



Portrait of Theo van Gogh, 1889

Works Collected by Theo and Vincent van Gogh

Portrait of Theo van Gogh

Meijer de Haan

On the evening of 20 January 1889, Meijer de Haan (1852–1895) sat at the table in Theo van Gogh's (1857–1891) apartment, in rue Lepic in Paris, and sketched his host as he wrote a letter to his fiancée, Jo Bongers (1862–1925).⁰¹ Theo enclosed the drawing with his letter to Jo, who hung the portrait above her bed in Amsterdam so that she could see his face 'first thing every morning'.⁰² De Haan made the quickly rendered sketch on the back of invoicing paper from Boussod, Valadon & Cie, the art dealership for which Theo worked. The sheet, which is torn along the right-hand edge, was later pasted onto another, sturdier piece of paper. Three horizontal fold lines no doubt recall the size of the envelope in which Theo dispatched it soon after it was made. The striking study exhibits a great feeling for light and shade, both in the clothing and on the face. De Haan employed the sharp point of the charcoal for the strong lines in the face and hair, and the blunt edge for filling in.⁰³

Dedicated art dealer

This sketch possibly brings us closer to Theo as a person than any other portrait of him. Here we see Theo van Gogh the serious and dedicated art dealer who was familiar with the Parisian artistic avant-garde.⁰⁴ A photograph of him from the same year (fig. 1) shows that the large moustache, thin beard, rectangular forehead and narrow nose in the drawing correspond to his actual appearance. Because Theo did not pose for the drawing, it provides an even more accurate representation of his personality.

For the artists in his immediate circle, Theo was much more than just a dealer. This was certainly the case for the Dutch artist Meijer de Haan. The period in which he stayed in Theo's apartment in Paris, from October 1888 to April 1889, was decisive for his subsequent life and artistic development. Living in Paris was a revelation for De Haan, just as it had been for Vincent van Gogh (1853-1890) a year and a half earlier. Thanks in part to Theo, both artists were introduced to a young generation of experimental artists working in the French capital and were, at the same time, exposed to works by the more established generation of impressionist artists.

It is not clear exactly how De Haan and Theo made each other's acquaintance.⁰⁵ They probably first met in Paris not long after De Haan arrived there, most likely in September or early October 1888.⁰⁶ Theo evidently took to De Haan instantly, and on 28 October the latter became his housemate.⁰⁷ Thanks to Theo's intensive correspondence with Vincent, his sister Willemien (1862-1941) and his fiancée Jo, we know a good deal about De Haan's stay and his relationship with Theo.

Housemates

On 23 October, Theo wrote to Vincent: 'This week De Haan is coming to live with me, which I'm delighted about, because it's likely that some time from now it will be he who will form the nucleus of the group of young people here.'⁰⁸ He had already sent Vincent descriptions and photographs of De Haan's work and that of his travelling companion, friend and pupil Joseph Jacob Isaacson (1859-1942).⁰⁹ Theo found the paintings and studies they had made in the Netherlands and sent to him in Paris 'very good, but a bit dark. They intend to stay in Paris for the winter and to leave for the country as soon as the weather's good enough for working outside.'¹⁰ Theo and Vincent immediately recognized potential artistic allies in the two artists, and Vincent proposed to write Theo 'a letter just so that you can have them read it, to explain once again why I myself believe in the south for the future and the present'.¹¹

Theo also expressed his enthusiasm for his new housemate in a letter to Willemien:

'De Haan is a great painter, who is very attracted by the movement here and therefore has a good deal to think about right now, as he clearly sees the uselessness of some of his previous work, but nevertheless has made some beautiful things since he's been here. His earlier work has something of Vincent's work from Nuenen, but it doesn't have Vincent's furia, but instead something folksy and Rembrandtesque, which is not to be sniffed at. [...] Both [De Haan and Isaacson] are very smart as far as their brains are concerned, so they make for interesting company. Because De Haan is weak, he is almost always at home, which means that we have many visitors and have a good time.'¹²

Theo was clearly enjoying his new company. In the same letter, he calls De Haan 'the little hunchback', referring to the spinal deformation that is clearly visible in a sketch that Isaacson made of De Haan (fig. 2) , perhaps during the same evening.¹³ Isaacson also made a sketch of Theo as he was writing a letter or putting it in an envelope (fig. 3) .¹⁴ In these pen-and-ink sketches, the housemates are seen from further away and are rendered with less detail. Because De Haan was seated closer to Theo, whose hand and forearm frame his chest like a parapet in a classic Italian portrait, De Haan's sketch makes a more powerful impact. Whether De Haan was consciously engaging with such an art historical tradition in this drawing is, of course, open to debate.



Joseph Jacob Isaacson,
Portrait of Theo van Gogh, c.
1888–89, pen and ink on paper,
14.8 × 11.9 cm, Van Gogh
Museum, Amsterdam (Vincent
van Gogh Foundation)

Shopping list

A striking element in the drawing is the presence of a pencil inscription on Theo's cuff, which reads: 'coke, apartment, Jo, Coffee, Candles'.¹⁵ When Jo Bonger enquired what this meant, Theo explained that he had a bad habit of using his cuffs as a notebook.¹⁶ With this visual joke, De Haan not only draws attention to one of his friend's idiosyncrasies but also gives us an insight into what was occupying this busy art dealer at the time: he was searching for a new apartment for himself and Jo to move into after their wedding.¹⁷

Paris oeuvre

As had been the case with Vincent van Gogh, De Haan's work in Paris constituted a transitional phase in his oeuvre. Unfortunately, very little of his work from this period has survived. The whereabouts of his *View from the Window on Rue Lepic* (c. 1888), a view that Vincent had captured several times eighteen months earlier, are unknown.¹⁸ As such, this modest sketch is an important link within his small body of work. Compared to the drawings he had made earlier, in his Amsterdam period, such as *Self-Portrait with Baker's Cap* (fig. 4) , this sketch is airier and more spontaneous. The stronger lines are evidence of his recent contact with modern artistic developments in the French capital. The same applies to the only surviving painting from his Paris period, *Portrait of a Bearded Man*. Although this canvas is painted much more loosely and directly than his earlier Amsterdam work, it still retains the darkness and Rembrandtesque quality that Theo had described. This was in great contrast to the works that he would later make in Brittany, where, side by side with Paul Gauguin (1848-1903), he would make rapid innovations in perspective, colour and technique (fig. 6) .



Meijer de Haan, *Self-Portrait against a Japanese Background*, 1889-90, oil on canvas, 32.4 × 24.5 cm, formerly in the Triton Collection Foundation (stolen)

Contact with Gauguin

It must surely have been thanks to Theo that De Haan came into contact with Gauguin. In the same week that De Haan moved in with Theo (28 October 1888), Gauguin joined Vincent in the Yellow House in Arles (23 October 1888).¹⁹ From the letters that Theo and Vincent wrote during that period, it is clear that Theo had plenty of Gauguin's works in stock at that time.²⁰ De Haan also visited Père Tanguy, the dealer in art supplies who stored works by Gauguin and Van Gogh, among others.²¹ De Haan must have met Gauguin in person for the first time in the winter of 1888-89, after the latter had rushed from Arles to Paris following his quarrel with Vincent and the infamous ear incident. Through Theo's mediation, De Haan found an inspiring artist friend in Gauguin.

Brittany

In Brittany, in Gauguin's company, De Haan underwent a substantial artistic development from the summer of 1889.²² In a letter to Theo, he called Gauguin 'a great artist from whom there is much to profit'.²³ Where De Haan saw Gauguin as his artistic mentor, Gauguin felt intellectually nurtured by De Haan. The 'Nabi hollandais', as Paul Sérusier (1864–1927) would dub him, inspired his artist friends with his erudition and 'exotic' Jewish background, to which they attributed mystical and prophetic qualities.²⁴ Theo had also found it interesting and pleasing to converse with the 'Christian Jews', De Haan and Isaacson, with their 'remarkable clarity of mind'.²⁵

A key figure

Following Theo's rather sudden death in January 1891, De Haan continued to correspond with Jo. ²⁶ De Haan's letters demonstrate his great appreciation of and gratitude to Theo. ²⁷ In his last letter to Theo himself, written on 8 October 1890, De Haan had referred to him as his very best friend, who had afforded him the opportunity to discover the 'true life of Art'. ²⁸ Theo was a key figure in the Parisian art world and helped to determine art history through his role as a facilitator: without him, the artists discussed here would not have met one another and probably would not have had money or accommodation. Apart from a few photographs and Isaacson's sketch (fig. 3) , Meijer de Haan's drawing is the only portrait we have of such a pivotal figure in the Parisian avant-garde of the late nineteenth century. As such, this modest sketch possesses a wealth of art historical relevance. ²⁹

Sara Tas
March 2023

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[↗ doi.org/10.58802/EOEW2054](https://doi.org/10.58802/EOEW2054)

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**Object details**

Portrait of Theo van Gogh

Artist

Meijer de Haan (1852 - 1895)

Date

1889

Medium

charcoal on wove invoice paper fixed to wove paper

Dimensions

20.9 cm x 14.2 cm

Inscriptions

cohès appartemente Jo Koffy Kaarsen

Inventory Number

d0666V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

**Provenance**

Portrait of Theo van Gogh

Given by the artist, Paris, to Theo van Gogh, Paris, 20 January 1889; sent by him to Jo Bongers, Amsterdam, the same day; after her death on 2 September 1925 inherited by her son, Vincent Willem van Gogh, Laren; transferred by Vincent Willem van Gogh to the Vincent van Gogh Foundation, Amsterdam, 10 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

Portrait of Theo van Gogh

Amsterdam, Stedelijk Museum Amsterdam, *Collectie Theo van Gogh*, 29 January-29 February 1960, no. 160, *Portret Theo van Gogh*

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, 12 March-29 May 1960, no. 160, *Portret Theo van Gogh*

London, Tate Gallery, *Gauguin and the Pont-Aven group*, 7 January-13 February 1966, no. 132, *Portrait of Theo van Gogh*

Zurich, Kunsthaus Zürich, *Pont-Aven : Gauguin und sein Kreis in der Bretagne*, 5 March-11 April 1966, no. 199, *Porträt Theo Van Gogh*

Sapporo, Hokkaido Museum of Modern Art, *Vincent & Theo van Gogh*, 5 July-25 August 2002, no. 62, *Portrait of Theo van Gogh*

Kōbe, Hyogo Prefectural Museum of Modern Art, *Vincent & Theo van Gogh*, 7 September-4 November 2002, no. 62, *Portrait of Theo van Gogh*

Amsterdam, Joods Historisch Museum, *De verborgen meester: Meijer de Haan*, 13 October 2009-24 January 2010, no. 31, *Portret van Theo van Gogh*

Paris, Musée d'Orsay, *Meijer de Haan, le maître caché*, 16 March-20 June 2010, no. 31, *Portret van Theo van Gogh* [*Portrait de Théo van Gogh*]

Musée des Beaux-Arts (Quimper), *Meijer de Haan, le maître caché*, 8 July-11 October 2010, no. 31, *Portret van Theo van Gogh* [*Portrait de Théo van Gogh*]

Amsterdam, Van Gogh Museum, *'Je liefhebbende Vincent'. Van Goghs mooiste brieven*, 9 October 2020-10 January 2021

Amsterdam, Van Gogh Museum, *Kiezen voor Vincent. Portret van een familiegeschiedenis*, 10 February-10 April 2023



Literature

Portrait of Theo van Gogh

- Denys Sutton and Gabriel White, *Gauguin and the Pont-Aven Group*, exh. cat., London (Tate Gallery) 1966, no. 132, pp. 12, 35; BVG01638
- Wladyslawa Jaworska, 'Jacob Meyer de Haan 1852-1895', *Nederlands Kunsthistorisch Jaarboek* 18 (1967), pp. 216-17; TS 2108
- Anonymous, *Oeuvres écrites de Gauguin et Van Gogh*, exh. cat., Paris (Institut Néerlandais), Lille 1975, p. 16; BVG05077
- Bogomila Welsh-Ovcharov, *Vincent van Gogh and the Birth of Cloisonism*, exh. cat., Toronto (Art Gallery of Ontario) / Amsterdam (Van Gogh Museum), Toronto 1981, p. 348; BVG04466
- Evert van Uiter and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 2710, p. 482; BVG08057
- Jan Hulsker, *Van Gogh in Close-Up*, Amsterdam 1993, p. 200; BVG10660
- Leo Jansen, Jan Robert and Han van Crimpen (eds.), *Brief Happiness: The Correspondence of Theo van Gogh and Jo Bonger*, Amsterdam & Zwolle 1999, pp. 100, 103, 108, 114; BVG15209
- 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. 160, n. 17 on p. 206; BVG14736
- Eric M. Zafran, *Gauguin's Nirvana: Painters at Le Pouldu 1889-1890*, exh. cat., Hartford (Wadsworth Atheneum Museum of Art), New Haven & London 2001, no. 41, pp. 31-32; BVG06025

- Takashi Kamata *et al.* (eds.), *Vincent & Theo van Gogh*, exh. cat., Sapporo (Hokkaido Museum of Modern Art) / Kobe (Hyogo Prefectural Museum of Modern Art), Sapporo 2002, no. 62, p. 170; BVG16907
- Jelka Kröger and Sara Tas, *Meijer de Haan: A Master Revealed*, exh. cat., Amsterdam (Jewish Historical Museum) / Paris (Musée d'Orsay) / Quimper (Musée des Beaux-Arts de Quimper), Paris & Amsterdam 2009, no. 31, pp. 34, 150; BVG20974
- Heather Lemonedes *et al.*, *Paul Gauguin: The Breakthrough into Modernity*, exh. cat., Amsterdam (Van Gogh Museum) / Cleveland (Cleveland Museum of Art), Ostfildern 2009, p. 75; B VG20912
- Steven Naifeh and Gregory White Smith, *Vincent van Gogh: The Life*, London 2011, pp. 719–720; BVG21972
- Ella Hendriks *et al.* (eds.), *Van Gogh in Paris: A Dialogue with Modernism*, exh. cat., Seoul (Seoul Arts Center), Amsterdam 2012, pp. 210–213; BVG22272
- Lisa Smit and Hans Luijten (eds.), *Choosing Vincent: From Family Collection to Van Gogh Museum*, exh. cat., Amsterdam (Van Gogh Museum), Bussum 2023, pp. 32, 36; BVG26545



Letters

Portrait of Theo van Gogh

- Theo van Gogh, letter to Jo Bongers, Paris, 20 January 1889. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b2027V1982
- Jo Bongers, letter to Theo van Gogh, Amsterdam, 22 January 1889. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b4255V1984
- Theo van Gogh, letter to Jo Bongers, Paris, 24 January 1889. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b2029V1982
- Jo Bongers, letter to Theo van Gogh, Amsterdam, 25 January 1889. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b4256V1984
- Willemien van Gogh, letter to Theo van Gogh, Leiden, c. January 1889. Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), b2912V1982

Figures



Fig. 1
Theo van Gogh, c. 1889, albumen print, 10.3 × 6.5 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Fig. 2
Joseph Jacob Isaacson, *Portrait of Meijer de Haan*, c. 1888-89, pen and ink on paper, 14.9 × 11.9 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Fig. 3

Joseph Jacob Isaacson, *Portrait of Theo van Gogh*, c. 1888–89, pen and ink on paper, 14.8 × 11.9 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Fig. 4

Meijer de Haan, *Self-Portrait with Baker's Cap*, c. 1880–82, charcoal on paper, 29 × 21.5 cm, private collection

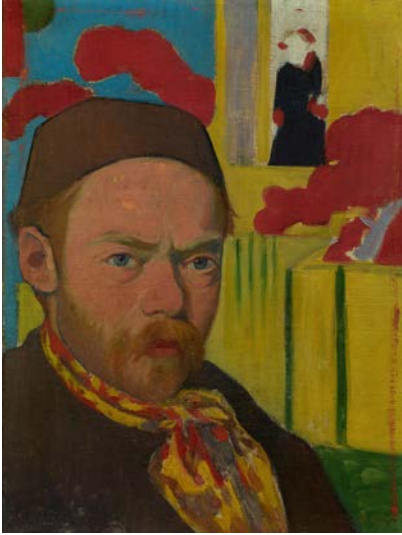


Fig. 6

Meijer de Haan, *Self-Portrait against a Japanese Background*, 1889-90, oil on canvas, 32.4 × 24.5 cm, formerly in the Triton Collection Foundation (stolen)

Footnotes

- 01 Theo van Gogh, letter to Jo Bonger, 20 January 1889, in Leo Jansen, Jan Robert and Han van Crimpen (eds.), *Brief Happiness: The Correspondence of Theo van Gogh and Jo Bonger*, Amsterdam & Zwolle 1999, no. 21.
- 02 Jo Bonger, letter to Theo van Gogh, 25 January 1889, in Jansen, Robert and Van Crimpen 1999, no. 27: 's morgens altijd 't eerste kan zien'.
- 03 With thanks to Nico Lingbeek, conservator Van Gogh Museum, 9 July 2020.
- 04 See 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.
- 05 De Haan's sister, Elisabeth, had been married since 1883 to David van Praag. His brother, Emanuel van Praag, was a jeweller in Paris and a friend of Theo's. Another possibility is that a relative of De Haan's knew a relative of Camille Pissarro, and that the latter introduced De Haan to Theo.
- 06 De Haan deregistered from the Municipality of Amsterdam on 30 August and gave Paris as his destination. According to some authors, he arrived in Paris earlier, but there is no evidence for this.
- 07 Theo van Gogh, letter to Vincent van Gogh, 27 October 1888 [↗ \[713\]](#).
- 08 Theo van Gogh, letter to Vincent van Gogh, 23 October 1888 [↗ \[711\]](#): 'Cette semaine de Haan vient rester avec moi, dont je suis bien aise, car il est probable que c'est lui qui fera d'ici quelque temps le noyau du groupe des jeunes ici.'
- 09 Theo van Gogh, letter to Vincent van Gogh, 19 October 1888 [↗ \[708\]](#).
- 10 Theo van Gogh, letter to Vincent van Gogh, 23 October 1888 [↗ \[711\]](#): 'Ils ont reçu des tableaux & études faites en Hollande, fort bien, mais un peu noir. Ils ont l'intention de rester l'hiver à Paris & de partir pour la campagne aussitôt que le temps permet de travailler dehors.'
- 11 Vincent van Gogh, letter to Theo van Gogh, 21 October 1888 [↗ \[709\]](#): 'J'ai bien envie de t'écrire une lettre exprès que tu pourras leur faire lire pour expliquer encore une fois pourquoi je crois moi au midi pour l'avenir et le présent.'
- 12 Theo van Gogh, letter to Willemien van Gogh, 6 December 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b0916V1962): 'De Haan is een groot schilder, die door de beweging hier, zich zeer voelt aangetrokken en daardoor voor het ogenblik wel zeer veel te tobben heeft, daar hij het nutteloze van een deel van zijn voorgaand werk duidelijk inziet, maar niettegenstaande dat toch enkele prachtige dingen gemaakt heeft sedert hij hier is. Zijn werk van vroeger heeft wel wat van Vincents werk in Nuenen, er zit echter niet die furia in van Vincent maar daarvoor in plaats iets luidends en rembrandachtigs, wat niet te versmaden is. [...] Beiden zijn bijzonder knappe lui wat hun hersens aangaat, zodat het interessant gezelschap is. Daar De Haan zwak is blijft hij bijna altijd thuis, wat oorzaak is dat er wat meer mensen bij ons komen en wij het nog al gezellig hebben.'

- 13 Ibid.: 'bultenaardje'. De Haan's military inspection report, housed in the Amsterdam City Archives, states that he was exempted from military service due to a 'minor defect': he was 149 cm (4 ft 8 in.) in height. His small stature was most likely the result of tuberculosis, a disease that would plague him all his life. See Jelka Kröger, 'Meijer de Haan (1852-1895): From Traditional Painter to Modern Artist, A Biographical Sketch', in Jelka Kröger, and Sara Tas, *Meijer de Haan: A Master Revealed*, exh. cat., Amsterdam (Jewish Historical Museum) / Paris (Musée d'Orsay) / Quimper (Musée des Beaux-Arts de Quimper), Paris & Amsterdam 2009, pp. 17-18.
- 14 Isaacson made a similar sketch of Camille Pissarro, with whom he, De Haan and Theo regularly socialized. See Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. d0769V1962r.
- 15 'Cokes, appartemente, Jo, Koffy, Kaarsen'.
- 16 Jo Bongers, letter to Theo van Gogh, 22 January 1889 and Theo van Gogh, letter to Jo Bongers, both in Jansen, Robert and Van Crimpen 1999, resp. no. 23 and 25.
- 17 Jansen, Robert and Van Crimpen 1999, p. 26.
- 18 Hôtel Drouot auction catalogue, 24 June 1959 (Paris), lott 88. For a black-and-white reproduction see Bogomila Welsh-Ovcharov, 'Jakob Meijer de Haan', in *Vincent van Gogh and the Birth of Cloissonism*, Toronto 1981, p. 348. The works that Van Gogh made from the window of Theo's apartment on rue Lepic are: *View from Theo's Apartment in Paris* and *View from the Apartment in the Rue Lepic* (both 1887, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), respectively inv. nos. s0057V1962 and d0442V1962) and *View of Paris from Vincent's Room in the Rue Lepic* (1887, Galerie Bruno Bischofberger, Zurich).
- 19 Douglas W. Druick, Britt Salvesen and Peter Zegers, *Van Gogh and Gauguin: The Studio of the South*, exh. cat., Chicago (Art Institute of Chicago) / Amsterdam (Van Gogh Museum), New York 2001, p. 158.
- 20 For example, mentioned in Theo van Gogh, letter to Willemien van Gogh, 6 December 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b0916V1962). Gauguin must have also seen the drawings by De Haan that Theo had sent to Vincent in Arles, and must therefore have been aware of De Haan's existence and his work. Vincent van Gogh, letter to Theo van Gogh, 3 November 1888 [↗ \[717\]](#).
- 21 Meijer de Haan, letter to Theo van Gogh, 1 April 1889 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1039V1962): 'I just made a visit to Tanguij [*sic*] especially to see some things done by Sezan [*sic*] and your brother. I found unusually nice things there e.g. a Coquin [*sic*] and Besnard [*sic*] that very much intrigued me.' ('Zoo even heb ik één visite aan Tanguij [*sic*] gebracht ten einde het een en ander van Sezan [*sic*] en van je broër te zien. ik vond er bijzonder mooie dingen o:à één Coquin [*sic*] en Besnard [*sic*] die mij erg intresseerde.') Following this visit, De Haan indicated that he would like to have Van Gogh's *The Langlois Bridge* (which version is not known) because he was so impressed by it. Kröger and Tas 2009, p. 35.
- 22 As early as 1 February 1889, De Haan intended to go to Pont-Aven because Theo was going to move into a new apartment following his marriage to Jo Bongers. See Theo van Gogh, letter to Jo Bongers, 1 February 1889, in Jansen, Robert and Van Crimpen 1999, no. 35. However, he first briefly lived at 77 rue Lafayette in Paris with Clara and Emanuel van Praag, friends of Theo's and relatives of De Haan's sister by marriage.

- 23 Meijer de Haan, letter to Theo van Gogh, 22 October 1889 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1042V1962): 'Niettemin is en blijft Gauguin voor mij een groot artist waarvan veel te profiteren valt.'
- 24 Paul Sérusier, letter to Paul Ranson, 1889: 'Près de moi, de Haan, Nabi hollandais qui sait les paroles de la Bible hébraïque, et même chante les paroles des Nabis sur des rythmes primitifs, vit harmonieux quoique troublé quant à l'esprit.' Quoted in Agnès Humbert, *Les Nabis et leur époque, 1888-1900*, London 1954, p. 50. Various authors have ventured interpretations of Gauguin's intriguing and exotic portraits of De Haan in relation to his Judaism. See June Hargrove, 'Gauguin's Maverick Sage: Meijer de Haan', in Chris Stolwijk *et al.* (eds.), *Van Gogh Studies 3, Visions: Gauguin and His Time*, Amsterdam & Zwolle 2010, pp. 87-111; Eric M. Zafran *et al.* (eds.), *Gauguin's Nirvana: Painters at Le Pouldu, 1889-1890*, exh. cat., Hartford, CT (Wadsworth Atheneum Museum of Art), New Haven & London 2001, pp. 26-31, 121-25; Caroline Boyle-Turner, 'Gauguin's Philosophical Muse: Meijer de Haan', in Kröger and tas 2009, pp. 97-108; and Wladyslawa Jaworska, *Gauguin et l'école de Pont-Aven*, Neuchâtel 1971, pp. 104-6.
- 25 Theo van Gogh, letter to Willemien van Gogh, 6 December 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b0916V1962): 'bijzondere helderheid van geest'.
- 26 Hans Luijten, *Jo van Gogh-Bonger: The Woman Who Made Vincent Famous*, London 2022, pp. 113-22.
- 27 Meijer de Haan, letter to Jo van Gogh-Bonger (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. nos. b1043V1962, b1321V1962 and b1044V1962).
- 28 Meijer de Haan, letter to Theo van Gogh, 8 October 1890 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1320V1962): 'ware leven - der Kunst'.
- 29 For a discussion of photographic portraits of Theo, see Teio Meedendorp and Yves Vasseur, 'A Case of Mistaken Identity: Concerning the Photographic Portrait of Vincent van Gogh, Age Thirteen', *Oud Holland: Journal for Art of the Low Countries* 131 (2018). Vincent van Gogh made a drawing (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. d0017v1962) and a painting (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. s0157V1962) that possibly depict Theo, but in both cases he cannot be identified with certainty; see Van Gogh Museum [↗ press release](#), 'Self-Portrait or Portrait of Theo?', 2 July 2019.