

# Vincent van Gogh



1853-1890 | DUTCH

*Still Life with Two Sacks  
and a Bottle*

*M.S. Rau*  
FINE ART • ANTIQUES • JEWELS

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Oil on canvas laid on panel | November 1884

Canvas: 11 <sup>3</sup>/<sub>4</sub>" high x 15 <sup>1</sup>/<sub>2</sub>" wide | 29.85 cm x 39.37 cm  
Frame: 19 <sup>1</sup>/<sub>8</sub>" high x 23 <sup>1</sup>/<sub>8</sub>" wide x 2" deep  
48.58 cm x 58.74 cm x 5.08 cm



“

What would life be if  
we had no courage to  
attempt anything?

- Vincent van Gogh

”



Vincent van Gogh remains one of the most iconic and influential artists in history. His rare works that reflect his personal world are in museums worldwide. *Still Life with Two Sacks and a Bottle* captures a pivotal moment in his journey, created during a period of introspection and reconnection with his roots. Featuring wine and tobacco—two of van Gogh’s cherished indulgences—the painting offers an intimate glimpse into his life, revealing the emotional depth and raw brilliance that define his legacy.

By 1883, van Gogh returned to his family’s home in Nuenen, where, despite strained relationships with his parents and a sense of isolation, he discovered a renewed sense of purpose and direction in his art. Nuenen’s rural environment and connection to Dutch artistic traditions allowed him to explore new subjects and reconnect with his heritage. This transformative period ultimately culminated in *The Potato Eaters* (1885), one of his most celebrated works.

In this period, van Gogh mostly dedicated himself to studying still lifes—a foundational genre in the history of art. As he taught painting to local students to support himself, he found opportunities to reinterpret the traditional still life, infusing his works with his emerging personal style. In a letter to his brother Theo, he expressed excitement about teaching still life to villagers as his technique was improving, hinting at his innovative approach. For van Gogh, still lifes were more than technical exercises—they embodied his artistic ambition. This work, with a brighter, more vibrant palette than most from the period, features two of his cherished comforts: tobacco and wine. These simple indulgences brought warmth and familiarity to a young artist navigating the struggles of his career, offering fleeting joy in his pursuit of greatness.

This painting offers a unique opportunity for a private collector to acquire a pivotal work from van Gogh’s important Dutch period—a crucial example of his relentless drive for artistic evolution. Interest in van Gogh’s Nuenen works is considerable; for instance, *Head of a Woman*, a smaller painting from the same period, was recently acquired by the Noordbrabants Museum in the Netherlands for \$9.34 million.

Born the son of a pastor in Groot-Zundert in the southern Netherlands, van Gogh was unsuccessful in several ventures in his early life. In 1880, he decided to study art, and in 1886 he traveled to Paris to join his brother Theo, who was managing Goupil’s gallery. There, van Gogh studied with Fernand Cormon and met such Impressionists as Camille Pissarro, Pierre-Auguste Renoir, Claude Monet and Paul Gauguin, who would play a key role throughout van Gogh’s life. Though his death ended a brief career devoid of artistic acclaim, van Gogh has since been exalted as one of the greatest artists of all time.



## PROVENANCE

C. Mouwen Jr., Breda

Kunstzaal Oldenzeel, Rotterdam

H.P. Bremmer (1871-1956) and his heirs, The Hague

H.P. Bremmer's Estate

Galerie Klopfer, Zurich, 1983

Galerie Koller, Zurich, Catalogue, 25 May 1984, no. 5111

M.S. Rau, New Orleans

Private Collection, Pennsylvania

M.S Rau, New Orleans

## EXHIBITED

Rotterdam, *Kunstzalen Oldenzeel*, May 1903

The Hague, *Gemeentemuseum, Verzameling H. P. Bremmer*, March 9 - April 23, 1950, catalogue introduction by H. E. Van Gelder, no. 33

Antwerp, *Zaal Comite voor Artistieke Werking, Tentoonstelling Vincent van Gogh en zijn Hollandse Tijdgenoten*, 1955, preface by Mark Edo Tralbaut, no. 7

Essen, Villa Hugel, *Vincent van Gogh*, 1957, no. 188

Luxembourg, Musee de l'Etat, Liege, Musee des Beaux Arts, *Natures Mortes Hollandaises, 1550-1950*, 1957, introduction by A. B. de Vries, no. 25, reproduced, p. 41

Paris, Musee Jacquemart Andre, *Vincent van Gogh*, February-May 1960, no. 9

's-Hertogenbosch, Noordbrabants Museum, *Van Gogh in Brabant*, November 2, 1987-January 10, 1988, p. 230-234



## LITERATURE

- R. Jacobsen, "Kunstzaal Oldenzeel," *Onze Kunst*, Tweede Jaargang, 1903, p. 60
- R. Jacobsen, "Une Exposition van Gogh a Groningue," *L'Art Flamand et Hollandais*, 1904, vol. II, pp. 13-20
- H. P. Bremmer, *Vincent van Gogh...mit zijn Hollandsche perlode*, Amsterdam, 1907
- H. P. Bremmer, *Vincent van Gogh*, Amsterdam, 1911
- Jacob Baart de la Faille, *L'Oeuvre de Vincent Van Gogh: Catalogue Raisonné*, Paris and Brussels, 1928, vol. I, p. 26, no. 55
- Walther Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*, Anvers, 1937, p. 286, 414
- Jacob Baart de la Faille, *Vincent Van Gogh*, Paris, 1939, p. 70, no. 59, illustrated
- Charles Mattoon Brooks, Jr., ed., *Vincent Van Gogh*, New York, reprint 1966, pp. 45, part II, pp. 15, 32, 33, 49
- Jacob Baart de la Faille, *The Works of Vincent Van Gogh; His Paintings and Drawings*, Amsterdam, 1970, p. 62, no. F55, illustrated
- Paolo Lecaldano, *Tout l'oeuvre peint de Van Gogh, 1881-1888*, Paris, 1971, pp. 97 and 99, no. 75, illustrated
- Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, 1980, pp. 124-125, no. 532, illustrated
- Richard Bionda, ed., *The Age of Van Gogh: Dutch Painting, 1880-1895*, 1990, p. 11
- Giovanni Testori and Luisa Arrigoni, *Van Gogh: Catalogue Complete des Peintures*, Paris, 1991, p. 44, no. 75, illustrated p. 45
- Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, vol. I, Cologne, 1993, p. 61, illustrated
- Jan Hulsker, *The New Complete Van Gogh*, Amsterdam, Philadelphia, 1996, p. 124-125, no. 532, illustrated
- Louis van Tilborgh and Marije Vellekoop, *Vincent van Gogh Paintings, Dutch period 1881-1885*, Amsterdam, 1999, p. 78-82
- Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, col. I, Cologne, 2006, p. 61, illustrated
- The Complete Letters of Vincent Van Gogh*, volume two, Greenwich, Connecticut, s.d., p. 332-333, letter no. 387



J.-B. DE LA FAILLE

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L'OEUVRE

DE

VINCENT VAN GOGH

CATALOGUE RAISONNÉ

*Ouvrage accompagné de la reproduction de plus de 1.600 tableaux,  
dessins, aquarelles et gravures du Maître*

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TOME PREMIER

TABLEAUX

TEXTE

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PARIS ET BRUXELLES

LES ÉDITIONS G. VAN OEST

1928

LIBRARY  
THE PA. STATE  
COLLEGE

Jacob Baart de la Faille, *L'Oeuvre de Vincent Van Gogh: Catalogue Raisonné*,  
Paris and Brussels, 1928, vol. I, p. 26, no. 55, illustrated



Novembre-Décembre 1884.

Bois, H. 37, L. 45 cent.

Collection M<sup>me</sup> H. Kröller-Müller, la Haye, n° 195 du Cat. 1921.

Reproduit : n° 5 des 40 Photocollographies d'après ses tableaux et dessins. W. Versluys, Amsterdam.

Collection L. C. Enthoven, Voorburg (vente Fréd. Muller et C<sup>ie</sup>, Amsterdam, 18 mai 1920, n° 221 du Cat.).

Voir Lettres à son frère, tome II, lettre 387, p. 451-452.

## 53. Nature morte.

Sur un entablement sont posés un bassin en terre cuite brune dans lequel est une cuillère en bois, puis à gauche deux bols blancs, l'un dans l'autre; à droite, un bol blanc à l'intérieur et turquoise à l'extérieur. Derrière le bol, un pot en grès gris de Cologne à ornements bleus et trois bouteilles de vin. Fond de couleur sombre. Fond vert bouteille sombre.

Id.

Toile sur bois, H. 39,5, L. 56 cent.

Collection V. W. van Gogh, Amsterdam.

Voir Lettres à son frère, tome II, lettre 387, p. 451-452.

Collection M<sup>me</sup> J. van Gogh-Bonger, Amsterdam.

Exposition Musée municipal, Amsterdam, juillet-août 1905, n° 23 du Cat.

## 54. Nature morte.

Sur un plan brun sont posés de droite à gauche : une paire de sabots, une écuelle à anse en faïence ocre clair, une bouteille vert noir et une cruche brun clair. Derrière ces objets un pot en grès gris. Fond vert olive foncé.

Id.

Toile sur bois, H. 42, L. 54 cent.

Collection H. P. Bremmer, la Haye.

Reproduit : De Week, 14 novembre 1903.

Collection C. Mouwen Jr., Breda (vente Frederik Muller et C<sup>ie</sup>, 3 mai 1904, n° 17 du Cat.).

Voir Lettres à son frère, tome II, lettre 387, p. 451-452.

## 55. Nature morte.

A gauche, une blague à tabac remplie; à droite, une autre à moitié pleine et renversée. Derrière cette dernière une bouteille noire et un petit miroir à cadre rougeâtre. Fond formé par un rideau vert.

Id.

Toile sur bois, H. 30,5, L. 41 cent.

Collection H. P. Bremmer, la Haye.

Voir Lettres à son frère, tome II, lettre 387, p. 451-452.

Collection C. Mouwen, Jr., Breda.

## 56. Nature morte.

Au milieu trois cruches brunes, une quatrième en travers devant les autres. A gauche, une bouteille verte à étiquette blanche. Une fenêtre constitue le fond à gauche, tandis que le fond du côté droit est un volet ouvert.

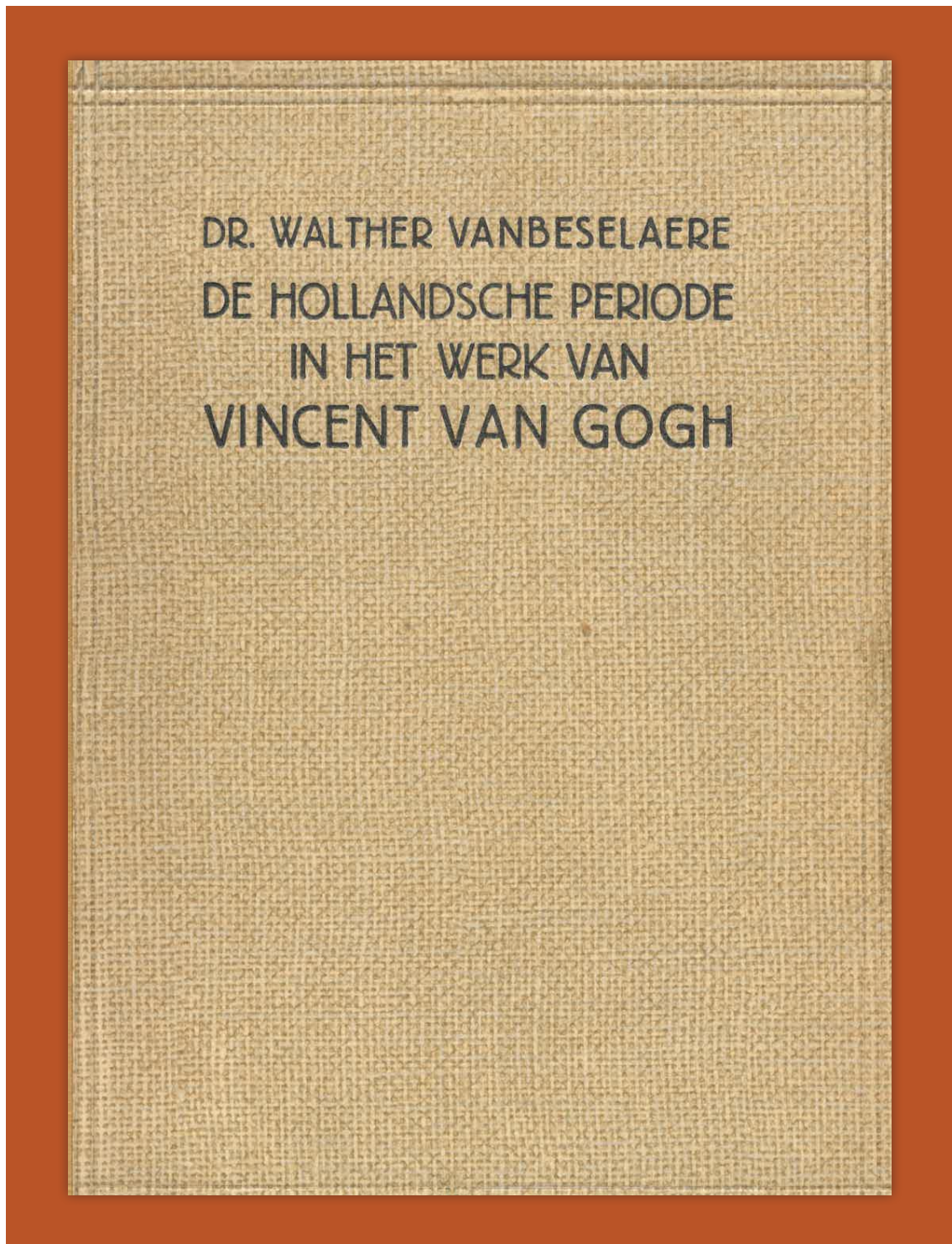
Id.

Toile, H. 46,5, L. 56 cent.

Collection H. P. Bremmer, la Haye.

Voir Lettres à son frère, tome II, lettre 387, p. 451-452.





Walther Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*, Anvers, 1937, p. 286, 414



56. STILLEVEN MET STEENEN KRUIKJES VOOR HET  
RAAM.

Id.

Doek 46'56.  
*Verz. H. P. Bremmer, den Haag.*

62. STILLEVEN MET GELEN STROOHOED.

Maart '85.

Doek 37.5'53.5.  
*Verz. Kröller-Müller, den Haag.*

63. STILLEVEN MET KLOMPEN EN AARDEN POTJE.

Maart '85.

Doek op paneel 39'41.  
*Verz. Kröller-Müller, den Haag.*

53. STILLEVEN MET BLAUW-GROEN GEGLAZURDE  
KOM.

Maart '85.

Doek op paneel 39.5'56.  
*Verz. V. W. v. Gogh, Laren.*

55. STILLEVEN MET TABAKZAKJES.

April '85.

Doek op paneel 30.5'41.  
*Verz. H. P. Bremmer, den Haag.*

58. STILLEVEN MET VELDFLESCHE.

Id.

Doek op paneel 31'41.  
*Verz. H. P. Bremmer, den Haag.*

178 verso. STILLEVEN MET OMGEVALLEN VELDFLESCHE.

Id.

Doek 52'42.5.  
*Gemeentemuseum, den Haag.*

202. STILLEVEN MET THEEPOT EN KOPJES.

Id.

Doek 23'34.  
*Verz. Dr. J. E. van der Meulen, Utrecht.*

In de brieven worden onophoudend studies van koppen vermeld, vanaf Oct. '84 (br. 383) tot April '85 (br. 398).

De passages zijn de volgende :

In II, 383 vernemen we dat v. Rappard enkele studiekoppen schilderde. Dat was voor Vincent een spoorslag om de serie „heads of the people,” waarmee hij in den Haag begonnen was, opnieuw aan te pakken.

II, 383, 444 : „Doch als ik eerst nog eens een dertigtal koppen hier schilder, zal ik meer van Antwerpen kunnen profiteeren en aan die dertig koppen begin ik nu, of liever ben ik reeds begonnen met een groote buste van een herder.”

II, 384, 447 : „Wat ik er mee gewonnen heb (met zijn uitgaven



## 2. DRENTE (SEPTEMBER-NOVEMBER 1883)

16	Oct. '83	d. Haag	20	Oct. '83	Oct. '83
17	Oct. '83	Sept. '83	21	Oct. '83	Oct. '83
18	Oct. '83	Sept. '83	22	Nov. '83	Oct. '83
19	Oct. '83	Sept. '83	23		d. Haag?

## 3. NUENEN (DECEMBER 1883-NOVEMBER 1885)

24	Jan.-Febr. '84	Juli '84	57	Nov.-Dec. '84	id.
25	Jan.-Febr. '84	id.	58	Nov.-Dec. '84	April '85
26	Jan.-Febr. '84	id.	59	Nov.-Dec. '84	Sept.-Oct. '84
27	Apr.-Mei '84	Juli '84	60	Nov.-Dec. '84	Jan.-Ma. '85
28	Mei '84	Parijs	61	Nov.-Dec. '84	Jan.-Ma. '85
29	Mei '84	April '84	62	Nov.-Dec. '84	Maart '85
30	Mei '84	id.	63	Nov.-Dec. '84	Maart '85
31	Mei '84	Apr.-Mei '84	64	Nov.-Dec. '84	Jan.-Ma. '85
32	Mei '84	Juni '84	65	Jan. '85	id.
33	Mei '84	Juni '84	66	Jan. '85	Apr. '85
34	Mei '84	Maart '84	67	Jan. '85	id.
35	Juni-Juli '84	Juni '84	68	Febr.-Ma. '85	Juni '84
36	Juni-Juli '84	Maart '85	69	Febr.-Ma. '85	Apr.-Mei '85
37	Juli '84	id.	70	Febr.-Ma. '85	id.
38	Juli '84	id.	70 <sup>bis</sup>	Febr.-Ma. '85	id.
39	Juli '84	id.	71	Febr.-Ma. '85	id.
40	Aug. '84	Juli '84	72	Febr.-Ma. '85	id.
41	Aug. '84	id.	73	Febr.-Ma. '85	id.
42	Aug. '84	id.	74	April '85	Apr.-Juni '85
43	Aug. '84	id.	75	April '85	Apr.-Juni '85
44	Oct. '84	Nov. '85	76	April '85	Maart '85
45	Oct. '84	id.	77	April '85	id.
46	Nov. '84	id.	78	April '85	id.
47	Nov. '84	id.	79	April '85	id.
48	Nov. '84	id.	80	April '85	Jan. '85
48 <sup>bis</sup>	Nov. '84	id.	80 <sup>bis</sup>	April '85	id.
49	Nov.-Dec. '84	Maart '85	81	April '85	Apr.-Juni '85
50	Nov.-Dec. '84	Maart '85	82	Mei '85	April '85
51	Nov.-Dec. '85	Sept.-Oct. '85	83	Mei '85	id.
52	Nov.-Dec. '84	id.	84	Mei '85	id.
53	Nov.-Dec. '84	Maart '85	85	Mei '85	id.
54	Nov.-Dec. '84	id.	86	Mei-Juni '85	Mei '85
55	Nov.-Dec. '84	April '85	87	Juni '85	Jan. '85
56	Nov.-Dec. '84	Maart '85	88	Juni '85	Mei '84

Walther Vanbeselaere, *De Hollandsche Periode (1880-1885) in het Werk van Vincent van Gogh*, Anvers, 1937, p. 286, 414



VINCENT  
VAN GOGH

BY

J.-B. DE LA FAILLE

WITH A FOREWORD BY

CHARLES TERRASSE

TRANSLATED FROM THE FRENCH

BY

PRUDENCE MONTAGU-POLLOCK

Univ. of  
California

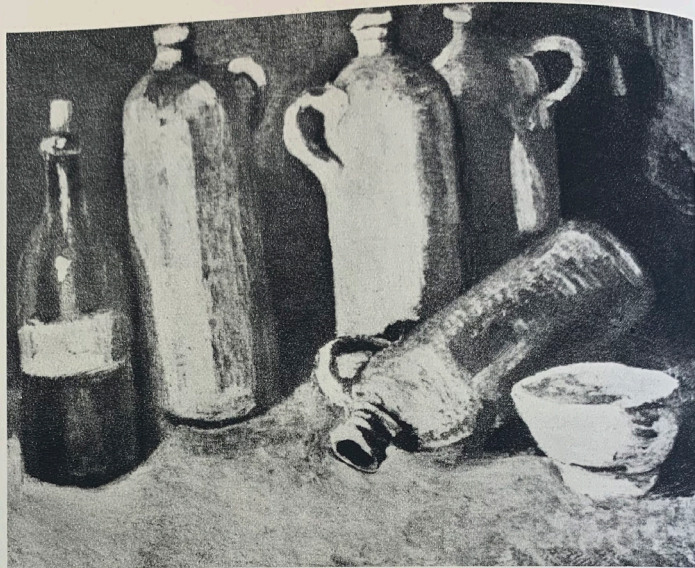
WILLIAM HEINEMANN LTD.  
LONDON - TORONTO

[1939]

Jacob Baart de la Faille, *Vincent van Gogh*, Paris, 1939, p. 70, no. 59, illustrated



*Nuenen period.*  
November 1884-  
April 1885. Canvas,  
33 by 42 cm.  
Kröller-Müller  
Foundation, Hoenderlo. L. C. Enthoven  
collection,  
Voorburg. (Fred.  
Muller & Co. sale,  
Amsterdam, May,  
18th 1920, cat. n°  
220). See Letters to  
his Brother, vol. II,  
letter 387, pp. 451-  
452.

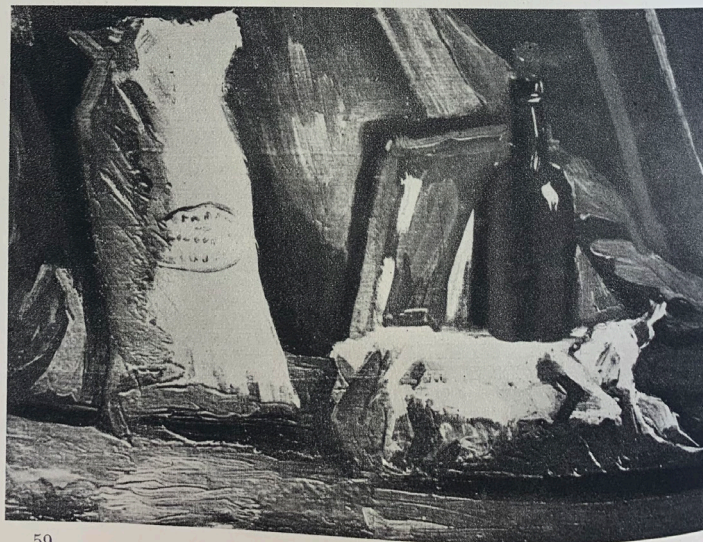


58.

STILL LIFE

F. 50

*Nuenen period.*  
November 1884-  
April 1885. Canvas  
on wood, 30,5 by  
41 cm.  
H. P. Bremmer collection,  
The Hague.  
C. Mouwen J<sup>r</sup> collection,  
Breda. See  
Letters to his Brother,  
vol. II, letter  
387, pp. 451-452.



59.

STILL LIFE

F. 55

70

Jacob Baart de la Faille, *Vincent van Gogh*, Paris, 1939, p. 70, no. 59, illustrated



J.-B. de la Faille

# The Works of Vincent van Gogh

His Paintings and Drawings

Reynal & Company

In association with William Morrow & Company

Jacob Baart de la Faille, *The Works of Vincent Van Gogh; His Paintings and Drawings*,  
Amsterdam, 1970, p. 62, no. F55, illustrated



62 Nuenen December 1883–November 1885

F 51



F 51 [H 55] STILL LIFE WITH BRASS BOWL

Canvas 65 × 80 [25½ × 31½]  
 Nuenen September 1885 [?]  
 LETTERS 424 [end September] 'The pictures I have for you are a few still lifes... a brass kettle, etc., which I made especially with a view to modeling with different colors...'  
 427 [October] 'Today I forwarded post-paid a box marked V 4 containing the still lifes.'  
 LITERATURE Vanbeselaere 1937, pp 300-1, 330, 346, 414; September-October 1885; letter 422  
 COLLECTION Amsterdam, Rijksmuseum Vincent van Gogh [Vincent van Gogh Foundation, inv nr F 51]

F 52 [H 56] STILL LIFE WITH COFFEE MILL, PIPE CASE AND JUG

Panel 34 × 43 [13½ × 17]  
 Nuenen November 1884 or shortly later  
 LETTER 387 [before 20 November] See F 49  
 LITERATURE A. Plasschaert, *Onze Kunst* 1903, part 2, p 174. Vanbeselaere 1937, pp 284-5, 330, 346-7, 414; November-December 1884; letters 385, 387; probably painted at Hermans' house  
 COLLECTION Otterlo, Rijksmuseum Kröller-Müller, inv nr 239-20, cat van Gogh 1970, nr 187

F 53 [H 65] STILL LIFE WITH CUPS, BOWLS AND THREE BOTTLES

Canvas on panel 39.5 × 56 [15½ × 22]  
 Nuenen first months of 1885  
 LITERATURE Vanbeselaere 1937, pp 284-6, 330, 347, 349, 414; on stylistic grounds March 1885  
 COLLECTION Amsterdam, Rijksmuseum Vincent van Gogh [Vincent van Gogh Foundation, inv nr F 53]

F 54 [H 60] STILL LIFE WITH CLOGS AND POTS

Canvas on panel 42 × 54 [16½ × 21½]  
 Nuenen November 1884 or shortly later  
 LETTER 387 [before 20 November] See F 49  
 LITERATURE Wereldkroniek 1903, p 514 [with reproduction], A. Plasschaert, *Onze Kunst* 1904, part 2, p 152. Vanbeselaere 1937, pp 284-5, 330, 346-7, 414; November-December 1884  
 COLLECTION Utrecht, Museum van Baaren Foundation, inv nr 63a

F 55 [H 59] STILL LIFE WITH A BOTTLE AND TWO BAGS

Canvas on panel 30.5 × 41 [12 × 16]  
 Nuenen November 1884 or shortly later  
 LETTER 387 [before 20 November] See F 49  
 LITERATURE R. Jacobsen, *Onze Kunst* 1903, part 2, p 66. Vanbeselaere 1937, pp 284-6, 330, 347, 349, 414; on stylistic grounds April 1885  
 COLLECTION The Hague, Heirs of H. P. Bremmer

F 56 [H 61] STILL LIFE WITH FIVE BOTTLES

Canvas 46.5 × 56 [18½ × 22]  
 Compare F 50  
 Nuenen November 1884 or shortly later  
 LETTER 387 [before 20 November] See F 49  
 LITERATURE Vanbeselaere 1937, pp 284-6, 330, 347-8, 414; on stylistic grounds March 1885  
 COLLECTION The Hague, Heirs of H. P. Bremmer

F 57 [H 62] STILL LIFE WITH POTTERY AND TWO BOTTLES

Canvas 40 × 56 [15½ × 22]  
 Nuenen November 1884 or shortly later  
 LETTER 387 [before 20 November] See F 49

F 52



F 55



F 53



F 57



F 54



F 59



Jacob Baart de la Faille, *The Works of Vincent Van Gogh; His Paintings and Drawings*, Amsterdam, 1970, p. 62, no. F55, illustrated



# THE COMPLETE VAN GOGH

Paintings · Drawings · Sketches

Jan Hulsker

HARRISON HOUSE/HARRY N. ABRAMS, INC.  
New York

Jan Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, 1980, p. 124-125,  
no. 532, illustrated





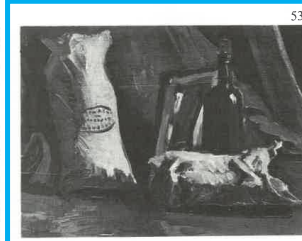
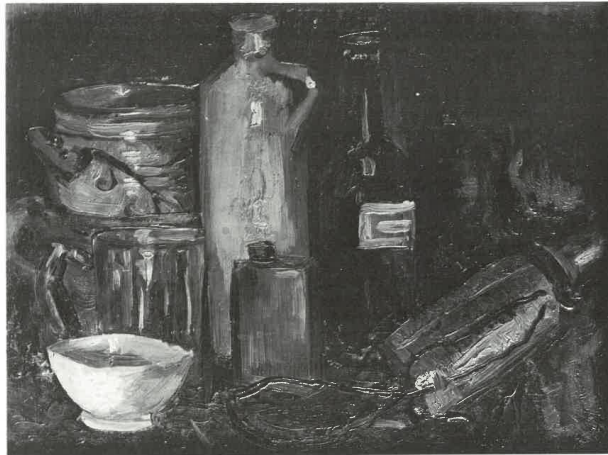
is finished with them and they have meanwhile had time to become thoroughly dry, I am going to rework them in order to make them into paintings" (Letter 377).

It was Vincent's custom to make preliminary studies for many of the details, and at least one of these has been preserved; it is the central figure of the painting *Wood Gatherers in the Snow* (516) that we see also in watercolor 515. It is also typical of Vincent's method of operation that the ox in his small sketch *Oxcart in the Snow* (511) is a copy of his own large painted black ox (505). But even by October, Vincent was not yet completely finished with the commission; he wrote that Hermans had "already" copied four of the six subjects. And although Hermans proved to be "a very nice, pleasant friend," Vincent nonetheless still grumbled a bit about his stinginess. Hermans had once given him 25 guildens for expenses, perhaps also something for models (Vincent is not very clear about this), but in any case nothing for his time and trouble (Letter 381).

#### Margo Begemann

Once again there had been a dramatic development in Vincent's personal life that cannot have made his work any easier. His first account of it comes in a letter to Theo written about the middle of September or a little later (Letter 375). After apologizing for not yet having replied to two letters from Theo, one containing 150 francs, he wrote: "Something has happened, Theo, that most of the people around here do *not* know about or suspect, and must never come to know about, so be as silent as the grave—but it is a terrible thing. To tell you everything I would have to write a book—and that I cannot do. Miss Begemann has taken poison, in a moment of despair, after she had spoken to her family, and evil things were being said about her and me. She got so upset that she did it all of a sudden (in my opinion, definitely in a fit of madness)." We are told something about Margo Begemann in Mrs. van Gogh-Bonger's "Memoir" to *The Complete Letters*. We learn that she was the youngest of three sisters who lived next door to the parsonage and was much older than Vincent. It is strange that Vincent said nothing in his letter to Theo of the love affair which must have preceded Margo's attempt at suicide. The inference to be drawn is that Theo had probably been told about it during one of his visits. If this were not so, the way Vincent wrote about a projected marriage without any sort of introduction, would be hard to explain. Laconically and almost incidentally he said "that they put [him] off for two years" (in other words, a marriage was out of the question for two years), to which he added that he would decidedly not agree to that, "since I said that if there was to be a question of marriage here, it would have to be very soon or not at all."

There would, of course, be no marriage, whether Vincent wanted it or not. He certainly did not have the burning love for Margo Begemann that he had felt for Kee Vos, about whom he had always written in quite different terms. There can be no doubt that he had felt much sympathy for the woman next door, whom he had gotten to know





533



534



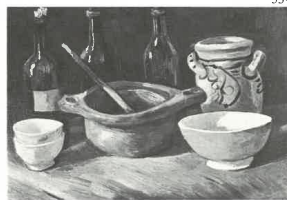
535



536



537



538

528 Still Life with Pots, Jar, and Bottle, F.178

(reverse: 1198)

29.5 × 39.5 cm (11½ × 15½")

Gemeentemuseum, The Hague

529 Still Life with Jars, F.50

33 × 41 cm (13 × 16¼")

Rijksmuseum Kröller-Müller, Otterlo

530 Still Life with Jars, F.56

46.5 × 56 cm (18½ × 22")

Private collection, The Hague

531 Still Life with Pots, Jar, and Bottle, F.58

Canvas on panel, 31 × 41 cm (12¼ × 16¼")

Private collection, The Hague

532 Still Life with Two Sacks and a Bottle, F.55

Canvas on panel, 30.5 × 41 cm (12¼ × 16¼")

Location unknown

533 Still Life with Pottery, Bottles, and a Box, F.101

(reverse: 1302)

Canvas on cardboard, 31 × 42 cm

(12¼ × 16¼")

Rijksmuseum Vincent van Gogh, Amsterdam

534 Still Life with Three Beer Mugs, F.49

Canvas on cardboard, 32 × 43 cm

(12½ × 16¾")

Rijksmuseum Vincent van Gogh, Amsterdam

535 Still Life with a Bearded-Man Jar and Coffee

Mill, F.52

Panel, 34 × 43 cm (13½ × 16¾")

Rijksmuseum Kröller-Müller, Otterlo

536 Still Life with Pottery and Clogs, F.54

Canvas on panel, 42 × 54 cm (16½ × 21¼")

Museum van Baaren, Utrecht

537 Still Life with Bottles and a Cowrie Shell, F.64

Canvas on panel, 32 × 41 cm (12½ × 16¼")

Location unknown

538 Still Life with Pottery and Three Bottles, F.53

Canvas on panel, 39.5 × 56 cm (15½ × 22")

Rijksmuseum Vincent van Gogh, Amsterdam

539 Still Life with Pottery, Jar, and Bottle, F.57

40 × 56 cm (15½ × 22")

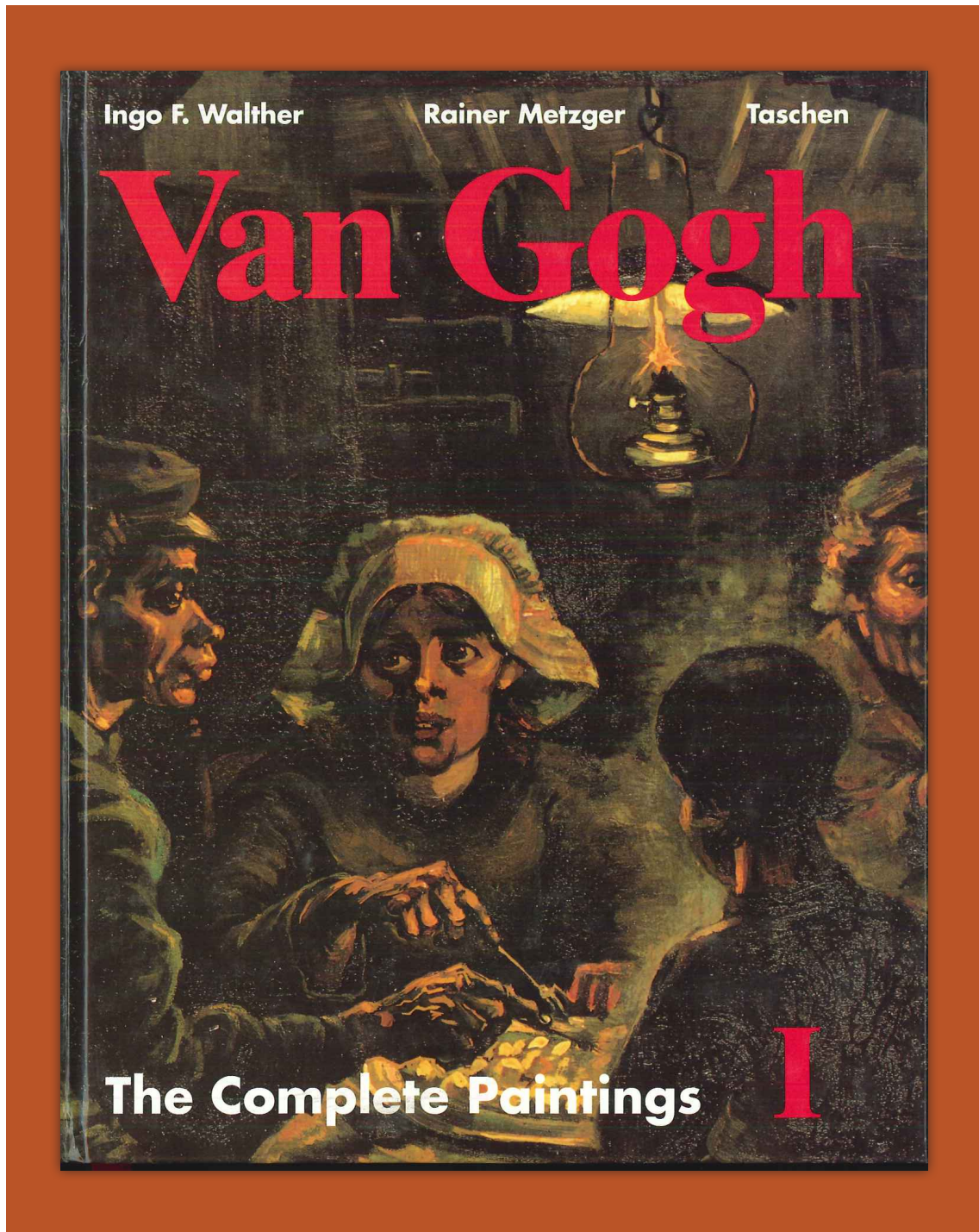
Collection Arnold Holland, London



539

125





Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, vol. I, Cologne, 1993, p. 61, illustrated



Ingo F. Walther/Rainer Metzger

# Vincent van Gogh

The Complete Paintings

Volume I

*Etten, April 1881 – Paris, February 1888*

Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, vol. I,  
Cologne, 1993, p. 61, illustrated





irresistible urge to go out into Nature. And he even sent his first works home, "to Pa, so that he can see I'm doing something" (Letter 138). Anton Mauve, his mother's brother-in-law and one of the best-known Dutch painters of the day, helped Vincent, introducing him to ways of handling paint and giving him essential advice. Van Gogh believed he had now discovered his true vocation, a path which might in due course earn him honour and financial rewards, and his family and relatives, tradition-minded as they were, approved. In April 1881 Vincent even went to Etten, to his parents' home, where Theodorus van Gogh was now the incumbent of the parish, and now that everything seemed to be working out he was welcomed with open arms.

Things turned out much as they had previously done, though. The career in art dealing, under the wing of his uncles, had ended in dismissal. His life as a pastor, which met his father's hopes, had come to grief in the slums of the Borinage. And now his artistic calling, approved by the whole family, presently turned out a disaster: some six months later, Vincent was thrown out of the house, and the Rev. van Gogh seemingly even decided to disown his son. All the plans van Gogh had obediently

**Still Life with Two Sacks and a Bottle**  
 Nuenen, November 1884  
 Oil on canvas on panel, 31.7 x 42 cm  
 F 55, JH 532  
 Private collection  
 (Koller Auction, Zurich, 25.-26. 5. 1984)

PAINTINGS: NUENEN 1884 61

Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, vol. I, Cologne, 1993, p. 61, illustrated





Louis van Tilborgh and Marije Vellekoop, *Vincent van Gogh Paintings, Dutch period 1881-1885*, Amsterdam, 1999, p. 78-82



—  
 NUUMEN

## 9 Still life with bottles and earthenware

NOVEMBER 1884-  
 APRIL 1885

Oil on canvas  
 31.5 × 41.7 cm  
 Unsigned

Inv. s 60 V/1962  
 F 61r JH 533

TECHNICAL DATA  
 Canvas 14 × 18 (thin) threads,  
 open weave, original edges, not  
 relined, formerly canvas on card-  
 board. Cream-coloured ground,  
 commercially primed, medium.  
 Brush size: varying from narrow  
 to very wide. Varnished. Details:  
 weave imprints, transferred  
 paint, greyish pink paint on the  
 edges, nail holes.

Painting on the verso (fig. 9a)

PROVENANCE  
 1885/86-91 T. van Gogh; 1891-  
 1925 J.G. van Gogh-Bonger;  
 1925-62 V.W. van Gogh; 1931-62  
 on loan to the Stedelijk  
 Museum, Amsterdam; 1962  
 Vincent van Gogh Foundation;  
 1962-73 on loan to the Stedelijk  
 Museum, Amsterdam; 1973 on  
 permanent loan to the Van Gogh  
 Museum, Amsterdam.

LITERATURE  
 De la Faille 1928, vol. 1, pp. 27-  
 28, vol. 2, pl. xvii; Vanbeselaere  
 1937, pp. 285, 330, 346-47, 414;  
 De la Faille 1939, p. 74, no. 66;  
 Tralbaut 1955, pp. 6, 35;  
 De la Faille 1970, pp. 63, 614;  
 Amsterdam 1987, p. 317.

Three years had passed between the first still lifes Van Gogh painted in December 1881 under the direction of Anton Mauve (*cat. 1*) and the second series begun in November 1884, to which this *Still life with bottles and earthenware* belongs. Mauve had sought to teach him something of the genre – form, composition, the reproduction of texture and colour – but in the period that followed Vincent had concentrated on his real passion: the human figure. It is telling that he returned to still life painting just at the moment when he himself became a teacher: 'I now have three fellows in Eindhoven who want to learn how to paint, and whom I'm teaching to do still lifes,' he wrote to Theo in November 1884 [471/385]. His three pupils were the goldsmith Toon Hermans (1822-1897), the tanner Anton Kerssemakers (1846-1924) and the telegrapher Willem van de Wakker (1859-1927).<sup>1</sup> According to Van de Wakker, Van Gogh saw 'still life painting [...] [as] the root of everything. If you can paint a still life, you can paint a forest!' – considering Van Gogh's personal artistic development a somewhat paradoxical opinion.<sup>2</sup>

According to Van Gogh, still life painting was useful because it taught the artist composition and proportion. He advised Kerssemakers to 'do a few still lifes instead of landscape[s], they'll teach you a lot more; once you've done about 50 of them you'll begin to see the progress you've made, and I'm ready to help you and to work with you on the same subject; I still have a lot to learn, and there's no better way to learn how to put objects in their proper place and to distinguish them from one another.'<sup>3</sup> And, indeed, he kept his promise, writing to Theo in mid-November 1884 that the week before he had 'painted still lifes day in and day out with the fellows in Eindhoven' [473/387].

An effective technique for suggesting volume is *chiaroscuro*, particularly the treatment of the shadows. In a letter to Kerssemakers from mid-January 1885, Van Gogh stressed its importance. He suggested they spend another few days painting together 'because the question of clair obscur and colour and



NUENEN

no. 1.65; Hulsker 1996,  
pp. 124-25, 132.

## EXHIBITIONS

1905 Amsterdam, no. 23 [Dfl.  
400]; 1924 Amsterdam,  
no. 8; 1926 Amsterdam, no. 5;  
1929 Utrecht, no. 2 [not for  
sale]; 1931 Amsterdam, no. 4;  
1932 Manchester, no. 1; 1947  
Groningen, no. 4; 1948-49  
The Hague, no. 5; 1998-99  
Amsterdam, no catalogue.

<sup>1</sup> Van Gogh later also taught the draughtsman  
Dimmen Gestel (1862-1945); see Gestel's letter to  
A. Plasschaert, 16 August 1912 (inv. b 3039  
V/1983).

<sup>2</sup> Stokvis 1927, p. 14.

<sup>3</sup> Kersemakers 1912, 1.

<sup>4</sup> See Hummelen/Peres 1993, p. 58.

<sup>5</sup> Charles Blanc, *Les artistes de mon temps*,  
Paris 1876, pp. 64-66. Van Gogh copied this  
passage into letter 497/401. Blanc had adopted  
his ideas from the physicist Michel Eugène  
Chevreul (1786-1889), who published the theory  
in *De la loi du contraste simultané des  
couleurs*, Paris 1839.

<sup>6</sup> In 1928 De la Faille was the first to identify  
the 16 still lifes with bottles and earthenware as  
a group (F 49-64) and to date them to November  
1884. The JH numbers are: 534; 529; 925; 535;  
538; 536; 532; 530; 539; 531; 921; 540; 533; 922;  
920; and 537, respectively.

<sup>7</sup> See letters 471/385, 473/387, 481/-, 492/397  
and 493/398.

<sup>8</sup> Vanbeseleere 1937, pp. 284-86.

<sup>9</sup> He correctly added two works (F 178r JH 528  
and F 202 JH 738) and dated two others, some-  
what later again correctly, (cat. 35 and  
F 59 JH 921).

<sup>10</sup> The two pictures Van Gogh painted in The  
Hague are F 62 JH 922 and F 63 JH 920.  
At least six works, cats. 35-37, and F 50 JH 529,  
F 56 JH 530 and F 57 JH 539 can be related to  
the summer of 1885, thanks to the discovery of  
underlying images; see Van Heugten 1995,  
pp. 62-85. In terms of style, format and objects  
depicted, F 59 JH 921 is quite similar to cat. 35.

deep of tone in the shadowed parts is an eternally difficult one' [481/-]. It is thus rather curious that although he managed to get the tone of the shaded areas right in his own still life, he seems to have paid little attention to the direction of the shadows in relation to the light source – a not unimportant element in achieving the effect of weight and mass.

In the same letter, Van Gogh also wrote of the significance of colour theory in mastering *chiaroscuro* in addition to painting a lot oneself and watching others. He had begun studying the laws of colour in May-June 1884, when he first read Charles Blanc's *Les artistes de mon temps*. Van Gogh sought to conquer not only the rendering of *chiaroscuro*, but also the laws of colours and tonal painting.<sup>4</sup> These issues were also central to the still lifes he painted beginning in November 1884, both individually and in combination. This amalgamation of colour and *chiaroscuro* is most obvious in the shadows: while the artist initially used black for the dark areas, after reading Blanc he turned to such deep colours as dark blue, dark green and dark brown.

For Blanc – and thus for Van Gogh – a successful combination of tone and colour lay in the use of what he called 'ton rompu'.<sup>5</sup> 'Broken colour' are achieved by mixing unequal amounts of two complementary colours. Combining equal parts lead to a neutral grey; the other method, however, produces a *coloured* grey that takes on the shade that had been added in larger quantities. An unequal mix of the complementary colours red and green, for example, can lead to either a reddish or a greenish grey. The result weakens the contrasting effect. If, on the other hand, pure colours are placed side by side, they strengthen each other, creating a so-called complementary contrast.

Several of these effects can be seen in *Still life with bottles and earthenware*. Van Gogh painted the darker elements in various colours: the bottles to the left and right are dark blue, the one in the middle dark green and the one in the background to the right a dark brown. The red label on the central bottle stands out vividly, due to the contrast with the green. We see the same principle at work on the right, in the turquoise edging on the box, which contrasts with the brownish red of the object itself.

It is not possible to determine the exact date of *Still life with bottles and earthenware*. Initially, all the still lifes with bottles and pottery painted in Nuenen were assigned to November 1884.<sup>6</sup>

80

Louis van Tilborgh and Marije Vellekoop, *Vincent van Gogh Paintings, Dutch period 1881-1885*, Amsterdam, 1999, p. 78-82





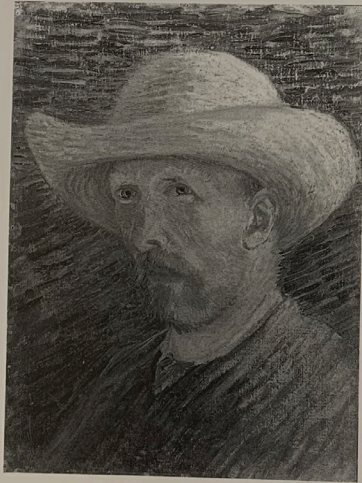
been partially superseded: some of the pictures were actually painted much earlier, in The Hague (*cat. 1*), others later, in the summer of 1885. In most cases the new dating of the latter group was based on the images found under today's paint layers, which exclude an earlier dating.<sup>10</sup>

The total number of still lifes attributed to the period November 1884 – April 1885 is nine.<sup>11</sup> It is difficult to say which of them were painted together with Hermans. The 'lovely things – such as old jugs and other antiques' mentioned in the letter, and the description of some of the objects as 'Gothic' might be associated with four paintings depicting such objects as a *baardmankruik*, an inkstand, a tobacco jar, a coffee mill, a canteen and a large shell.<sup>12</sup> These works also exhibit various stylistic similarities.

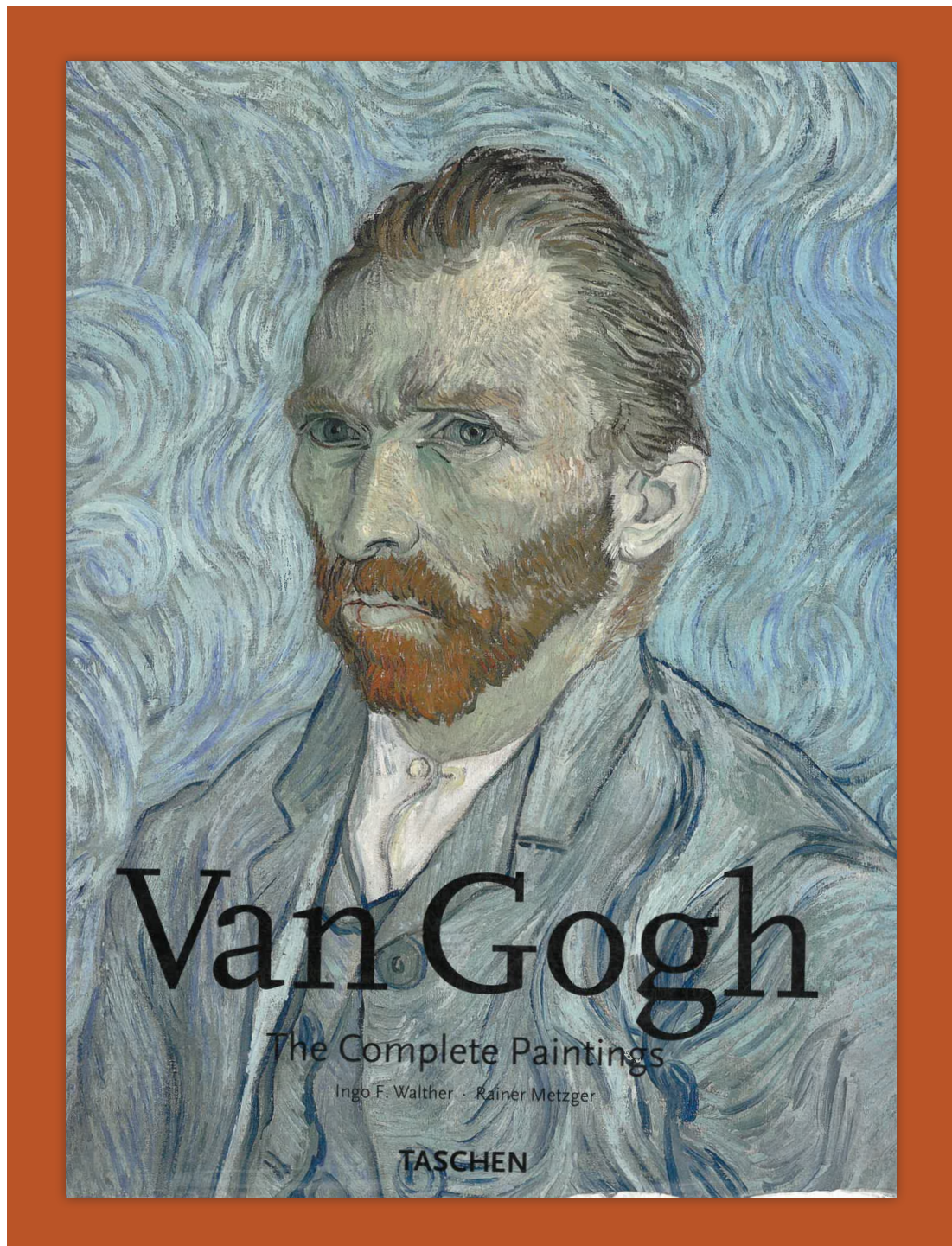
In the other still lifes, which place more emphasis on colour contrasts, the objects are somewhat more commonplace: white cups, jugs for gin, green bottles, earthenware bowls and a Cologne pot. These were probably part of Van Gogh's prop collection, or are things he saw at the homes of the Nuenen poor. The still lifes also include objects the artist himself might have used when drawing or painting, such as a pot with brushes or the dark-green ink bottle with a red label in *Still life with bottles and earthenware*.<sup>13</sup>

This still life also includes a flat bottle with a large cork, a bottle with a white label and a red ceramic pitcher with, in front of it, an irregularly shaped little pot, which may have been used for holding lard.<sup>14</sup> It has been suggested that the box in the background is a cigar-box.<sup>15</sup> The jar next to the pitcher is a mustard jar, as can be gleaned from the initials – ABB – painted on the front: these stand for Adam Bernhard Bergrath, owner of a mustard manufactory founded in Düsseldorf in 1726. The anchor crossing the first B is borrowed from the city's coat of arms.<sup>16</sup> To the left behind the carefully arranged objects lies a brown cloth. This cloth, which is slightly lighter in colour than the background on the right, is painted over a darker underlayer and follows the contours of the two bottles to the left. Van Gogh probably painted it this way to increase the contrast between the bottles and the background.

In comparison to the background and the table, the objects themselves are rather thickly painted. Although in the former the



9<sup>b</sup> Self-portrait (F 61v JH 1302);  
verso of *cat. 9*.



Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, col. I, Cologne, 2006, p. 61, illustrated



Ingo F. Walther · Rainer Metzger

# Vincent van Gogh

The Complete Paintings

Part I

*Etten, April 1881 – Paris, February 1888*

**TASCHEN**

HONGKONG KÖLN LONDON LOS ANGELES MADRID PARIS TOKYO

Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, col. I, Cologne, 2006, p. 61, illustrated





irresistible urge to go out into Nature. And he even sent his first works home, "to Pa, so that he can see I'm doing something" (Letter 138). Anton Mauve, his mother's brother-in-law and one of the best-known Dutch painters of the day, helped Vincent, introducing him to ways of handling paint and giving him essential advice. Van Gogh believed he had now discovered his true vocation, a path which might in due course earn him honour and financial rewards, and his family and relatives, tradition-minded as they were, approved. In April 1881 Vincent even went to Etten, to his parents' home, where Theodorus van Gogh was now the incumbent of the parish, and now that everything seemed to be working out he was welcomed with open arms.

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 F 55, JH 532  
 Private collection  
 [Koller Auction, Zurich, 25.-26. 5. 1984]

PAINTINGS: NUENEN 1884 61

Ingo Walther and Rainer Metzger, *Vincent van Gogh: The Complete Paintings*, col. I, Cologne, 2006, p. 61, illustrated



THE COMPLETE LETTERS  
OF  
VINCENT VAN GOGH

*with reproductions of all the drawings  
in the correspondence*

VOLUME TWO

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

*The Complete Letters of Vincent Van Gogh, volume two, Greenwich, Connecticut,  
s.d., p. 332-333, letter no. 387*



yourself more clearly, we shall *perhaps* find something in your present work, and *then* we shall not act as we do now ..." I see only a fair promise—but in reality—a ministerial fata morgana in the eyes of a fellow like me, who would rather find an outlet for his work in a more *pedestrian* way, provided that it is *at the present moment*.

There you are—if *need be* an outlet at the present moment, but preferably not with third-class dealers—and this is something I cannot demand of you, considering your position—*que soit*—but on the other hand you cannot demand of me that I resign myself to a ministerial fata morgana. After all, I am too practical for that!

Kindly appreciate that I call you a *good minister*—and I know well enough how damned bad the fellows elevated above solid ground are as a rule, so that I am only too happy to value a few bright spots even in the ministerial sphere. Which is *not* being intransigent, and which is really why I piss on the sanctuary of the intransigent fellows—which I do once in a while—on sanctuaries in general.

But to business—do you happen to have thought that at present my expenses amount to two guilders a day—take one guilder for models and one for canvas, colors, etc.—I cannot do it cheaper—I still have some bills to pay, and—I have to go to Antwerp.

My situation here is a bit too tense, right now my life is not pleasant, and I do not find it easy to possess my soul in patience, as they say.

At home—though there are no rows—they do not think the prospect of my staying here *too long* cheerful. Which I can very well understand.

And yet I cannot go away—either leaving completely or partly (by “partly” I mean keeping on my studio, which is my intention)—unless I go on making a lot of studies and find something new by way of security in Antwerp.

Be so kind as to take this into consideration. And if you should be willing to do your best on the financial side, so that things will be somewhat easier for me, I believe there will be a chance of keeping the peace in the future, though it will be far from real *harmony*.

Which I wish for myself as well as for others, this composure I mean. With regard to my work you say what is not there may turn up yet—and I say the same about the fata morgana in your saying “later on ... we shall *perhaps*, etc.”—(see above).

At present—it is a fata morgana to me, and at all events I want to try Antwerp.

Good-by, with a handshake,

Ever yours, Vincent

387

Dear Theo,

I suppose you already know that Father has refused the living at Helvoirt.

I was not indifferent to the decision, as in no case would I have gone with them to Helvoirt, and would either have stayed here in my studio or gone to Antwerp. Now, as far as I can see, it is, and will be, best for me simply to go on as I am, and to stay here.

332

*The Complete Letters of Vincent Van Gogh*, volume two, Greenwich, Connecticut,  
s.d., p. 332-333, letter no. 387



Recently I really haven't been doing so badly. It is true that I can't have any financial success with my work here, but I am making really good friends here, ~~who I believe will become even better.~~

Last week I painted still life day after day with the people who paint at Eindhoven.

That new acquaintance, the tanner whom I told you about, applies himself wonderfully. But I, for my part, must do something in return to keep up the friendship. But I don't see that I am the loser by it, as I work with more animation when I have some conversation.

Hermans has so many beautiful things, old jars and other antiques, that I want to ask you if I could oblige you by painting for your room a still life of some of these objects, for instance of Gothic things—those I have done with Hermans up to now are simpler in character. But just today he told me that if I wanted to paint for myself a picture of things that were still too difficult for him, I could take them with me to the studio. Please give me an answer to this, and if you like, I shall make one for you, and will pick out the best things. I have finished a little one already. As to my asking you to send me another 20 francs before the end of this month, I hope you will do so.

I am getting on pretty well, but my expenses are not getting smaller; but by working very hard now, I am making progress.

Do help me by sending what I ask if it is at all possible. Otherwise these last days of the month will be very hard for me and the work will suffer more than is necessary.

And I will give it back to you in my work. That's all I can say about it.

At all events, I will ask for those things of Hermans' and make something for you; you will see for yourself what I told you about the color, that it is improving. I have also started another water color of the water mill.

Good-by, with a handshake,

Ever yours, Vincent

I *know* that it is a hard time for you, but we must push on, and sure enough there will be a change for the better.

388

Dear Theo,

Many thanks for your letter and the enclosure, and also for what I still received specially for St. Nicholas.

I will begin by telling you that your letter greatly amazed me—seeing that there have been no differences of any importance between Father, Mother and myself, and as to the Begemann ladies, they looked in on Father and Mother only the other day in considerable numbers—and they have done so not just once but many times. Whether they drop in quite as frequently as formerly or less frequently is something I cannot see has anything to do with me, nor am I interested in it.

That I decidedly disapproved of their attitude, and that I shall go on decidedly

333

*The Complete Letters of Vincent Van Gogh*, volume two, Greenwich, Connecticut,  
s.d., p. 332-333, letter no. 387



**Verzameling  
H. P. Bremmer**

9 Maart tot 23 April 1950  
Gemeentemuseum 's-Gravenhage  
uitgave Dienst voor Schone Kunsten

The Hague, *Gemeentemuseum, Verzameling H. P. Bremmer*, March 9 - April 23,  
1950, catalogue introduction by H. E. Van Gelder, no. 33



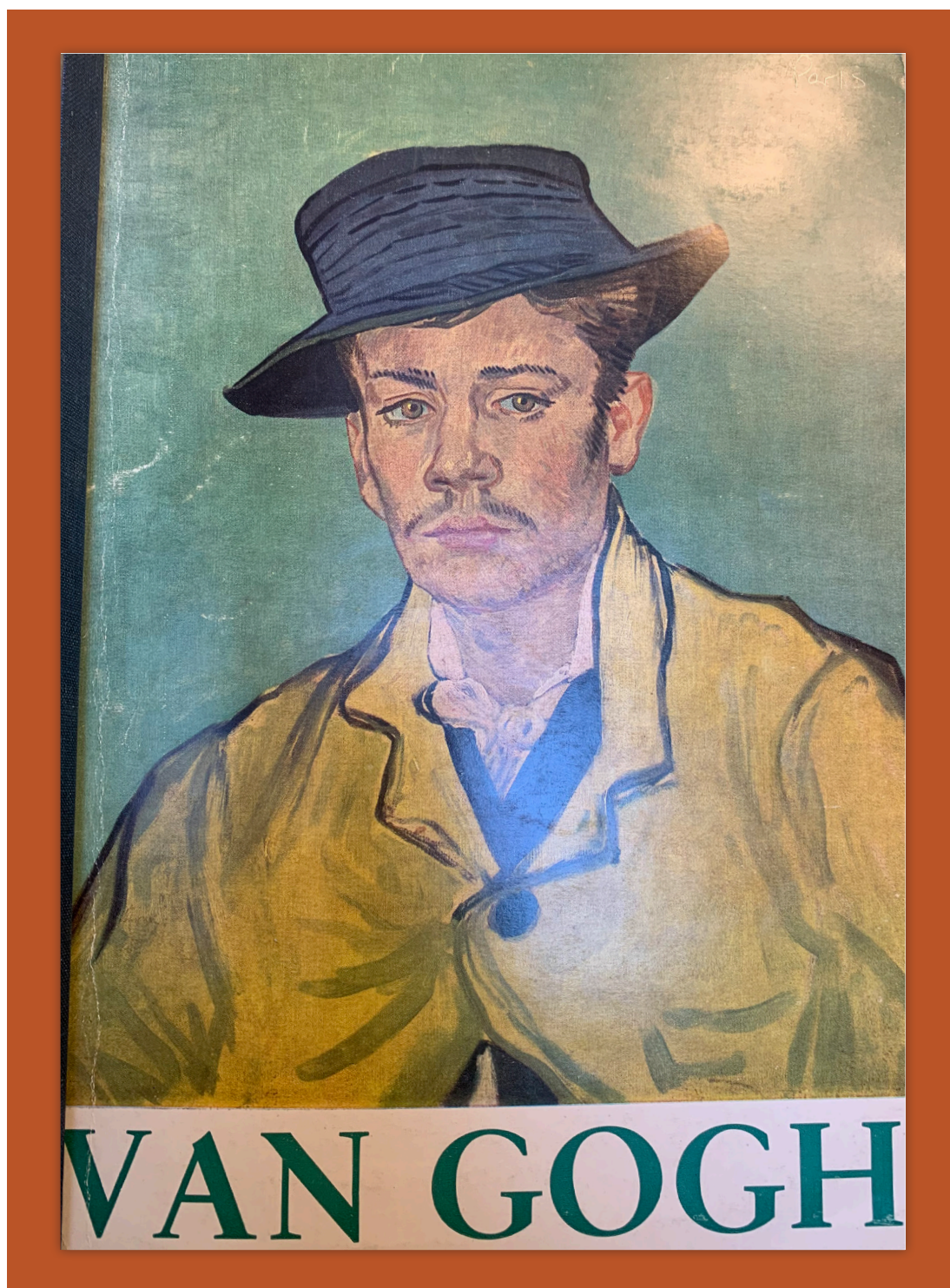


<b>Gogh, Vincent van</b> 1853-1890		
29	Moeder en kind Nuenen 1884	D. 44 x 34
30	Stilleven met veldfles Nuenen 1884	P. 31 x 41
31	Stilleven met kruiken Nuenen 1884	D. 50 x 57.5
32	Thuiskomst Nuenen 1884	D. 66 x 79 gem. l.o. Vincent
33	Stilleven met tabakszakken Nuenen 1884	P. 32 x 42
34	Madeliefjes Arles Febr. 1888-Mei 1889	D. 33 x 42 gem. l.o. Vincent
35	Boomgaard * Arles Febr. 1888-Mei 1889	D. 73 x 54 gem. l.o. Vincent
36	Bloeiende vruchtbomen Arles Febr. 1888-Mei 1889	D. 29 x 37
37	Berglandschap Saint Rémy Mei 1889-Mei 1890	D. 21.5 x 32.5
38	Stratenaanleg Den Haag 1882	T. 21.5 x 34 gem. l.o. Vincent
39	Bank Den Haag 1882	T. 28 x 44 gem. l.o. Vincent
40	Sorrow Den Haag 1882	T. 46 x 30.5 gem. l.o. Vincent, r.o. Sorrow
41	Achter het huis van Sientjes moeder Den Haag 1882	T. gehoogd met wit 46 x 59.5
42	Het huis van Sientje Den Haag 1882	T. gehoogd met wit 29 x 45 gem. l.o. Vincent
43	Scheveningen (scharrendrogerij) Den Haag 1882	A. 35 x 52
44	Aan het graf Den Haag 1882	T. 49 x 23
45	Oude manskop Den Haag 1882	T. 32 x 25 sign. nagebootst r.o. Vincent

9

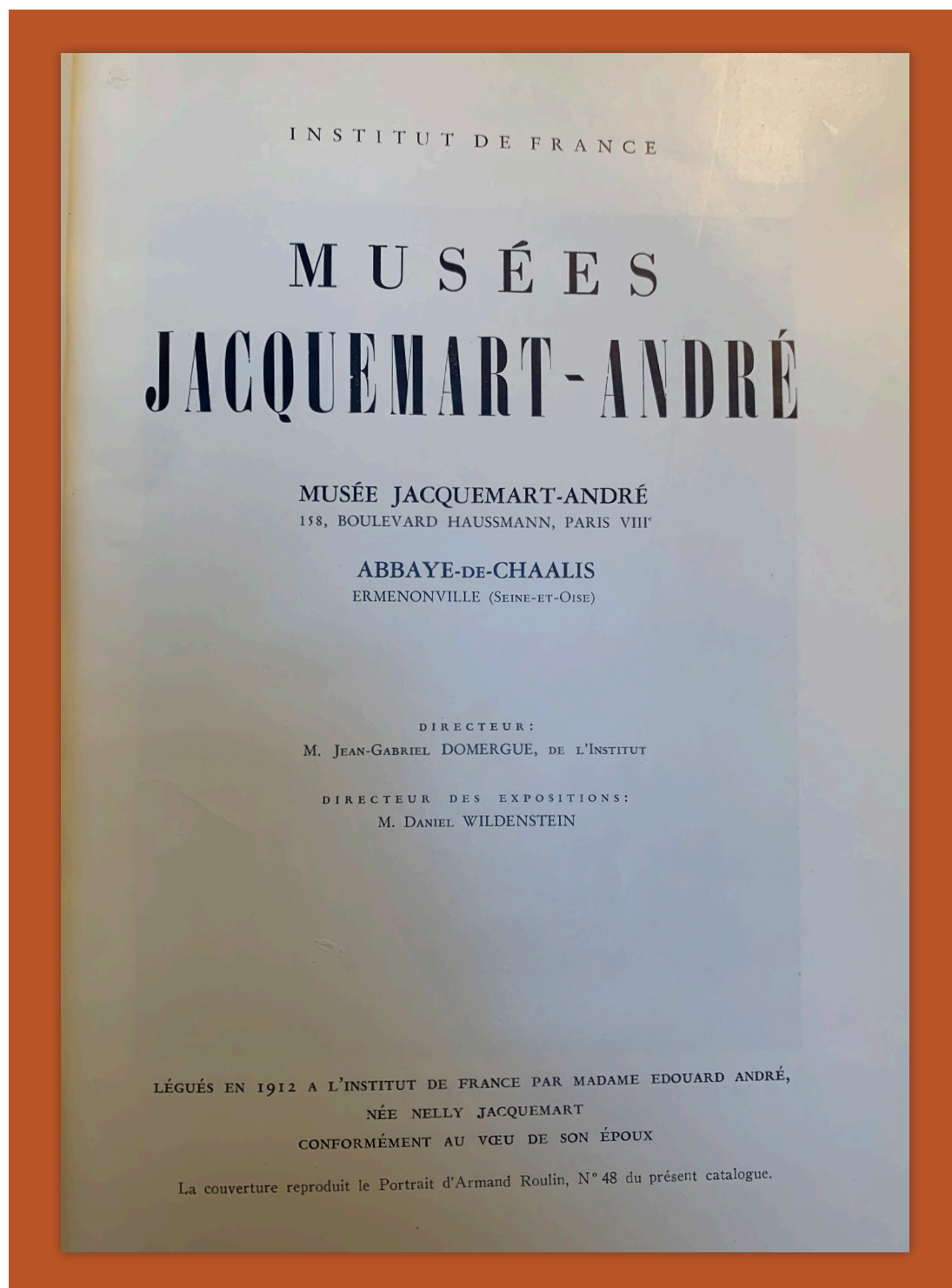
The Hague, *Gemeentemuseum, Verzameling H. P. Bremmer*, March 9 - April 23, 1950, catalogue introduction by H. E. Van Gelder, no. 33





Paris, Musee Jacquemart Andre, *Vincent van Gogh*, February-May 1960, no. 9





Paris, Musée Jacquemart André, *Vincent van Gogh*, February-May 1960, no. 9



**9 NATURE MORTE AVEC BLAGUE A TABAC, BOUTEILLE ET MIROIR.**

Nuënen, novembre-décembre 1884, huile sur toile sur bois, 30,5 × 41; F 55, H 59.  
Succession H. P. Bremmer, La Haye, Pays-Bas.

**10 L'ANCIENNE GARE D'EINDHOVEN.**

Nuënen, 1884, huile sur toile, 15 × 26.  
M. H. Korting, Gilze (N. B.), Pays-Bas.

**11 LE JARDIN DU PRESBYTÈRE.**

Nuënen, janvier 1885, huile sur toile sur carton, 52 × 76; F 67, H 73.  
M. L. C. Smit, Kinderdijk, Pays-Bas.

**12 VUE DE VILLE AVEC PONT-LEVIS.**

Nuënen, 1885, huile sur bois, 42 × 49; F 210, H 227  
Mad. E. A. E. M. van Meeteren-van Diemen Arbeiter, La Haye, Pays-Bas.

**13 PAYSANNE A CHALE VERT MOUSSE.**

Nuënen, 1885, huile sur toile, 45 × 35; F 155, H 163.  
Musée des Beaux-Arts, Lyon,

**14 PAYSANNE PRÈS DE L'ATRE.**

Nuënen, 1885, huile sur toile sur bois, 29,5 × 40; F 158, H 175.  
M. Georges Renand, Paris,

**15 NATURE MORTE AVEC FEUILLES MORTES.**

Nuënen, 1885, huile sur toile sur bois, 41,5 × 31; F 200, H 215.  
M. W. Brinkman, Schipluiden, Pays-Bas.

**16 PAYSANNE ARRACHANT DES POMMES DE TERRE.**

Nuënen, septembre 1885, huile sur papier sur bois, 30 × 38; F 98, H 107.  
Musée Royal des Beaux-Arts, Anvers, Belgique.

**17 NATURE MORTE AVEC POMMES.**

Nuënen, octobre 1885, huile sur toile, 30 × 47; F 115; H 123.  
Succession H. P. Bremmer, La Haye, Pays-Bas.  
(Ce tableau n'est pas exposé.)

**18 NIDS D'OISEAUX.**

Nuënen, octobre 1885, huile sur toile sur carton, 43 × 57; F 110, H 128.  
M. J. van der Meulen (à titre de prêt au Musée Municipal de La Haye), Pays-Bas.

**19 UNE ALLÉE EN AUTOMNE.**

Nuënen, octobre-novembre 1885, huile sur toile sur bois, 99 × 66; F 122, H 132.  
M. le docteur W. Nolst Trenité, Rotterdam, Pays-Bas.

ANVERS. (27 NOVEMBRE 1885 — 28 FÉVRIER 1886)

**20 GROUPE DE VIEILLES MAISONS.**

Anvers, décembre 1885, huile sur toile sur carton, 35 × 25; F 204, H 228.  
M. L. C. Smit, Kinderdijk, Pays-Bas.



# AUCTION COMPARABLES



**Vincent van Gogh**  
*Deux crabes*

oil on canvas  
Height 47 x Width 61 cm.  
Height 18.504 x Width 24.016 in.  
1888–1889

**21 June 2004** *over 20 years ago*  
Sotheby's London  
*Impressionist & Modern Art Evening Sale – [Lot 00005]*

est. 1,200,000 - 1,500,000 GBP **5,157,600** GBP ©  
est. 2,196,490 - 2,745,613 USD **9,440,516** USD ©  
↑ 244% est



**Vincent van Gogh**  
*Nature Morte: Vase Aux  
Glaieuls 靜物：花瓶與蒼蘭*

oil on canvas  
Height 51.2 x Width 38.8 cm.  
Height 20.157 x Width 15.276 in.  
1886

**09 October 2021** *about 3 years ago*  
Sotheby's Hong Kong  
*Modern Art Evening Sale – [Lot 01020]*

est. 70,000,000 - 100,000,000 HKD **71,006,000** HKD ©  
est. 8,991,997 - 12,845,710 USD **9,121,224** USD ©



**Vincent van Gogh**  
*A pair of shoes*

oil on canvas  
Height 37.5 x Width 41.5 cm.  
Height 14.764 x Width 16.339 in.  
1886–1887

**07 November 2006** *about 18 years ago*  
Sotheby's New York  
*Impressionist & Modern Art Evening – [Lot 00024]*

est. 8,000,000 - 12,000,000 USD **8,976,000** USD ©



**Vincent van Gogh**  
*Knotberken*

oil on canvas laid down on panel  
Height 42.8 x Width 58.6 cm.  
Height 16.85 x Width 23.071 in.  
1884

**11 November 2021** *about 3 years ago*  
Christie's New York  
*20th Century Evening Sale – [Lot 0055C]*

est. 4,000,000 - 6,000,000 USD **7,344,500** USD ©  
↑ 22% est



**Vincent van Gogh**  
*Nature morte, vase avec  
oeillets*

oil on canvas  
Height 41 x Width 32 cm.  
Height 16.142 x Width 12.598 in.  
1890

**24 June 2003** *over 21 years ago*  
Christie's London  
*Impressionist and Modern Art (Evening Sale) – [Lot 00054]*

est. 3,000,000 - 5,000,000 GBP **4,261,250** GBP ©  
est. 4,983,037 - 8,305,062 USD **7,077,989** USD ©



**Vincent van Gogh**  
*NATURE MORTE: VASE AUX  
GLAÏEULS*

oil on board laid down on canvas  
Height 51.2 x Width 38.8 cm.  
Height 20.157 x Width 15.276 in.  
1886

**14 November 2016** *about 8 years ago*  
Sotheby's New York  
*Impressionist & Modern Art Evening Sale – [Lot 00008]*

est. 5,000,000 - 7,000,000 USD **5,862,500** USD ©



Vincent van Gogh | *Still Life with Earthenware and Bottles*

1885

**Medium:** Oil on canvas

**Dimensions:** 15<sup>3/4</sup> x 22<sup>1/8</sup> inches | 40.1 x 56.3 cm



## Vincent van Gogh | *Still Life with Cabbage and Clogs*

1881

**Medium:** Oil on paper on panel

**Dimensions:** 13<sup>3/8</sup> x 21<sup>5/8</sup> inches | 34 x 55 cm



## Vincent van Gogh | *Still Life with Jars*

1885

**Medium:** Oil on canvas

**Dimensions:** 13<sup>3/8</sup> x 17 inches | 33.8 x 43.1 cm



Kröller Müller Museum  
Otterlo, The Netherlands





## Vincent van Gogh | *Still Life*

1884

**Medium:** Oil on canvas

**Dimensions:** 15<sup>3/4</sup> x 22<sup>1/4</sup> inches | 40 x 56.5 cm



Norton  
Simon  
Museum

Norton Simon Museum  
Pasadena, CA, United States



## Vincent van Gogh | *Still Life with Potatoes*

1886

**Medium:** Oil on canvas

**Dimensions:** 18<sup>1/2</sup> x 22<sup>1/2</sup> inches | 47 x 57 cm



museum **B** van  
boijmans beuningen

Museum Boijmans Van Beuningen  
Rotterdam, The Netherlands



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