

Vincent van Gogh:  
Personal Tragedy, Artistic Triumph



Junior Division

Historical Paper

Paper Length: 2,359

## Introduction

On July 27, 1890 in Auvers, France, a sharp gunshot pierced the air in a wheat field, scattering crows everywhere. Those birds were the only witnesses of Vincent van Gogh's fatal act. They watched as Vincent limped towards the inn he was staying at, his hand covering his bleeding stomach. Dr. Gachet sent for Vincent's brother Theo. Two days later, Vincent died in Theo's arms, penniless and unrecognized for his creative achievement. Yet the portrait he painted for Dr. Gachet was sold in 1990 for \$82.5 million dollars, the 13<sup>th</sup> highest priced artwork ever sold at that time.<sup>1</sup>

"Dying is hard, but living is harder still." Vincent said this when his father died in 1885, reflecting on his own life as a tortured artist.<sup>2</sup> In his ten years' pursuit for art, Vincent van Gogh suffered from poverty and madness, which influenced the subjects he chose to paint, the color, brush strokes, and the composition he used, and above all the intense feelings he expressed in his paintings. Therefore, his personal tragedy contributed to his artistic triumph, which cleared the path for Expressionism to emerge.

## Personal and Historical Background

The 19th century saw a rise in different art movements: The Romantic Movement of the 1830s and 1840s, then Realism that extended from 1830 to 1870 with the popularity of photography, and then Impressionism.<sup>3</sup> Impressionism was an art movement focused on

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<sup>1</sup> "Portrait of Dr. Gachet, 1990 by Van Gogh." *Vincent van Gogh: Paintings, Drawings, Quotes, and Biography*.

<sup>2</sup> Van Gogh, Elizabeth Du Quesne. *Personal Recollections of Vincent Van Gogh*. Translated by Katherine Dreier. Boston and New York: Houghton Mifflin Company. 1913 Print

<sup>3</sup> Weston, Neville. *The Reach of Modern Art: A Concise History*. New York, Harper and Row Publishers, 1968.pp. 19.

creating a mere impression of an object, rather than giving it fine details.<sup>4</sup> Vincent and other Impressionists were greatly influenced by the simplicity, the color, and the lines of the Japanese art at the time. In 1874, Impressionist artists got their first chance to showcase their Academy-rejected art in the “Salon des Refuses”.<sup>5</sup>

Both the public and the art critics disapproved of Impressionism in favor of Realism. Many Impressionist painters started going into huge debts and some, like Monet, tried to commit suicide. The economic crisis from 1882-1883 only made things worse.<sup>6</sup>

Vincent van Gogh grew up in relative comfort as a pastor’s son. At 16, Vincent worked at a high-end art dealership owned by his Uncle Cent in Hague, Netherlands. There, Vincent was given the opportunity to see some of the best artworks. After trying out a few more careers, he found his passion in art at the age of 27 in 1880. Throughout Vincent’s ten-year art career, he lived off of his brother Theo’s meager income.<sup>7</sup>

### Poverty Driven Triumph and Tragedy

Being poor made Vincent the most productive painter in art history. Perhaps feeling a need to pay back Theo, Vincent “worked like a demon”.<sup>8</sup> Within ten years, including his self-learning time period, Vincent produced more than 2,000 artworks.<sup>9</sup> In some weeks, he painted one painting per day, many of which are the masterpieces in the museums around the world today. The hungry artist’s masterpieces inspired thousands of artists after him.

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<sup>4</sup> The Art Story Foundation. “Impressionism.” *The Art Story*, The Art Story Foundation, 2018

<sup>5</sup> Weston, Neville. *The Reach of Modern Art: A Concise History*. New York: Harper and Row Publishers, 1968 Print.

<sup>6</sup> Weston, Neville. pp. 13.

<sup>7</sup> Hulsker, Jan. *Vincent and Theo van Gogh: A Dual Biography*. Ann Arbor Michigan: Fuller Technical Publications, 1990.

<sup>8</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

<sup>9</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

His poverty also gave him a chance to develop his art and experiment with new subjects, including peasants. In order to save money, he moved back to his parents' village home in Nuenen from 1883-1885. There he took long walks every day in the countryside and he drew countless nature scenes and peasants working in the fields. Dressing and behaving like the peasants he admired, Vincent started the series of drawings and paintings of them, focusing on the somber aspects of their emotions.<sup>10</sup> One of his most monumental paintings is *The Potato Eaters*. Using the dim light and rustic brush strokes, Van Gogh had effectively created a panorama of peasant life that gave expression to their numb, uncommunicative existence. Using his own pain and sufferings to portray the potato eaters' hardships, Vincent has transformed *The Potato Eaters* into an image of human vulnerability. *The Potato Eaters* was later recognized as the beginning of the Expressionist Movement.

The shortage of money to pay for models forced him to use the unconventional ones. He painted portraits for lower class people including peasants and prostitutes. He also turned himself into the first selfie king by painting 43 self-portraits. He painted friends and family often, some of his most famous works being *The Postman* and *Portrait of Dr. Gachet*.<sup>11</sup> The *Portrait of Dr. Gachet*, in particular conveys strong emotions of sadness and "melancholy".<sup>12</sup>

Lack of money inevitably damaged his physical and mental health. "...I've worked and economized and still not been able to avoid debt", he wrote to Theo in 1883.<sup>13</sup> The moment he arrived in Antwerp in 1885, he began to work like mad. To keep the supplies going, he was forced to go hungry, and in the end, he drove himself to physical exhaustion and mental

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<sup>10</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

<sup>11</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

<sup>12</sup> Van Gogh, Vincent. Compiled by Bernard, Bruce. *Vincent by Himself*. London: Orbis Publishing, 1985 Print and Paintings.pp.212.

<sup>13</sup> Van Gogh, Vincent. Letter No. 390. To Theo van Gogh. Hoozeveen, about Wednesday, 26 September 1883. Letter.

deterioration. Being poor took a toll on his health, but his troubles deepened his empathy for others and fueled his artistic expression. The expressive qualities of the people and landscapes he painted were the fountainhead for Expressionism.<sup>14</sup>

### Growth in Paris and Artistic Explosion in Arles

Vincent immersed himself in the Impressionist movement when he went to Paris in 1886. In Cormon's Studio, he met Gauguin, Toulouse-Lautrec, Bernard and other artists who would become masters later. They all felt that Impressionism had its day and Vincent urged the movement should take a new direction. They ended up creating their own movement called Post-Impressionism.<sup>15</sup>

Vincent experienced and expressed his joyful emotions in his early days in Arles. Searching for brighter light, van Gogh arrived in Arles in February 1888. There he found the "land of blue tones and gay colors."<sup>16</sup> The brilliant light enchanted him. Vincent balanced his heart and mind, which allowed him to create and invent new techniques and styles. Many masterpieces were created during that time. His most famous works there are *Peach Tree in Blossoms*, *The Yellow House*, and the *The Night-Cafe*.<sup>17</sup> With every brush-stroke and bright color he applied to the canvas, Vincent expressed his emotional involvement with his subject. He worked on the canvas with great vitality and gaiety. He focused on emotional and rational elements in art and kept them balanced. He was able to avoid easy imitation because he wanted originality. "Vincent's paradox was that he had taken every painter – and no single painter – as

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<sup>14</sup>Weston, Neville. *The Reach of Modern Art: A Concise History*. New York: Harper and Row Publishers, 1968 Print. Pg. 37.

<sup>15</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

<sup>16</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

<sup>17</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

his master.”<sup>18</sup> It is no exaggeration to say that his output during these few months was one of the most extraordinary explosions of artistic energy the world has ever seen.

### Madness in Arles

Vincent was at the peak of his career when his mind gave away, after having an argument with his friend Gauguin on December 24<sup>th</sup>, 1889. Vincent cut off his right earlobe and gave it to a prostitute named Rachel. The next day, the police found him unconscious in bed. “His suffering overwhelmed him and he tried to weep but he could not; poor fighter and poor, poor sufferer”, Theo wrote to his wife Johanna.<sup>19</sup> After he recovered from that madness a week later, he immediately applied the feverish enthusiasm to his art. His *Self-Portrait with Bandaged Ear*<sup>20</sup> has an emotional intensity unparalleled in its time.

The public did not react to his mental illness kindly. The town people were hostile and aggressive towards him, and the street urchins threw rocks to torment him. They watched him like an animal. Later they appealed to the mayor to send him to the asylum. On May 8th, 1889, Vincent voluntarily let Theo check him into the asylum in St. Remy in order to avoid his mental relapses. Unfortunately, his madness came back several times in the asylum. One time, Vincent swallowed his paints and turpentine. The caretakers also caught Vincent on several occasions stealing kerosene from the candles along the hall and drinking it. He was constantly in despair.<sup>21</sup>

### Artistic Triumph

Vincent now was separated from the outside world; surrounded by lunatics, with nobody he could talk to. His separation from man forced him to become closer to nature; in the asylum

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<sup>18</sup> Tralbaut, Marc Edo Vincent Van Gogh New York: The Viking Press, 1969 Print.

<sup>19</sup> Van Gogh-Bonger, Jo. pp. 146

<sup>20</sup> Van Gogh, Vincent. *Self-Portrait with Bandaged Ear* Arles, January 1889.  
<https://www.vangoghmuseum.nl/en/collection/F0527> Painting.

<sup>21</sup> Tralbaut, Marc Edo Vincent Van Gogh New York: The Viking Press, 1969 Print.

garden, he found many violets, irises, and lilac bushes. He would watch the sky from the window of his cell.<sup>22</sup>

He was behind bars all his life: hunger, rejection, loneliness, health issues... But the real bars could not suppress his artistic passion; he carried on his profession as a madman.

His life in the asylum breathed the air of fiery imagination and freest aspirations. There he painted the most well-known *Starry Night*. In *Starry Night*, the clouds swirl across the canvas in circular motions under the moon and stars and over a silent village. The stars join in a series of movements; they no longer twinkle in a quiet firmament, but dance like the current in a tideway. The cypress tree seems to climb up out of the town below, trying to touch the stars above. Vincent wrote "It took death to reach the stars."<sup>23</sup> The cypress and stars symbolized Vincent's inner struggle and longing for freedom. In *Starry Night*, the very fact that Vincent saw the world through his barred window and between outbreaks of madness might have intensified his reaching out for freedom. Forming an alliance between his madness, techniques, and his overall creative genius, Vincent was able to use his tragedy of insanity to influence his artistic triumph. Like the stars in his painting, Vincent rose out of his mental and physical confinement and reached his highest artistic achievement.

One other notable accomplishment is how Vincent used ordinary cypresses to express his turbulent feelings. The cypress in his paintings began to get larger and more extravagant, like in *Starry Night*. "The more Vincent was discouraged, the more dramatic and violent the cypresses seem to become. In the end they covered the whole canvas, threatening to obliterate the beautiful landscape and almost to destroy it."<sup>24</sup> "The great thing after all is to express

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<sup>22</sup> Van Gogh-Bonger, Jo. pp. 164

<sup>23</sup> Van Gogh, Vincent. *The Complete Letters of Vincent Van Gogh*. 2nd ed. 3 vol. Boston: New York Graphic Soc., 1978 Print. Letters 2:605

<sup>24</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print. pp. 292

oneself strongly.”<sup>25</sup> Vincent did that by painting the blinding sun, the swirling clouds, and the twisted olive trees. The empathetic projection of these strong emotions humanized his objects and made his artwork significant, giving birth to Expressionism. From his inner suffering Vincent emerged in a modern art landscape without public acceptance in his lifetime.

## The Last Days

In May 1890, Theo moved Vincent to Auvers, north of Paris, under the care of Dr. Gachet. In Auvers, his inspiration seemed more inexhaustible and his energy more indefatigable than ever before. Maybe seeing his end in sight, Vincent worked prodigiously. He spent about 70 days at Auvers, and he produced 70 paintings and more than 30 drawings.<sup>26</sup> These pictures are among his most admirable works and hold places of honor in many of the world’s galleries.

One painting in particular, *Wheatfield with Crows*,<sup>27</sup> provides an especially deep feeling of loneliness and sorrow. It was painted right before his suicide, maybe even serving as an omen for it. Vincent’s taut, vigorous brushstrokes become so disjointed, creating an interwoven affect. The mood is somber and stark, while the colors are almost acidic in some parts, and dull in others. “a line of black angular ravens... linking heaven and earth in a nervous staccato of wingbeats.”<sup>28</sup> Representing Vincent’s mastery of expression, techniques, and color, this last masterpiece of Vincent’s, shows how Vincent was ready to accept his fate.

When Vincent died in Theo’s arms, he asked for Theo’s forgiveness for all the worry and trouble he had caused, and all the money he had cost him. Vincent’s soul finally found peace after all the persecution and inner torment. His funeral was attended by five people who

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<sup>25</sup> Van Gogh, Vincent. *The Complete Letters of Vincent Van Gogh*. 2nd ed. 3 vol. Boston: New York Graphic Soc., 1978 Print. letter 3:508

<sup>26</sup> Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

<sup>27</sup> Van Gogh, Vincent. *Wheatfield with Crows Auvers-sur-Oise, July 1890*.  
<https://www.vangoghmuseum.nl/en/collection/s0149V1962> Painting.

<sup>28</sup> "Vincent van Gogh." *National Gallery of Art*, 2018



were surrounded by his beloved sunflowers and his own pictures. After Vincent's death, Theo's health and spirit were broken. He died six months later, leaving his wife, Johanna, with the majority of Vincent's artwork and Vincent's letters. Johanna promoted Vincent's artwork relentlessly. In 1904-05, she helped van Gogh's work be displayed all over Europe, including Germany. In 1914, Jo published the first edition of Vincent's letters to Theo. Now most of the artwork remains in van Gogh Museum in Amsterdam.

### Vincent's Legacy

Vincent van Gogh's inventive style and mastery of the techniques gave voice to his inner struggle. He acquired a need to communicate his passion and sentiment, and he did so through the universal language of art. His inner turmoil was reflected in his works through the contrasting colors, savage brush strokes, unexpected composition and exaggerated forms. Vincent used an impulsive gestural application on his canvas which created flamboyant Expressionist paintings. Vincent's works, were a visual form of self-examination, displaying his inner emotions.

Vincent left behind a legacy for the Expressionist movement. In 1905, the Expressionist groups, Die Brucke and Der Blaue Reiter, were inspired by Vincent's techniques, usage of color and light, and above all, the intense emotion Vincent was able to provoke using these skills. Vincent's emotional involvement in his work, encouraged them to bring out their feelings in their own work. Van Gogh inspired the Expressionists in such a way that no other artist was able to do. One Brucke artist, Max Pechstein, said, "Van Gogh was the father of us all!"<sup>29</sup> Another German art observer talked about Vincent's impact on the artists in Germany in the 1910s saying, "Van Gogh struck modern art like lightning."<sup>30</sup>

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<sup>29</sup> Van Gogh Museum. "Van Gogh Museum." *Van Gogh Museum*, [www.vangoghmuseum.nl/en](http://www.vangoghmuseum.nl/en).

<sup>30</sup> "Expressionism in Germany and France: From van Gogh to Kandinsky." *Unframed*, 5 June 2014

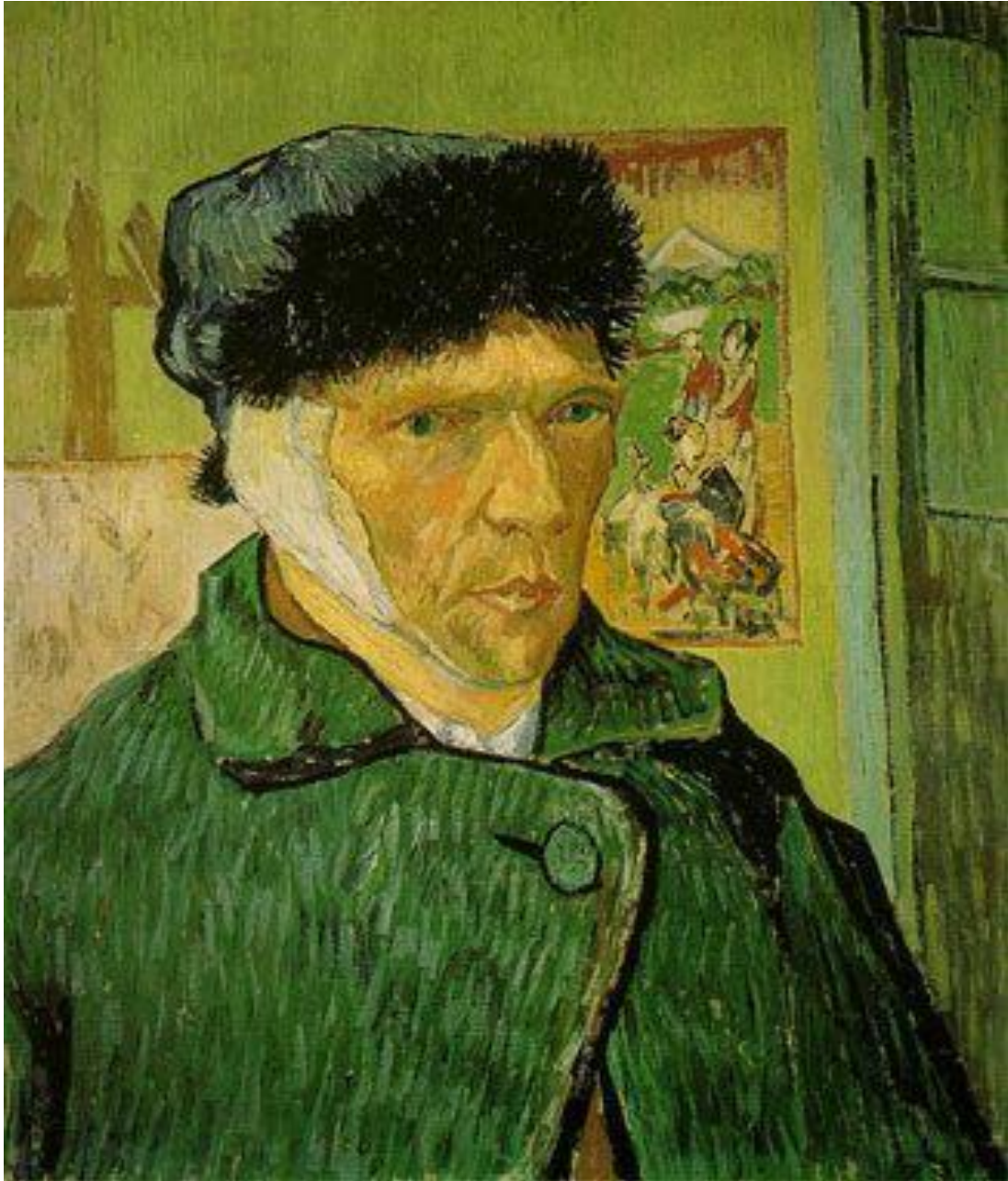
Not everyone agrees that Vincent's tragedy influenced his artistic success. *Starry Night* was ridiculed because everyone thought the swirling stars and moon was a sign of madness. Gauguin refused to help with Vincent's exhibit, saying that's a madman's work.<sup>31</sup> However one cannot separate Vincent from his artwork which reveals his soul.

In spite of and because of his personal tragedy, Vincent created his artistic triumph by harvesting his emotions from his misfortunes and harnessing his creative techniques. In the asylum, he used wild imaginations and unique styles to express his violent feelings and internal turmoil. The constant financial pressure and the desire to pay back Theo forced him to work to his exhaustion, but it made him one of the most productive painters in history. Vincent van Gogh triumphed over his poverty and madness by using color, techniques, and most of all, his provocative emotions to create some of the greatest masterpieces, which spearheaded the way for Expressionism and the future modern art to follow.

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<sup>31</sup> Van Gogh, Vincent. Translated by Lord, Douglas. *Vincent van Gogh Letters to Emile Bernard*. New York: Shenvall Press, 1938 Print. pp. 9

## Appendix A

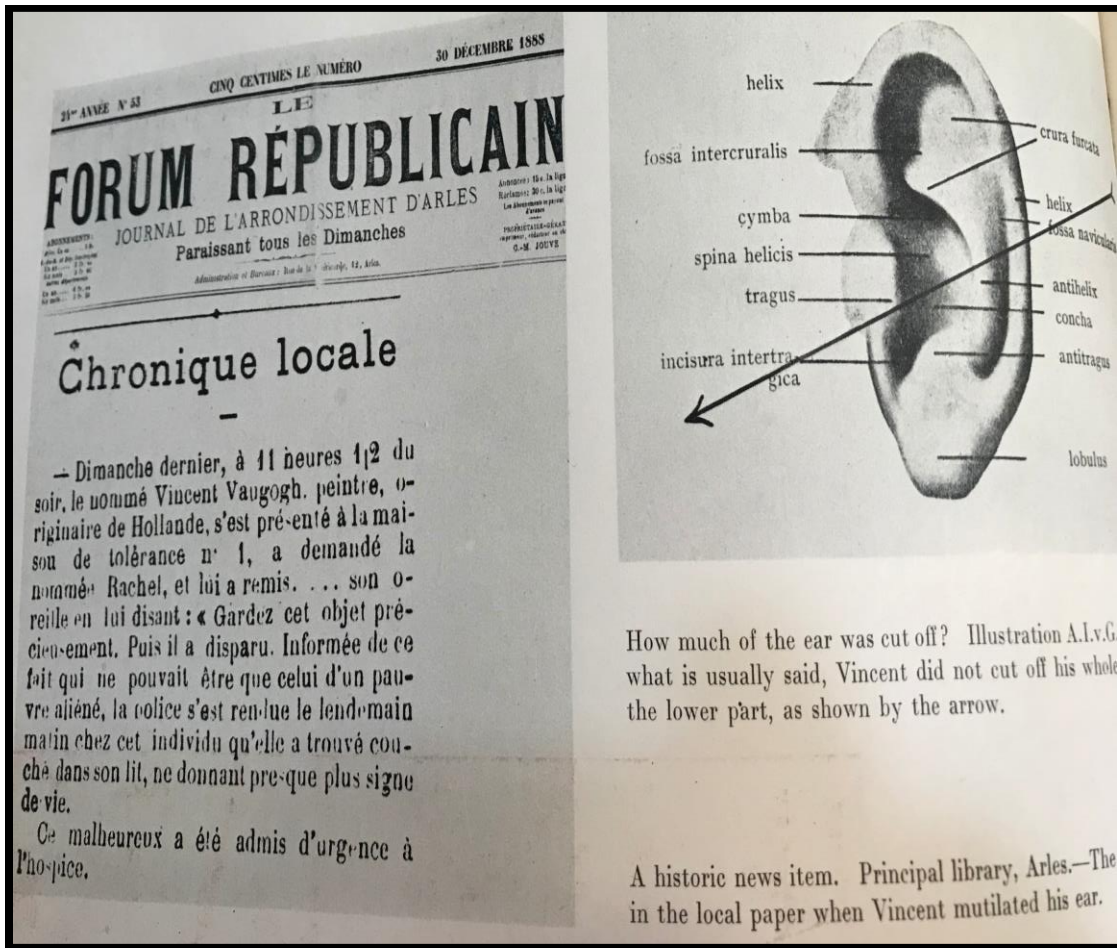


"Vincent van Gogh." *National Gallery of Art*, 2018,

[www.nga.gov/collection/artist-info.1349.html](http://www.nga.gov/collection/artist-info.1349.html).

*Self-Portrait of Bandaged Ear* was painted right after van Gogh had an argument with Gauguin and then cut off his right earlobe.

## Appendix B

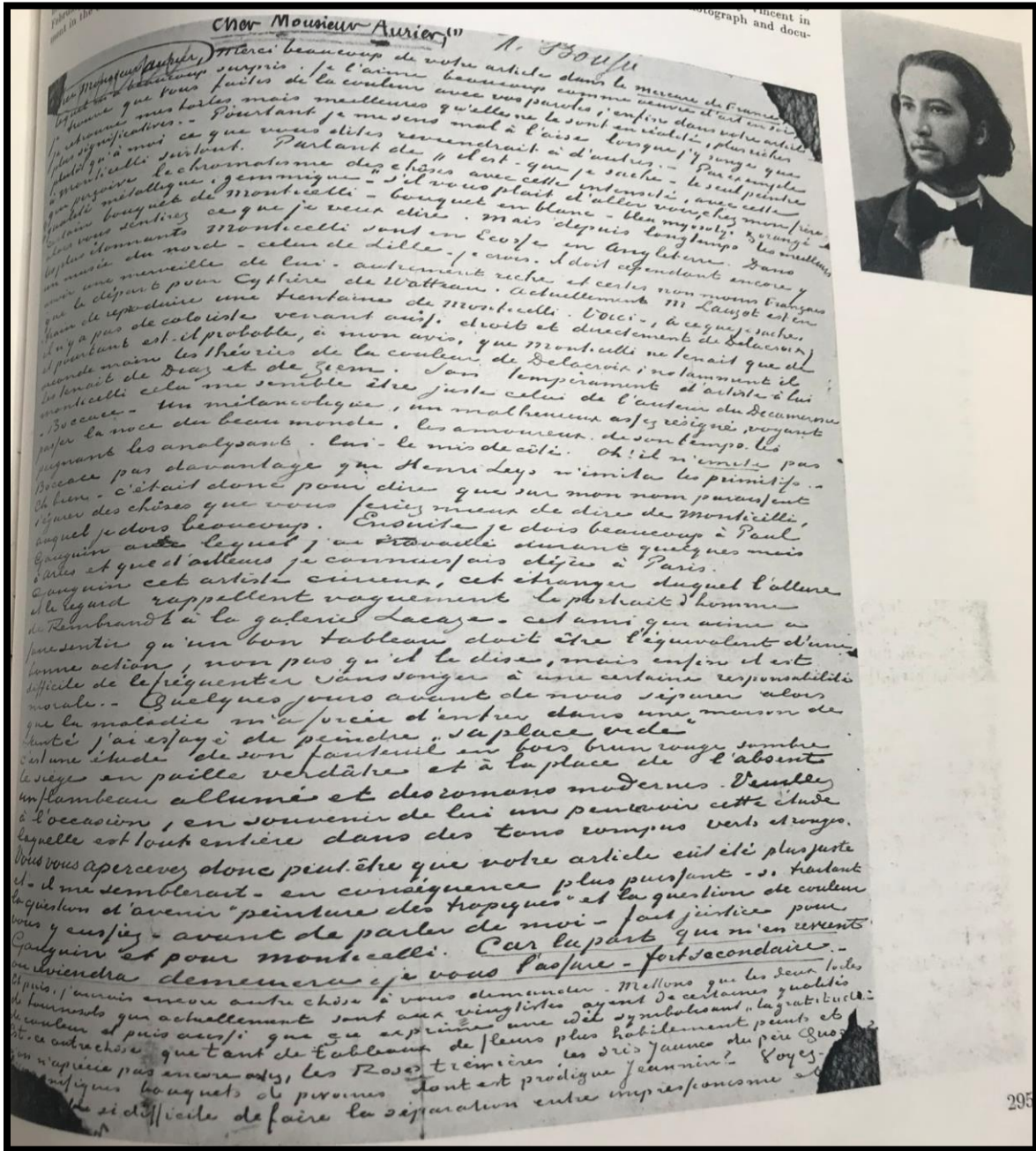


“Chronique Locale” *Le Forum Republicain* [Arles], 30 Dec. 1888. Newspaper.

To the right is a part of a newspaper article from the local news in Arles. It talked about how van Gogh cut off his ear. To the left is a graph of the different parts of the ear and wear exactly van Gogh severed his off. He only cut off the lobe of his ear, not the whole thing.



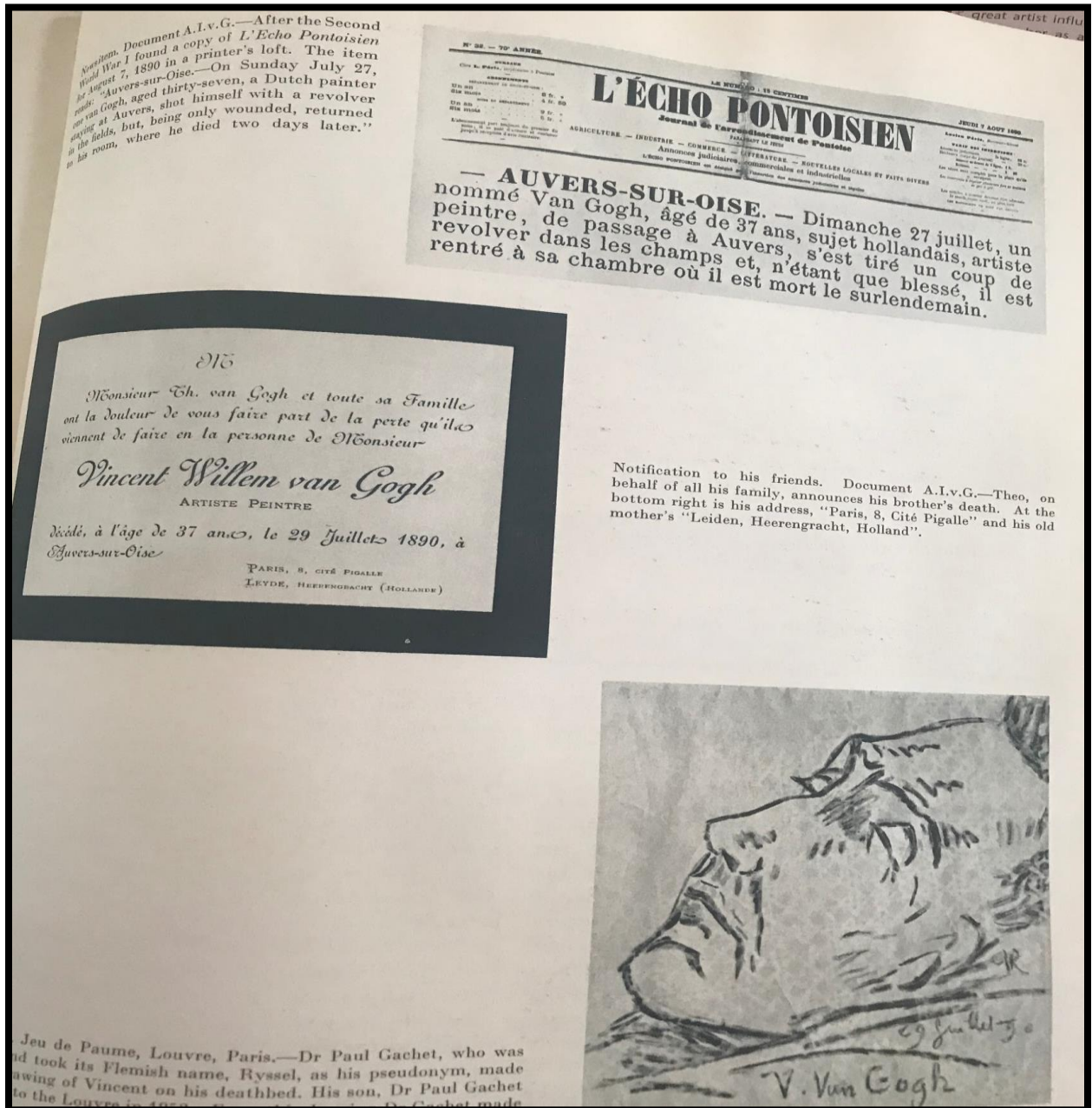
# Appendix C



Van Gogh, Vincent. Letter to Albert Aurier.

This is an article about van Gogh written by a famous art critic, Albert Aurier, whose picture is on the top right. This art critic was one of the first people to discover van Gogh's true talent.

# Appendix D

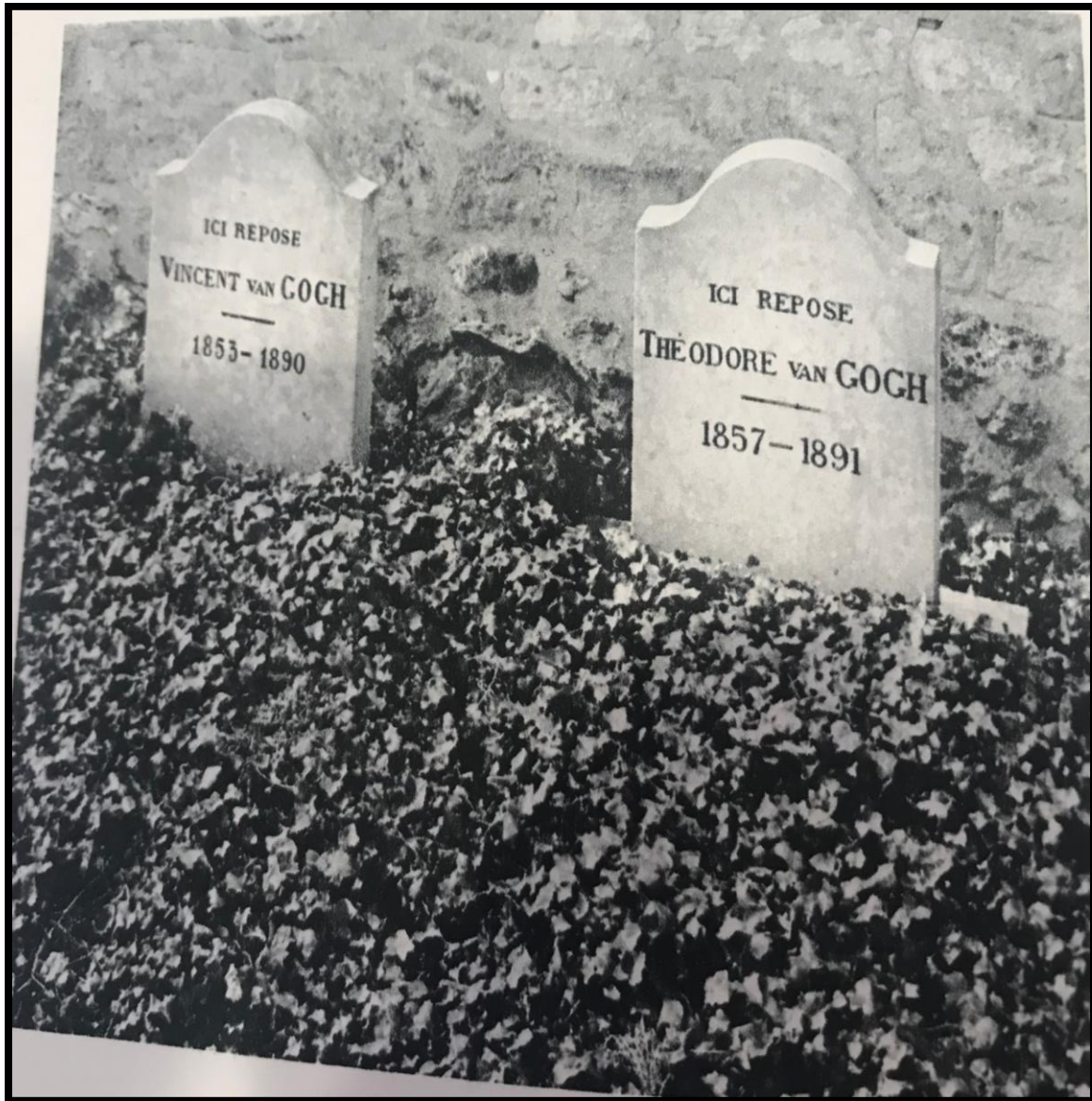


Tralbaut, Marc Edo. *Vincent Van Gogh*. New York: The Viking Press, 1969 Print.

On the top right, is a newspaper article found after WWII in a printer's loft. It talks about the suicide of van Gogh. On the left, is a Vincent van Gogh's death certificate. On the bottom right, is a sketch of van Gogh on his deathbed.



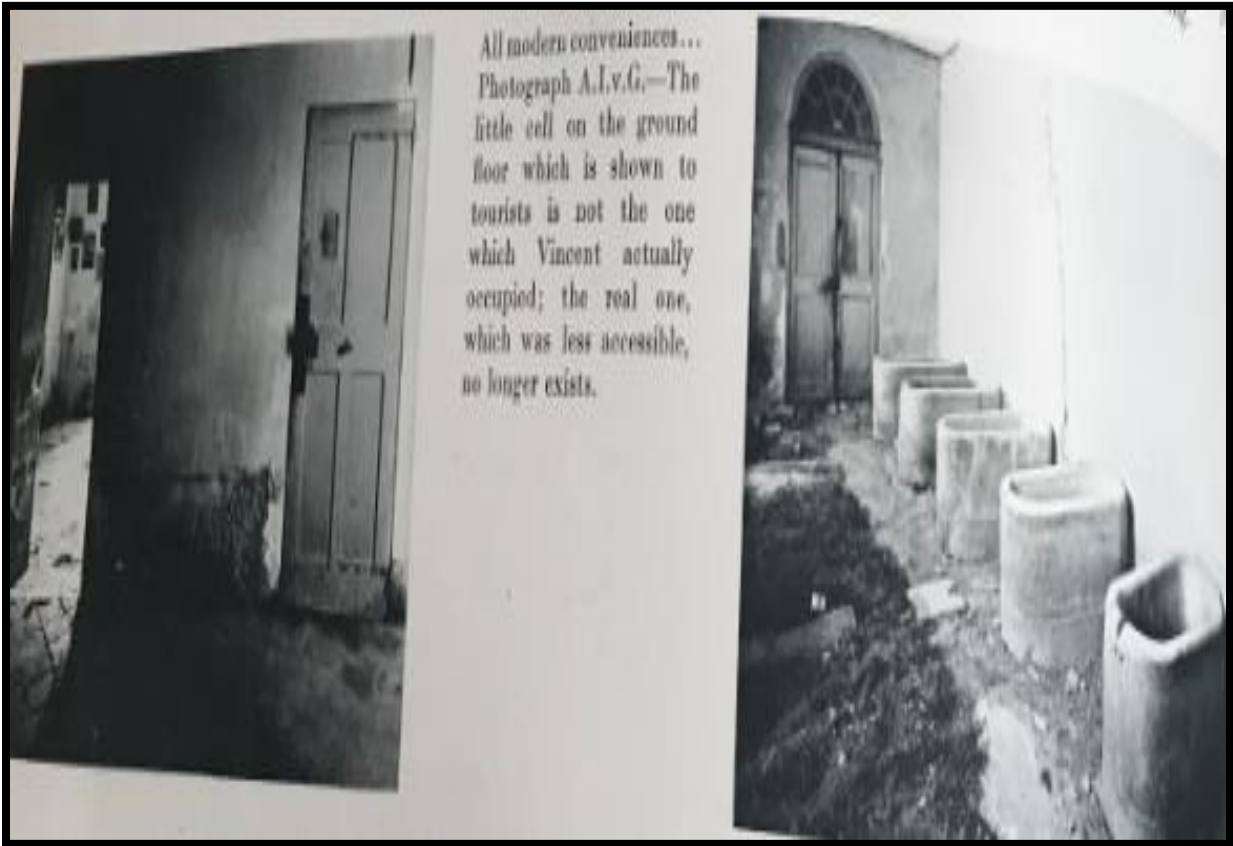
## Appendix E



Tralbaut, Marc Edo. *Vincent Van Gogh*. New York: The Viking Press, 1969 Print.

This is where Theo's and Vincent's bodies lie, right next to each other. Originally, when Theo died, he was buried somewhere else, but then his wife Johanna helped move his body to reside next to his brother's.

## Appendix F

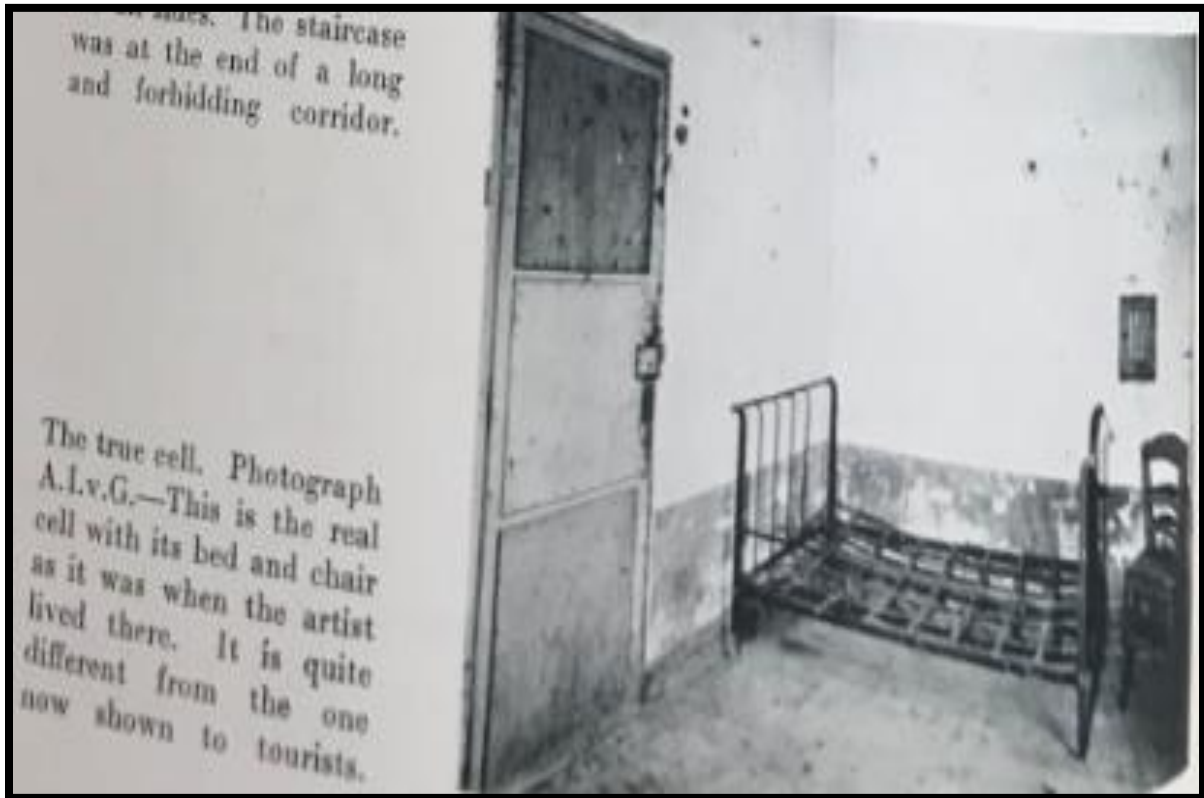


Tralbaut, Marc Edo. *Vincent Van Gogh*. New York: The Viking Press, 1969 Print.

This is what is left of the Saint-Remy asylum where Vincent stayed at. To the left is a hallway and to the right is the bathing area.



## Appendix G



Tralbaut, Marc Edo. *Vincent Van Gogh*. New York: The Viking Press, 1969 Print.

This is Vincent's cell that he lived in. Many masterpieces were created in his room.

## Appendix H



Wolf, Justin. "Impressionism." *The Art Story*, edited by The Art Story Contributors, [www.theartstory.org/movement-impressionism.htm](http://www.theartstory.org/movement-impressionism.htm). Accessed 11 Feb. 2019.

This is *The Potato-Eaters*, which is known as the first Expressionist painting. Being one of the most famous paintings van Gogh ever created, *The Potato-Eaters* will always be recognized as van Gogh's first true masterpiece.

## Appendix I

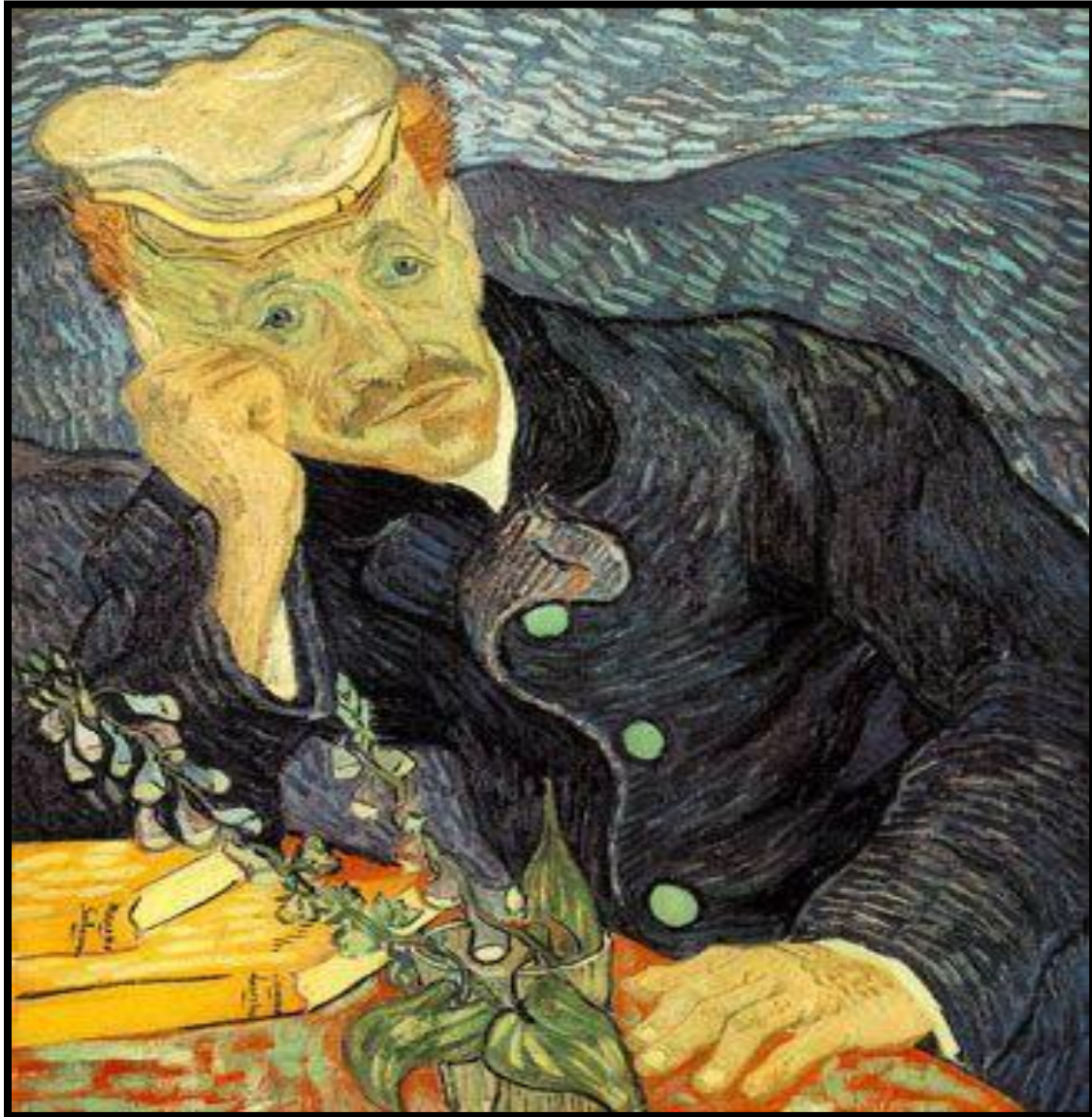


Van Gogh, Vincent. *Starry Night*

Capturing the intricate swirling stars, *Starry Night* is van Gogh's most famous painting.



## Appendix J



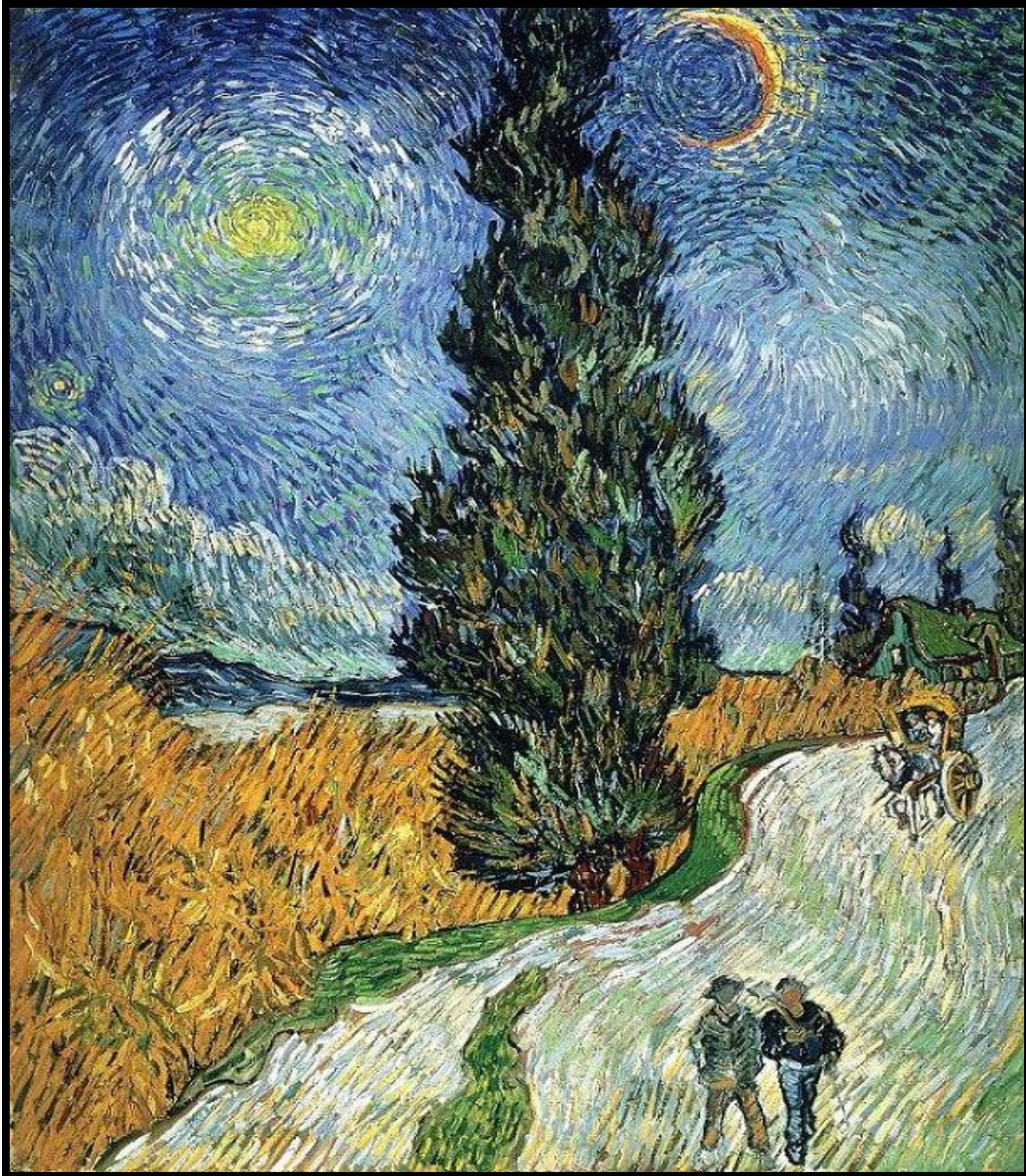
Van Gogh, Vincent. *Portrait of Dr. Gachet* Auvers-sur-Oise, June 1890.

<https://www.vangoghmuseum.nl/en/collection/p0471V1962> Painting.

This is *Portrait of Dr. Gachet*, which is the 13th highest priced artwork ever sold. Vincent was able to capture the true emotion of his doctor and friend.



## Appendix K



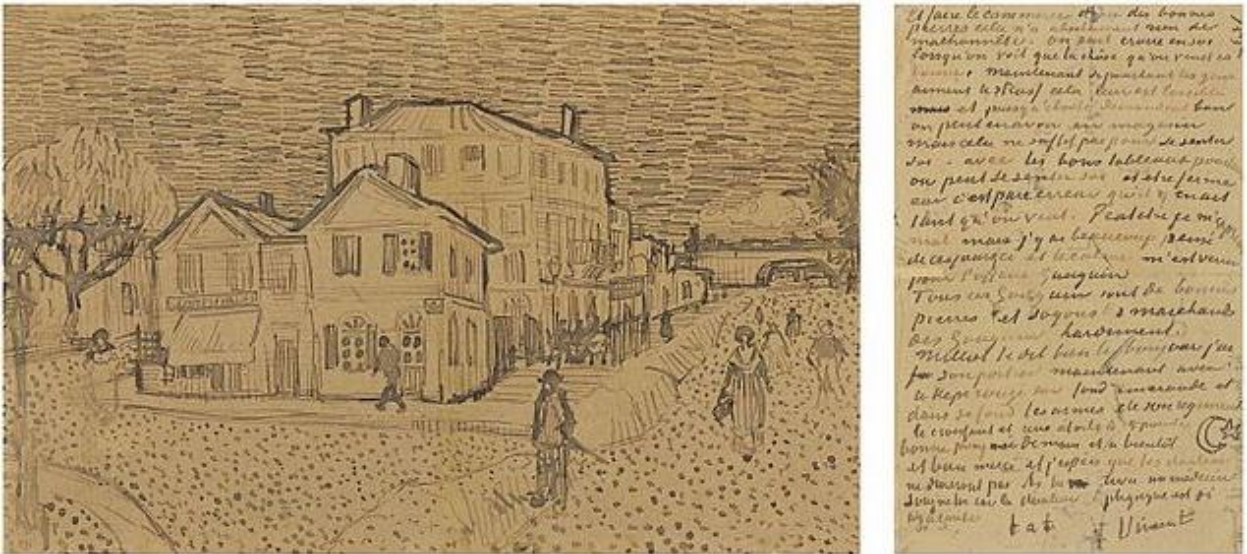
Van Gogh, Vincent. Compiled by Bernard, Bruce. *Vincent by Himself*. London: Orbis

Publishing, 1985 Print.

*Road with Cypress and Star* is just one example of many paintings van Gogh did of the cypress tree.



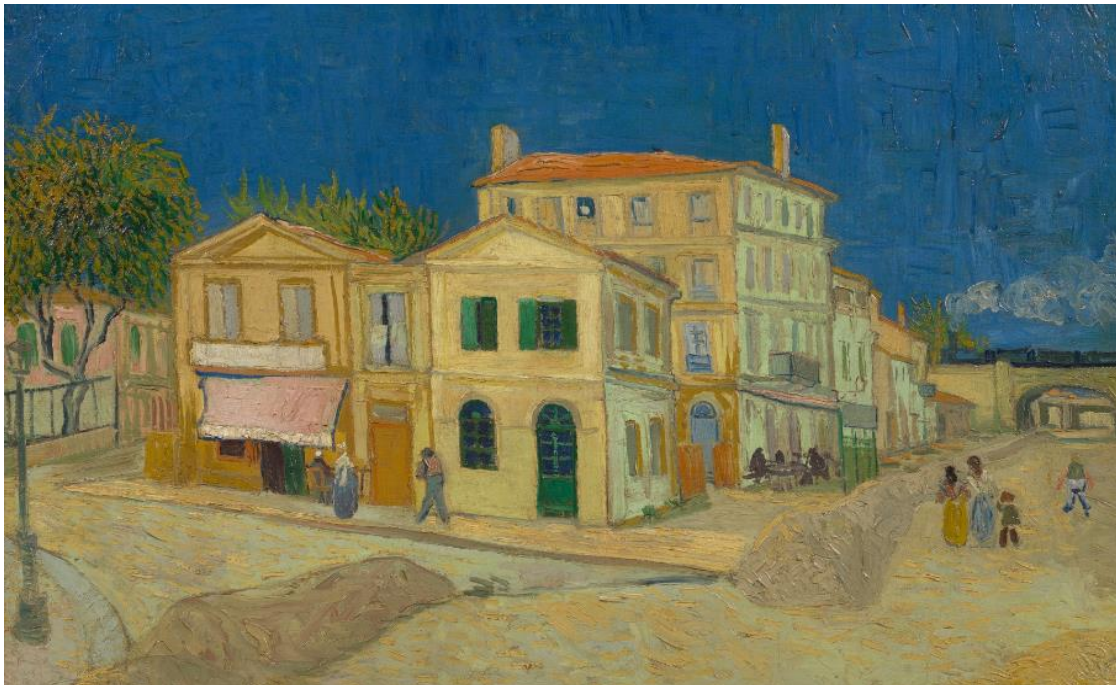
## Appendix L



“Van Gogh Letter 691 To Theo van Gogh “

(Image Courtesy of <http://vangoghletters.org/vg/letters/let691/letter.html> )

This sketch is the famous “Yellow House” drawing in the letter he wrote to Theo in Arles, on or about Saturday, 29 September 1888. The following is the matching painting.



## Appendix M



"Vincent van Gogh." *National Gallery of Art*, 2018, [www.nga.gov/collection/artist-info.1349.html](http://www.nga.gov/collection/artist-info.1349.html).

*Wheatfield with Crows* was the last known painting van Gogh did before his suicide. It is also one of his best works of art. It shows the inner turmoil Vincent had right before he died. It was almost like an omen of his upcoming death.

# Annotated Bibliography

## Primary Sources

"Chronique Locale". *Le Forum Republicain* [Arles], 30 Dec. 1888. Newspaper.

This newspaper article helped me see the reaction from the local newspaper in Arles, for van Gogh cutting off his own ear.

L'Echo Pontoisien. "Auvers-Sur-Oise". *L'Echo Pontoisien* [Auvers-Sur-Oise], 7 Aug. 1890, p. 333. Newspaper.

I will use this newspaper article in my appendix. This article was found after World War I, in a local newspaper, describing Vincent van Gogh's death.

Van Gogh-Bonger, Jo. *A Memoir of Vincent van Gogh*. Los Angeles: Getty Publications, 2018 Print.

This is a memoir written by Johanna van Gogh-Bonger, who was Vincent van Gogh's sister-in-law. She recounted van Gogh's life, including some pictures of his best masterpieces.

Van Gogh, Elizabeth Du Quesne. Translated by Katherine Dreier. *Personal Recollections of Vincent Van Gogh*. Boston and New York: Houghton Mifflin Company. 1913 Print.

This is Vincent's sister Elizabeth's retelling of Vincent's story. She mentioned when her father died, Vincent said to the visitor Mrs. Poots, "Dying is hard, living is harder still."

Van Gogh, Vincent. Compiled by Bailey, Martin. *Van Gogh: Letters from Provence*. New York: Clarkson N. Potter Inc., 1990 Print.

These are all of van Gogh's letters while he was in Provence. It shows his correspondence with everyone including Gauguin, who witnessed how his uncontrollable inner turmoil, drove him into his madness.

Van Gogh, Vincent. Compiled by Bernard, Bruce. *Vincent by Himself*. London: Orbis Publishing, 1985 Print and Paintings. Print.

This collection of letters provided mostly Vincent's correspondence to Theo and others for my essay. I used this to better understand Vincent's personal life and what was going on while painting his masterpieces.

Van Gogh, Vincent. Compiled by Lord, Douglas. *Vincent van Gogh Letters to Emile Bernard*. New York: Shenval Press, 1938 Print.



This collection of letters showed me his artistic development and what his state of mind was when he created his masterpieces. This source was helpful for me to put into my essay.

Van Gogh, Vincent. Edited by De Leeuw, Arnold. Translated by Pomerans, Arnold. *The Letters of Vincent van Gogh*. New York: The Penguin Press, 1996 Print.

This book is the complete collection of all of van Gogh's letters. All the letters he sent out to friends or family that have been kept until today, have been compiled into this collection.

Van Gogh, Vincent. Edited by Jansen, Leo; Luijten, Hans; and Bakker, Nienke. *Vincent van Gogh: Ever Yours, The Essential Letters*. Amsterdam: Yale University Press, 2014 Print.

These letters showed me the communication and the close, positive relationship Vincent had between his brother and him. I portrayed this in my essay to better understand his emotions and thought processes during the time of his masterpieces.

Van Gogh, Vincent. Edited by Jansen, Leo; Luijten, Hans; and Bakker, Nienke. *Vincent van Gogh: The Letters*. Van Gogh Museum, 2018, [vangoghletters.org/vg/](http://vangoghletters.org/vg/).

This website is a collection of everyone who kept their letters from van Gogh. This website is more useful than the books because if I need to search for a specific letter, it's easier and faster to use the website for my essay. Also, unlike some of van Gogh's books with letters, this website gives the letter number which makes it easier to site.

Van Gogh, Vincent. Letter No. 390. To van Gogh, Theo. Hoogeveen, about Wednesday, 26 September 1883. Letter.

This is one of Vincent's letters. He wrote this one, which is the 390th one, to his brother, Theo. Vincent describes his self-pity and hardships in this letter.

Van Gogh, Vincent. Letter No. 691. To van Gogh, Theo. Arles, about Saturday, 29 September 1888. Letter.

This is the 691st letter that van Gogh wrote. This letter, for Theo, describes his paintings.

Van Gogh, Vincent. Letter No. 853. To Aurier, Albert. Saint-Rémy-de-Provence, about Monday, 10 February 1890. Letter.

Vincent van Gogh wrote this letter to Albert Aurier, who was a famous art critic. Vincent was thanking him for writing an amazing review about his artwork in the "Mercure de France". van Gogh felt so grateful and in debt to Aurier, that Vincent gave him *Road with Cypress and Star*.

Van Gogh, Vincent. Edited by Kendall, Richard. *Van Gogh's Van Gogh - Masterpieces from the Van Gogh Museum Amsterdam*. Washington DC: National Gallery of Art and Harry N Abrams Inc Publishers, 1998 Print.

This book Contains comprehensive collection of Van Gogh's representative paintings.

Van Gogh, Vincent. *Portrait of Dr. Gachet* Auvers-sur-Oise, June 1890.

<https://www.vangoghmuseum.nl/en/collection/p0471V1962> Painting.

This is one of van Gogh's paintings. It depicts Dr. Gachet who was van Gogh's friend and doctor.

Van Gogh, Vincent. *Road with Cypress and Star* St. Remy, May 1890. (From Van Gogh, Vincent. Compiled by Bernard, Bruce. *Vincent by Himself*.) Painting.

*Road with Cypress and Star* is one example of the many paintings van Gogh did of cypresses

Van Gogh, Vincent. *Self-Portrait with Bandaged Ear* Arles, January 1889.

<https://www.vangoghmuseum.nl/en/collection/F0527> Painting.

This is one of many self-portraits van Gogh did. This one was painted immediately after van Gogh had somewhat recovered from cutting off his own ear.

Van Gogh, Vincent. *The Complete Letters of Vincent Van Gogh*. 2nd ed. 3 vol. Boston: New York Graphic Soc., 1978 Print.

This is a complete set of Van Gogh's letters in three volumes. Each letter has a particular number.

Van Gogh, Vincent. *The Yellow House* Arles, September 1888.

<https://www.vangoghmuseum.nl/en/collection/s0032V1962> Painting.

*The Yellow House* is a famous painting depicting where Vincent lived in Arles. At one period, he was joined by Gauguin there.

Van Gogh, Vincent. *Wheatfield with Crows* Auvers-sur-Oise, July 1890.

<https://www.vangoghmuseum.nl/en/collection/s0149V1962> Painting.

This moving painting was the last masterpiece Vincent ever made before he died. The painting served as an omen of what was to come.

Van Gogh, Vincent. *The Potato Eaters* Nuenen, April-May 1885.

<https://www.vangoghmuseum.nl/en/collection/s0005V1962> Painting.

*The Potato Eaters* was one of van Gogh's personal favorites. This was the painting that was considered to be the first true Expressionist painting.

Van Gogh, Vincent. *Starry Night* June, 1889

*Starry Night* is the most famous out of all van Gogh's paintings. Yet van Gogh didn't like it himself.

## Secondary Sources

Ariane, Ruskin. *Nineteenth Century Art*. Milan: McGraw-Hill Book Company, 1968 Print.

The book *Nineteenth Century Art* describes and was able to go more in depth with the five art movements between Neoclassicism to Post-Impressionism. It also showed many famous paintings pertaining to the different art movements.

"Art History Timeline." *Art History Timeline*, fsusd.org, [www.fsusd.org/cms/lib03/CA01001943/Centricity/Domain/2087/art%20history%20timeline.pdf](http://www.fsusd.org/cms/lib03/CA01001943/Centricity/Domain/2087/art%20history%20timeline.pdf).

This pdf file helped me see all the different art movements and what order they went in, to help put the art movements in perspective for my essay.

"Expressionism in Germany and France: From van Gogh to Kandinsky." *Unframed*, 5 June 2014, [unframed.lacma.org/2014/06/05/expressionism-in-germany-and-france-from-van-gogh-to-kandinsky](http://unframed.lacma.org/2014/06/05/expressionism-in-germany-and-france-from-van-gogh-to-kandinsky).

I used this website in my essay to help me describe van Gogh's legacy. It was extremely helpful in showing me a new perspective of how the Expressionists were impacted by van Gogh and how to phrase that in my essay. It also provided quotes about his importance which I was able to use.

Galloway, John. *Modern Art: The Nineteenth and Twentieth Centuries*. Dubuque: WM. C. Brown Company Publishers, 1967 Print.

This book helped me with my historical background and impact. It described Impressionism leading up to van Gogh's time. It also showed how Expressionist artists were dependent on van Gogh's artwork.

Hulsker, Jan. *Vincent and Theo van Gogh: A Dual Biography*. Ann Arbor: Fuller Technical Publications, 1990 Print.

This book helped me in my essay to show how Theo and Vincent interacted throughout their lives. The author shows and analyzes how vital their special bond was for Vincent's success in art.

Nochlin, Linda. *Realism and Tradition in Art 1848- 1900*. Englewood Cliffs: Prentice-Hall, Inc., 1966 Print.

This book helped me understand the difference between Realism and Impressionism.

"Impressionism in the Visual Arts." *Impressionisme*, 2019, [www.impressionism.org/](http://www.impressionism.org/).

I used this website when writing my historical background. It also showed me how to describe it and also gave me a new perspective about Impressionism.

"Movements in Late Nineteenth Century Art (Art 100)." *Palomar*, [www2.palomar.edu/users/mhudelson/StudyGuides/19thCent100.html](http://www2.palomar.edu/users/mhudelson/StudyGuides/19thCent100.html).

I used this website for my historical background. It showed me descriptions for each movement and it gave me the 5 W's: who, where, why, when and what.

"Portrait of Dr. Gachet, 1990 by Van Gogh." *Vincent van Gogh: Paintings, Drawings, Quotes, and Biography*. <https://www.vincentvangogh.org/portrait-of-dr-gachet.jsp>.

This website helped me in my essay to briefly describe individual works of art and also time periods in his life and where he was then.

Masheck, Joseph D. *Van Gogh 100*. Westport: Greenwood Press, 1996 Print.

A collection of paper on Van Gogh and his artwork.

Samu, Margaret. *Impressionism: Art and Modernity*. *Met Museum*, The Metropolitan Museum of Art, Oct. 2004, [www.metmuseum.org/toah/hd/imml/hd\\_imml.htm](http://www.metmuseum.org/toah/hd/imml/hd_imml.htm). Accessed 31 Jan. 2019.

This website helped me in my historical background by explaining the beginning of Impressionism in greater and much more clearer detail than other sources.

Standring, Timothy J. and van Tilborgh, Louis edited anthology. *Becoming van Gogh*. New Haven and London: Yale University Press, Print.

A collection of essays about Van Gogh and his artwork. It shows other people's point of view.

Stewart, Jack F. *The Vital Art of Lawrence and van Gogh*. *The D.H. Lawrence Review*, vol. 19, no. 2, 1987, pp. 123–148. JSTOR, [www.jstor.org/stable/44235390](http://www.jstor.org/stable/44235390)

This research paper made an Expressionist comparison between painter Vincent and the writer Lawrence. It showed a lot of evidences how those two are alike in expressing their feelings through their work.

Tralbaut, Marc Edo *Vincent Van Gogh* New York: The Viking Press, 1969 Print.

This biography of Vincent van Gogh was the first source I used. It was important to my essay because it outlined Vincent van Gogh's life and provided invaluable information and analysis and helped outline his entire life. It also includes a foreword by Vincent van Gogh's nephew.

Van Gogh Museum. "Van Gogh Museum." *Van Gogh Museum*, [www.vangoghmuseum.nl/en](http://www.vangoghmuseum.nl/en). Accessed 7 Dec. 2018.

The Van Gogh Museum webpage helped me in my essay to understand Vincent's different relationships by showing me Vincent's different stories and time periods in his life.

"Vincent van Gogh." *National Gallery of Art*, 2018, [www.nga.gov/collection/artist-info.1349.html](http://www.nga.gov/collection/artist-info.1349.html).

This website helped me immensely because it described many of van Gogh's most famous art pieces in great details. Including how he made it, and under what circumstances. I was able to use it in my essay to show how he used his emotions in his artwork.

Vogt, Adolf M. *Art of the Nineteenth Century*. New York: Universe Books, 1973 Print.

I read over this book which showed me the differences in the art movements and how their techniques varied, showing the distinct differences, making each art movement unique.

Weston, Neville. *The Reach of Modern Art: A Concise History*. New York: Harper and Row Publishers, 1968 Print.

This book was useful for my historical background because it gave a concise but also invaluable explanation about all the different art movements, including the main contributors and who they were influenced by, a summary of their life, their most famous artworks, and who they influenced.

Wolf, Justin. "Impressionism". *The Art Story*, edited by The Art Story Contributors, [www.theartstory.org/movement-impressionism.htm](http://www.theartstory.org/movement-impressionism.htm). Accessed 11 Feb. 2019.

The Art Story's websites helped me see how to briefly describe a picture, movement, of person in order to use in my essay.