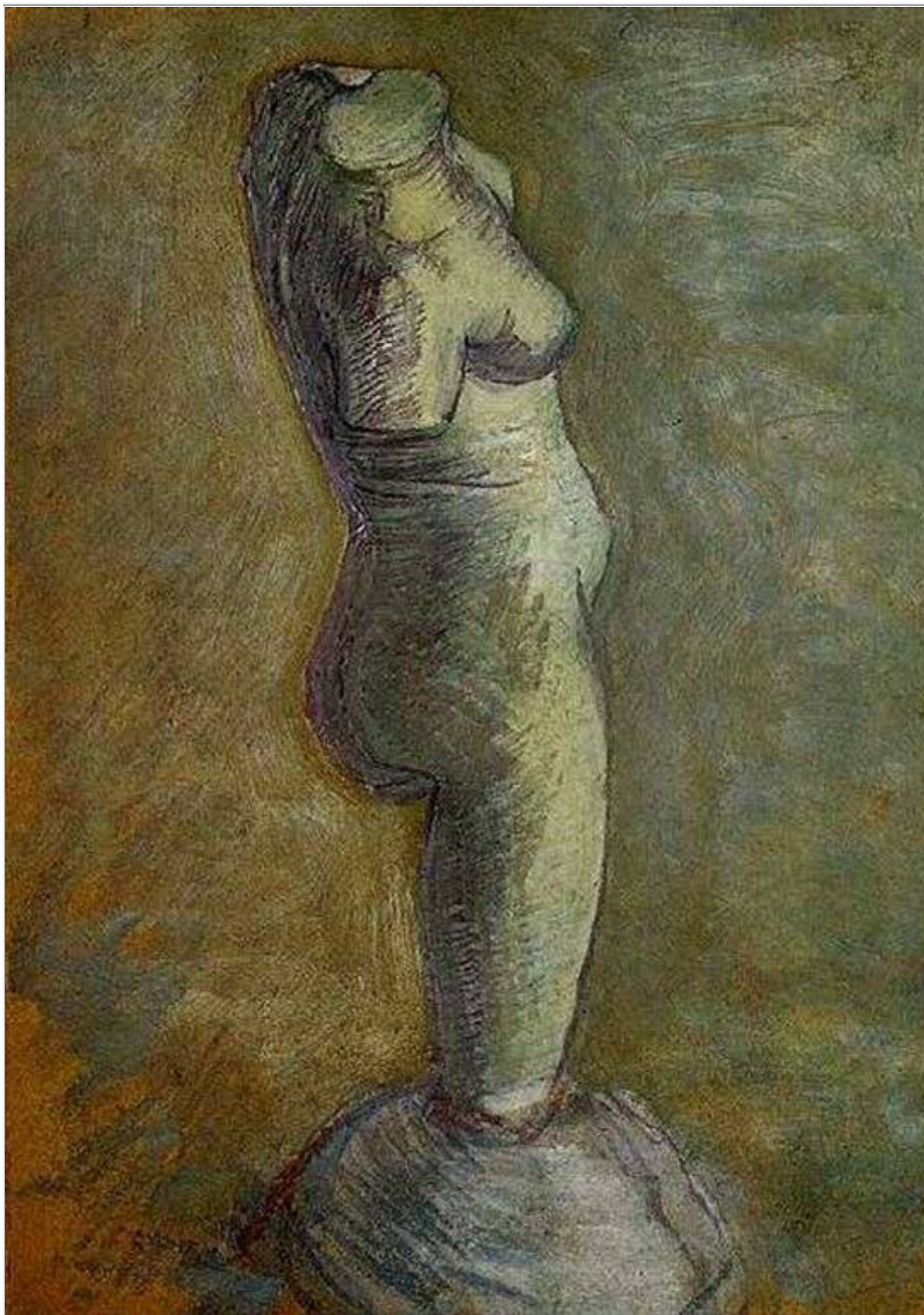
1886 Plaster Statuette of a Female Torso version 3



1886 Plaster Statuette of a Female Torso version 4



1886 Plaster Statuette of a Female Torso version 5



1886 Plaster Statuette of a Female Torso version 6



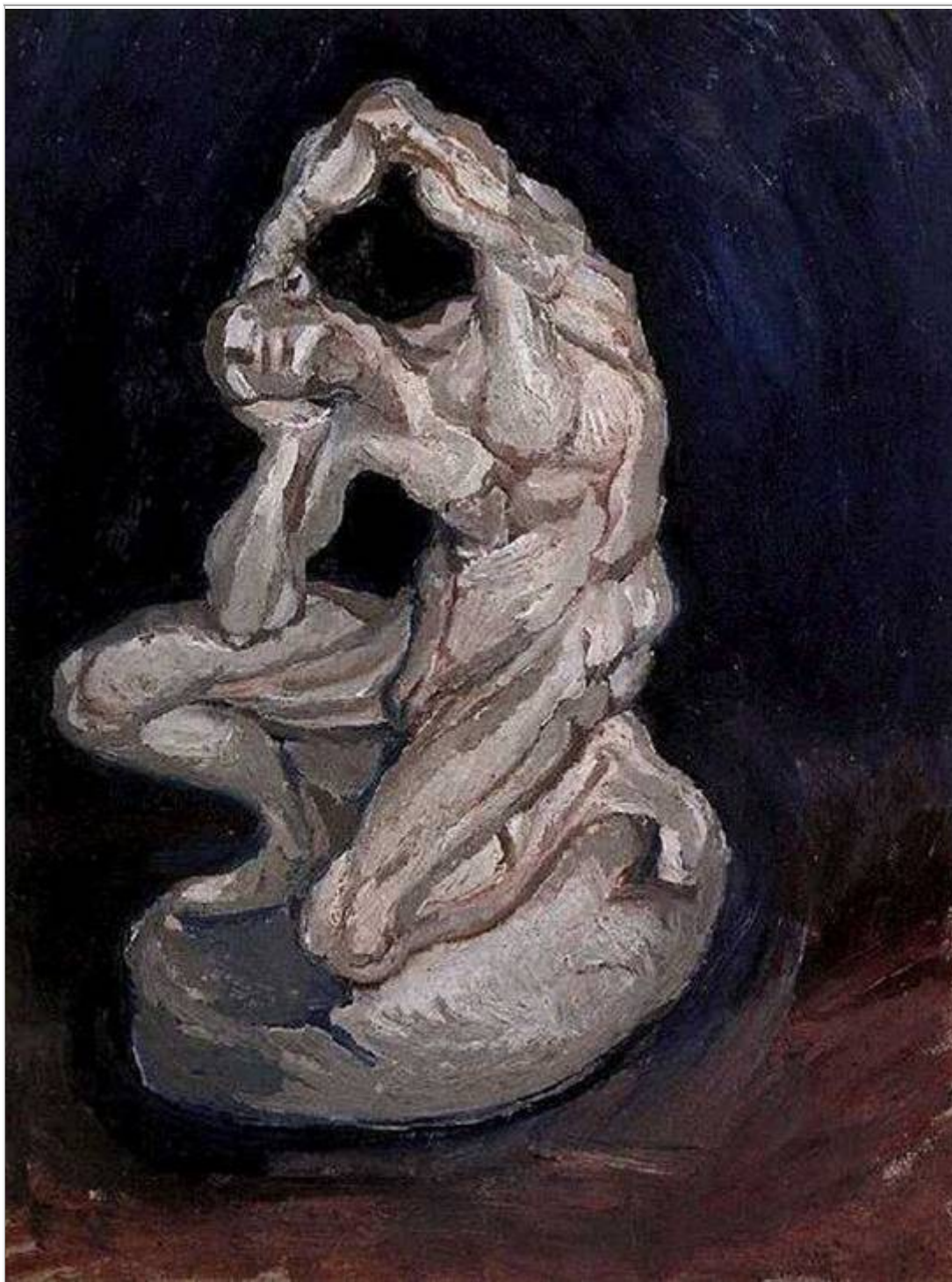
1886 Plaster Statuette of a Female Torso version 7



1886 Plaster Statuette of a Female Torso



1886 Plaster Statuette of a Horse



1886 Plaster Statuette of a Kneeling Man



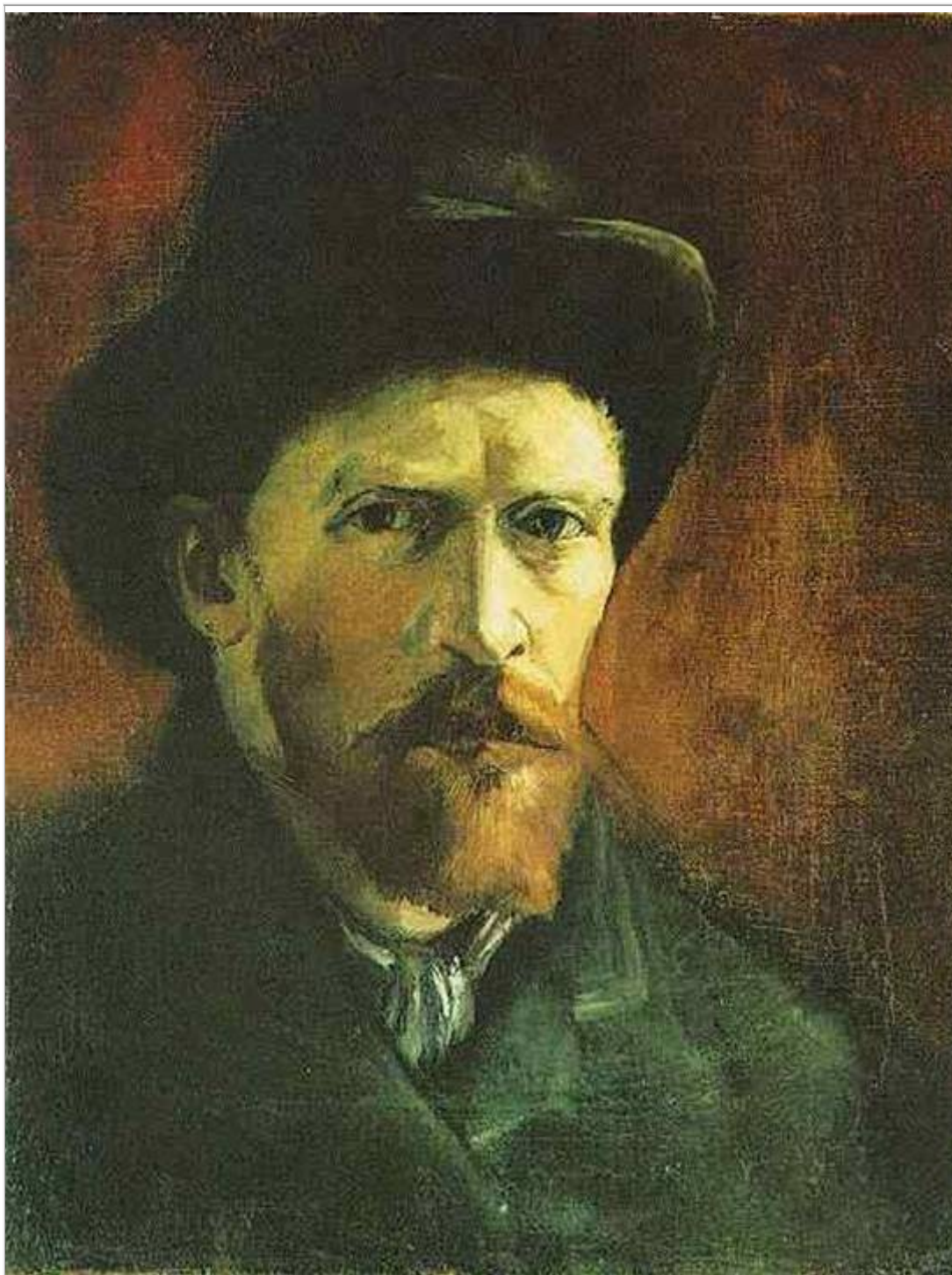
1886 Plaster Statuette of a Male Torso



1886 Pont du Carrousel and the Louvre, The



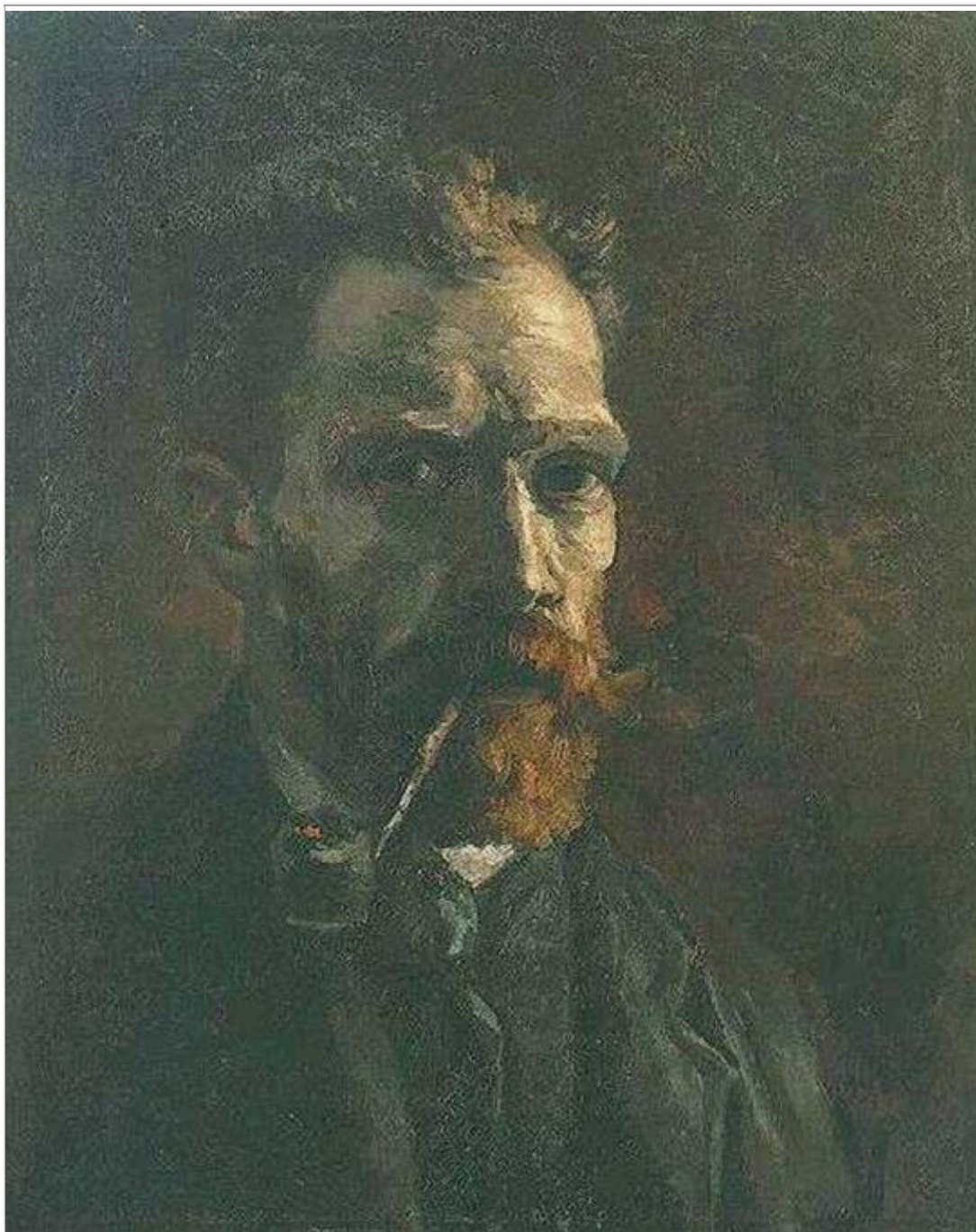
1886 Self-Portrait with Dark Felt Hat at the Easel



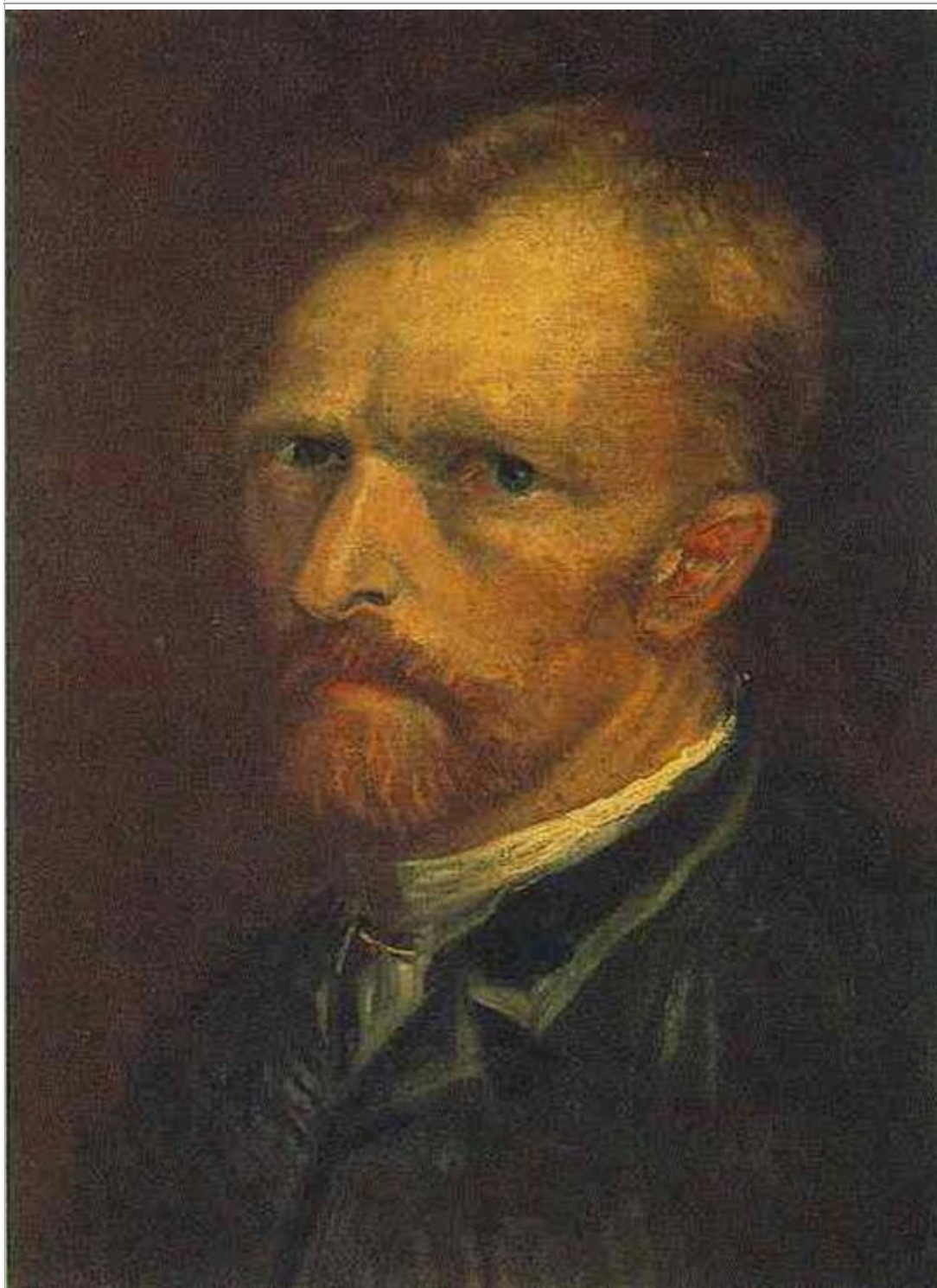
1886 Self-Portrait with Dark Felt Hat



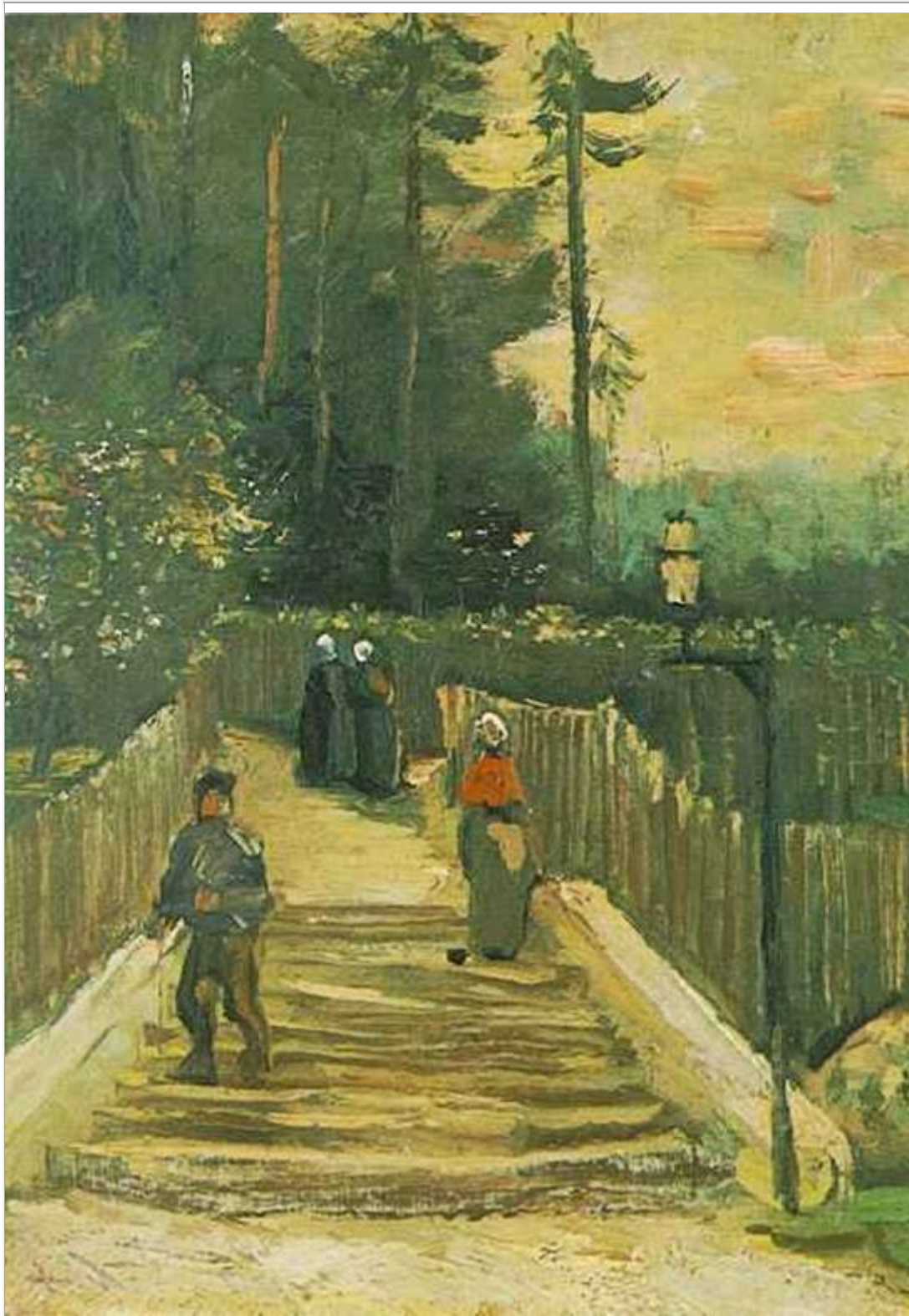
1886 Self-Portrait with Pipe version 2



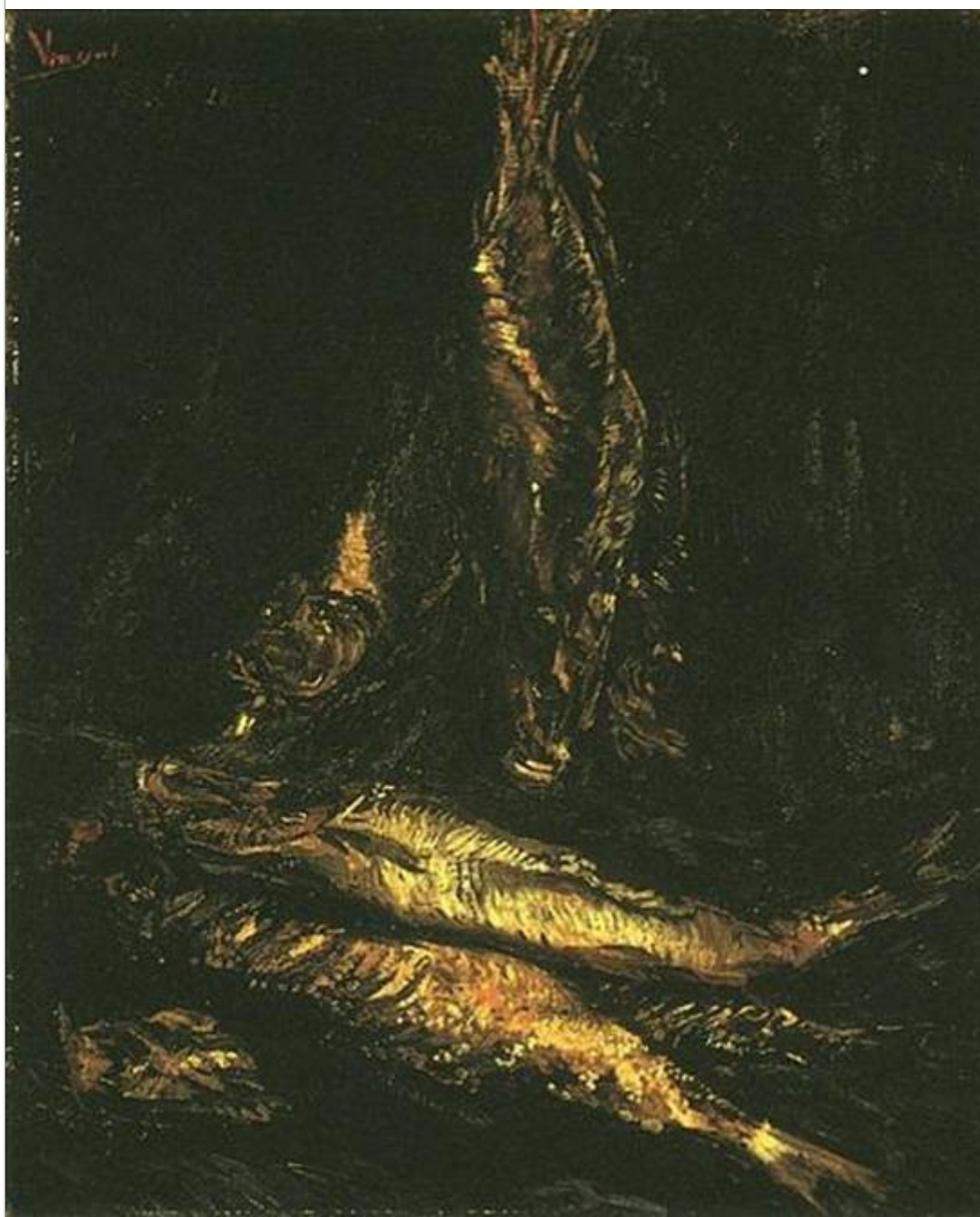
1886 Self-Portrait with Pipe



1886 Self-Portrait



1886 Sloping Path in Montmartre



1886 Still Life with Bloaters version 2



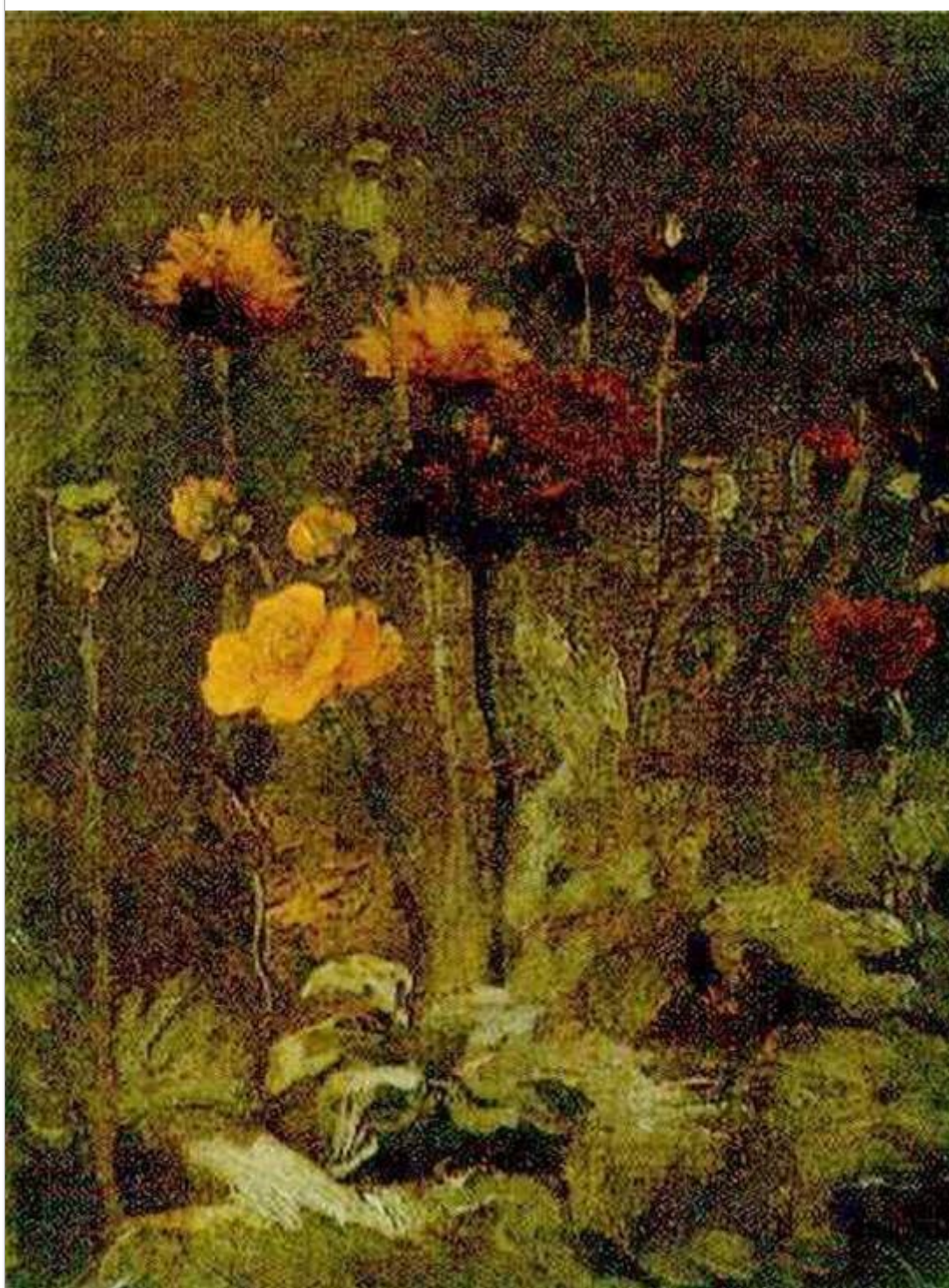
1886 Still Life with Bloaters



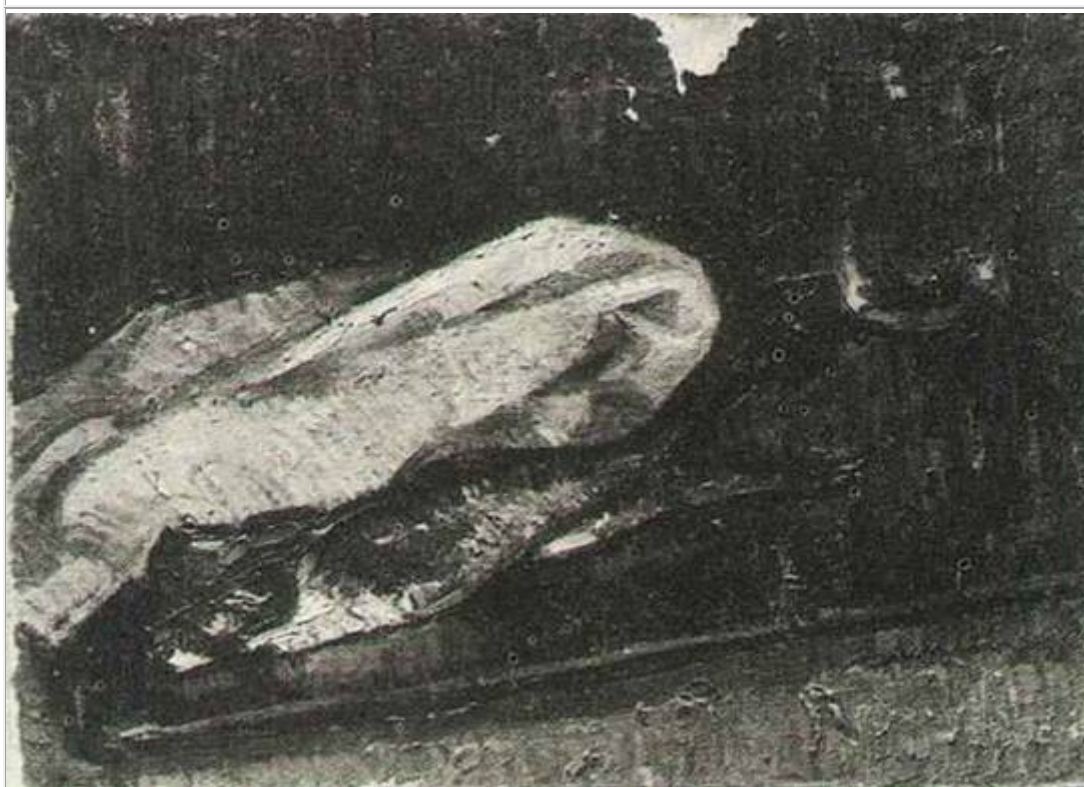
1886 Still Life with Meat, Vegetables and Pottery



1886 Still Life with Mussels and Shrimps



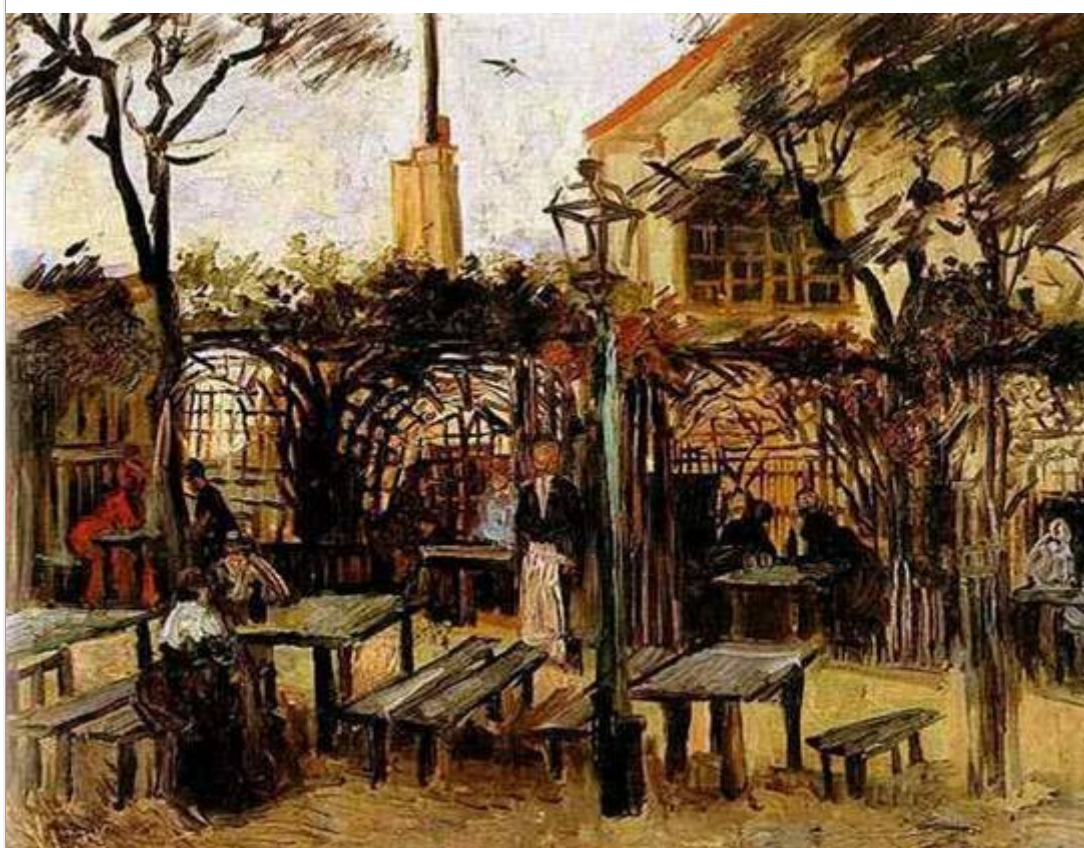
1886 Still Life with Scabiosa and Ranunculus



1886 Still Life with Two Herrings, a Cloth and a Glass



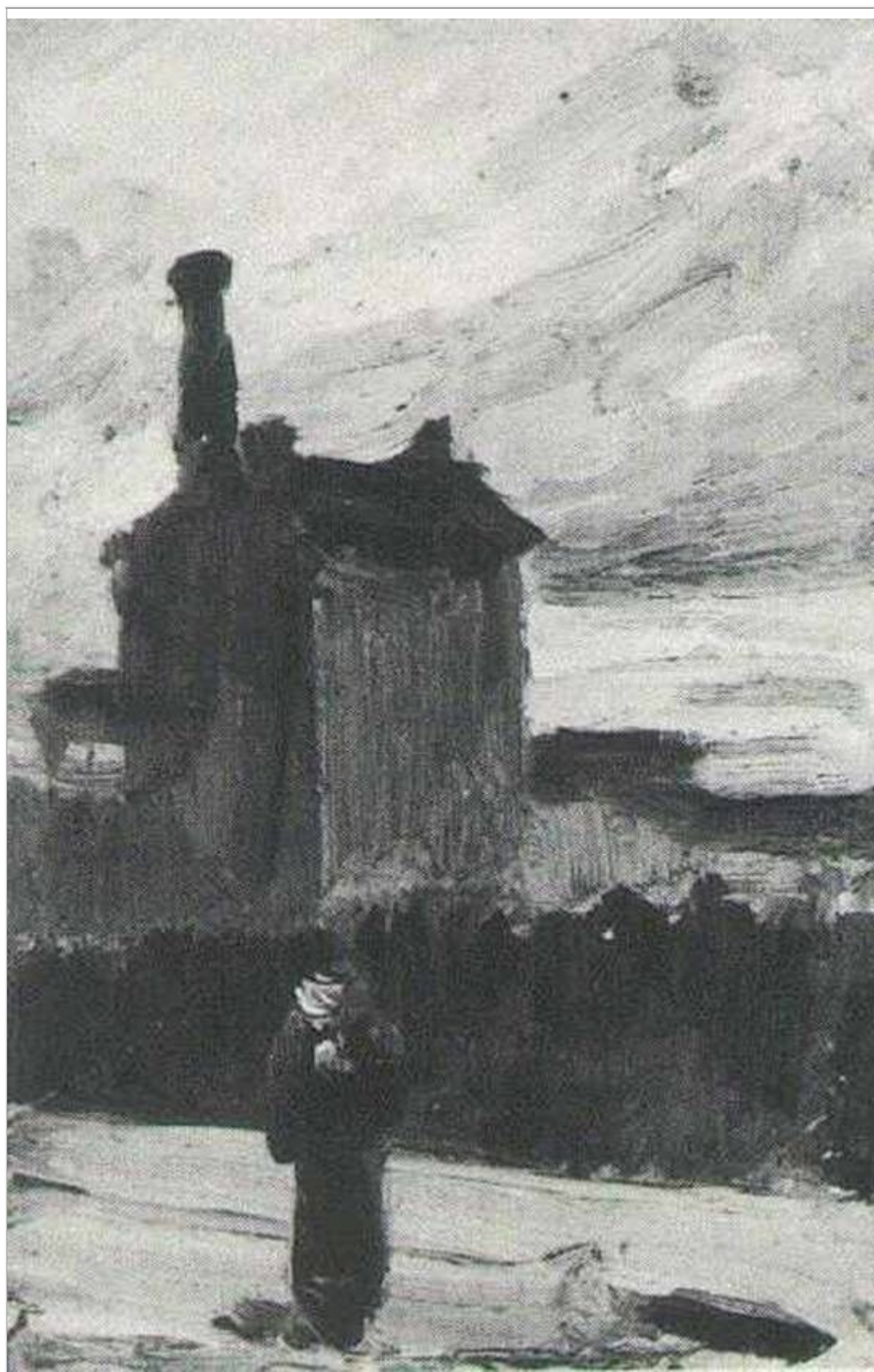
1886 Tambourine with Pansies



1886 Terrace of a Cafe on Montmartre (La Guinguette)



1886 Three Pairs of Shoes



1886 Twilight, before the Storm Montmartre



1886 Vase with Asters and Phlox



1886 Vase

with Asters, Salvia and Other Flowers



1886 Vase with Carnations and Other Flowers



1886 Vase with Carnations and Zinnias



1886 Vase with Carnations version 2



1886 Vase with Carnations version 3



1886 Vase with Carnations



1886 Vase with Daisies



1886

Vase with Gladioli and Carnations version 2



1886 Vase

with Gladioli and Carnations



1886 Vase

with Gladioli and Lilac



1886 Vase with Gladioli

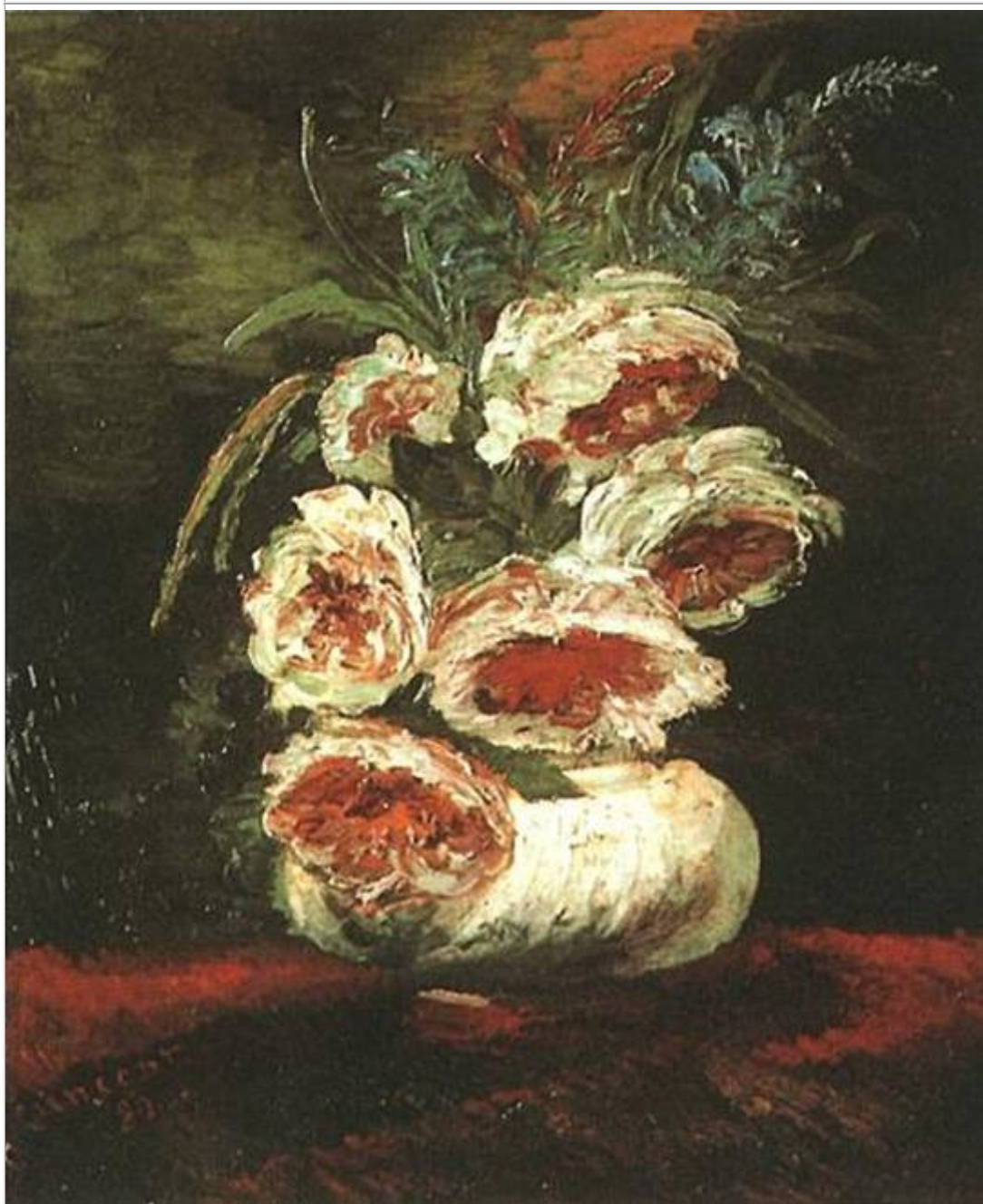


1886

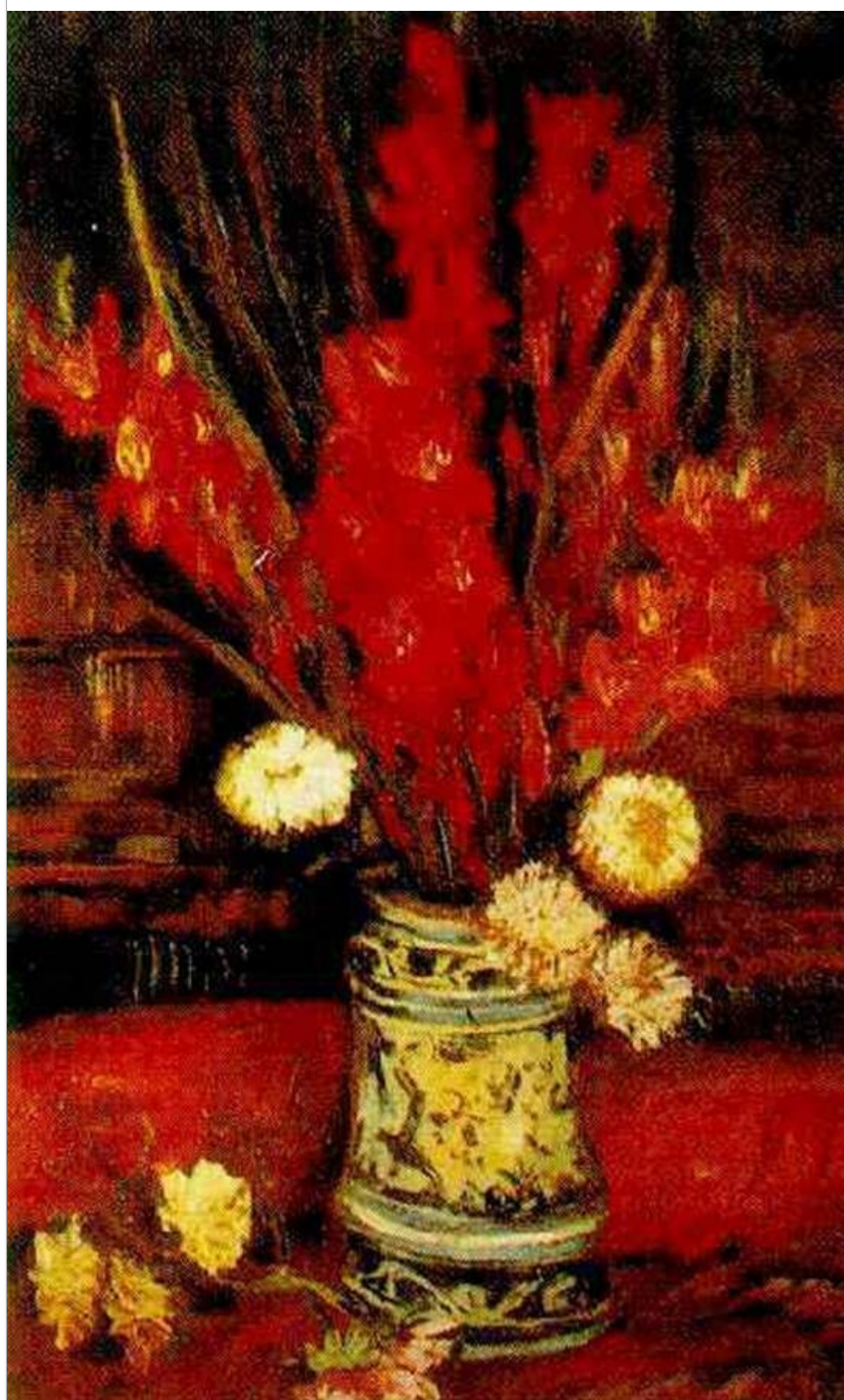
Vase with Hollyhocks



1886 Vase with Myosotis and Peonies



1886 Vase with Peonies



1886 Vase with Red Gladioli version 2



1886 Vase with Red Gladioli version 3

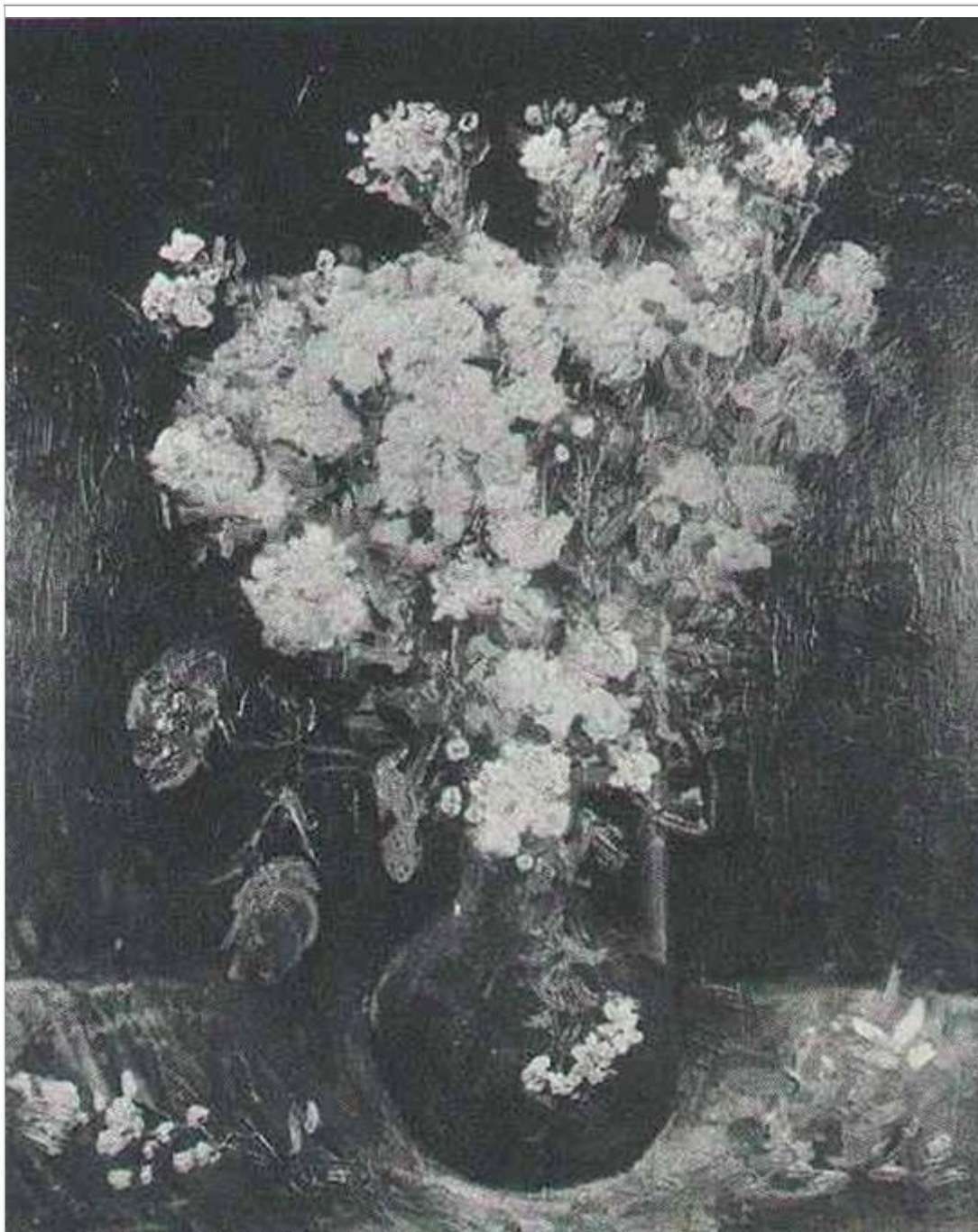


1886

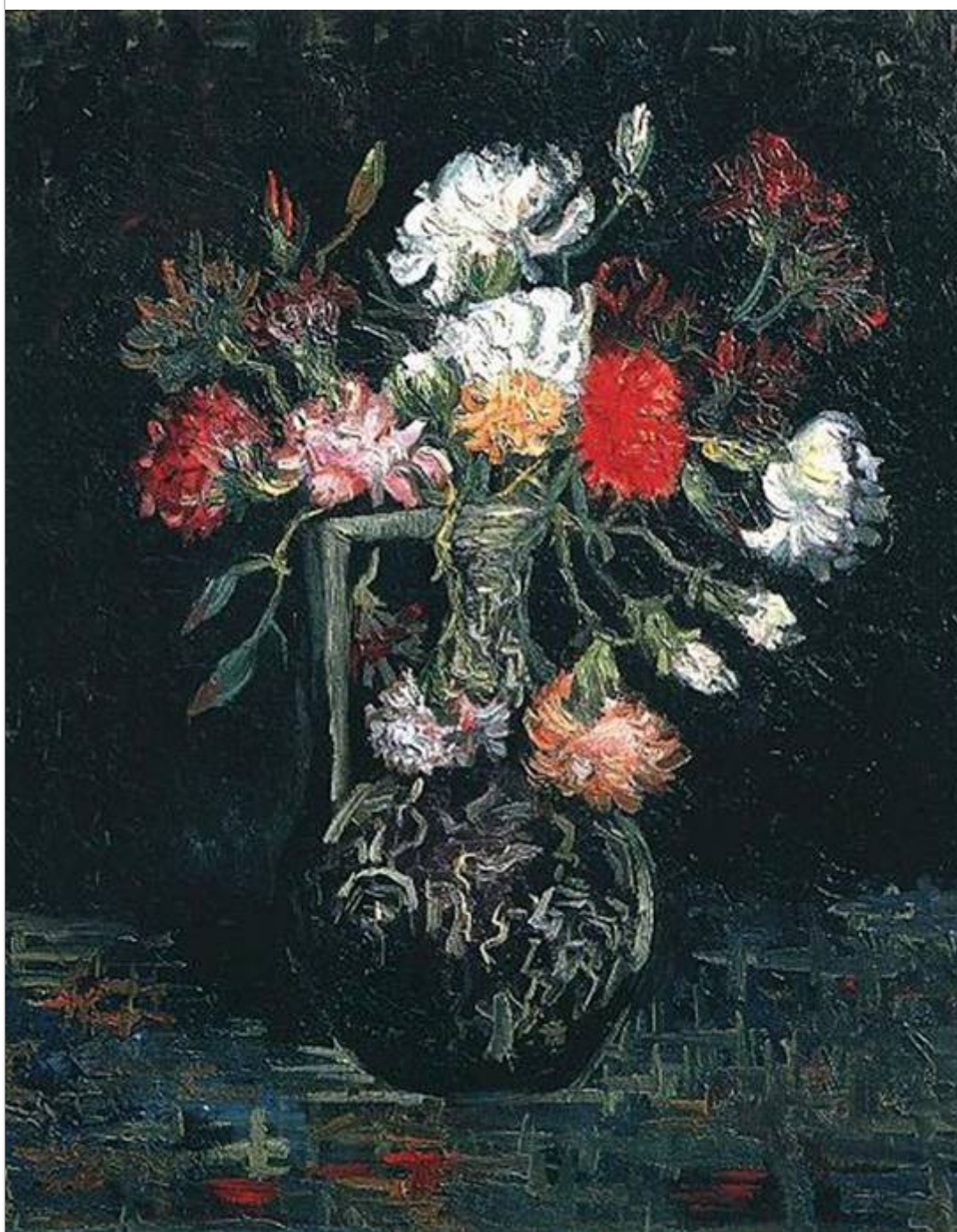
Vase with Red Gladioli



1886 Vase with Red Poppies



1886 Vase with Viscaria



1886 Vase with White and Red Carnations



1886 Vase with Zinnias and Geraniums



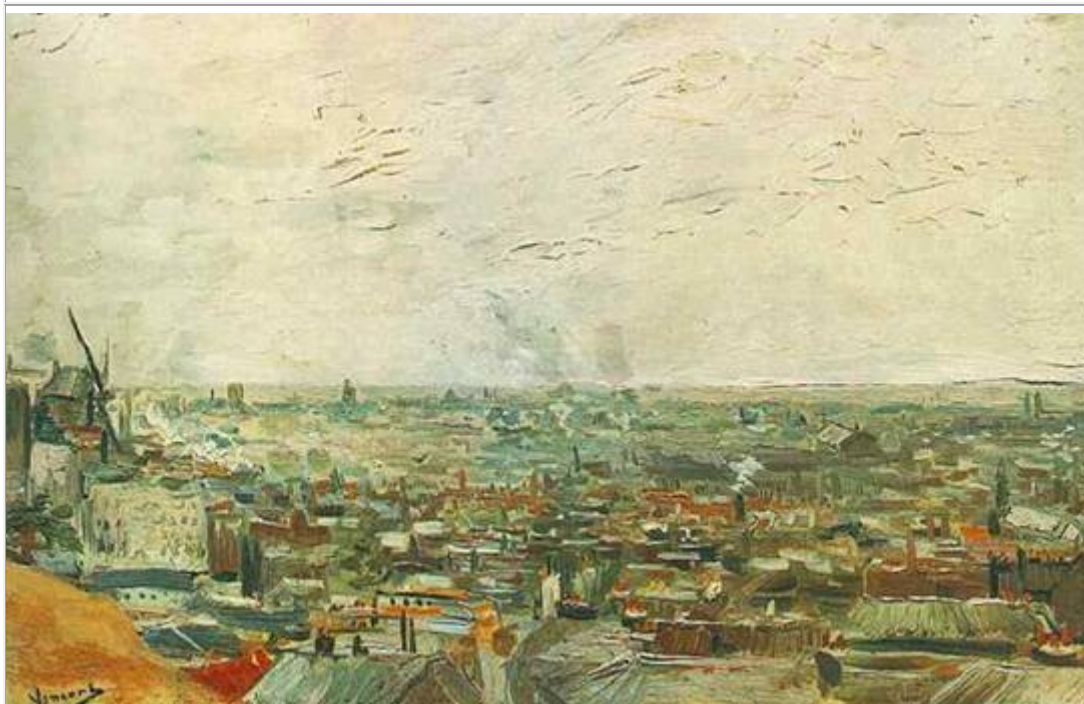
1886 Vase with Zinnias and Other Flowers



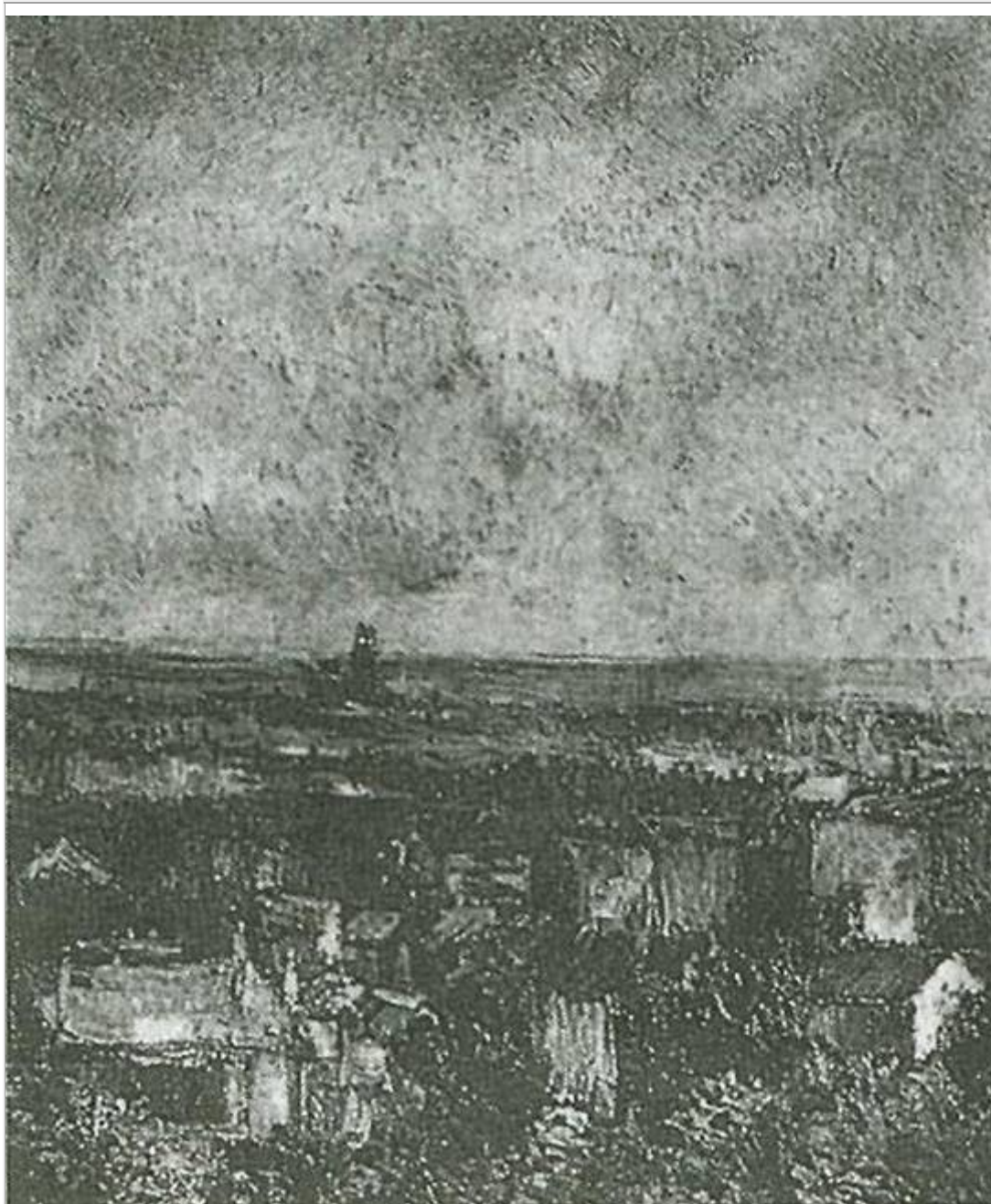
1886 Vase with Zinnias



1886 View of Montmartre with Windmills



1886 View of Paris from Montmartre



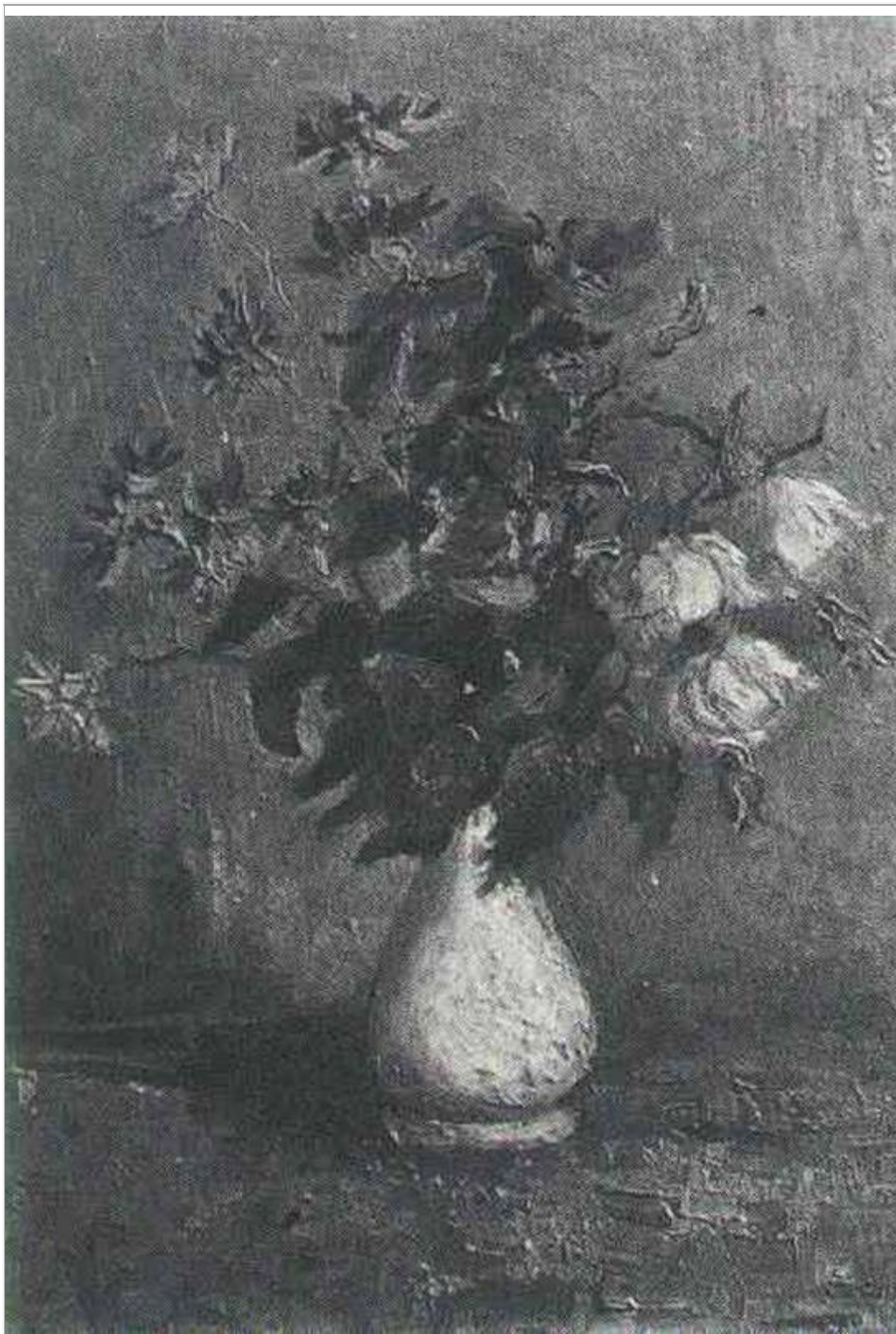
1886 View of Paris from near Montmartre



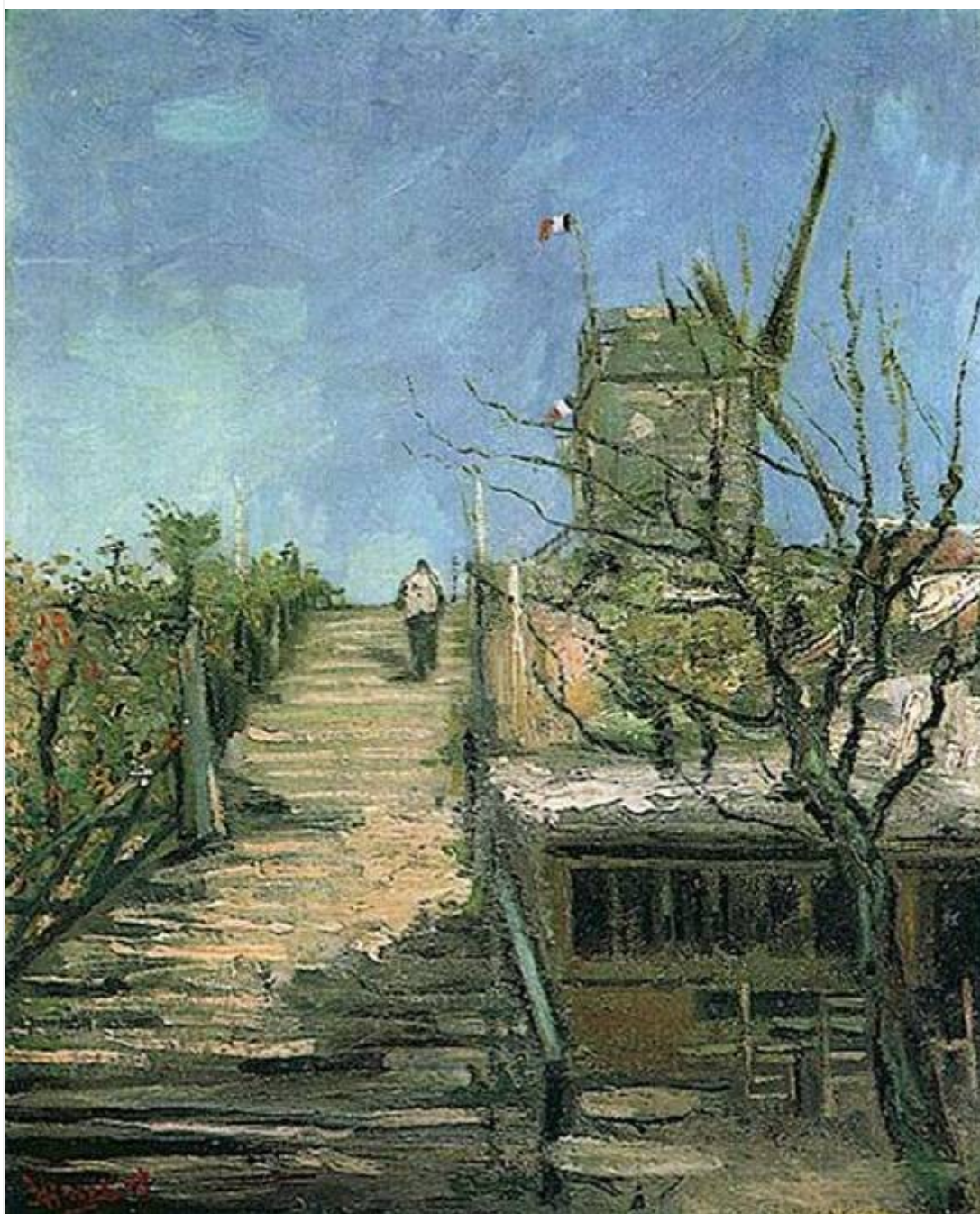
1886 View of Roofs and Backs of Houses



1886 View of the Roofs of Paris



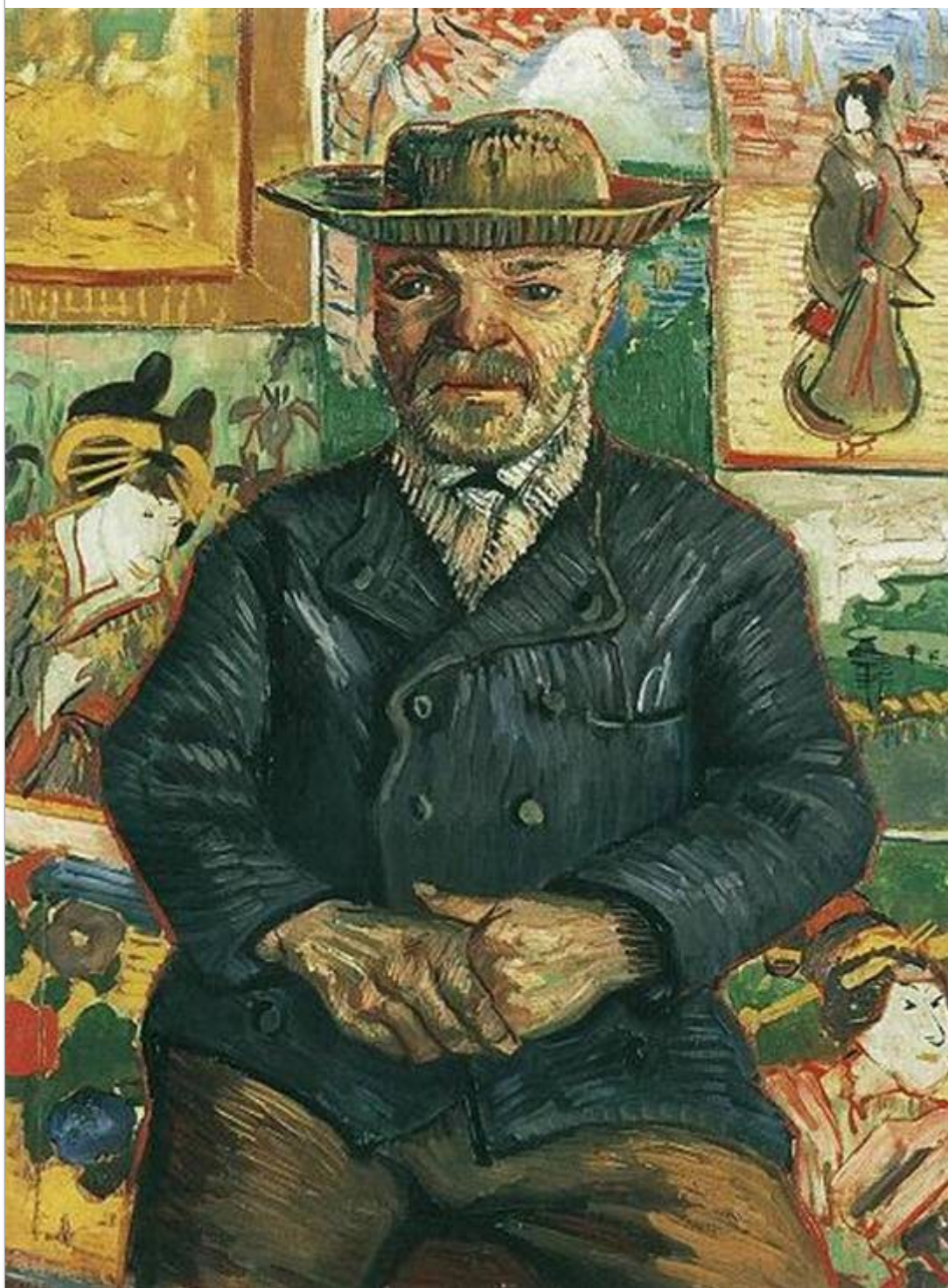
1886 White Vase with Roses and Other Flowers



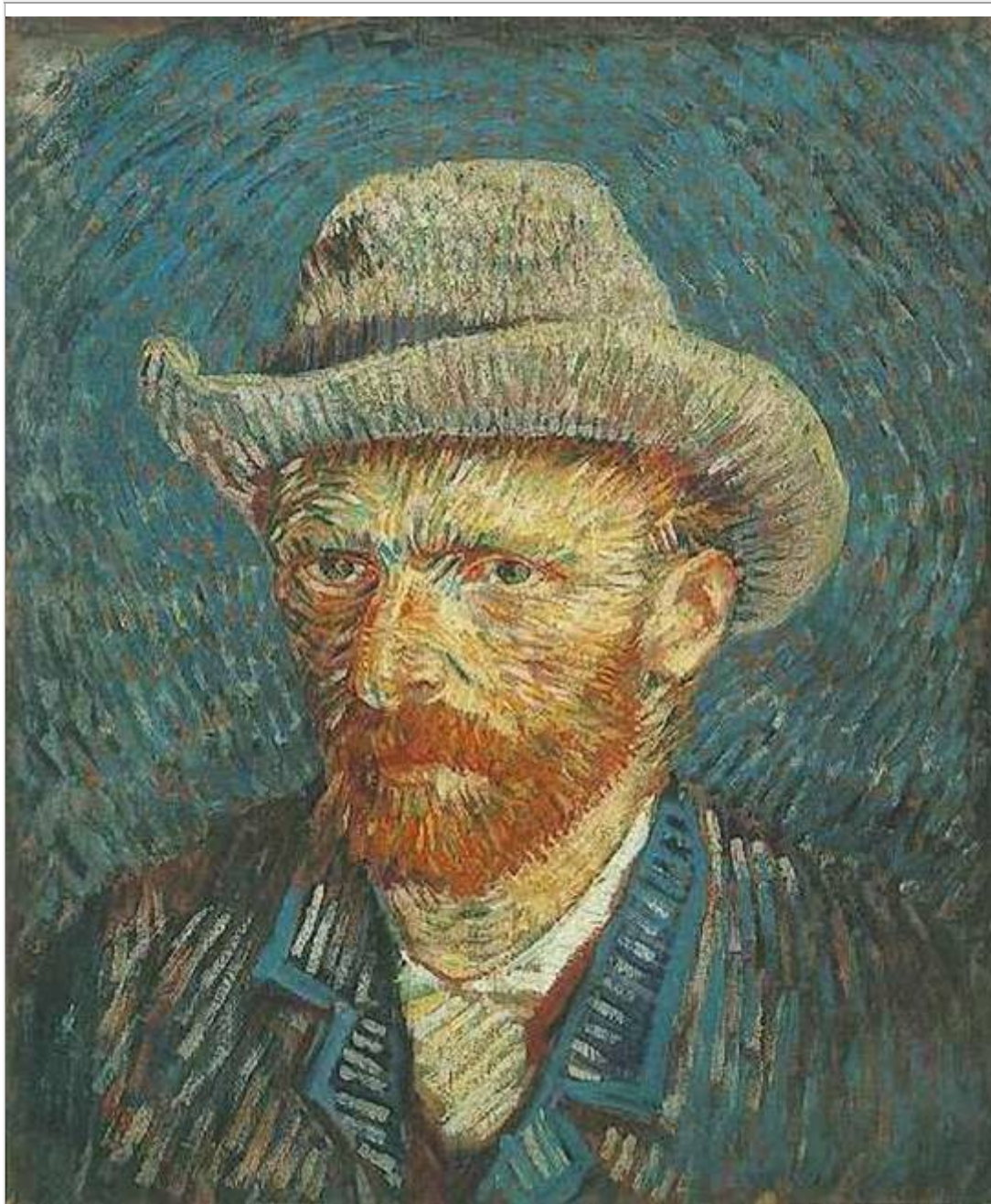
1886 Windmill on Montmartre



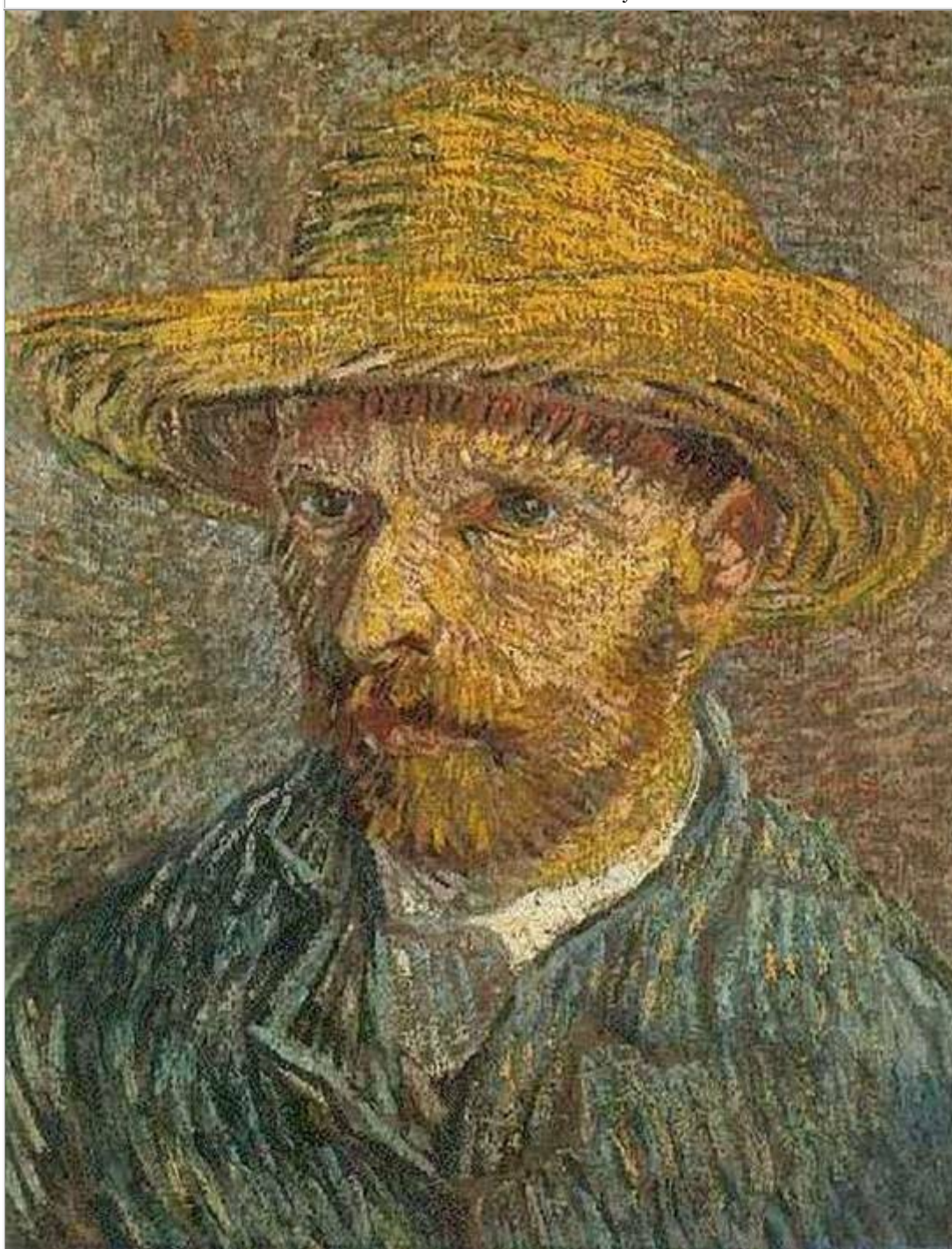
1887-88 Plaster Statuette of a Female Torso



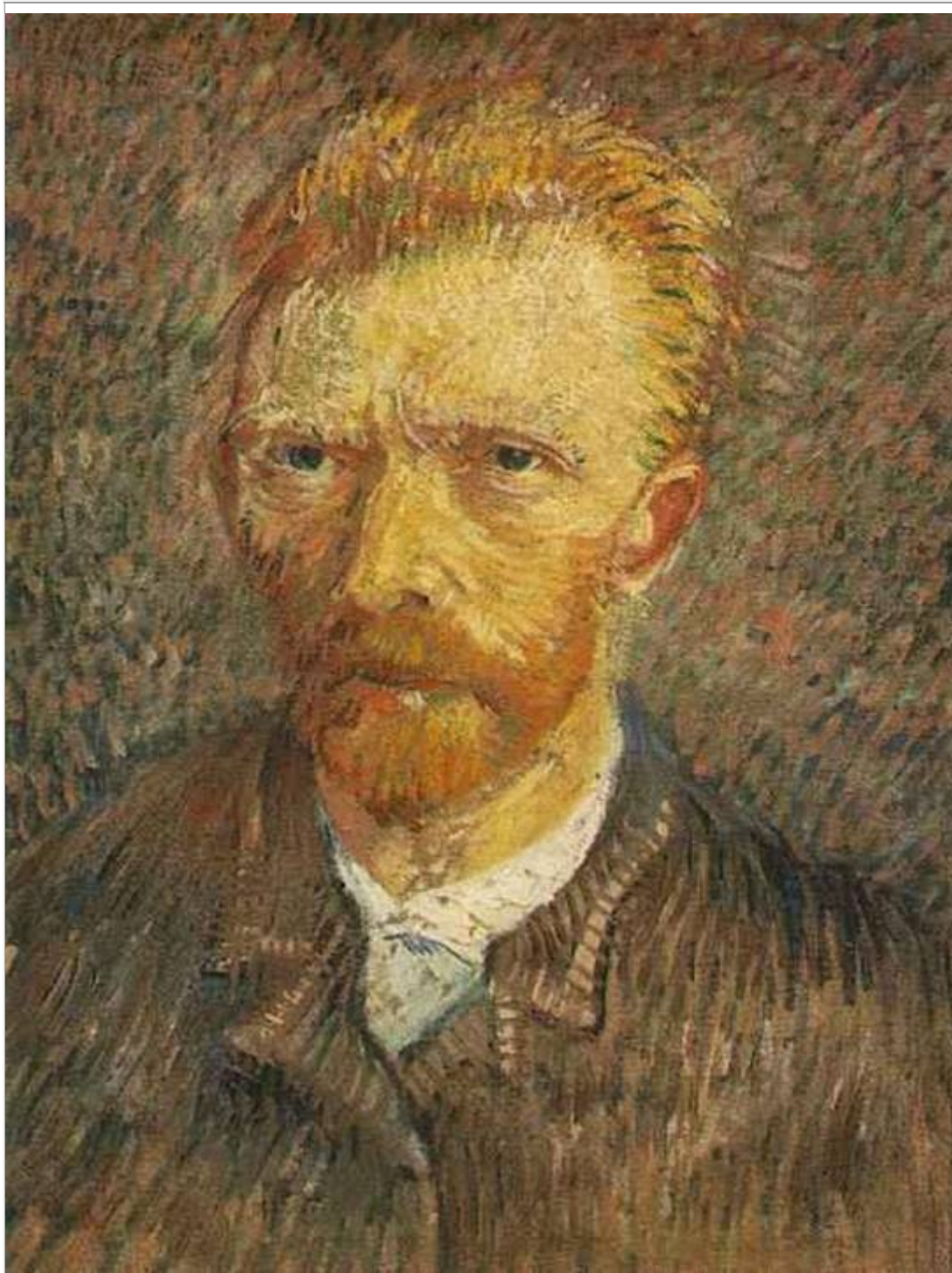
1887-88 Portrait of Père Tanguy



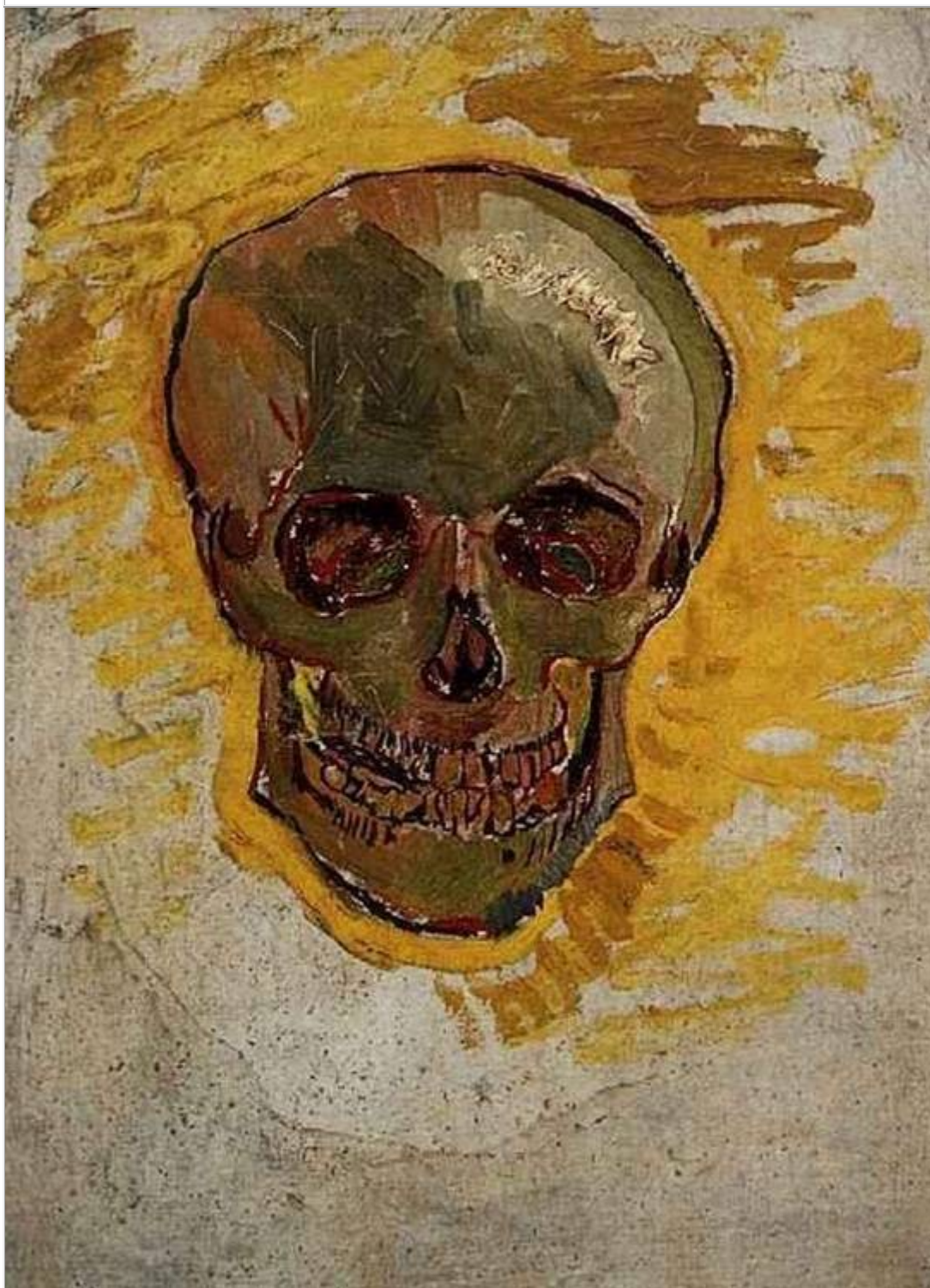
1887-88 Self-Portrait with Grey Felt Hat



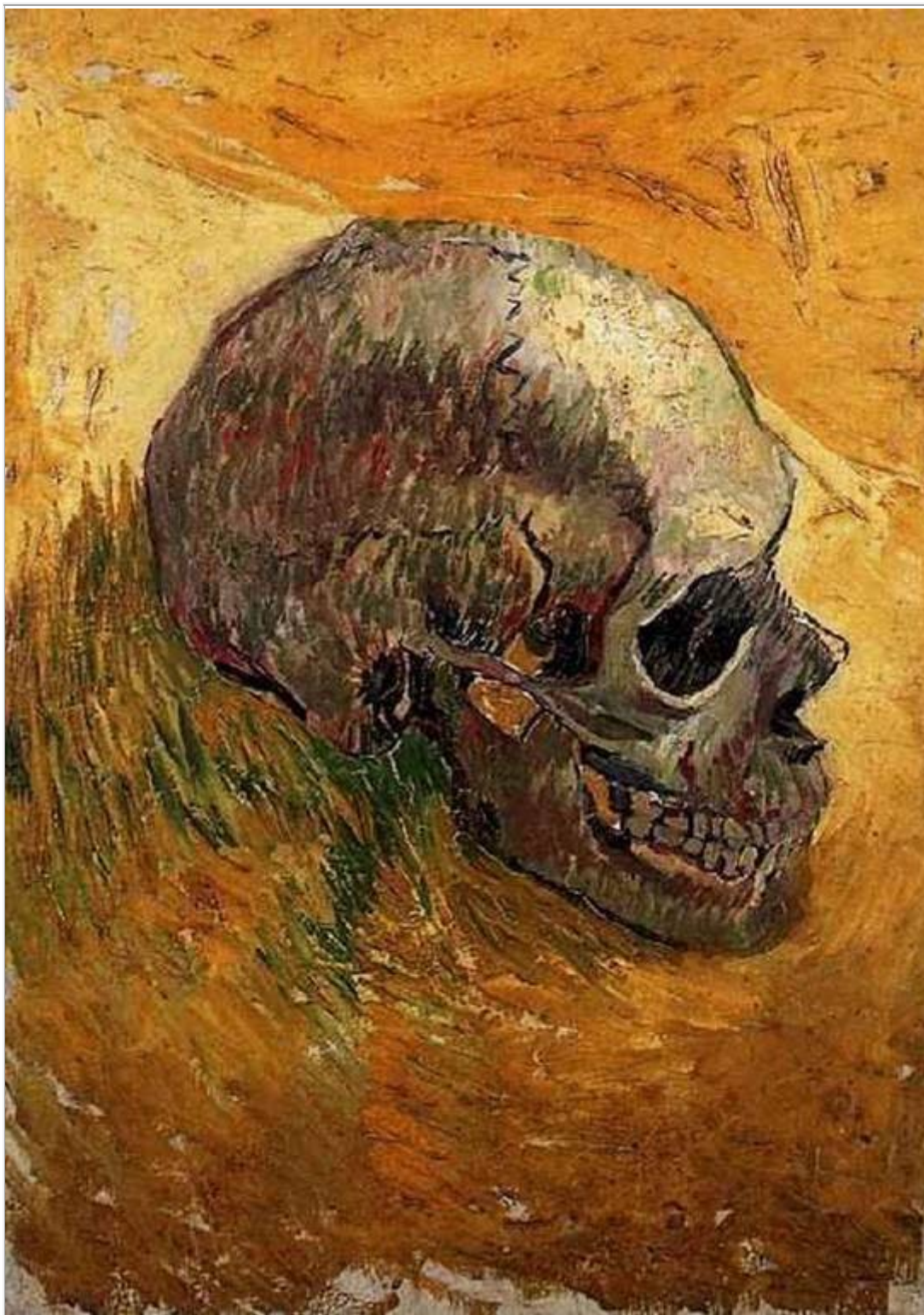
1887-88 Self-Portrait with Straw Hat



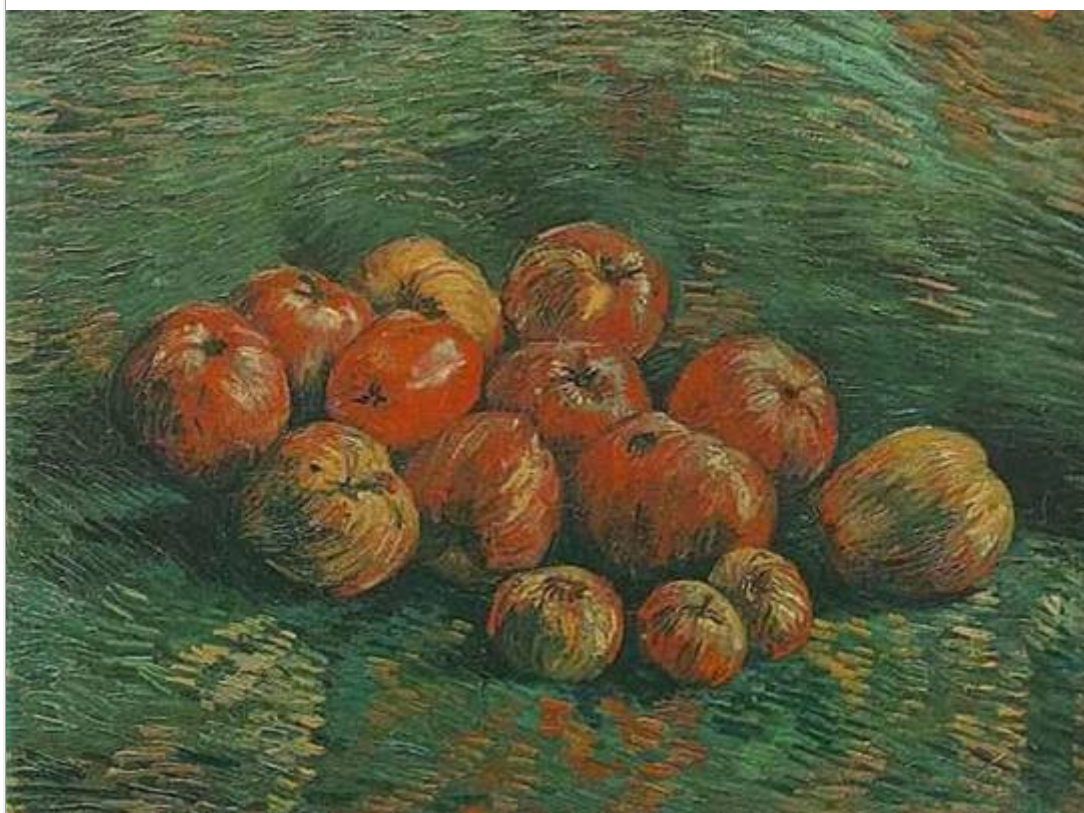
1887-88 Self-Portrait



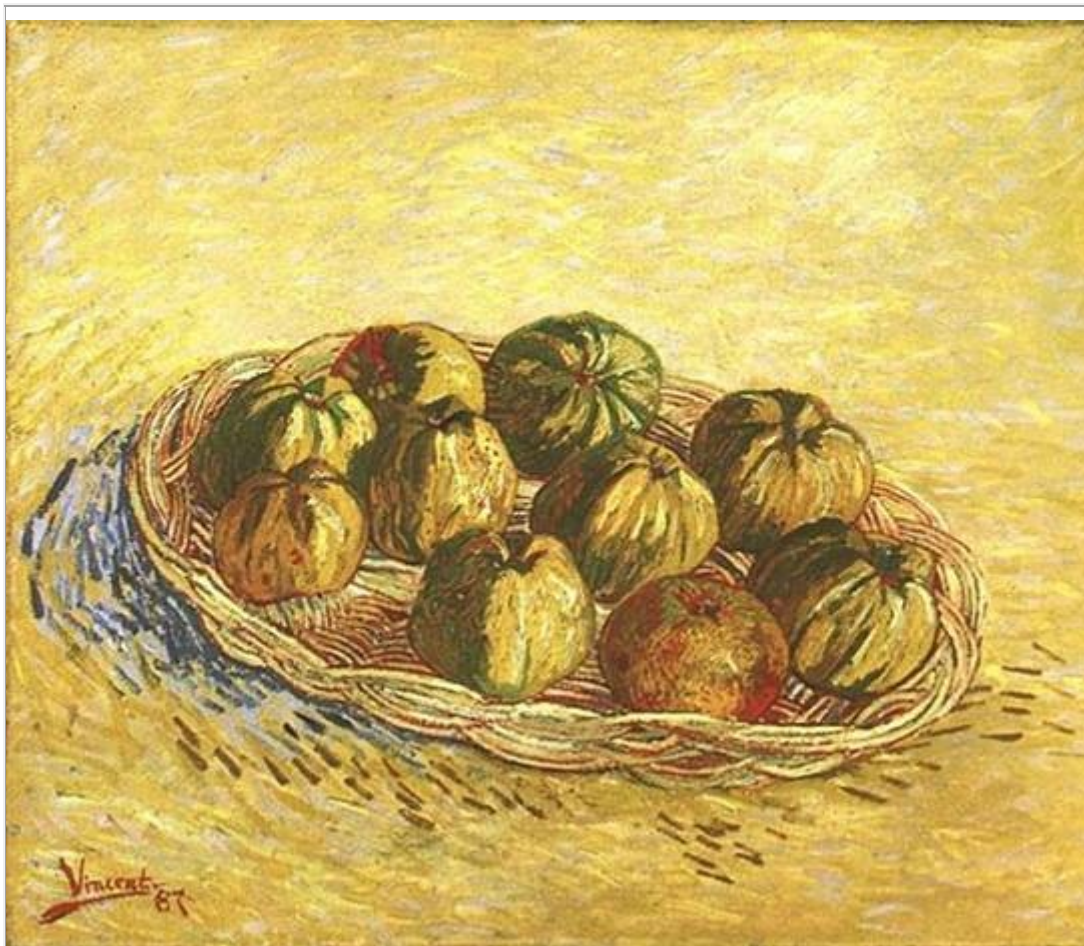
1887-88 Skull version 2



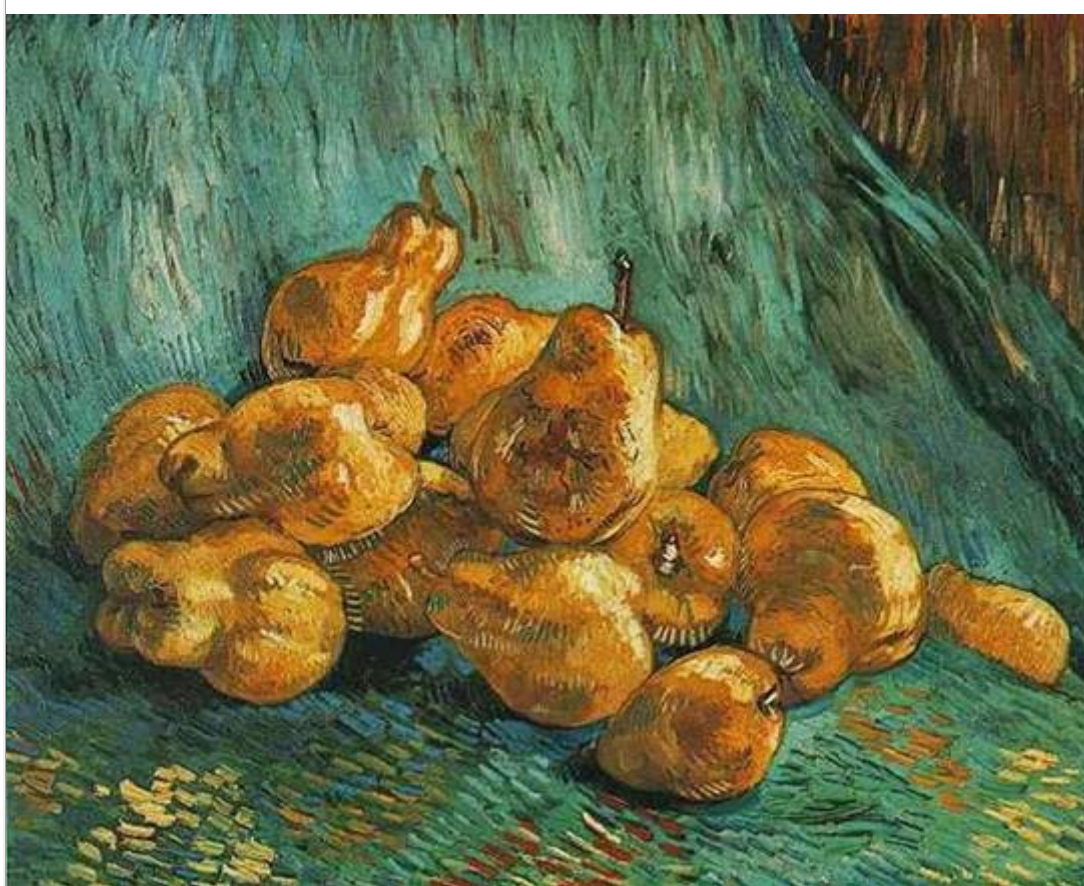
1887-88 Skull



1887-88 Still Life with Apples



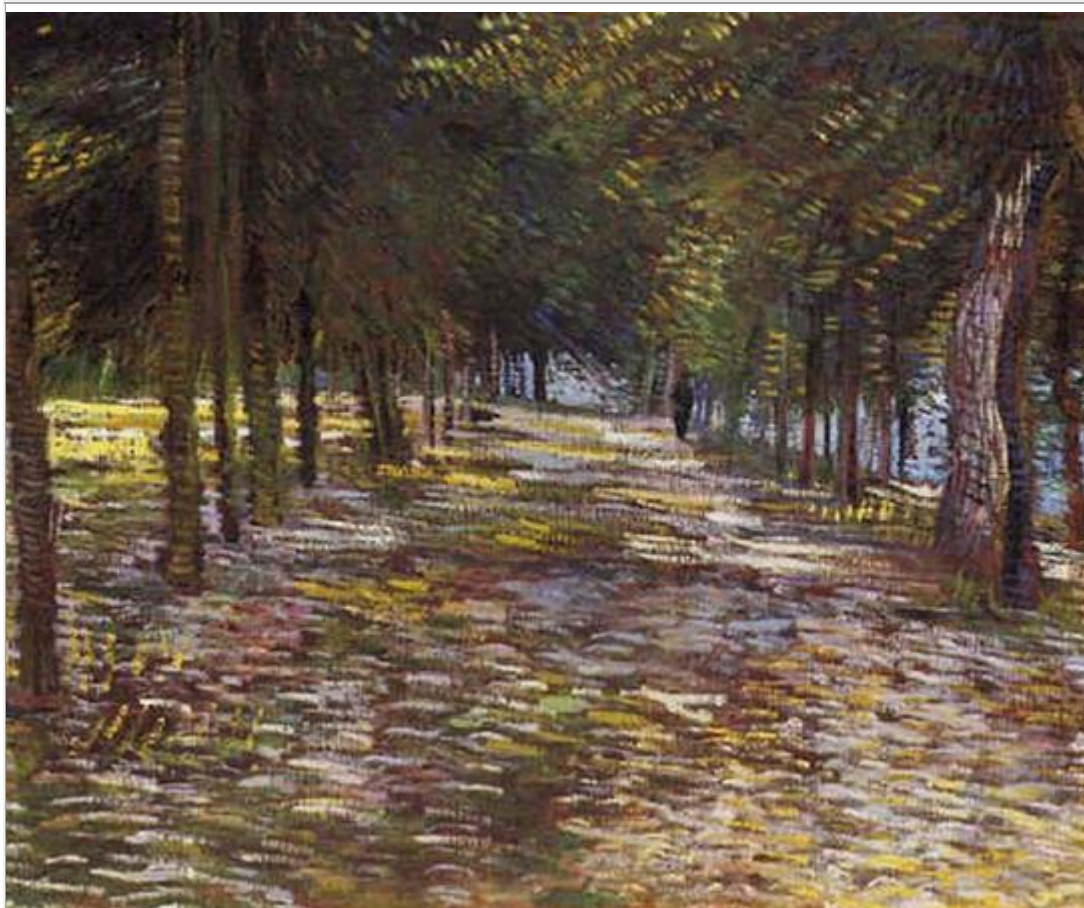
1887-88 Still Life with Basket of Apples



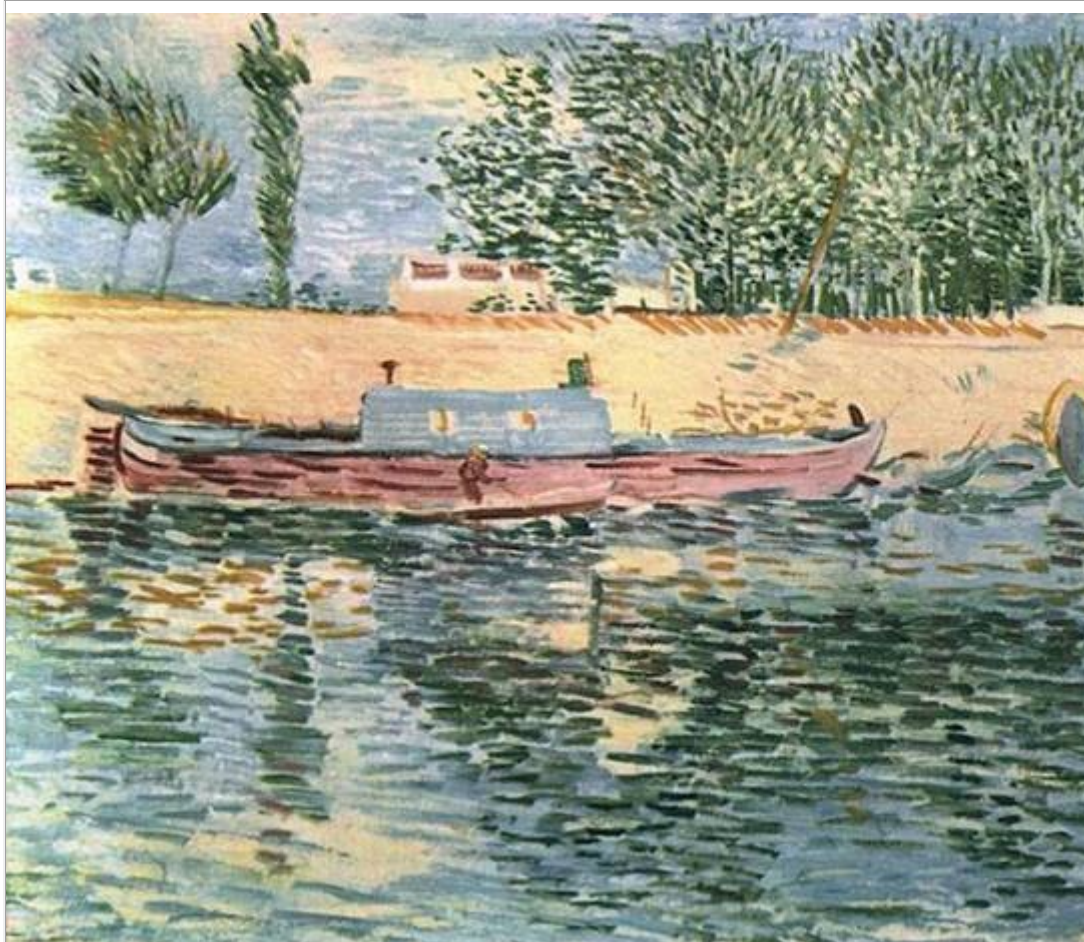
1887-88 Still Life with Quince Pears



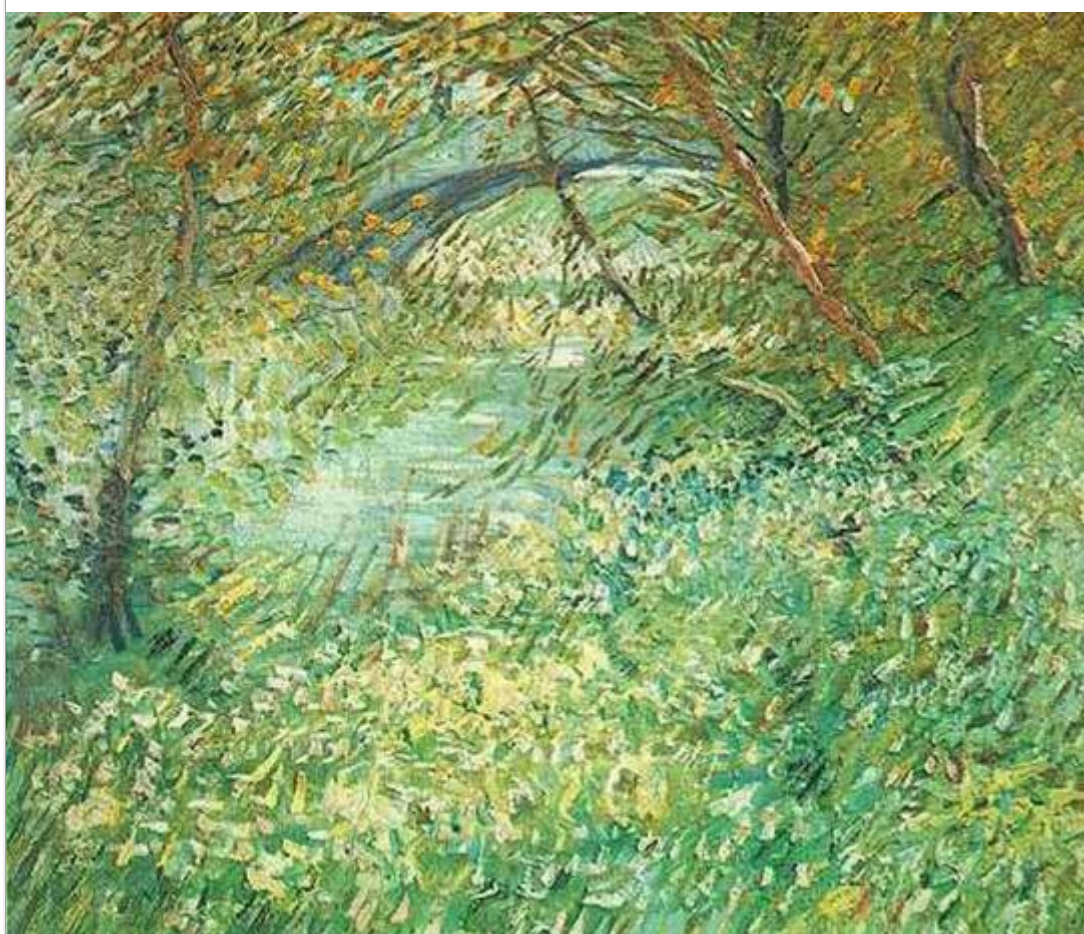
1887 Agostina Segatori Sitting in the Cafe du Tambourin



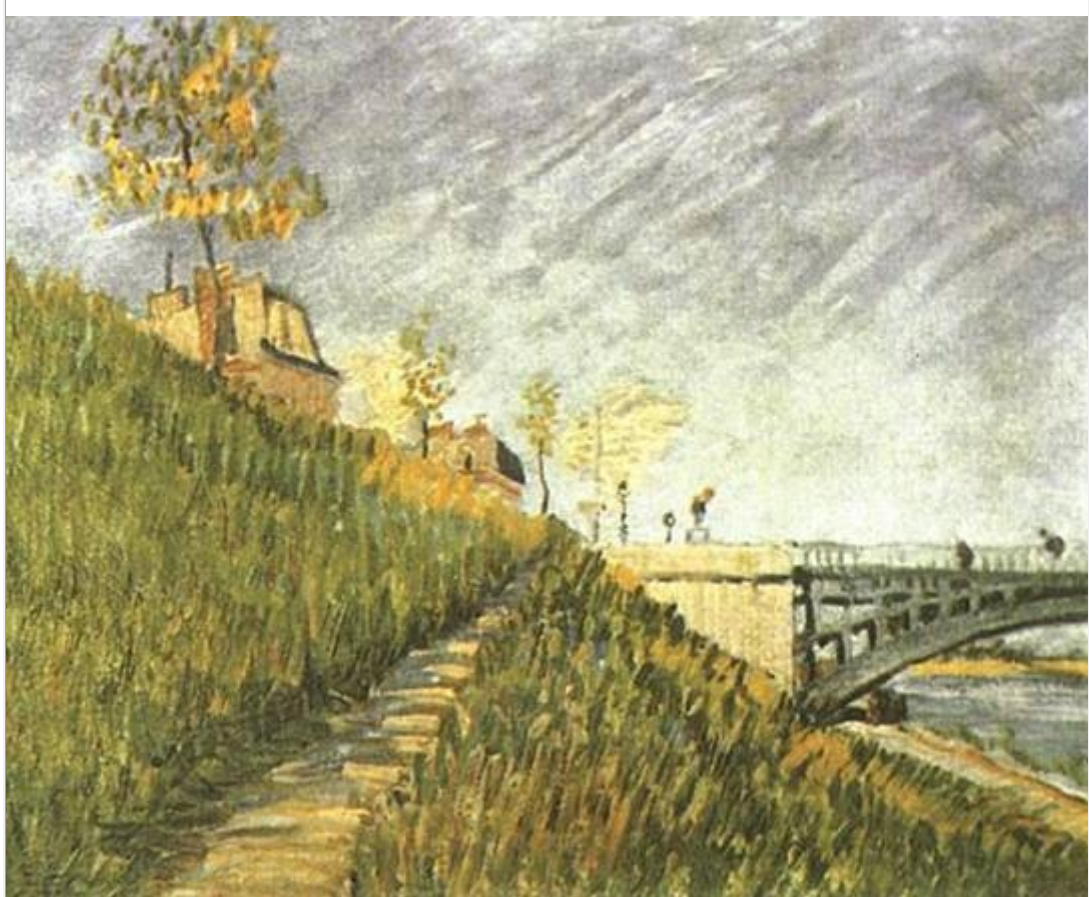
1887 Avenue in Voyer d'Argenson Park at Asnieres



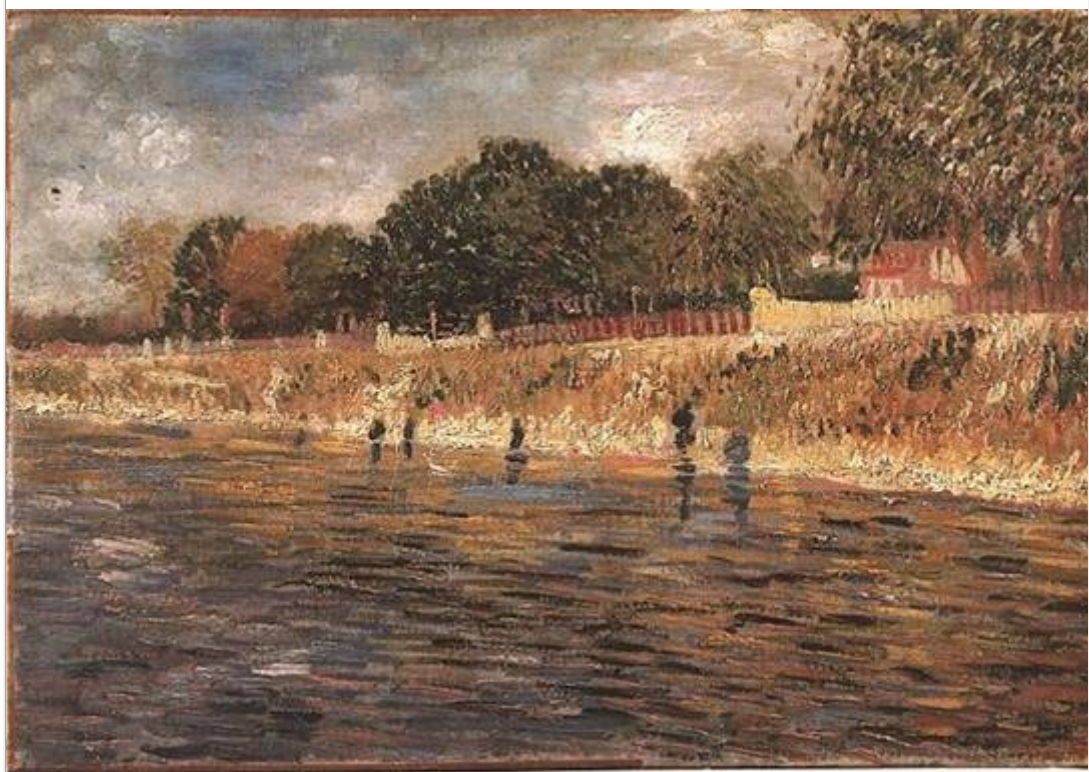
1887 Banks of the Seine with Boats, The



1887 Banks of the Seine with Pont de Clichy in the Spring



1887 Banks of the Seine with Pont de Clichy



1887 Banks of the Seine, The



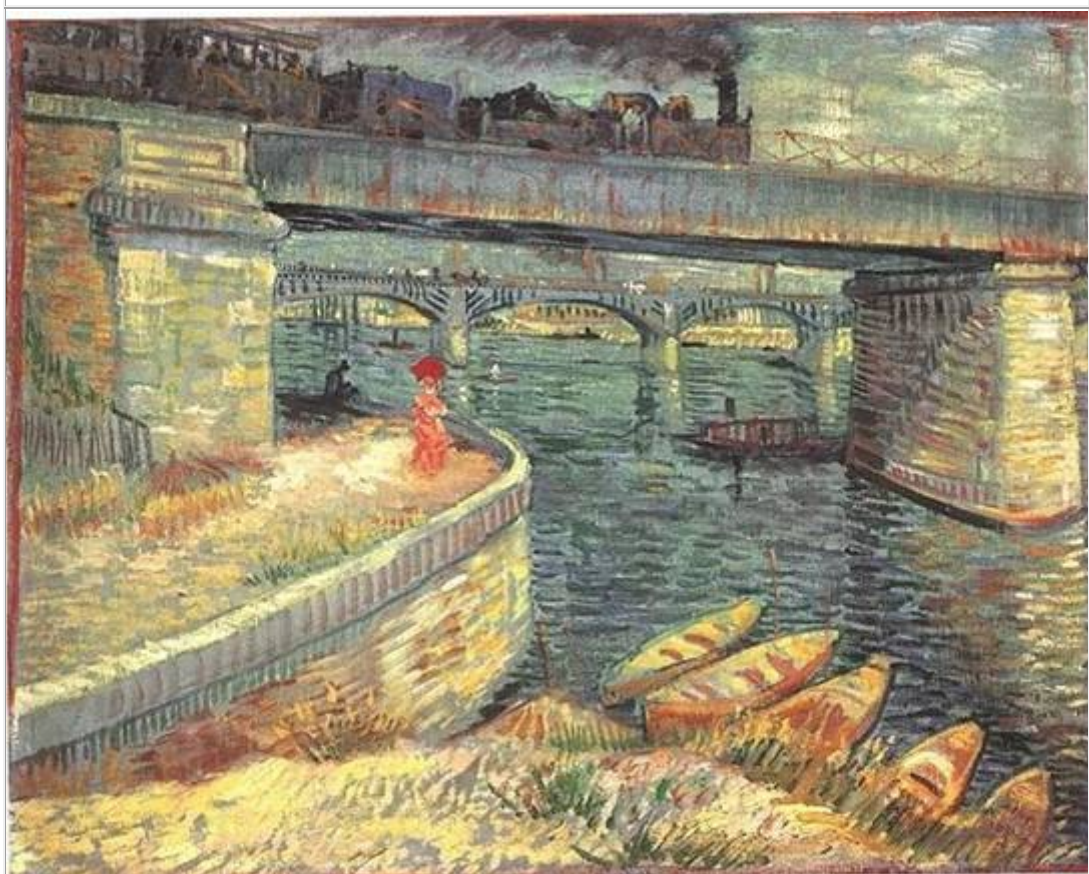
1887 Basket of Sprouting Bulbs



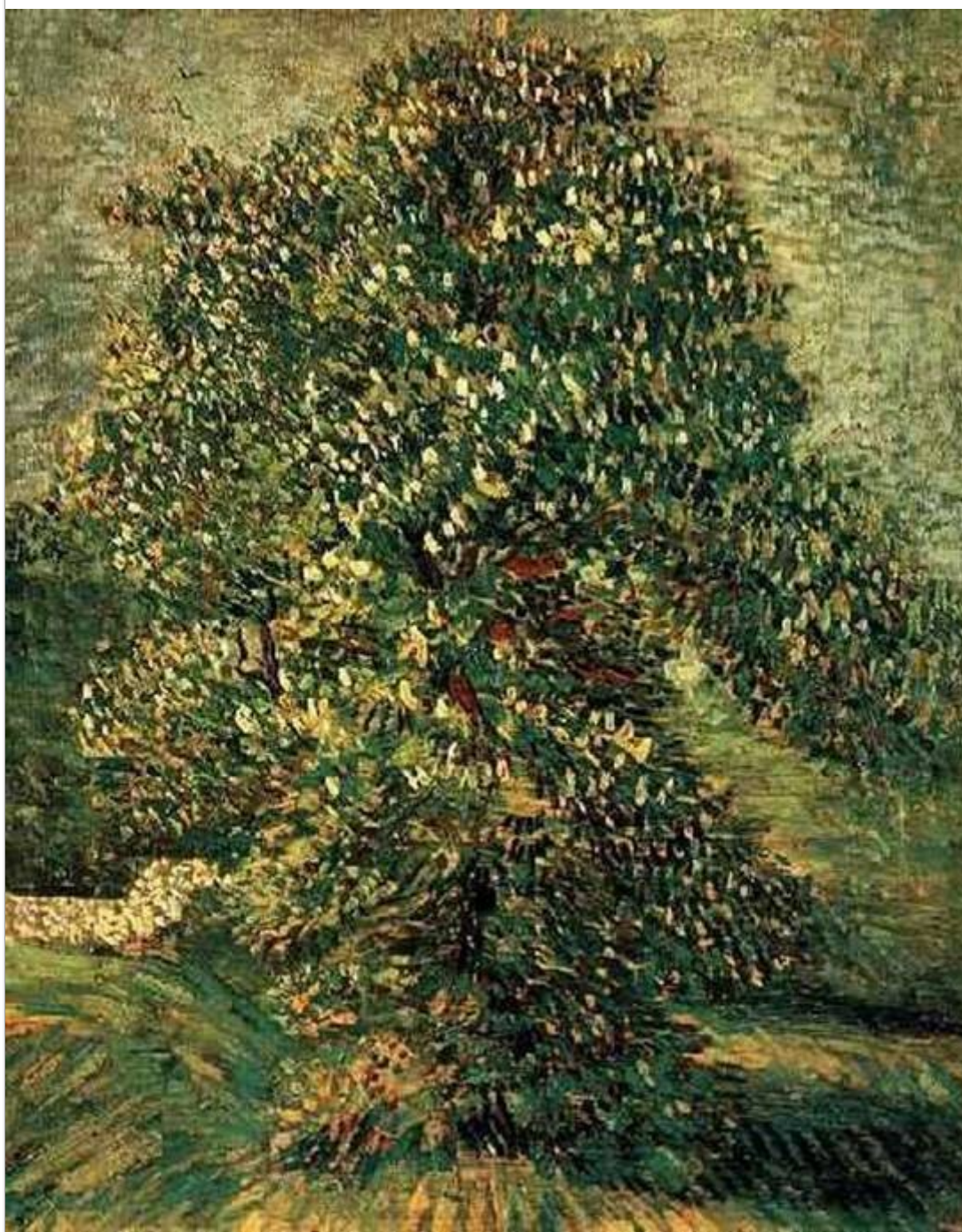
1887 Bathing Float on the Seine at Asnieres



1887 Boulevard de Clichy



1887 Bridges across the Seine at Asnieres



1887 Chestnut Tree in Blossom



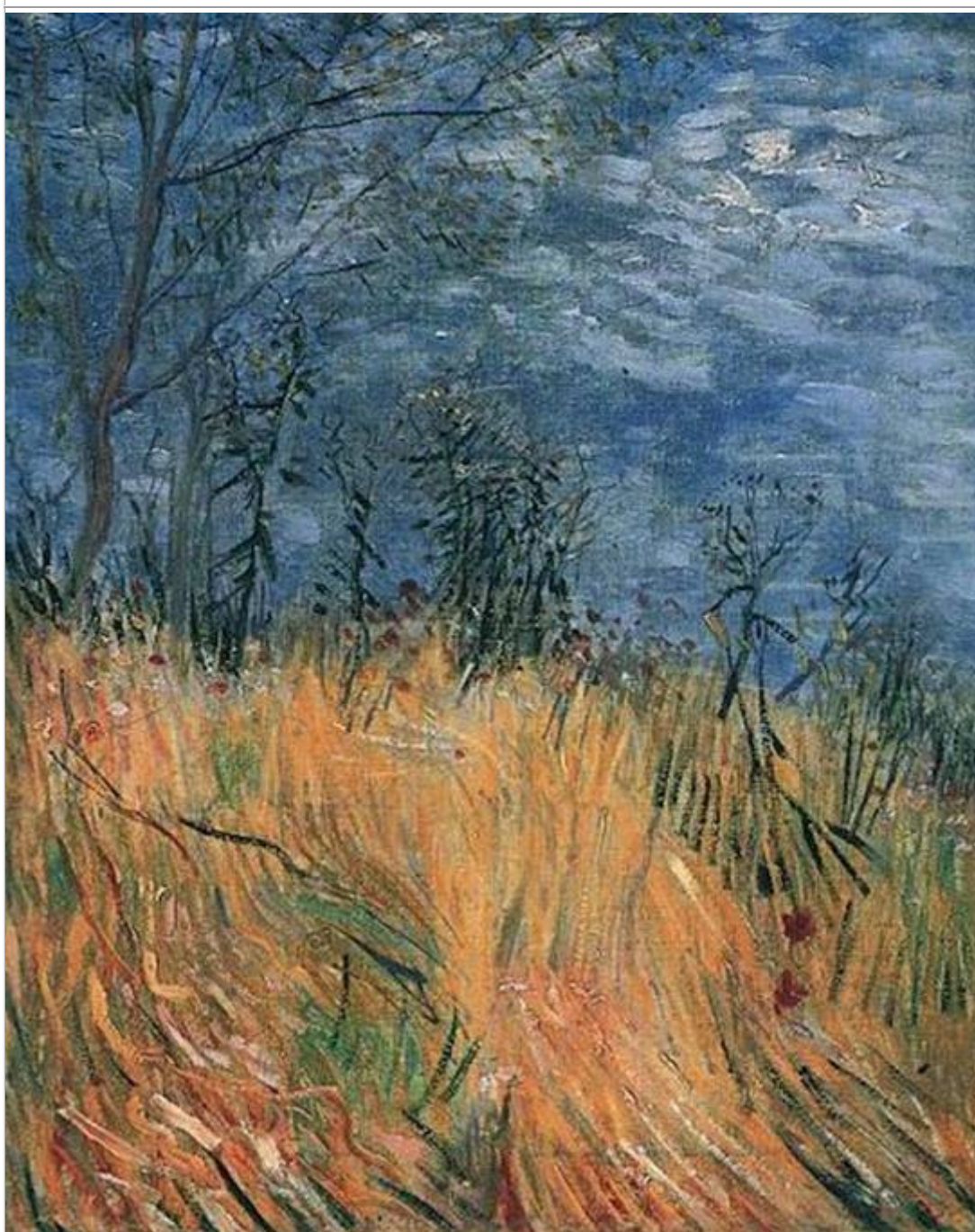
1887 Chrysanthemums and Wild Flowers in a Vase



1887 Corner of Voyer d'Argenson Park at Asnieres



1887 Couples in the Voyer d'Argenson Park at Asnieres



1887 Edge of a Wheatfield with Poppies



1887 Entrance of Voyer d'Argenson Park at Asnières



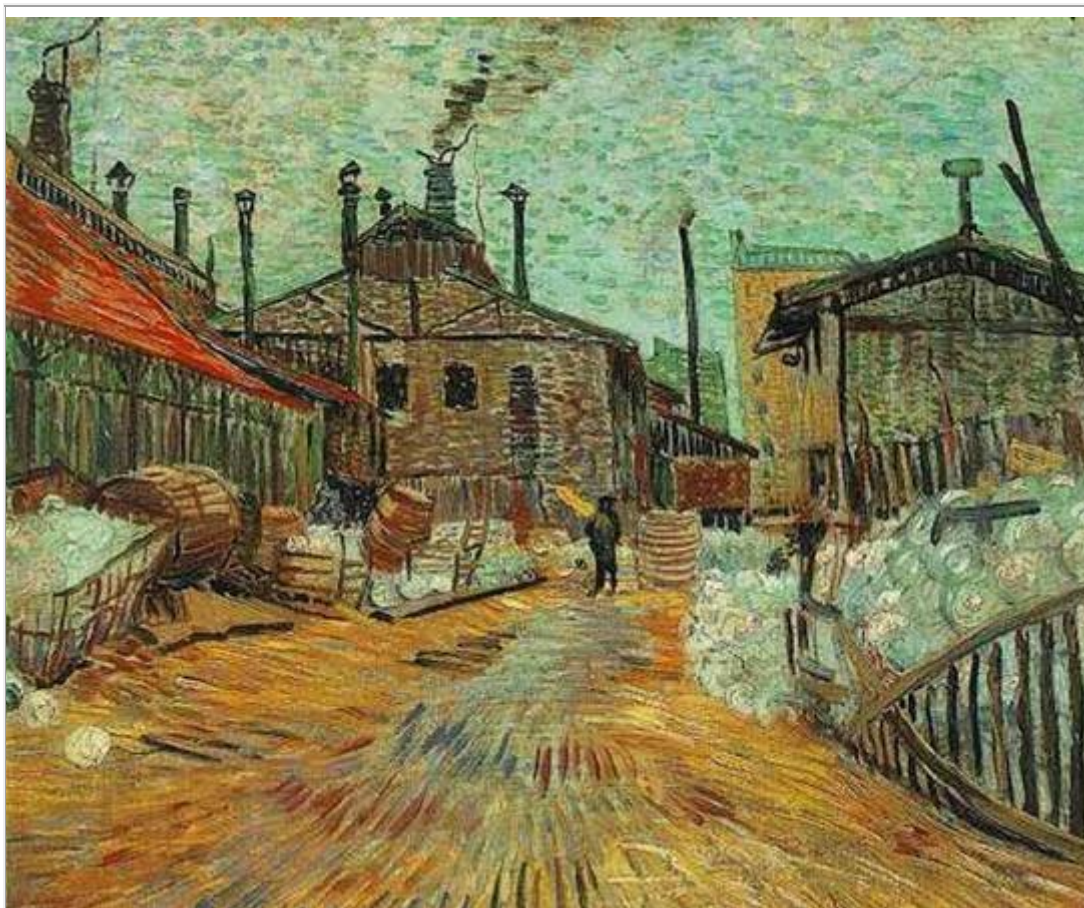
1887 Exterior of a Restaurant at Asnières



1887 Factories at Asnières Seen from the Quai de Clichy

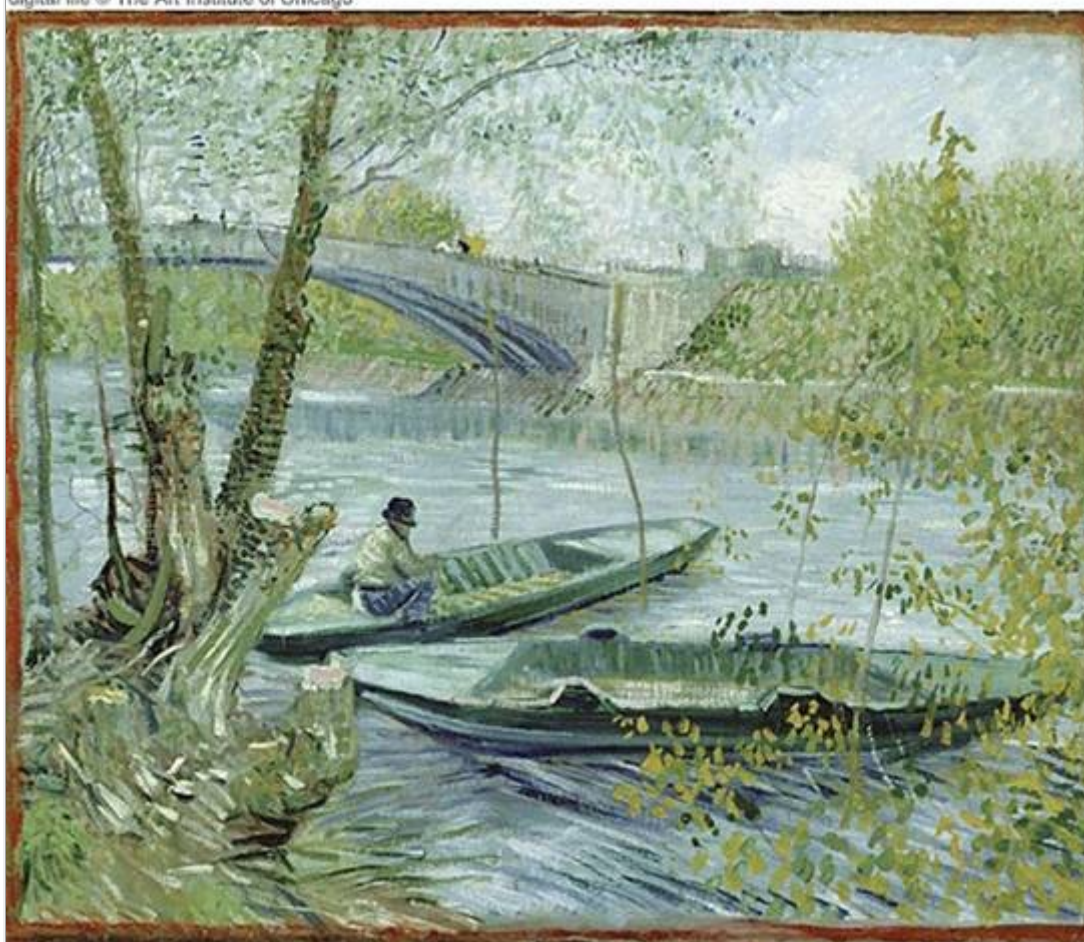


1887 Factories Seen from a Hillside in Moonlight

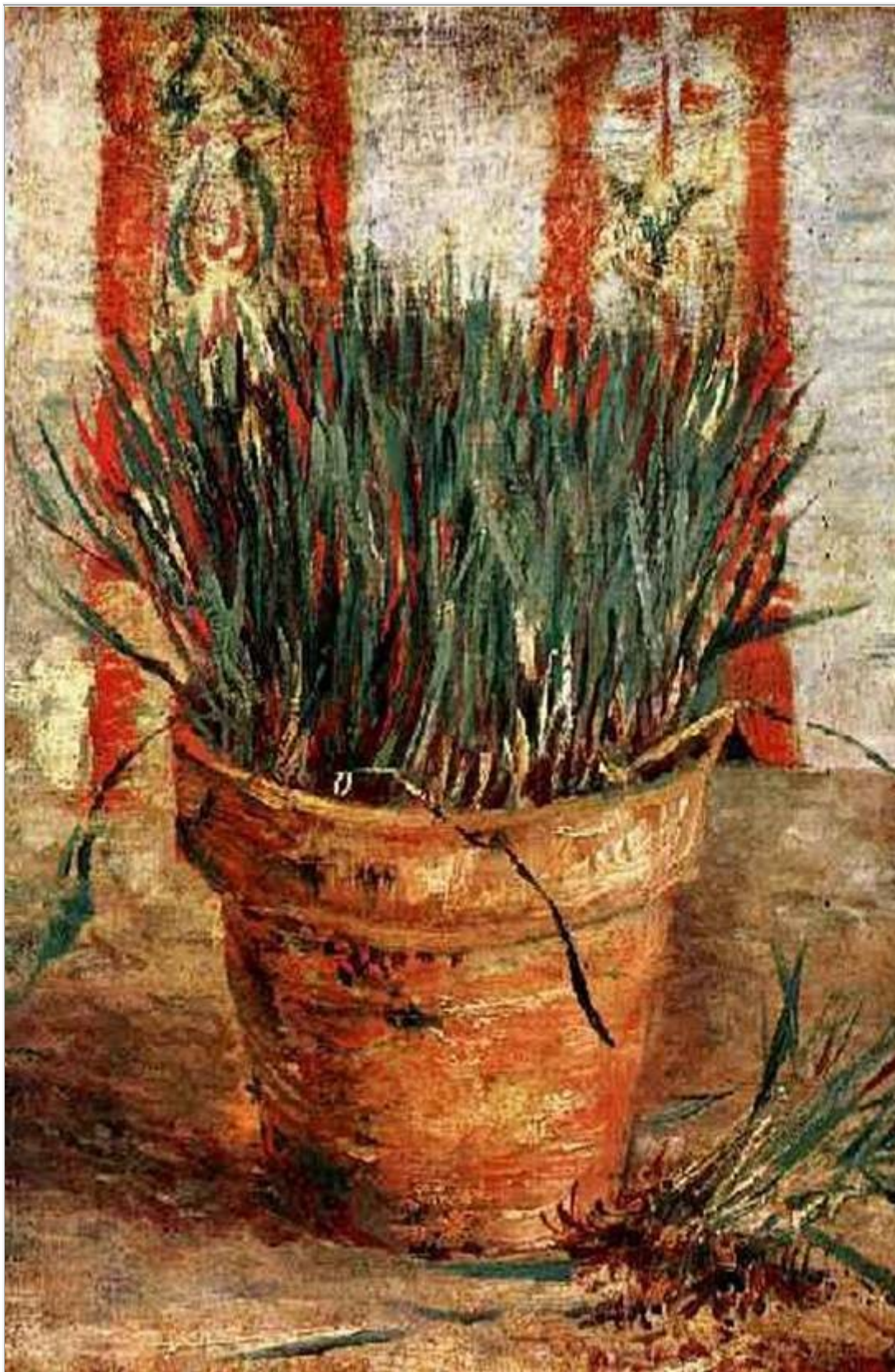


1887 Factory at Asnieres, The

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1887 Fishing in Spring



1887 Flowerpot with Chives



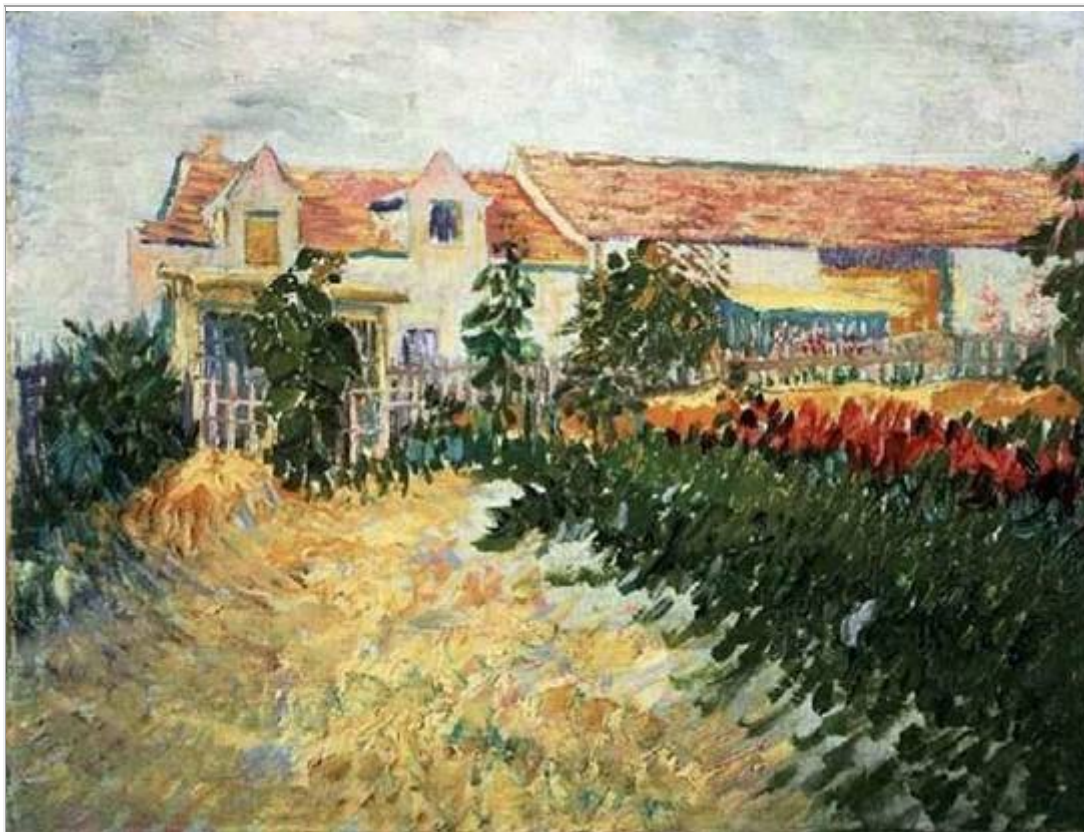
1887 Four Cut Sunflowers



1887 Fritillaries in a Copper Vase



1887 Garden with Sunflowers



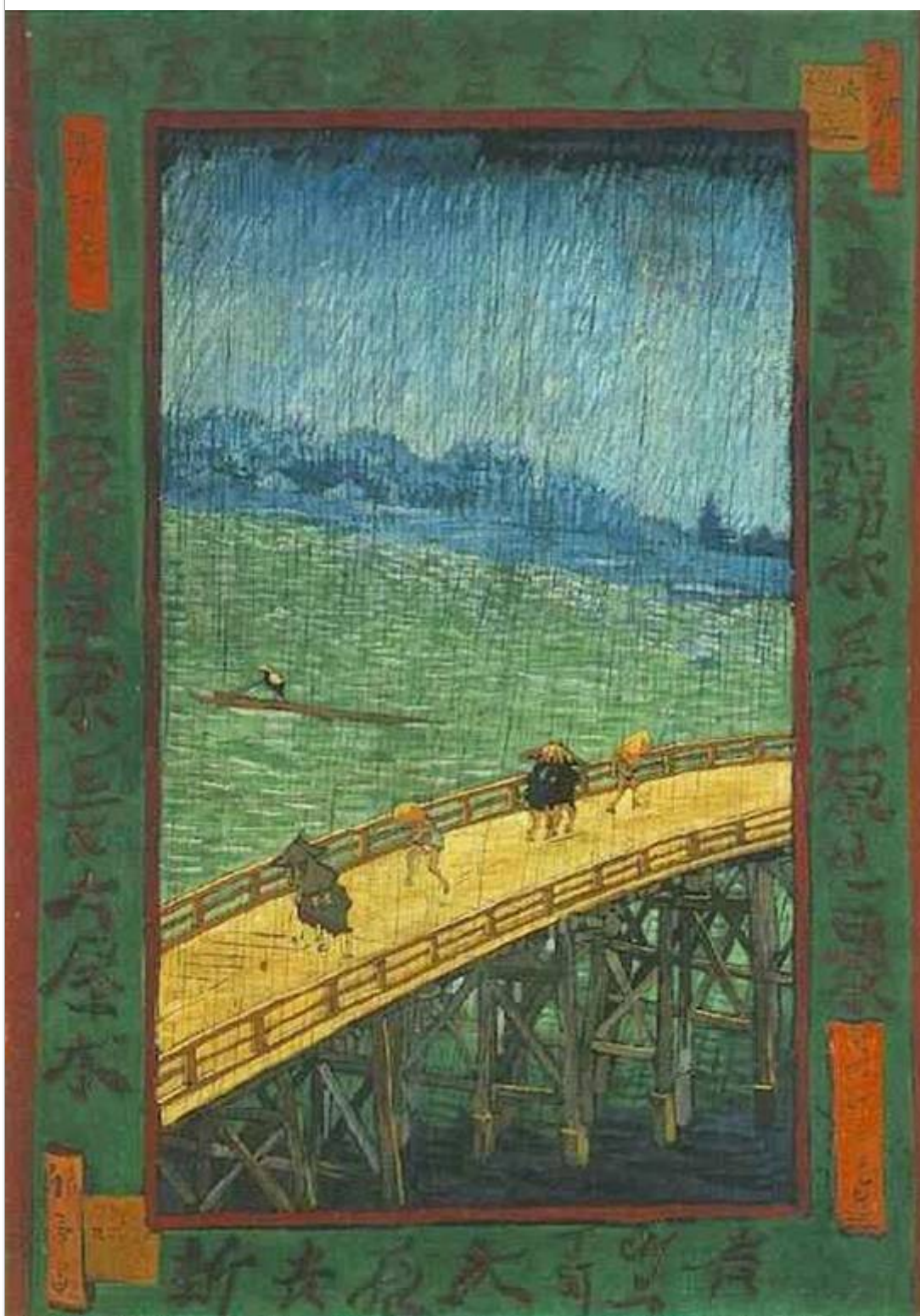
1887 House with Sunflowers



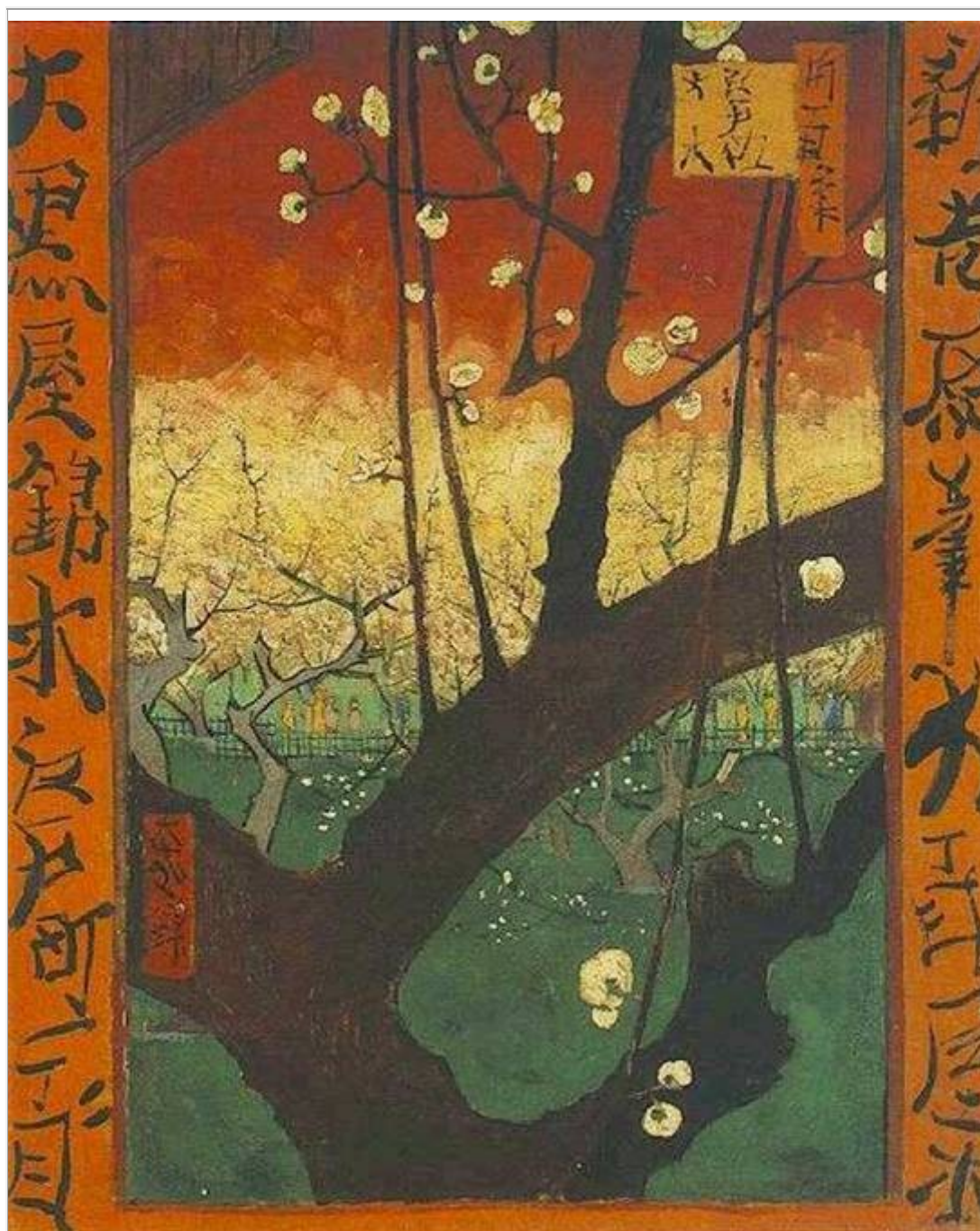
1887 Interior of a Restaurant



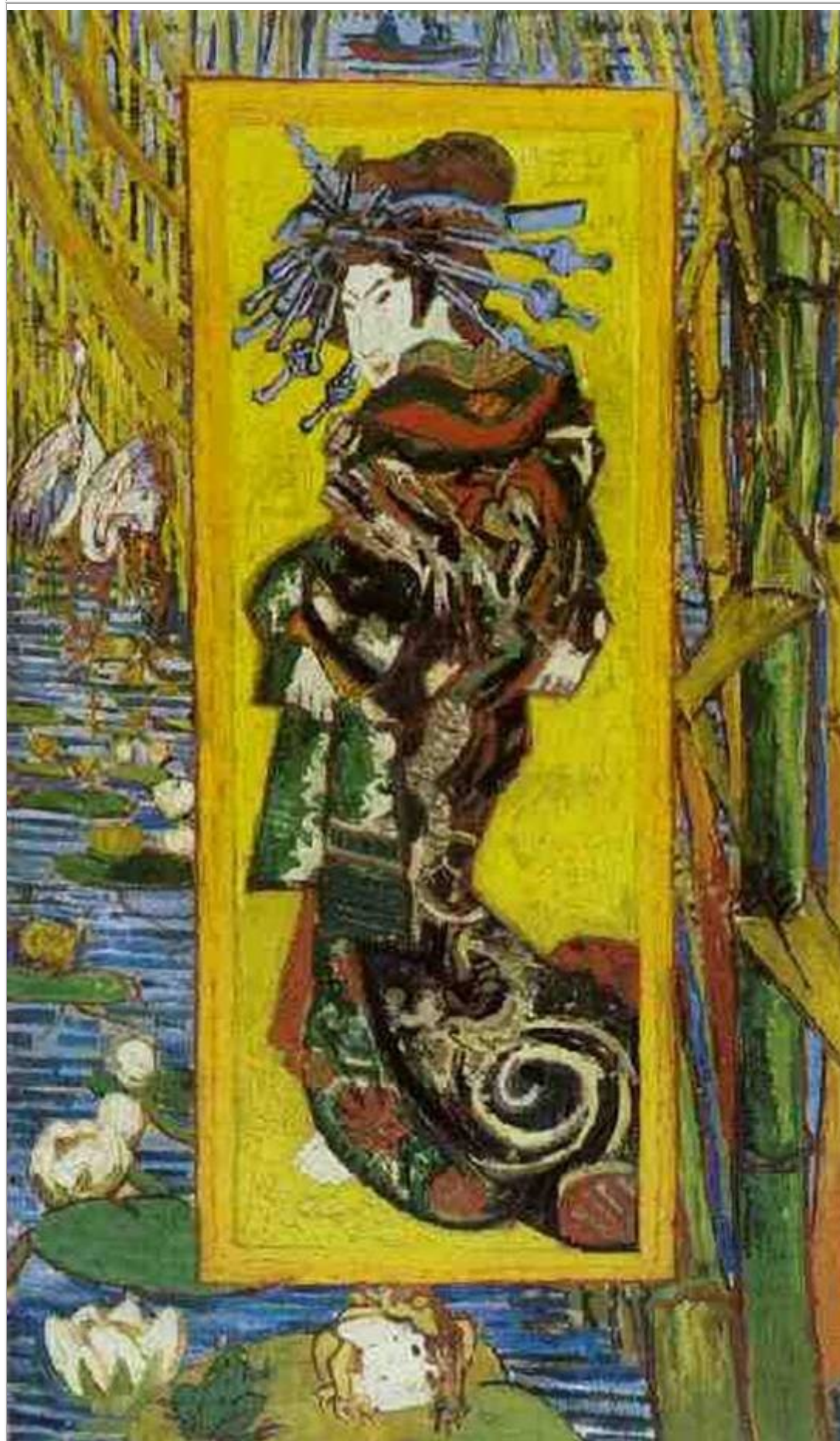
1887 Italian Woman (Agostina Segatori) (not sure)



1887 Japonaiserie Bridge in the Rain (after Hiroshige)



1887 Japonaiserie Flowering Plum Tree (after Hiroshige)



1887 Japonaiserie Oiran (after Kesa? Eisen) (Also known as The

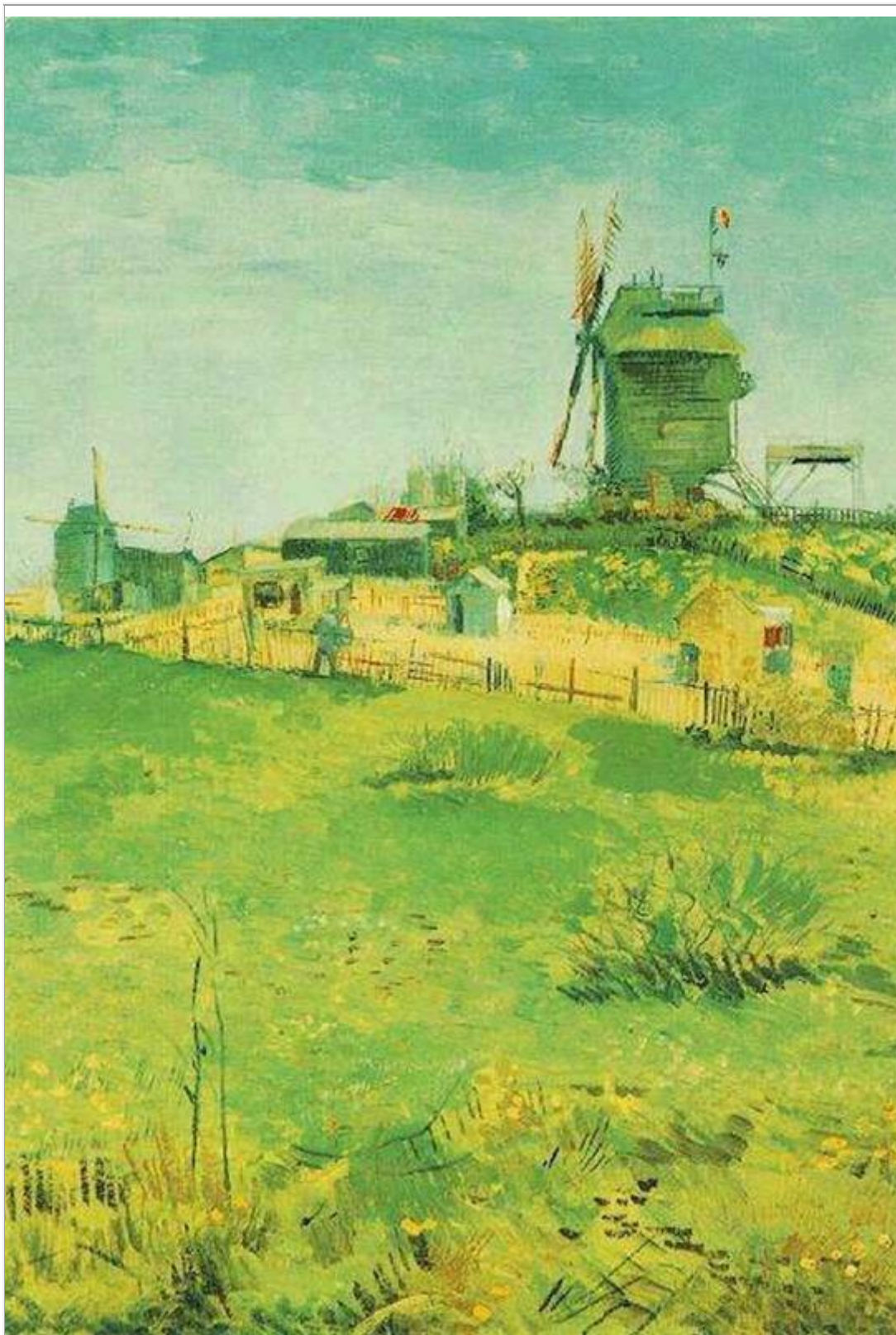
Courtesan)



1887 Lane in Voyer d'Argenson Park at Asnieres version 2



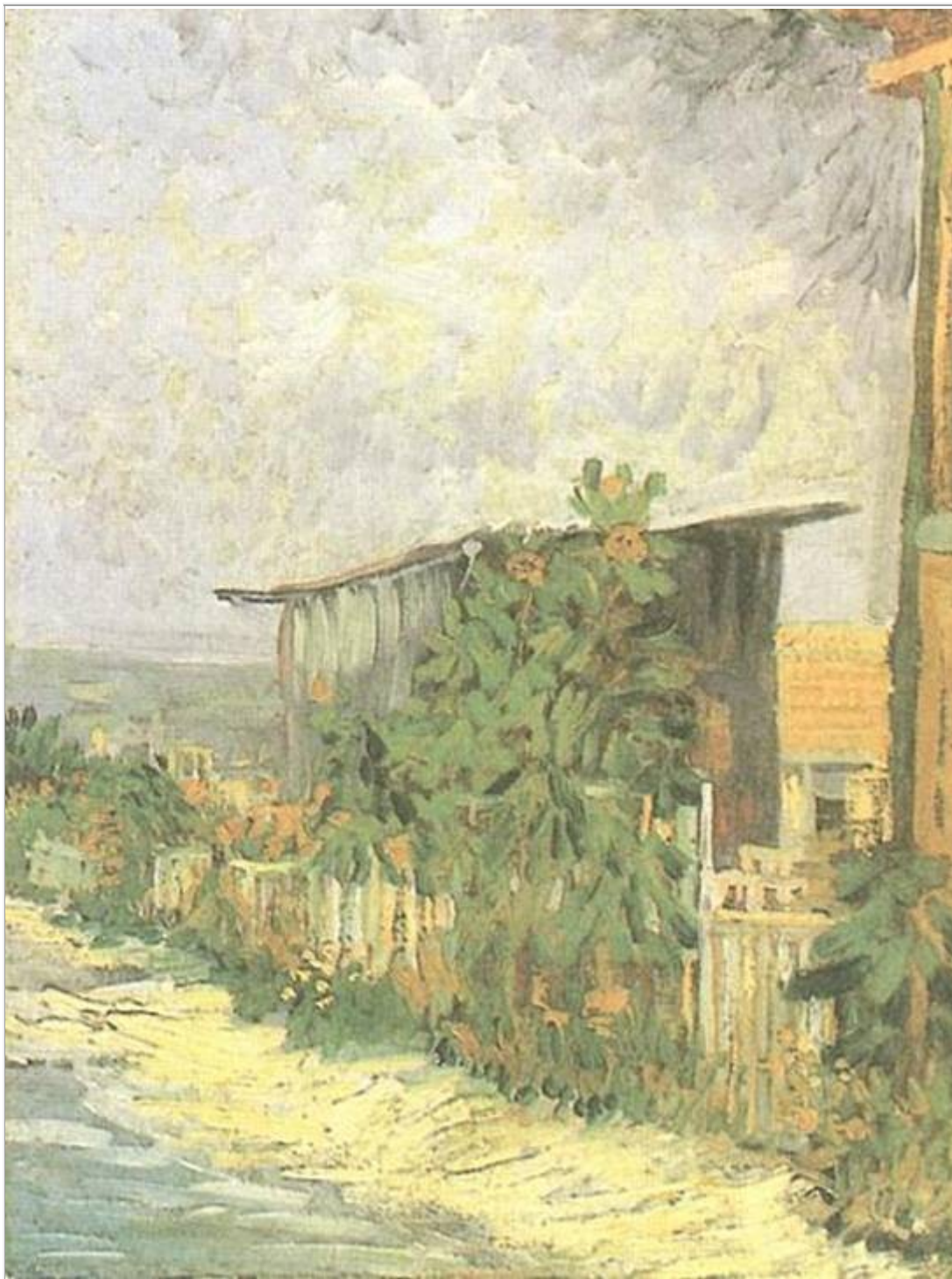
1887 Lane in Voyer d'Argenson Park at Asnieres



1887 Le Moulin de la Galette



1887 Lilacs



1887 Montmartre Path with Sunflowers



1887 Nude Woman on a Bed



1887 Nude Woman Reclining, Seen from the Back



1887 Nude Woman Reclining



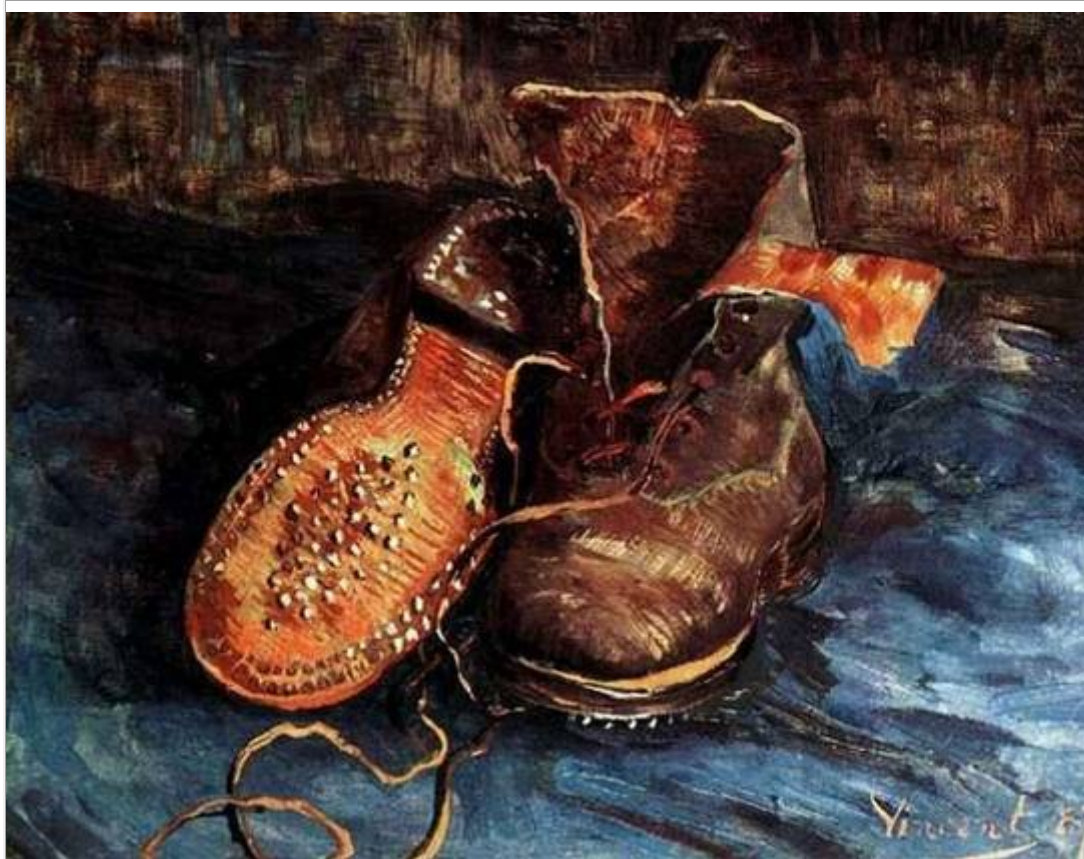
1887 On the Outskirts of Paris



1887 Outskirts of Paris Road with Peasant Shouldering a Spade



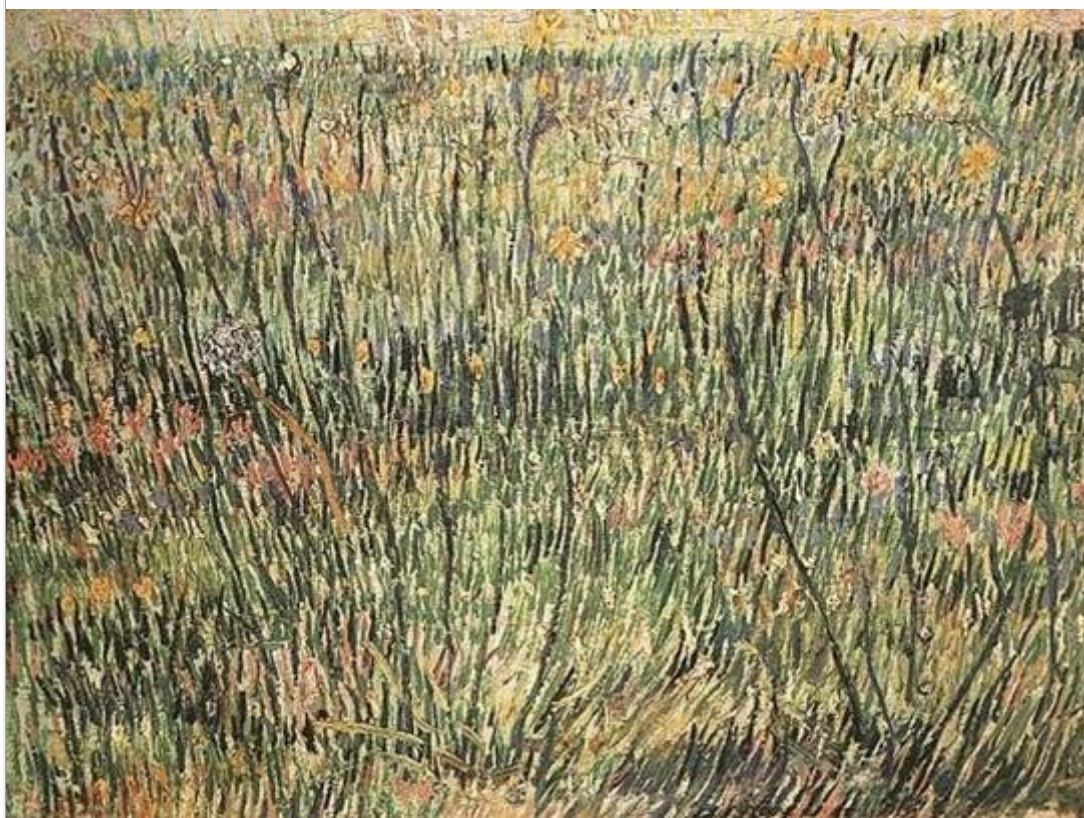
1887 Pair of Shoes, A version 2



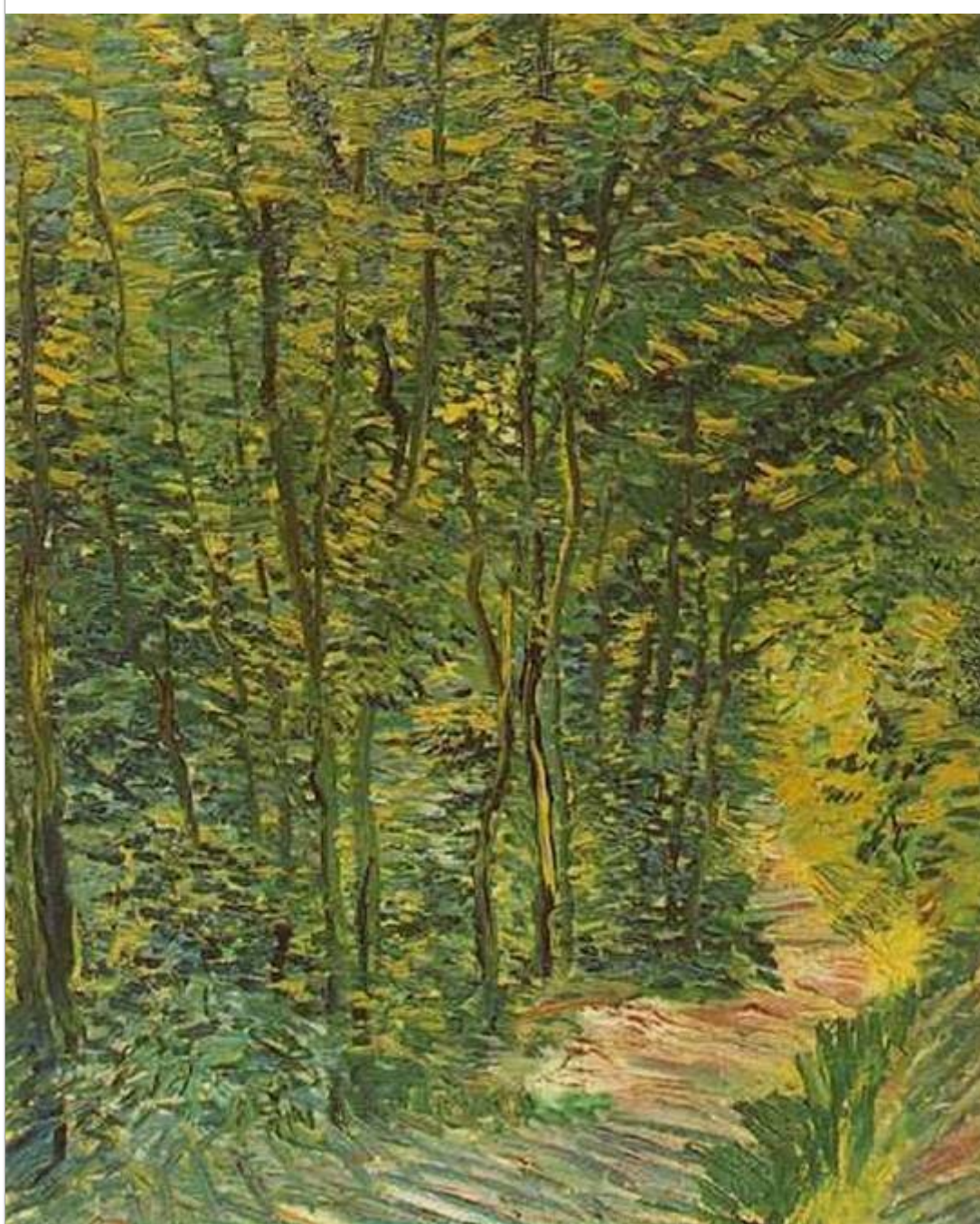
1887 Pair of Shoes, A



1887 Park at Asnieres in Spring



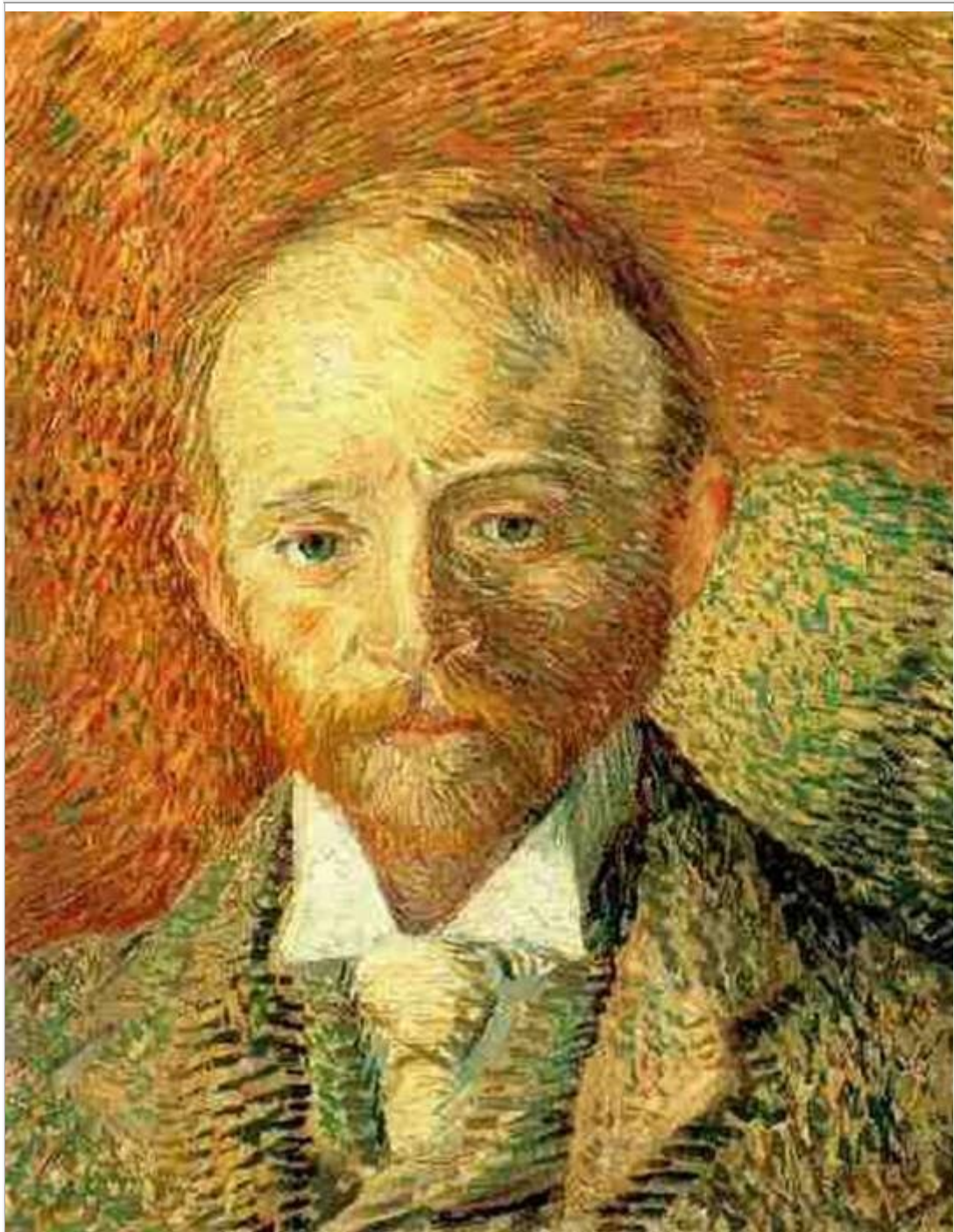
1887 Pasture in Bloom



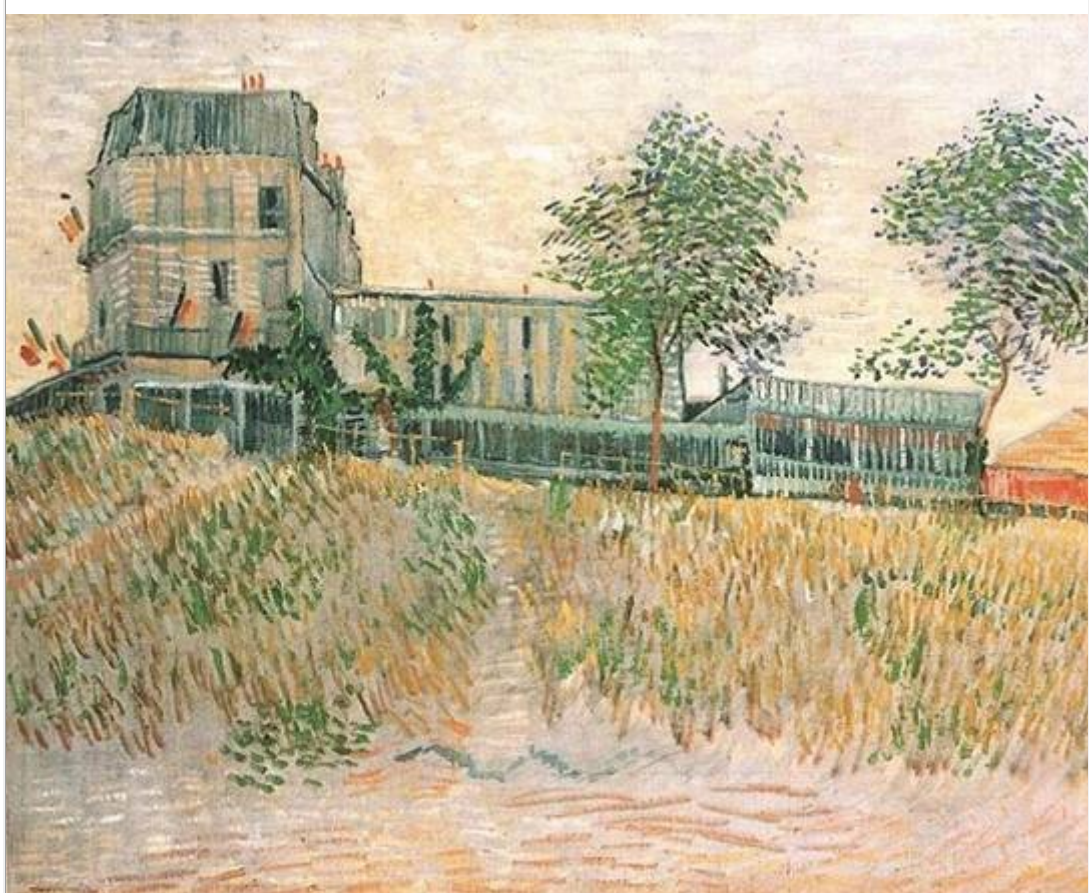
1887 Path in the Woods



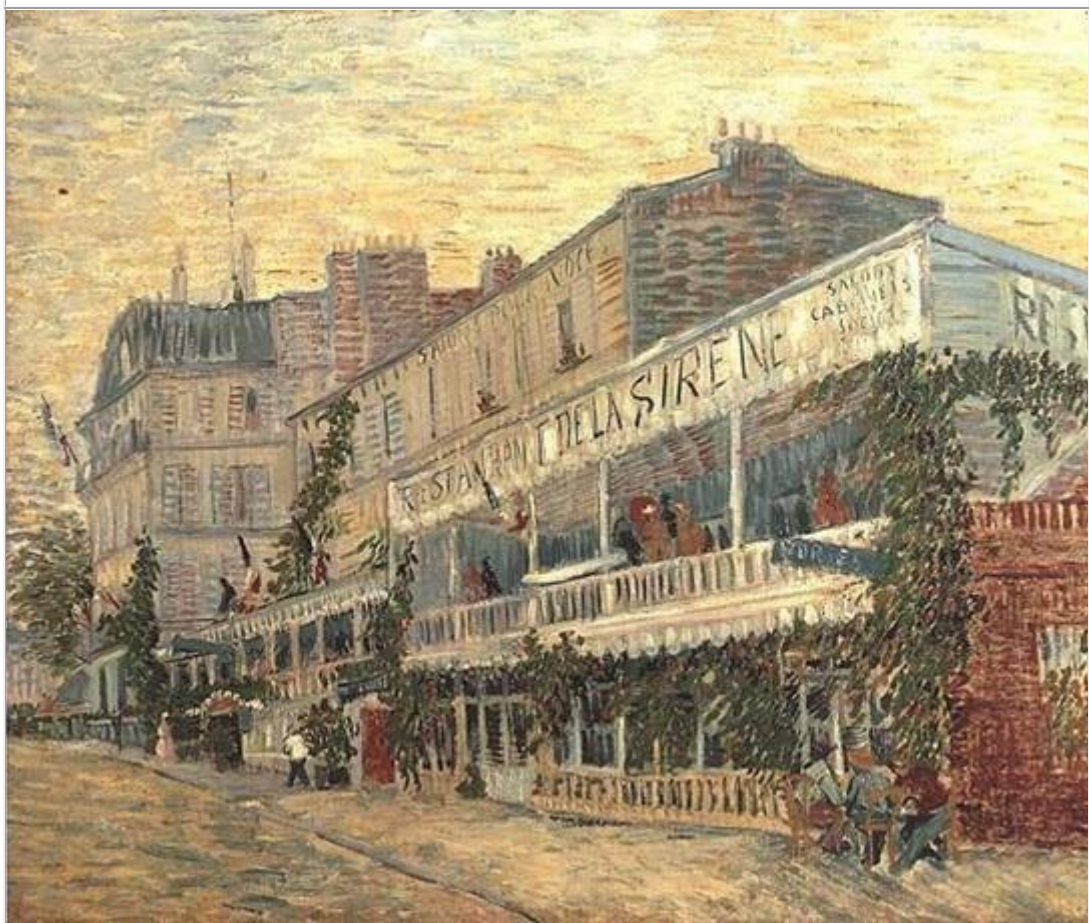
1887 Portrait of Père Tanguy



1887 Portrait of the Art Dealer Alexander Reid



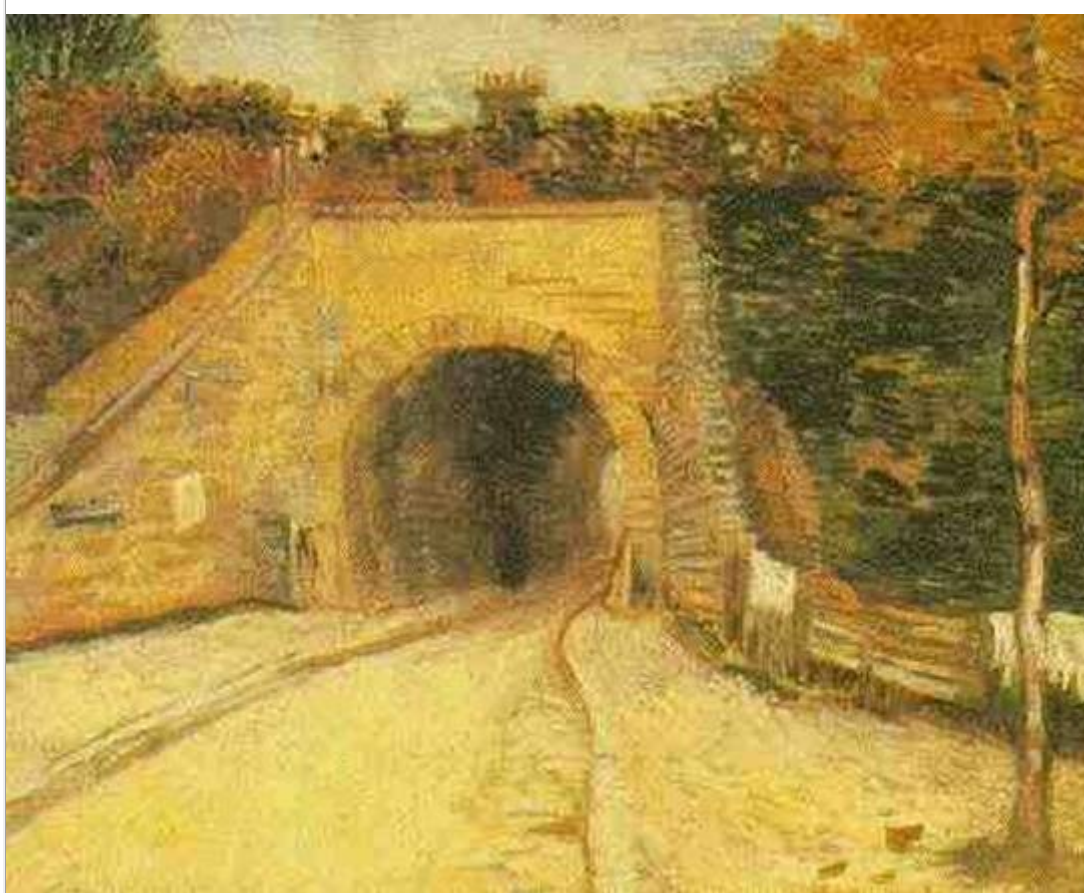
1887 Restaurant de la Sirene at Asnières, The



1887 Restaurant de la Sirène at Asnières



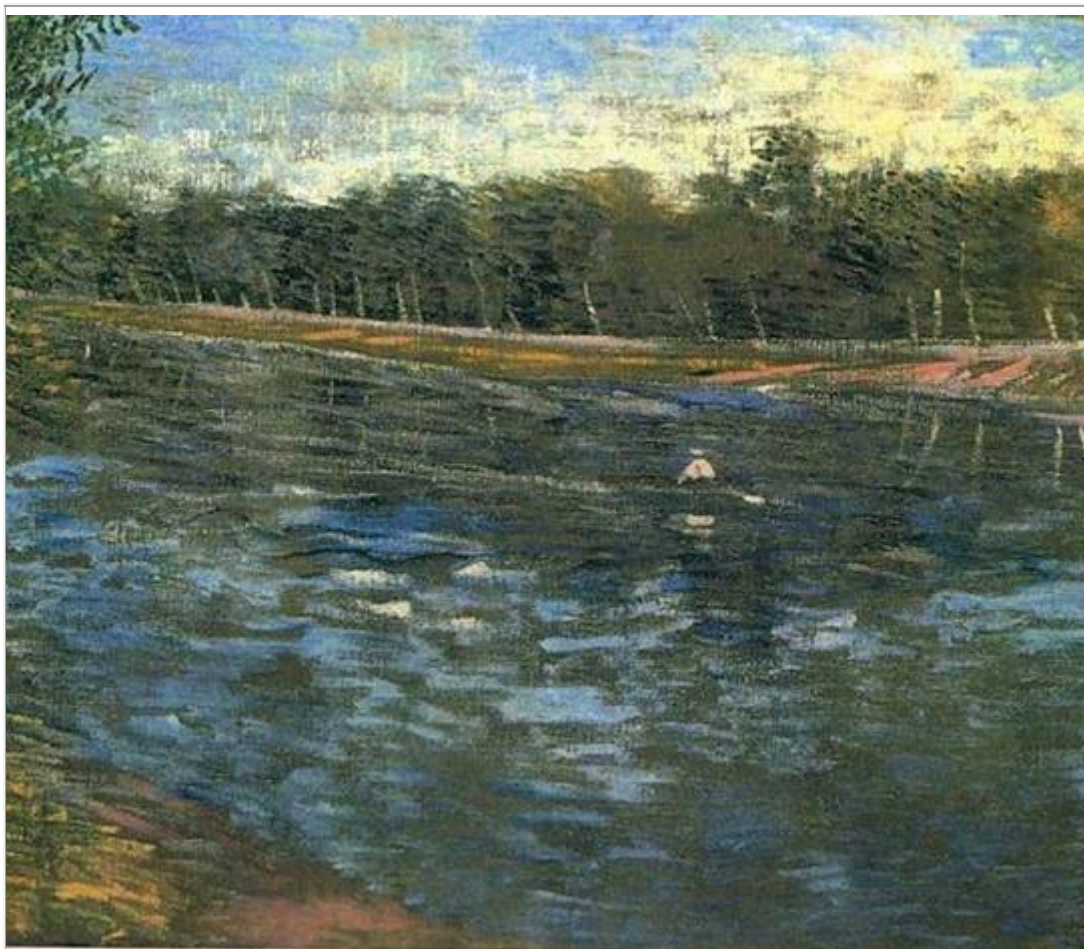
1887 Rispal Restaurant at Asnières, The



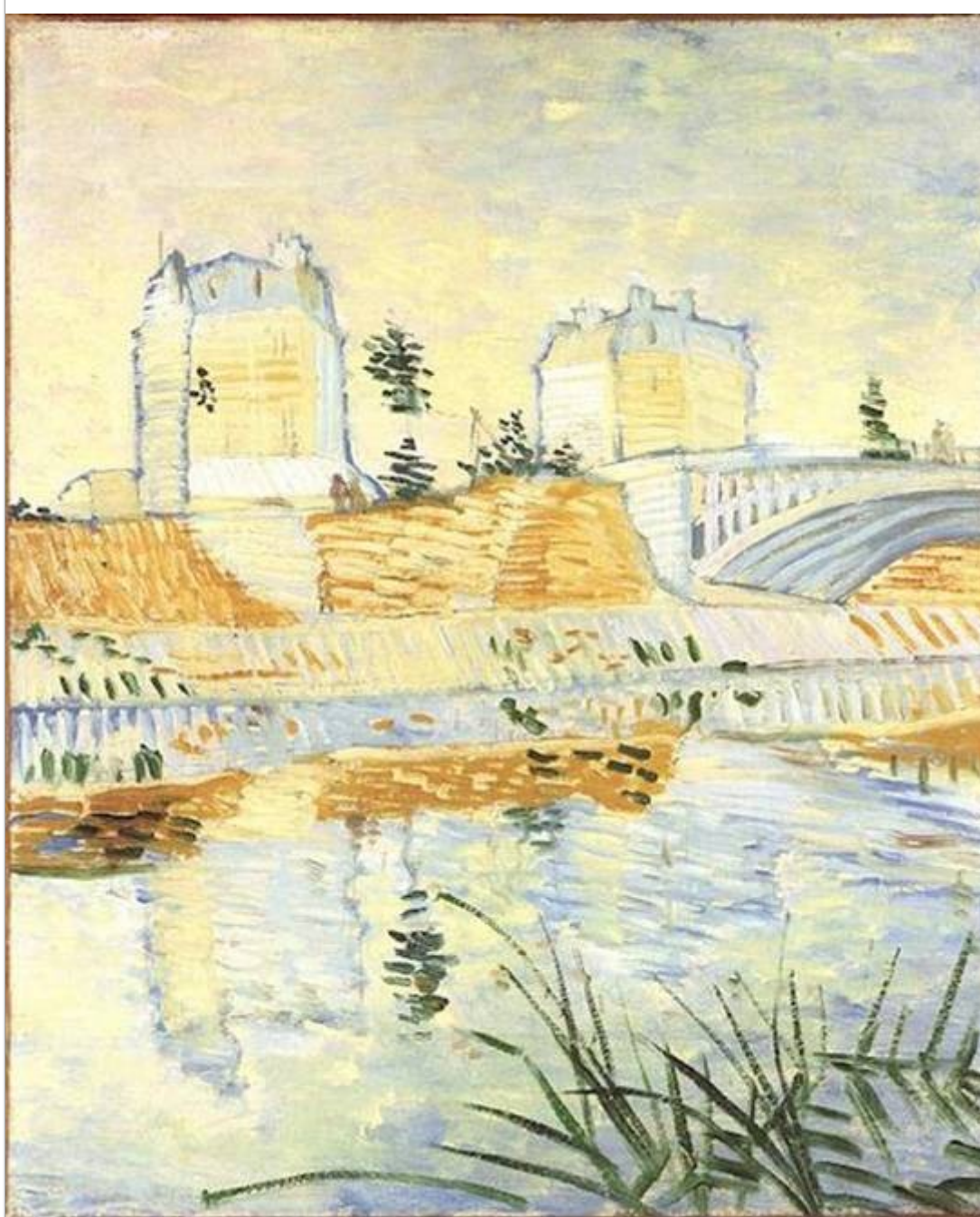
1887 Roadway with Underpass (The Viaduct)



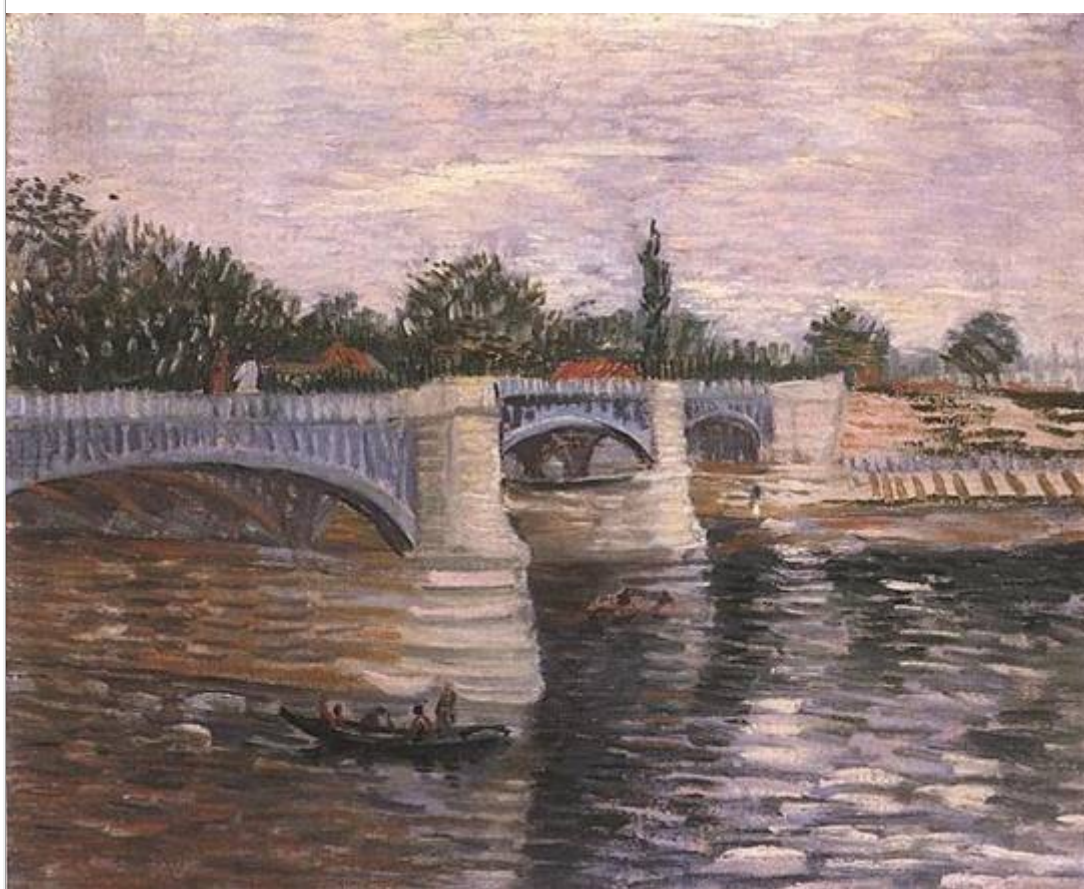
1887 Seine Bridge at Asnières, The



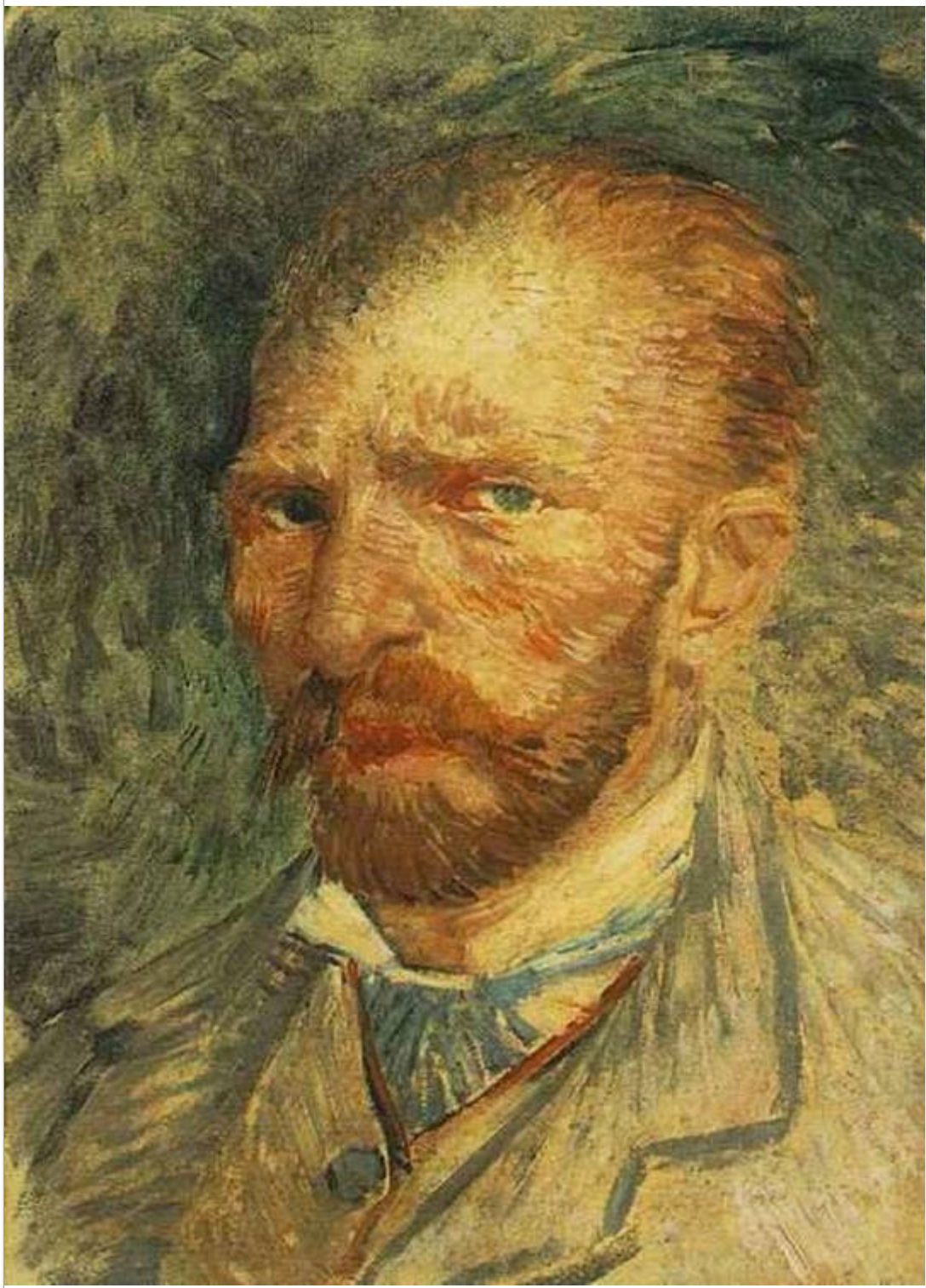
1887 Seine with a Rowing Boat, The



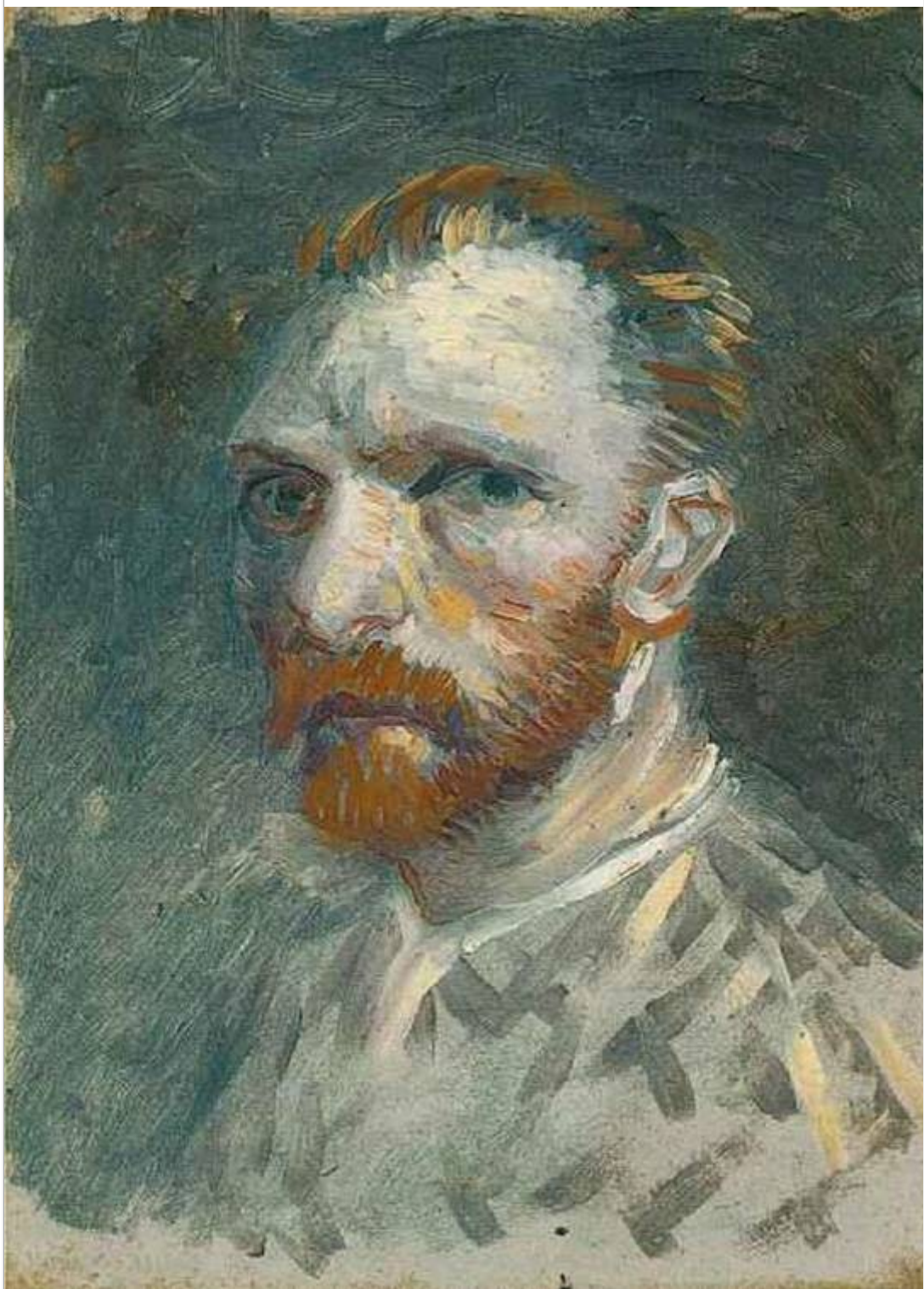
1887 Seine with the Pont de Clichy, The



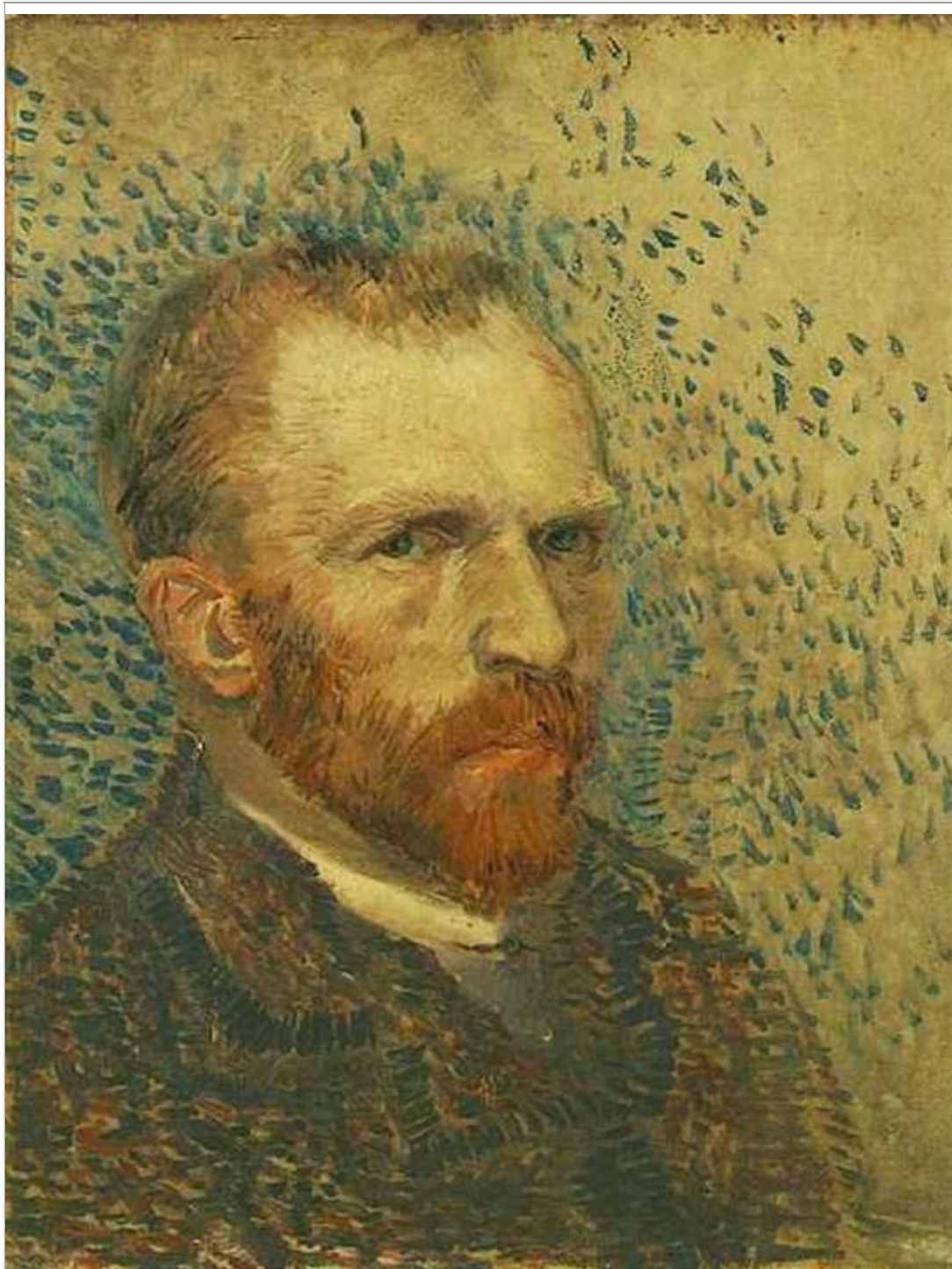
1887 Seine with the Pont de la Grande Jette, The



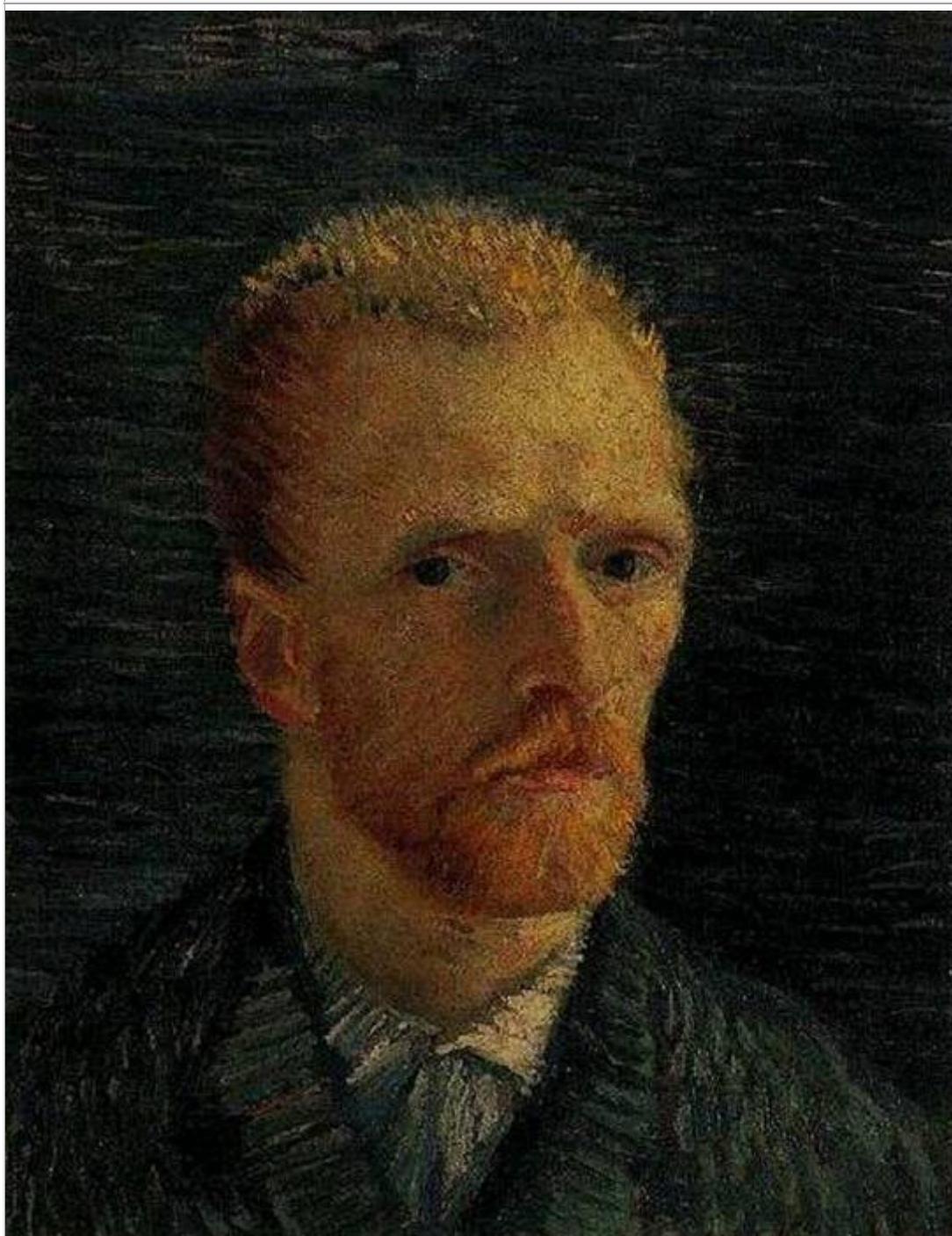
1887 Self-Portrait version 2



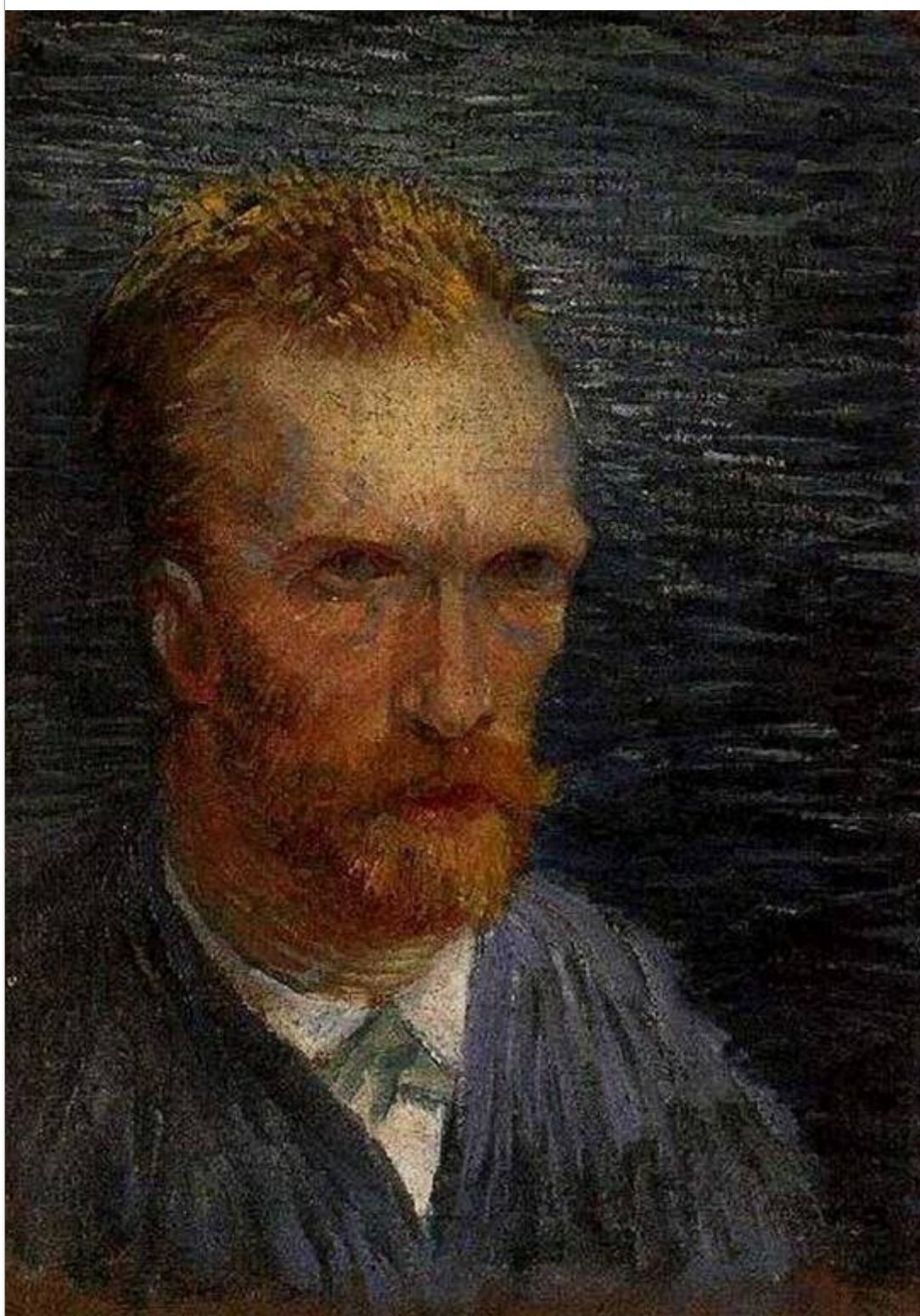
1887 Self-Portrait version 3



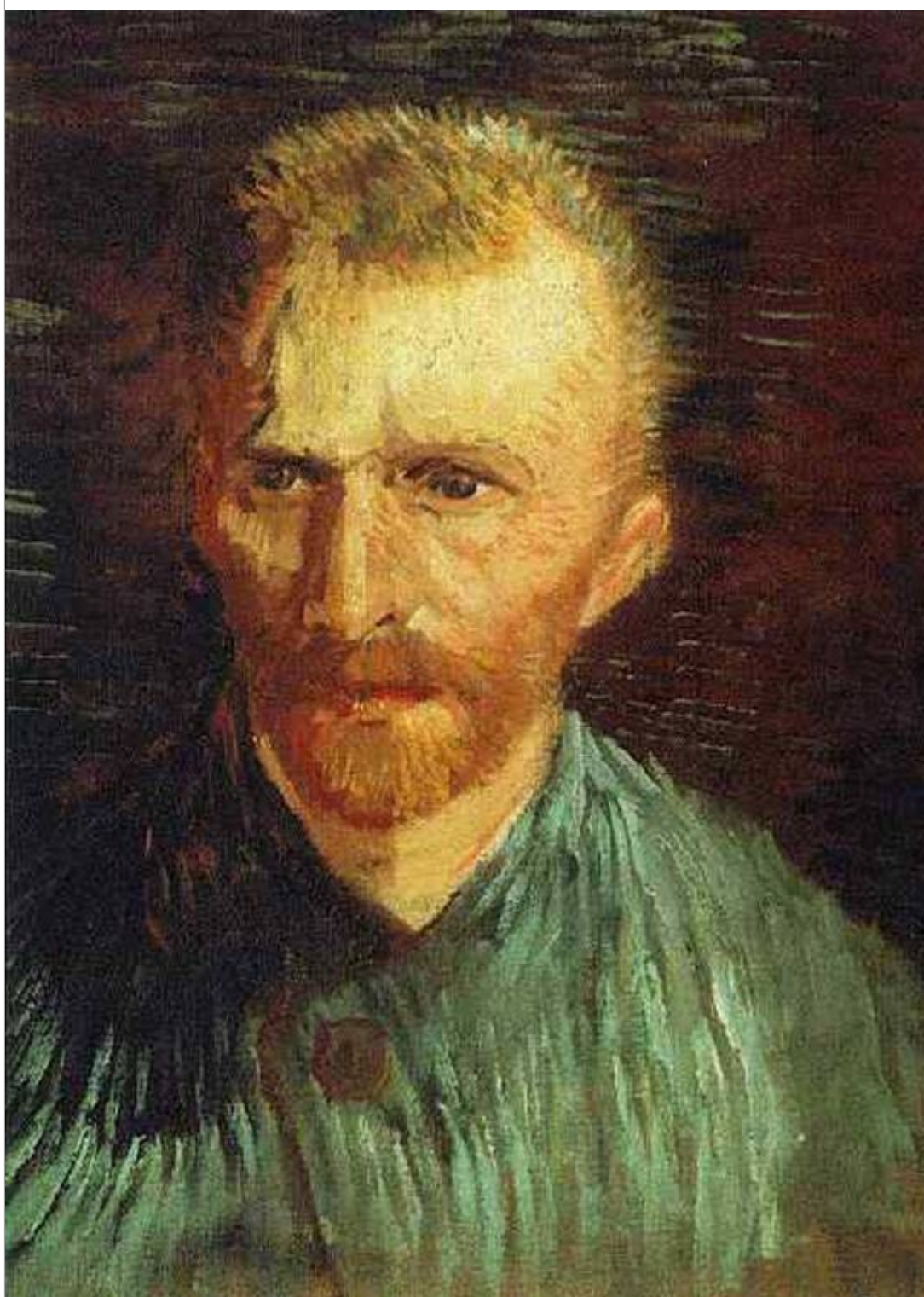
1887 Self-Portrait version 4



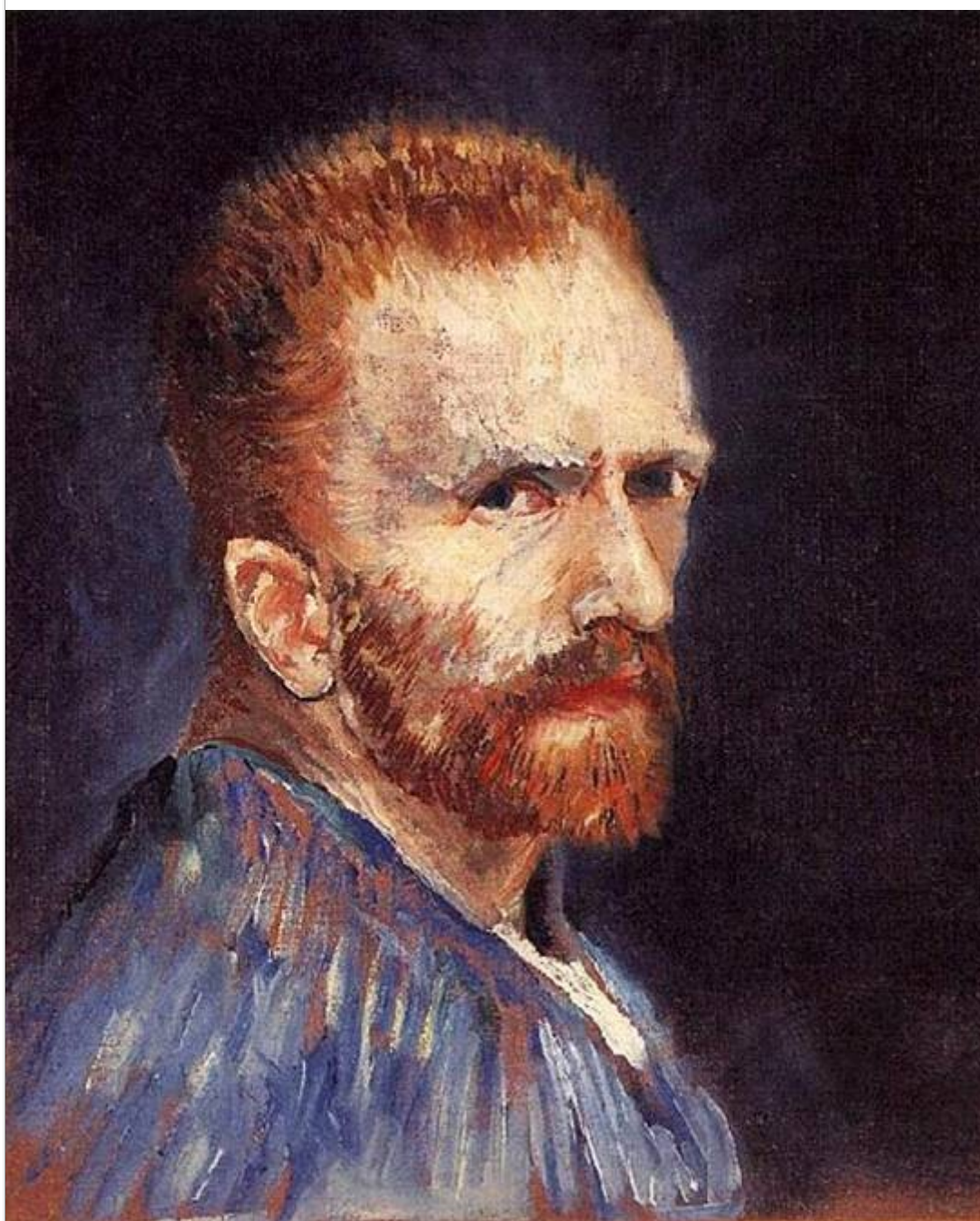
1887 Self-Portrait version 5



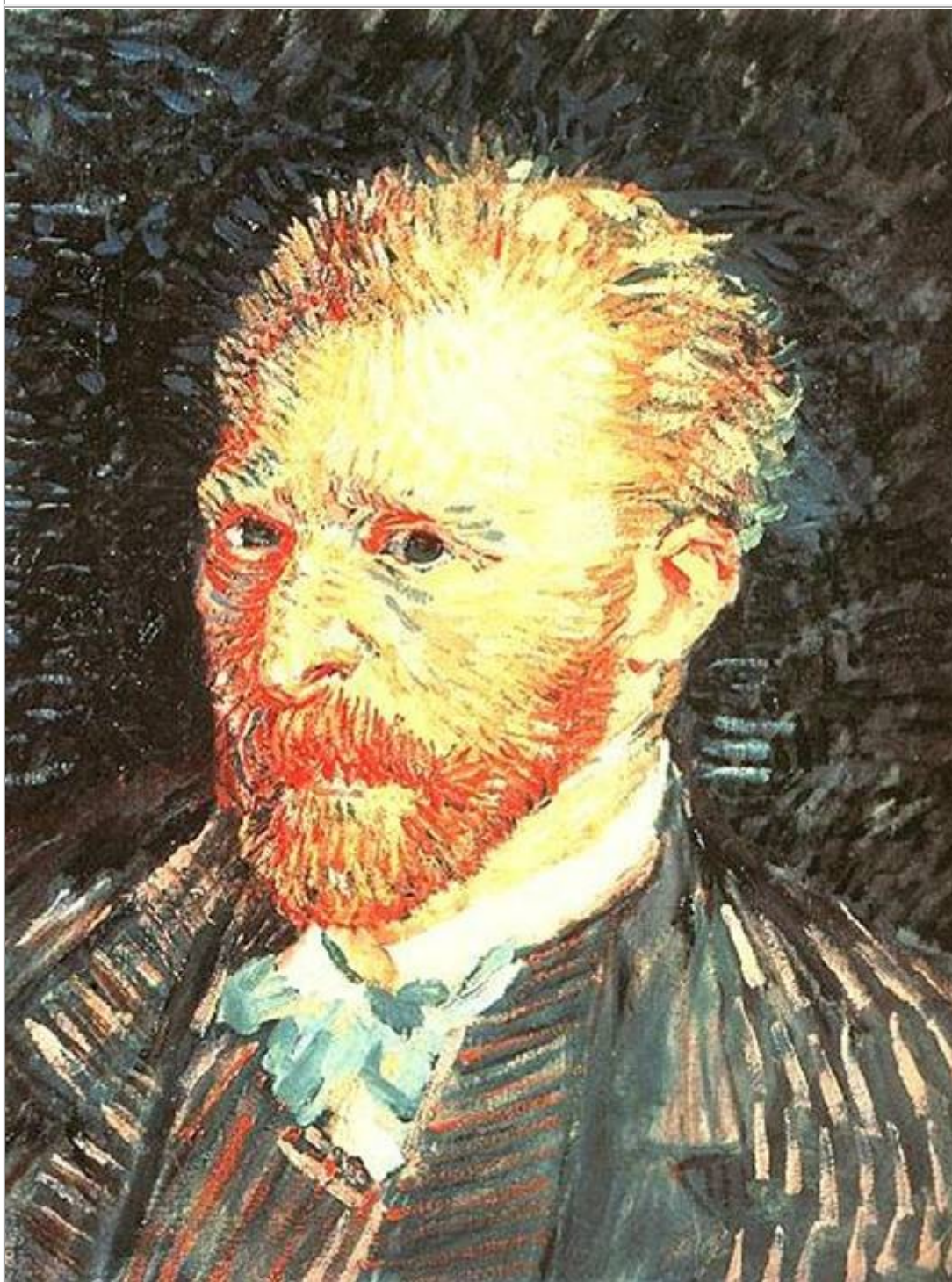
1887 Self-Portrait version 6



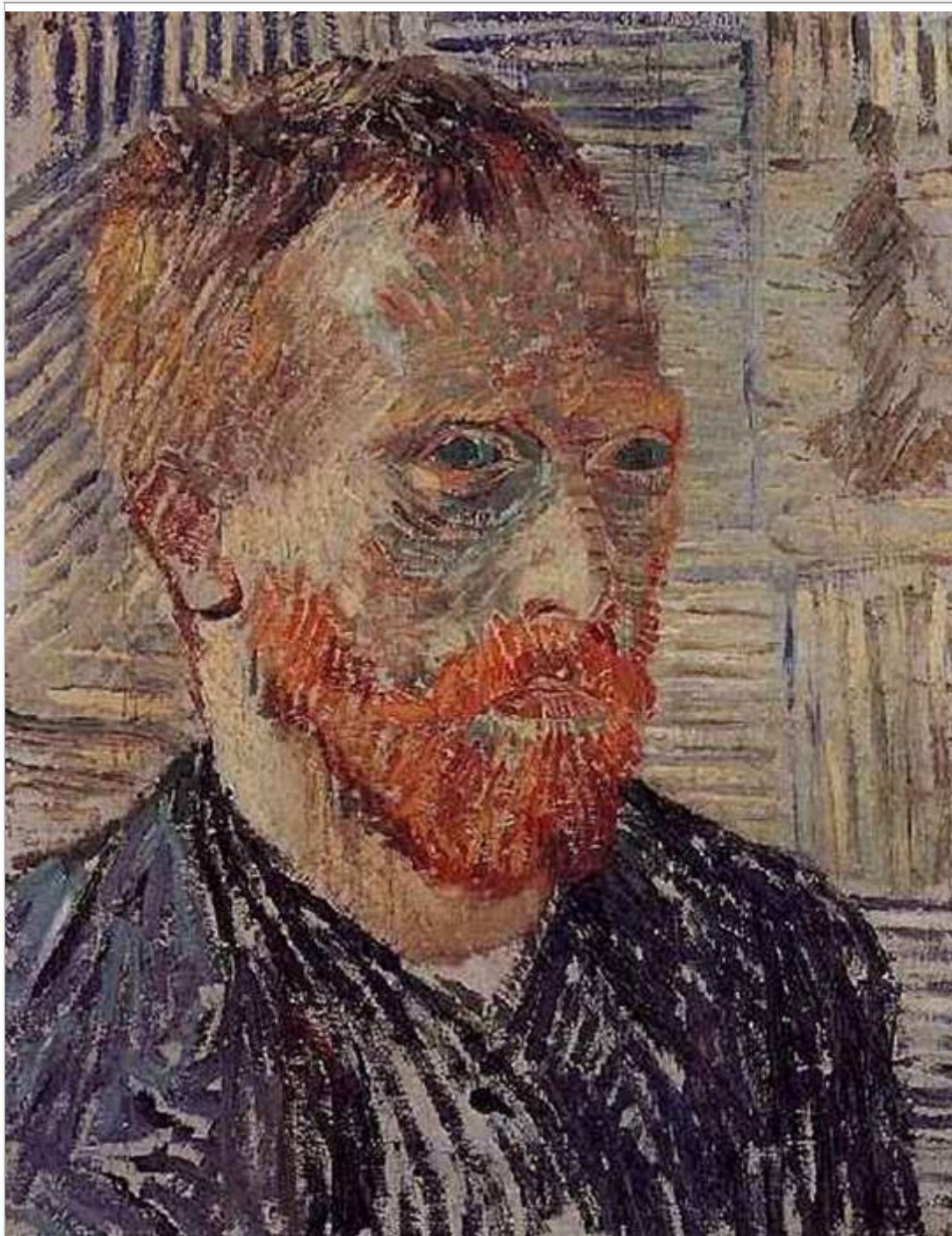
1887 Self-Portrait version 7



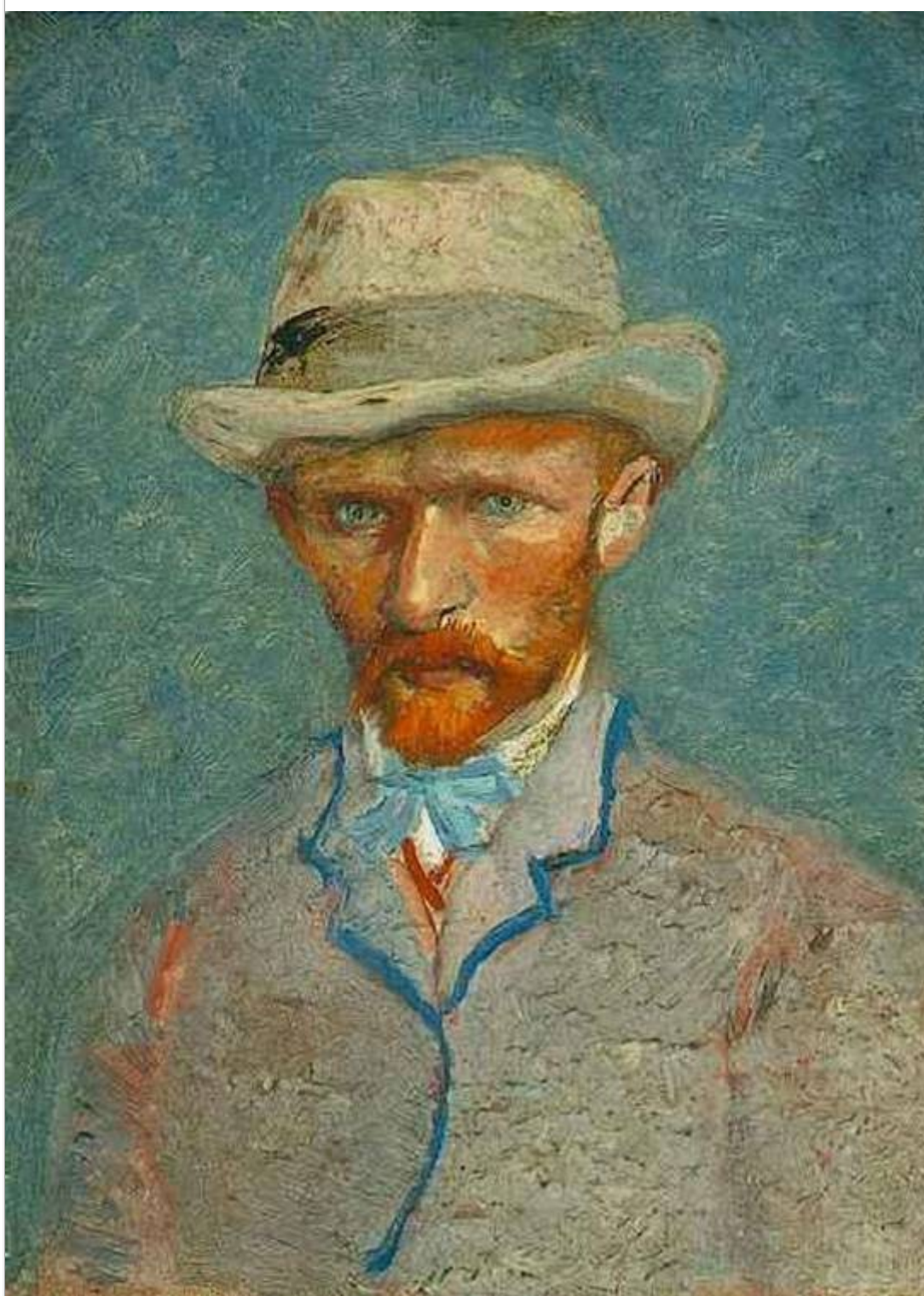
1887 Self-Portrait version 8



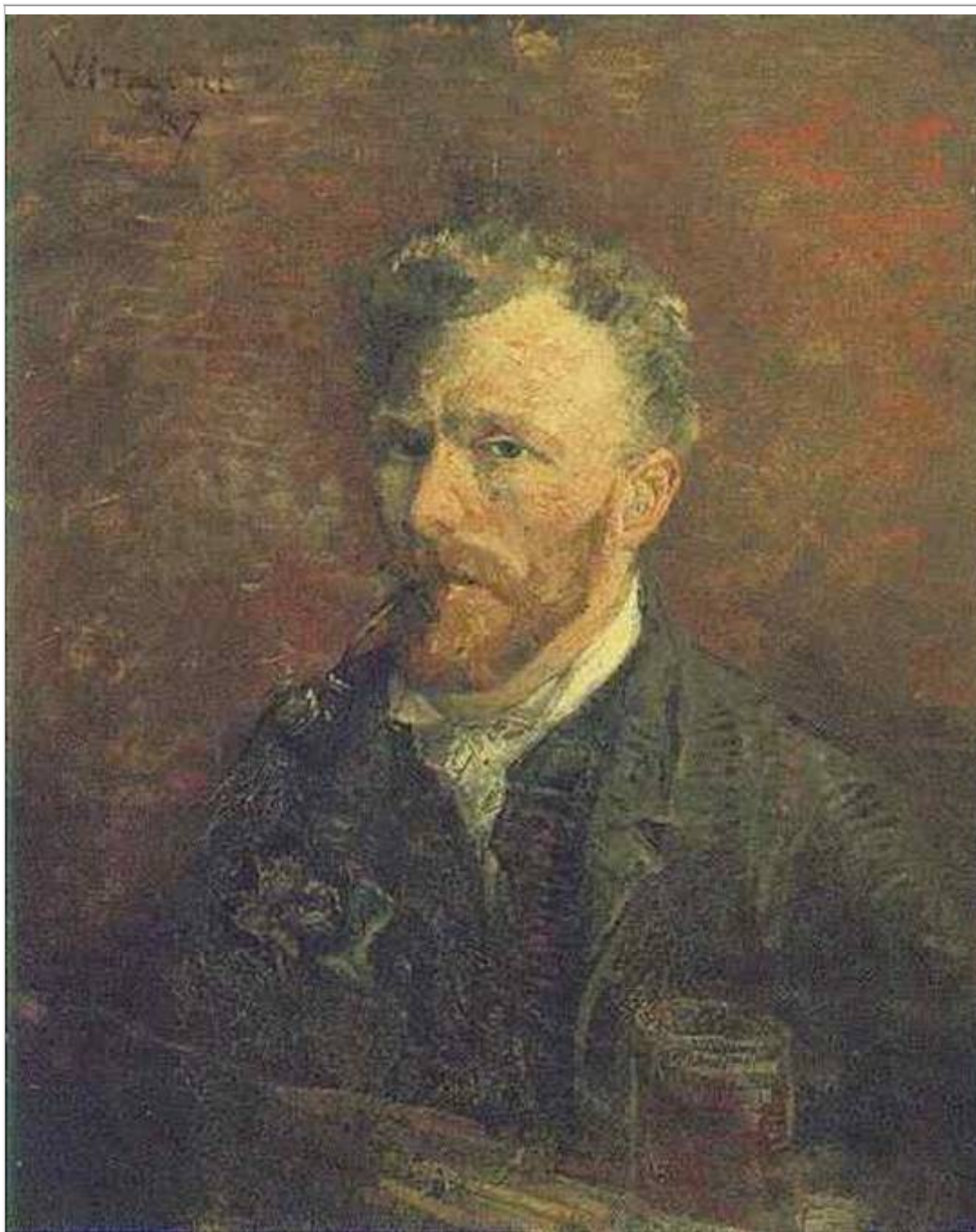
1887 Self-Portrait version 9



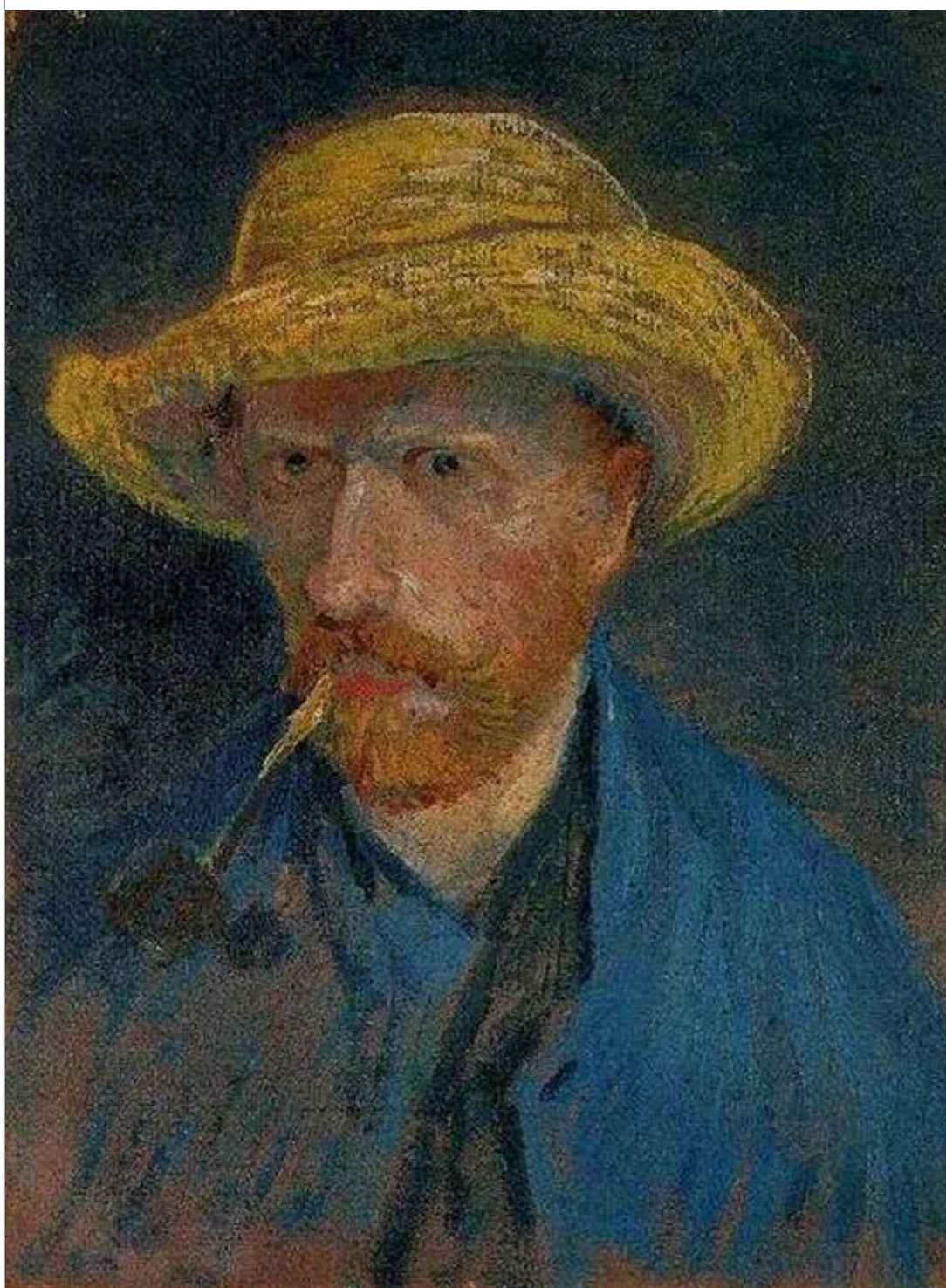
1887 Self-Portrait with a Japanese Print



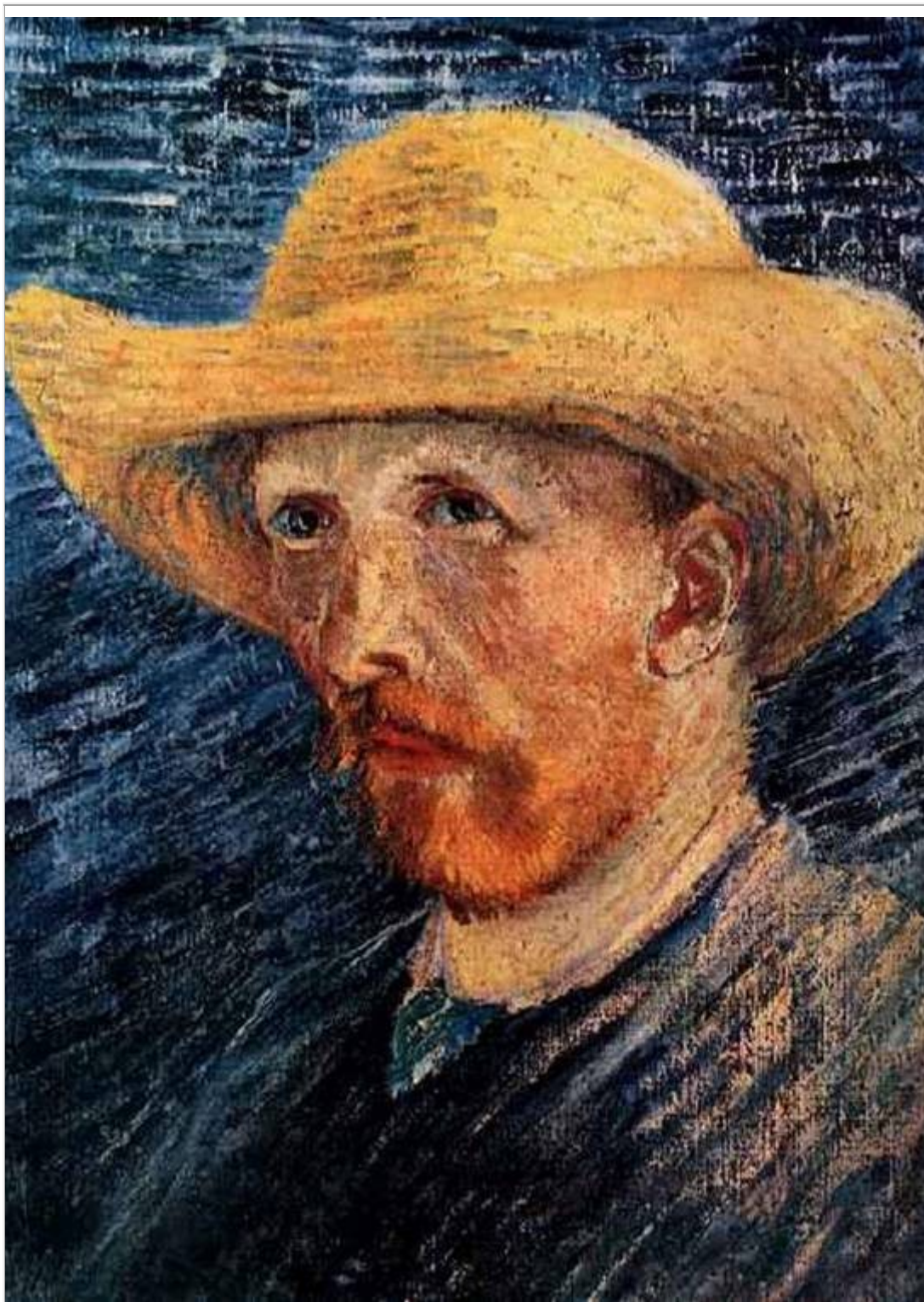
1887 Self-Portrait with Grey Felt Hat



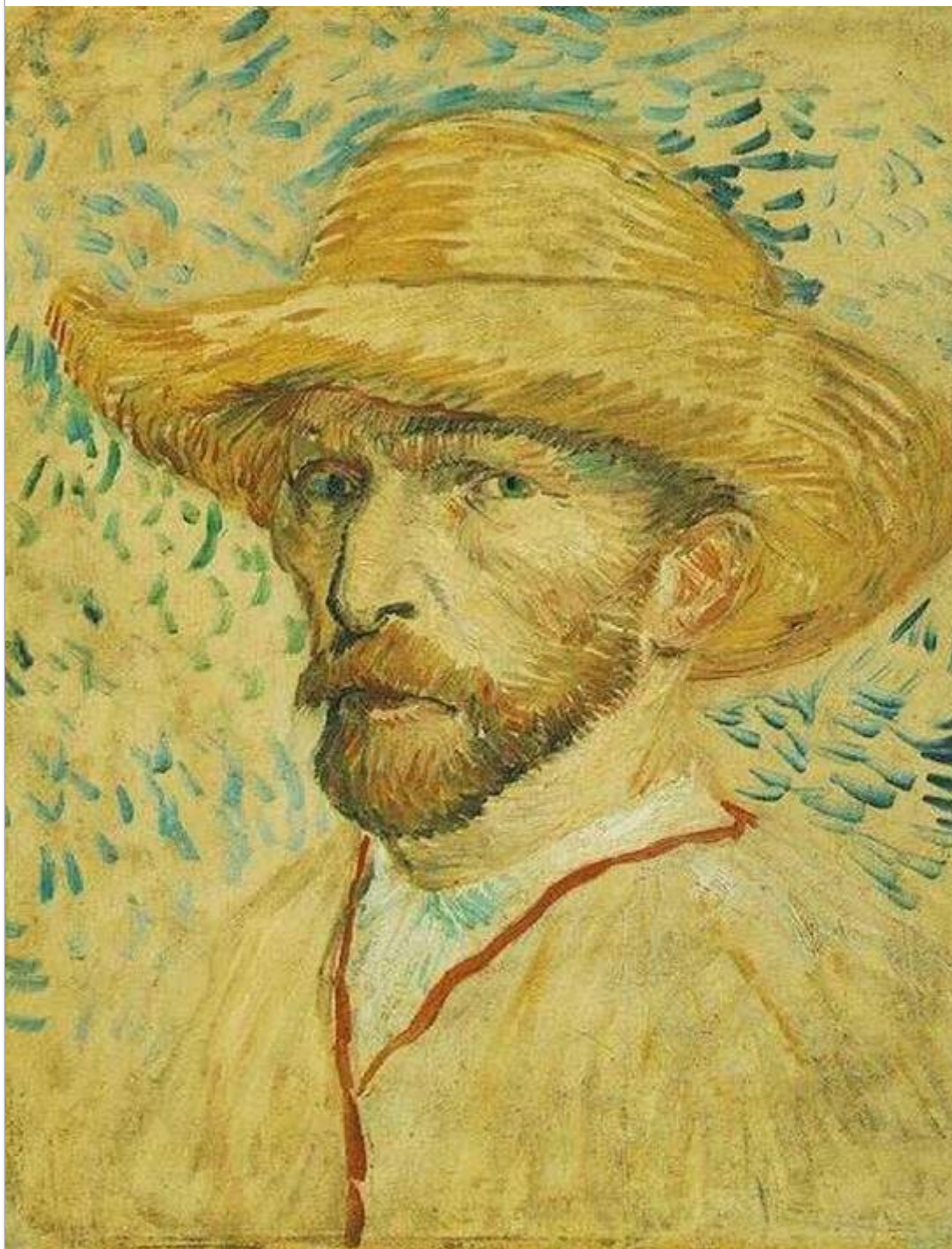
1887 Self-Portrait with Pipe and Glass



1887 Self-Portrait with Straw Hat and Pipe



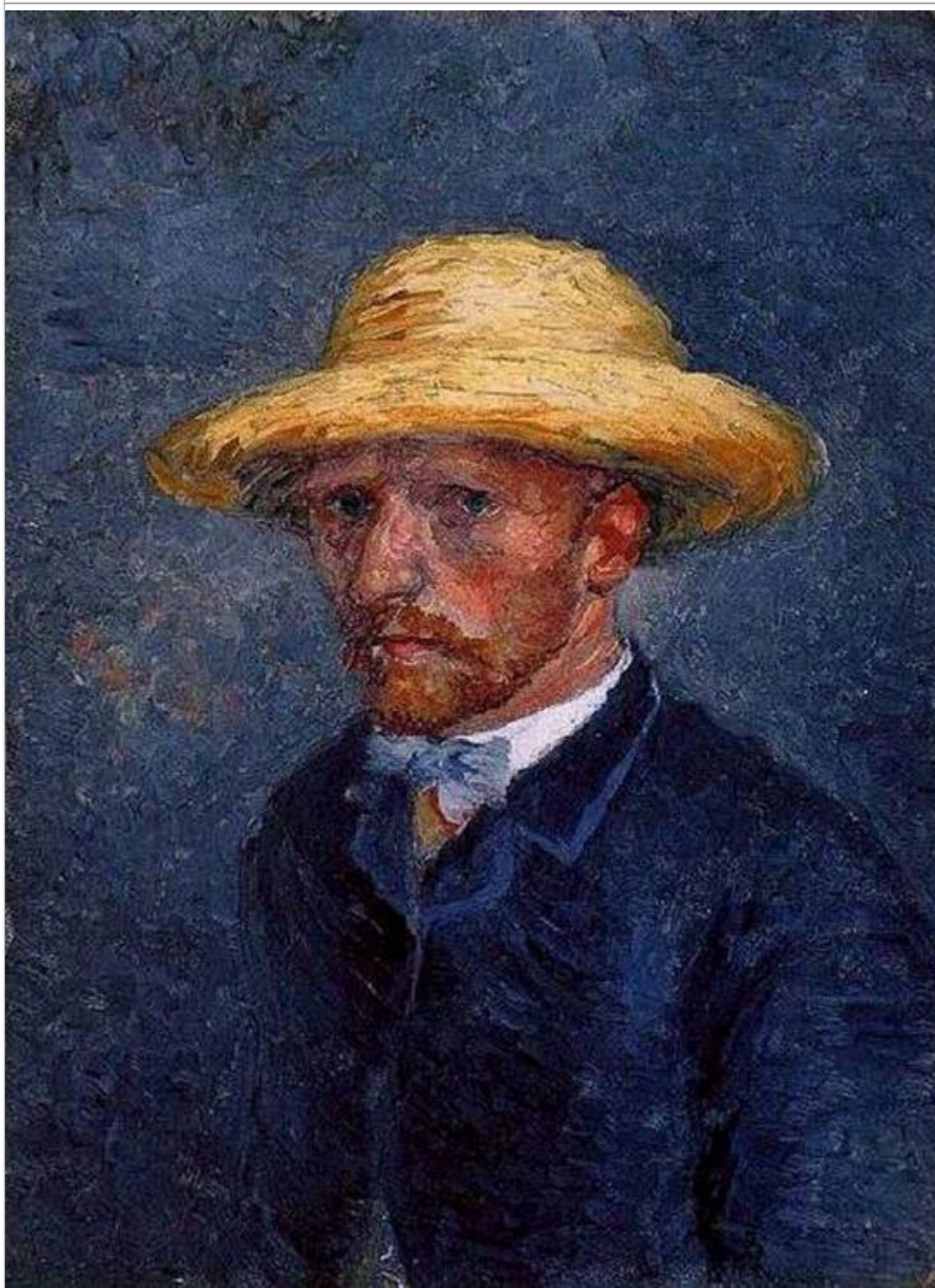
1887 Self-Portrait with Straw Hat version 2



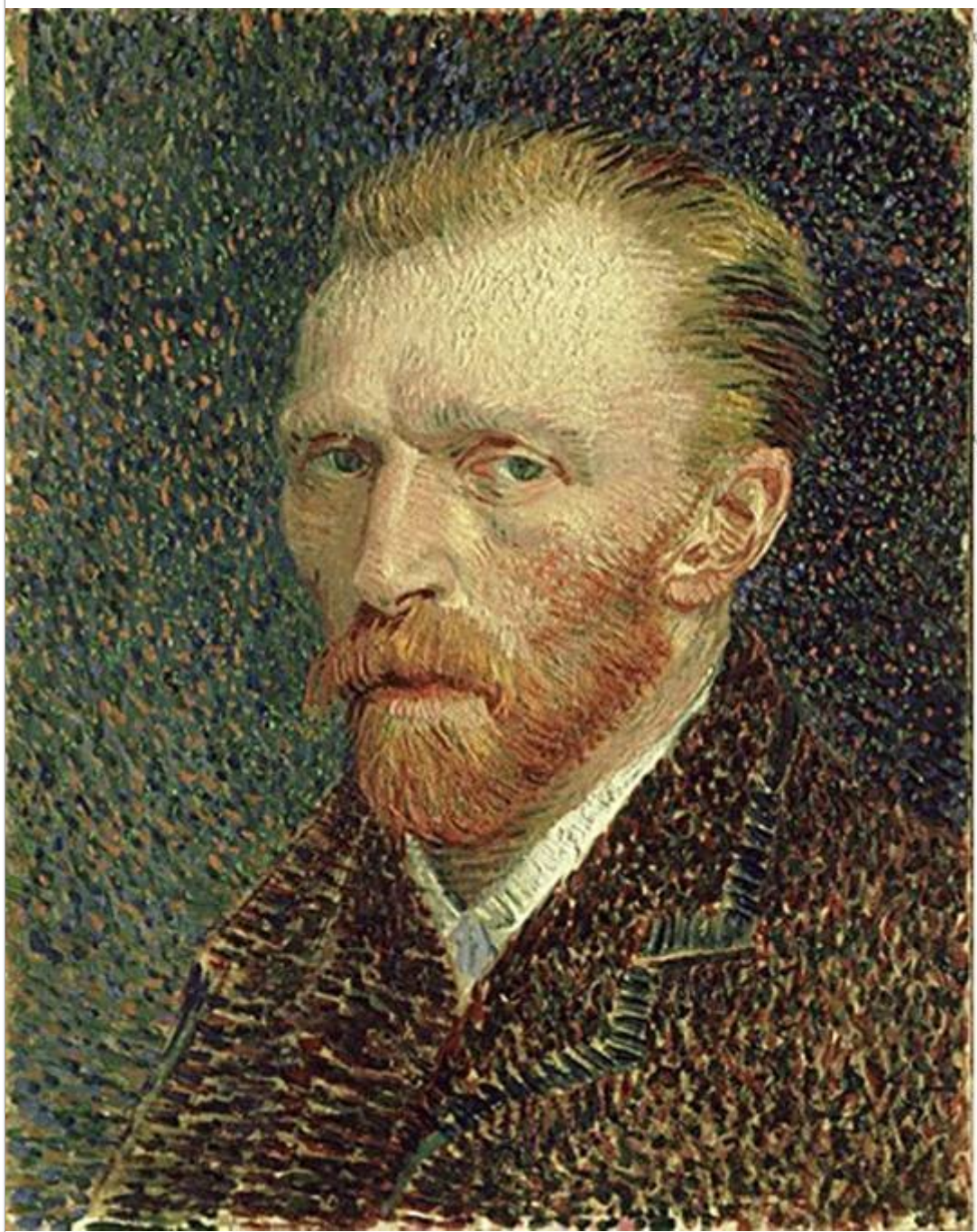
1887 Self-Portrait with Straw Hat version 3



1887 Self-Portrait with Straw Hat version 4



1887 Self-Portrait with Straw Hat



1887 Self-Portrait



1887 Still Life with a Basket of Crocuses

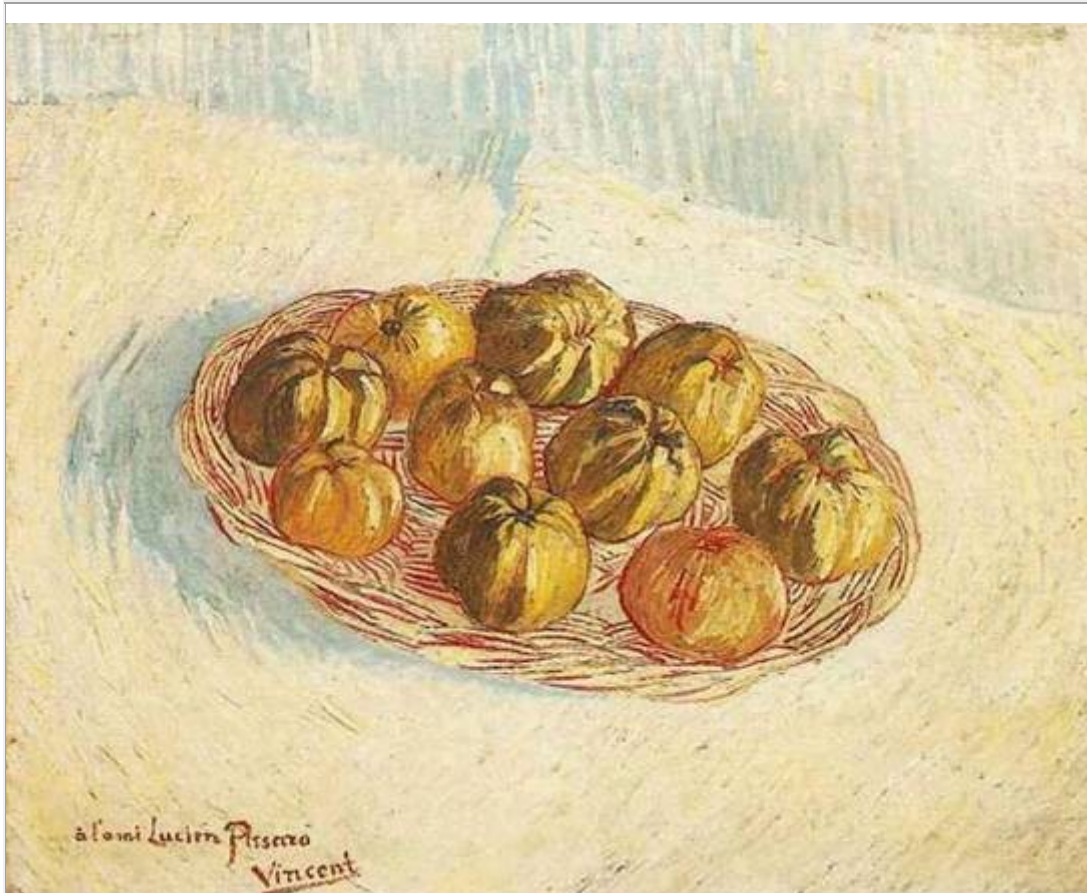


1887 Still Life with Absinthe

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1887 Still Life with Apples, Pears, Lemons and Grapes



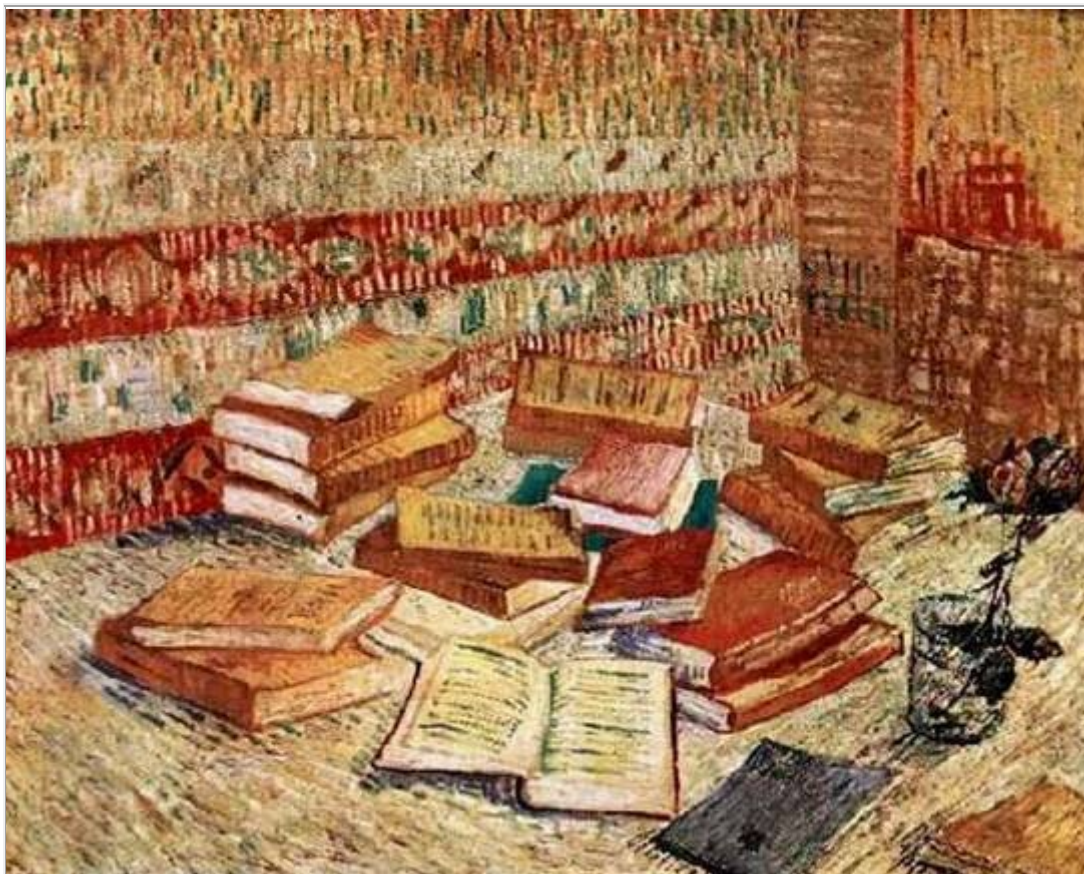
1887 Still Life with Basket of Apples (to Lucien Pissarro)



1887 Still Life with Bloaters and Garlic



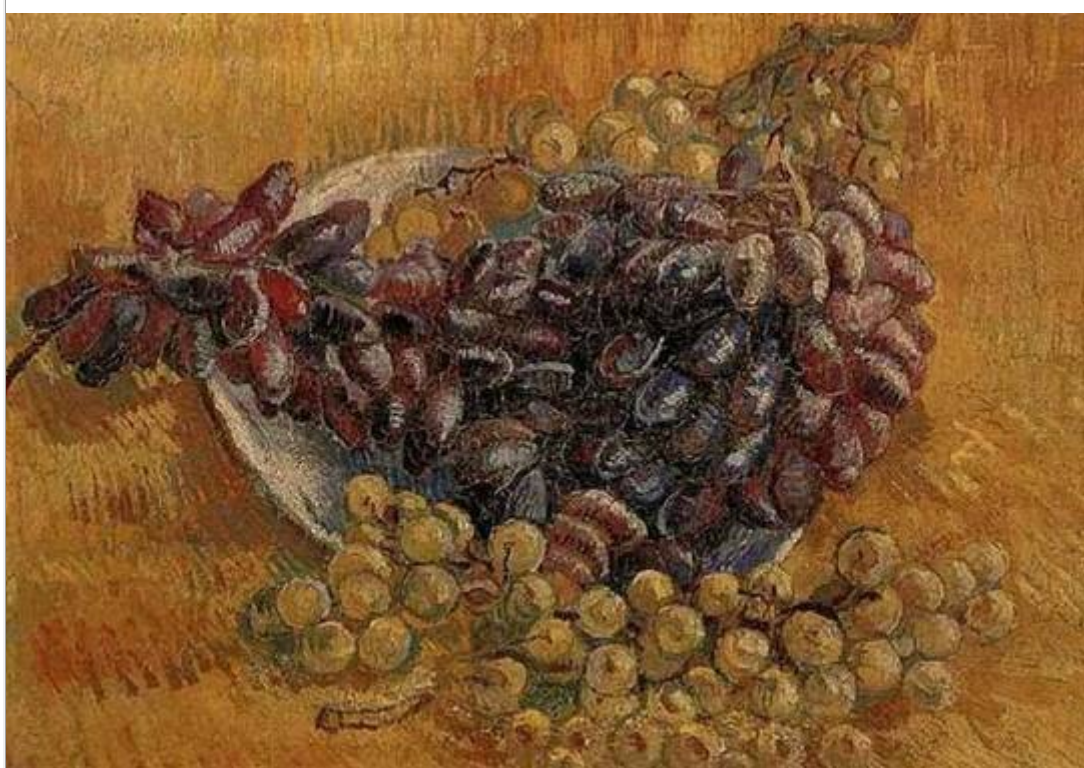
1887 Still Life with Decanter and Lemons on a Plate



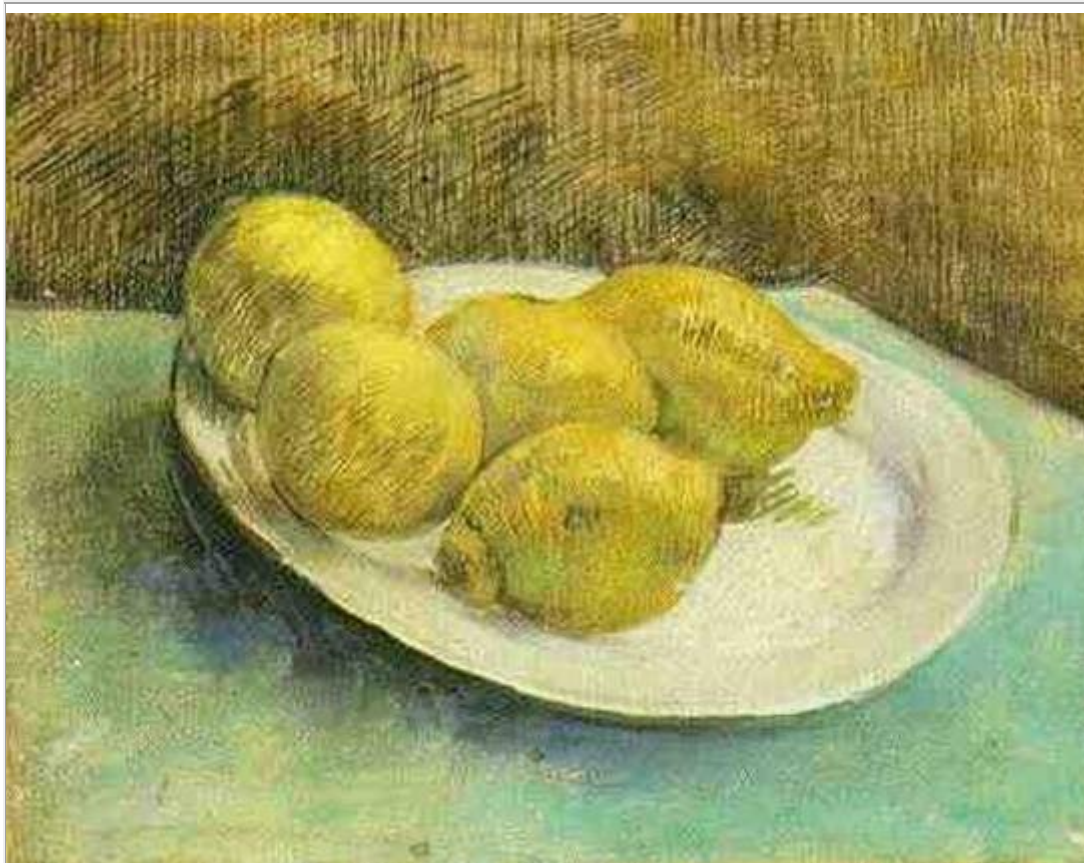
1887 Still Life with French Novels and a Rose



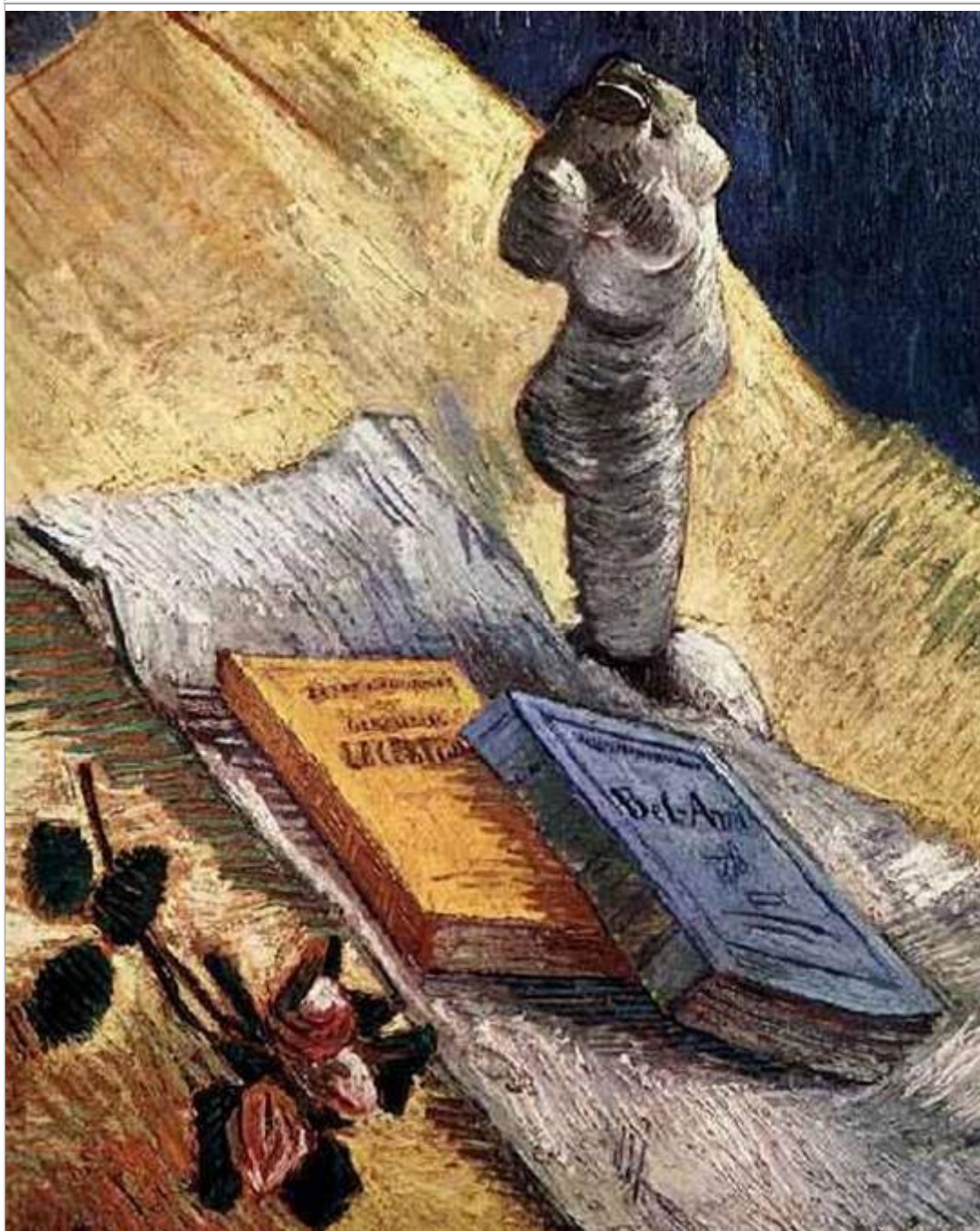
1887 Still Life with Grapes, Pears and Lemons



1887 Still Life with Grapes



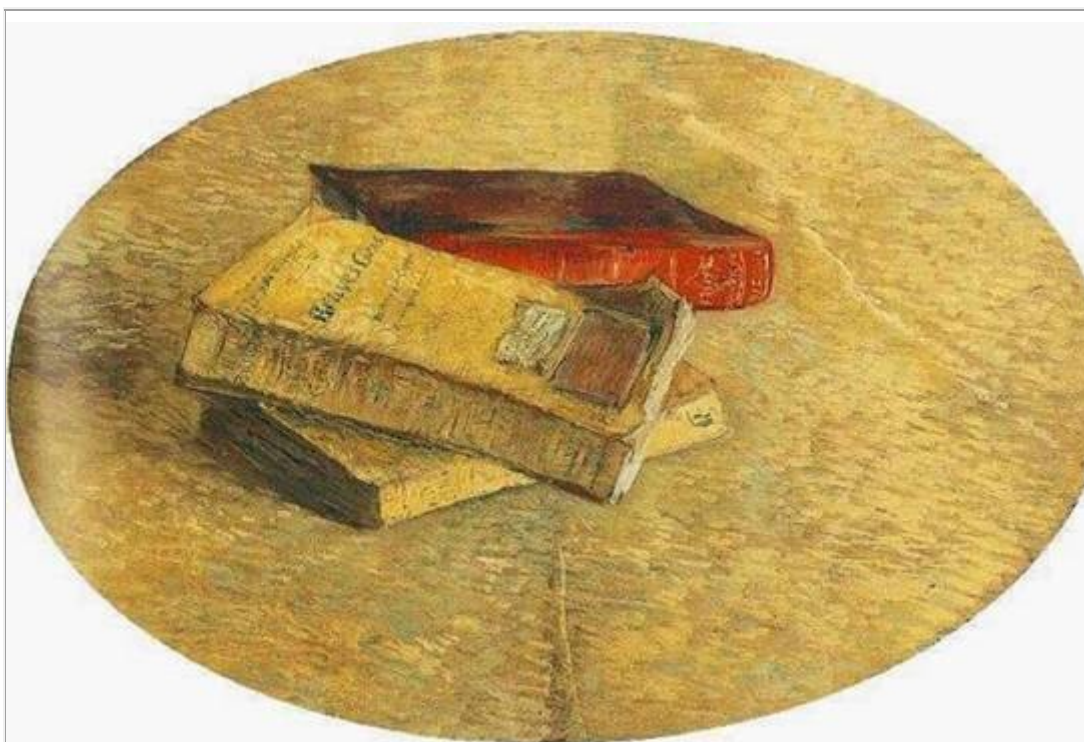
1887 Still Life with Lemons on a Plate



1887 Still Life with Plaster Statuette, a Rose and Two Novels



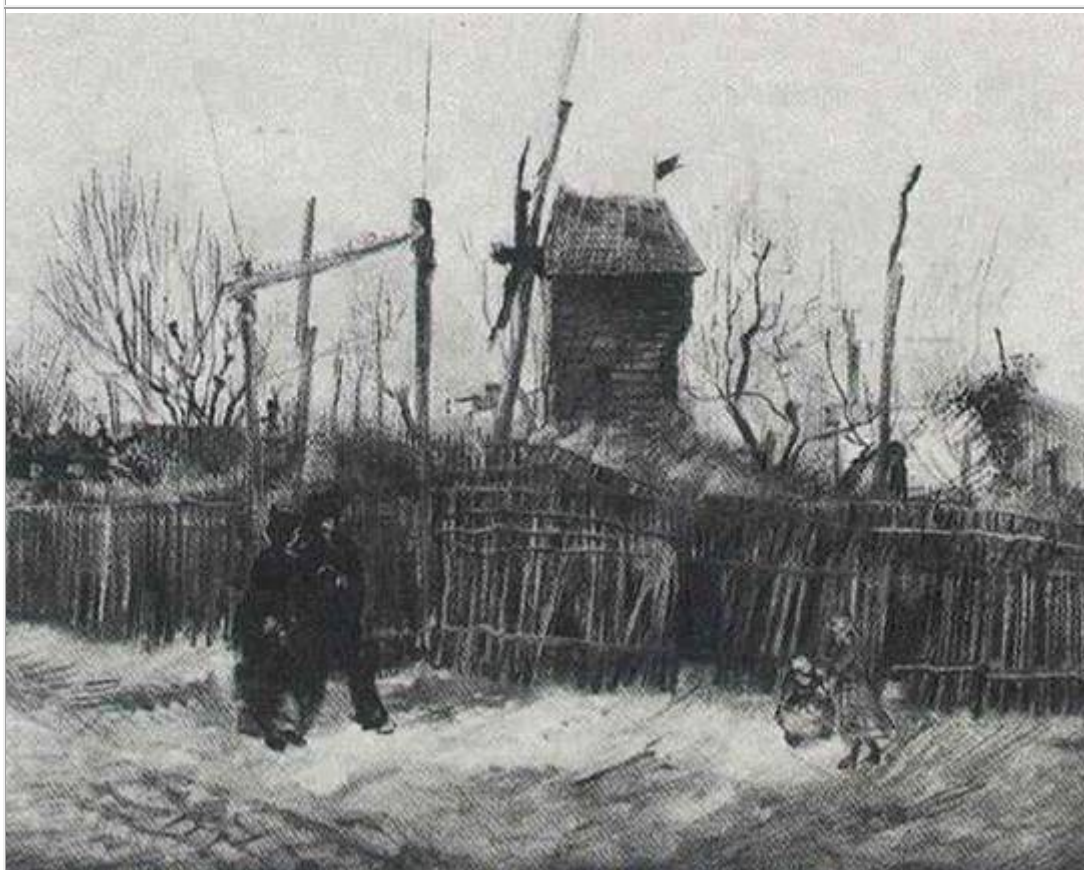
1887 Still Life with Red Cabbages and Onions



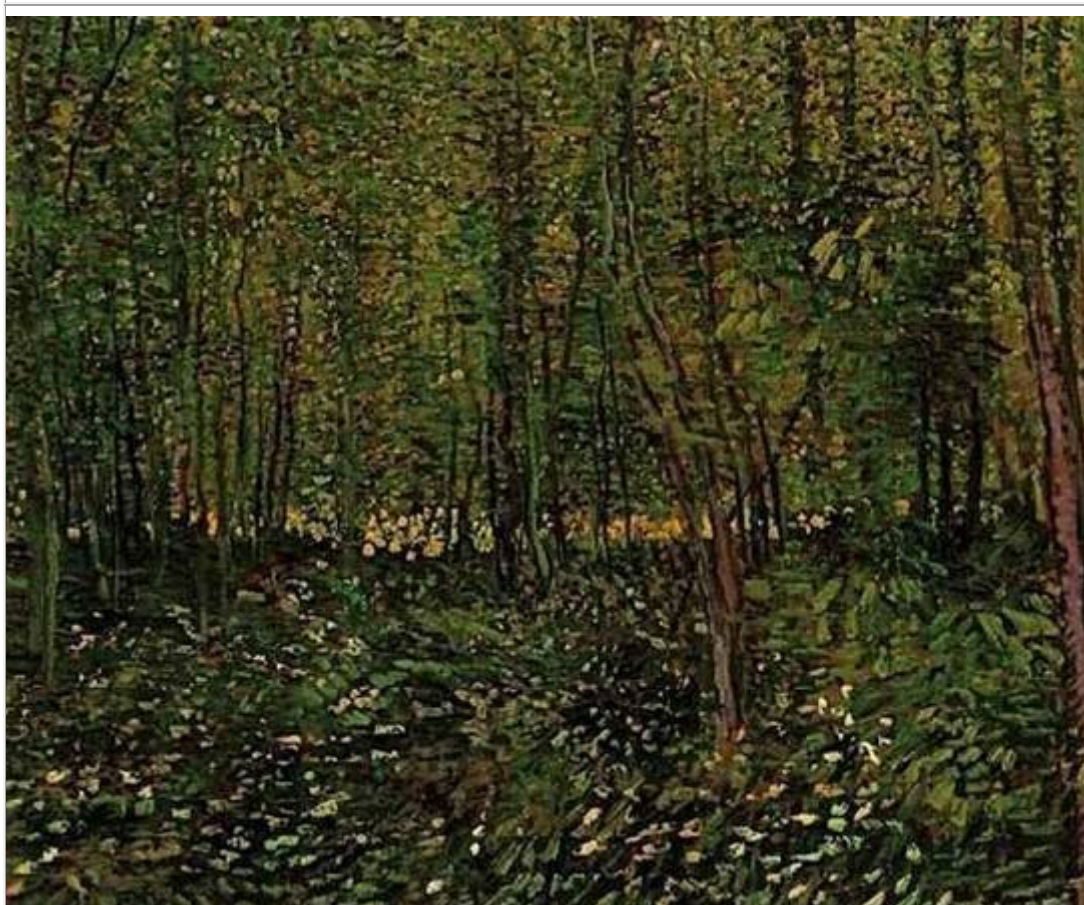
1887 Still Life with Three Books



1887 Street Scene in Montmartre Le Moulin a Poivre



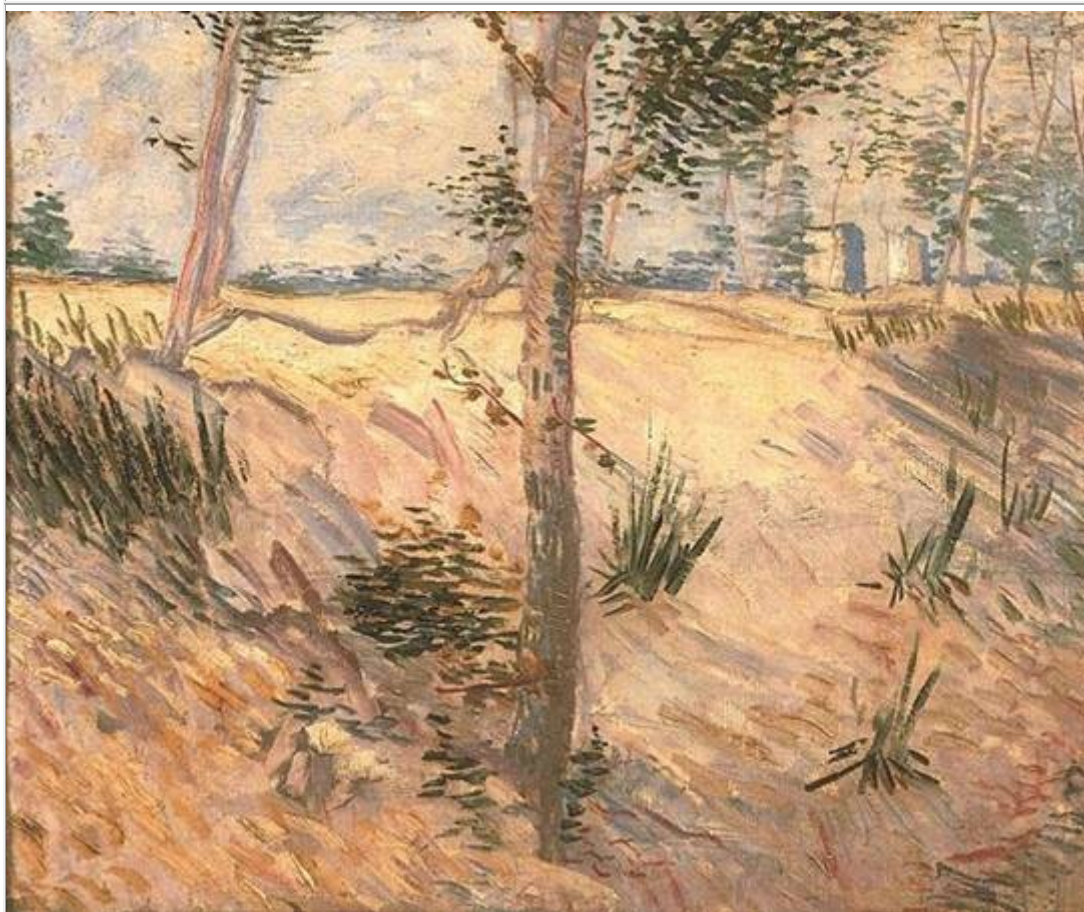
1887 Street Scene in Montmartre



1887 Trees and Undergrowth version 2



1887 Trees and Undergrowth



1887 Trees in a Field on a Sunny Day



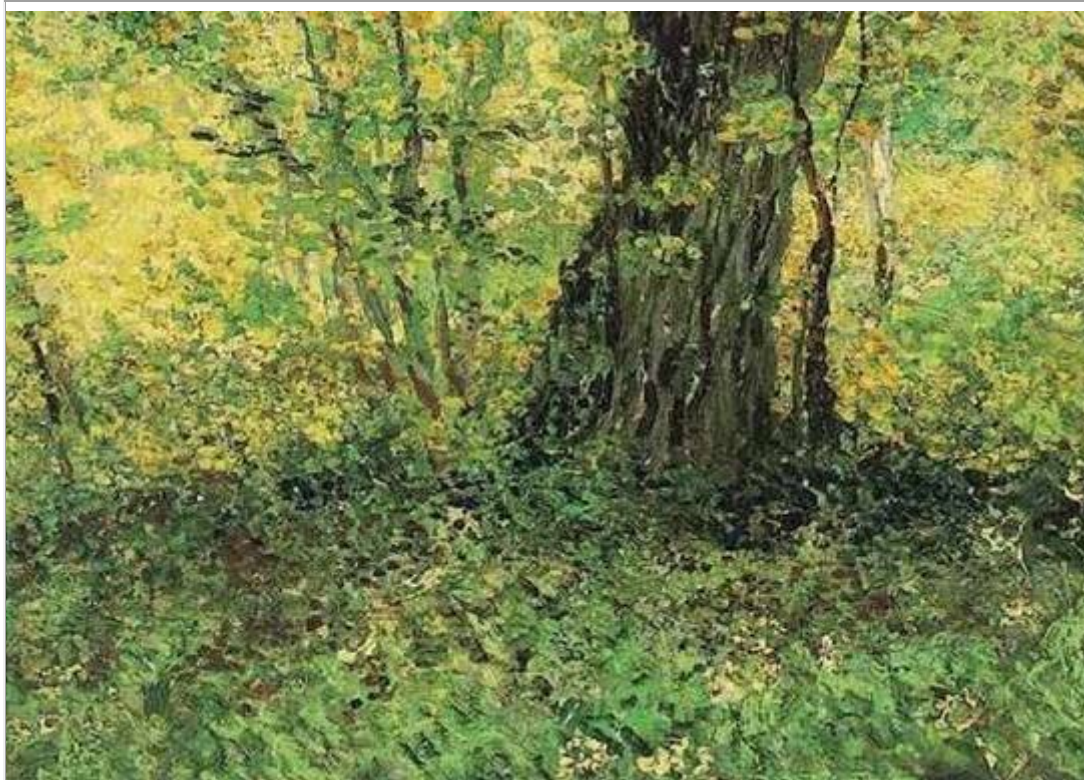
1887 Two Cut Sunflowers version 2



1887 Two Cut Sunflowers version 3



1887 Two Cut Sunflowers



1887 Undergrowth version 2



1887 Undergrowth



1887 Vase with Cornflowers and Poppies



1887 Vase with Daisies and Anemones



1887 Vase with Flowers, Coffeepot and Fruit



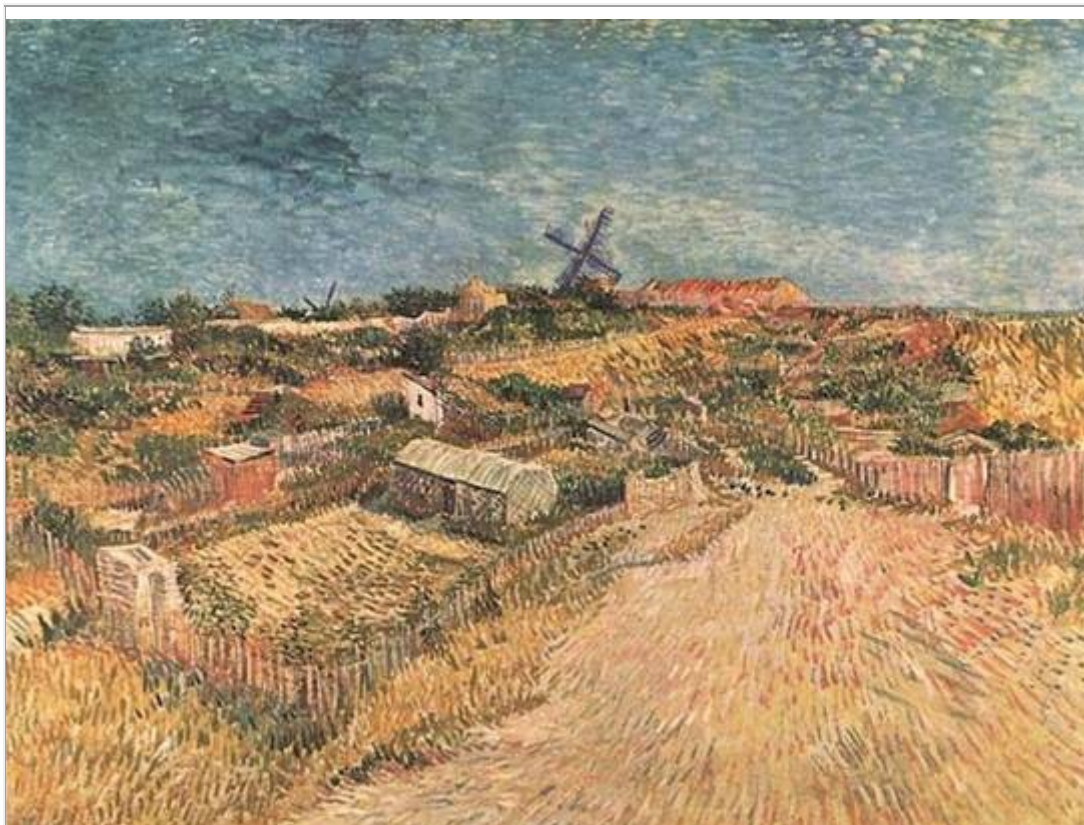
1887 Vase with Lilacs, Daisies and Anemones



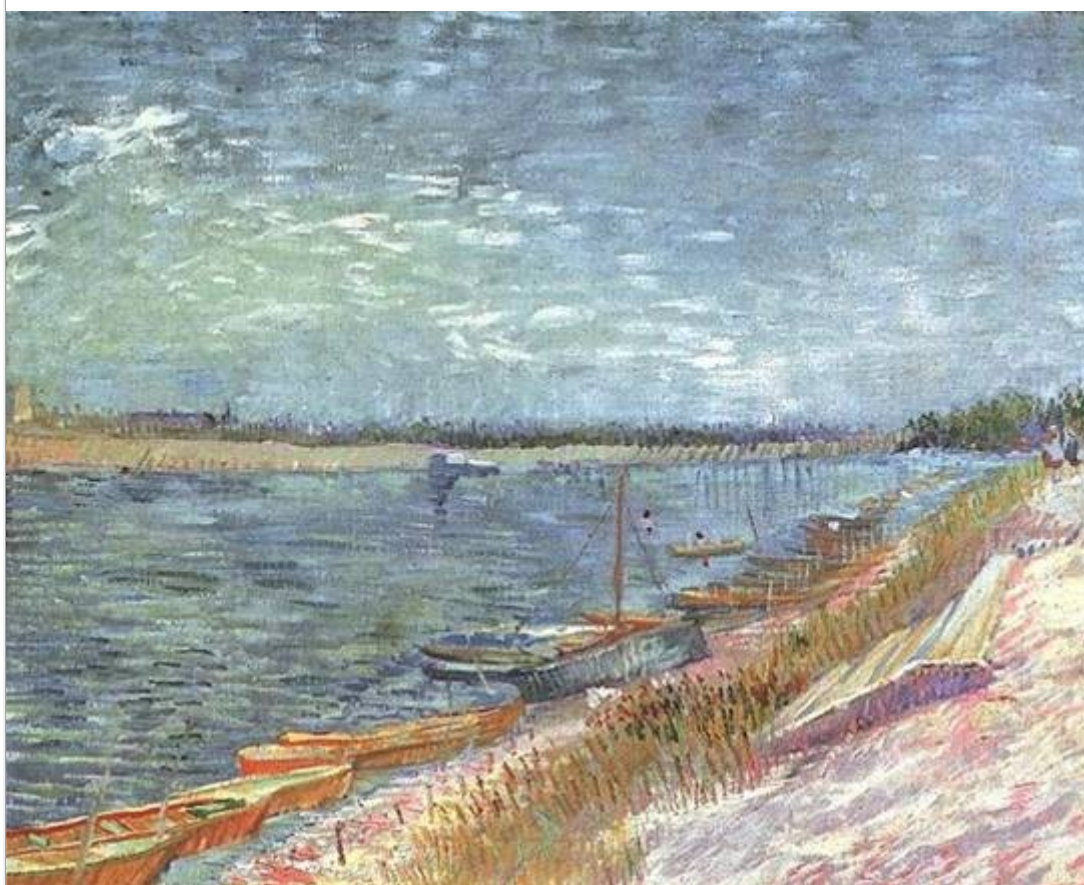
1887 Vegetable Garden in Montmartre



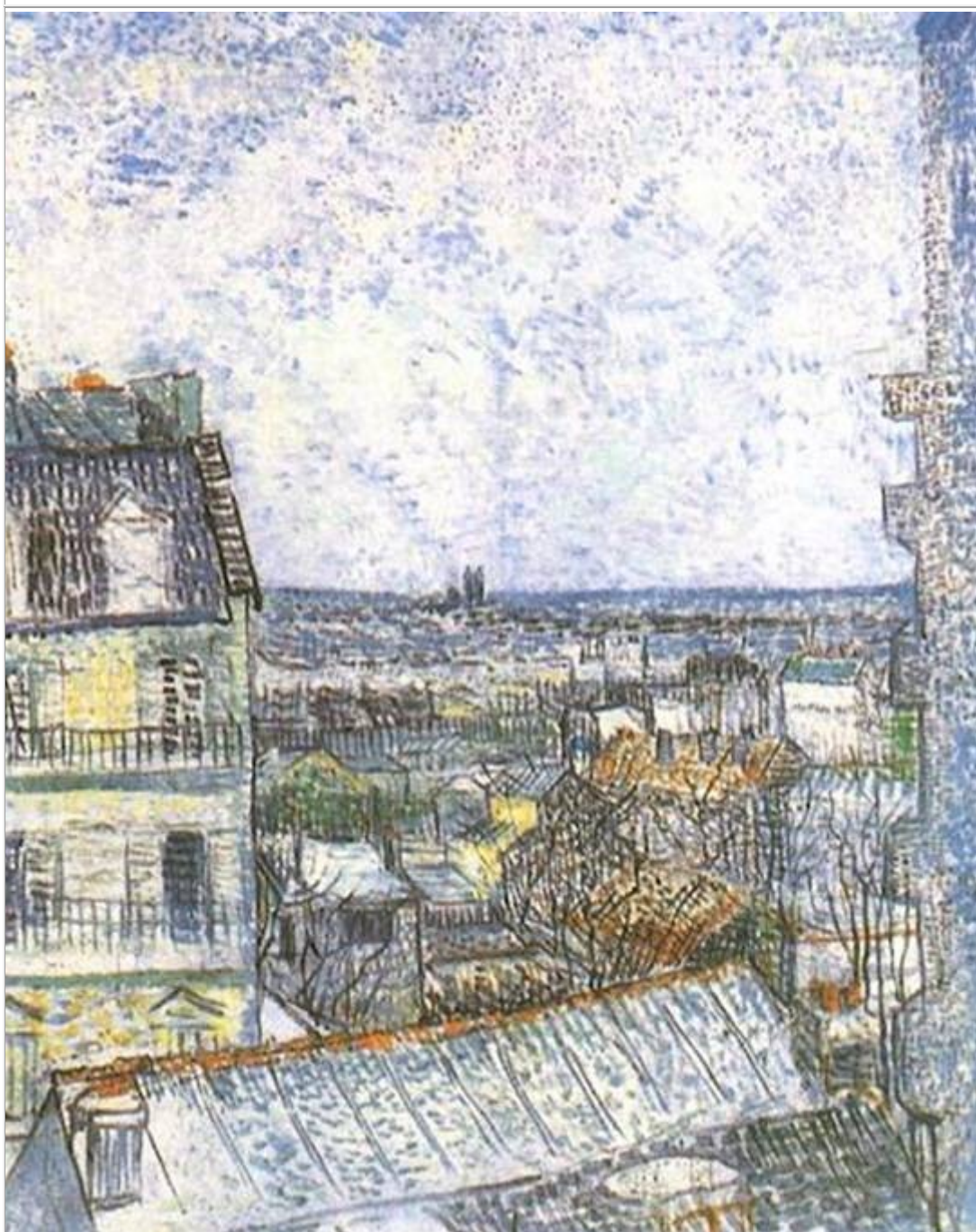
1887 Vegetable Gardens at Montmartre



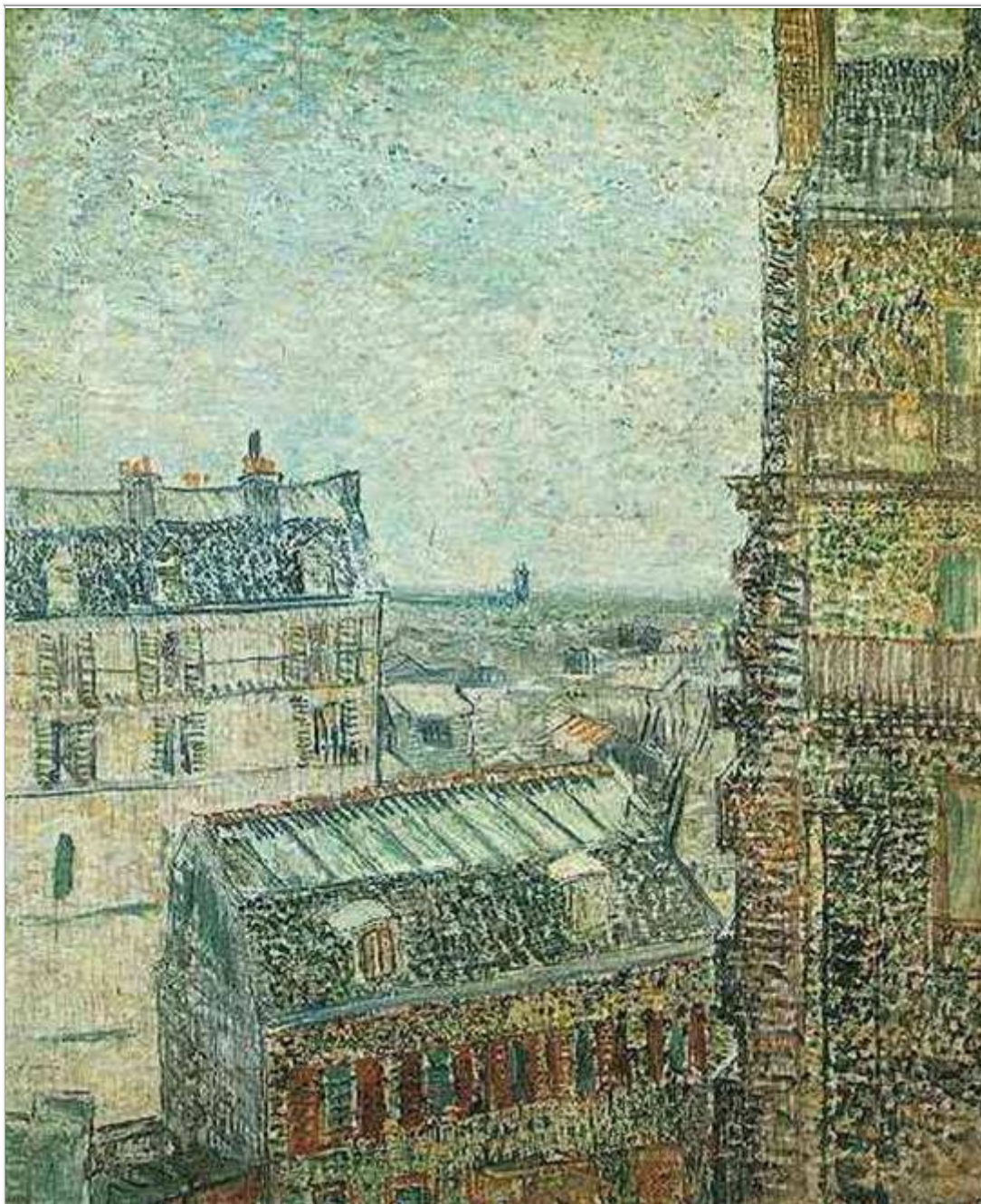
1887 Vegetable Gardens in Montmartre La Butte Montmartre



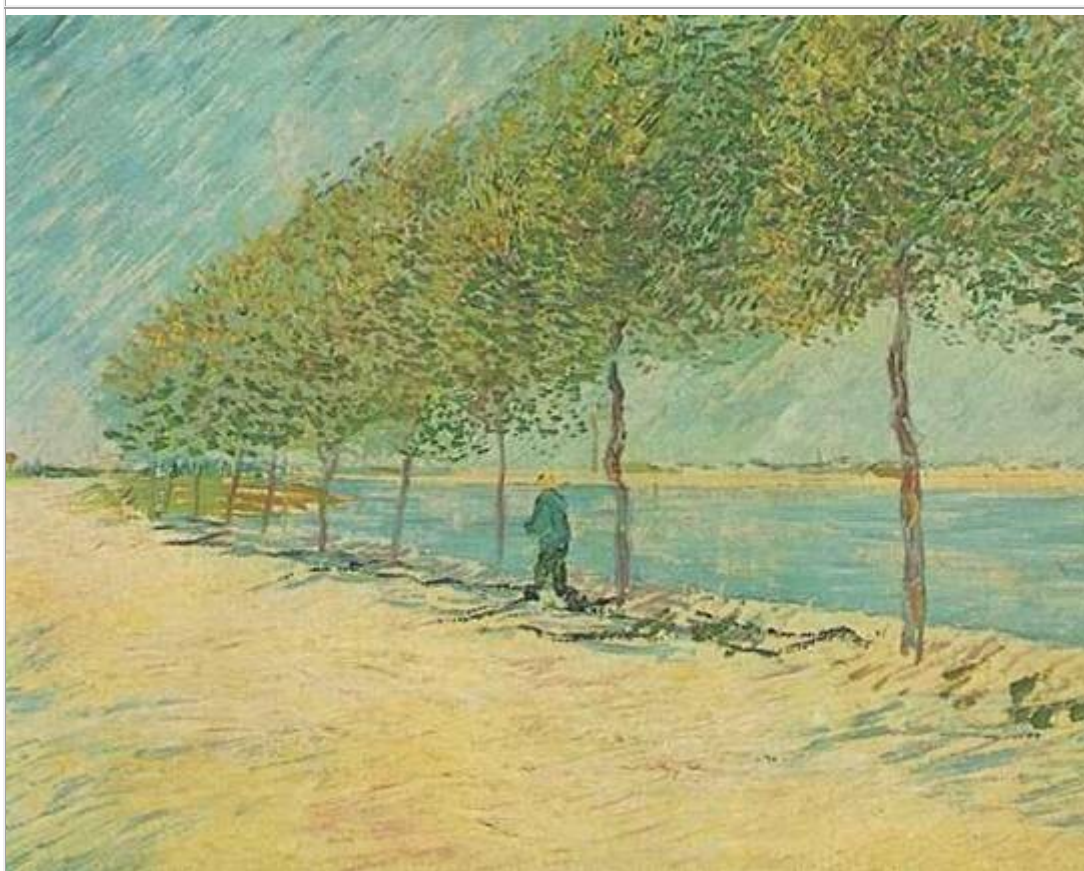
1887 View of a River with Rowing Boats



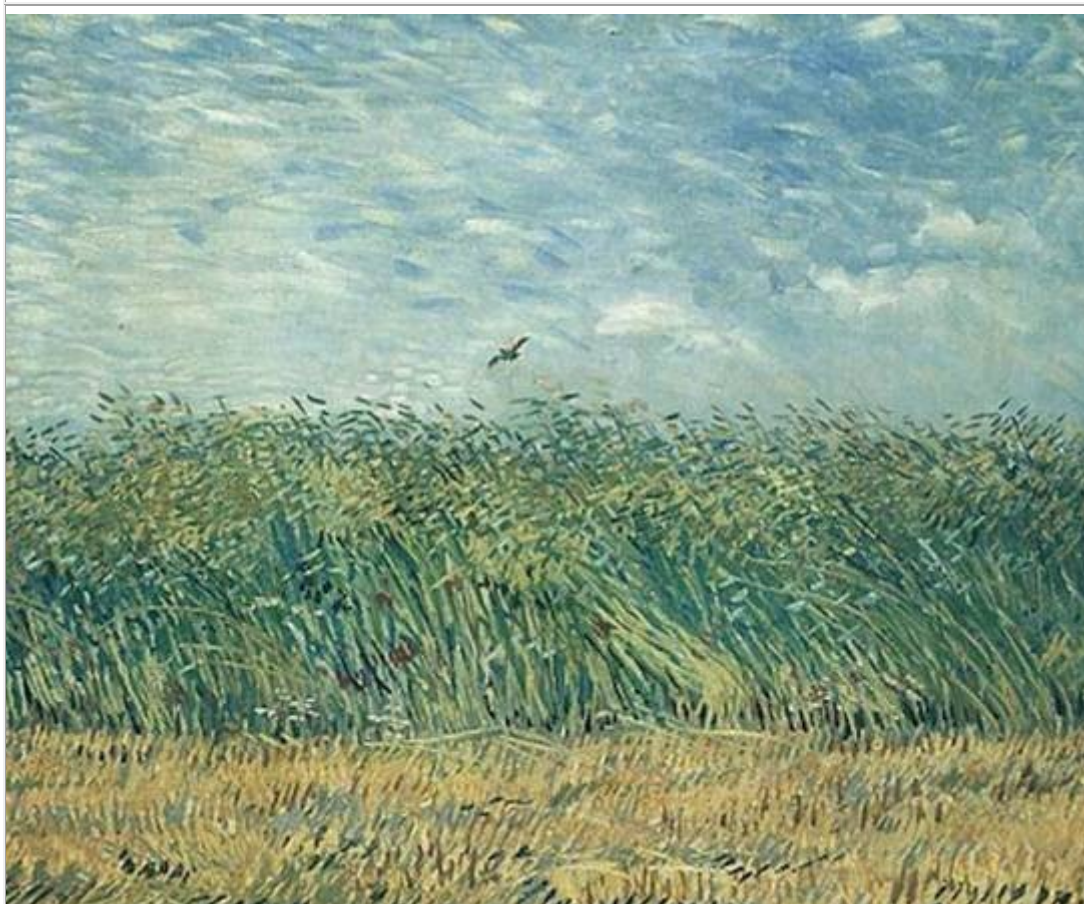
1887 View of Paris from Vincent's Room in the Rue Lepic version 2



1887 View of Paris from Vincent's Room in the Rue Lepic



1887 Walk Along the Banks of the Seine Near Asnières



1887 Wheat Field with a Lark



1887 Woman Sitting by a Cradle



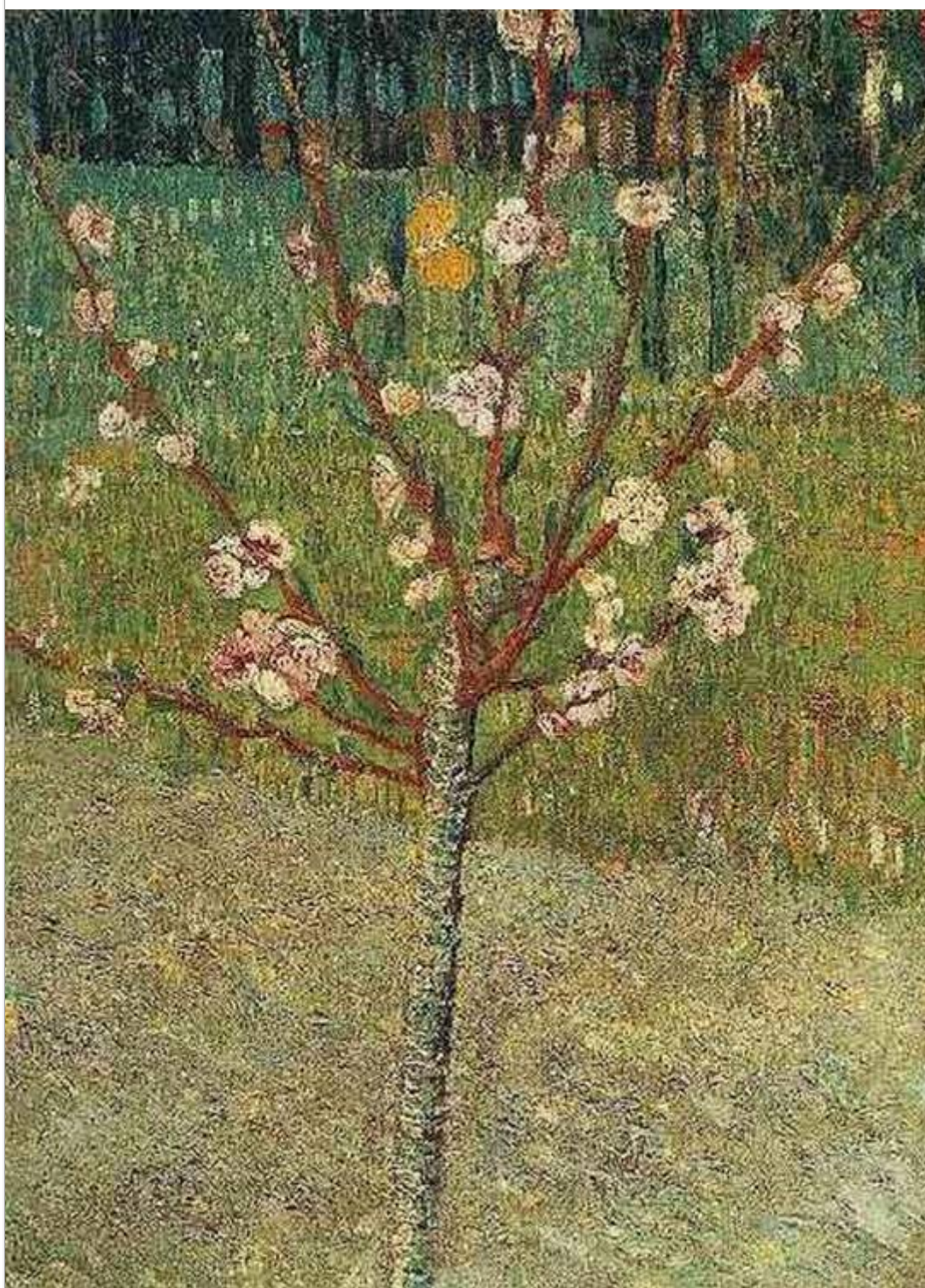
1887 Woman Sitting in the Grass



1887 Woman Walking in a Garden, A



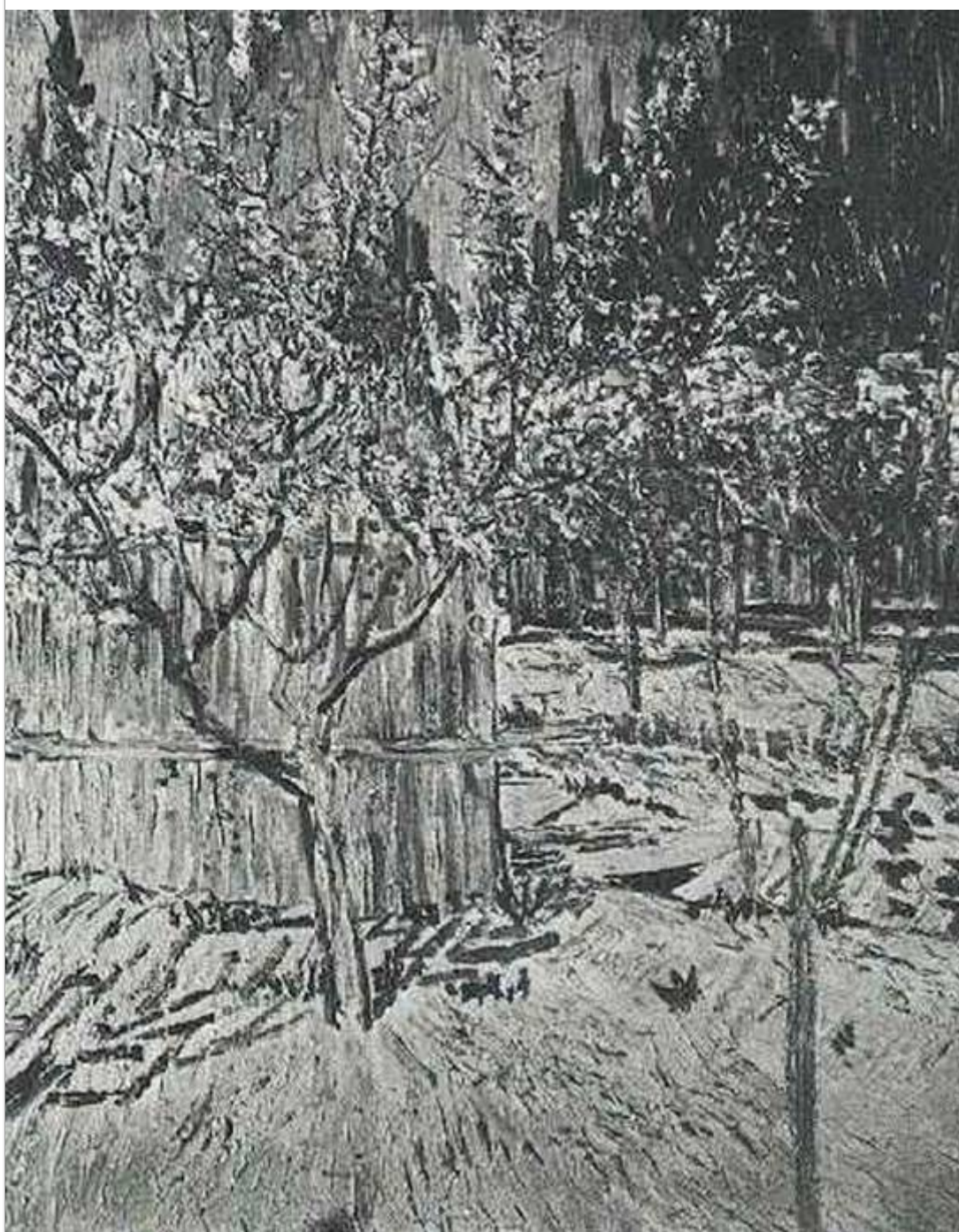
1888 Self-Portrait in Front of the Easel



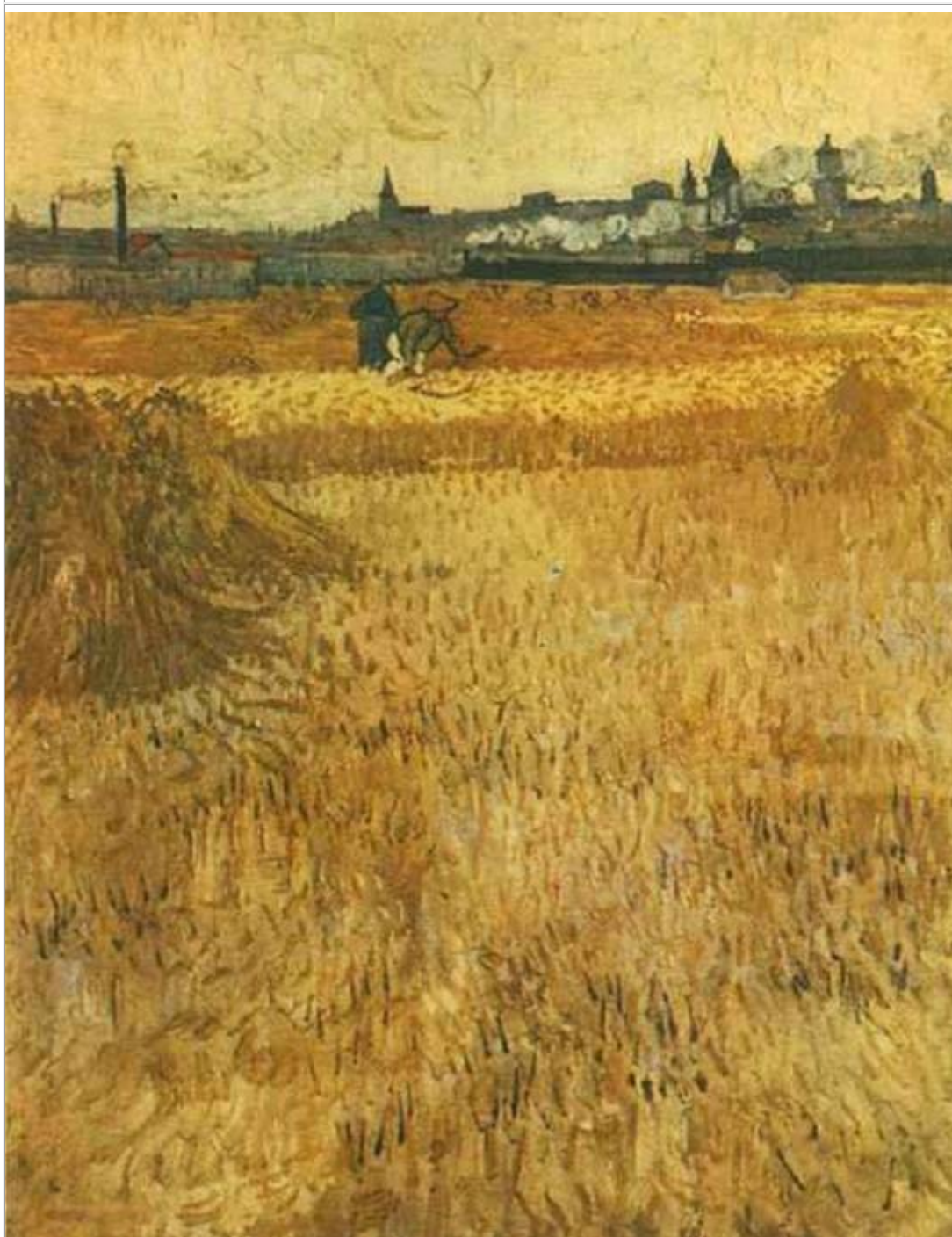
1888 Almond Tree in Blossom



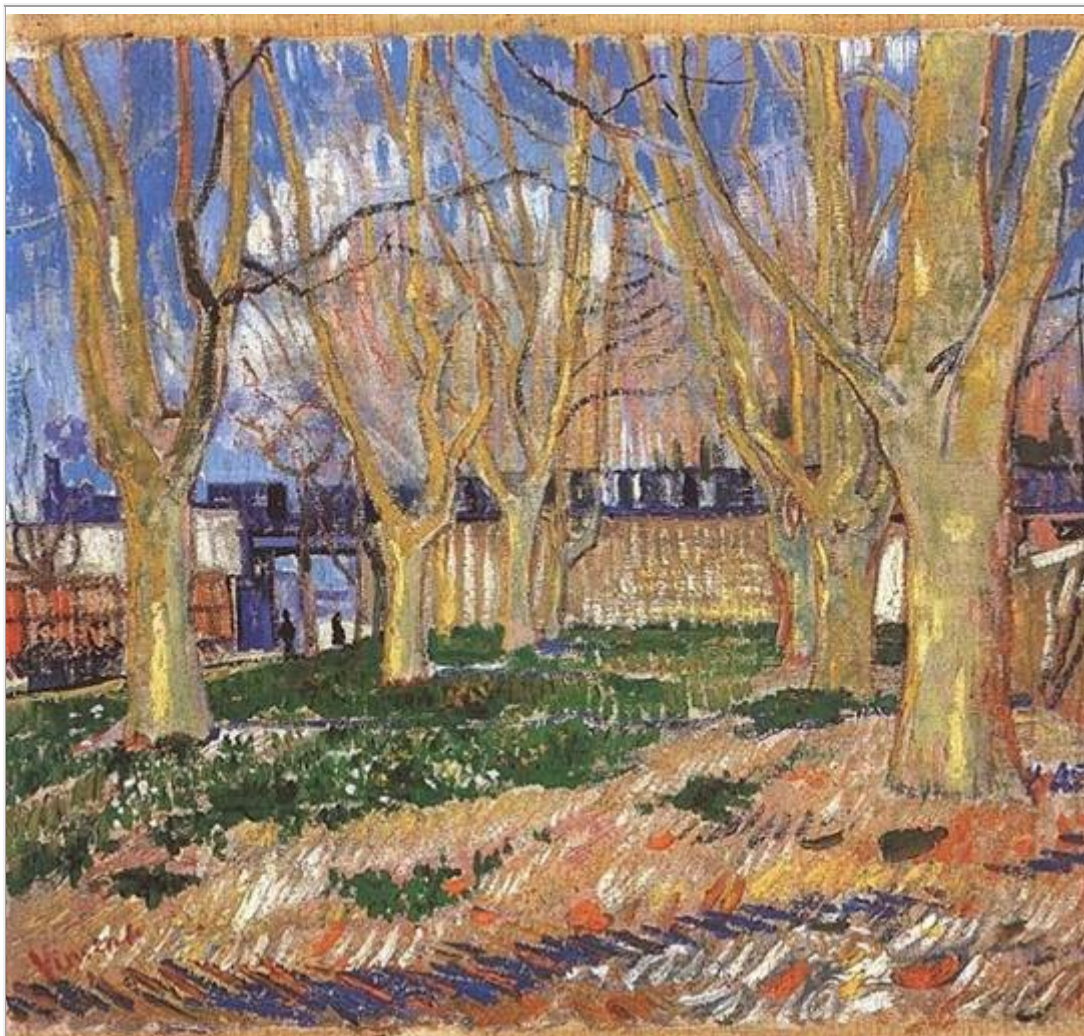
1888 Apricot Trees in Blossom version 2



1888 Apricot Trees in Blossom



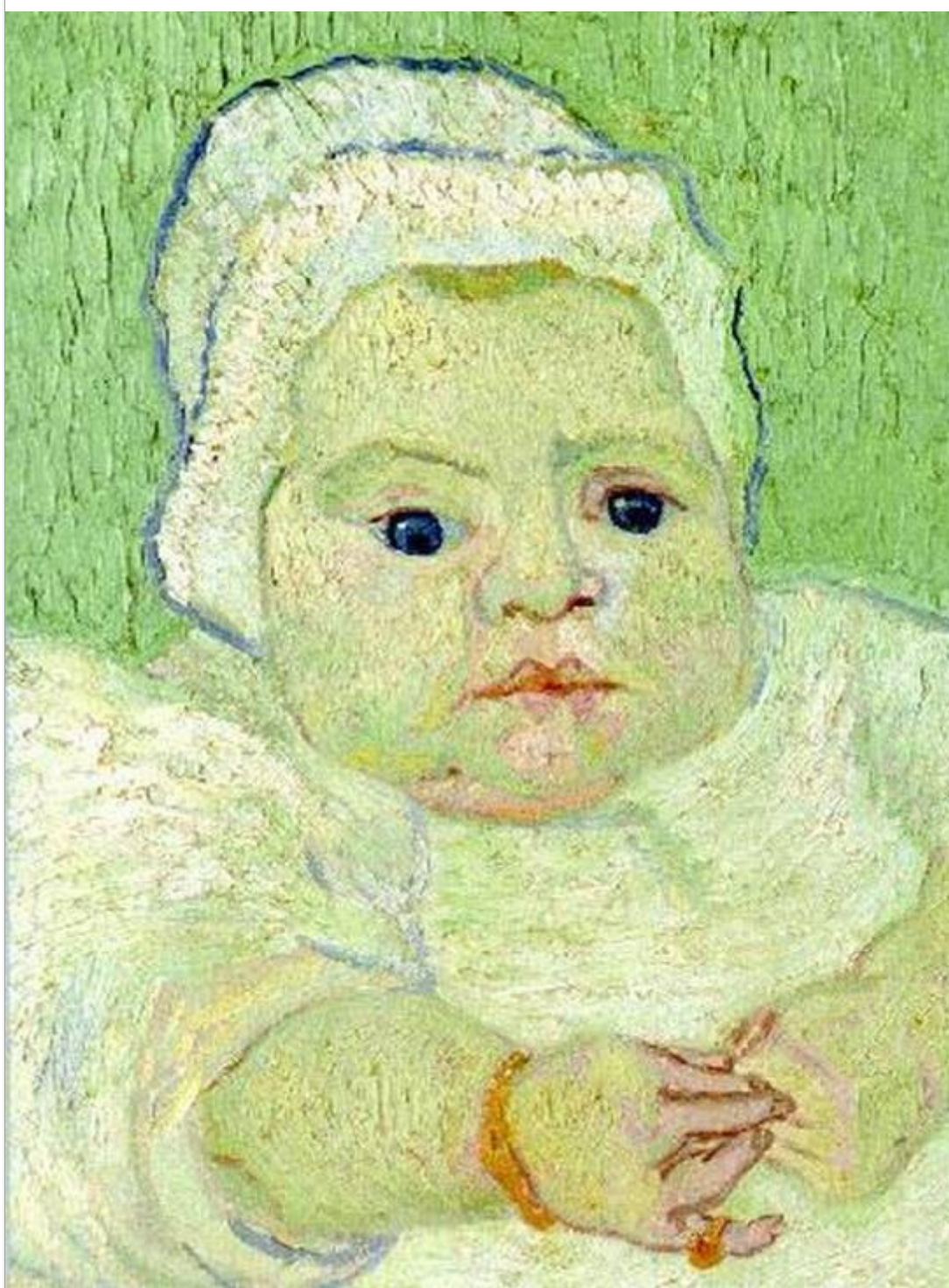
1888 Arles View from the Wheat Fields



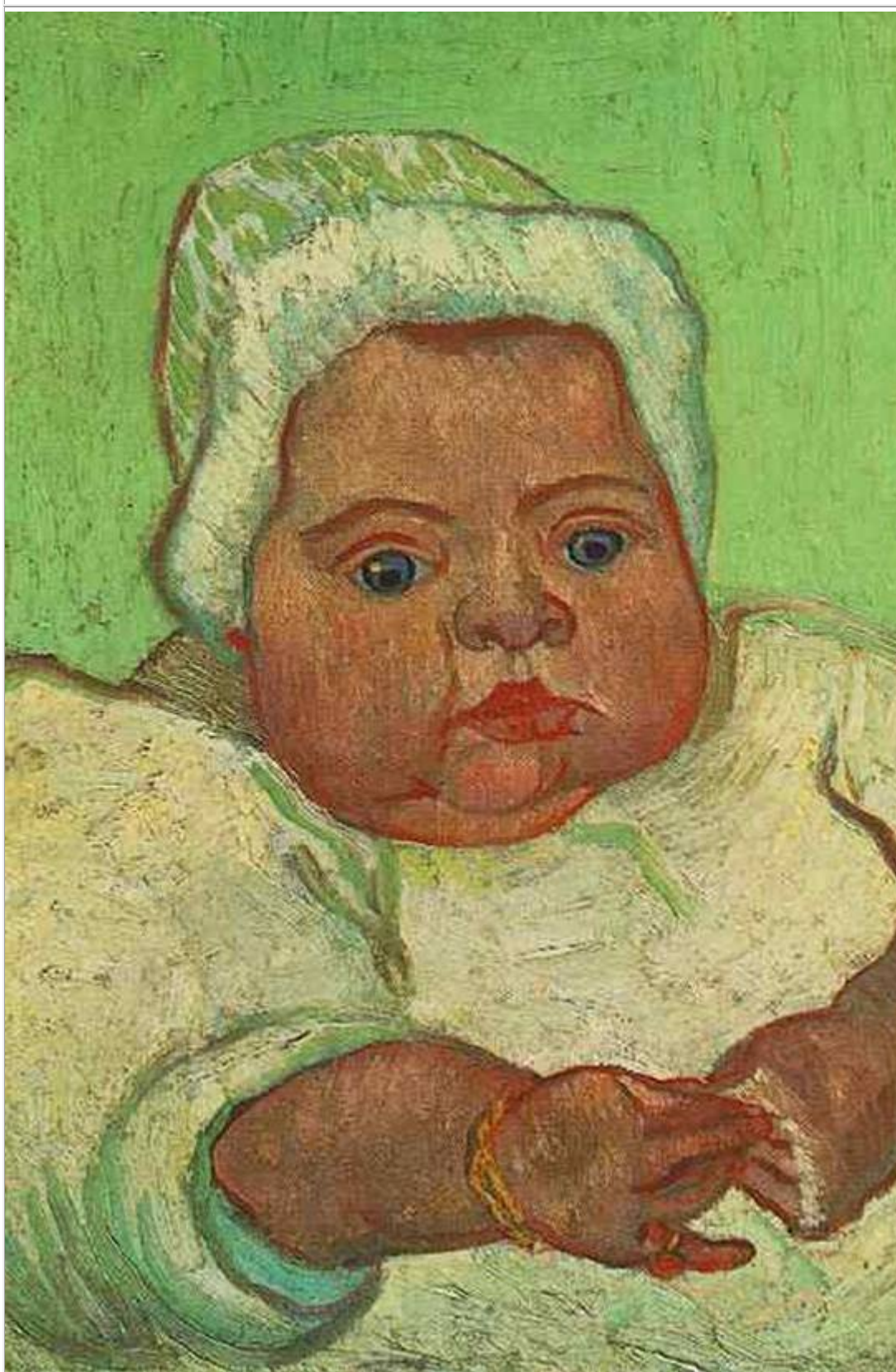
1888 Avenue of Plane Trees near Arles Station



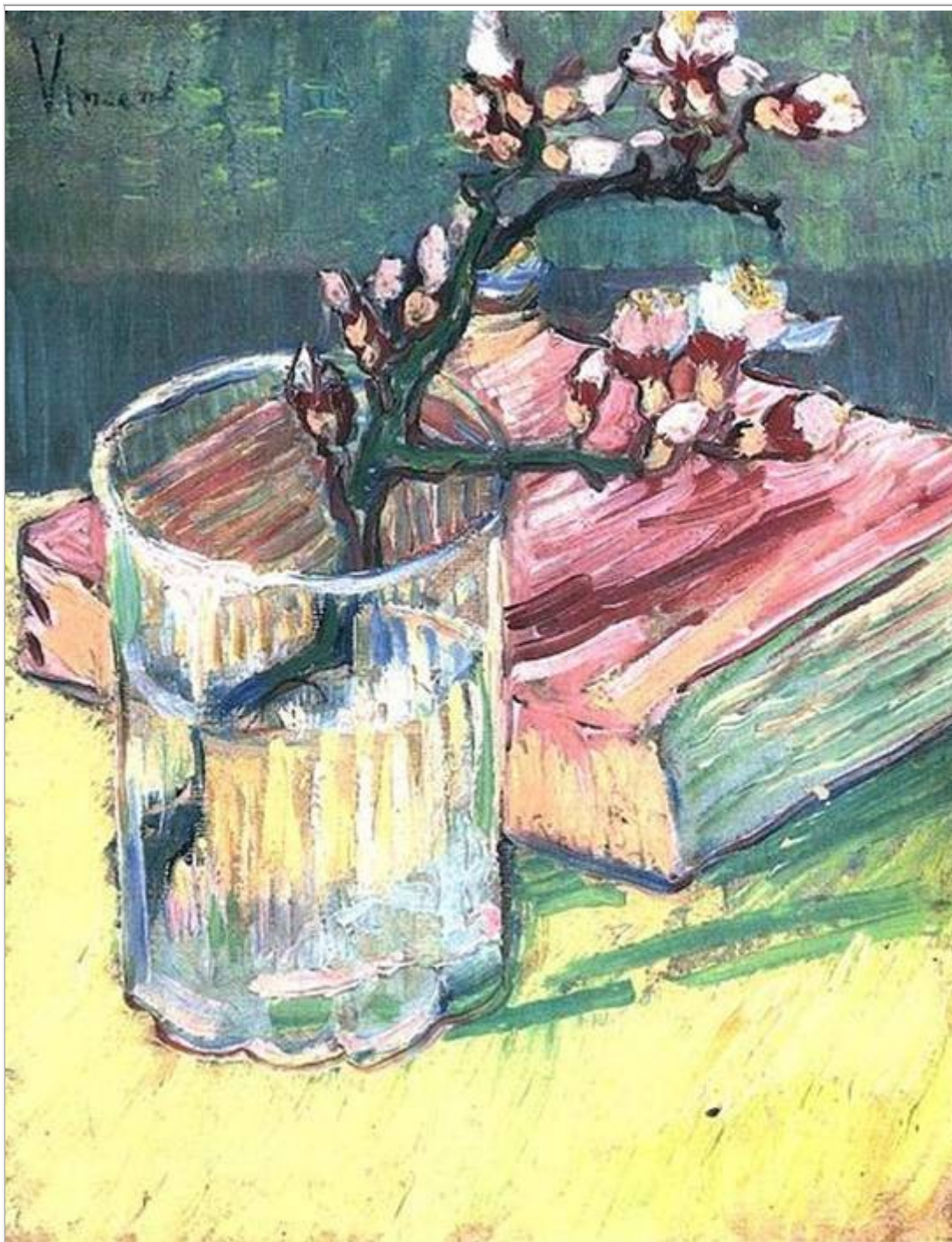
1888 Baby Marcelle Roulin, The version 2



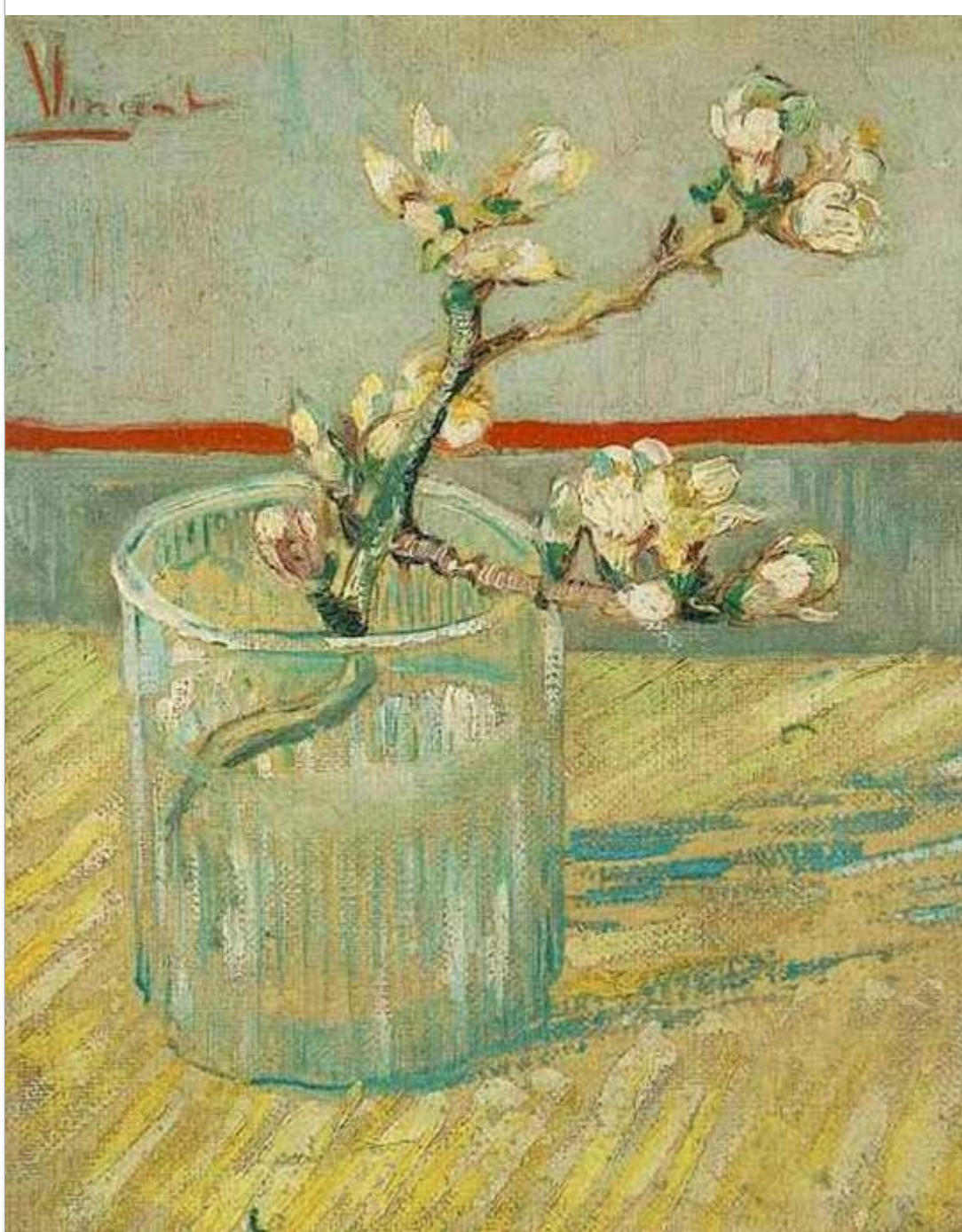
1888 Baby Marcelle Roulin, The version 3



1888 Baby Marcelle Roulin, The



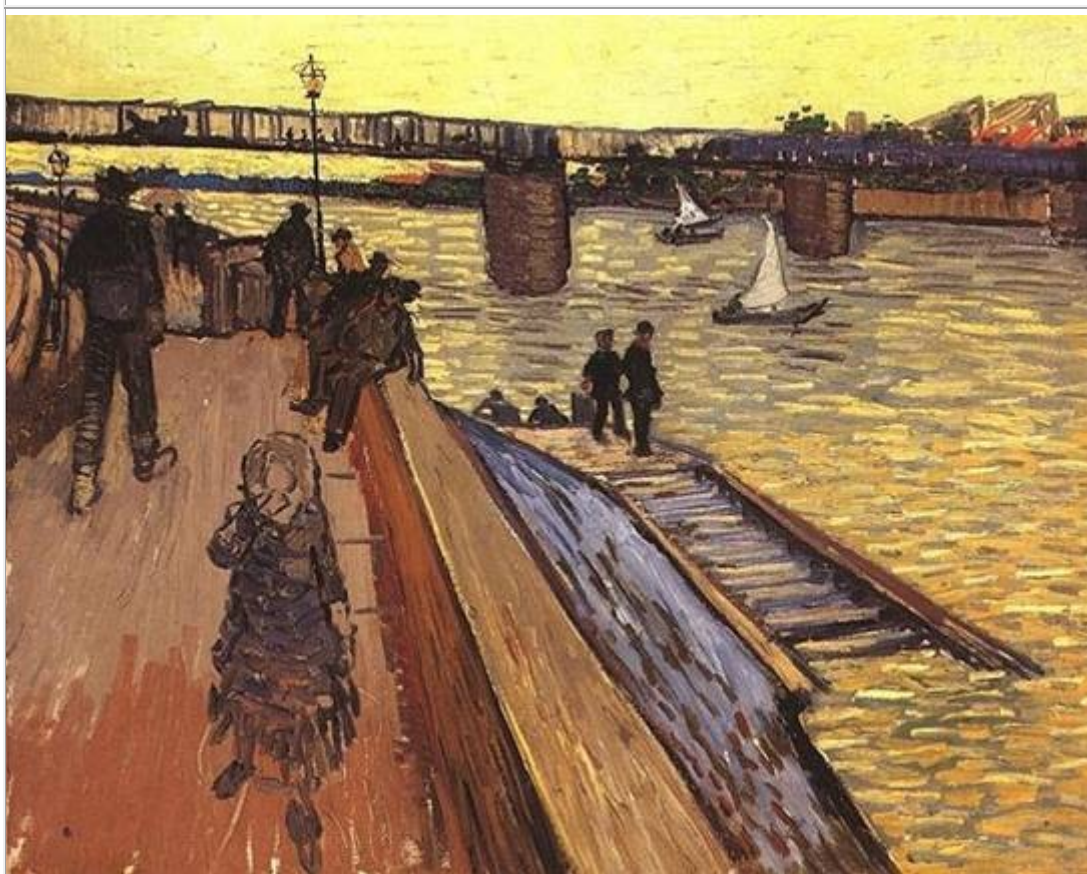
1888 Blossoming Almond Branch in a Glass with a Book



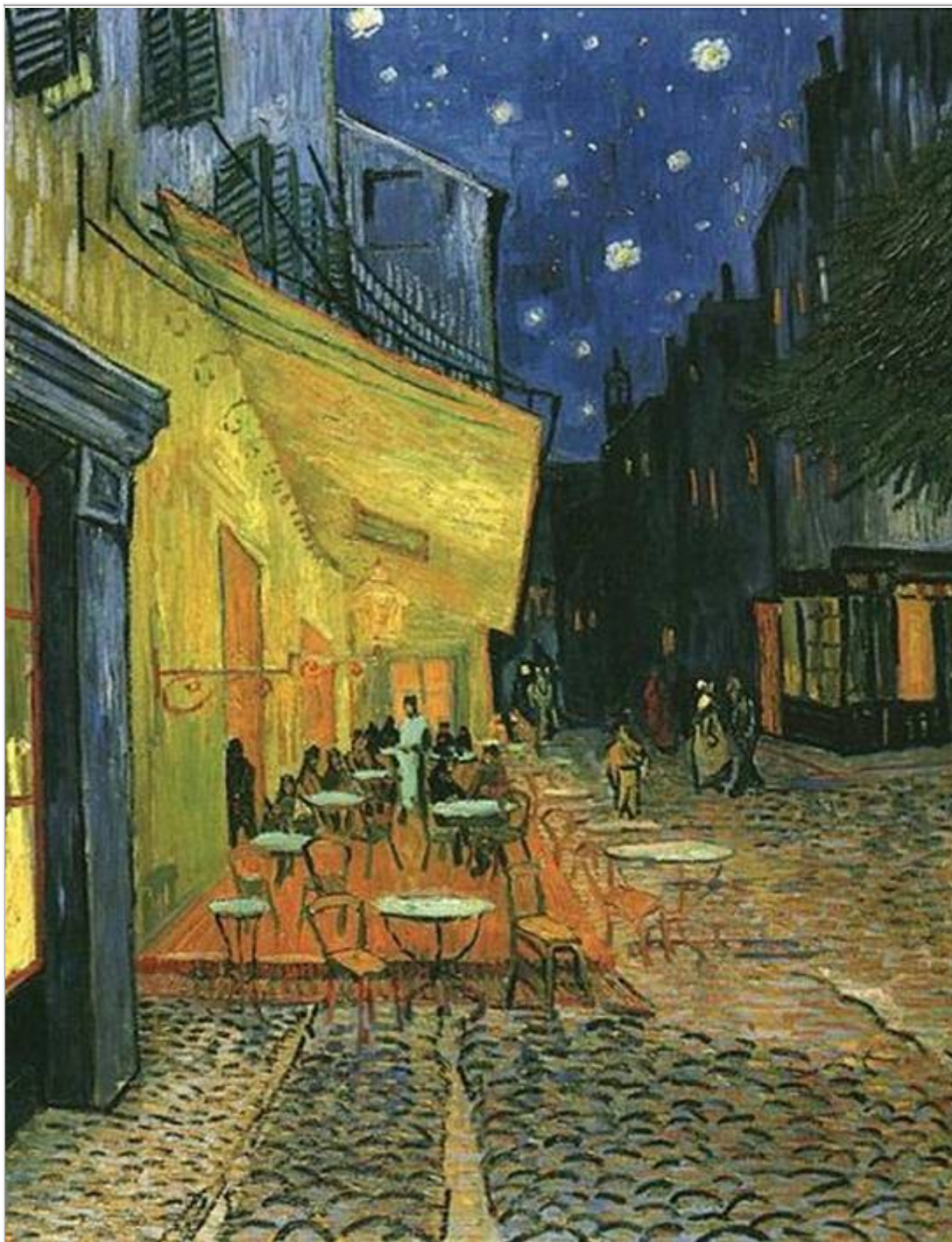
1888 Blossoming Almond Branch in a Glass



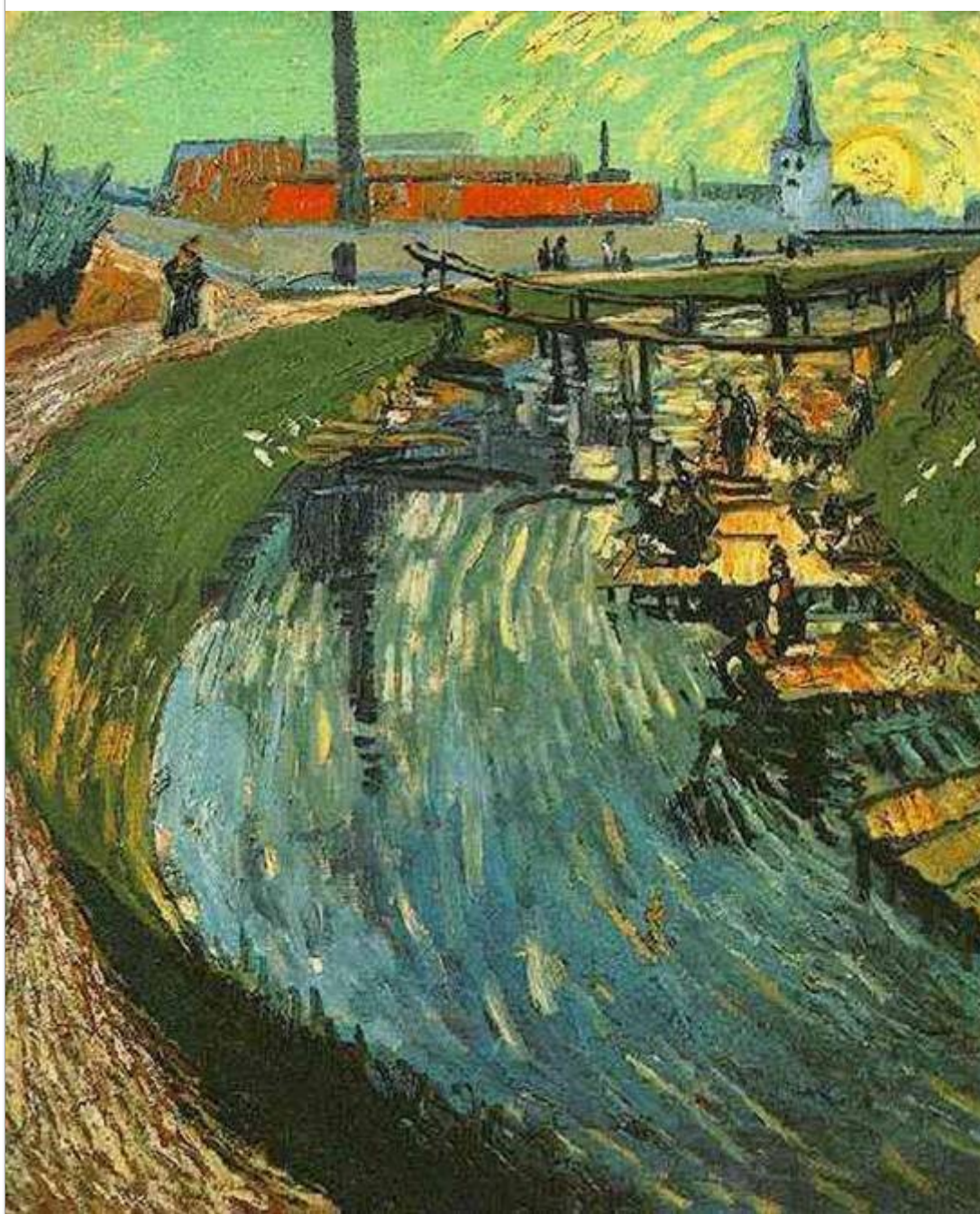
1888 Blossoming Pear Tree



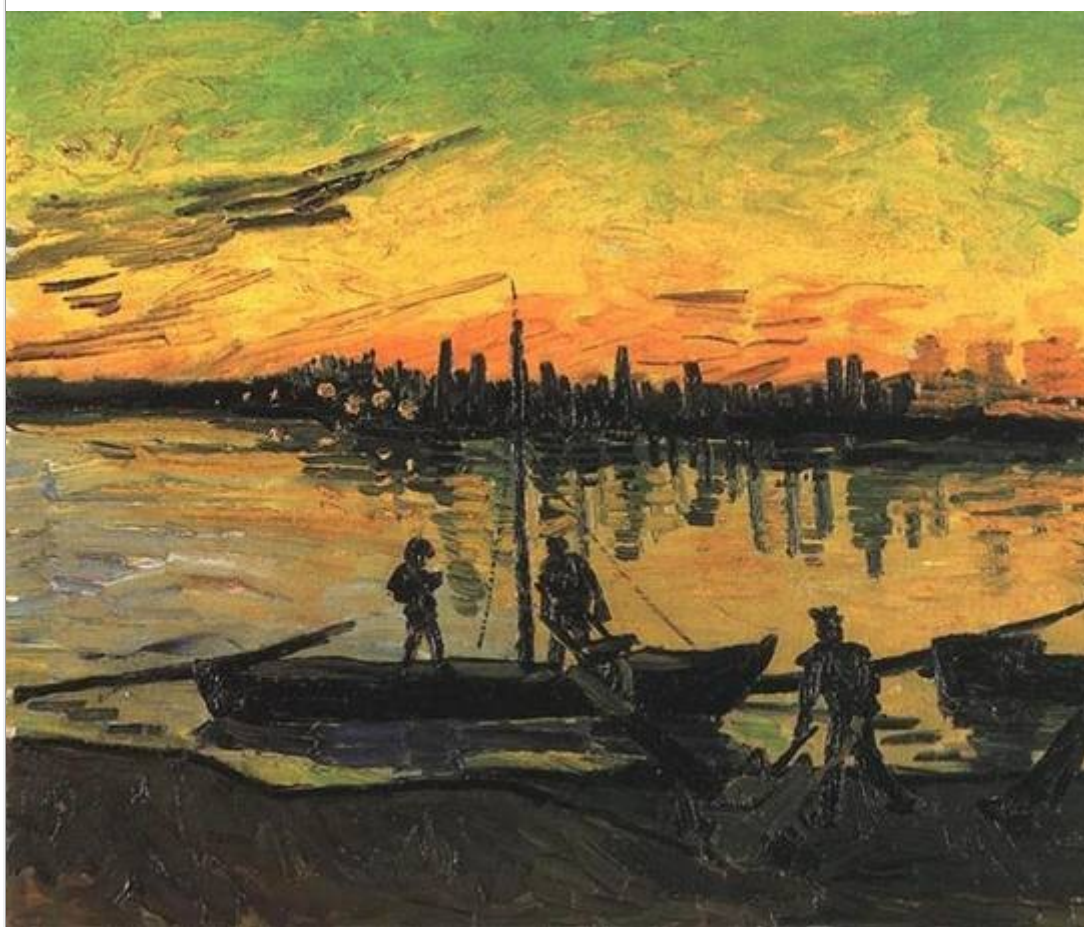
1888 Bridge at Trinquetaille, The



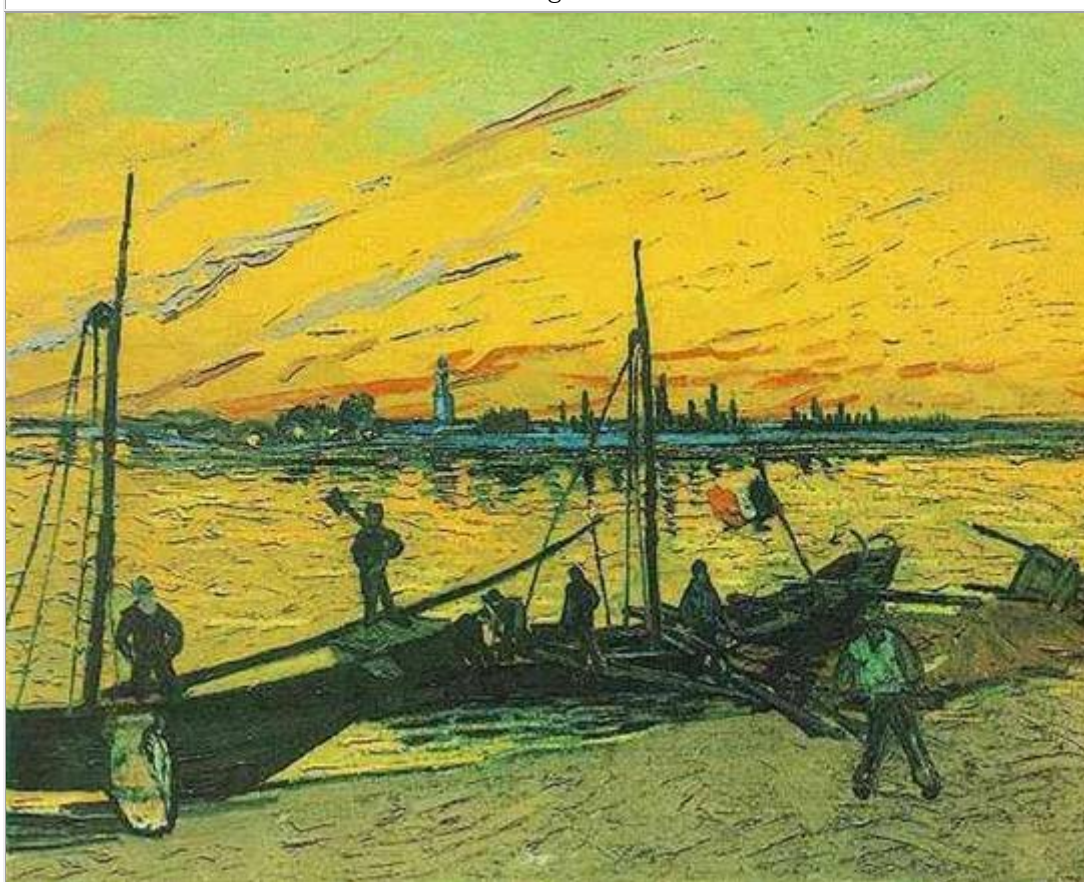
1888 Cafe Terrace on the Place du Forum, Arles, at Night, The



1888 Canal with Women Washing



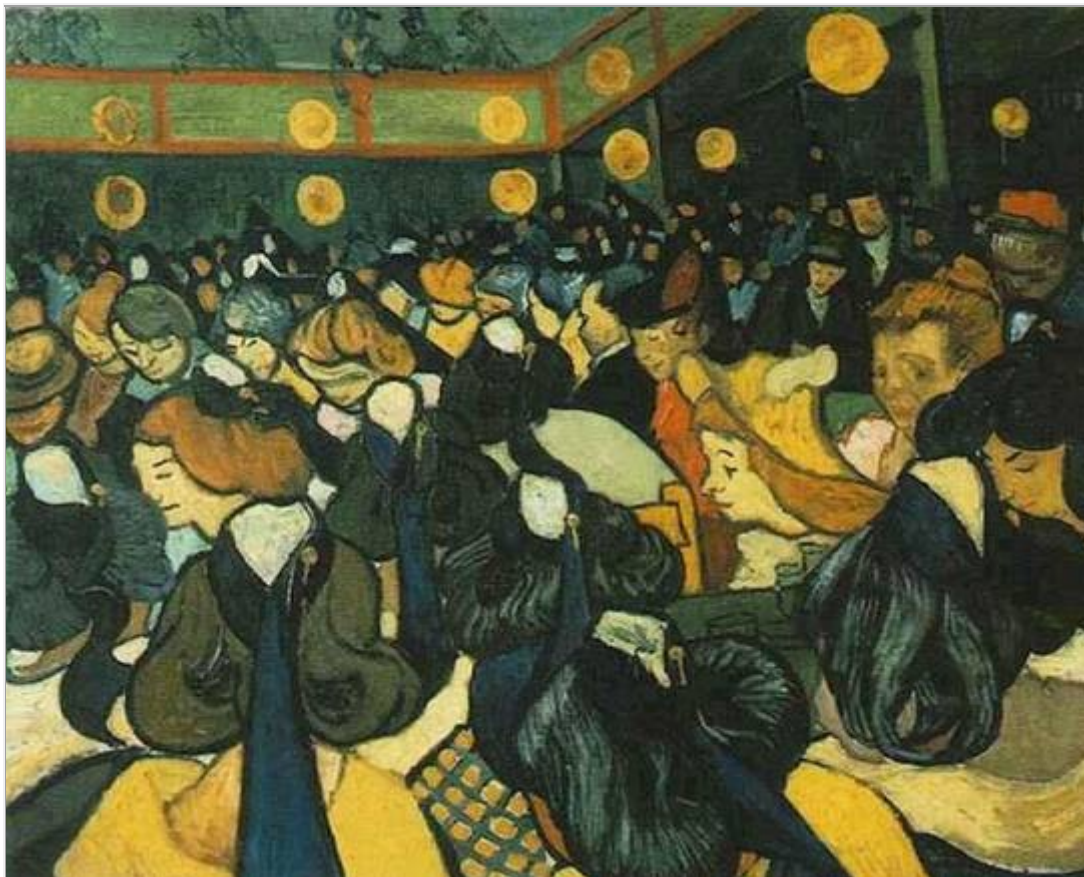
1888 Coal Barges version 2



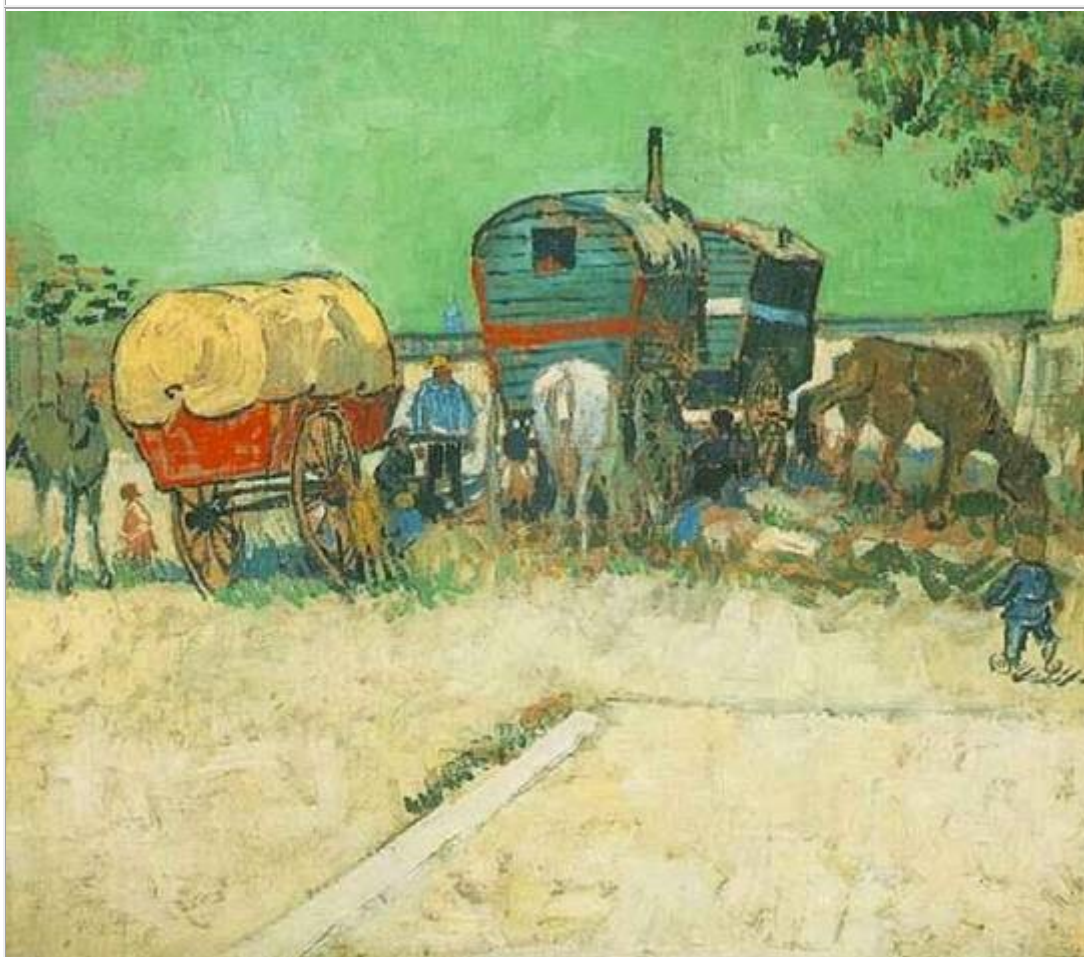
1888 Coal Barges



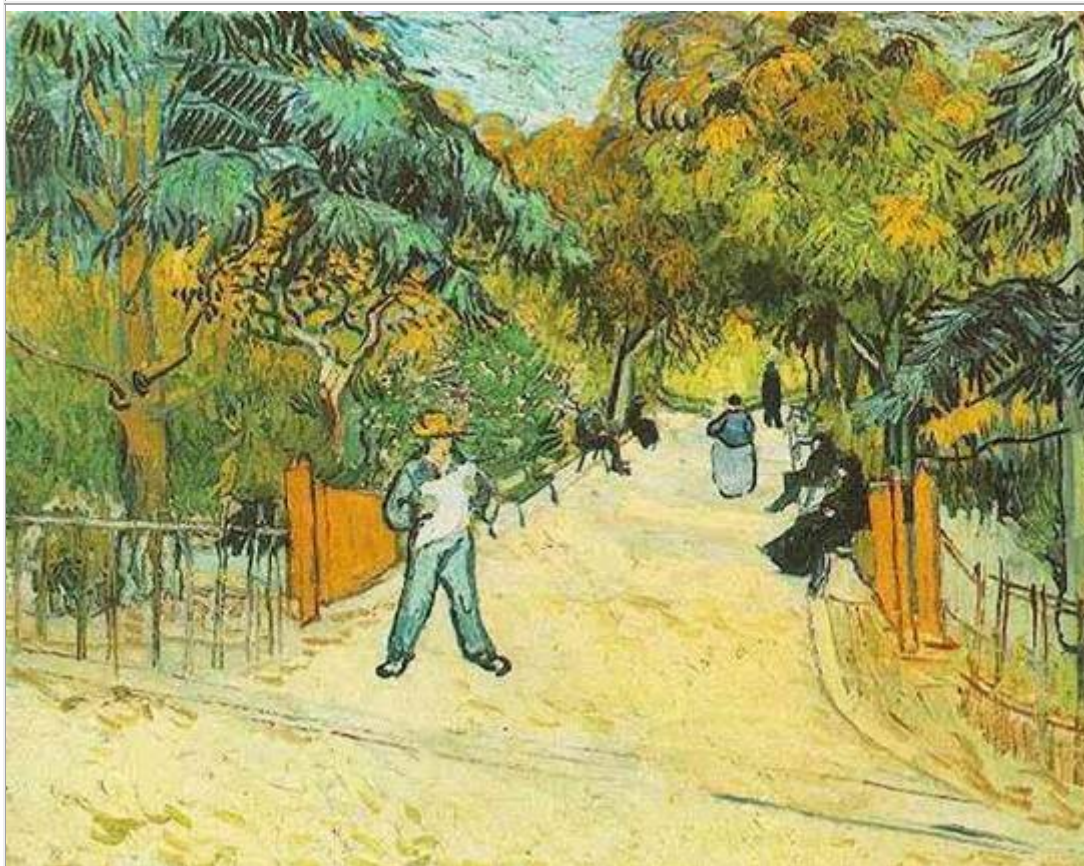
1888 Crab on Its Back



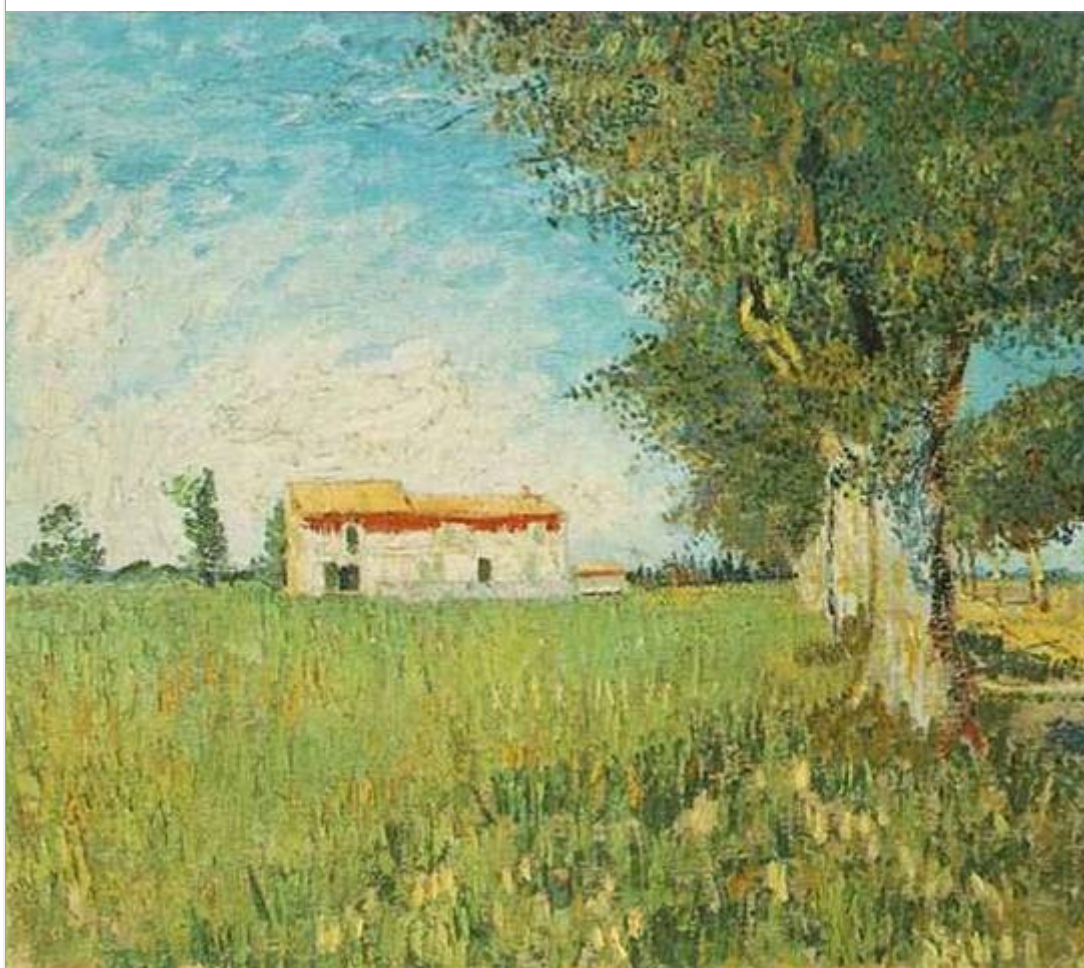
1888 Dance Hall in Arles, The



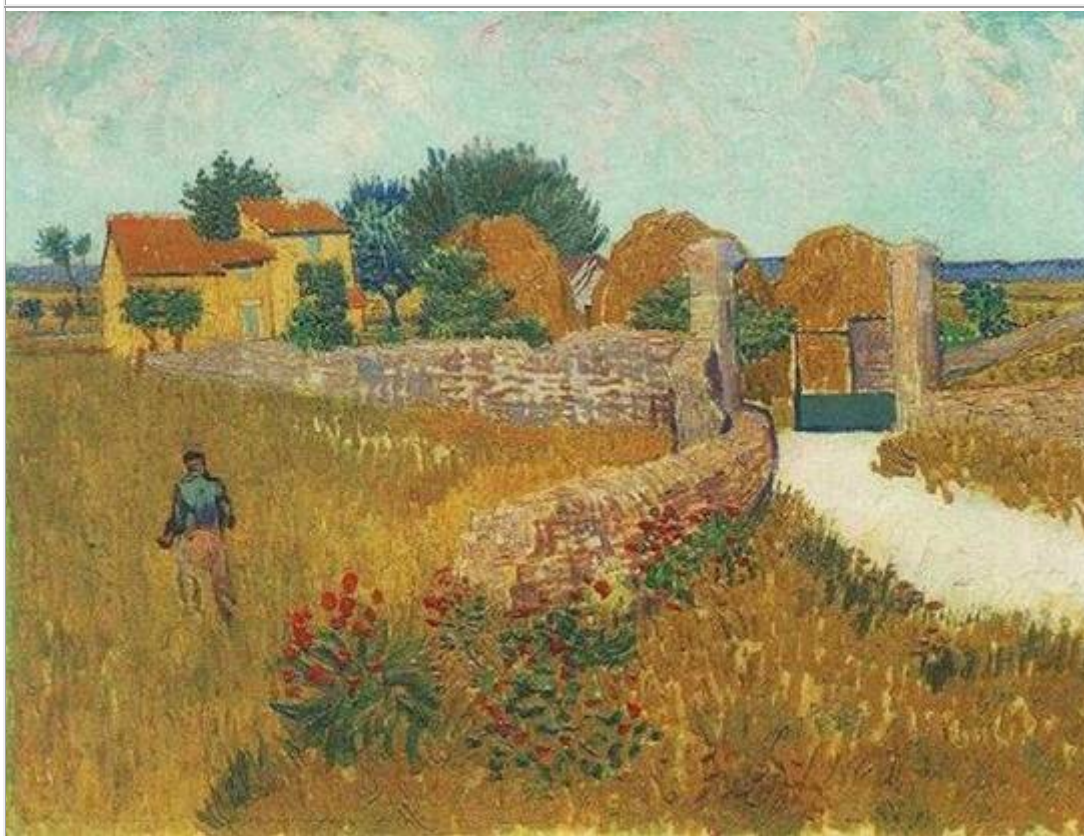
1888 Encampment of Gypsies with Caravans



1888 Entrance to the Public Park in Arles



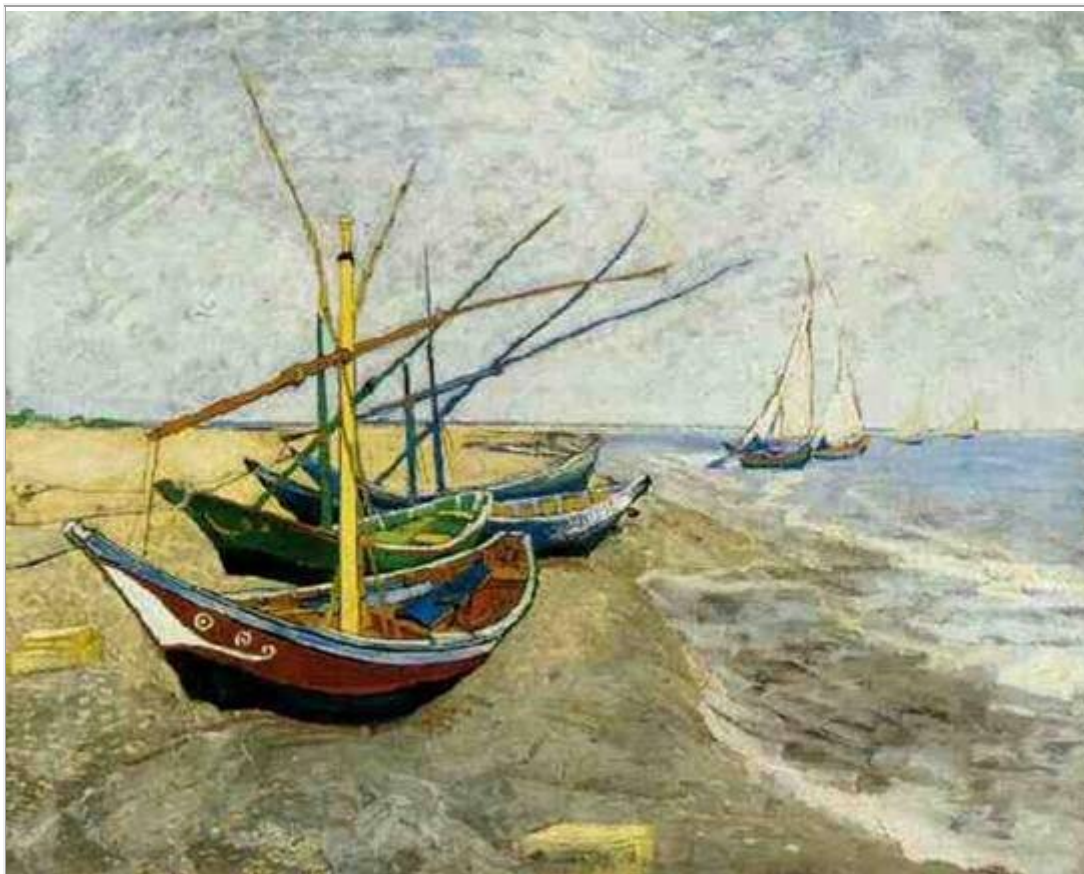
1888 Farmhouse in a Wheat Field



1888 Farmhouse in Provence



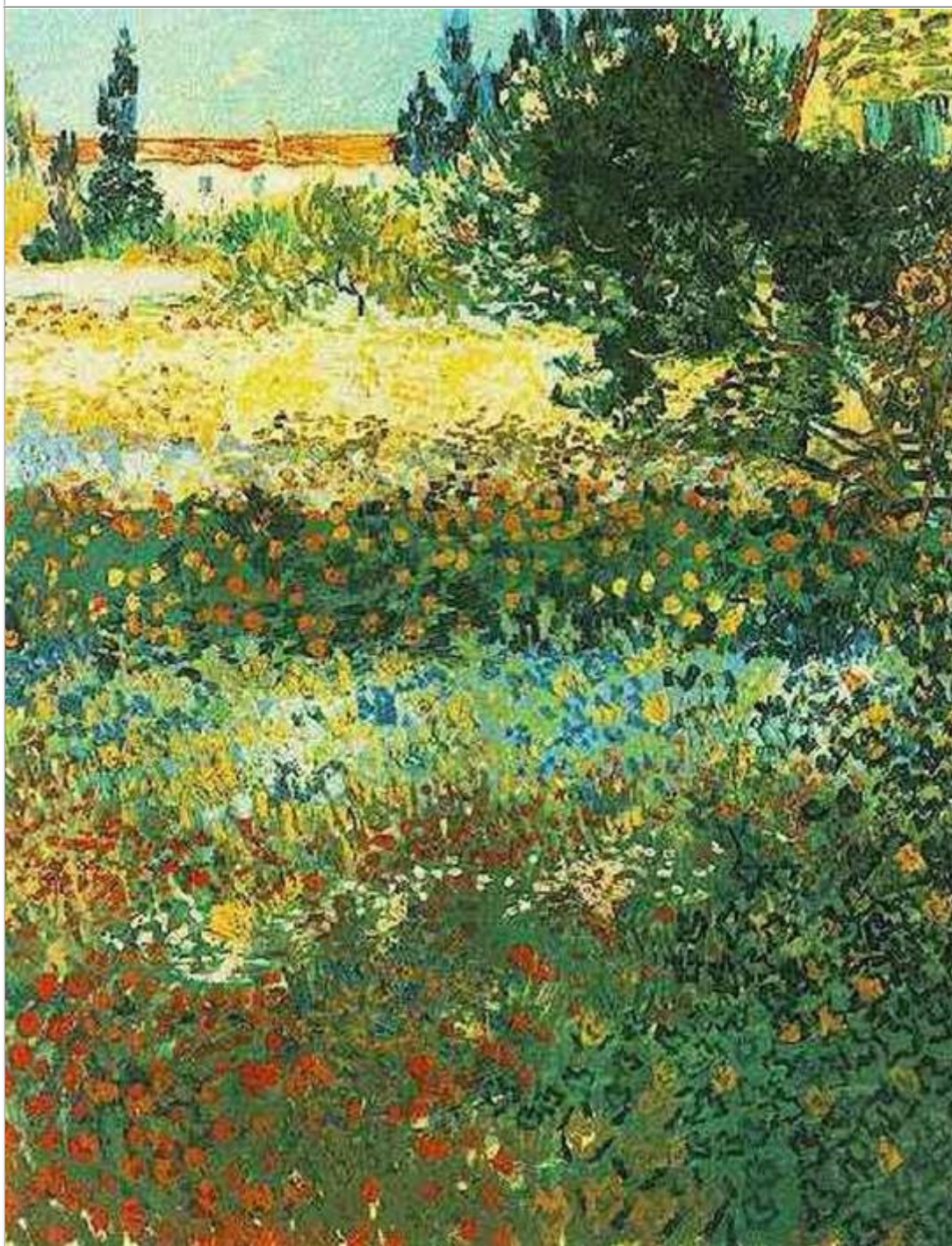
1888 Farmhouses in a Wheat Field Near Arles



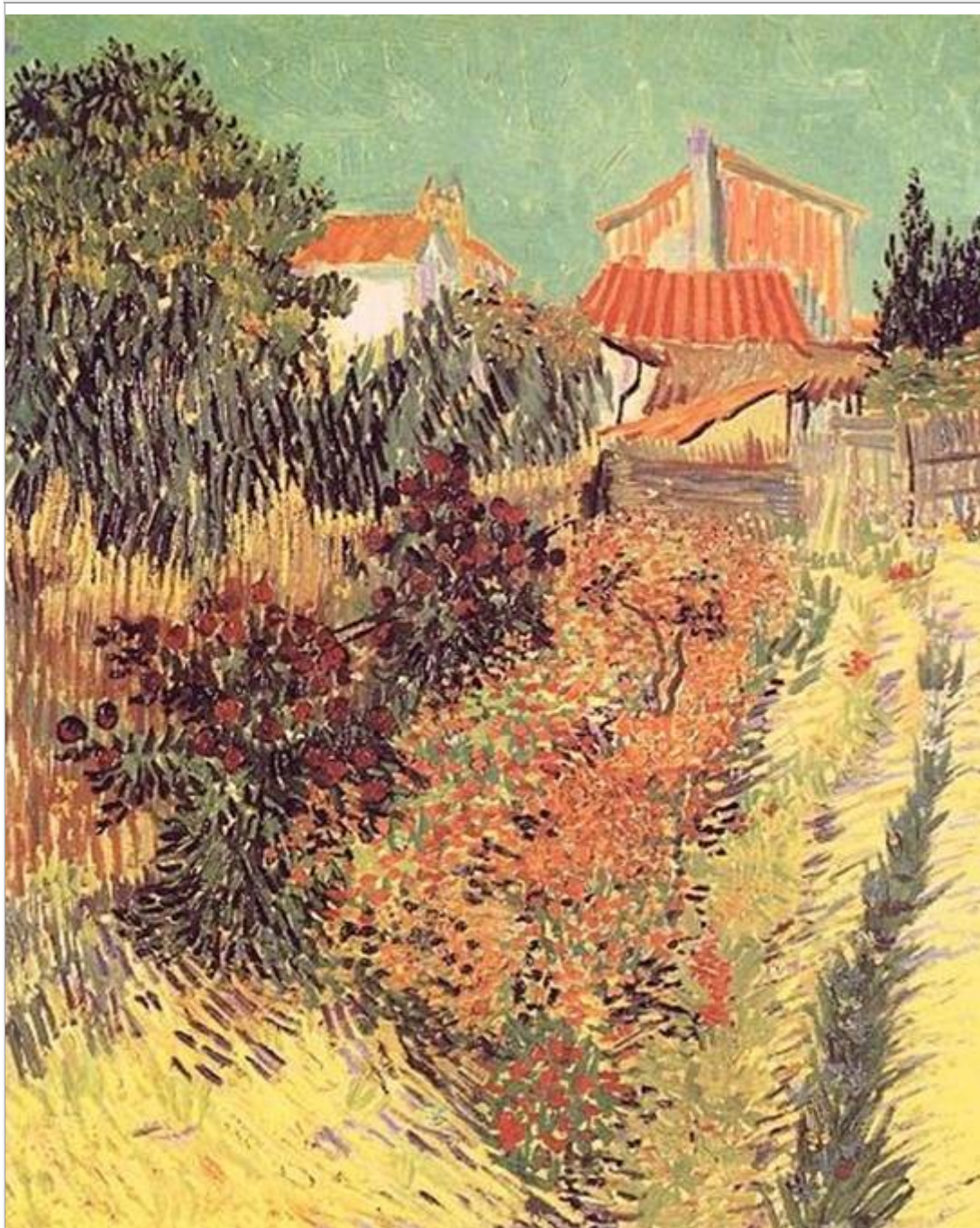
1888 Fishing Boats on the Beach at Saintes-Maries



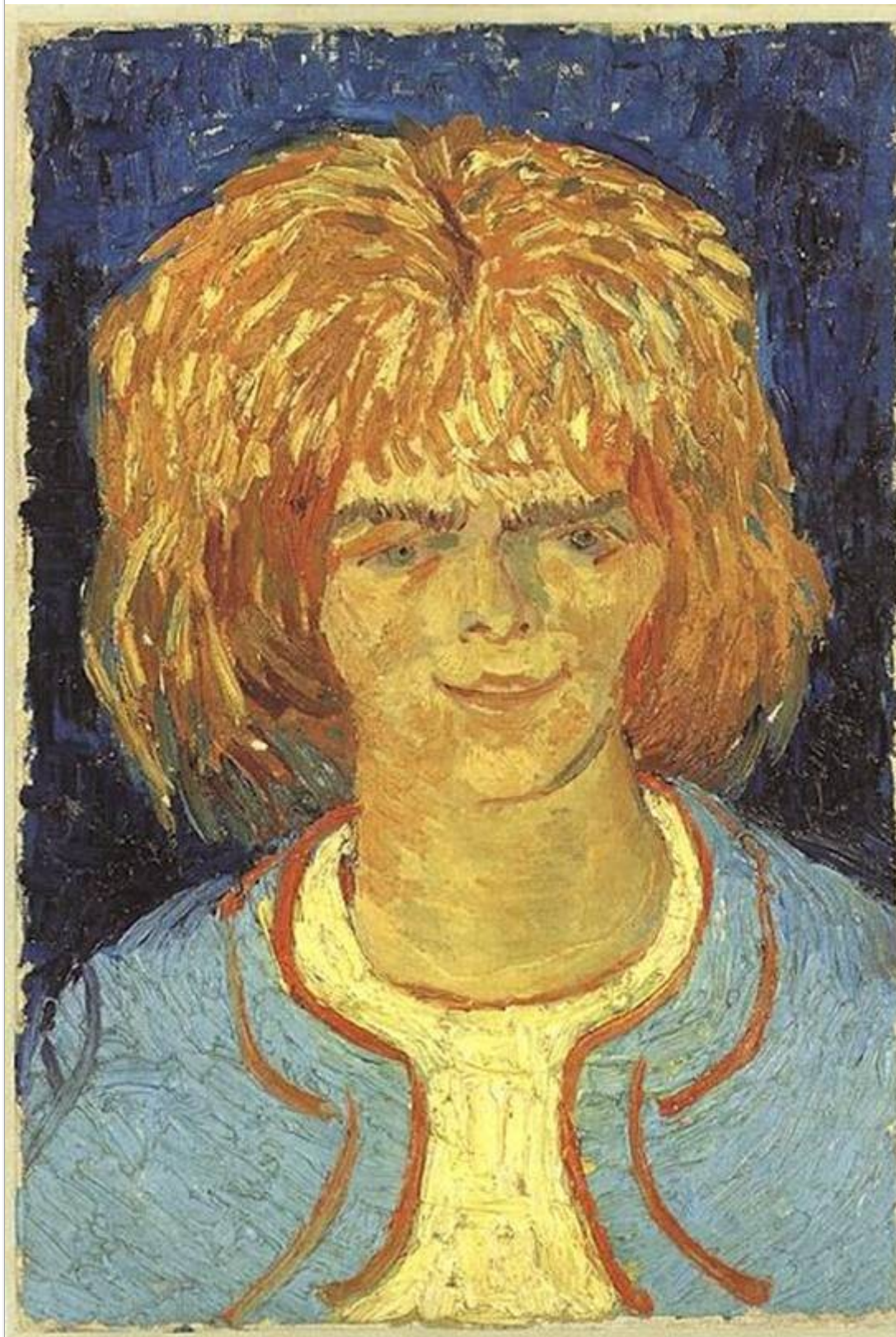
1888 Flowering Garden with Path



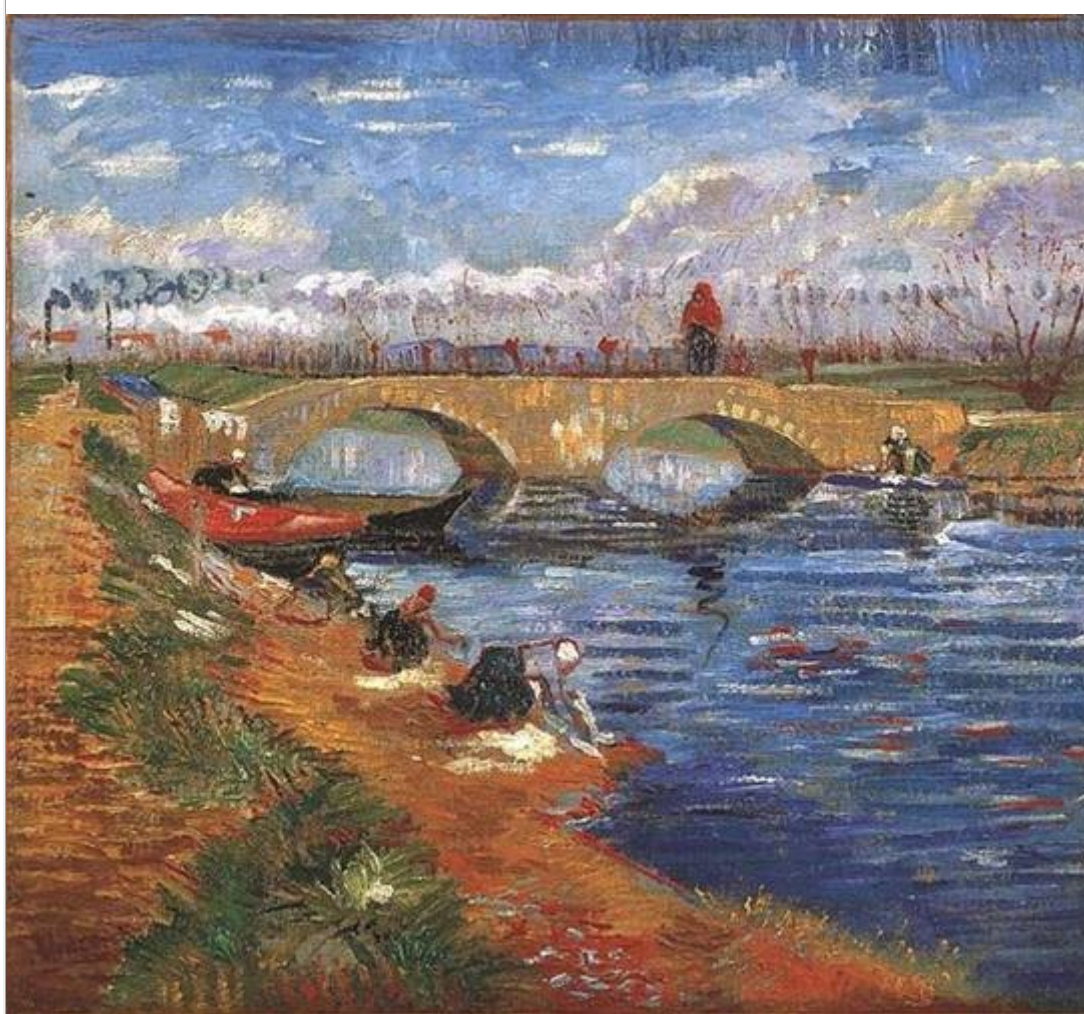
1888 Flowering Garden



1888 Garden Behind a House



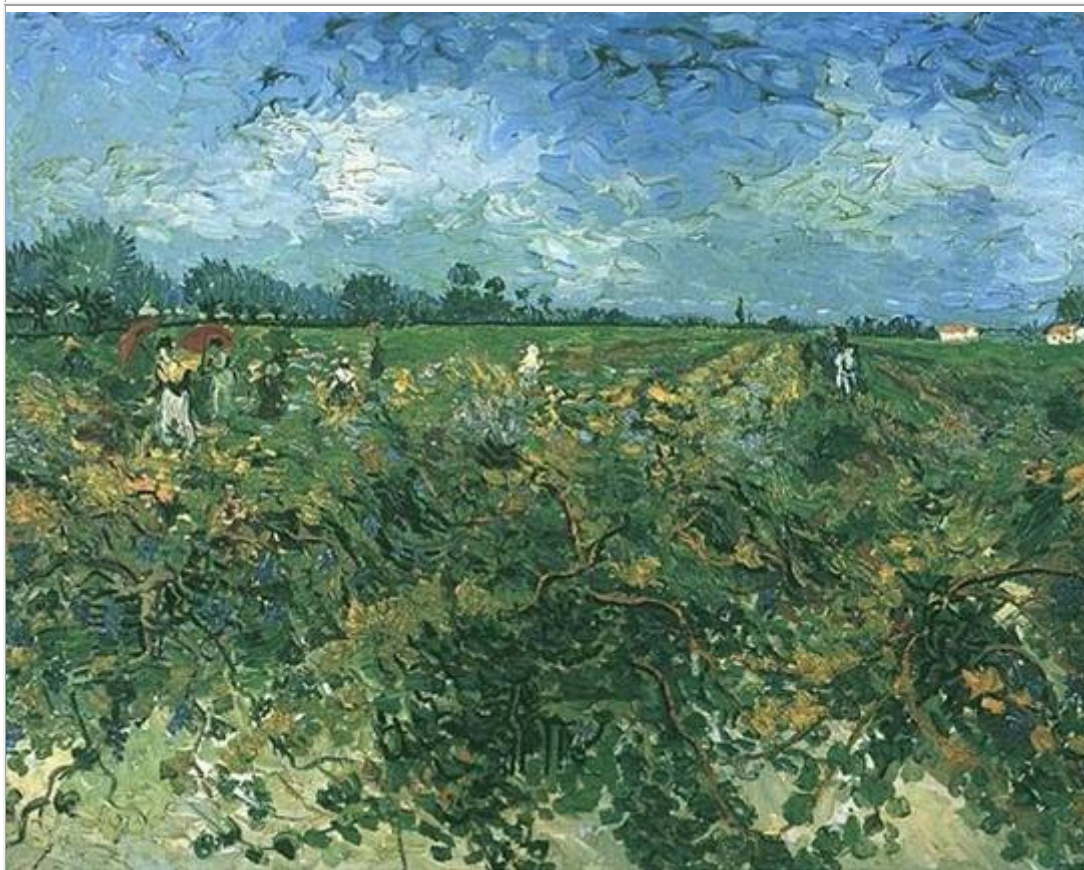
1888 Girl with Ruffled Hair (The Mudlark)



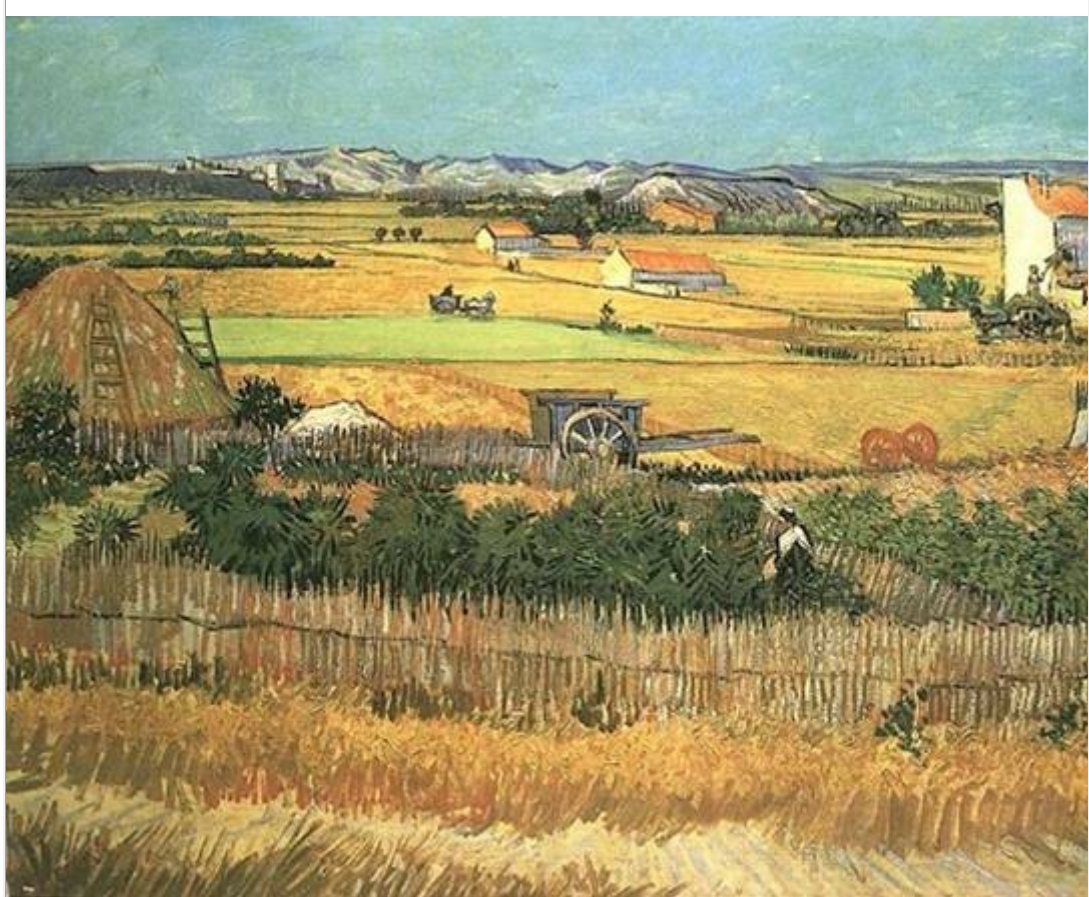
1888 Gleize Bridge over the Vigueirat Canal, The



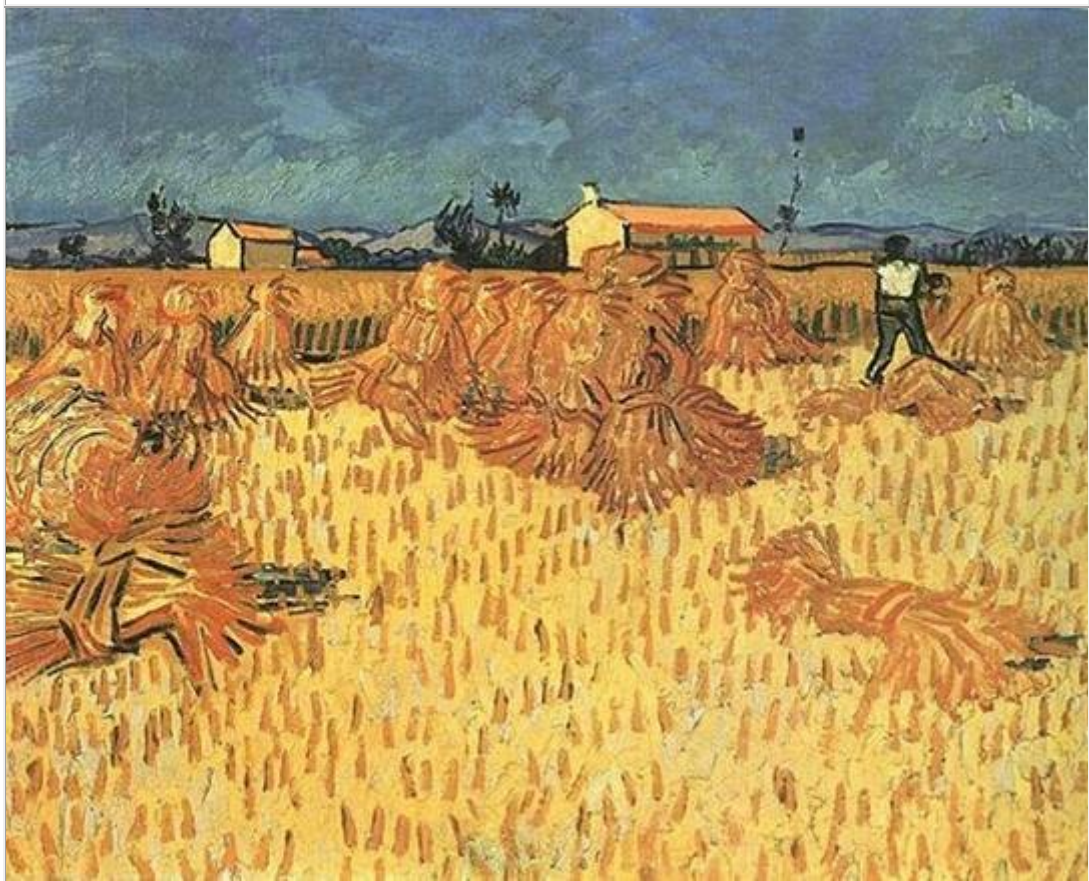
1888 Green Ears of Wheat



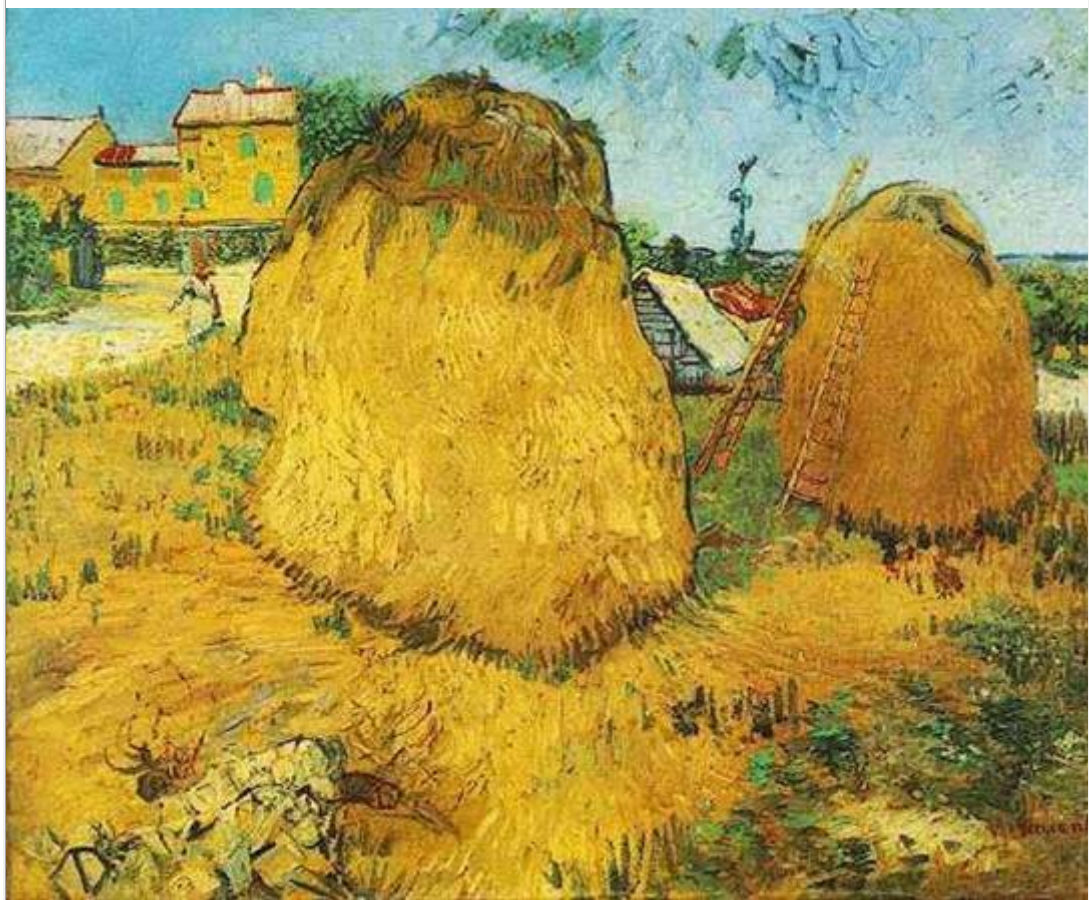
1888 Green Vineyard, The



1888 Harvest at La Crau, with Montmajour in the Background



1888 Harvest in Provence



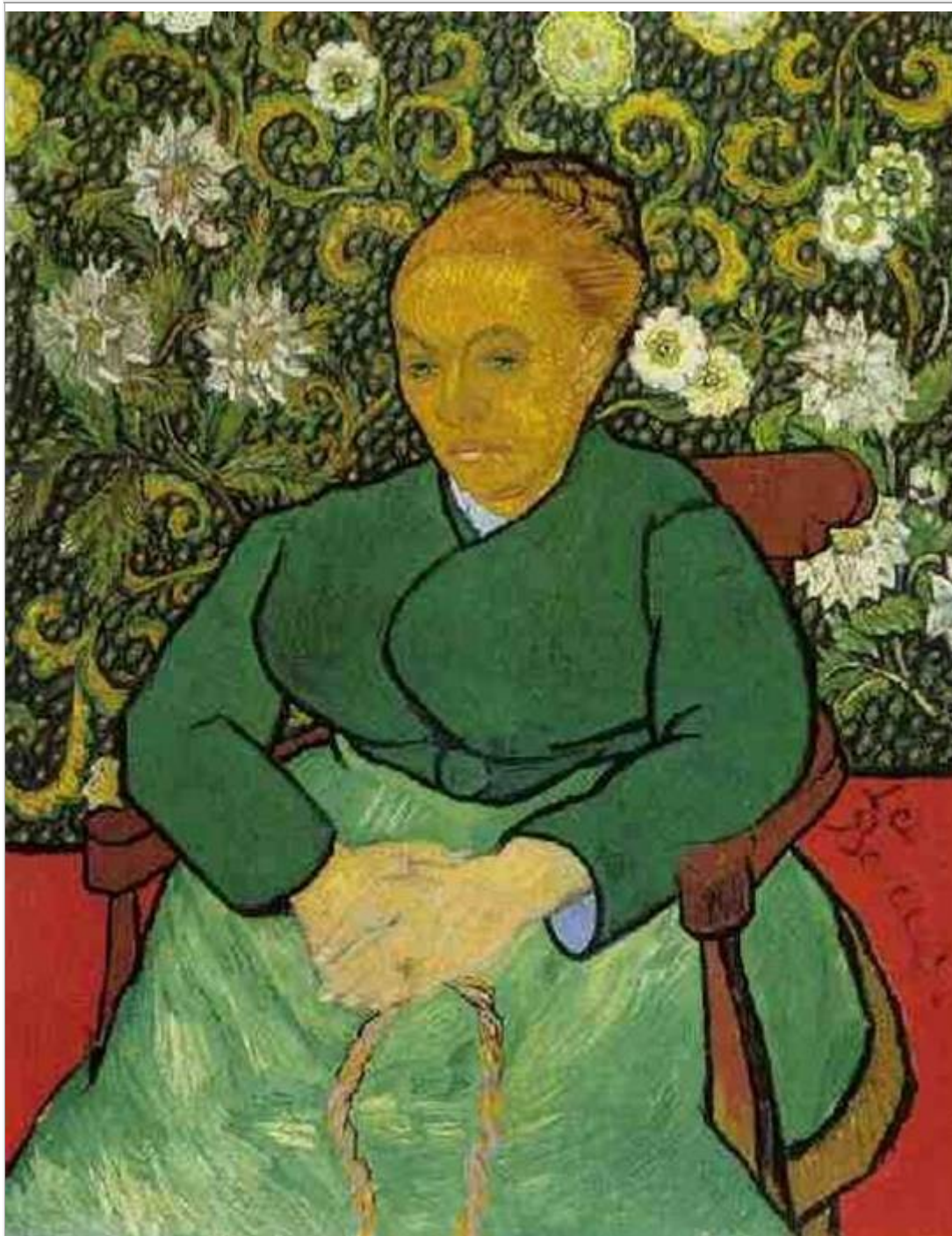
1888 Haystacks in Provence



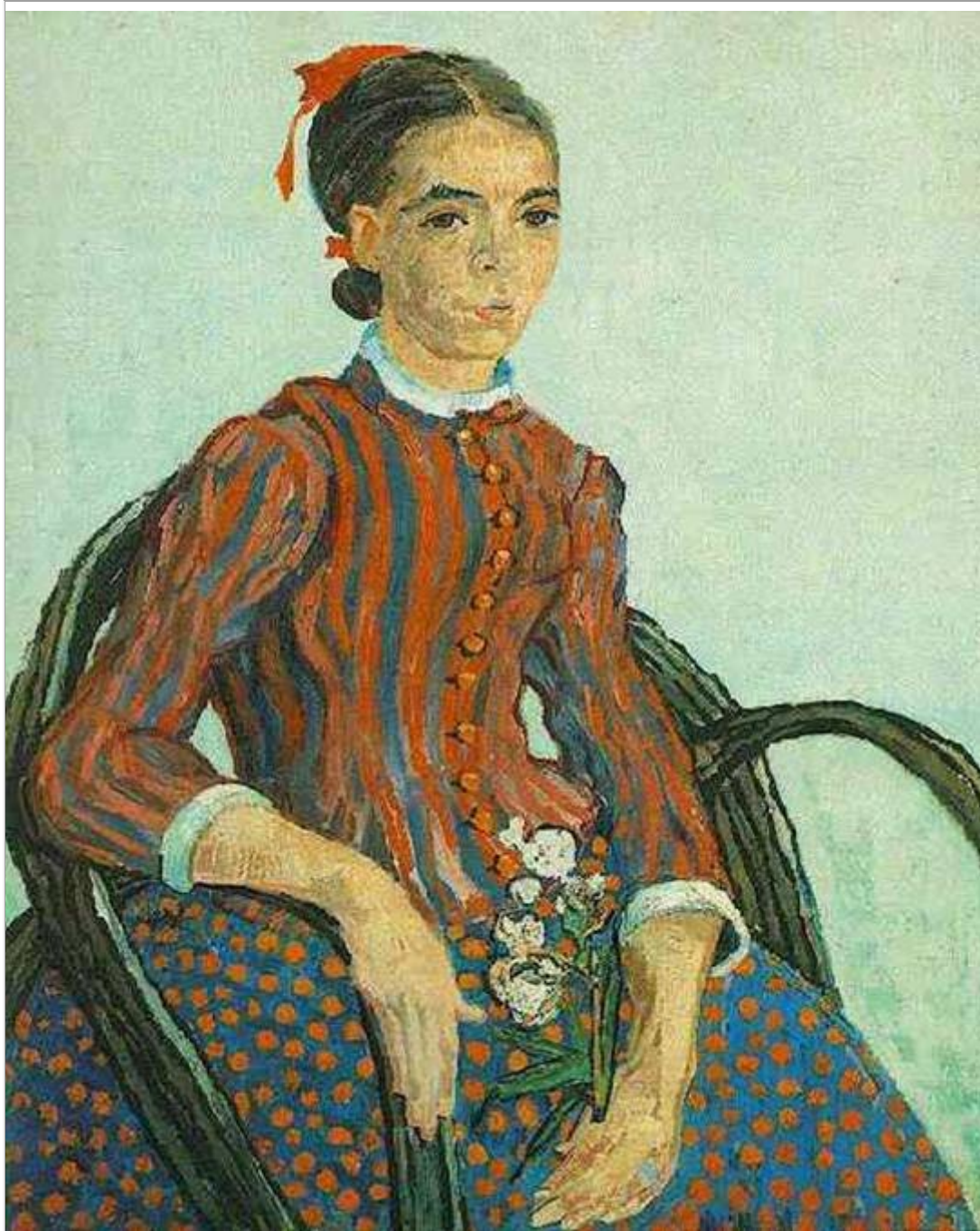
1888 Interior of a Restaurant in Arles



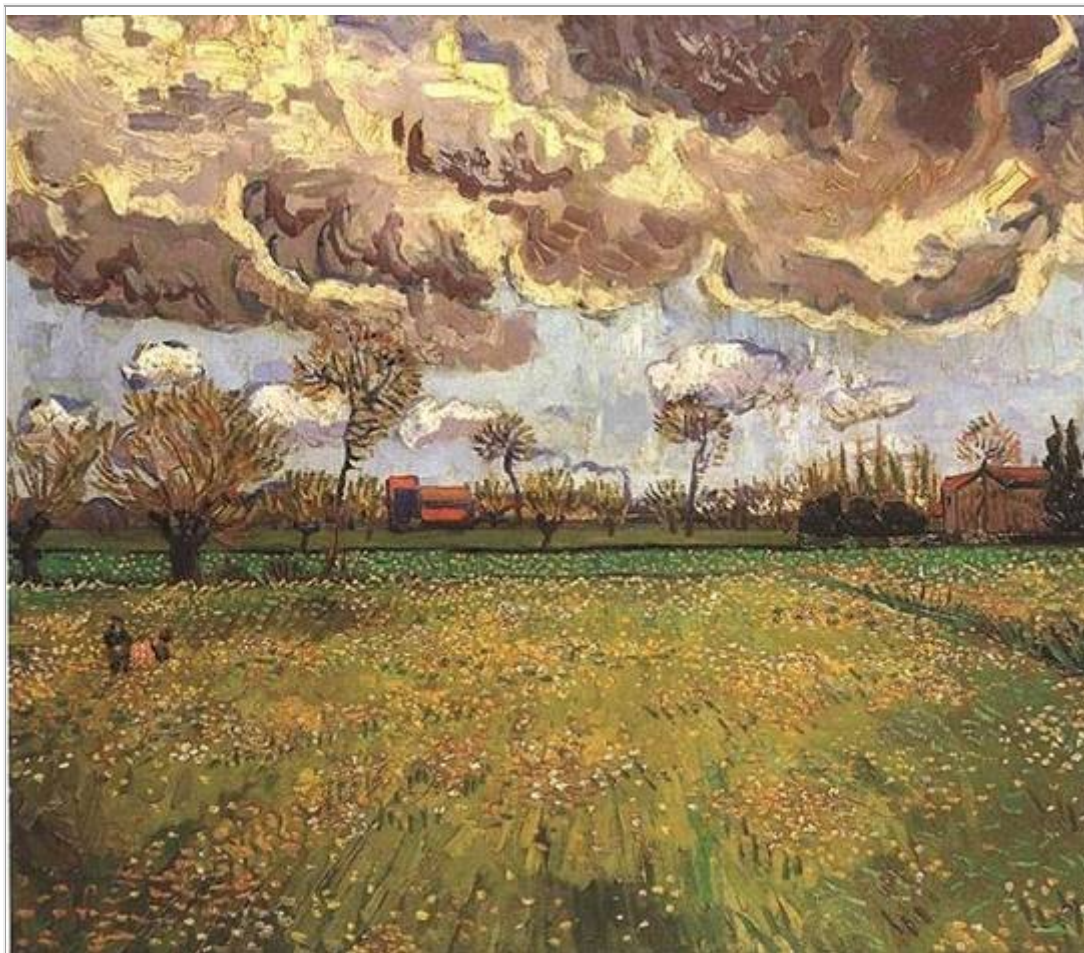
1888 Interior of the Restaurant Carrel in Arles



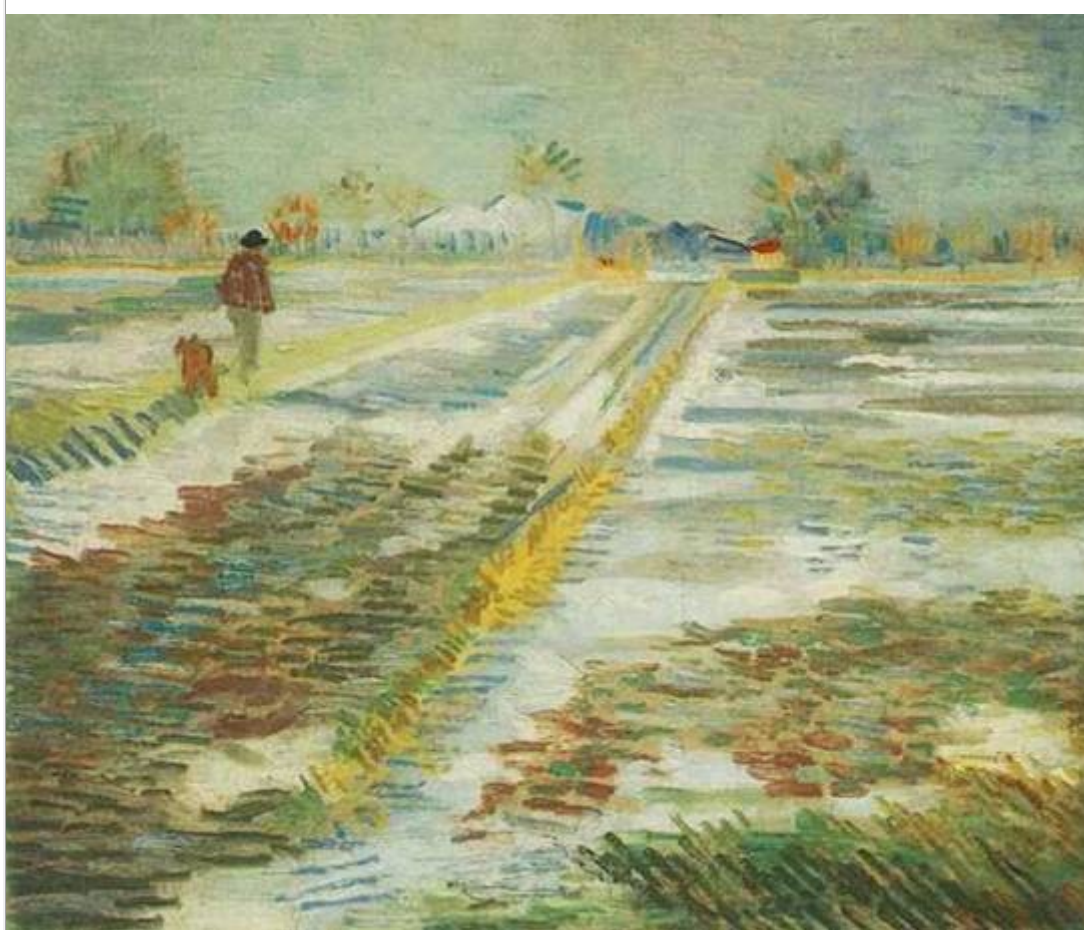
1888 L'Arlesienne Madame Ginoux with Gloves and Umbrella



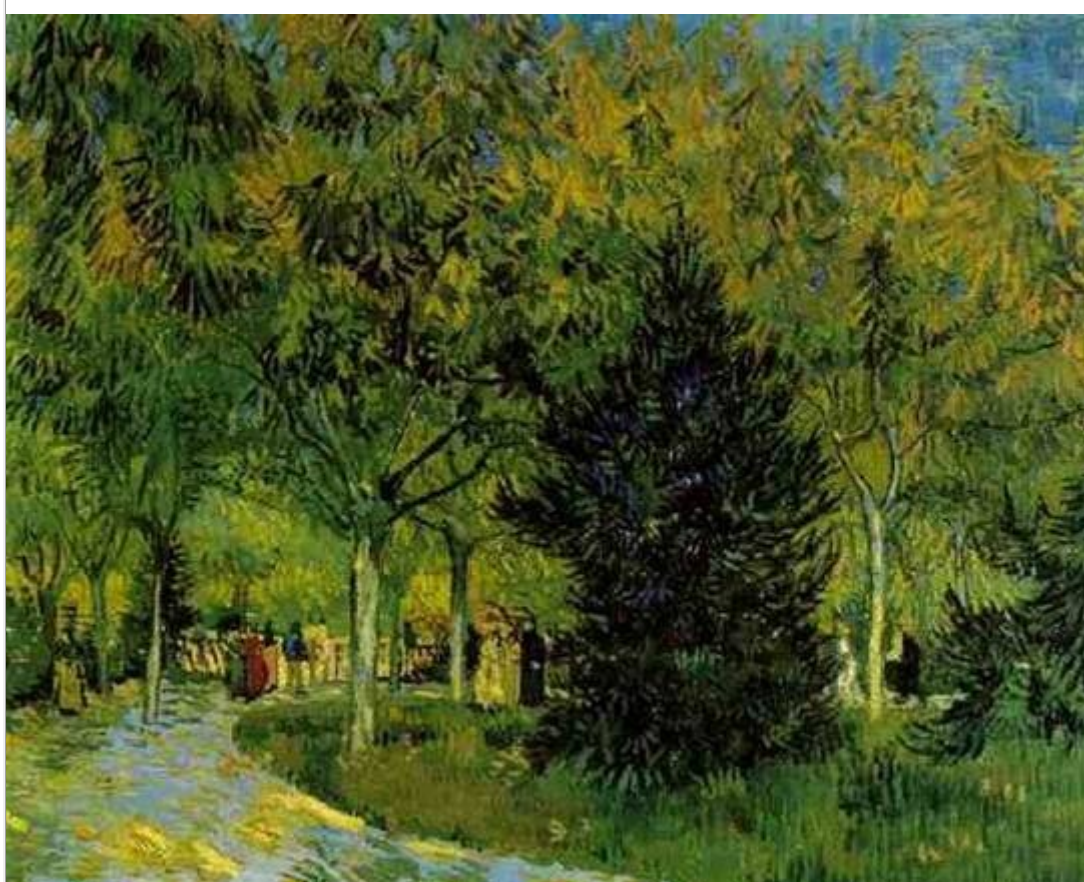
1888 La Berceuse (Augustine Roulin)



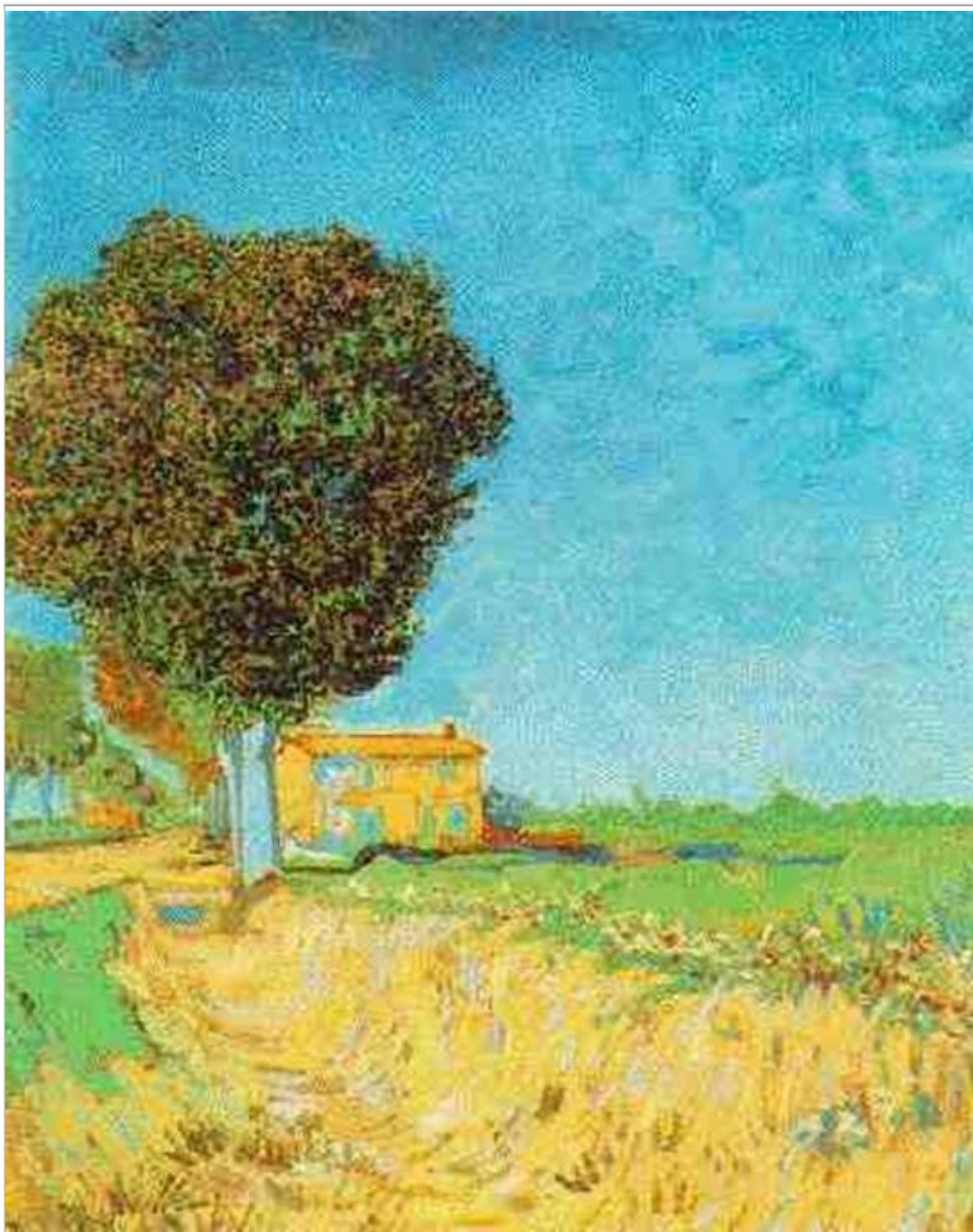
1888 La Mousmé, Sitting



1888 Landscape Under a Stormy Sky



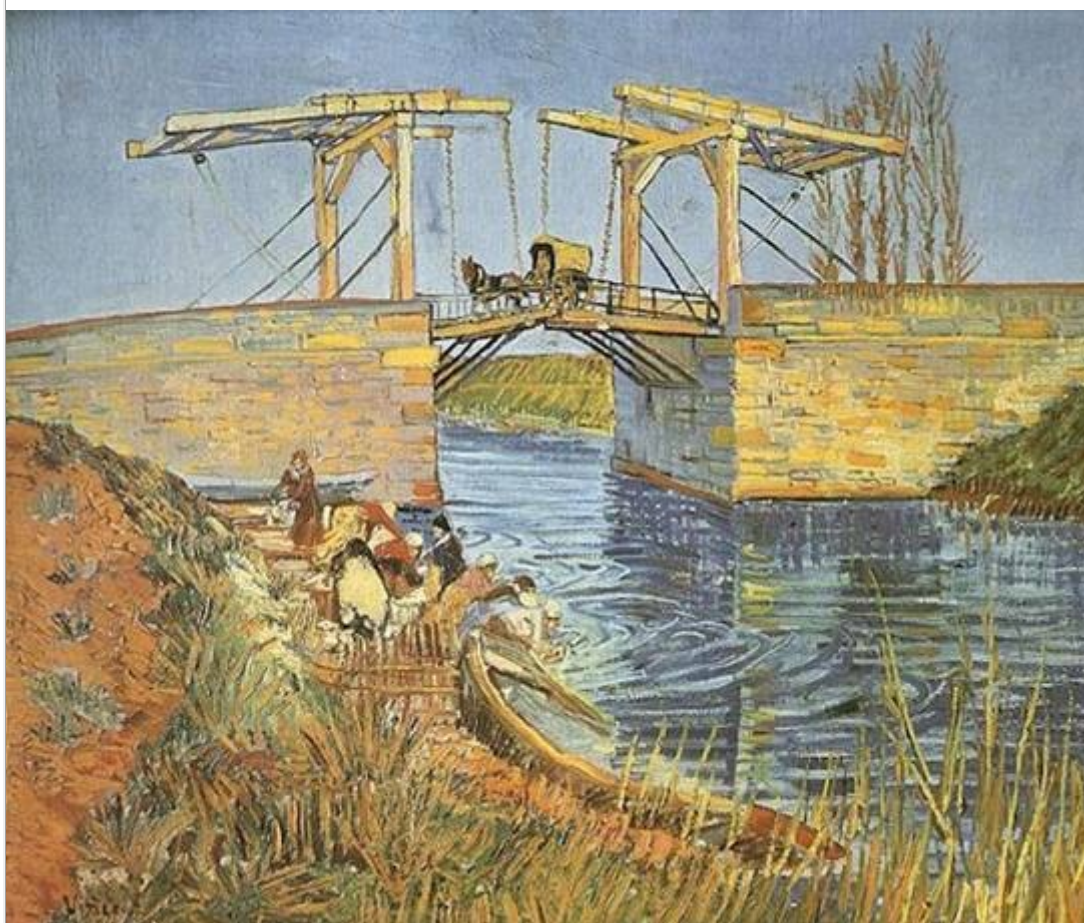
1888 Landscape with Snow



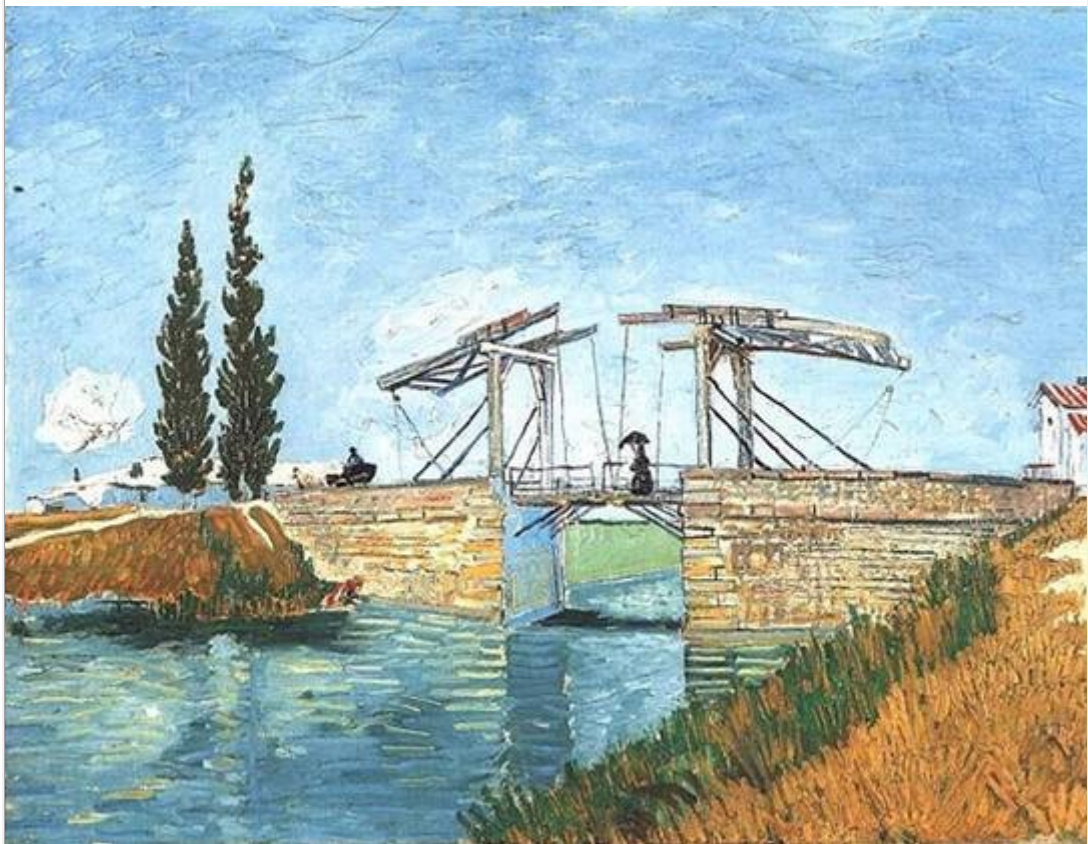
1888 Lane in the Public Garden at Arles, A



1888 Lane near Arles, A



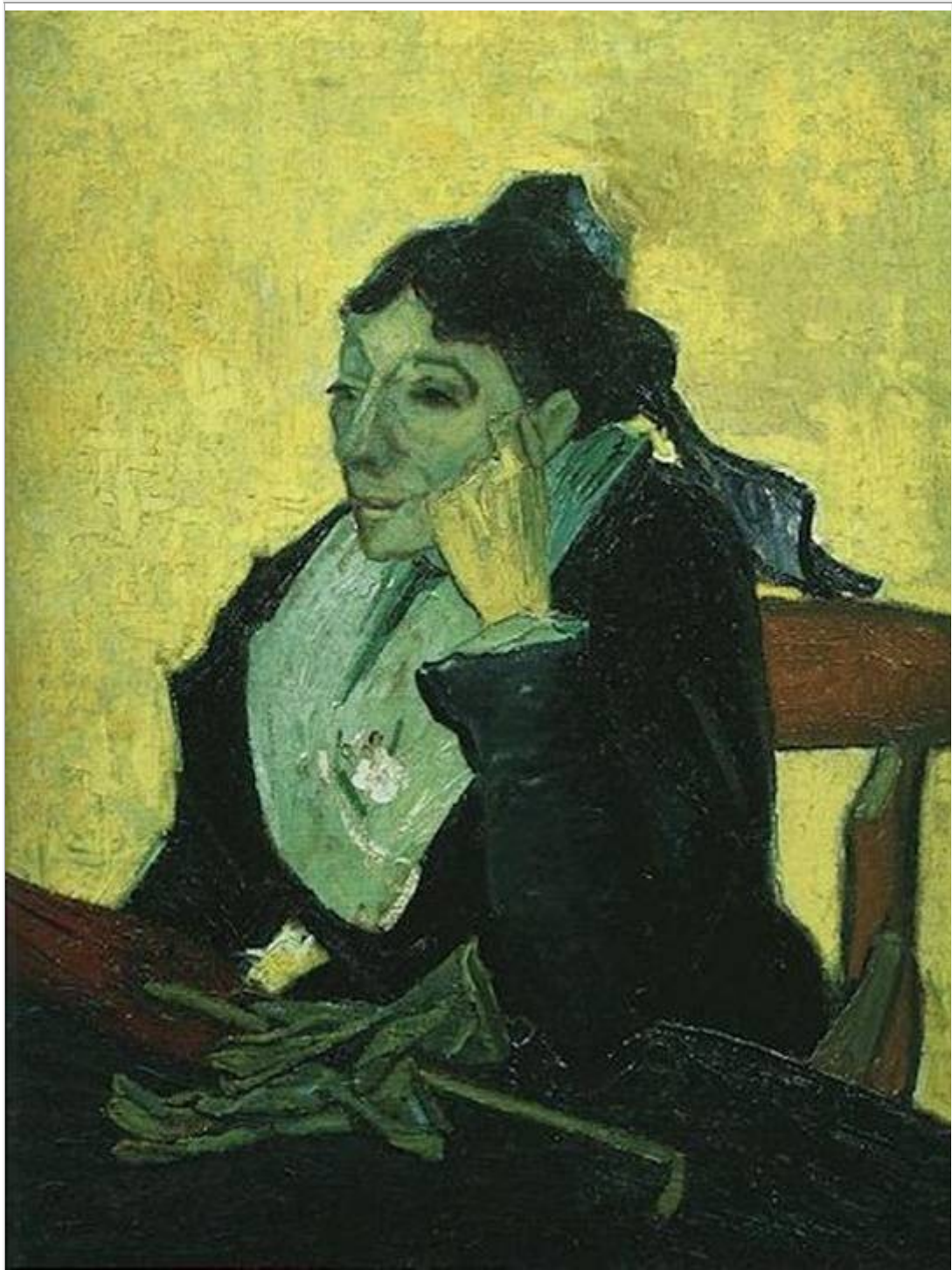
1888 Langlois Bridge at Arles with Road Alongside the Canal, The



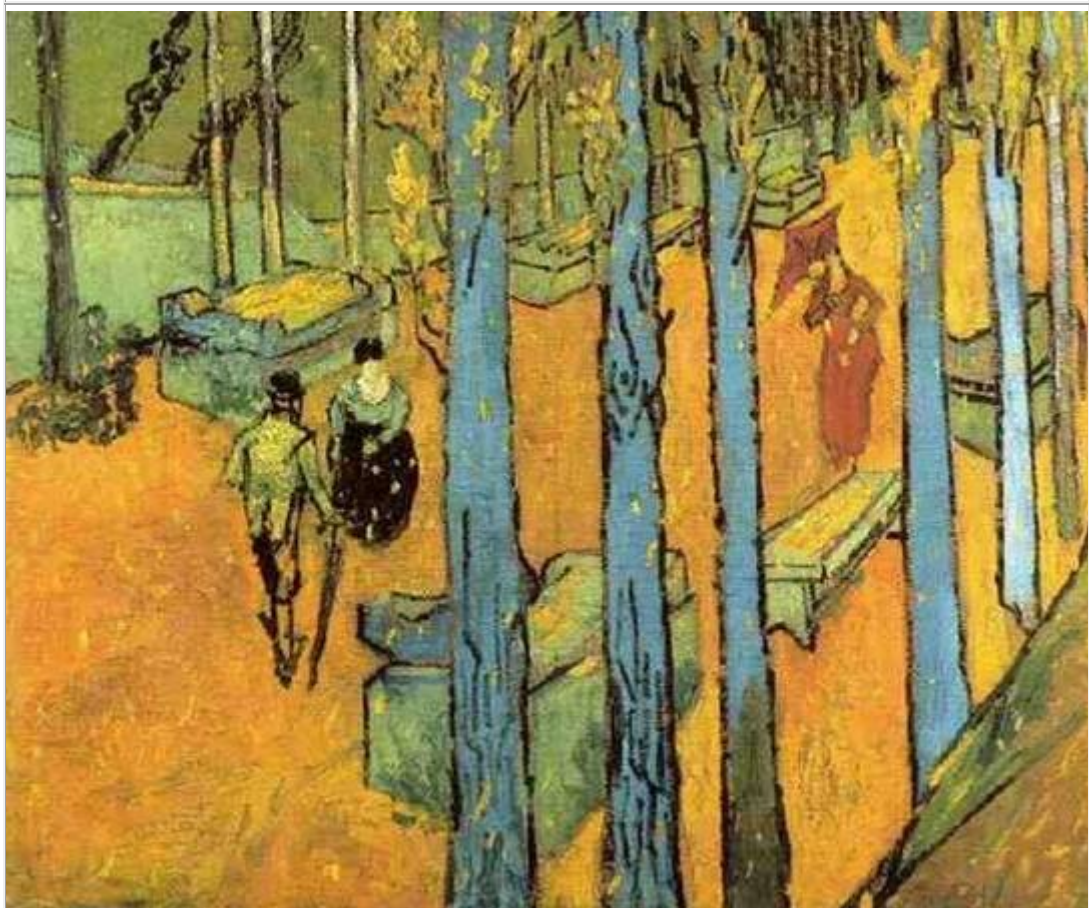
1888 Langlois Bridge at Arles with Women Washing, The



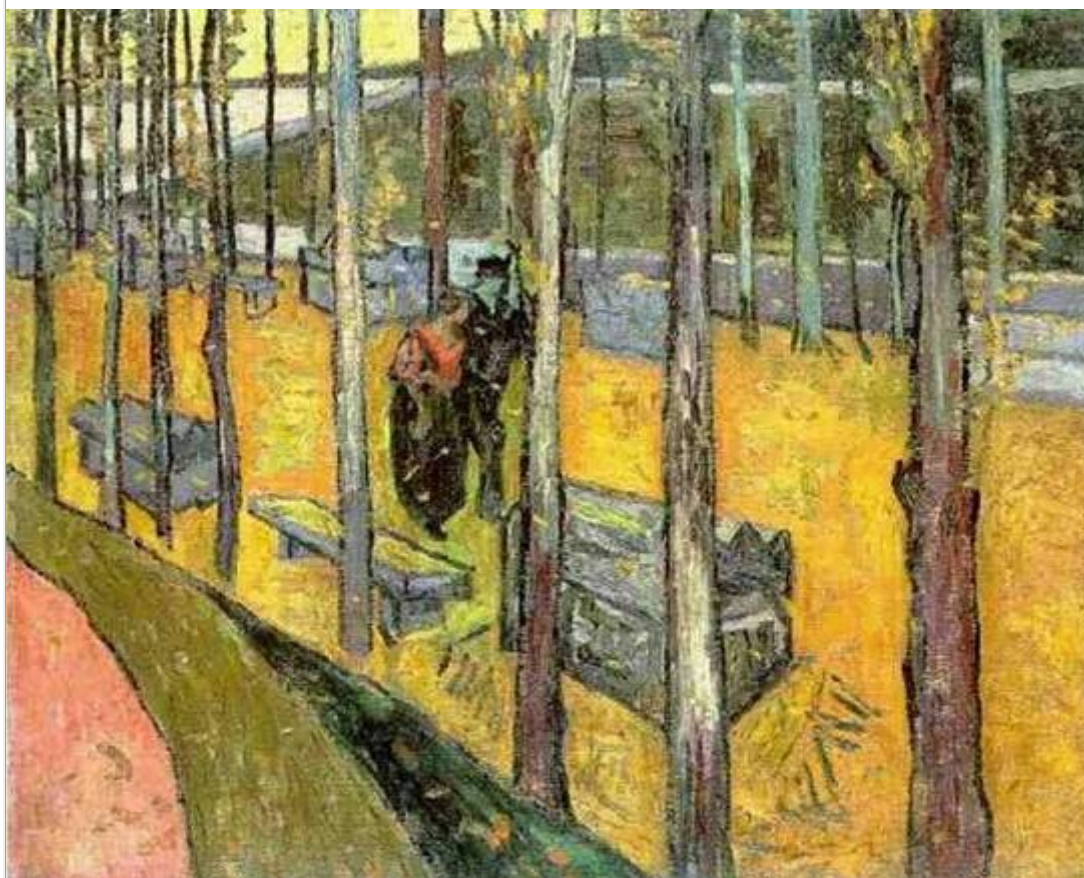
1888 Langlois Bridge at Arles, The version 2



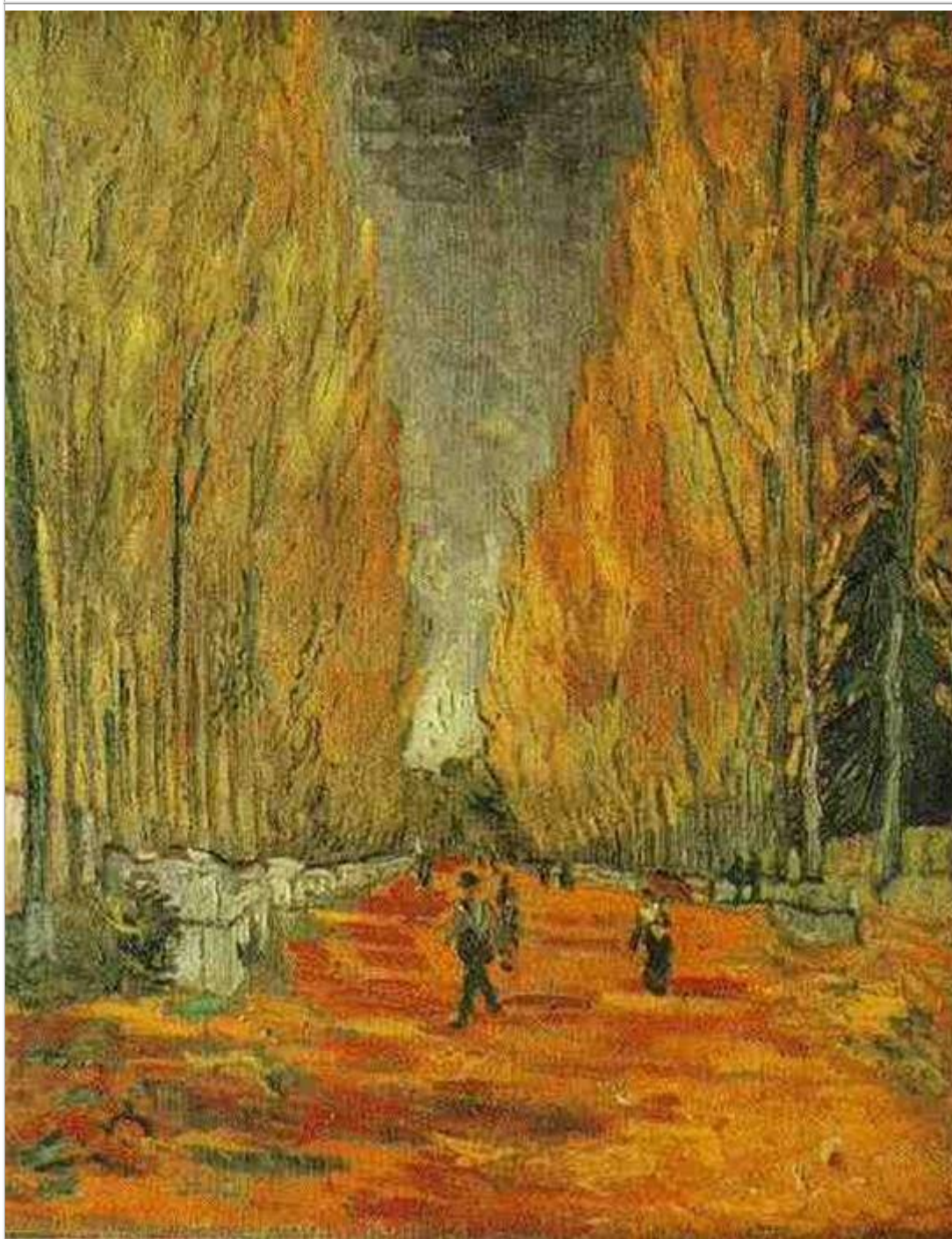
1888 Langlois Bridge at Arles, The



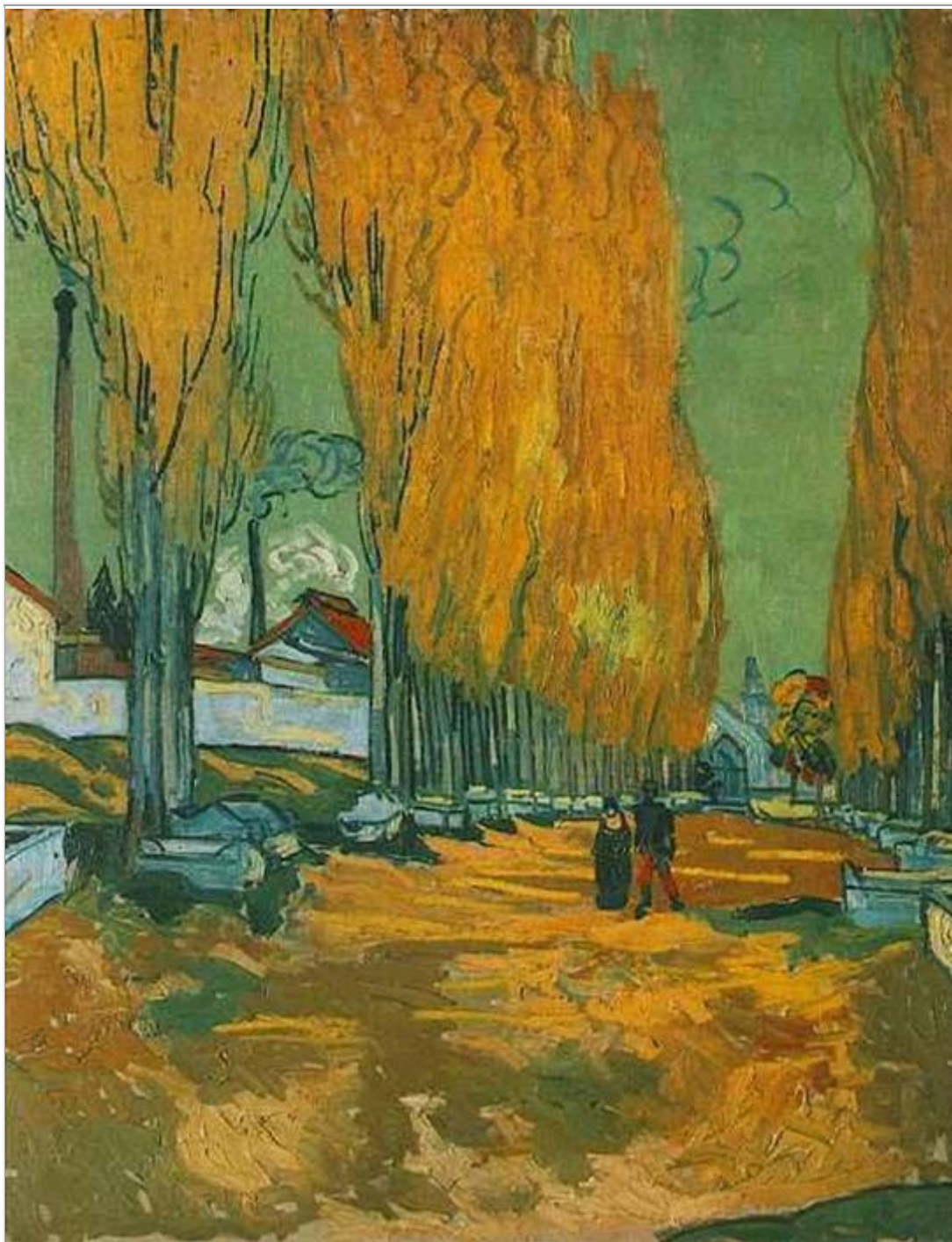
1888 Les Alyscamps Falling Autumn Leaves



1888 Les Alyscamps version 2



1888 Les Alyscamps version 3



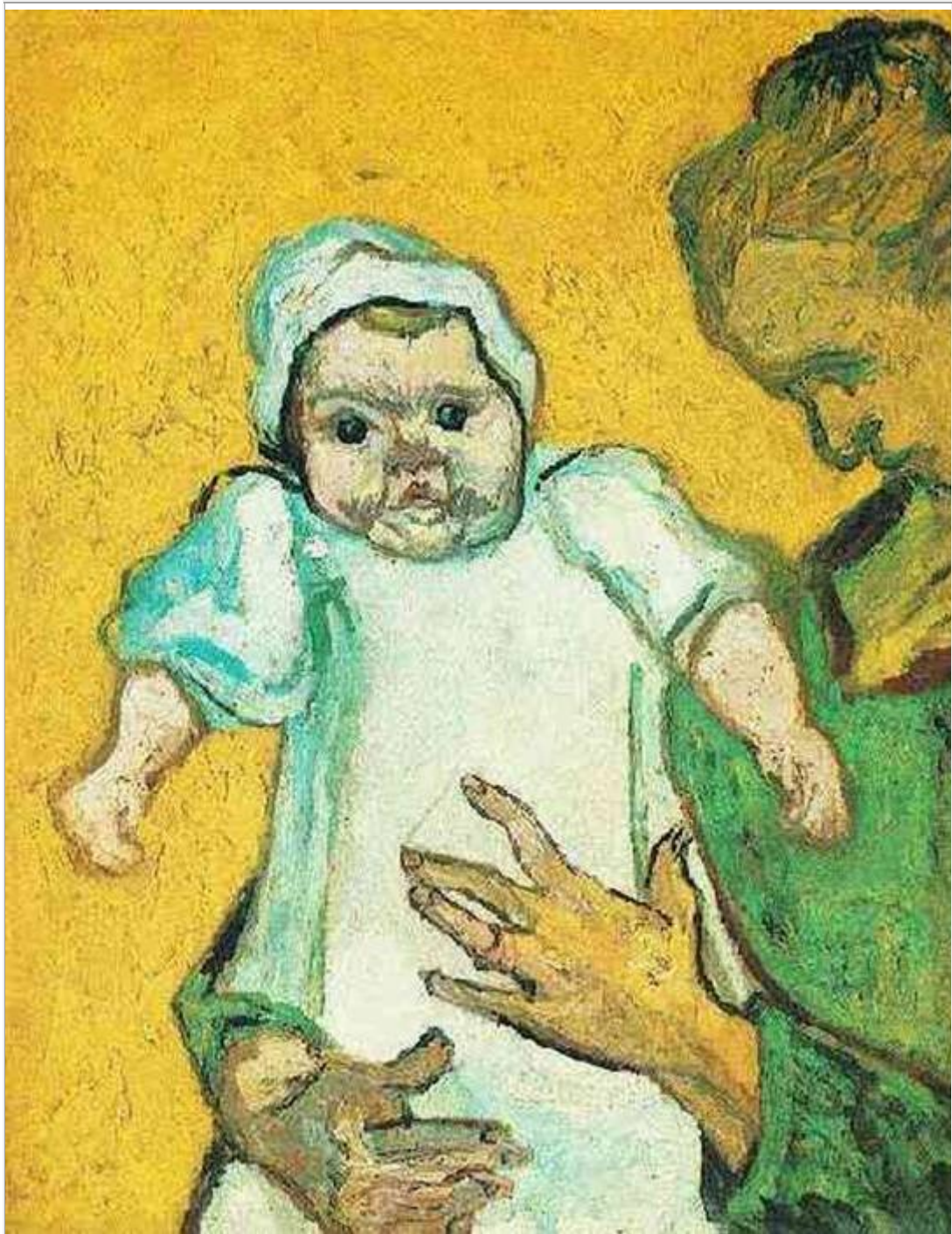
1888 Les Alyscamps



1888 Lovers The Poet's Garden IV, The



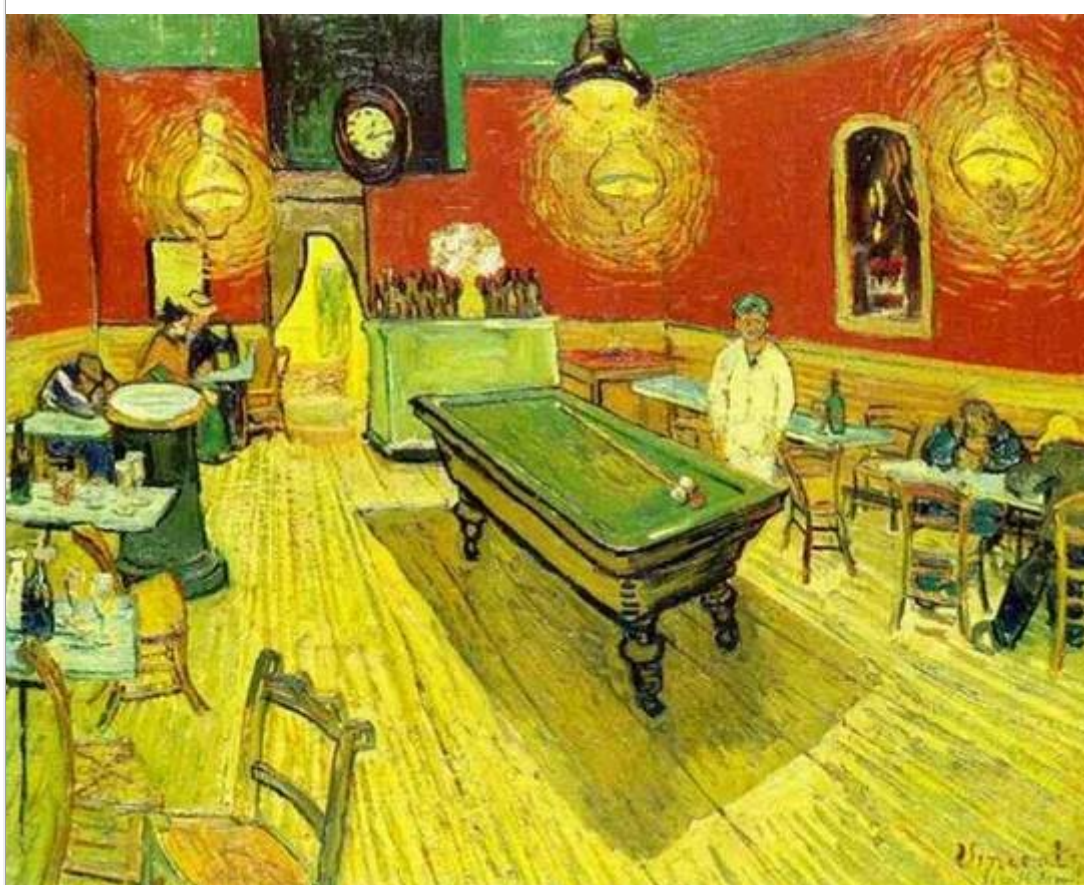
1888 Memory of the Garden at Etten



1888 Mother Roulin with Her Baby version 2



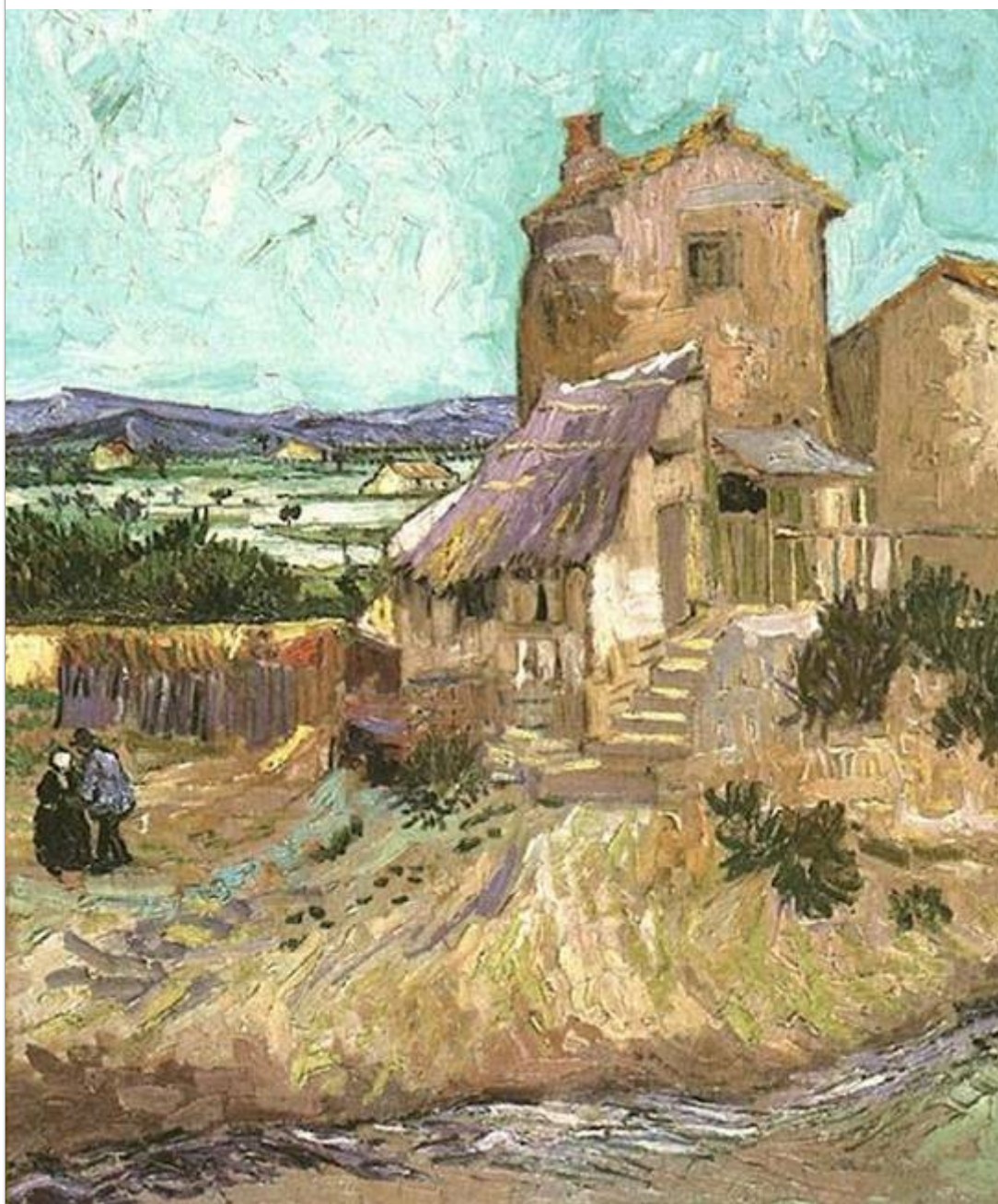
1888 Mother Roulin with Her Baby



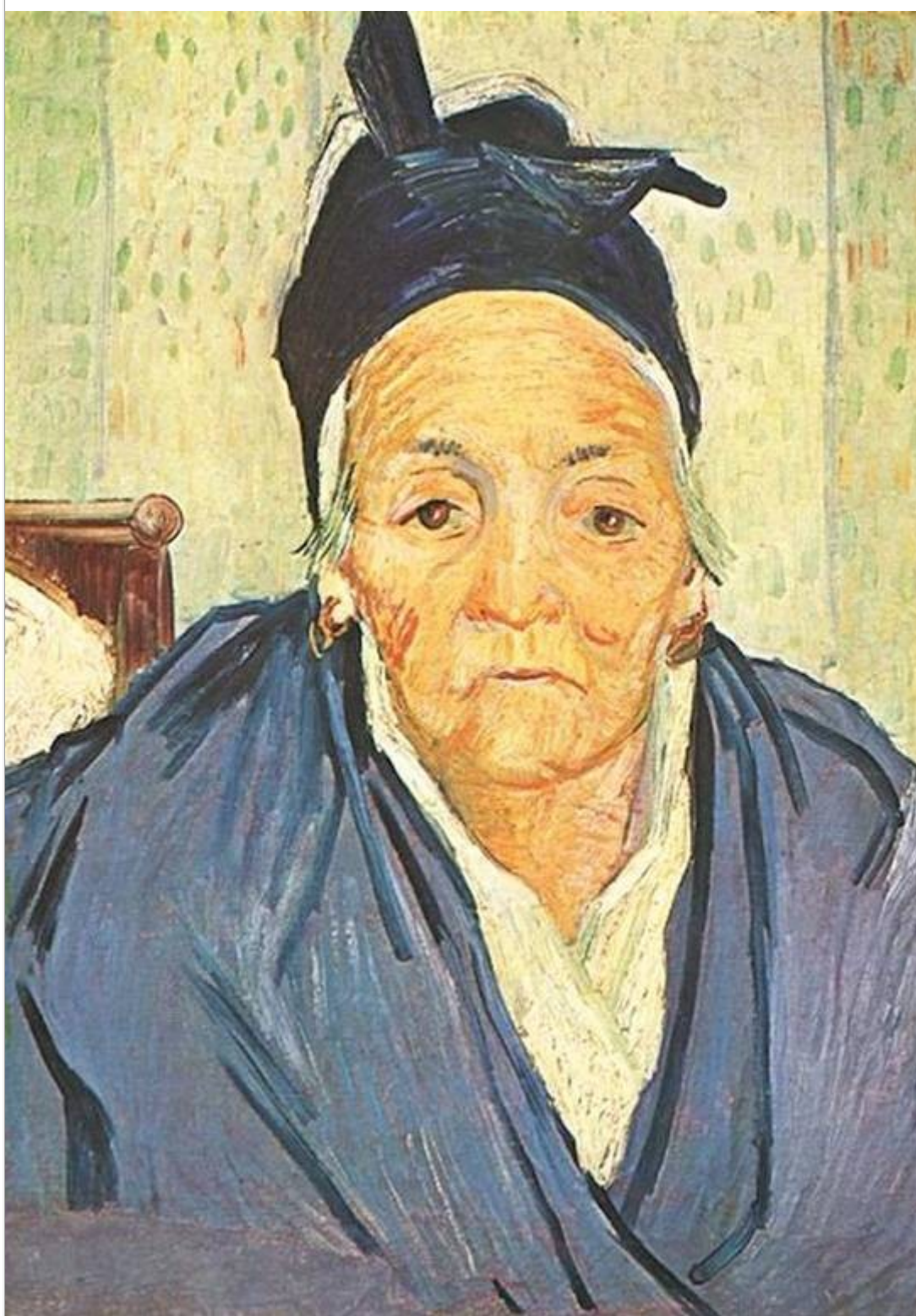
1888 Night Cafe in the Place Lamartine in Arles, The



1888 Novel Reader, The



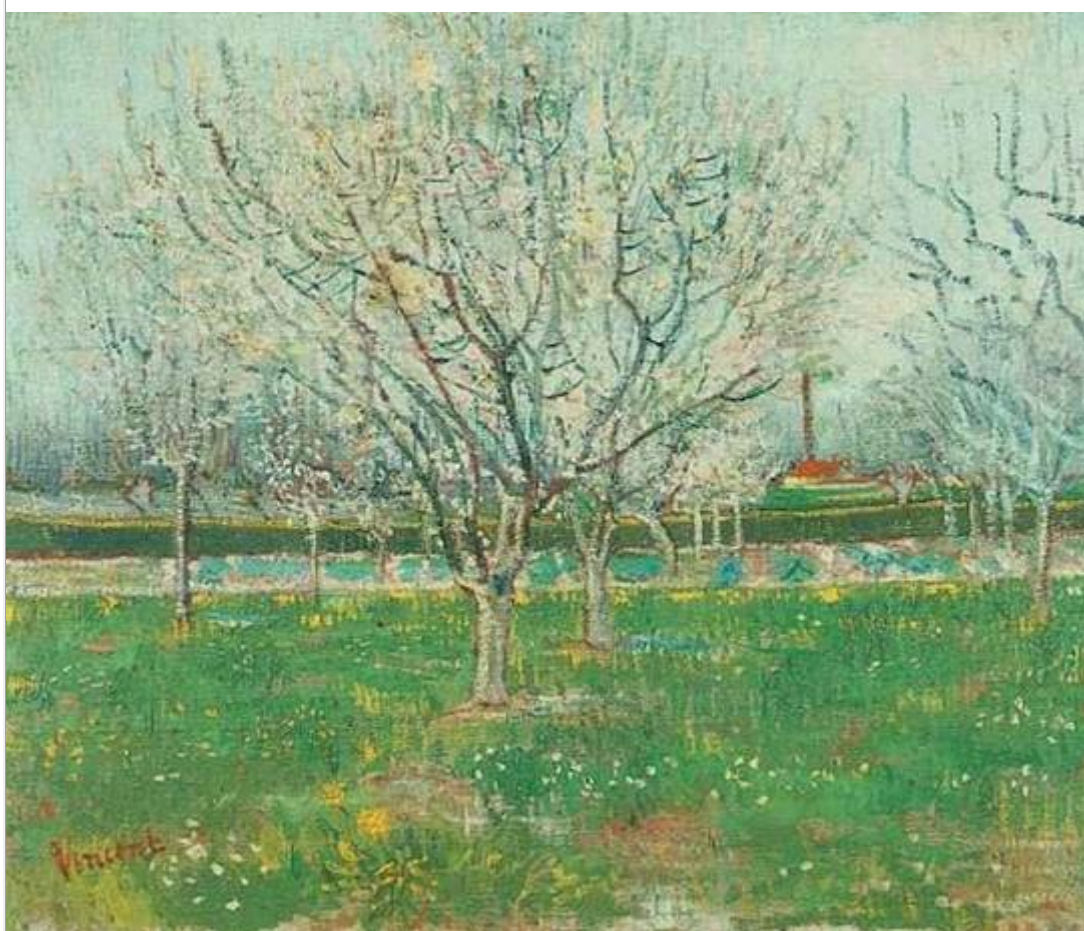
1888 Old Mill, The



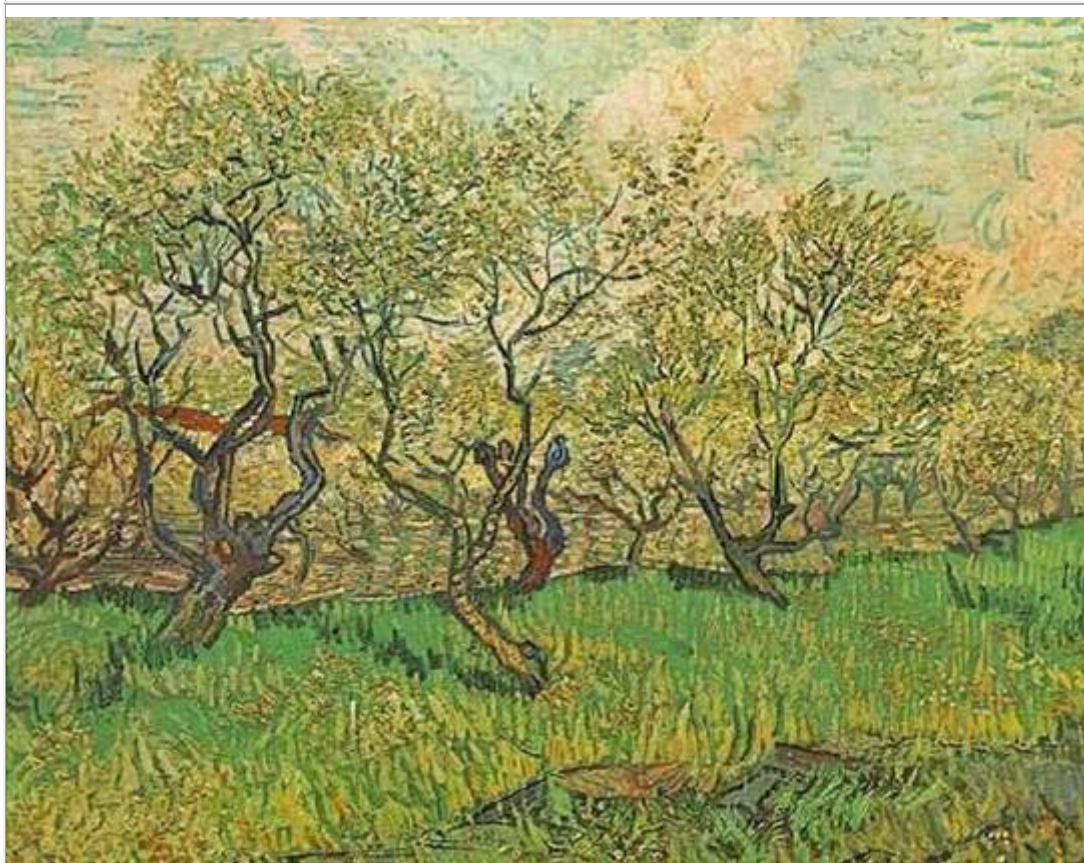
1888 Old Woman of Arles, An



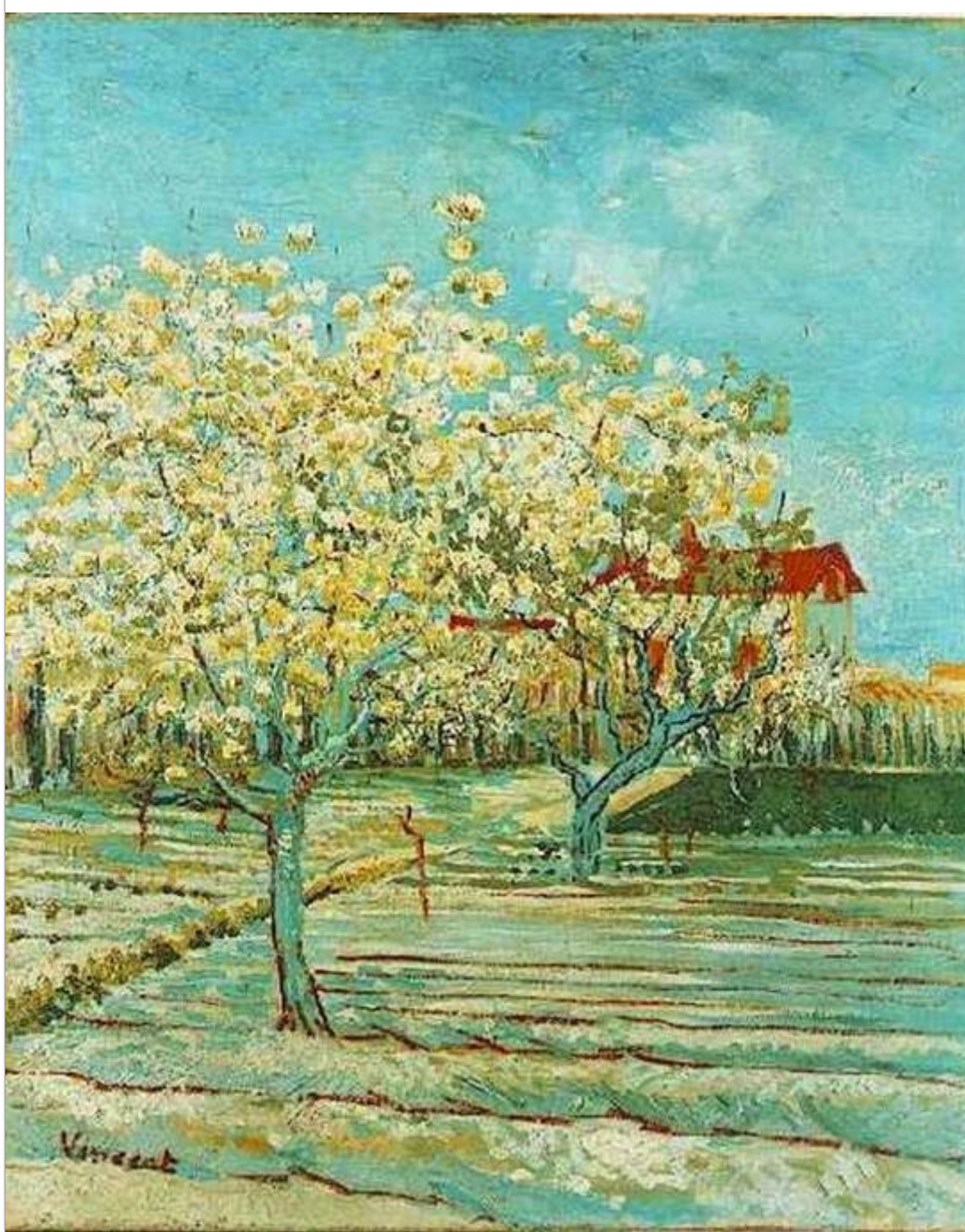
1888 or 1889 L'Arlesienne Madame Ginoux with Books



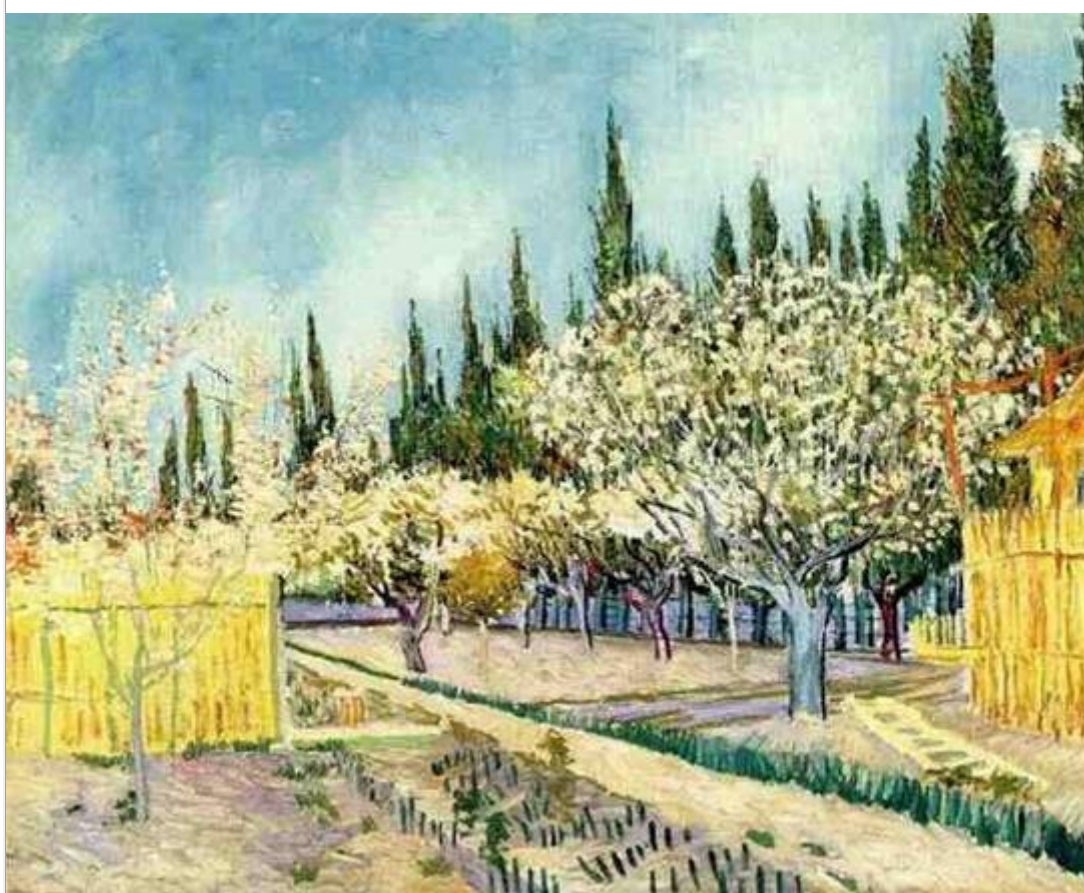
1888 Orchard in Blossom (Plum Trees)



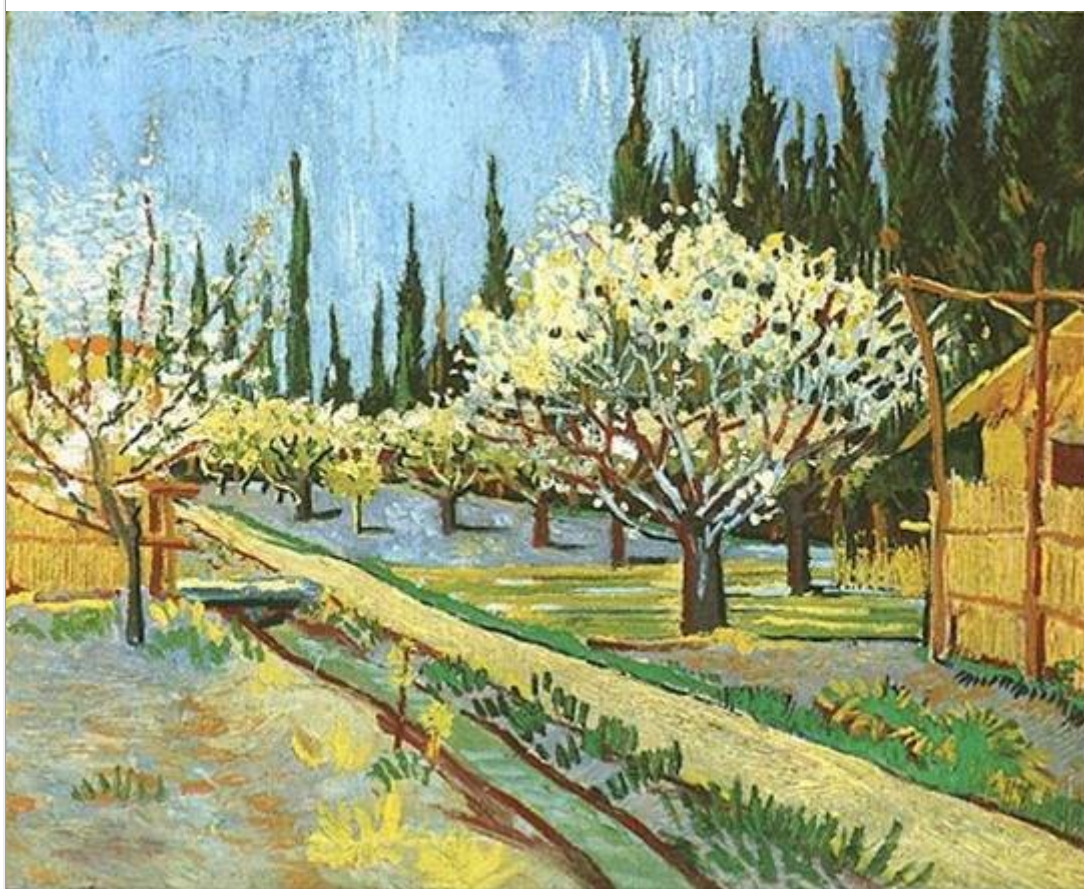
1888 Orchard in Blossom version 2



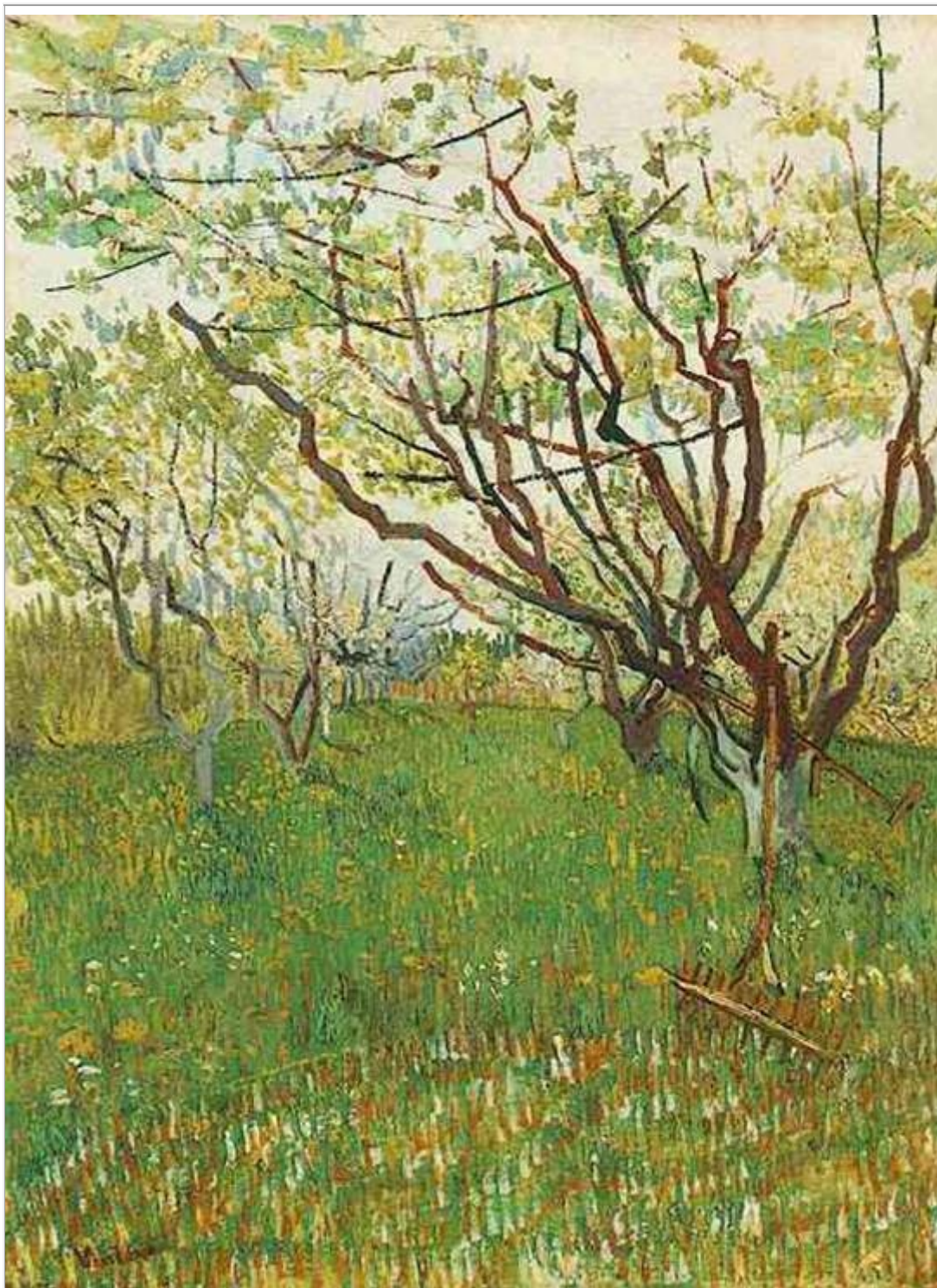
1888 Orchard in Blossom version 3



1888 Orchard in Blossom, Bordered by Cypresses version 2



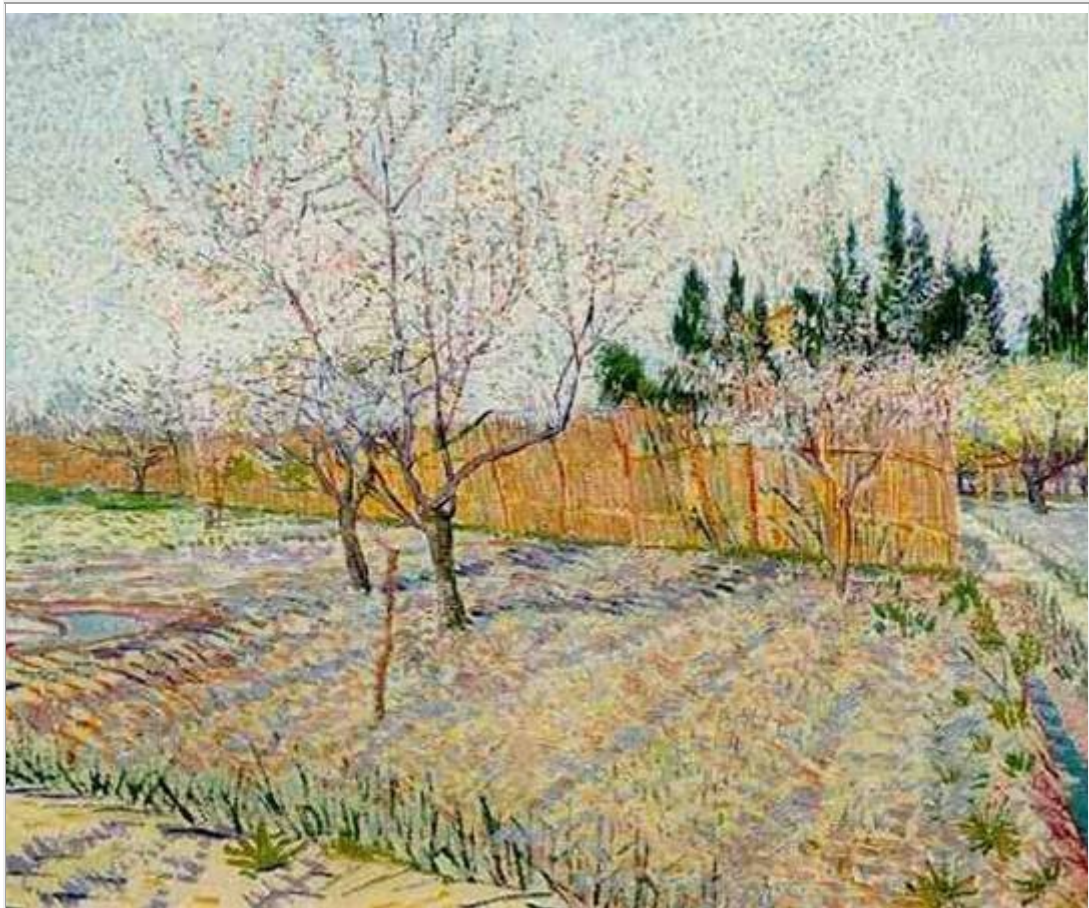
1888 Orchard in Blossom, Bordered by Cypresses



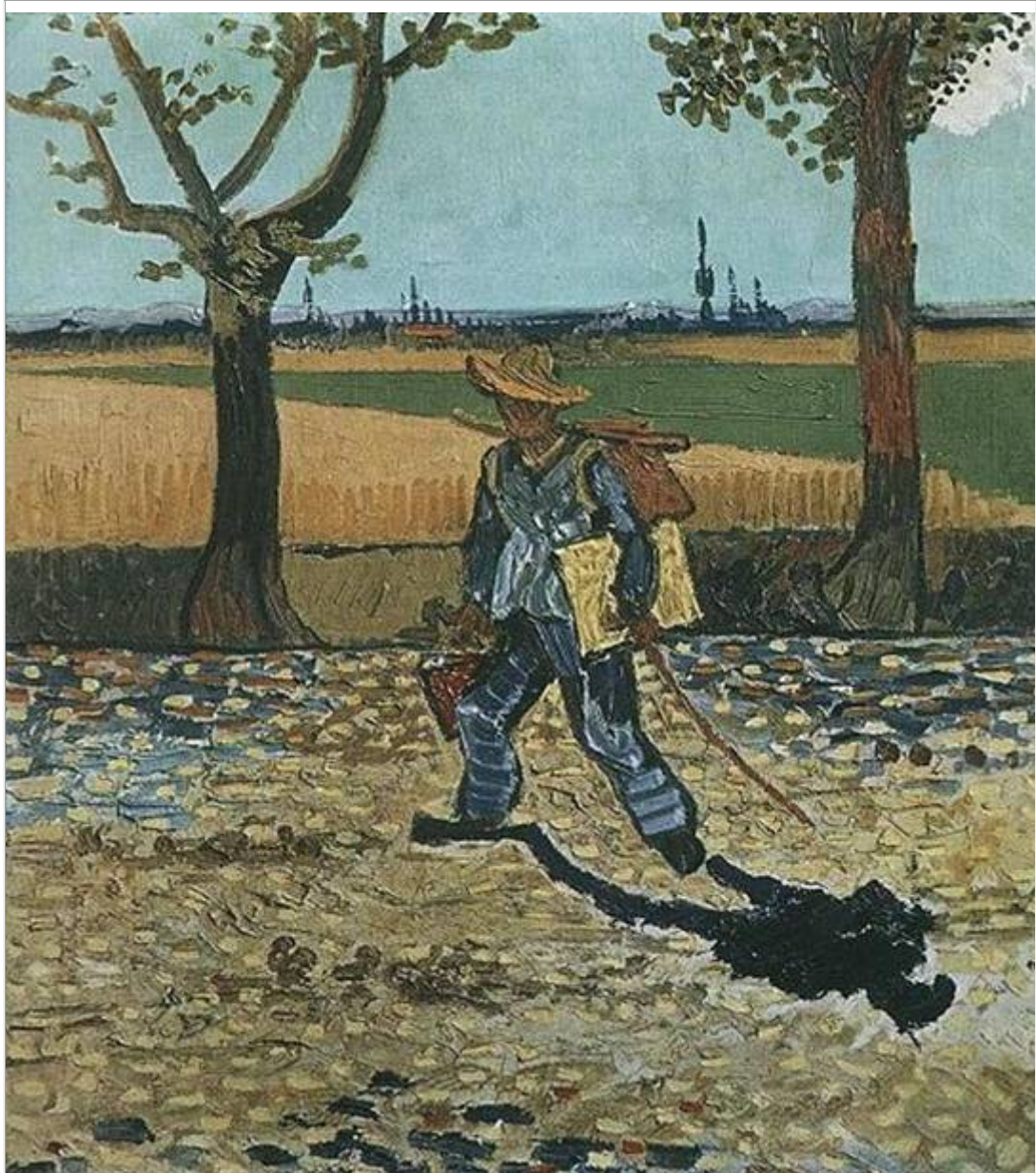
1888 Orchard in Blossom



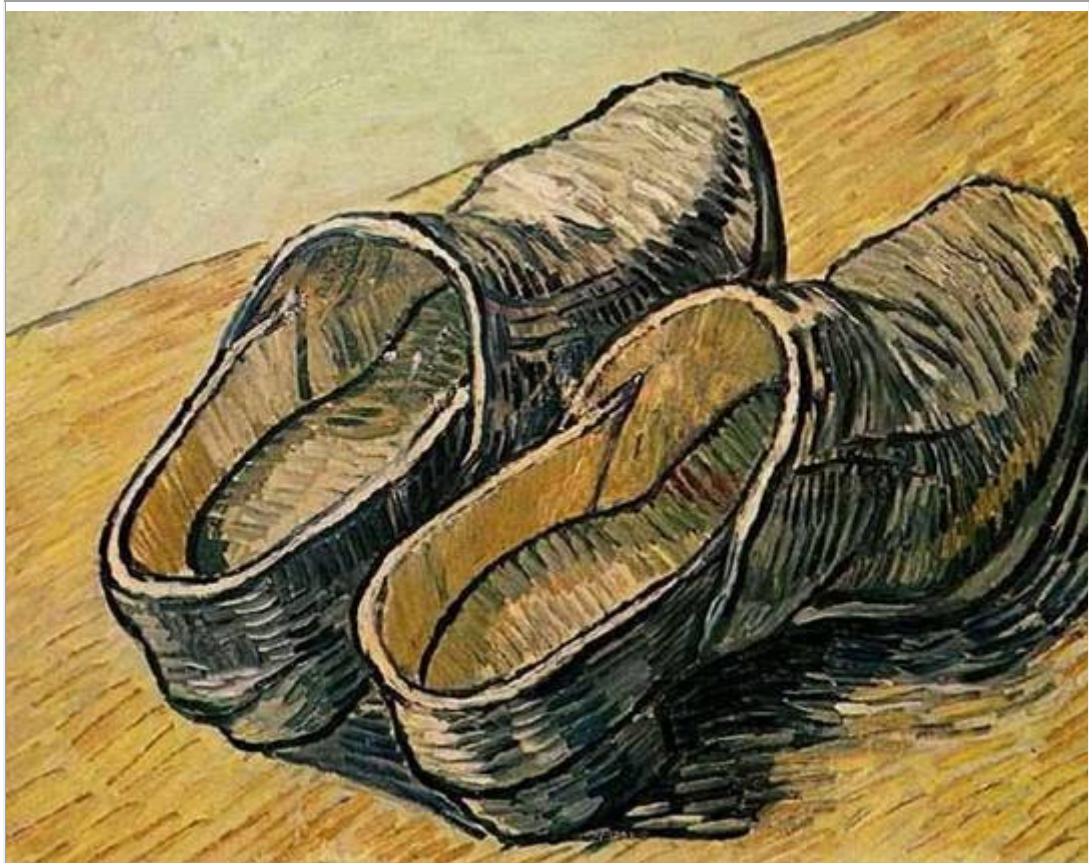
1888 Orchard with Blossoming Apricot Trees



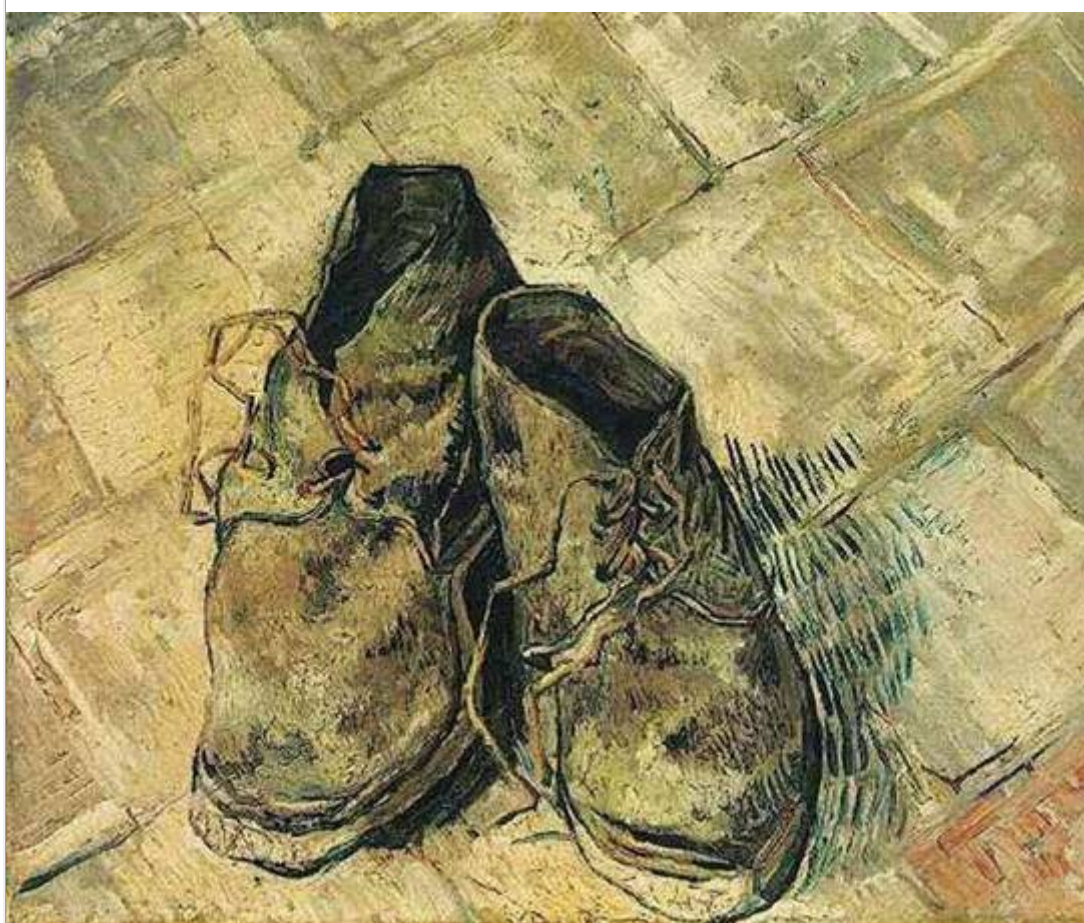
1888 Orchard with Peach Trees in Blossom



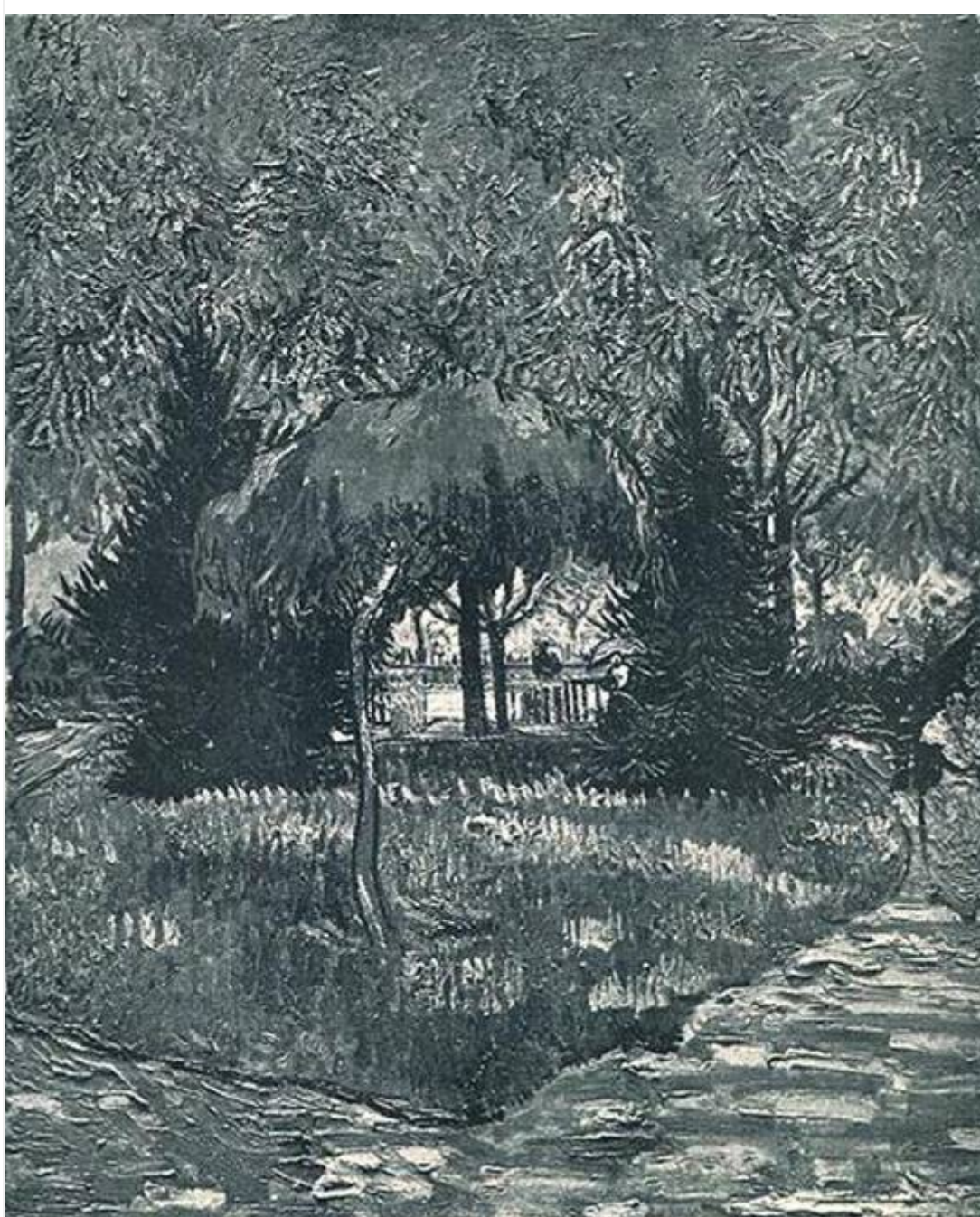
1888 Painter on His Way to Work, The



1888 Pair of Leather Clogs, A



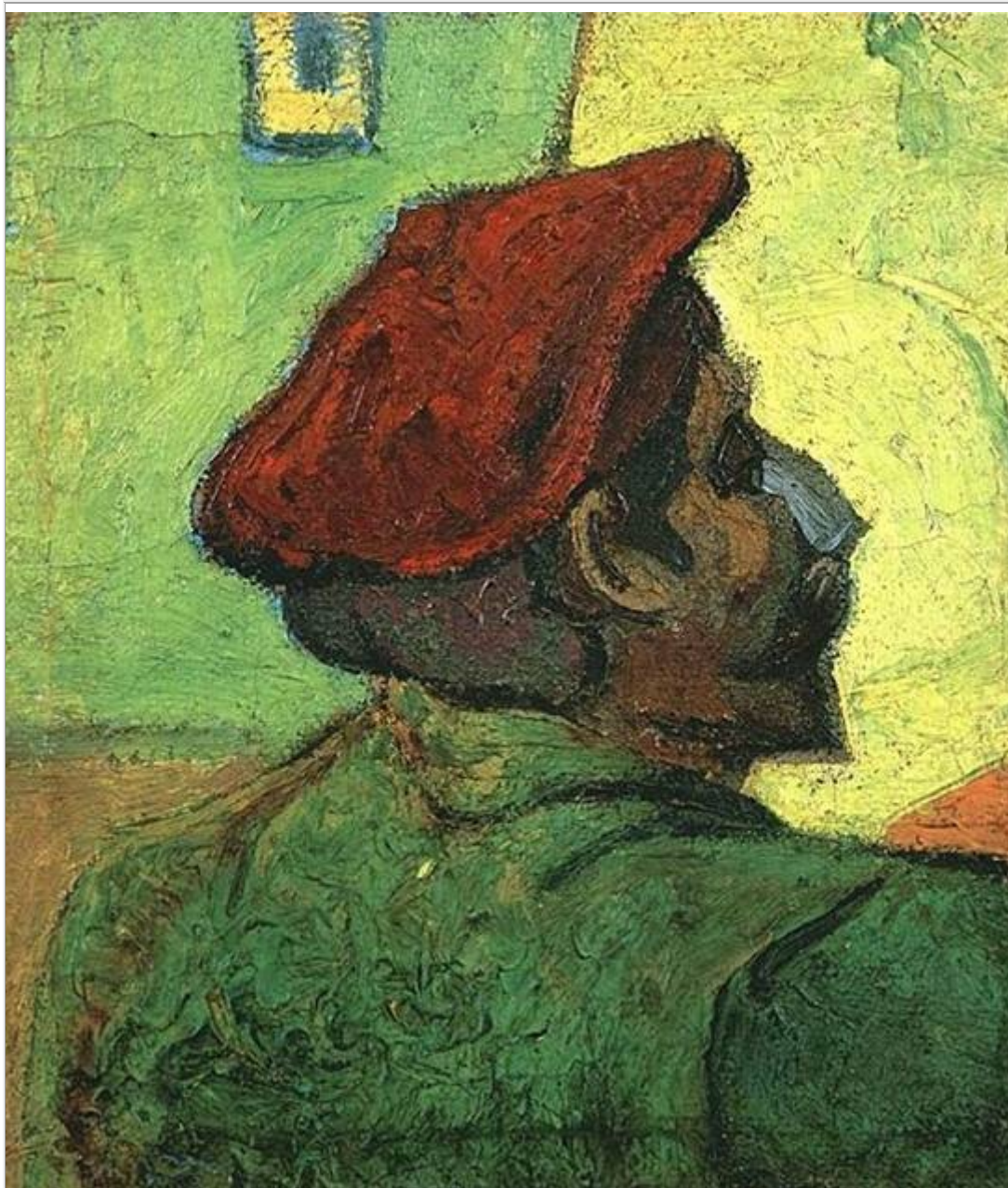
1888 Pair of Shoes, A



1888 Park at Arles with the Entrance Seen through the Trees, The



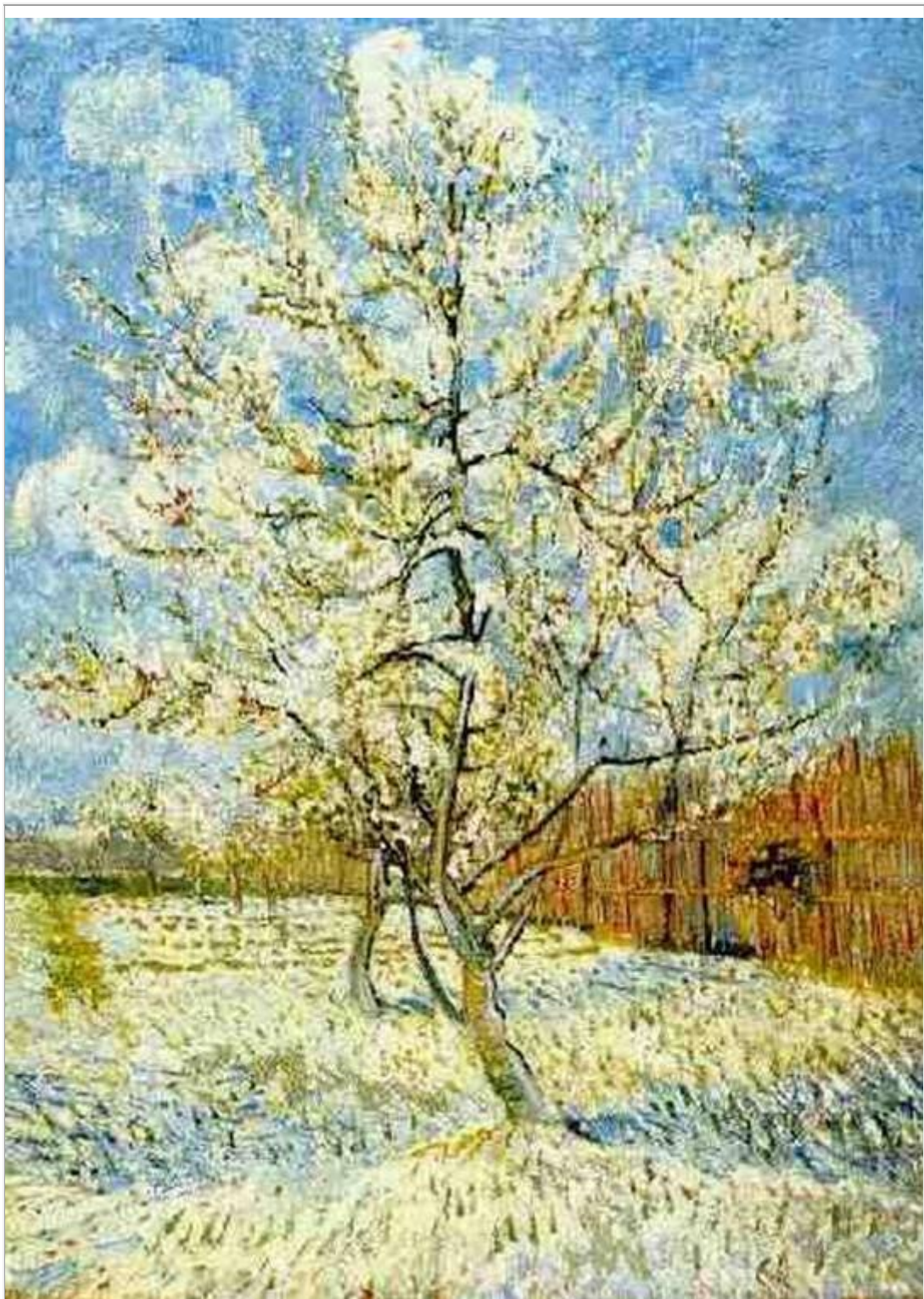
1888 Path Through a Field with Willows



1888 Paul Gauguin's Armchair



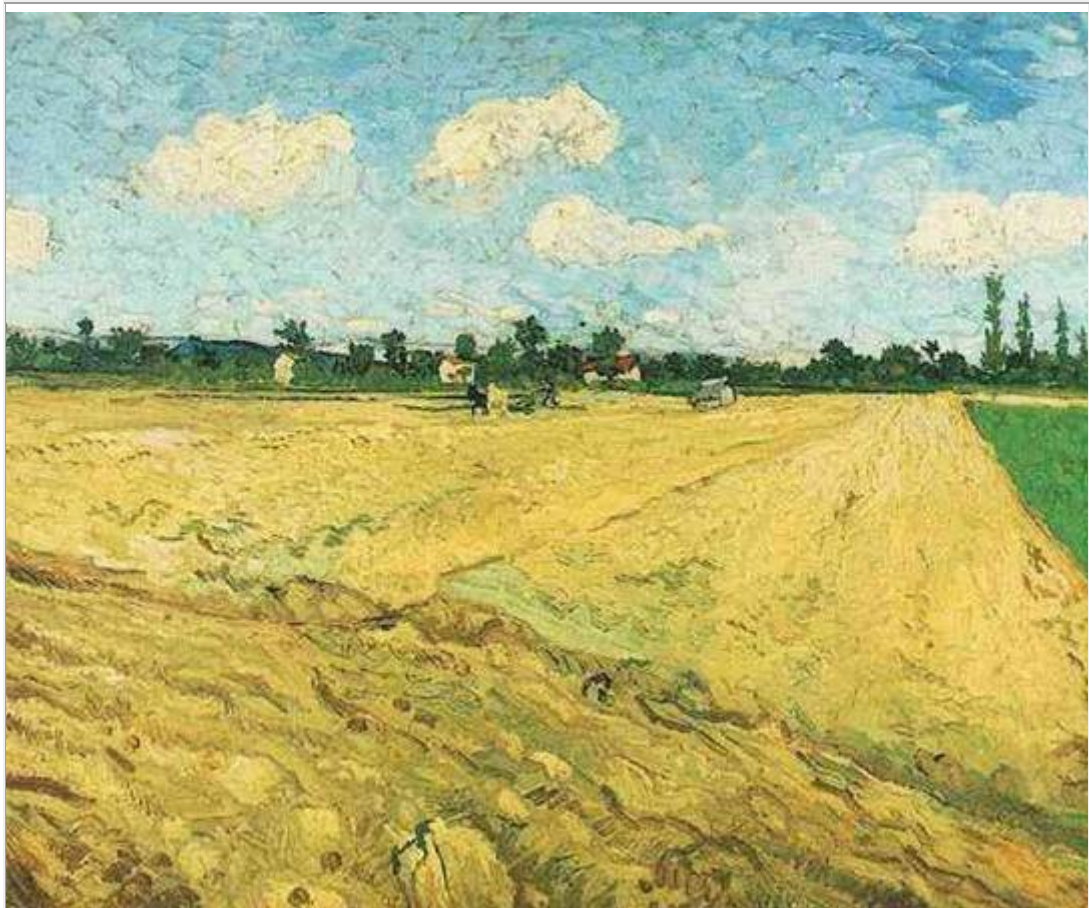
1888 Paul Gauguin (Man in a Red Beret)



1888 Peach Tree in Blossom



1888 Pink Peach Tree in Blossom (Reminiscence of Mauve)

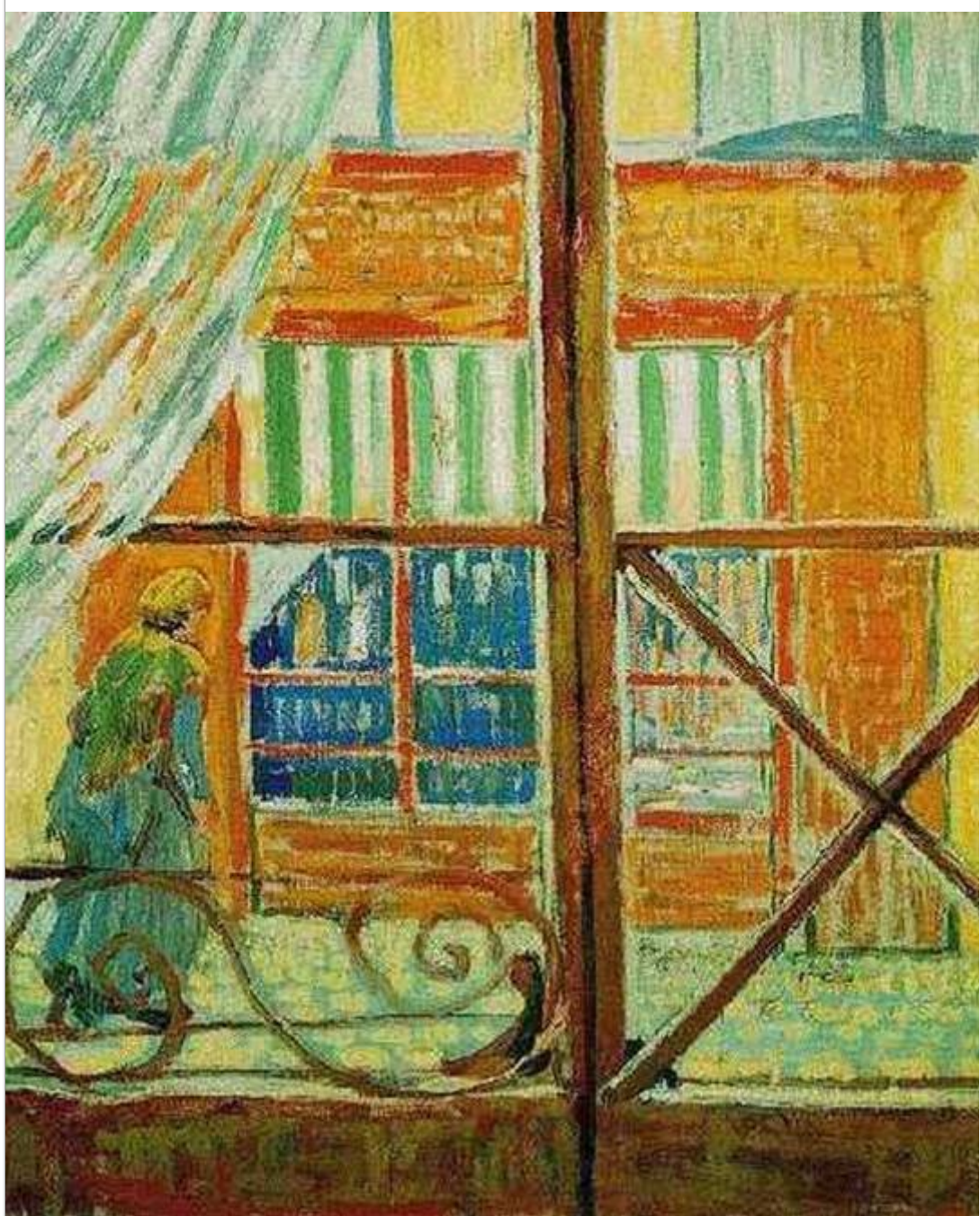


1888 Ploughed Field

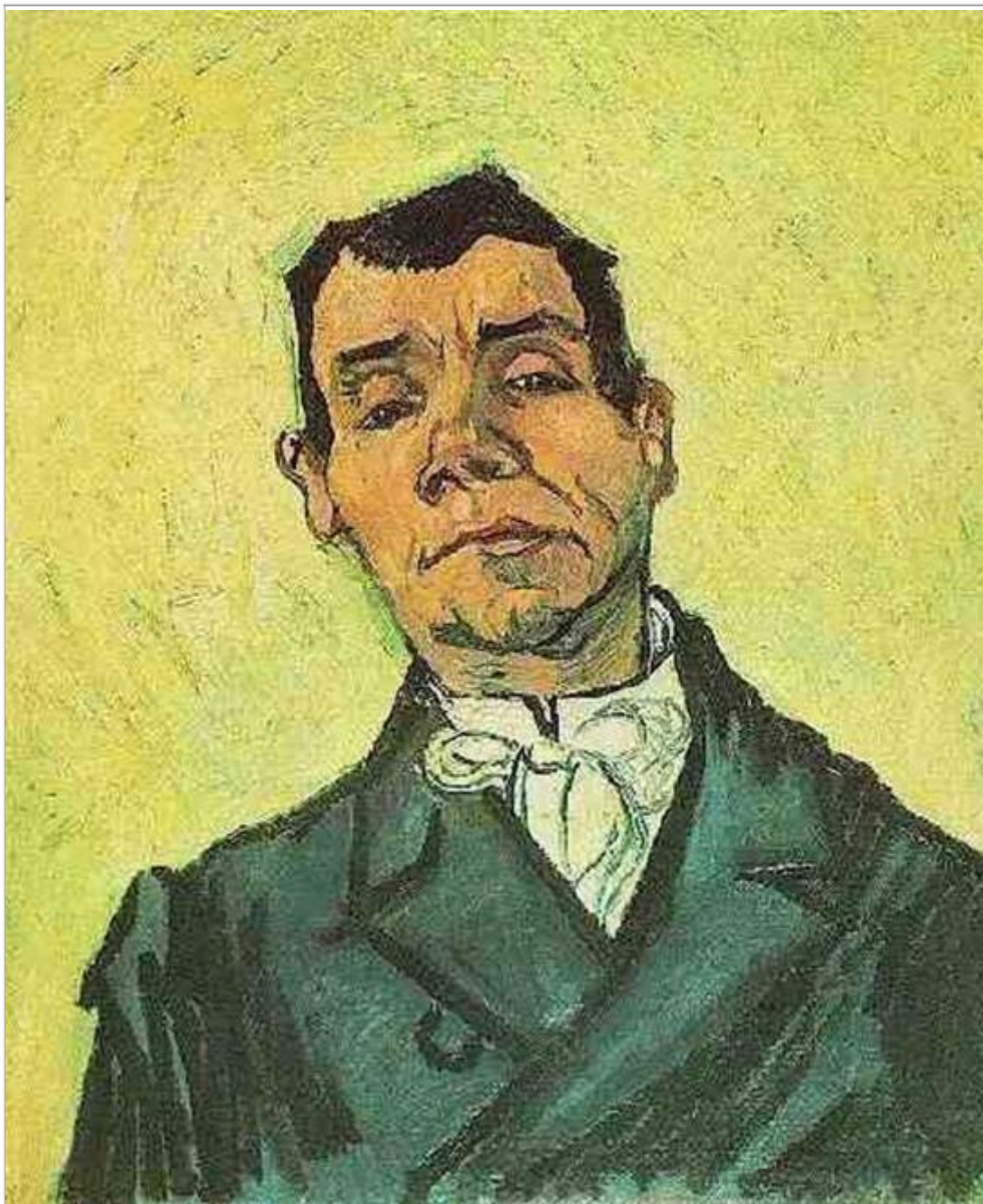
digital file © The Art Institute of Chicago



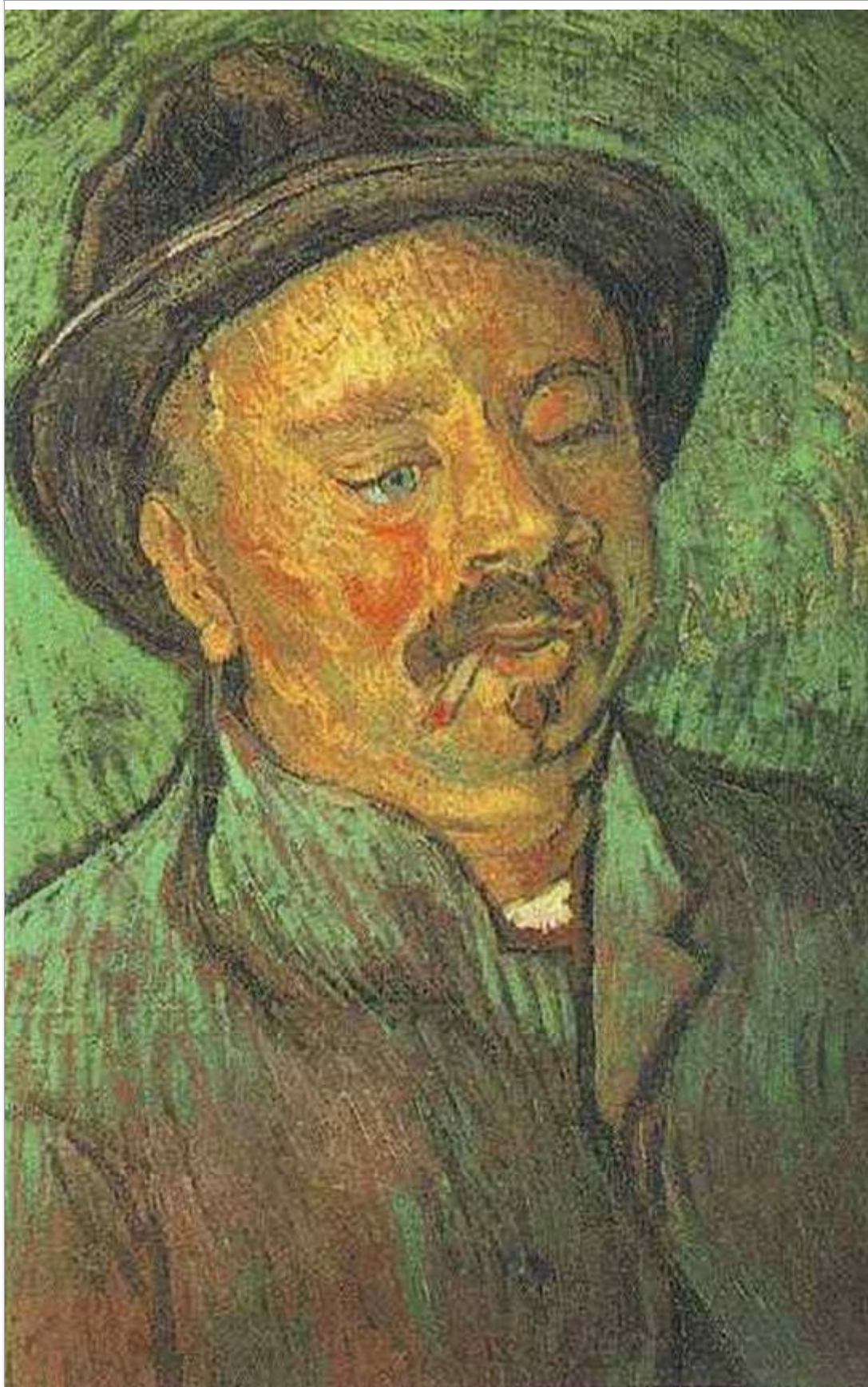
1888 Poet's Garden, The



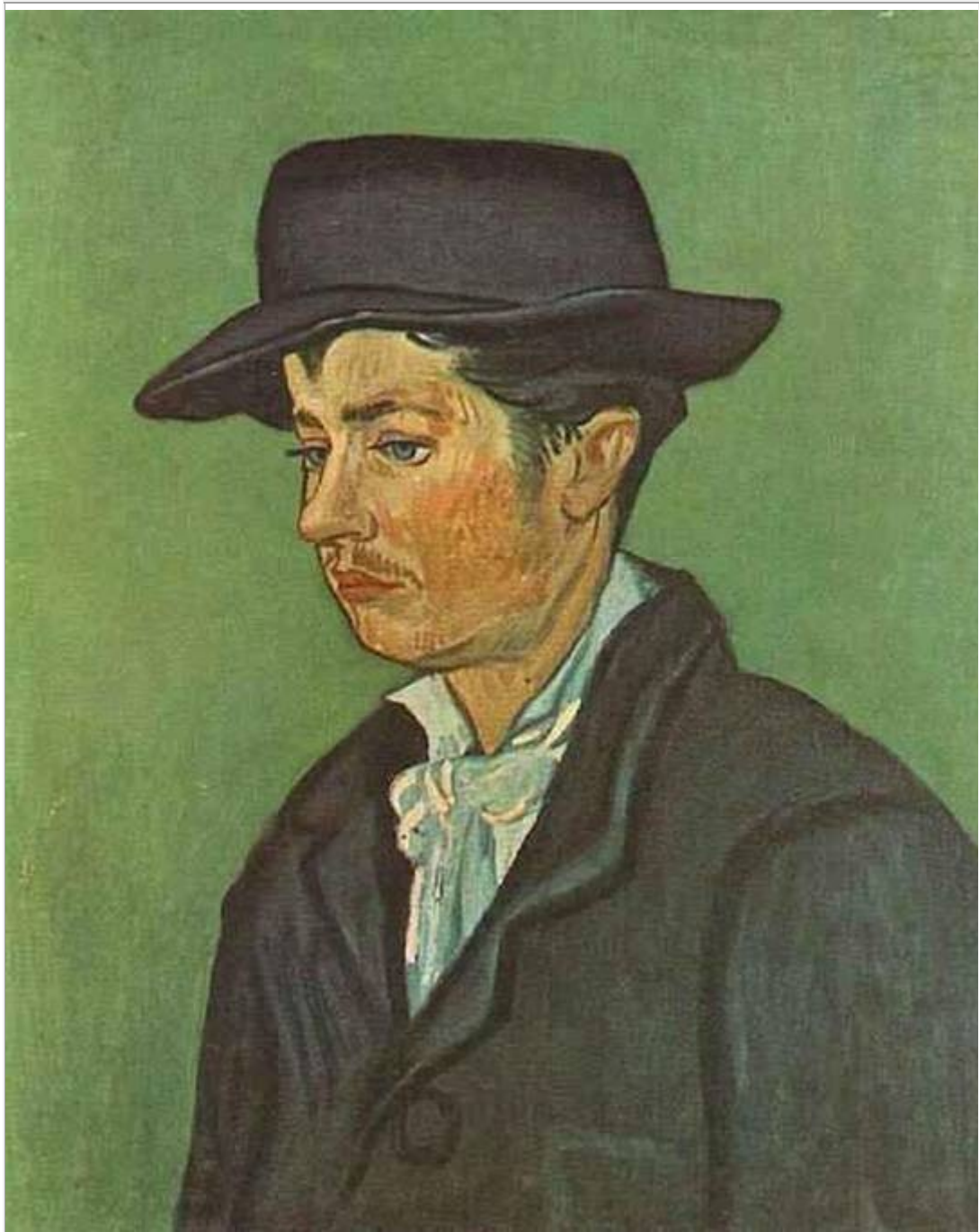
1888 Pork-Butcher's Shop Seen from a Window, A



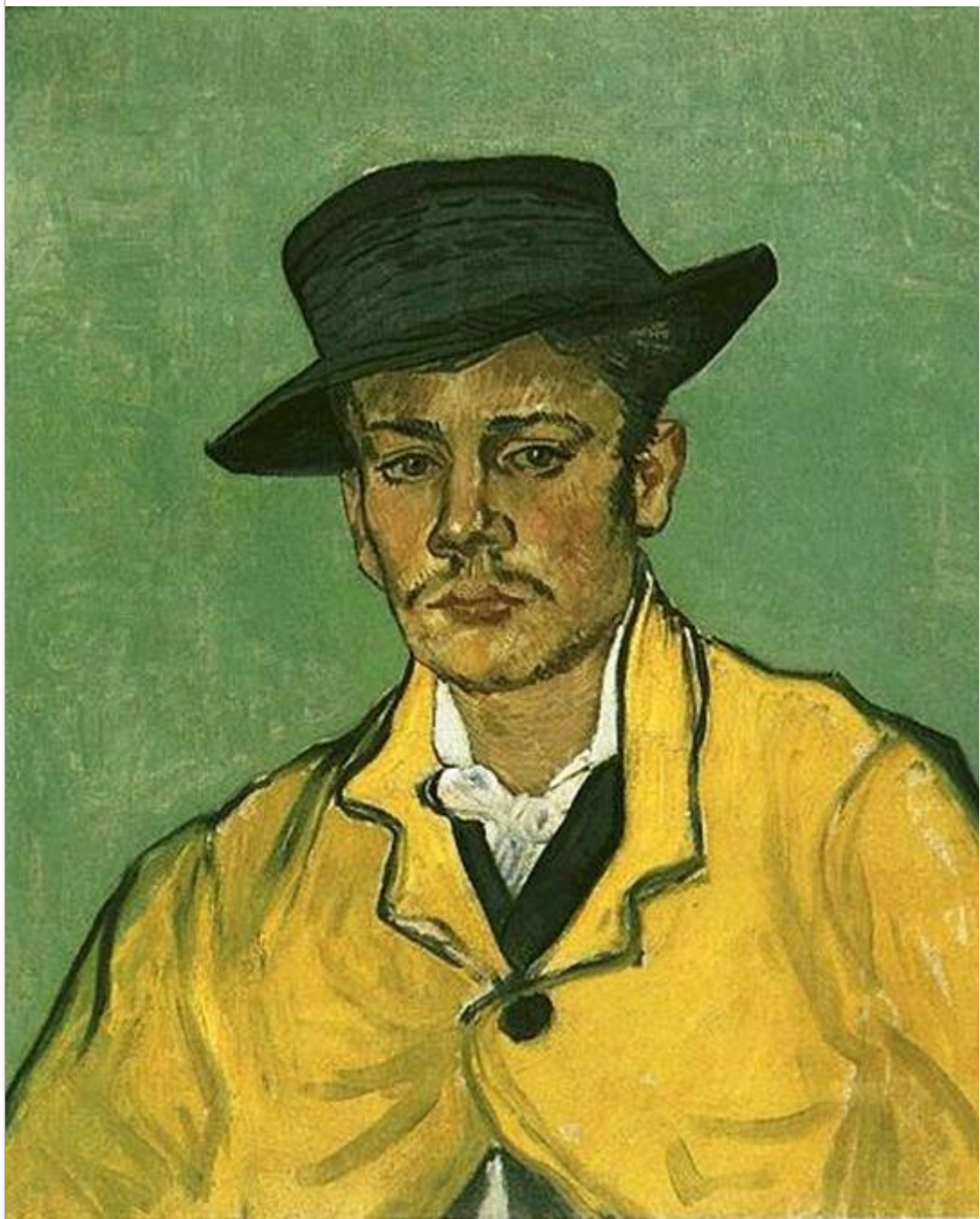
1888 Portrait of a Man



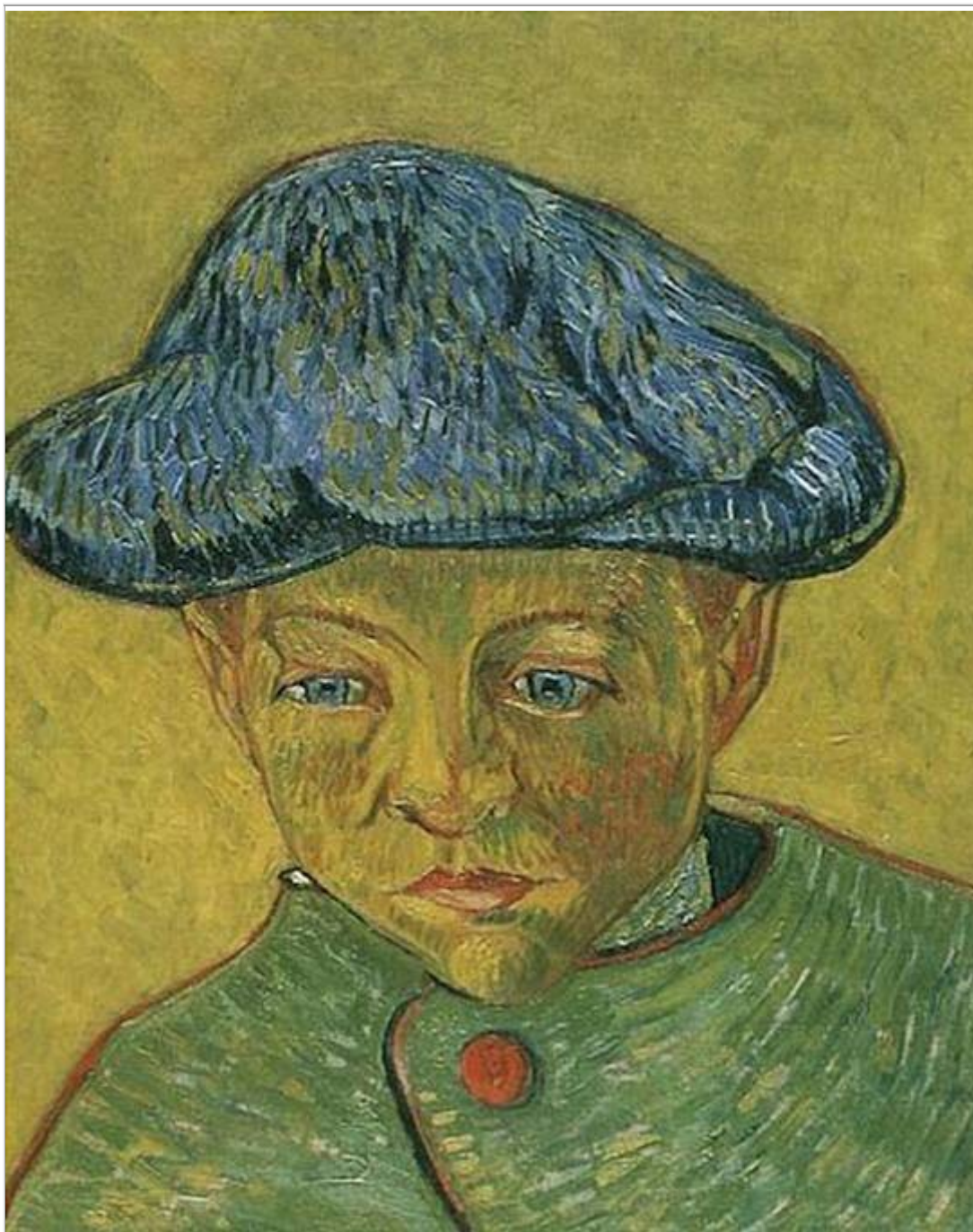
1888 Portrait of a One-Eyed Man



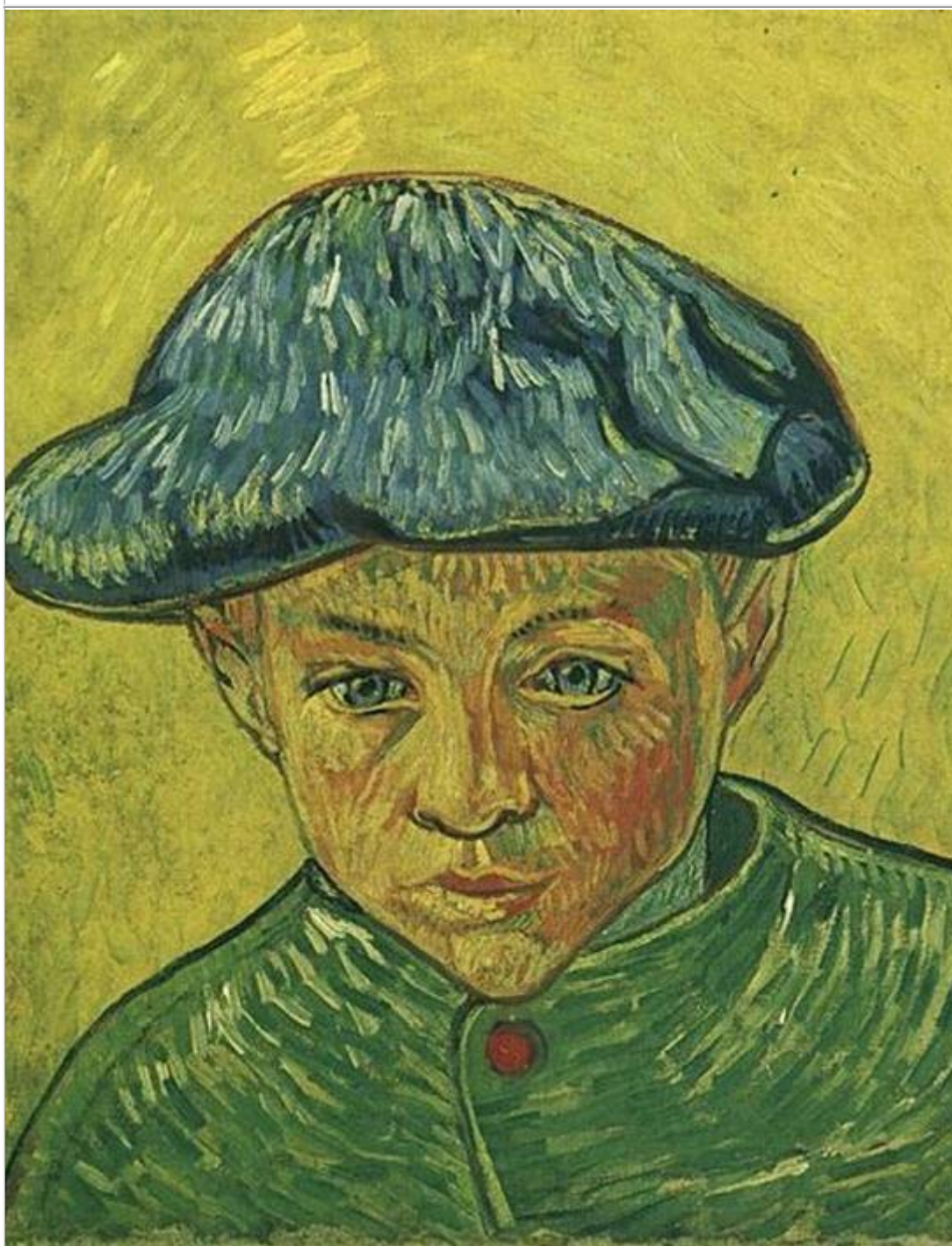
1888 Portrait of Armand Roulin version 2



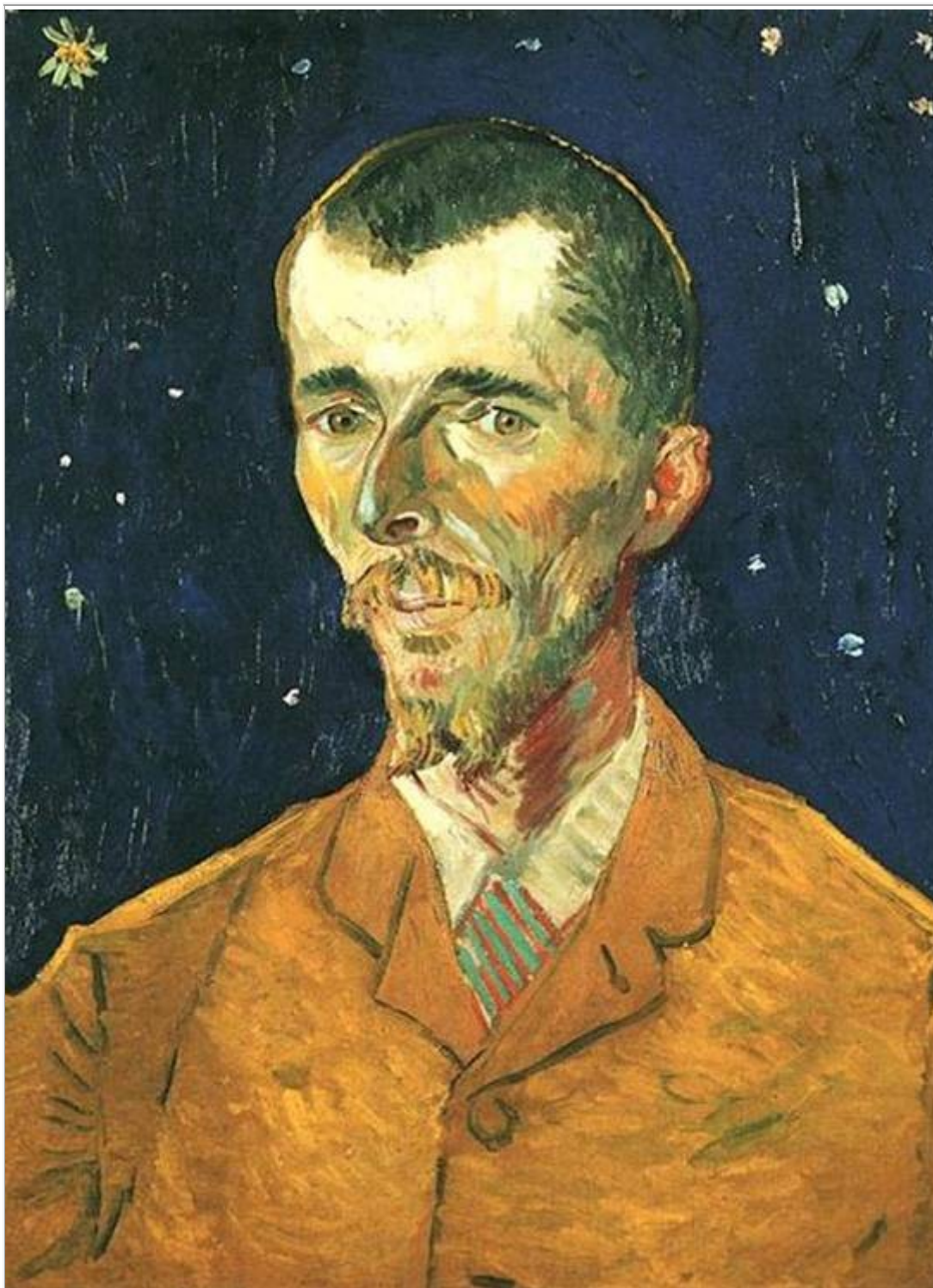
1888 Portrait of Armand Roulin



1888 Portrait of Camille Roulin version 2



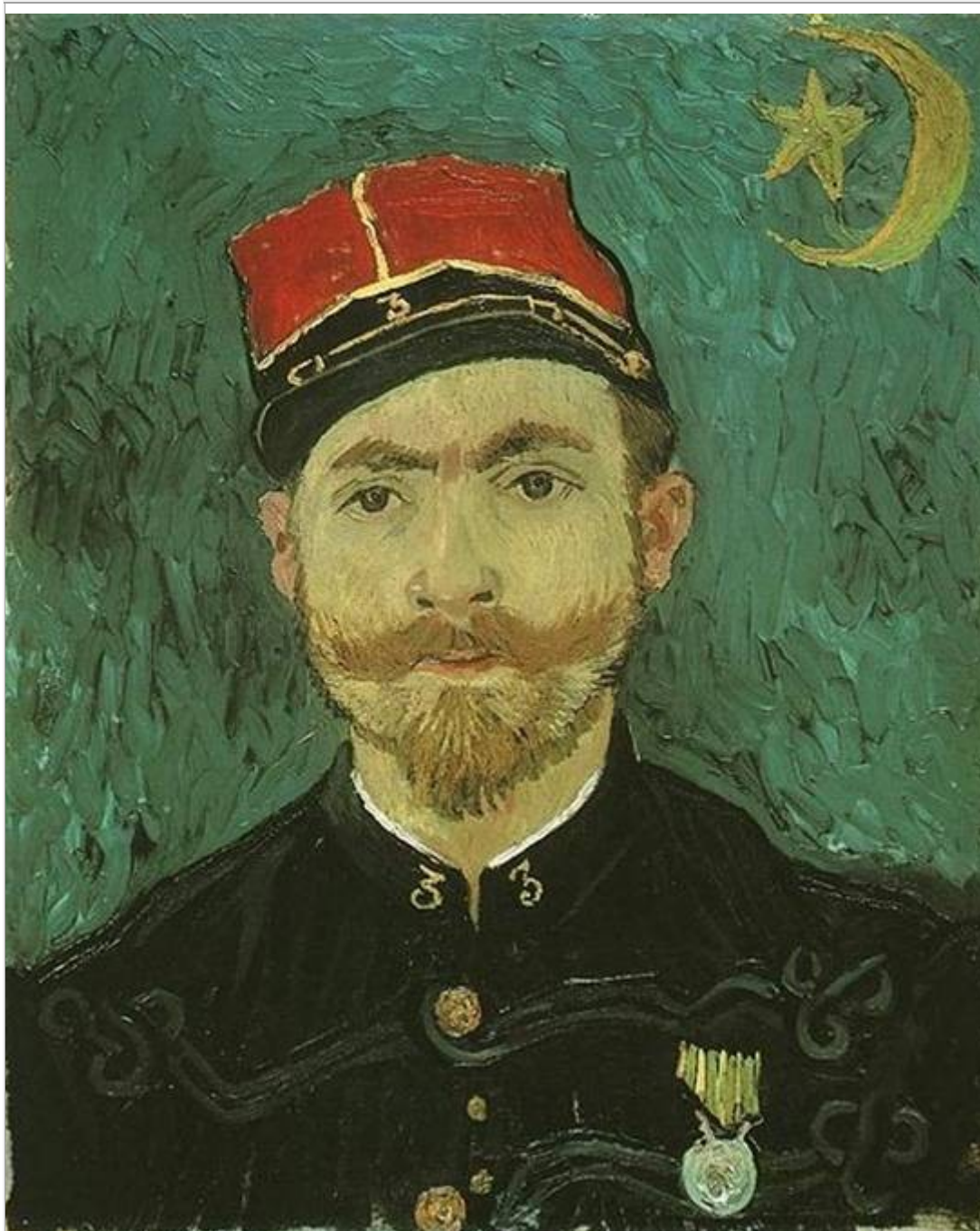
1888 Portrait of Camille Roulin



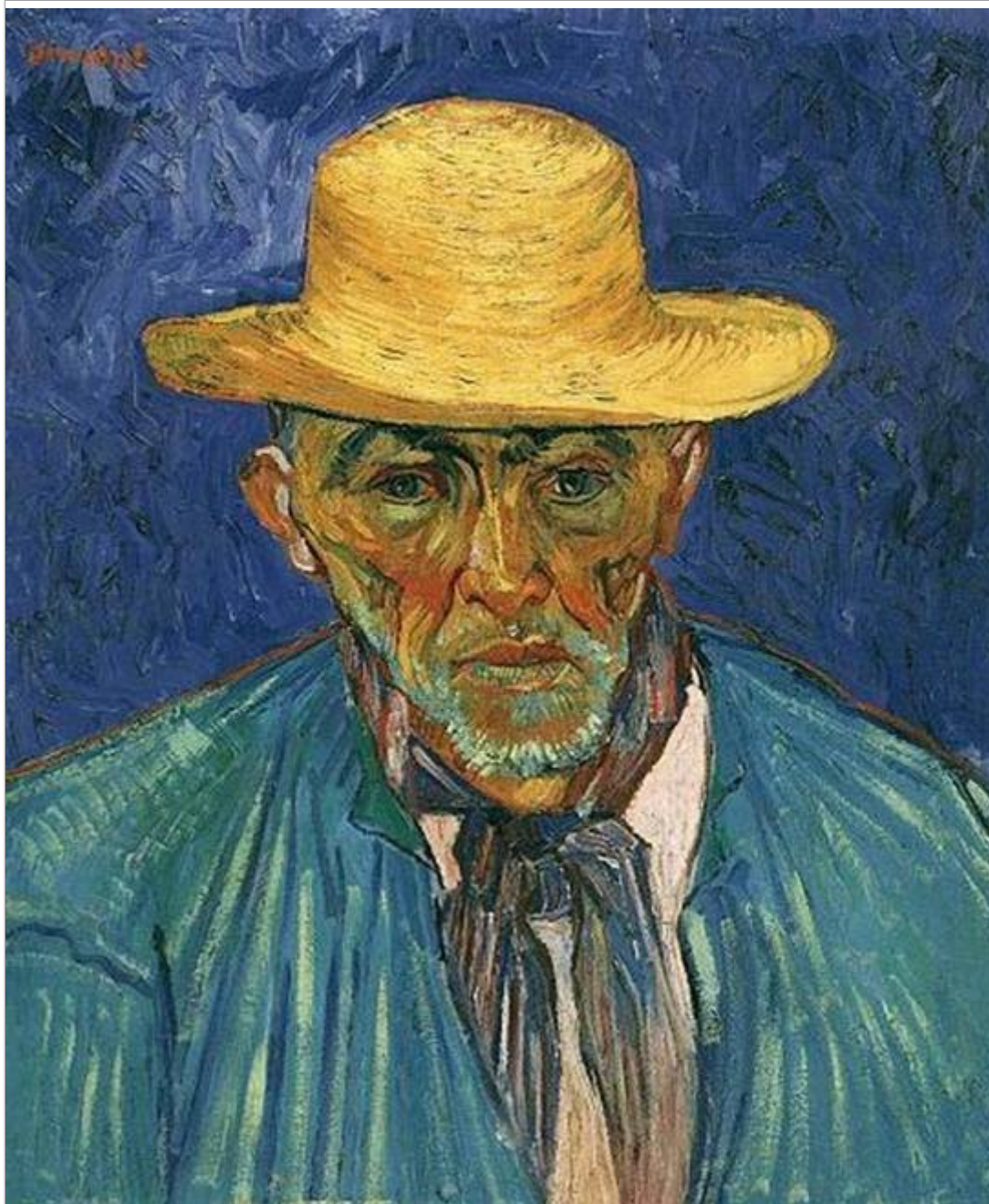
1888 Portrait of Eugene Boch



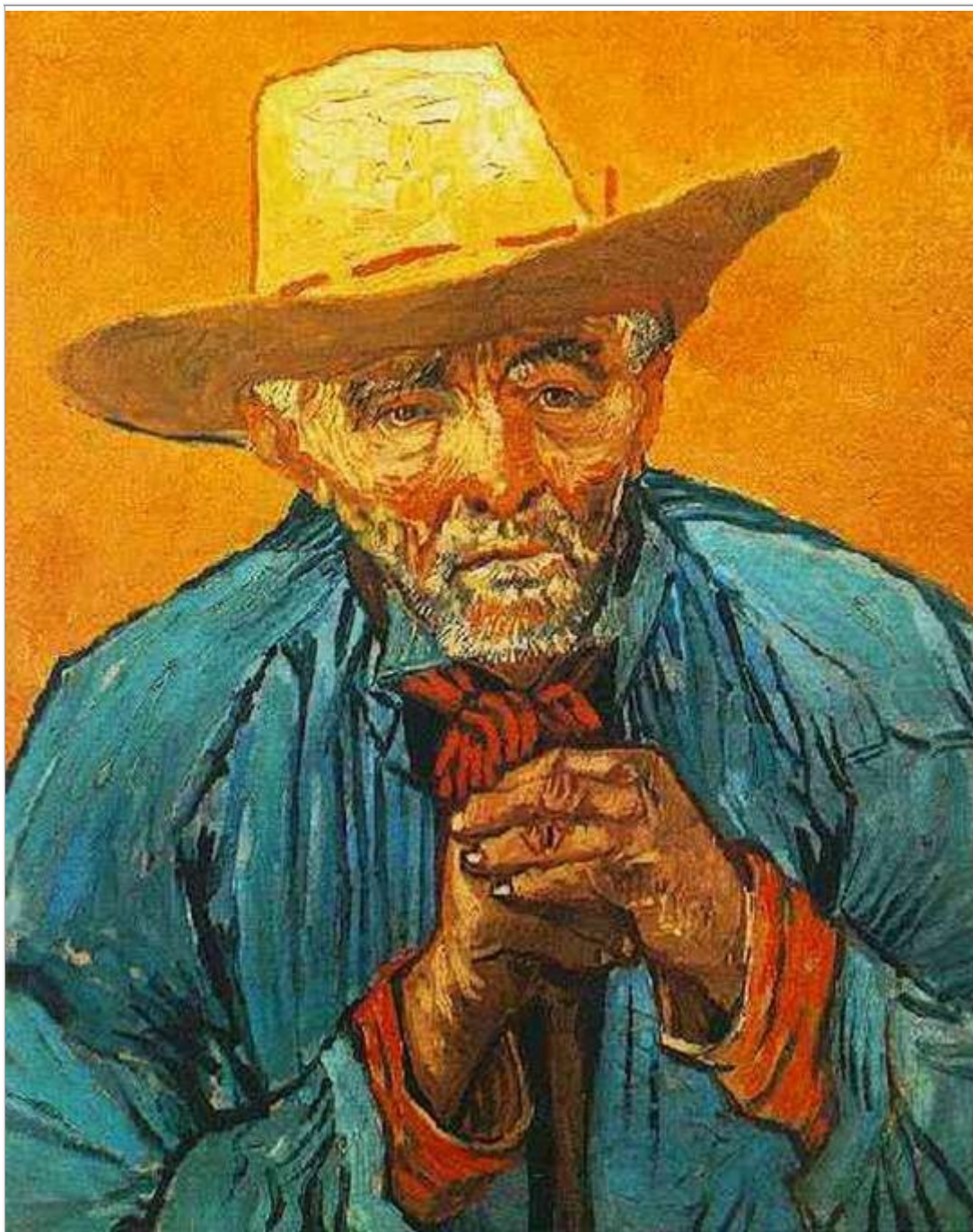
1888 Portrait of Madame Augustine Roulin



1888 Portrait of Milliet, Second Lieutenant of the Zouaves



1888 Portrait of Patience Escalier, Shepherd in Provence



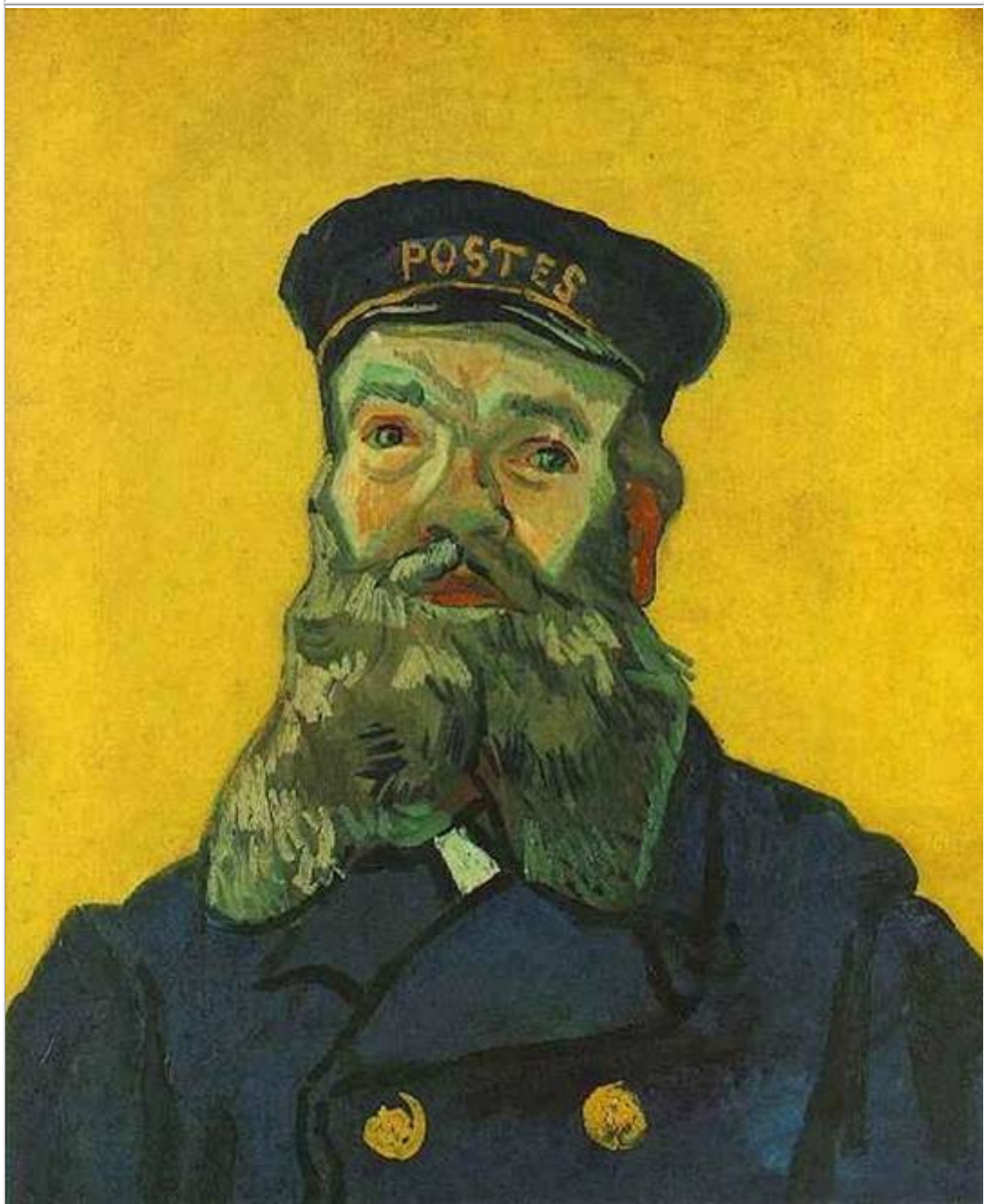
1888 Portrait of Patience Escalier



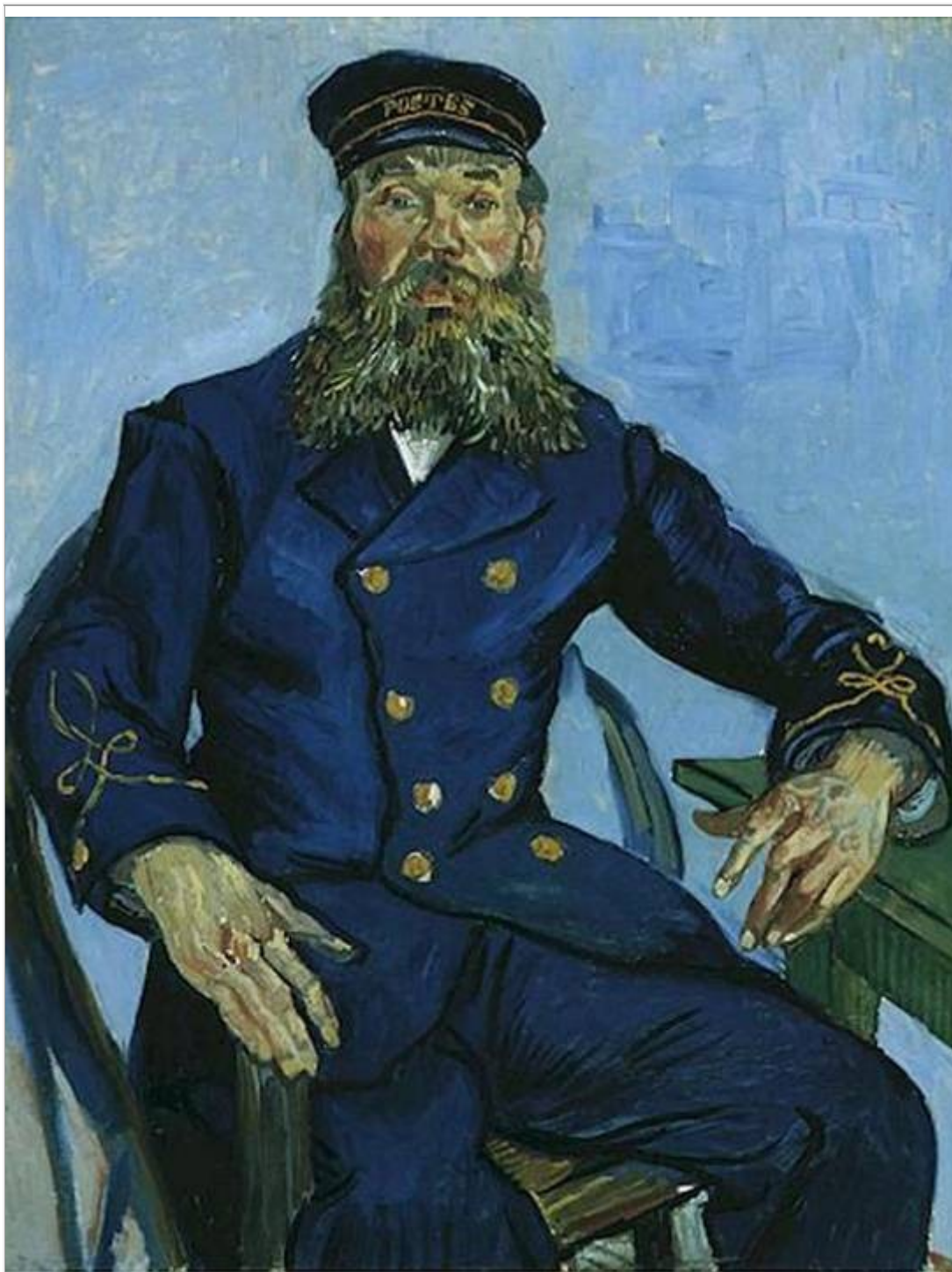
1888 Portrait of the Artist's Mother



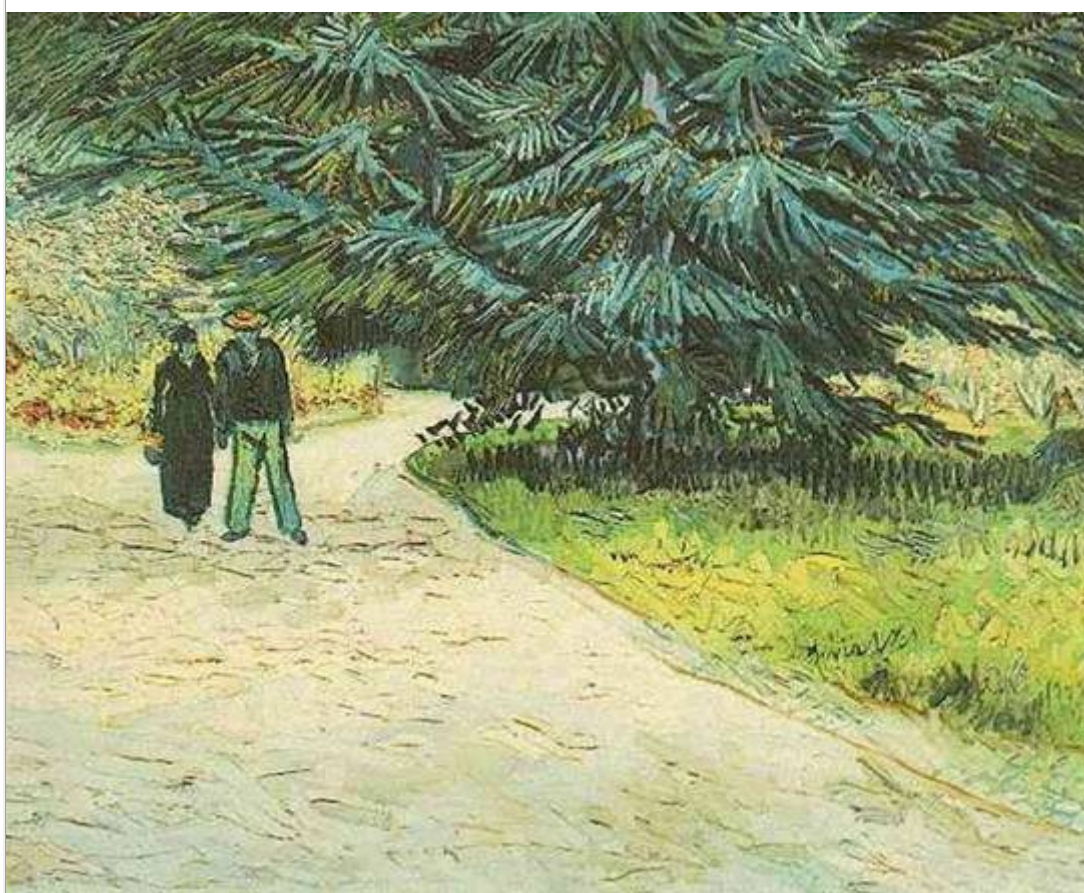
1888 Portrait of the Postman Joseph Roulin version 2



1888 Portrait of the Postman Joseph Roulin version 3



1888 Portrait of the Postman Joseph Roulin



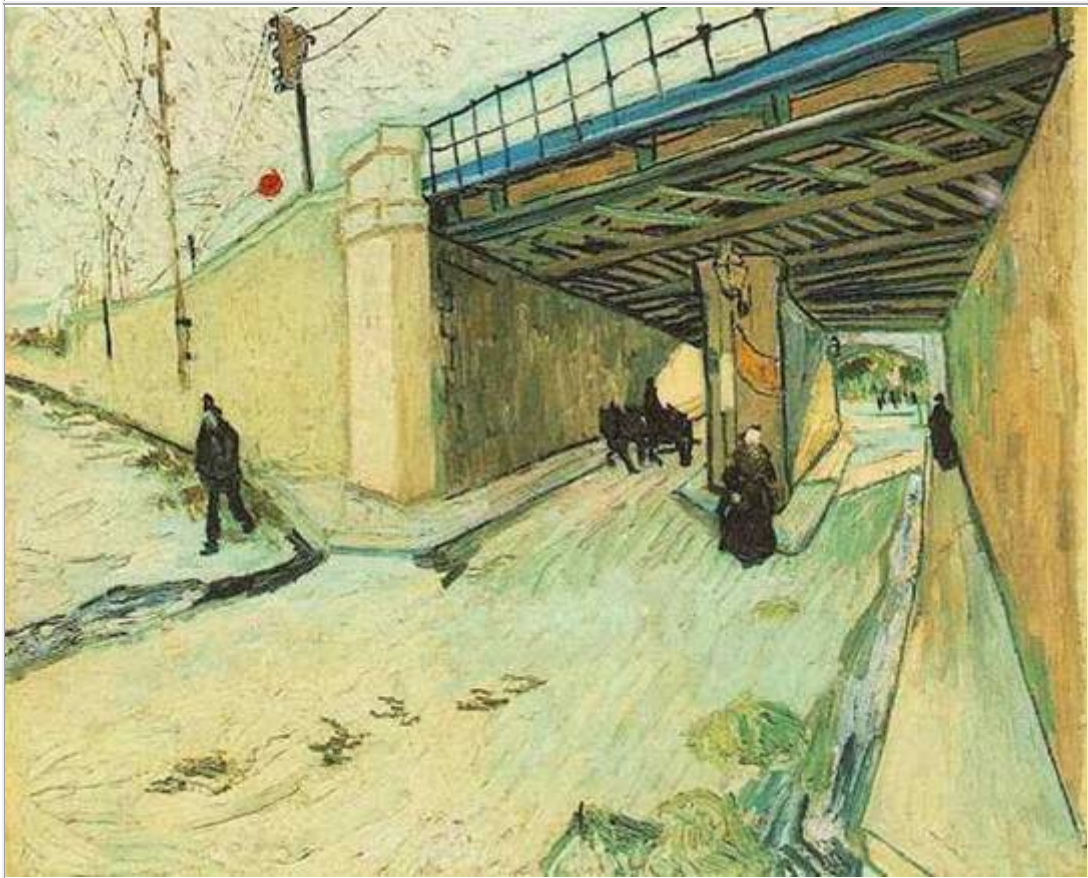
1888 Public Garden with Couple and Blue Fir Tree The Poet's Garden III



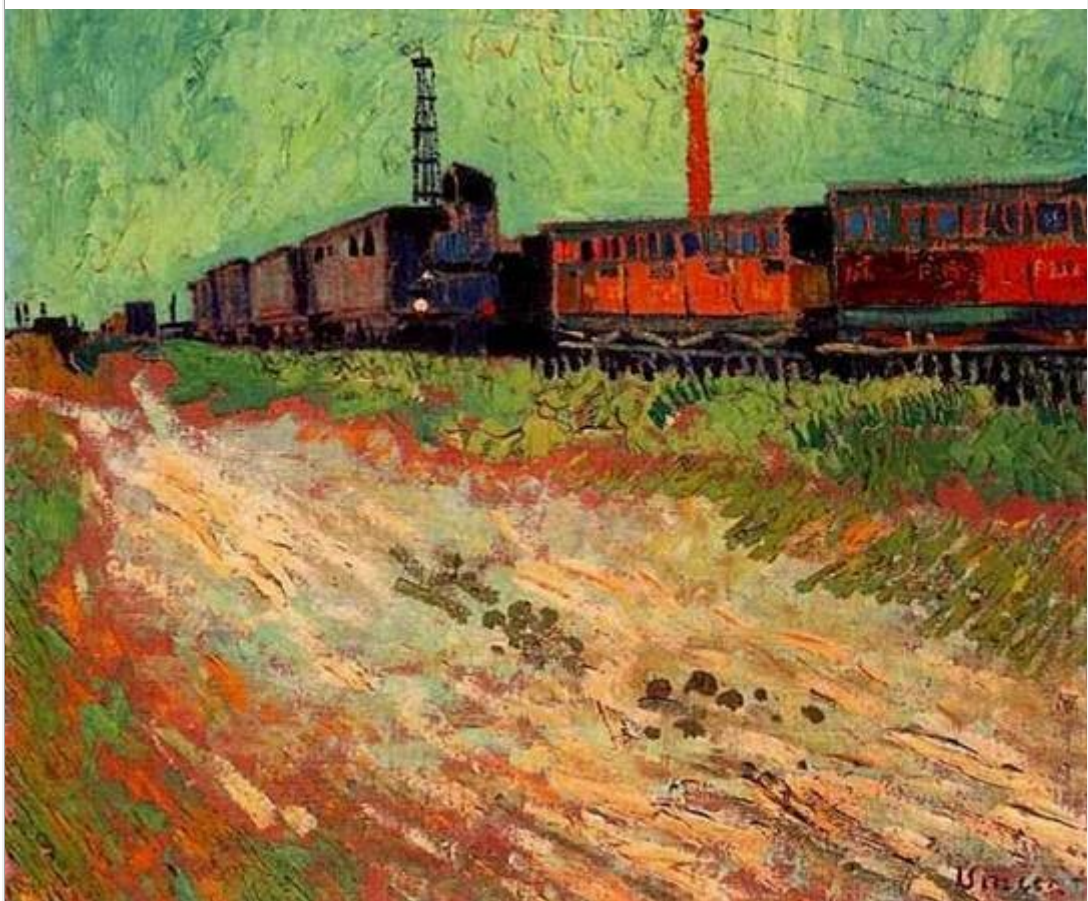
1888 Public Park at Arles, The



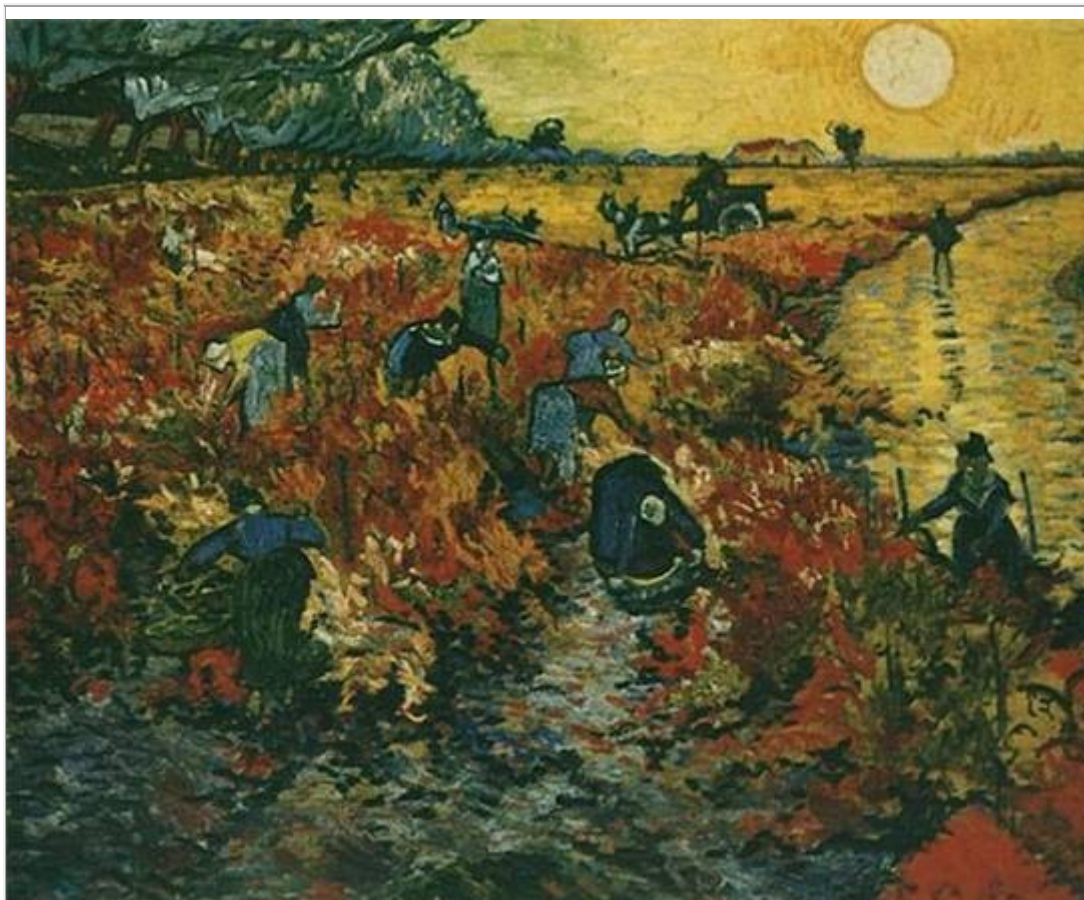
1888 Quay with Men Unloading Sand Barges



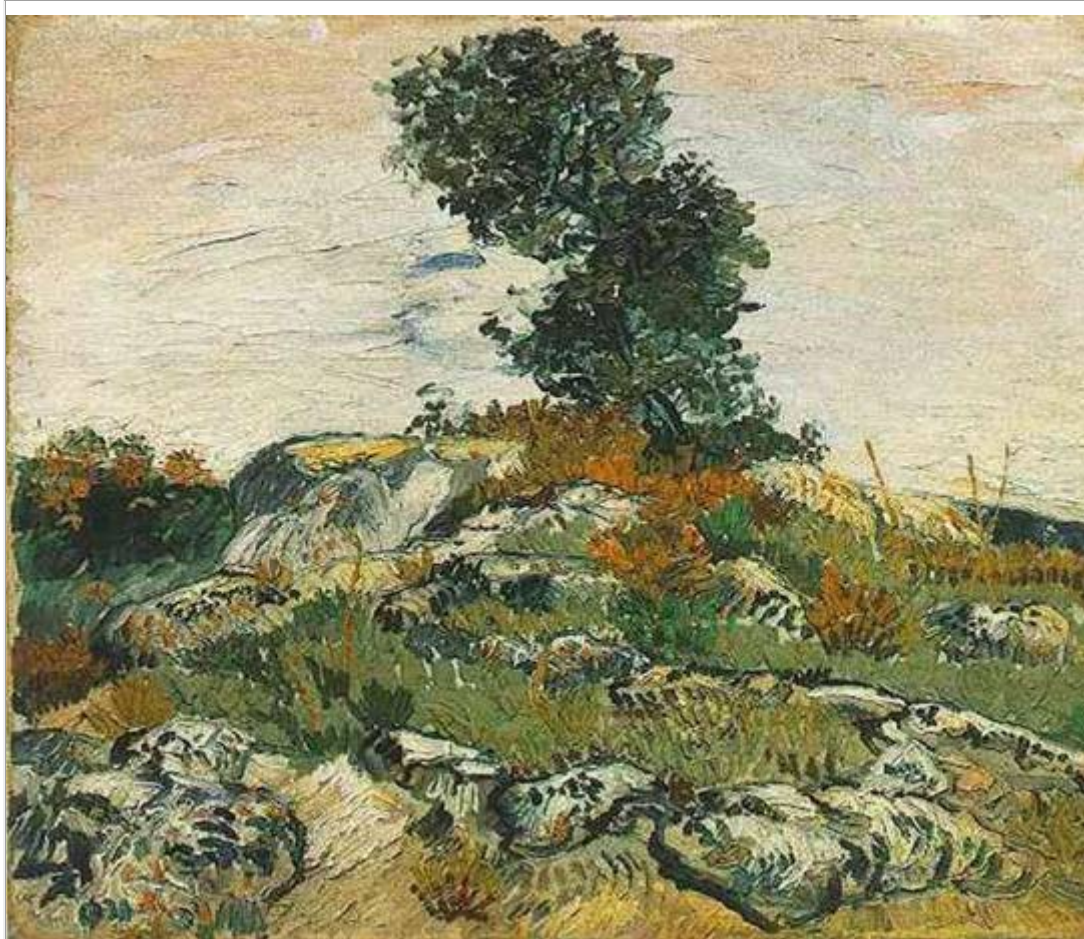
1888 Railway Bridge over Avenue Montmajour, Arles, The



1888 Railway Carriages



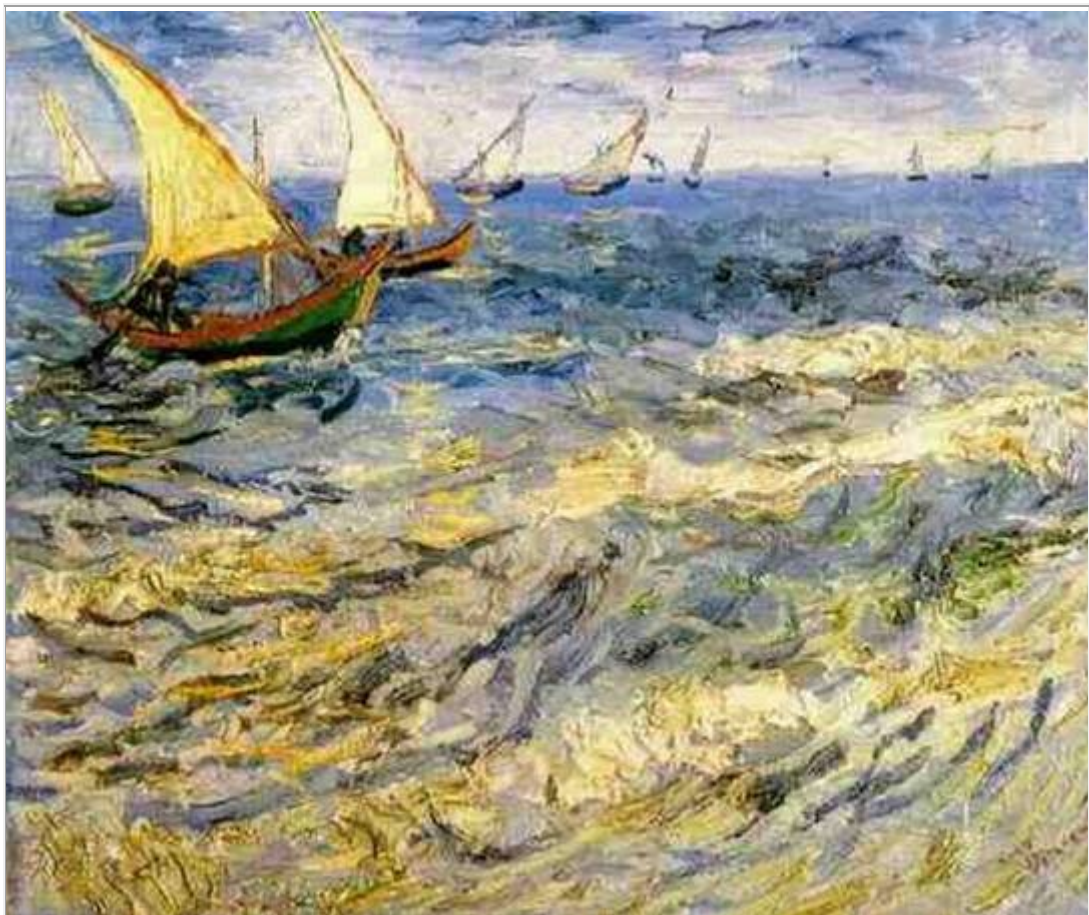
1888 Red Vineyard, The



1888 Rocks with Oak Tree



1888 Schoolboy (Camille Roulin), The



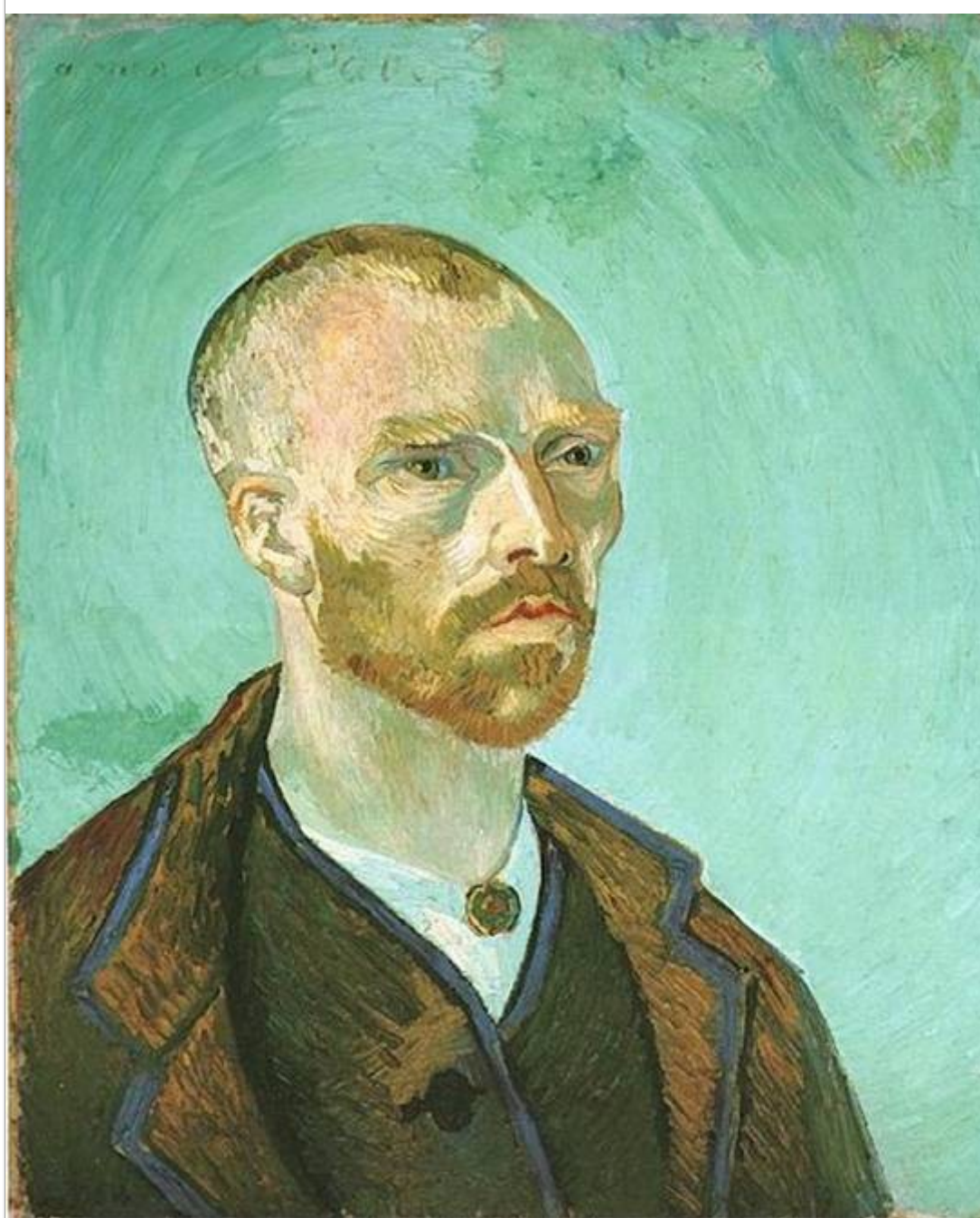
1888 Seascape at Saintes-Maries version 2



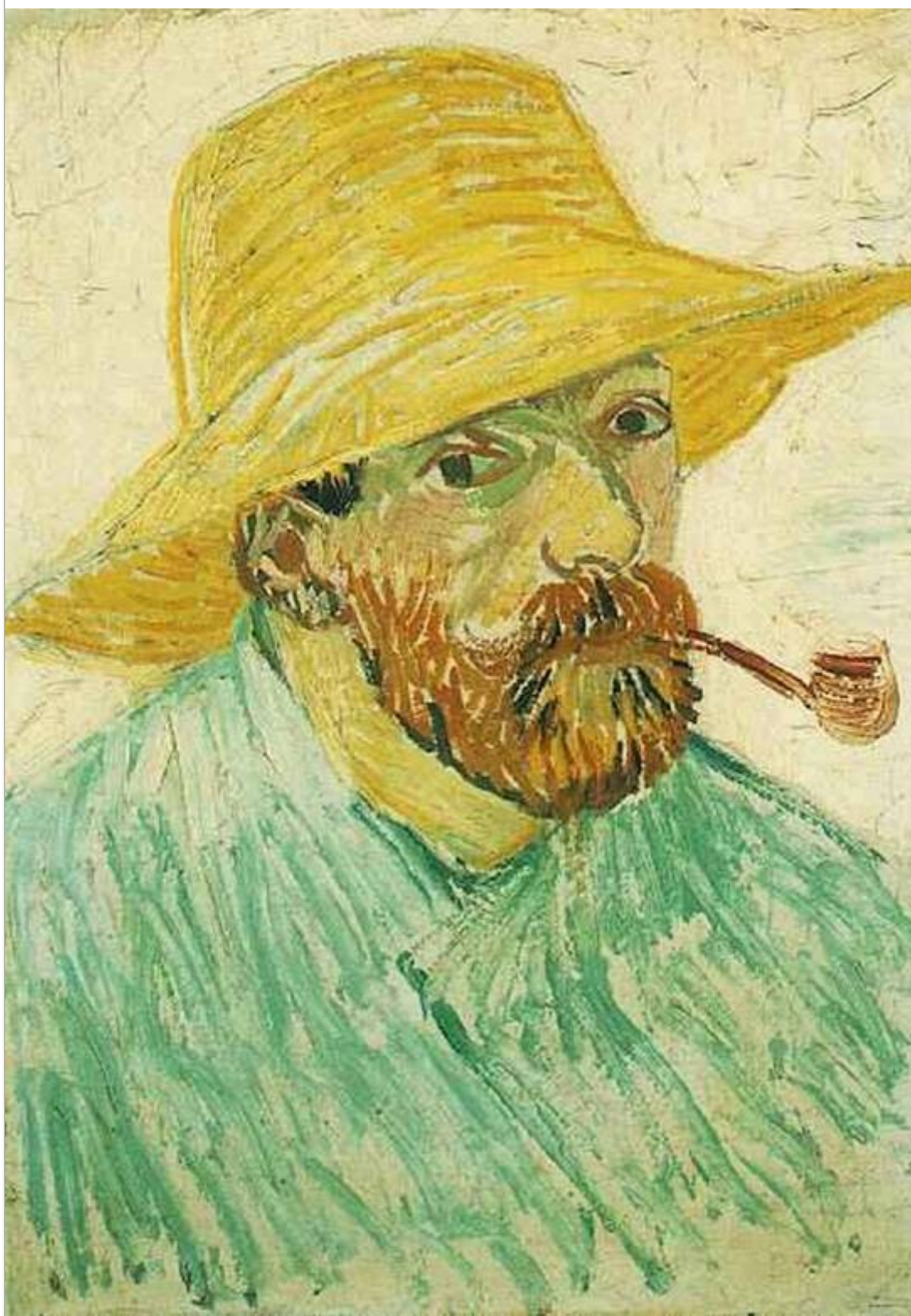
1888 Seascape at Saintes-Maries



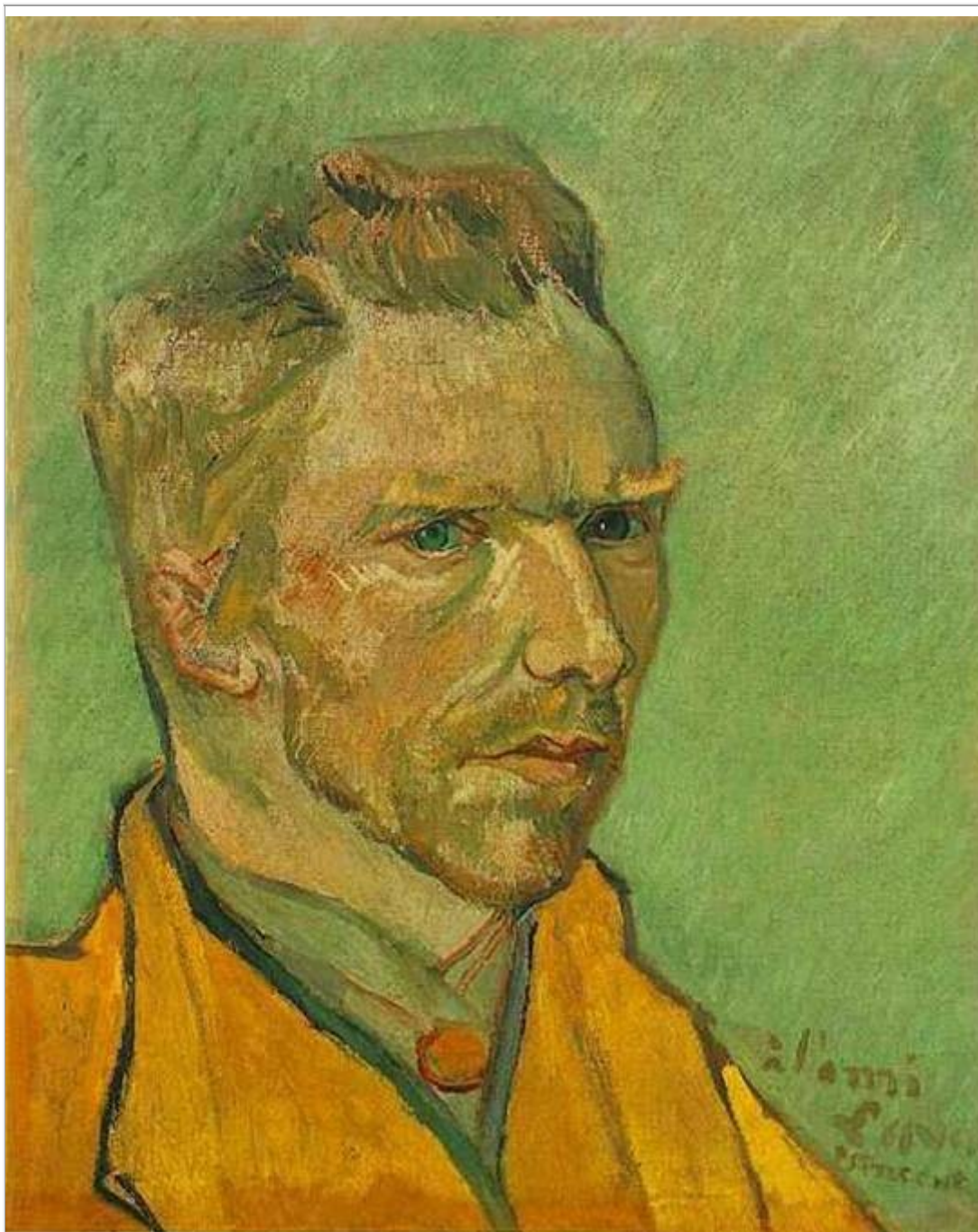
1888 Seated Zouave, The



1888 Self-Portrait (Dedicated to Paul Gauguin)



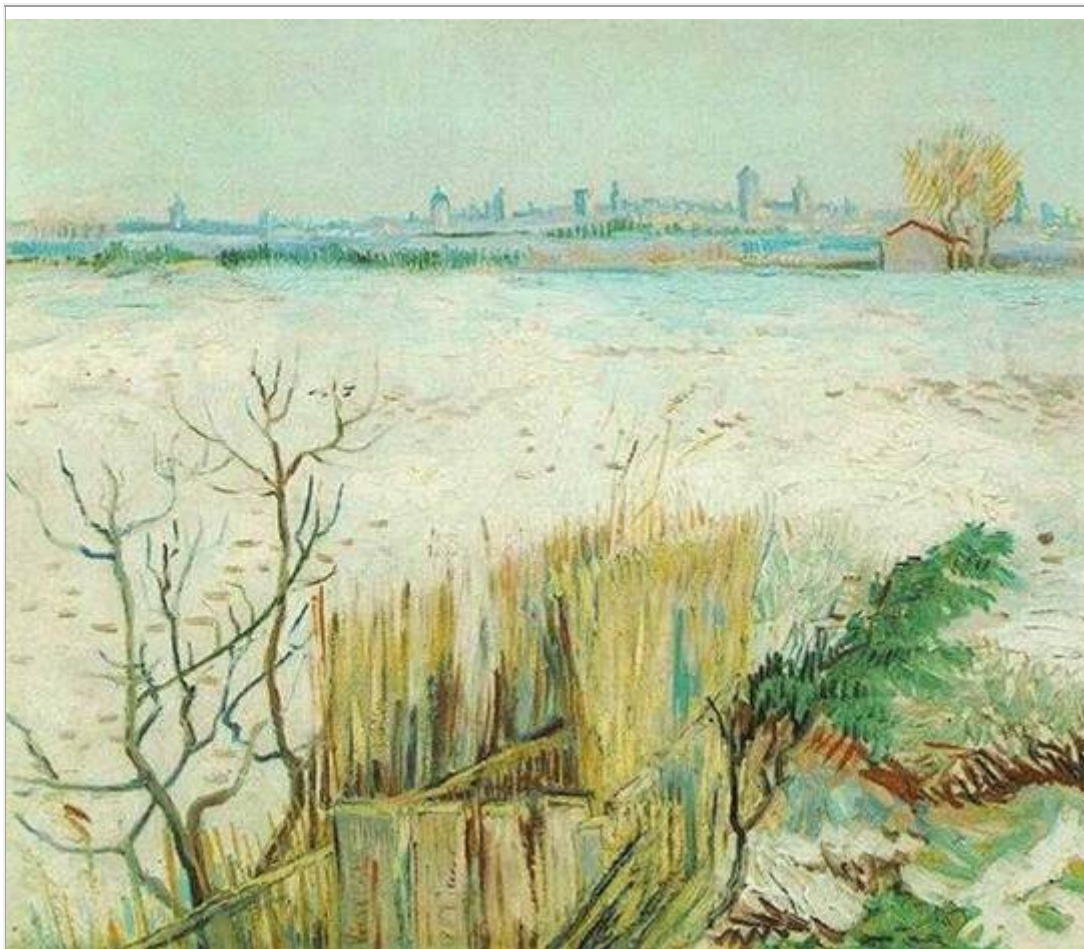
1888 Self-Portrait with Pipe and Straw Hat



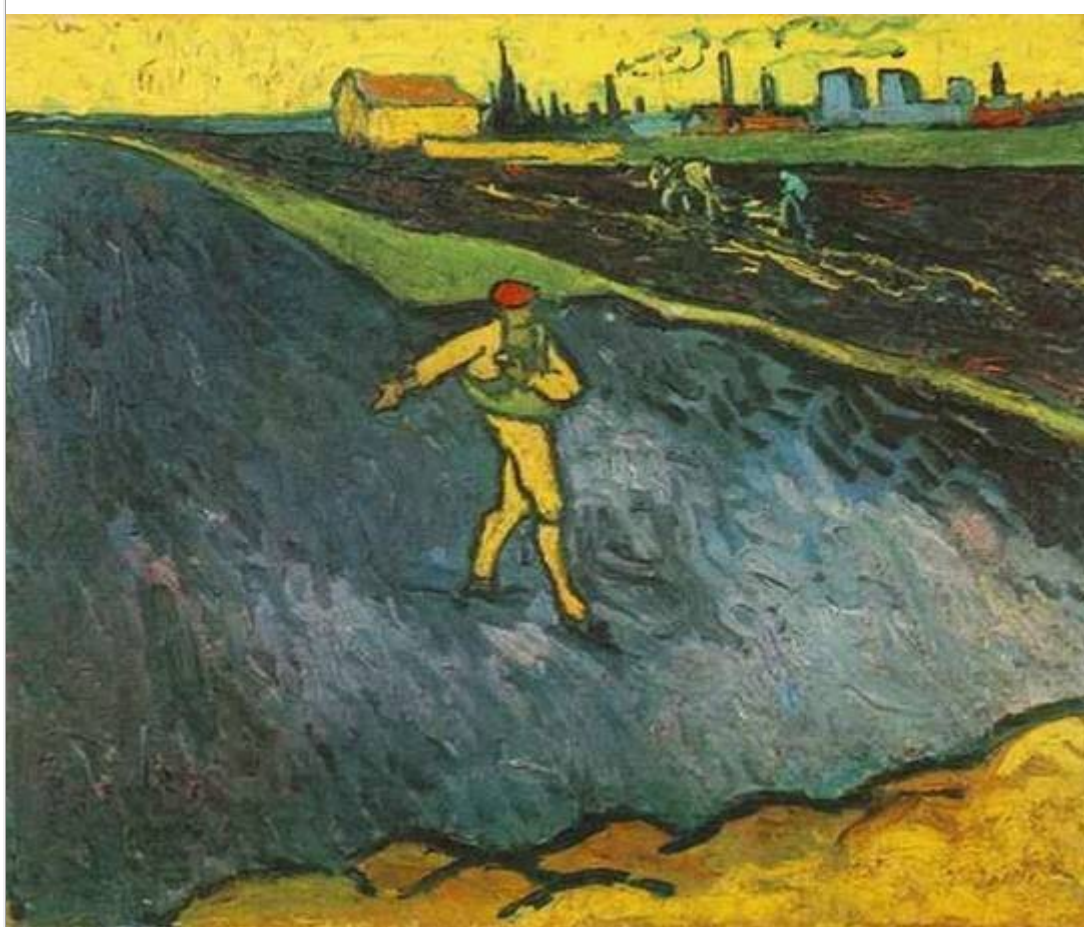
1888 Self-Portrait



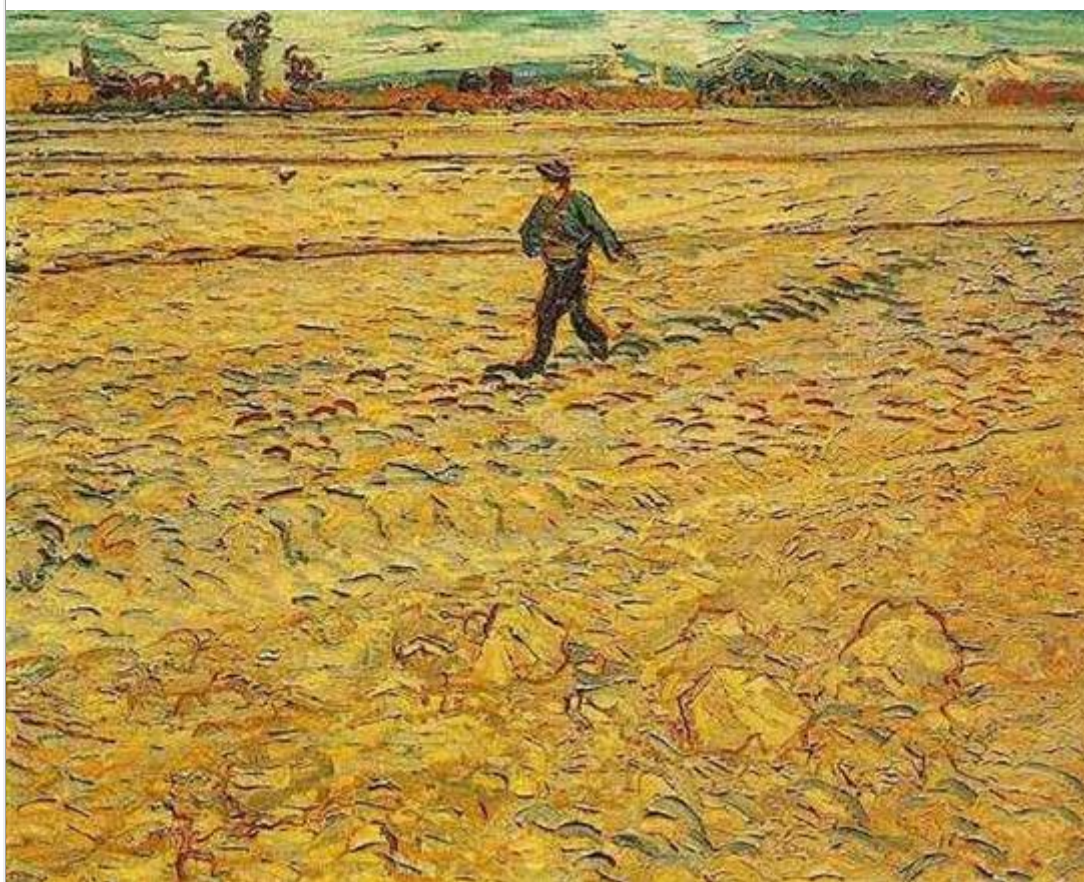
1888 Smoker, The



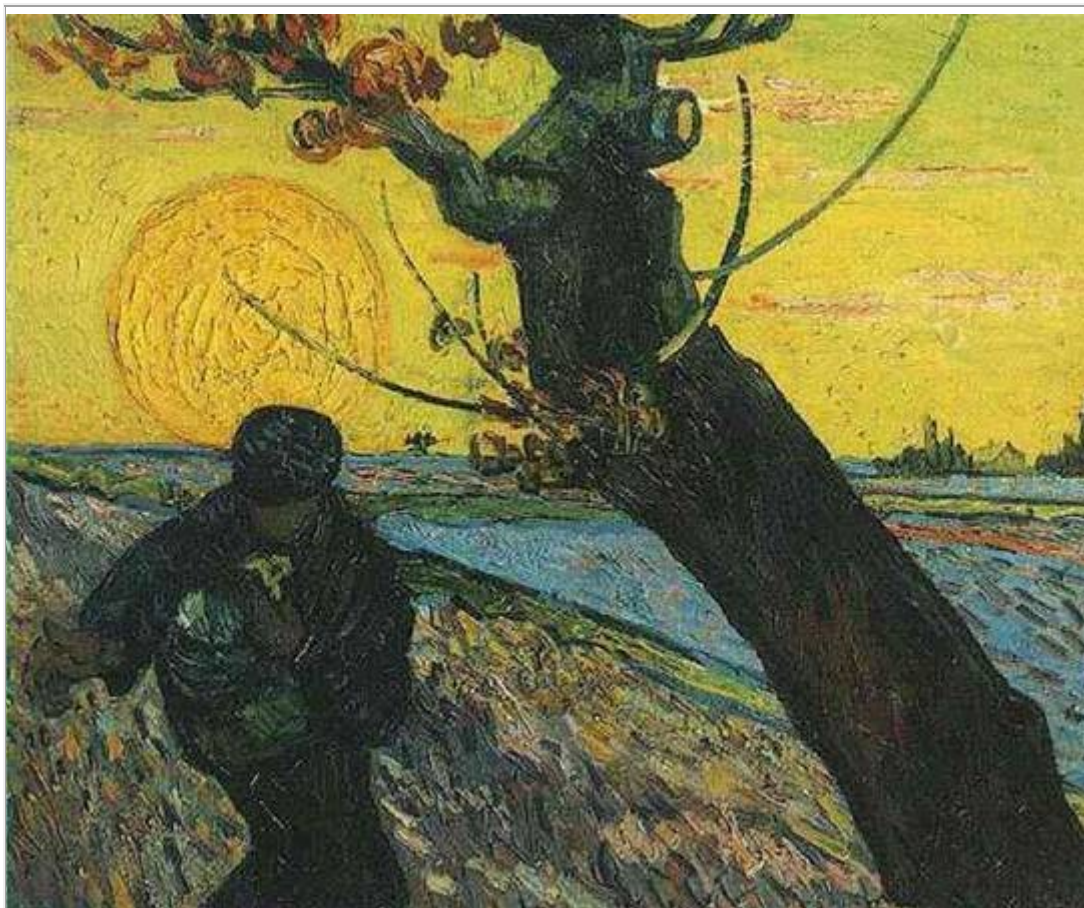
1888 Snowy Landscape with Arles in the Background



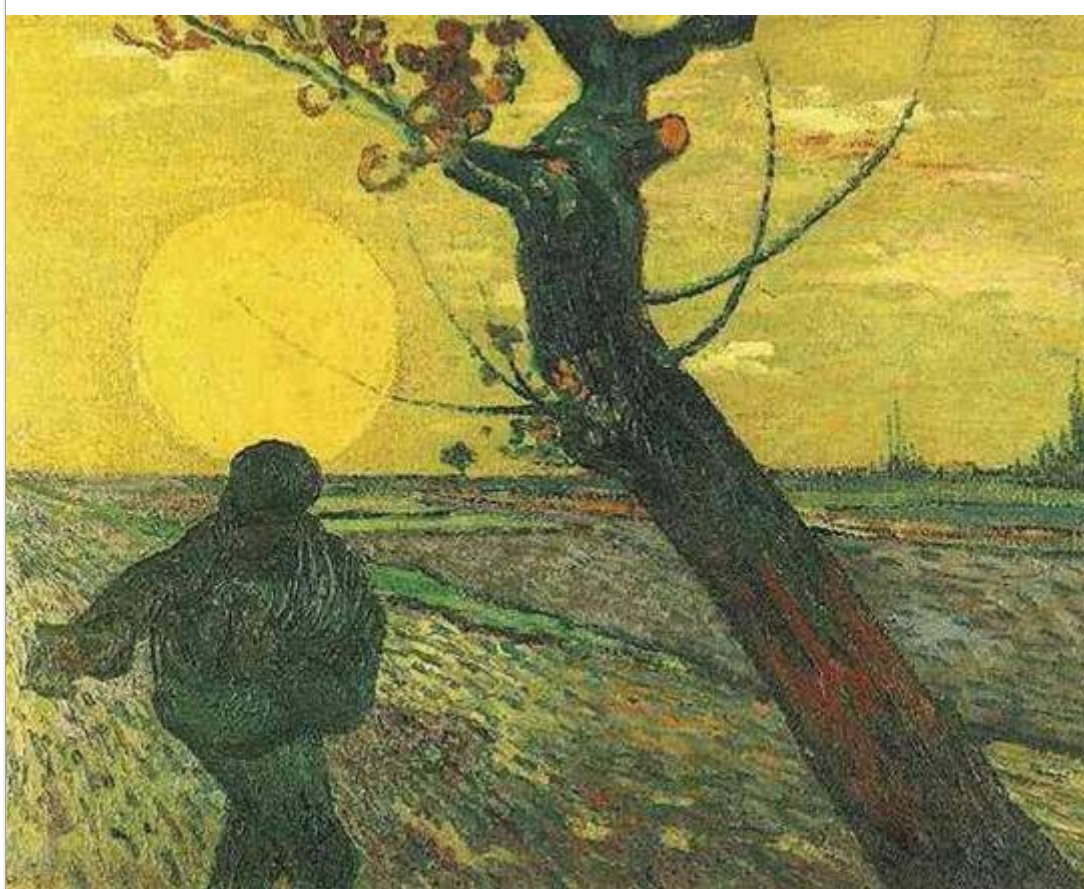
1888 Sower Outskirts of Arles in the Background, The



1888 Sower, The version 2



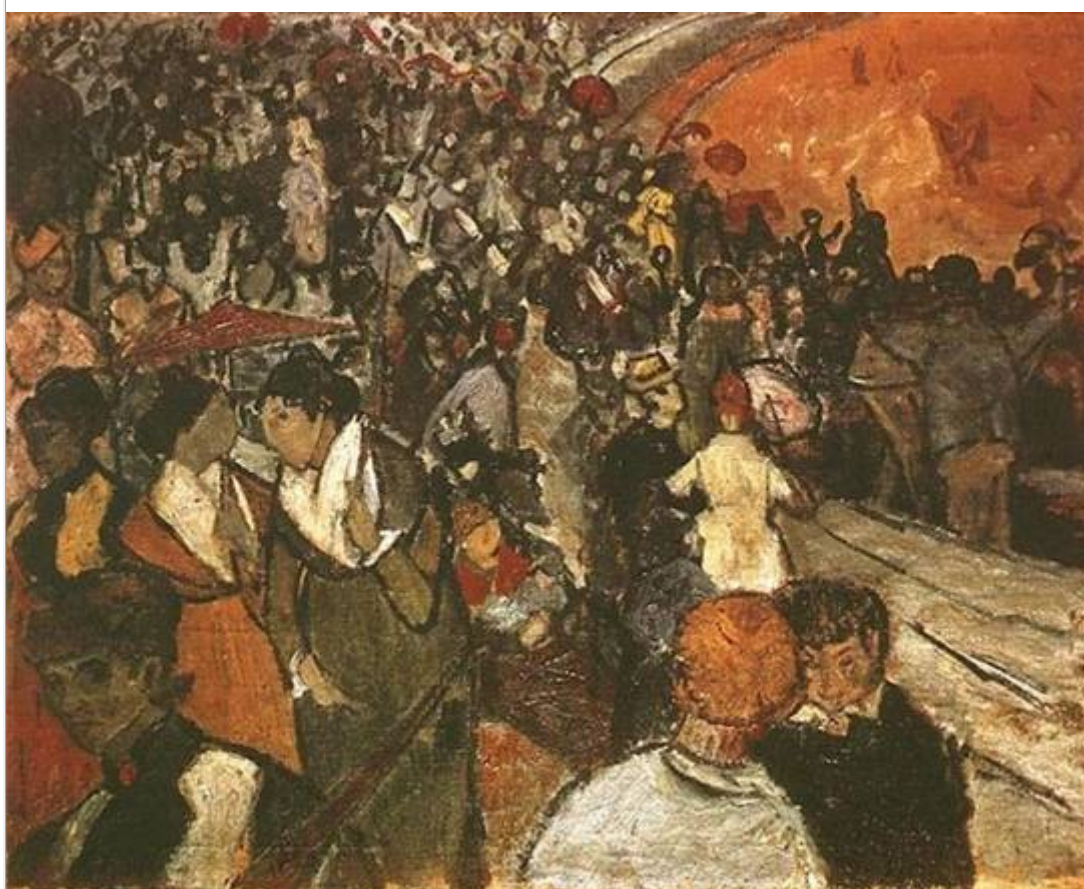
1888 Sower, The version 3



1888 Sower, The version 4



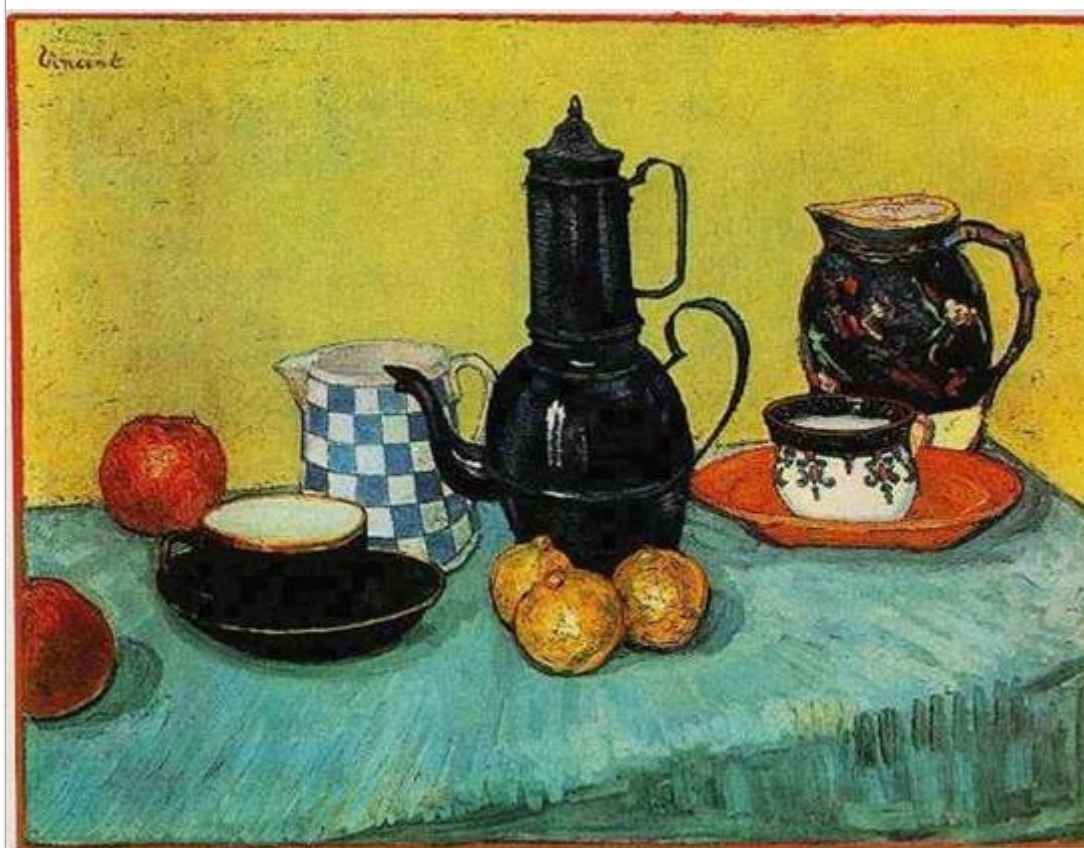
1888 Sower, The



1888 Spectators in the Arena at Arles



1888 Starry Night Over the Rhone



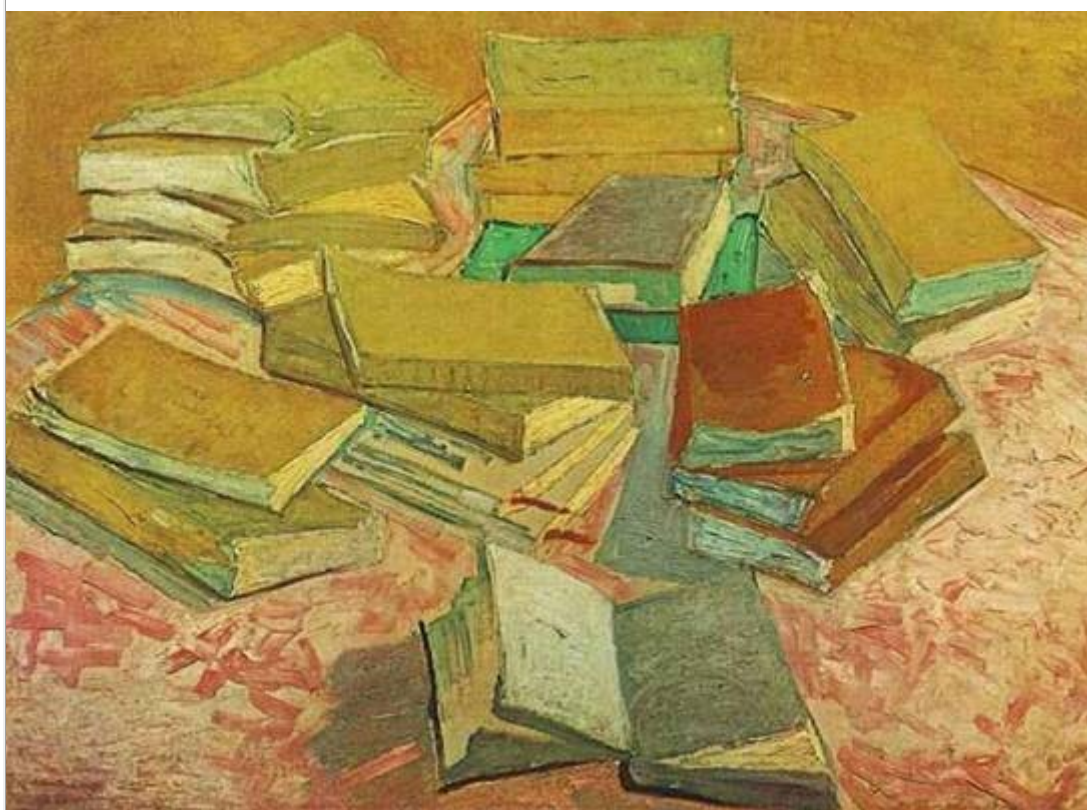
1888 Still Life Blue Enamel Coffeepot, Earthenware and Fruit



1888 Still Life Bottle, Lemons and Oranges



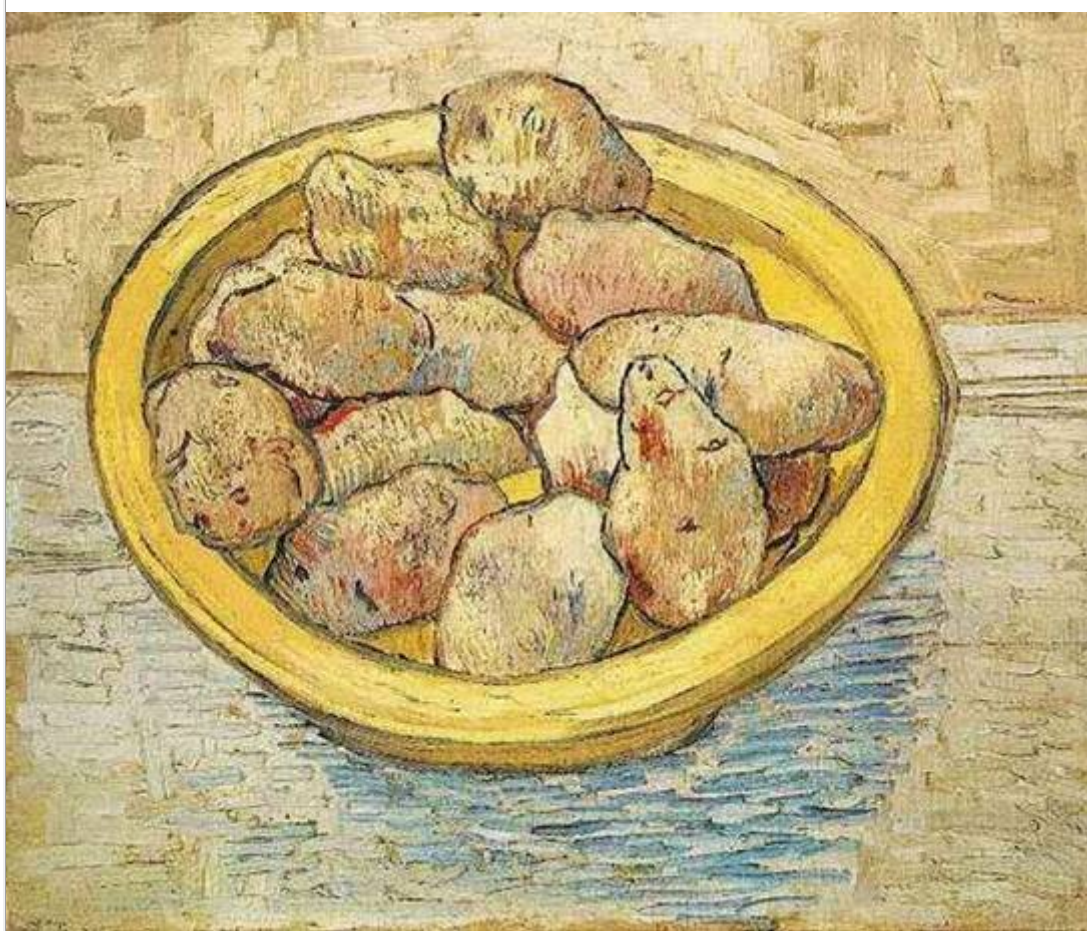
1888 Still Life Bowl with Daisies



1888 Still Life French Novels



1888 Still Life Majolica Jug with Wildflowers



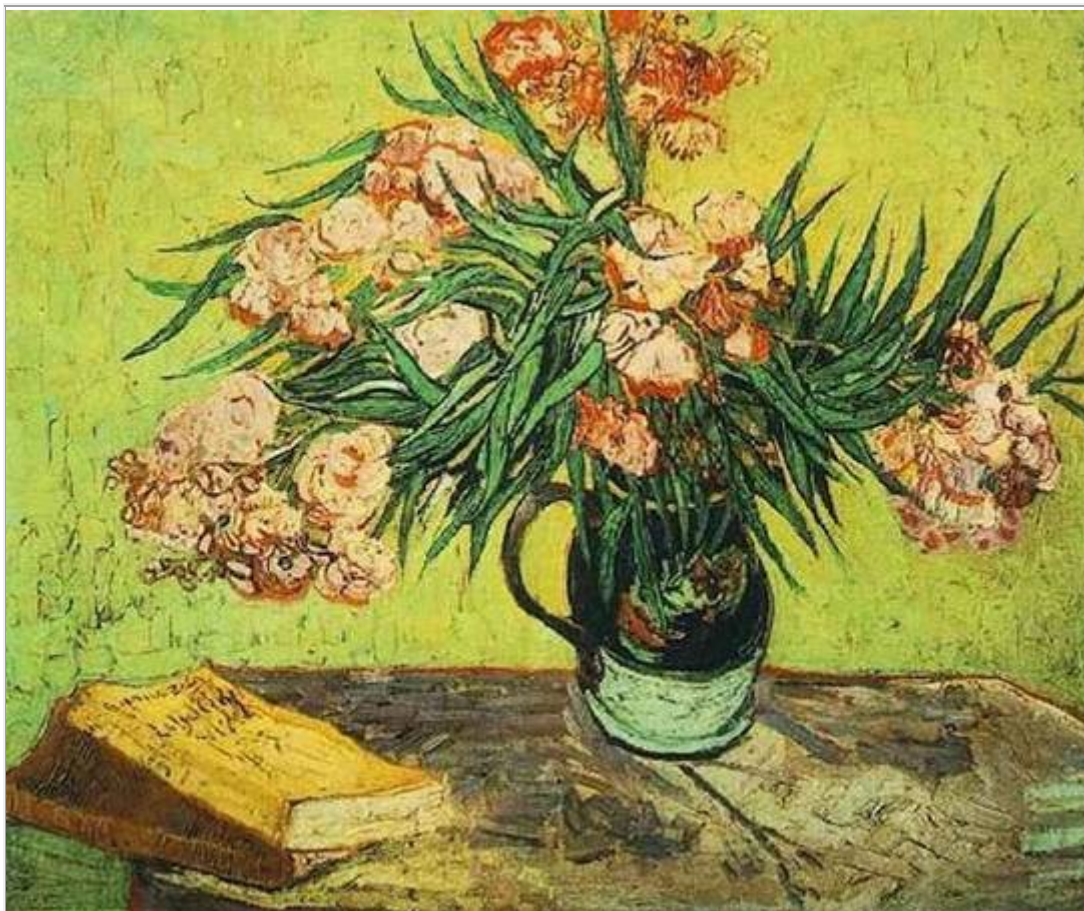
1888 Still Life Potatoes in a Yellow Dish



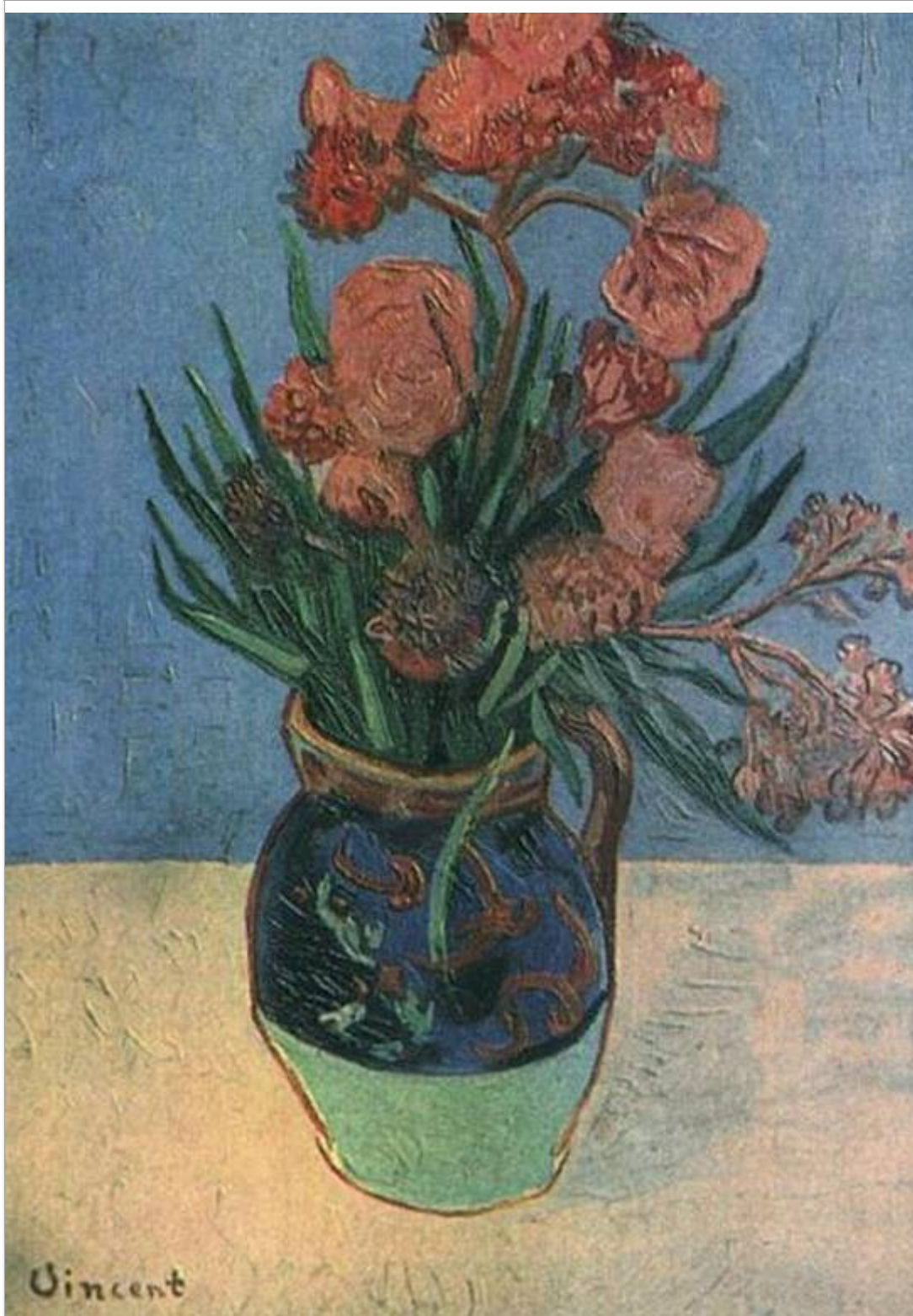
1888 Still Life Vase with Fifteen Sunflowers



1888 Still Life Vase with Five Sunflowers



1888 Still Life Vase with Oleanders and Books



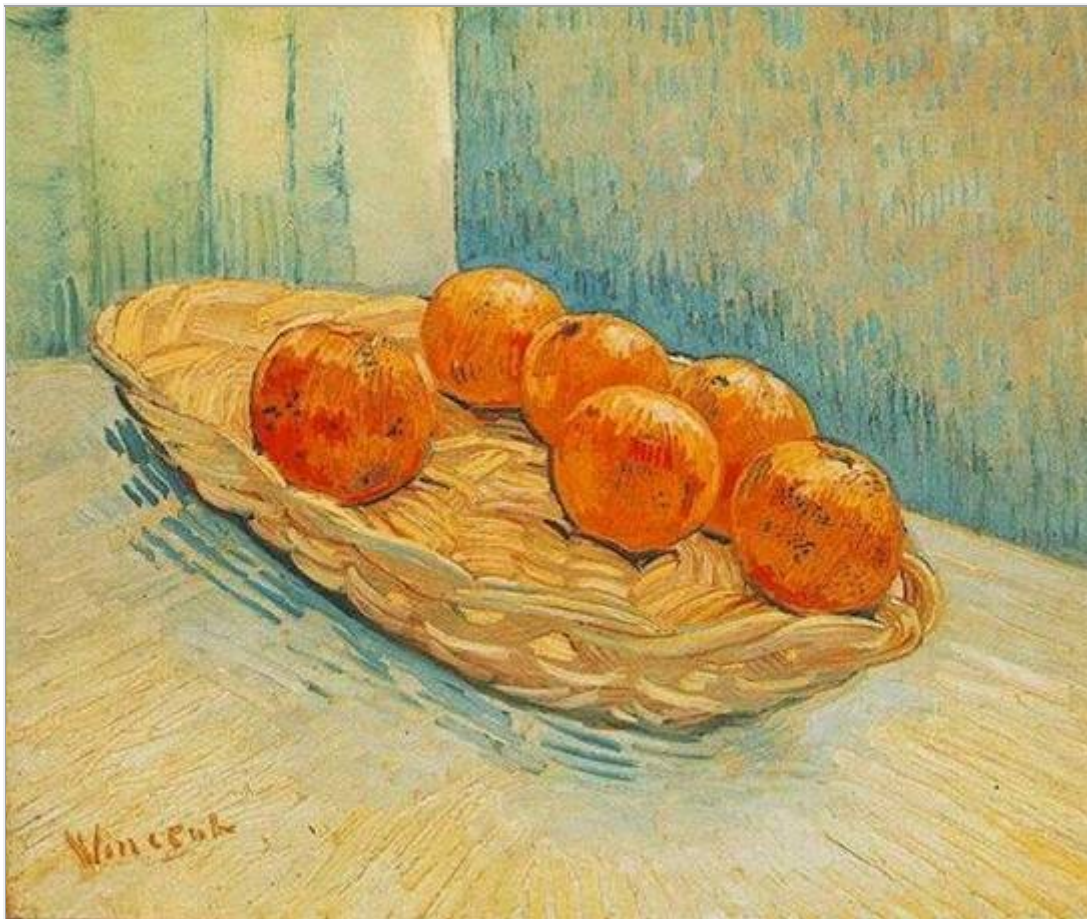
1888 Still Life Vase with Oleanders



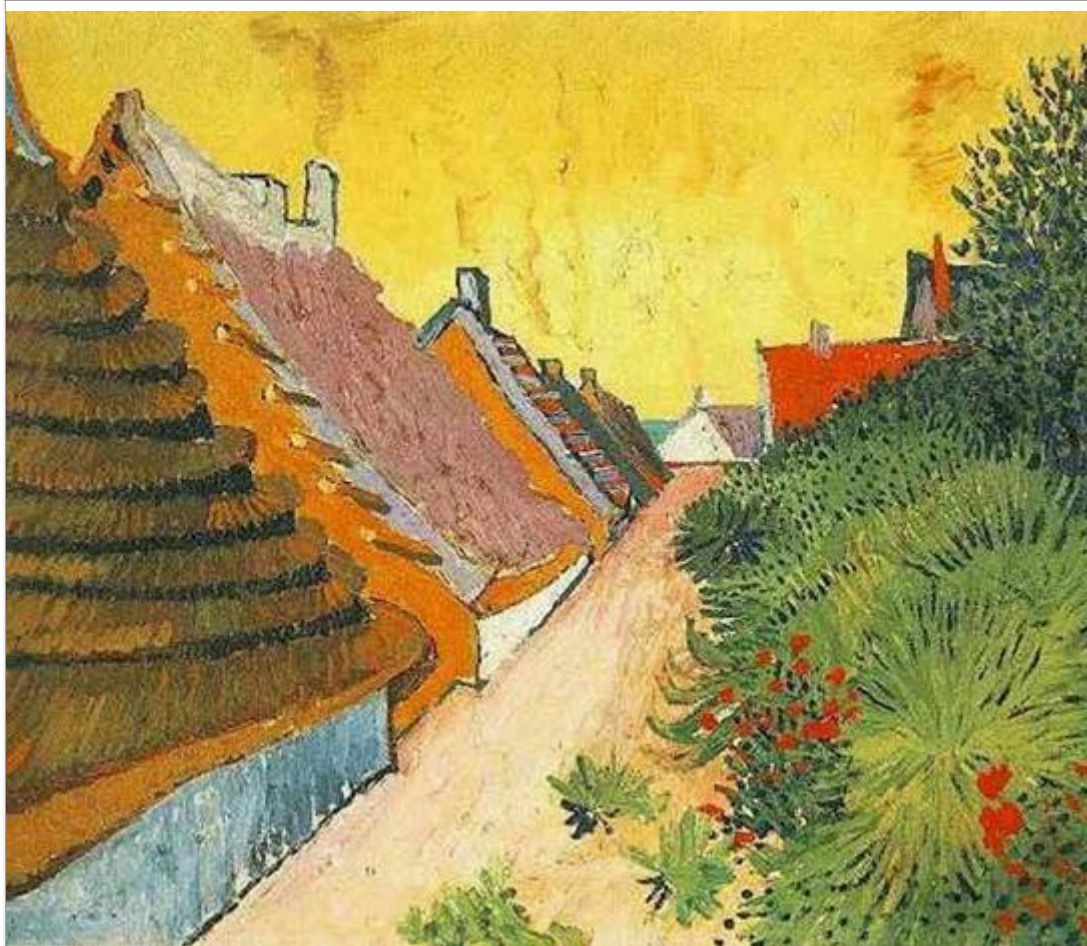
1888 Still Life Vase with Twelve Sunflowers



1888 Still Life Vase with Zinnias



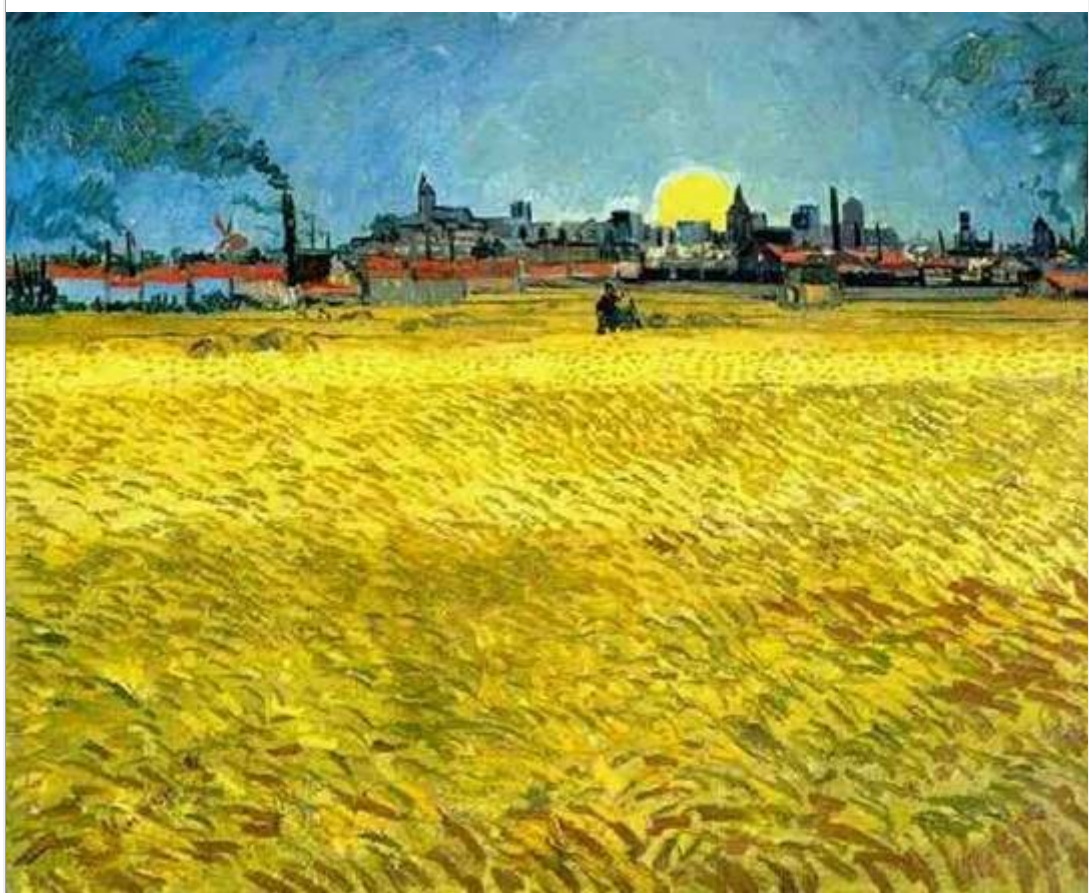
1888 Still Life with Basket and Six Oranges



1888 Street in Saintes-Maries



1888 Sunny Lawn in a Public Park



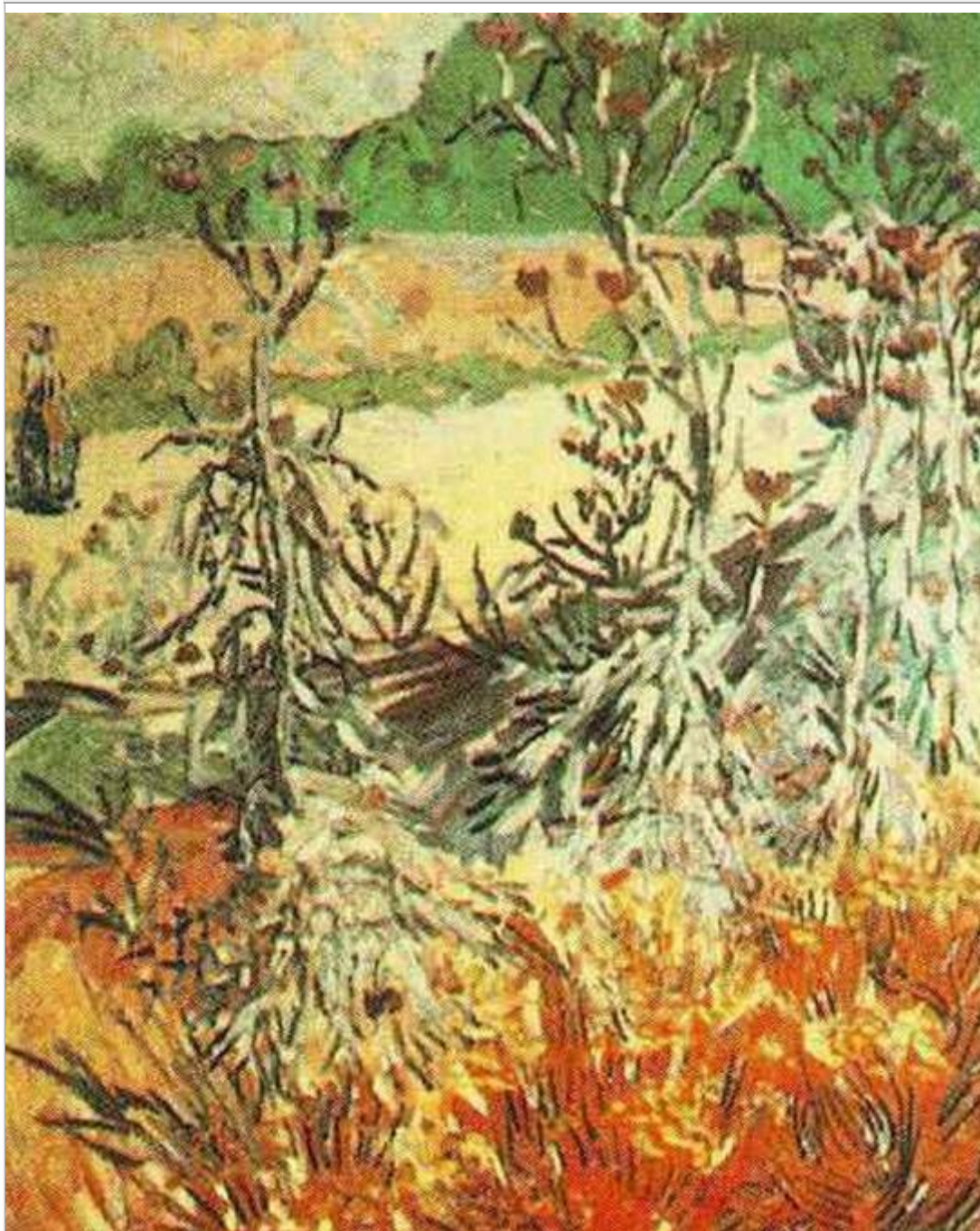
1888 Sunset Wheat Fields Near Arles



1888 Tarascon Diligence



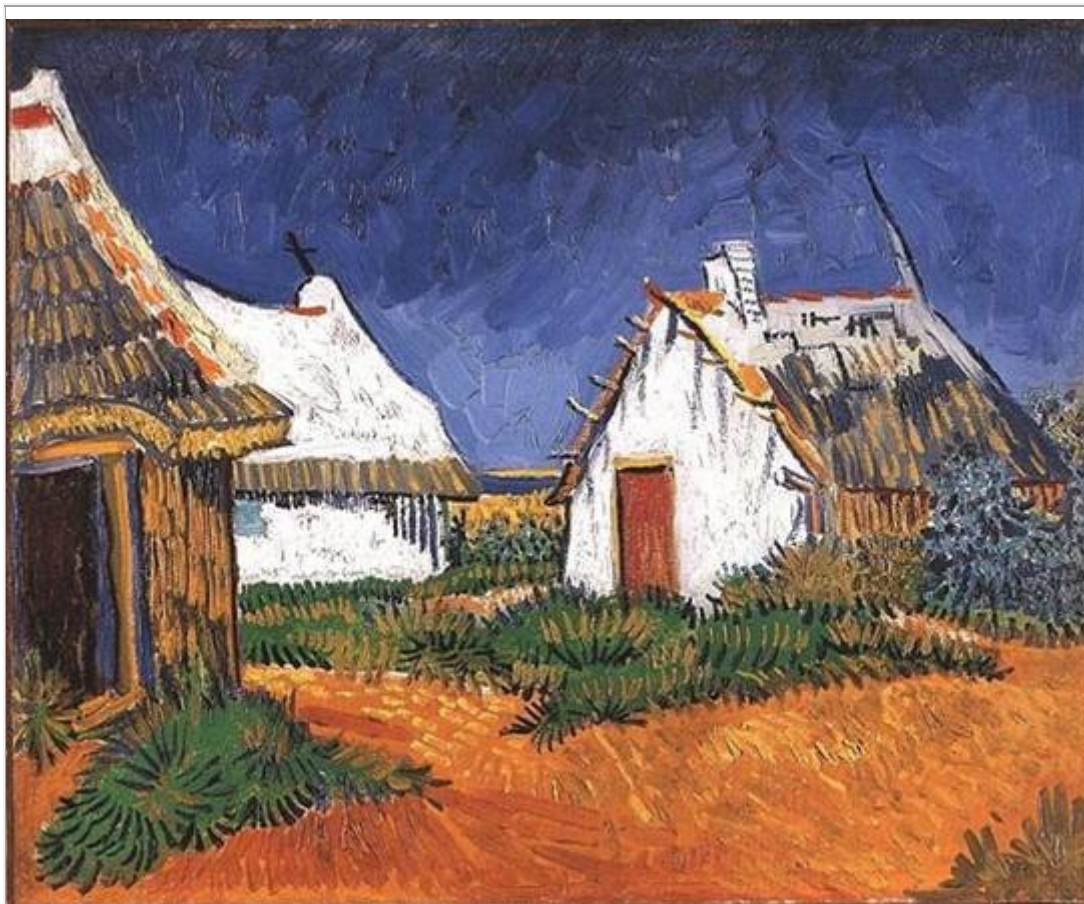
1888 The Brothel



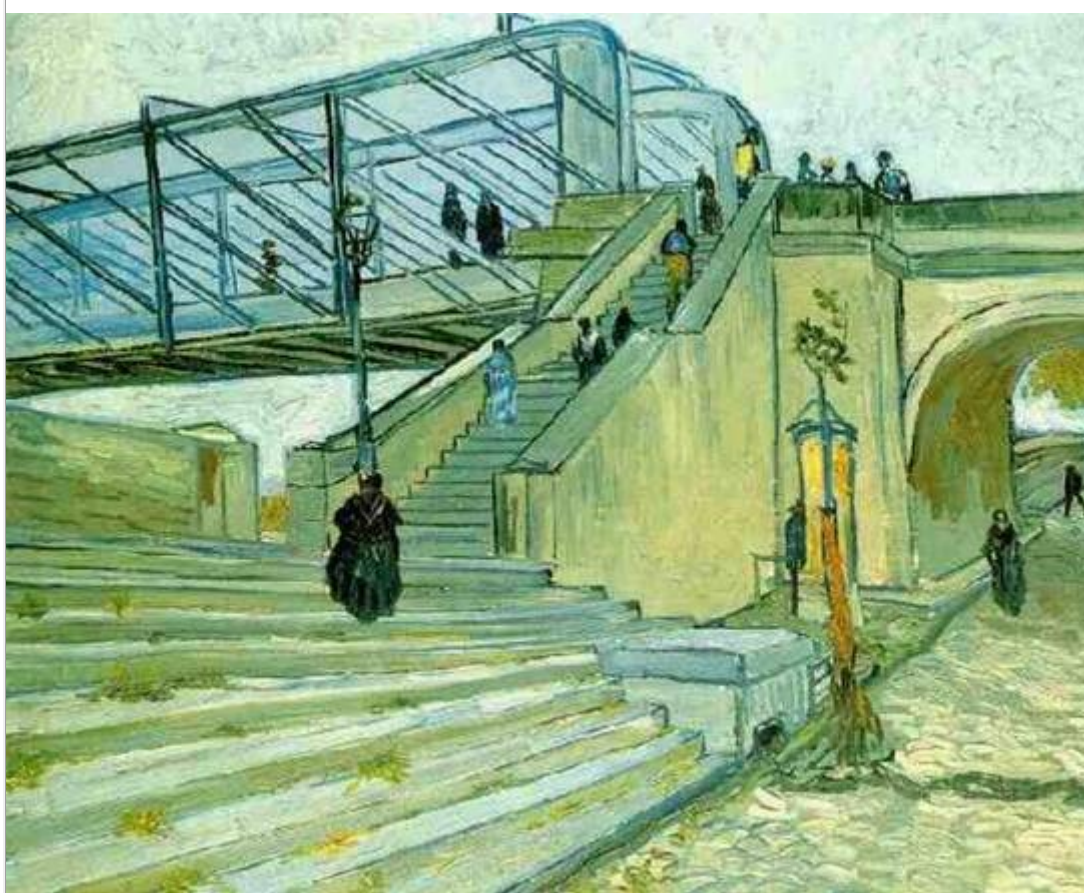
1888 Thistles



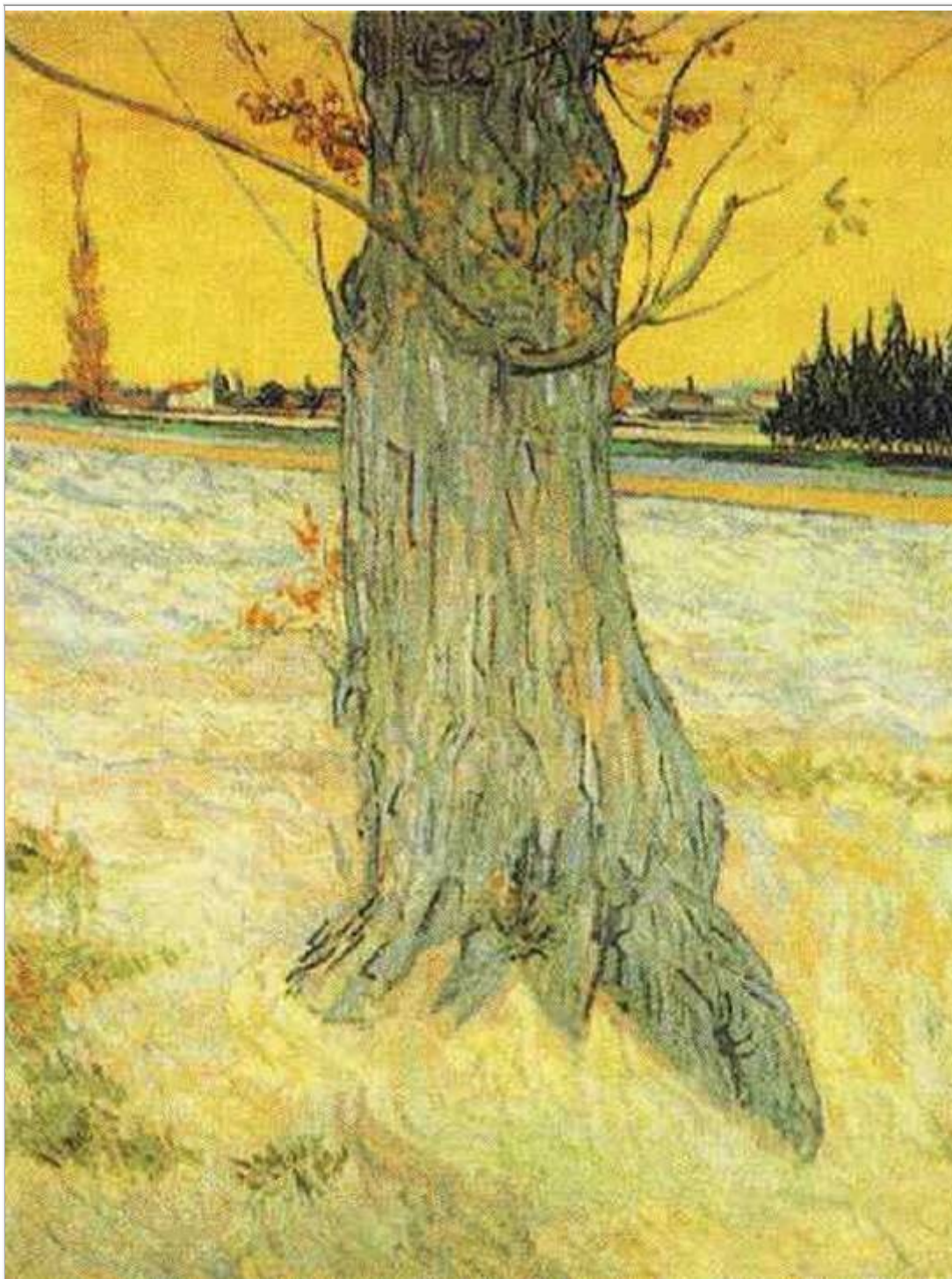
1888 Three Sunflowers in a Vase



1888 Three White Cottages in Saintes-Maries



1888 Trinquetaille Bridge, The



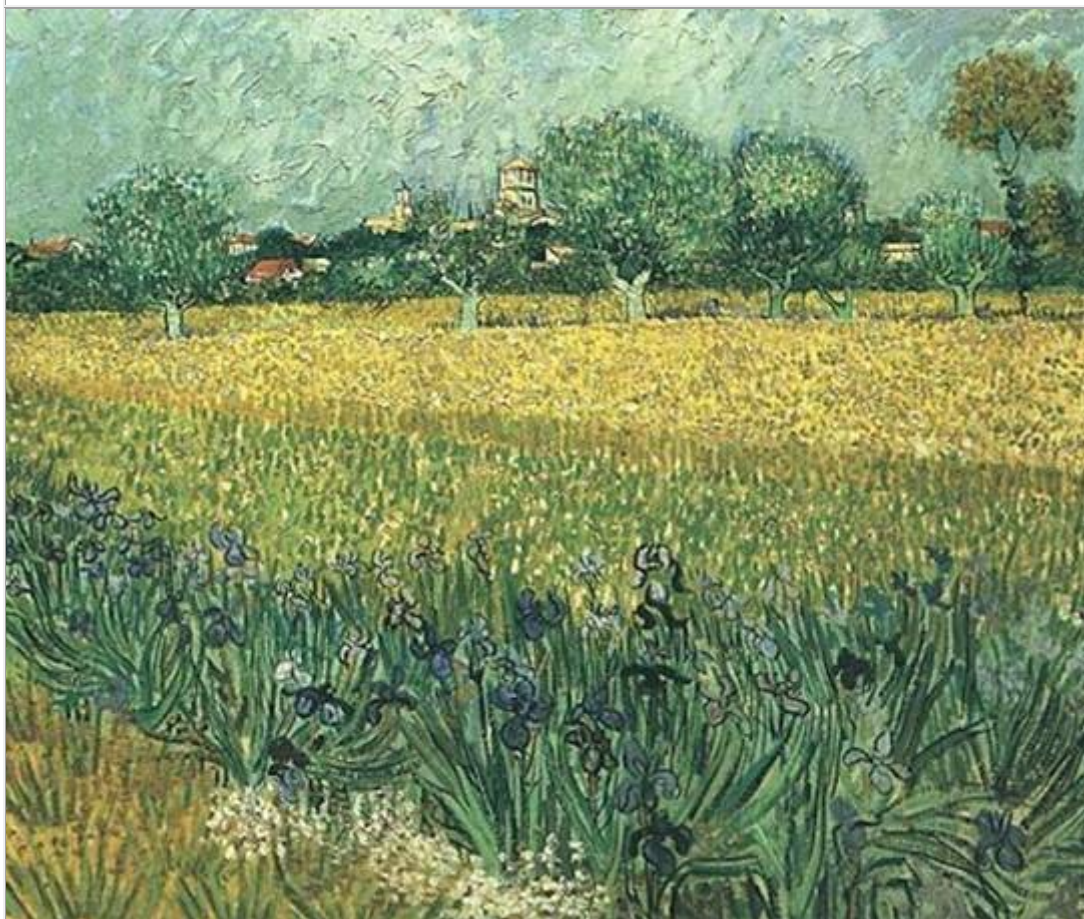
1888 Trunk of an Old Yew Tree



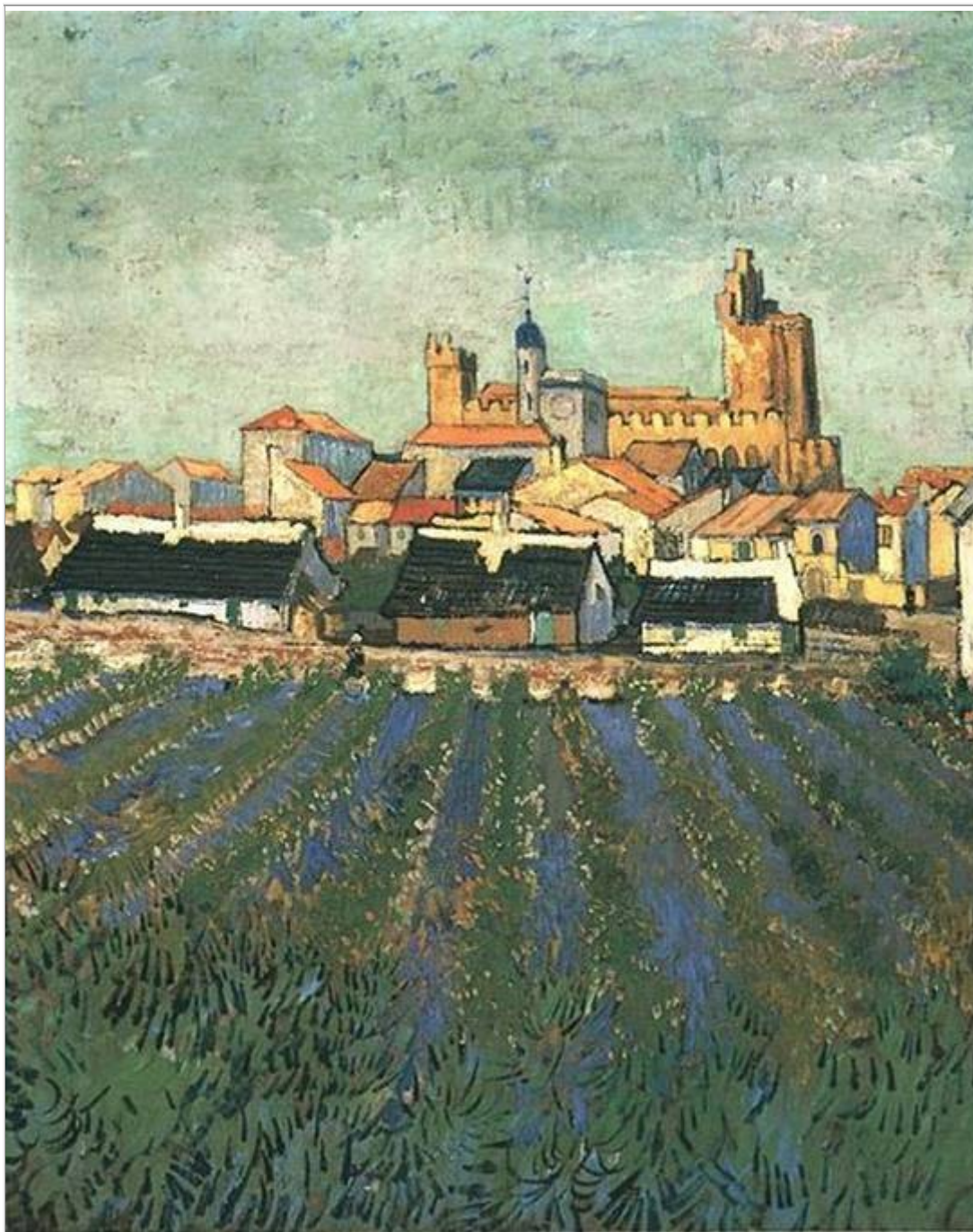
1888 Two Lovers (Fragment)



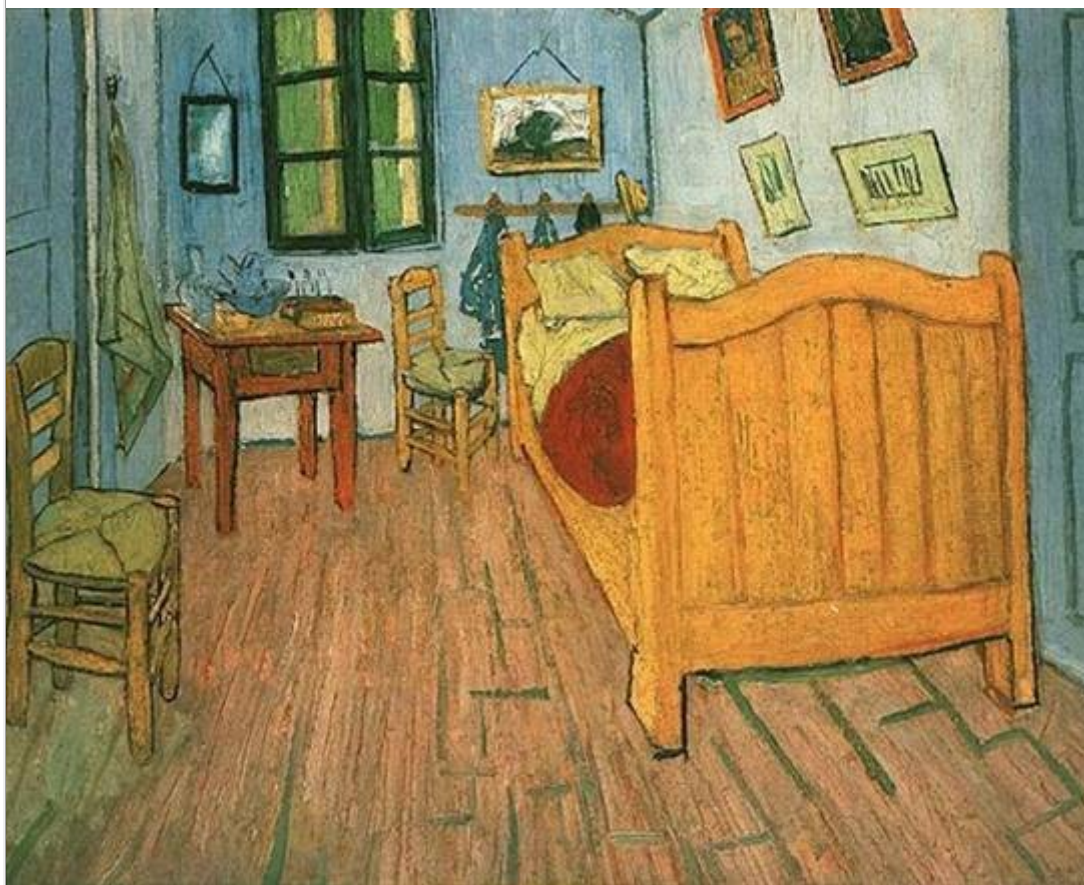
1888 Two Thistles



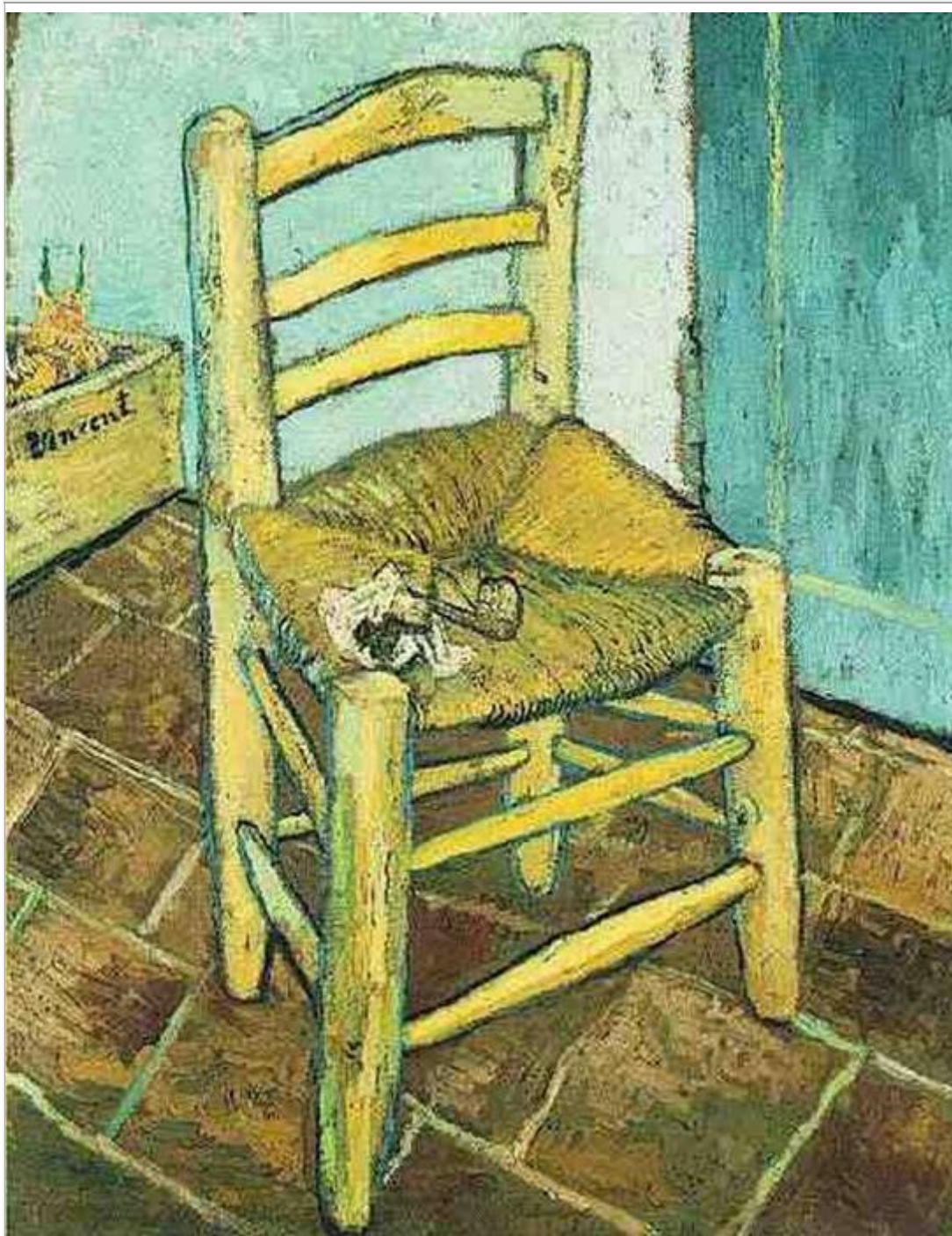
1888 View of Arles with Irises in the Foreground



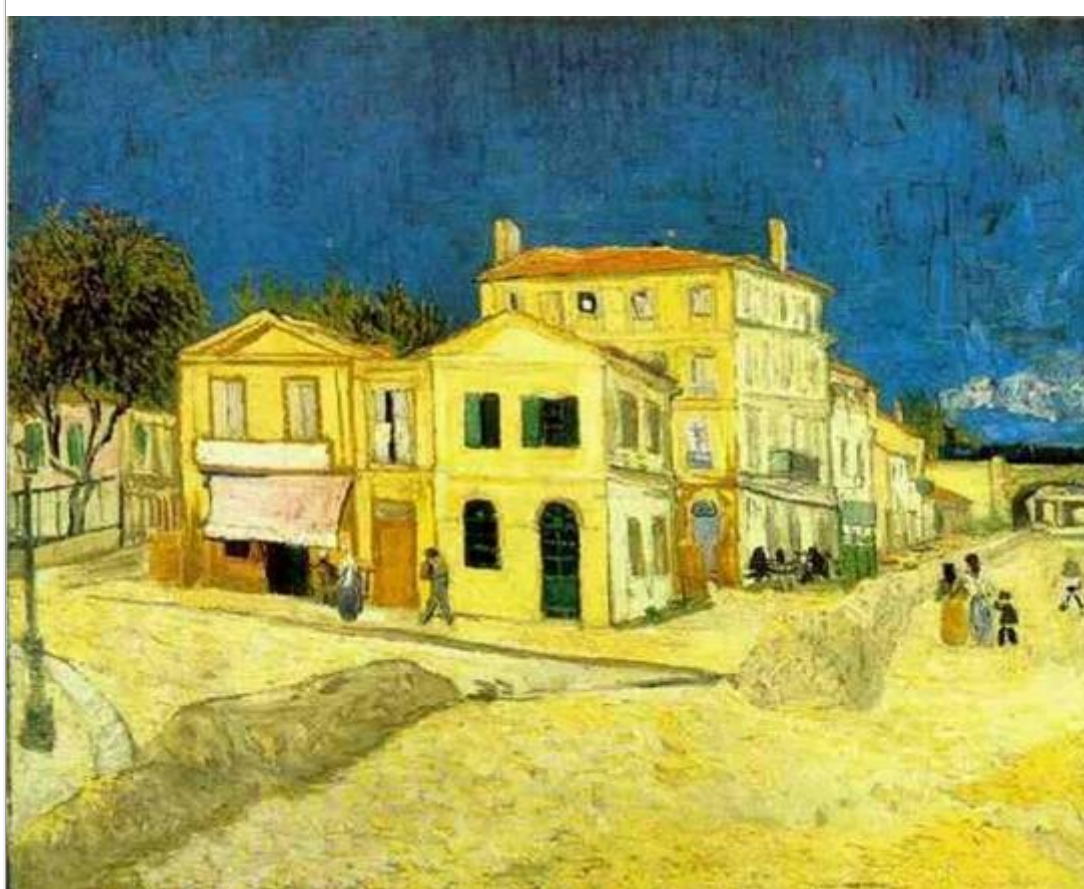
1888 View of Saintes-Maries



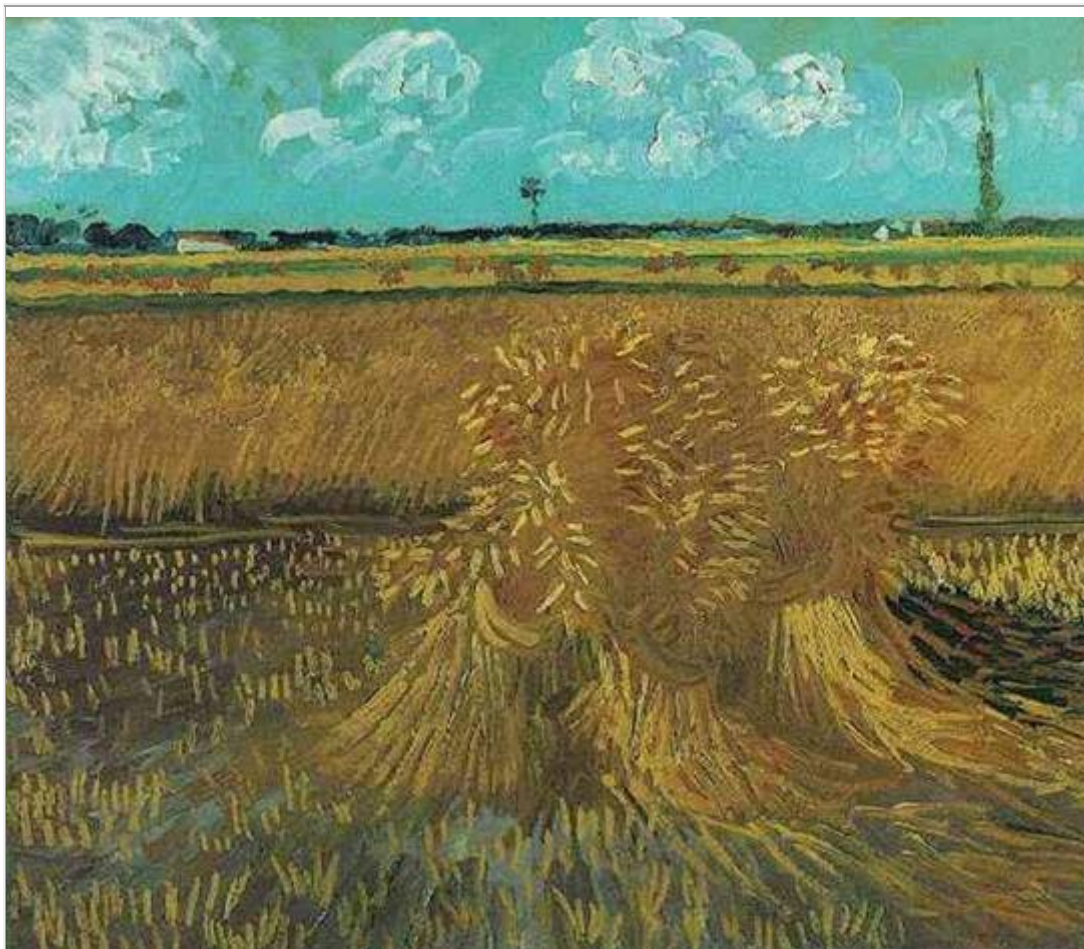
1888 Vincent's Bedroom in Arles



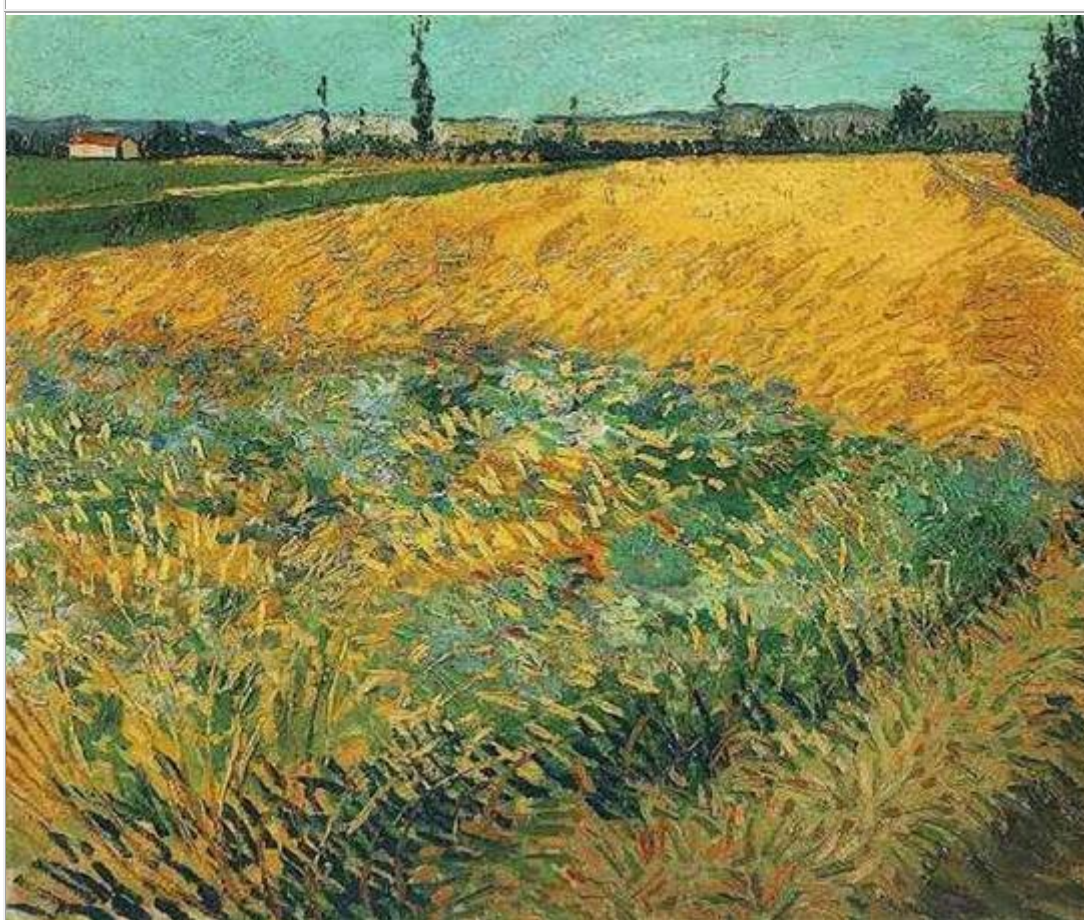
1888 Vincent's Chair with His Pipe



1888 Vincent's House in Arles (The Yellow House)



1888 Wheat Field with Sheaves



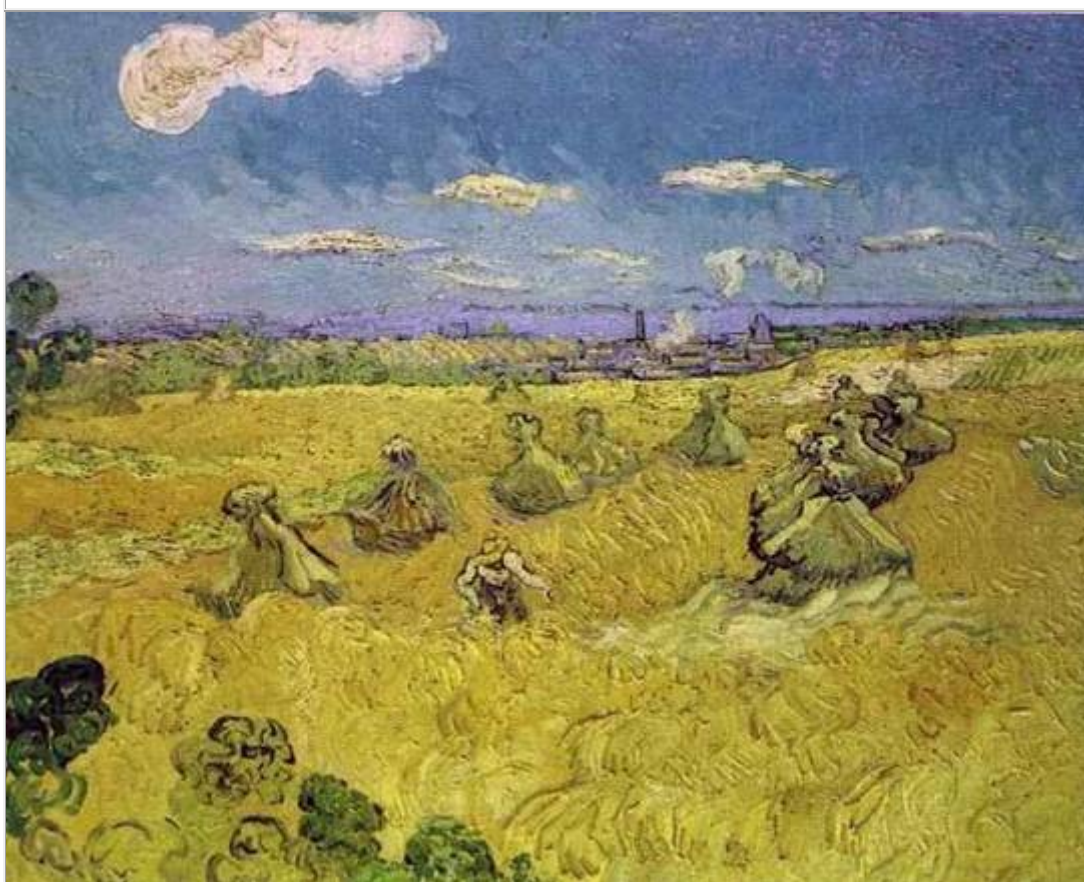
1888 Wheat Field with the Alpilles Foothills in the Background



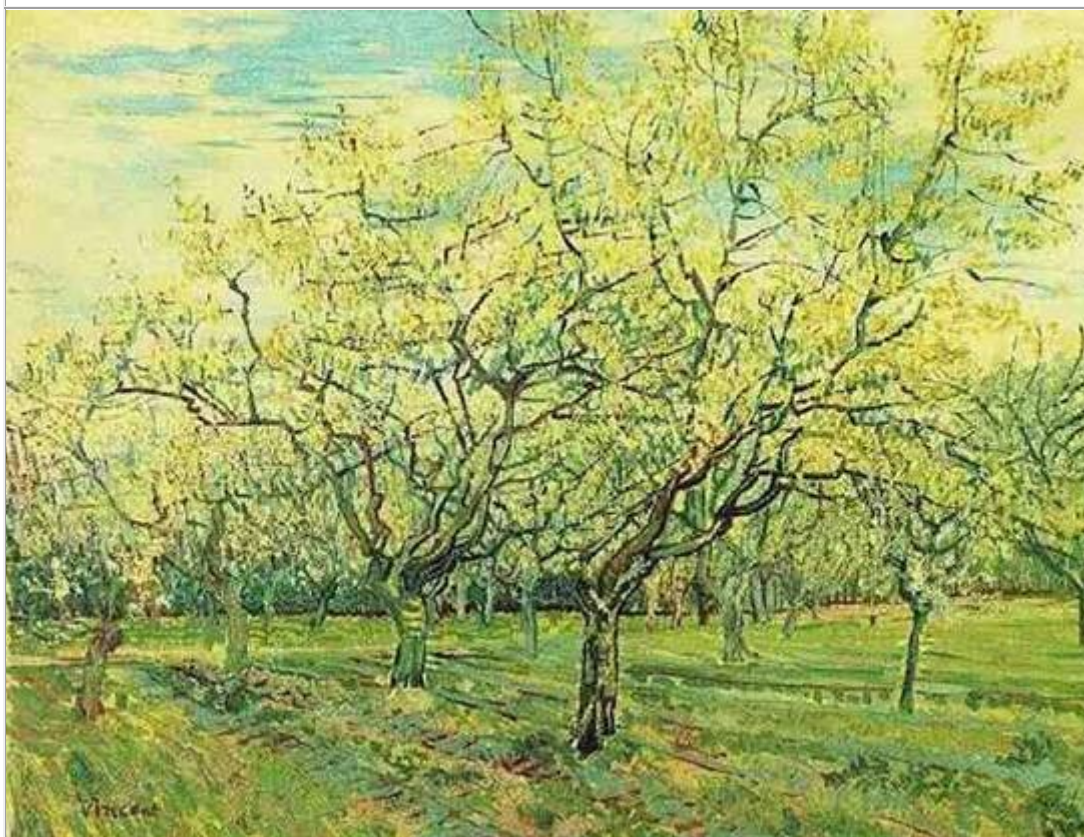
1888 Wheat Field



1888 Wheat Fields with Stacks



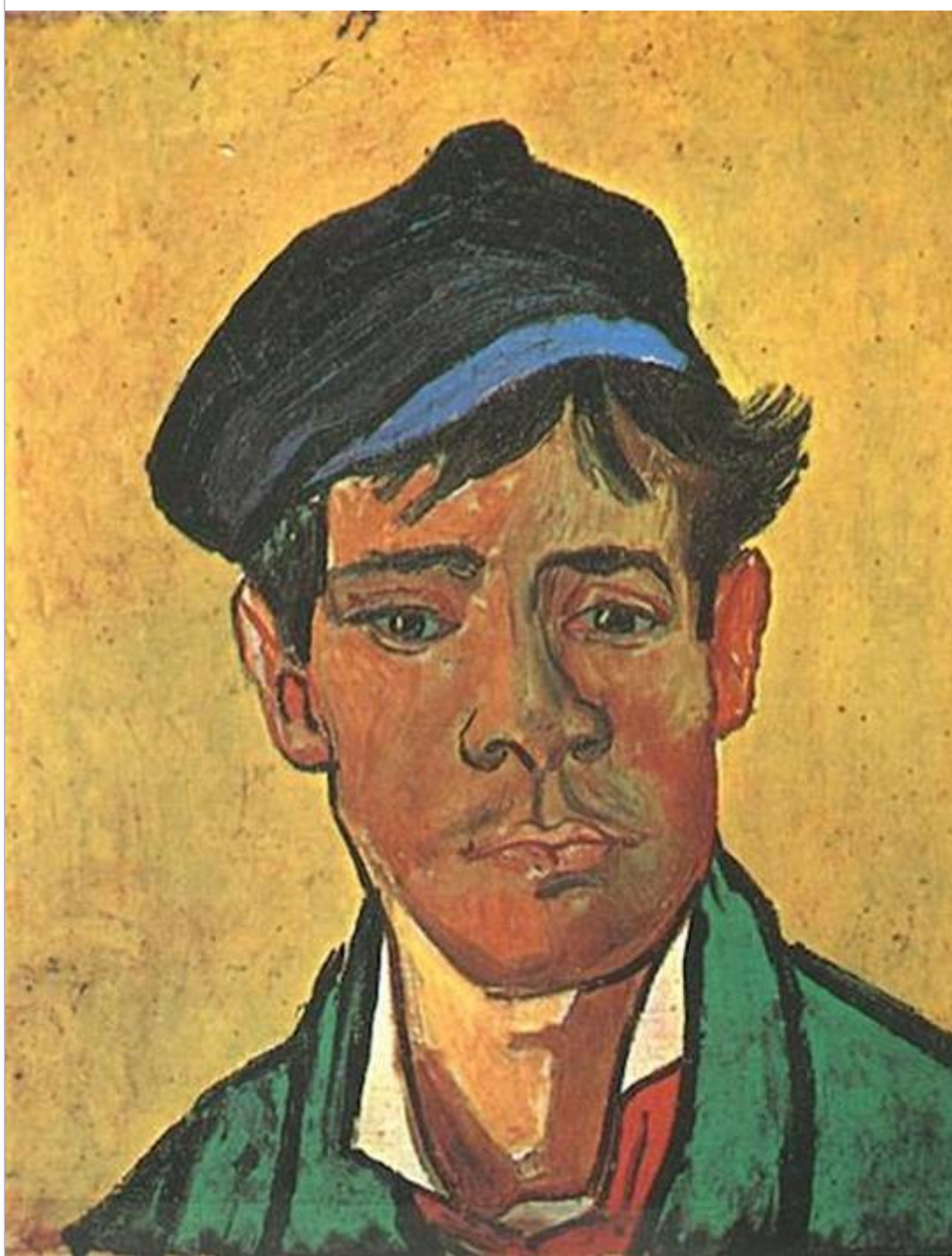
1888 Wheat Stacks with Reaper



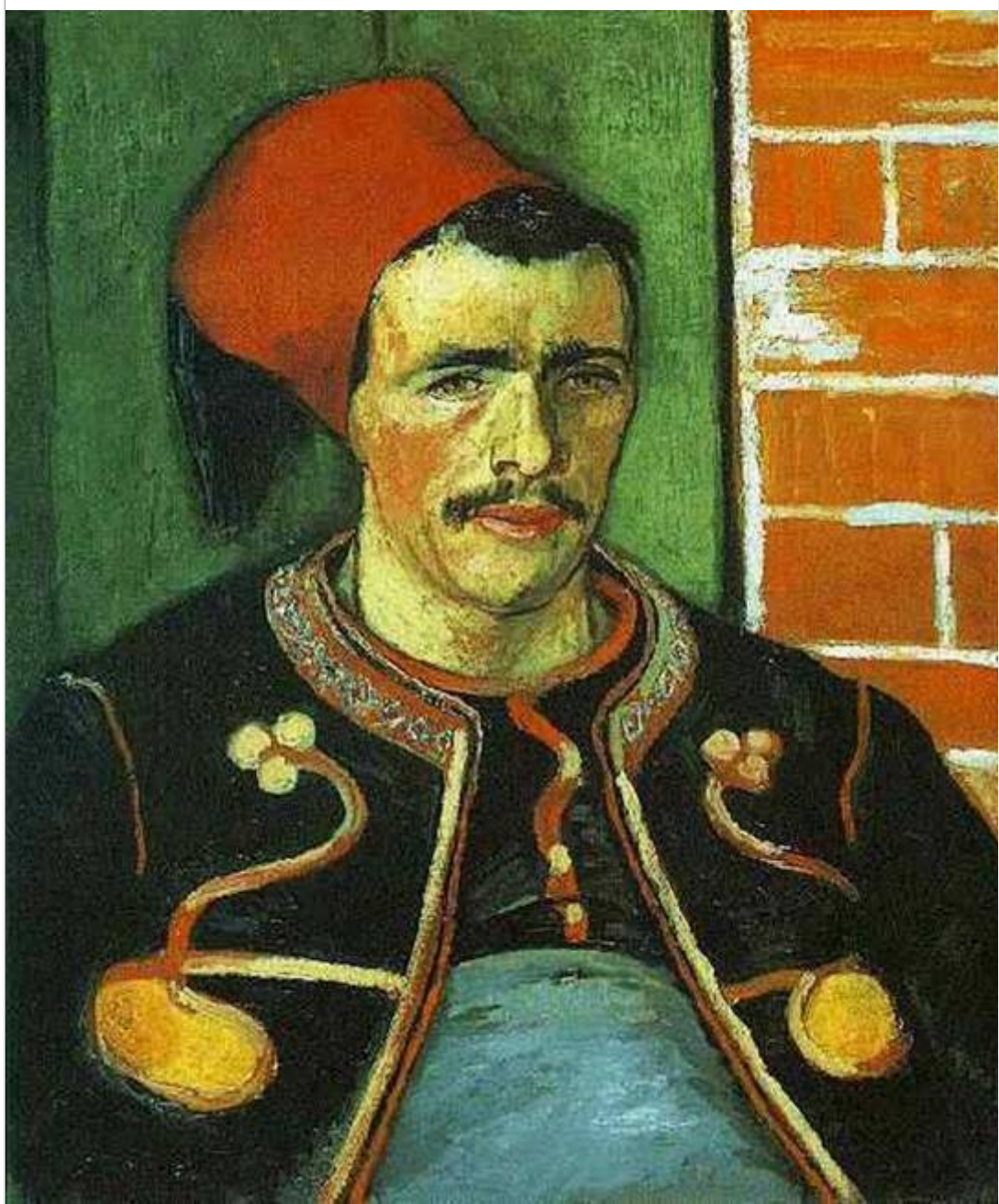
1888 White Orchard, The



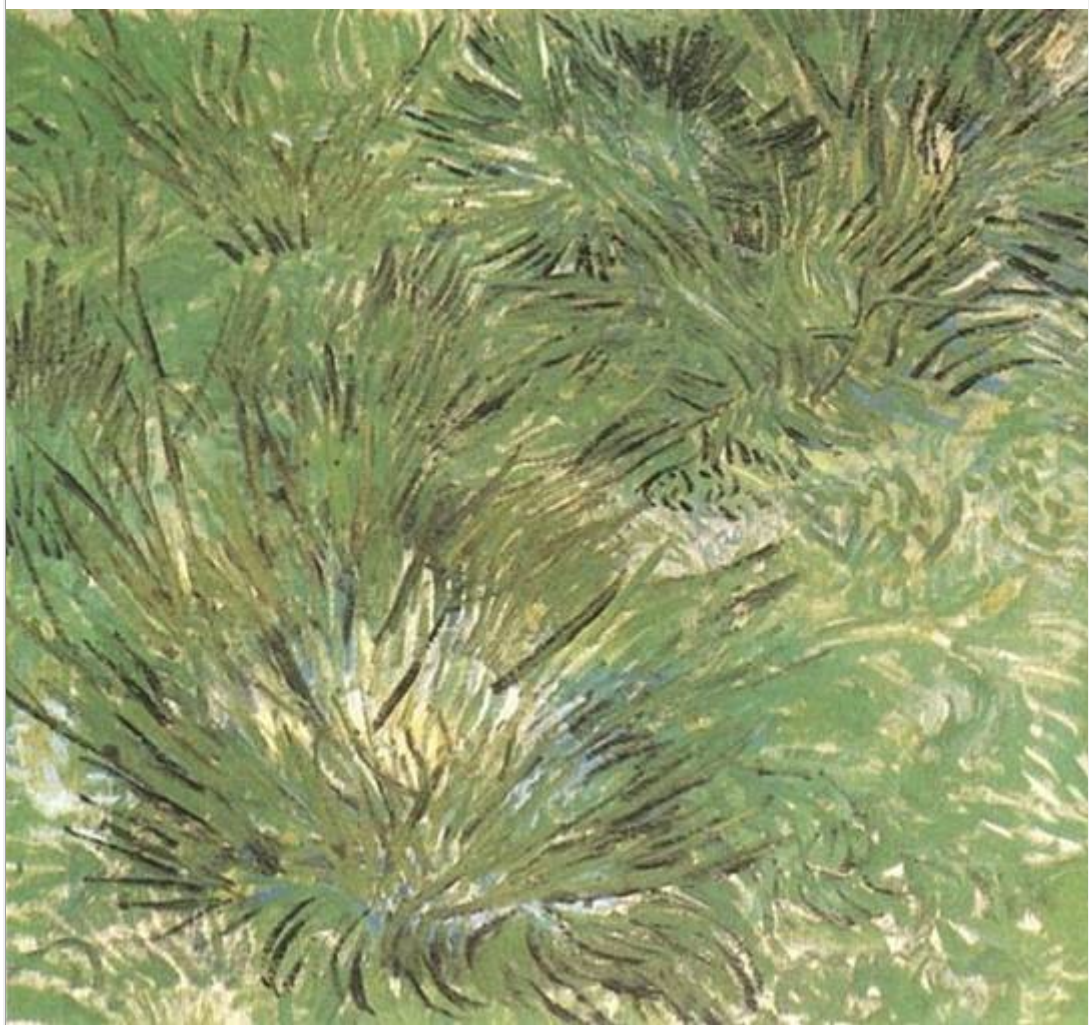
1888 Willows at Sunset



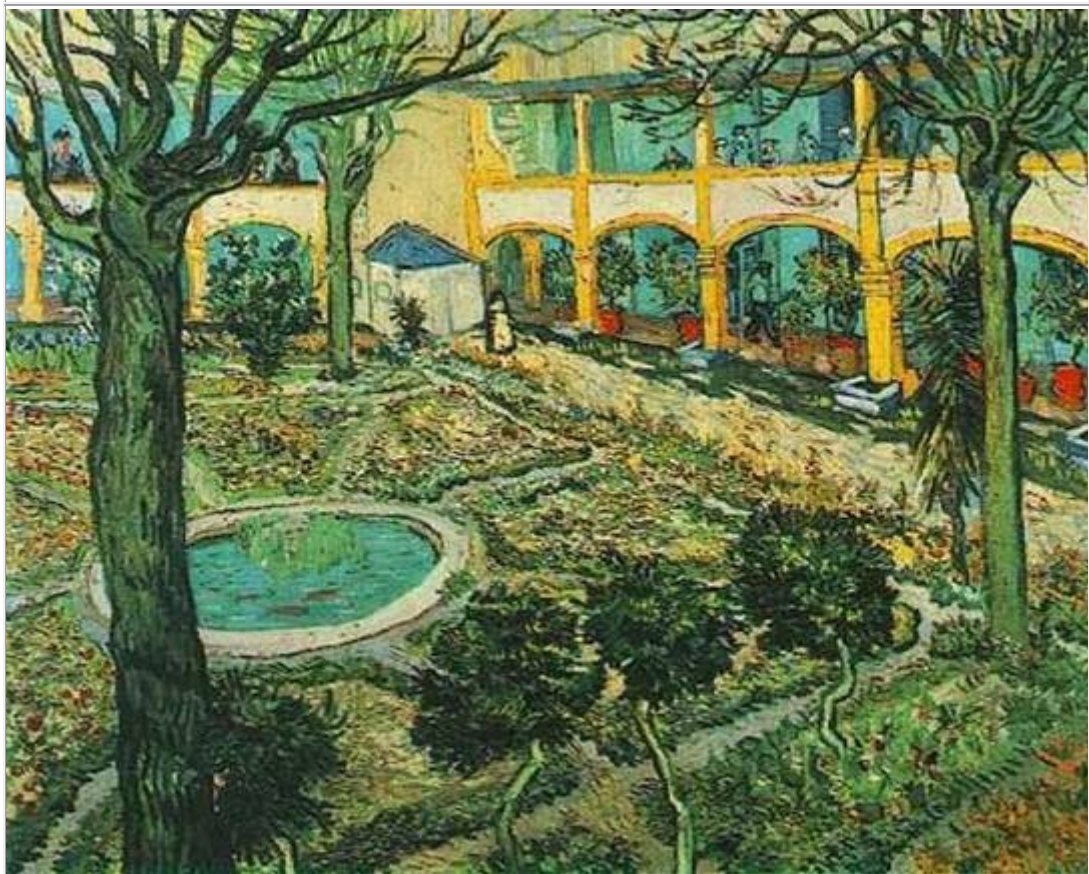
1888 Young Man with a Cap



1888 Zouave (Half Length), The



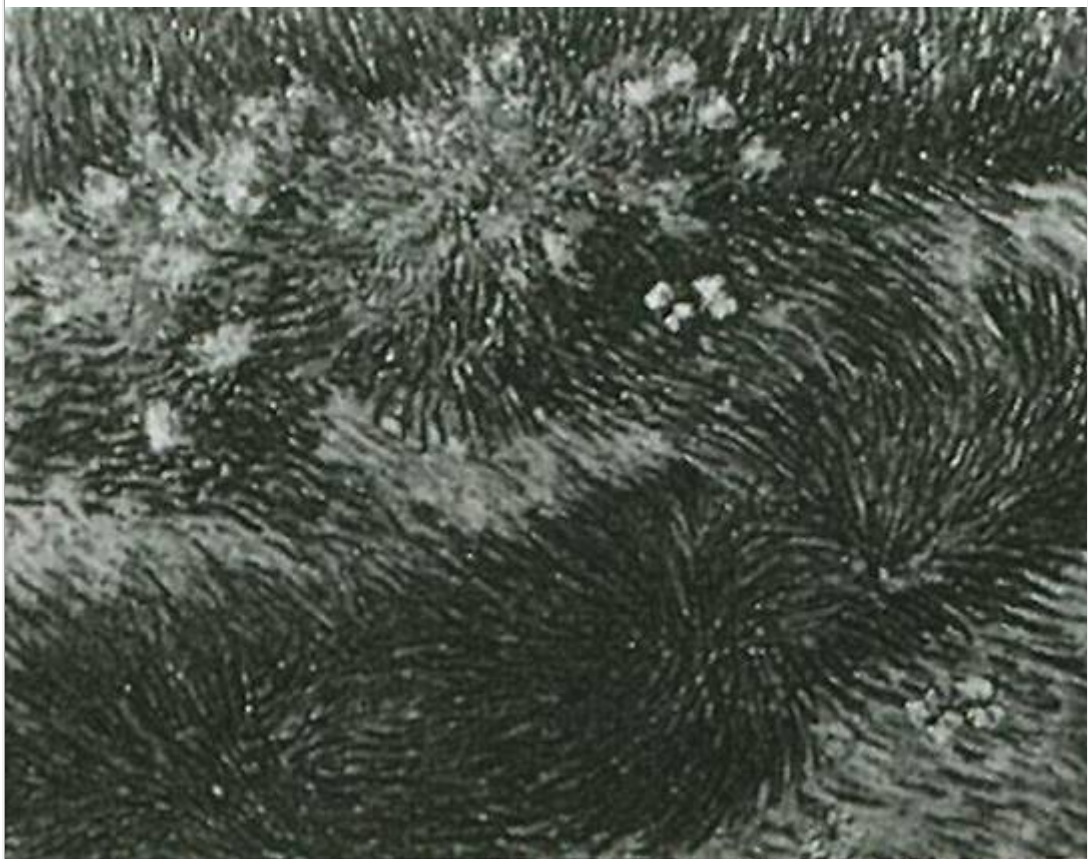
1889 Clumps of Grass



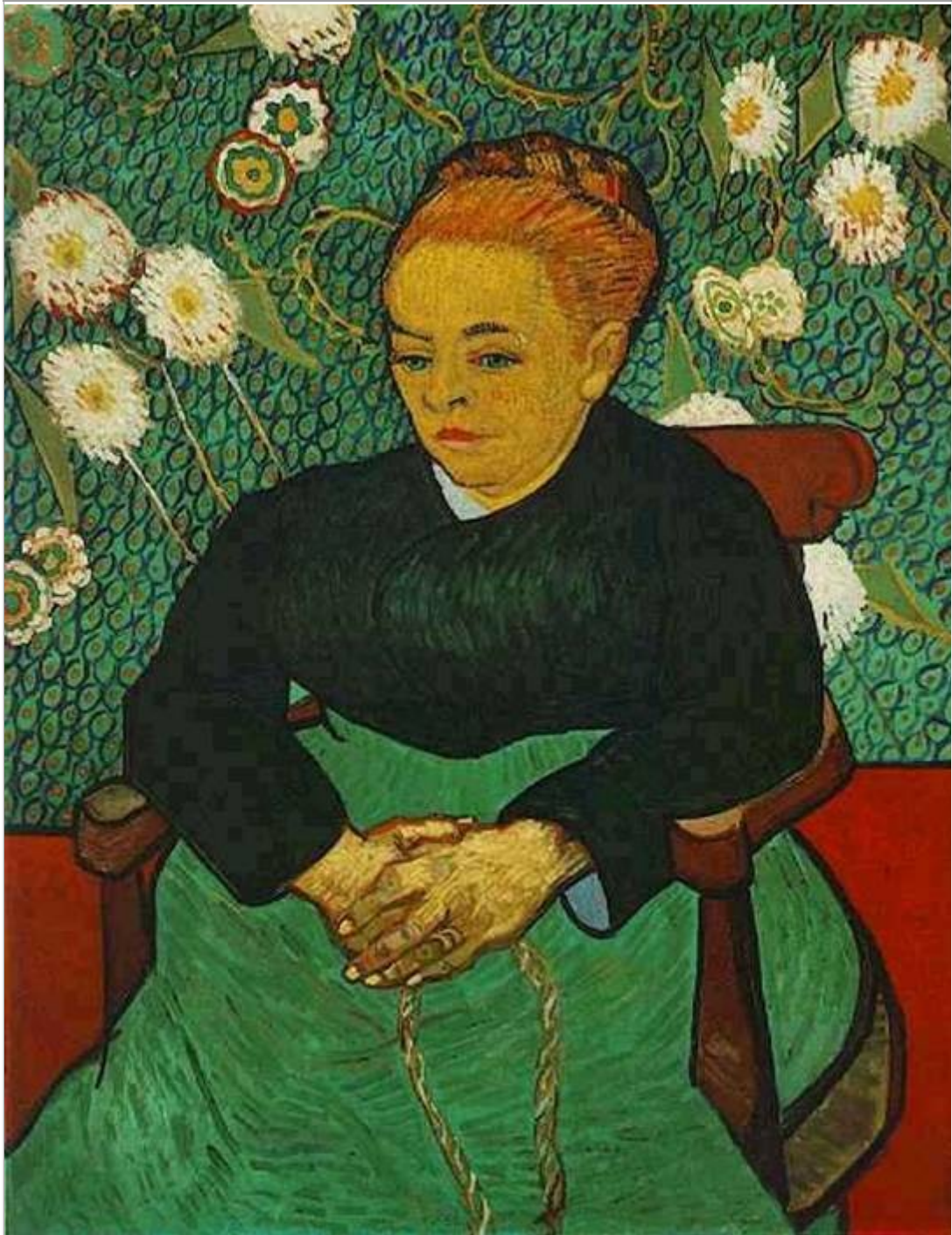
1889 Courtyard of the Hospital at Arles, The



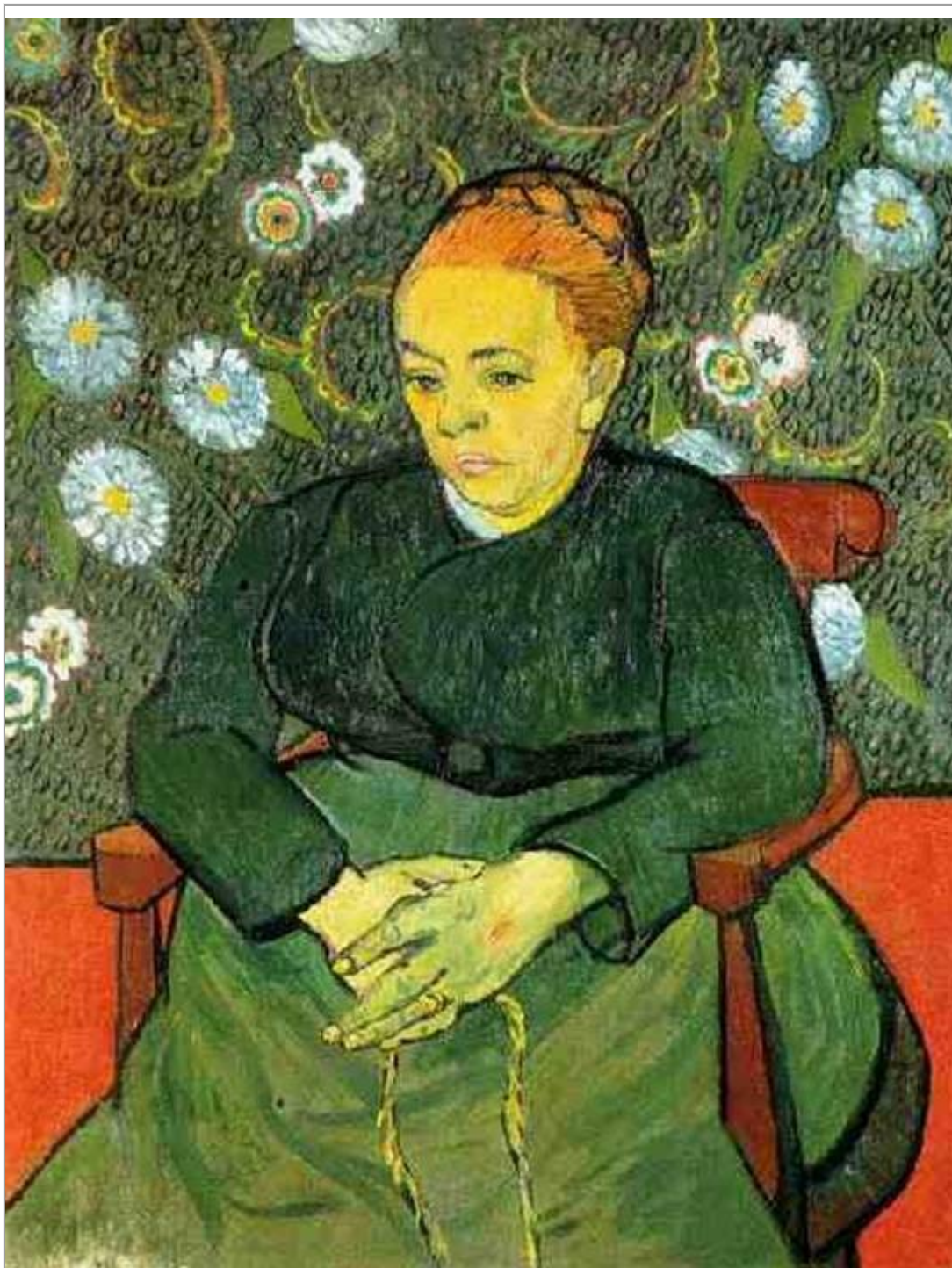
1889 Field of Yellow Flowers, A



1889 Grass and Butterflies



1889 La Berceuse (Augustine Roulin) version 2



1889 La Berceuse (Augustine Roulin) version 3



1889 La Berceuse (Augustine Roulin)



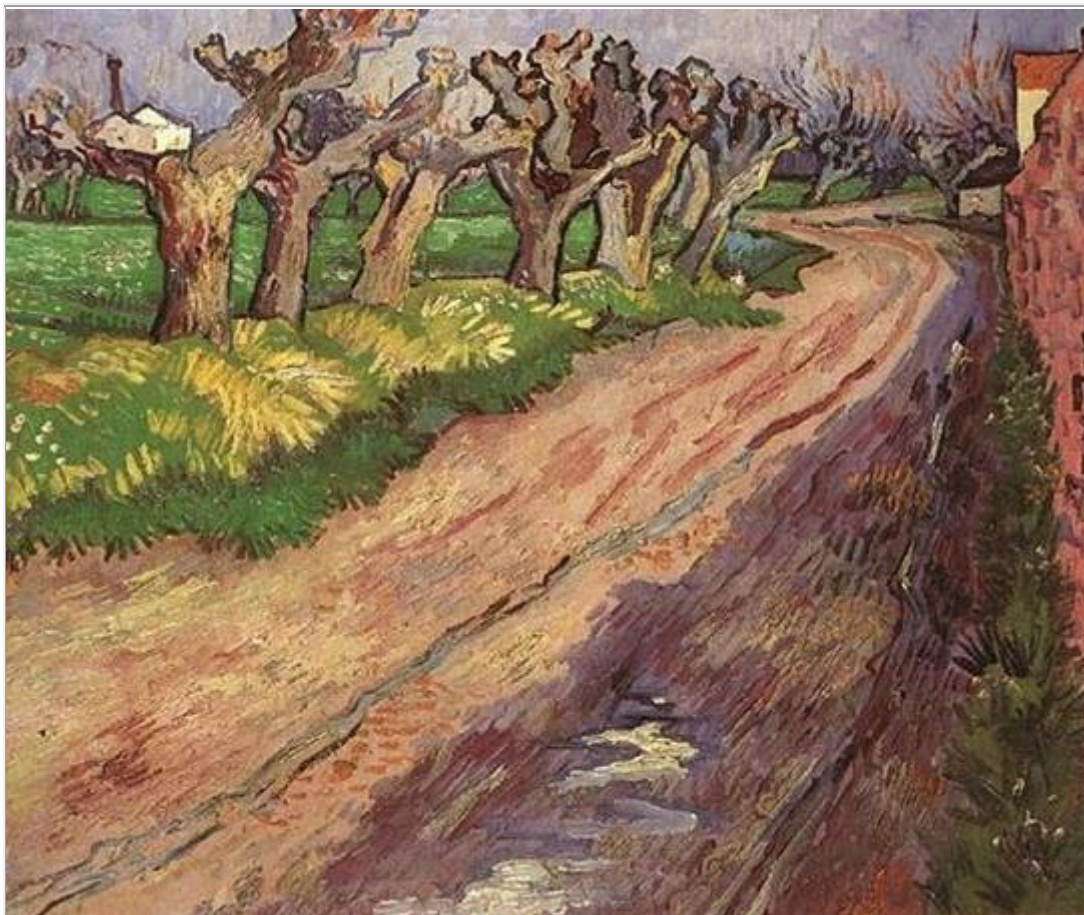
1889 La Crau with Peach Trees in Blossom



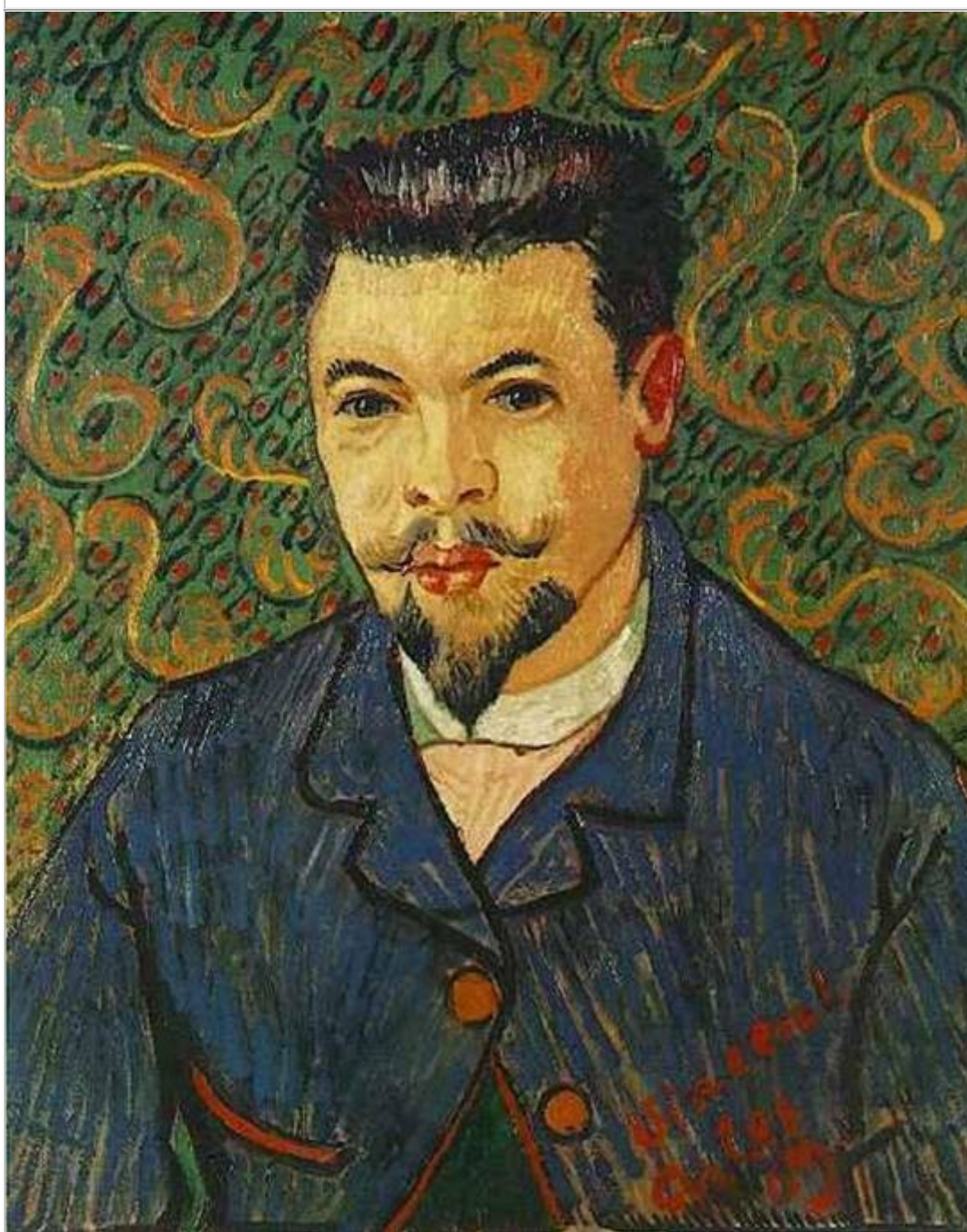
1889 Madame Roulin Rocking the Cradle (La Berceuse)



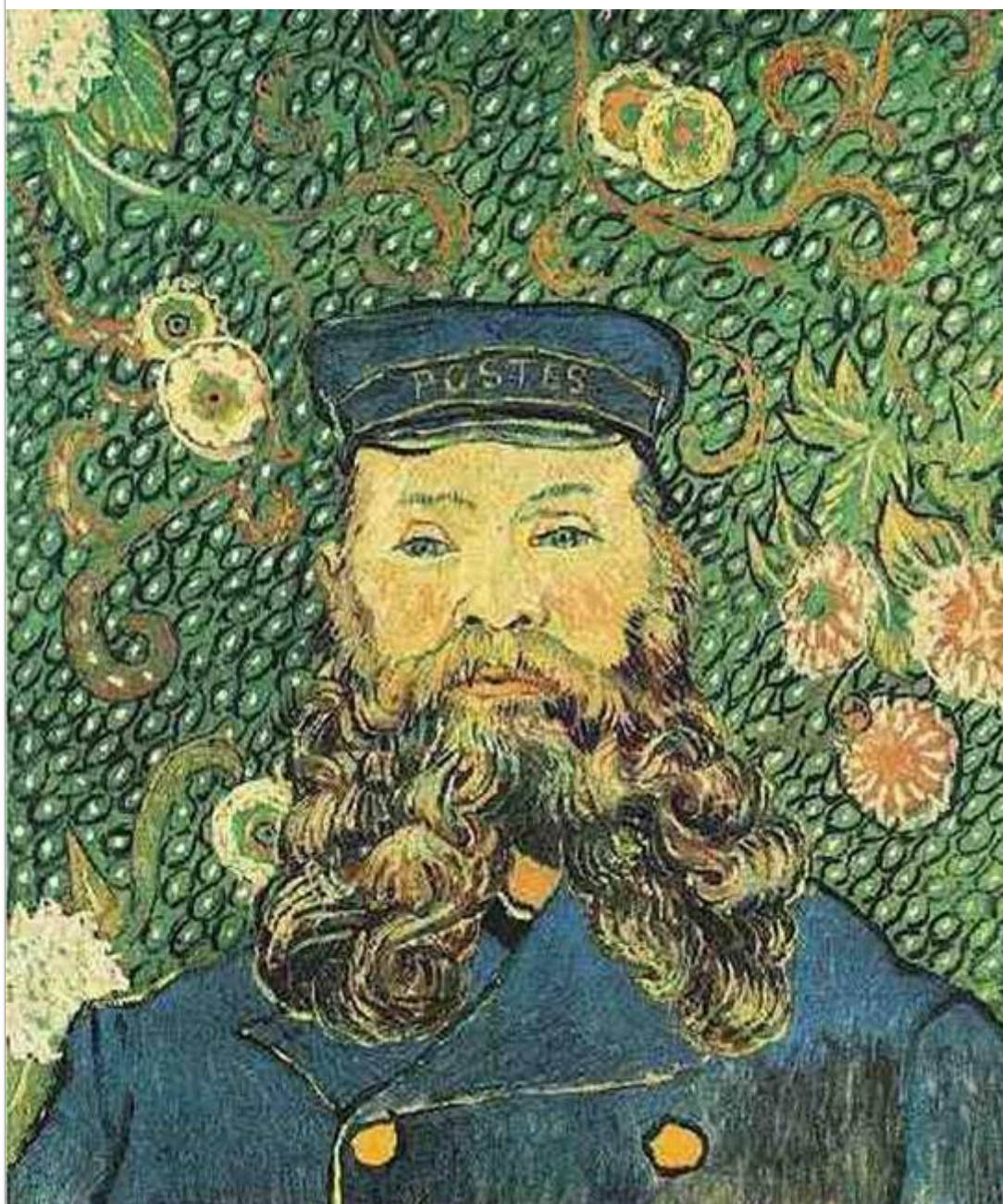
1889 Orchard in Blossom with View of Arles



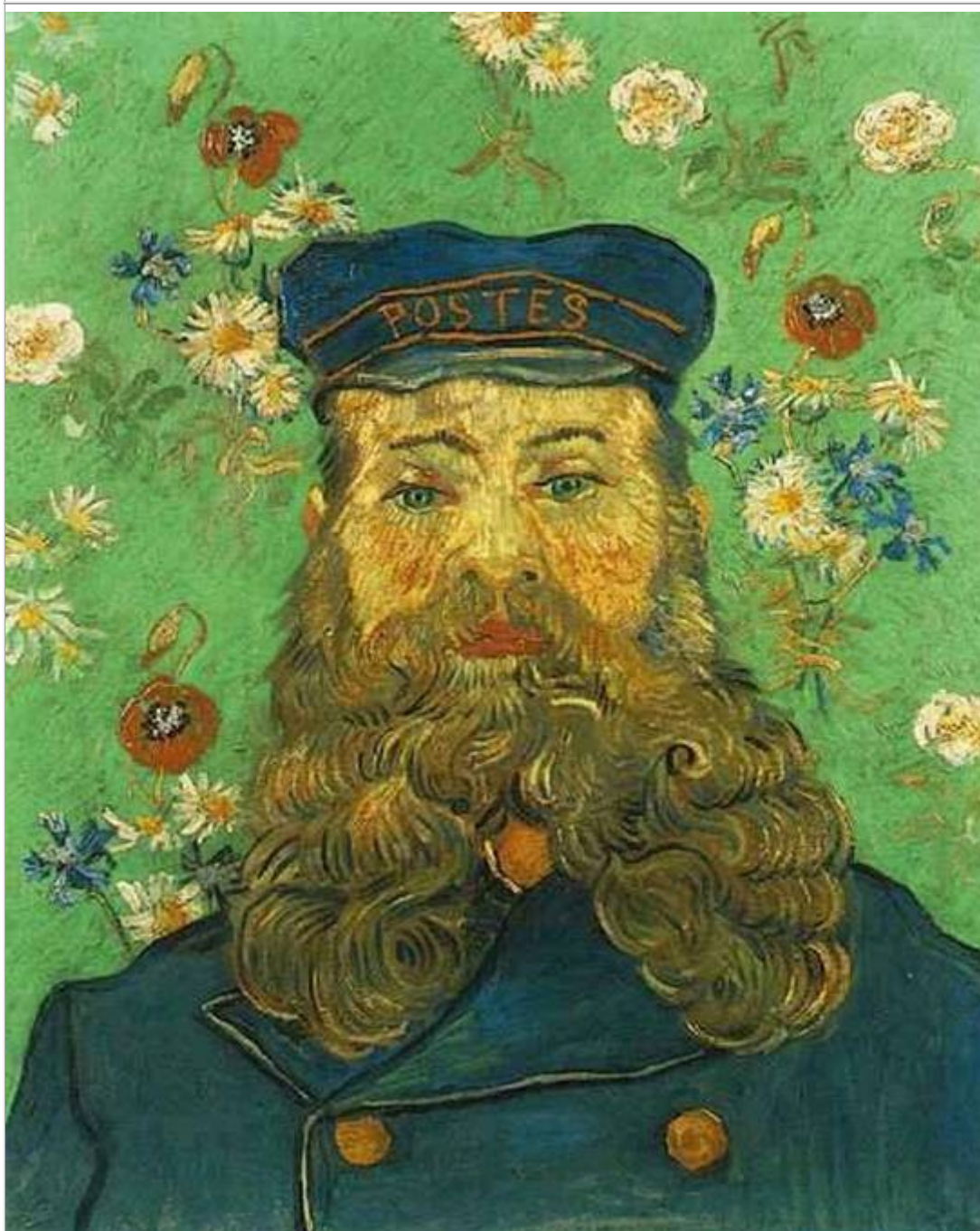
1889 Pollard Willows



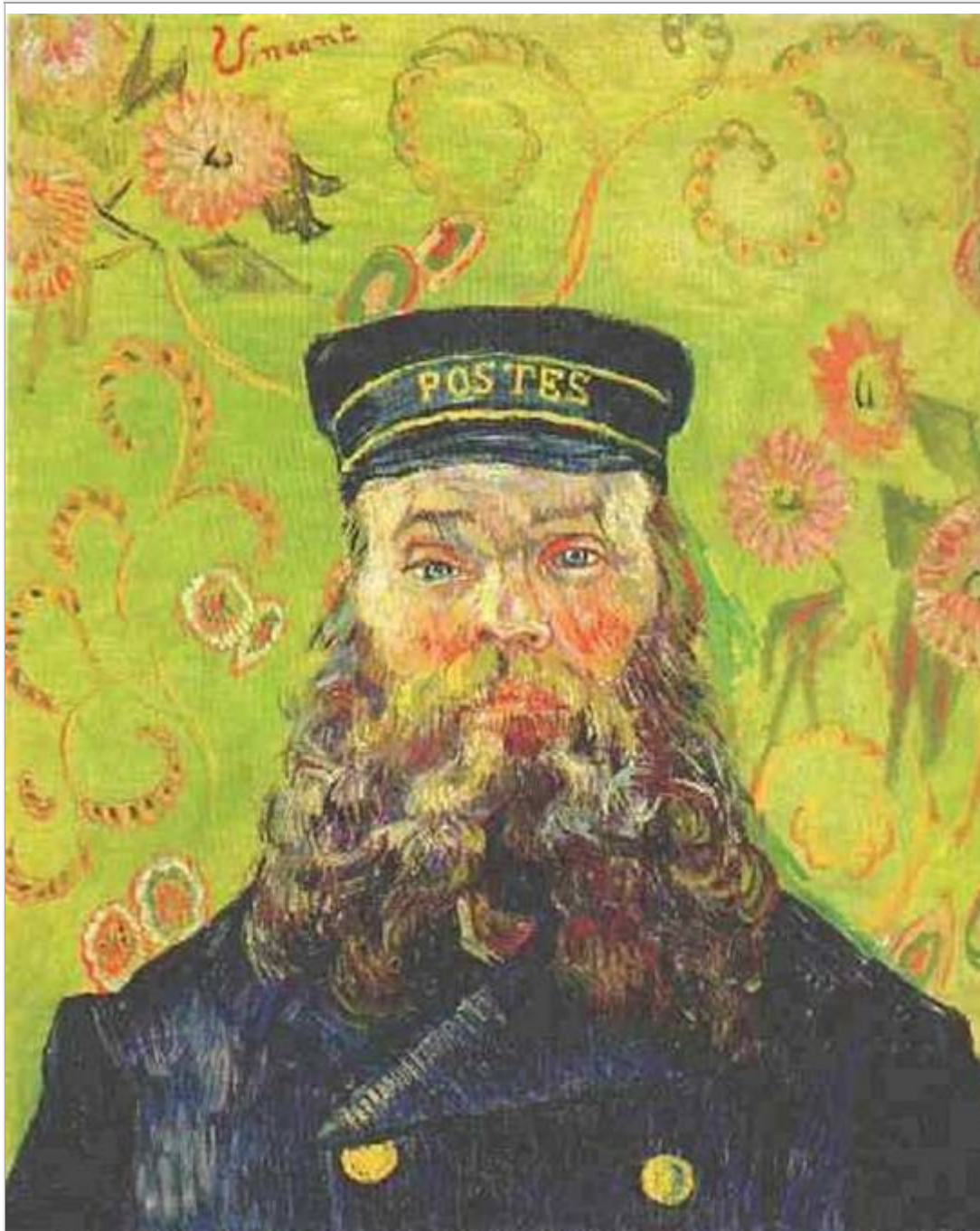
1889 Portrait of Doctor Felix Rey



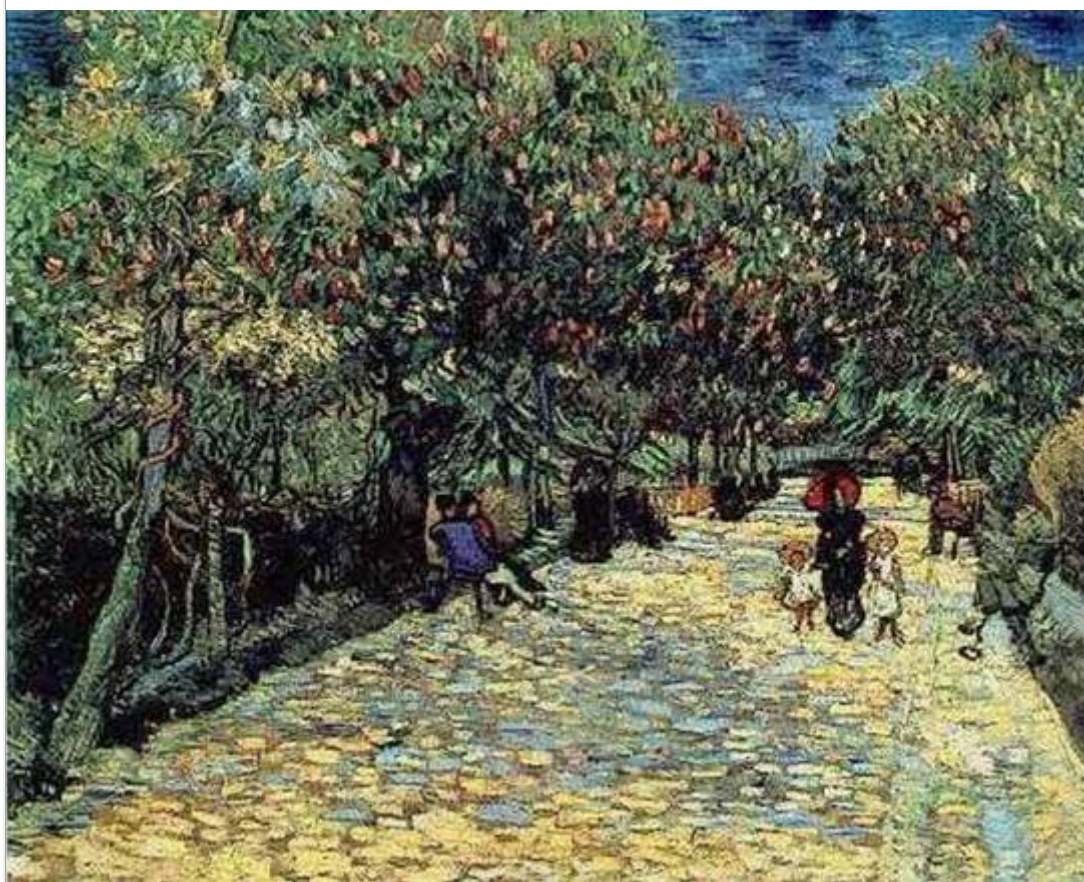
1889 Portrait of the Postman Joseph Roulin version 2



1889 Portrait of the Postman Joseph Roulin version 3



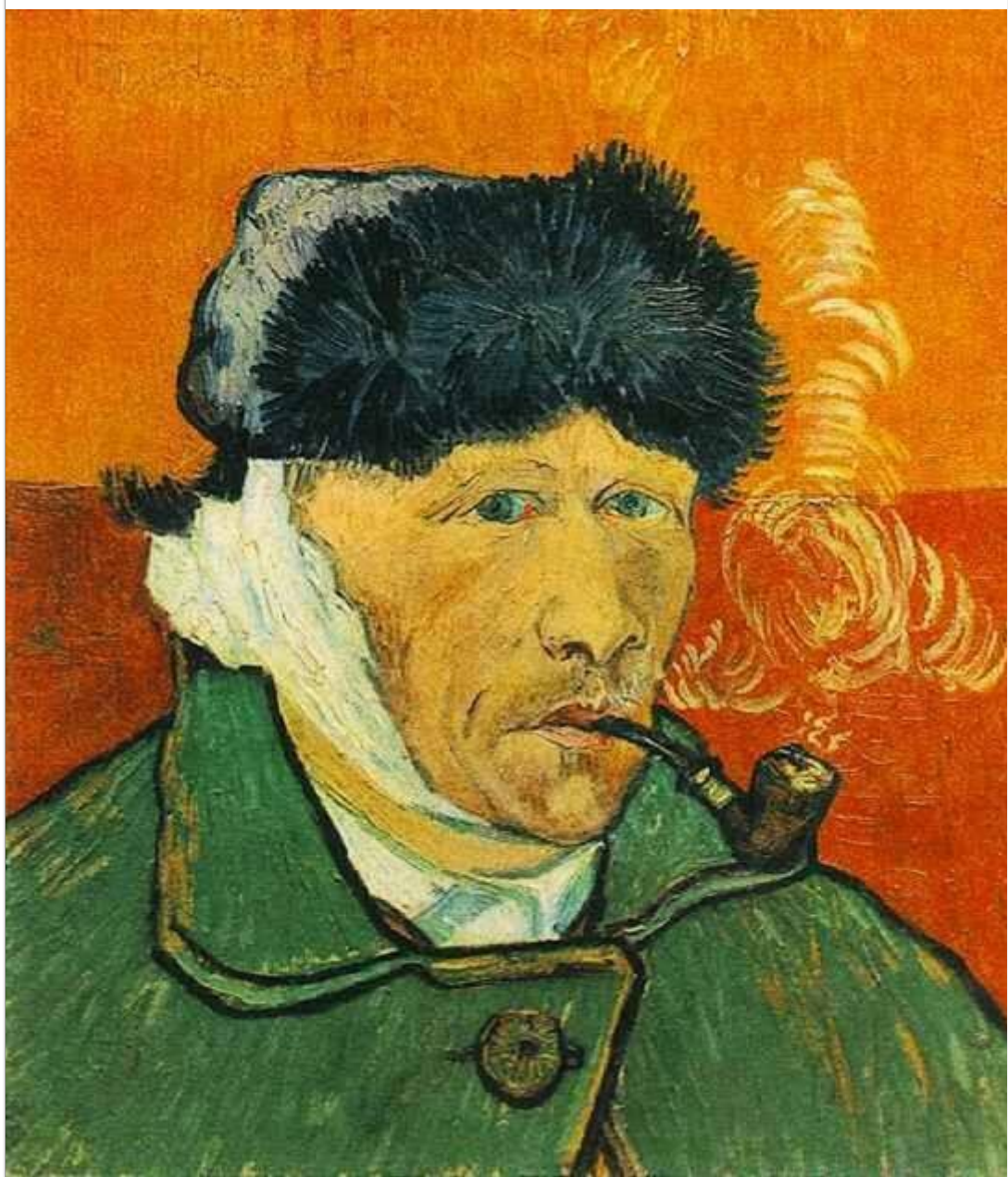
1889 Portrait of the Postman Joseph Roulin



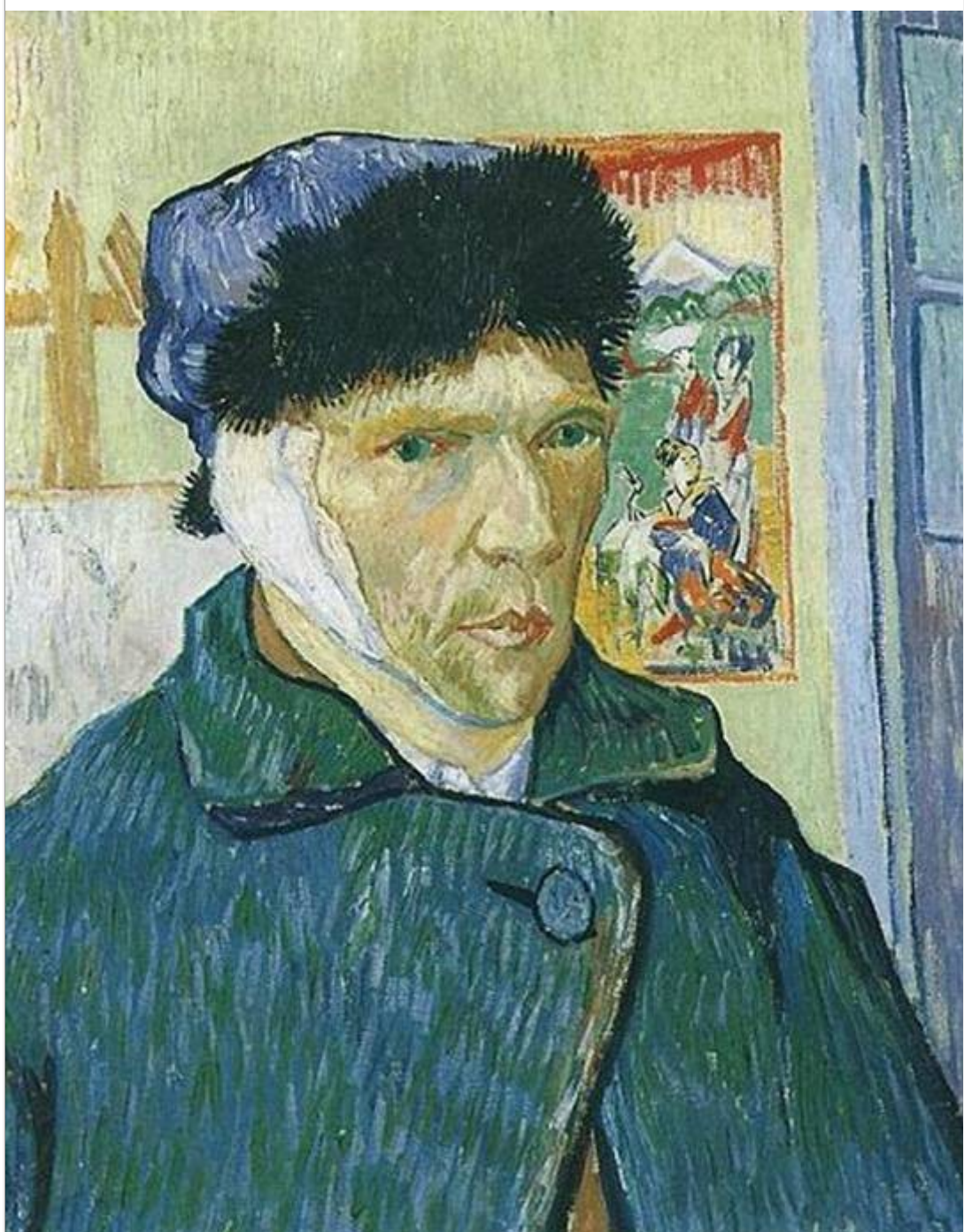
1889 Red Chestnuts in the Public Park at Arles



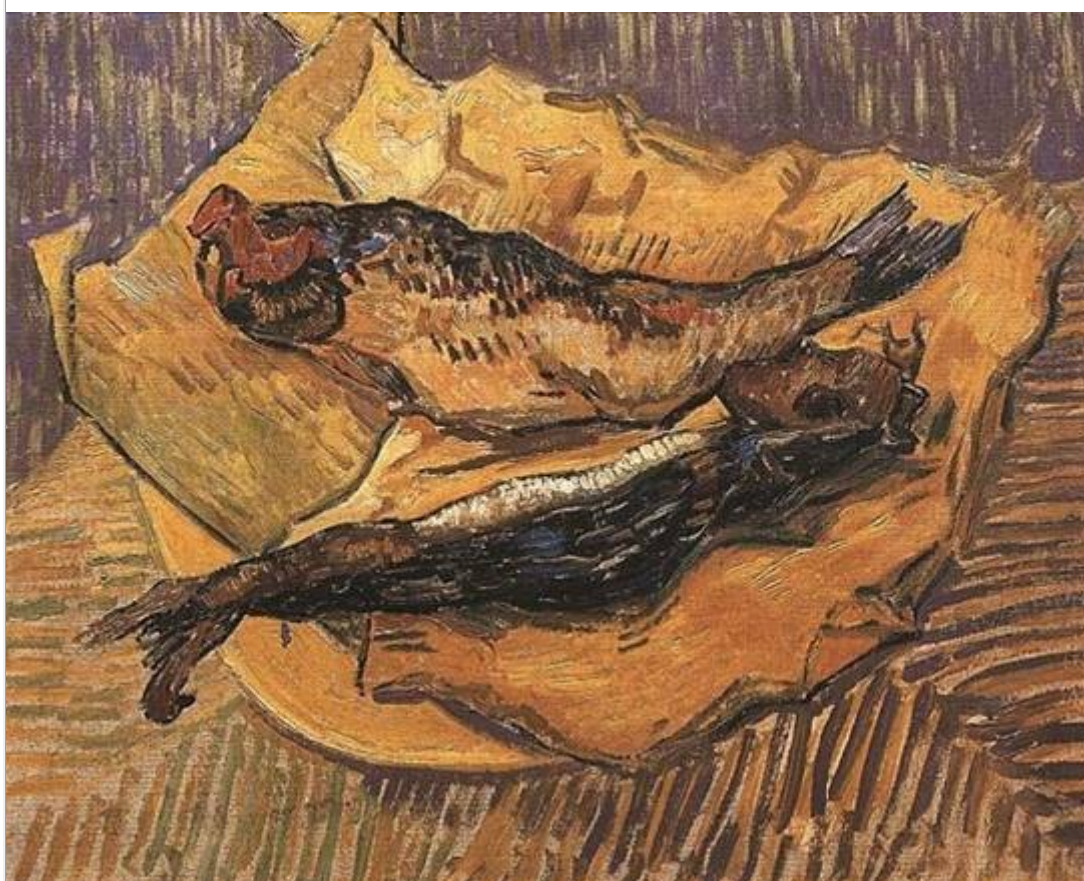
1889 Rosebush in Blossom



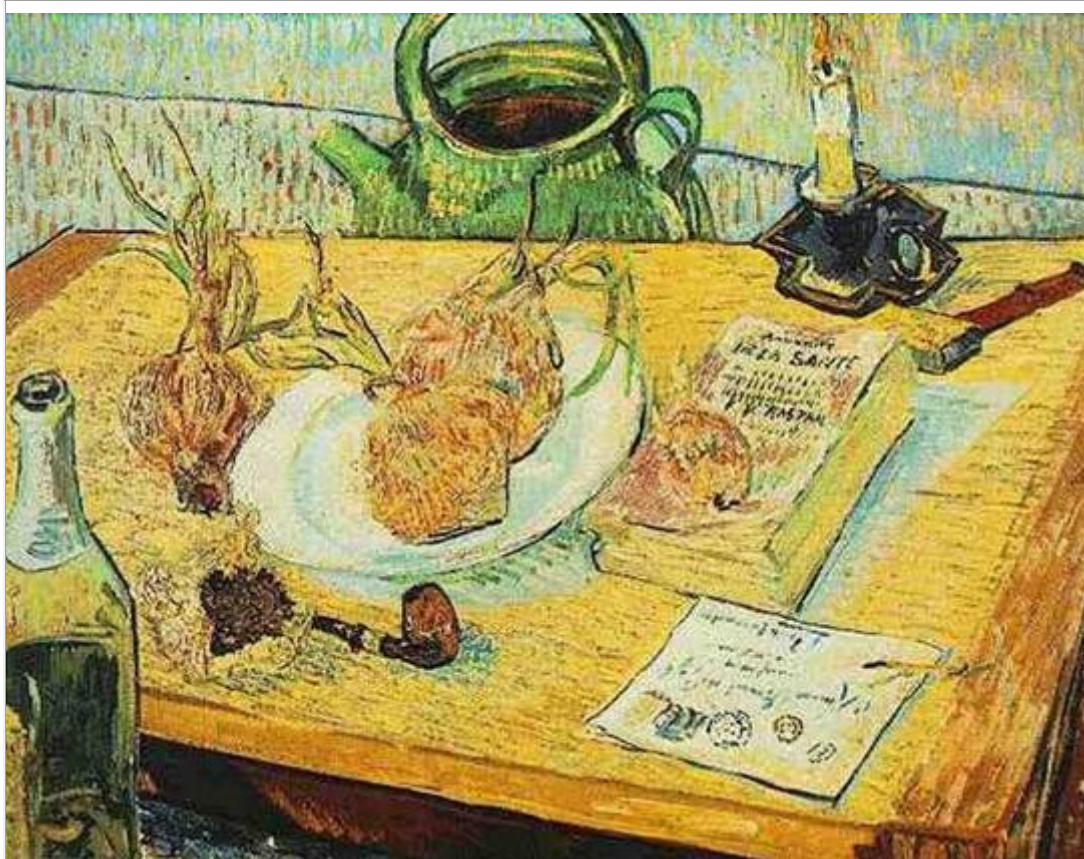
1889 Self-Portrait with Bandaged Ear and Pipe



1889 Self-Portrait with Bandaged Ear



1889 Still Life Bloaters on a Piece of Yellow Paper



1889 Still Life Drawing Board, Pipe, Onions and Sealing-Wax



1889 Still Life Two Red Herrings



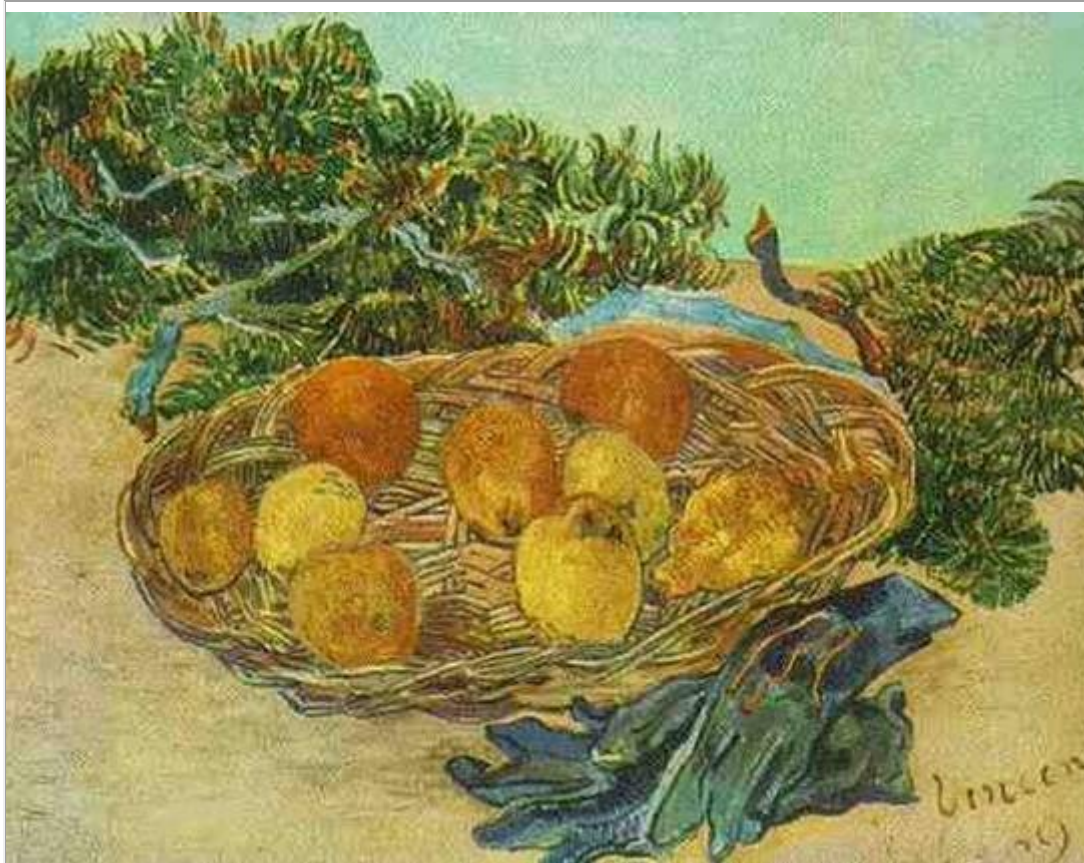
1889 Still Life Vase with Fifteen Sunflowers version 2



1889 Still Life Vase with Fifteen Sunflowers



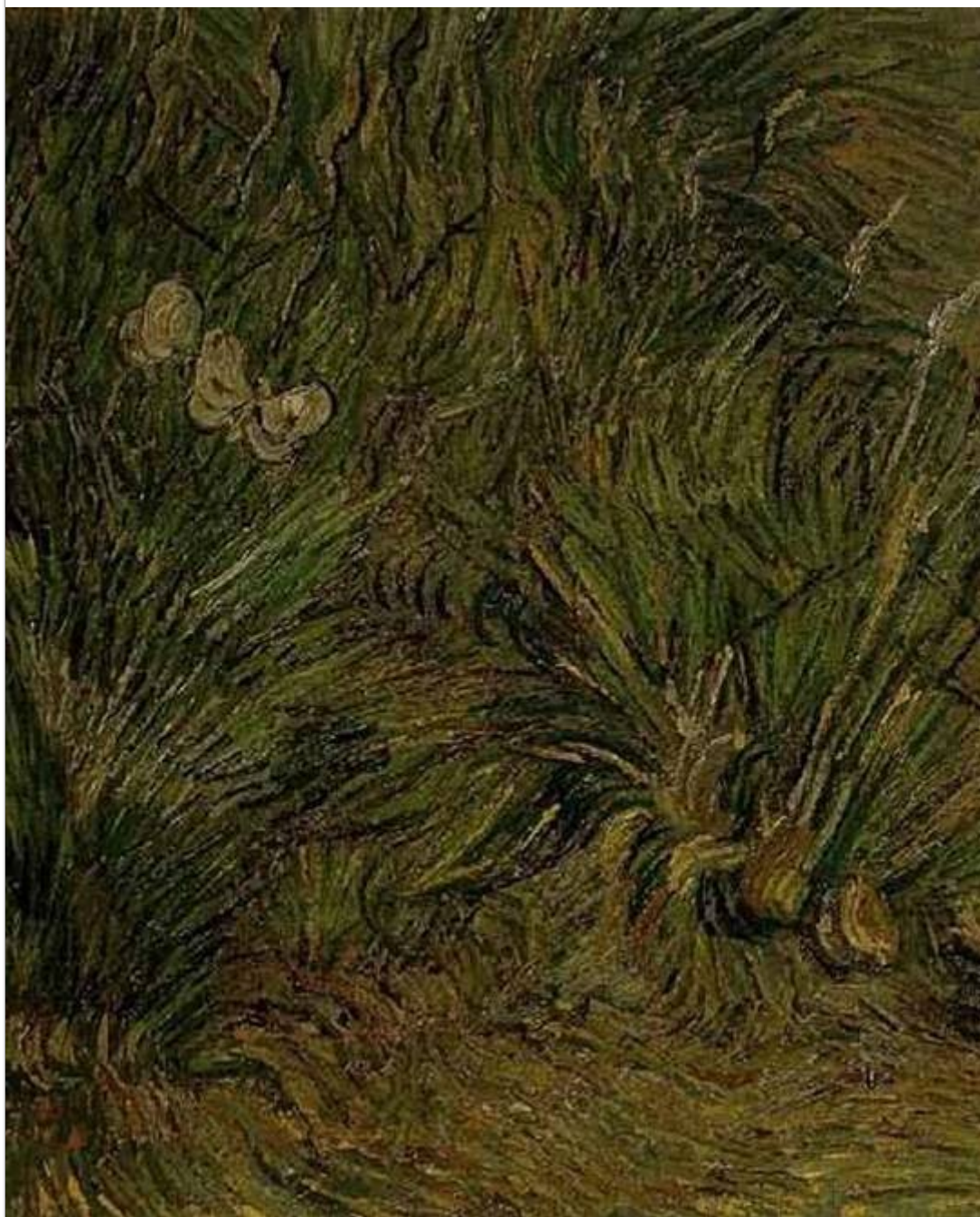
1889 Still Life Vase with Twelve Sunflowers



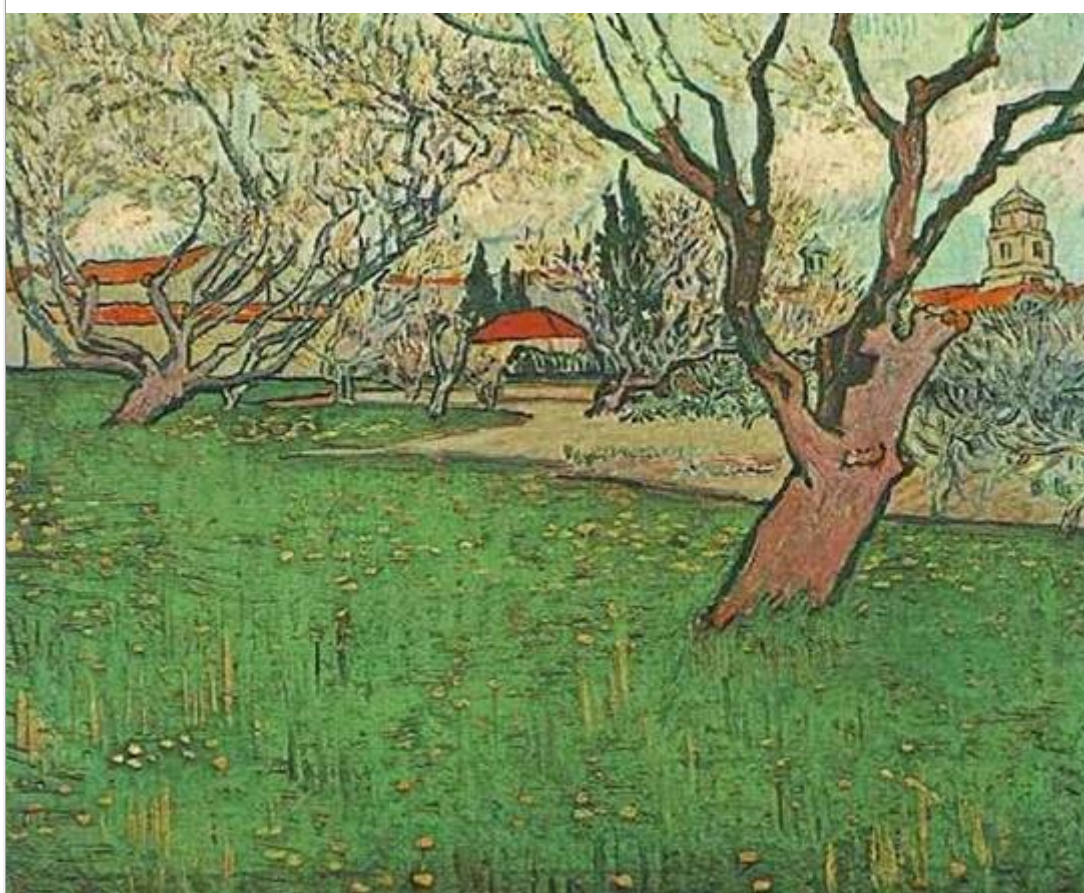
1889 Still Life with Oranges, Lemons and Blue Gloves



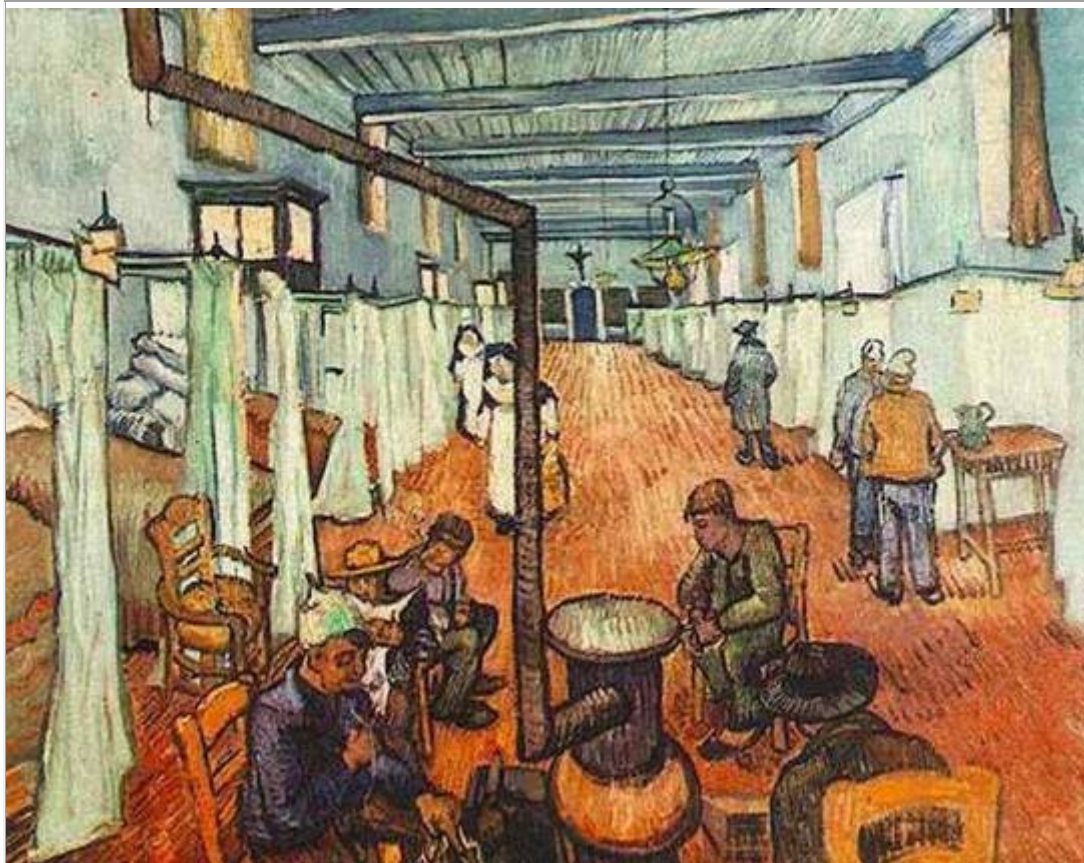
1889 Two Crabs



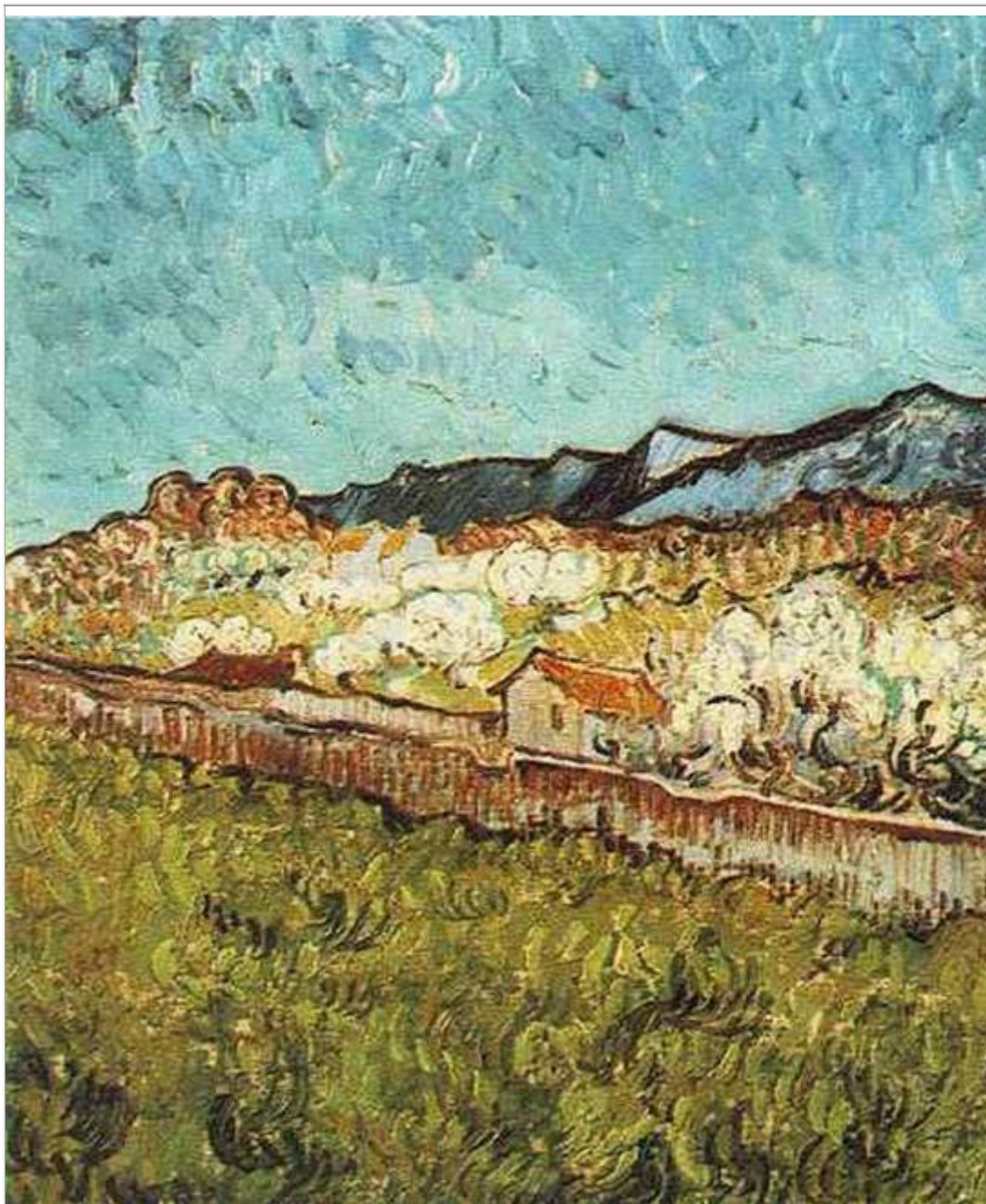
1889 Two White Butterflies



1889 View of Arles with Trees in Blossom

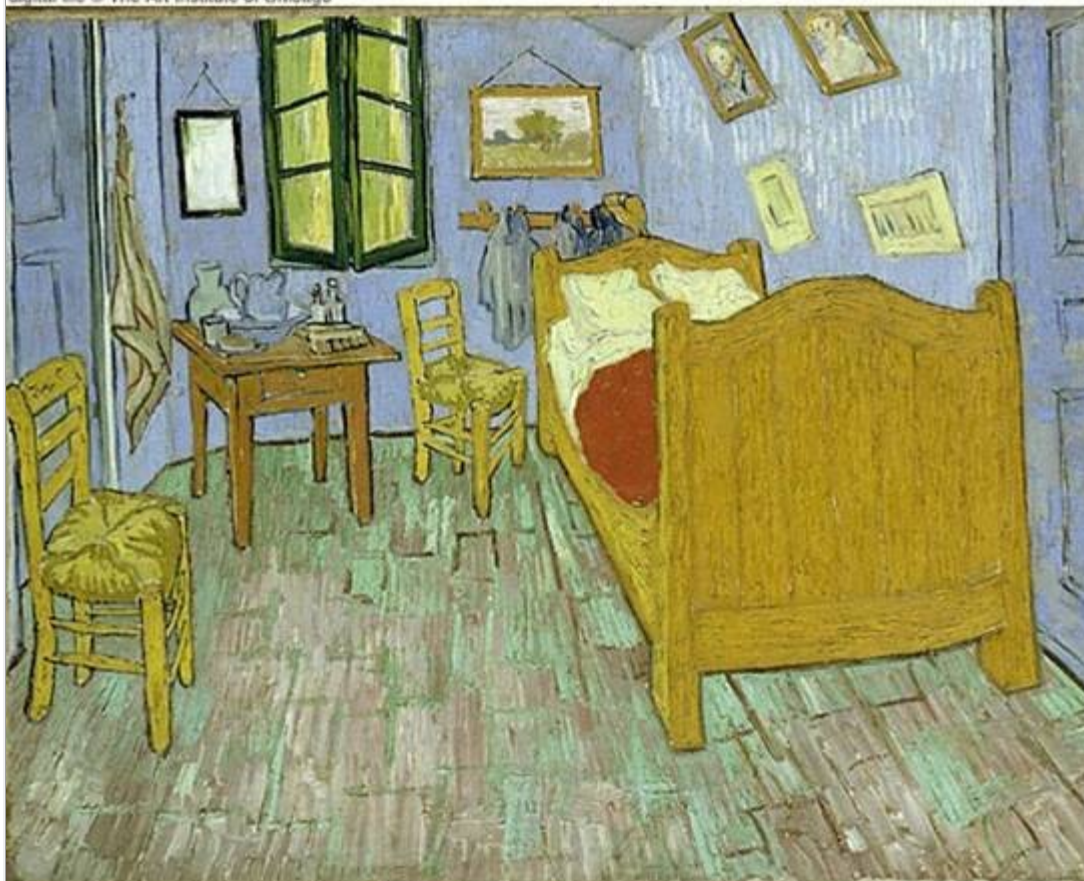


1889 Ward in the Hospital in Arles



1889 At the Foot of the Mountains

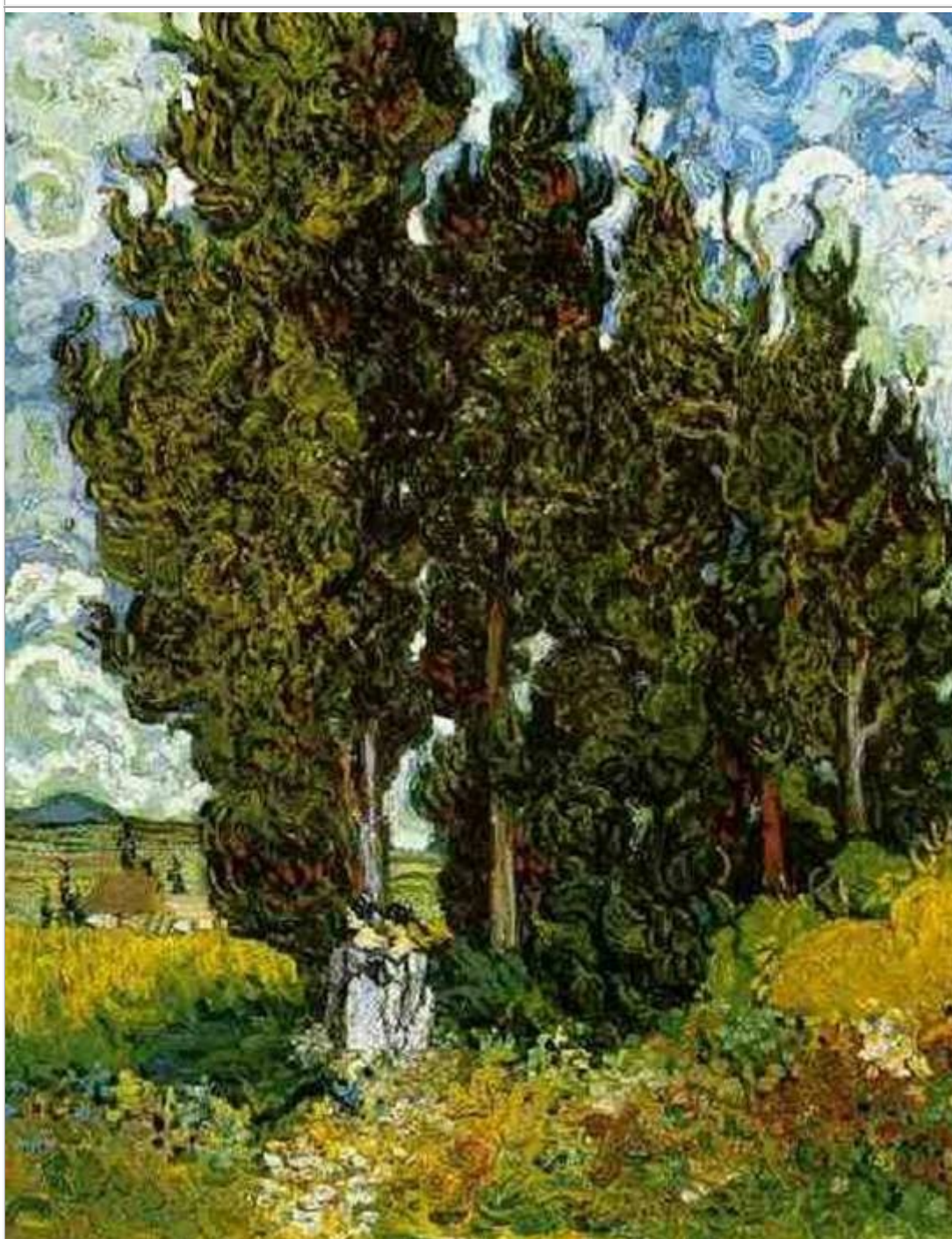
digital file © The Art Institute of Chicago



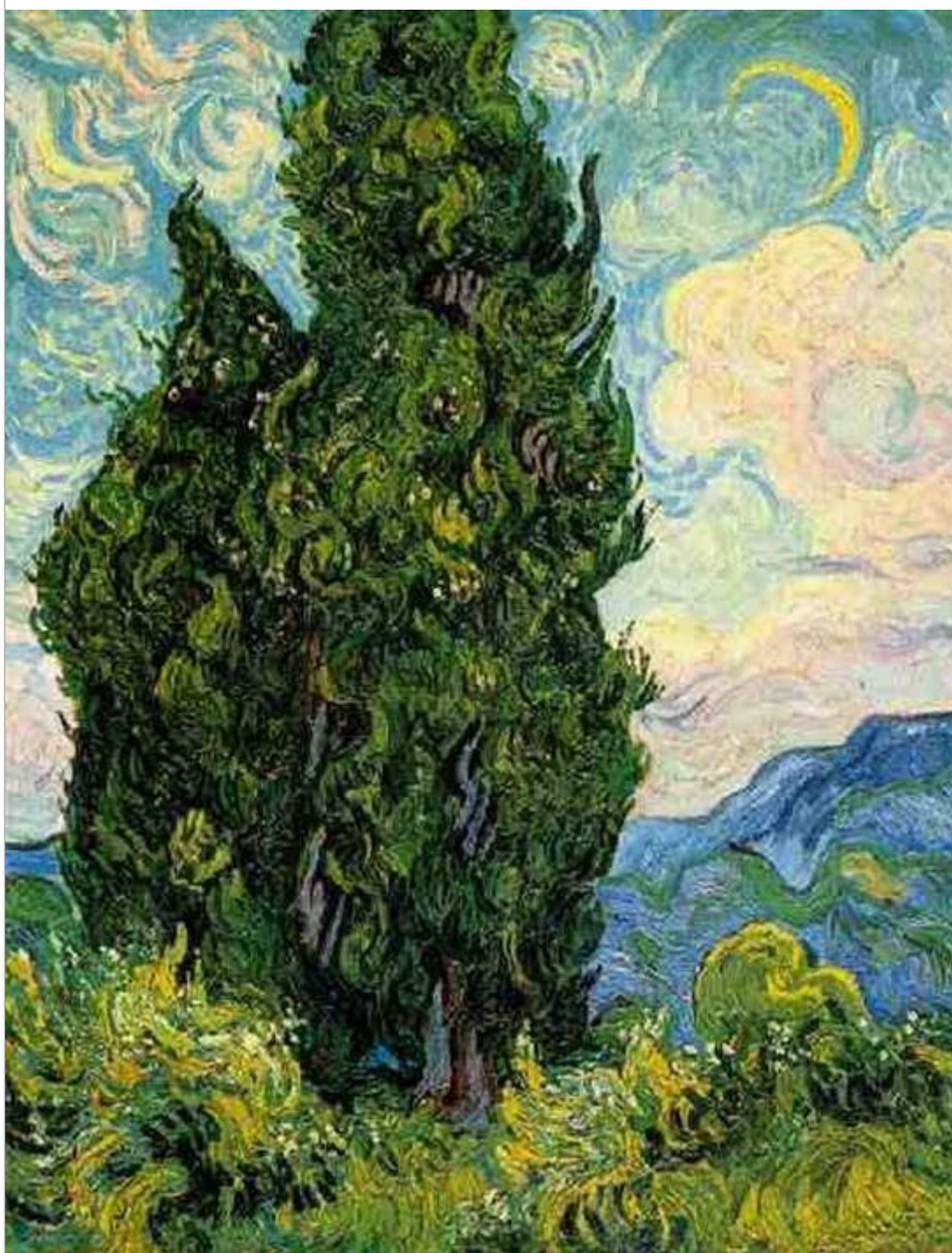
1889 Bedroom, The



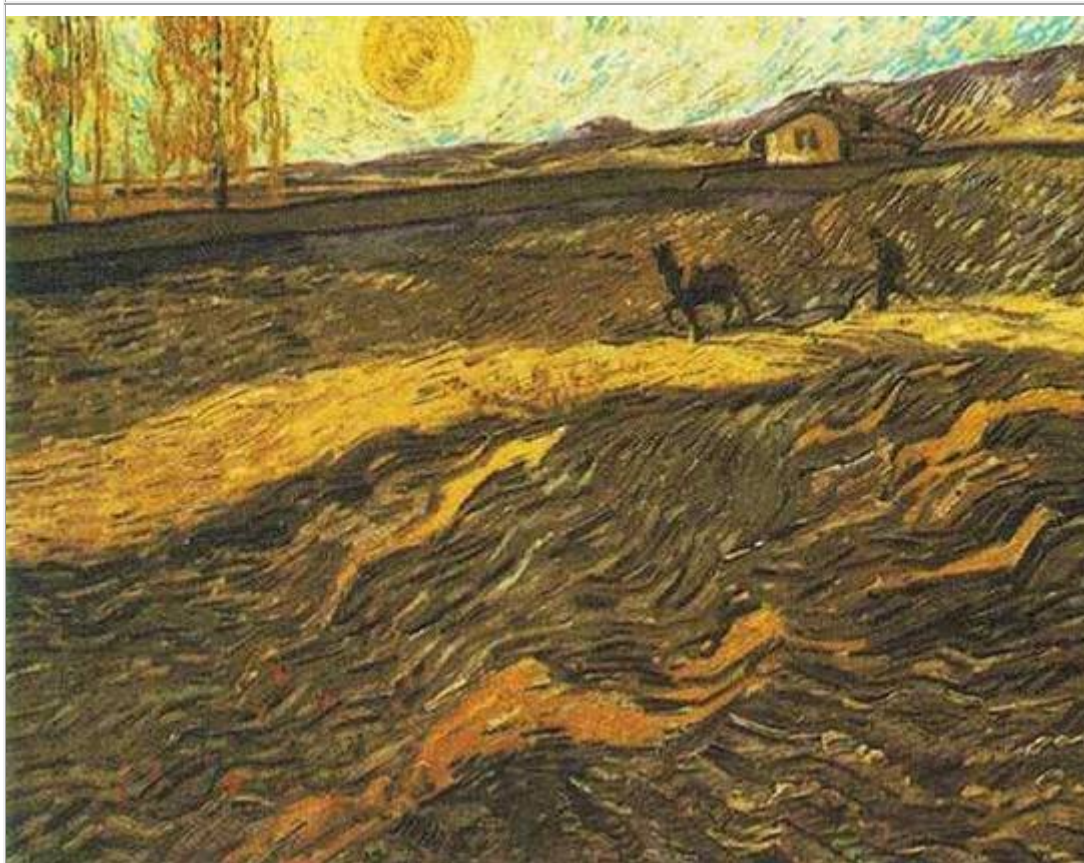
1889 Corner in the Garden of Saint-Paul Hospital, A



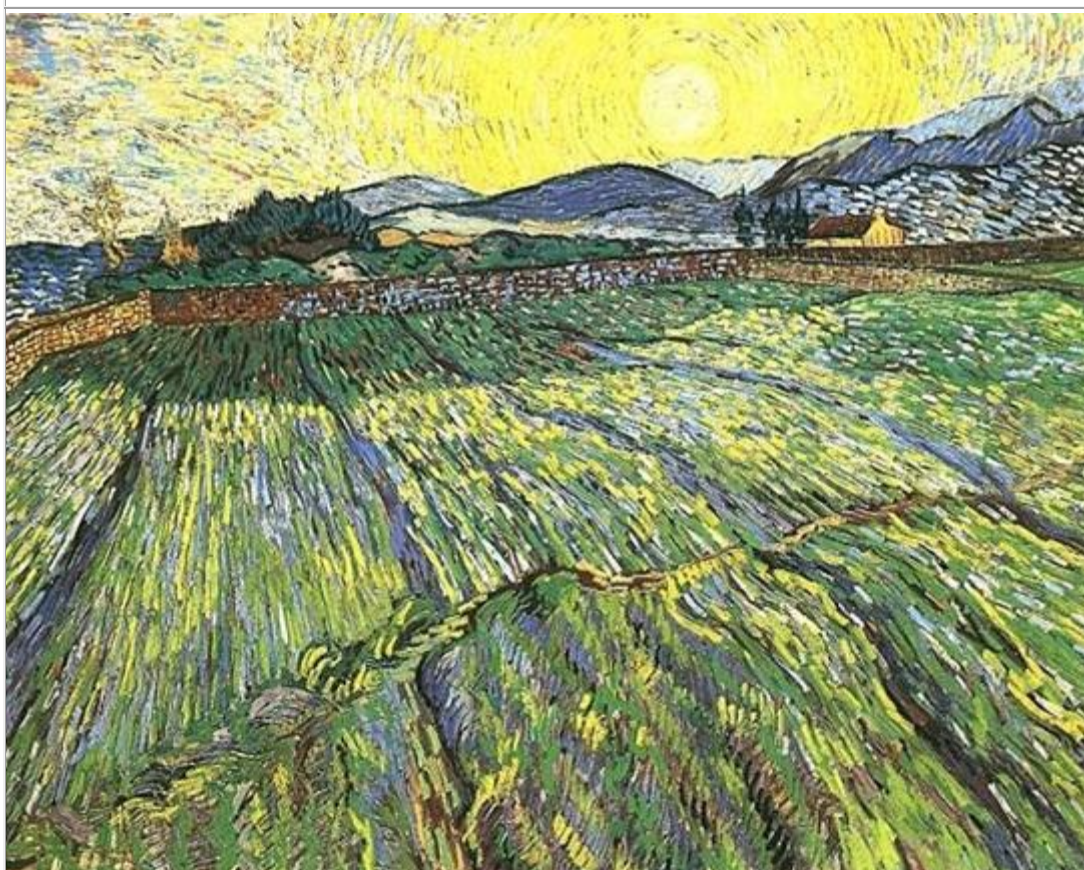
1889 Cypresses with Two Female Figures



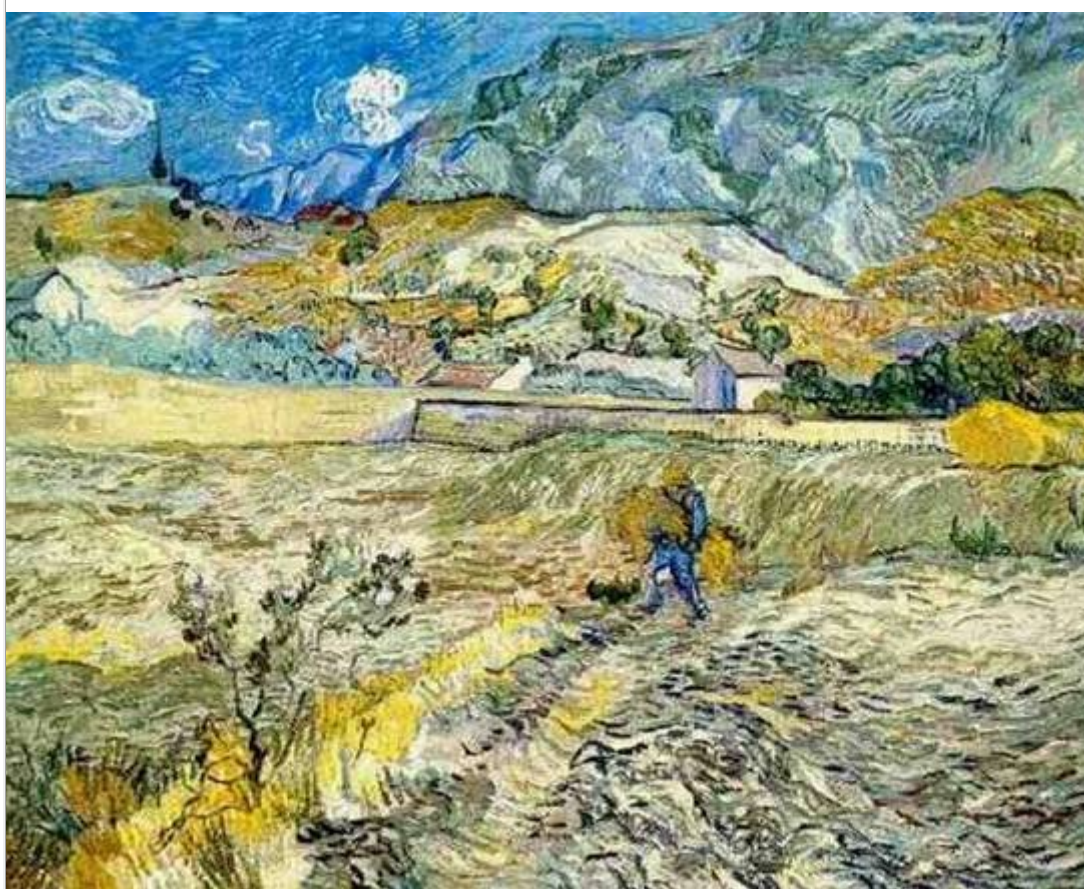
1889 Cypresses



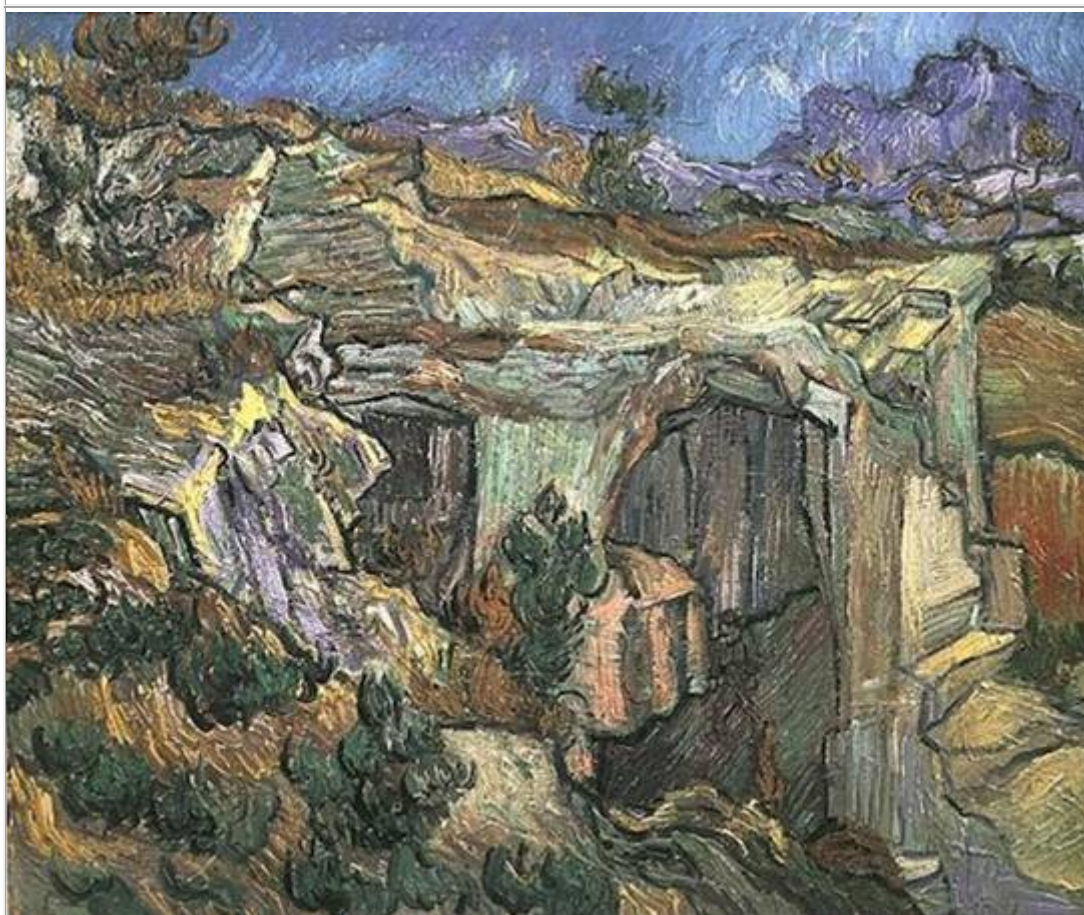
1889 Enclosed Field with Ploughman



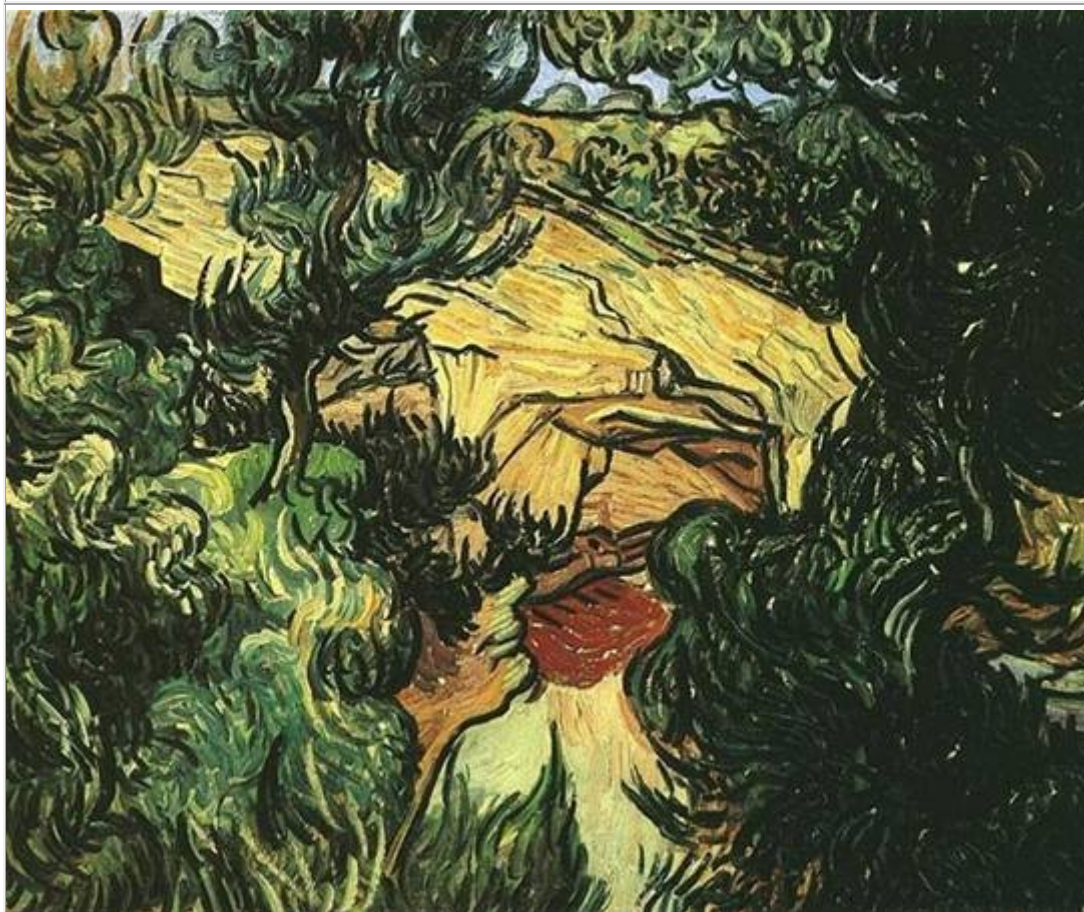
1889 Enclosed Field with Rising Sun



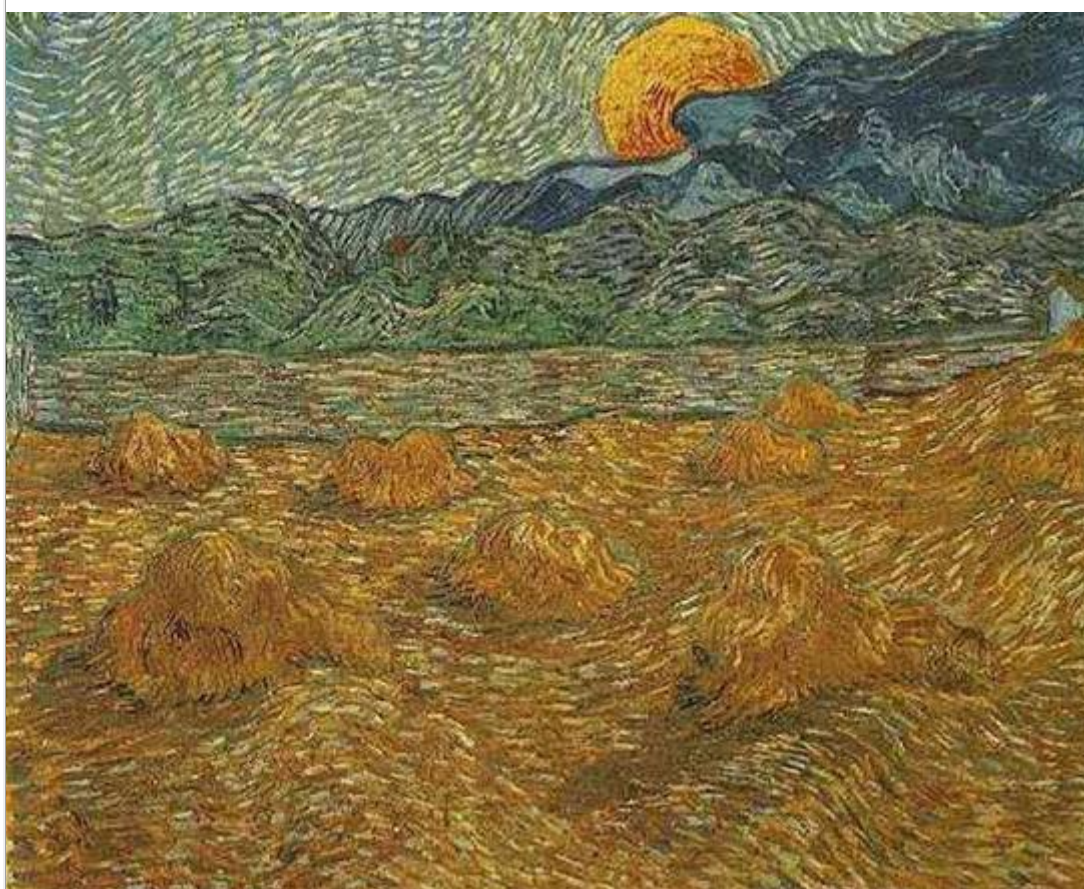
1889 Enclosed Wheat Field with Peasant



1889 Entrance to a Quarry near Saint-Rémy



1889 Entrance to a Quarry



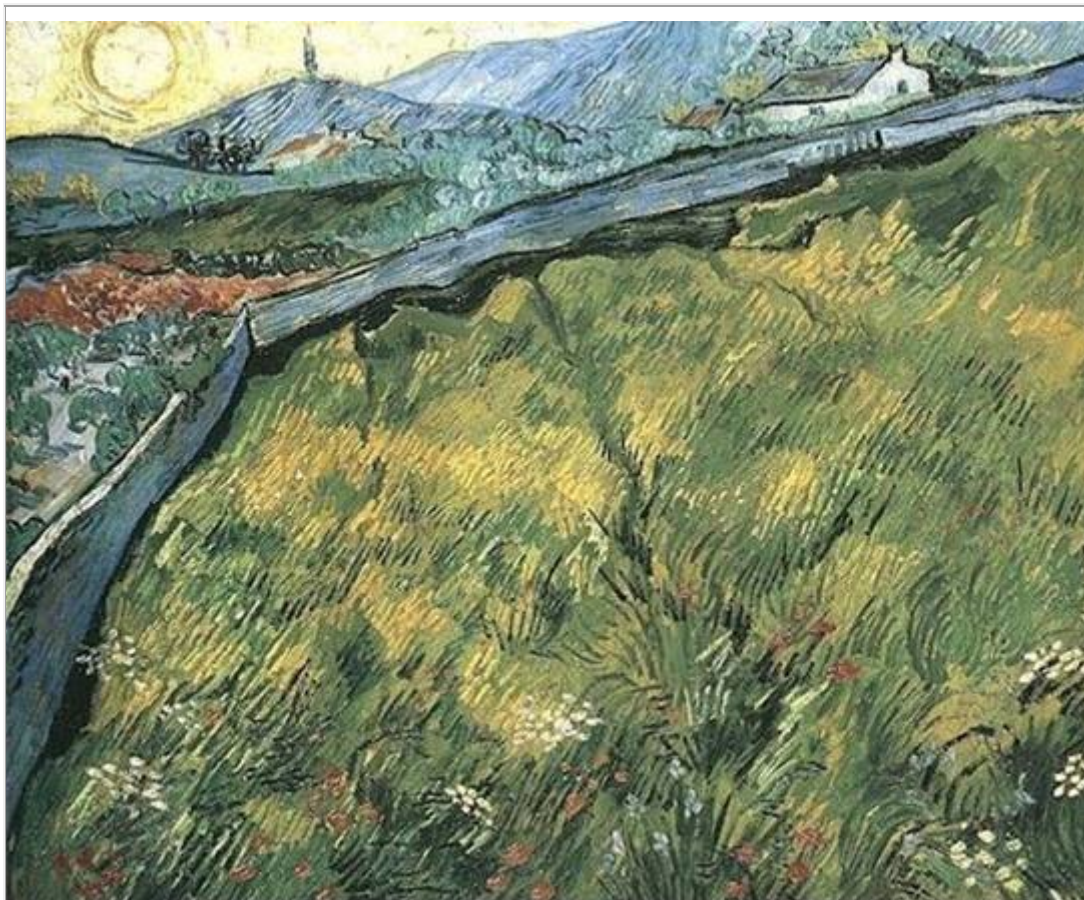
1889 Evening Landscape with Rising Moon



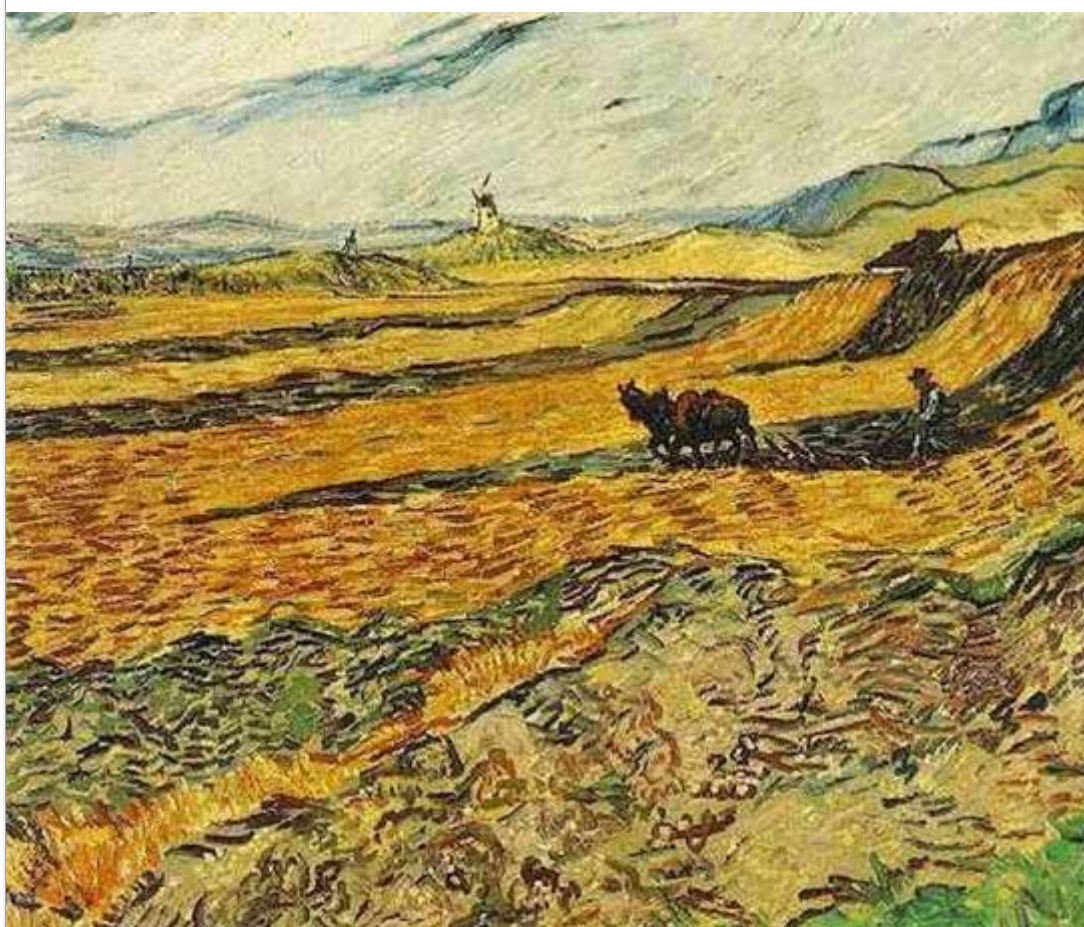
1889 Evening The End of the Day (after Millet)



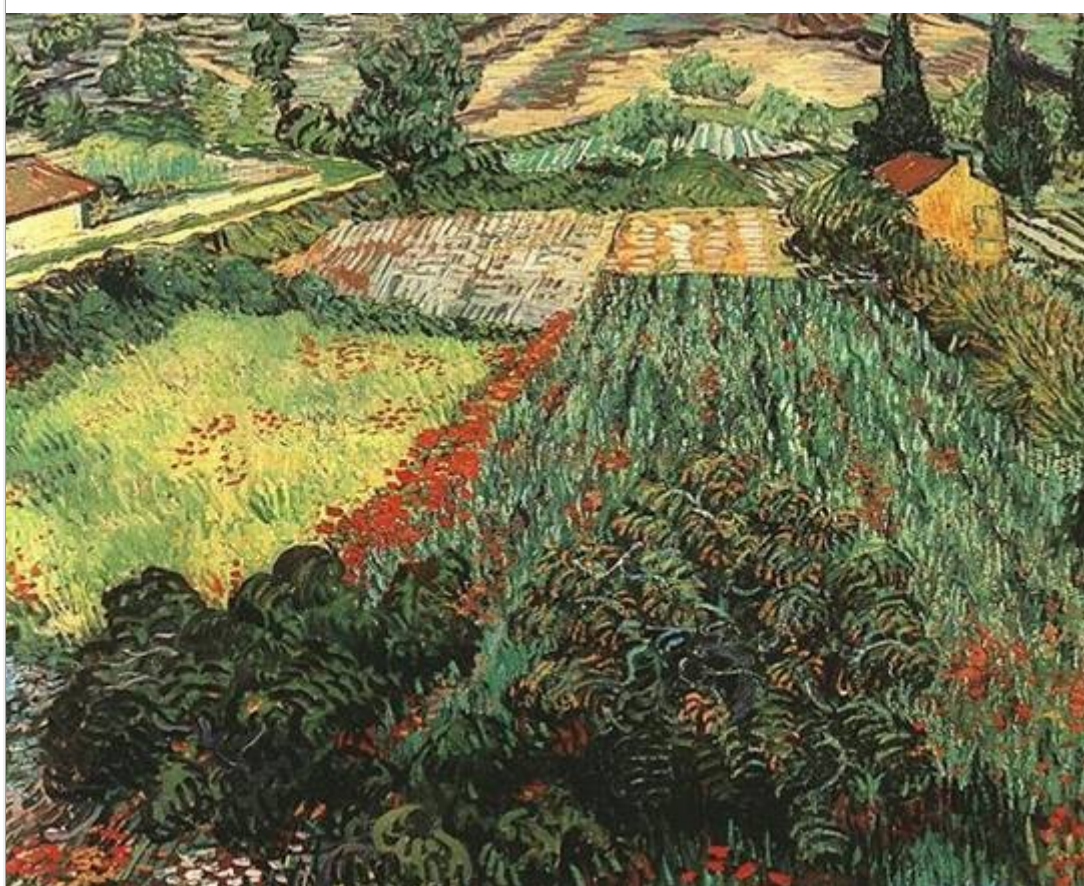
1889 Evening The Watch (after Millet)



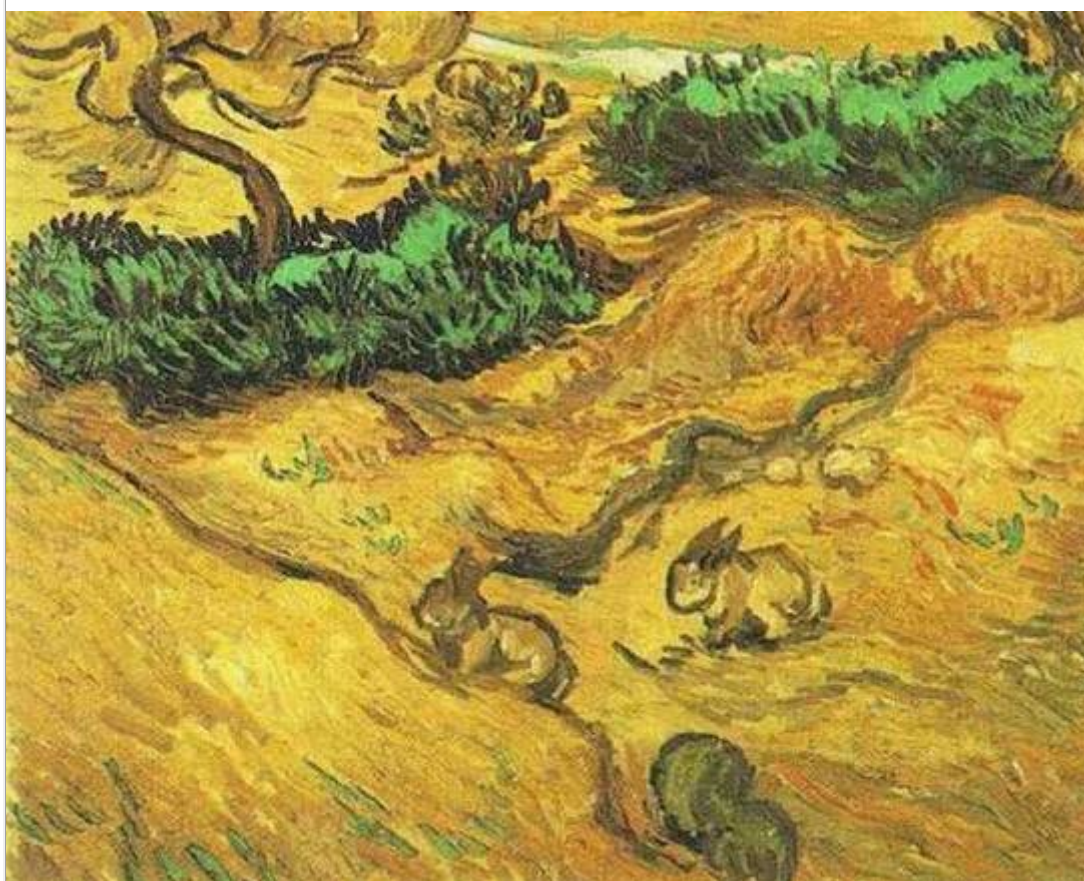
1889 Field of Spring Wheat at Sunrise



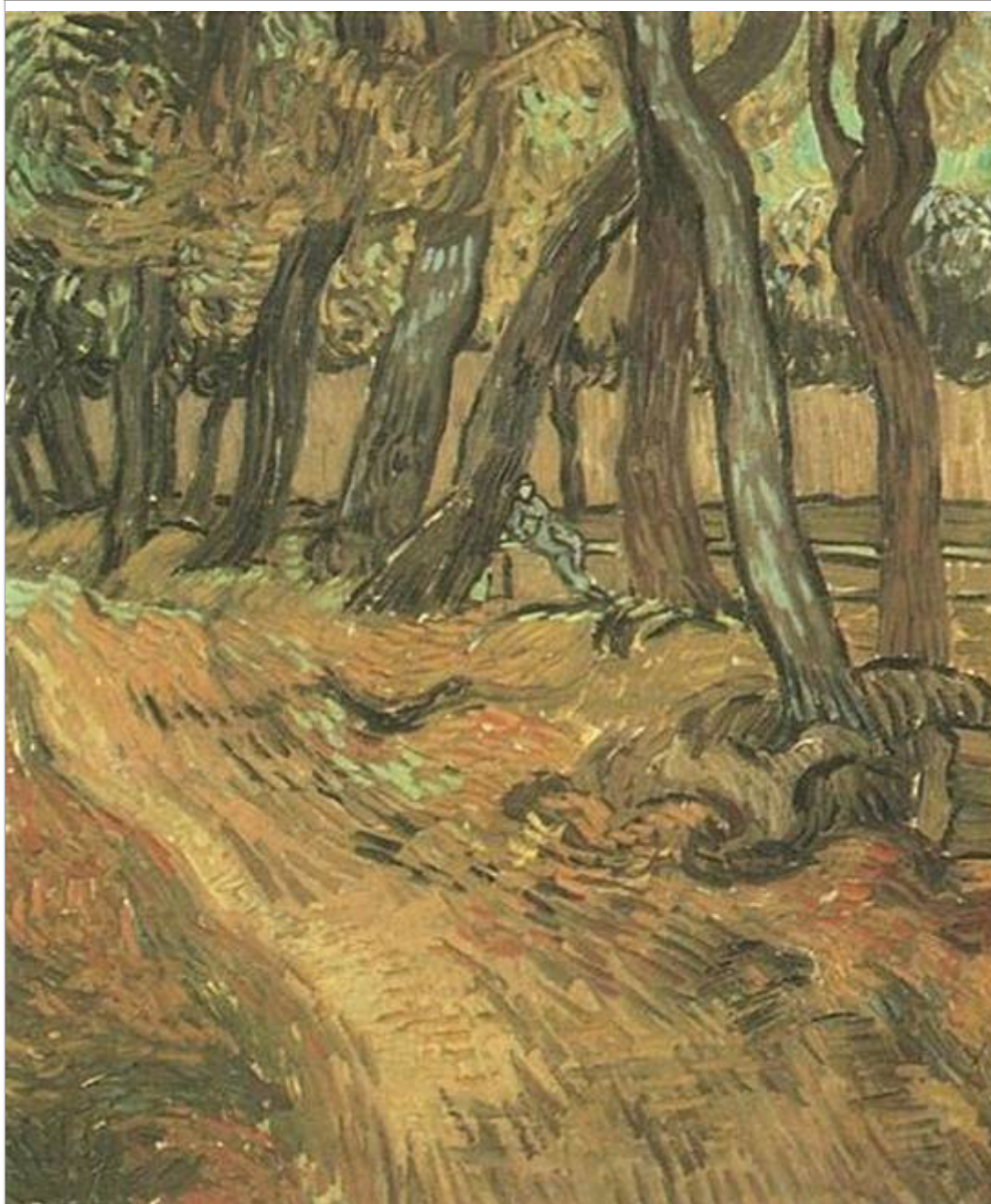
1889 Field with Ploughman and Mill



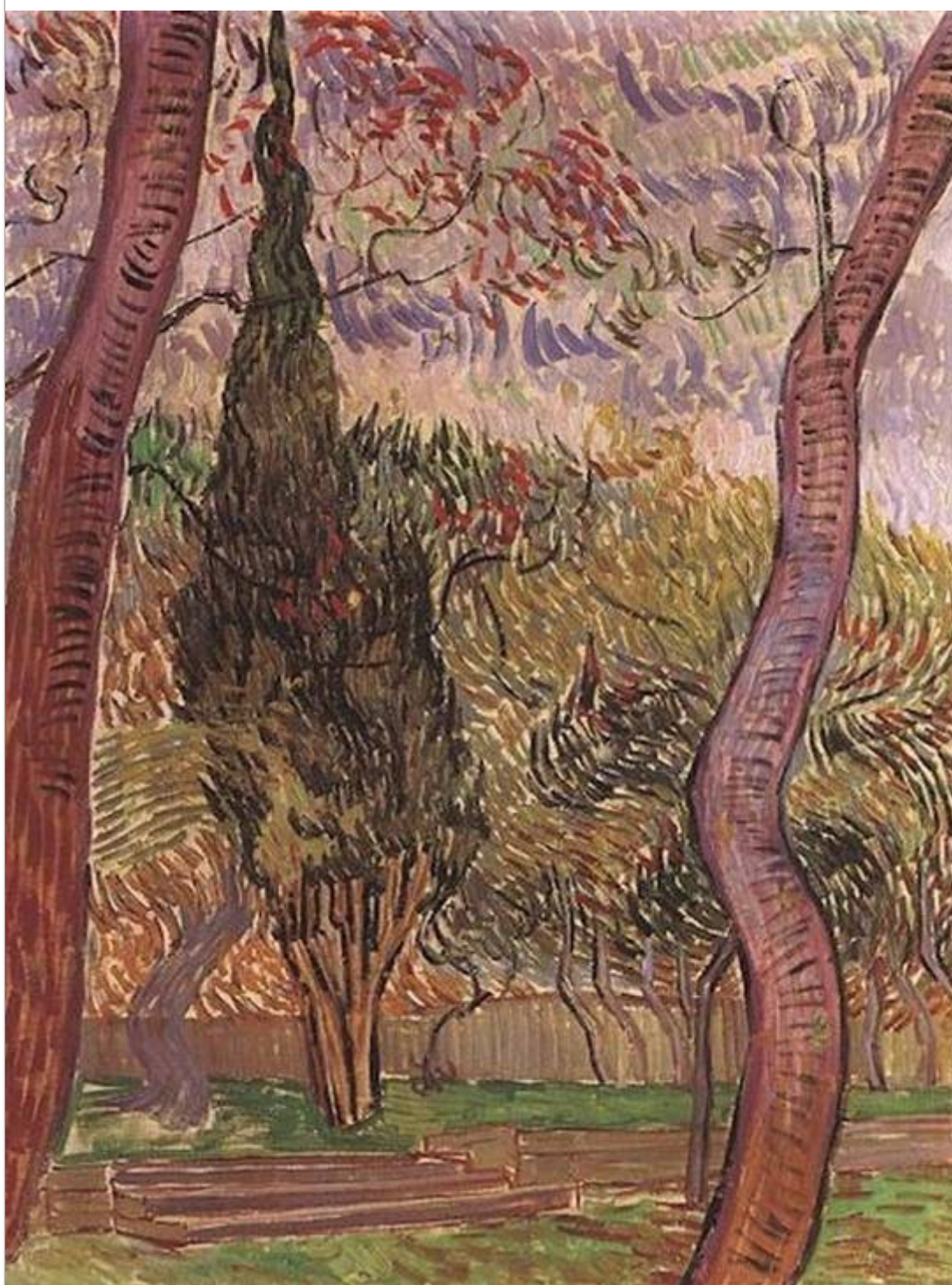
1889 Field with Poppies



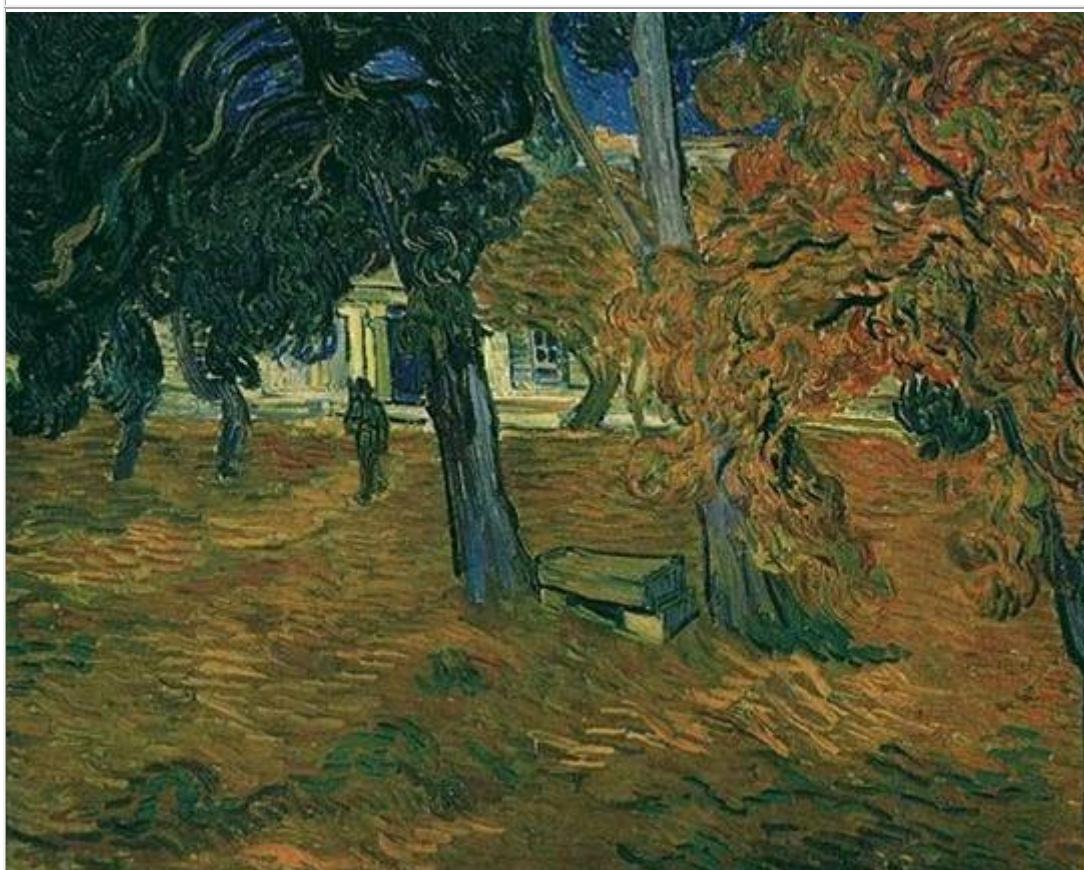
1889 Field with Two Rabbits



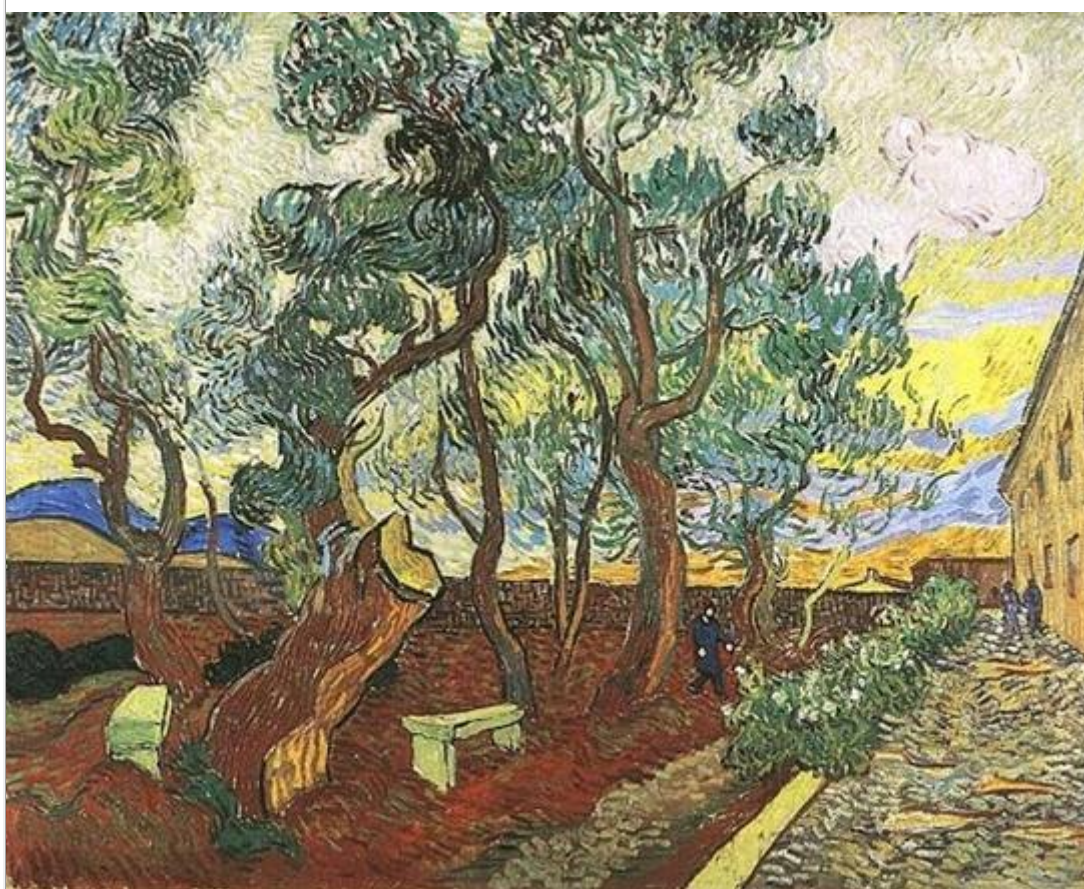
1889 Garden of Saint-Paul Hospital with Figure, The



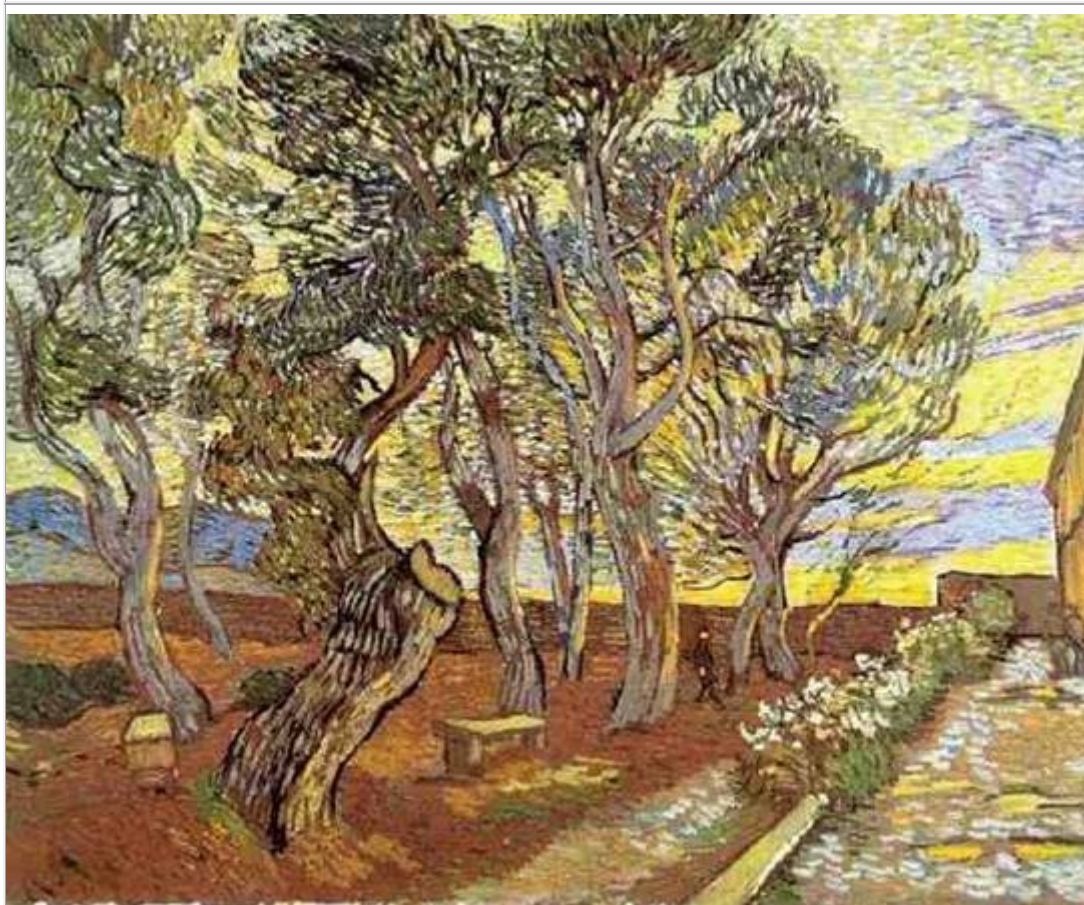
1889 Garden of Saint-Paul Hospital, The version 2



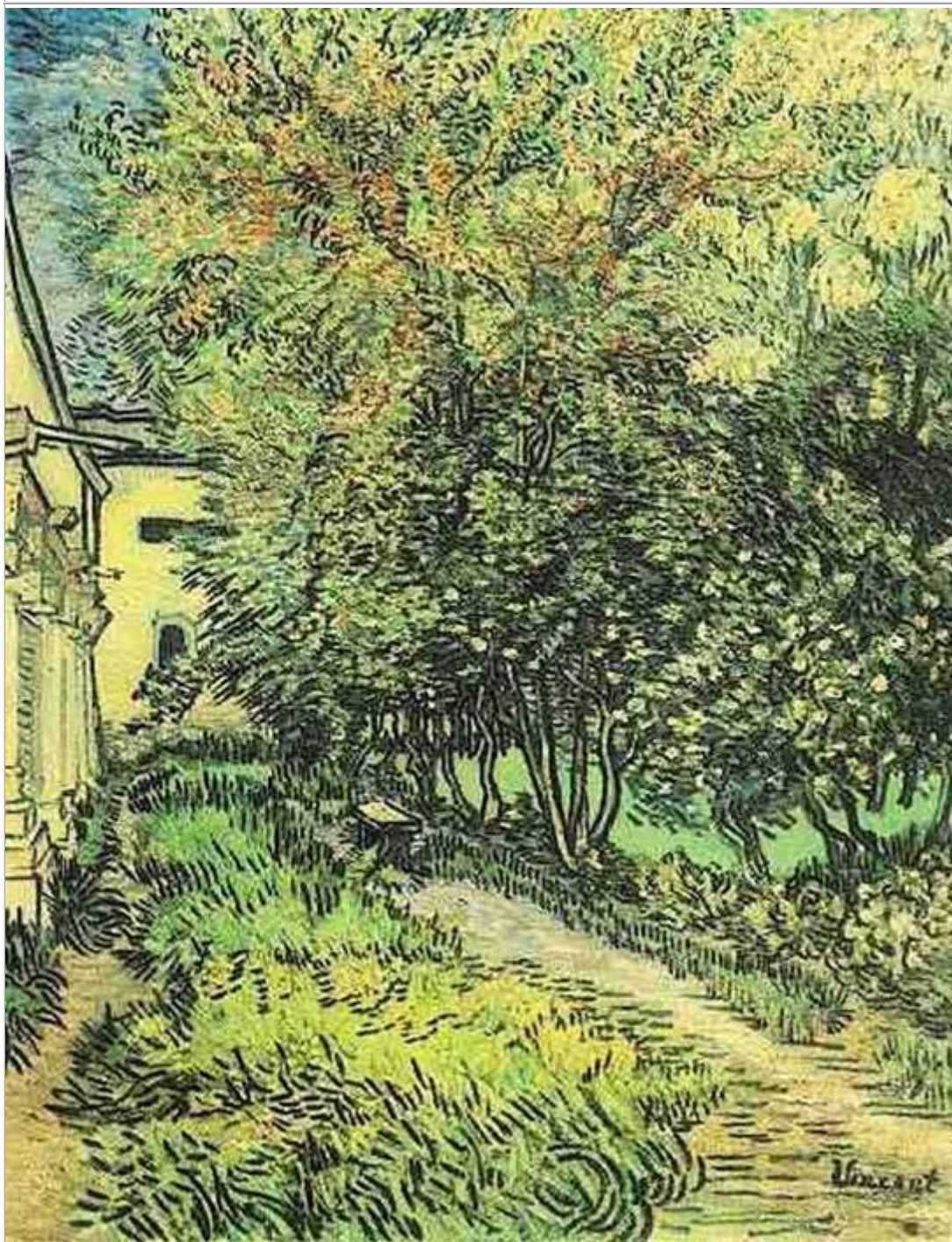
1889 Garden of Saint-Paul Hospital, The version 3



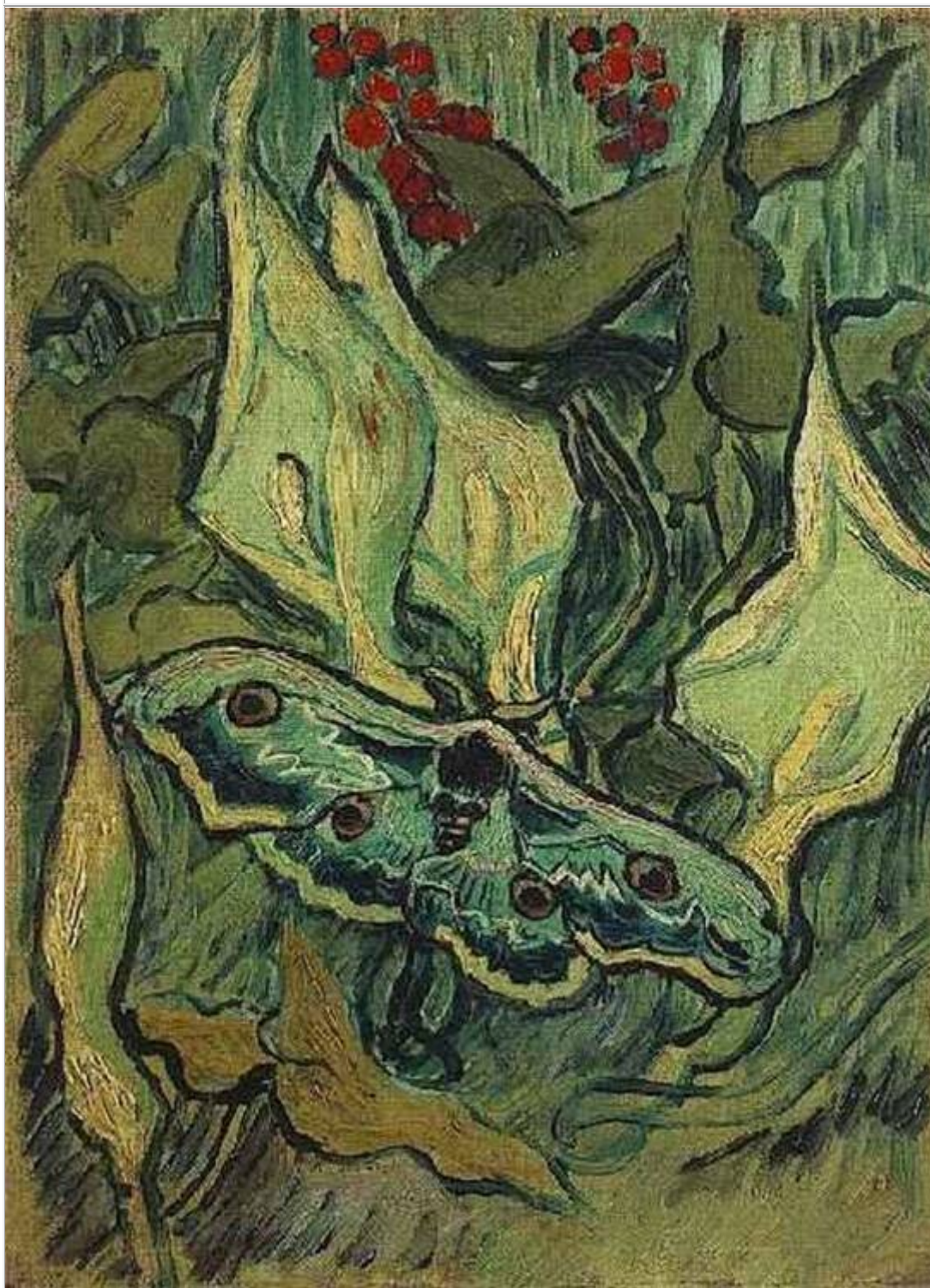
1889 Garden of Saint-Paul Hospital, The version 4



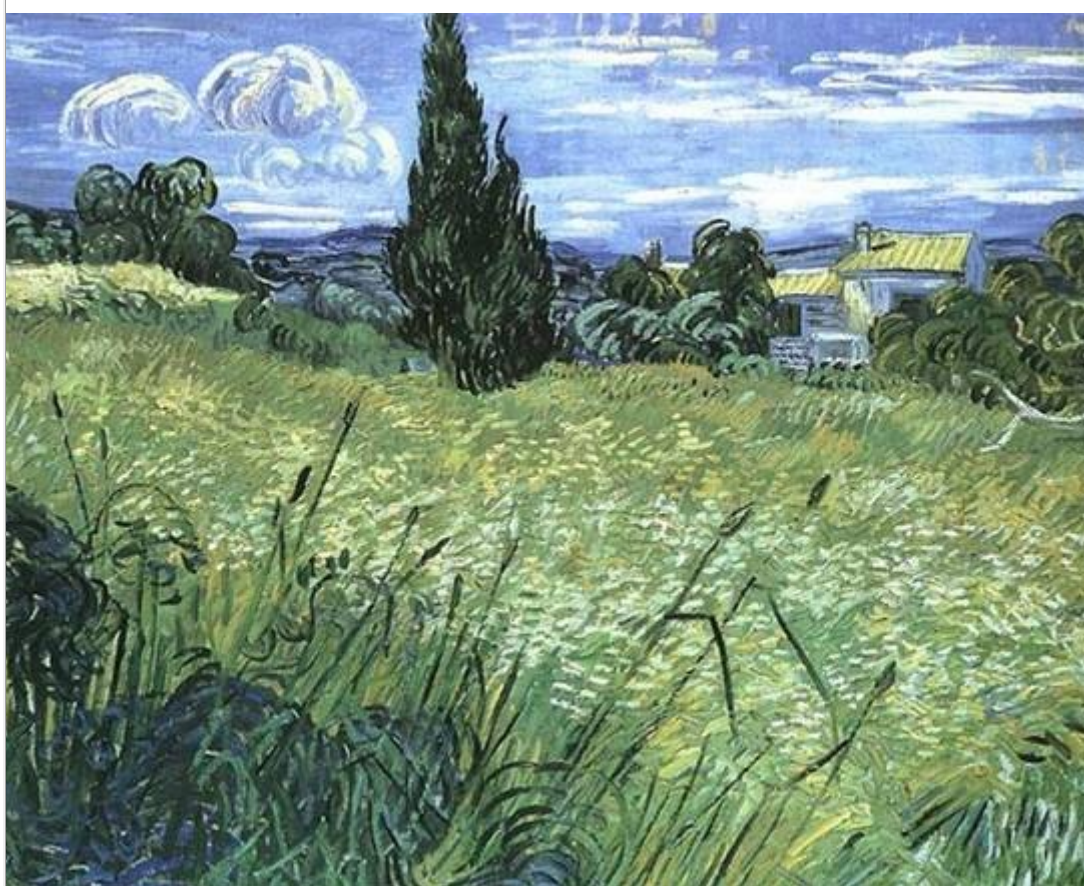
1889 Garden of Saint-Paul Hospital, The version 5



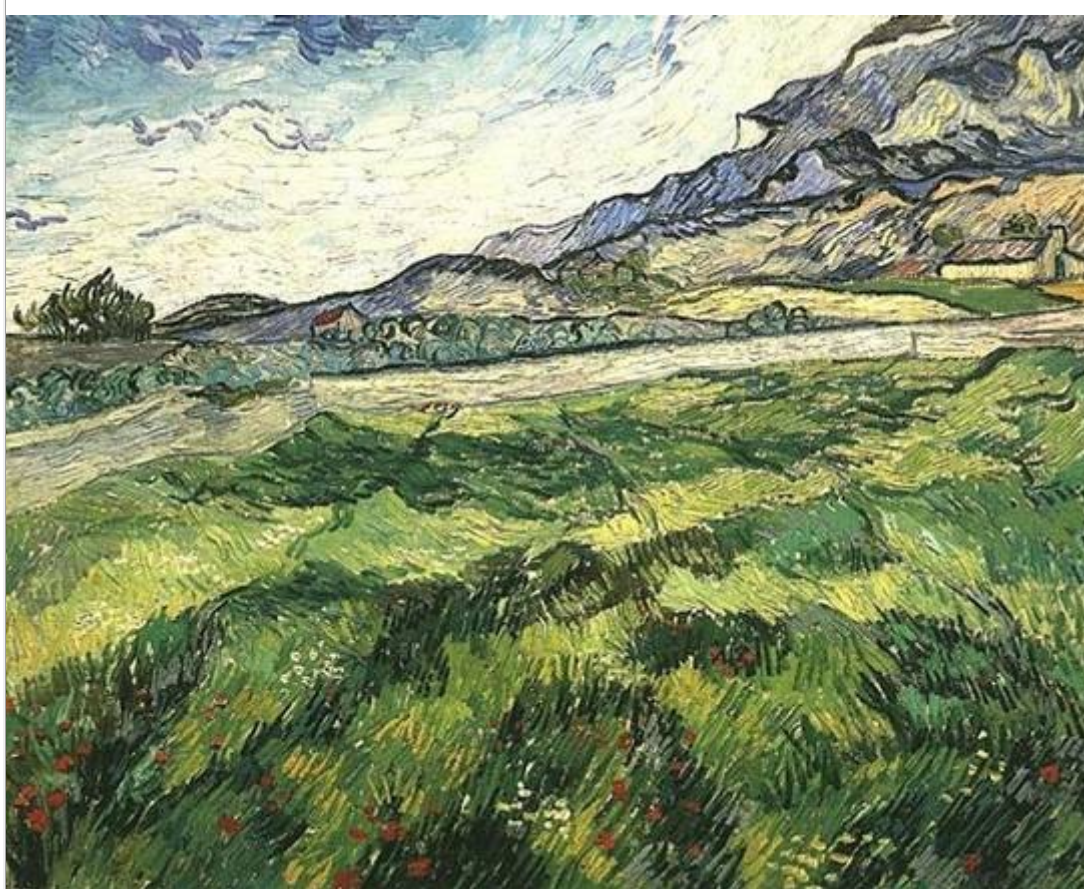
1889 Garden of Saint-Paul Hospital, The



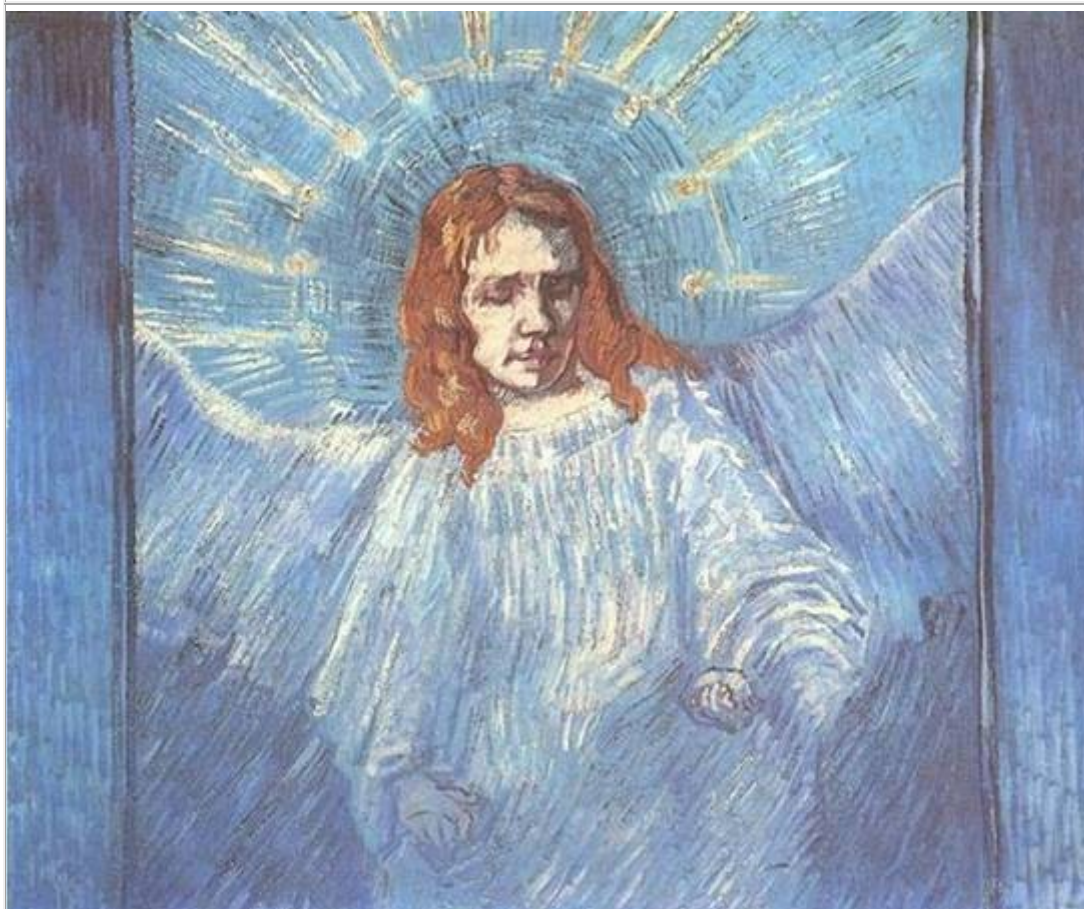
1889 Great Peacock Moth



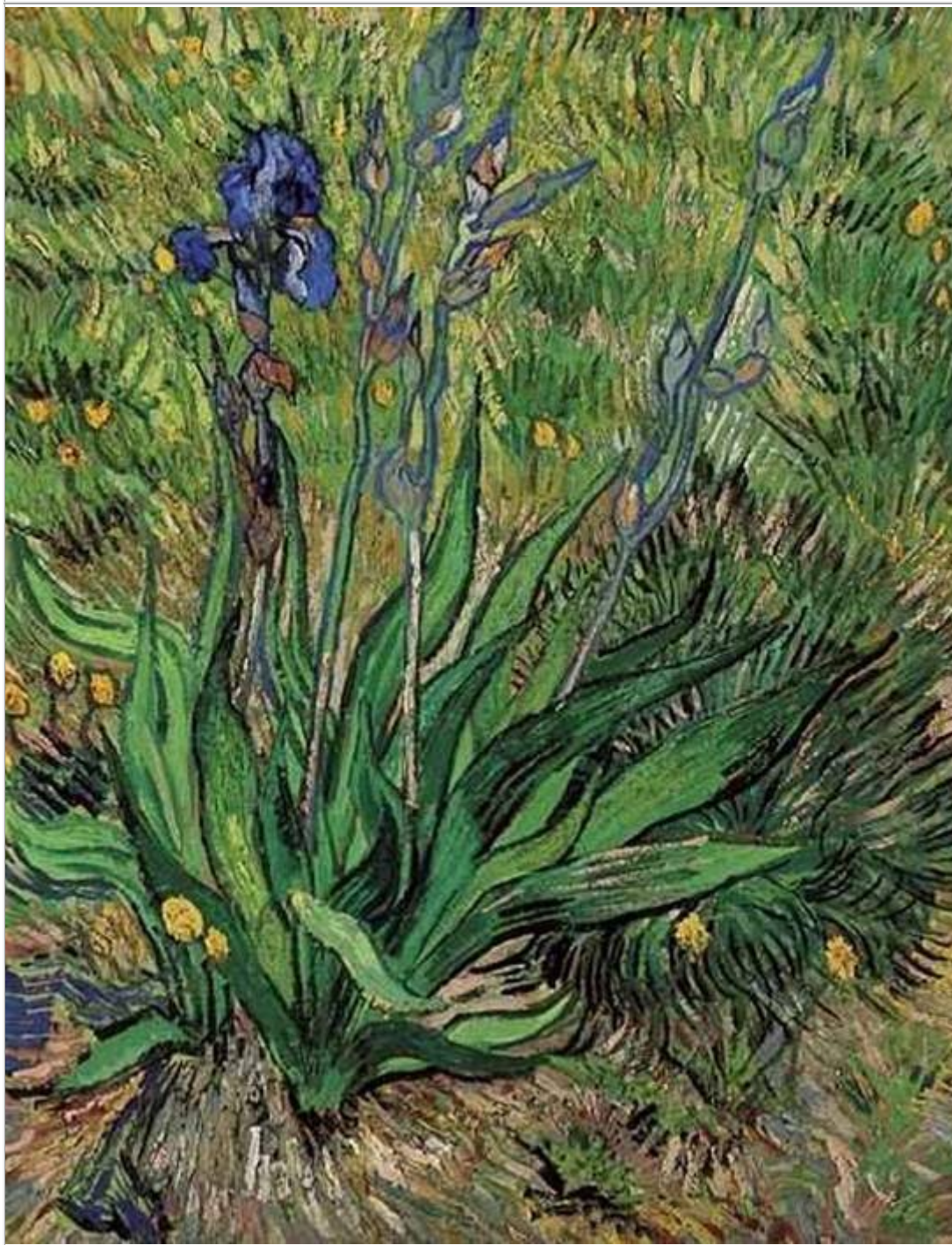
1889 Green Wheat Field with Cypress



1889 Green Wheat Field



1889 Half Figure of an Angel (after Rembrandt)



1889 Iris, The



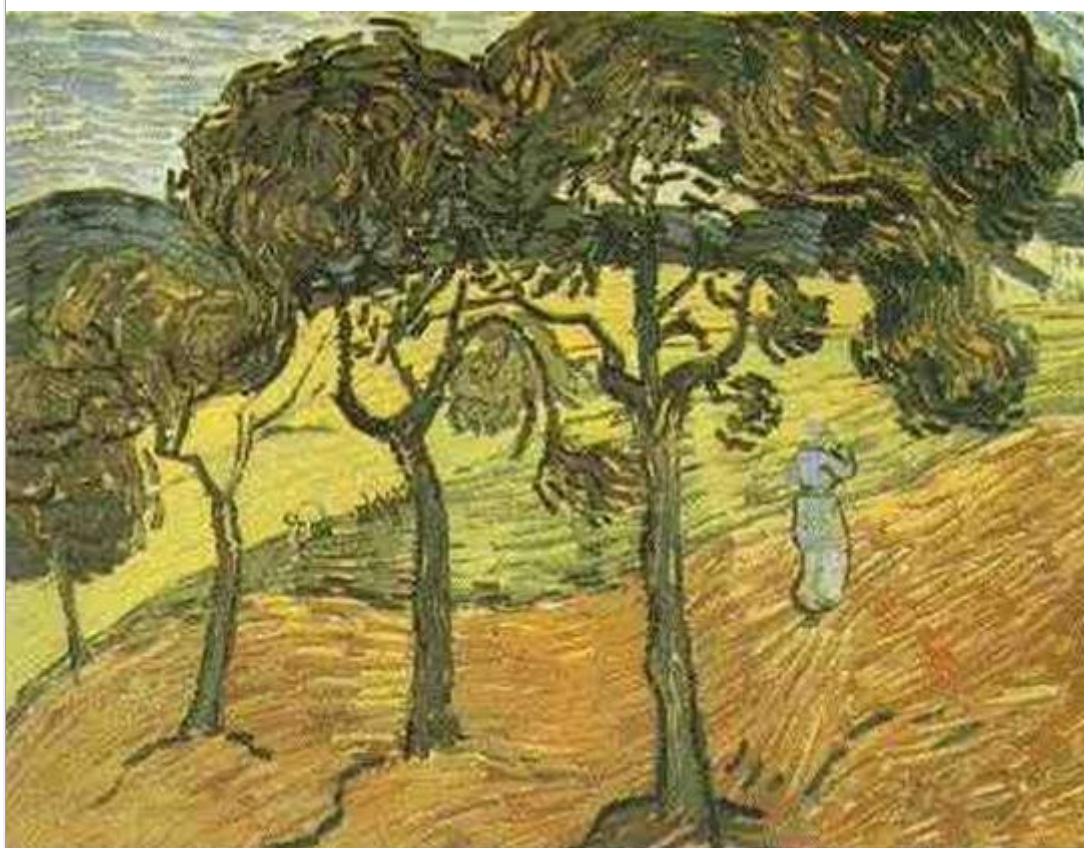
1889 Irises



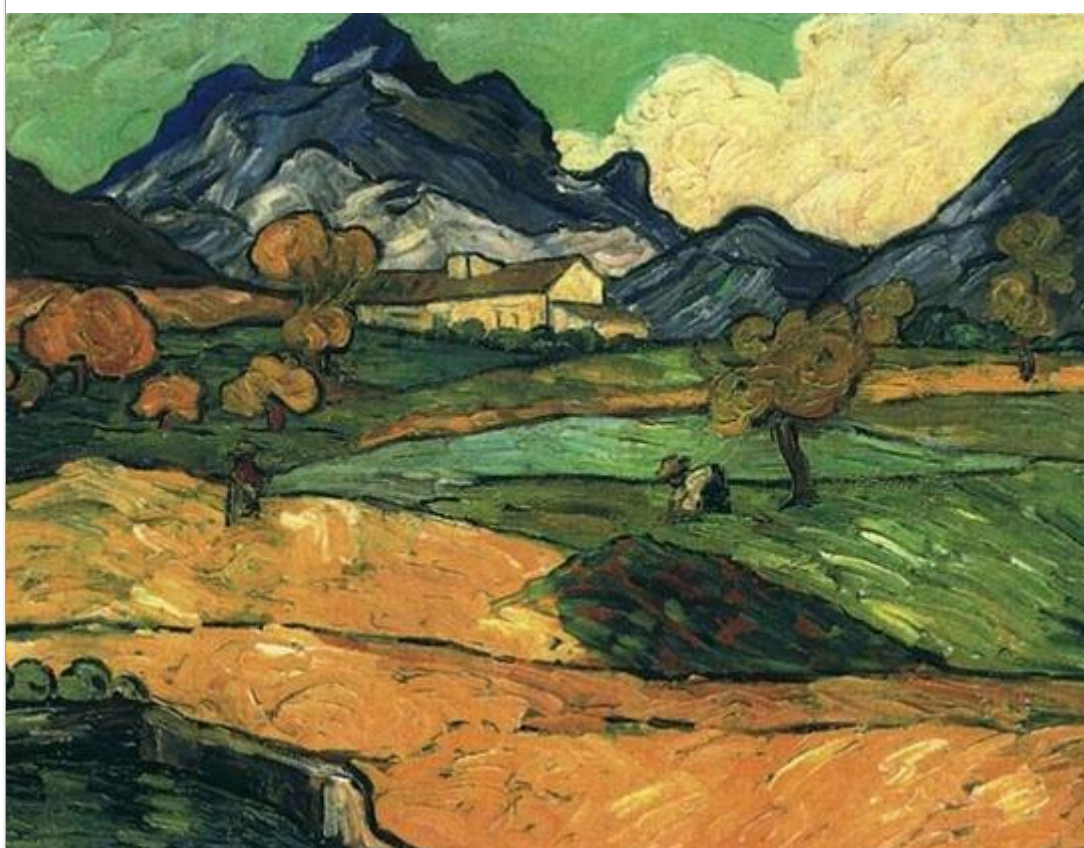
1889 Landscape in the Neighbourhood of Saint-Rémy



1889 Landscape with Olive Tree and Mountains in the Background



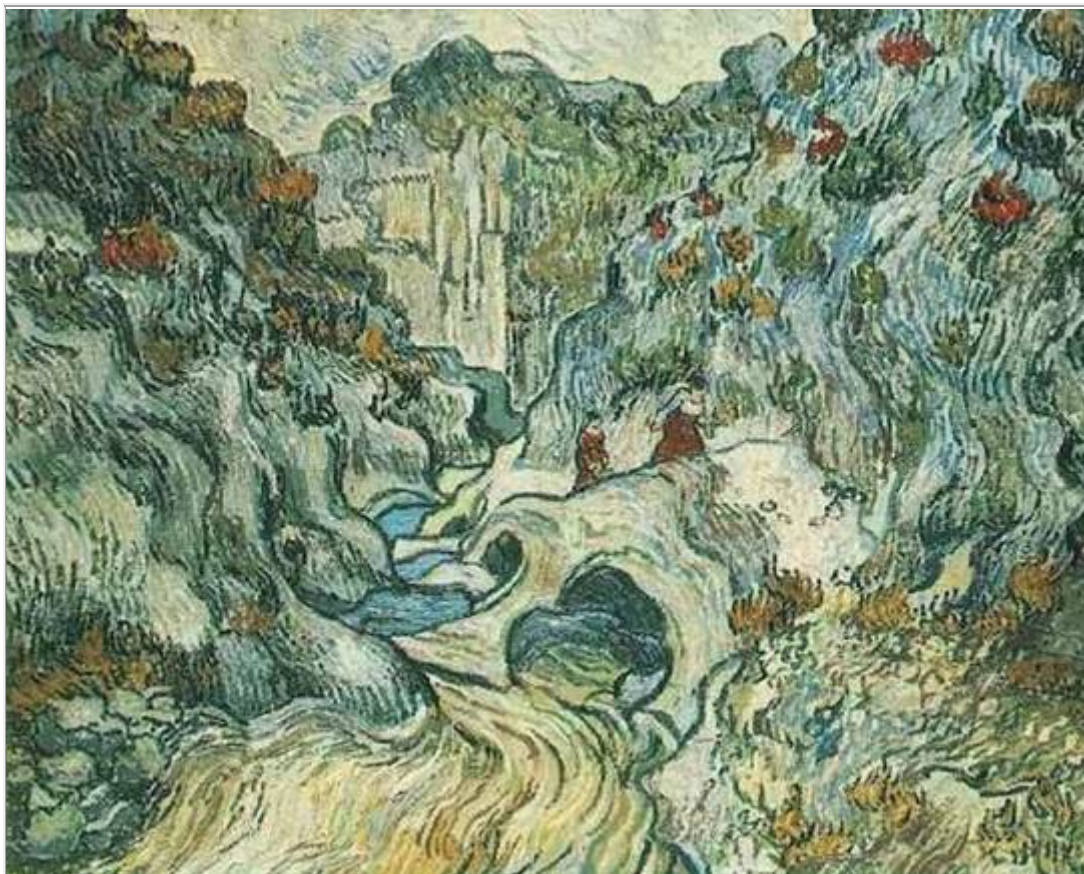
1889 Landscape with Trees and Figures



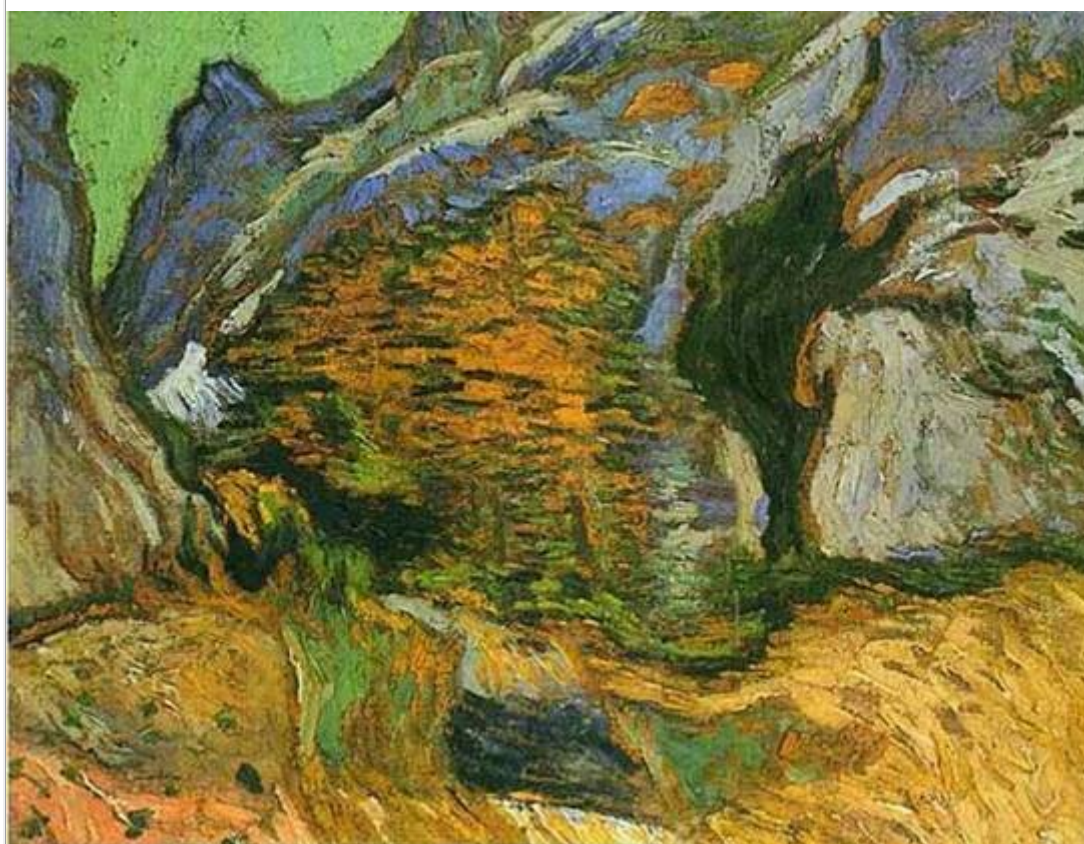
1889 Le Mont Gaussier with the Mas de Saint-Paul



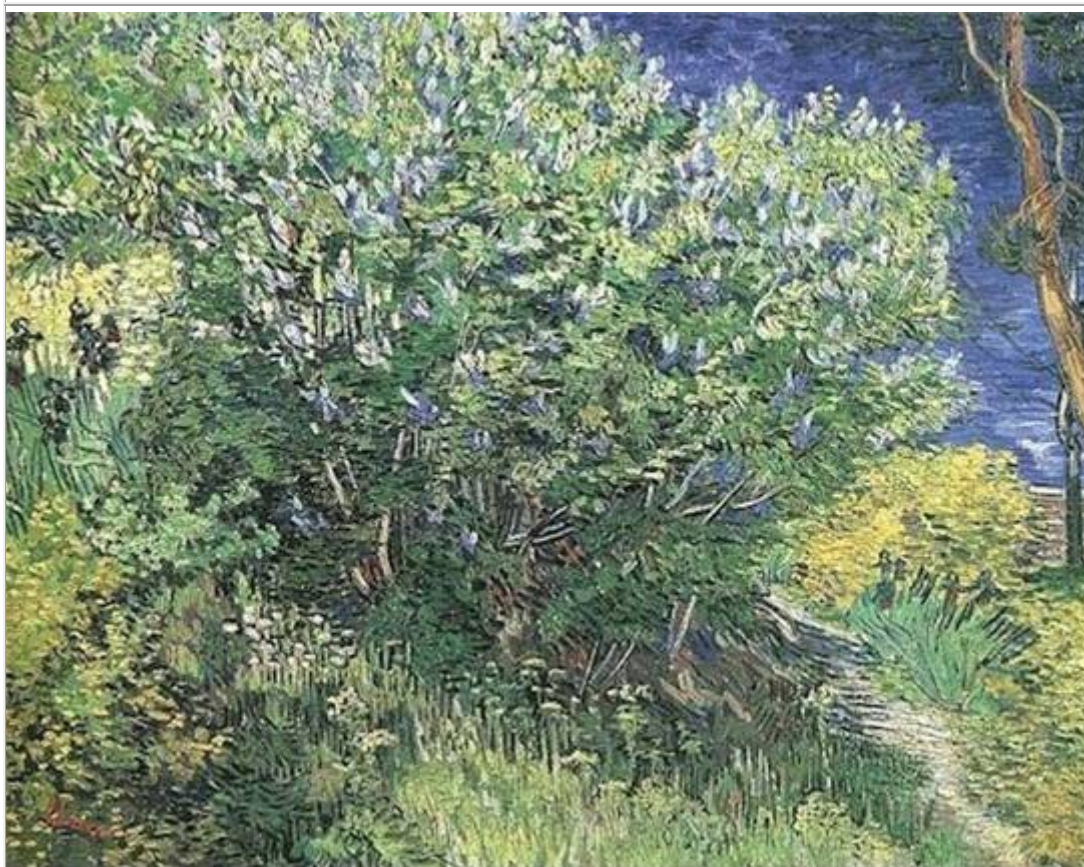
1889 Les Peiroulets Ravine version 2



1889 Les Peiroulets Ravine version 3



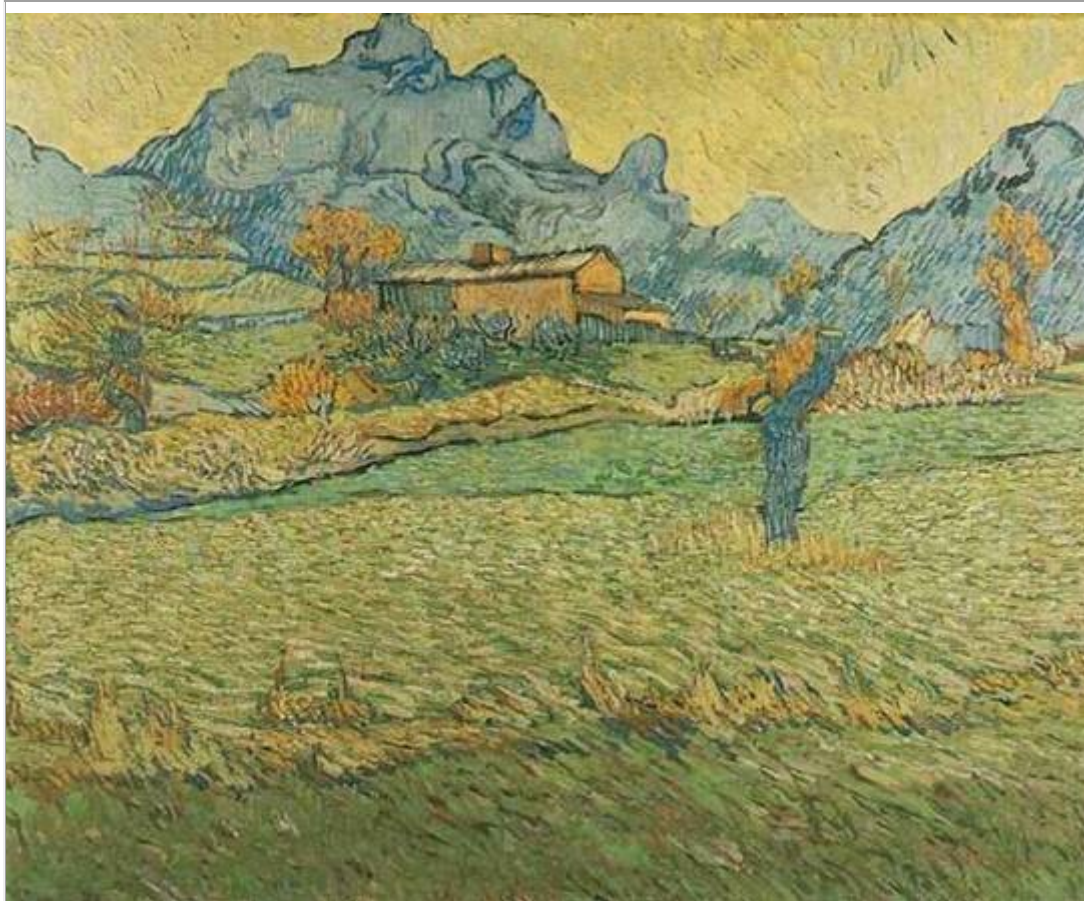
1889 Les Peiroulets Ravine



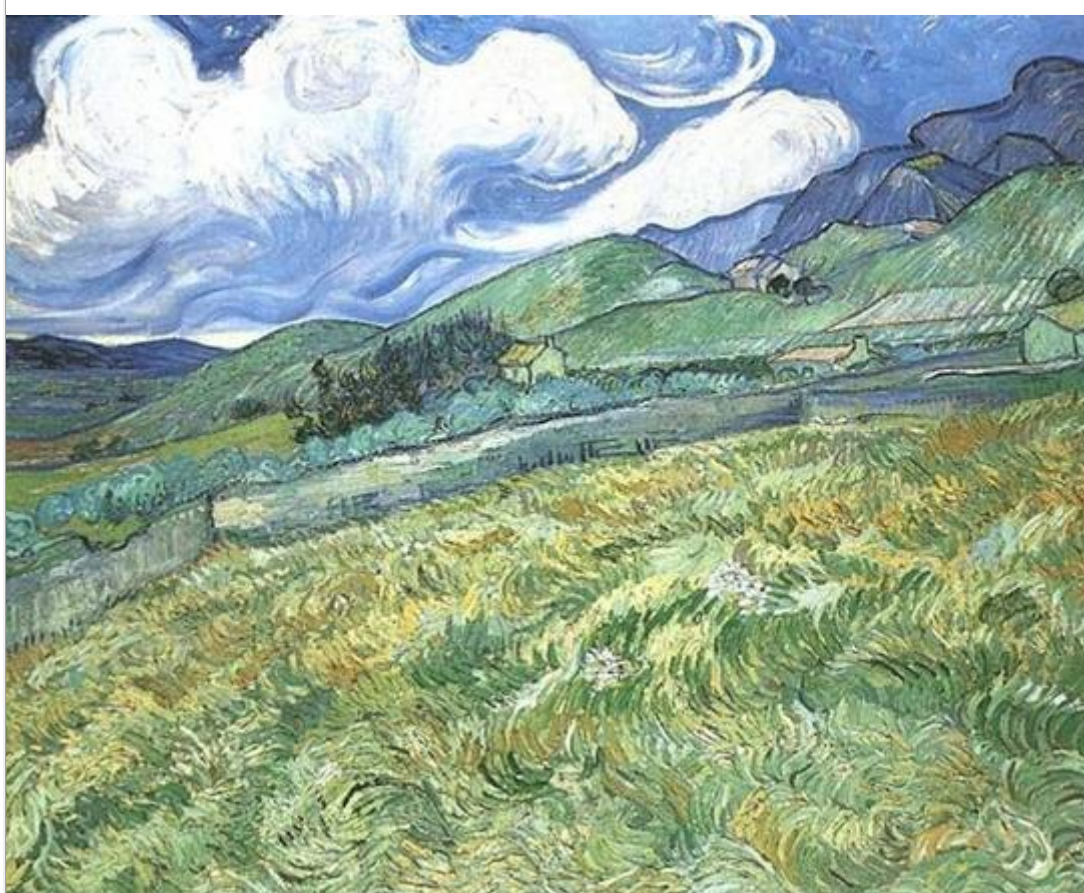
1889 Lilacs



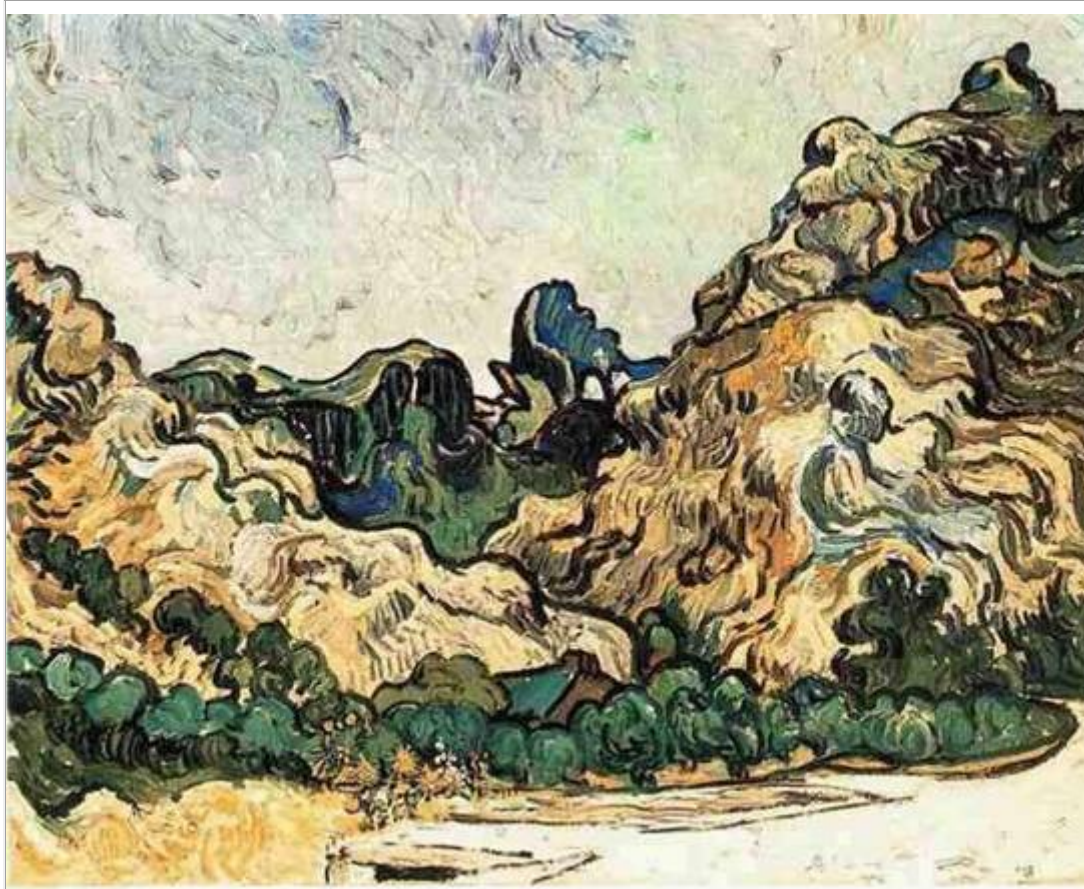
1889 Man is at Sea (after Demont-Breton), The



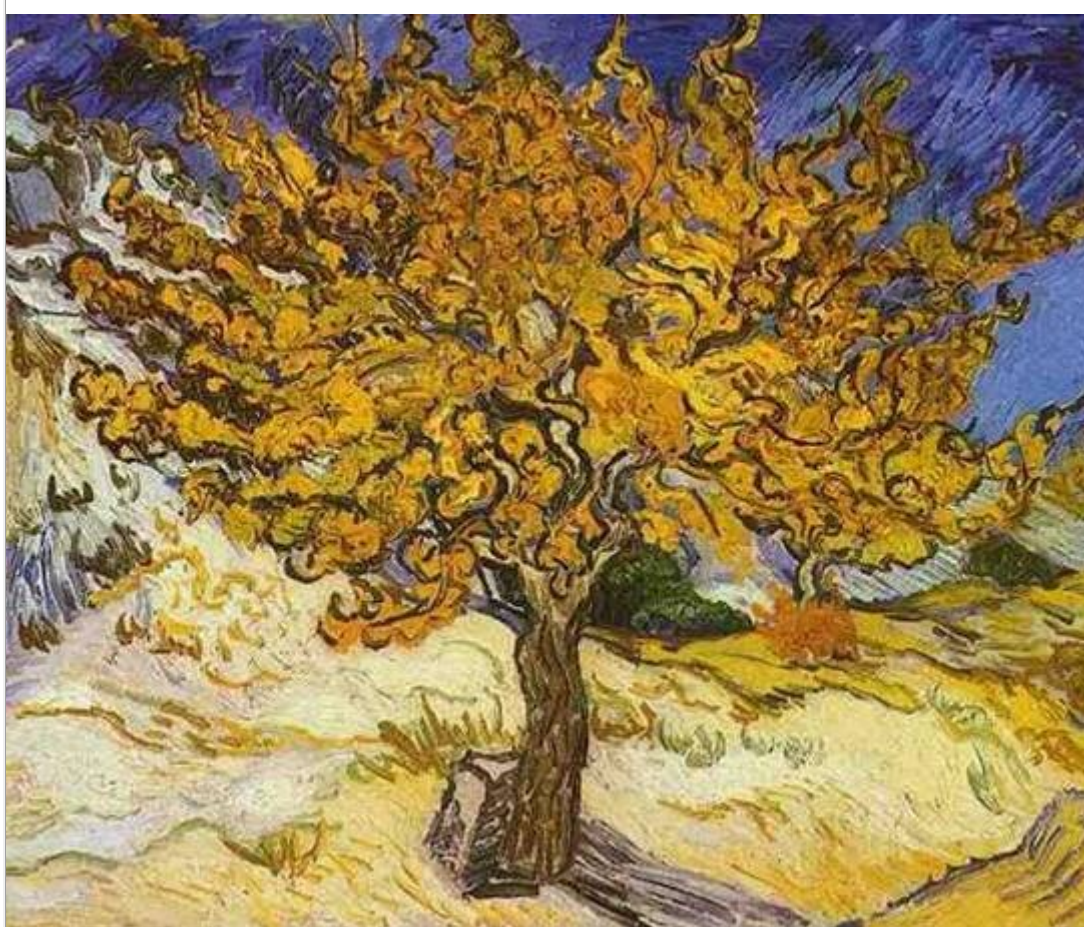
1889 Meadow in the Mountains Le Mas de Saint-Paul, A



1889 Mountainous Landscape Behind Saint-Paul Hospital



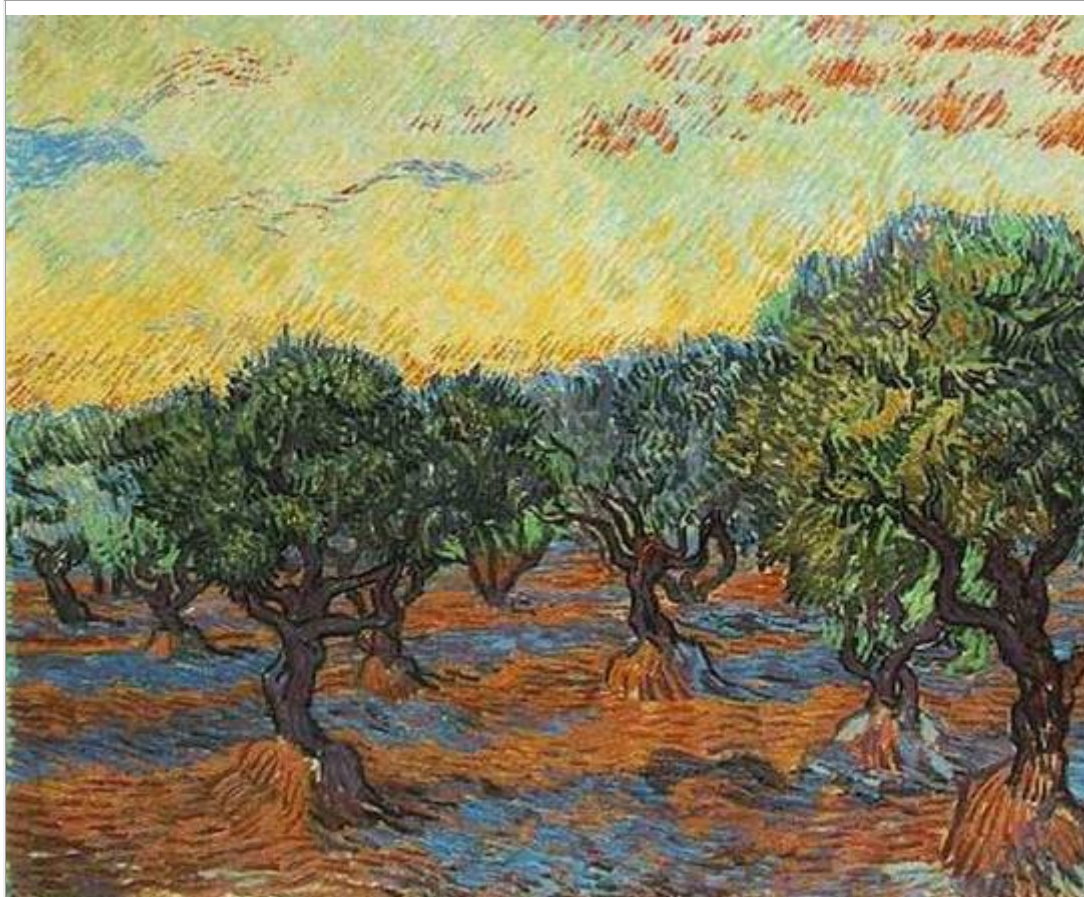
1889 Mountains at Saint-Rémy with Dark Cottage



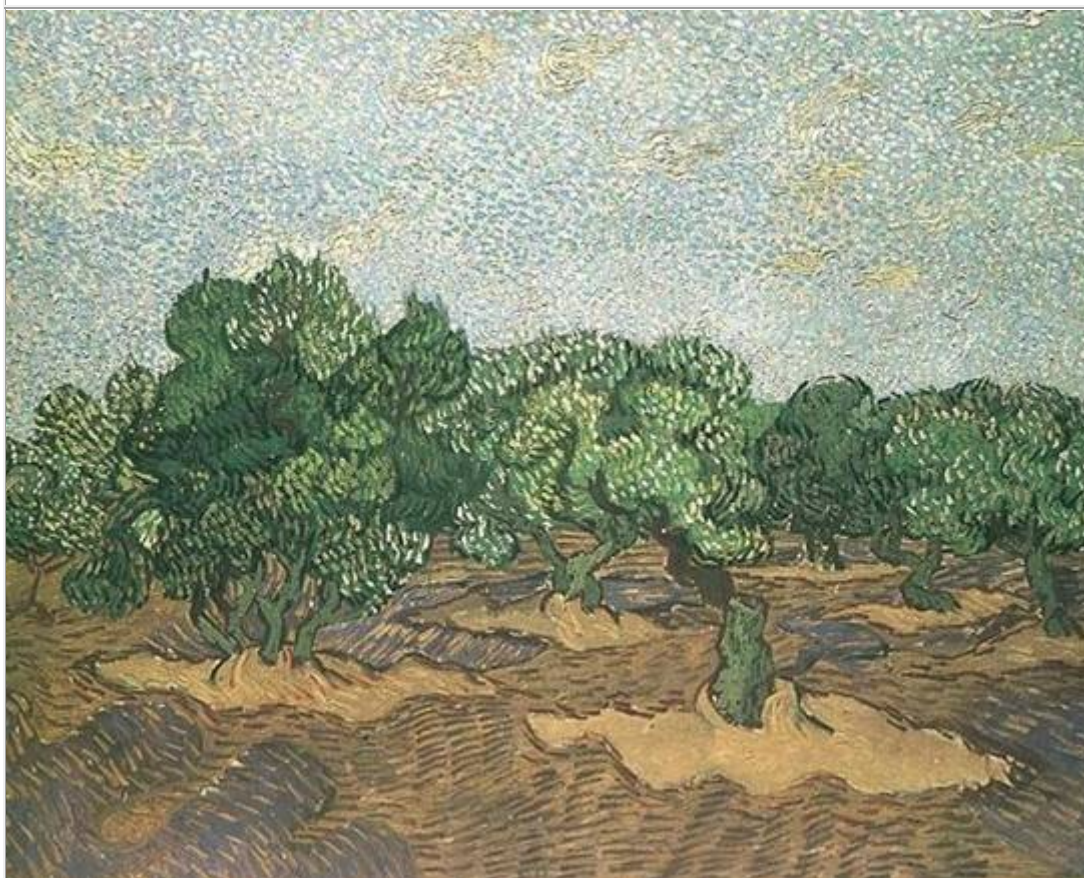
1889 Mulberry Tree, The



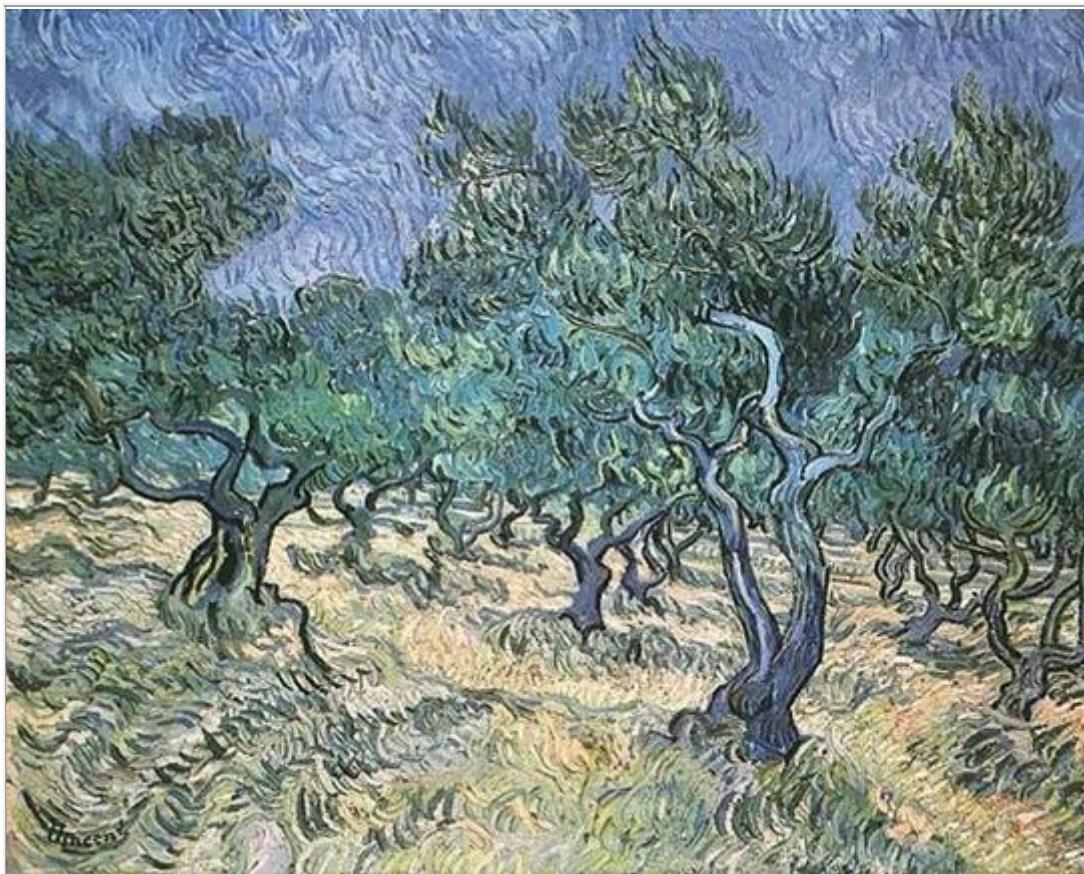
1889 Olive Grove Bright Blue Sky



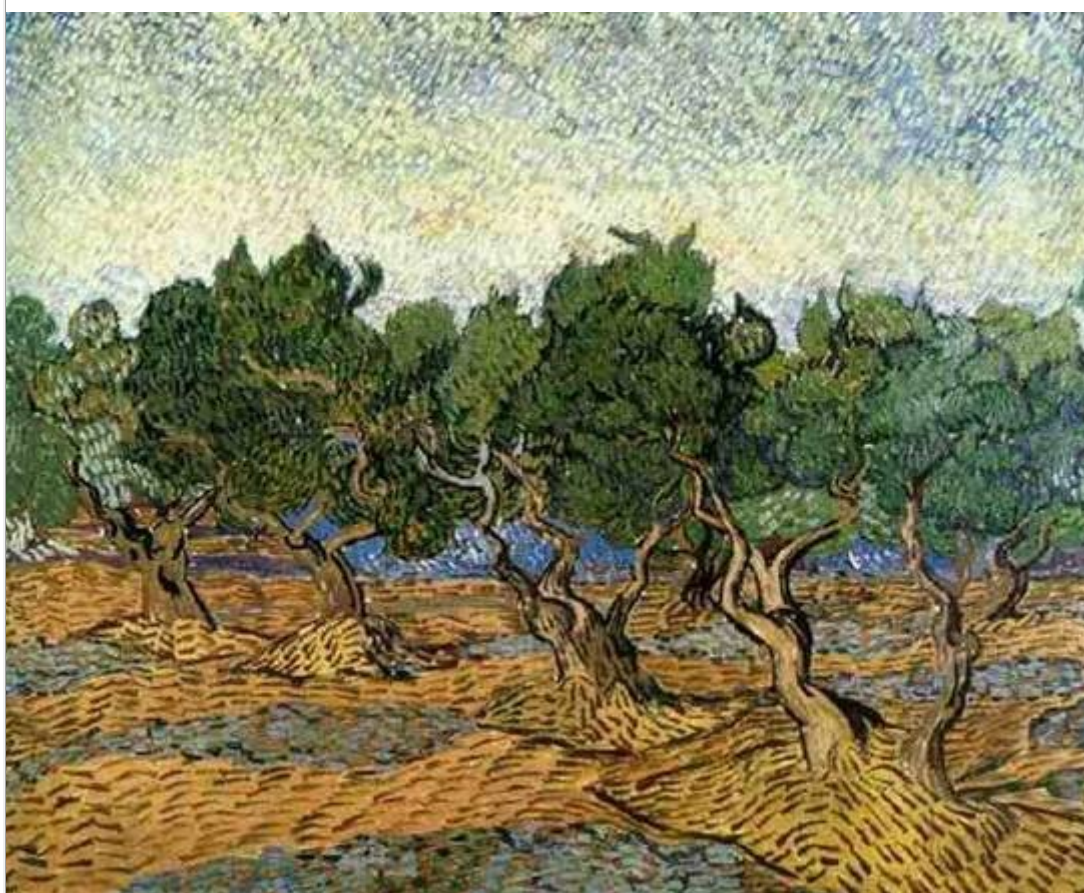
1889 Olive Grove Orange Sky



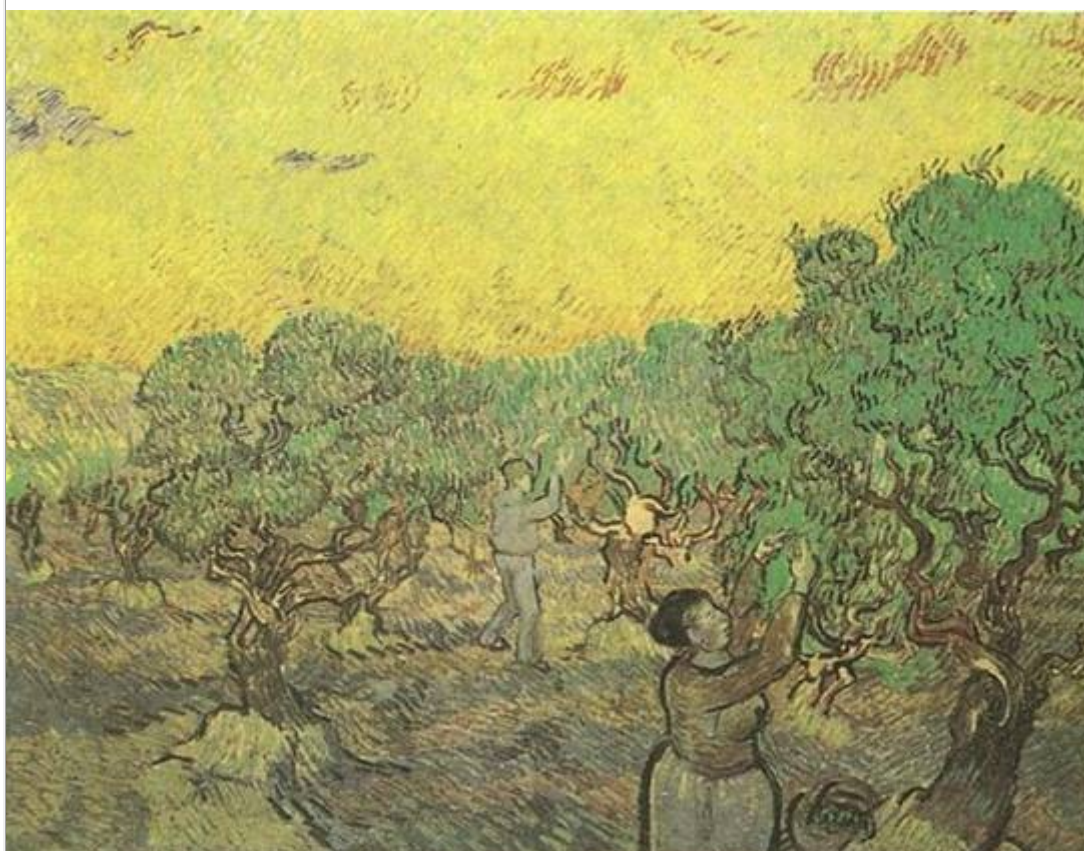
1889 Olive Grove Pale Blue Sky



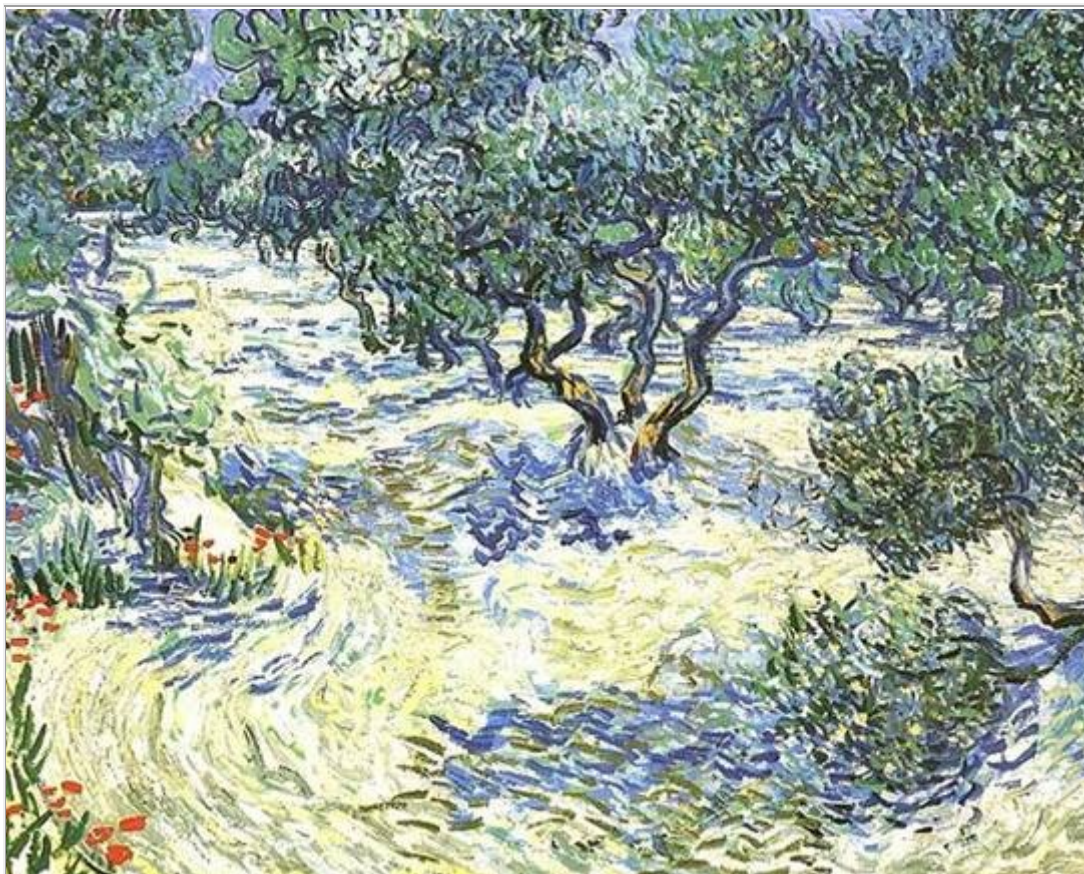
1889 Olive Grove version 2



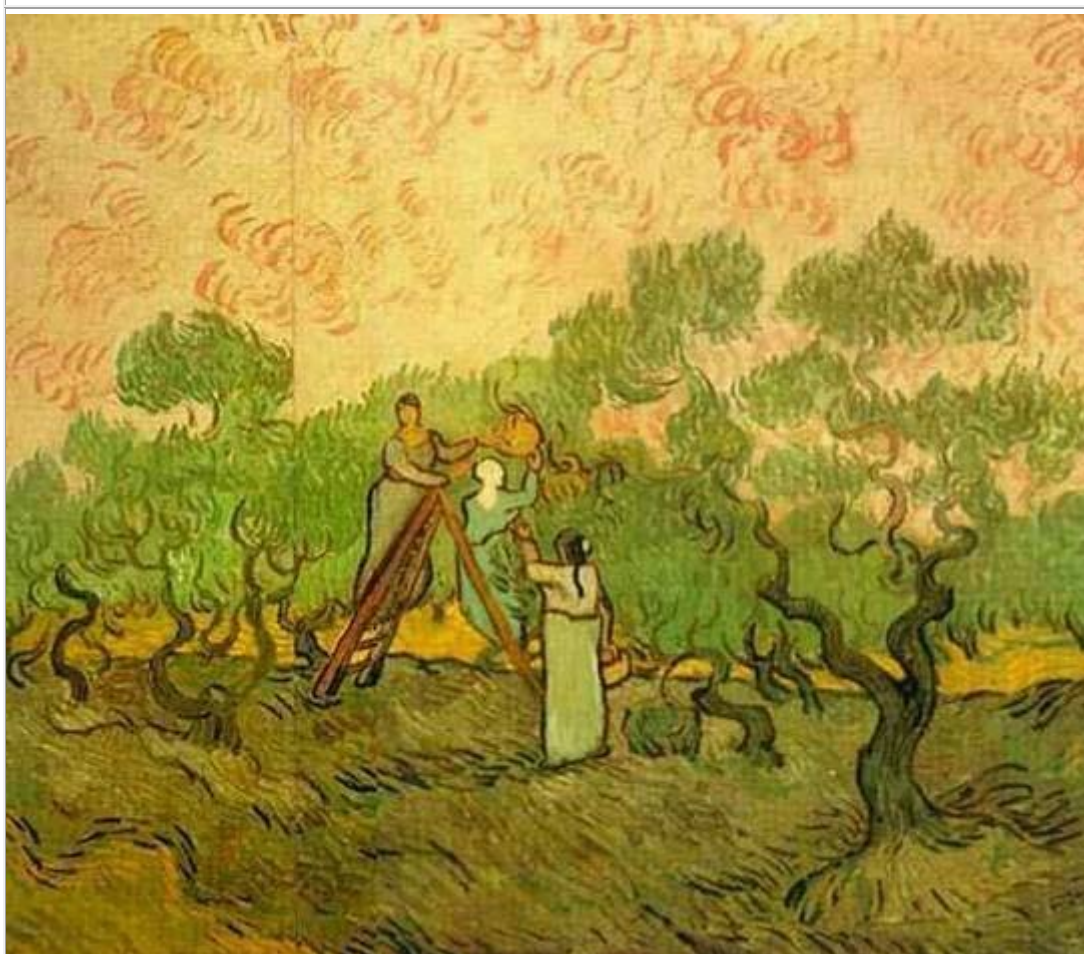
1889 Olive Grove version 3



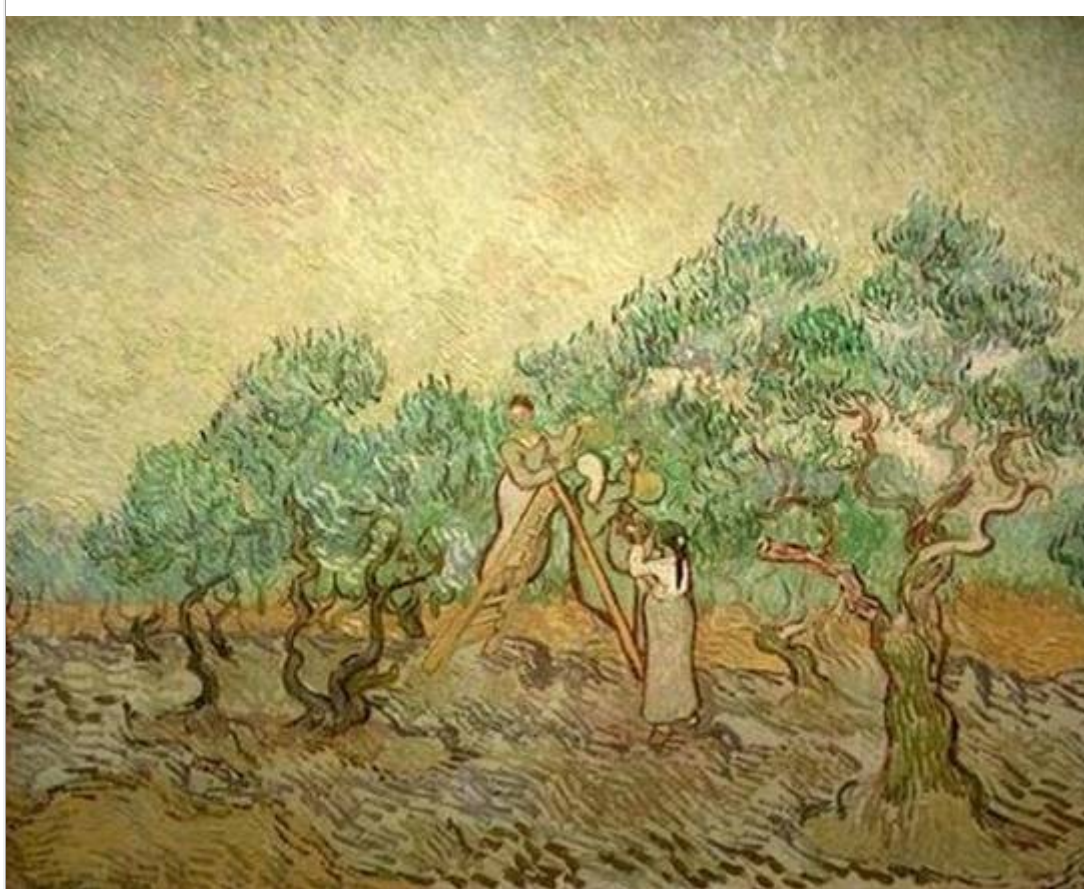
1889 Olive Grove with Picking Figures



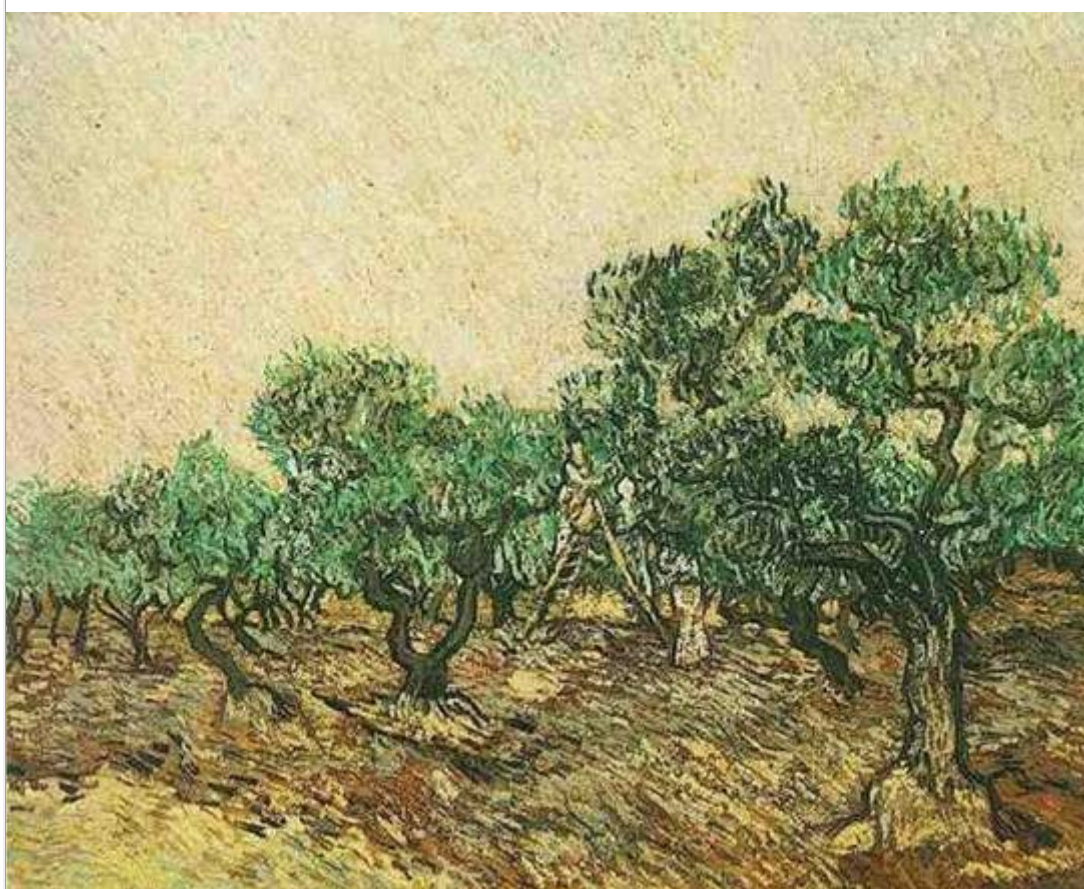
1889 Olive Grove



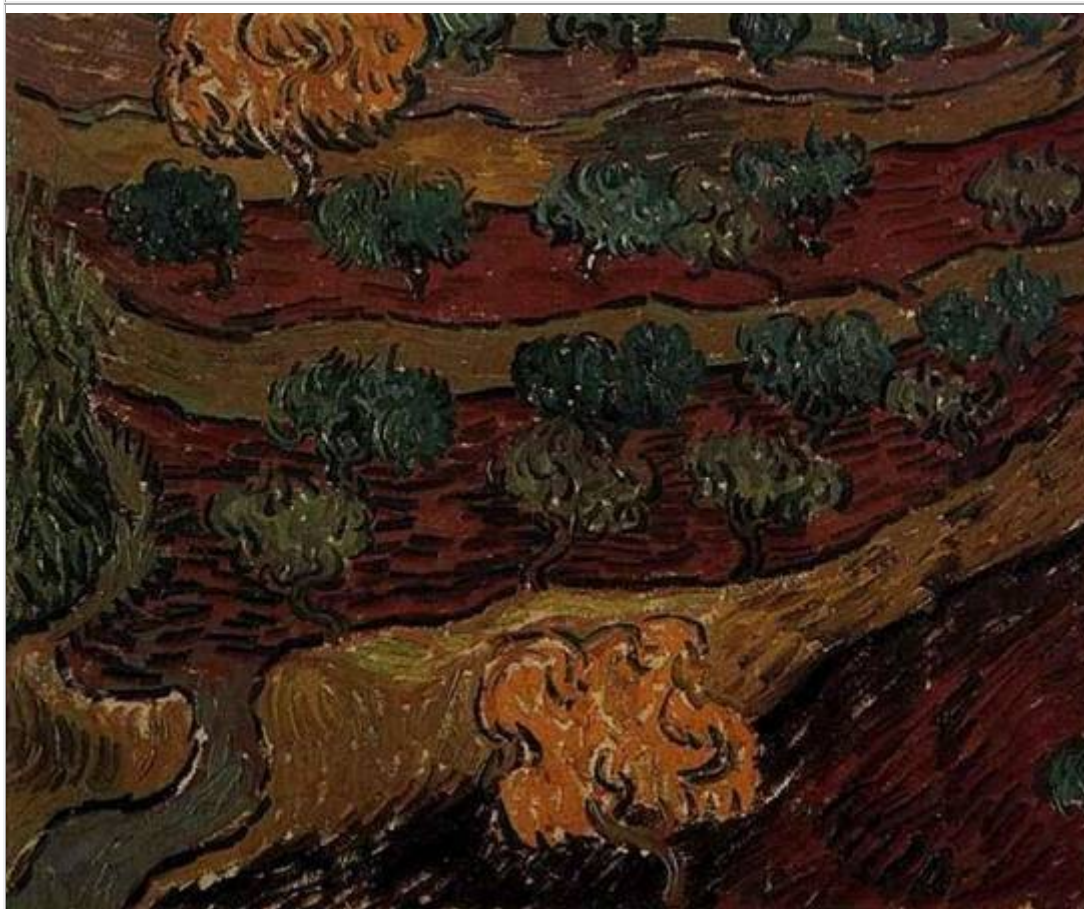
1889 Olive Picking version 2



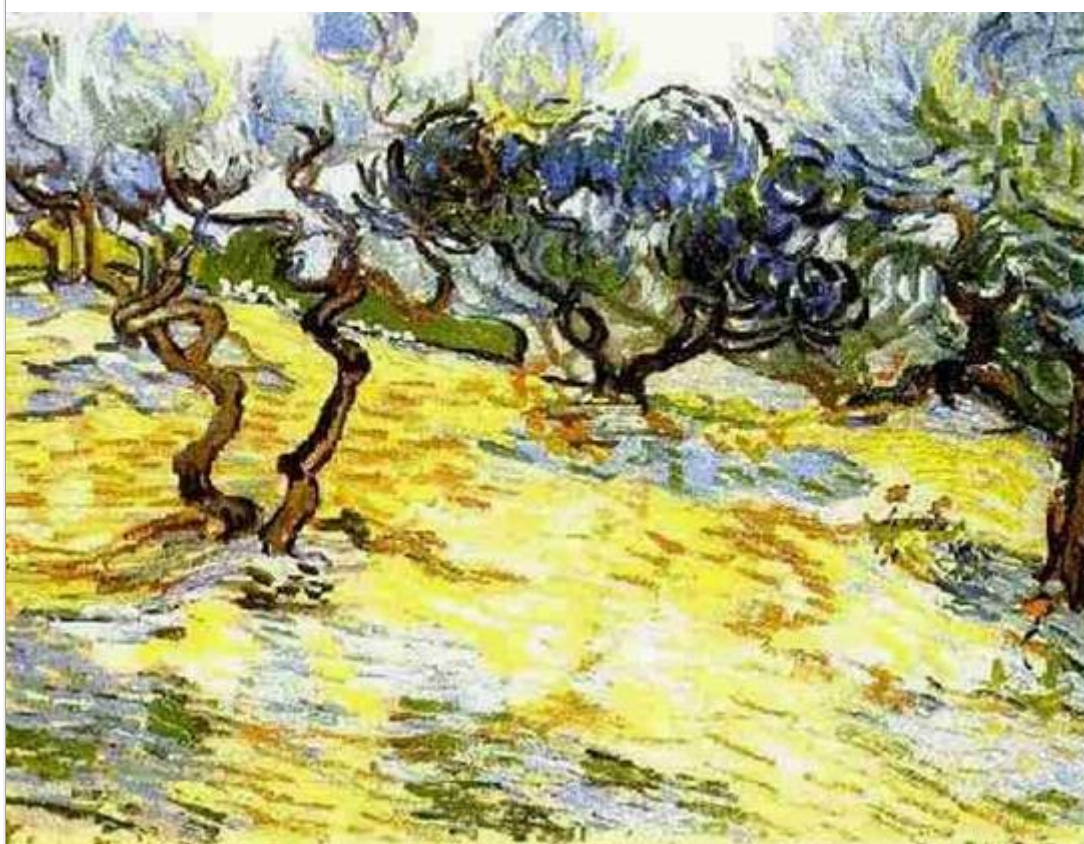
1889 Olive Picking version 3



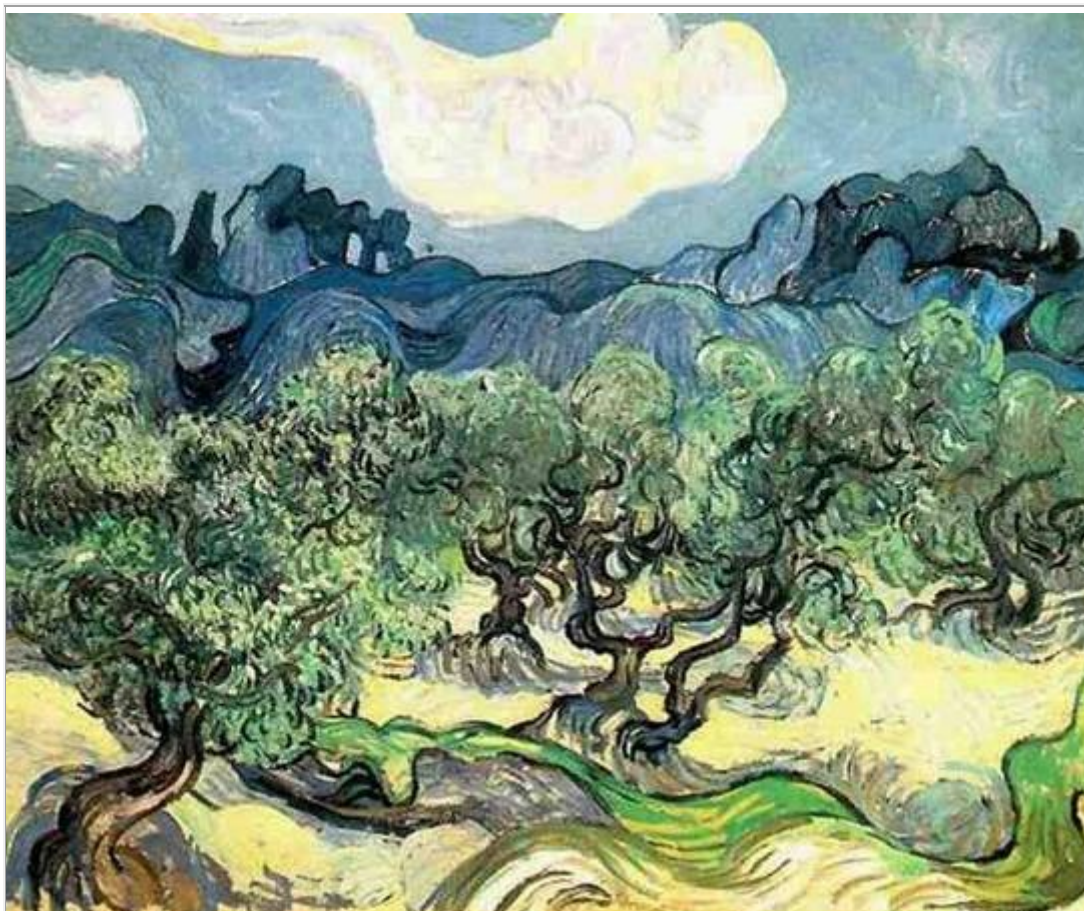
1889 Olive Picking



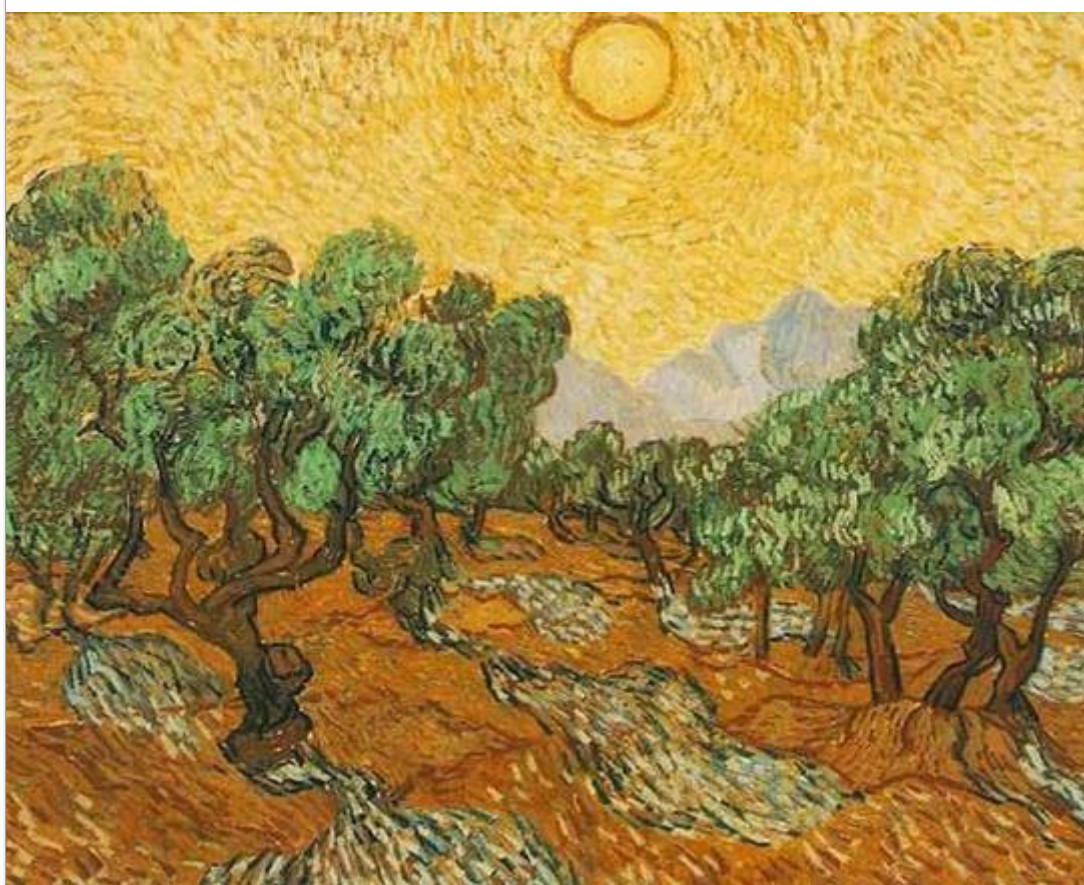
1889 Olive Trees against a Slope of a Hill



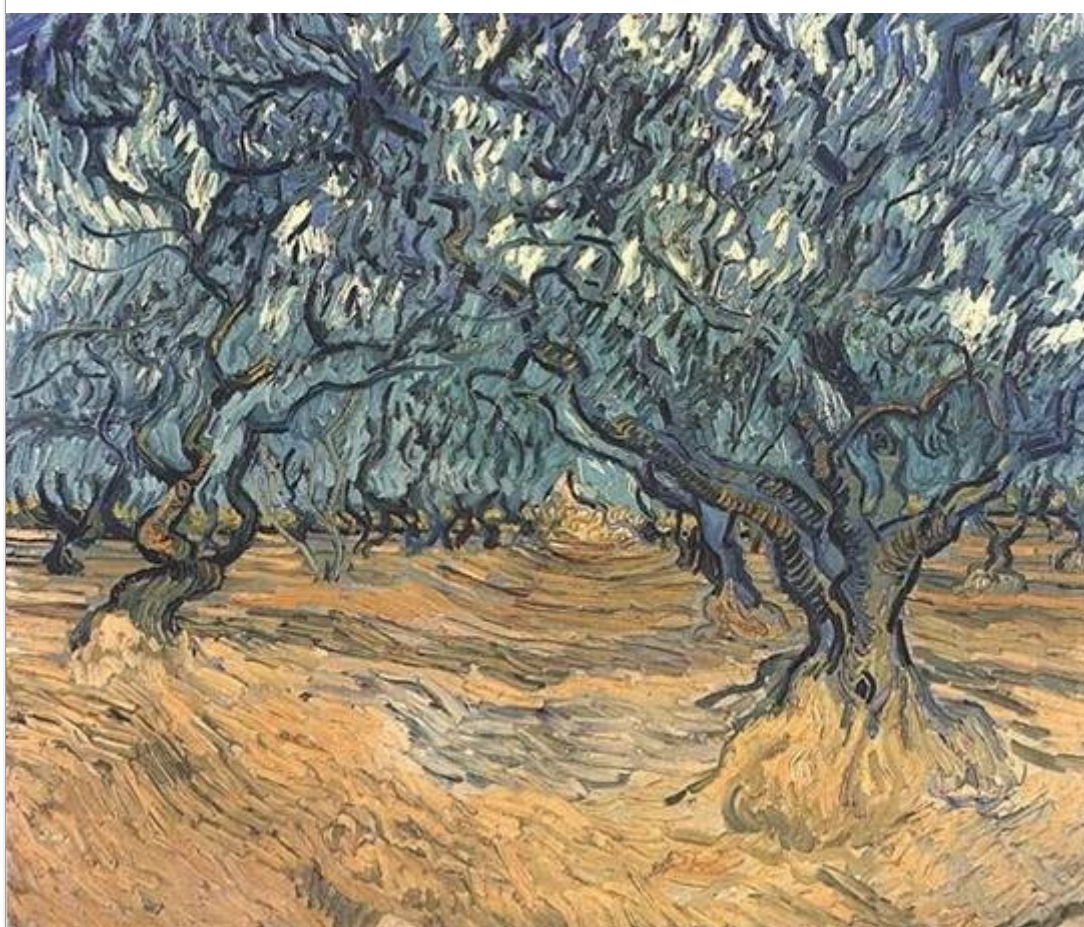
1889 Olive Trees Bright Blue Sky



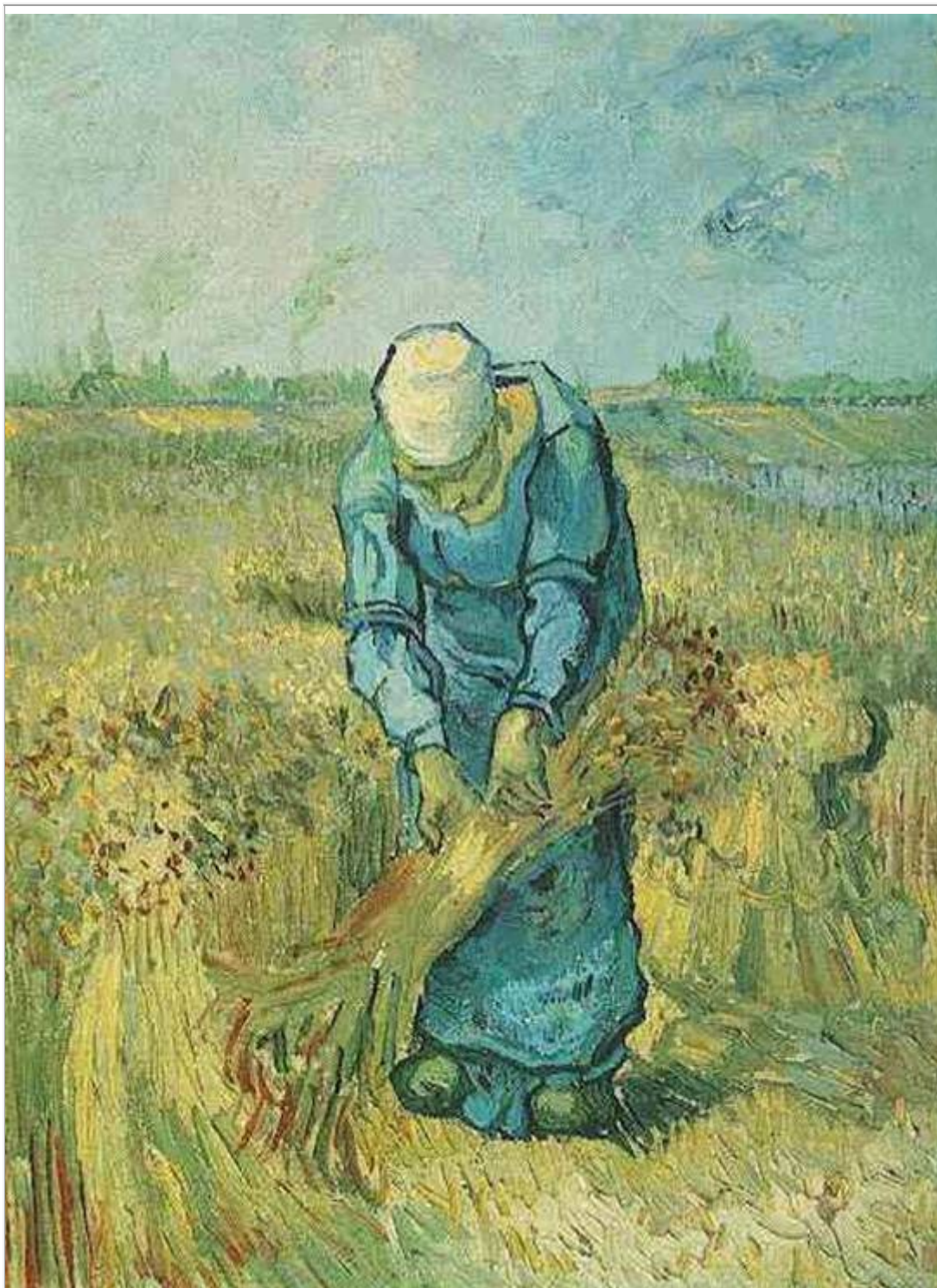
1889 Olive Trees with the Alpilles in the Background



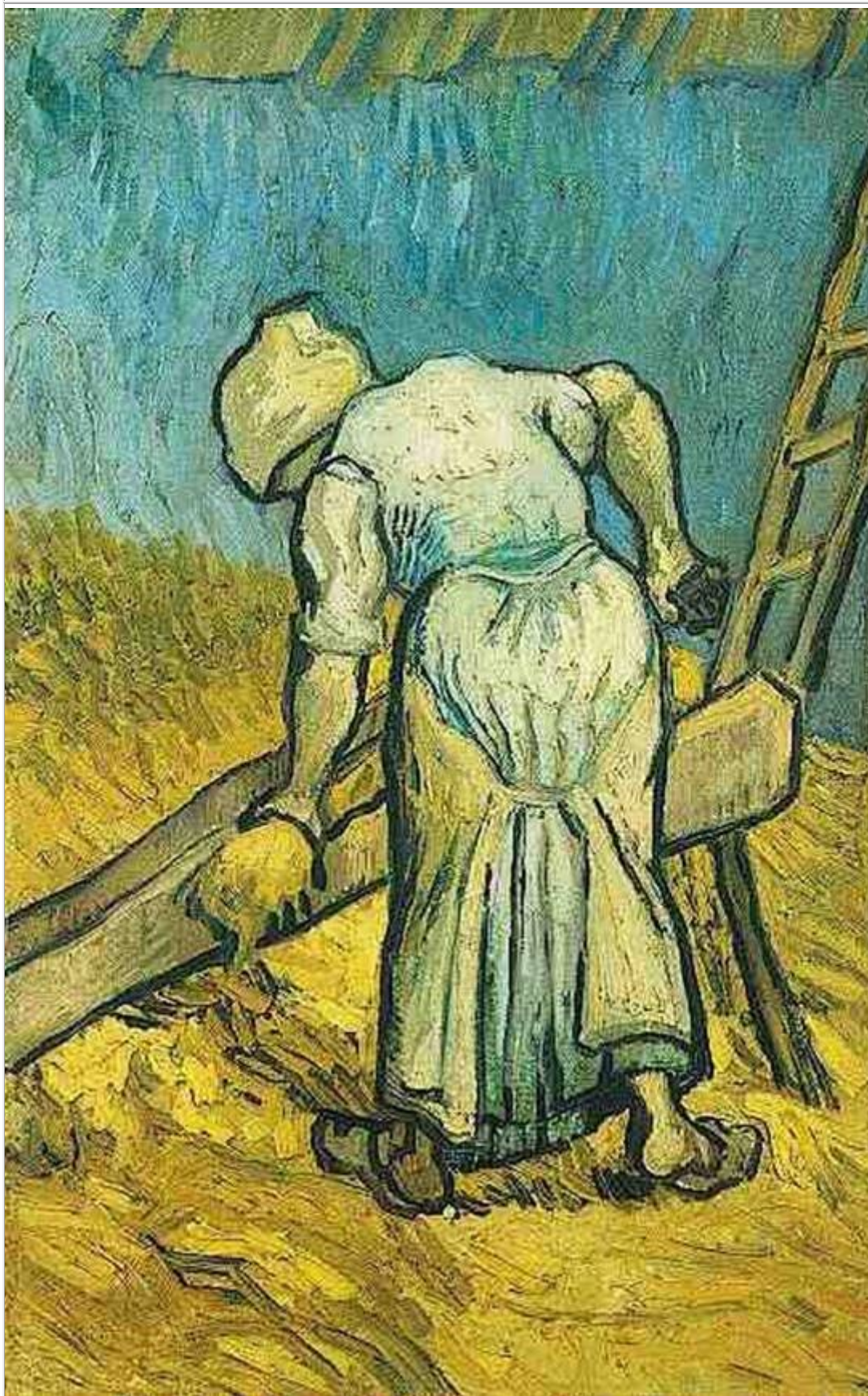
1889 Olive Trees with Yellow Sky and Sun



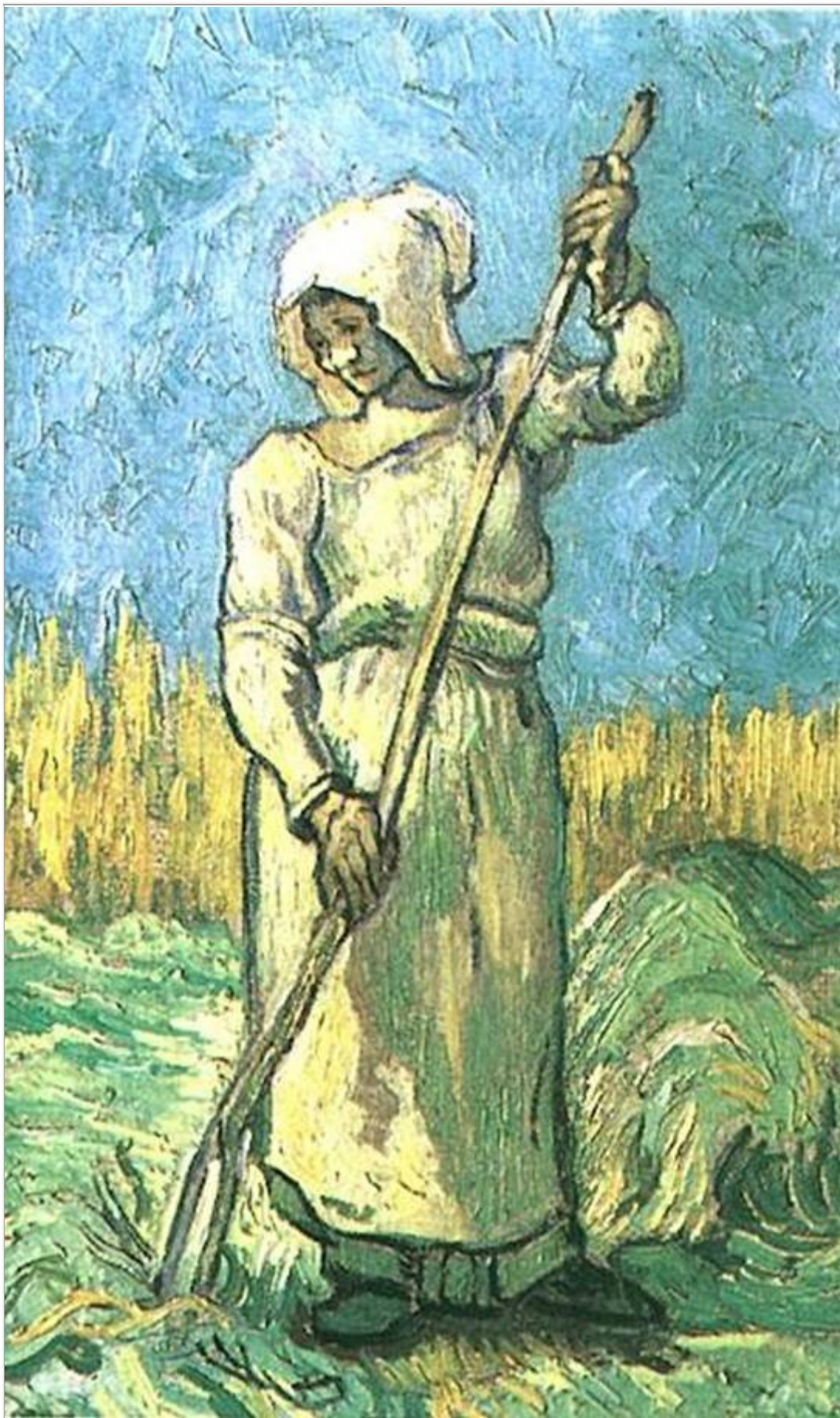
1889 Olive Trees



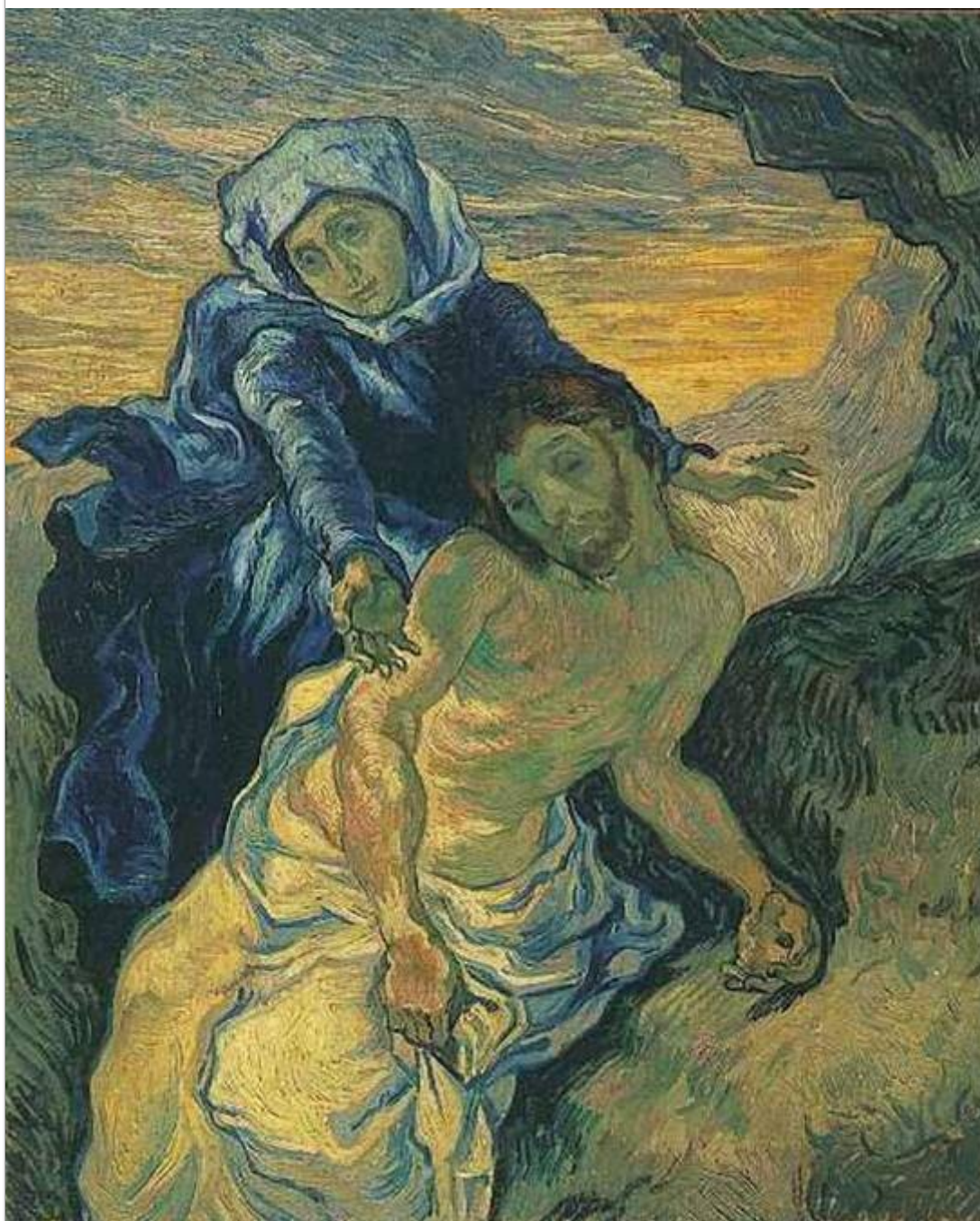
1889 Peasant Woman Binding Sheaves (after Millet)



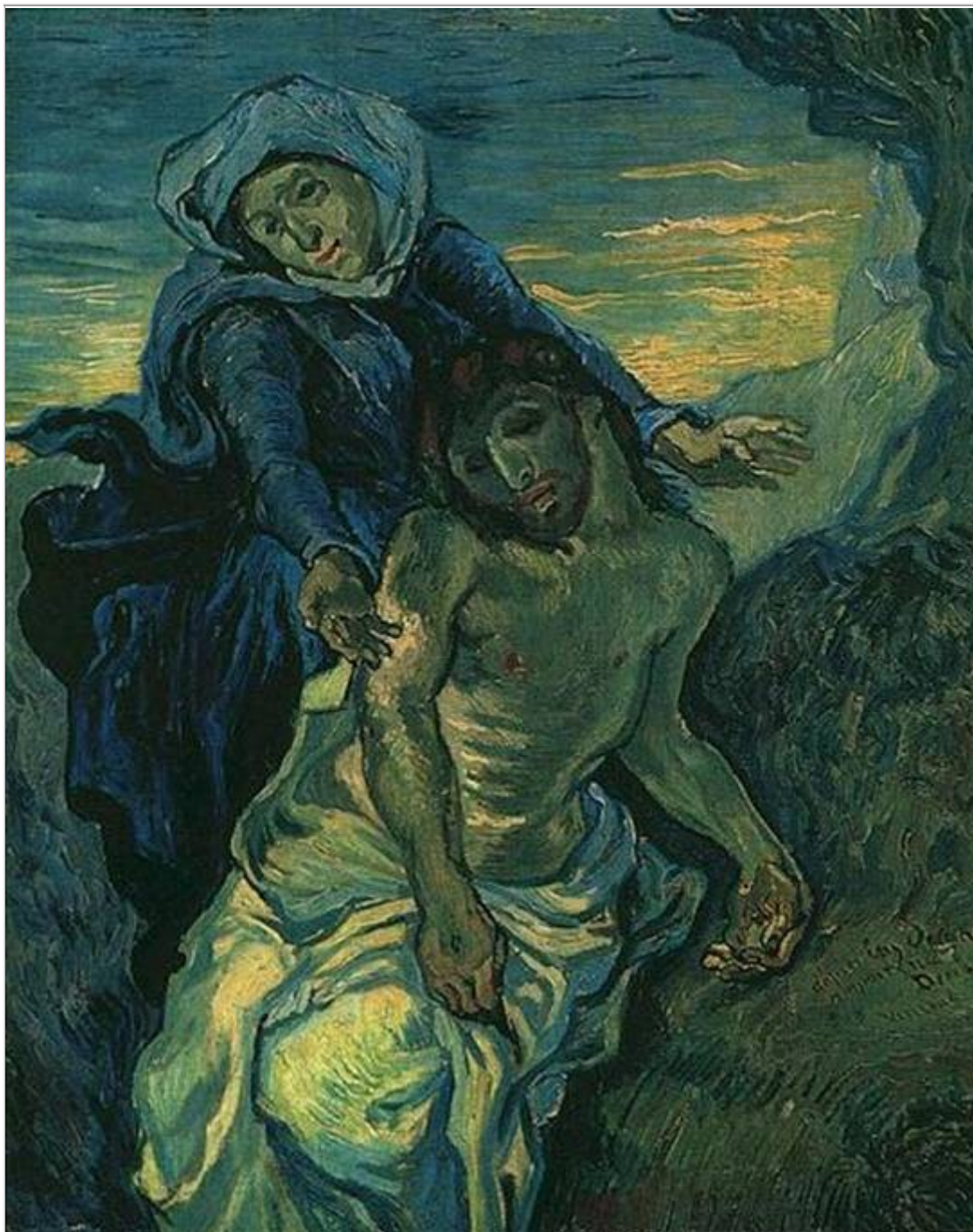
1889 Peasant Woman Cutting Straw (after Millet)



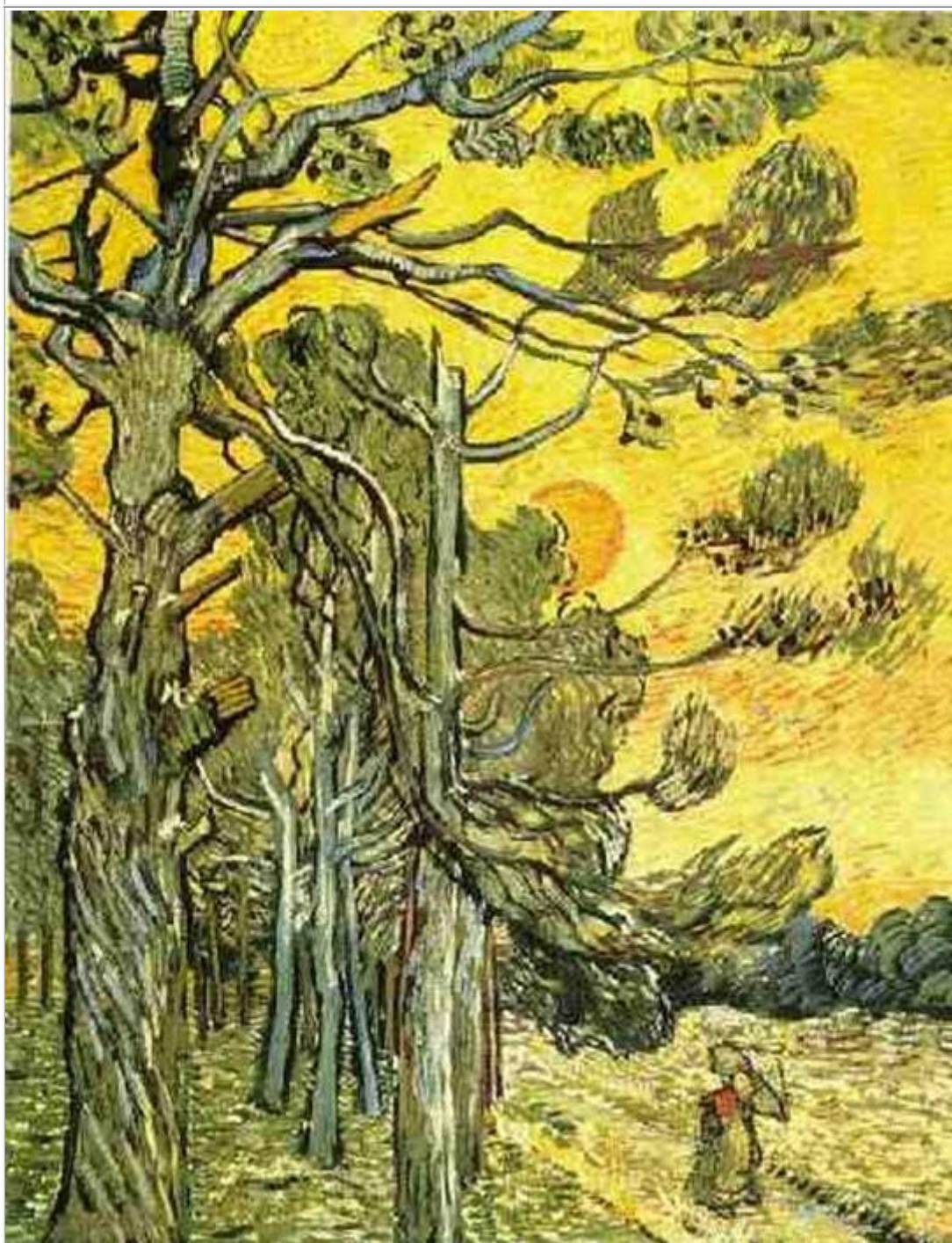
1889 Peasant Woman with a Rake (after Millet)



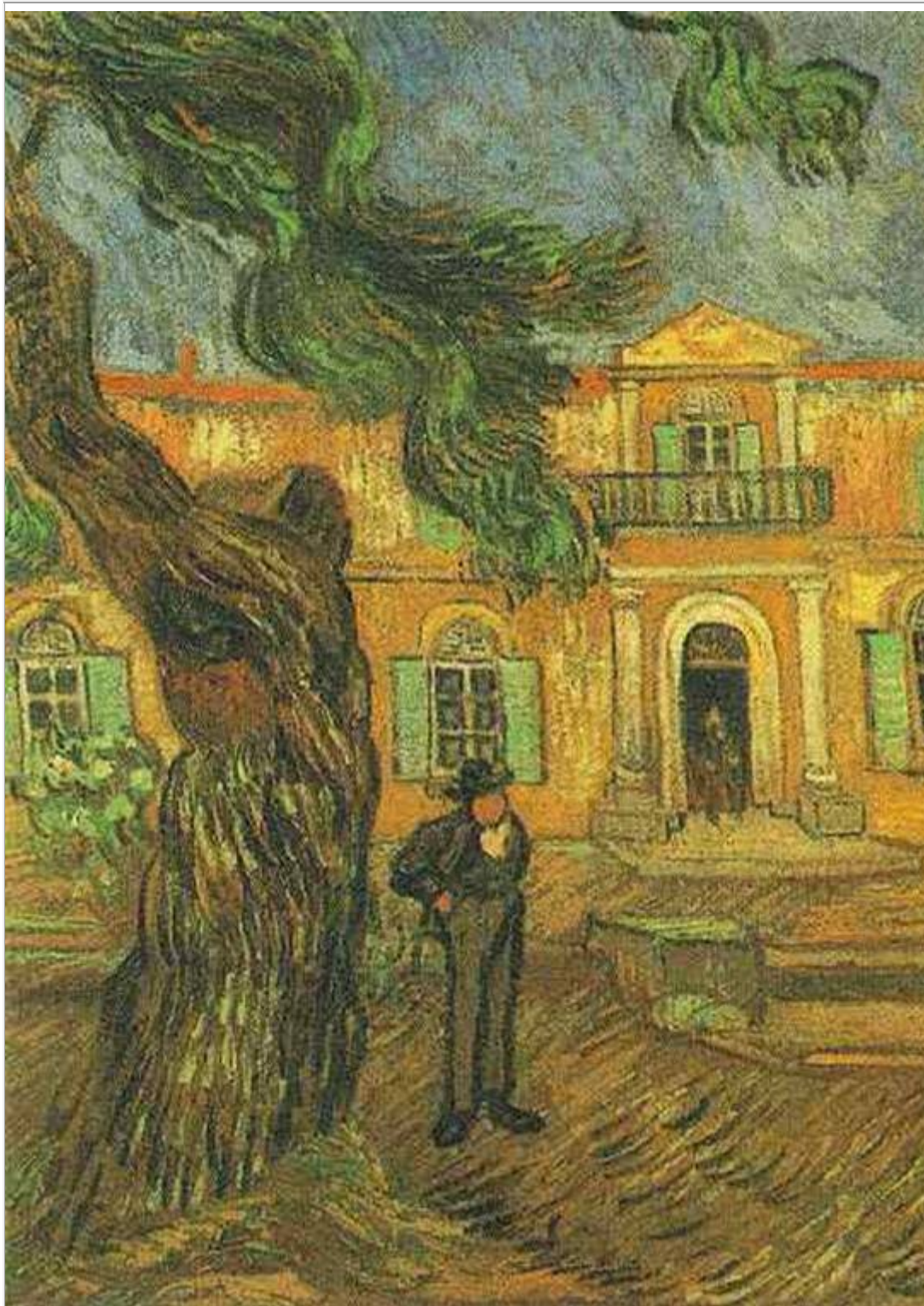
1889 Pietà (after Delacroix), The



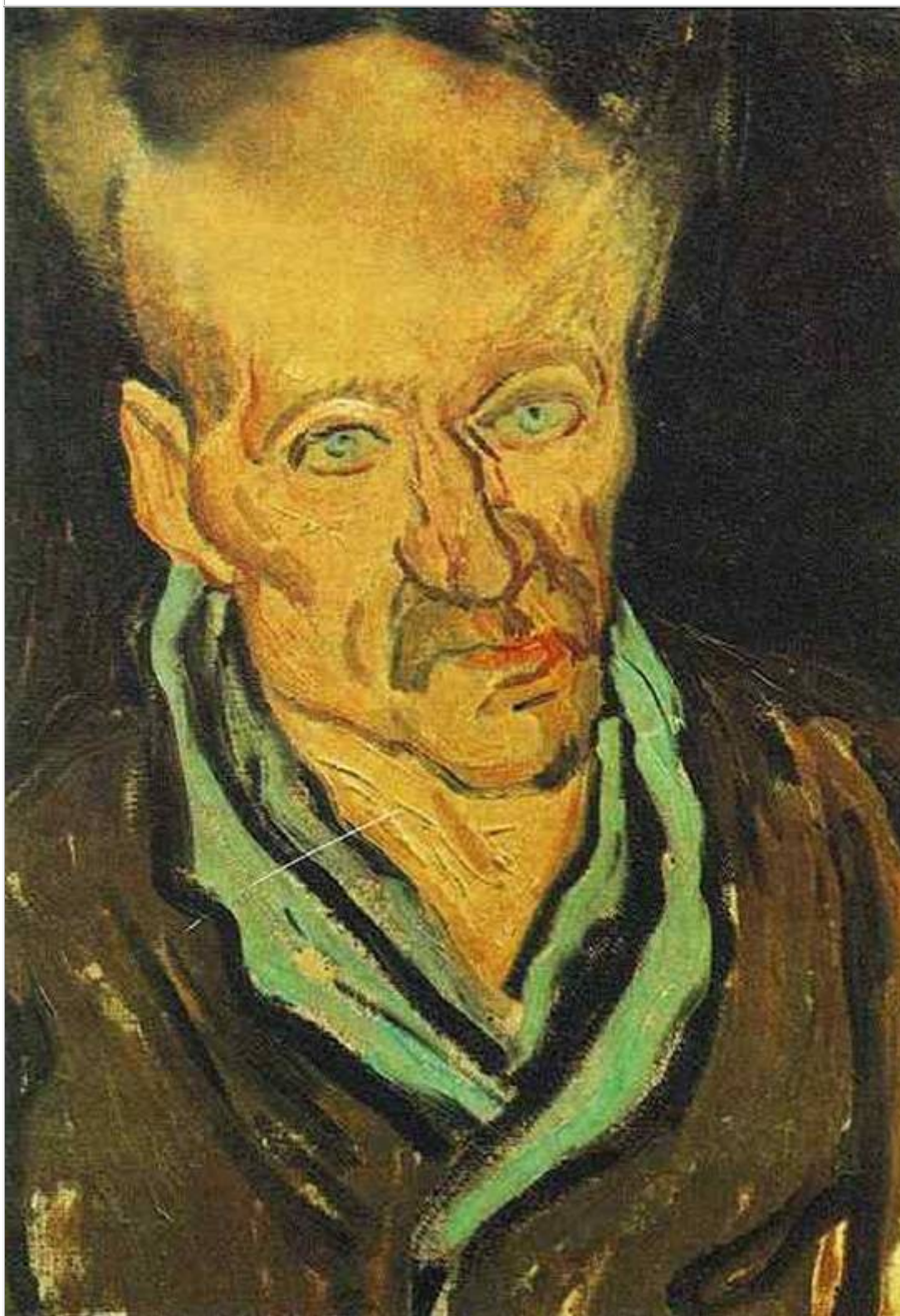
1889 Pietà (after Delacroix)



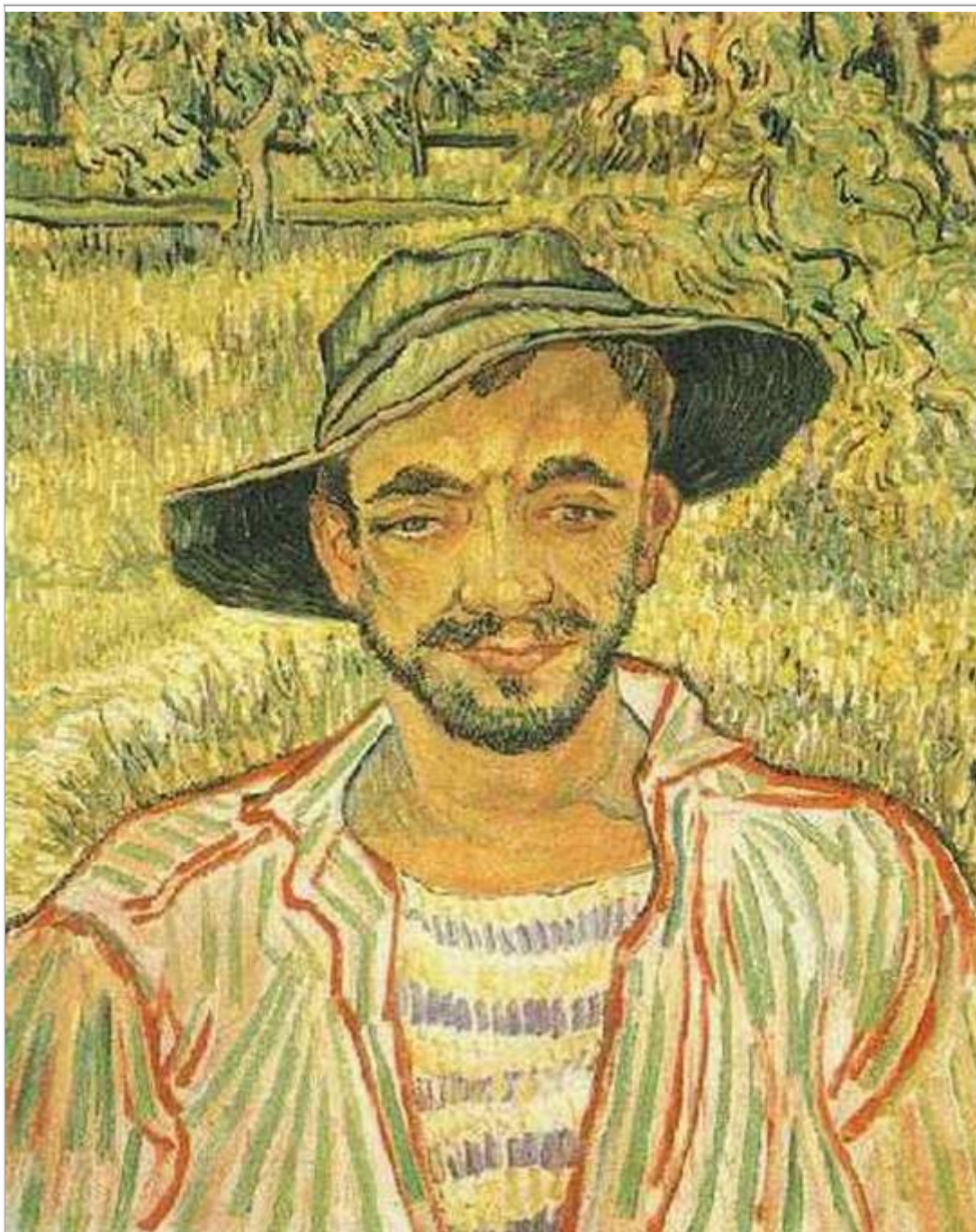
1889 Pine Trees against a Red Sky with Setting Sun



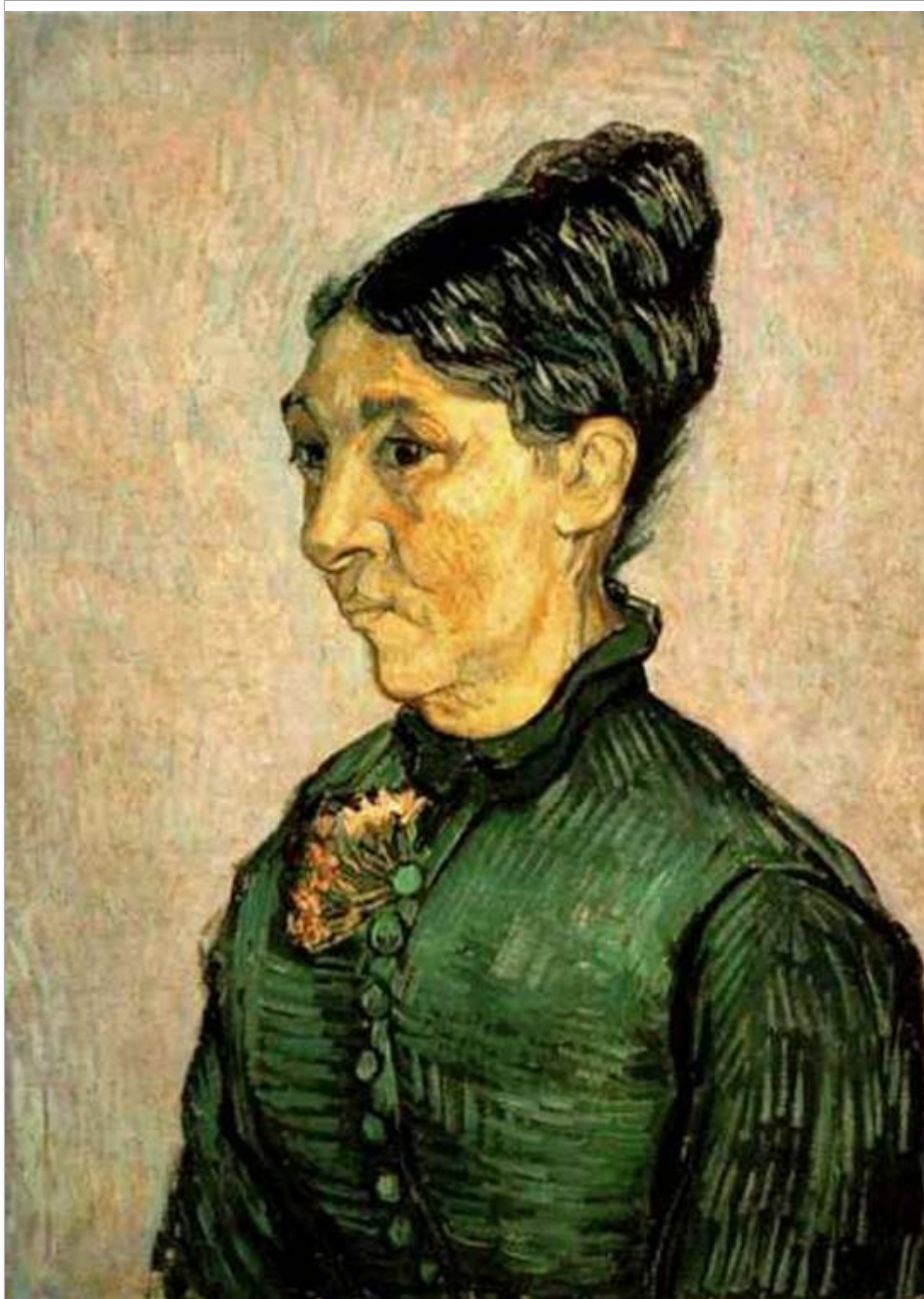
1889 Pine Trees with Figure in the Garden of Saint-Paul Hospital



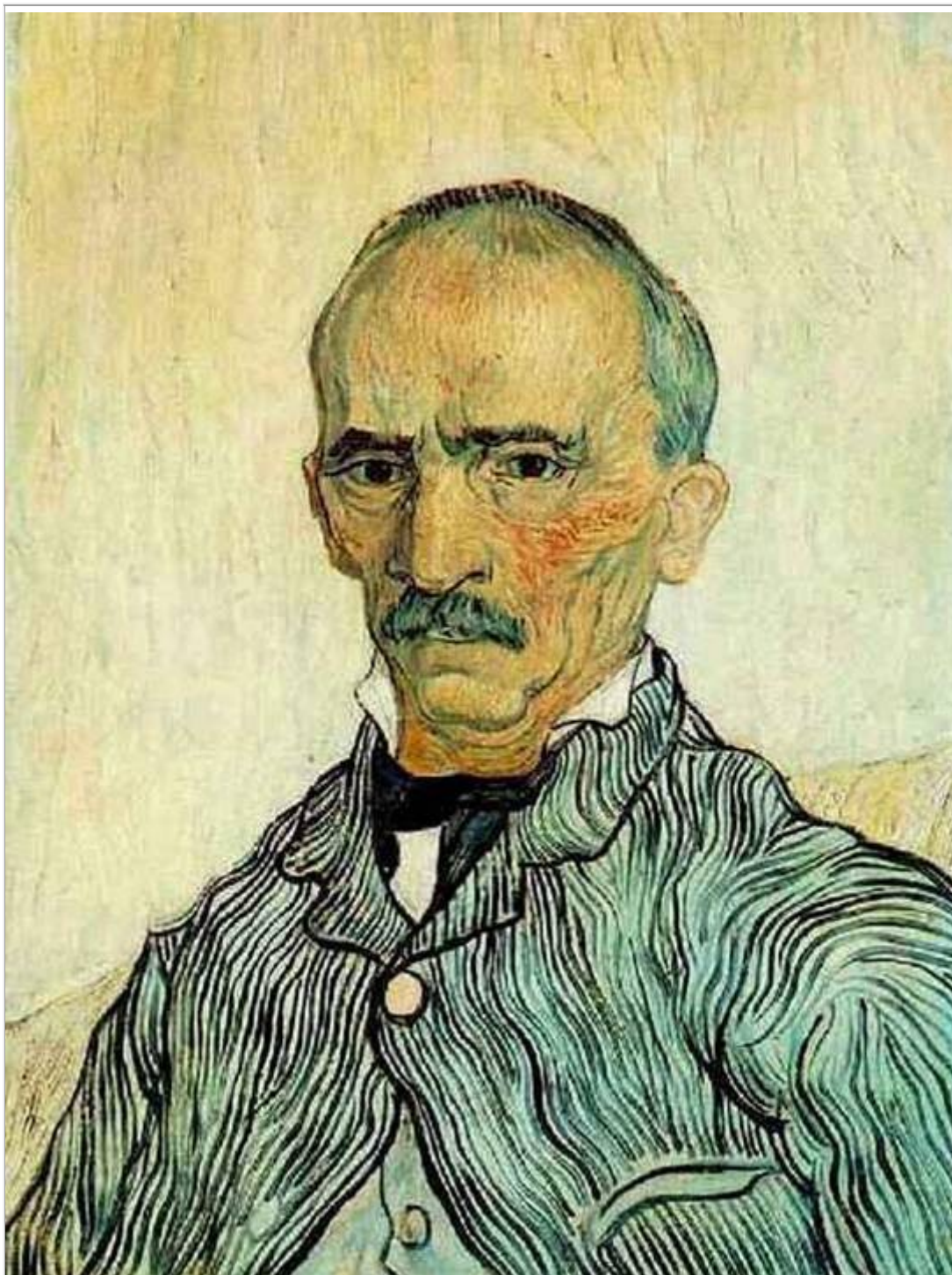
1889 Portrait of a Patient in Saint-Paul Hospital



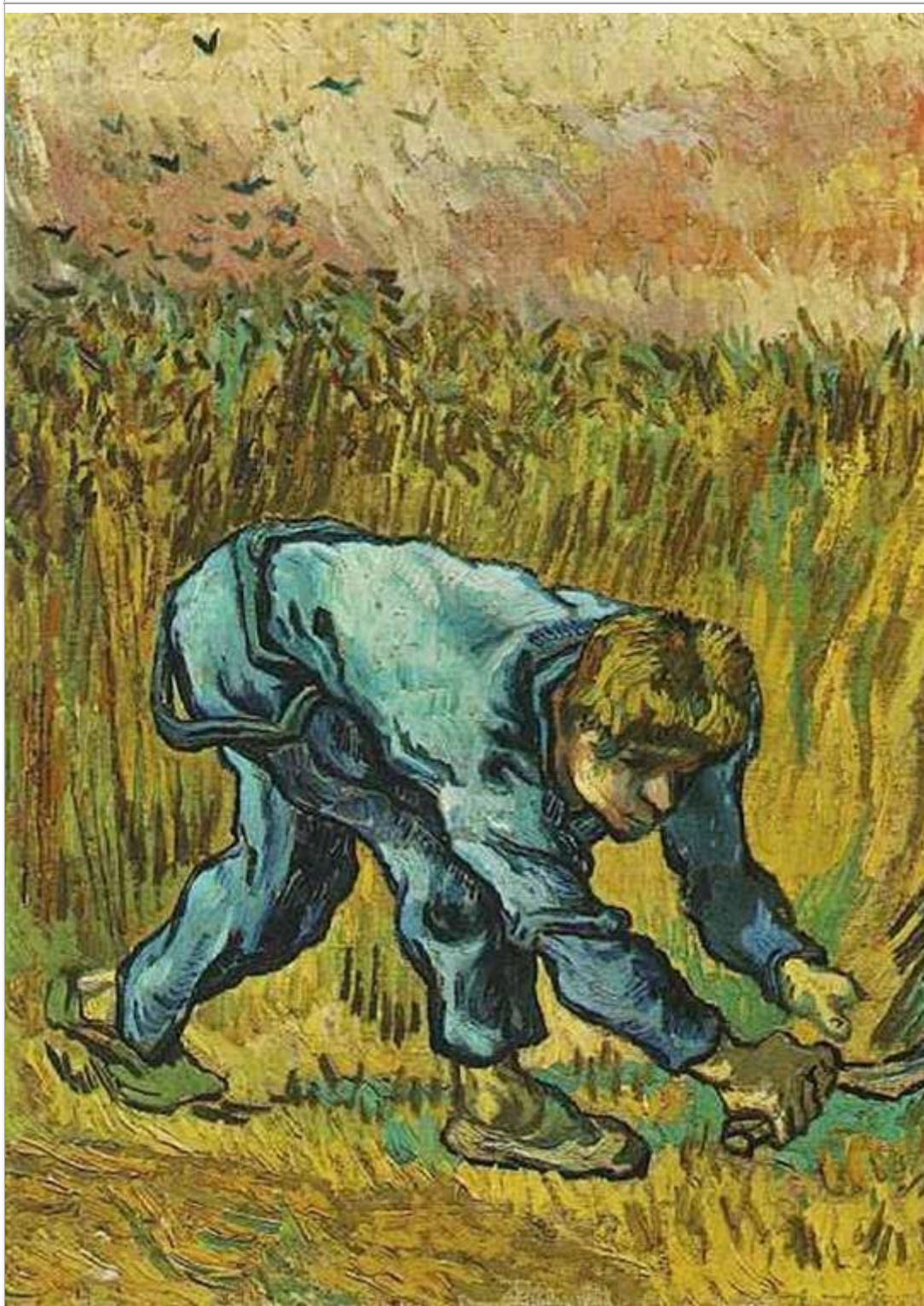
1889 Portrait of a Young Peasant



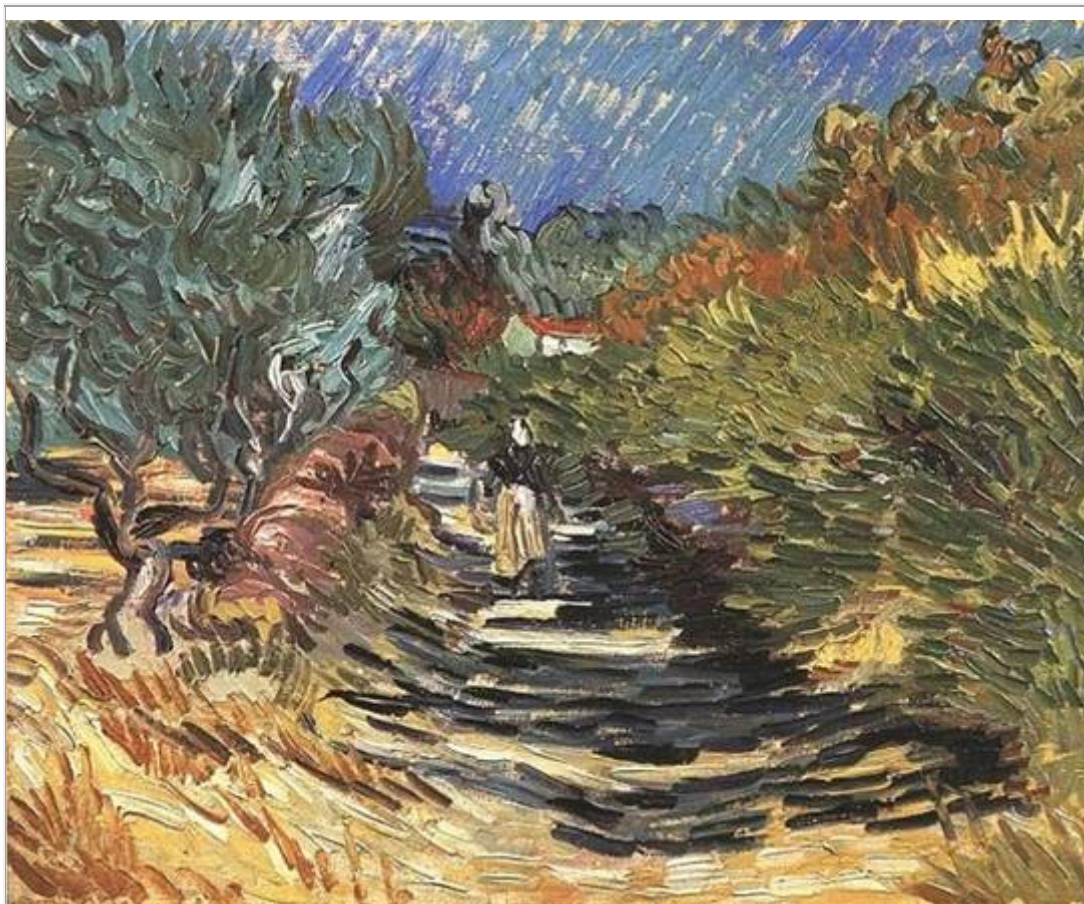
1889 Portrait of Madame Trabuc



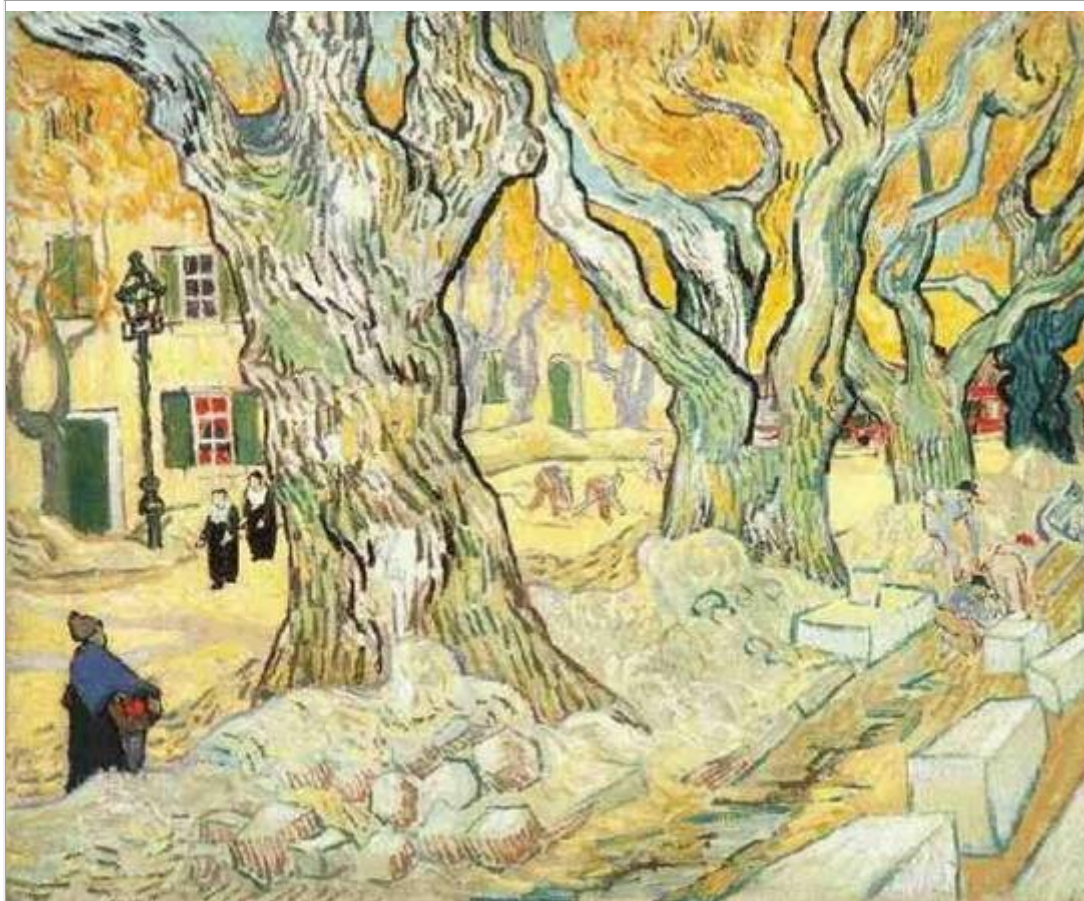
1889 Portrait of Trabuc, an Attendant at Saint-Paul Hospital



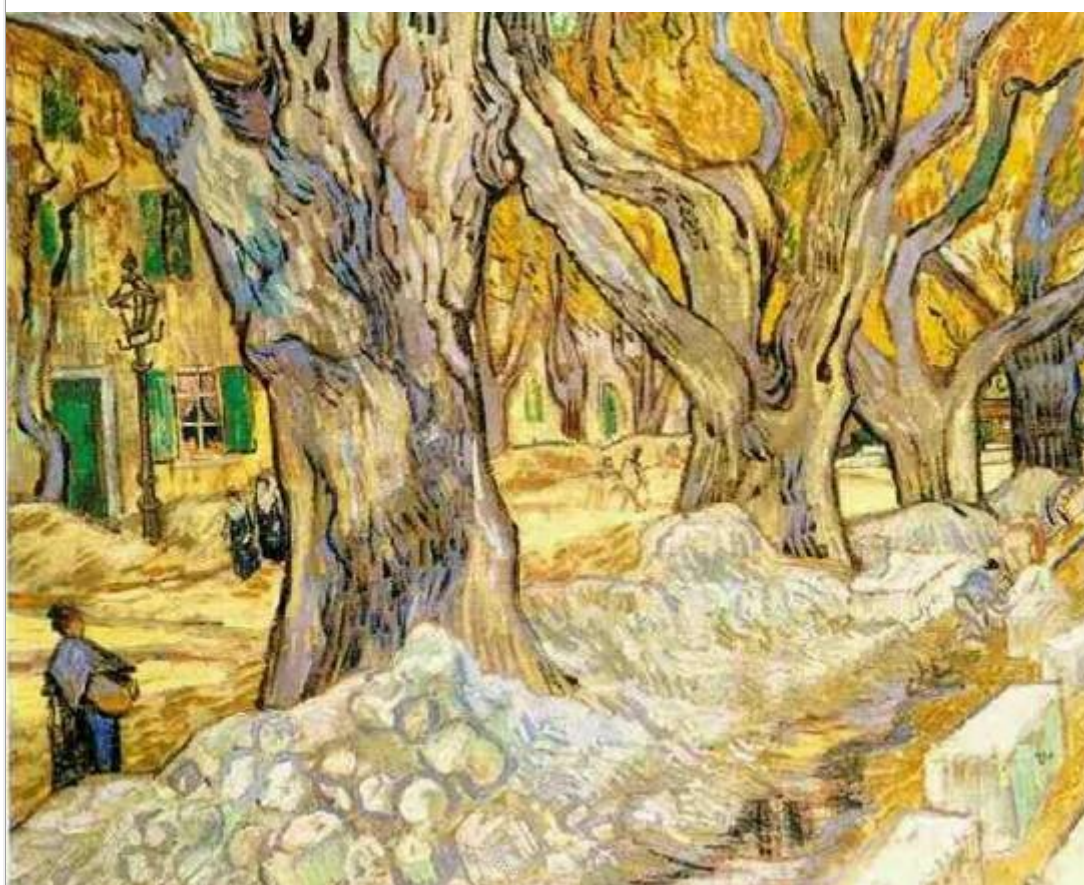
1889 Reaper with Sickle (after Millet)



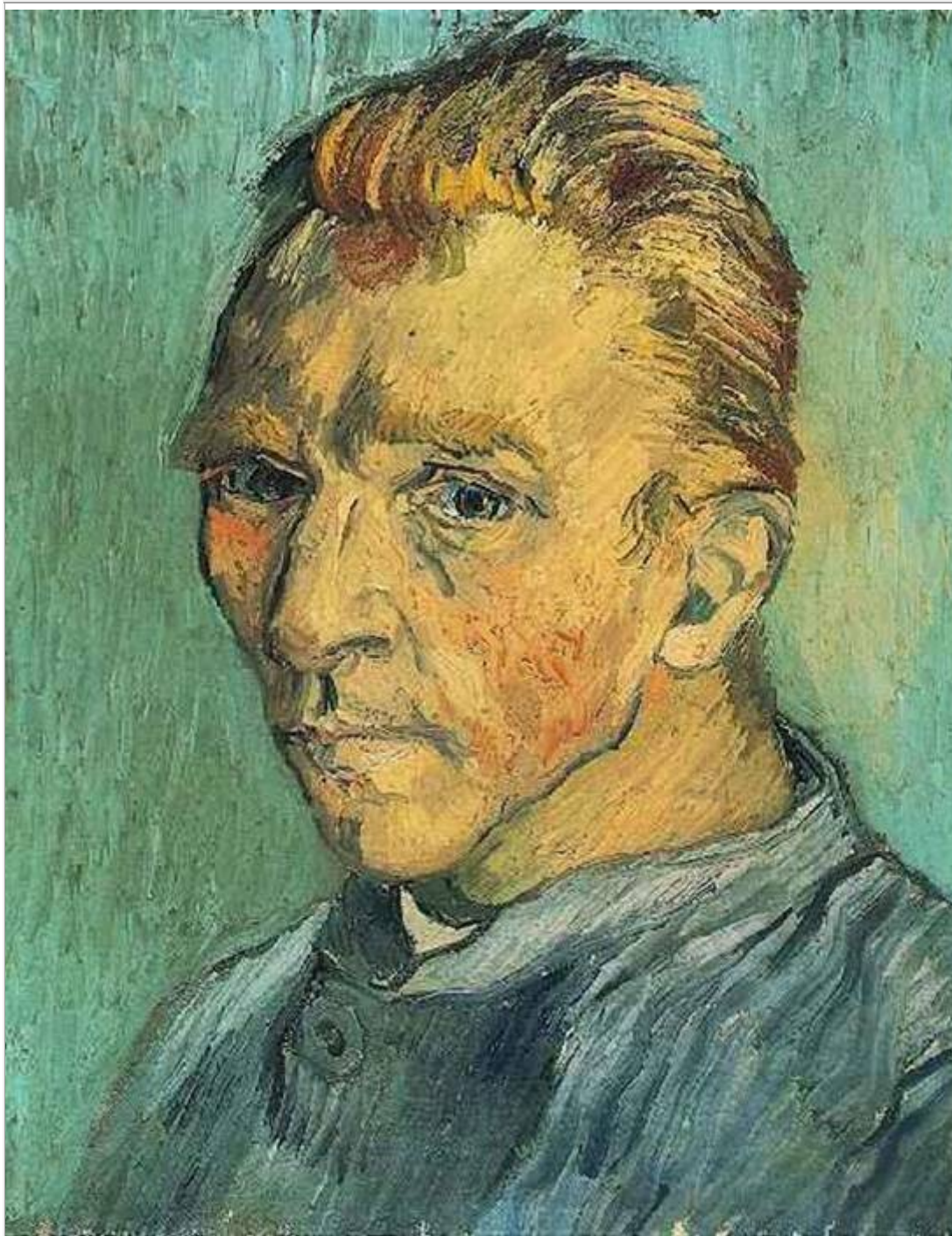
1889 Road at Saint-Remy with Female Figure, A



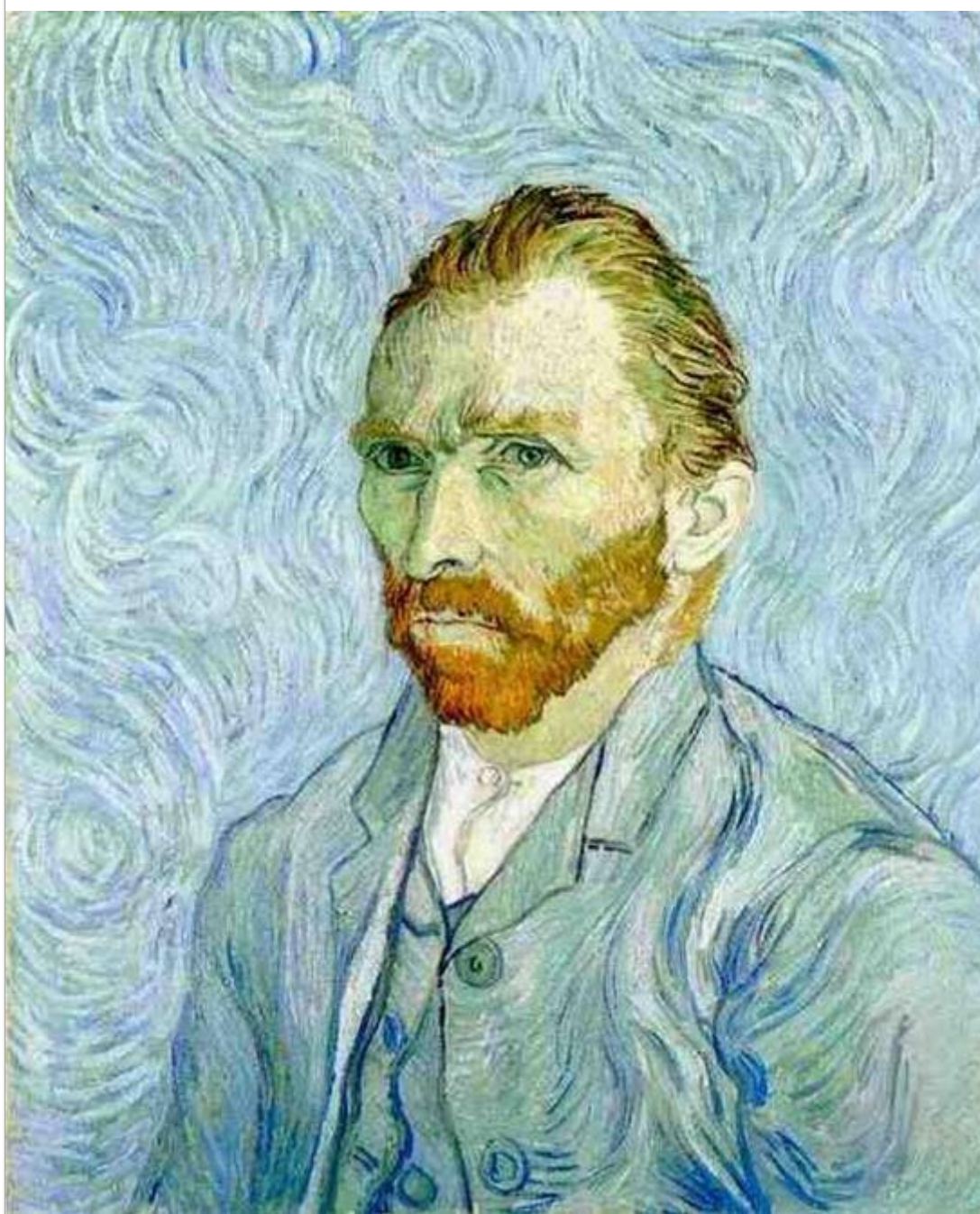
1889 Road Menders, The version 2



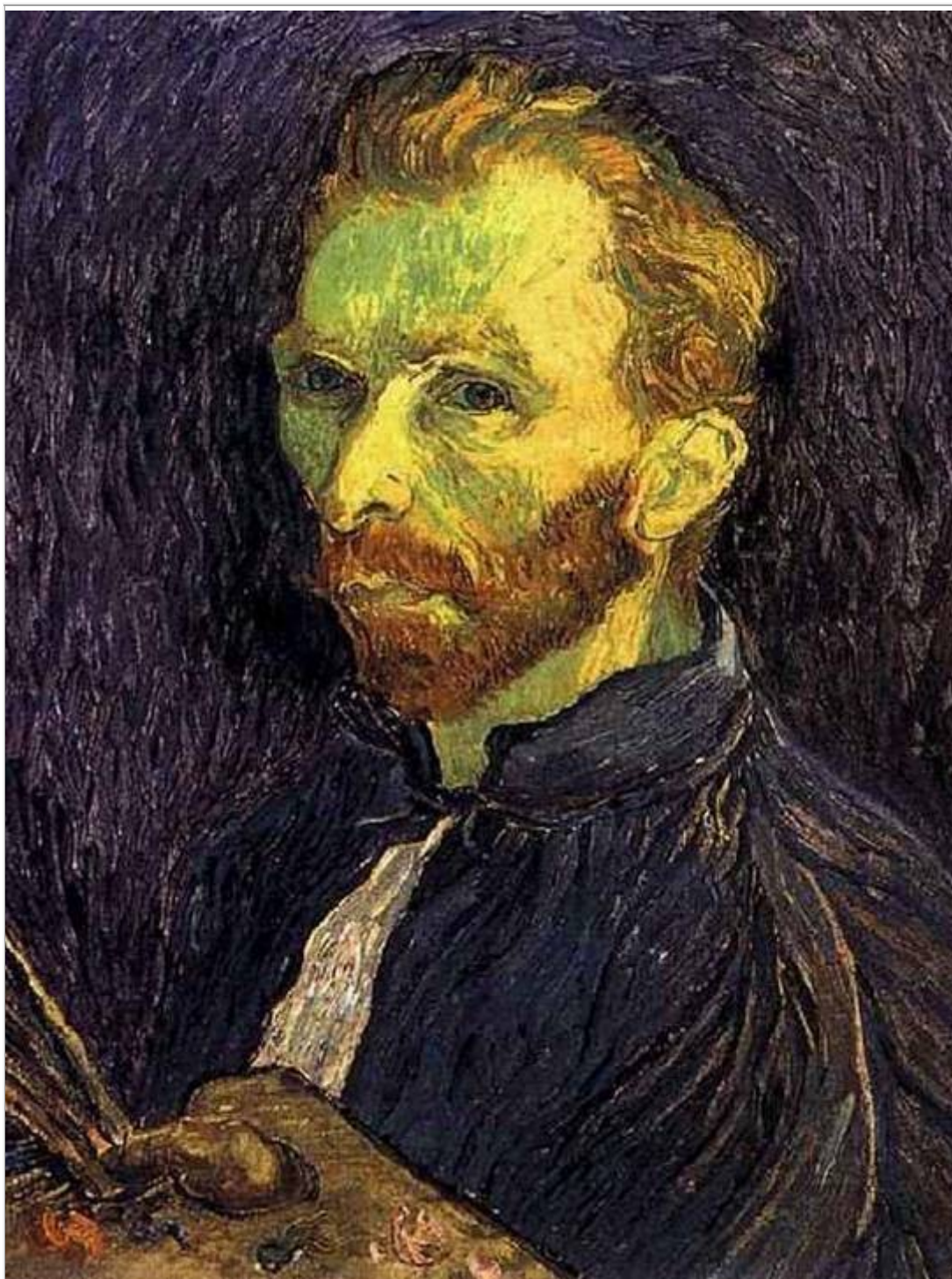
1889 Road Menders, The



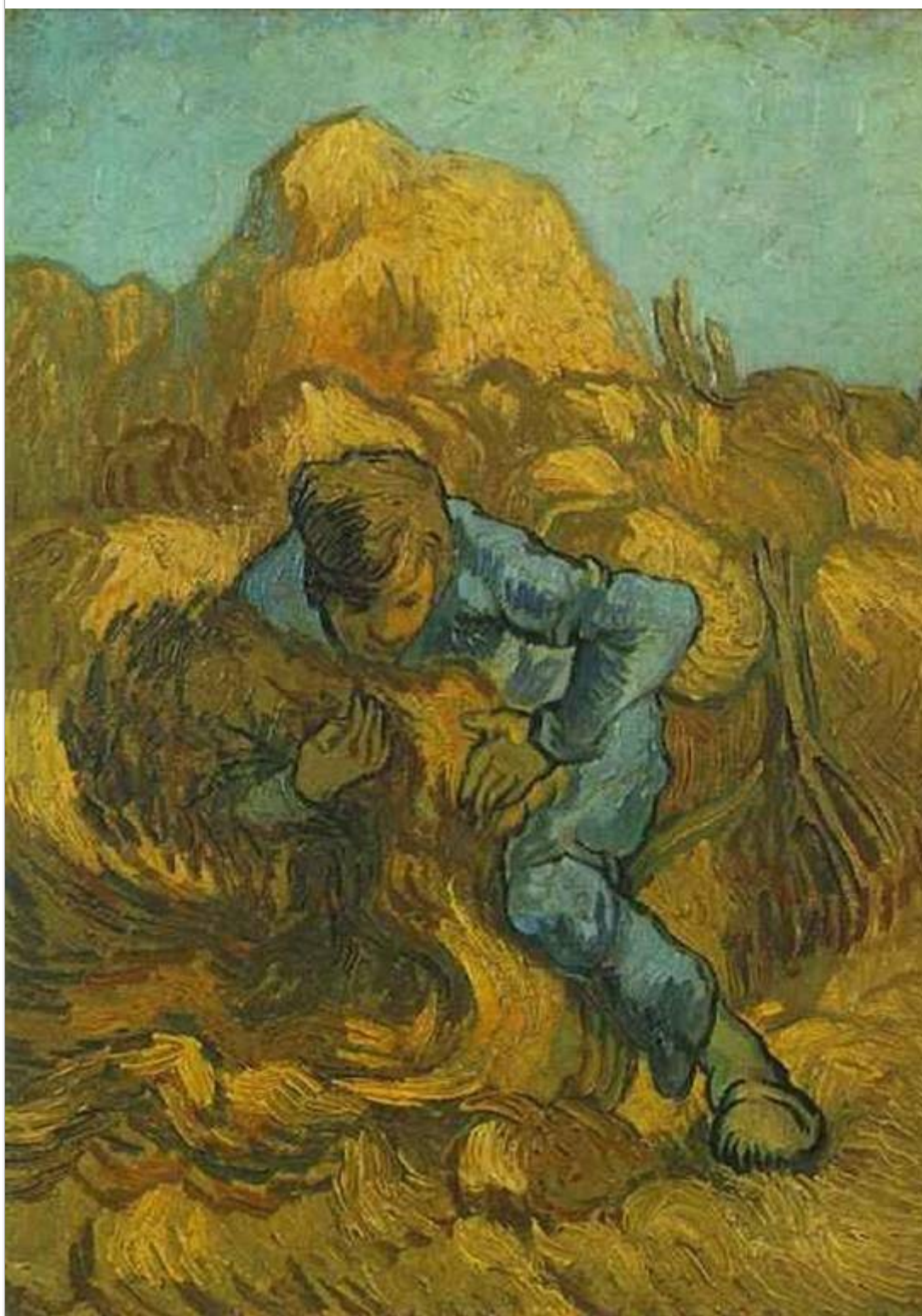
1889 Self-Portrait version 2



1889 Self-Portrait version 3



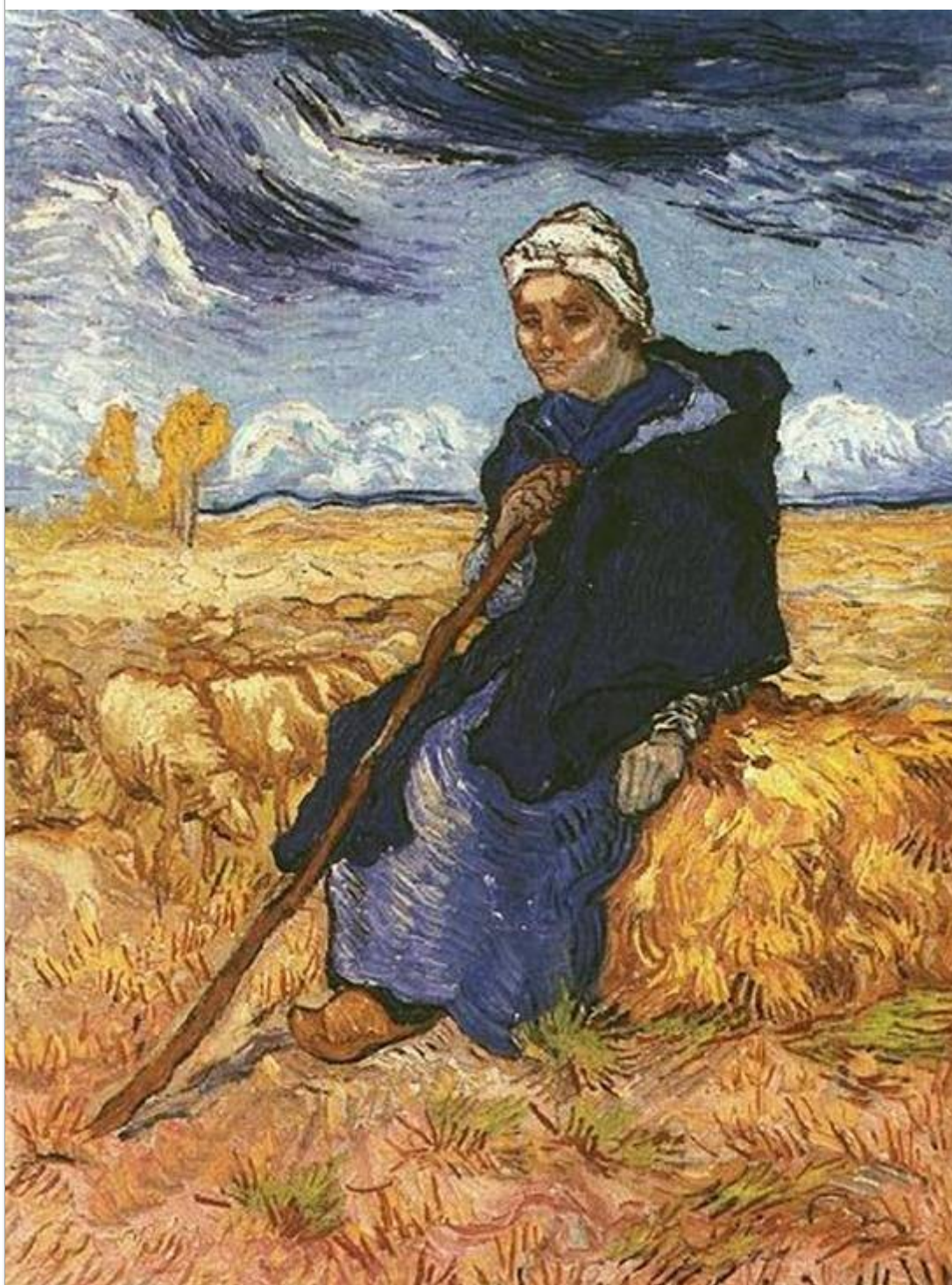
1889 Self-Portrait



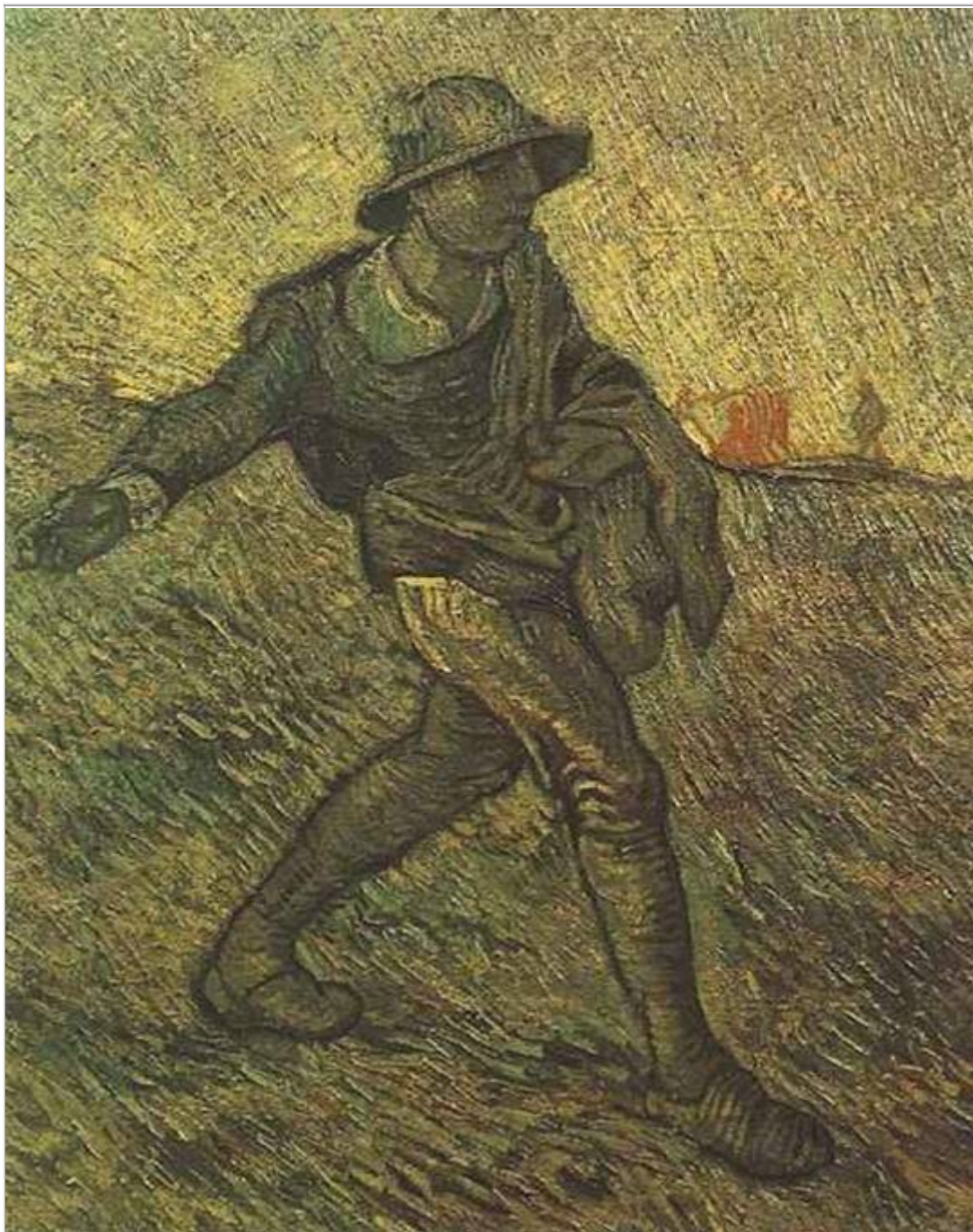
1889 Sheaf-Binder, The (after Millet)



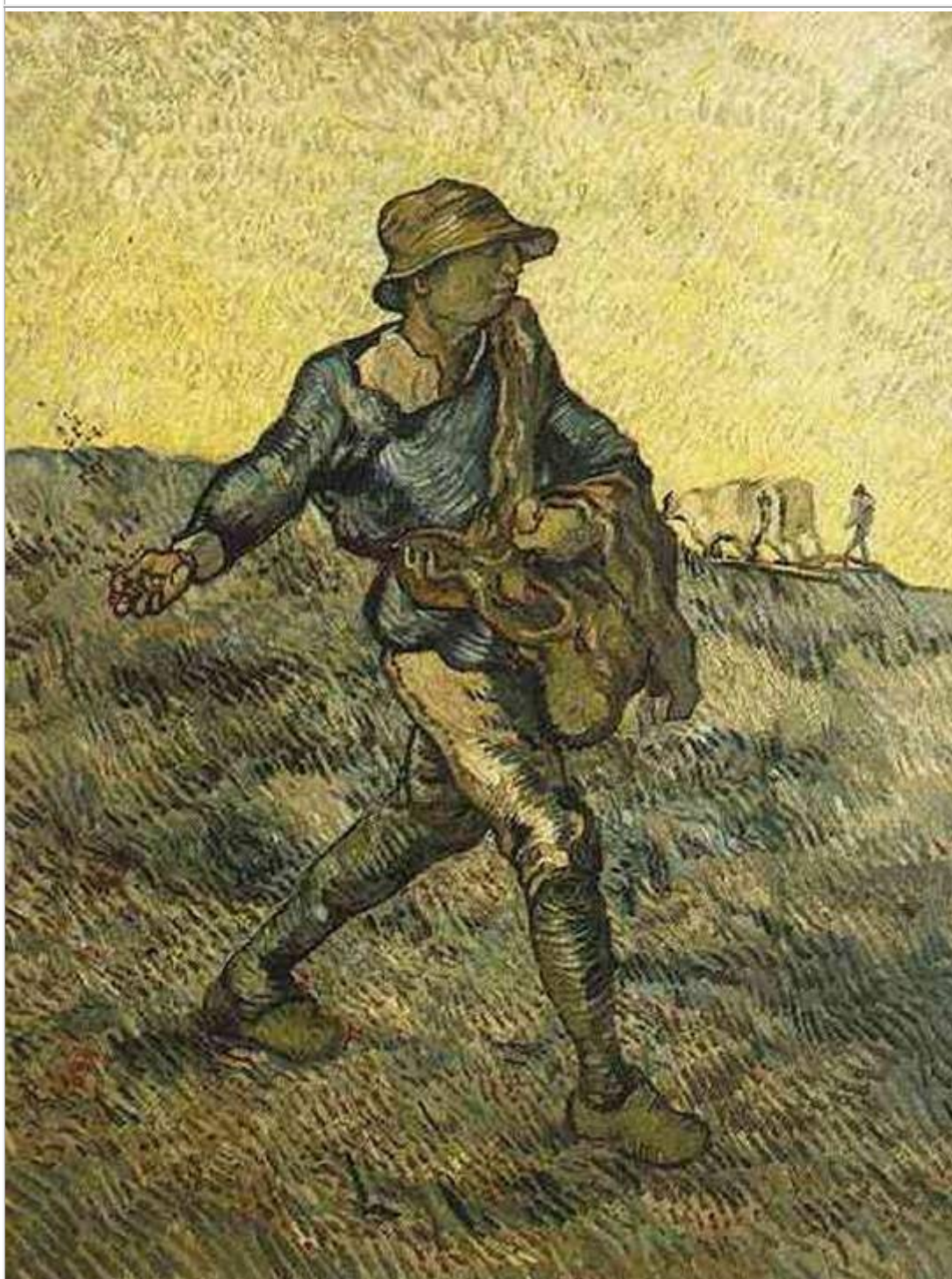
1889 Sheep-Shearers, The (after Millet)



1889 Shepherdess, The (after Millet)



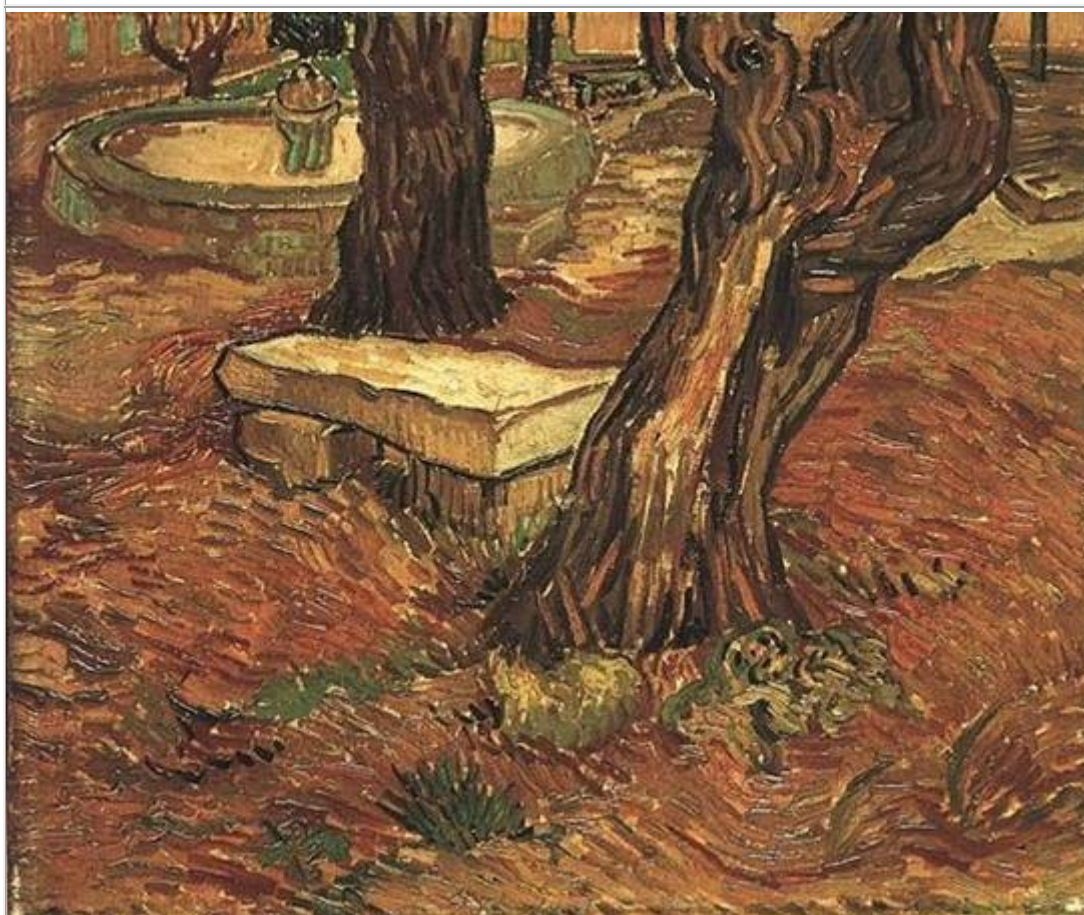
1889 Sower, The (after Millet) version 2



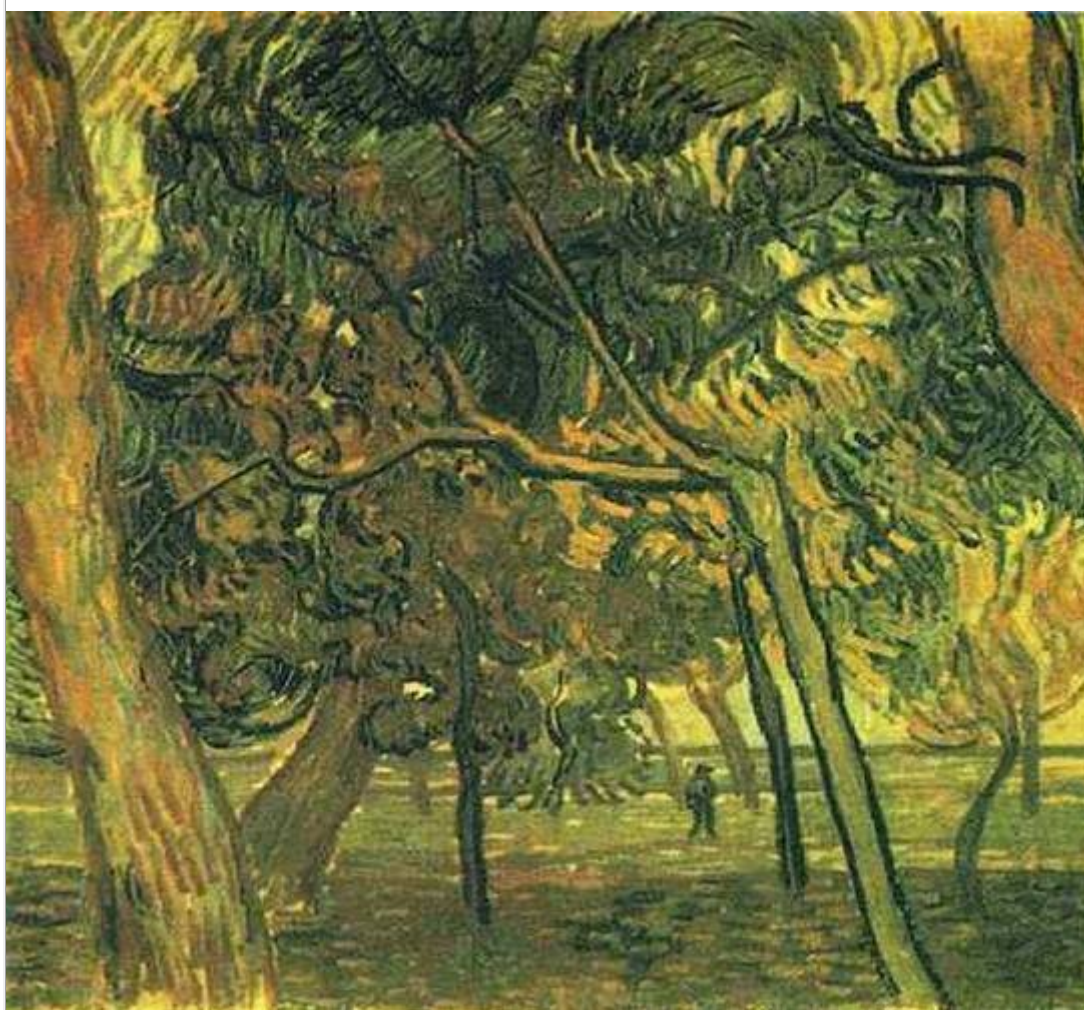
1889 Sower, The (after Millet)



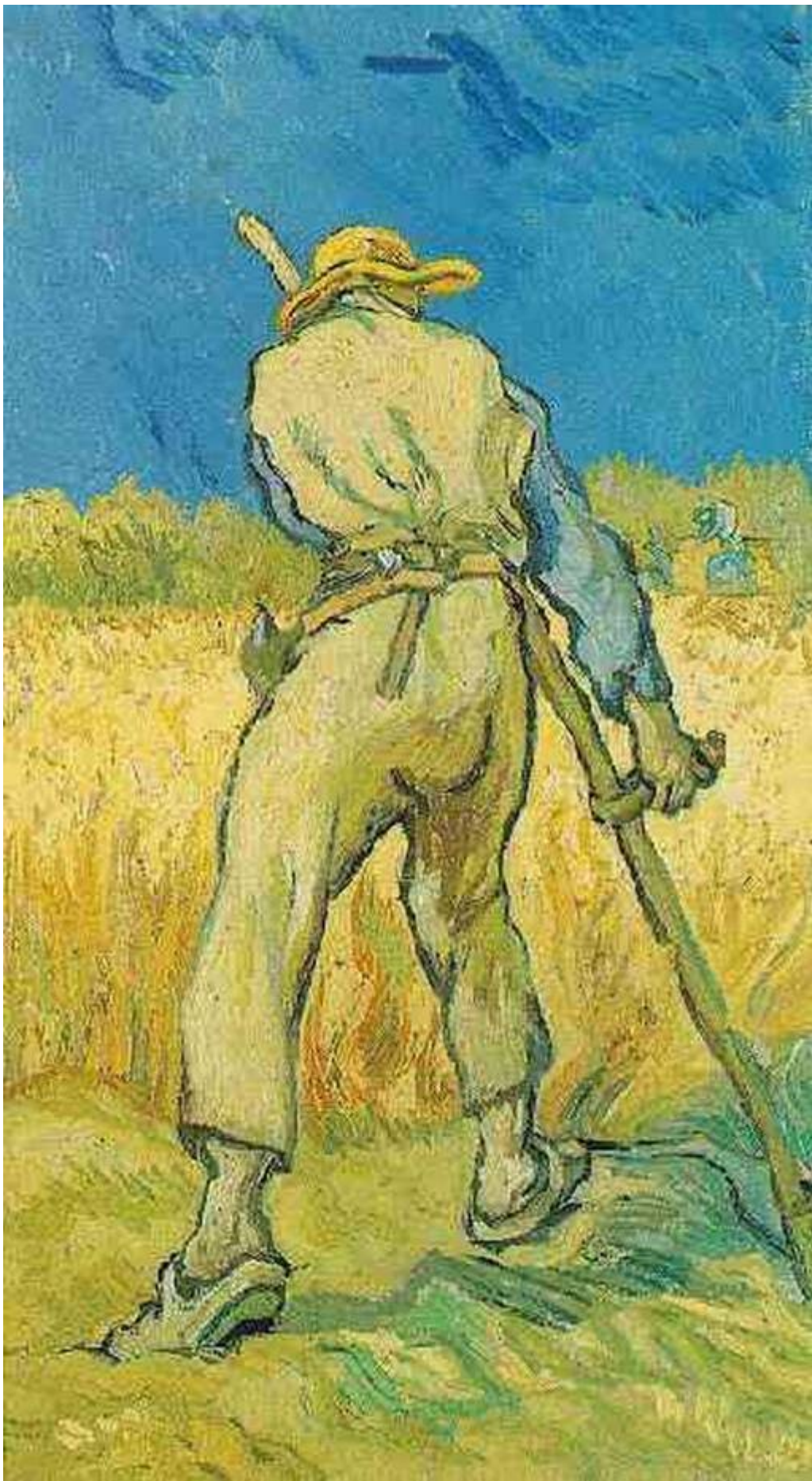
1889 Starry Night



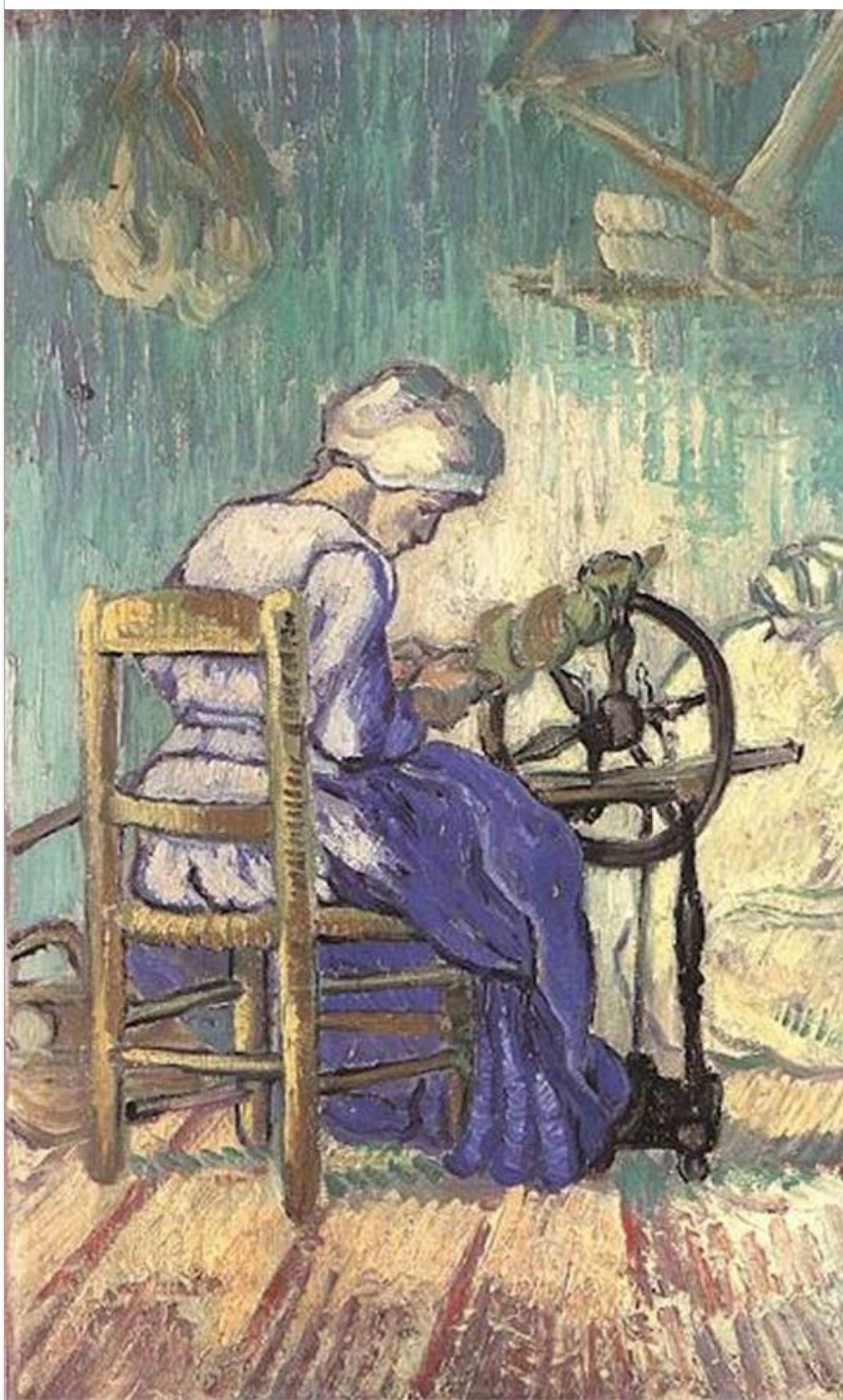
1889 Stone Bench in the Garden of Saint-Paul Hospital, The



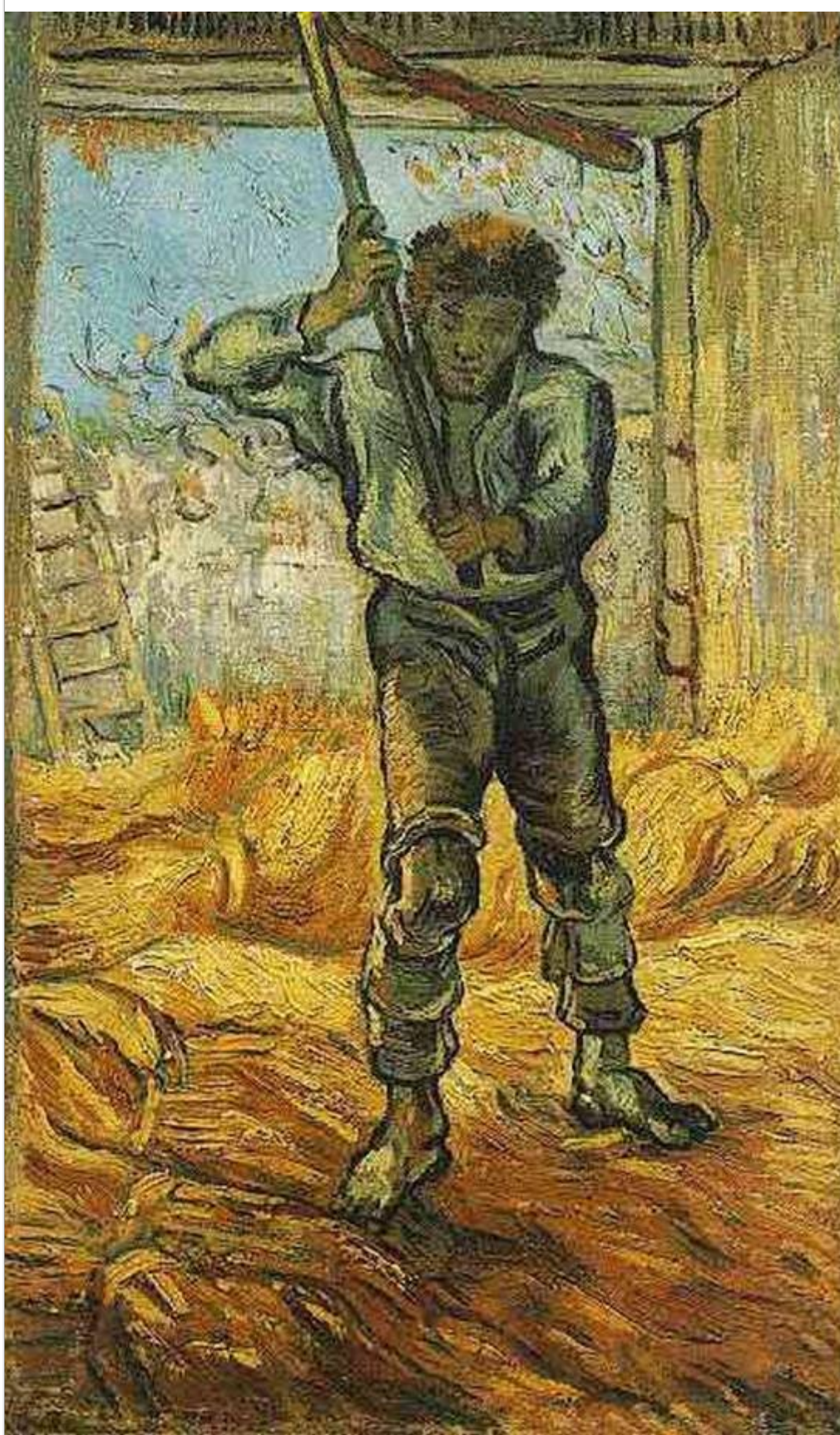
1889 Study of Pine Trees



1889 The Reaper (after Millet)



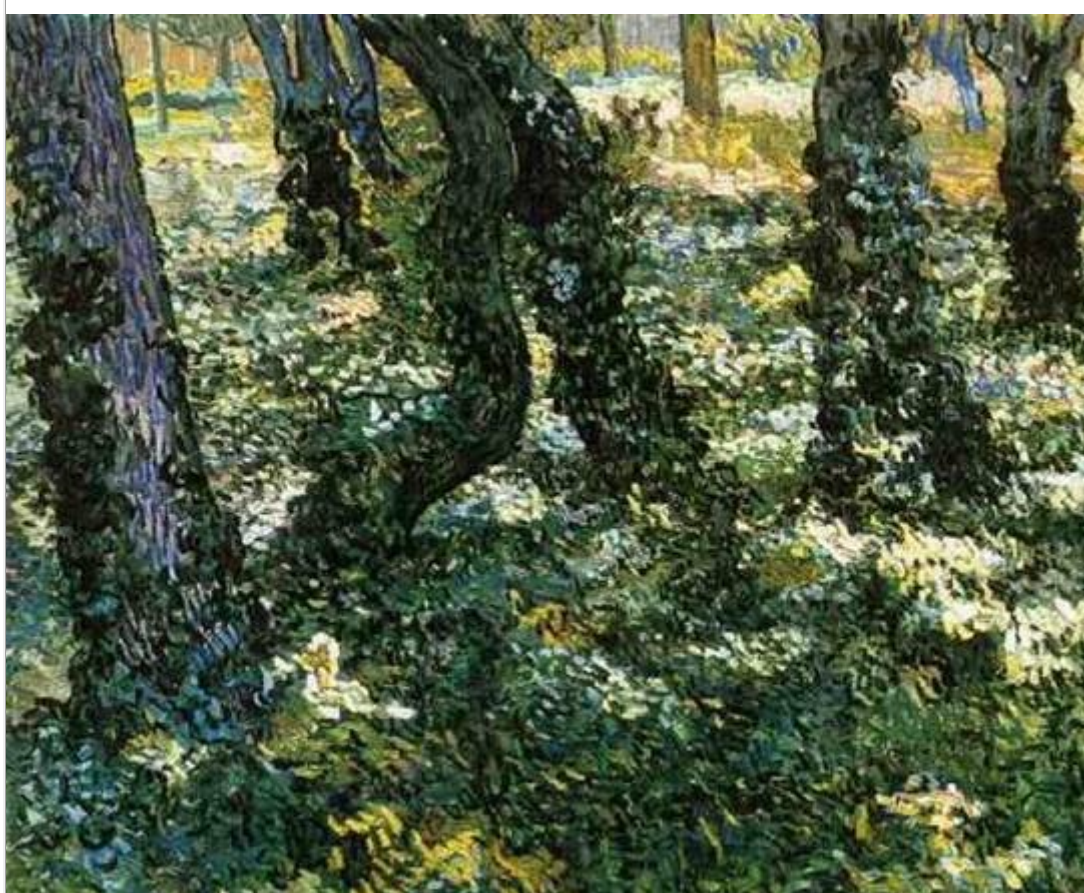
1889 The Spinner



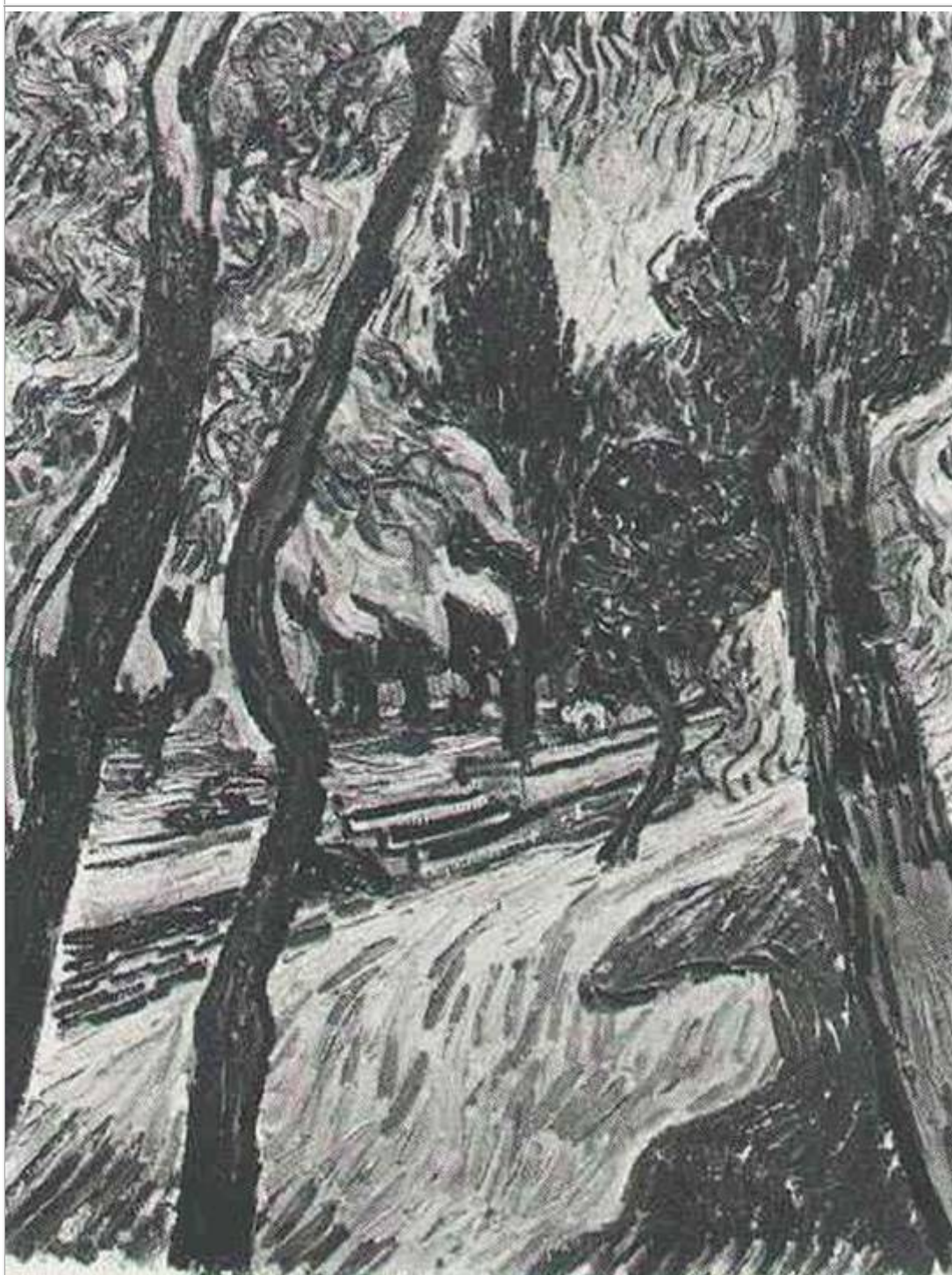
1889 Thresher (after Millet), The



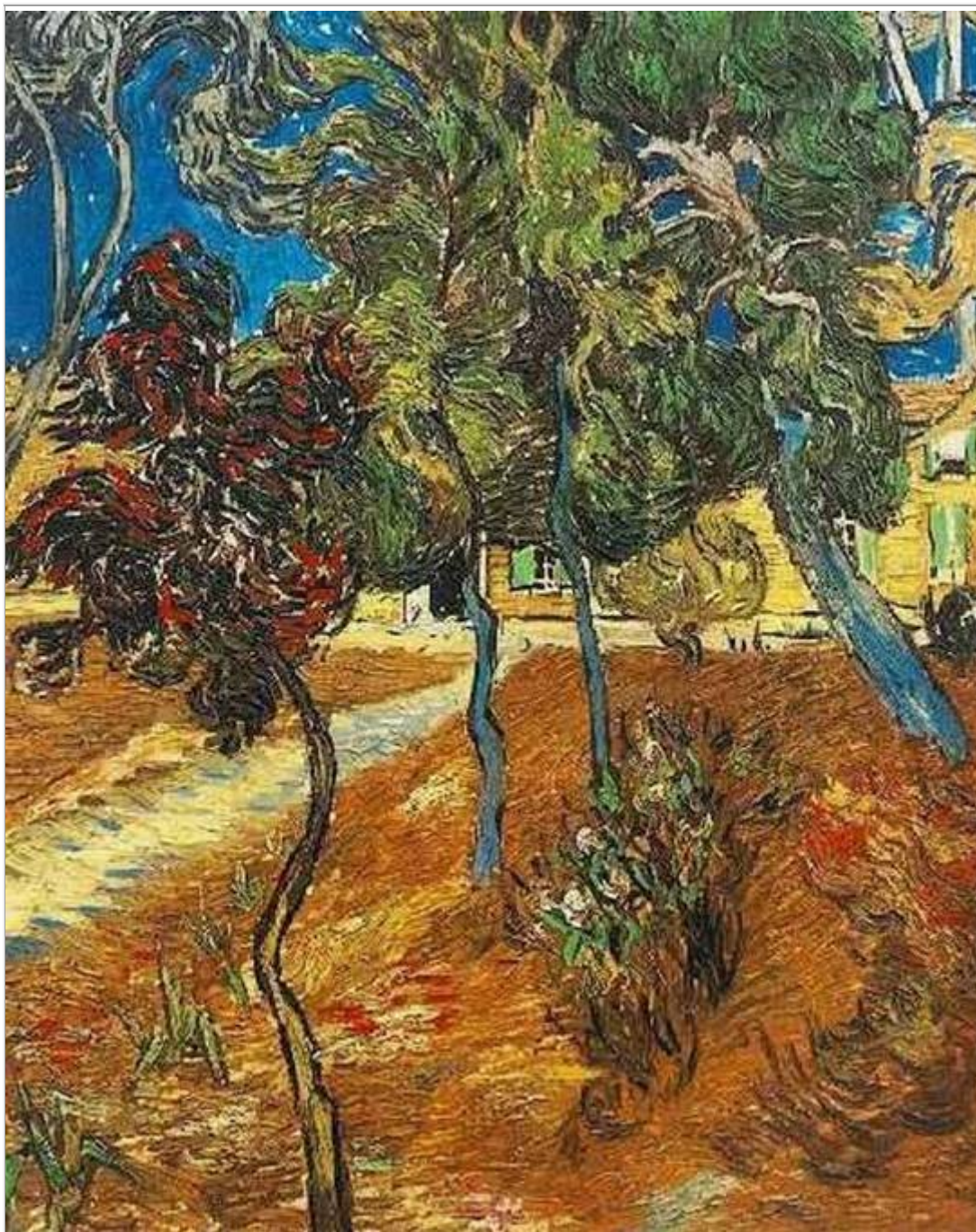
1889 Tree Trunks with Ivy? version 2



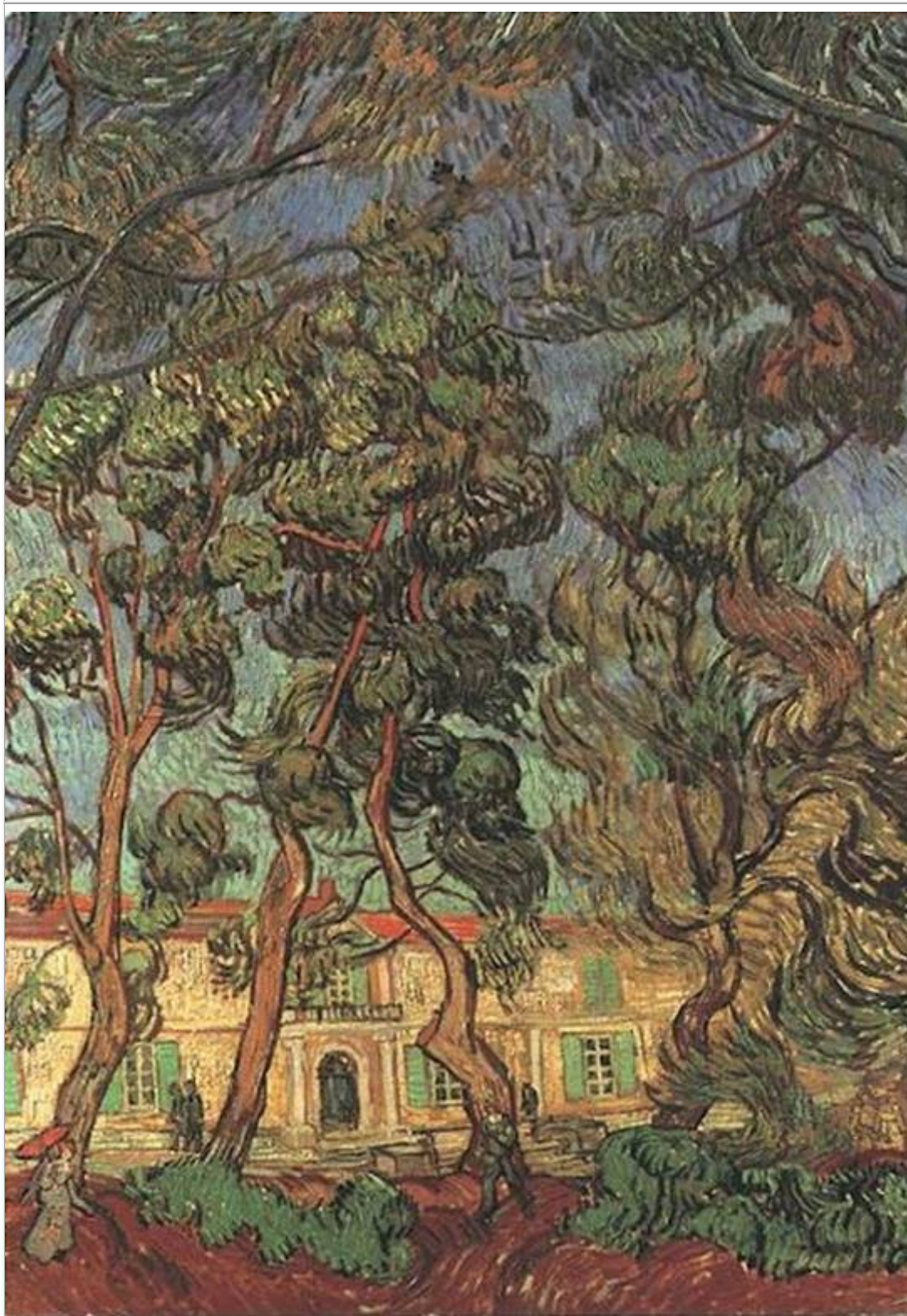
1889 Tree Trunks with Ivy



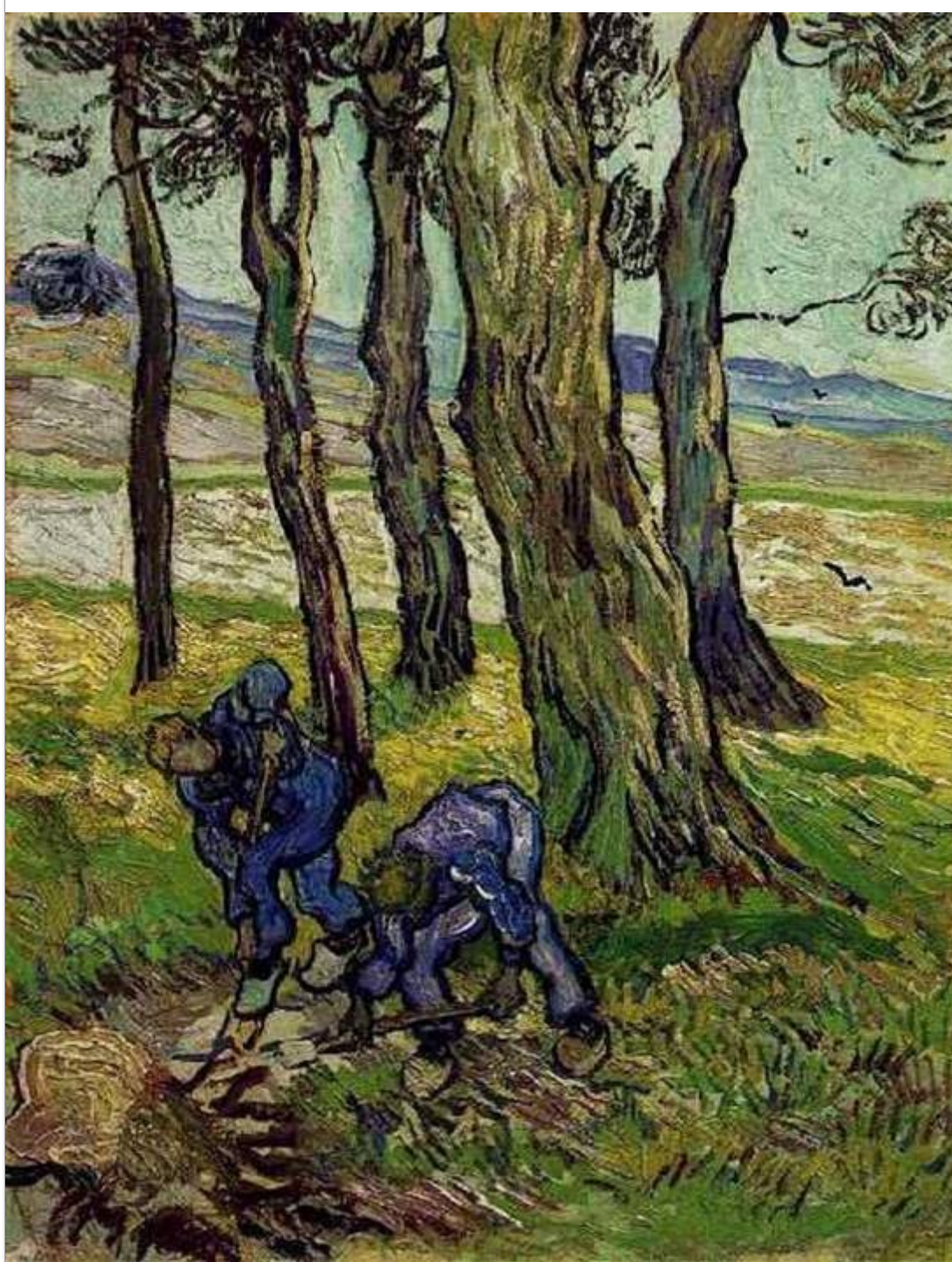
1889 Trees in the Garden of Saint-Paul Hospital version 2



1889 Trees in the Garden of Saint-Paul Hospital version 3



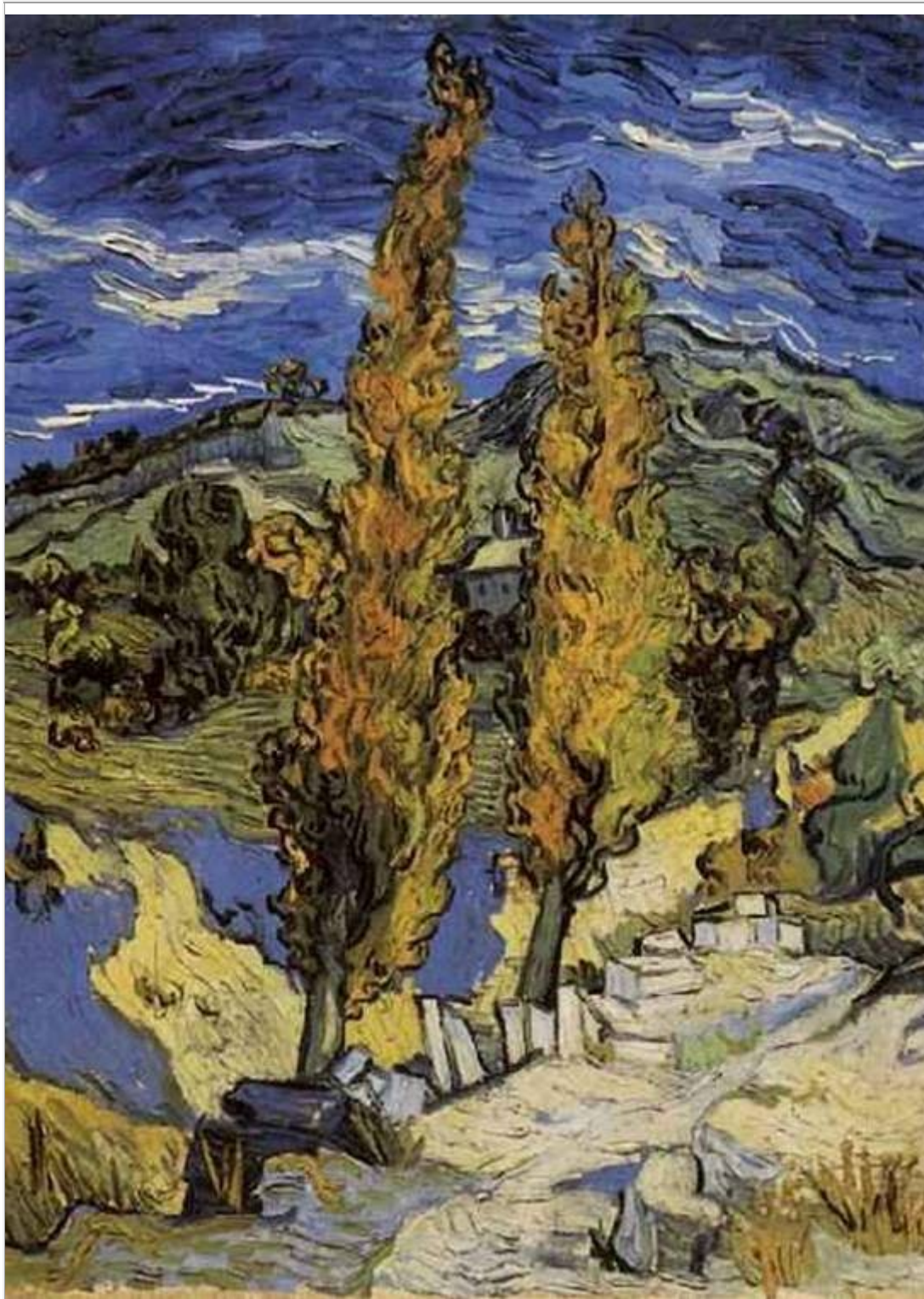
1889 Trees in the Garden of Saint-Paul Hospital



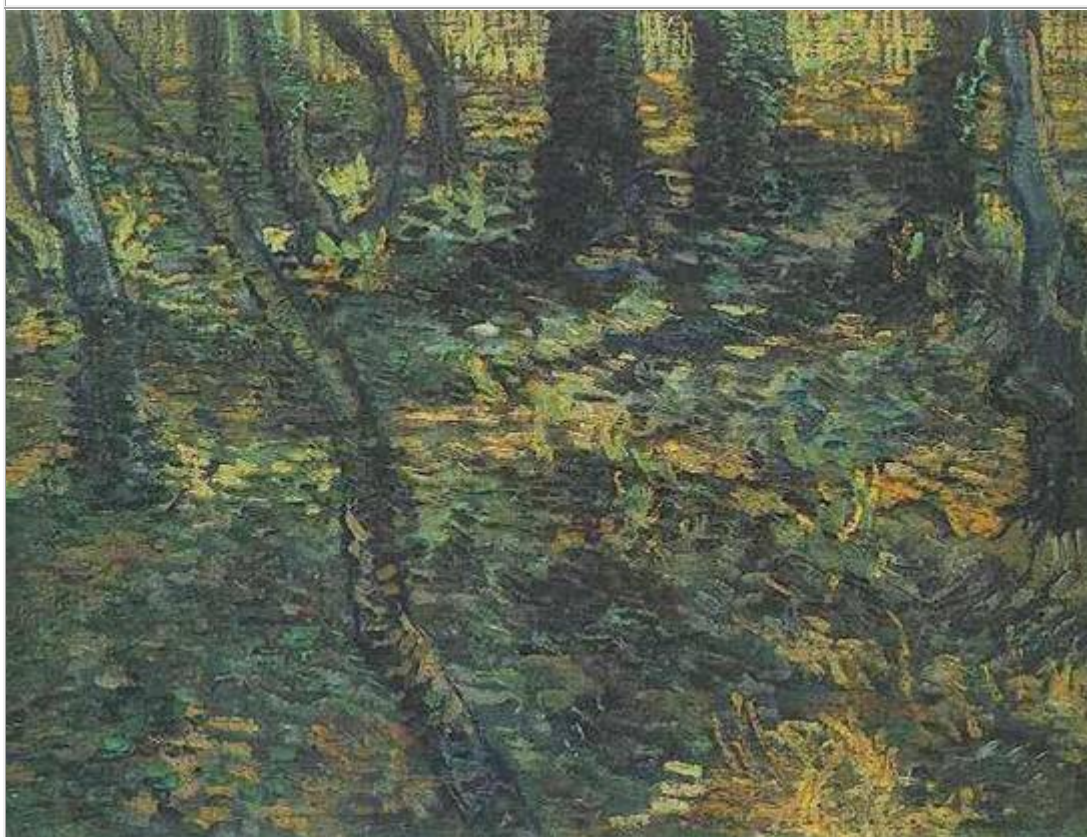
1889 Two Diggers Among Trees



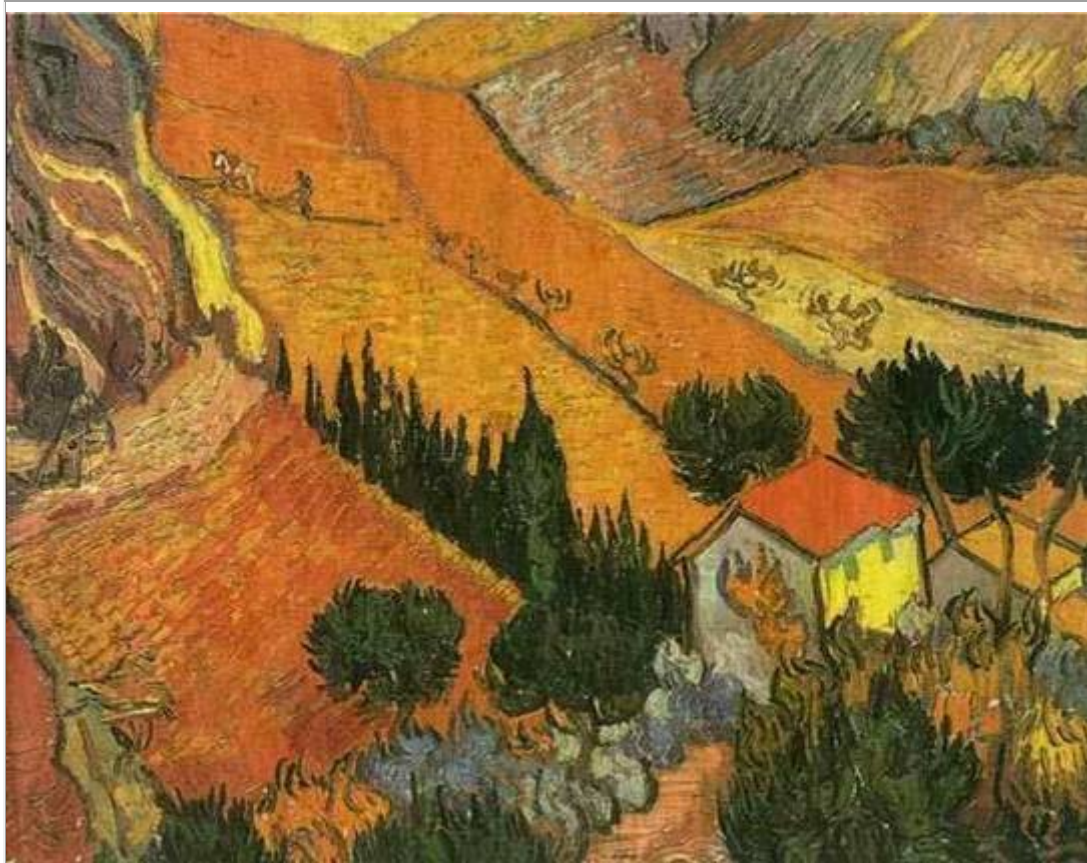
1889 Two Peasants Digging



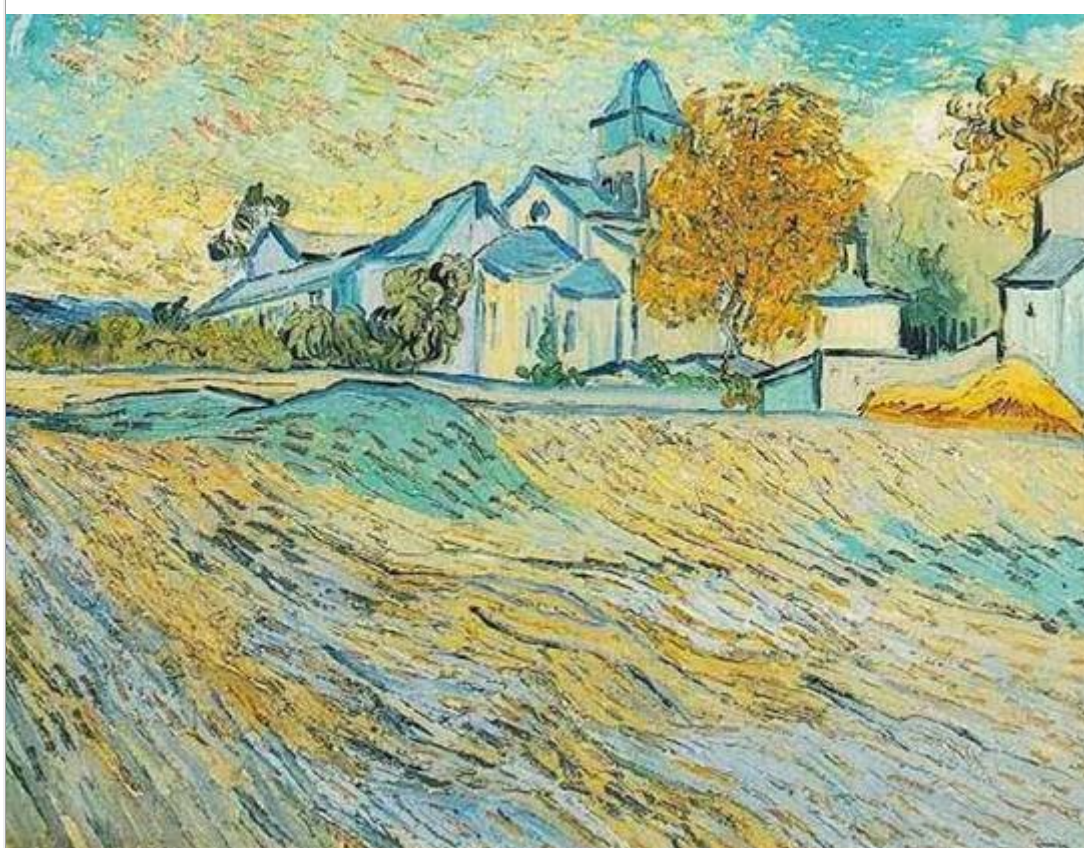
1889 Two Poplars on a Road Through the Hills



1889 Undergrowth with Ivy



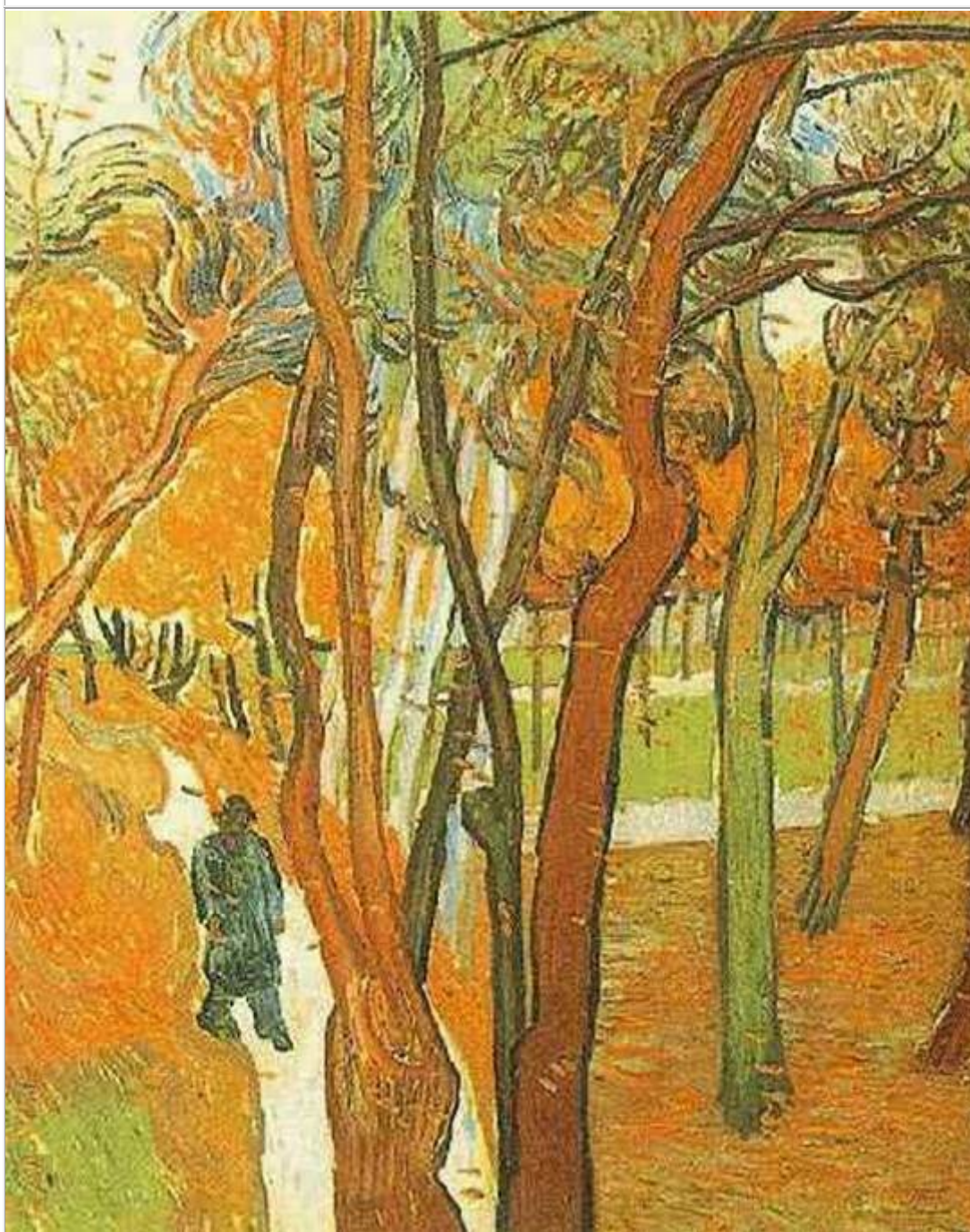
1889 Valley with Ploughman Seen from Above



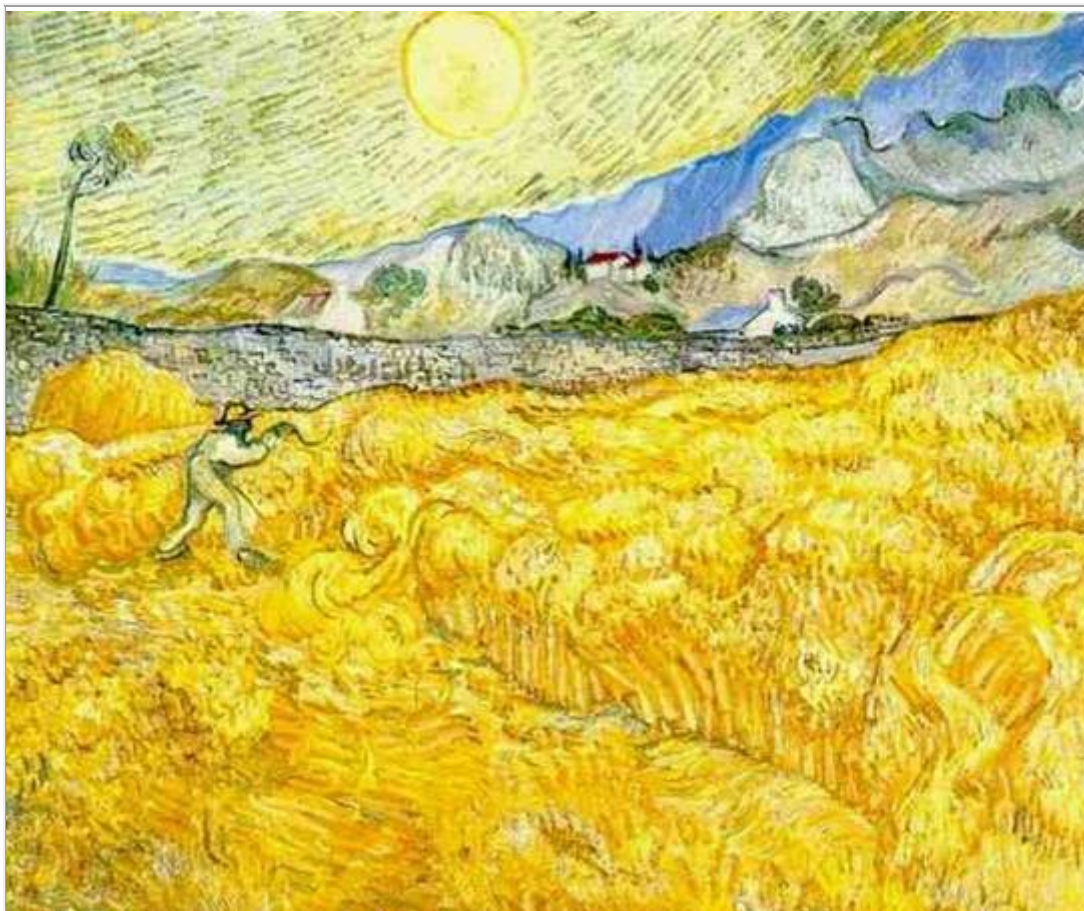
1889 View of the Church of Saint-Paul-de-Mausole



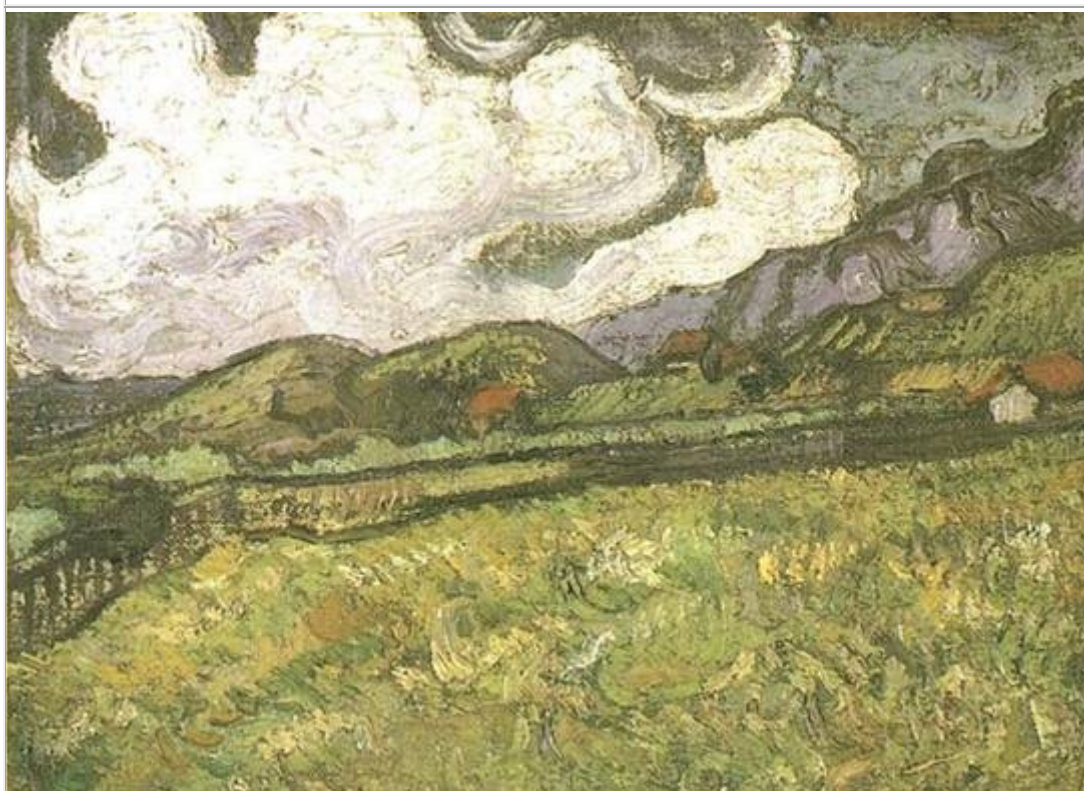
1889 Vincent's Bedroom in Arles



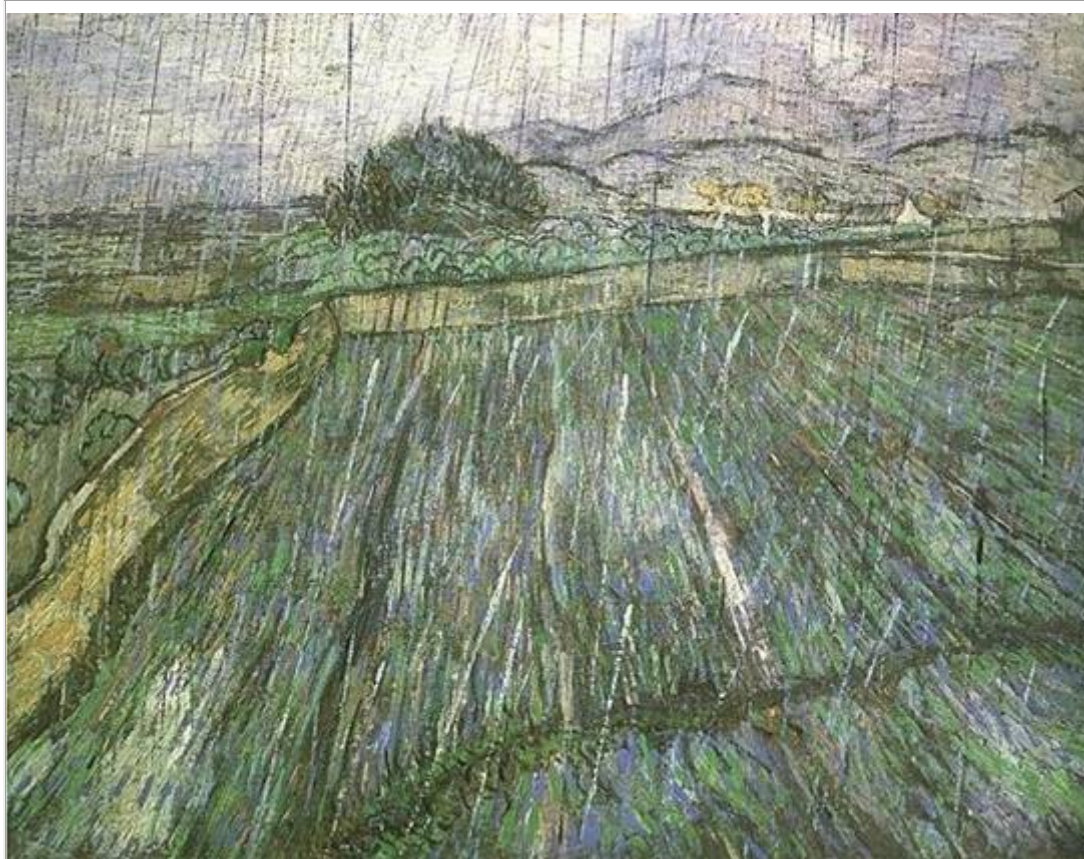
1889 Walk Falling Leaves, The



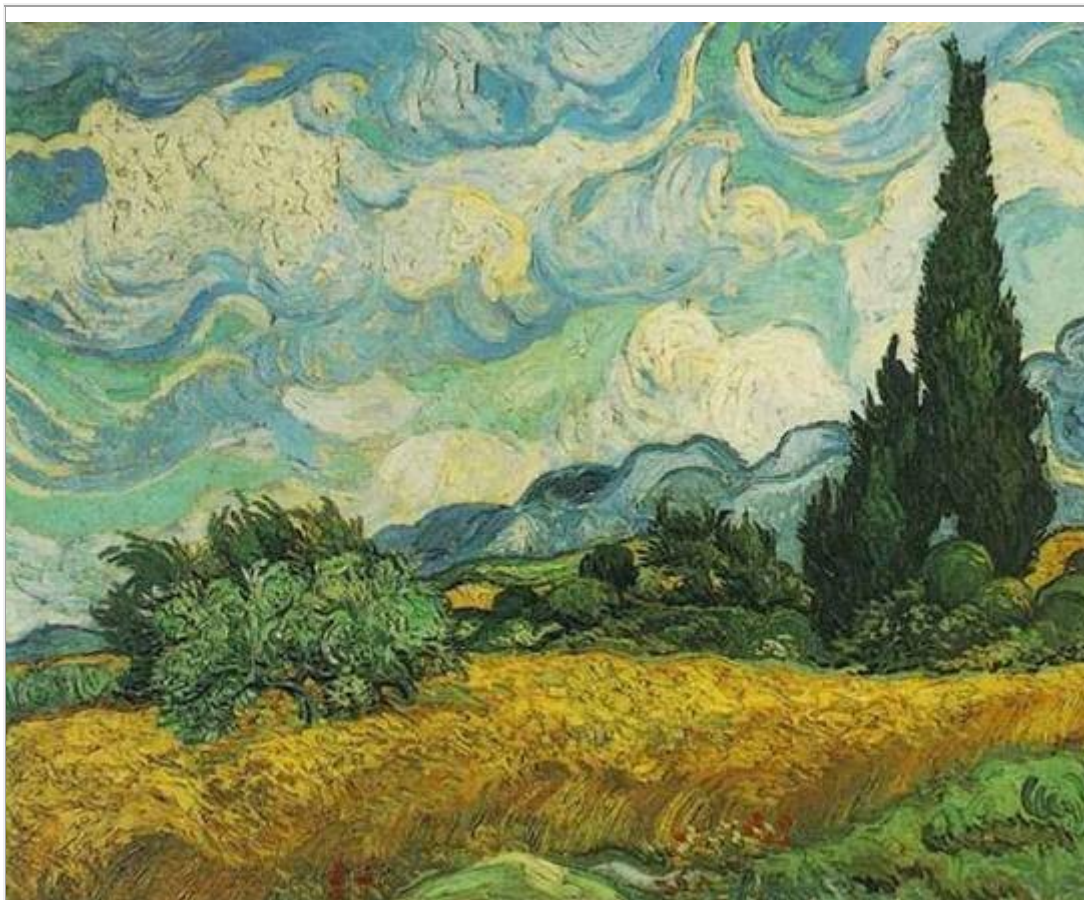
1889 Wheat Field Behind Saint-Paul Hospital with a Reaper



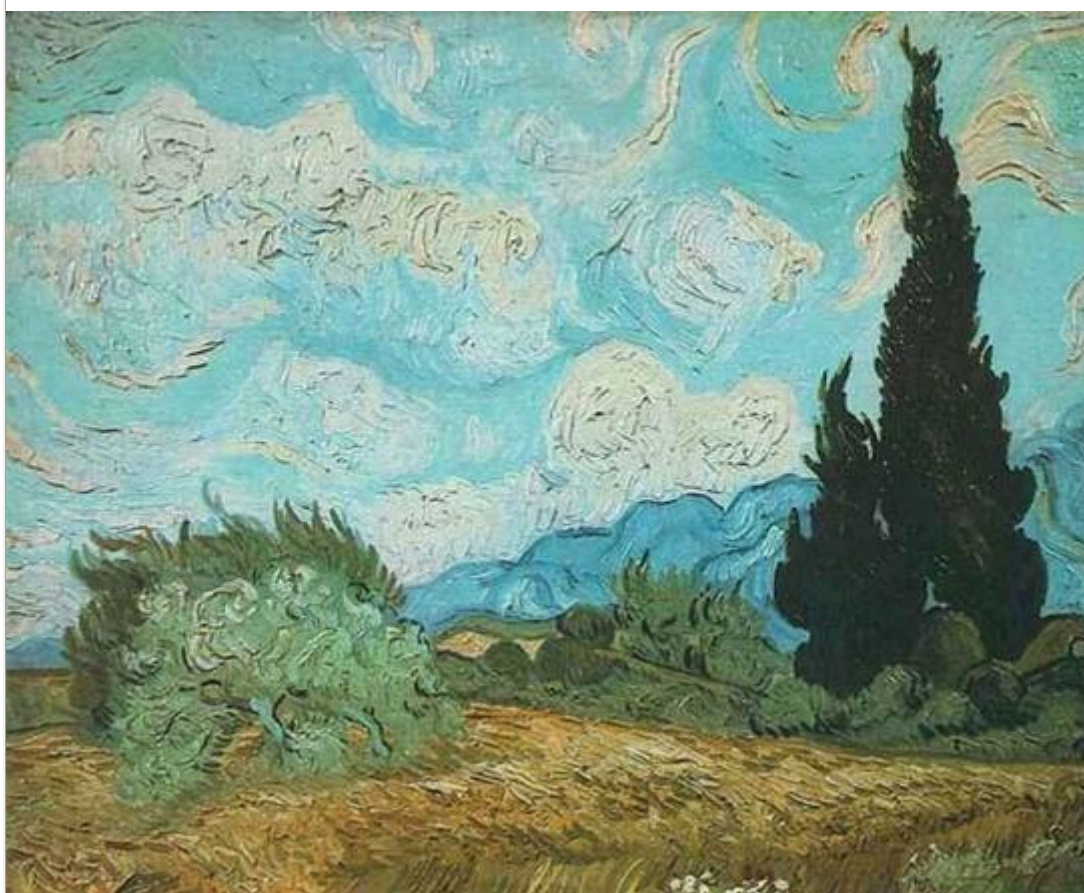
1889 Wheat Field Behind Saint-Paul Hospital



1889 Wheat Field in Rain



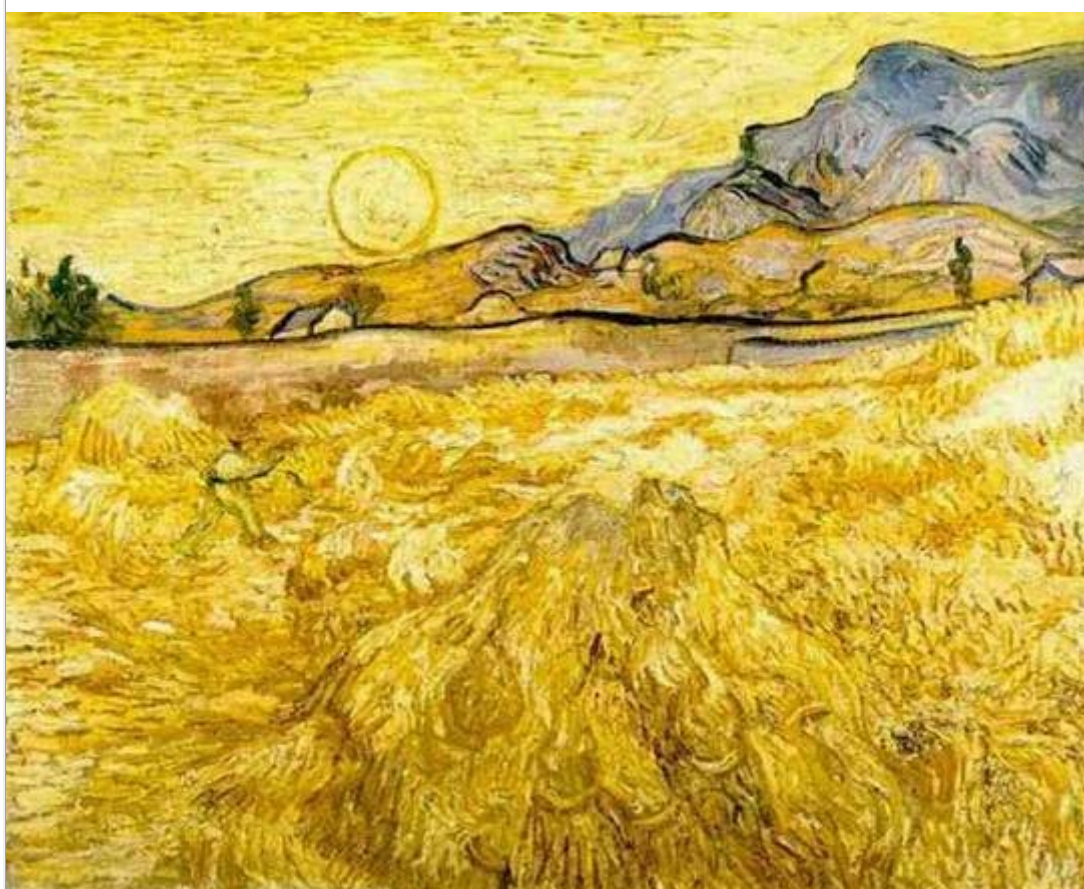
1889 Wheat Field with Cypressess at the Haute Galline Near Eygalieres



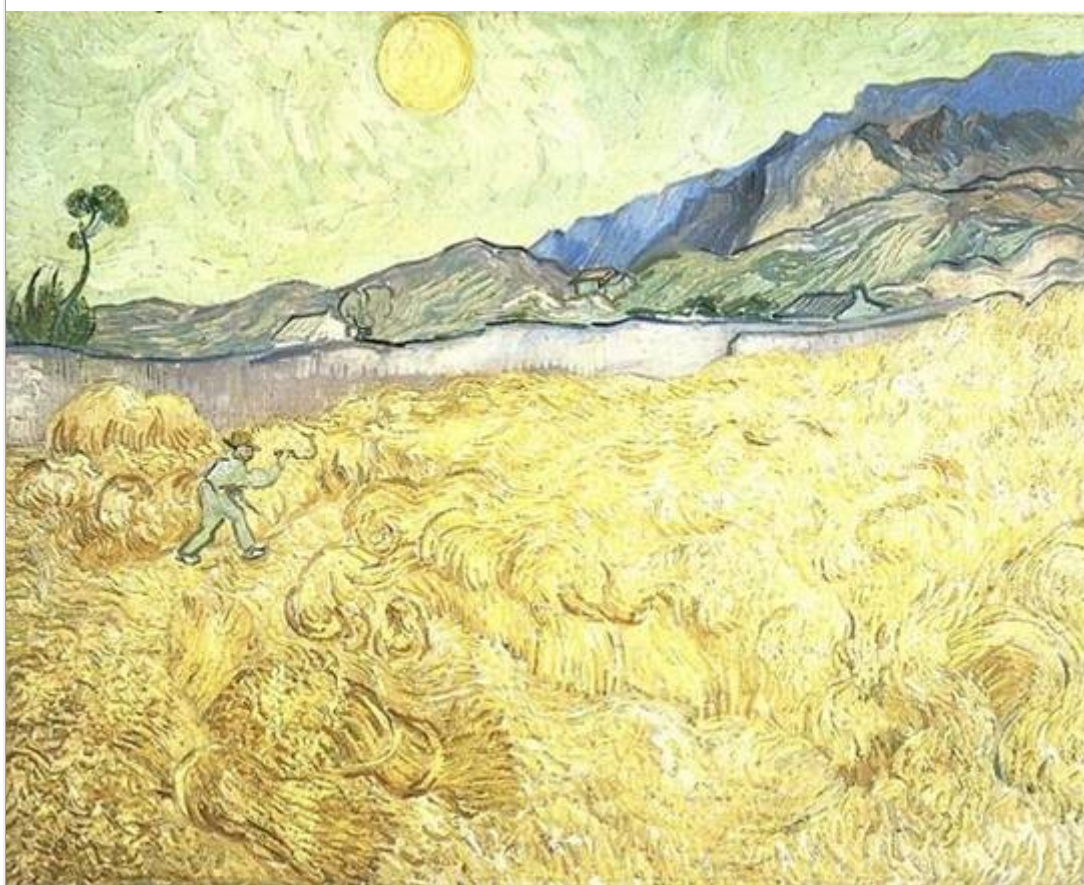
1889 Wheat Field with Cypressess version 2



1889 Wheat Field with Cypressess



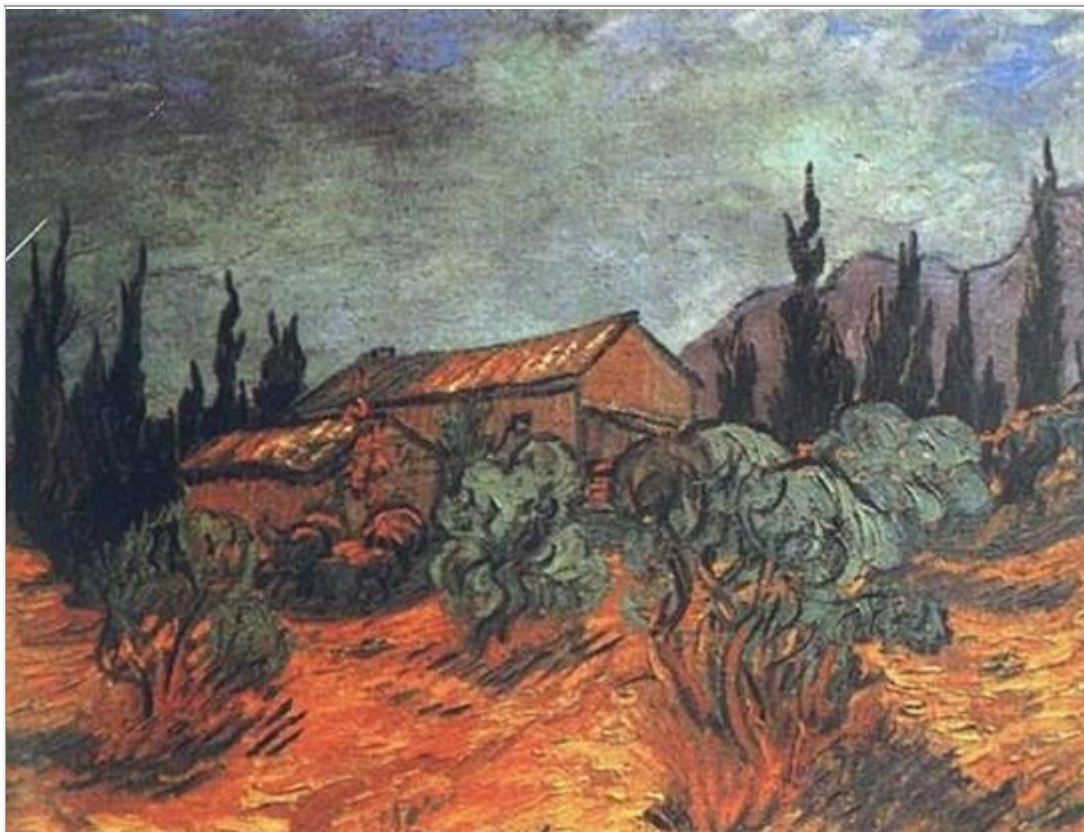
1889 Wheat Field with Reaper and Sun



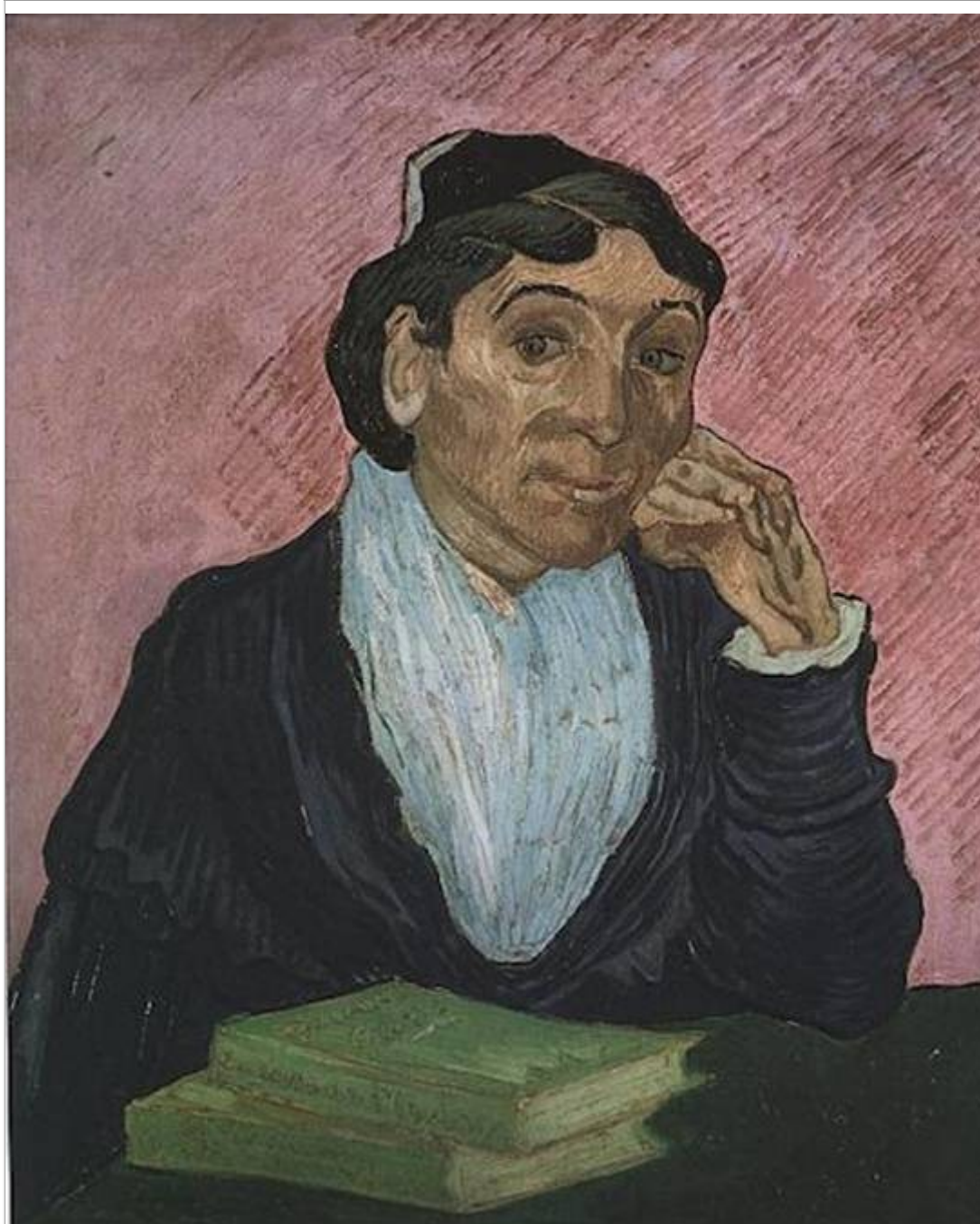
1889 Wheat Fields with Reaper at Sunrise



1889 White Cottage Among the Olive Trees, The



1889 Wooden Sheds



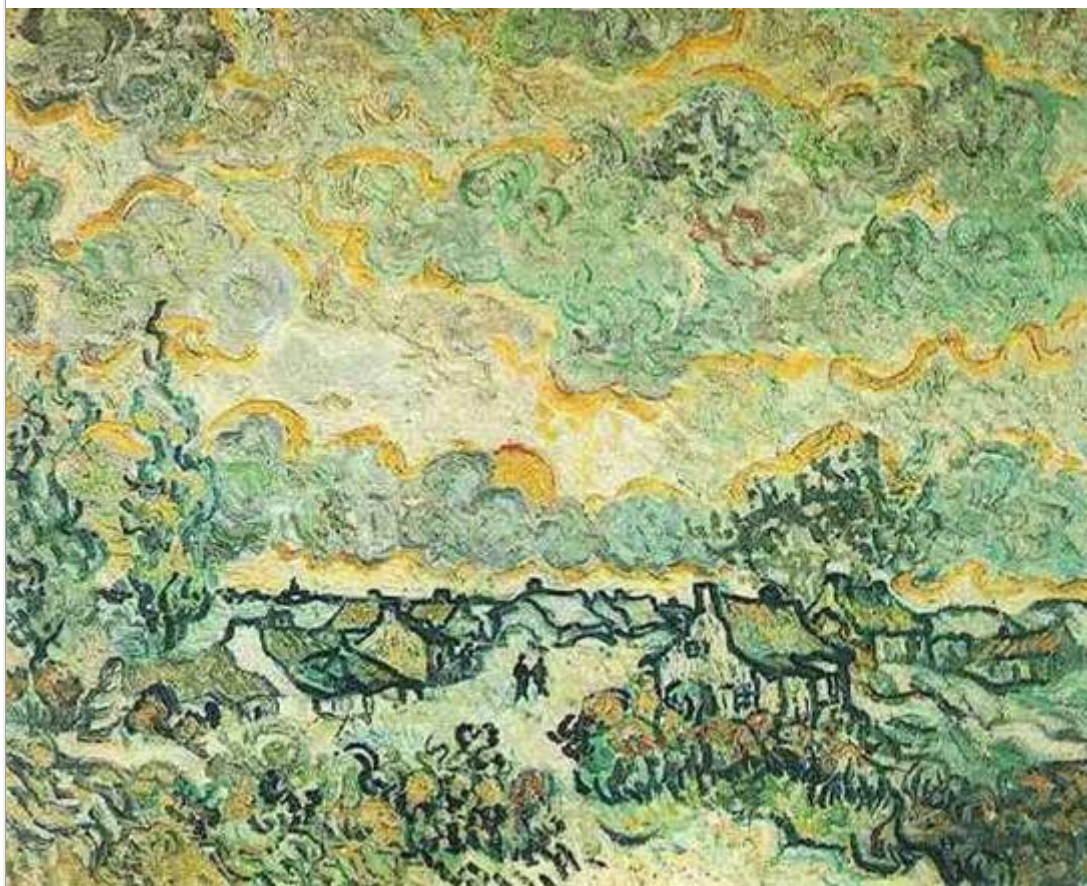
1890? L'Arlesienne (Madame Ginoux) version 3



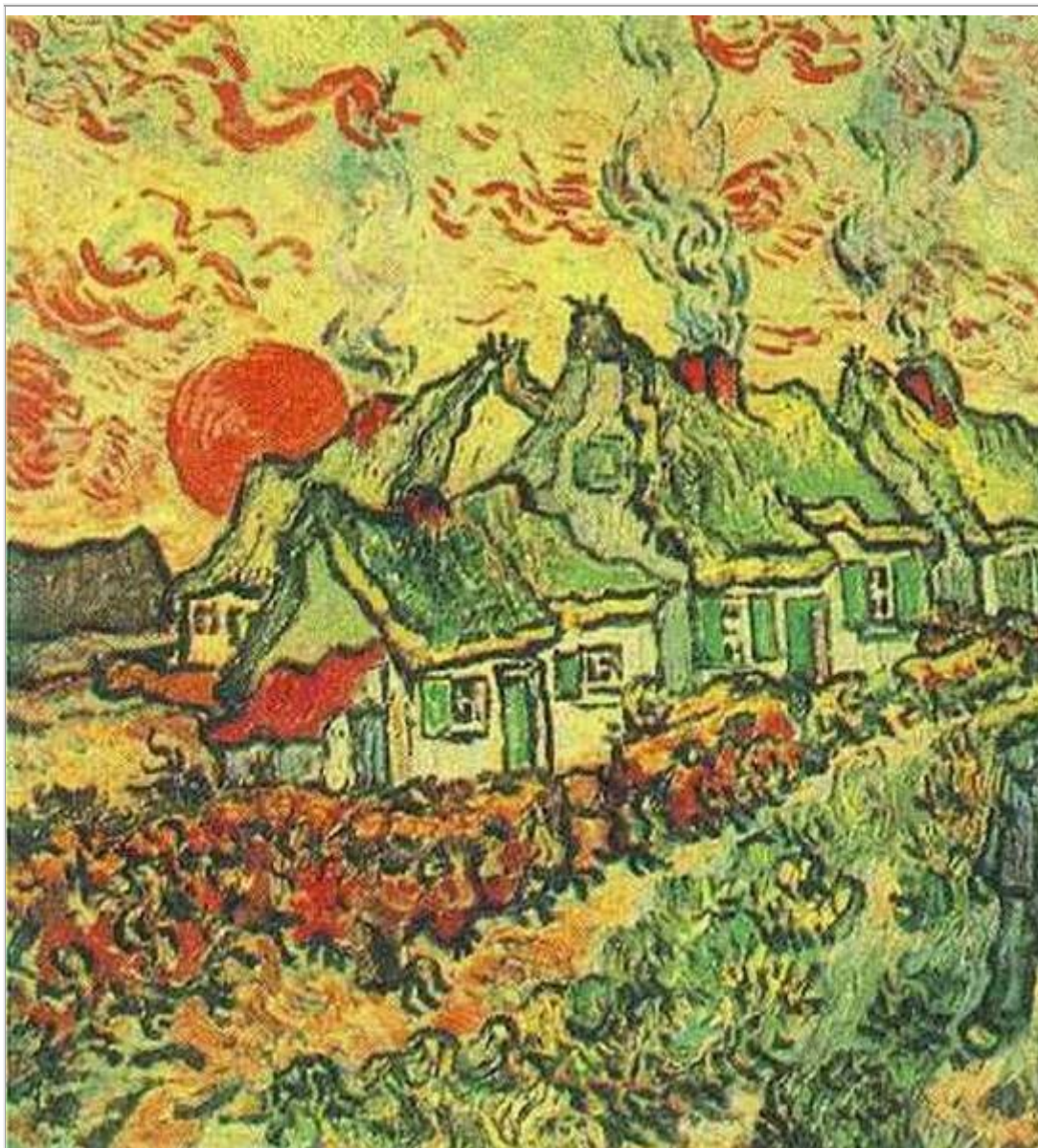
1890? L'Arlesienne (Madame Ginoux) version 4



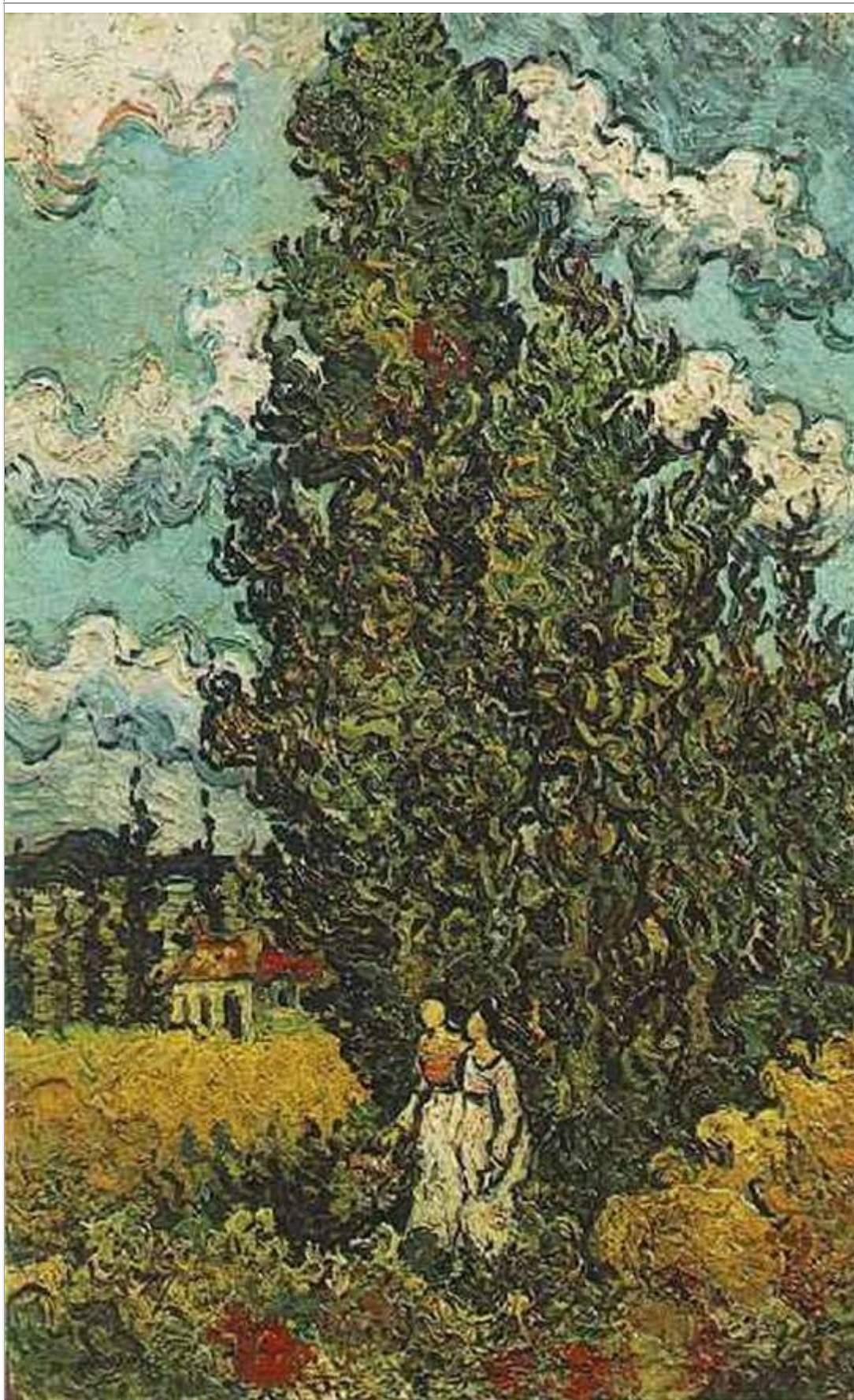
1890 Blossoming Almond Tree



1890 Cottages and Cypress Trees Reminiscence of the North



1890 Cottages Reminiscence of the North



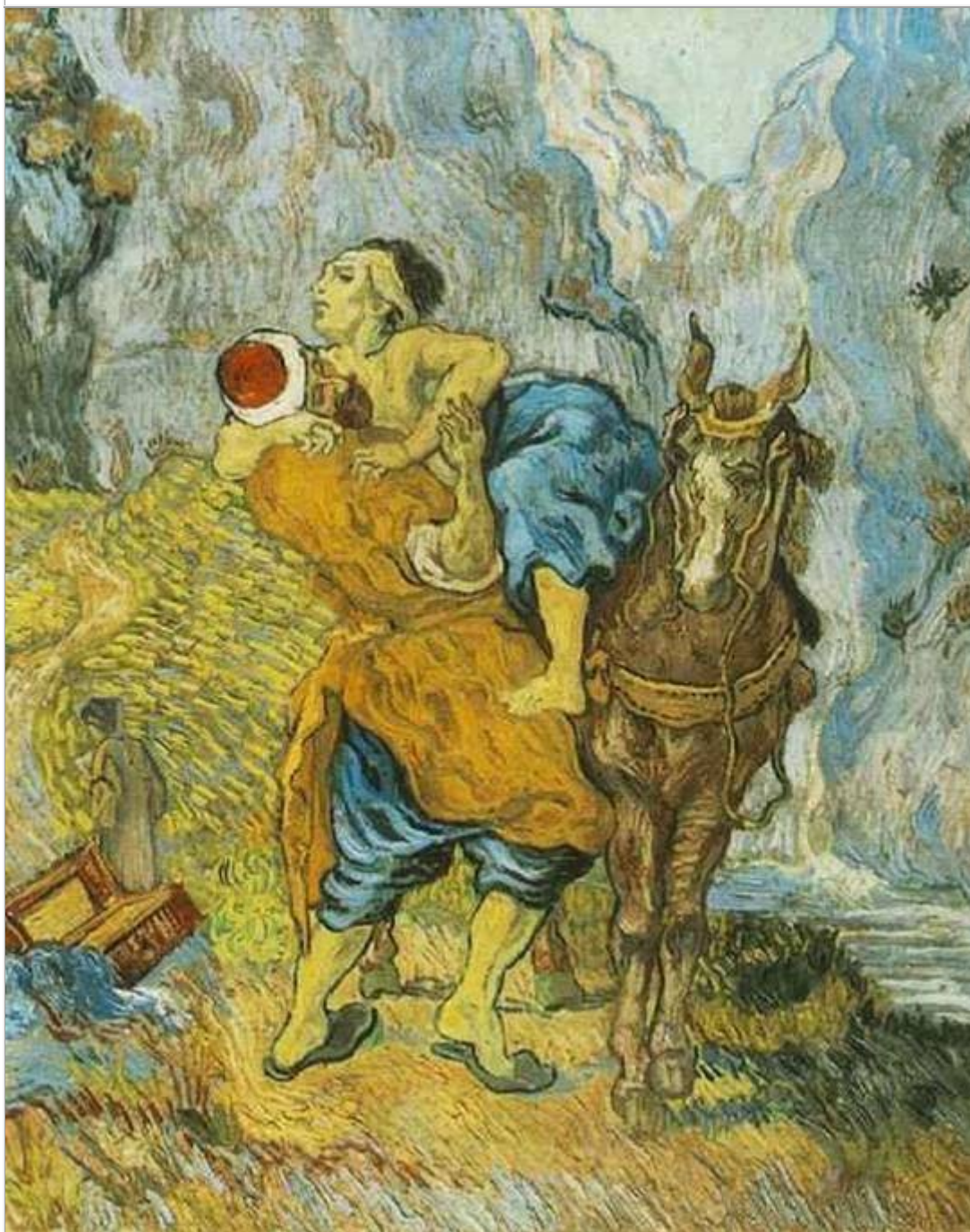
1890 Cypressess and Two Women



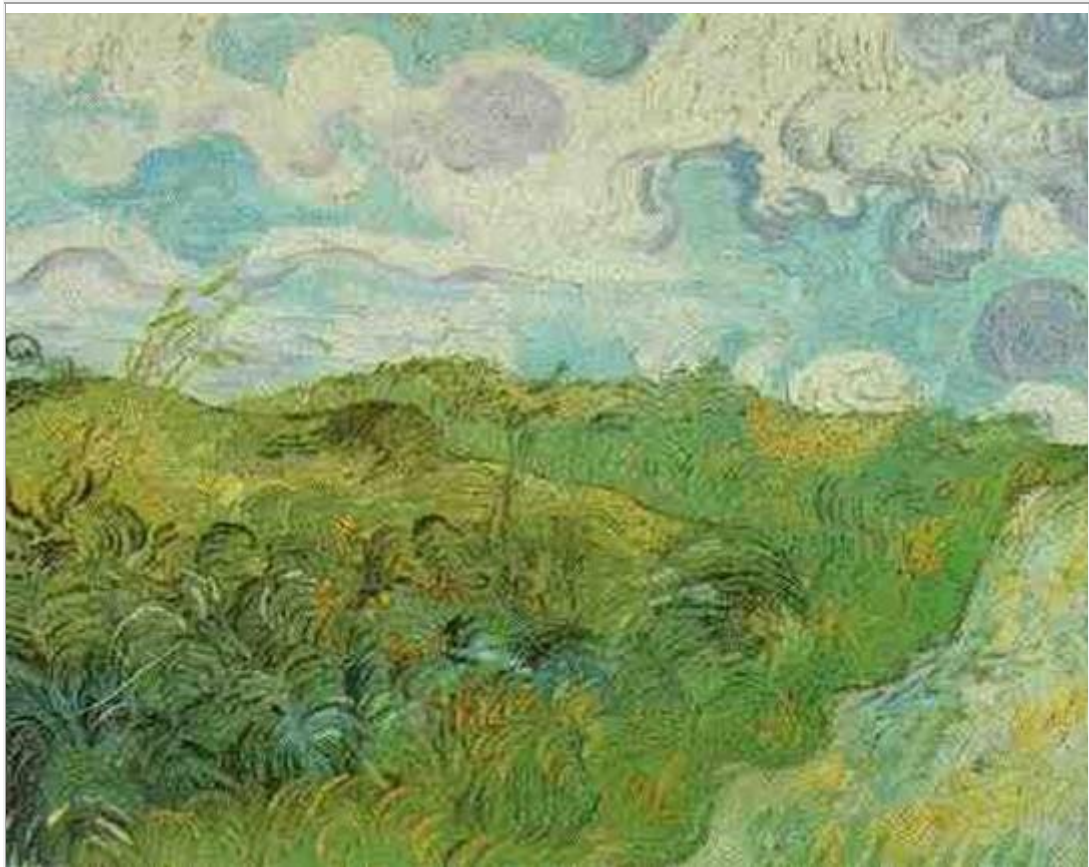
1890 Drinkers, The



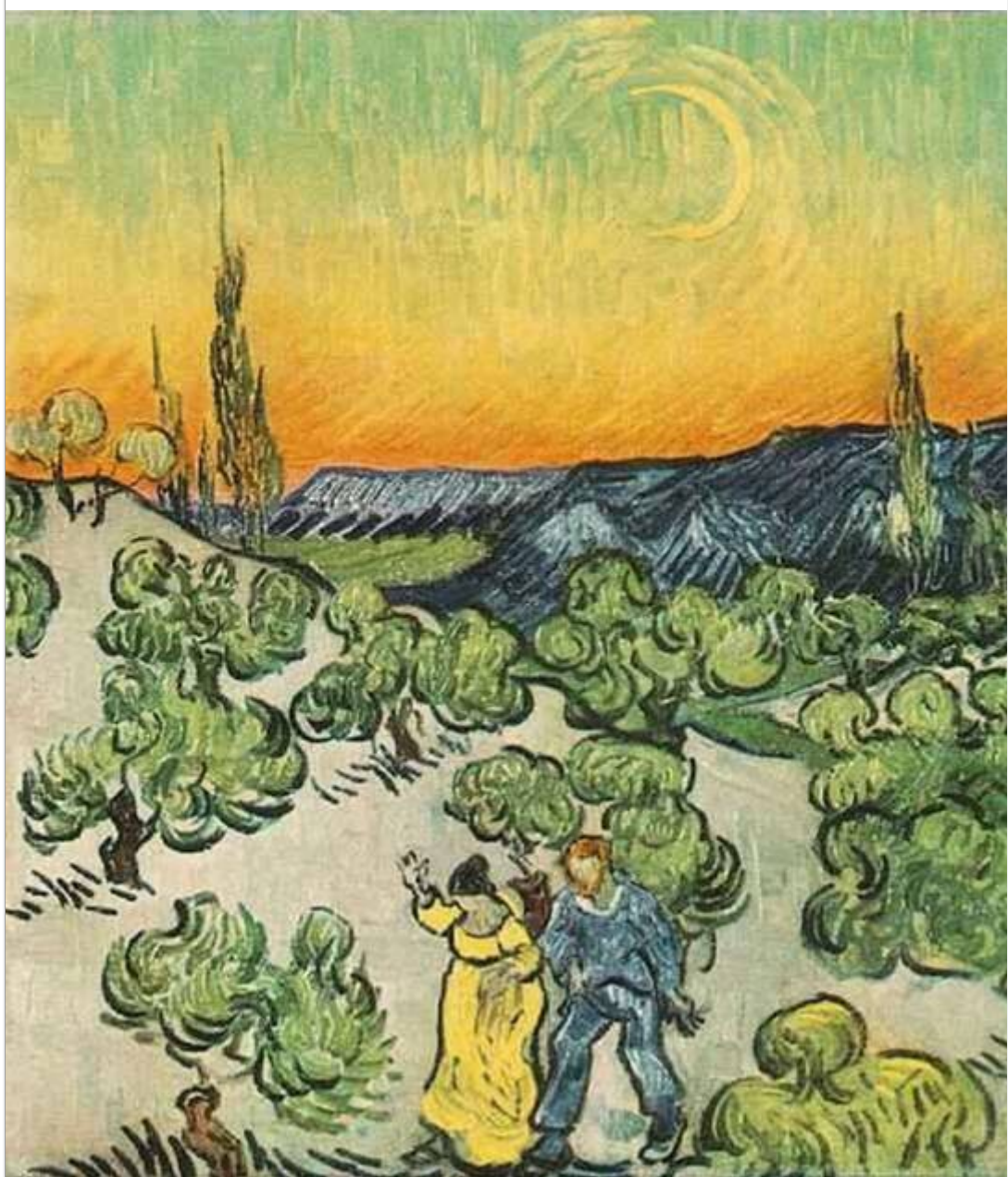
1890 First Steps (after Millet)



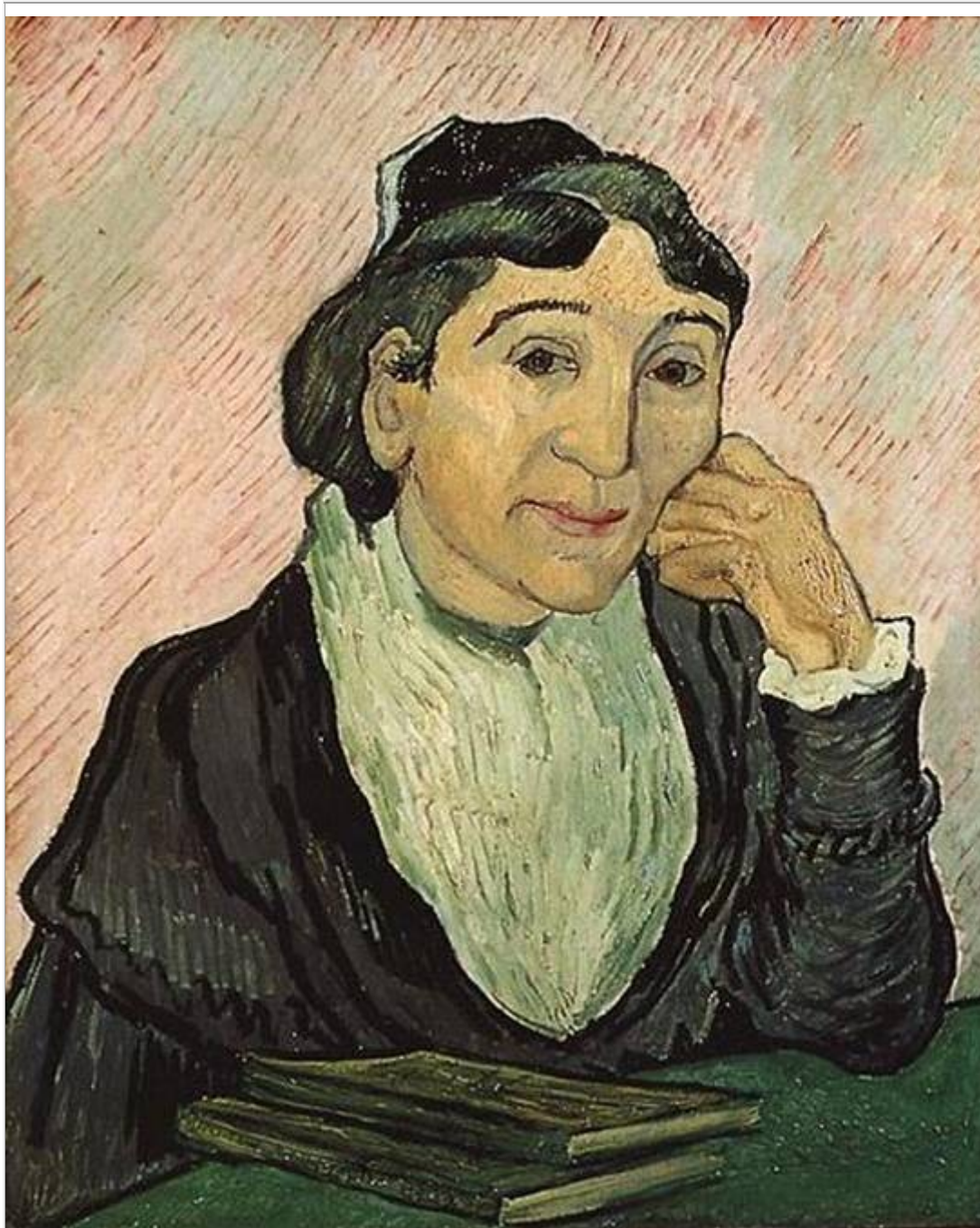
1890 Good Samaritan (after Delacroix), The



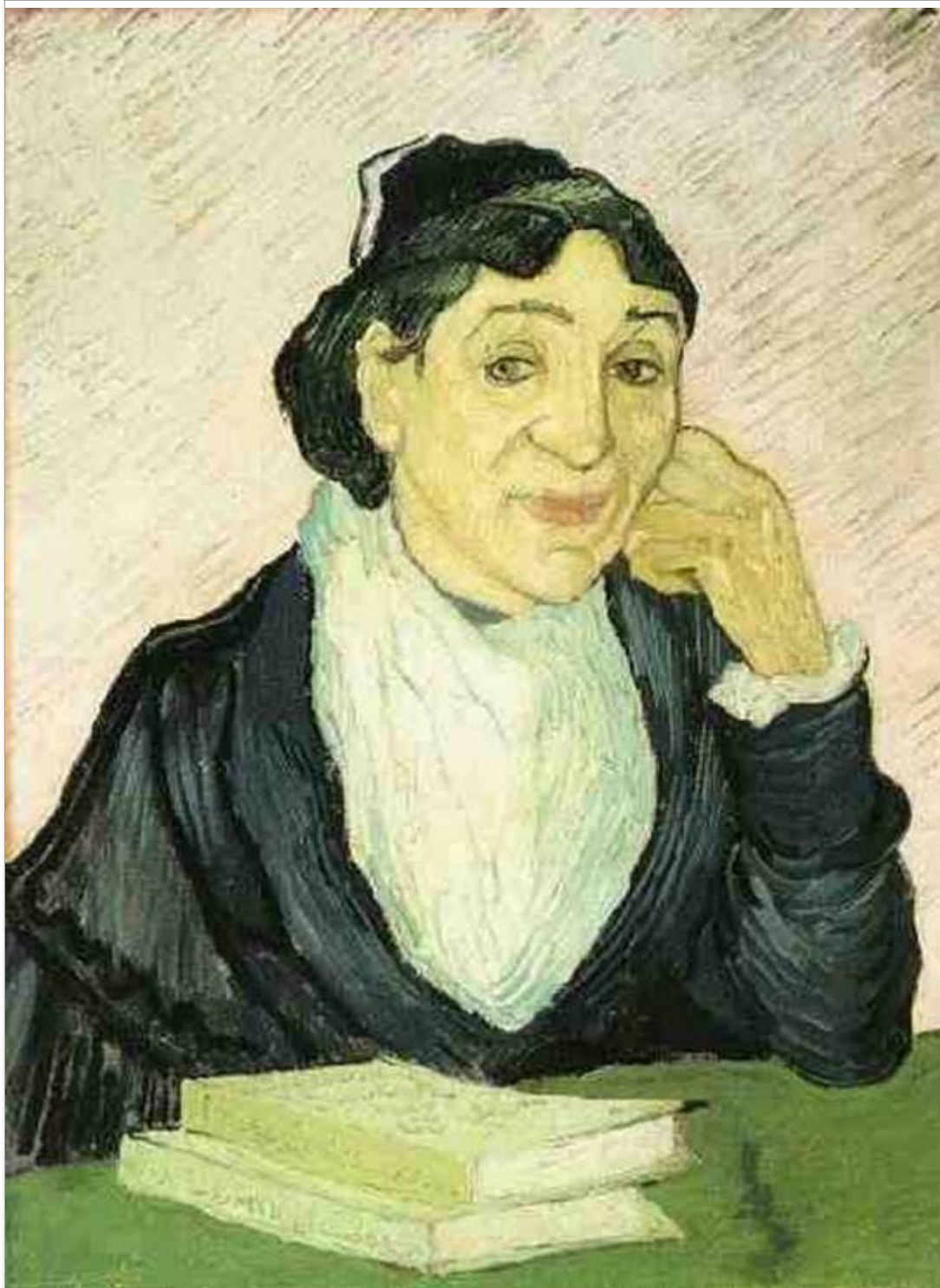
1890 Green Wheat Fields



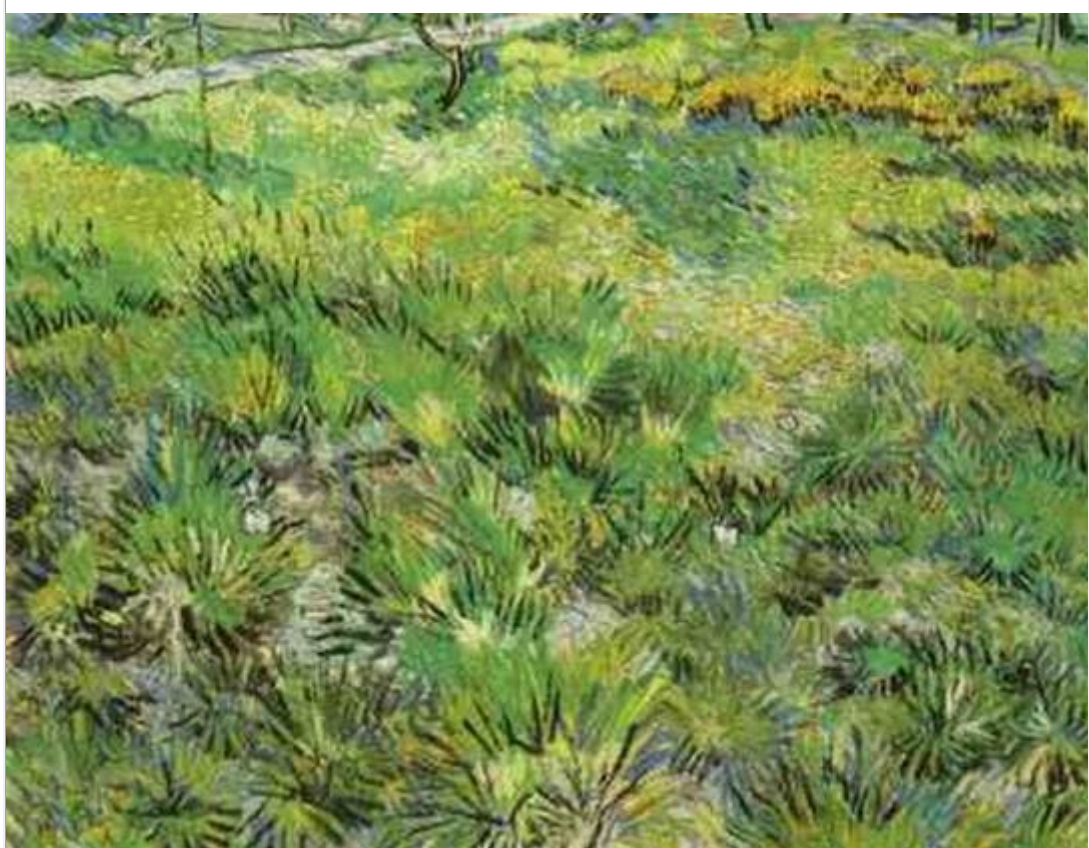
1890 L'Arlesienne (Madame Ginoux) version 2



1890 L'Arlesienne (Madame Ginoux)



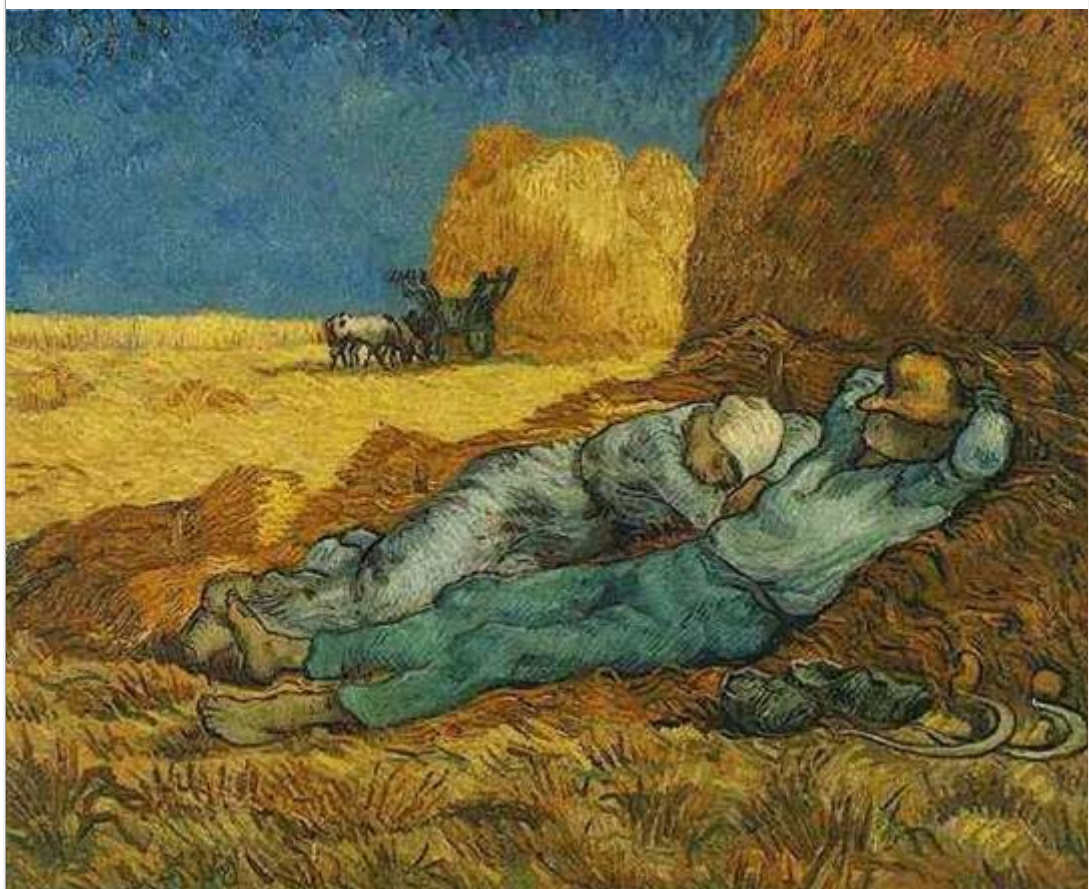
1890 Landscape with Couple Walking and Crescent Moon



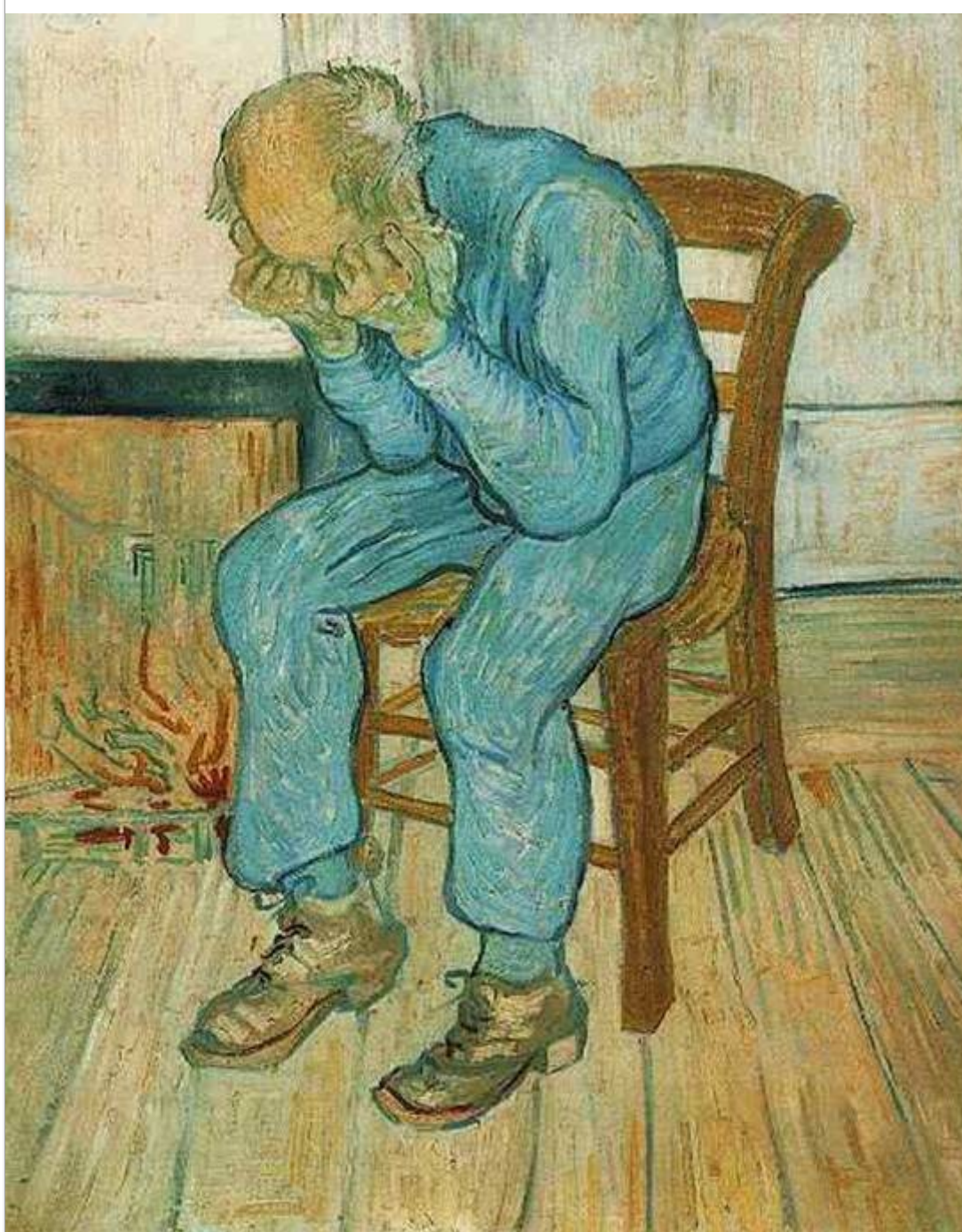
1890 Meadow in the Garden of Saint-Paul Hospital



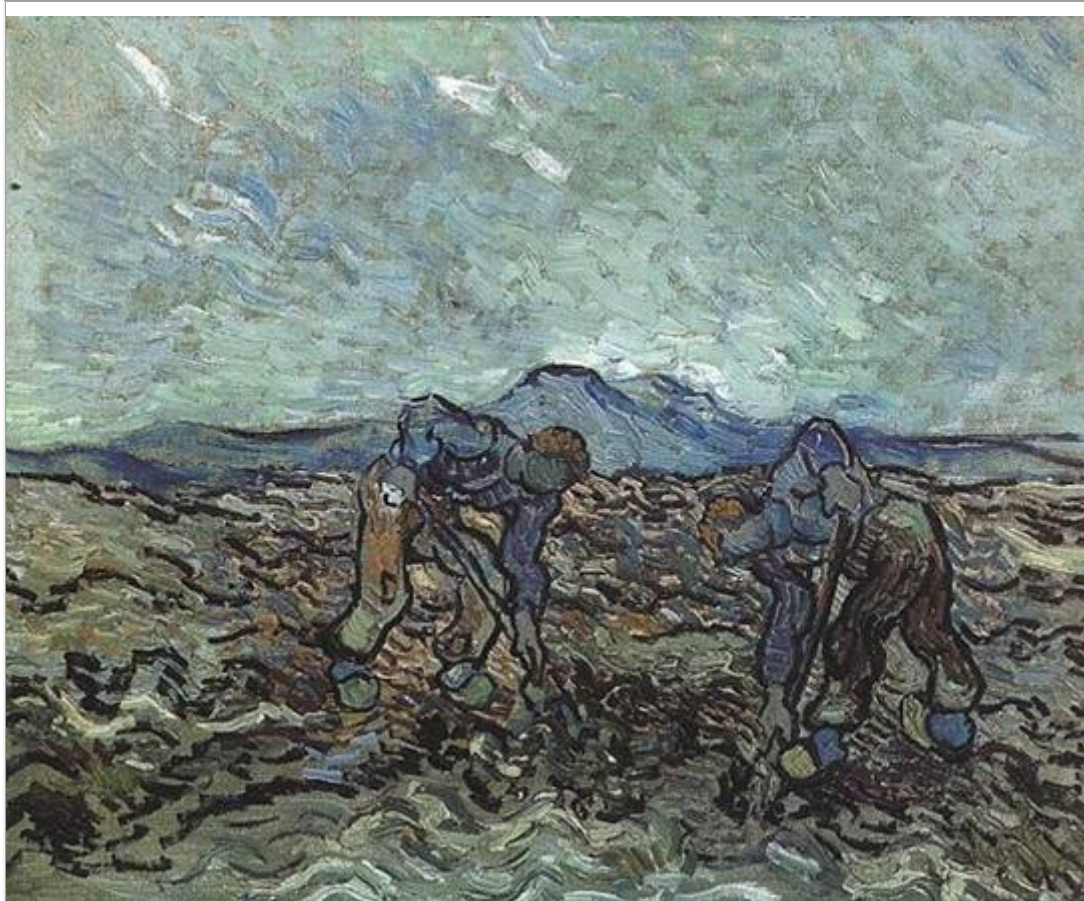
1890 Morning Peasant Couple Going to Work



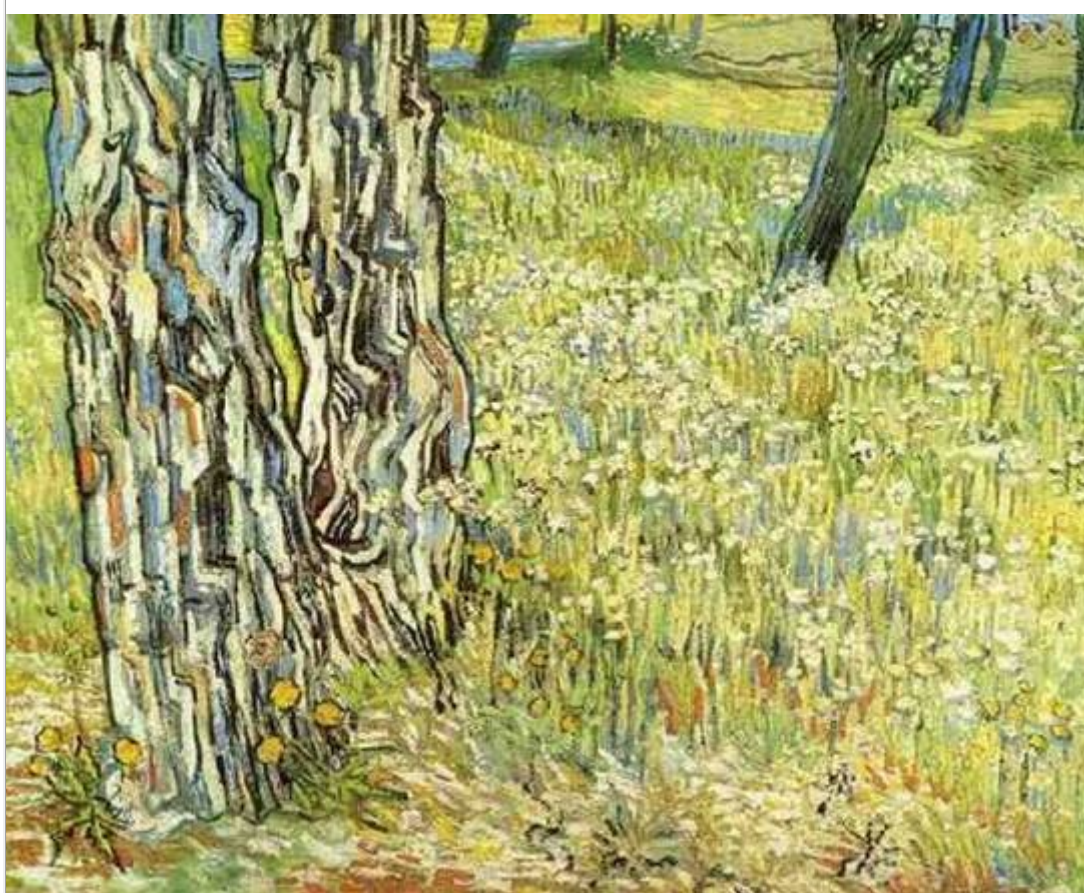
1890 Noon Rest from Work (after Millet)



1890 Old Man in Sorrow (On the Threshold of Eternity)



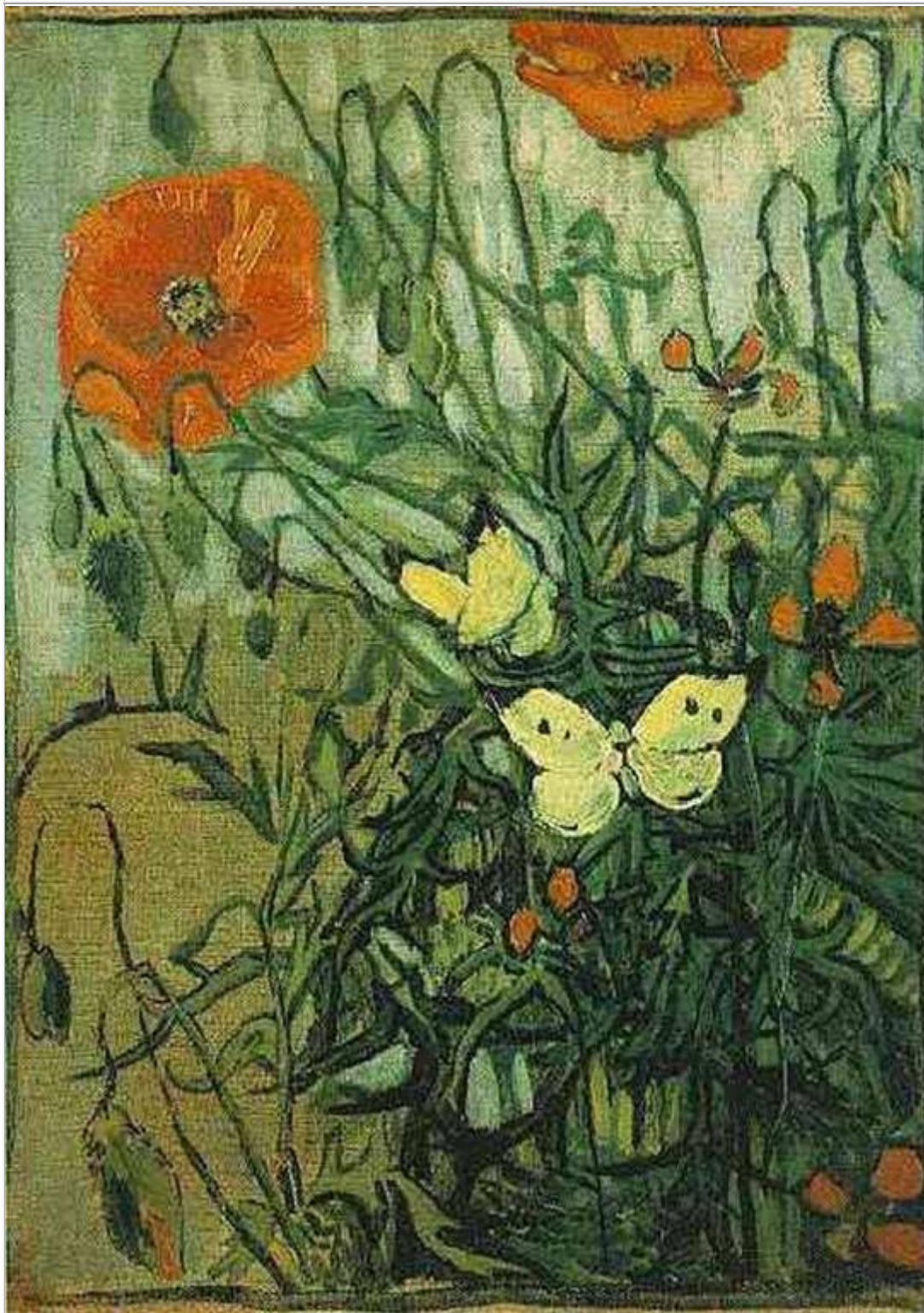
1890 Peasants Lifting Potatoes



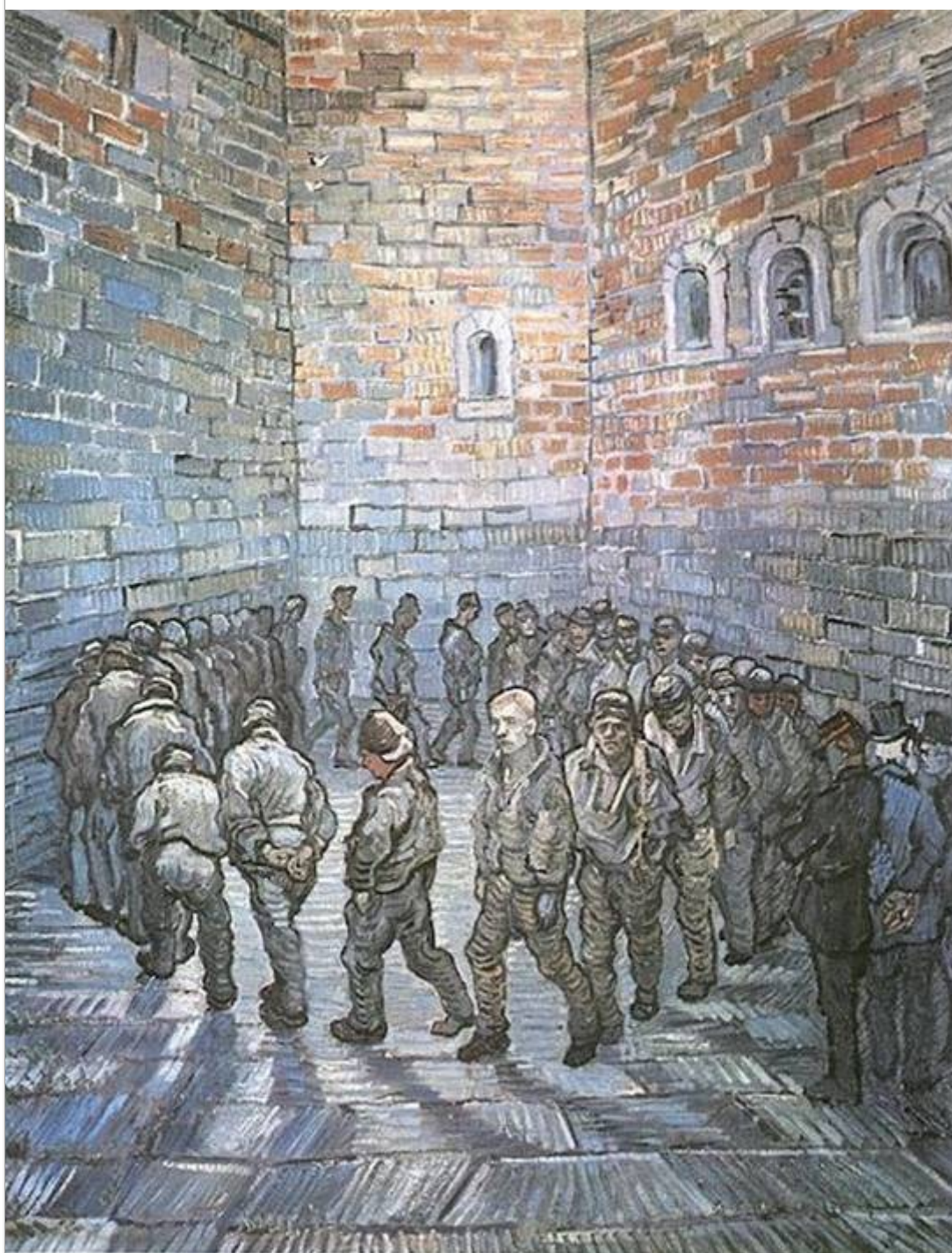
1890 Pine Trees and Dandelions in the Garden of Saint-Paul Hospital



1890 Plough and the Harrow (after Millet), The



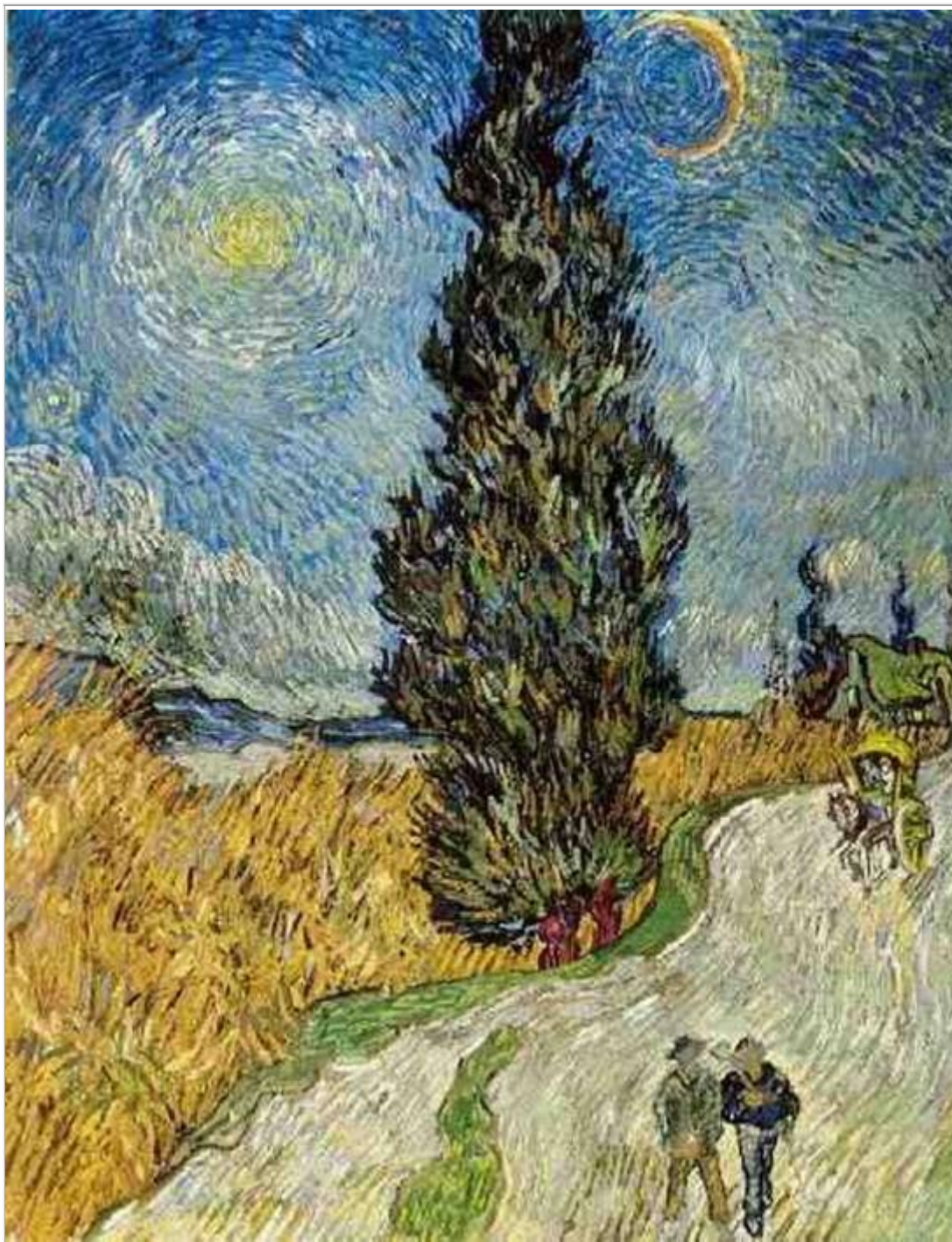
1890 Poppies and Butterflies



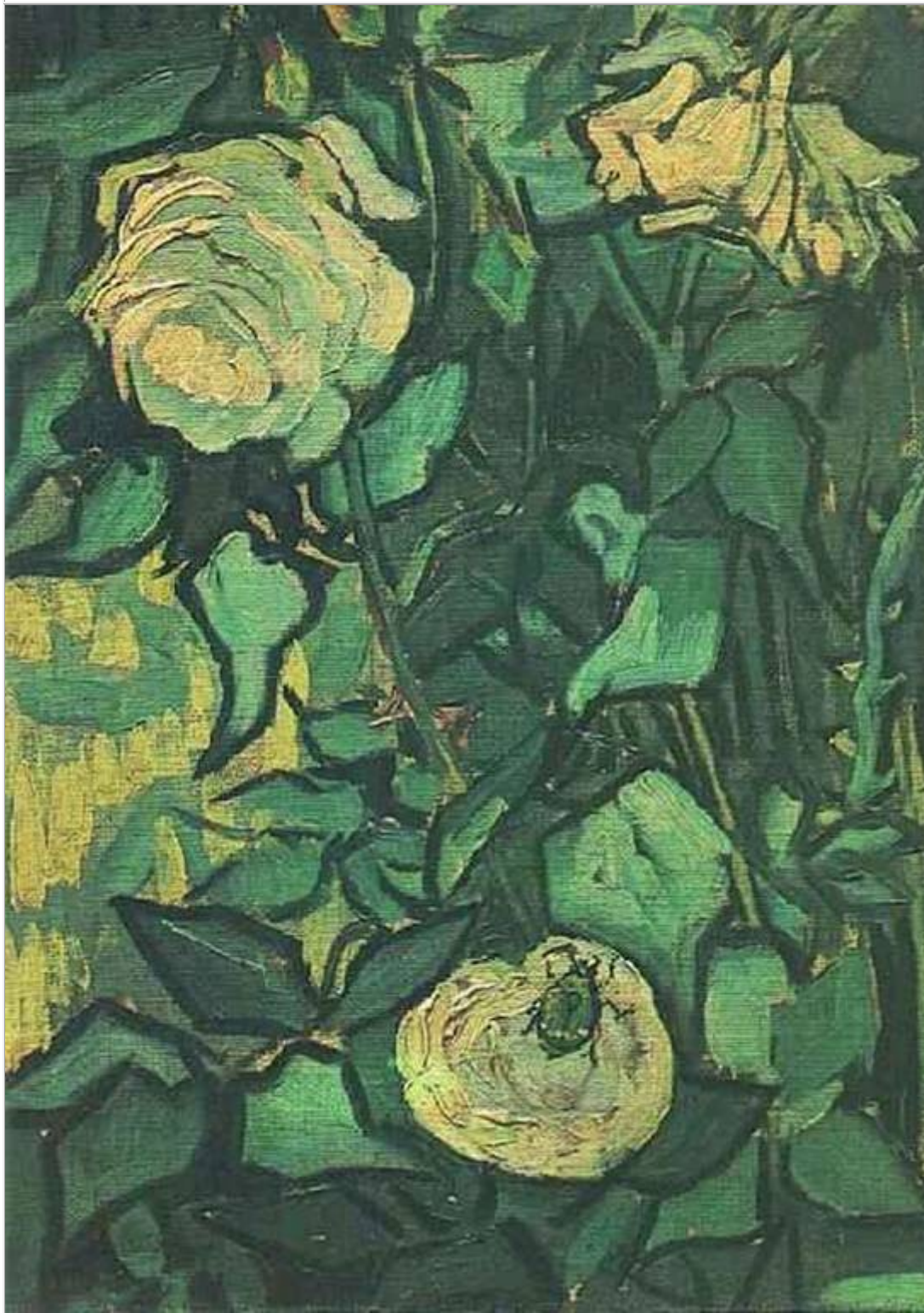
1890 Prisoners Exercising (after Dore)



1890 Raising of Lazarus (after Rembrandt), The



1890 Road with Cypress and Star



1890 Roses and Beetle



1890 Still Life Pink Roses in a Vase



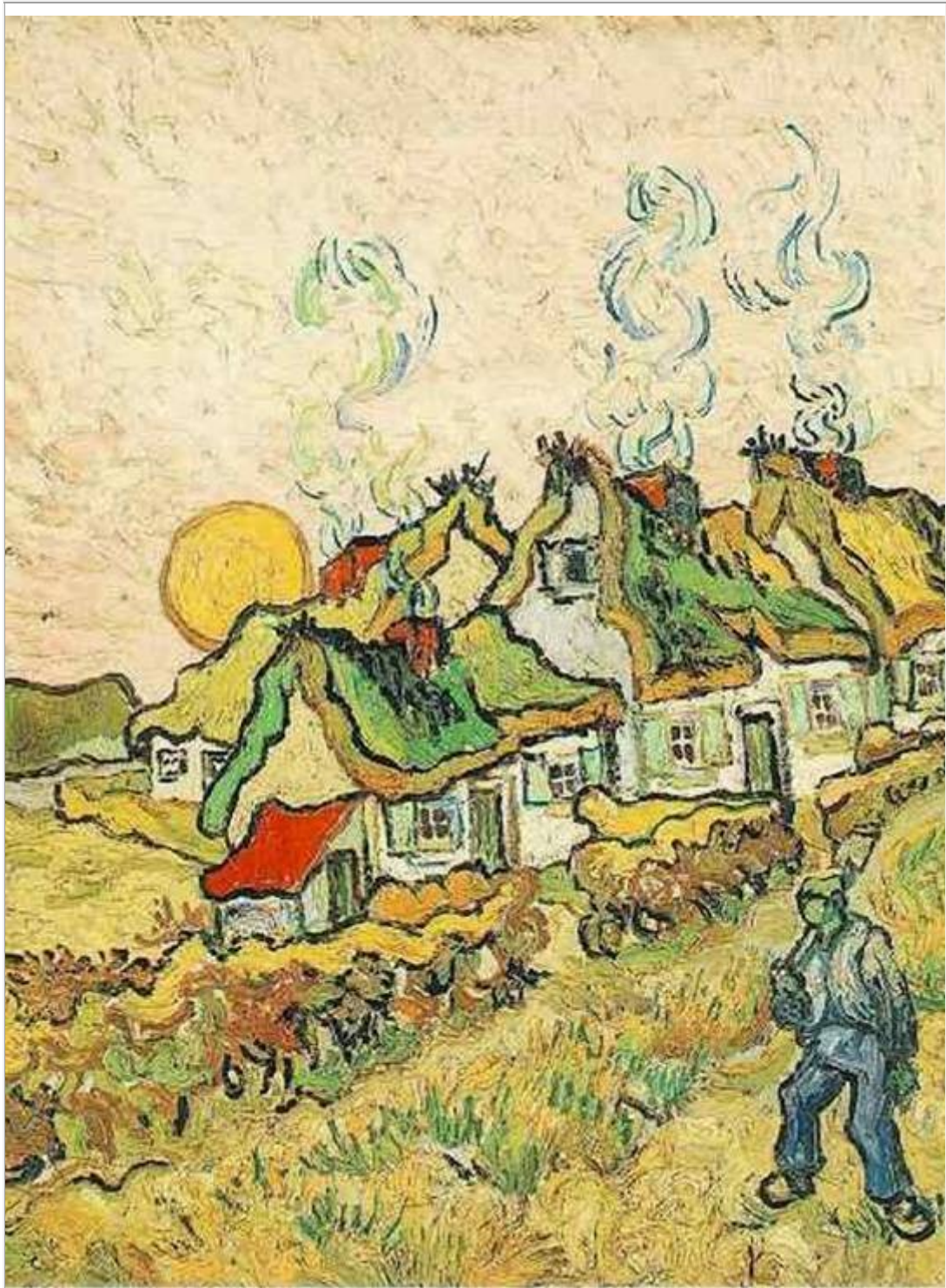
1890 Still Life Vase with Irises Against a Yellow Background



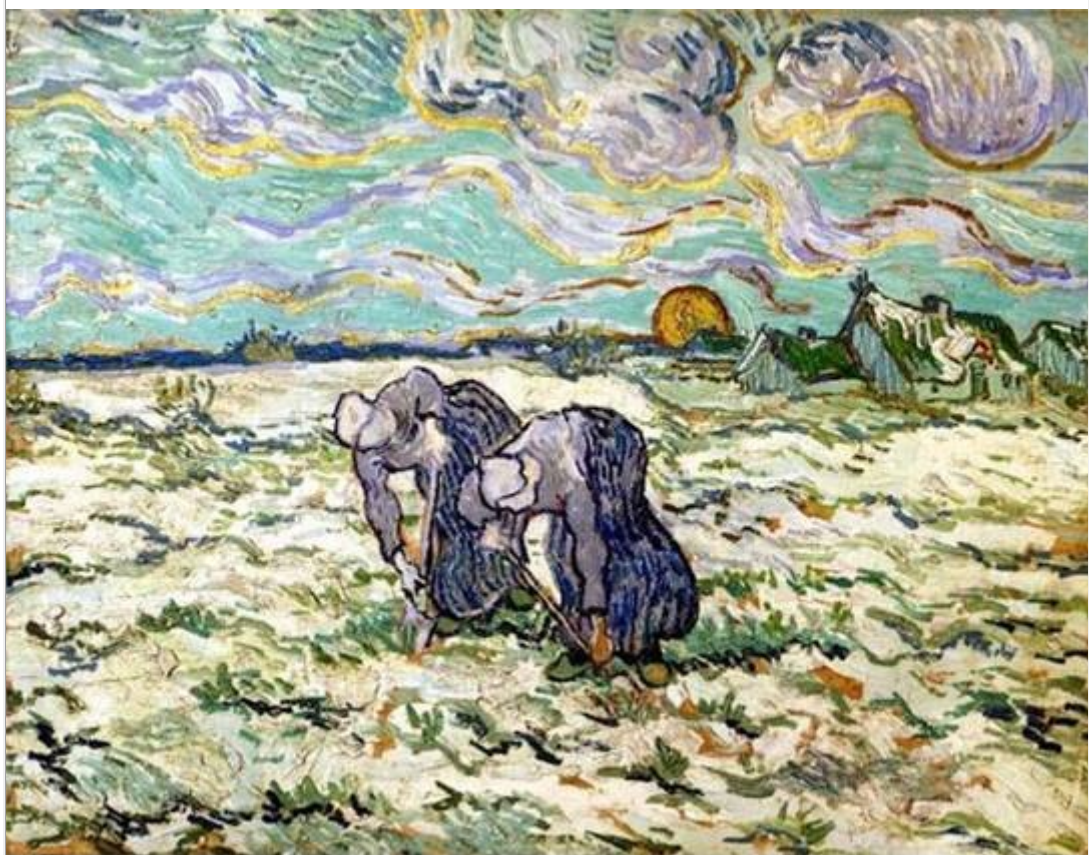
1890 Still Life Vase with Irises



1890 Still Life Vase with Roses



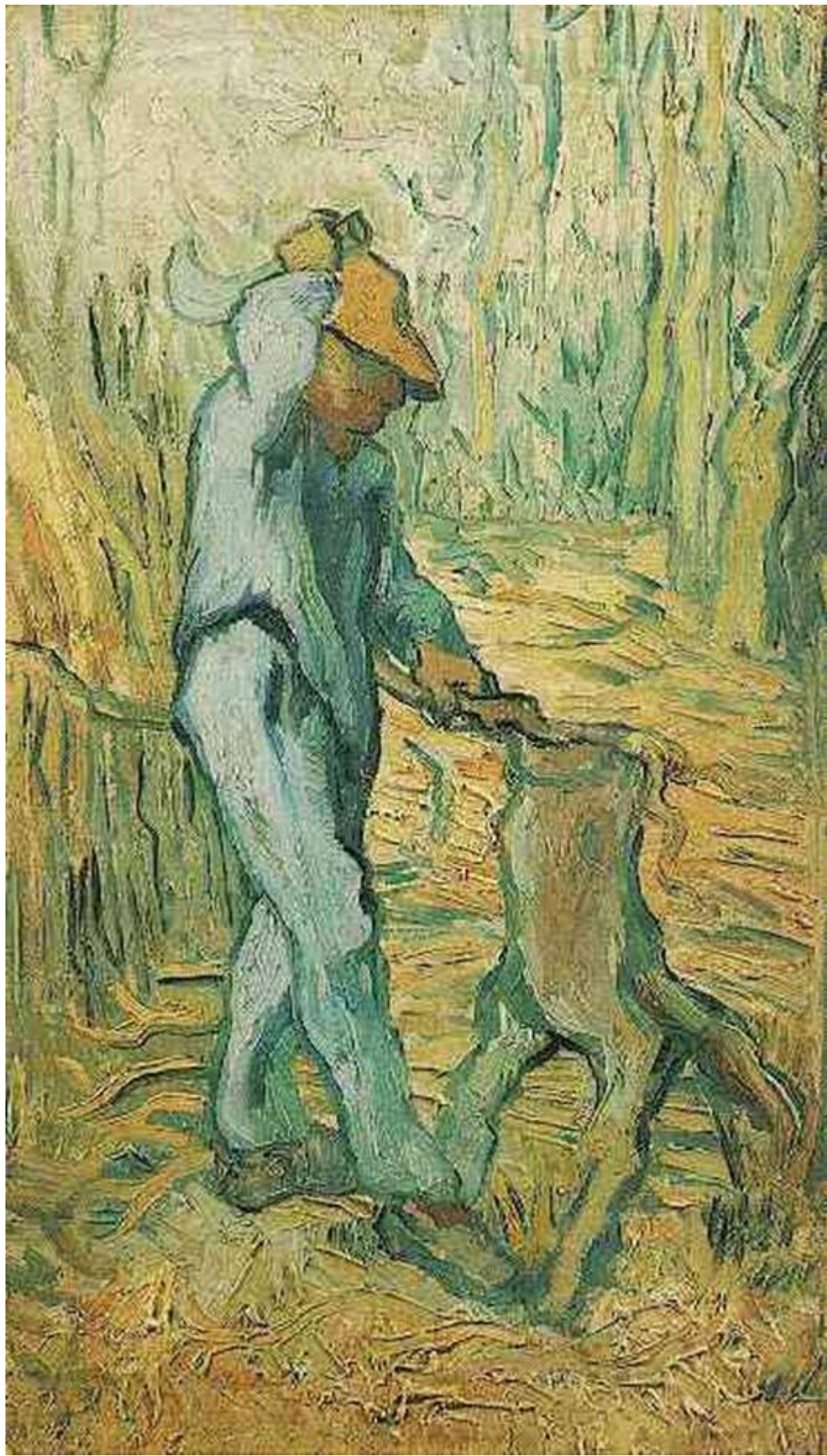
1890 Thatched Cottages in the Sunshine Reminiscence of the North



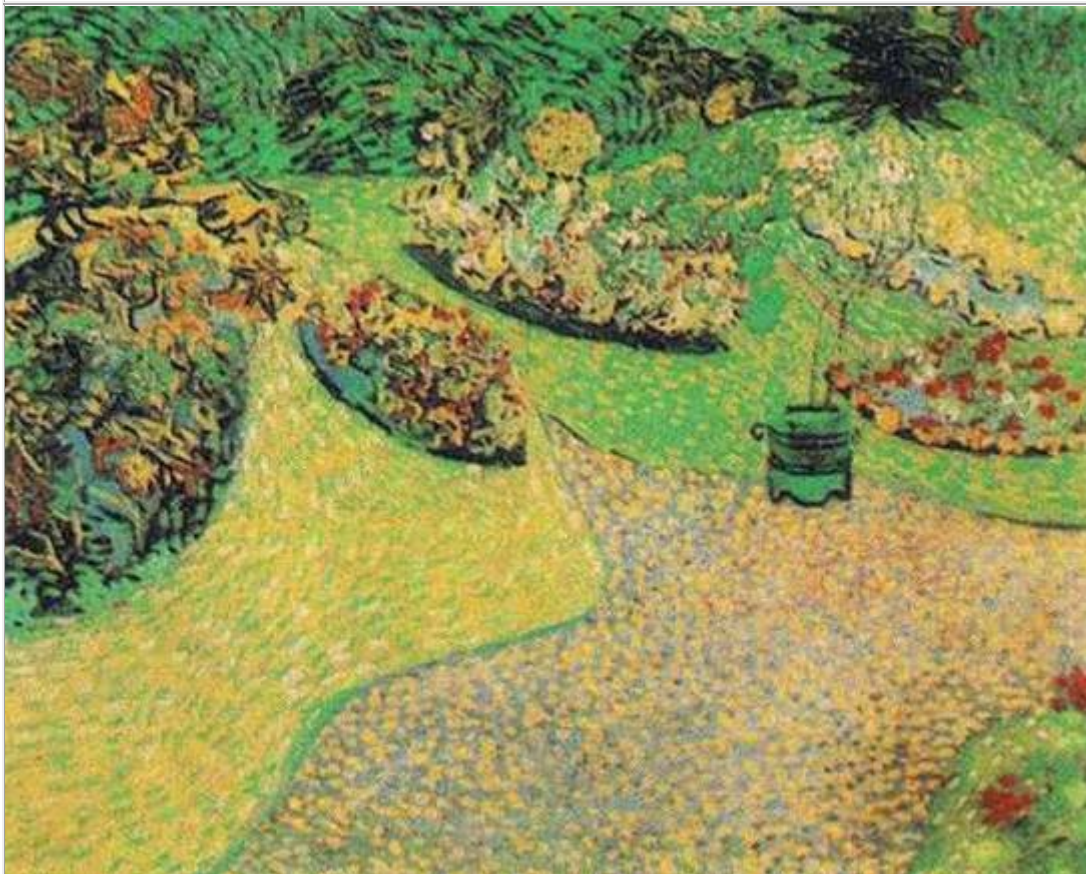
1890 Two Peasant Women Digging in Field with Snow



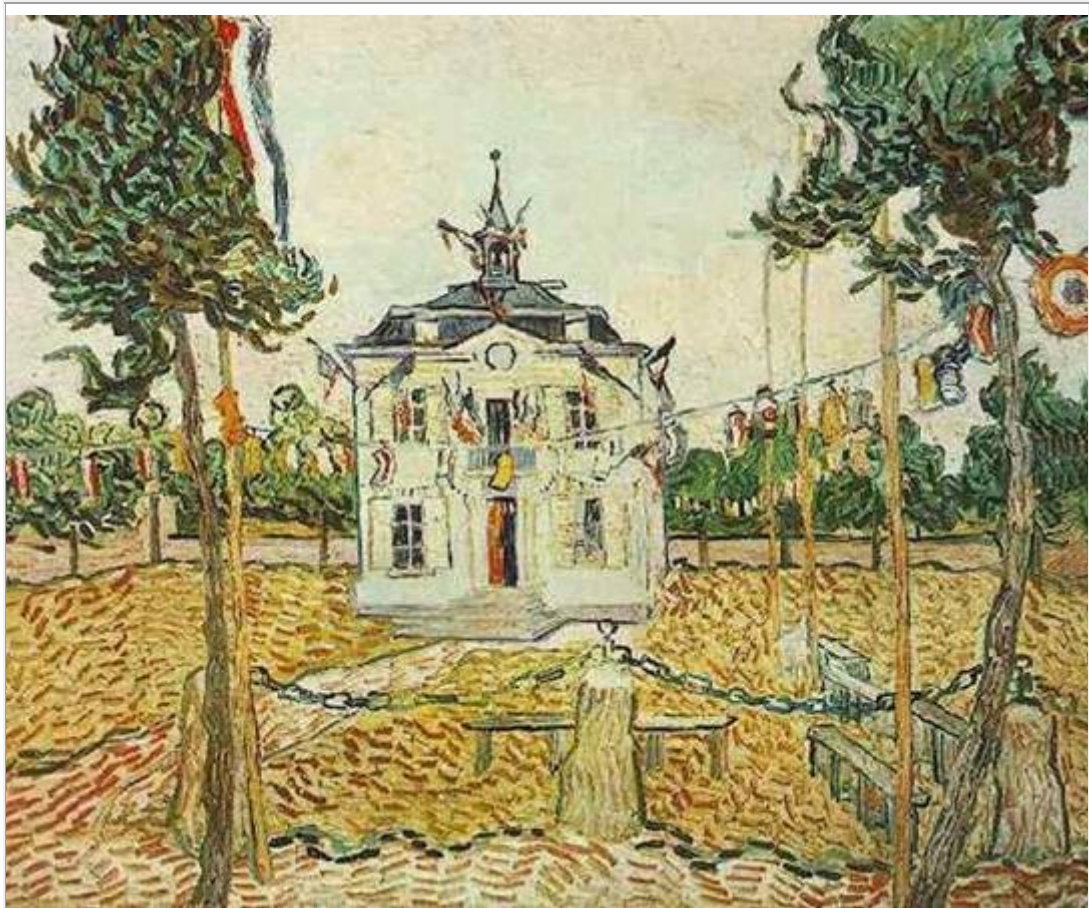
1890 Wild Roses



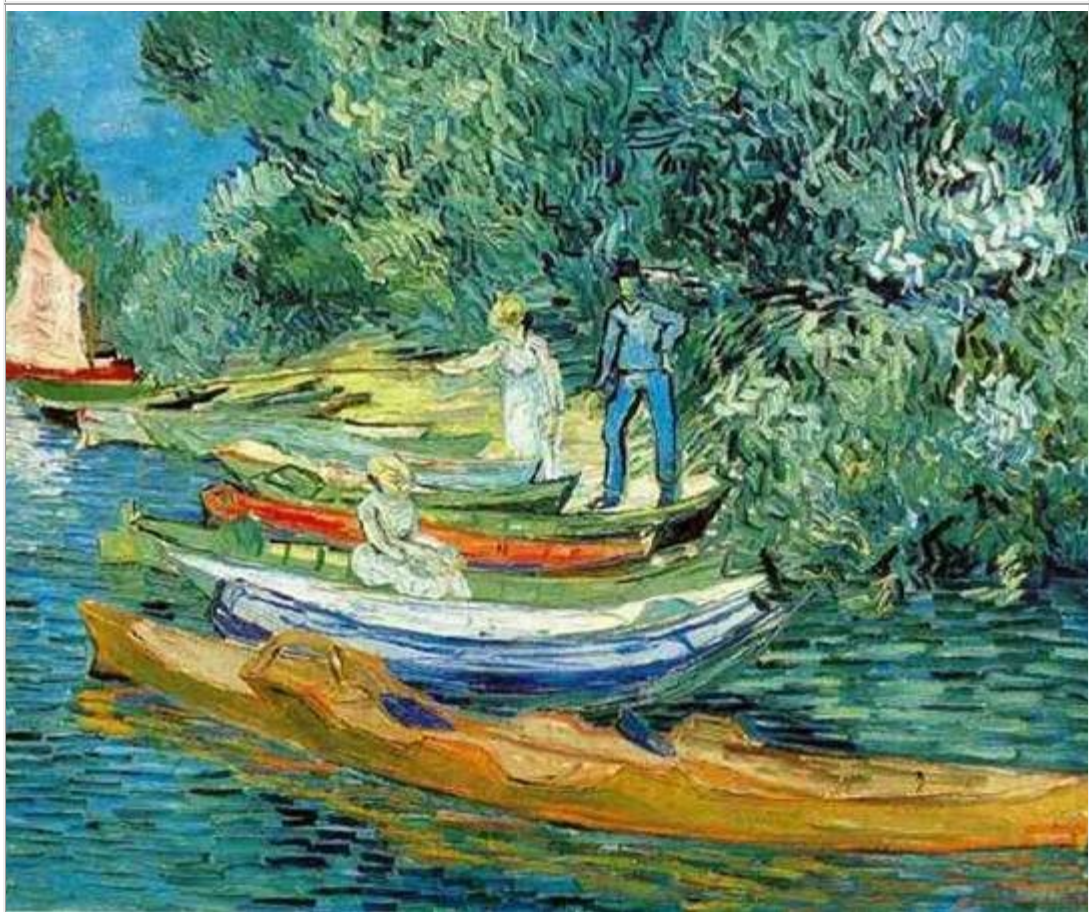
1890 Woodcutter (after Millet), The



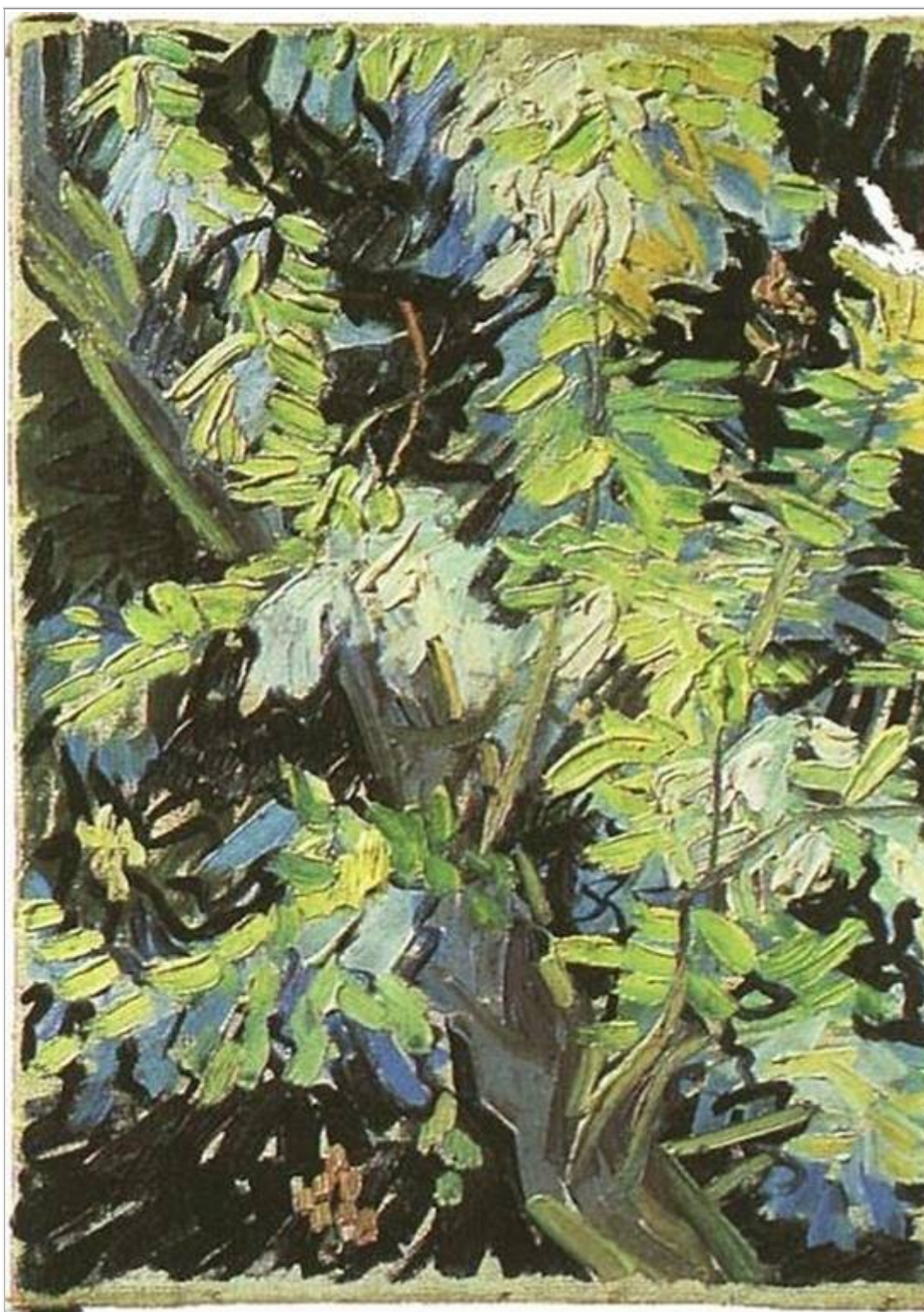
1890 (not sure) Garden in Auvers



1890 Auvers Town Hall on 14 July 1890



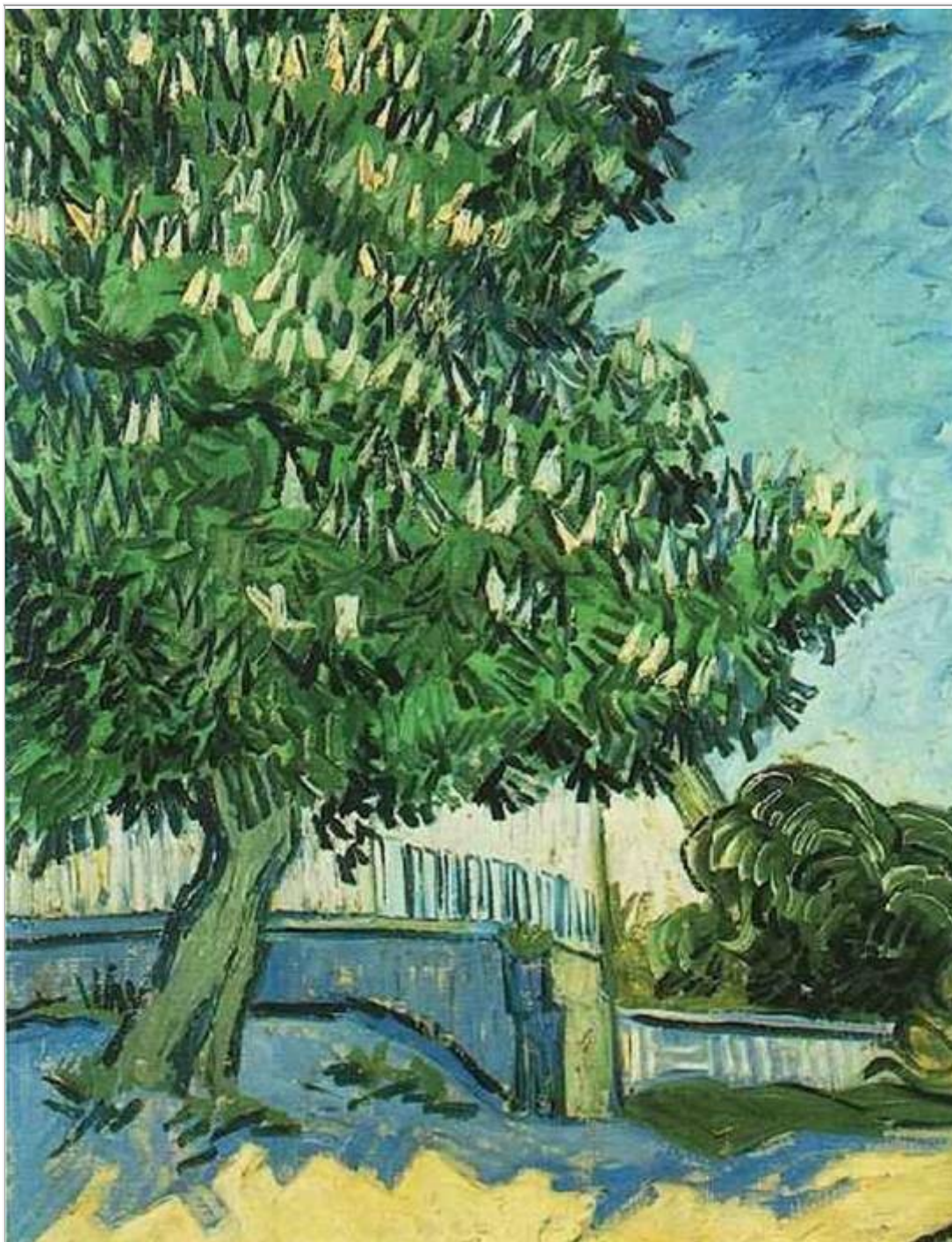
1890 Bank of the Oise at Auvers



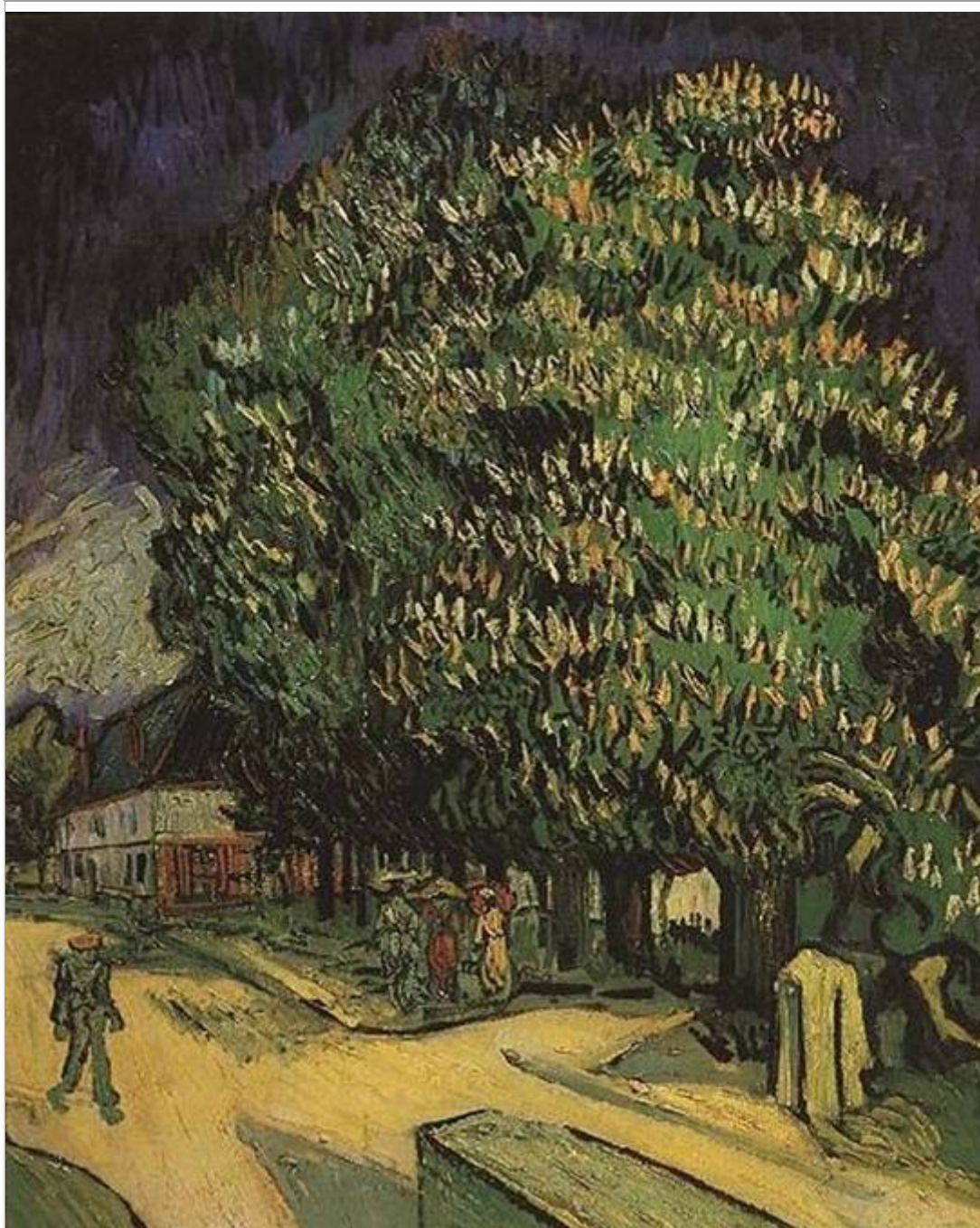
1890 Blossoming Acacia Branches



1890 Blossoming Chestnut Branches



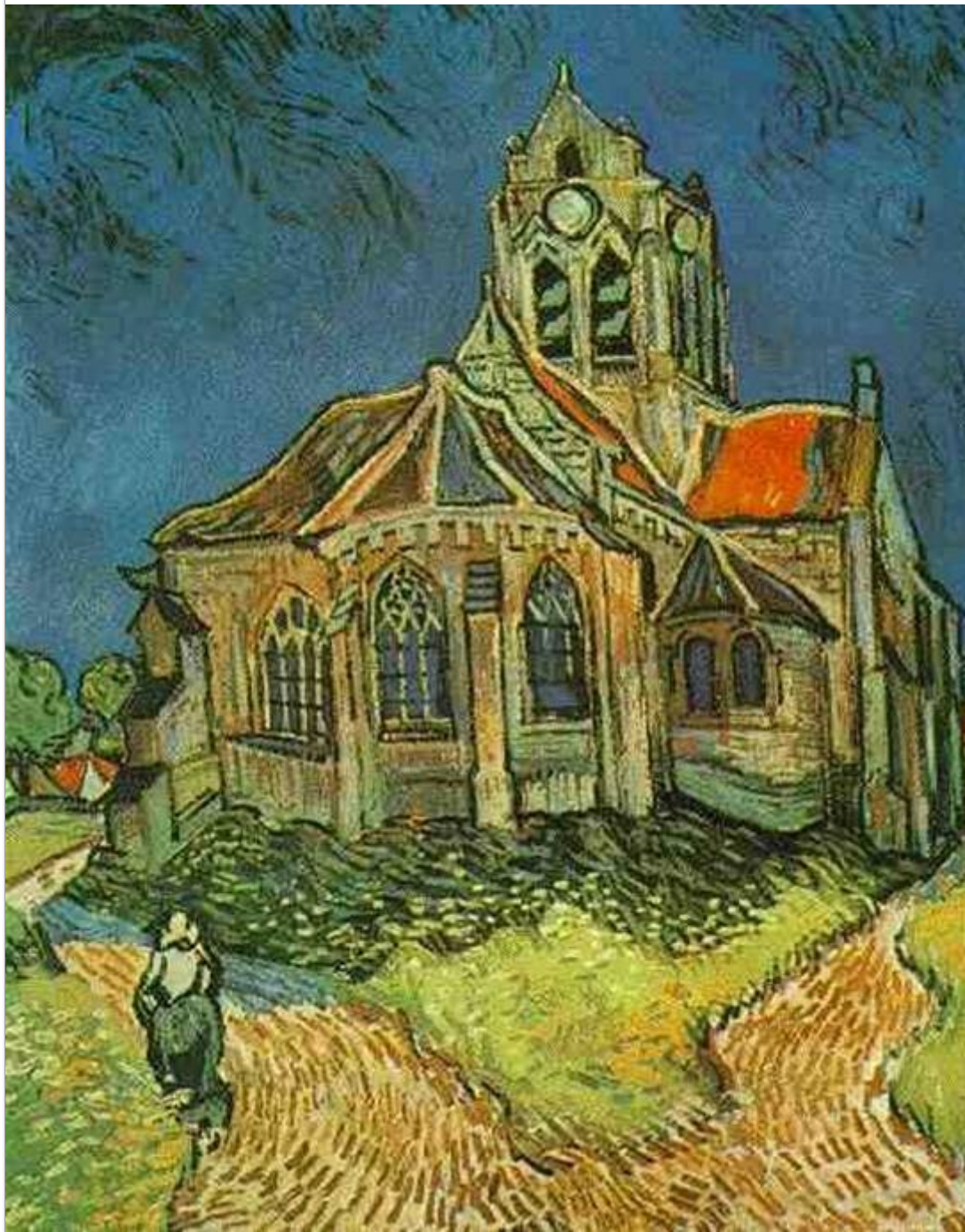
1890 Chestnut Tree in Blossom



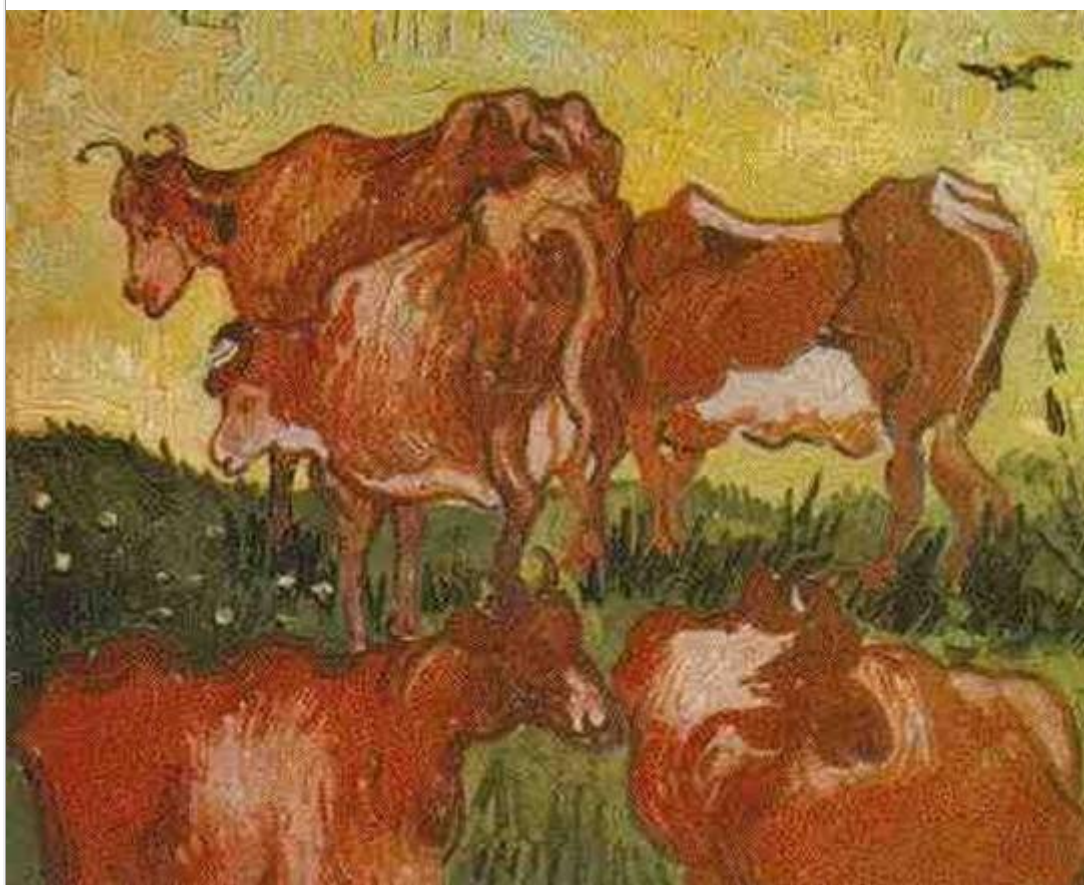
1890 Chestnut Trees in Blossom



1890 Child with Orange



1890 Church at Auvers, The



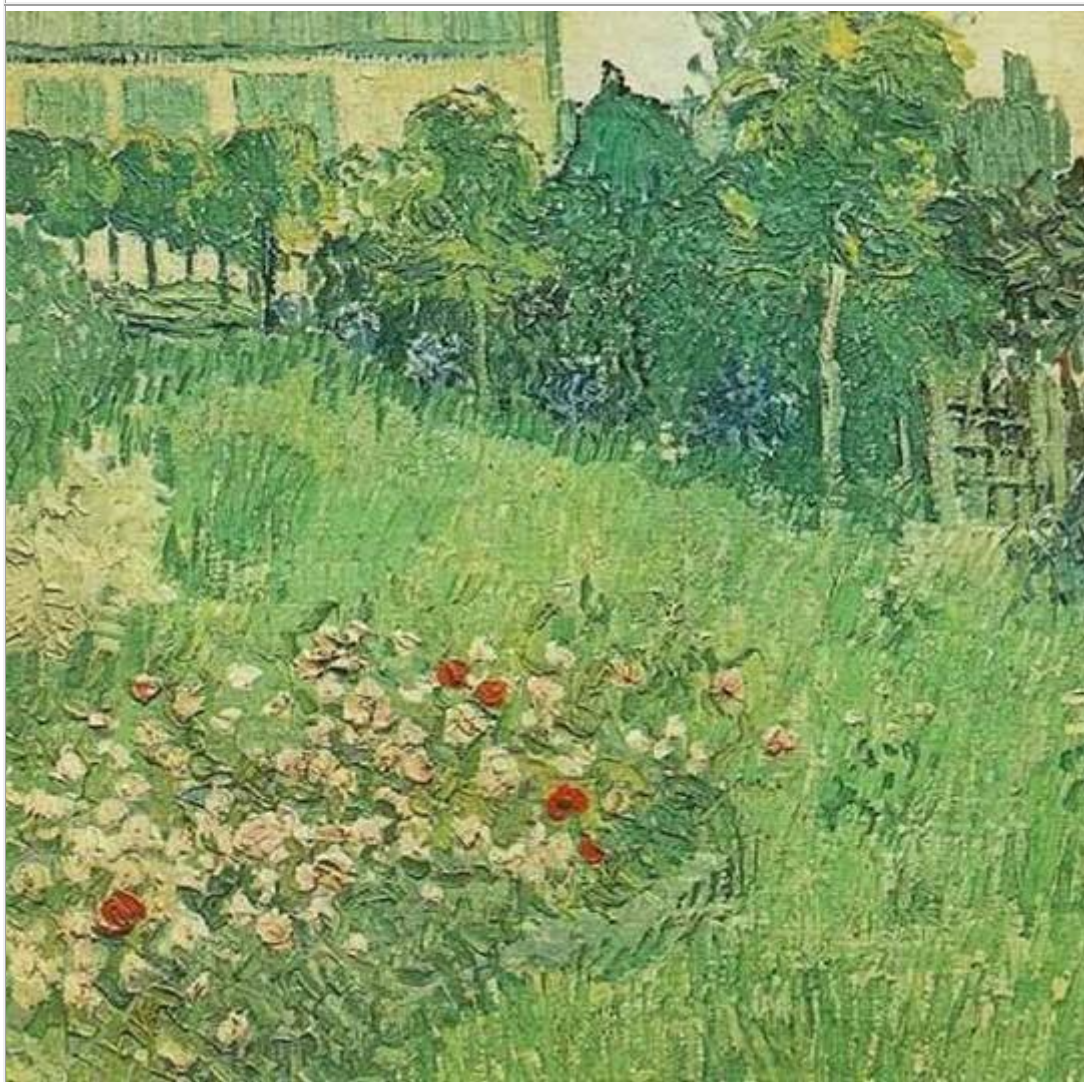
1890 Cows (after Jordaens)



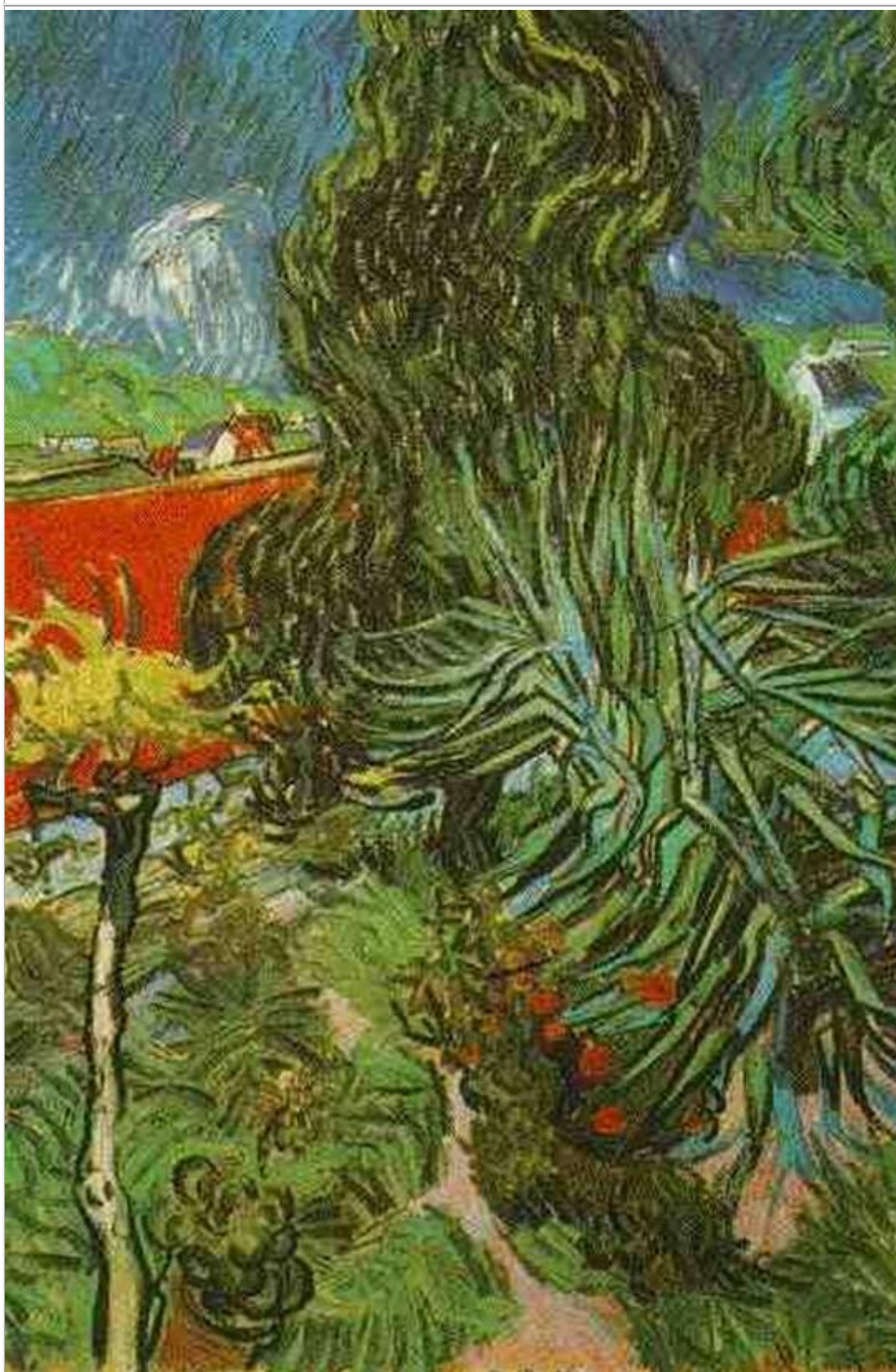
1890 Daubigny's Garden version 2



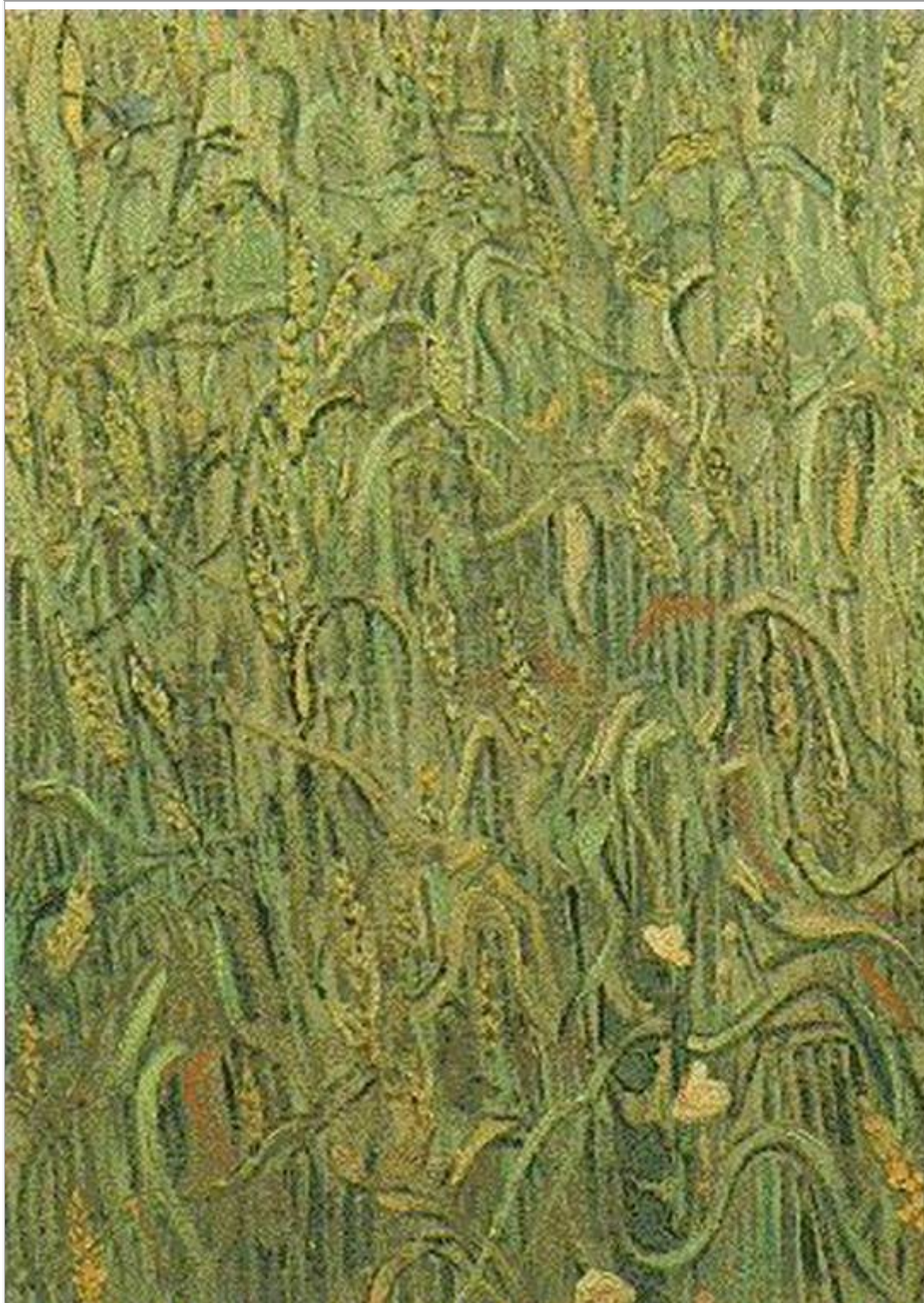
1890 Daubigny's Garden version 3



1890 Daubigny's Garden



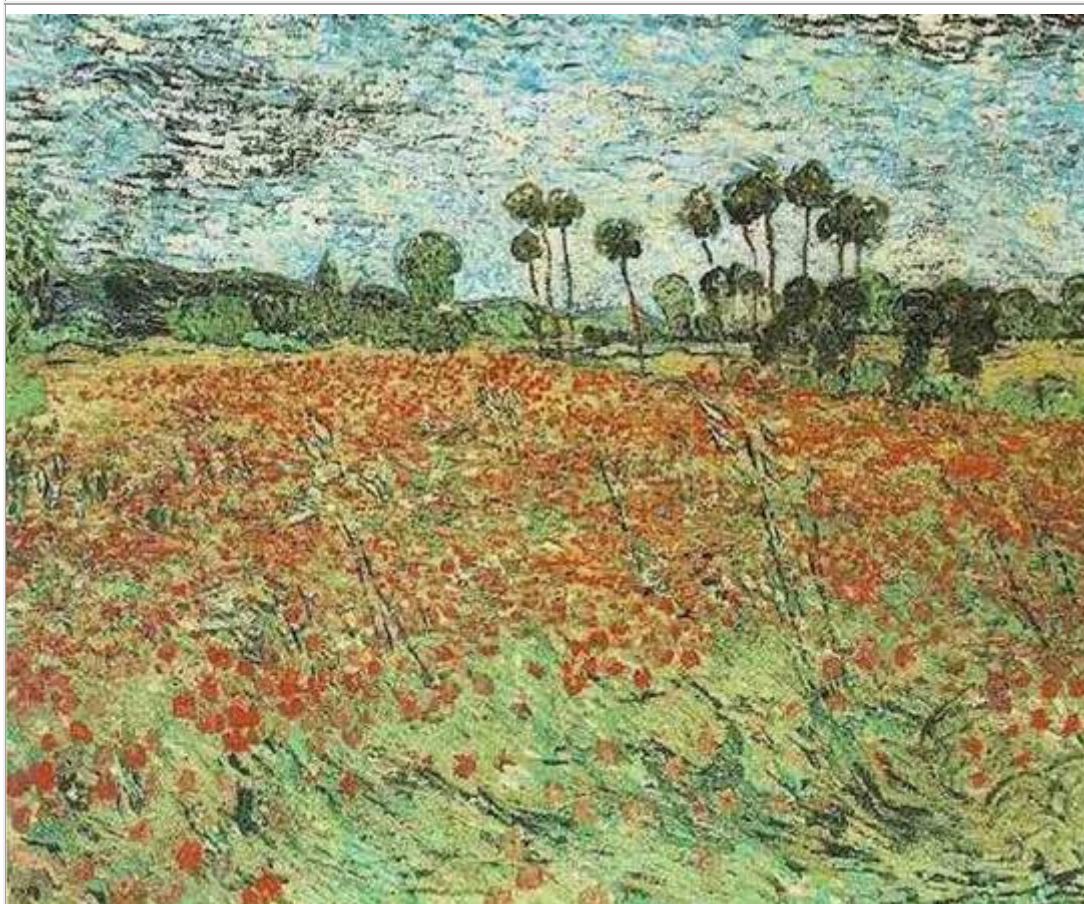
1890 Doctor Gachet's Garden in Auvers



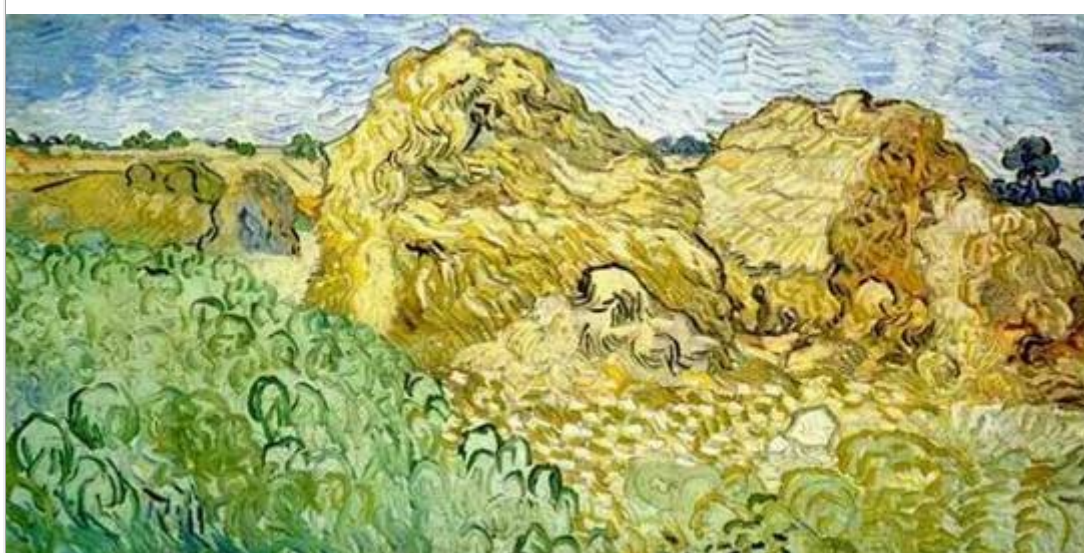
1890 Ears of Wheat



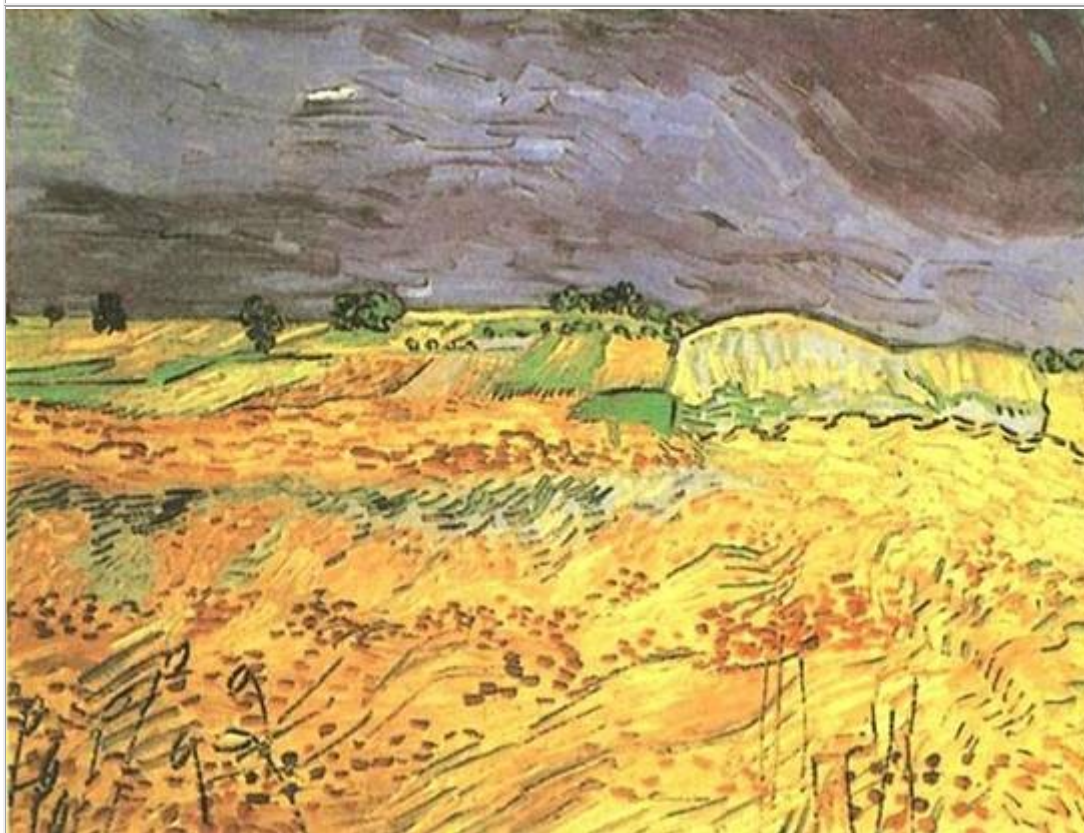
1890 Farmhouse with Two Figures



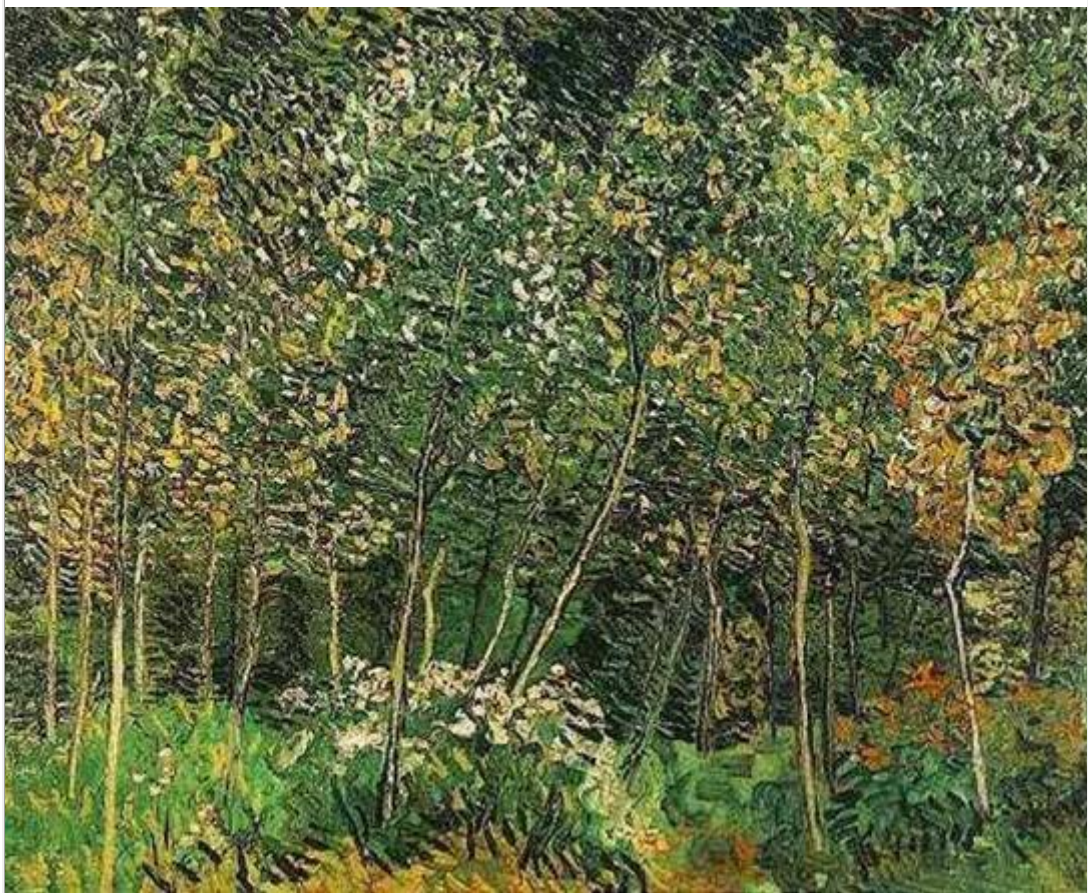
1890 Field with Poppies



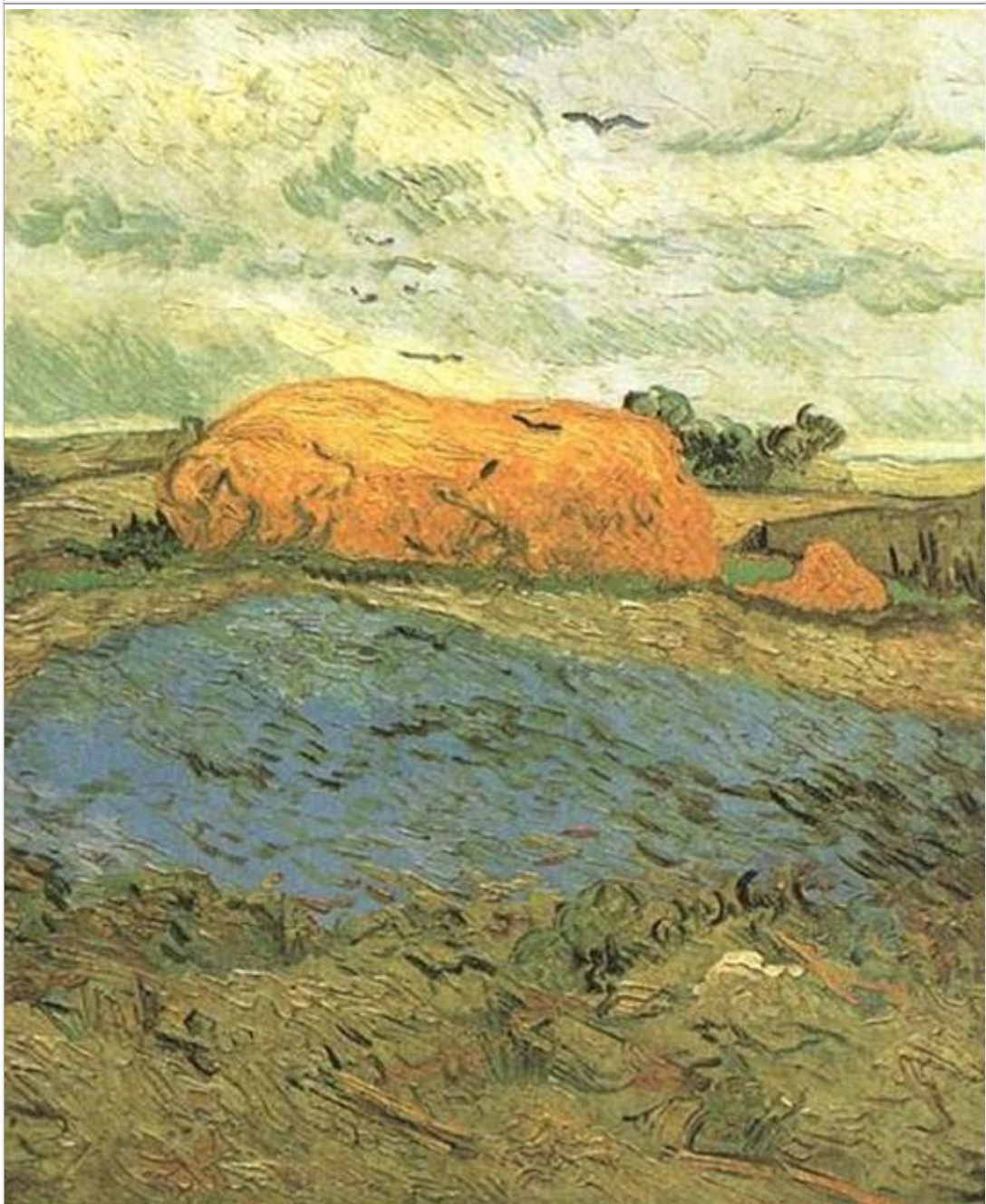
1890 Field with Wheat Stacks



1890 Fields, The



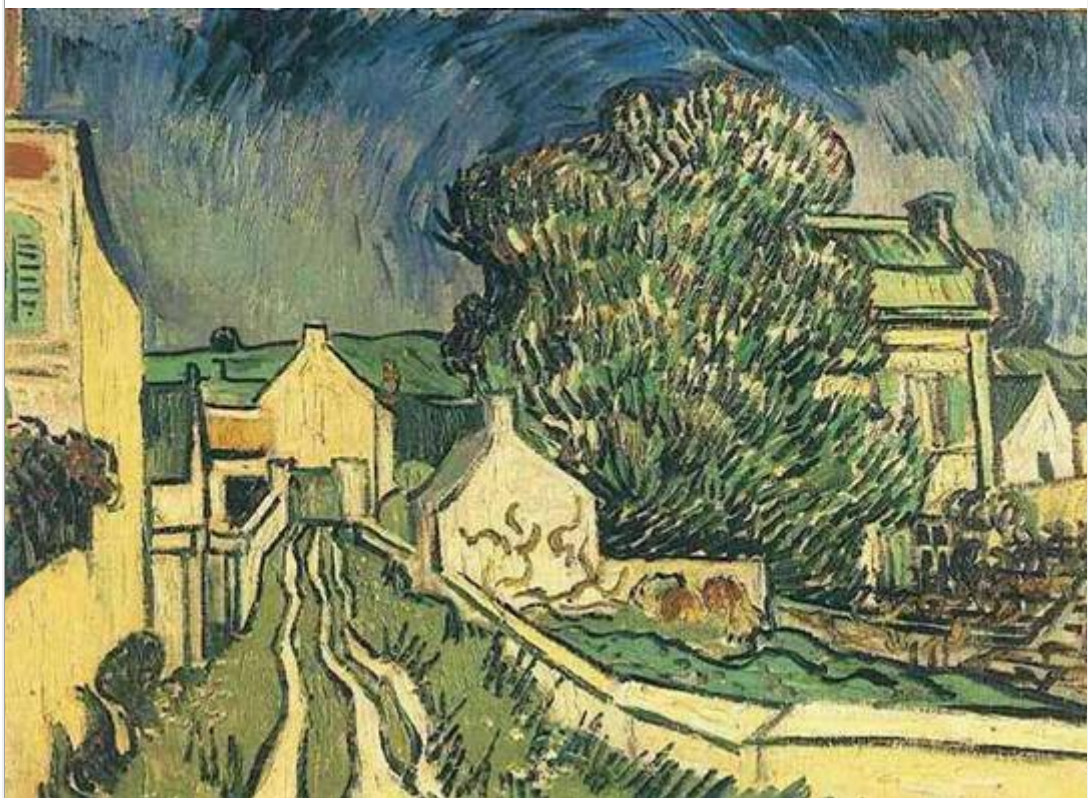
1890 Grove, The



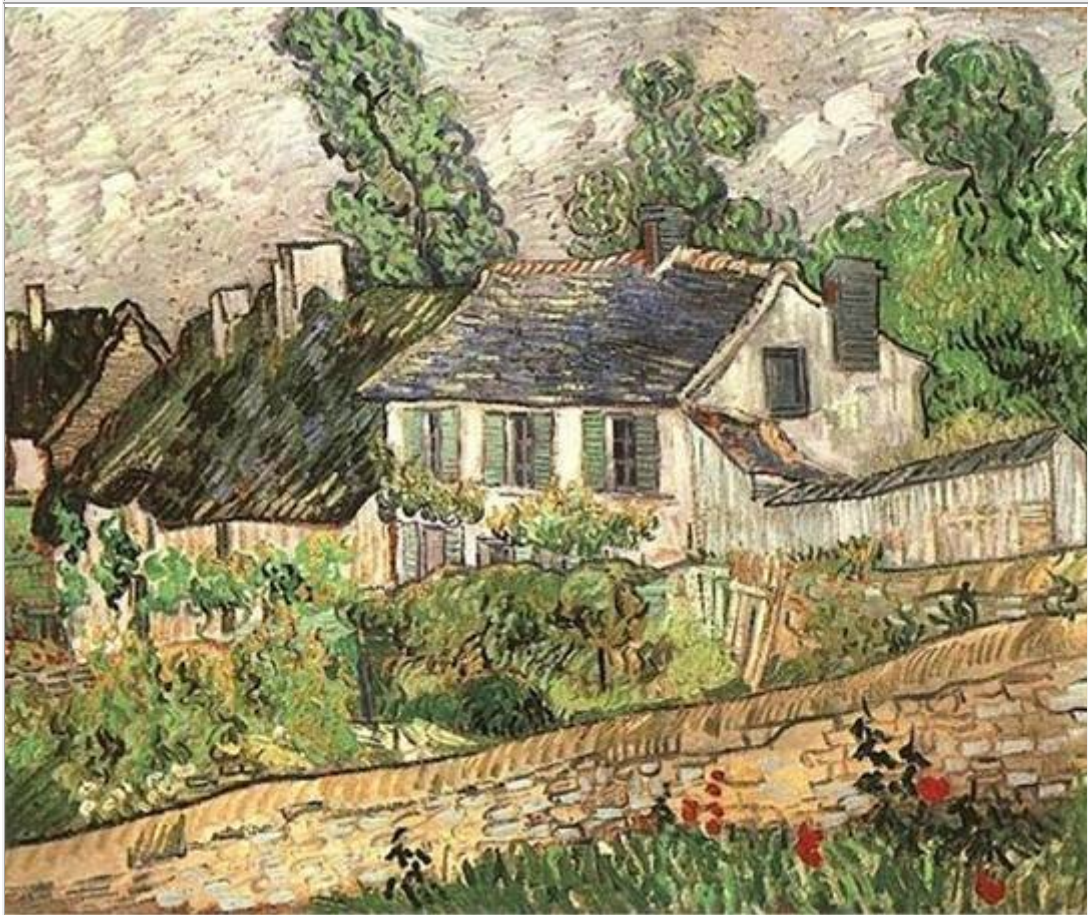
1890 Haystacks under a Rainy Sky



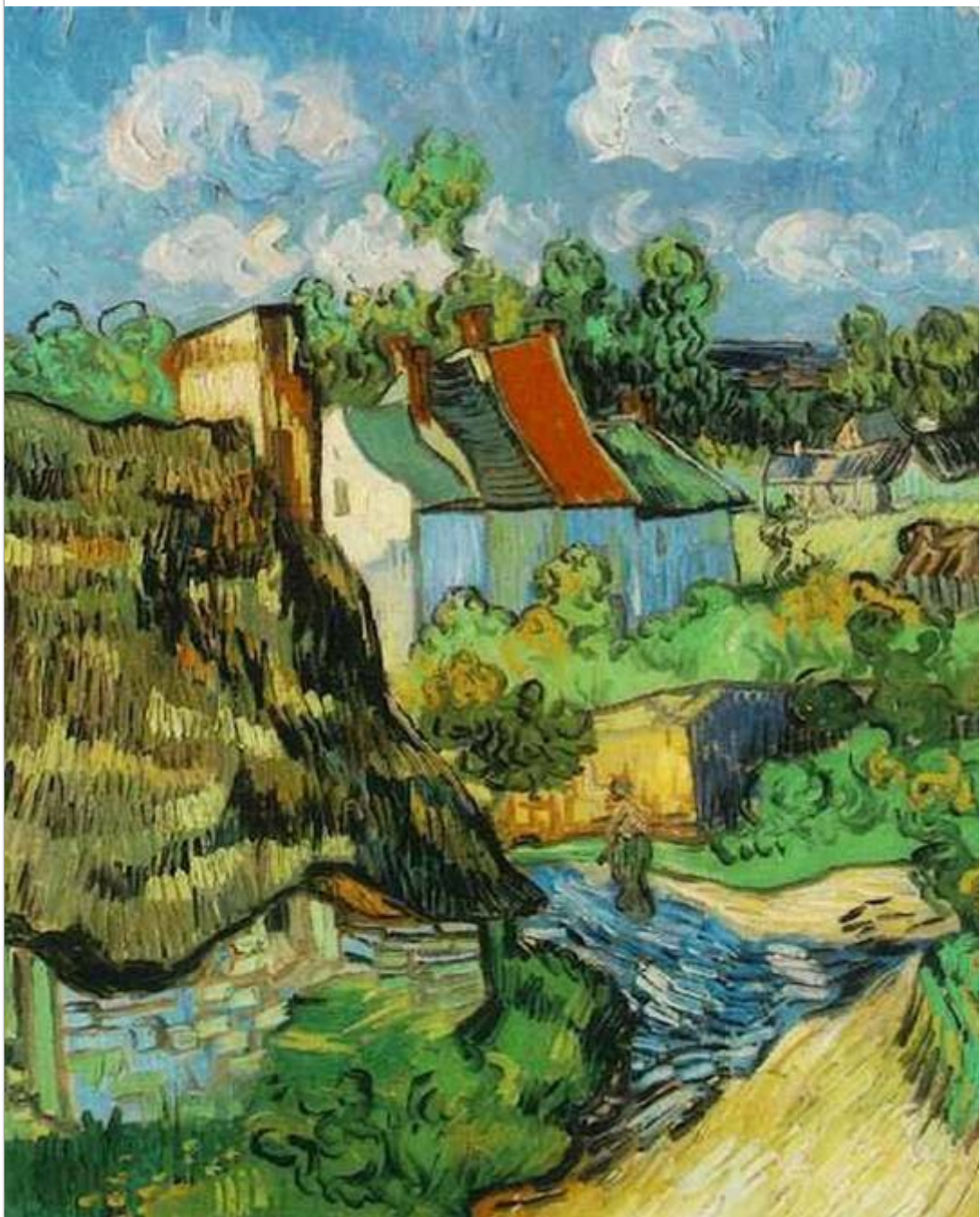
1890 House of Pere Eloi, The



1890 House of Pere Pilon, The



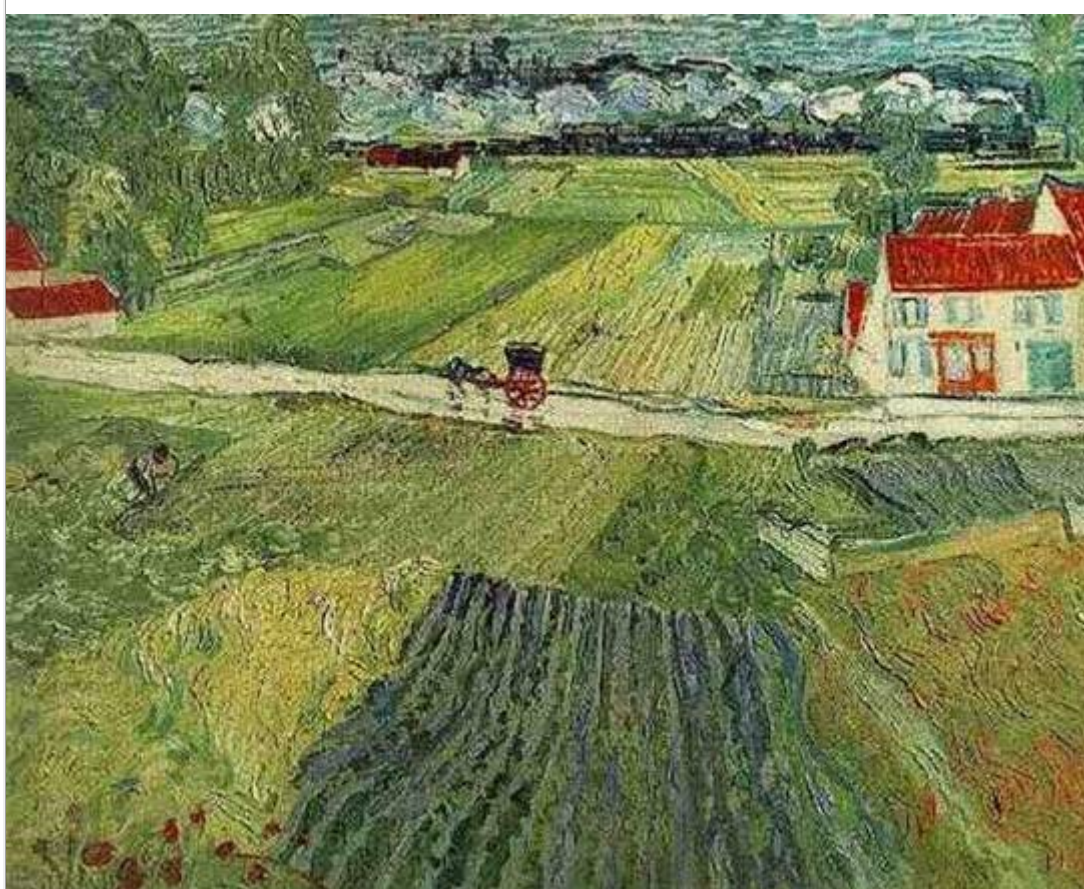
1890 Houses in Auvers version 2



1890 Houses in Auvers



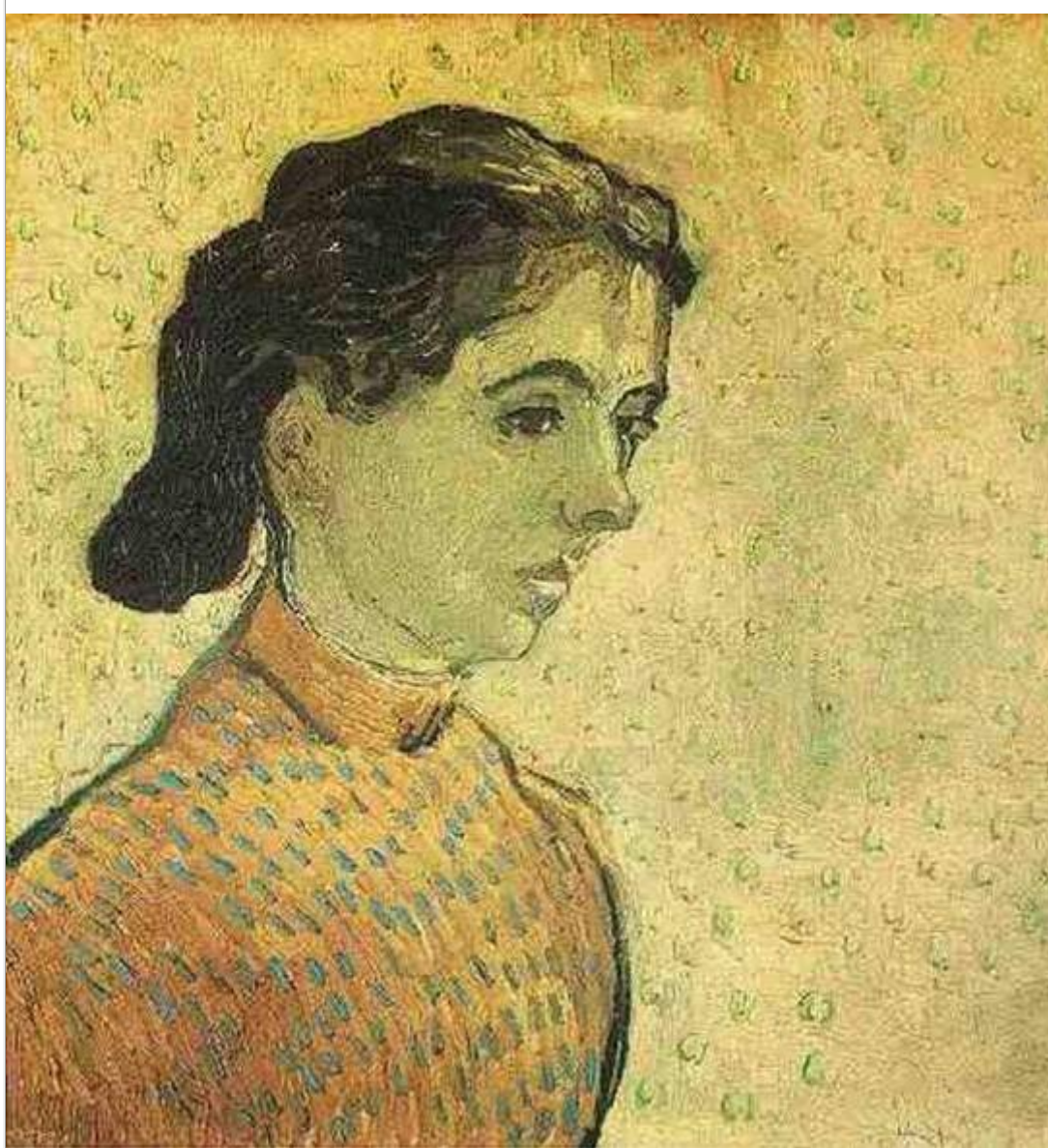
1890 Landscape at Auvers in the Rain



1890 Landscape with Carriage and Train in the Background



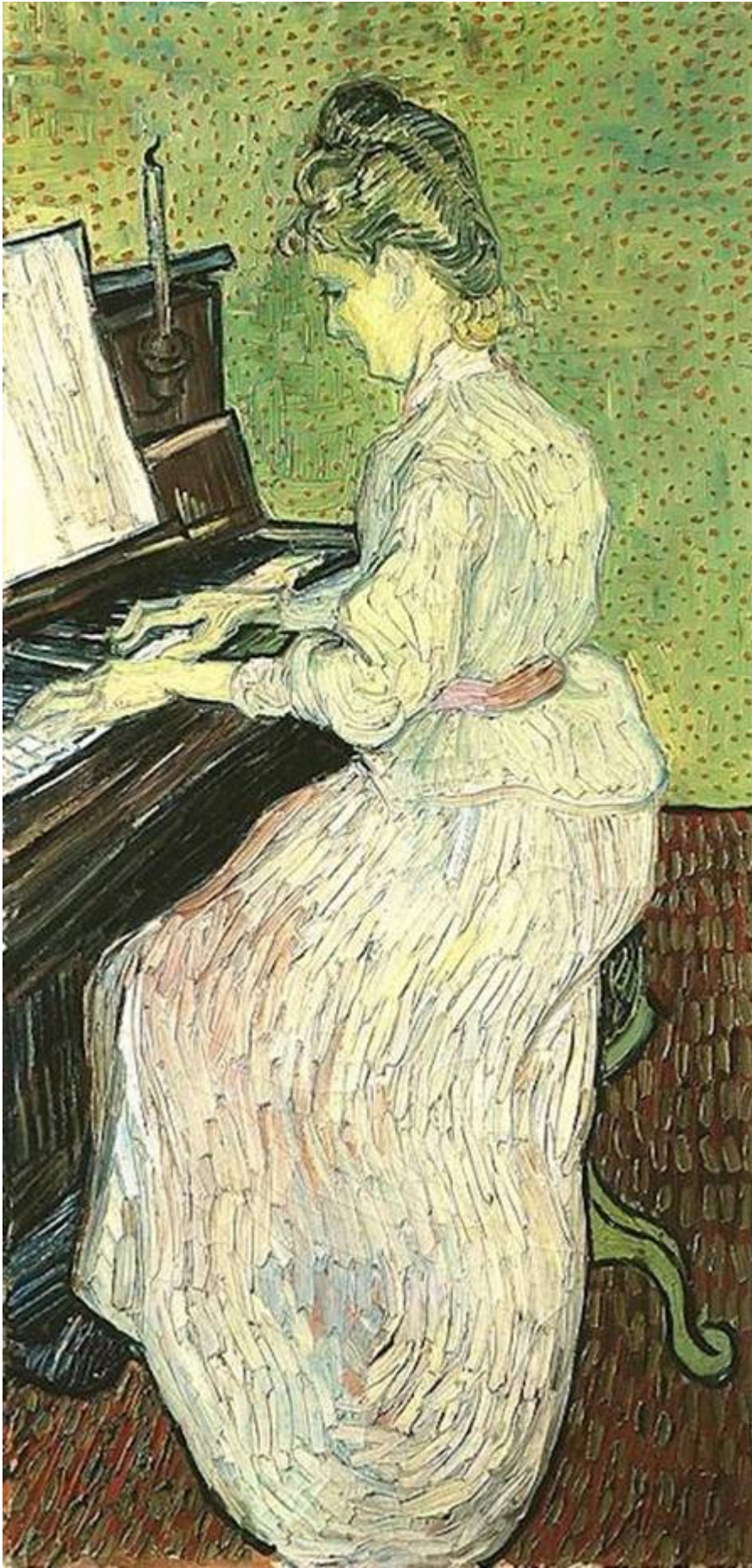
1890 Landscape with the Chateau of Auvers at Sunset



1890 Little Arlesienne, The

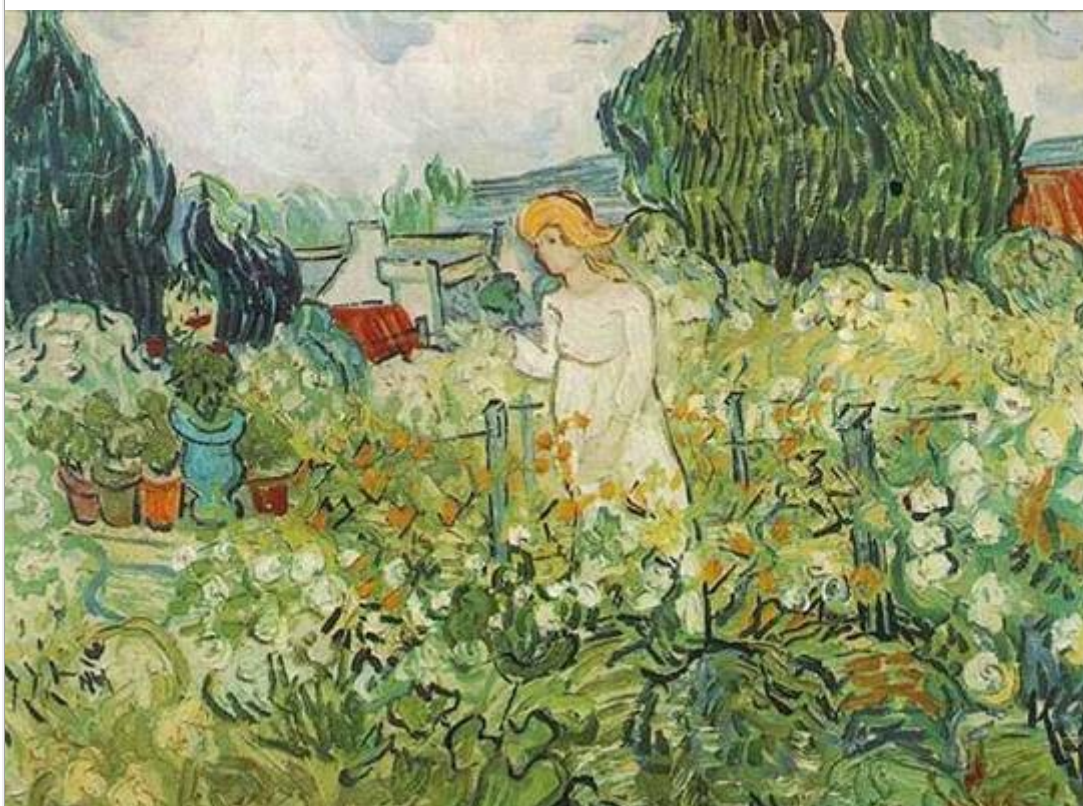


1890 Little Stream, The

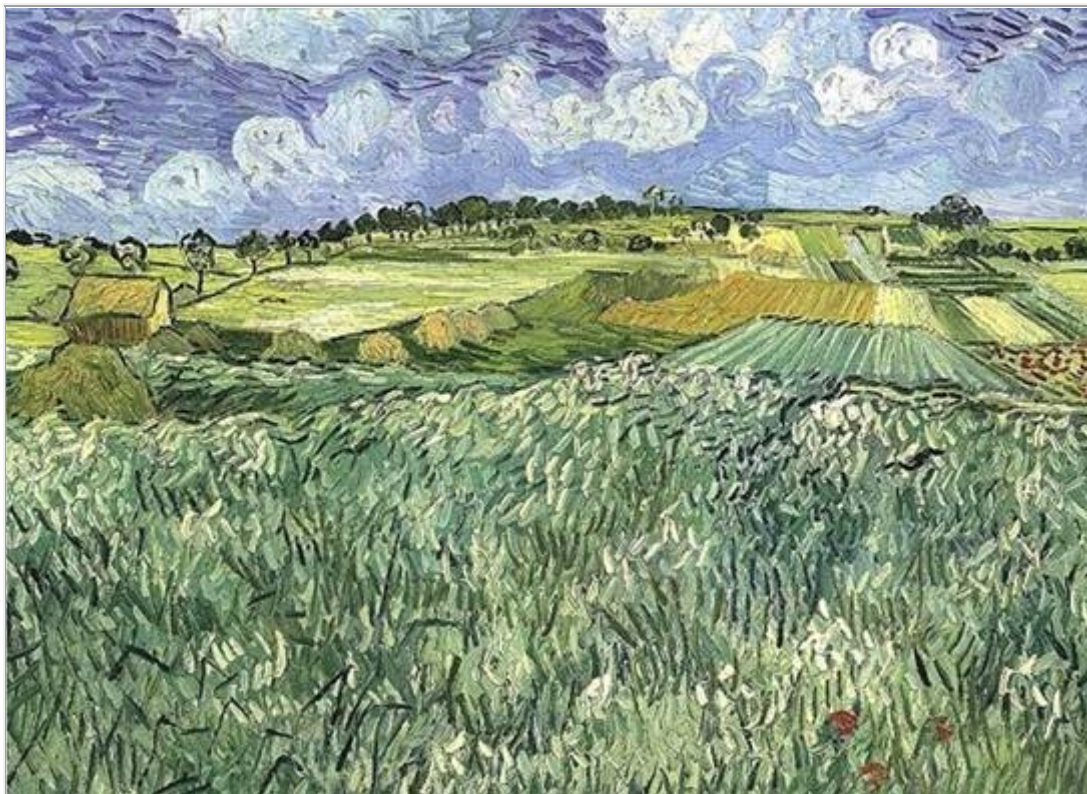


1890

Marguerite Gachet at the Piano



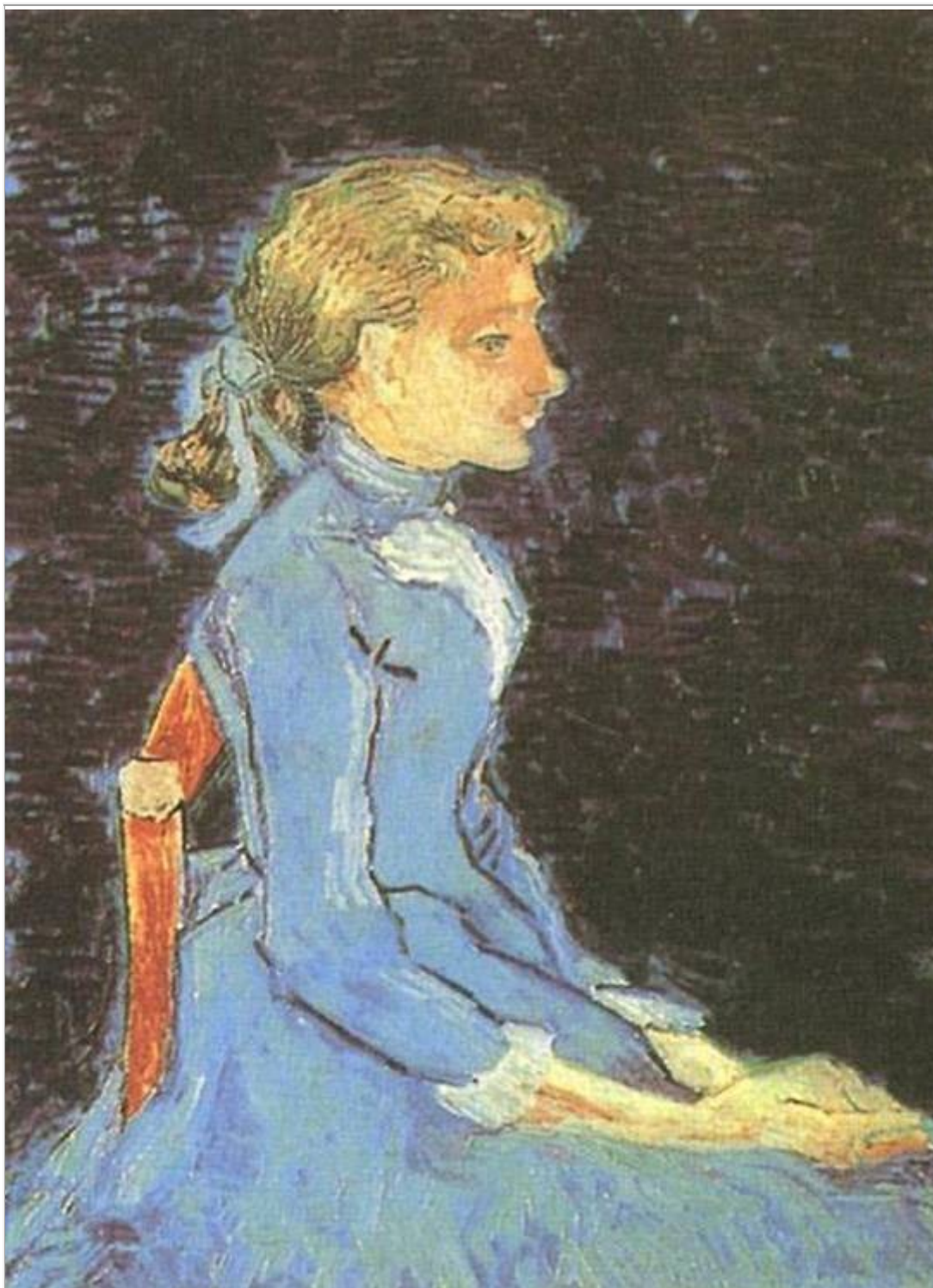
1890 Marguerite Gachet in the Garden



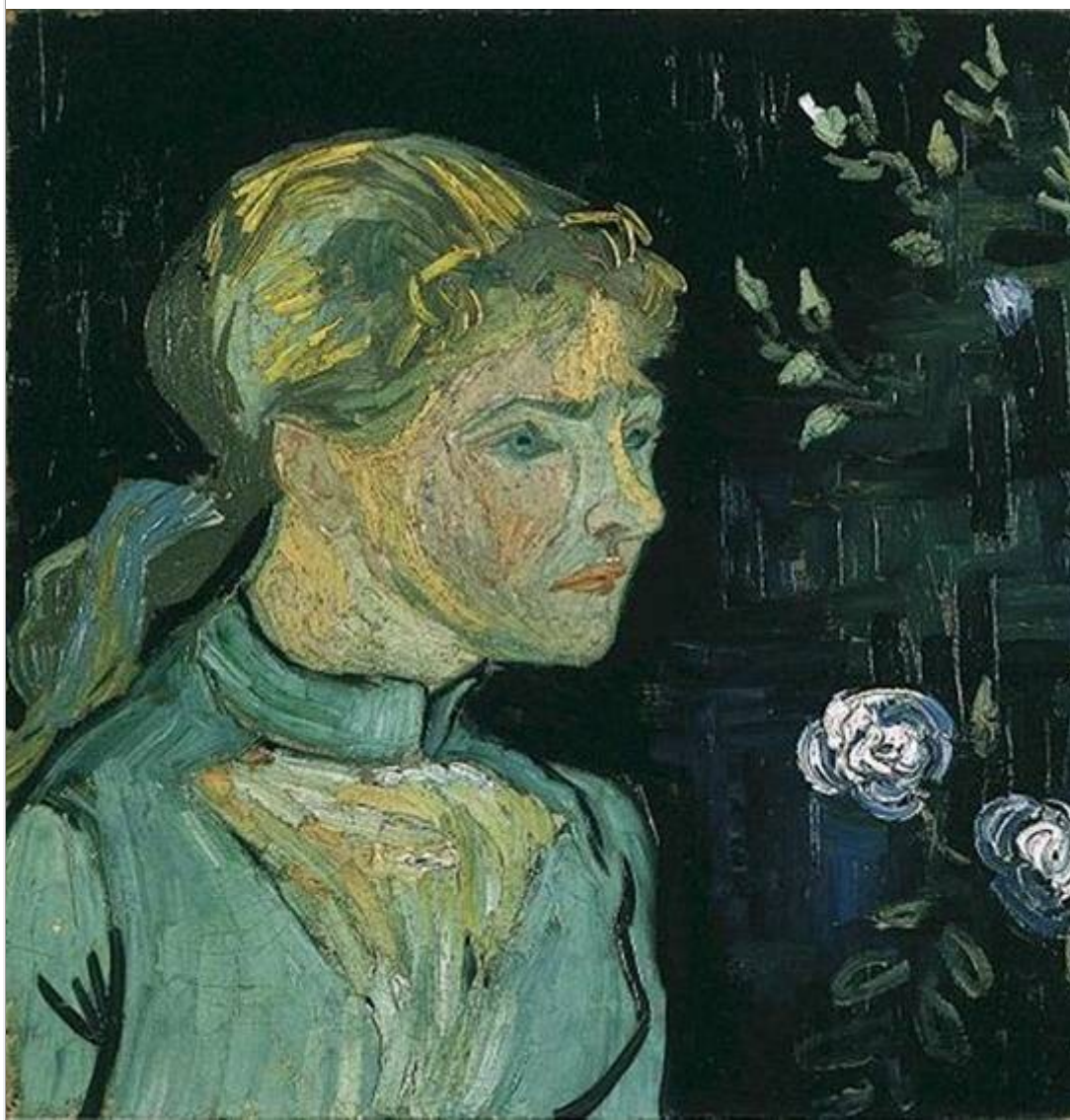
1890 Plain Near Auvers



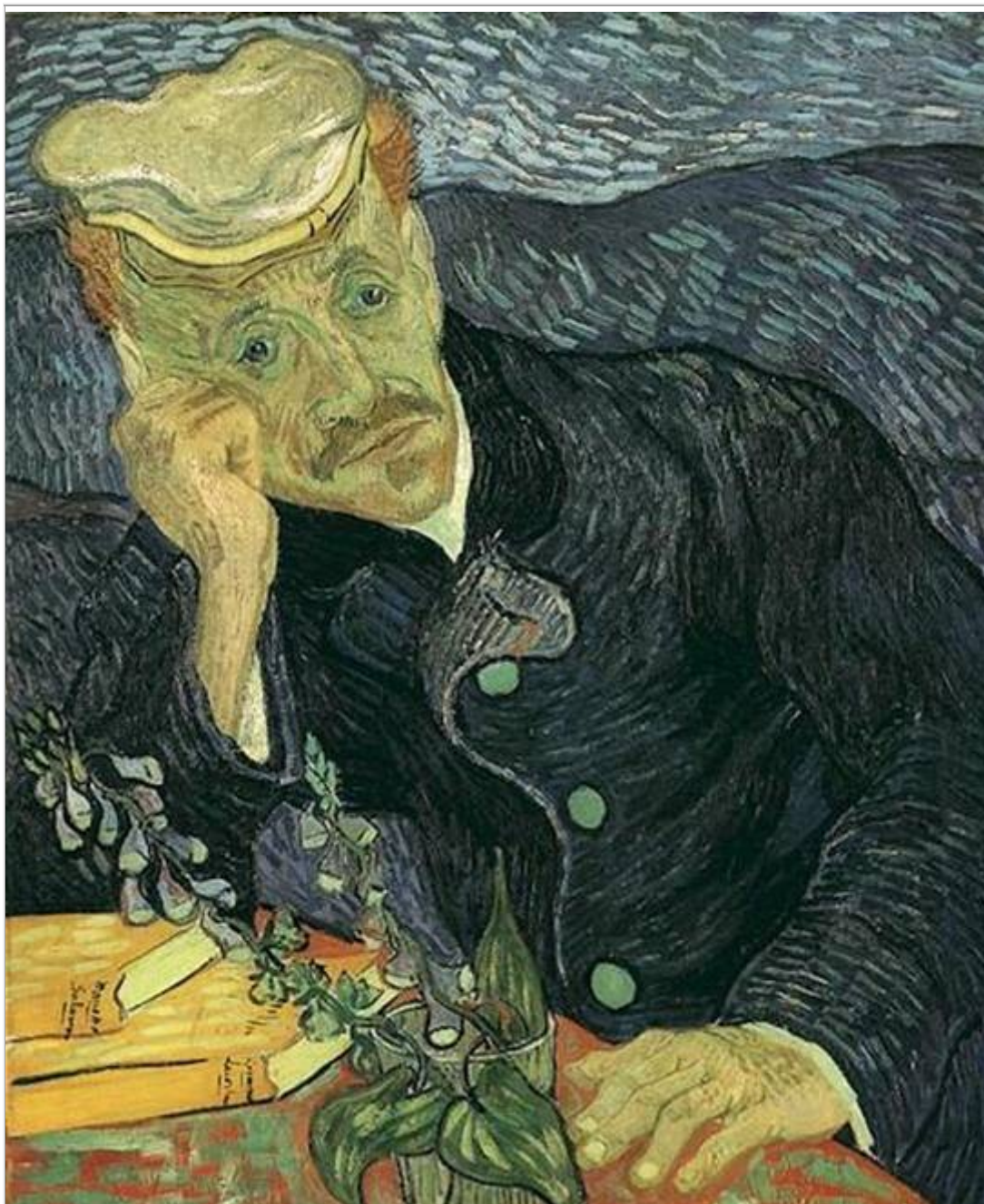
1890 Portrait of Adeline Ravoux version 2



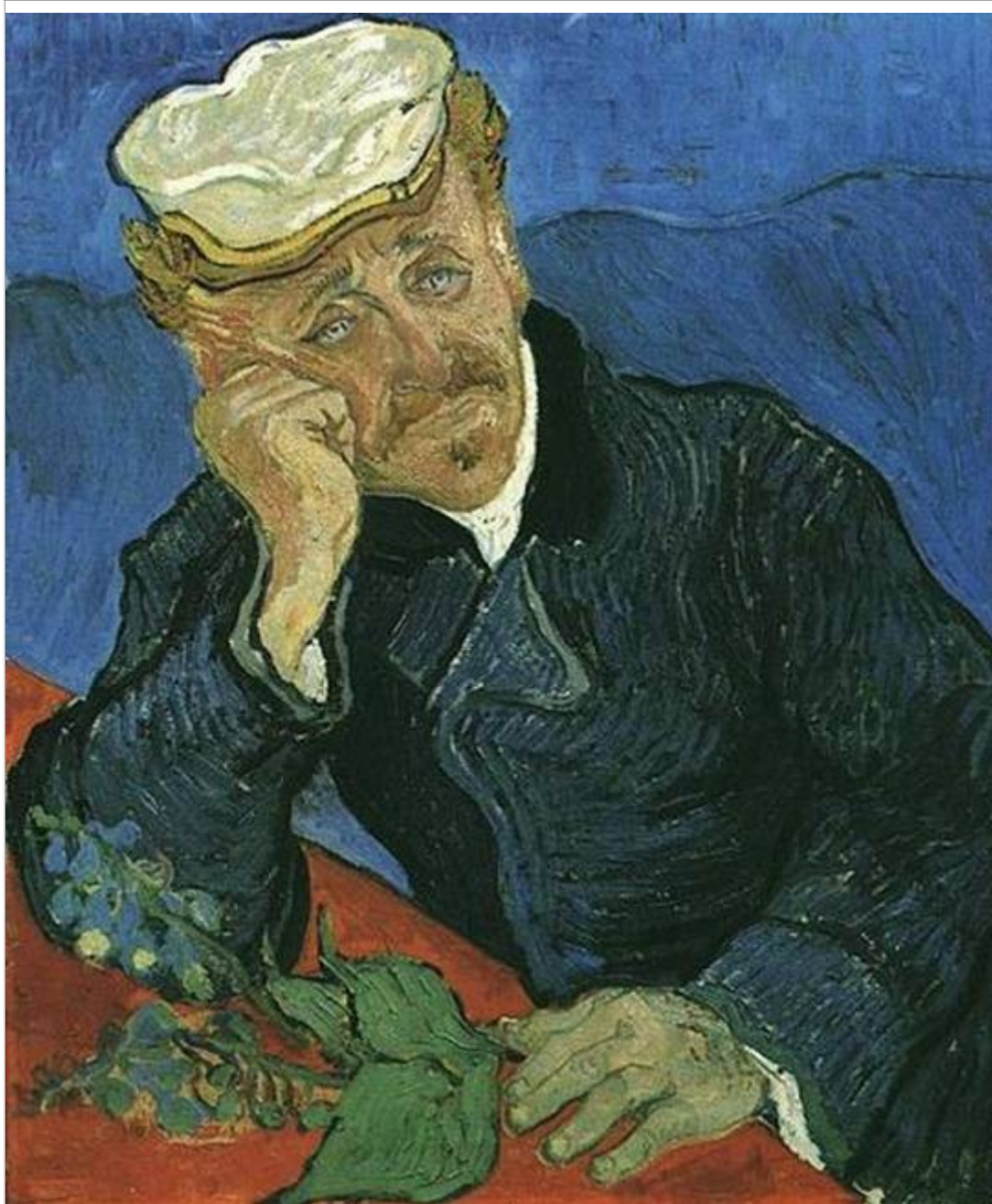
1890 Portrait of Adeline Ravoux version 3



1890 Portrait of Adeline Ravoux



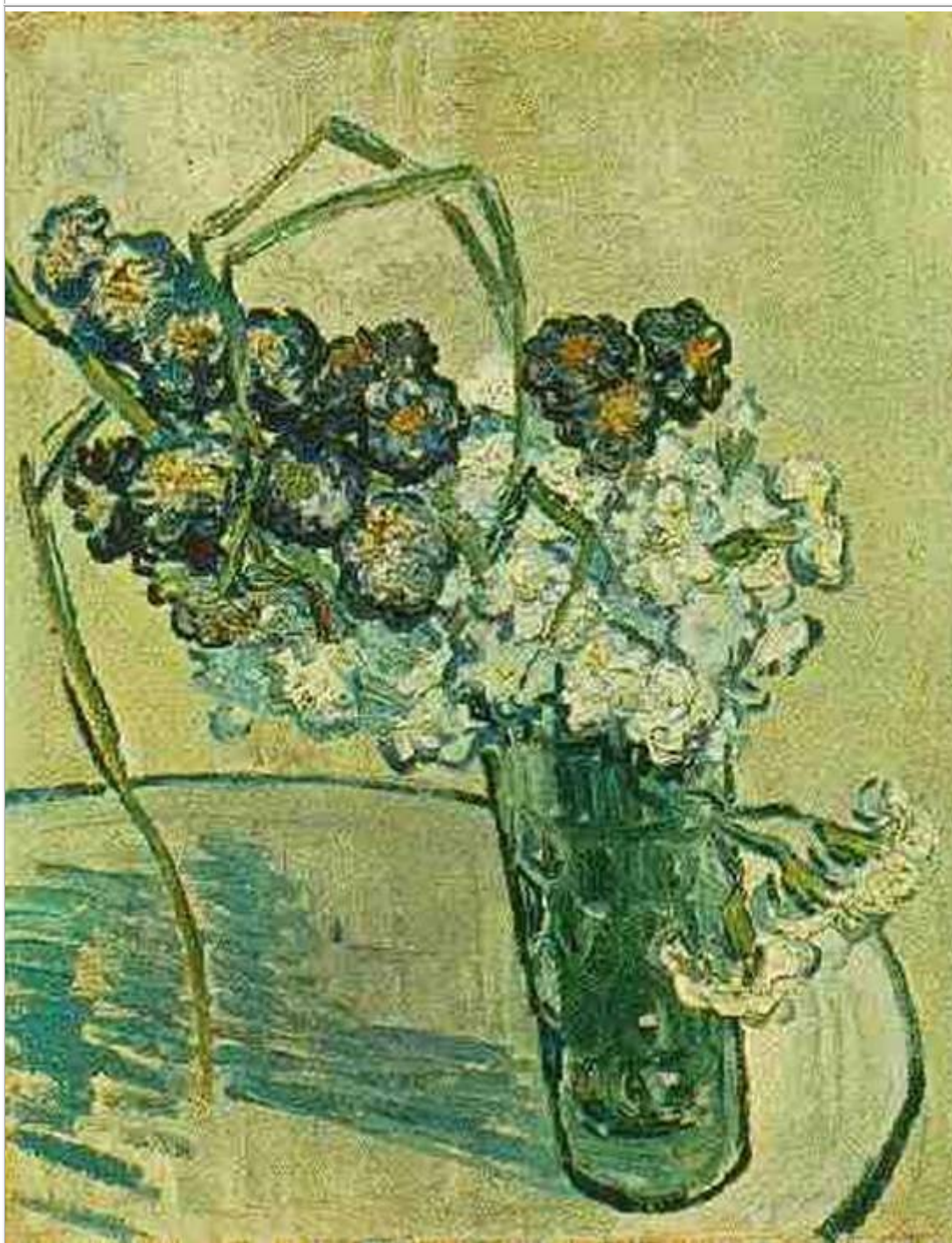
1890 Portrait of Doctor Gachet version 2



1890 Portrait of Doctor Gachet



1890 Sheaves of Wheat



1890 Still Life Glass with Carnations



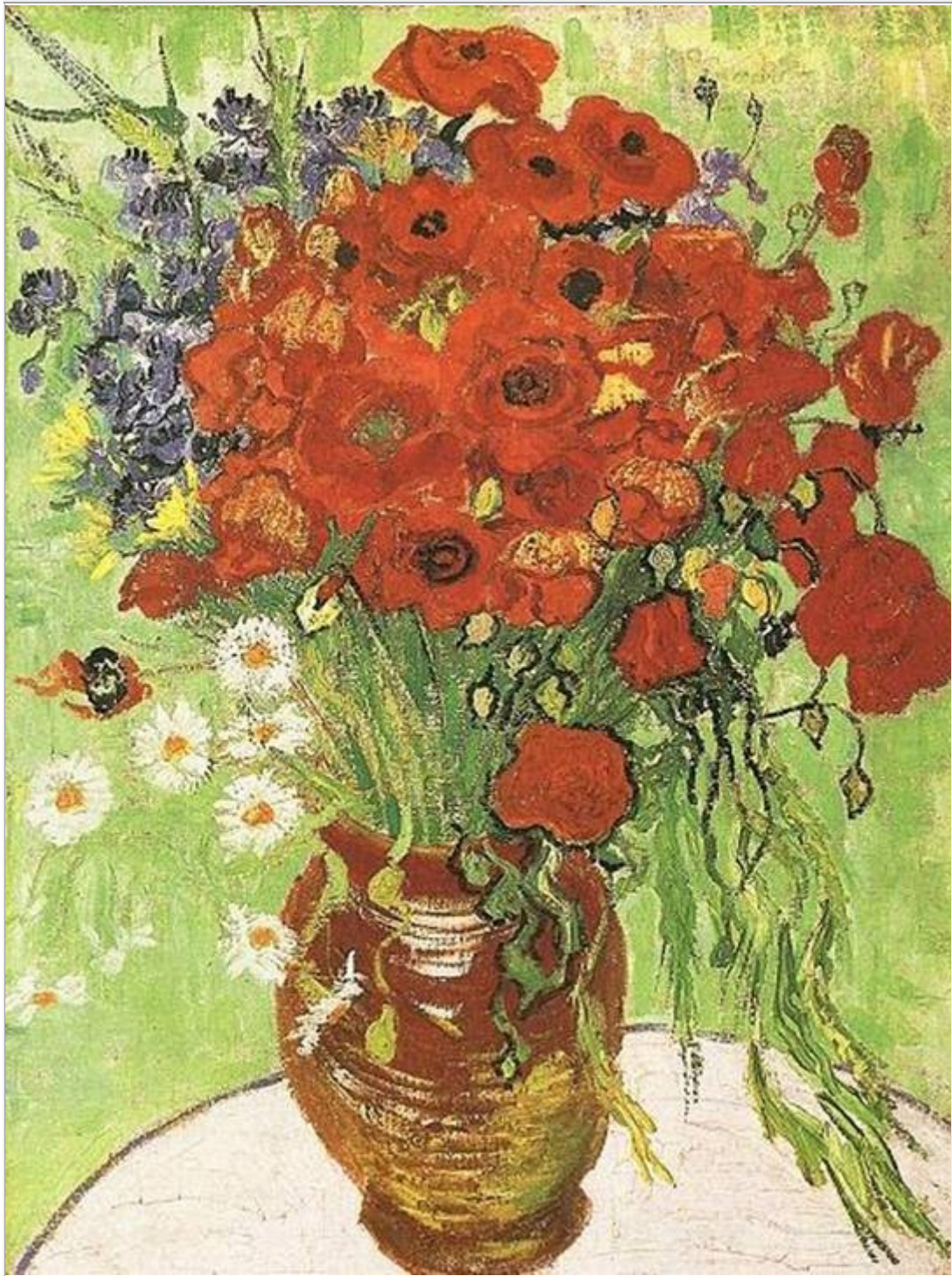
1890 Still Life Glass with Wild Flowers



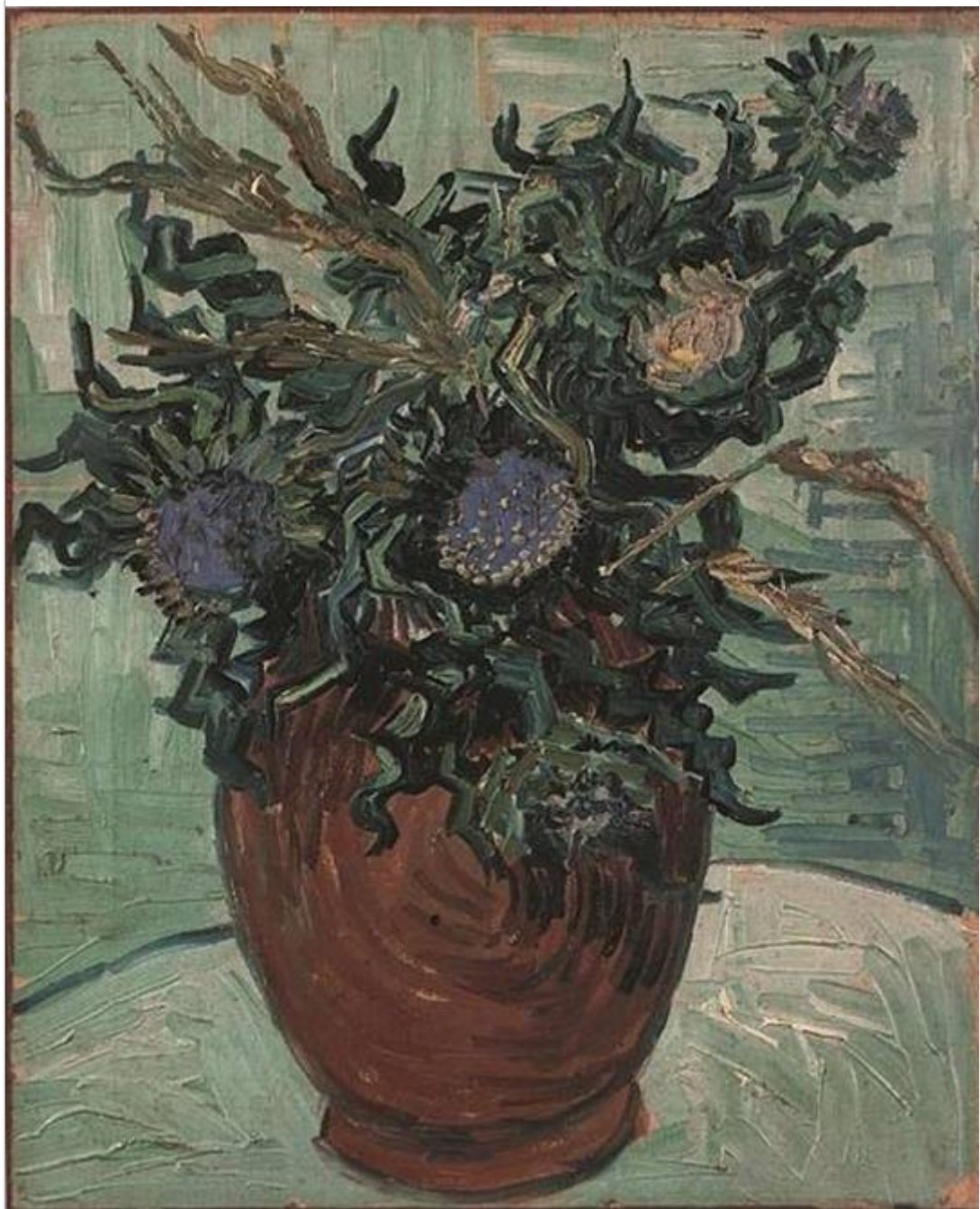
1890 Still Life Japanese Vase with Roses and Anemones



1890 Still Life Pink Roses



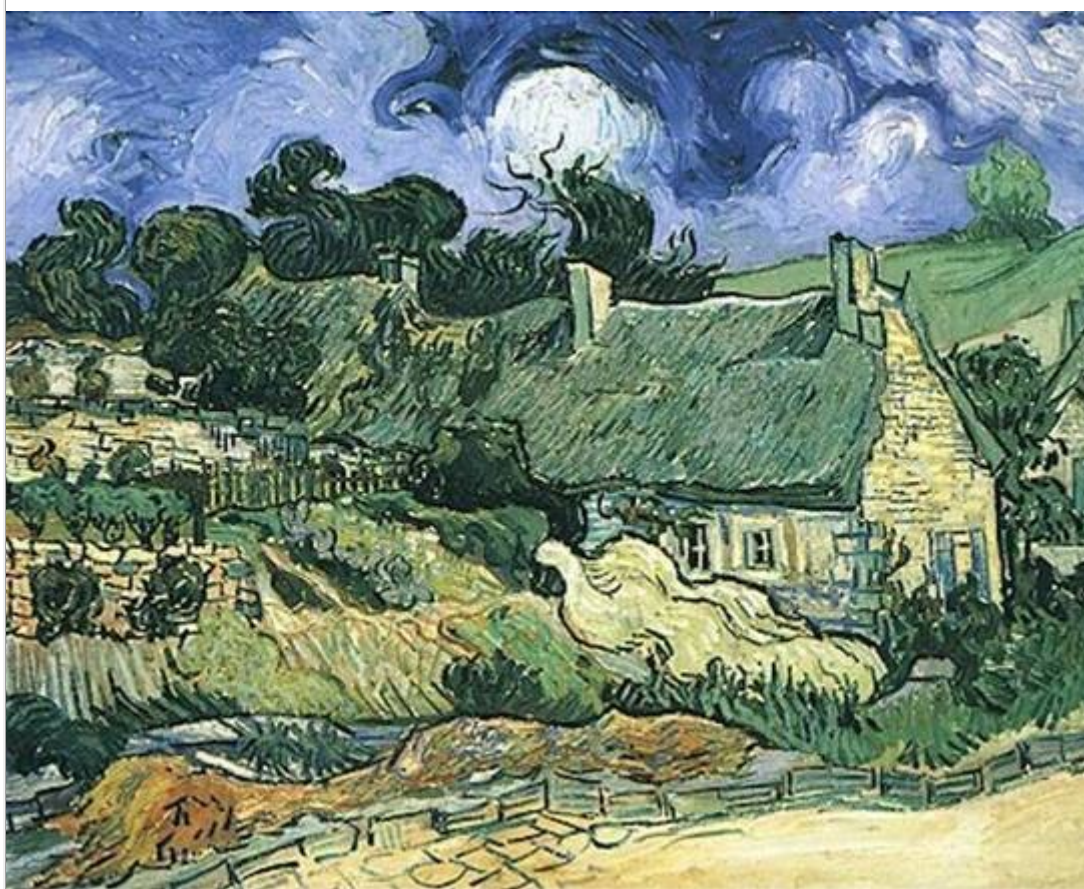
1890 Still Life Red Poppies and Daisies



1890 Still Life Vase with Flower and Thistles



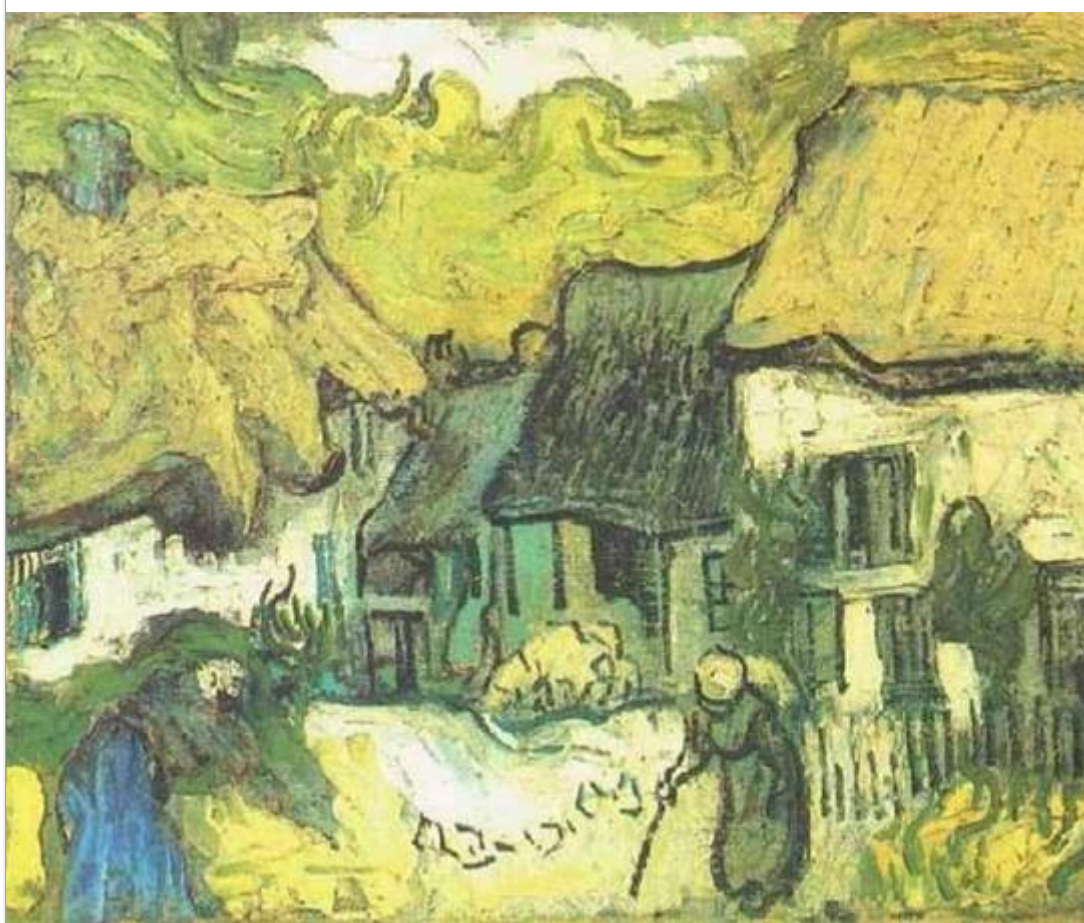
1890 Still Life Vase with Rose-Mallows



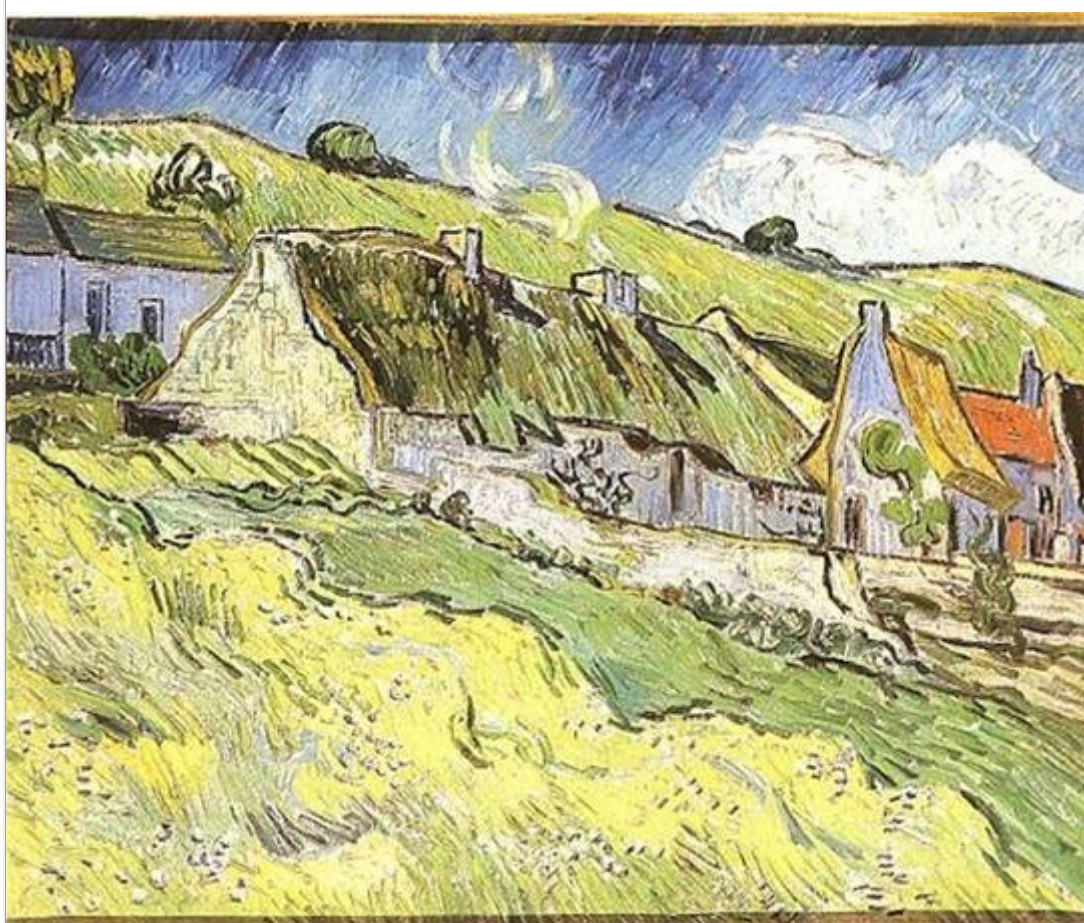
1890 Thatched Cottages at Cordeville



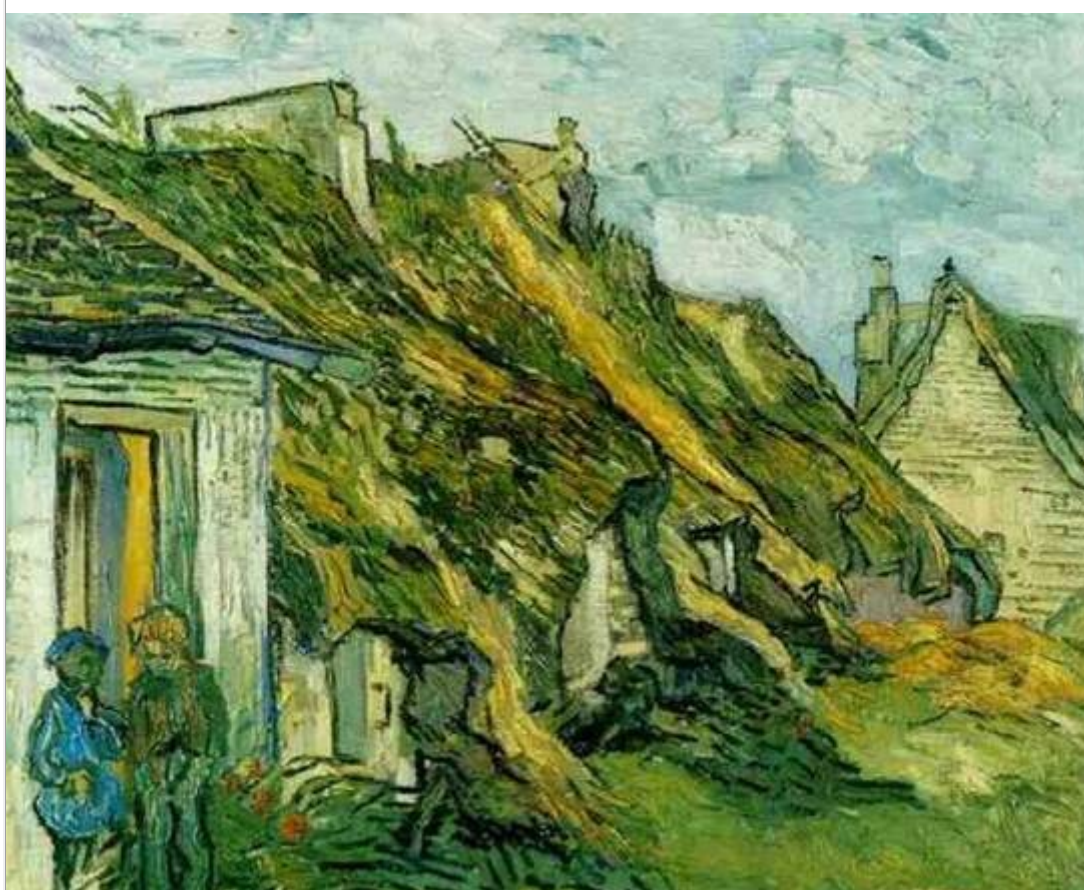
1890 Thatched Cottages by a Hill



1890 Thatched Cottages in Jorgus



1890 Thatched Cottages



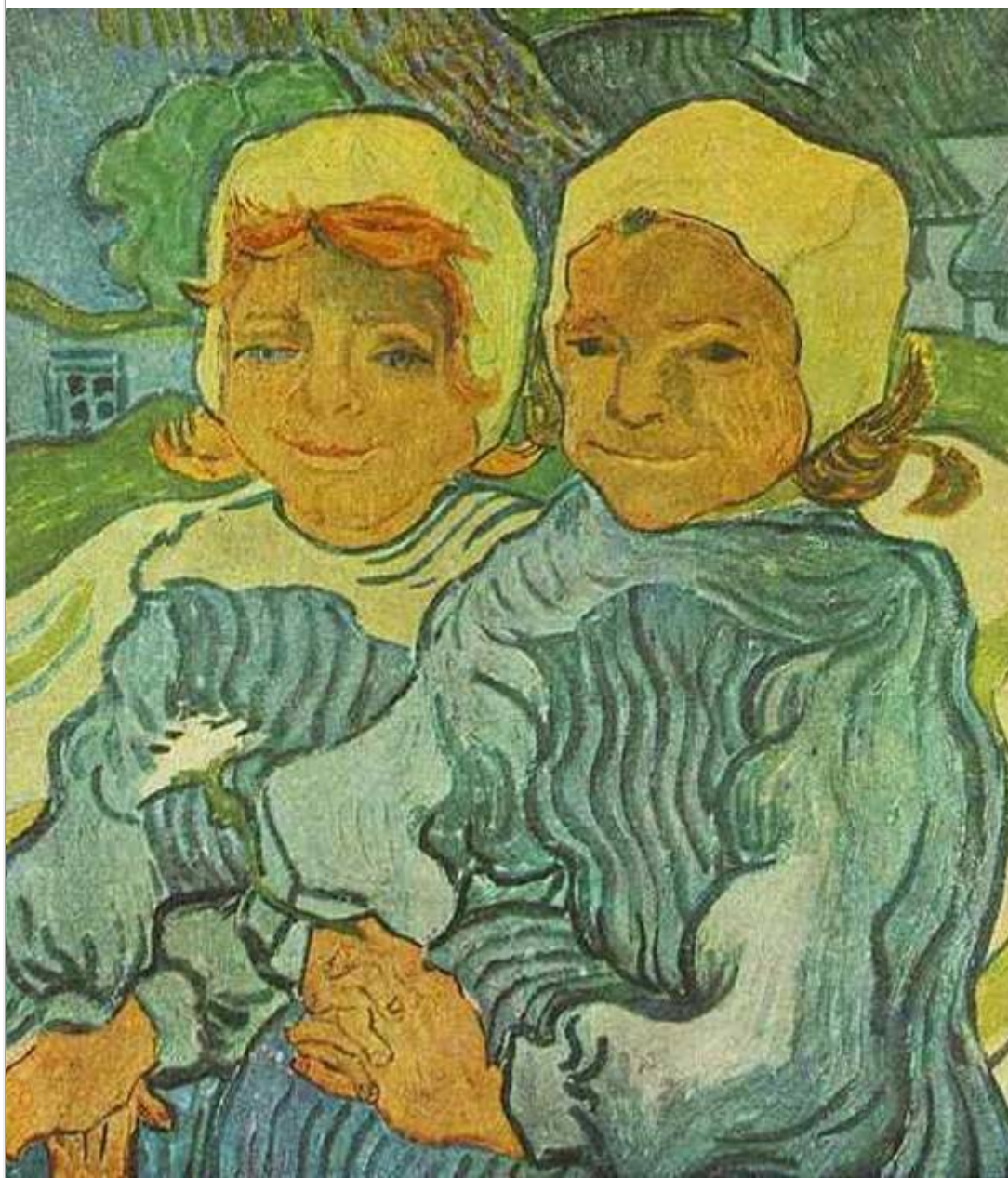
1890 Thatched Sandstone Cottages in Chaponval



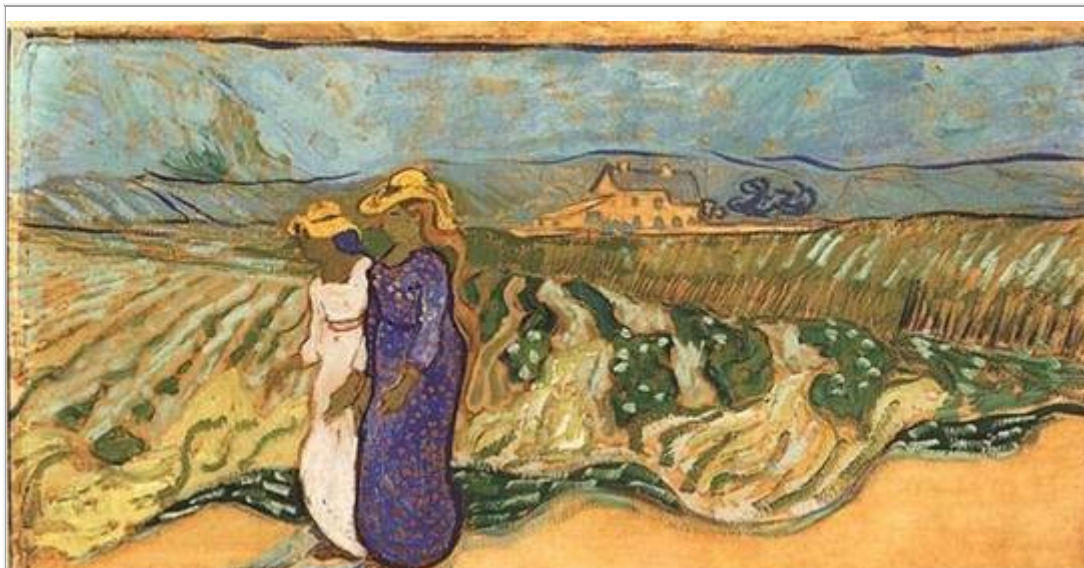
1890 Tree Roots and Trunks



1890 Two Children version 2



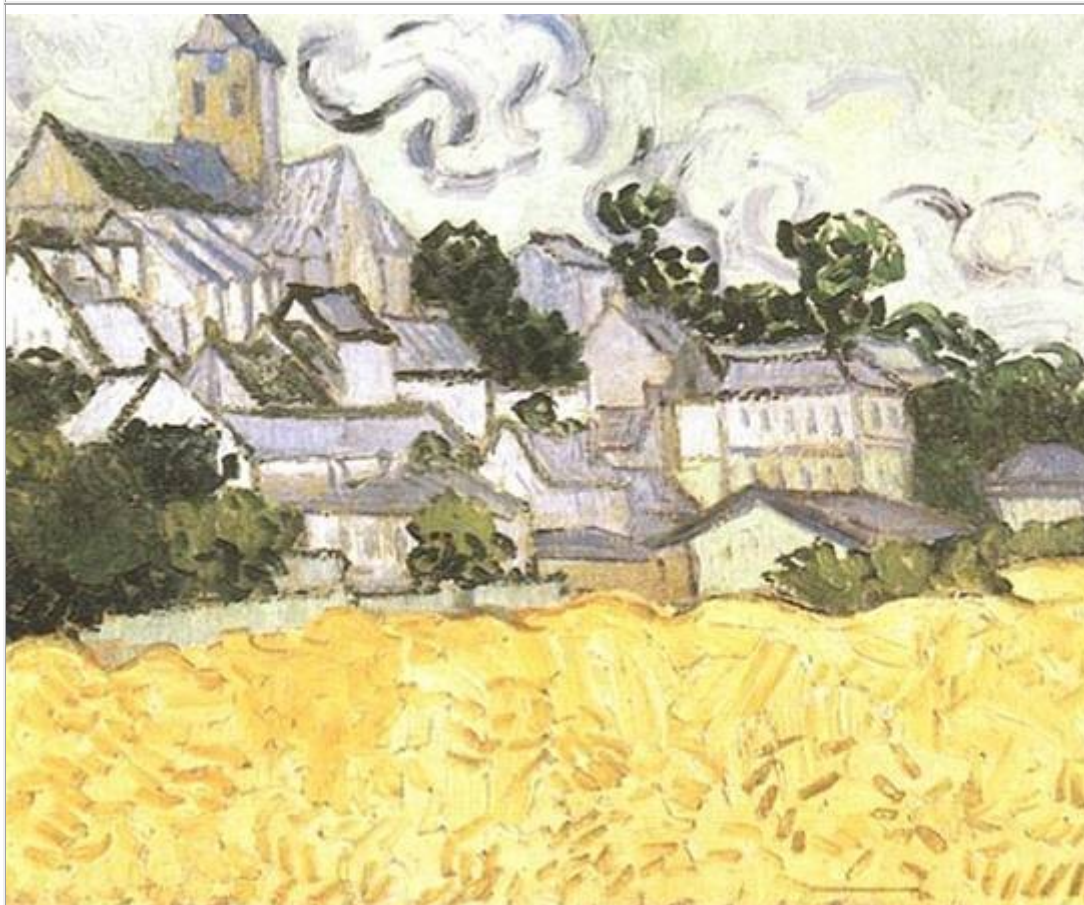
1890 Two Children



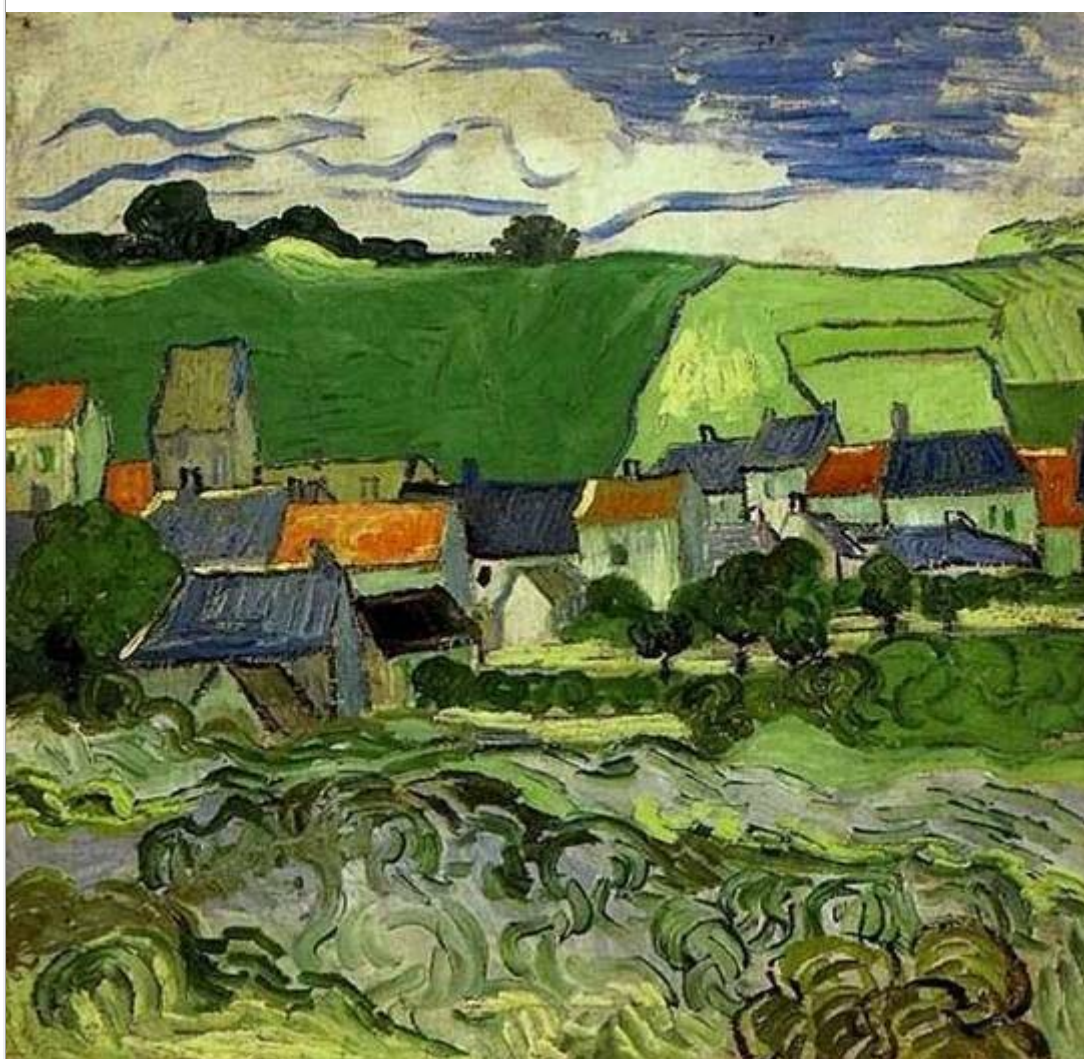
1890 Two Women Crossing the Fields



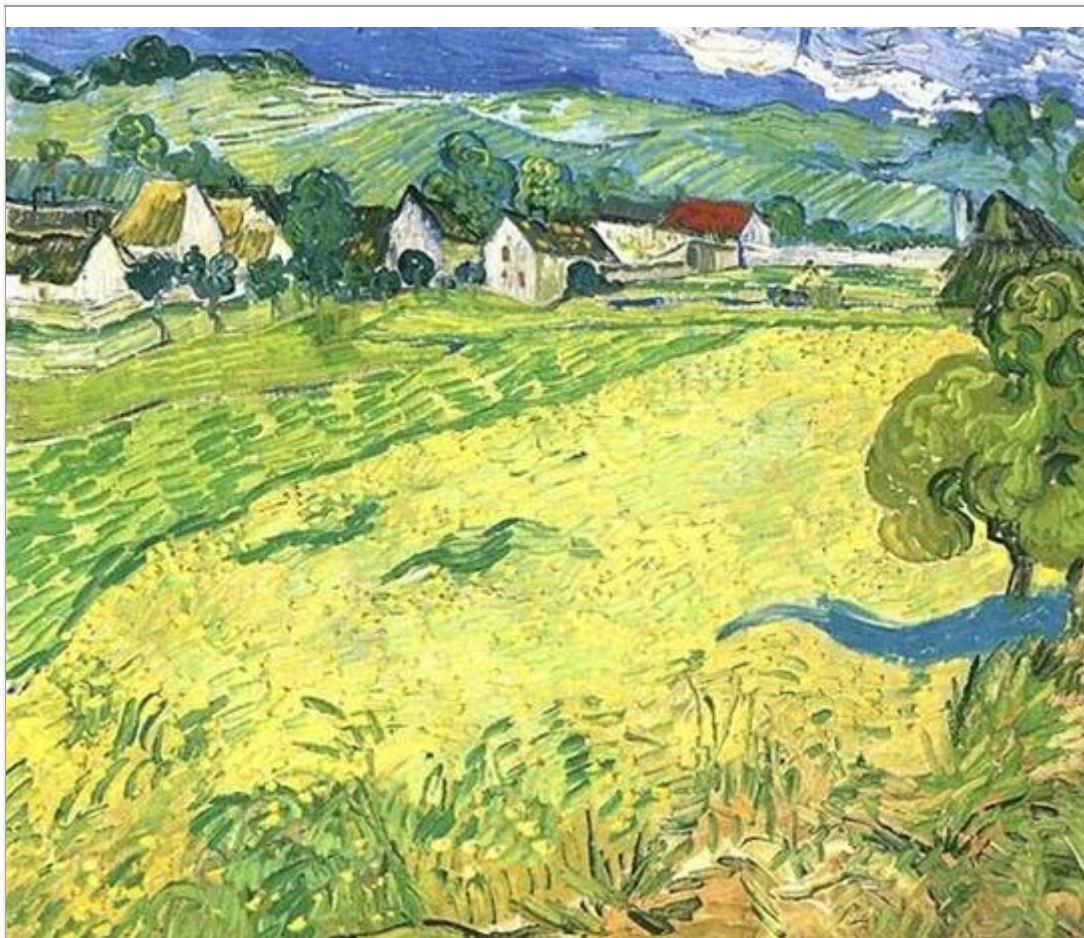
1890 Undergrowth with Two Figures



1890 View of Auvers with Church



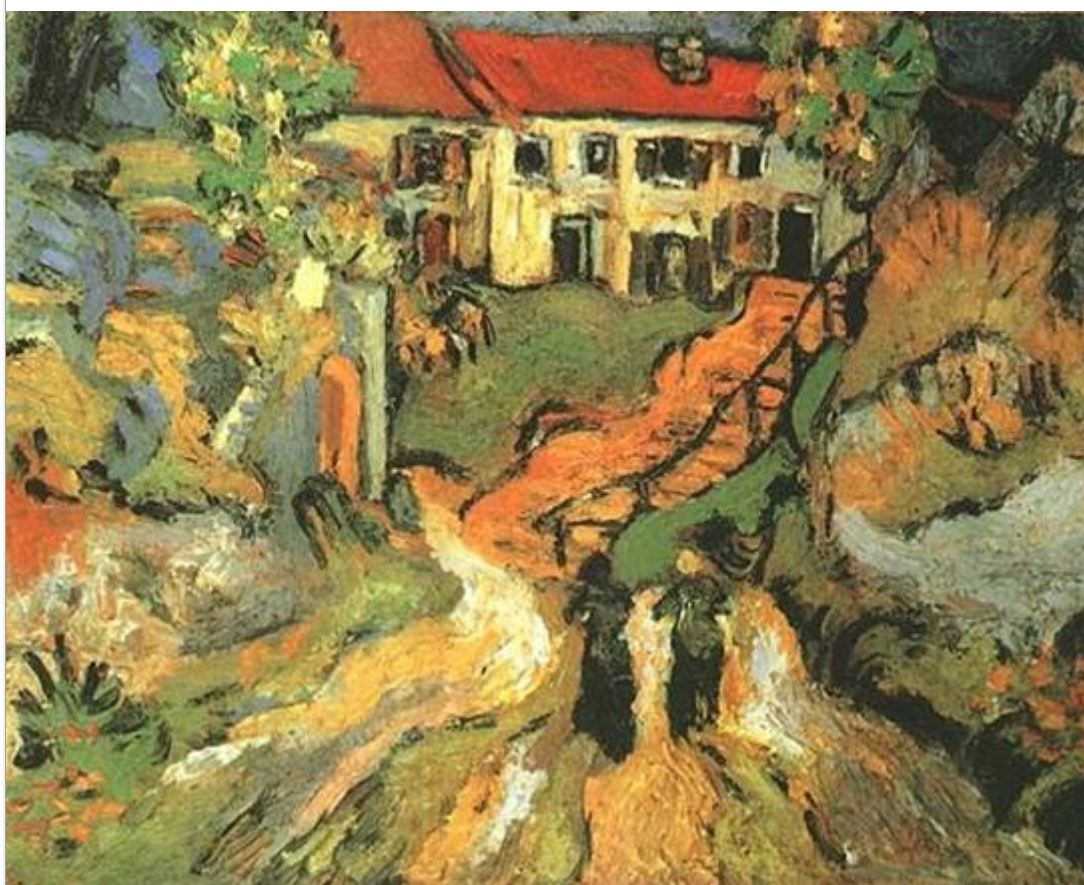
1890 View of Auvers



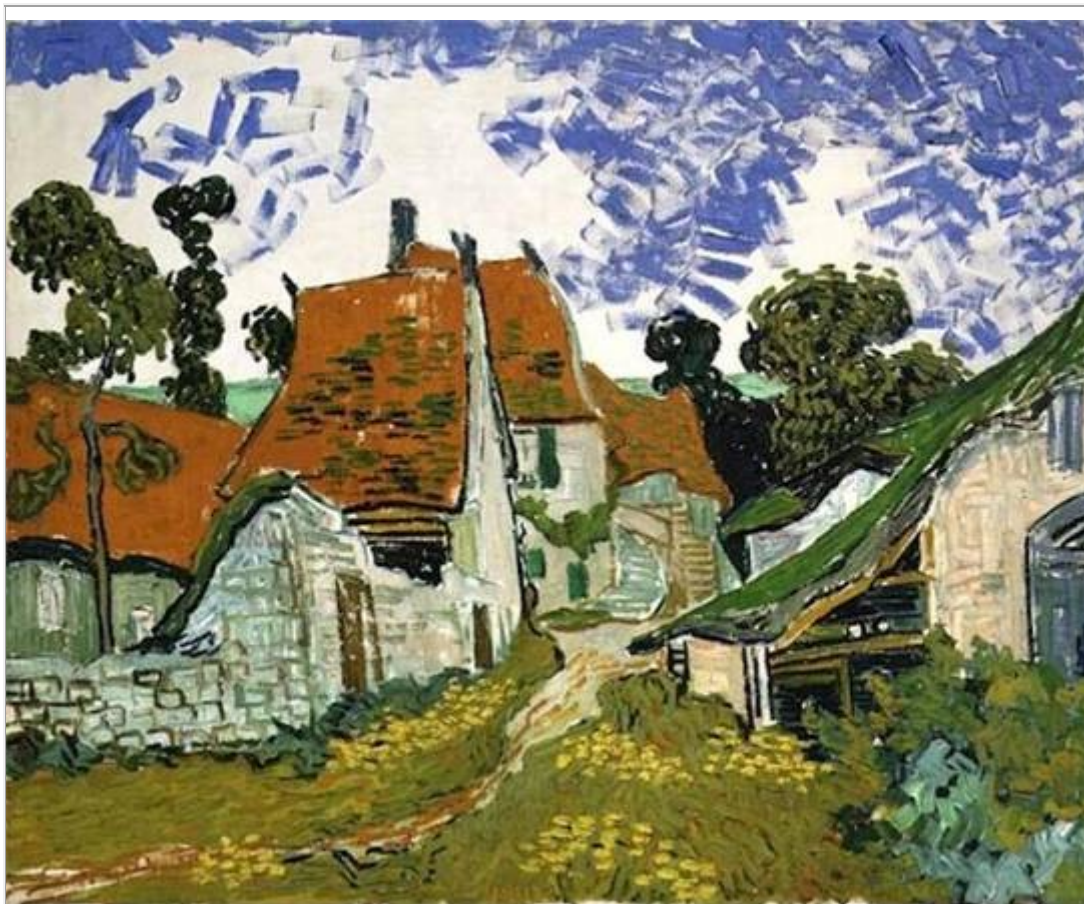
1890 View of Vessenots Near Auvers



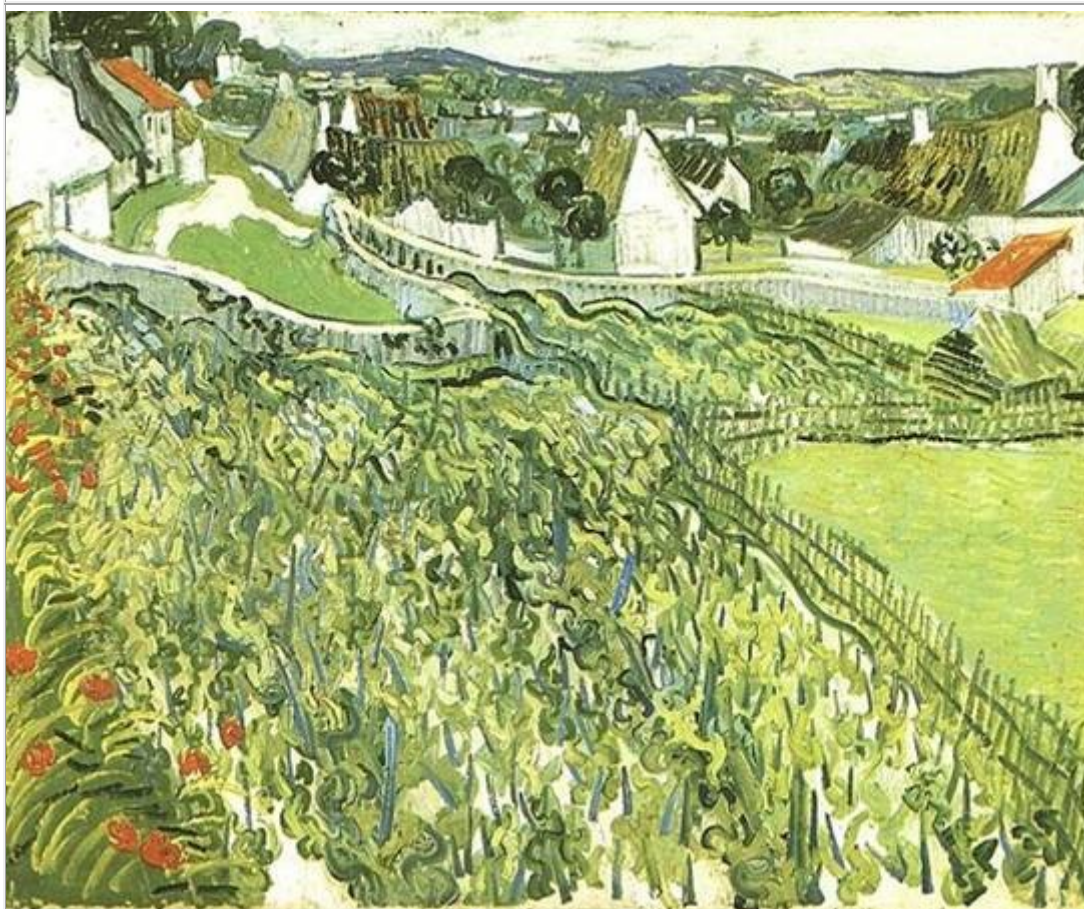
1890 Village Street and Steps in Auvers with Figures



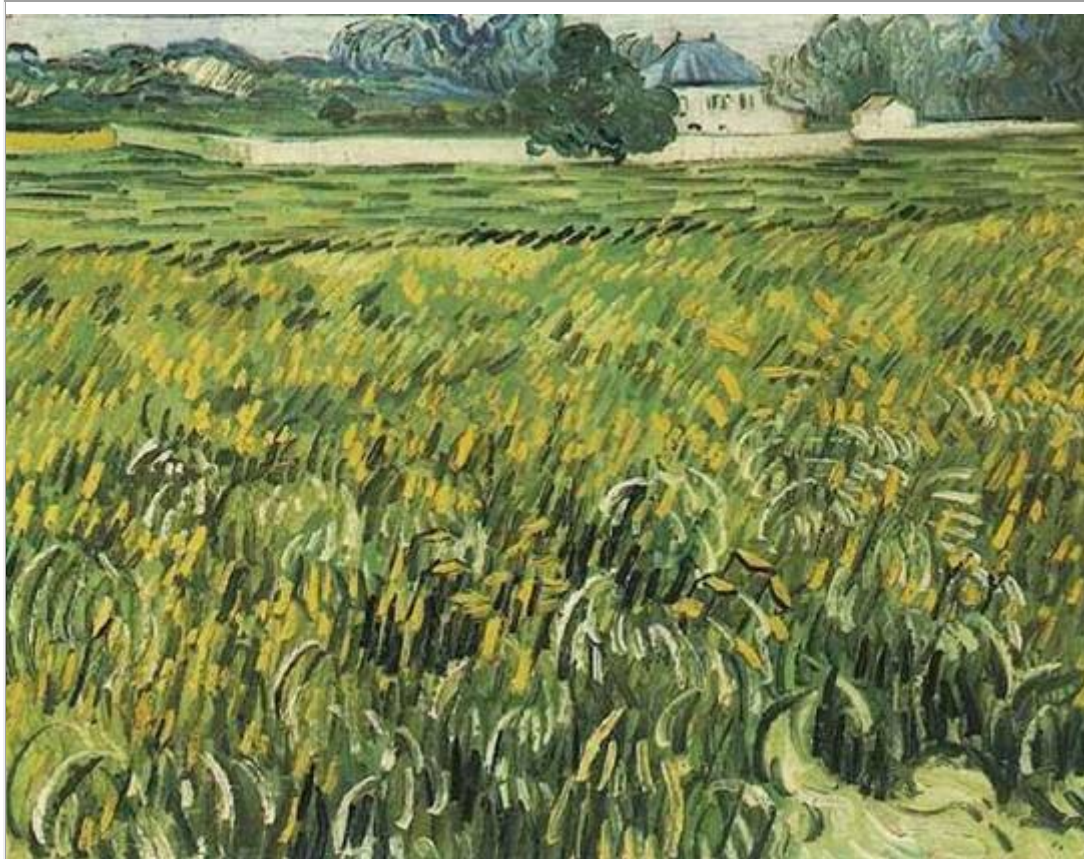
1890 Village Street and Steps in Auvers with Two Figures



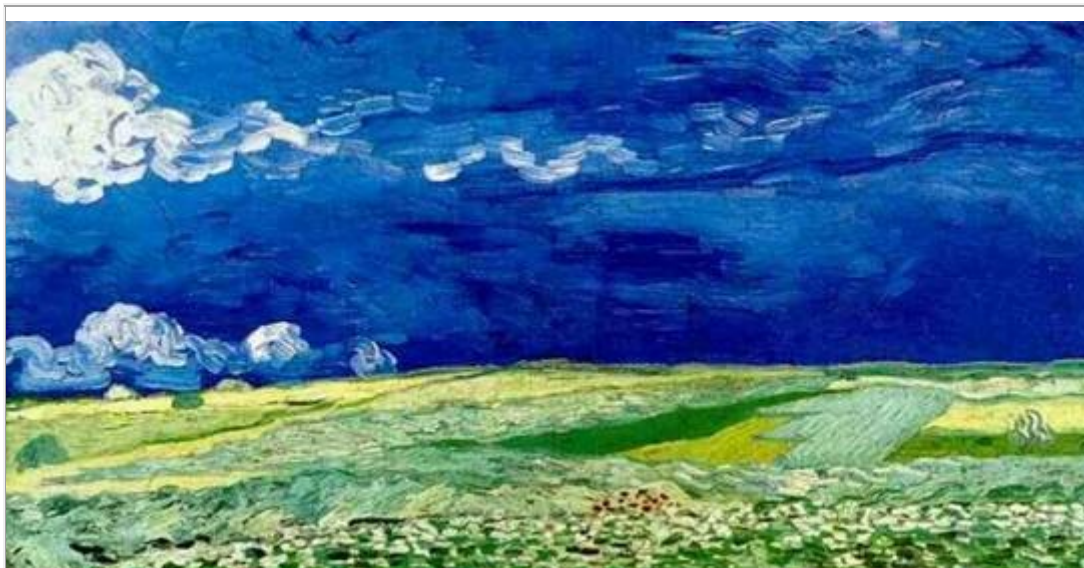
1890 Village Street in Auvers



1890 Vineyards with a View of Auvers



1890 Wheat Field at Auvers with White House



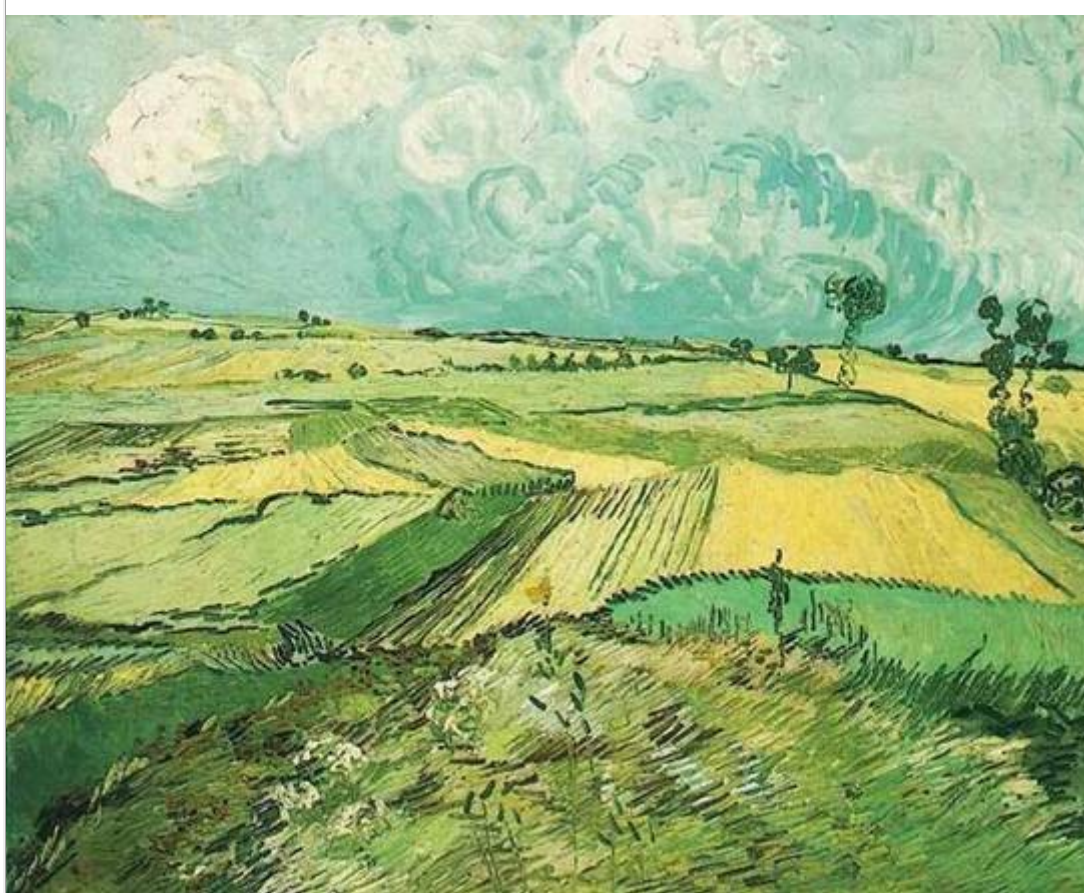
1890 Wheat Field Under Clouded Sky



1890 Wheat Field with Cornflowers



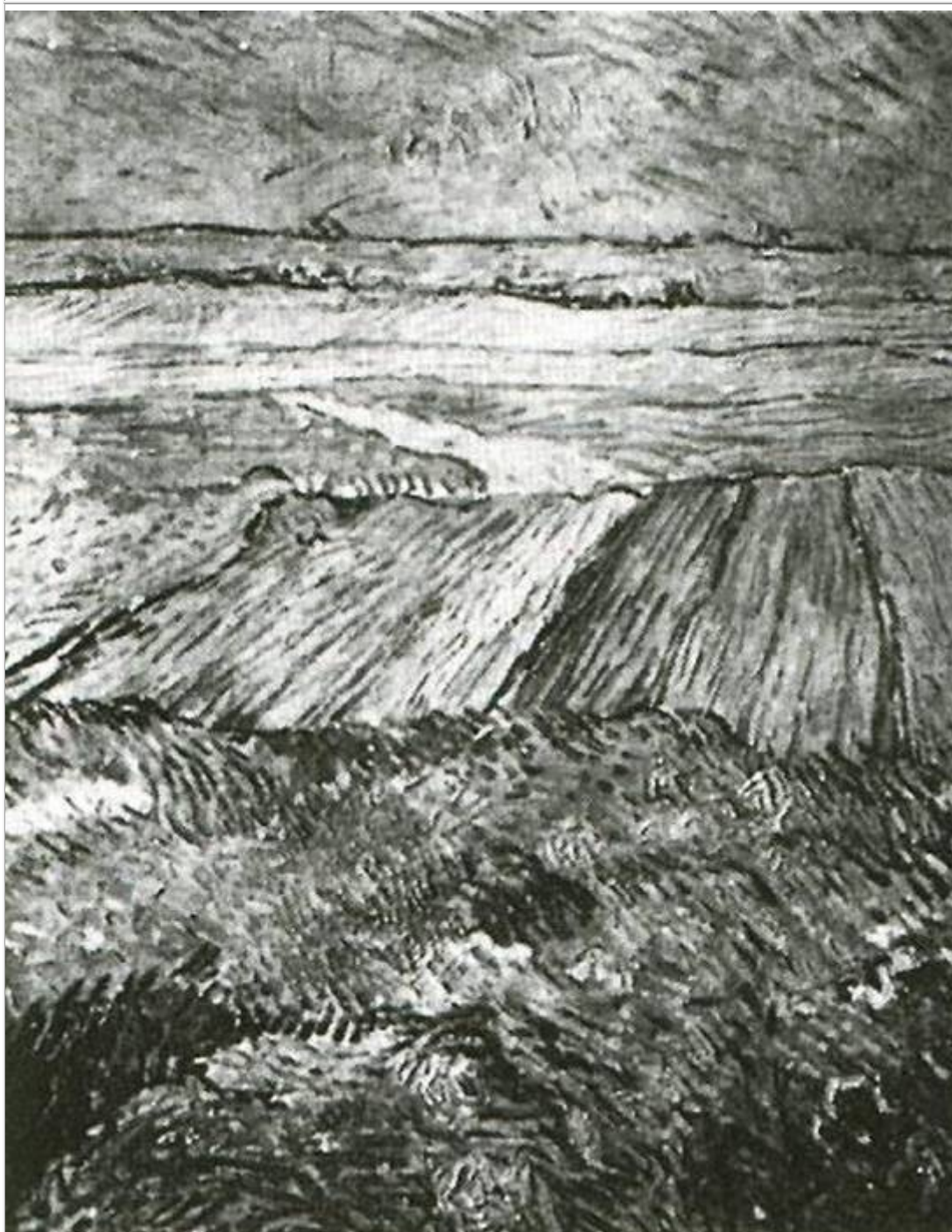
1890 Wheat Field with Crows version 2



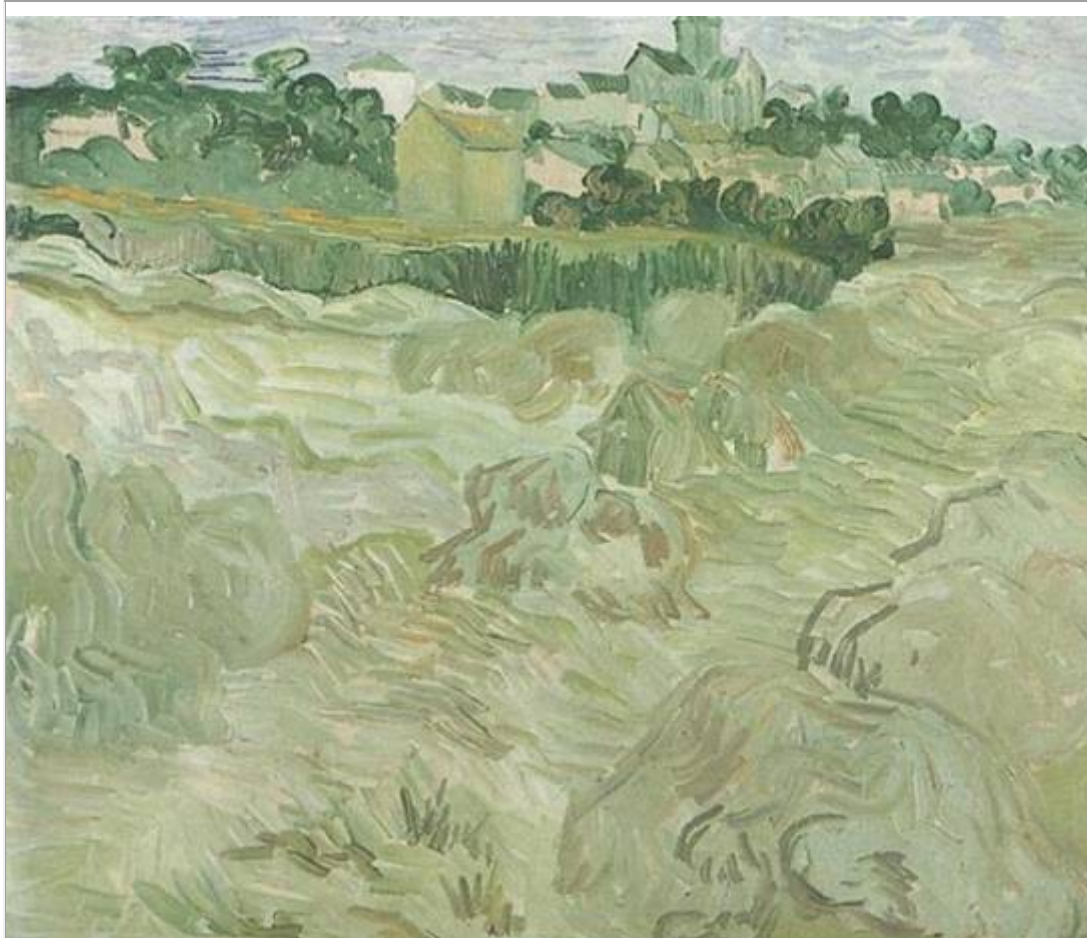
1890 Wheat Fields at Auvers Under Clouded Sky



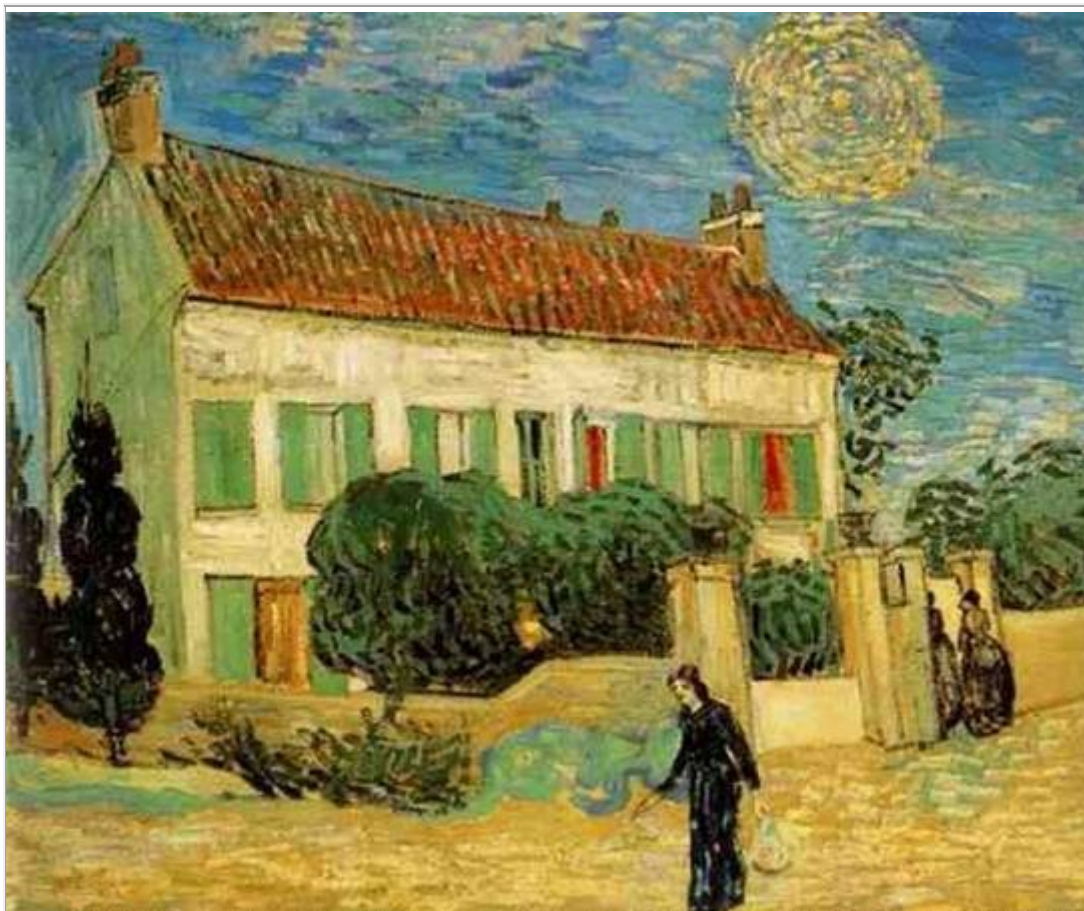
1890 Wheat Fields near Auvers



1890 Wheat Fields version 3



1890 Wheat Fields with Auvers in the Background



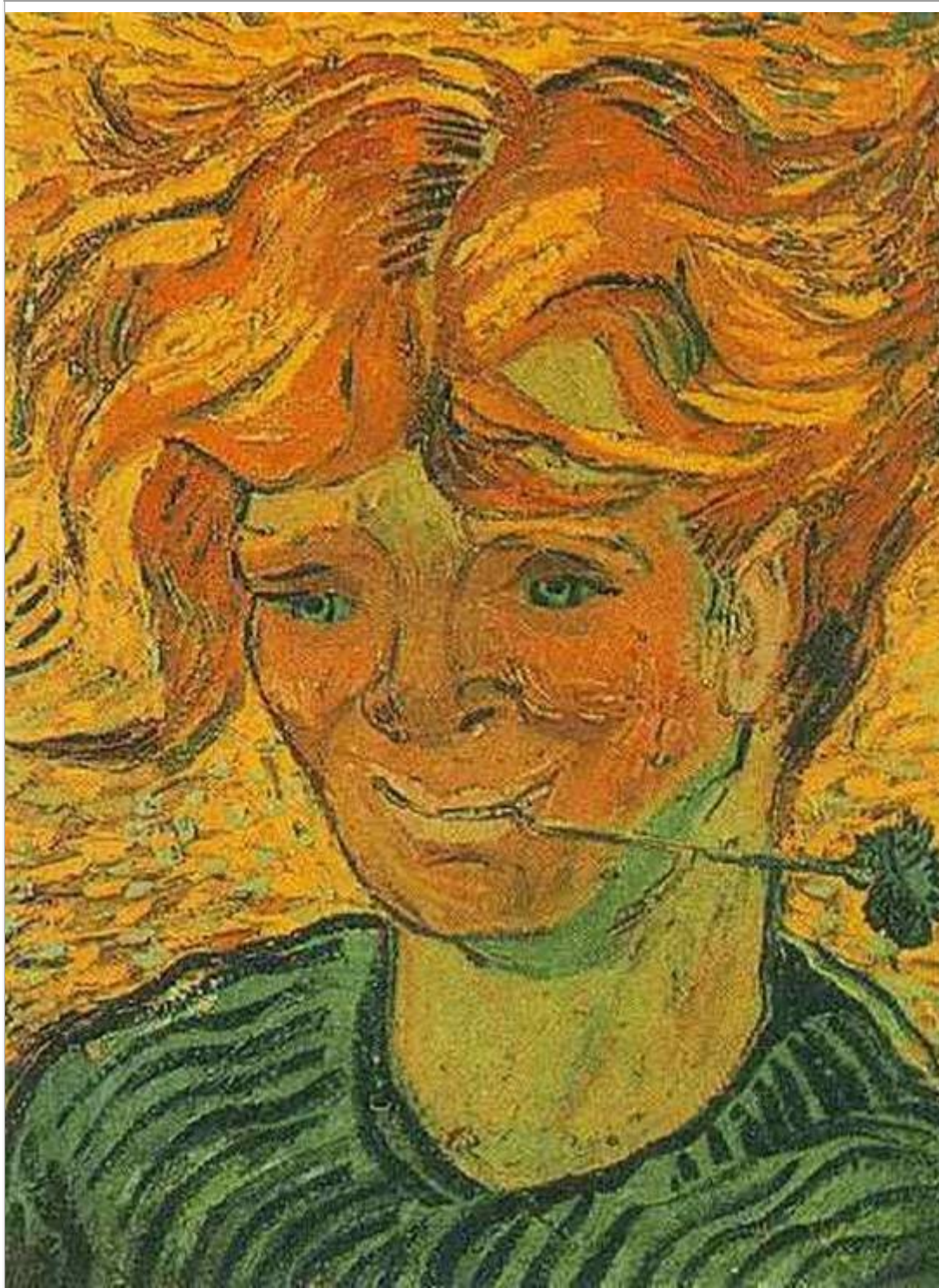
1890 White House at Night, The



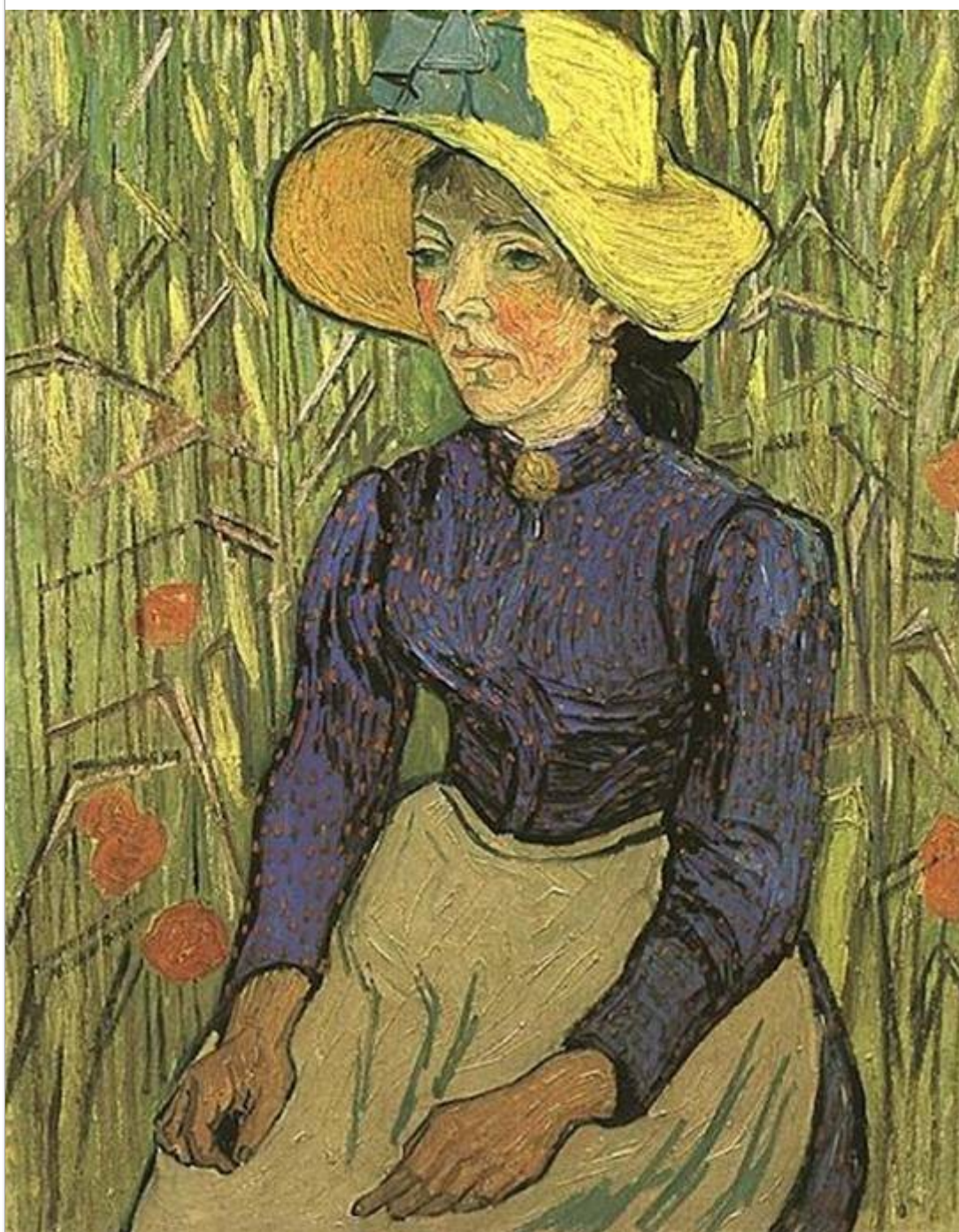
1890 Wild Flowers and Thistles in a Vase



1890 Young Girl Standing Against a Background of Wheat



1890 Young Man with Cornflower



1890 Young Peasant Woman with Straw Hat Sitting in the Wheat

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