

Kop van een vrouw met witte muts

(Head of a Woman with White Cap)

VINCENT VAN GOGH

1853–1890 | DUTCH

Oil on canvas | 1885

M.S. Rau

FINE ART • ANTIQUES • JEWELS

Table of Contents

Overview 4

Provenance & Literature 5

Literature 6

Museum Comparables 24

Auction Comparables 36

“I’ve become so absorbed in peasant life by continually seeing it at all hours of the day that I really hardly ever think of anything else.”

— VINCENT VAN GOGH TO HIS BROTHER, THEO

Kop van een vrouw met witte muts

HEAD OF A WOMAN WITH WHITE CAP BY VINCENT VAN GOGH



Vincent van Gogh changed the course of modern art, and the opportunity to own any of his works is exceptionally rare. *Head of a Woman with a White Cap* is one of the most vibrant examples of the master's peasant portraits and one of just a handful of these iconic portraits still in private hands.

In the winter of 1884-85, Van Gogh had reluctantly joined his family in Nuenen and embarked on an ambitious series of peasant heads. Fascinated by the weathered faces of the town's workers, he sought to convey their character through powerful contrasts of light and color. These portraits led directly to his first masterpiece, *The Potato Eaters*, completed just months later.

Of these important portraits, ours stands apart for its remarkable treatment of light. The woman's brilliant white cap illuminates her deeply expressive face, while rich golden tones and touches of red bring her features to life. Van Gogh described the challenge and beauty of these subjects in a January 1885 letter to Theo: "The heads of these women here with the white caps—it's difficult—but it's so eternally beautiful."

Only around 47 of these compelling portraits are known to survive, and the overwhelming majority belong to major museums. The Van Gogh Museum alone owns 10, with others residing in the collections of Kröller-Müller Museum, Musée d'Orsay, National Gallery in London, National Galleries of Scotland, Belgian Royal Museums, Nelson-Atkins Museum, Norton Simon Museum, Cincinnati Art Museum, St. Louis Art Museum, Kunstmuseum Bern and many more. Only about nine portraits remain in private hands. Ours belonged for decades to pioneering Swiss modernist Cuno Amiet who was deeply influenced by Van Gogh.

MEDIUM
Oil on canvas

DATED
1885

DIMENSIONS
Canvas: 14 5/8″ high x 11 1/8″ wide (37.15 x 28.28 cm)
Framed: 20 1/2″ high x 17 1/8″ wide x 1 5/8″ deep (52.07 x 43.50 x 4.13 cm)

Provenance & Literature

PROVENANCE

Galerie Eugene Blot, Paris

Mikhail Zetlin, Paris, by 1928

Cuno Amiet, Oschwand, Switzerland, by whom acquired circa 1932-1935, gifted to Peter Thalmann on 6 April 1960

Private Collection

M.S. Rau, New Orleans

LITERATURE

Van Gogh, Vincent. Letter to Theo van Gogh, on or about January 23, 1885. Letter 479.

Van Gogh, Vincent. Letter to Theo van Gogh, on or about January 26, 1885. Letter 480.

De la Faille, J.-B. *L'œuvre de Vincent van Gogh: Catalogue raisonné*. Vol. 1, *Tableaux*. Paris, 1928, no. 65, p. 28 (titled *Buste de paysanne*).

Vanbeselaere, W. *De hollandsche periode (1880–1885) in het werk van Vincent van Gogh* . Antwerp, 1937, pp. 286–89, 336–37, 414.

De la Faille, J.-B. *Vincent van Gogh*. London and Toronto, 1939, no. 71, p. 77 (illustrated, fig. 65; titled *Study of a Peasant-Woman* and dated January 1885).

De la Faille, J.-B. *The Works of Vincent van Gogh: His Paintings and Drawings* . Amsterdam, 1970, no. F65, p. 64 (illustrated; titled *Peasant Woman with White Cap: Head, Three Quarters Left* and dated January 1885).

Lecaldano, P. *L'opera pittorica completa di Van Gogh e i suoi nessi grafici* . Milan, 1977, no. 91, p. 98 (illustrated, p. 99; dated January 1885).

Hulsker, J. *Complete Van Gogh: Paintings, Drawings, Sketches*. Amsterdam, 1977, no. 627, p. 140 (illustrated, p. 141).

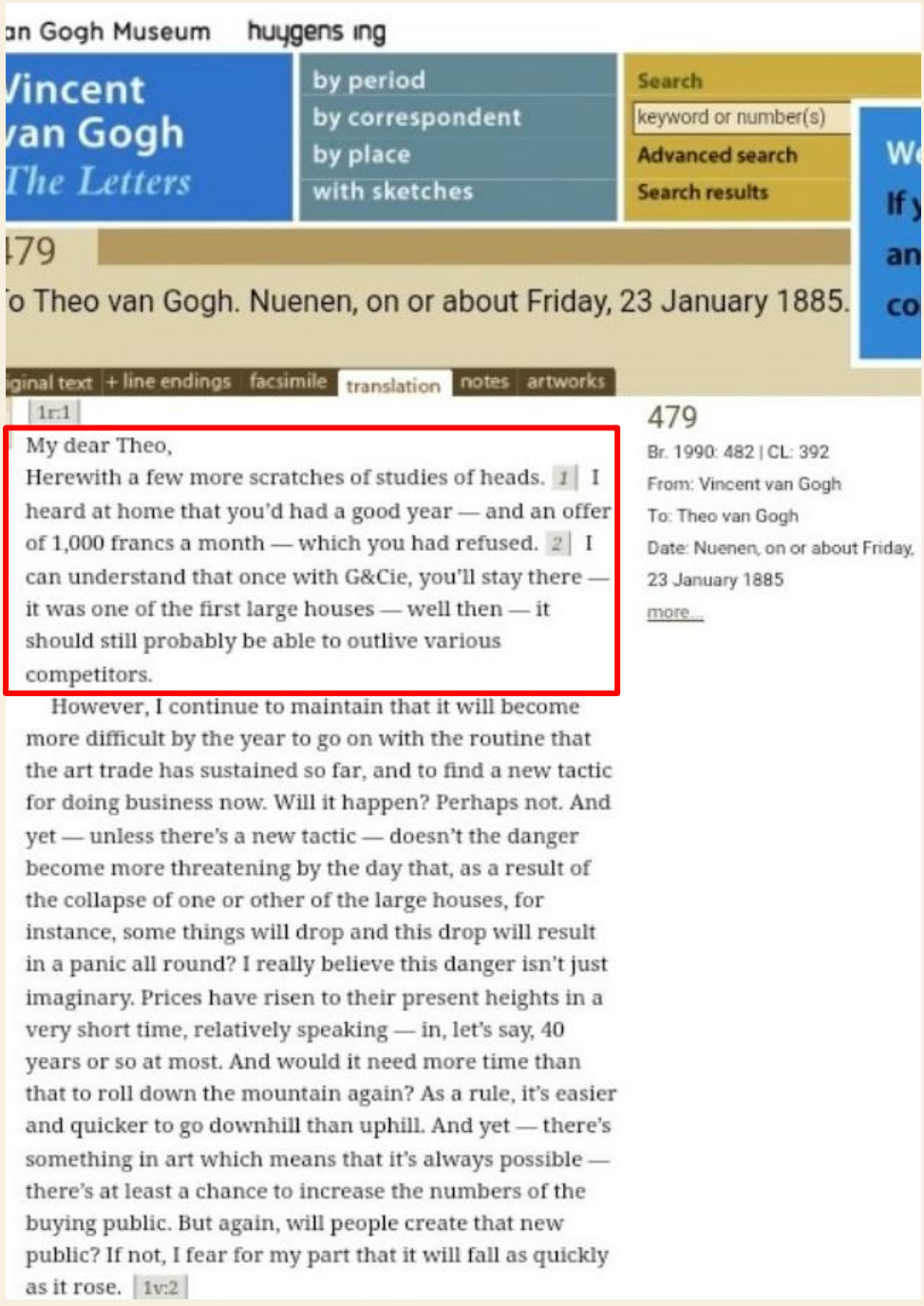
Van Heugten, S., ed. *Vincent van Gogh: Drawings*. Vol. 2, *Nuenen 1883–1885* . Amsterdam, 1997, no. 108d, p. 127 (illustrated).

Jansen, L., H. Luijten, and N. Bakker, eds. *Vincent van Gogh: The Letters*. Vol. 3, *Drenthe–Paris: 1883–1887* . London, 2009, letters 479 and 480, pp. 200–202.

Walther, I. F., and R. Metzger. *Vincent van Gogh: The Complete Paintings*. Vol. 1, *Etten, April 1881–Paris, February 1888* . Cologne, 2012, p. 71 (illustrated; titled *Head of a Peasant Woman with White Cap* and dated January 1885).

Literature: Letter 479

Vincent van Gogh to Theo van Gogh, Nuenen, on or about Friday, 23 January 1885.



Also published in L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters*, vol. 3, *Drenthe–Paris: 1883–1887*, London, 2009, letters 479 and 480, pp. 200–202.

Literature: Letter 480

Vincent van Gogh to Theo van Gogh, Nuenen, on or about Monday, 26 January 1885.



and get 'a faith'.

If I make *better* work later, I still won't work *otherwise* than now; I mean it will be the same apple only riper — I myself won't turn from what I've thought from the start. And this is why I say for my part, if I'm no good now, I won't be any good later either — but if later, then now too. For wheat is wheat, even if it looks like grass at first to townsfolk — and the other way round too.

In any event — whether people like or don't like what I do and how I do it, for my part I know no other way but to wrestle with nature until such time as she reveals her secret. [1r4]

I'm still working on various heads and — hands — I've also drawn some more, perhaps you'll see something in them — then again, perhaps not — what can I do about it? Again — I know no other way.

But I can't understand you when you say — *perhaps we'll also find something good later in the things you're doing now*.

If I were you, I would have enough self-confidence and independent opinion to know whether or not I could see NOW what there was in a thing.

In short — decide that sort of thing for yourself.

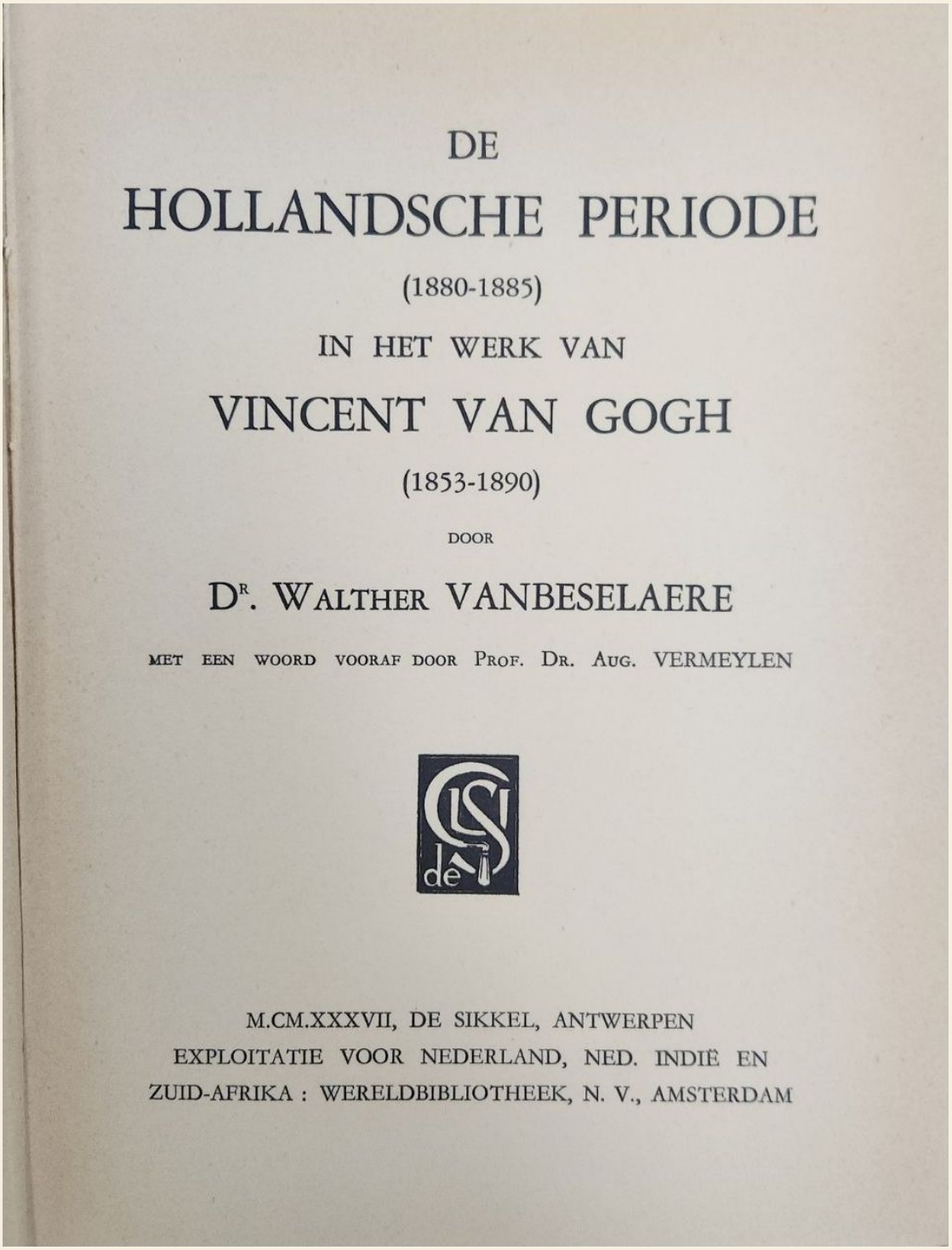
The month isn't yet wholly over but my purse is wholly empty — I keep working as hard as I can, [6] and I believe for my part that I'll stay on course just by constantly studying the model.

I wish it were possible for you to send a few days *before* the first — for the same reason that the ends of the months are always difficult for me, because the work

Also published in L. Jansen, H. Luijten and N. Bakker, eds., *Vincent van Gogh: The Letters*, vol. 3, *Drenthe–Paris: 1883–1887*, London, 2009, letters 479 and 480, pp. 200–202.

Literature: De hollandsche periode

W. Vanbeselaere, *De hollandsche periode (1880–1885) in het werk van Vincent van Gogh*, Antwerp, 1937. Title page.



DE

HOLLANDSCHE PERIODE

(1880-1885)

IN HET WERK VAN

VINCENT VAN GOGH

(1853-1890)

DOOR

Dr. WALTHER VANBESELAERE

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

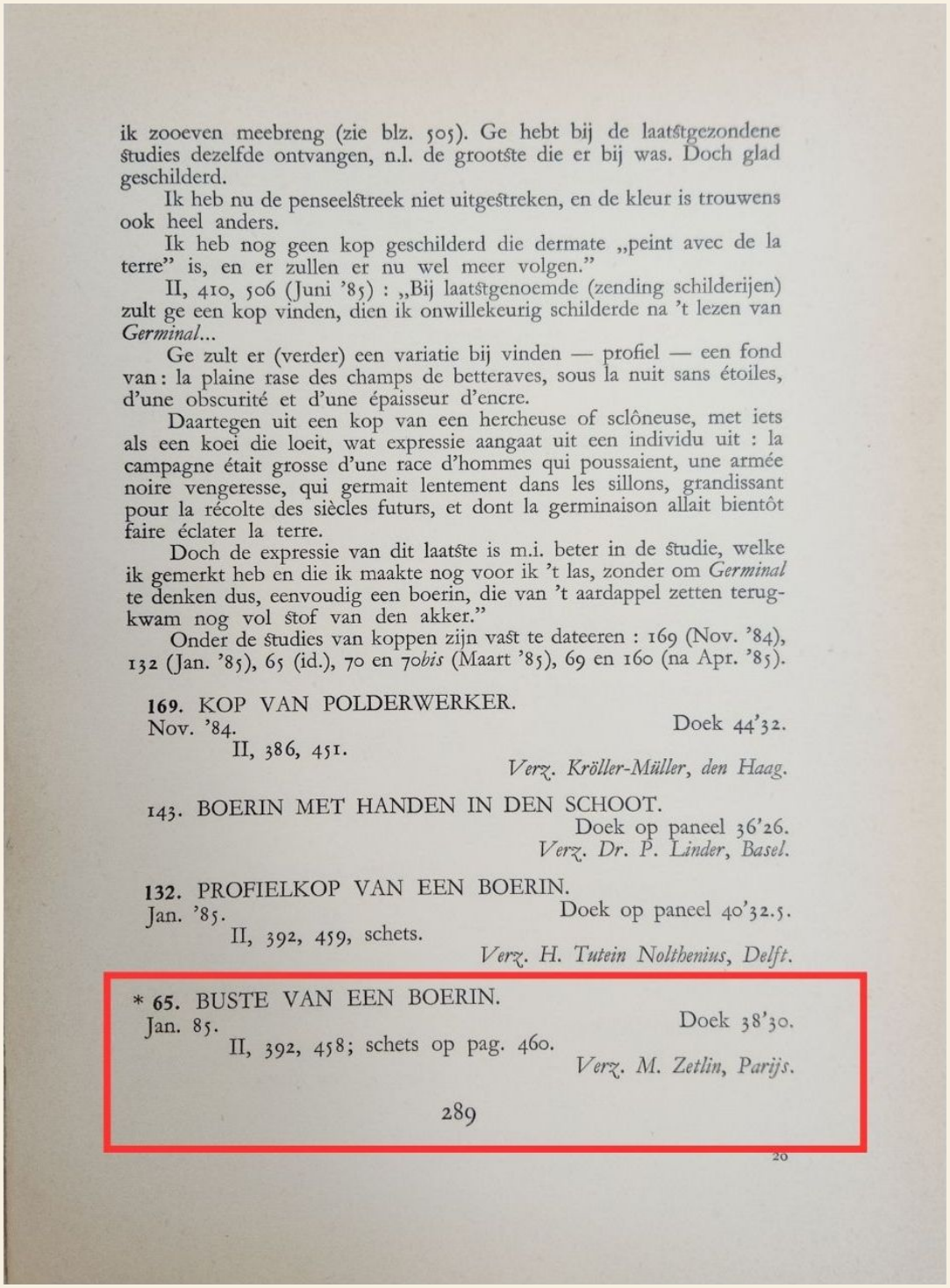
M.CM.XXXVII, DE SIKKEL, ANTWERPEN

EXPLOITATIE VOOR NEDERLAND, NED. INDIË EN

ZUID-AFRIKA : WERELDBIBLIOTHEEK, N. V., AMSTERDAM

Literature: De hollandsche periode

W. Vanbeselaere, *De hollandsche periode (1880–1885) in het werk van Vincent van Gogh*, Antwerp, 1937. p. 289, no. 65.



ik zooeven meebreng (zie blz. 505). Ge hebt bij de laatstgezondene studies dezelfde ontvangen, n.l. de grootste die er bij was. Doch glad geschilderd.

Ik heb nu de penseelstreek niet uitgestreken, en de kleur is trouwens ook heel anders.

Ik heb nog geen kop geschilderd die dermate „peint avec de la terre" is, en er zullen er nu wel meer volgen."

II, 410, 506 (Juni '85) : „Bij laatstgenoemde (zending schilderijen) zult ge een kop vinden, dien ik onwillekeurig schilderde na 't lezen van *Germinal*...

Ge zult er (verder) een variatie bij vinden — profiel — een fond van : la plaine rase des champs de betteraves, sous la nuit sans étoiles, d'une obscurité et d'une épaisseur d'encre.

Daartegen uit een kop van een hercheuse of sclôneuse, met iets als een koei die loeit, wat expressie aangaat uit een individu uit : la campagne était grosse d'une race d'hommes qui poussaient, une armée noire vengeresse, qui germait lentement dans les sillons, grandissant pour la récolte des siècles futurs, et dont la germinaison allait bientôt faire éclater la terre.

Doch de expressie van dit laatste is m.i. beter in de studie, welke ik gemerkt heb en die ik maakte nog voor ik 't las, zonder om *Germinal* te denken dus, eenvoudig een boerin, die van 't aardappel zetten terugkwam nog vol stof van den akker."

Onder de studies van koppen zijn vast te dateeren : 169 (Nov. '84), 132 (Jan. '85), 65 (id.), 70 en 70*bis* (Maart '85), 69 en 160 (na Apr. '85).

169. KOP VAN POLDERWERKER.
Nov. '84. Doek 44'32.
II, 386, 451.
Verz. Kröller-Müller, den Haag.

143. BOERIN MET HANDEN IN DEN SCHOOT.
Doek op paneel 36'26.
Verz. Dr. P. Linder, Basel.

132. PROFIELKOP VAN EEN BOERIN.
Jan. '85. Doek op paneel 40'32.5.
II, 392, 459, schets.
Verz. H. Tutein Nolthenius, Delft.

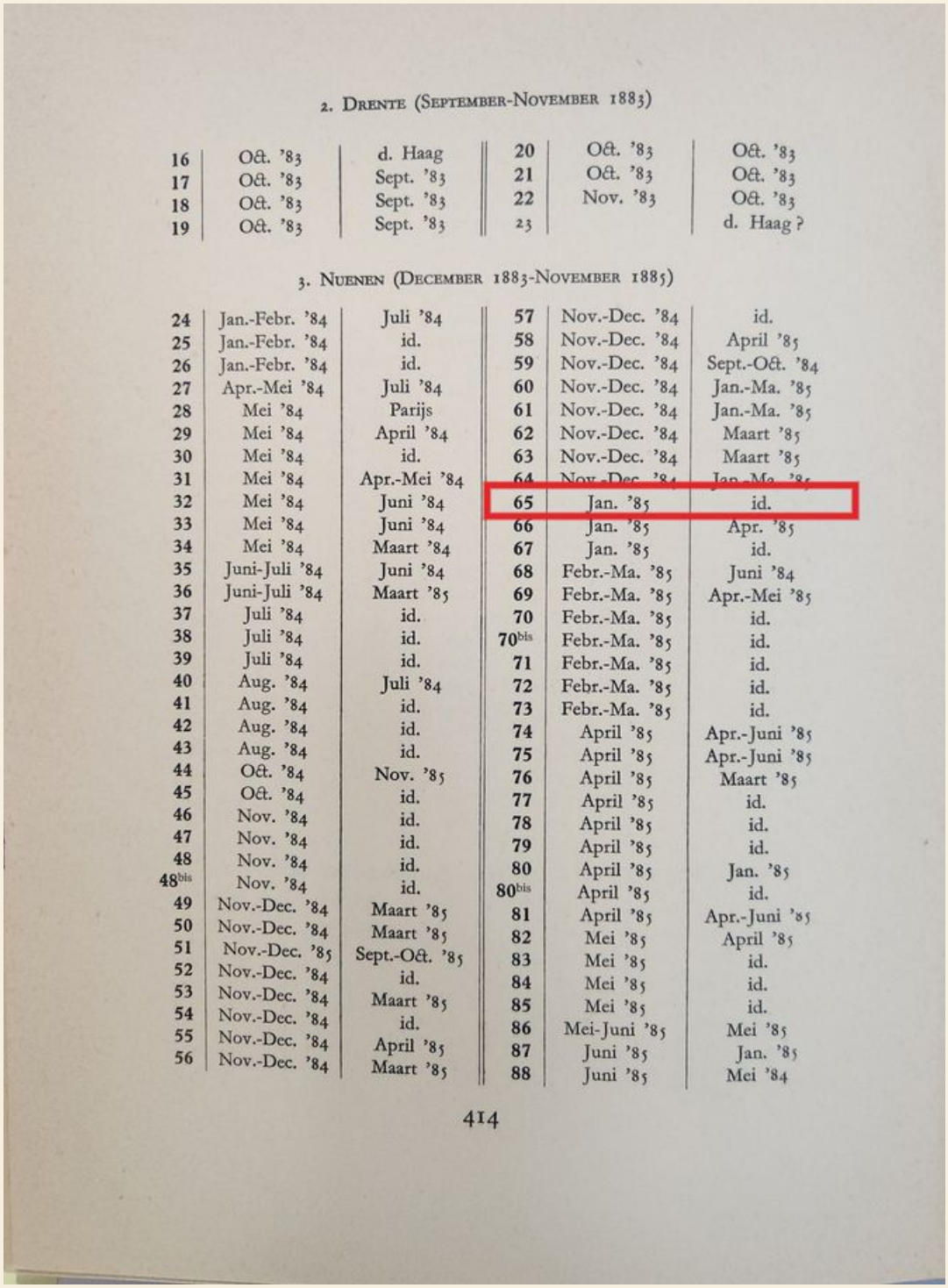
* **65.** BUSTE VAN EEN BOERIN.
Jan. 85. Doek 38'30.
II, 392, 458; schets op pag. 460.
Verz. M. Zetlin, Parijs.

289

20

Literature: De hollandsche periode

W. Vanbeselaere, *De hollandsche periode (1880–1885) in het werk van Vincent van Gogh*, Antwerp, 1937. p. 414, no. 65.



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 ?

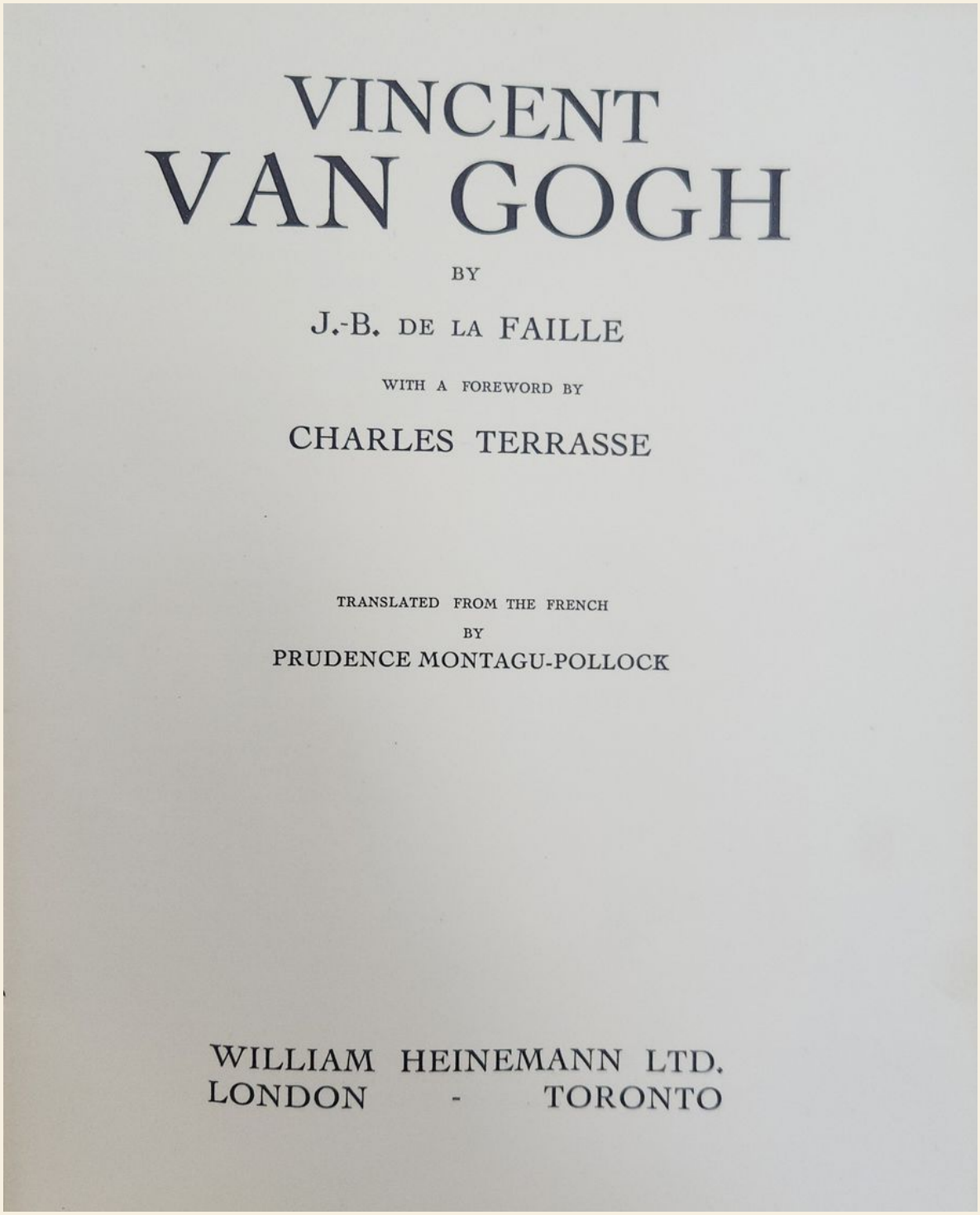
3. NUENEN (DECEMBER 1883-NOVEMBER 1885)

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.	70bis	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
48bis	Nov. '84	id.	80bis	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

414

Literature: Vincent van Gogh, 1939

J.-B. de la Faille, *Vincent van Gogh*, London and Toronto, 1939. Title page.



VINCENT
VAN GOGH

BY

J.-B. DE LA FAILLE

WITH A FOREWORD BY

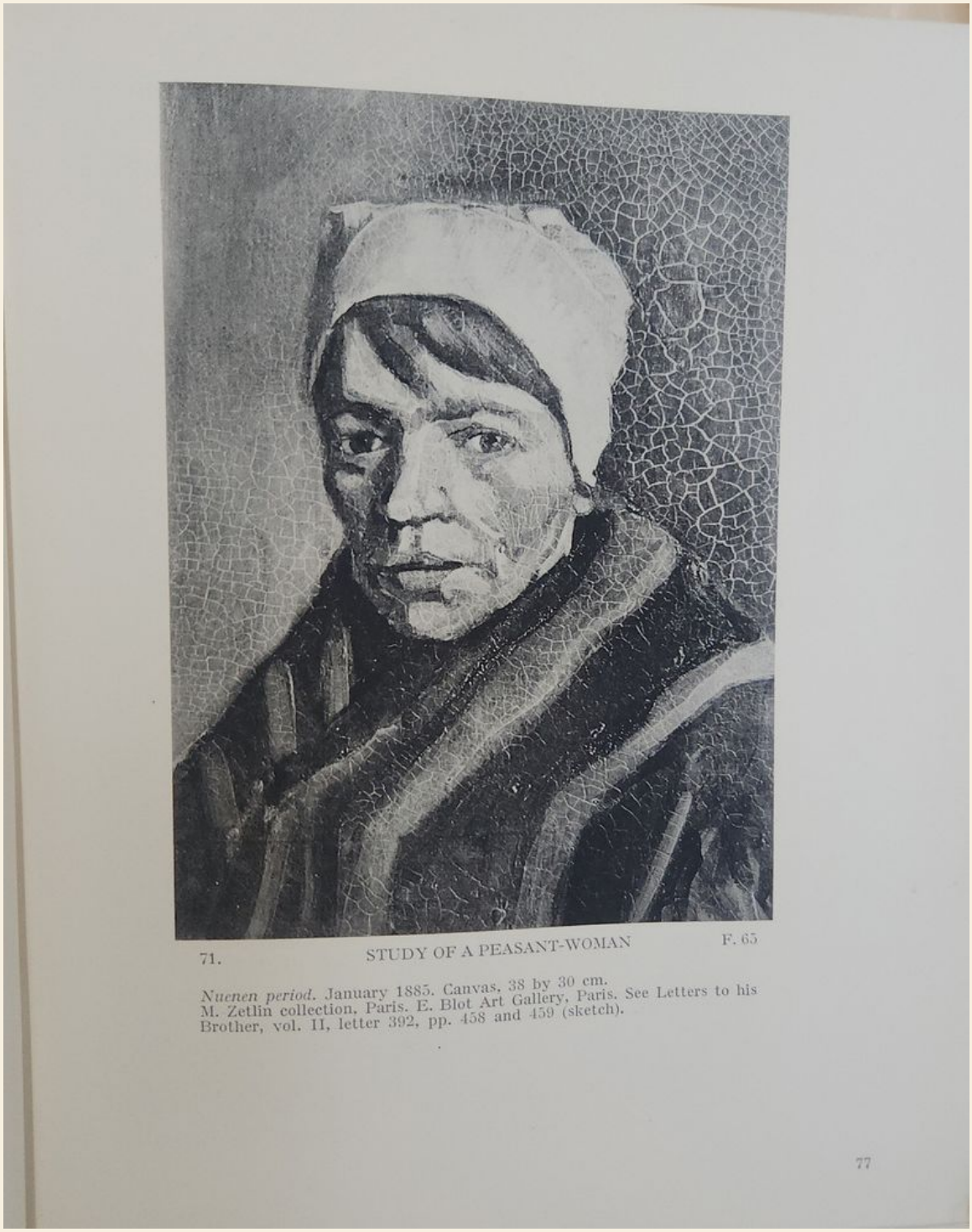
CHARLES TERRASSE

TRANSLATED FROM THE FRENCH
BY
PRUDENCE MONTAGU-POLLOCK

WILLIAM HEINEMANN LTD.
LONDON - TORONTO

Literature: Vincent van Gogh, 1939

J.-B. de la Faille, *Vincent van Gogh*, London and Toronto, 1939. p. 77, no. 71 (*Study of a Peasant-Woman*).



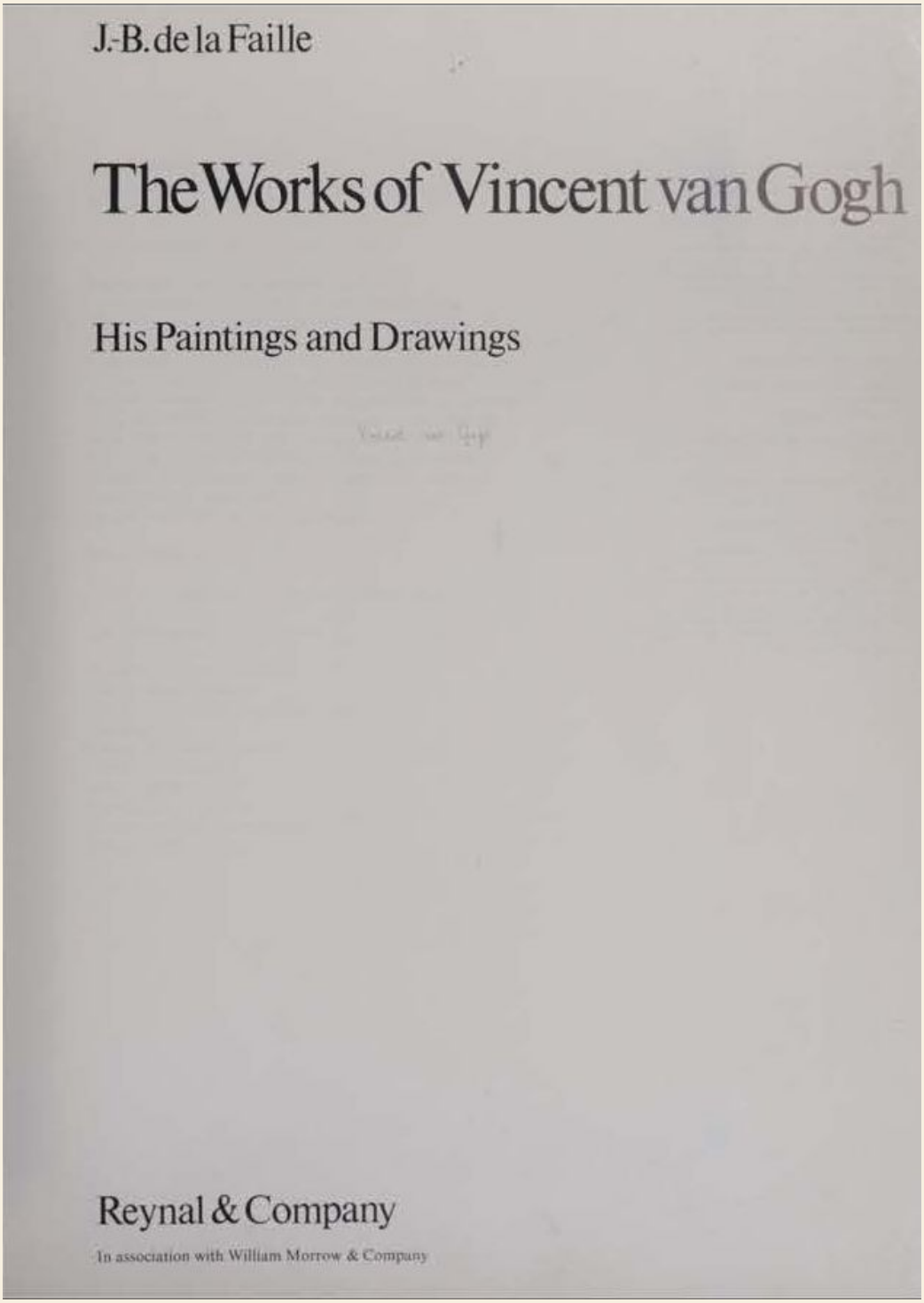
71. STUDY OF A PEASANT-WOMAN F. 65

Nuenen period. January 1885. Canvas, 38 by 30 cm.
M. Zetlin collection, Paris. E. Blot Art Gallery, Paris. See Letters to his Brother, vol. II, letter 392, pp. 458 and 459 (sketch).

77

Literature: The Works of Vincent van Gogh

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970. Title page.



Literature: The Works of Vincent van Gogh

J.-B. de la Faille, *The Works of Vincent van Gogh: His Paintings and Drawings*, Amsterdam, 1970. p. 64, no. F65.



64 Nuenen December 1883–November 1885

F 63 [H 64] STILL LIFE WITH BOTTLE, CLOGS AND POT WITH BRUSHES

Canvas on panel 39 × 41.5 [15½ × 16½]
Nuenen probably summer 1885
LITERATURE A. Plasschaert, Onze Kunst 1905, part 2, p. 174. Idem, De Kroniek 14 November 1903. Vanbeselaere 1937, pp 284-6, 330, 342, 346-8, 414; on stylistic grounds March 1885; letters 384, 387. C. Derkert, Konsthistorisk Tidskrift 1946, p 97; compare F 62. Cat van Gogh 1959, Rijksmuseum Kröller-Müller, nr 186; closely related to F 62 in its careful, smooth painting and use of fine color nuances
COLLECTION Ottawa, Rijksmuseum Kröller-Müller, inv nr 222-12, cat van Gogh 1970, nr 186

F 64 [H 67] STILL LIFE WITH MANTELPIECE ORNAMENT, COWRIE SHELL, INK BOTTLES AND SMOKING SET

Canvas on panel 32 × 41 [12½ × 16½]
Nuenen November 1884 or shortly later
LETTER 387 [before 20 November] See F 49
LITERATURE H. P. Bremmer, Moderne Kunstwerken 1908, nr 13; describes the motif as mantelpiece ornament. Vanbeselaere 1937, pp 284-5, 330, 346-7, 414; on stylistic grounds January-March 1885; letters 385, 387
COLLECTION Sale London [Sotheby's] 3 July 1968, nr 47
Present owner unknown

F 65 [H 71] PEASANT WOMAN WITH WHITE CAP: HEAD, THREE QUARTERS LEFT

Canvas 38 × 30 [15 × 11¾]
Compare sketch in letter 392, reproduced with letter 393, and SP 1667 [same model]
Nuenen January 1885
LETTER 392 [about 20 January] '*Enclosed are some more quick scribbles of studies of heads.*'
393 [about 24 January] '*I am working at various heads and hands all the time.*'
LITERATURE Vanbeselaere 1937, pp 286-9, 336-7, 414
COLLECTION Formerly Paris, M. Zetlin [1928 or earlier]
Present owner unknown

F 66 [H 72] STUDY OF HANDS

Canvas on panel 29.5 × 19 [11½ × 7½]
Nuenen January 1885
LETTER 393 [about 24 January] See F 65
LITERATURE Vanbeselaere 1937, pp 295, 343, 414
April 1885
COLLECTION The Hague, F. Bremmer

F 67 [H 73] THE GARDEN OF THE VICARAGE AT NUENEN

Canvas on panel 53 × 78 [21 × 30½]
Nuenen January 1885
LETTER 394 [February] '*When there was snow, I also painted a few studies of our garden.*'
LITERATURE Vanbeselaere 1937, pp 294, 352, 414
COLLECTION Sale New York [Parke-Bernet] 20 November 1968, nr 37
Present owner unknown

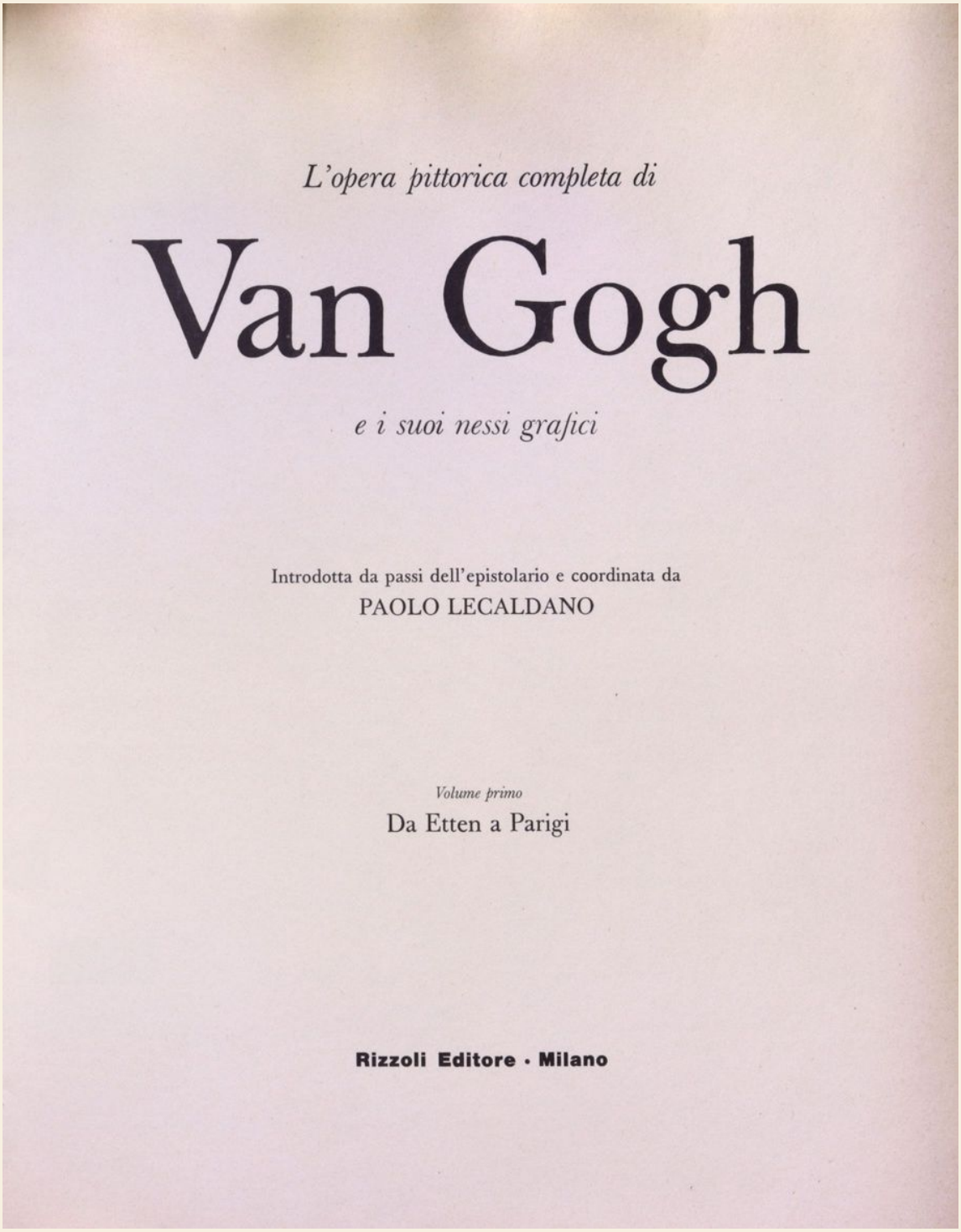
F 67a THE STATION AT EINDHOVEN

Canvas 15 × 26 [6 × 10¼]
Nuenen December 1884-January 1885
LITERATURE A. Kerssemakers, De Amsterdammer 14 and 21 April 1912, reprinted in English edition of Vincent's letters, nr 435 a: 'I still have a little study as a souvenir of this unmanageable paint. He painted it in a great hurry at my house, to instruct

Also recorded in the earlier catalogue raisonné: J.-B. de la Faille, *L'œuvre de Vincent van Gogh: Catalogue raisonné*, vol. 1, *Tableaux*, Paris, 1928, no. 65, p. 28 (titled *Buste de paysanne*).

Literature: L'opera pittorica completa di Van Gogh

P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1977. Title page.



L'opera pittorica completa di

Van Gogh

e i suoi nessi grafici

Introdotta da passi dell'epistolario e coordinata da
PAOLO LECALDANO

Volume primo
Da Etten a Parigi

Rizzoli Editore · Milano

Literature: L'opera pittorica completa di Van Gogh

P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1977. p. 98, no. 91.



cata su tavola. FM 135, H 142. Lettere 390, 394 e 395.

A. Disegno: gesso nero; M 1170; cm. 34,5×20,5; Nuenen, dicembre 1884 c.; Amsterdam, Rijksmuseum Vincent van Gogh (riferibile anche ai nn. 81 e 111).

81 40/30 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di profilo verso destra). Parigi, prop. gall. d'arte Dufresne.
Dicembre 1884 c. Tela applicata su tavola. FM 136, H 141. Lettere 390, 394 e 395. Cfr. il n. 80.

82 46/34 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di fronte). Amsterdam, prop. Thomas.
Dicembre 1884 c. Tela applicata su tavola. FM 159, H 168. Lettere 390, 394 e 395.

83 43,5/37 Nuenen
BUSTO DI CONTADINA (con cuffia bianca, di fronte). New York, prop. Schmolka.
Dicembre 1884 c. F 146 bis, H 146, M 146 a. Lettere 390, 394 e 395.

A. Disegno: pastello, penna e inchiostro; M 1148; cm. 13×10; Nuenen, dicembre 1884 c.; c.s.

84 36/26 Nuenen
CONTADINA (seduta, con cuffia bianca e mani incrociate sul grembo, di fronte). Basilea, prop. Wirth.
Dicembre 1884 c. Tela applicata su tavola. FM 143, H 151. Lettere 390, 394 e 395.

A. Disegno: matita, penna e inchiostro seppia; M 1189; cm. 32×20,5; Nuenen, dicembre 1884 c.; Amsterdam, Rijksmuseum Vincent van Gogh.

85 25/19 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di profilo verso sinistra). New York, prop. Stralem.
Dicembre 1884 c. Tela applicata su tavola. H 161, M 153 a. Lettere 390, 394 e 395.

86 29,5/41,5 Nuenen
DUE TOPI. Wassenaar, prop. Van Beuningen - Fentener van Vlissingen.
1884? Tavola. FM 177, H 205.

87 15/26 Eindhoven
LA STAZIONE DI EINDHOVEN. Otterlo, Rijksmuseum Kröller-Müller.
Dicembre 1884 - gennaio 1885. M 67 a. Cfr. lo scritto di Anton Kerssemakers su 'De Groene' del 14 e 21 aprile 1912, ripubblicato nell'edizione americana dell'epistolario, vol. II, pp. 443-449, n. 435 c.

88 41/31,5 Nuenen
BUSTO DI CONTADINA (con cuffia bianca, di tre quarti verso destra). Zurigo, Stiftung Sammlung E. G. Bührle.
Dicembre 1884 - gennaio 1885. Tela applicata su tavola. FM 80, H 86. Lettere 390, 394 e 395.

89 42/35 Nuenen
BUSTO DI CONTADINA (con cuffia bianca, di tre quarti verso destra). Amsterdam, Rijksmuseum Vincent van Gogh.
Dicembre 1884 - gennaio 1885. F 80 bis, H 84, M 80 a. Lettere 390, 394 e 395.

90 40/32,5 Nuenen
BUSTO DI CONTADINA (di profilo verso sinistra). C.s.
Dicembre 1884 - gennaio 1885. Tela applicata su tavola. FM 132, H 136. Lettera 392*. Venduto a Londra, asta Christie, 6-10 dicembre 1968.

A. Disegno: penna e china, fondo tinteggiato; M 1150 recto; cm. 12,5×8; Nuenen, dicembre 1884; Amsterdam, Rijksmuseum Vincent van Gogh.

91 38/30 Nuenen
BUSTO DI CONTADINA (con cuffia bianca, di fronte verso sinistra). C.s.
Gennaio 1885. FM 65, H 71. Lettere 392* e 393. Già a Parigi, prop. Zetlin.

92 41/31 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di fronte verso sinistra). Scheveningen, prop. De Ridder-Pierson.
Gennaio 1885. Tela applicata su tavola. M sp 1667. Lettere 392* e 393.

93 45/27 Nuenen
CONTADINA (seduta, con cuffia chiara e mani incrociate sul grembo, di fronte verso sinistra). Londra, prop. Slotover.
Gennaio 1885. Tela applicata su tavola. FM 127, H 144.

94 29,5/19 Nuenen
DUE MANI. L'Aja, prop. F. Bremmer.
Gennaio 1885. Tela applicata su tavola. FM 66, H 72. Lettera 393.

95 30/41,5 Nuenen
LA TORRE DEL CIMITERO DI NUENEN (sotto la neve). Atene, prop. Niarchos.
Gennaio 1885. Tela applicata su cartone. FM 87, H 96. Lettera 385*.

96 59/78 Nuenen
IL GIARDINO DEL PRESBITERIO DI NUENEN (sotto la neve, con spalatore). Los Angeles, Norton Simon Foundation.
Gennaio 1885. Tela applicata su tavola. FM 194, H 209. Lettere 385* e 394.

97 53/78 Nuenen
IL GIARDINO DEL PRESBITERIO DI NUENEN (con figura in primo piano). Los Angeles, prop. Hammer.
Gennaio 1885. Tela applicata su tavola. FM 67, H 73. Lettera 394.

98 39/26 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di tre quarti verso sinistra). Otterlo, Rijksmuseum Kröller-Müller.
Dicembre 1884 - marzo 1885. FM 150, H 166. Lettere 390, 394 e 395.

99 47/30 Nuenen
BUSTO DI CONTADINO (di profilo verso destra). Otterlo, Rijksmuseum Kröller-Müller.
Dicembre 1884 - marzo 1885. FM 168, H 189. Lettere 390, 394 e 395.

Literature: L'opera pittorica completa di Van Gogh

P. Lecaldano, *L'opera pittorica completa di Van Gogh e i suoi nessi grafici*, Milan, 1977. p. 99, no. 91.



100 39,5 / 30 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di profilo verso destra). L'Aja, prop. gall. d'arte G. J. Nieuwenhuizen Segaar.
Dicembre 1884-marzo 1885. Tela applicata su tavola. FM 133, H 160. Lettere 390, 394 e 395.
A. Disegno: penna e china, tinteggiato; M 1178; cm. 17,5×13,5; Nuenen, dicembre 1884 c.; Otterlo, Rijksmuseum Kröller-Müller.
B. Disegno: gesso nero; M 1185; cm. 34×20; Nuenen, febbraio-aprile 1885; Amsterdam, Rijksmuseum Vincent van Gogh.

101 26 / 20 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di profilo verso destra). Otterlo, Rijksmuseum Kröller-Müller.
Dicembre 1884-marzo 1885. Tela applicata su tavola. FM 153, [illegible]

102 40,5 / 30,5 Nuenen
BUSTO DI CONTADINA (con cuffia bianca, di profilo verso destra). Montreal, prop. Shuter.
Dicembre 1884 - marzo 1885. Tela applicata su tavola. FM 144, H 154. Lettere 390, 394 e 395.
A. Disegno: penna; M 1174; cm. 16×10,5; Nuenen, dicembre 1884; Bentveld (Paesi Bassi), prop. Sanderse.

103 33 / 23 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di fronte). New York, prop. gall. d'arte Koetser.
Dicembre 1884 - marzo 1885. FM 138, H 158. Lettere 390, 394 e 395.

104 40 / 30,5 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di fronte verso destra). Stoccolma, prop. Nordin.
Dicembre 1884 - marzo 1885. FM 137, H 157. Lettere 390, 394 e 395.
A. Disegno: matita e gesso nero; M 1175; cm. 32×19; Nuenen, dicembre 1884 c.; New York, prop. Levine.

105 36 / 25,5 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di profilo verso sinistra). Otterlo, Rijksmuseum Kröller-Müller.
Dicembre 1884 - marzo 1885. Tela applicata su tavola. FM 151, H 152. Lettere 390, 394 e 395.

106 44,5 / 33,5 Nuenen
BUSTO DI CONTADINO (con berretto, di fronte). Kansas City, William Rockhill Nelson Gallery of Art.
Febbraio-marzo 1885 c. Tavola. FM 165, H 185.

107 33,5 / 26 Nuenen
BUSTO DI CONTADINO (con berretto, di tre quarti verso sinistra). Alene, prop. Niarchos.
Gennaio-aprile 1885. M 169 a.

108 41 / 35 Nuenen
CONTADINO (seduto, che intreccia vimini). Svizzera [...], p.i.
Marzo 1885. FM 171, H 178. Lettera 395.

109 41 / 33 Nuenen
CONTADINO (seduto, che intreccia vimini). C.s.
Marzo 1885. H 810, M 171 a. Lettera 395. Già a Aix-en-Provence, prop. Bernheim.

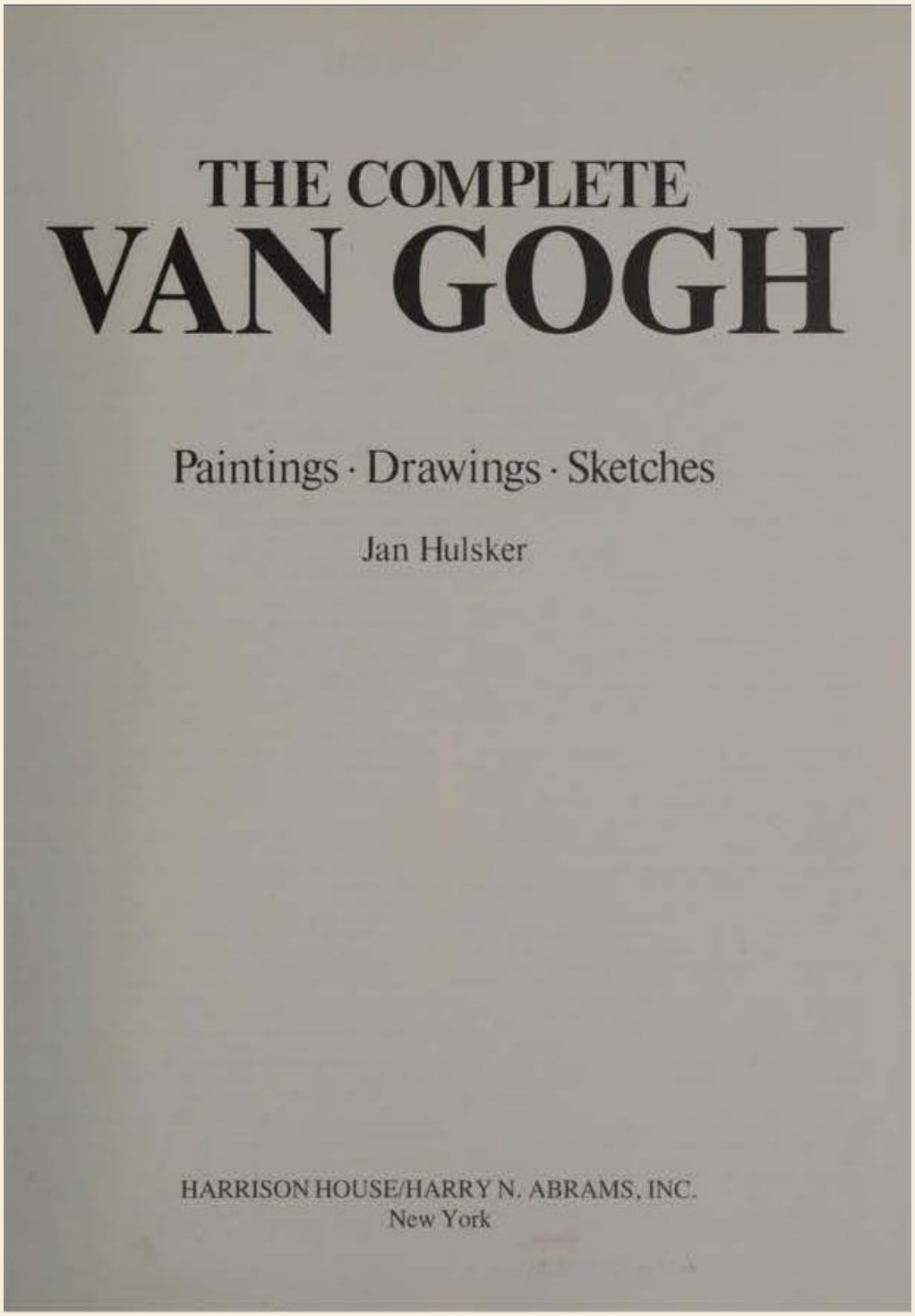
110 40 / 30 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di tre quarti verso sinistra). Otterlo, Rijksmuseum Kröller-Müller.
Dicembre 1884 - marzo 1885. FM 154, H 167. Lettere 390, 394 e 395.
A. Disegno: matita, penna e inchiostro seppia; M 1177; cm. 14×10,5; firmato; Nuenen, dicembre 1884 c.; Amsterdam, Rijksmuseum Vincent van Gogh.

111 38,5 / 26,5 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di profilo verso sinistra). Parigi, Musée du Louvre, Galerie du Jeu de Paume.
Dicembre 1884 - marzo 1885. Tela applicata su tavola. FM 134, H 143. Lettere 390, 394 e 395. Cfr. il n. 80.

112 44 / 30,5 Nuenen
BUSTO DI CONTADINA (con cuffia scura, di fronte verso destra). Amsterdam, Rijksmuseum Vincent van Gogh.

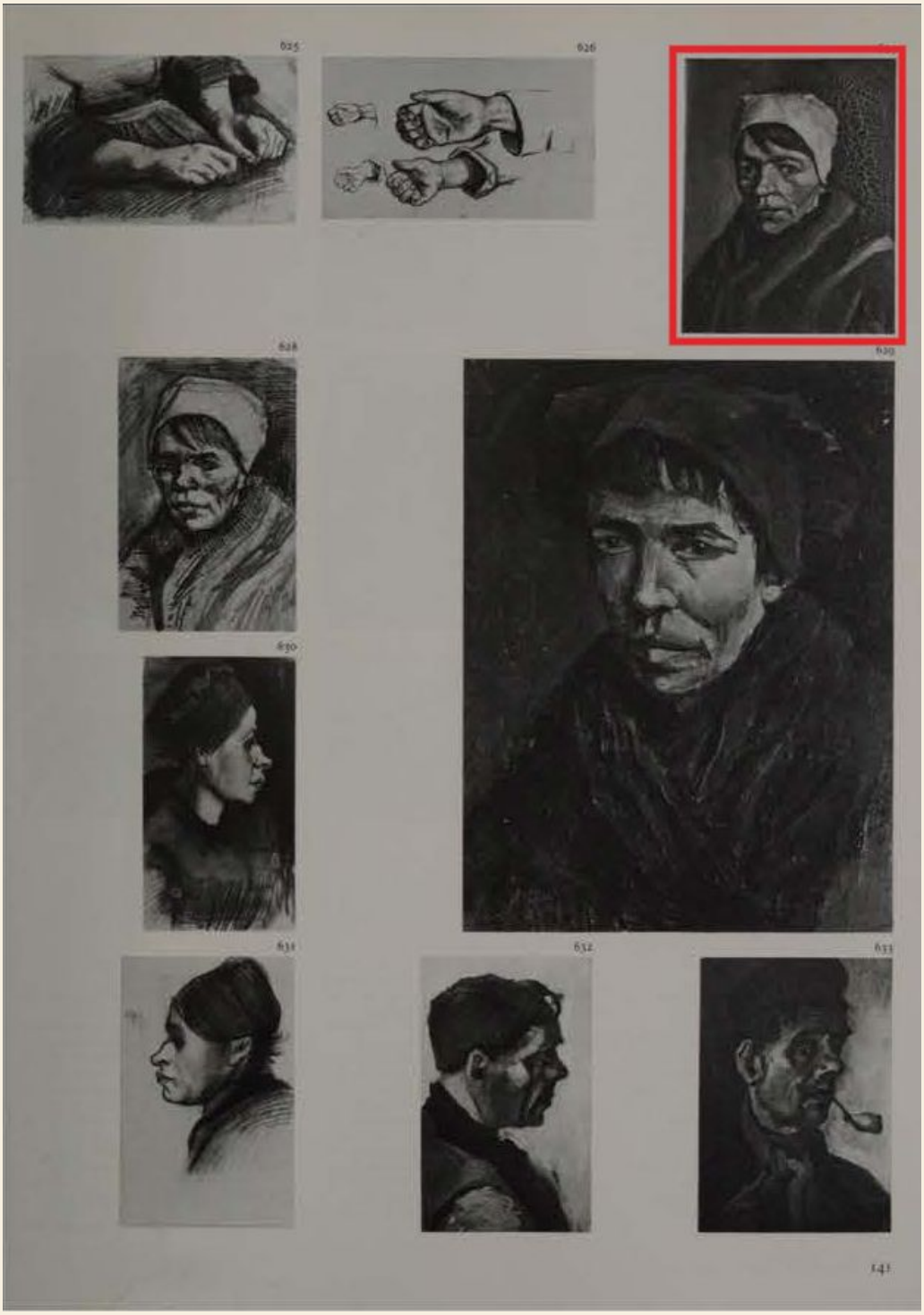
Literature: The Complete Van Gogh

J. Hulsker, *Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1977. Title page.



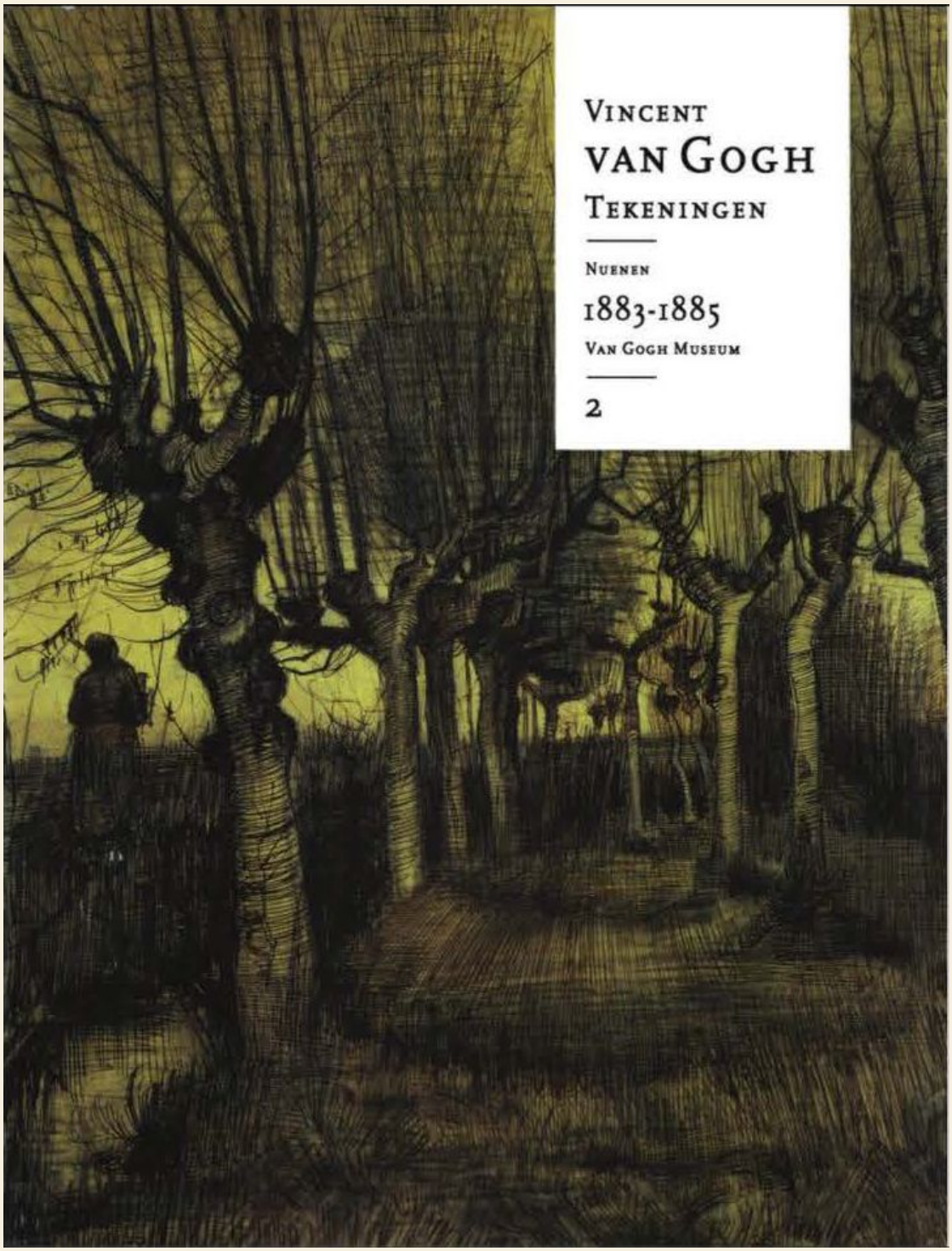
Literature: The Complete Van Gogh

J. Hulsker, *Complete Van Gogh: Paintings, Drawings, Sketches*, Amsterdam, 1977. p. 141, no. 627.



Literature: Vincent van Gogh: Drawings

S. van Heugten, ed., *Vincent van Gogh: Drawings*, vol. 2, *Nuenen 1883–1885*, Amsterdam, 1997. Cover.



Literature: Vincent van Gogh: Drawings

S. van Heugten, ed., *Vincent van Gogh: Drawings*, vol. 2, *Nuenen 1883–1885*, Amsterdam, 1997. p. 127, no. 108d.

net iets groter zijn geweest – moet Van Gogh ze als afzonderlijk pakje of rolletje hebben verstuurd.

Het is niet aannemelijk dat Van Gogh de genoemde twaalf 'penteekeningetjes' allemaal heeft gesigneerd: in dat geval zouden er daarvan maar liefst zeven verloren zijn gegaan. Omdat niet bekend is welke tekeningen met welke zending zijn verzonden, wordt hier voor alle tien de werken de vrij ruime datering december 1884-januari 1885 aangehouden.

Van Goghs interesse voor kostuums en markante kledingstukken komt tot uiting in zijn studiekoppen. Zo koos hij er duidelijk voor zijn modellen met verschillende soorten mutsen uit te beelden. In de tekeningen uit deze periode zijn sommige vrouwen getooid met de tamelijk keurige gazen muts (*cats. 104, 106, 111, 136, 137*). Deze is goed te zien in een foto uit circa 1930 (*afb. 108c*). Vaak dragen de vrouwen ook de zogenaamde daagse muts, een eenvoudiger model dat tijdens het werk het hoofd bedekte (*cats. 98, 99, 105, 107, 109, 112, 116-118, 138*). De vrouw in catalogusnummer 110 heeft een morgenmuts op, die in en rond het huis werd gedragen.[5]

De mannen in Van Goghs tekeningen dragen vrijwel allemaal petten. Ook daarin bestonden verschillen, maar die zijn aanzienlijk moeilijker aan te wijzen.[6] Slechts de jonge man in catalogusnummer 113 draagt een hoed, wat relatief ouderwets was.



108b Verso van cat. 114.



108b Schets uit onbekende brief, 1884-85. Amsterdam, Van Gogh Museum.



108c Foto van een vrouw met gazen muts, ca. 1930. Nuenen, Fotocollectie J.C. Jegerings.



108d Kop van een vrouw (F 65 [H 627]), december 1884-januari 1885. Verblijfplaats onbekend.

127

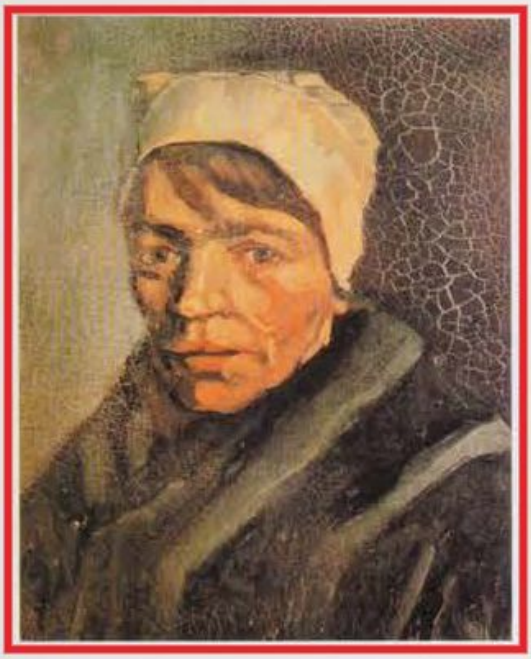
Literature: Vincent van Gogh: The Complete Paintings

I. F. Walther and R. Metzger, *Vincent van Gogh: The Complete Paintings*, vol. 1, Cologne, 2012. Title page.



Literature: Vincent van Gogh: The Complete Paintings

I. F. Walther and R. Metzger, *Vincent van Gogh: The Complete Paintings*, vol. 1, Cologne, 2012. p. 71.





Head of a Peasant Woman with White Cap
Nuenen, January 1885
Oil on canvas, 38 x 30 cm
F 65, JH 627
Whereabouts unknown

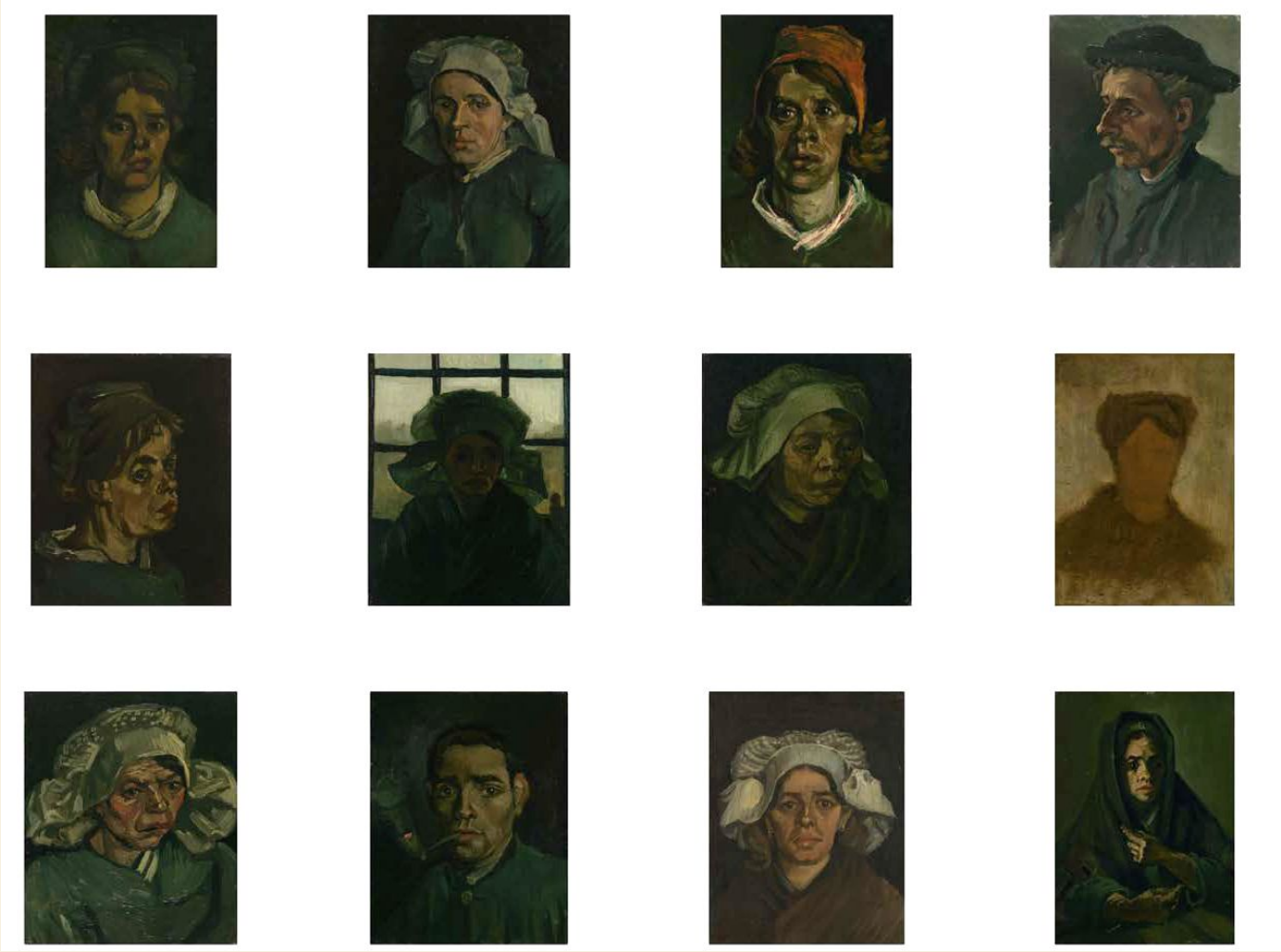
Head of a Peasant Woman with Brownish Cap
Nuenen, January 1885
Oil on canvas, 40 x 30 cm
F 154, JH 608
Otterlo, Kröller-Müller Museum

large number of human figures, and many of the unadorned, realistic reports made their mark on his own art. Fildes's drawing of Charles Dickens's empty chair is the most familiar example. An illustration by Helen Paterson was to prompt a painting now in The Hague, *Girl in White in the Woods* (p. 18). And the paintings of peasants done in Nuenen were closely related to William Small's portraits of working people. Van Gogh could envisage a career as a periodicals illustrator for himself: "Without presuming to suggest I could do as well as the people I have named, I do hope that if I work hard at drawing these working people and so forth I shall become more or less capable of doing illustrations for magazines or books" (Letter 140).

Only one copy dating from van Gogh's early years (and documented by references in the letters) survives: a drawing done of etcher Paul-Edmé Le Rat's reproduction of a painting by Millet. This version of *The Sower* (p. 20) is given the number 1 in Jan Hulsker's complete catalogue of van Gogh's works. Van Gogh clearly took meticulous pains to mimic the etching's style and flow – his own lines follow the lines of the needle. But in Etten van Gogh was already to put this faithful imitation, this impersonal devotion to a model, behind him.

"The first thing I have to do is find a room that's big enough, so that I can get the necessary distance. The moment he looked at my studies,

Museum Comparables



Van Gogh Museum, Amsterdam

Portraits from the Nuenen period in the museum's collection

Museum Comparable



Kröller-Müller Museum, Otterlo

Kop van een vrouw met witte muts (Head of a Woman Wearing a White Cap)

1884 | Oil on canvas

Museum Comparable



Kröller-Müller Museum, Otterlo

Kop van een vrouw (Head of a Woman)

1884 | Oil on canvas

Museum Comparable



Kröller-Müller Museum, Otterlo

Kop van een vrouw (Head of a Woman)

1884 | Oil on canvas

Museum Comparable



Musée d'Orsay, Paris

Tête de paysanne hollandaise

1884 | Oil on canvas

Museum Comparable



The National Gallery, London

Head of a Peasant Woman

1884 | Oil on canvas

Museum Comparable

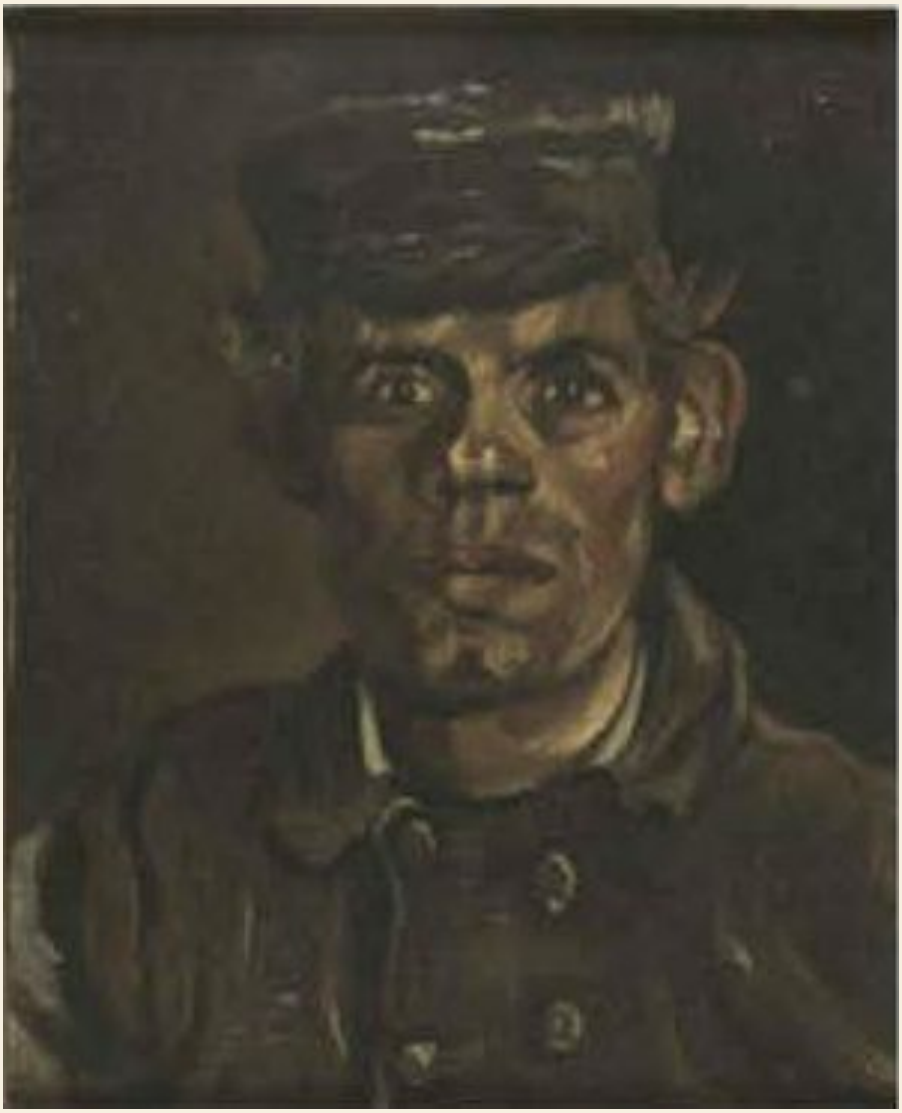


National Galleries of Scotland, Edinburgh

Head of a Peasant Woman

1885 | Oil on canvas laid on millboard

Museum Comparable



Musées royaux des Beaux-Arts de Belgique, Brussels

Portrait de paysan

1885 | Oil on canvas

Museum Comparable



The Nelson-Atkins Museum of Art, Kansas City

Head of a Man

Mid- to late March 1885 | Oil on canvas

Museum Comparable

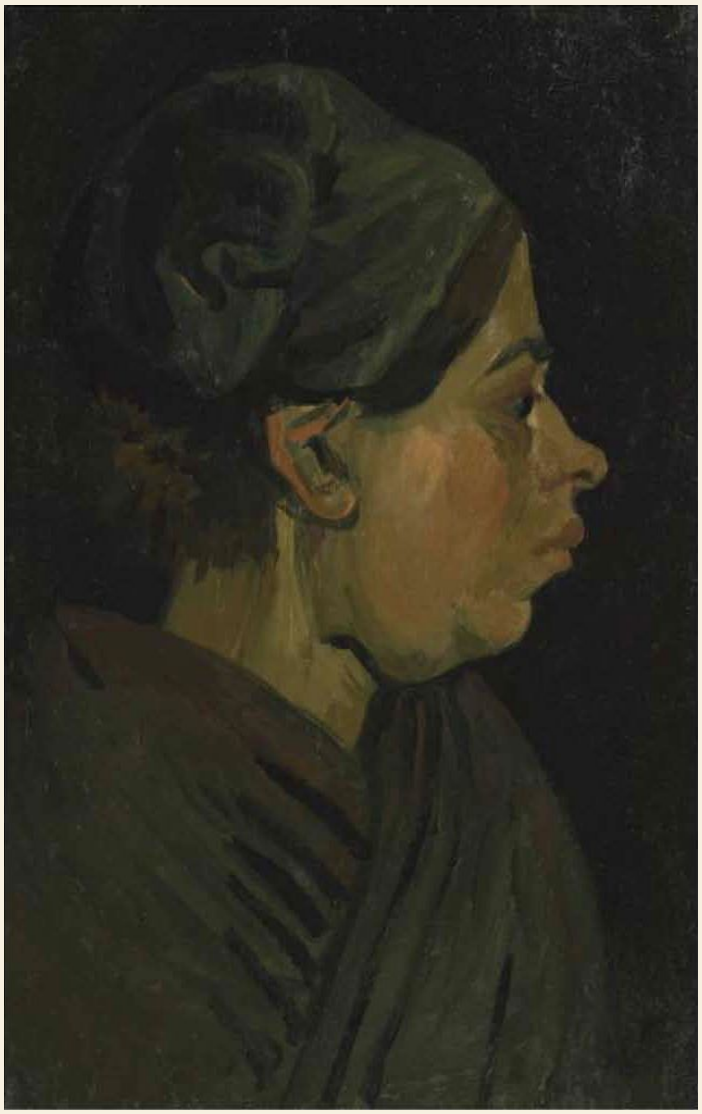


Norton Simon Museum, Pasadena

Head of a Peasant Woman in a White Bonnet

1885 | Oil on canvas

Museum Comparable



Cincinnati Art Museum

Head of a Peasant Woman

Circa 1884 | Oil on canvas

Museum Comparable



Saint Louis Art Museum

Head of a Peasant Woman

December 1884 | Oil on canvas

Auction Comparables



Kop van een vrouw (Gordina de Groot) (Head of a Woman [Gordina de Groot])

1885 | Oil on canvas laid down on panel | 16 1/4 x 12 7/8 in. (41.3 x 32.6 cm)
Christie's London | 20th/21st Century: London Evening Sale, Lot 27 | February 28, 2023

$5,856,313

In October 2024, the Noordbrabants Museum in 's-Hertogenbosch acquired the painting from London collector Daniel Katz for €8.6 million (**$9,340,000**), one of the most expensive Van Gogh works ever sold.



Wever naar rechts gekeerd (Weaver Facing Right)

1884 | Oil on canvas laid down on panel | 14 1/2 x 17 3/4 in. (36.8 x 45.2 cm)
Christie's New York | 20th Century Evening Sale, Lot 64B | November 9, 2023

$5,495,000