

Landscape with Rainbow (Paysage avec arc-en-ciel), 1889

Works Collected by Theo and Vincent van Gogh

Landscape with Rainbow (Paysage avec arc-en-ciel)

Camille Pissarro

Camille Pissarro (1830–1903) sent this fan-shaped work to his dealer, Theo van Gogh (1857–1891), on 12 December 1889. ⁰¹ Usually, the works that Theo received from Pissarro's studio were intended for the market, but *Landscape with Rainbow (Paysage avec arc-en-ciel)* was a gift for Theo's new wife, Jo van Gogh-Bonger (1862–1925): "Landscape with Rainbow" is intended for Madame Van Gogh, please pass on my best wishes for the New Year', he wrote in the accompanying letter. ⁰² The fan itself bears the dedication 'To Madame Van Gogh' ('À Madame Van Gogh'). Pissarro sent the fan as a New Year's gift, but he probably also intended it to celebrate the forthcoming birth of Jo and Theo's son, Vincent Willem, who was born on 31 January 1890.

It was not uncommon for the impressionists to give fans as gifts, mainly to women within their circle but also to male friends or colleagues. ⁰³ Pissarro gifted fans to Mary Cassatt (1844–1926) and to his niece, Esther Isaacson, among others, while Edgar Degas (1834–1917) gave fans to Cassatt and Berthe Morisot (1841–1895). ⁰⁴ Pissarro also sent fans to the two daughters of the art dealer Paul Durand-Ruel (1831–1922) as wedding presents. The impressionists were no doubt well aware of the age-old tradition associated with gifting fans, and they made use of the implicit social codes surrounding these objects. ⁰⁵ But they regarded the fan as much more than that, too, and made the form their own in a variety of ways. ⁰⁶

For *Landscape with Rainbow (Paysage avec arc-en-ciel)*, Pissarro designed the imagery to emphasize the specific shape of the support: the undulations of the hilly landscape follow the fan's semicircular form. On the left are two women in peasant clothing; beyond them, to the right, is a third woman and a grazing cow. A rainbow crowns the scene, further echoing the curve of the fan. The work is executed in coloured pencils and gouache in light, clear tones, which Pissarro applied to the canvas in short, diagonal strokes. Because he used little binding agent in his gouache, the paint has a somewhat transparent character. ⁰⁷ By juxtaposing contrasting colours – the grass alone is made up of green, yellow, blue, turquoise, purple and pink – the work seems almost to light up. Pissarro used these radiant tones throughout the image, and they come together in the rainbow.

Pissarro's Fans

From the second half of the 1870s, fans began to play a substantial role in the work of the impressionists. They elevated the fan from a mere decorative object to a work of art in its own right, consciously looking for a way to blur the boundary between painting and decorative art.⁰⁸ Pissarro and Degas in particular undertook extensive explorations of the possibilities of this form. The fan challenged the artists compositionally, its shape requiring the emphasis to be placed in the corners of the image rather than at the centre.⁰⁹

The shape not only provided a compositional challenge but was itself a pre-eminent symbol of the modernity for which artists such as Pissarro strove in their work. Fans enjoyed enormous popularity in Paris in this period. This stemmed in large part from the Japanese pavilions at the International Expositions in Paris in 1867 and 1878, which had sparked a keen interest in all things Japanese, from prints and clothing to decorative arts. Fans were also among the objects shown at these exhibitions, and they subsequently became a popular accessory among the Parisian beau monde.¹⁰ The revival of interest in the eighteenth-century rococo style and the fashion for Spanish motifs fuelled this popularity. Painters of French fashion and modernity such as James McNeill Whistler (1834–1903) and Edouard Manet (1832–1883) painted several scenes featuring fans (fig. 1). The impressionists went a step further by considering the fan itself as a fully-fledged support for their art.¹¹ By adopting the fan shape, the impressionists not only turned against prevailing artistic convention but also promoted the good taste and modernity that fans embodied.



Edouard Manet, *The Lady with Fans*, 1873, oil on canvas, 113 × 166.5 cm, Paris, Musée d'Orsay, Gift of Mr and Mrs Ernest Rouart, 1930. Photo: RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski

The Fourth Impressionist Exhibition, held in Paris in 1879, featured no fewer than twenty-three fans, of which twelve were by Pissarro.¹² The impressionists did not classify these fans under 'arts décoratifs' in their catalogues, as would usually be the case, but under paintings and drawings.¹³ In so doing, they broke radically with the hierarchy according to which 'traditional' painting was seen as the highest form of art. In total, Pissarro produced more than forty fans, mostly between 1879 and 1890. Many of them, like *Landscape with Rainbow (Paysage avec arc-en-ciel)*, depict rural life. In this way, Pissarro distanced himself from the elegant, more urban imagery with which fans were usually decorated.¹⁴ This led one reviewer, in 1879, to describe his fans as 'rustic'.¹⁵ The 1879 exhibition also inspired several newspaper cartoons portraying the public's confusion at seeing the impressionists' 'artistic' fans. In one, a man and woman gaze with 'hilarité' and 'stupéfaction' at a display of fans by Degas (fig. 2).¹⁶



Bec, 'Coup d'œil sur les Indépendants' ('A Look at the Independents'), *Le Monde parisien*, 17 May 1879, pp. 6-7, BnF

Sometimes Pissarro based a fan on an existing painting (fig. 3) , at other times on motifs he had used previously, as is the case with *Landscape with Rainbow (Paysage avec arc-en-ciel)*. An almost identical cow and woman can be found in several other of his works (fig. 4 and fig. 5), for example, and the image of two peasant women conversing is a recurring motif in his work (fig. 6 and fig. 7).¹⁷ Moreover, the rainbow from which this fan takes its title is an impressionist motif par excellence: Pissarro incorporated this fleeting weather phenomenon into a number of works, including several fans.¹⁸ Many of Pissarro's fans also correspond with his paintings in stylistic terms. From 1885, he shifted from 'traditional' impressionism to the neo-impressionism of Georges Seurat (1859-1891) and Paul Signac (1863-1935), in which contrasting, unmixed colours are placed side by side. Gradually, however, Pissarro abandoned the dogmatism of pointillism and built up his works with looser, brightly coloured strokes. *Landscape with Rainbow (Paysage avec arc-en-ciel)* is a good example of this practice.

In *Landscape with Rainbow (Paysage avec arc-en-ciel)*, Pissarro did not cut out an area at the bottom so that a handle could be attached, thus rendering practical use impossible. This indicates the extent to which the artistic value of such fans overshadowed their use value, for Pissarro – a fact that is emphasized by the artist's choice of support: traditional painter's canvas instead of the silk conventionally used for these objects. Moreover, Pissarro had the fan framed by Pierre Cluzel (1850-1894) before sending it to the Van Goghs. Practical use was never the intention for this work.¹⁹

Artist and Dealer

Pissarro was not well off in the 1880s, but his fans sold relatively well. Apart from representing an artistic challenge and a modern art form, fans were also commercially interesting and, because the compositions and motifs could be easily repeated, they could be produced relatively quickly. In 1882, Paul Durand-Ruel, who was Pissarro's dealer before Theo came into the picture, had even asked him to paint more fans. In 1885, Pissarro wrote in a letter to Esther Isaacson that his fans were the only works of his that sold well.²⁰ From the mid-1880s, the artist fell out with Durand-Ruel, who did not appreciate Pissarro's interest in neo-impressionism and his subsequent changes in style.²¹ Durand-Ruel preferred the artist's 'old style' and considered it too risky financially to exhibit his new works, which had received a largely negative response.²²

Theo van Gogh skilfully exploited Pissarro's troubled relationship with Durand-Ruel and from 1887 committed himself to promoting the artist's work. Theo and Pissarro had met earlier that year through the latter's son, Lucien Pissarro (1863-1944), who was a friend of the Van Gogh brothers.²³ Unlike Durand-Ruel, Theo was prepared to devote himself to the latest developments in painting and showed an interest in Pissarro's neo-impressionist works. Theo regularly exhibited Pissarro's work in the branch of Boussod, Valadon & Cie at 19 boulevard Montmartre, where he was the manager. In 1887, Pissarro wrote to Lucien that, whereas Durand-Ruel had denounced them, Theo found his works 'very good' and that he had 'defend[ed] them with intelligence'.²⁴

It was after two years of relatively successful representation by Theo that Pissarro sent him *Landscape with Rainbow (Paysage avec arc-en-ciel)*: a well-chosen gift for his wife and a token of his gratitude to Theo himself. Upon receiving the fan, Theo wrote to Vincent that Pissarro had 'made a very pretty fan for Jo. Women chatting in the fields with a rainbow in the background.'²⁵ In a letter to Pissarro, he thanked him 'a thousand times' for the gift, writing: 'I am truly touched to see one of your works dedicated to her [Jo]'.²⁶

Both Vincent and Theo van Gogh admired Pissarro's work. In a letter to Vincent in 1889, Theo explained that he valued Pissarro's work for 'these qualities of rusticity which show immediately that the man is more at ease in a pair of clogs than in polished boots'.²⁷ These interests in modern art forms and rural subjects come together in *Landscape with Rainbow (Paysage avec arc-en-ciel)*.

Nina Reid

June 2023

Citation

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[↗ doi.org/10.58802/VCOK5216](https://doi.org/10.58802/VCOK5216).

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Object details

Landscape with Rainbow (Paysage avec arc-en-ciel)

Artist

Camille Pissarro (1830 - 1903)

Date

1889

Medium

pencil and opaque watercolour on silk

Dimensions

30.2 cm x 59.7 cm

Inscriptions

C. Pissarro 1889

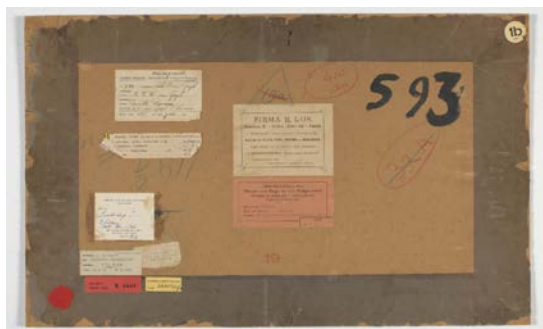
A Madame Van Gogh.

Inventory Number

d0685V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Landscape with Rainbow (Paysage avec arc-en-ciel)

Front & Back



Provenance

Landscape with Rainbow (Paysage avec arc-en-ciel)

Sent by the artist from Eragny to Theo van Gogh, Paris, as a gift for Jo van Gogh-Bonger, 12 December 1889; after her death on 2 September 1925 inherited by her son, Vincent Willem van Gogh, 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, Amsterdam, 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

Landscape with Rainbow (Paysage avec arc-en-ciel)

The Hague, Museum Mesdag, *Zonder titel [Presentatie in het museum]*, April-May 1926, *Regenboog*

Amsterdam, Stedelijk Museum Amsterdam, *Vincent van Gogh en zijn tijdgenooten*, 6 September-2 November 1930, no. 250, *Landschap met regenboog*

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. 115, *Landschap met regenboog*

The Hague, Gemeentemuseum Den Haag, *De verzameling van Theo van Gogh : met uitzondering van de werken van zijn broer Vincent*, 11 June-2 August 1953, no. 115, *Landschap met regenboog*

Otterlo, Kröller-Müller Museum, *De verzameling van Theo van Gogh : met uitzondering van de werken van zijn broer Vincent*, 5 September-15 November 1953, no. 115, *Landschap met regenboog*

Antwerp, Zaal Comité voor Artistieke Werking, *Vincent van Gogh*, 7 May-19 June 1955, no. 410, *Landschap met regenboog*

Amsterdam, Stedelijk Museum Amsterdam, *Collectie Theo van Gogh*, 29 January-29 February 1960, no. 60a, *Landschap met regenboog*

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, 12 March-29 May 1960, no. 60a, *Landschap met regenboog*

Amsterdam, Rijksmuseum Vincent van Gogh, *Neo-impressionisten: Seurat tot Struycken*, 28 May-7 August 1988, no. 11, *Figuren in een weide*

Amsterdam, Van Gogh Museum, *Theo van Gogh 1857-1891. Kunsthandelaar, verzamelaar en broer van Vincent*, 24 June-5 September 1999, no. 175, *Landschap met regenboog*

Paris, Musée d'Orsay, *Theo van Gogh 1857-1891. Marchand de tableaux, collectionneur, frère de Vincent*, 27 September 1999-9 January 2000, no. 175, *Paysage avec arc-en-ciel*

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



Literature

Landscape with Rainbow (Paysage avec arc-en-ciel)

- Marc Saul Gerstein, *Impressionist and Post-Impressionist Fans*, diss., Harvard University 1978, pp. 191-193.
- Lili Jampoller, 'Theo van Gogh and Camille Pissarro: Correspondence and an Exhibition', *Simiolus: Netherlands Quarterly for the History of Art* 16 (1986), pp. 52-53, 57; TS2041 a-b
- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, pp. 296-297, 489; BVG08057 a-l
- Ellen Wardwell Lee et al.(eds.), *Neo-impressionisten: Seurat tot Struycken*, exh. cat., Amsterdam & Zwolle 1988, no. 11, pp. 52-53, 168; BVG08260 a-b
- Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro: son art, son oeuvre: catalogue raisonné*, 2 vols., San Francisco 1989, vol. 1: *Texte*, no. 1642, p. 306; BVG08526 I
- Ludovic Rodo Pissarro and Lionello Venturi, *Camille Pissarro: son art, son oeuvre: catalogue raisonné*, 2 vols., San Francisco 1989, vol. 2: *Planches*, p. 310; BVG08526 II
- Ronald de Leeuw, *The Van Gogh Museum: Paintings and Pastels*, Zwolle 1994, pp. 126-127; BVG14126
- 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. 175, pp. 168, 174-175; BVG14736
- Anne Sefroui, *Éventails impressionnistes*, Paris 2012, p. 98; BVG22557
- Hans Luijten, *Jo van Gogh-Bonger: The Woman Who Made Vincent Famous*,

London 2022, p. 97

- Eik Kahng *et al.*, *Through Vincent's Eyes: Van Gogh and his Sources*, exh. cat., Columbus (OH) (Columbus Museum of Art) / Santa Barbara (Santa Barbara Museum of Art), New Haven & London 2021, pp. 47-48; BVG26269



Letters

Landscape with Rainbow (Paysage avec arc-en-ciel)

- Camille Pissarro, letter to Theo van Gogh, Eragny, 12 December 1889, in Janine Bailly-Herzberg (ed.), *Correspondance de Camille Pissarro*, 5 vols., Saint-Ouen-l'Aumône 1980-1991, vol. 2: 1886-1890 (1986), no. 557, pp. 312-313; BVG03107
- Theo van Gogh, letter to Vincent van Gogh, Paris, 22 December 1889, [↗ 830](#)

Figures



Fig. 1

Edouard Manet, *The Lady with Fans*, 1873, oil on canvas, 113 × 166.5 cm, Paris, Musée d'Orsay, Gift of Mr and Mrs Ernest Rouart, 1930. Photo: RMN-Grand Palais (musée d'Orsay) / Hervé Lewandowski



Fig. 2

Bec, 'Coup d'œil sur les Indépendants' ('A Look at the Independents'), *Le Monde parisien*, 17 May 1879, pp. 6-7, BnF



Fig. 3

Camille Pissarro, *Design for a Fan: The Pea Stakers*, 1890, gouache over black chalk on coarse brown paper, 40.7 × 64.1 cm, Oxford, Ashmolean Museum.

Photo: © Ashmolean Museum, University of Oxford



Fig. 4

Camille Pissarro, *Compositional Study of a Female Peasant Walking to the Left Carrying Faggots in a Landscape with a Cow*, n.d. grey wash over charcoal heightened with Chinese white on paper, 8.7 × 16.3 cm, Oxford, Ashmolean Museum. Photo: © Ashmolean Museum, University of Oxford



Fig. 5

Camille Pissarro, *The River and Willows, Eragny*, 1888, gouache, 27 × 35 cm, private collection



Fig. 6

Camille Pissarro, *Peasant Women Chatting*, 1887 gouache on paper, 35 × 25 cm, private collection (reproduced in *cat.rais. Pissarro & Venturi*, no. 1410)



Fig. 7

Camille Pissarro, *Peasant Women Chatting in the Courtyard of a Farm, Eragny*,

1889-1902, oil on canvas, 81 × 62 cm, private collection. Photo: © Sotheby's

Footnotes

- 01 Camille Pissarro, letter to Theo van Gogh, 12 December 1889 (Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation), inv. no. b0821V1962).
- 02 Ibid.: “‘Paysage avec arc-en-ciel’ est destiné à Madame Van Gogh, je vous prie de vouloir bien le lui faire mes compliments de nouvel an.’
- 03 Anne Sefrioui, *Éventails impressionnistes*, Paris 2012, p. 98.
- 04 Ibid., and Erin E. Edgington, *Fashioned Texts and Painted Books: Nineteenth-Century French Fan Poetry*, Chapel Hill 2017, p. 65.
- 05 Pierre-Henri Biger, *Sens et sujets de l'éventail européen de Louis XIV à Louis-Philippe: art et histoire de l'art*, Rennes 2015, p. 333.
- 06 Sefrioui 2012, p. 98.
- 07 With thanks to Nico Lingbeek, paper conservator at the Van Gogh Museum, 7 June 2022.
- 08 Pamela Gerrish Nunn, 'Fine Art and the Fan', *Journal of Design History* 17 (2004), p. 251.
- 09 Sefrioui 2012, p. 99.
- 10 Gerrish Nunn 2004, pp. 250–51; Marc Gerstein, *Impressionist and Post-Impressionist Fans*, diss. Harvard University 1978, pp. xviii and xx.
- 11 Edgington 2017, p. 60.
- 12 Gerstein 1978, p. xxvii; Ruth Berson (ed.), *The New Painting: Impressionism, 1874–1886*, 2 vols., Seattle 1996, vol. 2: *Exhibited Works*, pp. 118–19.
- 13 Gerstein 1978, p. viii.
- 14 Kathleen Adler, 'Objets de Luxe or Propaganda? Camille Pissarro's Fans', *Apollo* 136 (1992), p. 301.
- 15 Ernest d'Hervilly, 'L'exposition des artistes indépendants', *Le rappel*, 11 April 1879: 'Let us name, randomly from memory, the watercolours and gouaches of Mr Rouart and Mr Piette, the seascapes of Mr Cals and Mr Labourg, the beautiful rustic fans of Mr Pissarro and the large landscape by the same artist, simultaneously so frank and so sinful.' ('Nommons, au hasard de la mémoire, les aquarelles et les gouaches de M. Rouart et de M. Piette, les marines de M. Cals et de M. Labourg, les beaux éventails rustiques de M. Pissarro et le grand paysage du même artiste, si franc et si sin à la fois.')
- 16 Gerrish Nunn 2004, p. 253.
- 17 Gerstein 1978, p. 192.

- 18 Ibid. The rainbow, of course, echoes the curved edge of the fan itself, although Pissarro chose not to make the two arcs concentric.
- 19 Camille Pissarro, letter to Theo van Gogh, 12 December 1889 (Amsterdam, Van Gogh Museum (Vincent van Gogh Foundation), inv. no. b0821V1962): 'Today I sent Cluzel two fans to frame. One, "Landscape with Rainbow", is intended for Madame Van Gogh, please pass on my best wishes for the New Year because it is more than likely that I will not be able to get away at that time. The other is for sale, I do not know if it will be more enticing than the one I have sent you.' ('J'expédie ce jour à Cluzel 2 éventails à faire monter, l'un "paysage avec arc-en-ciel" est destiné à Madame Van Gogh, je vous prie de vouloir bien le lui faire mes compliments de nouvel an, car il est plus que probable que je ne pourrai m'absenter à cette époque. - L'autre est à vendre, je ne sais si il sera plus alléchant que celui que je vous ai expédié.')
- 20 Lionello Venturi, *Les archives de l'impressionnisme*, 2 vols., New York 1939, vol. 2, p. 248, and Camille Pissarro, letter to Esther Isaacson, 12 December 1885, in Janine Bailly-Herzberg (ed.), *Correspondance de Camille Pissarro*, 5 vols., Paris 1980-91, vol. 1: 1865-1885 (1980), no. 300: 'Finally I am in Eragny, where I will have to make lots of fans, because times are hard and for the moment they are the only things that find buyers; the paintings ... cannot be counted on!' ('Enfin je suis à Eragny où il va fallois bûcher des éventails, car les temps sont durs et pour le moment il n'y a que cela qui peut trouver un placement, les tableaux ... il n'y faut pas compter!')
- 21 Camille Pissarro, letter to Lucien Pissarro, 2 January 1891, in Bailly-Herzberg 1980-91, vol. 3: 1891-1894 (1988), no. 616: 'Durand didn't want my small canvases simply because they were in my latest style. He says an artist should have only one style. Example: [Félix] Ziem! Literally!' ('Durand n'a pas voulu de mes petites toiles tout simplement parce que c'est ma dernière manière. Il dit qu'un artiste ne doit avoir qu'une manière, exemple: Ziem. Textuel.')
- 22 Camille Pissarro, letter to Lucien Pissarro, 30 July 1886, in Bailly-Herzberg 1980-91, vol. 2: 1886-1890 (1986), no. 348: 'Durand prefers my old style but finds that the latest ones have more light' ('Durand aime mieux l'ancienne execution, cependant il trouve que les dernières ont plus de lumière'); 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. 120.
- 23 Lili Jampoller, 'Theo van Gogh and Camille Pissarro. Correspondance and an Exhibition', *Simiolus: Netherlands Quarterly for the History of Art* 16 (1968), p.50.
- 24 Camille Pissarro, letter to Lucien Pissarro, 12 July 1888, in Bailly-Herzberg 1980-91, vol. 2 (1986), pp. 242-43: 'Also I told [Durand-Ruel] very frankly that [Theo] Van Gogh, having sold some of my new canvases and finding them very good, defending them with intelligence, I cannot take back what I left with him, but that does not prevent me, I added, from showing you what I have done.' ('Aussi j'ai très franchement dit [à Durand-Ruel] que [Theo] Van Gogh m'ayant vendu de mes toiles nouvelles et les trouvant très bien, les défendant avec intelligence, je ne puis reprendre ce que j'ai déposé chez lui, cela ne m'empêche pas, ai-je ajouté, de vous montrer ce que j'airai.')
- Pissarro's relationship with Durand-Ruel improved slightly following Theo's death in 1891.

- 25 Theo van Gogh, letter to Vincent van Gogh, 22 December 1889 [↗ \[830\]](#): 'He made a very pretty fan for Jo. Women chatting in the fields with a rainbow in the background, up to now he hasn't yet seen this gentleman from Auvers, at least he writes nothing about the subject, the best thing will be for you to come to us in the spring and go yourself to see if you can find lodgings that suit you in the country.' ('Il a fait pour Jo un bien joli éventail. Des bonnes femmes qui causent dans les champs avec dans le fond un arc en ciel, il n'a jusqu'à présent pas vu ce Mr d'Auvers, au moins il n'écrit rien à ce sujet, ce qu'il y aura de mieux sera que tu viennes chez nous au printemps & que tu ailles toi-même voir si à la campagne tu puisses trouver une pension qui te convient.')
- 26 Theo van Gogh, letter to Camille Pissarro, 17 December 1889, quoted in Jampoller 1968, p. 57: 'And now let me thank you a thousand times for your kind letter and your magnificent gift to my wife, I am truly touched to see one of your works dedicated to her.' ('Et maintenant laissez-moi vous remercier mille fois de votre aimable lettre et de votre magnifique cadeau à ma femme, je suis vraiment touché de lui voir dédié une de vos œuvres.')
- 27 Theo van Gogh, letter to Vincent van Gogh, 5 September 1889 [↗ \[799\]](#): 'There's old père Pissarro, who has all the same done some really fine things lately, and it's precisely