

VINCENT VAN GOGH
Paysanne devant une Chaumière



DICKINSON



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VINCENT VAN GOGH (1853 – 1890)

Paysanne devant une Chaumière (Peasant Woman in front of a Farmhouse),
late July 1885

signed lower left *Vincent*
oil on canvas
62.9 x 112.4 cm. (24 ¾ x 44 ¼ in.)



Provenance:

(Probably) Wilhelmus Johannes Leurs (1828 – 1895), c. 1885, The Hague, on consignment from the Artist.

Private Collection, Stafford, England.

John Charles Holme (1871 – 1952), Stafford, England, acquired in the 1920s; and by descent to Charles Chell Holme (1903 – 1999), Stafford, England, by descent from the above in 1952.

His Billington Farm Sale; Bagshaws of Uttoxeter, Stafford, 1968 (for £4).

On the market, Hampstead/Belsize Park, England.

Dr. Luigi Grosso, London, acquired in Sept. 1968 (for £45).

His sale; Sotheby Parke Bernet, New York, 28 Oct. 1970, lot 18 (\$110,000 hammer price).

Mr. and Mrs. Joseph E. Levine (1905 – 1987), New York, acquired at the above sale.

Their sale; Sotheby's, New York, 18 May 1983, lot 29 (\$390,000 hammer price).

Roberto Polo, New York, acquired at the above sale.

His sale; Sotheby's, New York, 14 May 1985, lot 27 (unsold).

His sale; Sotheby's, London, 3 Dec. 1985, lot 14 (£264,000).

Private Collection, Montreal, acquired at the above sale.

Their sale; Sotheby's, New York, 10 May 2001, lot 203 (\$1,710,750).

Private Collection, USA, acquired at the above sale.

Literature:

'The new discovered Van Gogh is now on show', exh. advertisement, *The Illustrated London News*, 15 March 1969, p. 35.

A. Bowness, 'A Van Gogh Discovery', in *The Burlington Magazine*, London, May 1969, pp. 298-300 (illus. in colour, p. 299).

J.-B. de la Faille, *The Works of Vincent Van Gogh: His Paintings and Drawings*, New York, 1970, p. 570, no. SP1669 (illus., titled *Peasant Huts with Barns*).

P. Lecaldano, *L'opera pittorica completa di Van Gogh, da Etten a Parigi*, Milan, 1971, vol. I, p. 104, no. 167 (illus. p. 102).

J. Hulsker, *The Complete Van Gogh: Paintings, Drawings, Sketches*, New York, 1980, p. 183, no. 825 (illus. p. 183).

G. Testori & L. Arrigoni, *Van Gogh, Catalogo completo dei dipinti*, Florence, 1990, p. 80, no. 174 (illus. p. 81).

L. van Tillborgh & M. Vellekoop, *Vincent van Gogh. Paintings: vol. 1: Dutch period 1881 – 1885*, Amsterdam, 1999, pp. 10-11, note 21; p. 162, note 1.

L. Bressers, *Beekstraat Nuenen. 250 jaar huizen en bewoners*, Nuenen, 2005, pp. 148-51 (illus.)

M. Bailey, *Pioneer Collectors*, exh. cat., National Galleries of Scotland, Edinburgh, 2006, pp. 29-30 (illus. p. 31).

L. Jansen, H. Luijten & N. Bakker (eds.), *Vincent van Gogh – The Letters. The Complete Illustrated and Annotated Edition*, Amsterdam, 2009, vol. III, p. 259 (illus.)

A. Dumas, et. al, *The Real Van Gogh: The Artist and his Letters*, exh. cat., Royal Academy of Arts, London, 2010, pp. 57-58 (illus. in colour p. 57; titled *Cottage in Brabant* and dated 'End of July – August 1885').

M. Vellekoop, et. al, *Van Gogh's studio practice*, Amsterdam, 2013, pp. 307, 327 (titled *Cottages with tumbledown barn and stooping woman*).

Exhibited:

London, Thos. Agnews & Sons, Ltd, *Art Detection – Painting and the X-Ray*, 4 – 28 March 1969, n.n.

London, Royal Academy of Arts, *The Real Van Gogh: The Artist and His Letters*, 23 Jan. – 18 April 2010, no. 20.

INTRODUCTION

If you truly love nature you will find beauty everywhere

In the summer of 1885 Vincent van Gogh was living in Nuenen in the Brabant region of Holland. He had first arrived from Drenthe in early December of the previous year, moving into his parents' vicarage amid concerns that his brother Theo's uncertain employment status would lead to a loss of his stipend. Vincent transformed a small outdoor laundry shed into a makeshift studio, working in cramped conditions between the drains and outdoor toilets, until May 1884, at which point his finances had become secure enough to rent a suite of two small rooms from the Catholic sacristan Johannes Schafrat. There, he gave lessons and hired life models, consistently spending more than he earned on painting supplies and rounding out his knowledge with the study of colour theory, including the use of complementary hues, and human anatomy. This was the period during which Van Gogh produced numerous paintings of weavers, typically dark, interior scenes with figures illuminated by shafts of light shining through a small window; and his major early work *Les Mangeurs de Pommes de Terre (The Potato Eaters)* (F. 82/H. 1), featuring a group of peasants seated around

a table under the glow of a single hanging lamp (fig. 1).

Van Gogh ventured out of doors too, attracted by the rural landscape and picturesque, thatched-roof peasant cottages dotting the countryside (fig. 2). Vincent wrote to Theo in July 1885: 'Just go and sit outdoors, painting on the spot itself! Then all sorts of things like the following happen – I must have picked a good hundred flies and more off the four canvases that you'll be getting, not to mention dust and sand etc. – not to mention that, when one carries them across the heath and through hedgerows for a few hours, the odd branch or two scrapes across them etc. Not to mention that when one arrives on the heath after a couple of hours' walk in this weather, one is tired and hot. Not to mention that the figures don't stand still like professional models, and the effects that one wants to capture change as the day wears on...the more I work on it the more peasant life absorbs me.' (Letter 515, to Theo, 14 July 1885). It was at this time that he painted one of his most impressive early compositions, *Paysanne devant une Chaumière*.



1. V. Van Gogh, *Les Mangeurs de Pommes de Terre (The Potato Eaters)* (F0082), 1885, oil on canvas, 82 x 114 cm., Van Gogh Museum, Amsterdam



2. A cottage at Brabant, inscribed 'typical snapshot from north Brabant / greetings', photographer unknown

SUBJECT

Vincent was referring to *Paysanne devant une Chaumière* and other related scenes around Nuenen when he wrote to Theo on 12 July: 'I'm working a good 2 hours from here. I want to get a few more fine cottages in the middle of the heath. I now have four as big as the last two I sent, and a few small ones...' (Letter 513). *Paysanne devant une Chaumière* was one of Van Gogh's larger and more important canvases. A humble dwelling occupies the central space, the thatched-roof cottage flanked by two sheds or lean-tos, their shabby roofs supported by precariously-tilting posts; Vincent called these cottages 'people's nests'. The sole occupants of the scene are a peasant woman, perhaps a farmer's wife, bent over like one of Van Gogh's potato diggers; and a white hen pecking in the dirt. The impression of the scene, while rustic, is cheerful: small wildflowers bloom in a grassy bank, and young trees frame the cottage beneath a blue sky dotted with white clouds. While other paintings and drawings from this period seemingly focus on the monotony of back-breaking field labour, this painting is about the picturesque charms of rural life in the Dutch countryside, reflective of Van Gogh's optimistic outlook and enthusiasm for his continued study of painting. It was a moment of tremendous gains in technique as well.

I work as diligently on my canvases as the labourers do in their fields





3. J.-F. Millet, *Les Planteurs de pommes de terre*, c. 1861, 82.5 x 101.3 cm., Museum of Fine Arts, Boston, MA

Van Gogh's scenes of rural life were indebted to the influence of the Barbizon School painter Jean-François Millet (1814 – 1875), whose empathy for his own rural subjects led him to declare: 'I was born a peasant and I shall die a peasant'. Van Gogh read Alfred Sensier's biography of Millet and wrote to Theo in spring 1884: 'He found his inspiration the more easily and sympathised with the simple folk better and deeper because he himself lived like a labourer's family — but with infinitely more feeling than an ordinary labourer.' (Letter 434, 5-9 March 1884). In addition to modelling his own compassionate depictions of local Dutch labourers on Millet's paintings of French peasants, Van Gogh made direct copies of works by Millet, first in the mid-1880s and then again, later, in the South of France. Works such as *Paysanne devant une Chaumière* lend a dignity to peasant subjects that reaffirms Van Gogh's identity as 'one of them' (figs. 4-5).

There are a total of twelve oil paintings of cottage subjects dating from summer 1885. Of these, seven are now in public collections, which leaves just five remaining in private hands. *Paysanne devant une Chaumière* is considerably larger than any of the other works in this group (figs. 8-19).



4. J.-F. Millet, *Des Glaneuses*, 1857, oil on canvas, 83.5 x 110 cm., Musée d'Orsay, Paris



5. V. van Gogh, *Les Sarcleuses*, after Millet (F. 695), 1890, oil on paper mounted on canvas, 49.3 x 64 cm., Emil Bührle Collection, Zurich

TWELVE COTTAGE PAINTINGS FROM SUMMER 1885 (TO SCALE)



6.



10.



7.



11.



8.



12.



9.



13.



14.

6. V. van Gogh, *Chaumière à la tombée du jour* (F. 83), 1885, signed lower left *Vincent*, oil on canvas, 65.7 x 79.3 cm., Van Gogh Museum, Amsterdam

7. V. van Gogh, *Chaumière du Brabant* (F. 89), 1885, oil on canvas mounted on panel, 30.5 x 40 cm., Tokyo Fuji Art Museum, Tokyo

8. V. van Gogh, *Chaumière avec paysanne et chèvre* (F. 90), 1885, oil on canvas, 60 x 85 cm., Städel Museum, Frankfurt

9. V. van Gogh, *La Chaumière* (F. 91), 1885, oil on canvas, 35.5 x 67 cm., John P. Natanson Collection, Harrison, NY (black & white illus.)

10. V. van Gogh, *La Chaumière* (F. 92), 1885, signed lower left *Vincent*, oil on canvas, 44 x 59.5 cm., Private Collection (black & white illus.)

11. V. van Gogh, *La Chaumière* (F. 92a), 1885, oil on canvas, 24.5 x 35.4 cm., sold Christie's, New York, 13 Nov. 2015, lot 1276

12. V. van Gogh, *La Ferme* (F. 93), 1885, oil on canvas mounted on panel, 32 x 46 cm., Wallraf-Richartz Museum, Cologne

13. V. van Gogh, *Paysanne occupée à bêcher devant sa chaumière* (F. 142), 1885, oil on canvas mounted on pasteboard, 31.3 x 41 cm., The Art Institute of Chicago, IL

14. V. van Gogh, *Paysan rentrant chez lui* (F. 170), 1885, signed lower left *Vincent*, oil on canvas, 64 x 76 cm., Soumaya Museum, Mexico

15. V. van Gogh, *La Chaumière sous les arbres* (F. 187), 1885, oil on canvas, 47.5 x 46 cm., Los Angeles County Museum of Art, Los Angeles, CA

16. V. van Gogh, *La Chaumière* (J.H. Add. 23), 1885, oil on canvas, 33 x 43 cm., Private Collection

17. V. van Gogh, *Paysanne devant une Chaumière*, 1885, signed lower left *Vincent*, oil on canvas, 62.9 x 112.4 cm., Private Collection (the present painting)



15.



16.



17.

TECHNIQUE

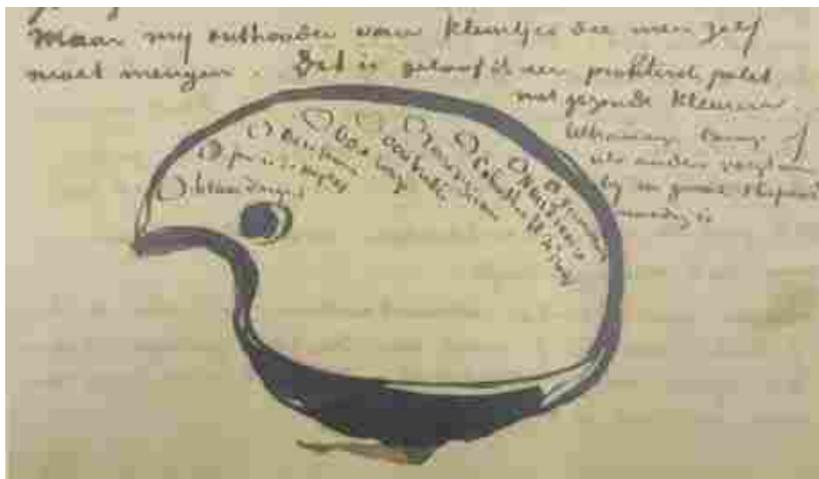
Paintings from the mid-1880s show Van Gogh's rapid and marked improvement in modelling, as well as the development of his characteristic thick impasto. In *Paysanne devant une Chaumière*, this technique lends texture to the thatched roofs of the cottages and the upward-stretching branches of the tree on the left, foreshadowing his classic rendering of Provençal poplars, and depth to the grooves in the muddy path. Details like the rough brickwork of the cottage walls, possibly referencing Dutch Golden Age artists like Vermeer and de Hooch, are defined with great skill, and the composition is balanced and brought together cohesively with judicious touches of red. Van Gogh's compositions from this period were becoming more ambitious in scope and scale, as were his drawings, many of which were signed and some of which include frames drawn around their perimeters. A labelled drawing of a painting box, perhaps intended as a guide for one of Van Gogh's pupils, corresponds with pigments found in works executed during this period: 'black; Cassel earth; bitumen; orange ochre; chrome yellow; Prussian blue; cobalt; Vermilion; burnt sienna; unburnt [raw] sienna; red ochre; yellow ochre; Naples yellow; white.' (fig. 20)

What colour is in a picture, enthusiasm is in life



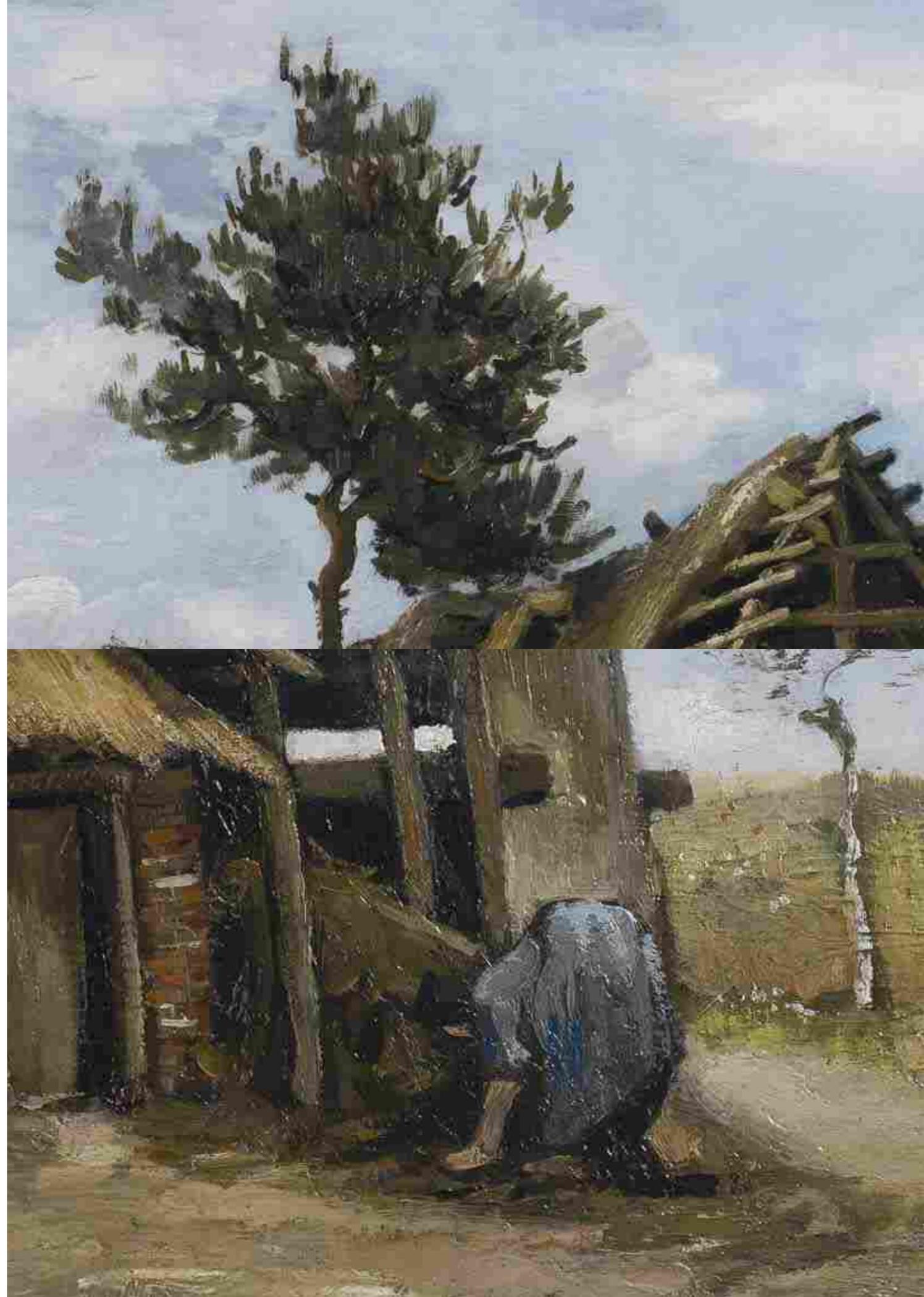
18. P. de Hooch, *The Courtyard of a House in Delft*, 1658, oil on canvas, National Gallery, London (detail)

19. V. van Gogh, *Paysanne devant une Chaumière* (detail)



20. Detail of letter from Vincent to Theo, The Hague, 5 August 1882, with a sketch of the artist's palette, ink on paper, Van Gogh Museum, Amsterdam

Opposite page: V. van Gogh, *Paysanne devant une Chaumière* (details)





WILHELMUS (WILLEM) JOHANNES LEURS AND THE EARLY HISTORY OF *PAYSANNE DEVANT UNE CHAUMIÈRE*

The painting was probably sent on consignment to Wilhelmus Johannes Leurs (1828–1895), the proprietor of a shop selling artists' supplies, located at Praktizijnshoek no. 1, and later at Molenstraat 5, in The Hague. His shop was situated within walking distance of the dealership Goupil & Cie, where Vincent had worked as a young clerk from 1869-73, and where his brother Theo was also employed. It was also within a short walk of other suppliers, including Hendrik Jan Furnée (1833–1894) at Korte Poten no. 8, Joseph Smulders (1831–1895) at Spuistraat no. 55-57, the widow Stam-Lieurner at Papestraat no. 15, and the brothers Belinfante at Paviljoensgracht no. 17-19. Van Gogh acquired paints from a number of these suppliers, during his residence in The Hague and later on. He negotiated an arrangement with Leurs and Furnée to buy old tubes of paint at cost for cash payment. Even this discount was not enough to keep him out of debt, however.

In summer 1885 Van Gogh's unpaid bills for painting materials were piling up, and he

determined to take action, writing to Theo on 17 August: 'I have to pay three suppliers who are all pestering me, one 45 guilders, the other 25 guilders, the other 30 guilders. These are the exact sums outstanding on accounts which have of course been much higher over the course of the year, but which I pay off in cash, as much as I possibly can with the utmost effort.' (Letter 527). One of these suppliers was Wilhelmus Leurs, but it seemed Vincent did not have the available cash payment and thus came to an arrangement to send paintings instead. He wrote to Theo again on 19 August: '[Leurs is] asking me to send him more than one painting in order to have more than one chance, and is offering me his two windows. And since he's very hard pressed for money himself, he won't shrink from making an effort. I'm sending him a couple of cottages, the old tower and smaller ones of figures.' (Letter 529). In his next letter to Theo, sent sometime between 21 and 26 August, Vincent wrote: 'I've sent my crate to Leurs with 7 different things and, to make it more complete, another 12 smaller painted

I can't change the fact that my paintings don't sell. But the time will come when people will recognise that they are worth more than the value of the paints used in the picture.

studies.' (Letter 530).

Most of Vincent van Gogh's known Nuenen paintings belong to one of two groups. The first comprises works he sent or took with him to Theo in Paris, which ended up in the family collection and subsequently (for the most part) in the Van Gogh Museum. The second, larger group of paintings consists of the works he left behind with his mother, Anna Cornelia Carpentus van Gogh, in Nuenen when he moved to Antwerp. These ended up in an attic in Breda and were rediscovered as late as 1902, after which they were sold through Gallery Oldenzeel in Rotterdam in the following years. *Paysanne devant une Chaumière* belongs to neither group; rather, as Dr Louis van Tilborgh of the Van Gogh Museum suggested in 2001, it may have been one of the works Van Gogh sent to Leurs.

So, too, may other cottage paintings from summer 1885, including *Chaumière avec*

Paysan rentrant chez lui (Cottage with Peasant returning home) (fig. 14; F170) and *Chaumière avec paysanne et chèvre* (Cottage with figure and goat) (fig. 8; F90); like *Paysanne devant une Chaumière*, both works are signed, which would follow logically if they were intended for display in Leurs's shop front. If so, this would make *Paysanne devant une Chaumière* one of the earliest of Van Gogh's paintings ever to have been viewed by a public audience, however informally, in the late summer and autumn of 1885, some seven years before the artist's first 'official' exhibition organised by the *Haagse Kunstkring* in 1892.



20TH CENTURY HISTORY

The 20th century history of *Paysanne devant une Chaumière* is even more remarkable, and its surprising re-emergence in an antiques shop in Hampstead in 1968, as retold by Courtauld Institute curator (subsequently Tate Gallery Director) Alan Bowness, is full of intrigue:

'On 26th of February [1969] Dr Luigi Grosso (fig. 21), an Italian journalist who has some years worked for the BBC in London, telephoned the Courtauld Institute of Art and asked if he might show me the photograph of a painting which he thought might be by Van Gogh. He had recently bought it for £45 in a Hampstead antique shop: it was clearly signed *Vincent*, but, as he was told when he purchased the picture, there were many painters of that name working in the nineteenth century. He has, however, seen the exhibition of works from the Van Gogh Foundation collection at the Hayward Gallery, for which I had provided the catalogue, and he would like to have my opinion of his picture. I told him it was most unlikely to be by Van Gogh, but agreed to look at the photograph.

As so rarely happens, the colour photograph was convincing as a genuine Van Gogh. The Brabant cottage subject was familiar from works of May – July 1885, and the handling and colour were consistent with such date. It was, however, quite exceptionally large (61 by 112 cm.) for a Nuenen picture, comparable only with such works as the *Potato Eaters*. I asked Dr Grosso to bring the picture at once to the Courtauld Institute so that we could examine it. My colleague in the Department of Technology, Stephen Rees Jones, immediately noticed that there was a painting underneath the picture, and had it X-rayed. The result clearly revealed another quite different composition, which I recognised as a familiar Van Gogh subject – that of the *Plowman*, and the X-ray does in fact correspond closely with an existing drawing, F.1142 (fig. 22). This drawing is one of six made in August and



21. Dr Luigi Grosso with Van Gogh's *Paysanne devant une Chaumière*, 15 March 1969, photography courtesy *The Illustrated London News*

September 1884 for the Eindhoven goldsmith Hermans (v. letters 374, 377, etc.) who wanted to decorate a room with pictures, and was persuaded by Vincent to choose scenes of Brabant peasant life. Having made the drawings, Vincent then provided full-size oil paintings for Hermans to copy. The known picture that derives from F.1142, however, is F.172 (fig. 23); this is somewhat broader in format because the composition has been extended to include a second figure – that of a stooping peasant woman – on the right. The sketch revealed by the X-ray would thus appear to be Vincent's first attempt to make a painting from F.1142, subsequently discarded, perhaps because a broader panel was needed to fit the room. The unusual size of the Grosso picture, much the same as other works done for Hermans's room, is thus explained.' (Extract from A. Bowness, 'A Van Gogh Discovery', in *The Burlington Magazine*, London, May 1969, p. 299.)

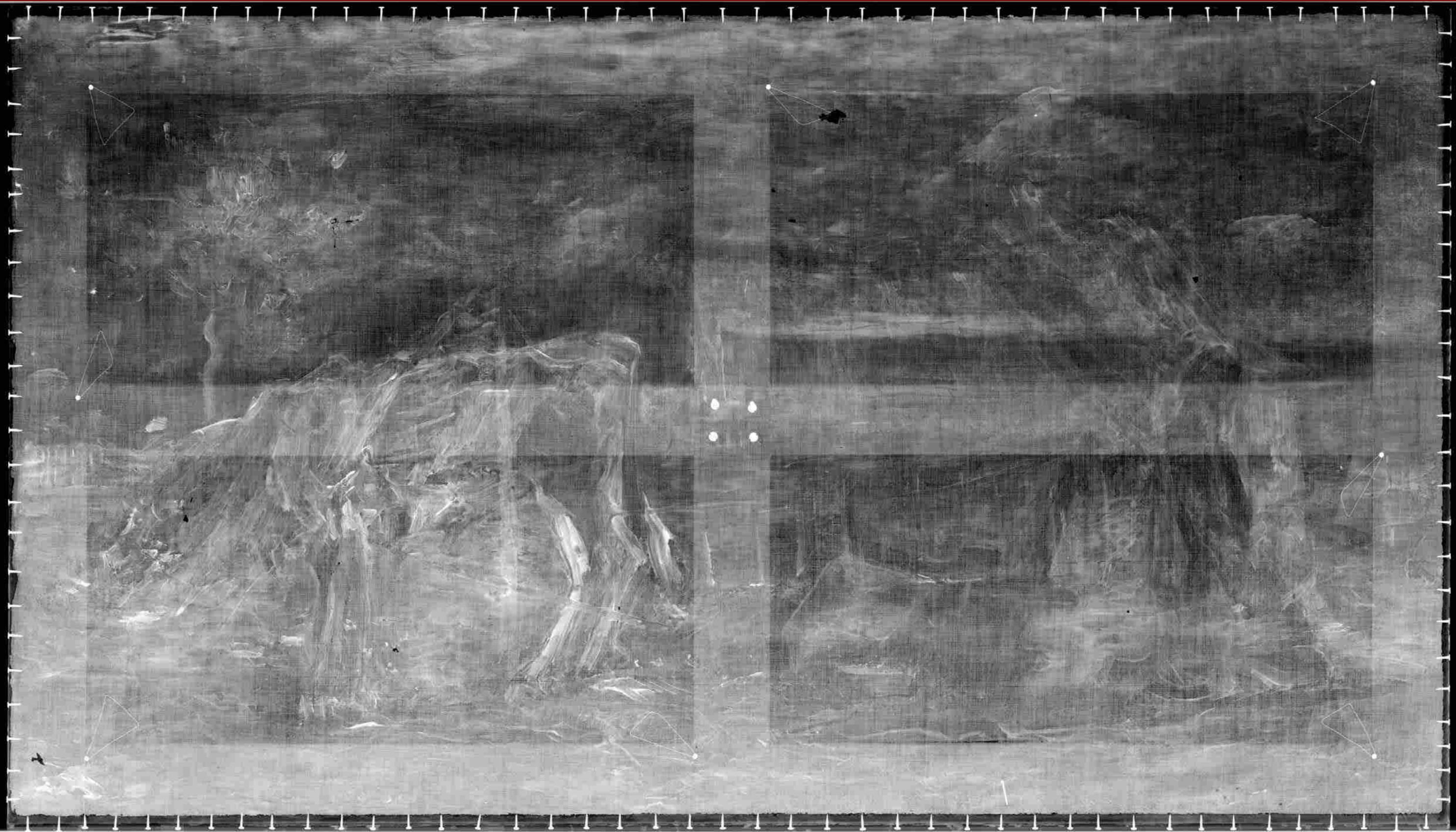
As Bowness realised when he saw the X-ray, *Paysanne devant une Chaumière* is painted over an older composition, which is typical of Van Gogh's working practice at this time (fig. 24). Scholars have identified at least seventeen instances of re-used canvases from this period, some of which are overpainted while others have been scraped down, evidently in an effort to save on the



22. V. van Gogh, *La Charrue* (F. 1142), 1884, pen and ink on paper, 5.5 x 15 cm., R.W. van Hoey Smith Collection, Rockanje



23. V. van Gogh, *Planteuse des pommes de terre* (F. 172), 1884, oil on canvas, 70.5 x 170 cm., Von der Heydt Museum, Wuppertal



24. X-ray of *Paysanne devant une Chaumière*

cost of materials and avoid being plunged further into debt.

With further investigation, the history of *Paysanne devant une Chaumière* prior to 1968 also emerged, and was first published by Martin Bailey in the 2006 exhibition catalogue *Pioneer Collectors* (see M. Bailey, *op. cit.*) *Paysanne devant une Chaumière* had been sold earlier in 1968 at – remarkably – an auction of agricultural equipment, held by Bagshaws of Uttoxeter at Billington Farm following the retirement of farmer Charles Holme. Tracing the painting back further, it appears to have been inherited from Charles's father John, also a farmer, who died in 1952; it had hung in the nursery room at the farm. John Holme in turn had received the painting sometime in the 1920s as settlement for a debt owed to him for purchases of animal feed. According to family narrative, the previous owner was a doctor from the neighbouring Rowley Park area.

How, and when, *Paysanne devant une Chaumière* came to England in the first place remains something of a mystery. Van Gogh spent time living in England early in his career, in 1873-75 and again between April and Christmas 1876, forging contacts with fellow artists and dealers. Although the collecting of works by Van Gogh did not really take off on a large scale in England until after the Second World War, a 2002 article by scholar Madeleine Korn revealed that there were more examples in Britain than scholars had previously believed, and she identifies 56 paintings acquired by British collectors in the period between 1888 and 1939 (see M. Korn, 'Collecting Paintings by Van Gogh in Britain before the Second World War', in *Van Gogh Museum Journal*, 2002, pp. 121-37). Some were acquired as early as the 1880s and 1890s, by Van Gogh's artist and dealer friends; for instance the Scottish dealer Alexander Reid (1854 – 1928) owned two Van Goghs by 1887 including a portrait of Reid himself. Paintings by Van Gogh entered British collections earlier than works by other Post-Impressionists such as Gauguin (first example, 1892), Cézanne (1911) and Seurat (1919) – although ultimately those artists went on to be more commercially

successful.

Thanks to the influential 1910 exhibition *Manet and the Post-Impressionists* organised by Roger Fry at the Grafton Galleries in London, however, a wider British audience was introduced to Van Gogh; all 22 paintings shown were Arles or Auvers views. The press response was not positive (his paintings were described as 'the visualised ravings of an adult maniac') and collectors remained wary – Korn identifies only two paintings acquired by British collectors in the decade from 1910-20; Martin Bailey suggests there were three – but between 1920 and 1939 she notes a further 46 paintings entering British collections, 80% of them late works painted in Arles.

Paysanne devant une Chaumière is not among the paintings conclusively traced by Korn, but it is conceivable that it came to England through similar channels. In a letter to Theo written around 17 November 1885, Vincent notes: 'I recently received a letter from Leurs about my paintings. He wrote that Tersteeg and Wisselingh had seen them and thought them "not suitable for them". All the same, I maintain that I'll make people change their minds – even if Tersteeg and Wisselingh don't want to.' (Letter 542). Hermanus Tersteeg and Elbert Jan van Wisselingh both spent time working for Goupil & Co. in The Hague and therefore knew the Van Gogh family. Whether or not they did, as Vincent hoped, change their minds about the Leurs group is unclear (although both did handle works by Van Gogh during their careers). Interestingly, Van Wisselingh married Isabel Angus, the sister of Glasgow dealer Craibe Angus, which might offer a potential route for *Paysanne devant une Chaumière* to have come to Britain. Korn observes that there was more interest among Scottish dealers and collectors in the early, Dutch-period works by Van Gogh, perhaps because the rural farming landscapes appeared more familiar; she points to the June 1924 Van Gogh show staged by Reid, and to further exhibitions organised in the 1920s by Scottish dealers Matthew L. Justice and James Tattersall, although *Paysanne devant une Chaumière* has not yet been traced to any of those catalogues.



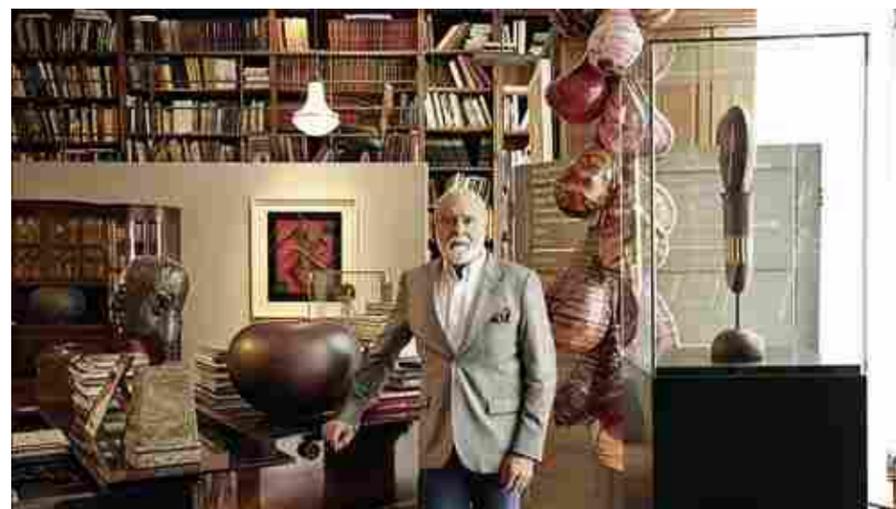
25. David Norsworthy, General Manager of *The Burlington Magazine*, holding *Paysanne devant une Chaumière*, Bond Street, London, 1969, photograph by KEYSTONE Pictures USA

Alternatively, in his letter to Theo written around 17 August 1885, when Van Gogh first mentions Leurs's request for paintings, he notes '[Leurs] wants me to send them as soon as possible because there are many strangers in The Hague at present.' (Letter 527). Perhaps one of these 'strangers' was an English collector and took home *Paysanne devant une Chaumière* as a souvenir. Whatever its path, *Paysanne devant une Chaumière* was undoubtedly one of the first paintings by Van Gogh to arrive in Britain, possibly even – according to Teio Meedendorp and Louis van Tilborgh of the Van Gogh Museum in Amsterdam – the very first.

In 1970, *Paysanne devant une Chaumière* was acquired by the successful film producer Joseph E. Levine, who founded Embassy Pictures in 1956; the company was responsible for blockbusters such as *The Graduate* and *The Lion in Winter* (fig. 26). It was then offered in Levine's sale in 1985, from which it was acquired by Roberto Polo, a larger-than-life New York investor and collector whose motto was 'only mediocre men never have problems'. Polo counted among his friends art world luminaries including Andy Warhol and Robert Motherwell, and he owned some 7,000 works by 19th, 20th and 21st-century names (fig. 27).



26. Joseph Levine and Cathy Ryan announcing the production of *A Bridge Too Far* on 27 March 1975, photographer unknown



27. Roberto Polo in his home in Brussels, 2017, photograph by Ale Megale

CONCLUSION

Since the rediscovery of *Paysanne devant une Chaumière* as an early work by Van Gogh, it has appeared at auction four times, selling to the current owner in 2001. It has been publicly exhibited on only two previous occasions, at Agnew's in 1969 immediately following its rediscovery, and in 2010 at the Royal Academy, when it was lent to the exhibition *The Real Van Gogh: The Artist and His Letters* by the current owner (fig. 28). The sunlit composition, vibrant palette and rich, textured application of paint to canvas anticipate Van Gogh's mature work in the South of France while yet celebrating the picturesque country landscape of his native Netherlands. With its substantial scale and bold signature, the artist's own stamp of approval, as well as its mysterious history and remarkable reappearance in the mid-20th century, *Paysanne devant une Chaumière* represents a rare opportunity to acquire a characteristic piece by one of Modern Art's greatest innovators.



28. Installation shot of *Paysanne devant une Chaumière* at the Royal Academy exhibition *The Real Van Gogh*, London, 2010, photographer unknown

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Verleiden waken hem it dagelykheit op 't oord
by den Korenmoogel gewest -
waerom is dat myn compoositie gemaekt
heb



Dit maakte ik voor iemand in Eindhoven
die een album woukt te maken. Hy wilde
dit doen met compoosities van diverse kunstgen
It gaf hem in bedanking of een blad voorstellingen
mit het bevoorstellen van de tekening - tevens om
te zeggen, dat symbolisaren - ~~tevens~~
mit meer den afbeeld. Den brave menschen die
atdaan aan lofe moeten komen stellen dan
op waktien dan de mystieke personen hebben
gevoerd - Nu is de man dan warm of geroerd
na een bezoek op 't oord -
Maar hy wil niet dat de vatten schilderijen en
dat dat eukelen? (Doch, it is in deels te compoosities en tevens)
Doch 't is een man die it zo mogelijk wil te zien
konden - een gezegen gedomd die tot
Jouat toe een heer aangelyke collectie
antiquiteiten heeft verzameld & verkocht -
Nu rijk is en een huis heeft gezet dat

hy was vol antiquiteiten heeft en meubelen
mit sommige hiet in v's antiekhuizen teken
de. De profonds en muren decorant
hy zelf ~~was~~ en werkte hi goed somo
Maar de eelgoot wie hy bepaald schilderwerk
hebben en is begonnen. E. te paraten
mit blaasem te schilderen
Blyvamen om te vatten in de breedte
en de vatten gaf hi voorloope plans van
Kouwen & ploegen - kenden - Korenmoogel -
aardopplanting - Bofoten in de museum
Maar of 't als geven zal want it niet -
want een vaste afspraak heb ik niet van
hem - Alleen mit dat eerste vate
is hy ingevormen als mede mit myn
schilderij over de andere zeggen -
It verhoort geen naam in kennis -
Het blijft nu een wat waken - by 't oord
om dat met sommige d'ingez. doch het wakt
absoluut my gezeg
Nu - geveit de de blact ~~om~~ als
ge hem tegen d' h'f koop.
Als ge ^{hier} komt, zult ge alle boeren van 't ploegen
vinden - te en sparril gauen -
of - dat zal dan mit op syn end kengen
It heb prochtige konvandenzen zegen op
de stopp. ~~absoluut~~. Tot zegen
v. Vincent



DICKINSON