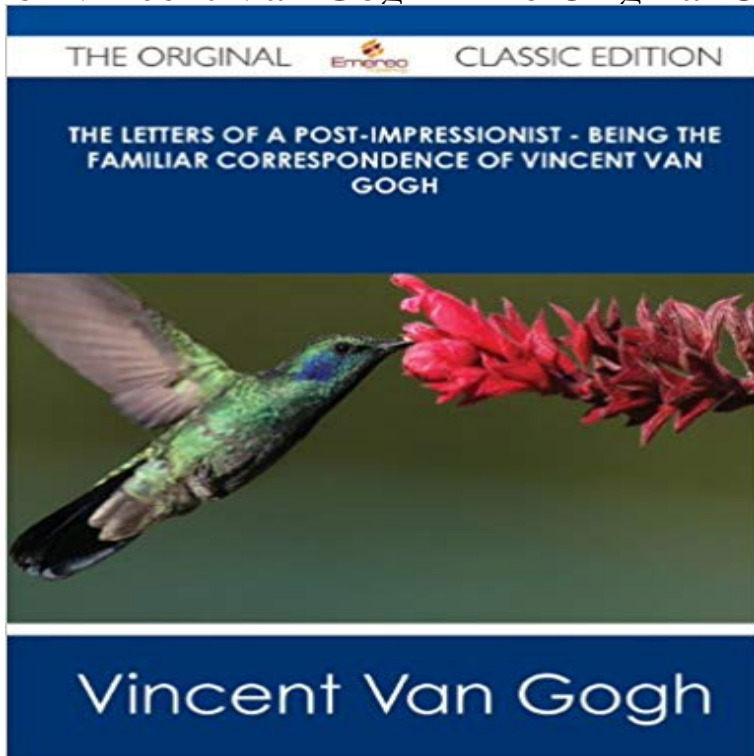


The Letters of a Post-Impressionist - Being the Familiar Correspondence of Vincent Van Gogh - The Original Classic Edition



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fact that mankind no longer possessed, to any passionate or intense degree, that which made the subject picture possible-that is to say, a profound faith in something greater and more vital either than the artists themselves or their art, something which gave not only art but also life a meaning and a purpose. ...Possessed as he was of a remarkable gift of observation, nature fortunately did not take long to tell him all that she has to tell the truly instinctive artist; for a man who could paint that still-life, Apples in a Basket, dedicated to Pissaro, and the still-life A Statuette, a Rose and Books, belonging, I believe, to Van Goghs family-not to speak of dozens of other marvels of observation, such as the Chestnut in Bloom, belonging to Frau Kroller, in which the essential character of the tree is beautifully seized by the happiest of conventions-would necessarily be a rapid and courageous learner of all that nature can teach, and would soon become conscious of having reached that decisive Rubicon, the imperative crossing of which means one of two alternatives-either the continuation of the old attitude to nature, which at this stage becomes mere slavery and no longer discipleship, or the mastering of nature which is the first step that reveals the mature artist of sound instincts. About Vincent Van Gogh, the Author: 95 Hoping to have a gallery to display his work, his project at this time was a series of paintings including Van Goghs Chair (1888), Bedroom in Arles (1888), The Night Cafe (1888), Cafe Terrace at Night (September 1888), Starry Night Over the Rhone (1888), Still Life: Vase with Twelve Sunflowers (1888), all intended to form the decoration for the Yellow House. ...Similarly in Arles, in spring 1888 he arranged his Flowering Orchards into triptychs, began a series of figures that found its end in The Roulin Family series, and finally, when Gauguin had consented to work and live in Arles side-by-side with Van Gogh, he started to work on The Decorations for the Yellow House, whi

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