

1

Early landscape drawings in charcoal

CITATION

Fleur Roos Rosa de Carvalho, 'Early landscape drawings in charcoal',
in *Odilon Redon and Andries Bonger: 36 works from the Van Gogh Museum
collection*, Amsterdam 2022

1

Early landscape drawings in charcoal

Cats. 1–4

Cat. 1 Odilon Redon, *Autumn Leaves, Poplars in a Lake*, c. 1865. Various charcoals with fixative on cream wove paper, 37.9 × 32.8 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1053N1996

Cat. 2 Odilon Redon, *Landscape*, 1865. Various charcoals and black chalk with fixative on cream wove paper, 24 × 37 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1054N1996

Cat. 3 Odilon Redon, *Landscape*, 1865. Various charcoals with fixative on cream wove paper, 36 × 25.5 cm. Van Gogh Museum, Amsterdam (State of the Netherlands), d1055N1996

Cat. 4 Odilon Redon, *Landscape, Two Figures*, c. 1865–68. Various charcoals with fixative on pink wove paper, 47.5 × 36.5 cm. Van Gogh Museum, Amsterdam, d1044S1995

Odilon Redon's earliest charcoal drawings from around 1865 – no fewer than four of which can be found in the Van Gogh Museum collection – are closely linked by their subject matter, composition and technique. The focus here is on a majestic nature, into which small figures are inserted. As a pure landscape study, *Autumn Leaves, Poplars in a Lake* (cat. 1) is an exception in this regard.

Beginning in 1865, Redon exhibited his charcoal drawings at the Société des amis des arts in his native Bordeaux. By taking his first steps in the art world with landscapes of this kind, he aligned himself with the work of successful contemporary *fusainistes* like Maxime Lalanne (1827–1886) and Adolphe Appian (1819–1898), who had been showing their charcoal drawings at the large Salons of various French cities in recent years.¹ Thanks to their efforts, drawings had come to be admired as works of art in their own right rather than simply as preparations for paintings. Redon followed the example of these masters by using charcoal to achieve all manner of tonal effects and light-and-dark contrasts in his landscapes.² *Autumn Leaves*, for example, was built up by spreading large horizontal expanses of powdered charcoal across the paper. Working from this greyish base tone, the artist emphasized certain passages and used the tip of the charcoal stick to draw in details like the dark leaves of the poplars and the clumps of grass in the foreground (fig. 1d). He then selectively removed the drawing material with a wad of dough or gum to make the light zones sparkle: the underside of the poplar leaves, for instance, as they are blown away from the trees.³ A detail from *Autumn Leaves*, meanwhile, shows that Redon also used his fingertips moistened with fixative to remove charcoal in order to make the leaves on the scratched-in branches of a tree stand out against the dark sky (fig. 1d). The charcoal on his fingers was applied in turn to create dark accents in the foliage.

Redon enriched the grey and the oiled, deep-black charcoal in several of these early drawings with the generously applied tone of multiple layers of resinous fixative. *Landscape*, for instance, was hung up with two drawing pins so that he could apply a thick coating of Canada balsam on the back with a wide brush (fig. 1e). The resin mixture fixed the charcoal drawing on the front by soaking through the pores of the paper, while also forming a deep-gold patina over the next few months that lent the artist's work the monumental weight of an Old Master and further deepened the already atmospheric lighting effects.⁴ Redon enjoyed an intimate relation-

¹ See also Lee Hendrix, 'Landscape, Charcoal and the Etching Revival', in Lee Hendrix (ed.), *Noir: The Romance of Black in 19th-Century French Drawings and Prints*, exh. cat., Los Angeles (J. Paul Getty Museum), 2016, pp. 30–49.

² See also Timothy David Mayhew, 'Dessin au fusain: Nineteenth-Century Charcoal Drawing Materials and Techniques', in Los Angeles 2016, pp. 125–52.

³ Technical examinations carried out on 5 November 2018 by Harriet K. Stratis and Fleur Roos Rosa de Carvalho on the *noirs* and pastels by Odilon Redon in the collection of the Van Gogh Museum, Amsterdam. See also Harriet K. Stratis, 'Beneath the Surface: Redon's Methods and Materials', in Douglas W.

Druick et al. (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam (Van Gogh Museum)/London (Royal Academy of Arts), 1994–95, pp. 353–377, pp. 357–58.

⁴ André Mellerio, *Odilon Redon: Les estampes* –

The Graphic Work: Catalogue raisonné (1913), Alan Hyman (ed.), San Francisco 2001, p. xvii: 'Par un fixatif, mixture à lui particulière, il donne à ses essins un fondu général comme doré sourdement, équivalant à cette patine d'ensemble que prennent en vieillissant les peintures de Rembrandt.'



Cat. 1 Odilon Redon, *Autumn Leaves, Poplars in a Lake*



Cat. 2 Odilon Redon, *Landscape*



Cat. 3 Odilon Redon, *Landscape*



Cat. 4 Odilon Redon, *Landscape, Two Figures*

Fig. 1a Camille Corot, *Passage of the Ford, Evening*, 1868. Oil on canvas, 99 × 135 cm. Musée des beaux-arts de Rennes



ship with his materials: the charcoal, for example, was closely associated in his mind with Peyrelabade, his family's estate in Listrac (Gironde), where he produced most of his drawings. The fact that his charcoal was made from the wood of local grapevines further heightened the intimate connection between art and locus.⁵

The four works reflect Redon's affinity with nature. He spent the 1860s ceaselessly wandering the vast and inhospitable Peyrelabade and trekking through the Pyrenees. The young artist captured his impressions in these moody charcoal drawings. He did not execute them out of doors but later in his studio, where he sought to express his thoughts and his feelings.⁶ The drawings also echo the Romantic poems and stories he devoured and the art he admired.⁷

He saw landscapes by Camille Corot (1796–1875) at the Salon in his native Bordeaux, for instance, and reviewed them for the magazine *La Gironde*. He found in them a synthesis between natural studies of visible reality and a poetic harmony (fig. 1a).⁸ Redon praised Corot as 'a superior artist: a painter before nature, a poet or thinker in the studio' and set out to follow in his footsteps.⁹ He placed majestic trees drawn from nature in imagined landscapes with reflecting pools, dark clouds or imposing crags, to which he frequently added one or two lone figures (often viewed from the rear), aligning himself in this way with the Romantic visual tradition. The figures help us contemplate a wild, inhospitable nature, while their nudity or medieval-style robes evoke mythical and religious dimensions.¹⁰

⁵ Stratis, in Chicago/Amsterdam/London 1994–95, p. 355 and n. 4.

⁶ Redon (1895), in *To Myself: Notes on Life, Art and Artists*, New York 1986, p. 13: 'And it was indeed an effort of reason, of duty, almost of virtue, when I had to set myself to study objectively; I preferred to attempt representations of imaginary things that haunted me and I failed fruitlessly at the beginning. However I made many of them: landscapes, battles, evocations of beings scattered in rocky plains, a

whole world of despair, black smoke of the romanticism which still hung over me.' ('Et c'était vraiment un effort de raison, de devoir, presque de vertu, quand il fallait me mettre à l'étude objectivement; je préférais tenter la représentation des choses imaginaires qui me hantaient et où j'échouai infructueusement au début. J'en fis cependant beaucoup: paysages, batailles, évocations d'êtres épars dans des plaines rocheuses, tout un monde de désespérance, noires fumées du romantisme qui m'embrumaient encore.')

⁷ He was inspired, for instance, by Alphonse de Lamartine (1790–1869), Théophile Gautier (1811–1872), Etienne Pivert de Senancour (1770–1846) and Jean-Jacques Rousseau (1712–1778). See also Douglas W. Druick and Peter Kort Zegers, 'Under a Cloud 1840–1870', in Chicago/Amsterdam/London 1994–95, pp. 25–72.

⁸ See Odilon Redon, 'Salon de 1868: Le paysage: MM. Chintreuil. Corot et Daubigny (19 May 1868)', in Robert Coustet (ed.), *Odilon Redon. Critiques d'art*, Bordeaux 1987, p. 47.

⁹ *Ibid.*, translation from Druick and Zegers, in Chicago/Amsterdam/London 1994–95, p. 67.

¹⁰ In *André Bonger, kunstliefhebber en verzamelaar*, unpublished manuscript, June 2007 (Amsterdam, Van Gogh Museum), Fred Leeman wrote: 'The journey made by Redon and his friend Berdoly also took in part of the pilgrimage route to Santiago de Compostela. Medieval associations and a sublime experience of nature go hand in hand in this period in Redon's work. The two figures clad in long cloaks, who walk side by side through the twilight landscape can be read as a re-experiencing of the journey he and Berdoly had undertaken two years earlier, but now *en guise de pèlerin*.'

11 Sandström called it a 'free copy' after Corot's painting *Dante and Virgil in a Landscape* (1859; Boston, Museum of Fine Arts), which he showed at the 1850 Salon, and adjusted the title of Redon's drawing accordingly to *Dante et Virgile*; see Sven Sandström, *Le monde imaginaire d'Odilon Redon: Etude iconologique*, Lund/New York 1955, pp. 2–3. Bacou adopted this title in her exhibition catalogue the following year; see Roseline Bacou, *Odilon Redon*, exh. cat., Paris (Musée de l'Orangerie), 1956–57, p. 41, no. 5. Uitert has rightly criticized Sandström's overly free interpretation (Evert van Uitert et al., *Odilon Redon 1840–1916: Tekeningen, Litho's, Pastels en Schilderijen uit Nederlands bezit*, exh. cat., Enschede (Rijksmuseum Twenthe), 1984–85, p. 8); Dario Gamboni, *The Brush and the Pen: Odilon Redon and Literature*, Chicago/London 2011, p. 49; Leeman 2007. Redon's refusal to link his figures explicitly to classical iconography is precisely what distinguishes him from his precursors.

12 'Vous vous préoccupez des titres; je les donne toujours avec certaine inquiétude, trouvant qu'ils déterminent trop, ou pas assez. [...] les autres sont des paysages, fort lointains de ma jeunesse'. Andries Bonger had tried his luck in letter 75 (22 July 1901), Amsterdam: 'Would it be indiscreet to ask you for their dates and titles?' ('Y aurait-il indiscretion à vous demander les dates de facture avec les titres?'), to which Odilon Redon responded in letter 76 (29 August 1901), Saint-Georges-de-Didonne.

13 Hillel had acquired no fewer than thirteen Redon drawings in 1893; see Gamboni 2011, p. 221. In letter 69 (9 January 1901), Hilversum, Bonger writes: 'Recently, glancing through the catalogue of your 1894 exhibition, I felt a rush of emotion remembering a large frame full of charcoals. Would you, perhaps, be able to compose one for me; at least, if this is not an indiscreet request.' ('Parcourant ces jours-ci le catalogue de votre exposition de 1894, je me rappelai avec émotion un grand cadre rempli de fusains. Pourriez-vous, peut-être, m'en composer un; du moins si cette demande n'est pas indiscreète.')

14 Kevin Sharp, 'Redon and the Marketplace before 1900', in *Chicago/Amsterdam/London 1994–95*, pp. 237–56, pp. 242–44. Redon was no longer working in charcoal and was thus reluctant to sell his early drawings. He carefully managed any such sales, allowing only a few select collectors to purchase certain items.

15 *Landscape, Two Figures* (cat. 2), *Landscape* (cat. 3), *In the Font* (W1070), *Sleep* (W187) and *Concern for the Absolute* (see entry 4, 'A Group of Women's Profiles', cat. 8).

16 Letter 74 (16 July 1901), Saint-Georges-de-Didonne.

17 Technical examinations carried out on 5 November 2018 by Harriet K. Stratis and Fleur Roos Rosa de Carvalho on the *noirs* and pastels by Odilon Redon in

The fact that these dimensions are never strictly narrative but through Redon have assumed a personal, more obscure and multiply interpretable meaning, has not prevented many an art historian from interpreting the works and even adding explanatory titles. Cat. 4, for instance, has been renamed *Deux druides près d'un étang* ('Two druids near a pool'), while cat. 2 was known for many years as *Dante and Virgil*.¹¹ For his own part, Redon resisted explanatory titles. He preferred purely descriptive ones which, while perhaps not doing justice to the work, nevertheless allow scope for personal interpretations and associations. To leave the meaning open and to respect Redon's restraint, the Van Gogh Museum now uses the title *Landscape* for both works once again, reflecting Redon's own neutral description in his account book.

When Andries Bonger acquired the drawing from the artist in 1901 and asked after its title, Redon would go no further than *Landscape*, a title he also gave to another work acquired at the same time (cat. 3): 'You are concerned about titles; I always bestow them with a certain anxiety; I find that they determine either too much or too little. [...] and the others are landscapes from my very distant youth', he wrote.¹²

Bonger's purchase was motivated by the 'emotion' he had experienced on seeing a group of charcoal drawings from Charles Hillel's collection combined in a single large frame at Redon's 1894 exhibition at the Galeries Durand-Ruel in Paris.¹³ He asked whether the artist might put together a similar ensemble for him, prompting Redon to open his cherished portfolio of drawings for the Dutchman.¹⁴ Bonger travelled to Paris between April and July 1901 to select a group of drawings (two of which were cat. 2 and cat. 3).¹⁵ He had Redon's regular frame-maker Jean-Marie Boyer frame them straight away with coloured mounts and 'bordures' (fig. 1c).¹⁶

Bonger added two more early charcoals to what by now was his extensive collection, one in 1913 and the other in 1934 (cats. 1 and 4). Rather surprisingly, Johannes Hendricus de Bois dated both drawings to around 1880. Given the technique, style and signature, however, both can be placed much more plausibly in the 1860s.¹⁷ *Autumn Leaves* (cat. 1) shows traces of an earlier signature and date in charcoal, which were later erased and replaced in ink.¹⁸ Bonger had considered his collection of Redons to be complete since 1908, but made an exception for these two drawings. Writing to his second wife, Françoise, he stated: 'I bought two last week at Debois [...] in Haarlem, which I had been aware of for a long time and would not have liked to see slip into another's hands. They are two landscapes from his youth, which already contain all the mysterious power of the later Redon. They now form a very fine cornerstone for the entire collection, which they complement beautifully.'¹⁹

the collection of the Van Gogh Museum, Amsterdam, suggest that a date of around 1865 is much likelier.

Bonger himself likewise described them as drawings from Redon's 'youth': see the quote in this entry and note 19 below. De Bois dated cat. 1 to 1880 in *Zomer-Tentoonstelling 1928: moderne schilderijen en teekeningen J.H. de Bois, Haarlem, Haarlem 1928*. This date was then adopted in the Bonger catalogue (Amsterdam 2009) and by Leeman 2007; the latter identified the drawing in the *Livre de raison* as Mellerio Redon Chronology, p. 18 verso, 1881 'Paysage (2 personnages)'. The actual date remains a matter of conjecture, given Redon's cursory notes regarding his work prior to 1870. His account book terminates in 1910.

18 Technical examinations carried out on 5 November 2018 by Harriet K. Stratis and Fleur Roos Rosa de Carvalho on the *noirs* and pastels by Odilon Redon in the collection of the Van Gogh Museum, Amsterdam.

19 Andries Bonger to F.W.M. van der Borch van Verwolde, 28 January 1934 in Amsterdam, Rijksmuseum, Andries Bonger Archive, C.20: 'Verleden week heb ik er twee bij Debois [...] in Haarlem gekocht, die ik al heel lang kende en die ik ongaarne in andere handen zou hebben zien overgaan. Het zijn twee landschappen uit zijn jeugd, waarin al de mysterieuze kracht van den latere Redon ligt. Zij vormen nu een heel mooie hoeksteen voor de gehele verzameling en zij vullen die prachtig aan.'

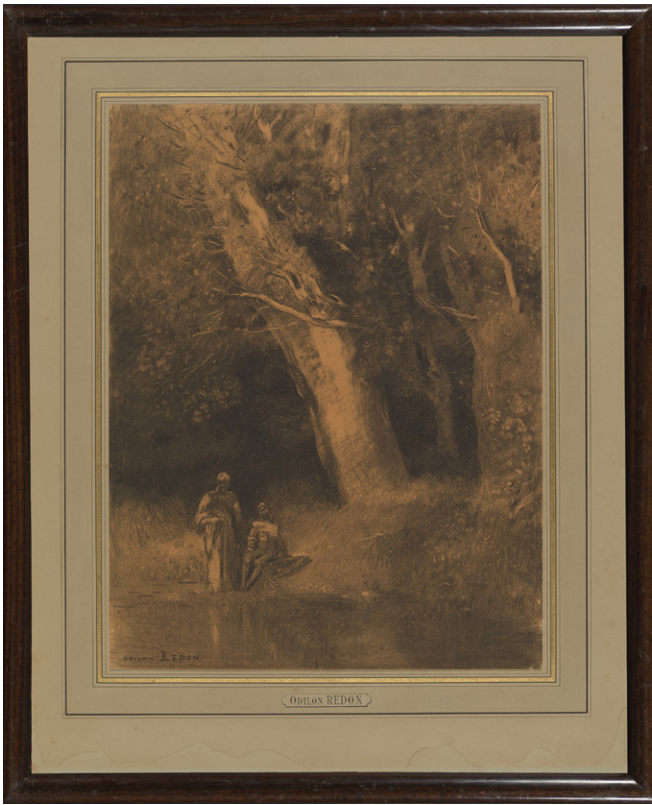


Fig. 1b Cat. 4 in its original matting and frame by Boyer



Fig. 1c Cat. 2 in its original matting and frame by Boyer



Fig. 1d Detail of cat. 1



Fig. 1e Verso of cat. 3

CAT. 1**PROVENANCE**

Sold by the artist, Paris to Kunsthandel J.H. de Bois, Haarlem, 1913; sold by Kunsthandel J.H. de Bois to Andries Bonger, Amsterdam, January 1934; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

- Odilon Redon, Mellerio Redon Chronology (MRC), before 1870, no. 8, published in Douglas W. Druick *et al.* (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam (Van Gogh Museum)/London (Royal Academy of Arts), 1994–95, p. 451. Referred to as ‘Feuilles d’automne, peupliers dans un étang’.
- G. Kerkhoff, ‘Odilon Redon bij De Bois’, *Haarlems Dagblad* (1 July 1914), p. 2. Referred to as ‘les Peupliers’.
- Johannes Hendricus de Bois, *J.H. de Bois’ Bulletin*, no. 115 (1 July 1930), no. 43, n.p.
- Andries Bonger to F.W.M. Bonger-van der Borch van Verwolde, 28 January 1934 in Amsterdam, Rijksmuseum, Andries Bonger Archive, C.20.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La vie et l’œuvre*, p. 41, n. 1.
- Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.
- Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, no. 553, p. 223.
- Irene M. de Groot *et al.* (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, p. 25.
- Freek Heijbroek and Ester Wouthuysen, *Kunst, kennis en commercie: De kunsthandelaar J.H. de Bois (1878–1946)*, Amsterdam/Antwerp 1993, p. 141, and p. 188, n. 61.
- Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l’œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 3 (1996): *Fleurs et paysages*, no. 1680, p. 201.
- Fred Leeman *et al.* (eds.), *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, exh. cat., Amsterdam (Van Gogh Museum), 2009, pp. 61, 128.

EXHIBITIONS

- Bordeaux, Société des amis des arts de Bordeaux, 24 March 1866, no. 455, *Effet d’automne* (fusain).
- Zurich, Zürcher Kunstgesellschaft, *Odilon Redon*, 1–28 March 1914, no. 139, offered for 3,000 Swiss francs.
- Johannes Hendricus de Bois, *Zomer-Tentoonstelling 1928: moderne schilderijen en teekeningen J.H. de Bois, Haarlem, Haarlem 1928*, no. 11.
- Amsterdam, Rijksmuseum, *Het Franse landschap van Poussin tot Cézanne*, 18 March–4 June 1951, no. 208, *Une clairière*.
- Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 35, *Landschap met populieren*.
- Amsterdam, Van Gogh Museum, *De Bonger collectie: Werken van Odilon Redon en Emile Bernard*, 2 July–31 October 2004.
- Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Bonger Collection*, 10 April–20 September 2009, no. 147, *Autumn Leaves (Feuilles d’automne)*.

CAT. 2**PROVENANCE**

Sold by the artist, Paris to Andries Bonger, Amsterdam, June 1901; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

- Andries Bonger, letter 69 to Odilon Redon, Hilversum (9 January 1901).
- Odilon Redon, letter 70 to Andries Bonger, Paris (17 January 1901).
- Andries Bonger, letter 71 to Odilon Redon, Hilversum (19 March 1901).
- Odilon Redon, *Le livre de raison d’Odilon Redon: Second cahier*, Ms 42 820, June 1901, no. 486, published as CD-ROM in Rodolphe Rapetti *et al.* (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011. Referred to as ‘Paysage. Deux personnages vont vers un horizon lumineux. Vieux dessin au fusain, daté de 1865’.
- Odilon Redon, letter 74 to Andries Bonger, Saint-Georges-de-Didonne (16 July 1901).
- Andries Bonger, letter 75 to Odilon Redon, Amsterdam (22 July 1901).
- Odilon Redon, letter 76 to Andries Bonger, Saint-Georges-de-Didonne (29 August 1901).
- Johan Cohen Gosschalk, ‘Odilon Redon’, *Zeitschrift für Bildende Kunst*, vol. 46 (December 1910), p. 70.
- Jeanne Bieruma Oosting, ‘Odilon Redon’, *Maandblad voor Beeldende Kunsten*, vol. 25 (July 1949), p. 170.
- Sven Sandström, *Le monde imaginaire d’Odilon Redon: Etude iconologique*, Lund/New York 1955, pp. 2–4, 6, 10, 178, 193, 219.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La vie et l’œuvre*, p. 41, and p. 42, n. 2.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 2: *Documents divers, illustrations*, no. 5, pp. 41–42.
- Roseline Bacou, *Odilon Redon*, exh. cat., Paris (Musée de l’Orangerie), 1956–57, pp. 5–7.
- Anonymous, ‘The Imaginative Art of Odilon Redon: An Important Charity Exhibition’, *The Illustrated London News* (9 May 1959), p. 811.
- Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.
- Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, p. 223.
- Karel Gerald Boon, *Le dessin Français dans les collections Hollandaises*, exh. cat., Amsterdam (Rijksmuseum Prentenkabinet)/Paris (Institut Néerlandais), 1964, p. 159.
- Roseline Bacou, ‘The Bonger Collection at Almen, Holland’, *Apollo: The International Art Magazine*, vol. 80 (November 1964), p. 400.
- Irene M. de Groot *et al.* (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, pp. 25–26.
- René Huyghe and Lydie Huyghe, *La relève du réel: Impressionnisme, symbolisme*, Paris 1974, p. 458.
- Evert van Uitert *et al.*, *Odilon Redon 1840–1916: Tekeningen, Litho’s, Pastels en Schilderijen uit Nederlands bezit*, exh. cat., Enschede (Rijksmuseum Twenthe), 1984–85, p. 8.
- Dario Gamboni, *La plume et le pinceau: Odilon Redon et la littérature*, Paris 1989, p. 43.
- Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l’œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 613, pp. 241–42. Referred to as ‘Dante et Vergile dans la plaine’.

— Barbara Larson, *The Dark Side of Nature: Science, Society and the Fantastic in the Work of Odilon Redon*, University Park (Pennsylvania) 2005, pp. 19–21.

— Fred Leeman et al. (eds.), *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, exh. cat., Amsterdam (Van Gogh Museum), 2009, pp. 68, 128.

— Dario Gamboni, *The Brush and the Pen: Odilon Redon and Literature*, Chicago/London 2011, pp. 44–45, 49–50.

EXHIBITIONS

— Amsterdam, Larensche Kunsthandel, *Catalogus der tentoonstelling van werken van Odilon Redon (alles particulier bezit)*, 7–14 May 1909, no. 42 or 55, *Paysage*.

— Arnhem, Vereniging voor beeldende kunst, *Tentoonstelling van Odilon Redon: Schilderijen, tekeningen, litho's*, 26 March–4 April 1948, no. 6, *Dante et Virgile*.

— Paris, Musée de l'Orangerie, *Odilon Redon*, October 1956–January 1957, no. 6, *Dante et Virgile*.

— The Hague, Gemeentemuseum, *Odilon Redon*, 3 May–23 June 1957, no. 1, *Dante et Virgile*.

— Bern, Kunsthalle Bern, *Odilon Redon*, 9 August–12 October 1958, no. 5, *Dante et Virgile*.

— London, The Matthiesen Gallery, *Odilon Redon*, May–June 1959, no. 2, *Dante et Virgile*.

— New York, The Museum of Modern Art, 4 December 1961–4 February 1962/Chicago, The Art Institute of Chicago, 2 March–15 April 1962, *Odilon Redon, Gustave Moreau, Rodolphe Bresdin*, no. 78, *Dante and Virgile*.

— Paris, Institut Néerlandais, 4 May–14 June 1964/Amsterdam, Rijksmuseum, 25 June–16 August, *Le dessin français de Claude à Cézanne dans les collections hollandaises*, no. 188, *Dante et Virgile*.

— Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 37, *Dante en Vergilius in een verlaten landschap*.

— Winterthur, Kunstmuseum Winterthur, 20 September–13 November 1983/Bremen, Kunsthalle Bremen, 27 November 1983–22 January 1984, *Odilon Redon*, p. 53.

— Enschede, Rijksmuseum Twenthe, *Odilon Redon: Tekeningen, Litho's, Pastels en Schilderijen uit Nederlands bezit*, 1 December 1984–20 January 1985, no. 1, *Dante en Vergilius in een verlaten landschap*.

— Amsterdam, Van Gogh Museum, *De Bonger collectie: Werken van Odilon Redon en Emile Bernard*, 2 July–31 October 2004.

— Frankfurt, Schirn Kunsthalle Frankfurt, *Odilon Redon*, 28 January–29 April 2007, no. 8, *Dante and Virgil on the Plain*.

— Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Bonger Collection*, 10 April–20 September 2009, no. 145, *Landscape, Two figures*.

CAT. 3

PROVENANCE

Sold by the artist, Paris to Andries Bonger, Amsterdam, June 1901; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the State of the Netherlands to be placed in the Van Gogh Museum, Amsterdam, 18 December 1996.

LITERATURE

— Andries Bonger, letter 69 to Odilon Redon, Hilversum (9 January 1901).

— Odilon Redon, letter 70 to Andries Bonger, Paris (17 January 1901).

— Andries Bonger, letter 71 to Odilon Redon, Hilversum (19 March 1901).

— Odilon Redon, *Le livre de raison d'Odilon Redon: Second cahier*, Ms 42 820, June 1901, no. 487, published as CD-ROM in Rodolphe Rapetti et al. (eds.), *Odilon Redon: Prince du rêve: 1840–1916*, exh. cat., Paris (Galeries nationales du Grand Palais)/Montpellier (Musée Fabre), 2011. Referred to as 'Paysage. Un homme assis vu de dos non loin d'un arbre. Vieux dessin de ma jeunesse, daté 1865'.

— Odilon Redon, letter 74 to Andries Bonger, Saint-Georges-de-Didonne (16 July 1901).

— Andries Bonger, letter 75 to Odilon Redon, Amsterdam (22 July 1901).

— Odilon Redon, letter 76 to Andries Bonger, Saint-Georges-de-Didonne (29 August 1901).

— Andries Bonger, inventory list, c. May 1903, no. 12, in Amsterdam, Rijksmuseum, Andries Bonger Archive, E.2-9. Referred to as 'Paysage, dessin de 1865. (arbre) Acheté à M. Redon en Juin 1901'.

— Sven Sandström, *Le monde imaginaire d'Odilon Redon: Etude iconologique*, Lund/New York 1955, pp. 10–11, 220.

— Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La vie et l'œuvre*, p. 41, n. 1.

— Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.

— Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, no. 559, p. 223.

— Irene M. de Groot et al. (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, p. 26.

— Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l'œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 600, pp. 237–38. Referred to as 'L'arbre' and 'Le sous-bois'.

— Anonymous, 'De autobiografie van Odilon Redon', *Jong Holland*, vol. 10 (1994), p. 9.

— Fred Leeman et al. (eds.), *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, exh. cat., Amsterdam (Van Gogh Museum), 2009, pp. 96, 98, 128.

EXHIBITIONS

— Possibly Bordeaux, Société des amis des arts de Bordeaux, 17 March 1865, no. 446, *Paysage*.

— Possibly Bordeaux, Société des amis des arts de Bordeaux, 19 March 1866, no. 457, *Rêverie*.

— Amsterdam, Larensche Kunsthandel, *Catalogus der tentoonstelling van werken van Odilon Redon (alles particulier bezit)*, 7–14 May 1909, no. 42 or 55, *Paysage*.

— New York, Jacques Seligmann, 22 October–10 November 1951/Cleveland, The Cleveland Museum of Art, 29 November 1951–20 January 1952/Minneapolis, Walker Art Center, 1 February 1952–1 March 1952, *Odilon Redon*, no. 22, *Sous bois*.

— Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 38, *Rustende man in heuvellandschap met zware bomen*.

— Winterthur, Kunstmuseum Winterthur, 20 September–13 November 1983/Bremen, Kunsthalle Bremen, 27 November 1983–22 January 1984, *Odilon Redon*, p. 52, *Baum*.

— Chicago, The Art Institute of Chicago, 2 July–18 September 1994/Amsterdam, Van Gogh Museum, 20 October 1994–15 January 1995/London, Royal Academy of Arts, 16 February–21 May 1995, *Odilon Redon: Prince of Dreams, 1840–1916*, no. 4, *Landscape*.

— Amsterdam, Van Gogh Museum, *De Bonger collectie: Werken van Odilon Redon en Emile Bernard*, 2 July–31 October 2004.

— Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 146, *Landscape, a man seated not far from a tree*.

CAT. 4

PROVENANCE

Sold by the artist, Paris to Kunsthandel J.H. de Bois, Haarlem, 1913; sold by Kunsthandel J.H. de Bois to Andries Bonger Amsterdam for approximately 1,500 Dutch guilders, January 1934; after his death on 20 January 1936 inherited by his widow, Françoise W.M. Bonger-van der Borch van Verwolde, Amsterdam; after her death in 1975 bequeathed to her heirs, the Netherlands; sold by these heirs to the Van Gogh Museum, Amsterdam, 2 October 1995.

LITERATURE

- Odilon Redon, Mellerio Redon Chronology (MRC), 1881, no. 140, published in Douglas W. Druick *et al.* (eds.), *Odilon Redon: Prince of Dreams 1840–1916*, exh. cat., Chicago (The Art Institute of Chicago)/Amsterdam (Van Gogh Museum)/London (Royal Academy of Arts), 1994–95, p. 452. Referred to as ‘Paysage (2 personnages)’.
- G. Kerkhoff, ‘Odilon Redon bij De Bois’, *Haarlem’s Dagblad* (1 July 1914), p. 2. Referred to as ‘la Source’.
- N.H. Wolf, ‘Odilon Redon: Kunstzaal De Bois, Haarlem’, *De Kunst*, vol. 6 (1 August 1914), pp. 683–84.
- C.V., ‘Expositie de Bois in “Pictura,” Den Haag’, *Elsevier’s Geïllustreerd Maandschrift*, vol. 36 (1926), p. 372.
- Kasper Niehaus, ‘Zomer-expositie van Fransche Kunst: Kunstzaal De Bois, Haarlem’, *De Telegraaf* (25 July 1929), p. 9.
- Andries Bonger to F.W.M. Bonger-van der Borch van Verwolde (28 January 1934) in Amsterdam, Rijksmuseum, Andries Bonger Archive, C.20.
- Sven Sandström, *Le monde imaginaire d’Odilon Redon: étude iconologique*, Lund/New York 1955, pp. 10–11, 14, 178, 220.
- Roseline Bacou, *Odilon Redon*, 2 vols., Geneva 1956, vol. 1: *La vie et l’œuvre*, p. 41, n. 1.
- Roseline Bacou, *Odilon Redon*, exh. cat., Paris (Musée de l’Orangerie), 1956–57, p. 7.
- Franz Meyer, *Odilon Redon, 1840–1916*, exh. cat., Bern (Kunsthalle), 1958, no. 15, n.p.
- Ari Redon and Roseline Bacou (eds.), *Lettres de Gauguin, Gide, Huysmans, Jammes, Mallarmé, Verhaeren ... à Odilon Redon*, Paris 1960, p. 294, n. 3.
- Klaus Berger, *Odilon Redon: Phantasie und Farbe*, Cologne 1964, no. 560, p. 223.
- Karel Gerald Boon, *Le dessin Français dans les collections Hollandaises*, exh. cat., Amsterdam (Rijksmuseum Prentenkabinet)/Paris (Institut Néerlandais), 1964, p. 160.
- Irene M. de Groot *et al.* (eds.), *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, exh. cat., Amsterdam (Rijksmuseum), 1972, p. 25.
- Evert van Uiter *et al.*, *Odilon Redon 1840–1916: Tekeningen, Litho’s, Pastels en Schilderijen uit Nederlands bezit*, exh. cat., Enschede (Rijksmuseum Twenthe), 1984–85, p. 9 and fig. 2.
- Alec Wildenstein, Agnès Lacau St Guily and Marie-Christine Decroocq, *Odilon Redon: Catalogue raisonné de l’œuvre peint et dessiné*, 4 vols., Paris 1992–98, vol. 1 (1992): *Portraits et figures*, no. 617, pp. 242–43. Referred to as ‘Sous-bois avec deux personnages près d’une mare’.
- Freek Heijbroek and Ester Wouthuysen, *Kunst, kennis en commercie: De kunsthandelaar J.H. de Bois (1878–1946)*, Amsterdam/Antwerp 1993, p. 218.
- Freek Heijbroek and Ester Wouthuysen, ‘De briefwisseling tussen het echtpaar Redon en J.H. de Bois’, *Jong Holland*, vol. 10 (1994), pp. 49–68.
- Fred Leeman, ‘Recente aanwinst: Odilon Redon, De Bron’, *Van Gogh Bulletin*, vol. 11 (1996), no. 2, p. 14.
- ‘Catalogue of Acquisitions: Paintings and Drawings: July 1994–December 1996’, in Ronald de Leeuw *et al.* (eds.), *Van Gogh Museum Journal 1996*, Zwolle 1997, p. 207.
- Fred Leeman *et al.* (eds.), *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, exh. cat., Amsterdam (Van Gogh Museum), 2009, pp. 81, 130.

EXHIBITIONS

- The Hague, Kunstzaal Pictura, February 1926, no catalogue.
- Haarlem, Kunsthandel J.H. de Bois, *Zomer-expositie van Fransche Kunst*, June–July 1929, no catalogue.
- Paris, Musée de l’Orangerie, *Odilon Redon*, October 1956–January 1957, no. 8, *Sous-bois avec deux personnages auprès d’une mare*.
- The Hague, Gemeentemuseum, *Odilon Redon*, 3 May–23 June 1957, no. 2, *Sous-bois avec deux personnages auprès d’une mare*.
- Paris, Institut Néerlandais, 4 May–14 June 1964/Amsterdam, Rijksmuseum, 25 June–16 August, *Le dessin français de Claude à Cézanne dans les collections hollandaises*, no. 189, *Sous-bois avec deux personnages auprès d’une mare*.
- Amsterdam, Rijksmuseum, *André Bonger en zijn kunstenaarsvrienden: Redon, Bernard, Van Gogh*, 6 June–6 August 1972, no. 36, p. 25, *Twee mannen aan de oever van een water onder zwaar geboomte*.
- Enschede, Rijksmuseum Twenthe, *Odilon Redon: Tekeningen, Litho’s, Pastels en Schilderijen uit Nederlands bezit*, 1 December 1984–20 January 1985, no. 2, *Twee mannen aan de oever van een water onder zwaar geboomte*.
- Tokyo, Seiji Togo Memorial Yasuda Kasai Museum of Art, *Vincent Van Gogh Drawing Exhibition: Van Gogh and his Time, from the Van Gogh Museum and H.W. Mesdag Museum*, 14 September–13 November 2000, no. 59, *The Source*.
- Amsterdam, Van Gogh Museum, *De Bonger collectie: Werken van Odilon Redon en Emile Bernard*, 2 July–31 October 2004.
- Amsterdam, Van Gogh Museum, *Odilon Redon and Emile Bernard: Masterpieces from the Andries Bonger Collection*, 10 April–20 September 2009, no. 156, *Landscape, Two figures*.

Fig. 1f Detail of cat. 3

