

View of Rue du Mont-Cenis, Montmartre
Arnold Koning (1860 - 1945), 1887-1888



The Blute-fin Mill in Montmartre
Arnold Koning (1860 - 1945), 1887-1888



Jardin du Luxembourg
Arnold Koning (1860 - 1945), 1887-1888



View of Rue Cortot, Montmartre
Arnold Koning (1860 - 1945), 1887-1888



Profile of a Woman
Arnold Koning (1860 - 1945), 1887-1888



Profile of a Woman
Arnold Koning (1860 - 1945), 1887-1888



Profile of a Maidservant
Arnold Koning (1860 - 1945), 1887



Profile of a Woman
Arnold Koning (1860 - 1945), 1887-1888



Moonlit Landscape
Arnold Koning (1860 - 1945), 1888



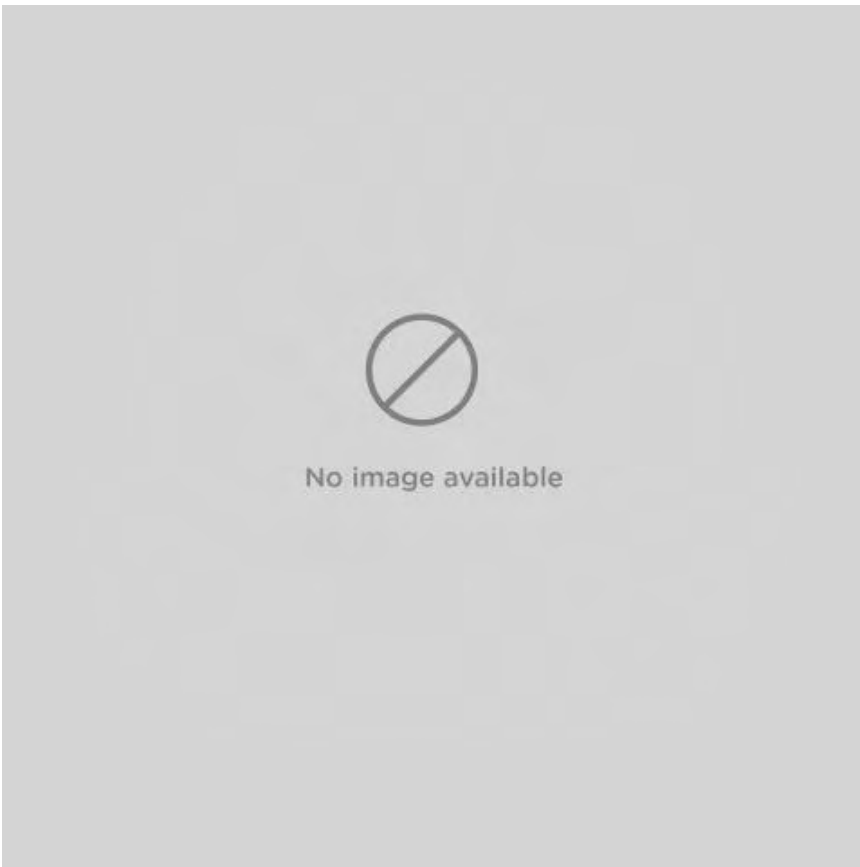
Landscape with a Farmhouse
Arnold Koning (1860 - 1945), 1888



Farmhouse in a Landscape
Arnold Koning (1860 - 1945), 1888



Farmhouses and Vegetable Gardens
Arnold Koning (1860 - 1945), 1888



Farmhouse in a Landscape
Arnold Koning (1860 - 1945), 1888



Landscape
Arnold Koning (1860 - 1945), 1888



Interior Scene
Arnold Koning (1860 - 1945), 1885



Landscape
Arnold Koning (1860 - 1945), 1888



Farmhouse
Arnold Koning (1860 - 1945), 1888



Landscape with Farmhouse
Arnold Koning (1860 - 1945), 1888

Works Collected by Theo and Vincent van Gogh

Paintings and Drawings

Arnold Koning

The Dutch artist Arnold Koning (1860–1945) was twenty-seven years old when he arrived in Paris in September 1887. Like many artists at the time, he must have wanted to make this trip to see the latest developments in painting with his own eyes and to further his own artistic skills. He encountered modern art in the city's art galleries, notably at Boussod, Valadon & Cie on boulevard Montmartre, where Theo van Gogh (1857–1891) worked as branch manager (*gérant*).⁰¹ It was there that Koning first met Theo and, through him, Vincent van Gogh (1853–1890), becoming friends with both brothers.⁰² Vincent and Koning were much in each other's company in Paris, painting side by side during Vincent's final months there. After Vincent's departure for Arles in February 1888, Koning lived with Theo from mid-March until his return to the Netherlands in late May. No fewer than eighteen works of art and a number of letters in the Van Gogh Museum's collection testify to Koning's friendship with both Vincent and Theo.

Theo and Vincent's personal collection includes four cityscapes and four portraits by Koning, believed to have been made during his time in Paris: *View of Rue du Mont-Cenis, Montmartre* (s0239), *The Blute-fin Mill in Montmartre* (s0240), *Jardin du Luxembourg* (s0242), *View of Rue Cortot, Montmartre* (s0270), *Profile of a Woman* (s0244), *Profile of a Woman* (s0245), *Profile of a Maidservant* (s0246) and *Profile of a Woman* (s0246). In the summer following his stay in Paris, Koning painted numerous landscapes in Drenthe province and in the Veluwe region in the Netherlands, and he sent some of these works to Theo, seeking his opinion, in September 1888.⁰³ Six Dutch landscapes presumably ended up in the collection in this way: *Moonlit Landscape* (s0264), *Landscape with a Farmhouse* (s0266), *Farmhouse in a Landscape* (s0267), *Farmhouses and Vegetable Gardens* (s0268), *Farmhouse in a Landscape* (s0269) and *Landscape* (s0281). Additionally, the collection contains three watercolours believed to be directly related to the painted landscapes as well as a drawing dating from before Koning's sojourn in Paris: *Landscape* (d0679), *Farmhouse* (d0680), *Landscape with Farmhouse* (d0681) and *Interior Scene* (d0670).

What came before

Although Koning was initially destined to pursue a career as a lawyer in his father's footsteps, his ambitions lay elsewhere. In 1880 he received permission from his parents to apply to the Rijksakademie voor Beeldende Kunsten in Amsterdam. Among his fellow students that year were Jan Toorop (1858-1928), Jan Veth (1864-1925)⁰⁴ and Antoon Derkinderen (1859-1925). While Koning received a formal academic education, it was the work of painters from the Hague School, and artists such as George Hendrik Breitner (1857-1923), that shaped his artistic development, and he would remain indebted to them throughout his career. In his later correspondence with Vincent van Gogh, it becomes evident that Koning deeply admired the brothers Jacob (1837-1899), Willem (1844-1910) and Matthijs Maris (1839-1917), Jozef Israëls (1824-1911), Anton Mauve (1838-1888) as well as Breitner.⁰⁵ Koning expressed his indebtedness to the latter in a letter to Theo.⁰⁶

After graduating in 1885, Koning settled in The Hague in the summer of 1886, where he lived with his youngest brother, Edzard (1869-1954), who in the meantime had also chosen the artistic profession. Koning's membership of the artists' association Pulchri Studio gave him several opportunities to exhibit work, including at Arti et Amicitiae in Amsterdam. Starting in 1886, he participated in the Exhibition of Living Masters (Tentoonstelling van Levende Meesters) for several years in a row. Koning decided to head to Paris just when he was beginning to make a name for himself in the Dutch art world. Shortly after his departure, even the Parisian art dealer Siegfried Bing bought one of his works at the Exhibition of Living Masters in Amsterdam.⁰⁷

Arnold Koning and Vincent van Gogh

Koning's acquaintance with Vincent van Gogh likely took place shortly after Koning's arrival in Paris in September 1887. Indeed, a few months later he was among the artists who participated in the group exhibition *Peintres du Petit Boulevard*, organized by Van Gogh. Held at the Grand Bouillon-Restaurant du Chalet in Montmartre in November–December, it exclusively featured artists from Van Gogh's immediate circle of friends, and Koning thus already appeared to be one of them.⁰⁸ In his recollection of the exhibition, Emile Bernard (1868–1941) mentioned that Koning had displayed 'chromate yellow and vermilion red apples'.⁰⁹ This is remarkable since hardly any still lifes by Koning are known.¹⁰

Koning and Van Gogh spent a considerable amount of time together in the period between their initial meeting and Vincent's departure for Arles on 19 February 1888. In 1912, at the request of Albert Plasschaert, an art critic who compiled anecdotes from people who had known Van Gogh personally, Koning penned his recollections of his time with Vincent. He mentioned that he had to adjust to Van Gogh's distinctive work: 'however, I could not at all reconcile with what he [Van Gogh] was making, the initial shock having been too great'.¹¹ According to Koning, he lived in Theo's apartment for a while with Vincent, which brought them even closer together: 'From Theodoor, who moved closer to his business, I rented half of the upstairs floor, and was slowly drawn into Vincent's mindset. He never ceased talking about his work and his ideas about colour.' Apart from Koning's observation, there are no indications that Theo lived elsewhere at the time.¹²

The close connection between the two artists may have stemmed from some striking similarities. Both shared a Protestant upbringing in a rural setting and felt a deep connection to peasant life, the central theme in their art. Additionally, the Dutch artists Koning admired were also important to Van Gogh, and both were familiar with the art scenes in The Hague and Amsterdam.¹³ Koning, described as 'unaffected and somewhat temperamental' and as someone who 'did not care about outward appearances', likely found common ground with Van Gogh in these aspects as well.¹⁴

Van Gogh undoubtedly took the lead in the artistic exchange between him and Koning during those months. Not only was he seven years older but, more importantly, by the autumn of 1887 he had already spent a considerable amount of time in Paris, undergone substantial artistic growth and established a strong network of fellow artists. There is no discernible influence from Koning on Van Gogh's work during that period, who was then creating very colourful and modern pieces such as *Quinces, Lemons, Pears and Grapes* (September–October 1887, Van Gogh Museum, Amsterdam) and *Self-Portrait as Painter* (December 1887–February 1888, Van Gogh Museum, Amsterdam). Conversely, Koning's Paris paintings closely align with Van Gogh's early Parisian works, such as *Path in Montmartre* (April–May 1886) (fig. 1), which he had ample opportunity to study in Theo and Vincent's home.



Vincent van Gogh, *Path in Montmartre*, April–May 1886, oil on cardboard, 22.2 × 16.3 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

The four cityscapes

Other than the four cityscapes and four portraits by Koning in the Van Gogh Museum's collection, hardly any work from his time in Paris can be traced, apart from several sketchy drawings.¹⁵ The cityscapes stand out as the most direct evidence of his stay there, with three of the four being views of Montmartre. Van Gogh showed Koning around this part of the city, as Koning later recalled: 'We had beautiful things close by. Montmartre was still an El Dorado then, and Vincent was always found sitting somewhere in the sunshine, with his work and his pipe, either at the brickworks or painting a woman at a vegetable stall. [...] Montmartre, our house, and our eateries, meanwhile, remained the three major points of attraction.'¹⁶ Like Van Gogh, Koning also captured the picturesque windmills and staircases that were so characteristic of the hill. In the course of this research, the exact locations depicted in Koning's paintings have been identified for the first time, and these are now included in the works' titles. They are the Blute-Fin mill, icon of Montmartre, and views of rue Cortot and rue du Mont-Cenis.¹⁷

As was his wont, Koning probably painted the four cityscapes en plein air. Their modest size supports this assumption; moreover, they are not carefully elaborated pieces. Of all the works by Koning in the collection, *The Blute-fin Mill in Montmartre* (s0240) relates most directly to Van Gogh's work. He will doubtless have been inspired by the no fewer than twelve drawings and paintings Van Gogh had already made at this location. This seventeenth-century mill sat atop Montmartre hill and was part of the large entertainment complex known as Le Moulin de la Galette, which included folk cafés (*guinguettes*), gardens and a dance hall. For his portrayal of the famous mill, Koning selected virtually the same spot that Van Gogh had for two particular paintings and a drawing.¹⁸

Koning's mill offers a rather swiftly painted impression that therefore does not precisely mirror real life. For instance, he depicted only eleven steps when in reality there were many more, as is evident in Van Gogh's much more accurate drawing and painting from autumn 1886 (fig. 2 and fig. 3). Van Gogh also provides a better impression of the two-part wooden gate used to close off the entertainment area. The small building in the right foreground of Koning's composition was a small pub. However, in Koning's case the popular attraction is devoid of visitors, with not a single person in sight – a notable contrast to Van Gogh's vivid final depiction of this spot (fig. 4). In Koning's painting, the sky is overcast with pink undertones, lending the scene a warm ambience. The canvas texture shines through the brushstrokes in the sky. The most pastose passages include the vegetation on either side of the stairs and the banister on the right. The typical Parisian street lamp and the French tricolour flag flying atop the mill are applied in such an undefined manner that they blend into the background.

Koning also made cityscapes in Amsterdam, The Hague and Dordrecht both before and after his time in Paris: in short, he was at home in the genre. His artistic style did not undergo a radical transformation in Paris. For example, the colour palette and paint treatment in the cityscapes in the Van Gogh Museum are quite similar to those in *Harbour in Dordrecht with Hooded Crow (View of Hooikade)* (c. 1887), which he made not long before going to Paris (fig. 5). Typically, Koning's cityscapes incorporate the occasional figure and often feature some brightly coloured elements in an otherwise subdued palette. His rather coarse painting style is more closely related to Breitner than to Van Gogh. *View of Rue du Mont-Cenis, Montmartre* (s0239) differs the most from his earlier works because of the pronounced brushwork, which is remarkably pastose for Koning.

View of Rue Cortot, Montmartre (s0270) has only recently been attributed to Koning, thanks to the research conducted for this entry.¹⁹ Several factors support this attribution. To begin with, the choice of subject matter – a view of one of Montmartre's many picturesque streets devoid of additional activity – aligns with Koning's other cityscapes. The colour palette is consistent with his style, as can be seen in *The Blute-fin Mill in Montmartre* (s0240) and *Jardin du Luxembourg* (s0242). The brushwork, too, is typical of Koning, who preferred to use a broad brush even in his smaller pictures, showcasing an economical approach. Here, with just a few strokes, he suggested the sunlit parts of the city wall. Another hallmark of Koning's style is his talent for structuring the representation with a few clear elements. In his landscapes, these are often the tree trunks. In *The Blute-fin Mill in Montmartre* (s0240) it is the banisters, and in *View of Rue Cortot, Montmartre* (s0270) the buttresses. Technical research may be able to confirm or refute this attribution.

Finally, Koning captured the iconic city park *Jardin du Luxembourg* (s0242), demonstrating that his range extended beyond Montmartre. Notably, it is the only one of the four cityscapes he signed. Once again, it is loosely painted; he settled for a concise yet apt impression of the marble statue of a lion. The lively atmosphere of metropolitan Paris also comes across well in the work. The park is bustling with passers-by, captured in just a few brushstrokes, and high-rise buildings are visible in the background to the right. The trees are full of autumn-coloured foliage, indicating that it was painted at the outset of Koning's stay, in the autumn of 1887.

The four portraits

In addition to the cityscapes, the collection contains four portraits of women, which Koning painted during his time in Paris.²⁰ It should be noted that few portraits by Koning are known, making this series quite special within his overall body of work.²¹ *Profile of a Maidservant* (s0245) is not only signed but also bears the location and date 'Paris 1887'. While Koning frequently signed his works, he rarely dated them. *Profile of a Woman* (s0243) with its blue background and the accompanying study s0244 are also signed, while *Profile of a Woman* (s0246) against a brown-red background is not. Van Gogh was familiar with at least one of the three depictions of the Black woman, about which he commented positively in a letter to Theo.²² From his remark, moreover, it appears that Theo had at least one of these three paintings in his possession even before Koning's departure from Paris. This fact may also explain that Koning provided two of them with his signature.

Koning's interest in portraying people of colour was not new, as is evidenced by the earlier finely painted *Fruit Seller* (fig. 6). He exhibited this ambitious piece shortly after graduating from the arts association Pictura in Groningen. A few drawings of people of colour by his hand are also known.²³ The three portraits in Theo and Vincent's collection seem to have been primarily colour studies, of which *Profile of a Woman* (s0243) is particularly successful. The richly coloured pink, yellow and turquoise headscarf stands out all the more against the deep blue background. The light falling on the woman's face is skilfully captured, with highlights in a light blue-green hue on her dark skin. Although there is no source to support this assumption, the same woman likely posed for *Profile of a Woman* (s0246), set against a brownish-red background. In this version, her face is deliberately shrouded in darkness because this time Koning positioned his model away from the light source. The colourful headscarf is less meticulously painted and the earring, which shines in the portrait against the blue background, is merely hinted at as a shadow in this version.



Arnold Koning, *Fruit Seller*,
1886, oil on canvas, 113 × 79 cm,
Drents Museum, Assen.
Donated by the Stichting
Schone kunsten rond 1900

Nothing is known about the woman's identity. In all likelihood, Koning will have asked her to model for him for a fee. A similar arrangement probably applied to the maid in *Profile of a Maidservant* (s0245), whose identity is also impossible to ascertain. Her distinctive headdress betrays her occupation. In this instance, Koning opted for a yellow background, using it to broadly contour her profile. The sharply delineated profile lends these four portraits their mutual affinity. The works were surely made as part of a single small campaign. This choice was not unusual for Koning, as he employed a similar approach for a likeness of his brother Edzard, and the same can be observed in several of his drawings (fig. 7) .

Correspondence between Van Gogh, Theo and Koning

Van Gogh left for Arles in late February 1888, and Koning, as mentioned, moved in with Theo in mid-March.²⁴ Van Gogh believed that this shared living arrangement would be beneficial for both of them.²⁵ In his letters to Theo from the period in mid-March to the end of May, Vincent mentions Koning numerous times.²⁶ He was clearly fond of Koning and wrote to him upon hearing from Theo that he was planning to leave Paris: 'Well, old chap, I'll often think about our being together in Paris [...]. If you should come back next year, come and have a look around here too. I wish you could see the colour here.'²⁷ Theo bid farewell to their friend at the Gare du Nord on 28 May 1888. Koning left the city, in particular Montmartre, with a heavy heart: 'The thought of leaving the metropolis I had become so attached to and enjoyed so much kept me awake all night, and when I was finally on the train and watched Montmartre gradually disappear into the distance, my heart ached a little.'²⁸

While the Van Goghs held their friend Koning in high regard, they were not particularly impressed by his artistic prowess. For instance, Theo wrote to his sister Willemien (1862–1941) that Koning was 'not nearly as talented' as Vincent.²⁹ Vincent indirectly informed Theo that Koning was not very remarkable.³⁰ Nevertheless, Vincent was happy to exchange work with him, as he did with many other artists. This was an effective way of expanding the brothers' art collection.³¹ Talks of an art exchange between Koning and Vincent began when Koning was still living with Theo in Paris, and these discussions continued even after Koning had returned to the Netherlands. In April 1888, in a letter to Theo, Vincent offered two of his drawings in exchange for one of Koning's studies. However, the enclosed drawings, *Orchard with Arles in the Background* (April 1888, The Hyde Collection, Glens Falls) and *Provençal Orchard* (March–April 1888, Van Gogh Museum, Amsterdam), did not end up with Koning.³²

We know that Koning was willing to make the exchange from a letter he wrote to Theo when he had just returned to the Netherlands: 'I will send you something soon, then you can pick out something to exchange with Vincent there. I would prefer one painted study instead of the two drawings, if that would suit him.'³³ Even though Van Gogh had previously indicated to Theo that he did not mind making a painting available, the exchange never seems to have taken place.³⁴ Van Gogh revisited the matter in January 1889, wondering whose fault this was: 'I've seen absolutely nothing of your studies sent to Theo (I believe), despite urging you to make an exchange. Is this to do with Theo, who possibly had other things on his mind, or with the not inconsiderable distance between us?'³⁵ There is no indication whatsoever that Koning ever possessed any of Van Gogh's works.

The September 1888 shipment

The studies Van Gogh refers to are paintings that Koning had sent to Theo in September 1888 to show his progress upon returning to the Netherlands. Six of them, landscapes, are still part of the collection: *Moonlit Landscape* (s0264), *Landscape with a Farmhouse* (s0266), *Farmhouse in a Landscape* (s0267), *Farmhouses and Vegetable Gardens* (s0268), *Farmhouse in a Landscape* (s0269) and *Landscape* (s0281). Koning had an exceptionally productive summer back in the Netherlands and informed Theo that this was due to his experiences in Paris, and Van Gogh's influence in particular.³⁶ In a letter to Van Gogh himself, five months later, he wrote: 'I'm steadily extricating myself and paint despite the snags [...]. According to what people are saying here, I've become very bold in my colour. My stay in Paris has brought about a wholesale reorganization as regards my thinking about the colours and their mutual relationship.'³⁷

In September, Koning informed Theo that he would send him several works: 'I gathered the best of my studies, or paintings, as you might call them, this morning and will send them to you this very day. I have mainly chosen the ones on which I have put in the most work, and which the tony people here found the ugliest. It goes without saying that you are more than welcome to have this little lot as a gift from me. However, I would appreciate it if you could write to me about what you think, preferably not too many fancy words, then I will understand it better. If you were a proper Parisian aristocrat, I would have sent them to you differently: all stretched, neatly cleaned, varnished and in fine frames. But I don't have money for all these frills, so you'll get them as they were born.'³⁸ Although Koning gave the works as a gift, he obviously knew that Theo was an art dealer and may have hoped that he would take them on consignment. However, as far as is known, this did not happen.³⁹

A few days after Koning's letter, he sent the following message: 'As my studies were still a bit wet, I waited until this morning to pack them. I secured them as well as I could with slats and shipped them to your address, free of freight and duty charges. There are four of no. 10 [55-38], two of no. 8, and one of no. 6. You must have the four large ones framed upon arrival for I don't have any frames left, and they make them so bulky and heavy here.'⁴⁰

It has always been unclear which paintings in the collection could be counted to this shipment and by extension what the provenance and dates are of the various works. The artist speaks of seven paintings, while there are fourteen in the collection. It is most plausible that the four female portraits and four cityscapes were all made in Paris, between September 1887 and May 1888, and remained there when Koning left Theo's apartment. In September 1888, Koning sent Theo seven paintings to showcase his recent progress. The six landscapes will have been part of that shipment; the seventh work is no longer in the collection.

Koning mentioned new work, and artistic developments that he attributed to his stay in Paris. He also wrote to Theo, 'I have never seen nature as beautiful as this summer', suggesting that he was focused on landscapes.⁴¹ It is therefore assumed that he sent recently created landscapes, painted in Drenthe and the Veluwe region between June and September 1888, and that the six landscapes in the collection were part of this shipment.⁴² The sizes of these works of art correspond to the standard sizes Koning mentioned in his letter to Theo of 18 September 1888.⁴³ He refers to four no. 10 size works in need of being stretched, implying that they were painted on canvas. *Moonlit Landscape* (s0264), *Farmhouses and Vegetable Gardens* (s0268) and *Farmhouse in a Landscape* (s0269) qualify for this particular size and are indeed painted on canvas; however, a fourth landscape of this size is missing. *Landscape with a Farmhouse* (s0266) and *Farmhouse in a Landscape* (s0267) are size no. 8, while Koning will have meant the small *Landscape* (s0281) on panel as of size no. 6. In any case, a letter from Van Gogh indicates that Theo had several of Koning's landscapes in his house.⁴⁴ Van Gogh must have seen these works during his brief visits to his brother in Paris in mid-May or early July 1890.

The seventh painting, a no. 10 size canvas, which must have been part of the shipment, is no longer in the collection.⁴⁵ There is no indication that Theo ever sold or gave away Koning's works. However, we do know that after Theo's death in 1891 a number of works vanished from the collection.⁴⁶ It is entirely within the realm of possibility that a painting by Koning left the collection, either during Theo's lifetime or after his death. The only other work painted on canvas that could be considered here, owing to its size, is *Profile of a Woman* (s0243). This would imply that Koning initially brought it with him from Paris and later sent it back. Alternatively, he might have created it in the Netherlands based on the study *Profile of a Woman* (s0244).

The landscapes

Farmhouses were Koning's favourite subject throughout his artistic career. He created hundreds of landscapes featuring agricultural buildings. Brimming with his experiences in Paris, he was particularly inspired in the summer of 1888 and painted prolifically in Drenthe and the Veluwe region, outdoors on the heathland.⁴⁷ In his own words, he tried to arrive at an 'original conception' during this period and experienced 'a wholesale reorganization as regards [...] colours'.

Compared to Koning's earlier landscapes, this series of six is indeed quite colourful, and the palette is less subdued than what we find in the Paris cityscapes. What is striking is the way Koning painted the skies. In particular, they are more colourful and more pastose than usual. The pink hue he used for the cloudy skies, as seen in *Farmhouses and Vegetable Gardens* (s0268), evokes the skies in some of Van Gogh's works from Paris in 1886, especially *View of Paris* (fig. 8).



Vincent van Gogh, *View of Paris*, June–July 1886, oil on canvas, 53.9 × 72.8 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

These landscapes have the quality of studies, which is what Koning called them in a letter to Van Gogh.⁴⁹ They seem to be a series, supporting the notion that they were sent together in the same shipment to Theo. Upon closer inspection, they appear to be a sequence of variations on the same farm complex, each time from a different vantage point, closer or further away; the complex is also possibly concealed behind the bushes in *Landscape* (s0281).

Three watercolours and an early drawing

There is no information available about how and when the three watercolours *Landscape* (d0679), *Farmhouse* (d0680) and *Landscape with Farmhouse* (d0681) found their way into Theo and Vincent's collection. Koning's correspondence with the Van Gogh brothers makes no mention of them. Nevertheless, it is very likely that these three watercolours were created concurrently with the painted landscapes and were sent to Theo at some point following Koning's time in Paris. They are unmistakably by Koning and bear a striking resemblance to these paintings.

Once again, the recurring theme is the flat Dutch landscape, the expansive cloudy sky and the farmhouse. The paintings *Landscape with a Farmhouse* (s0266) and *Farmhouse in a Landscape* (s0269) correspond to the watercolour *Landscape with a Farmhouse* (d0681). In fact, they seem to depict the same farmhouse. There are also remarkable parallels between *Moonlit Landscape* (s0264) and *Landscape* (d0679). While the watercolour lacks moonlight, the composition, particularly the horizon featuring buildings and woodland, as well as the coarser vegetation in the foreground, bear striking resemblances.

Finally, in Theo and Vincent's former collection is a drawing, *Interior Scene* (d0670), which is signed as well as dated. Curiously, the signature and the date are each inscribed with a different pen. The subject of the depiction consists of two figures in a space that is part of a farmstead; possibly it is a churn barn, given that a butter churn is depicted on the right. It is likely that Koning took this drawing, dated 1885, with him from the Netherlands to Paris and that it remained there, rather than being sent later. Accordingly, it is the earliest piece by Koning in the collection. ⁵⁰

France nevermore

Koning's correspondence reveals his intention to visit Paris again, and possibly Arles.⁵¹ However, Vincent fell ill and wrote to Theo that he no longer wished to encourage Koning to come to the South of France.⁵² Theo, in turn, was living with his wife Jo after their marriage in April 1889 and could therefore no longer accommodate him. There was a brief discussion of Koning staying with another Dutch artist in Paris, however this never came to fruition. Presumably, financial constraints played a role, and Koning decided to concentrate on his career in the Netherlands.⁵³ Koning would never return to France. He would always cherish his time in Paris with Vincent: 'In my memory, however, Vincent van Gogh continues to live on as someone to whom I am deeply indebted, not only for his artistic expression but also for his greatness as a person.'⁵⁴

Lisa Smit
January 2024

Oda van Maanen, paintings conservator at the Van Gogh Museum, conducts technical research on Koning's works in the collection. Her preliminary insights have made a significant contribution to this publication, for which I am very grateful. I extend my sincere thanks to Nicolaas Reinhoud, collector of and expert on the work of Arnold Koning and his brother Edzard Koning, for generously sharing his insights. Given the scarcity of art historical literature on Koning, this was all the more valuable. I am also indebted to Matthijs Andreas and Kathelijne Jongeling for providing me with the opportunity to examine the extensive collection of paintings, drawings and sketchbooks from Koning's estate, in the collection of the Municipality of Barneveld. This collection, donated in 1980 by F. D. Carels, the nephew of D. J. Koning-Hopster, Koning's second wife, allowed for a broader understanding of the works in the Van Gogh Museum in the context of Koning's entire artistic career.

Citation

Lisa Smit, 'Paintings and Drawings by Arnold Koning', catalogue entry in *Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent*, Joost van der Hoeven (ed.), Amsterdam: Van Gogh Museum, 2024.
[🔗 doi.org/10.58802/CAJZ3127](https://doi.org/10.58802/CAJZ3127)

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Object details

View of Rue du Mont-Cenis, Montmartre

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887-1888

Medium

oil on canvas

Dimensions

45 cm x 38 cm

Inventory Number

s0239V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

The Blute-fin Mill in Montmartre

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887-1888

Medium

oil on canvas

Dimensions

46.2 cm x 38.5 cm

Inventory Number

s0240V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Jardin du Luxembourg

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887-1888

Medium

oil on canvas on panel

Dimensions

27.6 cm x 40.6 cm

Inscriptions

Koning

Inventory Number

s0242V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

View of Rue Cortot, Montmartre

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887-1888

Medium

oil on canvas on plywood

Dimensions

21.1 cm x 28.9 cm

Inventory Number

s0270V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Profile of a Woman

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887-1888

Medium

oil on canvas

Dimensions

56 cm x 38 cm

Inscriptions

A. H. Koning

Inventory Number

s0243V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Profile of a Woman

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887-1888

Medium

oil on panel

Dimensions

26 cm x 20 cm

Inscriptions

K

Koning

Inventory Number

s0244V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Profile of a Maidservant

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887

Medium

oil on canvas on panel

Dimensions

41 cm x 33 cm

Inscriptions

AHKoning Paris 87

Inventory Number

s0245V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Profile of a Woman

Artist

Arnold Koning (1860 - 1945)

Location

Paris

Date

1887-1888

Medium

oil on panel

Dimensions

55 cm x 42 cm

Inventory Number

s0246V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Moonlit Landscape

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

oil on canvas

Dimensions

38.5 cm x 55.8 cm

Inventory Number

s0264V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Landscape with a Farmhouse

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

oil on panel

Dimensions

37 cm x 46 cm

Inventory Number

s0266V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Farmhouse in a Landscape

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

oil on panel

Dimensions

37.9 cm x 46.1 cm

Inventory Number

s0267V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Farmhouses and Vegetable Gardens

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

oil on canvas

Dimensions

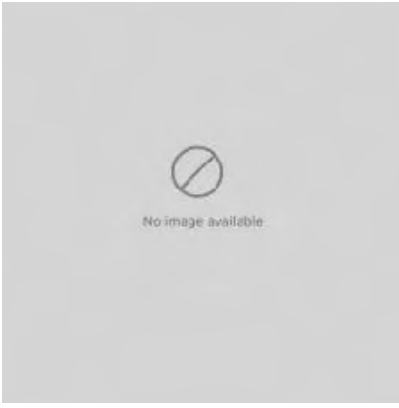
38.3 cm x 55.5 cm

Inventory Number

s0268V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Farmhouse in a Landscape

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

oil on canvas

Dimensions

38.2 cm x 55.7 cm

Inventory Number

s0269V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Landscape

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

oil on panel

Dimensions

32 cm x 43 cm

Inventory Number

s0281V1963

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Interior Scene

Artist

Arnold Koning (1860 - 1945)

Date

1885

Medium

pen and India ink, black chalk and white opaque watercolour on laid paper

Dimensions

14 cm x 15.8 cm

Inscriptions

Koning 1885

Inventory Number

d0670V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Landscape

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

black chalk and transparent and opaque watercolour on wove paper

Dimensions

14.8 cm x 23 cm

Inventory Number

d0679V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Farmhouse

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

transparent and opaque watercolour on wove paper

Dimensions

25.3 cm x 17.7 cm

Inventory Number

d0680V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Object details

Landscape with Farmhouse

Artist

Arnold Koning (1860 - 1945)

Date

1888

Medium

transparent and opaque watercolour and black chalk on wove paper

Dimensions

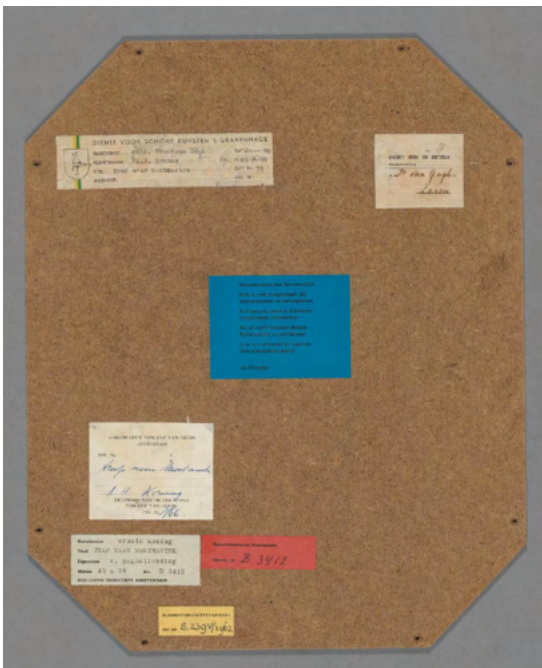
15.8 cm x 23.2 cm

Inventory Number

d0681V1962

Credits

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



View of Rue du Mont-Cenis, Montmartre
Front & Back



The Blute-fin Mill in Montmartre

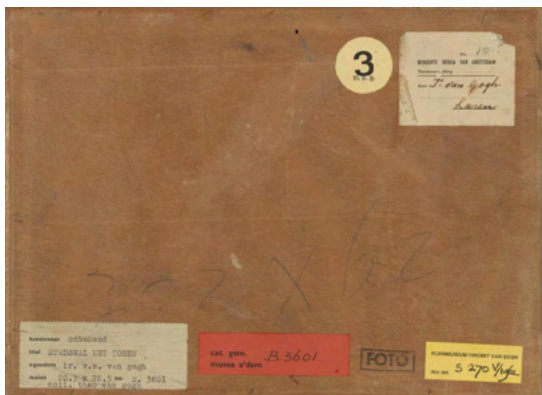
Front & Back





Jardin du Luxembourg

Front & Back



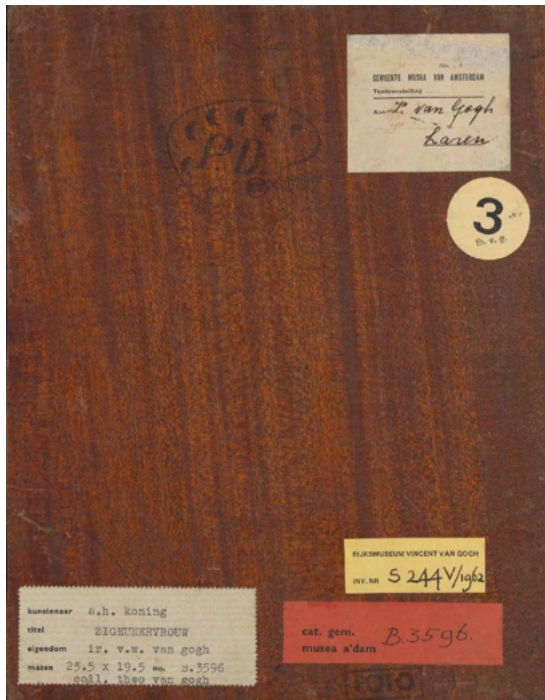
View of Rue Cortot, Montmartre

Front & Back



Profile of a Woman

Front & Back



Profile of a Woman

Front & Back



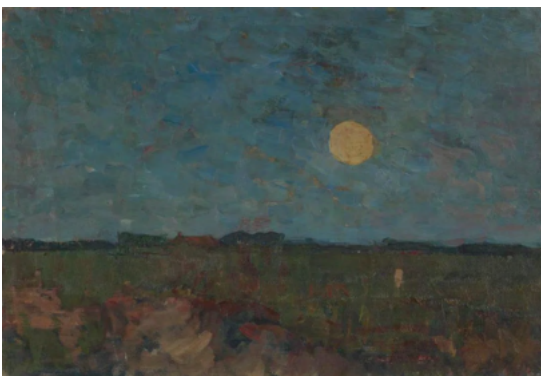
Profile of a Maidservant

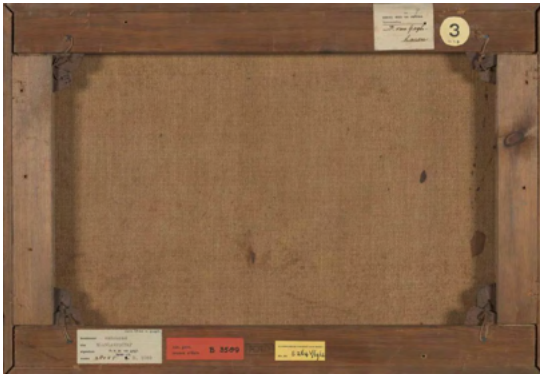
Front & Back



Profile of a Woman

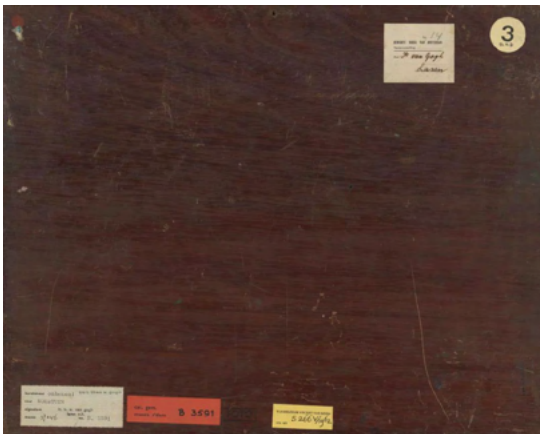
Front & Back





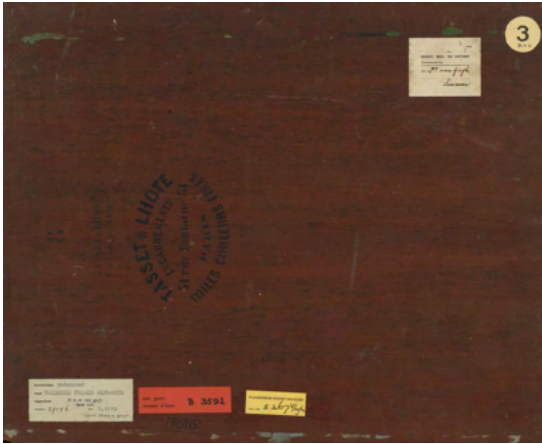
Moonlit Landscape

Front & Back



Landscape with a Farmhouse

Front & Back



Farmhouse in a Landscape

Front & Back



Farmhouses and Vegetable Gardens

Front & Back



Landscape

Front & Back



Provenance

View of Rue du Mont-Cenis, Montmartre

Acquired from the artist, Paris by Theo van Gogh, Paris, on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, 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.



Provenance

The Blute-fin Mill in Montmartre

Acquired from the artist, Paris by Theo van Gogh, Paris, on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, 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.



Provenance

Jardin du Luxembourg

Acquired from the artist, Paris by Theo van Gogh, Paris, on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, 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.



Provenance

View of Rue Cortot, Montmartre

Acquired from the artist, Paris by Theo van Gogh, Paris, on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Profile of a Woman

Acquired from the artist, Paris by Theo van Gogh, Paris, on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, 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.



Provenance

Profile of a Woman

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Provenance

Profile of a Maidservant

Acquired from the artist, Paris by Theo van Gogh, Paris, on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Profile of a Woman

Acquired from the artist, Paris by Theo van Gogh, Paris, on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Moonlit Landscape

Sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Landscape with a Farmhouse

Sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Farmhouse in a Landscape

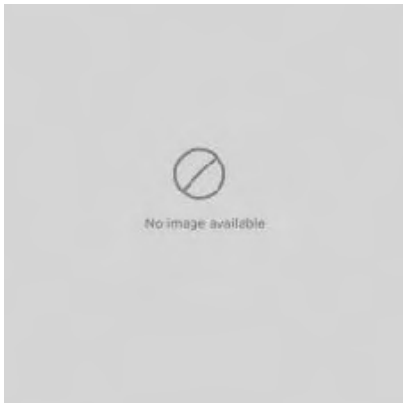
Sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; after his death on 25 January 1891, inherited by his widow, Jo van Gogh-Bonger, and their son, Vincent Willem van Gogh, Paris; administered until her death on 2 September 1925 by Jo van Gogh-Bonger, Bussum/Amsterdam/Laren; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Farmhouses and Vegetable Gardens

Sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Farmhouse in a Landscape

Sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Landscape

Sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Interior Scene

Acquired from the artist, Paris by Theo van Gogh, Paris, probably on or before 28 May 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Landscape

Probably sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Farmhouse

Probably sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

Landscape with Farmhouse

Probably sent by the artist from The Hague to Theo van Gogh, Paris, 18 September 1888; 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; transferred by Vincent Willem van Gogh, Laren, to the Vincent van Gogh Foundation, Amsterdam, 10 July 1962 (ratified 28 December 1970); 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

View of Rue du Mont-Cenis, Montmartre

Otterlo, Kröller-Müller Museum, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 39, *Trap naar Montmartre*

The Hague, Gemeentemuseum Den Haag, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 39, *Trap naar Montmartre*

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. 39, *Trap naar Montmartre*

Antwerp, Zaal Comité voor Artistieke Werking, *Vincent van Gogh*, 7 May-19 June 1955, no. 396, *Trap naar Montmartre*

Mons, Museum voor Schoone Kunsten, *Vincent van Gogh (1853-1890). Son art et ses amis*, 22 March-5 May 1958, no. 96, *escalier à montmartre*

Amsterdam, Stedelijk Museum Amsterdam, *Collectie Theo van Gogh*, February 1960, no. 69, *Trap naar Montmartre*

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, April-May 1960, no. 69, *Trap naar Montmartre*

Paris, Institut Néerlandais, *Les amis de Van Gogh*, 9 November-17 December 1960, no. 50, *Escalier à Montmartre*

The Hague, Pulchri Studio, *De Haagse Kunstkring. Werk verzameld 1891-1958*, 26 November 1977-8 January 1978

Harderwijk, Stadsmuseum Harderwijk, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009

Barneveld, Museum Nairac, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009

Amsterdam, Van Gogh Museum, *Landelijk Montmartre*, 13 October 2017-7 January 2018

Den Bosch, Noordbrabants Museum, *Van Goghs intimi*.

Vrienden, familie, modellen, 21 September 2019-12 January

2020, no. 58, *Trappen op Montmartre*



Exhibitions

The Blute-fin Mill in Montmartre

Otterlo, Kröller-Müller Museum, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 39a, *Molen op Montmartre*

The Hague, Gemeentemuseum Den Haag, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 39a, *Molen op Montmartre*

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. 39a, *Molen op Montmartre*

Antwerp, Zaal Comité voor Artistieke Werking, *Vincent van Gogh*, 7 May-19 June 1955, no. 397, *Molen op Montmartre*

Mons, Museum voor Schoone Kunsten, *Vincent van Gogh (1853-1890). Son art et ses amis*, 22 March-5 May 1958, no. 97, *moulin à montmartre*

Amsterdam, Stedelijk Museum Amsterdam, *Collectie Theo van Gogh*, February 1960, no. 70, *Molen op Montmartre*

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, April-May 1960, no. 70, *Molen op Montmartre*

Paris, Institut Néerlandais, *Les amis de Van Gogh*, 9 November-17 December 1960, no. 51, *Moulin à Montmartre*

The Hague, Pulchri Studio, *De Haagse Kunstkring. Werk verzameld 1891-1958*, 26 November 1977-8 January 1978

Amsterdam, Van Gogh Museum, *Theo van Gogh 1857-1891. Kunsthandelaar, verzamelaar en broer van Vincent*, 24 June-5 September 1999, no. 158, *Windmolen op Montmartre*

Paris, Musée d'Orsay, *Theo van Gogh 1857-1891. Marchand de tableaux, collectionneur, frère de Vincent*, 27 September 1999-9 January 2000, no. 101, *Moulin à Montmartre*

Amsterdam, Van Gogh Museum, *De wereld van Montmartre. Amusement en avant-garde, 1875-1905*, 14 July-14 September 2000, no. 158, *Windmolen op Montmartre*

Sapporo, Hokkaido Museum of Modern Art, *Vincent & Theo van Gogh*, 5 July-25 August 2002, no. 65, *Windmill on Montmartre*

Kōbe, Hyogo Prefectural Museum of Modern Art, *Vincent & Theo van Gogh*, 7 September-4 November 2002, no. 65, *Windmill on Montmartre*

Tokyo, National Museum of Modern Art (Tokyo), *Van Gogh in context*, 23 March-22 May 2005, no. 38, *Windmill on Montmartre*

Ōsaka, National Museum of Art, *Van Gogh in context*, 31 May-18 July 2005, no. 38, *Windmill on Montmartre*

Nagoya, Aichi Prefectural Museum of Art, *Van Gogh in context*, 26 July-25 September 2005, no. 38, *Windmill on Montmartre*

Harderwijk, Stadsmuseum Harderwijk, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009, *Molen van Montmartre*

Barneveld, Museum Nairac, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009, *Molen van Montmartre*

Zwolle, Museum de Fundatie, *De ontdekking - Vincent van Goghs De molen 'Le blute-fin' in de collectie van Museum de Fundatie*, 24 February-4 July 2010, *De molen 'Le blute-fin'*

Amsterdam, Van Gogh Museum, *Landelijk Montmartre*, 13 October 2017-7 January 2018



Exhibitions

Jardin du Luxembourg

Otterlo, Kröller-Müller Museum, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 41, *Park met standbeelden*

The Hague, Gemeentemuseum Den Haag, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 41, *Park met standbeelden*

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. 41, *Park met standbeelden*

Antwerp, Zaal Comité voor Artistieke Werking, *Vincent van Gogh*, 7 May-19 June 1955, no. 399, *Park met standbeelden*

Amsterdam, Stedelijk Museum Amsterdam, *Collectie Theo van Gogh*, February 1960, no. 72, *Park met standbeelden*

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, April-May 1960, no. 72, *Park met standbeelden*

Harderwijk, Stadsmuseum Harderwijk, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009

Barneveld, Museum Nairac, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009

Zwolle, Museum de Fundatie, *Van Gogh tot Cremer. Nederlandse kunstenaars in Parijs*, 13 September 2014-4 January 2015



Exhibitions

Profile of a Woman

Otterlo, Kröller-Müller Museum, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 42, *Zigeunervrouw*

The Hague, Gemeentemuseum Den Haag, *De verzameling van Theo van Gogh. Met uitzondering van de werken van zijn broer Vincent*, 1953, no. 42, *Zigeunervrouw*

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. 42, *Zigeunervrouw*

Antwerp, Zaal Comité voor Artistieke Werking, *Vincent van Gogh*, 7 May-19 June 1955, no. 400, *Zigeunersvrouw*

Amsterdam, Stedelijk Museum Amsterdam, *Collectie Theo van Gogh*, February 1960, no. 73, *Zigeunervrouw*

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, April-May 1960, no. 73, *Zigeunervrouw*

Amsterdam, Van Gogh Museum, *Past / Future, presentatie Beeldbrekers*, 1 June 2023-18 December 2023

Exhibitions

Profile of a Maidservant

Harderwijk, Stadsmuseum Harderwijk, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009, *Kop van een dienstbode*

Barneveld, Museum Nairac, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009, *Kop van een dienstbode*





Exhibitions

Profile of a Woman

Harderwijk, Stadmuseum Harderwijk, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009, *Kop van een vrouw*

Barneveld, Museum Nairac, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009, *Kop van een vrouw*



Exhibitions

Moonlit Landscape

Harderwijk, Stadmuseum Harderwijk, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009

Barneveld, Museum Nairac, *Konings Kunst. Van Parijs tot de Veluwe*, 11 October 2008-14 February 2009



Exhibitions

Farmhouses and Vegetable Gardens

Otterlo, Kröller-Müller Museum, *Collectie Theo van Gogh*, April-May 1960



Literature

View of Rue du Mont-Cenis, Montmartre

- Vincent Willem van Gogh, *De verzameling van Theo van Gogh: met uitzondering van de werken van zijn broer Vincent*, exh. cat., Amsterdam (Stedelijk Museum Amsterdam) 1953, no. 39
- Vincent Willem van Gogh, *Vincent van Gogh*, exh. cat., Antwerp (Zaal Comité voor Artistieke Werking) 1955, no. 396
- Vincent Willem van Gogh, *Vincent van Gogh (1853-1890): son art et ses amis*, exh. cat., Mons (Musée des Beaux-Arts Mons) 1958, no. 96
- Vincent Willem van Gogh, *Collectie Theo van Gogh*, exh. cat., Amsterdam (Stedelijk Museum) 1960, no. 69
- A. M. Hammacher, *Exposition les amis de van Gogh*, exh. cat., Paris (Institut Néerlandais) 1960, no. 50
- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.278, p. 354
- Ronald de Leeuw, *The Van Gogh Museum: Painting and Pastels*, Zwolle 1994, p. 100
- Ronald de Leeuw, *Van Gogh Museum*, Zwolle & Amsterdam 1997, p. 222
- Sjaar van Heugten and Helewise Berger, *Van Goghs intimi: vrienden, familie, modellen*, exh. cat., Den Bosch (Noordbrabants Museum), Zwolle 2019, no. 58, pp. 80-81, 212



Literature

The Blute-fin Mill in Montmartre

- Vincent Willem van Gogh, *De verzameling van Theo van Gogh: met uitzondering van de werken van zijn broer Vincent*, exh. cat., Amsterdam (Stedelijk Museum Amsterdam) 1953, no. 39a, n.p.
- Vincent Willem van Gogh, *Vincent van Gogh*, exh. cat., Antwerp (Zaal Comité voor Artistieke Werking) 1955, no. 397, n.p.
- Vincent Willem van Gogh, *Vincent van Gogh (1853-1890): son art et ses amis*, exh. cat., Mons (Musée des Beaux-Arts Mons) 1958, no. 97, n.p.
- Vincent Willem van Gogh, *Collectie Theo van Gogh*, exh. cat., Amsterdam (Stedelijk Museum) / Otterlo (Rijksmuseum Kröller-Müller), Amsterdam 1960, no. 70, n.p.
- A. M. Hammacher, *Exposition les amis de Van Gogh*, exh. cat., Paris (Institut Néerlandais) 1960, no. 51, n.p.
- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.288, p. 354
- Ronald de Leeuw, *The Van Gogh Museum: Painting and Pastels*, Zwolle 1993, p. 100
- Ronald de Leeuw, *Van Gogh Museum*, Zwolle & Amsterdam 1997, p. 222
- 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
- Anonymous, *Vincent and Theo van Gogh*, exh. cat., Sapporo (Hokkaido Museum of Modern Art) / Kobe (Hyogo Prefectural Museum of Art), Sapporo 2002, no. 65, p. 172

- Evert van Uitert, *Van Gogh in Context: Collection from the Van Gogh Museum*, Amsterdam and the Kröller-Müller Museum, Otterlo, exh. cat., Tokyo (National Museum of Modern Art) / Osaka (National Museum of Art), Tokyo 2005, no. 38, p. 81
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, pp. 32, 39
- Louis van Tilborgh and Ella Hendriks, *De ontdekking: Vincent van Goghs De molen 'Le blute-fin' in de collectie van Museum de Fundatie*, Zwolle 2010, no. 11, pp. 28–29
- Joost van der Hoeven, 'The Genesis of the Collection of Art Assembled by Theo and Vincent van Gogh', introductory essay in *Contemporaries of Van Gogh 1: Works Collected by Theo and Vincent*, Joost van der Hoeven (ed.), Amsterdam: Van Gogh Museum, 2023



Literature

Jardin du Luxembourg

- Vincent Willem van Gogh, *De verzameling van Theo van Gogh: met uitzondering van de werken van zijn broer Vincent*, exh. cat., Amsterdam (Stedelijk Museum Amsterdam) 1953, no. 41, n.p.
- Vincent Willem van Gogh, *Vincent van Gogh*, exh. cat., Antwerp (Zaal Comité voor Artistieke Werking) 1955, no. 399, n.p.
- Vincent Willem van Gogh, *Collectie Theo van Gogh*, exh. cat., Amsterdam (Stedelijk Museum) / Otterlo (Rijksmuseum Kröller-Müller), Amsterdam 1960, no. 72, n.p.
- Evert van Uiterd and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.290, p. 354
- Ronald de Leeuw, *The Van Gogh Museum: Painting and Pastels*, Zwolle 1993, p. 100
- Ronald de Leeuw, *Van Gogh Museum*, Zwolle & Amsterdam 1997, p. 222
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 39
- Feico Hoekstra, *Van Gogh tot Cremer: Nederlandse kunstenaars in Parijs*, exh. cat., Zwolle (Museum de Fundatie) 2014, p. 22



Literature

View of Rue Cortot, Montmartre

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.9, p. 307
- Aukje Vergeest, *The French Collection: Nineteenth-Century French Paintings in Dutch Public Collections*, Amsterdam 2000, no. 9, p. 54



Literature

Profile of a Woman

- Vincent Willem van Gogh, *De verzameling van Theo van Gogh: met uitzondering van de werken van zijn broer Vincent*, exh. cat., Amsterdam (Stedelijk Museum Amsterdam) 1953, no. 42
- Vincent Willem van Gogh, *Vincent van Gogh*, exh. cat., Antwerp (Zaal Comité voor Artistieke Werking) 1955, no. 400, n.p.
- Vincent Willem van Gogh, *Collectie Theo van Gogh*, exh. cat., Amsterdam (Stedelijk Museum) 1960, no. 73, n.p.
- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.291, p. 355
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 41
- Lisa Smit and Hans Luijten (eds.), *Choosing Vincent: From Family Collection to Van Gogh Museum*, Bussum 2023, p. 30



Literature

Profile of a Woman

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.292, p. 355
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 41



Literature

Profile of a Maidservant

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.293, p. 355
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 41



Literature

Profile of a Woman

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.294, p. 355
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 41



Literature

Moonlit Landscape

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.296, p. 355
- 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. 207
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 47



Literature

Landscape with a Farmhouse

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.297, p. 356
- 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. 207
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 47



Literature

Farmhouse in a Landscape

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.298, p. 356
- 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. 207
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 47



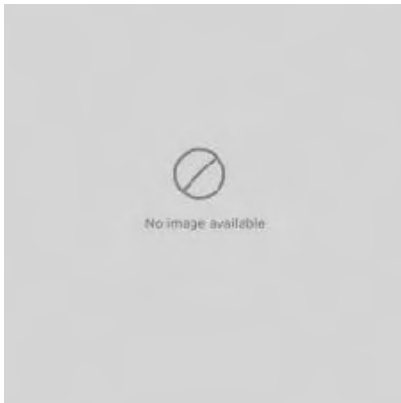
Literature

Farmhouses and Vegetable Gardens

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.299, p. 356
- 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. 207
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 47

Literature

Farmhouse in a Landscape



- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.300, p. 356
- 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. 207
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 47



Literature

Landscape

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 1.295, p. 355
- 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. 207
- Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, p. 47



Literature

Interior Scene

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 2.726, p. 485



Literature

Landscape

Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 2.728, p. 485



Literature

Farmhouse

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 2.729, p. 485



Literature

Landscape with Farmhouse

- Evert van Uitert and Michael Hoyle (eds.), *The Rijksmuseum Vincent van Gogh*, Amsterdam 1987, no. 2.730, p. 486

**Letters**

Profile of a Woman

- Vincent van Gogh, letter to Theo van Gogh, Arles, on or about Friday, 20 April 1888, [↗](#)
[600](#)

**Letters**

Profile of a Woman

- Vincent van Gogh, letter to Theo van Gogh, Arles, on or about Friday, 20 April 1888, [↗](#)
[600](#)

**Letters**

Profile of a Woman

- Vincent van Gogh, letter to Theo van Gogh, Arles, on or about Friday, 20 April 1888, [↗](#)
[600](#)

Figures



Fig. 1
Vincent van Gogh, *Path in Montmartre*, April–May 1886, oil on cardboard, 22.2 × 16.3 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

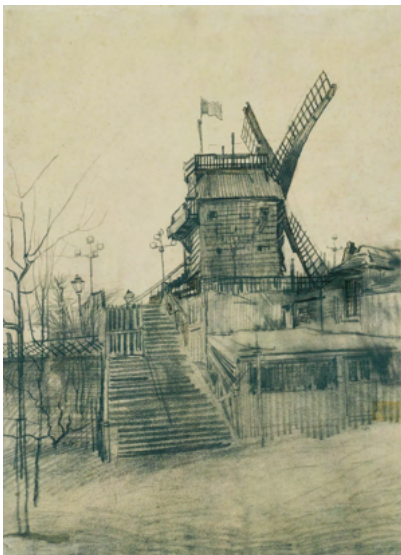


Fig. 2
Vincent van Gogh, *Moulin de la Galette*, 1887, black chalk, graphite pencil and iron gall ink on paper, 54 × 39.7 cm, The Phillips Collection, Washington, DC



Fig. 3

Vincent van Gogh, *The Blute-Fin Mill*, Autumn 1886, oil on canvas, 46.5 × 38 cm. Destroyed in a fire in 1967



Fig. 4

Vincent van Gogh, *The Blute-Fin Mill*, Autumn 1886, oil on canvas, 55.2 × 38 cm, Museum de Fundatie, Zwolle and Heino/Wijhe



Fig. 5

Arnold Koning, *Harbour in Dordrecht with Hooded Crow (View of Hooikade)*, c. 1887, oil on canvas, 39 × 44.5 cm, private collection



Fig. 6

Arnold Koning, *Fruit Seller*, 1886, oil on canvas, 113 × 79 cm, Drents Museum, Assen. Donated by the Stichting Schone kunsten rond 1900



Fig. 7

Arnold Koning, *Portrait of Edzard Koning*, 1886, oil on panel, 26 × 20 cm, Drents Museum, Assen. Donated by the Stichting Schone kunsten rond 1900



Fig. 8
Vincent van Gogh, *View of Paris*, June–July 1886, oil on canvas, 53.9 × 72.8 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Fig. 9
Unknown (rejected Arnold Koning), *Landscape with Castle*, in or before 1891, oil on panel, 45 × 62 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Fig. 10
Unknown (rejected Arnold Koning), *A Novice Entering the Convent*, in or before 1891, pen and ink and watercolour on paper, 18.3 × 18.9 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Footnotes

- 01 For Theo van Gogh's efforts on behalf of the impressionists and other innovative artists in his capacity as an art dealer employed by Boussod, Valadon & Cie, see *Introductory Essay: The Genesis of the Collection of Art Assembled by Theo and Vincent van Gogh*; John Rewald, 'Theo van Gogh, Goupil and the Impressionists', *Gazette des Beaux-Arts* 81 (January–February 1973); and 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, pp. 61–152.
- 02 Arnold Koning, letter to Albert Plasschaert, 8 May 1912 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b3024V1982): 'Having arrived in Paris in September 1887, I first met his brother Theodore there through the art dealership Coupil [*sic*], and the latter soon introduced me to Vincent' ('In Parijs gekomen in September 1887 kende ik daar eerst zijn broer Theodoor door de kunsthandel Coupil, en bracht die mij al spoedig met Vincent in aanraking').
- 03 Arnold Koning, letter to Theo van Gogh, 15 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1080V1962): 'Anyway, judge for yourself. I gathered the best of my studies, or paintings, as you might call them, this morning and will send them to you this very day' ('Enfin, Oordeel zelf. De besten van mijne studies of schilderijen zooals je 't noemen wilt, heb ik heden ochtend bijeen gepakt en zend ik je nog heden').
- 04 Elizabeth Yates, *Konings kunst: van Parijs tot de Veluwe: de impressionisten Arnold en Edzard Koning*, Barneveld 2008, pp. 18, 23.
- 05 Arnold Koning, letter to Vincent van Gogh, 15 February 1889 [↗ \[746\]](#): 'According to Theo, Breitner was the greatest Dutch genius. It does me good to hear a connoisseur like Theo do justice to a Dutchman of such a great reputation, all the same aren't Jaap and Willem and Thijs Maris and Israëls fellows who uphold the fame of the Dutch school of painting with honour? [...] As a great interpreter of the fine grey Dutch countryside, Mauve is certainly at the top.' ('Volgens Theo was Breitner het grootste Hollandsche genie. Het doet mij goed door een kenner als Theo, een Hollander van zoo groot reputatie tot zijn recht te hooren komen, doch zijn Jaap en Willem en Thijs Maris en Israëls geen lui die de roem van de Hollandsche schilderschool met eere handhaven? [...] Als een groot vertolker van de fijne grijze Hollandsche natuur staat Mauve zeker wel bovenaan.')
- 06 Arnold Koning, letter to Theo van Gogh, 15 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1080V1962): 'I firmly adhere to a set programme, primarily influenced by Vincent and Breitner, aiming to develop an original conception' ('ik houd mij nadrukkelijk vast aan een gesteld programma waartoe ik hoofdzakelijk door Vincent en Breitner gekomen ben en tracht hierdoor tot een originele opvatting te komen').
- 07 Yates 2008, pp. 28, 31.
- 08 For Van Gogh's exhibition at the Grand Bouillon-Restaurant du Chalet, see Cornelia Homburg (ed.), *Vincent van Gogh and the Painters of the Petit Boulevard*, exh. cat., St. Louis, MO (Saint Louis Art Museum) 2001.

- 09 Emile Bernard, 'Souvenirs sur Van Gogh', *L'amour de l'art* (December 1924), in Anne Rivière (ed.), *Emile Bernard: propos sur l'art*, 2 vols., Paris 1994, vol. 1, p. 393: 'les pommes jaune de chrôme et vermillon de Koning'.
- 10 Only one still life, an early academic work, is known to the author and to Nicolaas Reinhoud.
- 11 Arnold Koning, letter to Albert Plasschaert, 8 May 1912 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b3024V1982): 'echter kon ik met 't geen hij [Vincent] maakte in 't geheel niet vereenigen, de schrik op 't eerste gezicht was te groot geweest'.
- 12 Arnold Koning, letter to Albert Plasschaert, 8 May 1912 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b3024V1982): 'Van Theodoor die dichter bij zijn zaken ging wonen, huurde ik de helft van het bovenhuis, en begon langzaam in de gedachten van Vincent te komen. Hij hield ook niet op over zijn werk en zijn ideeën over kleur te praten.' It is known that in early 1887 Theo was struggling to see a way forward to continue living with his difficult brother. Yet this was no longer the case in the final months of Vincent's stay in Paris. It is possible that during a short absence of Theo's, Koning temporarily stayed in the flat in exchange for some compensation. See Theo van Gogh, letter to Willemien van Gogh, 14 March 1887 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b0908V1962): 'What I only hope is, that he will go and live on his own [...]. I am firmly resolved to go on as I have done hitherto, but I hope that he will somehow change his residence and I shall do my best for that' ('Wat ik maar hoop is, dat hij op zichzelf zal gaan wonen [...]. Ik ben vast besloten om door te gaan zoals ik het tot nog toe deed, maar ik hoop dat hij op de een of andere wijze van woning veranderen zal en daar zal ik mijn best voor doen'). See n. 24 below.
- 13 Yates 2008, p. 34.
- 14 Posthumous character sketch in *Arnold Hendrik Koning, kunstwerken in het Barneveldse raadhuis, schenking van Dokter F. D. Carels*, Barneveld 1981, n.p.
- 15 From Paris, however, Koning arranged for at least one crate of works he had made there to be sent to the Netherlands, as correspondence with Theo reveals. However, the letter indicates that retrieving the crate was not a straightforward process. A tentative hypothesis explaining the absence of additional surviving paintings from Koning's Paris days would be that the crate was lost. See Arnold Koning, letter to Theo van Gogh, 4 June 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1077V1962): 'I [...] thank you very much for sending it [...]. In order to retrieve my paintings, I have once again written a couple of postcards to the head of the committee and to the people in The Hague who are to receive the crate. [...] at least it is still at Rotterdam station' ('Ik [...] bedank je wel zeer voor de verzending [...]. Ten behoeve van mijne schilderijen heb ik nog eens een paar briefkaarten geschreven aan de chef aan de commissie en aan de Hagenaars die de kist in ontvangst moeten nemen. [...] tenminste hij staat nog aan 't station Rotterdam').
- 16 Arnold Koning, letter to Albert Plasschaert, 8 May 1912 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b3024V1982): 'We hadden de mooie dingen vlak bij. Montmartre was toen nog een dorado, en Vincent zat daar steeds ergens in de zonneschijn, met zijn werk, en zijn pijp, in de steenbakkerijen, of een vrouw in een groentestalletje te schilderen. [...] Montmartre, ons huis en onze restauraties bleven ondertusschen de 3 groote punten van attractie.'

- 17 Teio Meedendorp, Senior Researcher at the Van Gogh Museum, made the topographical identifications of the paintings previously known as *Stairs on Montmartre / Trappen op Montmartre* (inv. no. s0239V1962, now *View of Rue du Mont-Cenis, Montmartre*); *Windmill on Montmartre / Molen op Montmartre* (inv. no. s0240V1962, now *The Blute-fin Mill in Montmartre*); and *City Wall with Turret / Stadswal met toren* (inv. no. s0270V1962, now *View of Rue Cortot, Montmartre*). Until May 2021, *Jardin du Luxembourg* (inv. no. s0242V1962) was known as *Park with Statues / Park met standbeelden* or *Public Garden with Statues*. These titles, or slight variations of them, have been used in all previous publications, including the Inventory Book of Paintings of the Van Gogh Museum.
- 18 These are *The Blute-Fin Mill*, autumn 1886, destroyed in a fire in 1967; *The Blute-Fin Mill*, autumn 1886, Museum de Fundatie, Zwolle; *Moulin de la Galette*, 1887, The Phillips Collection, Washington, DC. See Louis van Tilborgh and Ella Hendriks, *De ontdekking: Vincent van Goghs De molen 'Le blute-fin' in de collectie van Museum de Fundatie*, Zwolle 2010, p. 29 and n. 62. It is worth noting that in the late nineteenth century, the mill was rotated around. In the works of Koning and Van Gogh, the mill still faces north. See Teio Meedendorp, 'Van Gogh's Topography - (A Little Bit) True to Nature', in Timothy J. Standring and Louis van Tilborgh (eds.), *Becoming Van Gogh*, exh. cat., Denver (Denver Art Museum) 2012, p. 101.
- 19 This attribution is supported by Oda van Maanen, paintings conservator at the Van Gogh Museum, and Nicolaas Reinhoud, collector of and expert on the work of Arnold Koning.
- 20 In the Inventory Book of Paintings of the Van Gogh Museum, the three depictions of Black women (inv. nos. s0243V1962, s0244V1962, s0246V1962) are titled *Gipsy Woman (Zigeunervrouw)*, and in Van Uitert and Hoyle 1987, *Head of a Gipsy Woman*. At some point this was changed to *Head of a Woman*, and in February 2022 to *Profile of a Woman*. Furthermore, *Profile of a Maidservant* (inv. no. s0245V1962) appears in the inventory book as *Maidservant (Dienstbode)* and was subsequently titled *Head of a Maidservant* until February 2022. These titles were used in previous publications.
- 21 While he occasionally painted portraits of relatives, the genre is otherwise scarcely represented in his extensive oeuvre.
- 22 Vincent van Gogh letter to Theo van Gogh, on or about 20 April 1888 [↗ \[600\]](#): 'I'm very glad you have his study of a negro woman' ('Je suis bien content que tu aies son étude de négresse'). For the sake of historical accuracy, relevant quotes from letters have been published without revisions, even if these letters contain racist or otherwise offensive terms, as is the case here. See the [Notes to the Reader](#).
- 23 Yates 2008, p. 25.
- 24 Theo van Gogh, letter to Willemien van Gogh, 24 and 26 February 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b0914V1962): 'I think I will have a young painter "Koning" living with me early next month. He is not nearly as smart as Vincent but it will still be more pleasant than being alone' ('Ik denk in het begin van de volgende maand een jong schilder "Koning" bij mij te krijgen wonen. Hij is lang niet zo knap als Vincent maar het zal toch gezelliger zijn dan alleen'). This proves that Koning was certainly not living there at the time and confirms that Theo had not moved closer to his work, as Koning claimed in 1912. See n. 12 above. Koning moved in with Theo soon after 14 March, as can be deduced from Theo van Gogh, letter to Willemien van Gogh, 14 March 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b0915V1962); he returned to the Netherlands on 28 May 1888, as can be deduced from Arnold Koning, letter to Theo van Gogh, 4 June 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1077V1962).

- 25 Vincent van Gogh, letter to Theo van Gogh, on or about 24 February 1888 [↗ \[578\]](#): 'You would definitely be doing our friend Koning a favour if you let him stay with you' ('Tu rendrais sûrement service à notre ami Koning en le laissant rester avec toi'); Vincent van Gogh, letter to Theo van Gogh, on or about 2 March 1888 [↗ \[582\]](#): 'Now it's very good that you've taken in young Koning, I'm so glad you won't be living alone in your apartment' ('C'est maintenant très bien que tu ayes pris le jeune Koning, je suis si content que tu ne resteras pas tout seul dans ton appartement').
- 26 For example, see Vincent van Gogh, letter to Theo van Gogh, on or about 2 March 1888 [↗ \[582\]](#): 'Enough for today, I'm writing a note to Koning. [...] With a handshake to you and to any pals you may meet' ('Voici pour aujourd'hui, j'écris encore un petit mot à Koning. [...] Avec une poignée de main à toi et aux copains que tu pourrais rencontrer').
- 27 Vincent van Gogh, letter to Arnold Koning, 29 or 30 May 1888 [↗ \[618\]](#): 'Nu kerel ik zal nog dikwijls aan ons zamenzijn te Parijs denken [...]. Als ge 't volgend jaar eens terugkomt kom dan hier ook eens kijken. ik wou ge de kleur van hier zaagt.'
- 28 Arnold Koning, letter to Theo van Gogh, Winschoten, 4 June 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1077V1962): 'Het idee dat ik de wereldstad waar ik al zoowat ingegroeid was, en zooveel genoten had nu ging verlaten had mij den geheelen nacht uit de slaap gehouden, en toen ik eindelijk in den trein zat en Montmartre zoo allengs zag verdwijnen in de verte werd het mij wel wat benauwd om 't hart.'
- 29 Theo van Gogh, letter to Willemien van Gogh, Paris, 14 March 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b0915V1962): 'een jong Hollsch schilder, maar die lang niet zooveel talent heeft als V[incen]t, al is het niet slecht'.
- 30 Vincent van Gogh, letter to Theo van Gogh, 24 June 1890 [↗ \[891\]](#): 'The Dutchman [Anton Hirschig, 1867-1939] is working quite assiduously, but still deludes himself considerably about the originality of his way of seeing. He does studies a little like Koning did, a little grey, a little green with a red roof, a whitening road. What can you say in a case like that.' ('Le Hollandais [Hirschig] travaille assez assidument mais se fait encore illusion sur l'originalité de sa manière de voir, considérablement. Il fait des études à peu près comme en faisait Koning. un peu de gris, un peu de vert avec un toit rouge, une route blanchissante. Que faut il dire dans un cas comme cela.'
- 31 See *Introductory Essay: The Genesis of the Collection of Art Assembled by Theo and Vincent van Gogh*; Lisa Smit, 'Collected with Love: How Vincent and Theo van Gogh Assembled the Core of the Museum's Collection', in Lisa Smit and Hans Luijten (eds.), *Choosing Vincent: From Family Collection to Van Gogh Museum*, Bussum 2023, p. 28.
- 32 Vincent van Gogh, letter to Theo van Gogh, on or about 20 April 1888 [↗ \[600\]](#): 'I'll be very glad to exchange the two drawings with him for a study of his that you will choose and keep in the collection' ('très volontiers je veux lui échanger les deux dessins contre une étude de lui que tu choisiras & garderas dans la collection').
- 33 Arnold Koning, letter to Theo van Gogh, 4 June 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1077V1962): 'Ik zal je spoedig eens iets zenden, dan kun je daar iets uitzoeken om met Vincent te ruilen. ik had liever één geschilderde studie in plaats van de 2 teekeningen, als hij het goed vind.'
- 34 Vincent van Gogh, letter to Theo van Gogh, 28 May 1888 [↗ \[615\]](#): 'If Koning prefers a painted study, do whatever turns out' ('Si Koning préfère une étude peinte fais comme cela tombe').

- 35 Vincent van Gogh, letter to Arnold Koning, on or about 22 January 1889 [↗ \[740\]](#): 'Van Uw studies aan Theo gezonden (geloof ik) heb ik absoluut niets gezien ondanks mijn aanmaning aan u om een ruil. Ligt dit aan Theo die andere dingen mogelijk aan t'hoofd had of aan den niet onaanmerkelijken afstand tusschen ons.'
- 36 Arnold Koning, letter to Theo van Gogh, 15 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1080V1962): 'I have never seen nature as beautiful as this summer, and most people who weren't initially accustomed to my studies found them unattractive at first. However, upon longer contemplation, they did find something worthwhile in them. [...] I firmly adhere to a set programme, primarily influenced by Vincent and Breitner, aiming to develop an original conception.' ('Nog nooit heb ik de natuur zoo mooi gezien als dezen zomer, en mijne studies werden door de meesten die er nog niet aan gewend waren eerst lelijk gevonden, doch bij langdurige beschouwing vonden ze er toch wel iets in. [...] ik houd mij nadrukkelijk vast aan een gesteld programma waartoe ik hoofdzakelijk door Vincent en Breitner gekomen ben en tracht hierdoor tot een originele opvatting te komen.')
- 37 Arnold Koning, letter to Vincent van Gogh, 15 February 1889 [↗ \[746\]](#): 'Ik werk er maar staag op los en schilder tegen de klippen aan [...]. Volgens 't zeggen van de menschen hier ben ik erg krachtig van kleur geworden. Mijn verblijf te Parijs heeft een gansche reorganisatie teweeg gebracht betreffende mijne denkwijze over de kleuren en hunne onderl. verhouding.' In the same letter he informs Van Gogh: 'I'm also engaged in the art trade nowadays in association with my brother. We have a painting by Willem Maris, a large watercolour by Roelofs' ('Ik doe tegenwoordig ook aan de kunstkooperij in vereeniging met mijn broer. We hebben een schilderij van Willem Maris, een groote aquarel van Roelofs'). Unfortunately, nothing else is known about these practices.
- 38 Arnold Koning, letter to Theo van Gogh, 15 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1080V1962): 'De besten van mijne studies of schilderijen zooals je 't noemen wilt, heb ik heden ochtend bijeen gepakt en zend ik je nog heden. Ik heb voornamelijk diegenen uitgezocht waar ik het meeste werk aan heb besteed, en die de tonige lui hier 't leelijkste vonden. Het spreekt vanzelf dat je dit partijtje met alle liefde van mij cadeau krijgt, doch je moet mij eens schrijven wat je hierover denkt, liefst zonder veel uitheemsche woorden, dan begrijp ik het beter. Als je een deftig Parijsch aristocraatje waart had ik je ze op een andere wijze gezonden n.l. allen opgespannen, netjes schoongemaakt en vernist en in fijne lijsten. Vooral deze fraaigheden heb ik echter geen geld dus krijg je ze maar zoo als ze geboren zijn.'
- 39 They are not particularly ambitious paintings, raising the question of whether he actually hoped Theo would sell them, which has been suggested, or whether he was really just asking for Theo's opinion, as he himself states in his letter to Theo. See Yates 2008, p. 47; Arnold Koning, letter to Theo van Gogh, 15 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1080V1962), see quote in n. 38 above.
- 40 Arnold Koning, letter to Theo van Gogh, 18 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1081V1962): 'Daar mijn studies nog wat nat waren heb ik met het inpakken gewacht tot vanmorgen. Ik heb ze zoo secuur mogelijk verpakt met latjes erom en ze straks vrachtvrij en vrij van recht aan je adres verzonden. Er zijn 4 van no. 10 [55-38] 2 van no 8 en 1 van no. 6. De vier grooten moet je even op ramen laten slaan want die heb ik niet meer over en ze maken ze hier zoo lomp en zwaar.'
- 41 Arnold Koning, letter to Theo van Gogh, 15 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1080V1962): 'Nog nooit heb ik de natuur zoo mooi gezien als dezen zomer.' See quote in n. 36 above.

- 42 Based on research for this publication, a seventh landscape, *Landscape with Castle* (inv.no. [↗ s0241V1962](#)), previously attributed to Koning has been rejected. It is incontestably by a different hand in terms of brushwork, colour palette and motif. Koning painted in the tradition of the Hague School throughout his working life, his use of colour was true to nature and his palette muted. The landscapes in the museum's collection are among the most colourful of his oeuvre. *Landscape with Castle* is even considerably more colourful and thus deviates significantly. Furthermore, the clear dark contour lines of the building are atypical. The same applies to the way the woodland is rendered. Added to this, Koning painted what he saw. Such a landscape does not exist in the Netherlands, nor would he have encountered one in the city of Paris. Moreover, it is too large in size to have belonged to the September 1887 consignment. Its maker is as yet unknown. This conclusion is endorsed by Oda van Maanen and Nicolaas Reinhoud. Technical research may confirm or refute this attribution.
- 43 Arnold Koning, letter to Theo van Gogh, 18 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1081V1962). See quote in n. 40 above. For a survey of the available standard sizes, see Ella Hendriks and Louis van Tilborgh, (2011), p. 94, fig. 2: Lefranc & Cie 1889, catalogue listing standard-size canvases. For standard sizes, some leeway must be taken into account, see Hendriks and Van Tilborgh 2011, p. 531: 'Marginal variations in the standard formats supplied by different manufacturers in the period might lead us to expect small deviations in the measurements of pictures. Furthermore, we need to allow for slight alterations in original picture format as a result of later treatments, such as lining and/or replacing stretching frames.' In the case of the landscapes of size no. 10, a slight deviation may result from the fact that the canvases still had to be stretched by Theo in Paris: 'You still have to mount the four large [canvases] on stretchers' ('De vier grooten moet je even op ramen laten slaan'). Arnold Koning, letter to Theo van Gogh, 18 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1081V1962).
- 44 Vincent van Gogh, letter to Theo van Gogh, 23 July 1890 [↗ \[902\]](#): 'he [Anton Hirschig] has landscape studies which are a little like the Konings at your place as regards colour' ('il [Hirschig] a des etudes de paysage qui sont comme les Konink qui sont chez toi à peu près comme couleur').
- 45 This contribution contradicts the viewpoint of Sjraar van Heugten and Chris Stolwijk that, in addition to the six landscapes, *The Blute-fin Mill in Montmartre* (inv. no. s0240V1962) was also part of the shipment. See Stolwijk and Thomson 1999, pp. 157-60. This is a size no. 8 panel, about which Koning writes that he sent two. If this painting was indeed part of the shipment, it would mean that either *Landscape with a Farmhouse* (inv. no. s0266V1962) or *Farmhouse in a Landscape* (inv. no. s0267V1962) was not included - it is unlikely that either of these works found their way to Theo separately.
- 46 Stolwijk and Thomson 1999, p. 168.
- 47 Yates 2008, pp. 44-47.
- 48 See quotes in nn. 36 and 37.
- 49 Arnold Koning, letter to Theo van Gogh, 18 September 1888 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b1081V1962); Vincent van Gogh, letter to Theo van Gogh, 23 July 1890 [↗ \[902\]](#). See quotes in nn. 40 and 44 above.

- 50 Based on the research for this publication, the attribution to Koning of the drawing *A Novice Entering the Convent* (inv. no. [↗ d0671V1962](#)) has been rejected. A comparison with other early (ink) drawings reveals no similarities in drawing technique, see, for example, Yates 2008, pp. 24–31. The technique of a continuous contour line in ink, with various shades of grey, is absent in Koning's work, and the division of windows into neat diagonal lines is atypical. The method of hatching, as seen in *Interior Scene* (inv. no. d0670V1962), can be discerned in several ink drawings in other collections but is absent in *A Novice Entering the Convent*. Additionally, the figures in Koning's drawings often have a somewhat caricatural quality, which is not the case here. Finally, religious themes do not appear in his oeuvre, let alone a Catholic motif like this – Koning was Protestant. As yet, the identity of the actual artist remains unknown. This conclusion is supported by Teio Meedendorp and Nicolaas Reinhoud.
- 51 Arnold Koning, letter to Vincent van Gogh, 15 February 1889 [↗ \[746\]](#): 'I'm therefore thinking very seriously of visiting you if nothing comes up to prevent it. For the time being I've made a plan with a friend to go to Paris in the late autumn.' ('Ik denk er dan ook sterk over je op te zoeken als er niets tusschen beiden komt. Voorloopig heb ik met een kennis een plan gemaakt, om in de late herfst als men hier niet meer buiten kan schilderen, naar Parijs te gaan.')
- 52 Vincent van Gogh, letter to Theo van Gogh, on or about 25 February 1890 [↗ \[748\]](#): 'As regards Koning, really I daren't encourage him too much to come here, nor even with his gusto to get carried away with the south, with the experience I'm having of it at the moment' ('Pour ce qui est de Koning, réellement je n'ose pas trop l'encourager à venir ici, ni même avec son entrain de s'emballer pour le midi, avec l'expérience que j'en ai actuellement').
- 53 Yates 2008, pp. 50–51.
- 54 Arnold Koning, letter to Albert Plasschaert, 8 May 1912 (Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), inv. no. b3024V1982): 'In mijn herinnering leeft Vincent van Goch echter steeds als iemand waar ik veel aan te danken heb, niet alleen door zijn kunst uiting maar ook om zijn grootheid als mensch.'