

# Van Gogh Museum Articles

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## Simply 'Vincent': An Overview of Van Gogh's Signed Paintings

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Van  
Gogh  
Museum  
Amsterdam

April 2026



Vincent van Gogh, *Sunflowers*, 1889, oil on canvas, 95 x 73 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), F. 458

When observing Vincent van Gogh's paintings, many aspects captivate the viewer's eye – from his dynamic, bold brushstrokes and unusual perspectives to his use of bright, luminous colours. On some – but by no means all – of his works, Van Gogh added a striking yet frequently overlooked element: his signature.

Signatures were previously discussed as part of Marieke Jooren's article 'Van Gogh's Finishing Touches: Varnish, Signatures, Frames and Painted Borders', in the large 2013 *Studio Practice* publication.<sup>1</sup> However, a comprehensive study into Van Gogh's signatures, quantifying the number of signed canvases, and looking closely into details such as the different styles of handwriting, was still lacking in the vast Van Gogh literature.

Van Gogh's signatures differ from those of his contemporaries, both in style, function and frequency. More often than not, he left his canvases unsigned. This raises some fundamental questions about his signature practice, prompting a closer examination of the subject. How did Vincent sign his paintings, and why did he choose to sign certain works, while leaving others unsigned?

## The database

To address the first part of this question – how he signed – a formal analysis of all known authentic signatures on paintings was conducted and the results compiled in a comprehensive data set, which is available as a digital appendix to this article.<sup>2</sup> The analysis focused on linguistic and stylistic aspects of the signatures, which were organised in the following categories: signature content; visibility; placement; embedding; form; colour; and alignment. Although Van Gogh also signed some of his drawings (and most letters) years before he signed his first painting, this research focused primarily on the paintings.<sup>3</sup>

- <sup>1</sup> Marieke Jooren, 'Van Gogh's Finishing Touches: Varnish, Signatures, Frames and Painted Borders', in Marije Vellekoop (ed.) *et al.*, *Van Gogh's Studio Practice*, Brussels and Amsterdam 2013, pp. 290–305.
- <sup>2</sup> The data for the table stems from various sources. First, the catalogue raisonné *The Works of Vincent van Gogh: His Paintings and Drawings* by Jacob de la Faille (1970) was consulted and studied. While De la Faille's catalogue is no longer the most recent, it still offers general information and the most comprehensive overview of Van Gogh's works, including notes on signatures and inscriptions. Moreover, Jan Hulsker's *The New Complete Van Gogh: Paintings, Drawings, Sketches: Revised and Enlarged Edition of the Catalogue Raisonné of the Works of Vincent van Gogh* (1996) and Walter Feilchenfeldt's *Vincent van Gogh: The Years in France: The Complete Paintings 1886–1890* (2013) were consulted to adjust the list. Finally, all data for signed paintings that are in accessible collections were updated according to the information of the respective owner. To ensure the authenticity of the signatures, the list was confirmed in consultation with the researchers and conservators of the Van Gogh Museum in Amsterdam. I would like to express my special thanks to Teio Meedendorp, Bregje Gerritse, Franka Blok, Julia Krikke and Kathrin Pilz for their assistance and expertise.
- <sup>3</sup> An important factor in forming the decision to focus on paintings was that the authenticity of signatures on paintings is generally more reliable than those on drawings. This is partly because many of Van Gogh's signatures were painted into the still-wet paint (or shortly thereafter) and thus most likely originate from the artist himself. The signatures on works on paper are easier to forge and would have required in-depth analysis. Moreover, the paintings (and signatures) have generally been subject to more thorough examination and documentation during technical investigations by conservators.

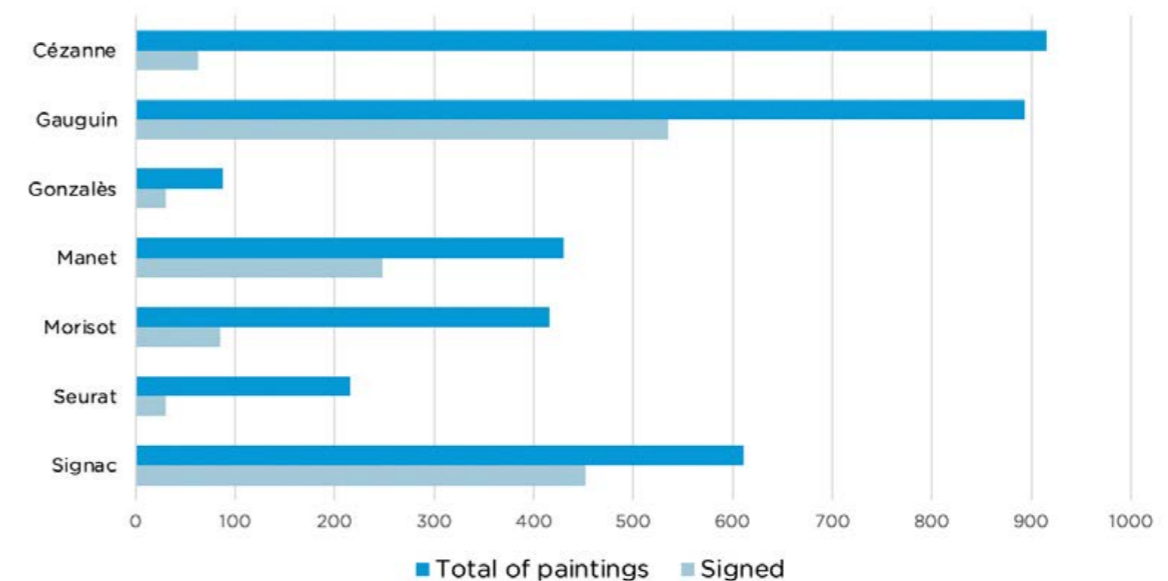
Van Gogh's letters offer the most important insights into why he signed only part of his oeuvre. The artist shares his reflections on, and satisfaction with, his paintings, and in rare instances, his motives for signing them.<sup>4</sup> In addition, the provenance and exhibition history of the paintings can also offer possible reasons for the inclusion of a signature. This article presents the most important results of this research and illustrates Van Gogh's signature practice in several examples. However, before taking a closer look at Van Gogh's work, it is important to consider how his contemporaries signed their paintings, allowing us to situate his own signing practices within a broader artistic context.

## Signing in the late nineteenth century

By the late nineteenth century, after centuries of varying signature practices, artists commonly applied signatures to their paintings. At the time, signatures served as indicators of authorship and often increased the market value of the work, which in turn sparked the interest of art dealers.<sup>5</sup> Whereas in earlier centuries signatures appeared in diverse forms – such as monograms, symbols or abbreviations – and were not infrequently integrated into the pictorial scene, by this time it had become customary for artists to sign with their full last name in a cursive script.<sup>6</sup> Moreover, 'floating' signatures, applied along the margins of the canvas rather than embedded within the scene, became predominant.<sup>7</sup> The colour chosen for the signature was frequently selected to harmonise with rather than distract from the overall colour scheme of the painting, a practice particularly evident among the Impressionists.<sup>8</sup> Technical examinations of late nineteenth-century paintings reveal that in most cases, signatures were added on the dry or almost dry paint layers, suggesting that they were signed before sales or exhibitions.<sup>9</sup> Typically, a signature signified the completion of a painting and marked the conclusion of the artist's creative process, even when a work appeared unfinished to the public.<sup>10</sup>

During his relatively short career, lasting only ten years from 1880 until 1890, Van Gogh created roughly 1,000 paintings, of which some 840 are known to us today.<sup>11</sup> Certain works were overpainted, others were lost or destroyed early on. Only 133 paintings bear a signature (and/or an inscription), as has been established through the database (Appendix I).

When compared to Van Gogh's contemporaries, it becomes clear that the frequency of signing varied hugely between artists (fig. 1). Edouard Manet, who was focused on the Salon, signed roughly half his paintings.<sup>12</sup> Surprisingly, the Post-Impressionist Paul Gauguin signed more, with nearly 60% of his paintings bearing a signature.<sup>13</sup> Berthe Morisot signed only 20% of her canvases, signing regularly in the early years of her career, the practice significantly dropping after about 1887.<sup>14</sup> Paul Signac was dedicated to giving his pictures a signature and an opus number, signing almost 75% of his works.<sup>15</sup> His good friend Georges Seurat, however, did not see the need, only signing some 14%.<sup>16</sup>



(Fig. 1) Signatures of Van Gogh's contemporaries

4 For Van Gogh's letters, see Leo Jansen, Hans Luijten and Nienke Bakker (eds.), *Vincent van Gogh – The Letters: The Complete Illustrated and Annotated Edition*, 6 vols., Amsterdam, The Hague and Brussels 2009 (www.vangoghletters.org). They are referred to with numbers between square brackets in the notes. It is worth mentioning that Van Gogh rarely wrote about 'signatures' or mentions signing a work. In most cases, therefore, only the context provides greater insight into why he may have signed.

5 Iris Schaefer, Caroline von Saint-George and Katja Lewerentz, 'When was a Painting Complete?', in Iris Schaefer, Caroline von Saint-George and Katja Lewerentz, *Painting Light: The Hidden Techniques of the Impressionists*, Milan 2008, p. 174; Nicole Hegener, 'Anker für die Ewigkeit. Die Signatur: Marginalie oder Kunstwerk?' in Nicole Hegener (ed.), *Künstler Signaturen Von Der Antike Bis Zur Gegenwart*, Petersberg 2014, p. 392.

6 Fiona Jardine, 'The Divided Seal: Reading a History of Signatures in Visual Art through Derrida's Signature Event Context', PhD diss., University of Wolverhampton, 2014, p. 288. A notable exception is the artist James McNeill Whistler, who signed his works beginning in the 1860s with a butterfly symbol, which he transformed into a monogram he would subsequently use instead of his full name.

7 Hegener 2014, p. 31; André Chastel, 'Signature et signe', *Revue de l'Art*, 26 (1974/4), pp. 8-14; Tobias Burg, *Die Signatur: Formen und Funktionen vom Mittelalter bis zum 17. Jahrhundert*, Berlin 2007, p. 3.

8 Schaefer, Saint-George and Lewerentz 2008, pp. 175ff.

9 Ibid., p. 175.

10 Ibid., pp. 159, 170ff, 174.

11 Information provided by the Van Gogh Museum, 2025.

12 Percentages of signed canvases for these artists were established using published oeuvre catalogues; these are therefore estimates that can be subject to change; Denis Rouart and Daniel Wildenstein, *Edouard Manet. Catalogue Raisonné*, vol. 1, Paris 1975.

13 Daniel Wildenstein, *Gauguin: Catalogue Raisonné of the Paintings*, 2 vols., Paris 2002.

14 M.-L. Bataille and G. Wildenstein, *Berthe Morisot. Catalogue des Peintures, Pastels et Aquarelles*, Paris 1961.

15 Françoise Cachin and Marina Ferretti Bocquillon, *Signac. Catalogue raisonné de l'oeuvre peint*, Paris 2000.

16 Catherine Grenier, *Seurat. Catalogue complet*, Paris 1991.

Eva Gonzalès typically reserved her signature for completed works, leaving studies and sketches unsigned, with only about 34% of her canvases bearing a signature.<sup>17</sup> Paul Cézanne, who strove endlessly to improve his motif and technique, signed a mere 7% of his works, in keeping with the artist's standpoint that his canvases were mostly 'unfinished sketches'.<sup>18</sup> When we look at Van Gogh, one can conclude that with roughly 15% of his canvases signed, he sits at the lower end of this spectrum.

It is important to stress that Van Gogh was highly critical of his own work, and that throughout his career he perceived the majority of his artistic output as exercises or preparations for the works he considered to be of sufficient calibre to exhibit or take a place in his envisaged oeuvre. This oeuvre was to consist exclusively of works in which he had succeeded to express his personal vision, and he referred to it in several of his letters. Given that Van Gogh believed that his artistic calling was closely intertwined with his personality and thus an expression of self, his wish was to present himself to the art world with a coherent, characteristic and highly personal oeuvre, that was hence much smaller in number than his actual output.<sup>19</sup>

The fact that he signed relatively few works indicates Van Gogh's deliberate use of his signature. At the same time, it raises the question of why he signed these particular works, and whether a signature added any specific meaning to the work.

## 'Vincent and not Vangogh'

A distinctive characteristic of Van Gogh's signature practice is the almost exclusive use of his first name, 'Vincent'.<sup>20</sup> That he opted to use his given name is unique among his artistic peers, who usually signed with their full name (sometimes abbreviated) or last name. There are several factors that may explain this choice.

Van Gogh's relationship with his family, especially his father, was strained due to their different perspectives on both private and professional matters.<sup>21</sup> In a letter to Theo dated December 1883, Van Gogh refers to an argument he had had with his father shortly beforehand, and expresses how he saw himself in relation to his family: 'At present I'm observing Pa - I see, I hear, I feel what Pa is - and I don't like it - decidedly not. If you are *thus*, if you're becoming more and more thus - then it's wise to part.' He continued, 'are you a "Van Gogh" too? I always regarded you as "*Theo*". In character I'm quite different from the various members of the family, and I'm actually *not* a "Van Gogh"'.<sup>22</sup> In the same letter, the artist strongly associates his surname with traditional views and a 'trader's spirit' with which he could not identify.

Having previously worked abroad in the commercial art trade in London and Paris, Vincent was aware that his typically Dutch surname posed pronunciation challenges. Already in early drawings, he signed with 'Vincent' and often used French or English when adding an inscription or a title. He referred to this preference in a letter to his brother Theo in March 1888 regarding an exhibition in which some of his paintings were featured: 'But - although this time it makes no difference at all - in future my name must be put in the catalogue the way I sign it on the canvases, i.e. Vincent and not Vangogh, for the excellent reason that people here wouldn't be able to pronounce that name.'<sup>23</sup>

<sup>17</sup> Marie-Caroline Sainsaulieu and Jacques de Mons, *Eva Gonzalès. Étude critique et catalogue raisonné*, Paris 1990.

<sup>18</sup> Walter Feilchenfeldt, Jayne Warman and David Nash, *The Paintings, Watercolors and Drawings of Paul Cézanne: An Online Catalogue Raisonné*, <https://www.cezannecatalogue.com>, accessed 20 October 2025.

<sup>19</sup> For the way in which Van Gogh perceived his own oeuvre, see Louis van Tilborgh and Evert van Uitert, 'A Ten-Year Career: The Oeuvre of Vincent van Gogh', in Evert van Uitert, Louis van Tilborgh and Sjraar van Heugten, *Vincent van Gogh: Paintings*, Amsterdam, Milan and Rome 1990, pp. 15-25.

<sup>20</sup> In the only two instances where he did not sign with his first name, he signed with only the letters 'V'. This is the case for two flower still lifes from the Paris period: *Still life: White Vase with Roses and other Flowers* (F 258) and an untitled painting that is not assigned to an F or JH number. See Julia Engelmayer, 'Handwritten Legacy: The Art and Significance of Vincent van Gogh's Signatures on Paintings', *Masters diss.*, University of Amsterdam, 2024, p. 47; For more information on the untitled painting, see Han van Crimpen, 'A Newly-Discovered Painted Study from Van Gogh's Time in Paris', *Van Gogh Bulletin* 6, no. 1 (1991), n.p.

<sup>21</sup> Richard Raskin, 'On the "Vincent" Signature and the Values Embodied in "The Potato Eaters"', *Zeitschrift für Kunstgeschichte* 53, no. 3 (1990), p. 395, <https://doi.org/10.2307/1482543>.

<sup>22</sup> Vincent van Gogh, letter to Theo van Gogh, Nuenen, on or about 8 December 1883 [411]: 'Ik heb op dit moment Pa onder oogen - wat Pa is, zie ik, hoor ik, voel ik - en vind ik niet goed - gedecideerd niet. Zijt gij zoo, wordt gij meer en meer zoo - dan is het wijs te scheiden. ... Ik vraag van U geen bemiddeling, ik vraag van U iets meer persoonlijks, ik vraag U ronduit, hoe staan we tegenover elkaar, zijt gij ook een "van Gogh". Ik beschouwde U altijd als "Theo". In karakter wijk ik nog al af van de verschillende leden der familie en ik ben eigenlijk geen "van Gogh".'

<sup>23</sup> Vincent van Gogh, letter to Theo van Gogh, Arles, on or about 25 March 1888 [589], 'Mais - quoique pour cette fois ci cela ne fasse absolument rien - dans la suite il faudra insérer mon nom dans le catalogue tel que je le signe sur les toiles, c. à d. Vincent et non pas Vangogh pour l'excellente raison que ce dernier nom ne saurait se prononcer ici.'

## Vincent's signing style

Based on the formal analysis of all 133 signatures listed in the database, a comparison revealed differences in stylistic execution. The only element that remains consistent is the name the artist used to sign his works. In 105 paintings, he signed with his first name only, Vincent, and in two exceptions with 'Vt'.<sup>24</sup> In addition to his name, ten signatures are accompanied by an abbreviated dating, for example, 'Vincent 86'. Fourteen paintings include, in addition to his name, an inscription, dedication and/or title. Only two works bear a title alone, without the artist's signature (see Appendix I).<sup>25</sup>

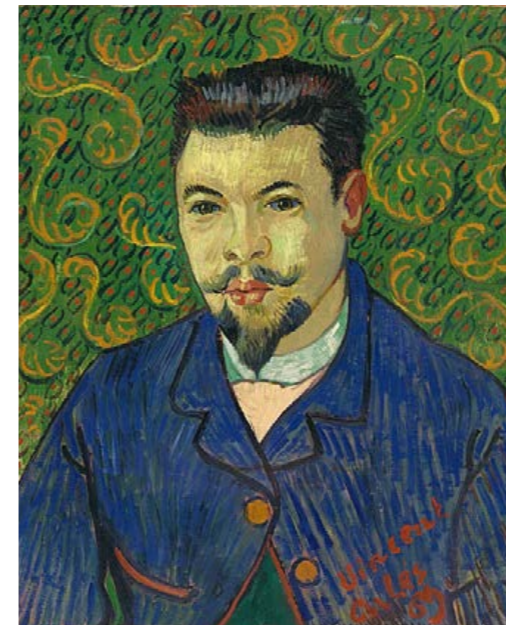
### Colour

Although Van Gogh signed his paintings in a variety of colours and hues, the colour that appears in his signatures most often, whether in a bright or dark variation, is red. During the first five years of his career, he predominantly signed in dark colours. The first red signature can be found in a portrait of Gordina de Groot, painted towards the end of May 1885 in Nuenen (F 141). As the background of the portrait was extremely dark, the red allowed the signature to stand out, creating a strong colour contrast. Red signatures can be found in at least 75 paintings, which is an astonishing number considering that it was not common to sign in such an eye-catching colour, especially one not predominant in the picture.<sup>26</sup>

While aligning the colour of the signature with the overall palette of a painting was common practice in the late nineteenth century, there was one artist who was particularly known for his use of striking red signatures, and could have been an inspiration for Van Gogh, namely Gustave Courbet.<sup>27</sup> Van Gogh was familiar with Courbet's work, as evidenced by letters in which he mentions paintings he had seen, some as early as July 1882.<sup>28</sup> Almost all these paintings bore Courbet's distinctive red signature. It is reasonable to assume that Van Gogh also noticed this, even if he does not mention the signatures explicitly in his letters. It is plausible that Van Gogh understood Courbet's marketing strategy of using the red signature deliberately to attract attention from buyers and promote

his name, and that he opted for a similar strategy. Van Gogh applied a red signature particularly often in flower still lifes from the Paris period and to still lifes in general, although the red signature occasionally appears in almost all of the genres he explored (fig. 2).

Van Gogh used a variety of other colours for his signatures, often chosen as a way to emphasise parts or details of a painting, and thus creating a greater pictorial tension, as is the case, for instance, in *Carafe and Dish with Citrus Fruit* (fig. 3). However, there are five or perhaps six exceptions where Van Gogh did not sign with paint, but instead scratched his signature into the wet paint.<sup>29</sup>



(Fig. 2) Vincent van Gogh, *Portrait of Doctor Felix Rey*, 1889, oil on canvas, 64 x 53 cm, Pushkin Museum, Moscow, F 500



(Fig. 3) Vincent van Gogh, *Carafe and Dish with Citrus Fruit*, 1887, oil on canvas, 46.3 x 38.4 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), F 340

<sup>24</sup> See note 20, above.

<sup>25</sup> These paintings are *La Berceuse: Mme Augustine Roulin* (F 508) and *The Garden of Daubigny with a Black Cat* (F 777).

<sup>26</sup> 'At least' because in some paintings Van Gogh used two colours: one for the signature and another for the inscription (for instance, F 383). Furthermore, due to discolouration, it is possible that for instance a signature that is orange today was originally red; colours must therefore be regarded with caution. On the discolouration of red pigments in Van Gogh, see Maarten van Bommel, Muriel Geldof and Ella Hendriks, 'Examination of the Use of Organic Red Pigments in Paintings by Vincent van Gogh (November 1885 to February 1888)', *Art Matters: Netherlands Technical Studies in Art 3* (2005), pp. 111-37.

<sup>27</sup> Jardine 2014, pp. 287-90; Patricia Mainardi, 'Courbet's Exhibitions', *Gazette des Beaux-Arts* 118 (December 1991), pp. 253-66. On examples of caricatures of Courbet's bold signatures, see Bertrand Tillier, 'La signature du peintre et sa caricature. L'exemple de Courbet', *Sociétés & Représentations* 25 (2008/1), pp. 79-96, <https://www.cairn.info/revue-societes-et-representations-2008-1.htm>.

<sup>28</sup> The following letters from Van Gogh mention the paintings by Courbet he had seen: letters 246, 726, 765 ranging from July 1882 to September 1889.

<sup>29</sup> The following paintings bear a scratched signature: *Still Life with Apples and Pumpkins* (F 106), *Imperial Crown Fritillaries in a Copper Vase* (F 213), *Three Pairs of Shoes* (F 332), *La Guinguette à Montmartre* (F 238) and *Head of a Woman* (F 357). There seems to be a scratched-in signature in *Still life: One-eared Vase with Red Gladioli* (F 248b), but it is not clearly discernible in the photographs.



(Fig. 4) Vincent van Gogh, *Snowy Landscape with Arles in the Background*, 1888, oil on canvas, 50 x 60 cm, Private Collection, London, F 391



(Fig. 5) Vincent van Gogh, *Van Gogh's Chair*, 1888-89, oil on canvas, 91.8 x 73 cm, The National Gallery, London, F 498

### Placement

Van Gogh most often signed his works in the lower part of the canvas. He signed about 63 paintings in the lower left and about 41 paintings in the lower right. Occasionally, he signed in the upper margins, placing the majority of his signatures to the left rather than to the right. Signatures in the vertical middle are rare and always embedded in the pictorial scene.

Van Gogh did not always place his signature directly parallel or at a right angle to the edge but instead arranged it dynamically. In fact, more than half of the signatures are placed at an angle, with the diagonal usually extending from the bottom left corner to the top right. This may be because Van Gogh was right-handed, making this the most effortless way for him to sign. However, in some paintings the signature is significantly slanted, with no obvious physical or stylistic reasoning behind such diagonal placement.<sup>30</sup> In some cases, the slanted signatures might enhance the composition, but in others, it could be argued that they are intended to create imbalance and a sense of unrest.<sup>31</sup> Perhaps it is precisely this dynamic component that Van Gogh deliberately sought, as it gives the works an additional appeal. *Snowy Landscape with Arles in the Background* is an exception, being the only work that features a vertical signature that is embedded (fig. 4).

### Embedding

Van Gogh placed the 'marginal' signatures described above in 117 of his works. They do not interfere with the composition or become part of the pictorial content, but instead 'float' on the painting surface. Among his peers it was common practice at the time to apply this kind of subtle signature. In 14 of Van Gogh's works, by contrast, the signature is embedded in the pictorial space and becomes a part of the depiction. An embedded signature can be seen, for instance, in *Van Gogh's Chair*, where it is placed on a box in the background of the picture (fig. 5). In only two paintings, the signature is aligned with compositional elements, adapting to its surroundings and in turn becoming a part of the composition.<sup>32</sup>

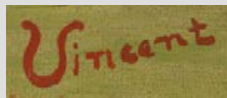
<sup>30</sup> Examples of this can be seen in *The Cottage* (F 83), *Moulin de la Galette* (F 274) and *Orchard with Apricot Trees in Blossom, Arles* (F 553).  
<sup>31</sup> For example, in the painting *Summer Evening* (F 465), the signature is located at the bottom left. However, it is not placed in the same direction as the brushstrokes, but rather against them, which is notable aesthetically. If it were placed on the same diagonal, this part of the painting would probably be more harmonious.  
<sup>32</sup> This is the case in *Orchard in Blossom* (F 406) and *Olive Grove* (F 585).



(Fig. 6) Vincent van Gogh, *Hollyhocks*, 1886, oil on canvas, 91 x 50.5 cm, Kunsthau Zürich, F 235



(Fig. 7) Vincent van Gogh, *Still Life with Meadow Flowers and Roses*, 1886, oil on canvas, 100 x 80 cm, Collection Kröller-Müller Museum, Otterlo, F278. Acquired by the ministry of CRM for the museum, with support from the Rembrandt Association and the Prince Bernhard Fund. (Foto Rik Klein Gotink)



(Fig. 8) Vincent van Gogh, *The Postman (Joseph-Etienne Roulin)*, 1888-89, oil on canvas, 65.7 x 55.2 cm, Barnes Foundation, Philadelphia, F 435



(Fig. 9) Vincent van Gogh, *Fishing Boats on the Beach at Les Saintes-Maries-de-la-Mer*, 1888, oil on canvas, 65 x 81.5 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), F 413



## Form

The form of the signature refers to the lettering Van Gogh used, but also takes note of accentuations such as underlining. To facilitate the differentiation of signature types - which often vary only in the form of the initial letter 'V' - these have been categorized and named according to their shape. Four distinct varieties can be identified: angular V, horseshoe V, Y-V, and curly V. While no coherent chronological development in this category can be detected, it can be observed that until around early 1886, Van Gogh mainly used angular V's, followed by simple, partly cursive letters (afterwards referred to as Van Gogh's 'regular signature') - for example in *Hollyhocks* (fig. 6). After his move to Belgium and later to France, he developed three slight variations in his signature. During his time in Paris, he used 'Y-V' six times (fig. 7), while from the Arles period onwards he implemented the horseshoe V (fig. 8) in 31 paintings, and the curly V (fig. 9) in only three.<sup>33</sup> All variations of V are usually followed by simple, cursive letters.

It is also noteworthy that 59 of the signatures in any version of V were underlined, either partially or completely, leaving 74 signatures without underlining. Why Van Gogh underlined his signature remains unknown. His signatures in early drawings and letters are also often underlined. In letters, Van Gogh generally liked to emphasise certain words or passages by underlining them multiple times or executing the lettering in varying thicknesses, as well as enlarging certain letters or words or spacing them more widely. It is difficult to determine whether Van Gogh underlined his signatures on paintings out of habit, or whether he did so intentionally as a stylistic feature. One might think he sought to draw more attention to his name as a sign of particular pride in a work, but several important paintings he was particularly satisfied with do not have an underlined signature. *The Harvest* (F 412) is such an example, which he considered one of his best pictures to date: 'The last canvas absolutely kills all the rest.'<sup>34</sup>

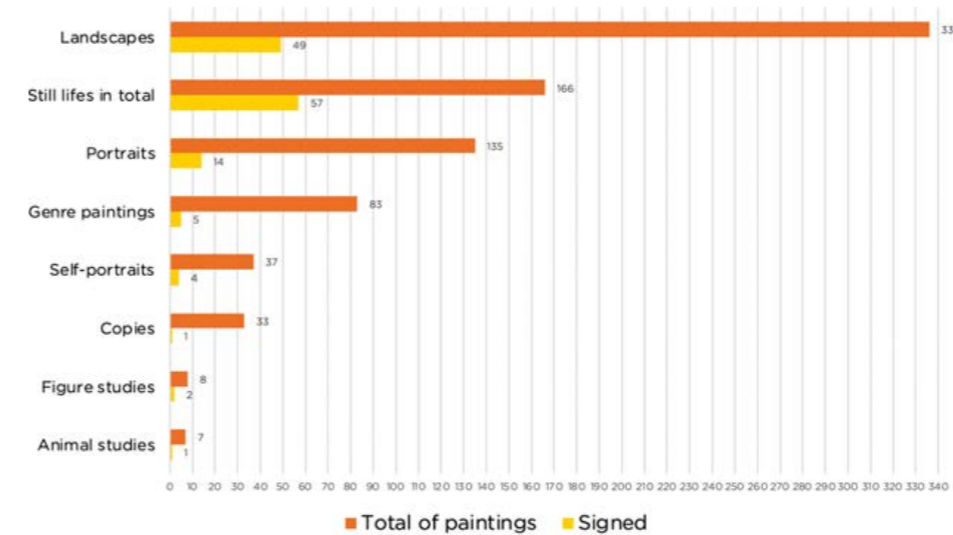
<sup>33</sup> The two other signatures featuring the curly V are *Sunflowers* (F 458) and *Still Life with Coffee Pot* (F 410).

<sup>34</sup> Vincent van Gogh, letter to Theo van Gogh, Arles, 12 or 13 June 1888 [624]: 'La dernière toile tue absolument tout le reste; (il n'y a qu'une nature morte avec des cafetieres et des tasses et assiettes en bleu & jaune qui se tient à côté).'

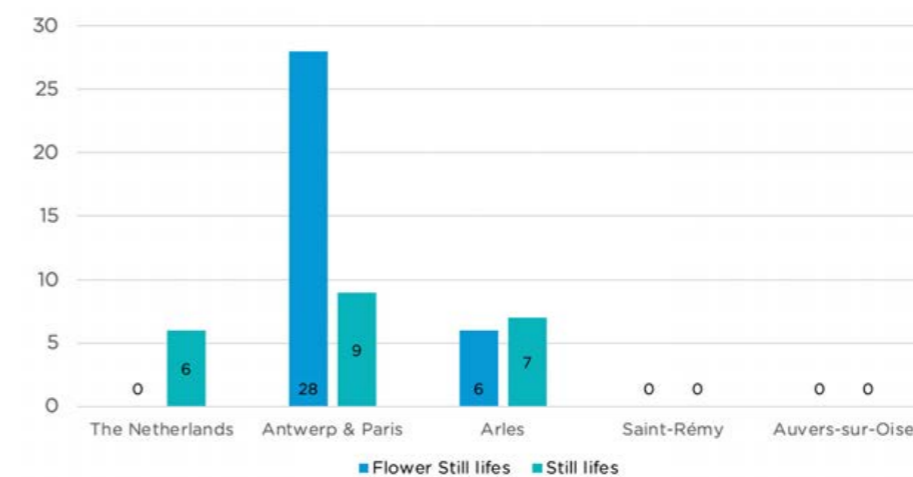
## Frequency of signing and genres painted in different periods

Van Gogh's oeuvre of 840 known paintings is dominated by landscapes – of which he produced 336 – followed by still lifes, numbering 166, and portraits, with a total of 135 (fig. 10).<sup>35</sup> He also produced a substantial number of genre scenes (83) and self-portraits (37), while interiors, animals, figure studies and copies after other artists appear only occasionally. When examining his signing habits, however, a different hierarchy emerges. Still lifes – especially flower still lifes – form the most frequently signed genre. Nearly half of all flower still lifes (47.9%) bear his signature, a striking contrast to the roughly one quarter of general still lifes (24.2%) that he signed (fig. 11). Most of the signed floral works date from his Paris period, reflecting his heightened commercial ambitions and his desire to produce polished, marketable pieces suitable for exhibition or sale. In the later periods in Arles, Saint-Rémy and Auvers-sur-Oise, Van Gogh shifted his focus and primarily signed landscapes. During his time in Saint-Rémy, when he began to struggle with self-esteem and dissatisfaction with his output, he created nearly thirty copies after artists he deeply admired, such as Jean-François Millet (1814–1875) and Eugène Delacroix (1798–1863). One work after Delacroix, *Pietà* (F 757), stands out: it is the only copy Van Gogh ever signed. Although he dismissed it as a 'copy [that] of course has no value from any point of view',<sup>36</sup> he likely added his signature because he intended it as a gift for his sister Willemien (1862–1941).

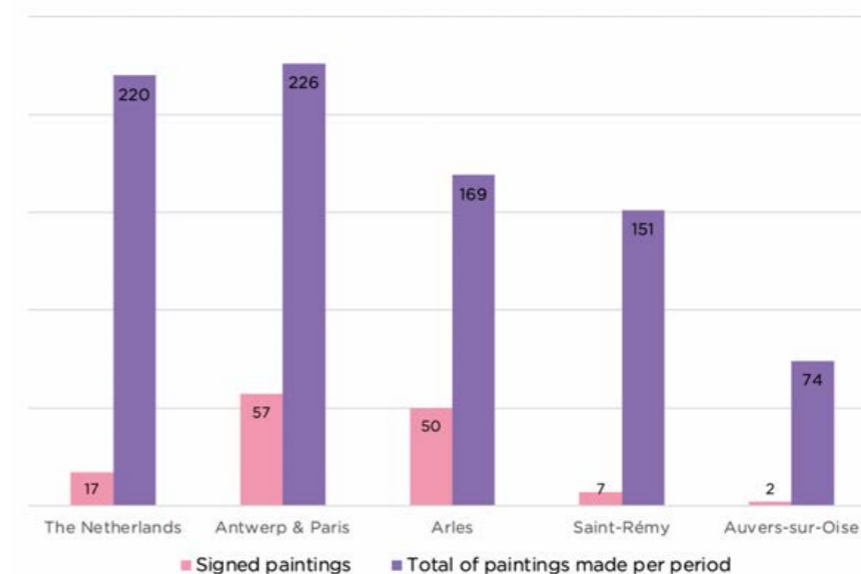
Looking at the frequency with which Van Gogh signed his paintings over time, it is interesting to note that he signed more regularly in the middle of his career than towards the end, despite finding the painting style for which he is so well known today only during the last years of his career (fig. 12). The first signature on a painting only appears in early 1884,<sup>37</sup> although by then Van Gogh had already practised painting for several years. The absence of the signature before 1884 can be attributed to the fact that he was trying to improve his painting skills and considered most of his work to be 'studies', not intended for the commercial art market. The first signatures in paintings are on works he gifted. His decision not to sign the majority of his works was part of the conscious practice of a painter learning his trade.



(Fig. 10) Signed paintings per genre



(Fig. 11) Signed Still lifes per period



(Fig. 12) Frequency of signing paintings

<sup>35</sup> To facilitate clearer analysis, the paintings were grouped into genres. Landscapes include all works depicting outdoor scenes in the broadest sense – rural settings, city or village views, as well as seascapes and unstaged plants outside. Within the still-life category, the database distinguishes between general still lifes and flower still lifes; the latter occur with particular frequency and therefore merit separate attention. Genre paintings refer to works in which human labour and everyday life are central subjects. Depictions of people are divided into three categories: portraits, which show identifiable sitters; self-portraits; and figure studies, which include nudes and studies of the human figure where individuality or recognisability play a lesser role. Copies denote paintings executed after works by other artists, while animal studies feature animals as the primary focus.

<sup>36</sup> Vincent van Gogh, letter to Willemien van Gogh, 19 September 1899 [804]: 'Cette petite copie n'a bien entendu aucune valeur sous aucun point de vue.'

<sup>37</sup> *The Old Tower at Nuenen* (F 34).

The frequency of Van Gogh's signatures reached its peak during his time in Paris – a period in which he became more aware of and inspired by the developments in modern art, avant-garde exhibition spaces and the experimental works of his fellow artists. It could be argued that living in the most influential art centre of the time strengthened Van Gogh's entrepreneurial spirit, and that the increased frequency of his signatures suggests he had gained more confidence. It is worth noting that he also signed many works he made shortly after arriving in Arles, with the Parisian art market probably still very much in the forefront of his mind.

His newfound artistic connections led to a brief but intense collaboration with Paul Gauguin at the Yellow House in late 1888. However, their relationship ended in conflict, culminating in Van Gogh's infamous incident of self-mutilation and subsequent hospitalisation in the asylum at Saint-Rémy. Along with his worsening mental well-being, the database shows that the number of signatures he applied to his works also dropped rapidly. Although he did sign a few large paintings he made on his arrival at the asylum, which can be considered true masterpieces, he afterwards, with a few exceptions, stopped signing altogether.<sup>38</sup> Of the works produced during the final months Vincent spent in Auvers-sur-Oise, only two bear the artist's mark: *Portrait of Adeline Ravoux* (F 768) and *The Garden of Daubigny* (F 777). The former bears his signature, likely because it was gifted to the sitter. The latter, however, only bears the title '*Le Jardin de Daubigny*', intended to clarify that this was not an ordinary garden, but that of an important painter.

## Reasons to sign

Overall, Van Gogh's signature practice might suggest that his self-confidence and degree of satisfaction with his work played a significant role in his decision to sign his paintings or leave them unsigned. But these are not the only possible explanations. In the following sections, a few more hypotheses are presented.

### Establishing his name

Based on the provenance of gifts or exchanges, and indications in Van Gogh's letters, it is possible to conclude that Vincent added signatures to paintings he was particularly proud of and eventually submitted to exhibitions. A painting particularly often mentioned in his letters is *The Potato Eaters* (fig. 13), known to be the first 'masterpiece' with which Van Gogh aimed to prove himself to the art world as a 'peasant painter'. He spent months preparing the large genre painting, hoping to exhibit it in Paris. Van Gogh studied the heads and hands of the peasants for several months and considered the composition carefully.<sup>39</sup> It is therefore not surprising that Vincent embedded the signature prominently, on the back of the chair to the very left, at the same height as the heads of the figures to whom he had paid so much attention. The regular signature was executed in a dark colour, but due to discolouration and darkening, the artist's name is now hardly visible.



(Fig. 13) Vincent van Gogh, *The Potato Eaters*, 1885, oil on canvas, 82 x 114 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), F 82

<sup>38</sup> These masterpieces are *Irises* (F 608), *Lilacs* (F 579), *Garden of the Asylum* (F 734) and *Trees with Ivy in the Garden of the Asylum* (F 609).

<sup>39</sup> Bregje Gerritse, *The Potato Eaters: Van Gogh's First Masterpiece*, Amsterdam 2021, pp. 55-60.



(Fig. 14) Vincent van Gogh, *Pink Peach Trees* ('*Souvenir de Mauve*'), 1888, oil on canvas, 73 x 60 cm, Collection Kröller-Müller Museum, Otterlo, the Netherlands, F 394. (Foto Rik Klein Gotink)

### Multiple motivations

That a signature can be prompted by more than one motivation is shown in the work *Pink Peach Trees* ('*Souvenir de Mauve*'), which was created shortly after Vincent moved to Arles in the spring of 1888. The painting is inscribed in the lower left corner 'Souvenir de Mauve', with the artist's signature placed below (fig. 14). Anton Mauve, a relative of Van Gogh and an established painter, gave him watercolour and painting lessons for a few months during his early years as an artist in The Hague. In February 1888, Mauve unexpectedly died and Van Gogh dedicated a work in his memory and sent it to Mauve's widow, his cousin Jet Mauve-Carbentus.<sup>40</sup> In a letter to his brother Theo, Vincent declared the painting the 'best landscape I've done', and continued that he 'deliberately took the best study I've made here [...]'.<sup>41</sup> Initially, Van Gogh also placed Theo's name behind his signature to indicate a gift from both brothers, but in all likelihood Theo removed his name when he received the work before sending it to their family in the Netherlands.<sup>42</sup>

Although the painting was clearly intended as a gift for a grieving relative, it is noteworthy that Vincent also seems to have had business interests in mind. His letters reveal that at the time, he sought the attention of the Dutch art dealer Hermanus Tersteeg, a former superior of the Van Gogh brothers at the Hague branch of Goupil's and a friend of Anton Mauve, and described a 'plan of attack'.<sup>43</sup> By sending the painting to Jet Mauve, as well as other successful works to a carefully selected group of individuals in the Netherlands, including Tersteeg,<sup>44</sup> Vincent hoped Tersteeg and others involved in the art market would no longer ignore him.<sup>45</sup> Vincent first added a dedication above his signature on the painting intended for Tersteeg (F397, *Bridge at Arles (Pont de Langlois)*) but, afraid that the dedication might cause offence, he asked Theo to scrape it off.<sup>46</sup>

<sup>40</sup> Vincent van Gogh, letter to Theo van Gogh, Arles, 9 March 1888 [583].

<sup>41</sup> Vincent van Gogh, letter to Theo van Gogh, Arles, on or about 1 April 1888 [591]: 'Probable le meilleur paysage que j'ai fait ... J'ai exprès pris la meilleure etude que j'ai fabriquée ici, je sais pas ce qu'ils en diront chez nous mais cela nous est égal.'

<sup>42</sup> In Jos ten Berge, Teio Meedendorp and Aukje Vergeest, *The Paintings of Vincent van Gogh in the Collection of the Kröller-Müller Museum*, Otterlo 2003, p. 212 it is suggested that Vincent may have removed it on Theo's request.

<sup>43</sup> Vincent van Gogh, letter to Theo van Gogh, Arles, on or about 3 April 1888 [592]; Vincent to Theo van Gogh, Arles, 9 March 1888 [583].

<sup>44</sup> Van Gogh wrote, in letter to Theo van Gogh, on or about 3 April 1888 [592]: 'Let's suppose, then, that first of all we gave Jet Mauve the *Souvenir de Mauve* [F 394]. Let's suppose I dedicate a study to Breitner (I have one exactly like the study I exchanged with L. Pissarro [F 378] and Reid's one [F 379], oranges, foreground white, background blue) [F 395]. Let's suppose we also gave our sister some study or other [F 393]. Let's suppose we gave the modern museum in The Hague, since we have so many memories in The Hague, the 2 Montmartre landscapes exhibited at the Independents [F 350 and F 316]' ('Supposons donc que d'abord nous donnions à Jet Mauve le *Souvenir de Mauve*. Supposons que je dédie une étude à Breitner (j'en ai une précisément comme l'étude que j'ai échangé avec L. Pissarro [F 378] et celle de Reid, [F 379] des oranges, avant plan blanc, fond bleu) [F395]. Supposons que nous donnions quelque etude aussi à notre soeur [F393]. Supposons que nous donnions au musée moderne de la Haye, puisque nous avons tant de souvenirs à la Haye, les 2 paysages Montmartre exposés aux Independants [F 350 and F 316]'). While not all paintings were actually sent, the letter demonstrates that Van Gogh had very calculated plans to raise his profile in the art world.

<sup>45</sup> Ibid.

<sup>46</sup> And so he did: see Ten Berge, Meedendorp and Vergeest 2003, p. 209.

### Compositional enhancement

On rare occasions, Van Gogh utilised signatures to enhance his compositions. In *Seascape near Les Saintes-Maries-de-la-Mer*, made during a short trip to this small coastal village south of Arles (fig. 15), he used a bright red signature in the lower left as a compositional element, even though he considered the work merely a painted study.<sup>47</sup> The signature is executed with the horseshoe V in bold brushstrokes and is underlined. The complementary red and green might seem a little extreme, but if one looks more closely, the red hues can also be found as highlights in the foremost boat, and therefore serve to lead the viewer's eye from the signature to the boats. Furthermore, the signature creates a diagonal between itself and the boats in the distance, resulting in a more balanced and intriguing composition.<sup>48</sup> Vincent remarked to Theo a few weeks later: 'On a seascape there's a very outrageous red signature, because I wanted a red note in the green.'<sup>49</sup> Although, as previously noted, Vincent considered this painting a study, he also mentions his dissatisfaction with the piece as he felt that 'the painted studies lack clarity of touch'.<sup>50</sup> It is therefore the more remarkable that, despite his discontent with the work, he opted to sign it for the sake of the composition.



(Fig. 15) Vincent van Gogh, *Seascape near Les Saintes-Maries-de-la-Mer*, 1888, oil on canvas, 50.4 x 64.3 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), F 415

47 Jooren 2013, p. 297.

48 Ibid., pp. 297ff.

49 Vincent van Gogh, letter to Theo van Gogh, Arles, on or about 13 August 1888 [660]: 'Sur une marine il y a une tres exorbitante signature rouge parceque je voulais une note rouge dans le vert.'

50 Vincent van Gogh, letter to Theo van Gogh, Arles, 8 August 1888 [657]: 'Je crois que toutes ces idées sont bonnes mais les études peintes manquent de netteté dans la touche.'

### Artists' exchanges

Apart from gifts for Van Gogh's family and friends, works were also usually signed when part of an exchange of art with contemporaries. This was the case for a group of paintings that Van Gogh sent to his artist friends in Pont-Aven. Thanks to the letters and provenances, the works sent to Paul Gauguin, Emile Bernard, Charles Laval, Henri Moret and Ernest de Chamaillard have been identified.<sup>51</sup> As part of this research, it has been established that all these paintings were most likely signed at the same time, shortly before they were sent in the same consignment. An important commonality besides the occurrence of the horseshoe V is that the signatures are barely visible, since they were all presumably executed with a red lake paint that discoloured and faded over the years.<sup>52</sup> While Van Gogh was unable to sell many paintings during his lifetime, by exchanging signed works he not only promoted his name and extended the geographical circulation of his paintings, but also assembled a unique collection of works by his contemporaries. This, in turn, underscores both his awareness of authorship and his entrepreneurial mindset.

A noteworthy exception within Van Gogh's signed oeuvre is the still-life painting *Three Pairs of Shoes*. The work, made in October 1886, features not one but two signatures (fig. 16). Both signatures were scratched into the paint; whether this was done in the dry or wet paint is not mentioned in the literature or technical reports.<sup>53</sup> One signature, barely visible, can be found in the lower margin, scratched into a black brushstroke, in Van Gogh's regular signing style. The second signature, however, is scratched in block letters at the top right of the canvas, the handwriting strongly resembling that of the Australian painter John Russell (1858–1930).<sup>54</sup>

But why would another artist place Vincent's name on the canvas? Russell and Van Gogh met in Paris, where they both attended classes at Fernand Cormon's studio, and soon became friends. This painting was Vincent's contribution to an exchange of paintings between the two.<sup>55</sup> Why Russell might have engraved Vincent's name into the paint himself is not clear, but it is possible that he could not make out Van Gogh's signature or felt that it was too hidden, and decided to place his friend's name in a more prominent position, as Russell had done in his portrait of Van Gogh that same year, which included a large inscription above the sitter's head in red, 'Vincent, in friendship'.<sup>56</sup>



(Fig. 16) Vincent van Gogh, *Three Pairs of Shoes*, 1886, oil on canvas, 49.8 x 72.5 cm, Harvard Art Museums/Fogg Museum, Cambridge, MA, F 332. Bequest from the Collection of Maurice Wertheim, Class of 1906. Photo © President and Fellows of Harvard College, 1951.66

51 In the following letters the exchanges are documented: 680, n. 4; 696; 697; 719; 698, nn. 1, 10; 719, n. 2; 719, n. 2. Emile Bernard received *Quay with Men Unloading Sand Barges* (F 449), Paul Gauguin received *Self-Portrait Dedicated to Paul Gauguin* (F 476). Charles Laval received the painting *Self-Portrait* (F 501) and perhaps *Garden behind a House* (F 578). Ernest Ponthier de Chamaillard received *The Old Mill* (F 550). Lastly, Henry Moret received *Thistles* (F 447).

52 One of the paintings that could have been in the selection for Pont-Aven but was not sent was *Shoes* (F 461), which is in the collection of the Metropolitan Museum of Art in New York. It features a very faint horseshoe-V signature, which the conservator Charlotte Hale thinks was 'painted in red lake pigment, which can fade over time, but which in this case appears to have been abraded, either accidentally or deliberately'. See 'Artwork Details, Notes', *Shoes*, The Metropolitan Museum of Art, New York, <https://www.metmuseum.org/art/collection/search/436533>, accessed 13 July 2024. On Van Gogh's use of red pigments, see Van Bommel, Geldof and Hendriks 2005.

53 John O'Brian, *Degas to Matisse: The Maurice Wertheim Collection, Fogg Art Museum, Harvard University Art Museums*, New York 1988, pp. 87, 154ff.

54 That the handwriting strongly resembles that of John Russell was noticed by Van Gogh expert Teio Meedendorp during the consultation.

55 Louis van Tilborgh, 'The History of the Collection: Exchanges, Gifts, Sales and the Sacrosanct Core', in Louis van Tilborgh et al., *Vincent van Gogh: Paintings*, 2 vols., Amsterdam and Zwolle 1999–2011, vol. 2: *Antwerp and Paris, 1885–1888* (2011), Michael Hoyle (trans.), p. 19; O'Brian 1988, pp. 87, 154ff.; see Vincent van Gogh, letter to Theo van Gogh, Arles, on or about 25 March 1888 [589], n. 5.

56 John Russell, *Portrait of Vincent van Gogh*, 1886, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).

## Artistic ownership

The final example focuses on the correlation between signatures and authorship. Van Gogh and the motif of the sunflower have always been closely associated. Even at the time, Van Gogh was already linked to the motif, and wrote, 'You know that Jeannin has the peony, Quost has the hollyhock, but I have the sunflower, in a way'.<sup>57</sup> It is therefore not surprising that four of the Arles sunflower still lifes depict an embedded signature,<sup>58</sup> placed on the vase and executed in different colours in each case matching the respective accents in the paintings (fig. 17).<sup>59</sup> The prominently placed signatures in the centre of the painting not only draw additional attention to the depiction, but also assert the artist's authorship and emphasise the claim to the sunflower motif itself. Van Gogh reinforces their collective identity and seriality.<sup>60</sup> Thus, the signatures on these works serve not only as markers of Van Gogh's pride in his creations but also as assertions of artistic ownership and identity within the broader context of his oeuvre. The signatures add several layers of meaning and importance to the works. As well as forming part of the composition, they assert the presence of the artist in the depiction, his claim of authorship and satisfaction with the work.



(Fig. 17) Vincent van Gogh, *Sunflowers*, 1889, oil on canvas, 95 x 73 cm, Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation), F 458

57 Vincent van Gogh, letter to Theo van Gogh, Arles, 22 January 1889 [741]; Louis van Tilborgh, *Van Gogh and the Sunflowers*, Michael Hoyle (trans.), Amsterdam 2022, p. 62. 'Tu sais que Jeannin a la pivoine, que Quost a la rose tremiere mais moi j'ai un peu le tournesol.'

58 In this case, 'sunflower still lifes' refers to bouquets of flowers in vases. There are two more signed paintings of sunflower heads from his Paris period, *Sunflowers* (F 375) and *Withered Sunflowers* (F 376).

59 While three signatures feature the horseshoe V (F 454, F 456 and F 455), the Amsterdam *Sunflowers*' signature shows the curly V (fig. 17).

60 Joachim Heusinger von Waldegg, *Signaturen der Moderne Zeichen - Schrift - Kontext*, Karlsruhe 2016, p. 14.

## Final remarks

The analysis of Vincent van Gogh's signature practice has revealed various insights into his personal identity as an artist and his approach to his art. From his unique choice to sign his works 'Vincent', to the placement, colour and style of his signatures, Van Gogh's decisions reflect a blend of personal, practical and artistic considerations.

Only 133 paintings are signed, a relatively low proportion in comparison to his contemporaries. Overall, it can be concluded that the application of a signature often reflected Van Gogh's own well-being and confidence as well as his estimation of the work. Signatures occur most frequently in his paintings made in Paris and Arles, at a time when he was confident and hopeful he would exhibit and sell. The sharp decline in the number of signatures after his hospitalisation in the asylum in Saint-Rémy, when his mental health and self-esteem severely deteriorated, is remarkable. Although this article has shown that Vincent often had reasonable motives for signing certain works, it often remains unclear why he chose not to sign works he was in fact satisfied with, as his letters reveal. It seems that Van Gogh was simply not an artist who attached too much importance to consistency in the practice of signing. As he wrote in August 1888 while hard at work in Arles: 'I'd begun to sign my canvases, but I soon stopped; it seemed too silly to me.'<sup>61</sup>

61 Vincent van Gogh, letter to Theo van Gogh, c. 13 August 1888 [660]: 'J'avais commencé à signer les toiles mais je me suis vite arrêté, cela me semblait trop bête.'

# Appendix I: Van Gogh's Signed Paintings

Options:														
The F-numbers were assigned by Jacob de la Faille in his first catalogue raisonné of Van Gogh's works (1928). In the edition of 1970, which was used for this database, some F-numbers were adjusted, and changes in terms of chronology were made. "/" means there hasn't been an F-number assigned.	* means that the information given for the particular painting is according to De la Faille's catalogue. In case of works in private collection, where it wasn't possible to find any more recent information regarding the title, measurements, etc., De la Faille's information is used. Titles in particular are adopted accordingly, including how the titles are capitalized.	In most cases there is at least a dating that establishes the year of creation. In the case of works that have been better examined, the dating is often narrowed down to several months or a season, sometimes even to the exact month or week. In order to better recognize the chronology, in the case of signatures that indicate an approximate period of time, such as the 'summer of 1887', an intermediate month was selected, such as 'July 1887'. My gratitude goes to Tejo Meedendorp for his valuable help in structuring the months.		Genre paintings, Still lifes, Flower still lifes, Landscapes, Portraits, Self-Portraits, Figure studies, Animal studies, Copies. Note: To facilitate clearer analysis, the paintings were grouped into genres. Landscapes include all works depicting outdoor scenes in the broadest sense — rural settings, city or village views, as well as seascapes. Within the still-life category, the database distinguishes between general still lifes and flower still lifes; the latter occurs with particular frequency and therefore merits separate attention. Genre paintings refer to works in which human labour and everyday life are central subjects. Depictions of people are divided into three categories: portraits, which show identifiable sitters; self-portraits; and figure studies, which include nudes and studies of the human figure where individuality or recognizability plays a lesser role. Copies refer to paintings executed after works by other artists, while animal studies feature animals as the primary focus.				not visible; not clear; high; medium; low; blurred; partial	Lower left; Lower centre; Lower right; Middle left; Middle centre; Middle right; Upper left; Upper centre; Upper right	not visible; painting surface; integrated; individual	not visible; straight letters; cursive letters; straight letters, emphasis on V, partly underlined; straight letters, partly underlined; straight letters, emphasis on V; cursive letters, horseshoe V, fully underlined; cursive letters, horseshoe V, partly underlined; horseshoe V, straight letters, fully underlined; horseshoe V, straight letters, partly underlined	not visible or an individual colour. Please note: Due to possible discolouration and fading of the paint, the judgement of the signature colour must be regarded with caution. For this data set, the colours were judged based on pictures and information adjusted if the signatures have been technically examined.	not visible; straight; slightly crooked; crooked; curved; adapted to *	Leo Jansen, Hans Luijten, Nienke Bakker (eds.), Vincent van Gogh - The Letters : The Complete Illustrated and Annotated Edition, 6 vols., Amsterdam, The Hague and Brussels 2009, www.vangoghletters.org.
F-numbers	Title	Date	Size	Genre paintings	Period	Collection	Signature content	Signature visibility	Signature placement	Signature embedding	Signature form	Signature colour	Signature alignment	Letters
F0034	The Old Tower at Nuenen	1884-02	36 x 44.3 cm	Landscapes	Nuenen	Kröller-Müller Museum, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	dark brown	slanted	259, 431, 432, 440, 442, 812
F0088	The Old Tower	1884-05	47.5 x 55 cm	Landscapes	Nuenen	Emil Bührle Collection / Kunsthau Zürich, CHE	Vincent	high	Lower right	painting surface	regular	dark brown	straight	259, 446, 452, 519, 529
F0082	The Potato Eaters	1885-04	82 x 114 cm	Genre paintings	Nuenen	Van Gogh Museum, Amsterdam, NL	Vincent	low	Middle left	back of the chair	regular	dark brown	straight	494, 495, 496, 497, 498, 499, 501, 502, 506, 513, 515, 516, 528, 532, 574, 663, 665, 676, 734, 863
F0130	Head of a Woman \ (Gordina de Groot)	1885-03	42.5 x 33.5 cm	Portraits	Nuenen	Van Gogh Museum, Amsterdam, NL	Vincent	low; not clear	Upper right	painting surface	regular	creme	straight	489, 542
F0083	The Cottage	1885-05	65.7 x 79.3 cm	Landscapes	Nuenen	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, emphasis on V, fully underlined	dark brown	slanted	502, 506, 507, 508, 510, 513, 519, 539, 863
F0084	The Old Church Tower at Nuenen ('The Peasants' Churchyard')	1885-05	65 x 80 cm	Landscapes	Nuenen	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower right	painting surface	regular, emphasis on V, fully underlined	dark red and green (underlining)	straight	259, 489, 506, 507, 510, 513, 529, 539, 863, 879
F0141	Head of a Peasant Woman with white cap: Left three-quarter view*	1885-05	41 x 34.5 cm	Portraits	Nuenen	Collection Winnipeg, John.A. Mac Aulay, CA	Vincent	high	Upper left	painting surface	regular, emphasis on V, fully underlined	red	slightly slanted	501, 502, 505, 506
SP1669	Peasant Hut with Barns*	1885-05	62 x 113 cm	Landscapes	Nuenen	Private Collection London, Luigi Grosso, GB	Vincent	medium	Lower left	painting surface	regular	dark red or brown	straight	453, 454, 459, 466, 513, 515
F0092	The Cottage with Trees*	1885-06	44 x 59.5 cm	Landscapes	Nuenen	Private Collection	Vincent	high	Lower left	painting surface	regular, emphasis on V, fully underlined	brown	slanted	812
F0170	Cottage with a Peasant Coming Back Home	1885-06	65.5 x 78.5 cm	Landscapes	Nuenen	Museo Soumaya, MX	Vincent	high	Lower left	painting surface	regular	dark red	slightly slanted	506, 513, 515, 519
F0104a	Still Life: Ginger Pot and Onions	1885-09	34.5 x 49.5 cm	Still lifes	Nuenen	McMaster Museum of Art, CA	Vincent	low; not clear	Lower left	painting surface	regular, fully underlined	brown	slanted	/
F0106	Still Life with Apples and Pumpkins	1885-09	59 x 84.5 cm	Still lifes	Nuenen	Kröller-Müller Museum, NL	Vincent	medium	Lower left	painting surface	regular, emphasis on V	light, creme color	slightly slanted	532, 535, 545
F0107	Baskets of Potatoes	1885-09	65 x 78.5 cm	Still lifes	Nuenen	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular	bright red	slanted	532, 533, 535, 536
F0111	Birds' Nests	1885-09	39.3 x 46.5 cm	Still lifes	Nuenen	Van Gogh Museum, Amsterdam, NL	Vincent	medium, partial	Lower left	painting surface	regular	bright red	slightly slanted	533, 535, 536
F0112	Birds' Nests	1885-10	33.3 x 42.3 cm	Still lifes	Nuenen	Kröller-Müller Museum, NL	Vincent	high	Lower left	painting surface	regular	bright red	straight	533, 535, 536, 545
F0117	Still Life with Bible	1885-10	65.7 x 78.5 cm	Still lifes	Nuenen	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, emphasis on V, fully underlined	bright red	slightly slanted	537, 538, 542, 545, 552, 553, 574
F0045	Poplars near Nuenen	1885-11	78 x 98 cm	Landscapes	Nuenen (retouched in Paris 1886*)	Museum Boijmans van Beuningen, NL	Vincent	medium	Lower left	painting surface	regular, emphasis on V, fully underlined	bright red	slightly slanted	537, 538, 542, 545, 552, 553
F0224	In the Bois de Boulogne	1886-06	46.5 x 37 cm	Landscapes	Paris	Private Collection	Vincent	high	Lower right	painting surface	regular	bright red	slanted	/
F0229	The Hill of Montmartre with Stone Quarry	1886-06	32 x 41 cm	Landscapes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	bright red	slanted	
F0249	Roses and Peonies	1886-06	59.8 x 72.5 cm	Flower still lifes	Paris	Kröller-Müller Museum, NL	Vincent	high	Lower right	painting surface	regular, emphasis on V, fully underlined	bright red	slightly slanted	/
F0278	Still Life with Meadow Flowers and Roses	1886-06	100 x 80 cm	Flower still lifes	Paris	Kröller-Müller Museum, NL	Vincent	medium	Upper right	painting surface	Y-V	light orange	straight	555

F0237	Vase with Red and White Flowers	1886-07	65.5 x 35 cm	Flower still lifes	Paris	Museum Boijmans van Beuningen, NL	Vincent 86	medium, partial	Upper left	painting surface	regular	light green	slightly slanted	/
F0245	Vase with Carnations	1886-07	46 x 37.5 cm	Flower still lifes	Paris	Stedelijk Museum Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	bright red	straight	/
F0262	View from Montmartre	1886-07	38.5 x 61.5 cm	Landscapes	Paris	Kunstmuseum Basel, CHE	Vincent	high	Lower left	painting surface	regular, fully underlined	dark blue	slanted	/
F0265	Rooftops in Paris	1886-07	44.5 x 37 cm	Landscapes	Paris	National Gallery of Ireland, IE	Vincent	high	Lower left	painting surface	regular, fully underlined	bright red	slightly slanted	/
F0271	Windmill on Montmartre (destroyed)	1886-07	46.5 x 38 cm	Landscapes	Paris	Destroyed	Vincent	high	Lower left	painting surface	regular, partly underlined	red	slightly slanted	/
Jh.add 20*	Flower Still Life	1886-07	58 x 43.5 cm	Flower still lifes	Paris	Private collection	Vincent	high	Lower right	painting surface	regular, fully underlined	red	straight	/
F0234	Vase with Chinese Asters and Gladioli	1886-08	61 x 46 cm	Flower still lifes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	medium, blurred	Lower left	painting surface	regular, partly underlined	blue	slightly slanted	771
F0235	Roses trémières	1886-08	91 x 50.5 cm	Flower still lifes	Paris	Kunsthau Zürich, CHE	Vincent	high	Lower left	painting surface	regular, fully underlined	bright red	slightly slanted	/
F0250	Roses and Sunflowers	1886-08	50 x 61 cm	Flower still lifes	Paris	Städtische Kunsthalle Mannheim, DE	Vincent	high	Lower left	painting surface	regular, fully underlined	bright red	slightly slanted	/
F0258	Still life: White Vase with Roses and other Flowers	1886-08	37 x 25.5 cm	Flower still lifes	Paris	Private Collection	V	high	Lower left	painting surface	regular, fully underlined	bright red	slightly slanted	/
F0273	Windmills on Montmartre	1886-08	46.5 x 38 cm	Landscapes	Paris	Artizon Museum, Tokyo, JP	Vincent	high	Lower right	painting surface	regular, fully underlined	dark red	slightly slanted	570
F0274	Moulin de la Galette*	1886-08	46 x 38 cm	Landscapes	Paris	Kelvingrove Art Gallery and Museum, GB	Vincent	high	Lower right	painting surface	regular, fully underlined	bright red	slightly slanted	570
F0282	Cinerarias	1886-08	54.5 x 46 cm	Flower still lifes	Paris	Museum Boijmans van Beuningen, NL	Vincent	high	Lower left	painting surface	regular, emphasis on V, fully underlined	bright red	slightly slanted	/
F0324a	Still Life: Vase with Viscaria*	1886-08	65 x 54 cm	Flower still lifes	Paris	Egyptian Museum of Modern Art, EG	Vincent	high	Lower right	painting surface	regular, fully underlined	bright red	straight	/
F0596	Vase with Carnations and Other Flowers	1886-08	61 x 38 cm	Flower still lifes	Paris	The Kreeger Museum, Washington D.C., US	Vincent	medium	Lower right	painting surface	regular	dark red	straight	/
F0201	Still Life: Geranium in a Pot*	1886-09	46 x 38 cm	Flower still lifes	Paris	Private Collection	Vincent	medium	Lower left	painting surface	regular, fully underlined	dark red	slightly slanted	/
F0241	Vase with Zinnias and Geraniums	1886-09	61 x 45.9 cm	Flower still lifes	Paris	National Gallery Ottawa, CA	Vincent	high	Lower right	painting surface	regular, fully underlined	bright red	slightly slanted	/
F0247	Still Life: Vase with Gladioli	1886-09	65 x 40 cm	Flower still lifes	Paris	Private Collection	Vincent	high	Lower right	painting surface	regular, emphasis on V, fully underlined	bright red	slightly slanted	/
F0248	Still Life: Vase with Red Gladioli	1886-09	50.5 x 39.5 cm	Flower still lifes	Paris	Private Collection	Vincent	high	Lower right	painting surface	regular, fully underlined	bright red	slightly slanted	535
F0248b	Still Life: One-Eared Vase with Red Gladioli	1886-09	65 x 35 cm	Flower still lifes	Paris	Collection Morges, Switzerland-Paris	Vincent	low, partial	Lower left	painting surface	regular	creme or scratched in?	straight	/
F0251	Bowl with Zinnias and Other Flowers	1886-09	50.2 x 61 cm	Flower still lifes	Paris	National Gallery Ottawa, CA	Vincent	high	Lower right	painting surface	regular, emphasis on V, fully underlined	dark blue	slightly slanted	/
F0252	Bowl with Zinnias	1886-09	61 x 45.5 cm	Flower still lifes	Paris	The Kreeger Museum, Washington D.C., US	Vincent	medium, partial	Lower right	painting surface	regular, emphasis on V, fully underlined	bright red	slightly slanted	/
F0255	Shoes	1886-09	38.1 x 45.3 cm	Still lifes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	medium	upper left	painting surface	Y-V, fully underlined	bright red	slightly slanted	/
F0203	Smoked Herrings	1886-10	45.6 x 38 cm	Still lifes	Paris	Kröller-Müller Museum, NL	Vincent	high	Upper left	painting surface	regular, partly underlined	dark red	slightly slanted	752
F0285	Still Life: Herrings, Lemons and Tomatoes*	1886-10	39 x 56.5 cm	Still lifes	Paris	Collection Winterthur, Oskar Reinhart, CHE	Vincent	high	Lower right	painting surface	regular, emphasis on V, fully underlined	bright red	slightly slanted	/
F0332	Three Pairs of Shoes	1886-10	49.8 x 72.5 cm	Still lifes	Paris	Harvard Art Museum, Fogg Museum, US	Vincent	low	Lower centre and Upper right	painting surface	regular	scratched in	straight	569, 589, 650, 849
F0332a	A Pair of Shoes*	1886-10	37.5 x 45.5 cm	Still lifes	Paris	Private Collection	Vincent	high	Upper left	painting surface	regular, fully underlined	red	slightly slanted	/
F0238	La Guinguette à Montmartre	1886-11	50 x 64.5 cm	Landscapes	Paris	Musée d'Orsay, Paris, FR	Vincent	medium	Lower left	painting surface	regular, emphasis on V	scratched in	slightly slanted	/
F0288	Portrait of a Man*	1886-12	55 x 41 cm	Portraits	Paris	Unknown	Vincent	not visible on picture	Lower left	painting surface (assumed)	not visible	not visible	not visible	638, 640
/	Flower Still life	1886-1887	41.3 x 33 cm	Flower still lifes	Paris	Unknown	V	high	Lower left	painting surface	regular, fully underlined	red	slanted	/
F0263	Portrait of Père Tanguy	1887-01	45.5 x 34 cm	Portraits	Paris	Ny Carlsberg Glyptothek, DK	according to dF: Vincent janvier 87 / Tanguy	low, not clear	Lower left / Upper left	painting surface	regular	red	straight	638, 640
F0263a	Self-Portrait with Glass	1887-01	61.1 x 50.2 cm	Self-Portraits	Paris	Van Gogh Museum, Amsterdam, NL	Vincent 87	medium, partial	Upper left	painting surface	regular	dark red	straight	/
F0333	A Pair of Boots	1887-01	32.7 x 41.3 cm	Still lifes	Paris	Baltimore Museum of Art, US	Vincent 87	high	Lower right	painting surface	Y-V, fully underlined	light orange	slightly slanted	/
F0334	Basket of Crocus Bulbs	1887-01	32.5 x 41.2 cm	Flower still lifes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	dark red	slanted	/
F0357	Head of a Woman*	1887-01	42 x 35 cm	Portraits	Paris	Kunstmuseum Basel, CHE	Vincent 87	medium	Upper right	painting surface	Y-V, fully underlined	scratched in	underlining slanted	753
F0328	Nude Woman Reclining: Seen from the back*	1887-02	38 x 61 cm	Figure studies	Paris	Private Collection	Vincent 87	high	Lower left	painting surface	Y-V, partly underlined	yellow	straight	753
F0329	Recumbent Nude	1887-02	23.8 x 40.9 cm	Figure studies	Paris	Kröller-Müller Museum, NL	Vincent	high	Lower right	painting surface	regular	dark red	slanted	640, 753
F0340	Carafe and Dish with Citrus Fruit	1887-02	46.3 x 38.4 cm	Still lifes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent 87	high	Lower right	painting surface	Y-V, fully underlined	green	straight	/
F0347	Impasse des Deux Frères	1887-02	35 x 65.5 cm	Landscapes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	medium	Lower left	painting surface	regular, fully underlined	red	slightly slanted	/
F0343	Alexander Reid	1887-03	42 x 33.5 cm	Portraits	Paris	Kelvingrove Art Gallery and Museum, GB	Vincent	medium	Lower right	painting surface	regular, partly underlined	dark red	slightly slanted	343
F0346	Montmartre: Windmills and Allotments	1887-03	45.2 x 81.4 cm	Landscapes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	dark red	slanted	/
F0213	Imperial Crown Fritillaries in a Copper Vase	1887-04	73.5 x 60 cm	Flower still lifes	Paris	Musée d'Orsay, Paris, FR	Vincent	high	Upper left	painting surface	regular, fully underlined	scratched in	straight	771

F0286b	Still Life: Lilac	1887-04	27 x 34.5 cm	Flower still lifes	Paris	Hammer Gallery, Los Angeles, US	Vincent	medium, blurred	Lower left	painting surface	regular	bright red	straight	/
F0244	Basket of Pansies	1887-05	46 x 55 cm	Flower still lifes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	bright red	slightly slanted	572
F0028	Kingfisher by the Waterside	1887-07	26.6 x 19.1 cm	Animal studies	Paris	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	red	slightly slanted	/
F0322	Still Life: Vase with Lilacs, Daisies and Anemones*	1887-07	46.5 x 37.5 cm	Flower still lifes	Paris	Private Collection	Vincent	medium	Middle left	painting surface	regular, partly underlined	green	slightly slanted	/
F0324	Still Life: Vase with Cornflowers and Poppies*	1887-07	80 x 67 cm	Flower still lifes	Paris	Triton Collection	Vincent	medium	Upper left	painting surface	regular	bright green or yellow	straight	/
F0376	Withered Sunflowers	1887-08	50 x 60.7 cm	Flower still lifes	Paris	Kunstmuseum Bern, CHE	Vincent 87	high	Lower right	painting surface	regular, fully underlined	light yellow	slightly slanted	576, 640, 653, 736
F0375	Sunflowers	1887-09	43.2 x 61 cm	Flower still lifes	Paris	Metropolitan Museum of Art New York, US	Vincent 87	high	Lower left	painting surface	regular, partly underlined	light yellow or ochre	slightly slanted	576, 640, 653, 736
F0378	Basket of Apples	1887-09	54 x 65 cm	Still lifes	Paris	Kröller-Müller Museum, NL	à l'ami Lucien Pissaro Vincent	high	Lower left	painting surface	regular, partly underlined	red	straight	583, 592, 741
F0383	Quinces, Lemons, Pears and Grapes	1887-09	48.9 x 65.5 cm	Still lifes	Paris	Van Gogh Museum, Amsterdam, NL	Vincent 87 A mon frère Théo	high	Lower left	painting surface	regular, partly underlined	orange and red	slanted	668, 669, 734
F0379	Still Life, Basket of Apples	1887-10	46.7 x 55.3 cm	Still lifes	Paris	Saint Louis Art Museum, US	Vincent 87	high	Lower left	painting surface	regular, partly underlined	dark red	slightly slanted	592, 741
F0522	Self-Portrait as a Painter	1887-1888	65.1 x 50 cm	Self-Portraits	Paris	Van Gogh Museum, Amsterdam, NL	Vincent 88	high	Lower right	On the easel	regular, partly underlined	orange	straight	626, 800
F0391	Snowy Landscape with Arles in the Background	1888-02	50 x 60 cm	Landscapes	Arles	Private Collection, London, GB	Vincent	high	Lower centre	On the fence	regular, fully underlined	red	vertical	578, 582, 583, 585, 606
F0393	Still Life: Book and Blossoming Almond Branch in a Glass*	1888-02	24 x 19 cm	Still lifes	Arles	Private Collection	Vincent	medium	Upper left	painting surface	regular	dark red	straight	582, 583, 585, 590, 592, 606, 626, 678, 812
F0392	Sprig of Flowering Almond in a Glass	1888-03	24.5 x 19.5 cm	Still lifes	Arles	Van Gogh Museum, Amsterdam, NL	Vincent	high	Upper left	painting surface	regular, partly underlined	bright red	straight	582, 583, 585, 606
F0394	Pink Peach Trees ('Souvenir de Mauve')	1888-03	73 x 60 cm	Landscapes	Arles	Kröller-Müller Museum, NL	Souvenir de Mauve Vincent	high	Lower left	painting surface	regular	dark brown	straight	583, 590, 591, 592, 594, 595, 597, 602, 608, 615, 660, 719, 720, 732
F0395	Still Life: Basket with Six Oranges*	1888-03	45 x 54 cm	Still lifes	Arles	Private Collection	Vincent	high	Lower left	painting surface	regular	orange	slightly slanted	583, 585, 592, 606, 741
F0396	The Gleize Bridge over the Vigueirat Canal	1888-03	46.8 x 51.3 cm	Landscapes	Arles	Pola Museum, JP	Vincent	high	Lower left	painting surface	regular, fully underlined	dark red	slightly slanted	583, 584, 585, 606
F0397	Bridge at Arles (Pont de Langlois)	1888-03	54 x 65 cm	Landscapes	Arles	Kröller-Müller Museum, NL	Vincent	high	Lower left	painting surface	regular, fully underlined	dark red	straight	585, 587, 592, 594, 595, 597, 600, 606, 607, 608, 615, 620
F0400	The Langlois Bridge	1888-03	59.5 x 73.6 cm	Landscapes	Arles	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular	dark blue	slightly slanted	598, 606, 620
F0556	Apricot Trees in Blossom*	1888-03	55 x 65.5 cm	Landscapes	Arles	Private Collection	Vincent	high	Lower right	painting surface	regular	red	straight	589, 590, 591, 594, 597, 599, 600, 602, 606, 607
F0403	The White Orchard	1888-04	60 x 80 cm	Landscapes	Arles	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular	red	straight	594, 595, 597, 699, 600, 602, 606, 607, 608, 615, 624, 699, 700, 743, 745
F0405	Small Pear Tree in Blossom	1888-04	73.6 x 46.3 cm	Landscapes	Arles	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular	red	straight	594, 597, 599, 600, 602, 606, 721, 741, 771, 861
F0406	Orchard in Blossom*	1888-04	72 x 58 cm	Landscapes	Arles	Private Collection	Vincent	high	Lower left	painting surface, adapted to*	regular	red	slightly slanted	599, 600, 602, 606
F0552	The Flowering Orchard	1888-04	72.4 x 53.3 cm	Landscapes	Arles	Metropolitan Museum of Art New York, US	Vincent	high	Lower left	painting surface	regular	dark red	slightly slanted	597, 599, 600, 602, 606, 758
F0553	Orchard with Apricot Trees in Blossom, Arles	1888-04	55.6 x 65.3 cm	Landscapes	Arles	National Gallery, Scotland, GB	Vincent	high	Lower left	painting surface	regular	bright red	slightly slanted	589, 590, 591, 594, 597, 599, 600, 602, 606
F0555	The Pink Orchard	1888-04	65 x 81 cm	Landscapes	Arles	Van Gogh Museum, Amsterdam, NL	Vincent	medium	Lower right	painting surface	regular	bright red	straight	589, 594, 597, 599, 600, 602, 606, 607, 608, 700
F0571	The Langlois Bridge*	1888-04	60 x 65 cm	Landscapes	Arles	Private Collection	Vincent /// Pnt de l'Anglois	high	Lower left	painting surface	regular	dark red	slightly slanted	592, 594, 595, 597, 600, 606, 607, 608, 620
F0578	Garden Behind a House	1888-04	65 x 54 cm	Landscapes	Arles	Private Collection	Vincent	low; not clear	Lower left	painting surface	horseshoe V, fully underlined	red	slanted	696, 698, 704, 716, 719
F0410	Still Life with Coffee Pot	1888-05	65 x 81 cm	Still lifes	Arles	Basil and Elise Goulandris Foundation, GR	Vincent	high	Upper left	painting surface	curly V	red	straight	611, 612, 622, 624, 625, 660
F0591	Daises, Arles	1888-05	33 x 42 cm	Flower still lifes	Arles	Virginia Museum of Fine Arts, US	Vincent	low, partial	Lower left	painting surface	horseshoe V	dark red	straight	783, 784, 805, 806
F0398	View of the Viaduct at Arles	1888-06	46.2 x 49.8 cm	Landscapes	Arles	Musée Rodin, Paris, FR	Vincent	high	Lower left	painting surface	regular	dark red	slightly slanted	583, 584, 585, 606
F0412	The Harvest	1888-06	73.4 x 91.8 cm	Landscapes	Arles	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	regular	red	slanted	615, 623, 624, 625, 626, 629, 635, 660, 673, 699, 700, 743, 745, 771, 789, 801, 887
F0413	Fishing Boats on the Beach at Les Saintes-Maries-de-la-Mer	1888-06	65 x 81.5 cm	Landscapes	Arles, Saintes-Maries	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower centre	On a chest	curly V	dark red	straight	620, 621, 622, 660
F0415	Seascape near Les Saintes-Maries-de-la-Mer	1888-06	50.4 x 64.3 cm	Landscapes	Arles, Saintes-Maries	Van Gogh Museum, Amsterdam, NL	Vincent	high	Lower left	painting surface	horseshoe V, fully underlined	bright red	slightly slanted	619, 620, 636, 657, 660, 673
F0417	The Sea at Saintes-Maries	1888-06	44 x 53 cm	Landscapes	Arles, Saintes-Maries	Pushkin Museum, RU	Vincent	high	Lower right	painting surface	horseshoe V	dark red	slanted	619, 620, 622, 636, 657, 660, 663, 673
F0422	The Sower	1888-06	64.2 x 80.5 cm	Genre paintings	Arles	Kröller-Müller Museum, NL	Vincent	high	Lower left	painting surface	regular	orange	slightly slanted	627, 628, 629, 633, 634, 657, 660, 663, 664, 676, 677, 680, 723, 734, 745
F0425	Wheat Stacks in Provence	1888-06	73.5 x 93 cm	Landscapes	Arles	Kröller-Müller Museum, NL	Vincent	high	Lower right	painting surface	regular	red	straight	623, 624, 629, 633, 635, 660
F0465	Summer Evening	1888-06	74 x 92 cm	Landscapes	Arles	Kunst Museum Winterthur, CHE	Vincent	high	Lower left	painting surface	regular	bright red	slanted	624, 628, 629, 633, 660, 680
F0443	Portrait of a Peasant (Patience Escalier)	1888-08	64 x 54.6 cm	Portraits	Arles	Norton Simon Museum, US	Vincent	high	Upper left	painting surface	horseshoe V	red	straight	664, 665, 669, 674, 676
F0446	Railway Carriages in Arles	1888-08	45 x 50 cm	Landscapes	Arles	Musée Angladon - Collection Jacques Doucet, FR	Vincent	high	Lower right	painting surface	horseshoe V	dark red	straight	652, 659, 674
F0447	The Thistles	1888-08	59 x 49 cm	Landscapes	Arles	Private collection	Vincent	low	Lower right	painting surface	horseshoe V	red	slanted	659, 665, 674, 696, 698

F0449	Quay with Men Unloading Sand Barges	1888-08	55 x 66 cm	Genre paintings	Arles	Museum Folkwang, DE	Vincent	low	Lower right	painting surface	horseshoe V	not visible	slightly slanted	652, 660, 662, 665, 674, 680, 683, 696, 698, 704, 719
F0454	Sunflowers	1888-08	92.1 x 73 cm	Flower still lifes	Arles	National Gallery London, GB	Vincent	high	Middle centre	On the vase	horseshoe V	blue	adapted to vase	668, 669, 670, 674, 677, 678, 683, 689, 703, 704, 715, 721, 734, 736, 739, 740, 741, 743, 744, 765, 767, 774, 776, 783, 792, 818, 820, 821, 825, 827, 830, 850, 853, 854
F0456	Sunflowers	1888-08	92 x 73 cm	Flower still lifes	Arles	Alte Pinakothek München, DE	Vincent	high	Middle centre	On the vase	horseshoe V	orange	slanted	666, 667, 668, 670, 674, 677, 678, 683, 689, 703, 704, 715, 721, 736, 739, 740, 741, 743, 744, 765, 767, 774, 776, 783, 792, 818, 819, 820, 821, 825, 827, 830, 850, 853, 854
F0461	Shoes	1888-08	45.7 x 55.2 cm	Still lifes	Arles	Metropolitan Museum of Art, New York, US	Vincent	low; not clear	Lower left	painting surface	horseshoe V	orange	slanted	671, 674, 696, 698
F0594	Still Life: Vase with Oleanders*	1888-08	56 x 36 cm	Flower still lifes	Arles	Private Collection	Vincent	high	Lower left	painting surface	horseshoe V	dark brown	straight	660, 671
F0463	The Night Café	1888-09	72.4 x 92.1 cm	Genre paintings	Arles	Yale University Art Gallery, US	Vincent /// Le café de nuit	low; not clear	Lower right	painting surface	horseshoe V	dark red and dark blue	straight	676, 677, 678, 680, 683, 684, 691, 693, 694, 696, 698, 703, 704, 705, 716, 717, 765, 767, 777, 801
F0476	Self-Portrait Dedicated to Paul Gauguin	1888-09	61.5 x 50.3 cm	Self-Portraits	Arles	Harvard Art Museums, Fogg Museum, US	Vincent /// A mon ami Paul G.	low; not clear	Lower right and upper left	painting surface	horseshoe V	faded red	slanted	628, 678, 680, 681, 683, 685, 695, 696, 697, 698, 704, 734, 735, 736
F0550	The Old Mill	1888-09	64.7 x 53 cm	Landscapes	Arles	Collection Buffalo AKG Art Museum, US	according to dF: Vincent	not visible on picture	Lower right	painting surface	horseshoe V	not visible	not visible	680, 683, 698
F0450	The Sower with Setting Sun	1888-11	73 x 92 cm	Genre paintings	Arles	Kunsthau Zürich, CHE	Vincent	low	Lower right	On the tree trunk	horseshoe V	very dark	straight	722, 723, 767, 776, 784, 800
F0501	Self-Portrait*	1888-11	46 x 38 cm	Self-Portraits	Arles	Private Collection	à l'ami Laval /// Vincent	low	Lower right	painting surface	horseshoe V	faded red	slightly slanted	719, 736
F0435	The Postman (Joseph-Étienne Roulin)	1888-1889	65.7 x 55.2 cm	Portraits	Arles	Barnes Foundation, US	Vincent	high	Upper left	painting surface	horseshoe V	red	slightly slanted	751, 774
F0498	Van Gogh's Chair	1888-1889	91.8 x 73 cm	Still lifes	Arles	National Gallery, London, GB	Vincent	high	Middle centre	On a box	horseshoe V	dark brown	slanted	721, 736, 738, 751, 767, 774
F0504	La Berceuse (Portrait of Madame Roulin)	1888-1889	92 x 72.5 cm	Portraits	Arles	Kröller-Müller Museum, NL	Vincent /// la Berceuse	low and medium	Middle right	On the chair and painting surface	horseshoe V	dark blue	adapted to chair and ground	753, 767, 768, 774, 776, 796, 801, 866
F0455	Sunflowers	1889-01	92.4 x 71.1 cm	Flower still lifes	Arles	Philadelphia Museum of Art, US	Vincent	high	Middle centre	On the vase	horseshoe V	red	adapted to vase	736, 743, 744, 745, 751, 765, 767, 774, 776, 783, 820, 854
F0458	Sunflowers	1889-01	95 x 73 cm	Flower still lifes	Arles	Van Gogh Museum, Amsterdam, NL	Vincent	high	Middle centre	On the vase	curly V	light blue	adapted to vase	737, 743, 744, 745, 751, 765, 767, 774, 776, 783, 820, 854
F0500	Portrait of Doctor Felix Rey	1889-01	64 x 53 cm	Portraits	Arles	Pushkin Museum, RU	Vincent Arles 89	high	Lower right	painting surface	horseshoe V	bright red	slanted	732, 736, 740, 751, 778
F0502	Still Life of Oranges and Lemons with Blue Gloves	1889-01	48 x 62 cm	Still lifes	Arles	National Gallery of Art, Washington D.C., US	Vincent Arles 89	medium	Lower right	painting surface	horseshoe V	faded red and blue	slightly slanted	738, 741, 751
F0505	La Berceuse (Woman Rocking a Cradle; Augustine-Alix Pellicot Roulin)	1889-01	92.7 x 73.7 cm	Portraits	Arles	Metropolitan Museum of Art, New York, US	Vincent Arles 89 /// La Berceuse	high and low	Middle right	On the chair and painting surface	horseshoe V	dark brown and red	adapted to chair and ground	744, 745, 748, 751, 753, 774, 775, 776, 796, 866
F0506	Madame Roulin Rocking the Cradle (La berceuse)	1889-01	92.7 x 73.8 cm	Portraits	Arles	Art Institute Chicago, US	Vincent Arles 89 /// La Berceuse	high and low	Middle right	On the chair and painting surface	horseshoe V	dark red and bright red	adapted to chair and ground	743, 744, 745, 748, 751, 753, 767, 768, 774, 776, 796, 801, 854, 866
F0508	La Berceuse: Mme Augustine Roulin	1889-01	92 x 72 cm	Portraits	Arles	Museum of Fine Arts, Boston, US	La Berceuse	low	Lower right	painting surface	not visible	red	in ground	
F0579	Lilac Bush	1889-05	73 x 92 cm	Landscapes	Saint-Rémy	Hermitage Museum, RU	Vincent	high	Lower left	painting surface	horseshoe V	red	slightly slanted	772, 776, 777, 789
F0608	Irises	1889-05	74.3 x 94.3 cm	Landscapes	Saint-Rémy	The Getty, Los Angeles, US	Vincent	high	Lower right	painting surface	horseshoe V, fully underlined	dark blue / purple	slanted	732, 772, 776, 777, 789, 799, 813, 819
F0609	A Corner in the Garden of Saint-Paul's Hospital: Ivy*	1889-05	92 x 72 cm	Landscapes	Saint-Rémy	Unknown	Vincent	high	Lower left	painting surface	visible on photograph: horse shoe V, fully underlined; prob. dark blue/violet; straight	not visible	not visible	776, 777, 779, 782, 783, 784, 789, 792, 793, 813, 818, 820, 821, 825, 827, 854, 861,
F0734	The Garden of the Asylum at Saint-Rémy	1889-05	91.5 x 72 cm	Landscapes	Saint-Rémy	Kröller-Müller Museum, NL	Vincent	high	Lower right	painting surface	horseshoe V	dark blue	slightly slanted	776, 777, 789
F0585	Olive Grove	1889-09	72 x 92 cm	Landscapes	Saint-Rémy	Kröller-Müller Museum, NL	Vincent	high	Lower left	painting surface, adapted to*	horseshoe V	blue	slanted	789, 805, 806, 823, RM21
F0757	Pietà	1889-09	42 x 34 cm	Copies	Saint-Rémy	Musei Vaticani, IT	d'Après Eug Delacroix a appartenu à Diaz Vincent	medium	Lower right	On stone	regular	dark brown	curved, adapted to stone	801, 804, 805
F0664	The White Mas among the Olive Trees*	1889-11	70 x 60 cm	Landscapes	Saint-Rémy	Private Collection	Vincent	medium	Lower right	painting surface	horseshoe V	green	straight	836
F0768	Portrait of Miss Adeline Ravoux*	1890-06	67 x 55 cm	Portraits	Auvers	Private Collection	Vincent	high	Lower left	painting surface	regular	bright red	slightly slanted	891
F0777	The Garden of Daubigny with a Black Cat*	1890-06	56 x 101.5 cm	Landscapes	Auvers	Fondation Beyeler, CHE	le jardin de Daubigny	high	Lower right	painting surface	regular	dark blue	straight	889, 898, 902

‘I’d begun to sign  
my canvases,  
but I soon stopped;  
it seemed too silly  
to me.’

Vincent van Gogh to Theo van Gogh, c. 13 August 1888 [660]

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