



Woman in a Vineyard
Victor Vignon (1847 - 1909), c. 1880



Winter Landscape
Victor Vignon (1847 - 1909), c. 1869-1890



View of a Town
Victor Vignon (1847 - 1909), c. 1890

Works Collected by Theo and Vincent van Gogh

Paintings

Victor Alfred Paul Vignon

Victor Vignon (1847–1909) is one of the lesser-known artists who participated in four of the eight Impressionist Exhibitions that took place in Paris between 1874 and 1886. Like many impressionists, he did not have any formal art training but instead educated himself by studying the works of Old Masters at the Louvre. He also received painting lessons from Camille Corot (1796–1875) around 1869.⁰¹ In the 1870s, Vignon worked regularly with Camille Pissarro (1830–1903) and Paul Cézanne (1839–1906) in the painters' villages of Pontoise and Auvers-sur-Oise.⁰² While he thrived in this progressive environment, his work always remained rooted in the tradition of French landscape painting, evident in his serene village scenes and rural tableaux.

Impressionist exhibitions

Vignon exhibited at the fifth Impressionist Exhibition in 1880 and continued to be represented in the three subsequent editions, in 1881, 1882 and 1886. One of the nine works he submitted in 1880 was titled *Path through the Vineyard, Study (Chemin dans les vignes, étude)*.⁰³ This could well be the small painting *Woman in a Vineyard* in the Van Gogh Museum, probably made *en plein air* as a study.⁰⁴ It features a typical impressionist subject: leisure activity in the countryside outside Paris. The woman depicted in the painting wears a sun hat and a dress, elegant clothing as often seen in impressionist landscape scenes. She carries a shawl in one hand while holding on to the brim of her hat with the other to keep it from blowing off her head. This pose in combination with the slightly ominous cloudy sky in the background further suggests that this work was indeed the study displayed at the Impressionist Exhibition, as a review of the show makes mention of the painting with a 'stormy sky' ('ciel orageux').⁰⁵ The critic Armand Silvestre (1837-1901) wrote unapologetically about the painting in the journal *La Vie moderne*, stating: 'His path in the vineyard is bolder [than in *Effect of Snow in Montesson*, RS] but only betrays a very slight concern with Mr Monet.'⁰⁶ In most other reviews of Impressionist Exhibitions, Vignon's work is either overlooked or described in a relatively neutral manner.

Remarkably, Vignon's work garnered significant attention from art dealers and collectors at the time. One notable figure was the Frenchman F. Stumpf (d. 1906), a renowned collector of works by Corot and Jules Dupré (1811-1889). Stumpf amassed an impressive collection of Vignon's works, owning as many as 150 pieces at the time of his death.⁰⁷ Additionally, Vignon's art found its way into the collections of Georges Viau (1855-1939), Nicolas Auguste Hazard (1834-1913) and his friend Paul Gachet (1828-1909), all of whom collected progressive, contemporary art. The prominent art critics Arsène Alexandre (1859-1937) and Roger Marx (1859-1913) also owned works by Vignon, and in 1894 he was given a substantial exhibition at the Galerie Bernheim Jeune, with Marx contributing the foreword to the exhibition catalogue.⁰⁸

Woman in a Vineyard

Woman in a Vineyard is painted with short, varied brushstrokes, particularly evident in the sky and the soil in the foreground. The various shades of green and the orange roofs form vivid colour accents. However, due to minimal shading and occasional denseness of paint application, the landscape lacks the vibrant vitality found in the works of some of Vignon's contemporaries. It becomes apparent that the artist did not consistently adhere to the modern aesthetics embraced by other impressionists. This was also noted by a critic at the time: 'Mr Vignon sometimes forgets that he is uncompromising [*intransigent*, the term that impressionists often used for themselves], and executes perfectly finished landscapes.'⁰⁹

Raised in Villers-Cotterêts, a village northeast of Paris, from the second half of the 1870s Vignon spent most of his time in villages around the Oise region, northwest of the French capital. His view of the rural landscape was tinged with nostalgia: 'I like the countryside: I should like it to be the countryside of the past, far removed from any noise, still filled with the things of yesteryear.'¹⁰ Not only his paintings but also the etchings he made over the years have rustic subjects (fig. 1) . While he occasionally titled his works with specific locations, more often than not they depicted a generic house, path or vista that could be found in any village. Consequently, determining the exact locations and dates of his paintings proves challenging. The possible exhibition date of *Woman in a Vineyard* in April 1880 probably places it in or before that year. It is known that during this period Vignon primarily worked in and around Auvers.¹¹



Victor Vignon, *Landscape with Church, House with Haystack and Portrait of a Woman*, undated, drypoint on paper, 9.8 × 13 cm (plate mark), 10.8 × 13.8 (paper), Van Gogh Museum, Amsterdam (gift of Annemarie Bergmans and Jaap Brouwer)

Winter Landscape and View of a Town

There are two other paintings by Vignon in the Van Gogh Museum's collection, *Winter Landscape* and *View of a Town*. The precise location depicted in the latter picture cannot be determined. However, a postcard of Evéquemont, a village 20 kilometres west of Auvers, closely resembles the view in the painting (fig. 2) .

Vignon made a number of paintings of this place.¹² It is important to note that his primary focus was on exploring the interplay of architectural elements such as houses and roofs, squares and triangles. This emphasis is evident in *View of a Town*, where the high perspective creates an appealing image.

Winter seems to have been Vignon's favourite season. The serene and melancholic atmosphere found in *Winter Landscape* and his other winter-themed works aligns with his overall subdued style and preference for the quiet countryside over the clamorous city.¹³ In this painting, too, a path traverses a landscape, though this time devoid of any walkers. The path recedes into the distance, with the furthest parts rendered in blue-grey tones, creating a convincing sense of depth. The soft colours and hints of the light ground, especially at the top of the composition, contribute to the effect of a misty morning. Both paintings are executed with less vibrant colours compared to *Woman in a Vineyard* and do not appear to have been shown at Impressionist Exhibitions.

Pissarro and Cézanne

Vignon maintained close contact with several artists who showed their work at Impressionist Exhibitions, with a significant role being played by Pissarro, his elder by seventeen years. The latter had probably invited him along with Cézanne to participate in the Impressionist Exhibitions after Vignon had been repeatedly rejected from participating in the Salon exhibitions in the 1870s.¹⁴ However, their relationship was not without its challenges, as is evident from a letter written by Paul Gauguin (1848–1903) to Pissarro in 1882, which suggests some resentment on Vignon's part: 'I understand that Vignon bears you some rancour for your advice. Have you met many painters (especially mediocre ones) who accept an observation? All men of genius!' ¹⁵ The use of colour and the open composition featuring an inviting path near a village in *Woman in a Vineyard* clearly reflect Pissarro's work. However, the bustle that typifies Pissarro's village scenes is often absent in Vignon's paintings. There is also an influence of Cézanne's style, characterized by compositions built from planes, which can be discerned in Vignon's *View of a Town*, while the blotchy depiction of trees in *Woman in a Vineyard* still seems derived from Corot's forest landscapes. Marx eloquently captured Vignon's position between two artistic currents: 'it was your lot to serve as a link between two schools that succeeded one another and fought, and unbeknownst to yourself, to constitute a transition between what was and what will be, between the art of yesterday and the art of tomorrow'.¹⁶

Vignon and the Van Gogh brothers

Woman in a Vineyard is believed to be the first painting by an impressionist that Theo van Gogh (1857–1891) purchased.¹⁷ It is quite conceivable that Theo had seen it at the Impressionist Exhibition, considering that he had been living in Paris for several months at the time and had a keen interest in the latest generation of artists.¹⁸ An intriguing receipt in the family collection, notably written up by the artist Henri Guérard (1846–1897), indicates that on 24 January 1883 Theo paid 200 francs for a painting by Vignon.¹⁹ However, it remains unclear whether this purchase refers to *Woman in a Vineyard* or his *Winter Landscape*. In early April 1890, Theo's wife Jo van Gogh-Bonger (1862–1925) wrote to her parents about paintings then in their possession, mentioning Vignon as the painter 'of that little winter and that little lady walking - which hangs in our dining room'.²⁰ The third painting in the family collection, *View of a Town*, probably has been acquired later in 1890, as suggested in a letter from Vignon to Theo in which a purchase seems to be clinched.²¹ He writes confidently about the sold work: 'I am extremely pleased with this transaction, which I consider to be excellent for you in every respect, and as you mentioned, I sincerely hope it will not be the last. It is unfortunate that Mr Valadon had such a poor impression of this masterpiece.'²² It seems that this purchase was made privately and without the knowledge of René Valadon (1848–1921), Theo's employer and founder of the art gallery Boussod, Valadon & Cie. According to Jo, Vignon had described Theo in warm terms, stating he is 'a man in whom you can have every confidence; he is a great friend to artists - he is an artist himself'.²³

Through Theo, Vincent van Gogh (1853–1890) also became acquainted with Vignon. In his letters, Vincent expressed concern for the artist on several occasions, as both he and Vignon struggled with poor health: Vignon dealt with heart issues and battled with depression. Vincent even considered Vignon as a possible candidate to join him in creating the dreamed-of artist community at the Yellow House in Arles. Additionally, after Vincent's admission to the asylum in Saint-Rémy in May 1889, he launched the idea of moving in with Vignon and his family as a paying lodger.²⁴ However, these plans were never realized. After Vincent's death, Vignon wrote a letter to Theo offering his condolences, though with no indication of a personal connection with his brother.²⁵

Renske Suijver
November 2023

Citation

Renske Suijver, 'Paintings by Victor Alfred Paul Vignon', catalogue entry in *Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent*, Joost van der Hoeven (ed.), Amsterdam: Van Gogh Museum, 2023.

[↗ doi.org/10.58802/VCTE6107](https://doi.org/10.58802/VCTE6107)

This contribution is licensed under a [↗ CC BY-NC-SA](https://creativecommons.org/licenses/by-nc-sa/4.0/) licence.

 Copy citation



Object details

Woman in a Vineyard

Artist

Victor Vignon (1847 - 1909)

Date

c. 1880

Medium

oil on canvas

Dimensions

27.2 cm x 40.2 cm

Inscriptions

V.or Vignon

Inventory Number

s0277V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Winter Landscape

Artist

Victor Vignon (1847 - 1909)

Date

c. 1869-1890

Medium

oil on canvas

Dimensions

32.7 cm x 41 cm

Inscriptions

V.or Vignon

Inventory Number

s0276V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

View of a Town

Artist

Victor Vignon (1847 - 1909)

Date

c. 1890

Medium

oil on canvas

Dimensions

27.5 cm x 41.5 cm

Inscriptions

V.or Vignon 9[0]

Inventory Number

s0278V1962

Credits

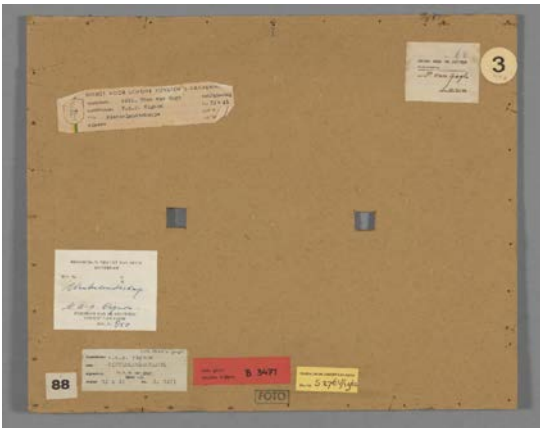
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Woman in a Vineyard

Front & Back

 Front



Winter Landscape

Front & Back



View of a Town

Front & Back



Provenance

Woman in a Vineyard

Possibly bought by Theo van Gogh, Paris for FRF 200, 24 January 1883; after his death on 25 January 1891, inherited by his widow, Jo van Gogh-Bonger, and their son, Vincent Willem van Gogh, Paris; administered until her death on 2 September 1925 by Jo van Gogh-Bonger, Bussum/Amsterdam/Laren; donated by Vincent Willem van Gogh to the (1st) Vincent van Gogh Foundation, Laren, 11 March 1952; transferred by the (1st) Vincent van Gogh Foundation to the Theo van Gogh Foundation, Laren, 28 December 1960; donated by the Theo van Gogh Foundation to the (2nd) Vincent van Gogh Foundation, 21 July 1962; agreement concluded between the Vincent van Gogh Foundation and the State of the Netherlands, in which the preservation and management of the collection, and its placing in the Rijksmuseum Vincent van Gogh, to be realized in Amsterdam, is entrusted to the State, 21 July 1962; on permanent loan to the Rijksmuseum Vincent van Gogh from the opening of the museum on 2 June 1973, and at the Van Gogh Museum, Amsterdam, since 1 July 1994.



Provenance

Winter Landscape

Possibly bought by Theo van Gogh, Paris for FRF 200, 24 January 1883; after his death on 25 January 1891, inherited by his widow, Jo van Gogh-Bonger, and their son, Vincent Willem van Gogh, Paris; administered until her death on 2 September 1925 by Jo van Gogh-Bonger, Bussum/Amsterdam/Laren; donated by Vincent Willem van Gogh to the (1st) Vincent van Gogh Foundation, Laren, 11 March 1952; transferred by the (1st) Vincent van Gogh Foundation to the Theo van Gogh Foundation, Laren, 28 December 1960; donated by the Theo van Gogh Foundation to the (2nd) Vincent van Gogh Foundation, 21 July 1962; agreement concluded between the Vincent van Gogh Foundation and the State of the Netherlands, in which the preservation and management of the collection, and its placing in the Rijksmuseum Vincent van Gogh, to be realized in Amsterdam, is entrusted to the State, 21 July 1962; on permanent loan to the Rijksmuseum Vincent van Gogh from the opening of the museum on 2 June 1973, and at the Van Gogh Museum, Amsterdam, since 1 July 1994.



Provenance

View of a Town

Sold by the artist to Theo van Gogh, Paris for FRF 500, probably shortly before 7 April 1890; after his death on 25 January 1891, inherited by his widow, Jo van Gogh-Bonger, and their son, Vincent Willem van Gogh, Paris; administered until her death on 2 September 1925 by Jo van Gogh-Bonger, Bussum/Amsterdam/Laren; donated by Vincent Willem van Gogh to the (1st) Vincent van Gogh Foundation, Laren, 11 March 1952; transferred by the (1st) Vincent van Gogh Foundation to the Theo van Gogh Foundation, Laren, 28 December 1960; donated by the Theo van Gogh Foundation to the (2nd) Vincent van Gogh Foundation, 21 July 1962; agreement concluded between the Vincent van Gogh Foundation and the State of the Netherlands, in which the preservation and management of the collection, and its placing in the Rijksmuseum Vincent van Gogh, to be realized in Amsterdam, is entrusted to the State, 21 July 1962; on permanent loan to the Rijksmuseum Vincent van Gogh from the opening of the museum on 2 June 1973, and at the Van Gogh Museum, Amsterdam, since 1 July 1994.



Exhibitions

Woman in a Vineyard

The Hague, Gemeentemuseum Den Haag, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 89, *Tussen de wijngaarden*

Amsterdam, Stedelijk Museum Amsterdam, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 31 March-11 May 1953, no. 89, *Tussen de wijngaarden*

Antwerp, Zaal Comité voor Artistieke Werking, *Vincent van Gogh*, 7 May-19 June 1955, no. 415, *Tussen de wijngaarden*

Mons, Museum voor Schoone Kunsten, *Vincent van Gogh (1853-1890). Son art et ses amis*, 22 March-5 May 1958, no. 105, *Parmi les vignes*

Amsterdam, Stedelijk Museum Amsterdam, *Collectie Theo van Gogh*, February 1960, no. 154, *Tussen de wijngaarden*

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, April-May 1960, no. 154, *Tussen de wijngaarden*

Tokyo, Seiji Togo Memorial Yasuda Kasai Museum of Art, *Vincent van Gogh and his time. Four seasons from the Van Gogh Museum and the H.W. Mesdag Museum*, 12 September-11 November 1997, no. 18, *Woman in a vineyard*



Exhibitions

Winter Landscape

Amsterdam, Stedelijk Museum Amsterdam, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 31 March-11 May 1953



Exhibitions

View of a Town

Amsterdam, Stedelijk Museum Amsterdam, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 31 March-11 May 1953



Literature

Woman in a Vineyard

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. I.337, p. 363
- John Leighton, *Vincent van Gogh and His Time: Four Seasons from the Van Gogh Museum and the H. W. Mesdag Museum*, exh. cat., Tokyo (Seiji Togo Memorial Yasuda Kasai Museum of Art) 1997, no. 17, pp. 78–79, 142
- Aukje Vergeest, *The French Collection: Nineteenth-Century French Paintings in Dutch Public Collections*, Amsterdam 2000, no. 1022, p. 314



Literature

Winter Landscape

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. I.338, p. 363
- Ronald de Leeuw, *The Van Gogh Museum: Paintings and Pastels*, Zwolle 1994, p. 94
- John Leighton, *Vincent van Gogh and His Time: Four Seasons from the Van Gogh Museum and the H. W. Mesdag Museum*, exh. cat., Tokyo (Seiji Togo Memorial Yasuda Kasai Museum of Art) 1997, no. 18, pp. 80–81, 142
- Chris Stolwijk and Richard Thomson (eds.), with a contribution by Sjraar van Heugten, *Theo van Gogh, 1857-1891: Art Dealer, Collector and Brother of Vincent*, exh. cat., Amsterdam (Van Gogh Museum) / Paris (Musée d'Orsay), Amsterdam & Zwolle 1999, no. 173, pp. 168, 172
- Aukje Vergeest, *The French Collection: Nineteenth-Century French Paintings in Dutch Public Collections*, Amsterdam 2000, no. 1020, p. 314
- *Victor Vignon, 1847-1909*, exh. cat., Pontoise (Musée de Pontoise) 2002, p. 7



Literature

View of a Town

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. I.339, p. 363
- Ronald de Leeuw, *The Van Gogh Museum: Paintings and Pastels*, Zwolle 1994, p. 94
- Aukje Vergeest, *The French Collection: Nineteenth-Century French Paintings in Dutch Public Collections*, Amsterdam 2000, no. 1021, p. 314



Letters

Woman in a Vineyard

- Henri Guérard, letter and receipt to Theo van Gogh, Paris, 24 January 1883, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b1177V1962



Letters

Winter Landscape

- Henri Guérard, letter and receipt to Theo van Gogh, Paris, 24 January 1883, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b1177V1962
- Jo van Gogh-Bonger, letter to H. C. Bonger and H. L. Bonger-Weissman, Paris, 5 April 1890, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b4302V1984

Figures



Fig. 1

Victor Vignon, *Landscape with Church, House with Haystack and Portrait of a Woman*, undated, drypoint on paper, 9.8 × 13 cm (plate mark), 10.8 × 13.8 (paper), Van Gogh Museum, Amsterdam (gift of Annemarie Bergmans and Jaap Brouwer)



Fig. 2

Postcard of Évecquemont, sent 24 August 1903

Footnotes

- 01 Roger Marx (preface), *Exposition de tableaux de Victor Vignon*, exh. cat., Paris (Galerie Bernheim Jeune) 1894, p. 4; Sophie Monneret, *L'impressionisme et son époque: dictionnaire international illustré*, 4 vols., Paris 1978–81, vol. 3: *U à Z* (1980), p. 53.
- 02 Monneret 1978–81, vol. 1: *A à L* (1978), pp. 120, 122.
- 03 See Musée d'Orsay, [↗ La base Salons](#), accessed June 2023: *Chemin dans les vignes*, *étude* was no. 218.
- 04 The following publication assumes that they are two different works without forwarding any further argument: John Leighton, *Vincent van Gogh and His Time: Four Seasons from the Van Gogh Museum and the H. W. Mesdag Museum*, exh. cat., Tokyo (Seiji Togo Memorial Yasuda Kasai Museum of Art) 1997, no. 18, p. 142.
- 05 Henry Trianon, 'Cinquième exposition par un groupe d'artistes indépendants', *Le Constitutionnel* (8 April 1880), p. 2, quoted in Ruth Berson (ed.), *The New Painting: Impressionism, 1874–1886: Documentation*, 2 vols., Washington, DC 1996, vol. 1: *Reviews*, pp. 312–13: 'Vignon's landscapes consist of studies rather than paintings. There are three in particular to highlight: an "Orchard" in which the first stirrings of spring can already be seen; a "Study of a Quarry" and a "Path through the Vines" with a stormy sky' ('Les paysages de M. Vignon se composent d'études plutôt que de tableaux. Il y en a particulièrement trois à signaler: un "Verger" où s'annonce déjà le premier souffle du printemps; une "Etude de carrière" et un "Sentier dans les vignes" avec un ciel orange').
- 06 Monneret 1978–81, vol. 3 (1980), p. 53 n. 1: 'Son chemin dans les vignes est plus audacieux mais ne trahit qu'une préoccupation bien légère de M. Monet.'
- 07 Christophe Duvivier, *Victor Vignon, 1847–1909*, exh. cat., Pontoise (Musée de Pontoise) 2002, p. 5.
- 08 Marx 1894; Sarah Lees (ed.), *Nineteenth-Century European Paintings at the Sterling and Francine Clark Art Institute*, 2 vols., New Haven, CT & London 2013, vol. 2, p. 834.
- 09 Paul de Charry, 'Les Indépendants', *Le Pays* (22 April 1881), p. 3, quoted in Berson 1996, vol. 1, p. 334: 'M. Vignon oublie parfois qu'il est intransigeant et fait des paysages d'un fini parfait.'
- 10 Victor Vignon, letter to Marie Meunier, after 30 April 1889(?), quoted in Paul Gachet, *Lettres impressionnistes: Pissarro, Cézanne, Guillaumin, Renoir, Monet, Sisley, Vignon, Van Gogh et autres: Mmes Pissarro, Lucien Pissarro, Mme Théo van Gogh, Théo van Gogh, Murer, Dr Gachet, Méryon*, Paris 1957, p. 134: 'J'aime la campagne: je la voudrais ancienne, éloignée de tous bruits, pleine encore des choses passées.'
- 11 Mathieu Vignon, 'Repères chronologiques', in Duvivier 2002, p. 7.
- 12 Credit for this discovery goes to Teio Meedendorp, Senior Researcher at the Van Gogh Museum, Amsterdam. Another painting of Evequemont is *Chemin des frileuses à Evequemont* (c. 1880, RF 1953 36) in the Musée d'Orsay, Paris.
- 13 Ralph E. Shikes and Paula Harper, *Pissarro: His Life and Work*, New York 1980, p. 120.

- 14 In the library of the Institut Nationale de l'Histoire de l'Art in Paris are seven undated letters from Vignon to Pissarro. In them, Vignon primarily makes practical requests to Pissarro in a friendly tone. However, he also expresses his commitment to other artists: Shikes and Harper 1980, p. 120.
- 15 Paul Gauguin, letter to Camille Pissarro, 2 August 1882, in Victor Merlhès (ed.), *Correspondance de Paul Gauguin: documents, témoignages: tome premier, 1873-1888*, Paris 1984, p. 33: 'Je comprends que Vignon vous tienne rancune de vos conseils avez-vous rencontré beaucoup de peintres (surtout les médiocres) qui acceptent une observation tous hommes de génie!'
- 16 Marx 1894, p. 9; Monneret 1978-81, vol. 2 (1979), p. 35: 'il vous a été donné de servir de lien entre deux écoles qui se sont succédées, combattues, et de constituer à votre insu, une transition entre ce qui a été et ce qui sera, entre l'art d'hier et l'art de demain'. A year earlier, Marx had also written the foreword to the third album of *L'estampe originale*, which included an etching by Vignon that may have sparked his interest in the artist.
- 17 Richard Thomson, 'Theo van Gogh: An Honest Broker', in Chris Stolwijk and Richard Thomson (eds.), with a contribution by Sjraar van Heugten, *Theo van Gogh, 1857-1891: Art Dealer, Collector and Brother of Vincent*, exh. cat., Amsterdam (Van Gogh Museum) / Paris (Musée d'Orsay), Amsterdam & Zwolle 1999, p. 81.
- 18 Vincent van Gogh, letter to Theo van Gogh, 5 November 1882 [↗](#) [280], n. 2.
- 19 Henri Guérard, letter to Theo van Gogh, 24 January 1883 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1177V1962). Guérard may have been the link through which Theo and Vignon became acquainted. It cannot be said whether he acted here as a dealer, intermediary or seller. Bernheim Jeune's 1894 catalogue notes that Guérard owned Vignon's painting *Effect of Snow: Thatched Cottages (Effet de neige; chaumières)* at that time. Bernheim Jeune 1894, p. 13.
- 20 Jo van Gogh-Bonger, letter to H. C. Bonger and H. L. Bonger-Weissman, 5 April 1890 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b4302V1982): 'Vignon de schilder van dat wintertje en dat juffertje dat wandelt - dat bij ons in de salle à manger hangt.'
- 21 As there appears to be a number nine and another number after the signature, this painting is therefore dated c. 1890.
- 22 Victor Vignon, letter to Theo van Gogh, 7 April 1890 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1179V1962): 'I have just received the five hundred francs that your letter contained and I return to you herewith the receipt that you asked me to send you. I am very happy with this transaction that I believe to be excellent for you in every respect, and as you say, I very much hope it shall not be the last. It is vexing that M. Valadon had such a poor impression of this masterpiece. What would the reputation of beautiful things rest upon without the taste of some!' ('Je reçois à l'instant les cinq cents frs que contenait votre lettre et je vous retourne ci inclus, la reçu que vous me priez de vous retourner. Je suis très heureux de cette affaire que j'estime excellente pour vous sous tous les rapports, et comme vous me le dites, j'espère bien que ce ne sera pas la dernière. Il est fâcheux que l'impression de Mr Valadon ait été si mauvaise devant ce chef d'œuvre. A quoi tiendrait la reputation des belles choses sans le gout de quelq ue uns!')
- 23 Jo van Gogh-Bonger, letter to H. C. Bonger and H. L. Bonger-Weissman, 5 April 1890 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b4302V1982): 'un homme en qui vous pouvez avoir toute confiance c'est un grand ami des artistes - c'est un artiste lui-même'.

- 24 See Vincent van Gogh, letter to Theo van Gogh, 3 April 1888 [↗](#) [\[592\]](#); Vincent van Gogh, letter to Theo van Gogh, around 25 June 1888 [↗](#) [\[631\]](#); Vincent van Gogh, letter to Theo van Gogh, 26 September 1888 [↗](#) [\[689\]](#); Vincent van Gogh, letter to Theo van Gogh, 10 September 1888 [↗](#) [\[801\]](#); and fragment of a letter from Vincent to Theo van Gogh containing a copy of the poem 'St Jerome's Love' by Thomas Moore, about November–December 1889 [↗](#) [\[RM18\]](#).
- 25 Victor Vignon, letter to Theo van Gogh, around 2 August 1890 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1023V1962): 'To my great regret I was unable to accompany your brother to his final resting place [...] I had hoped to tell you in person how I share in your grief, which I know to be profound, and which must also be felt by your lady' ('Je n'ai pu à mon très grand regret aller accompagner votre frère à sa dernière demeure [...] j'espérais, de vive-voix, vous dire la part que je prends à votre douleur que je sais très grande, et qui doit aussi bien toucher votre dame').