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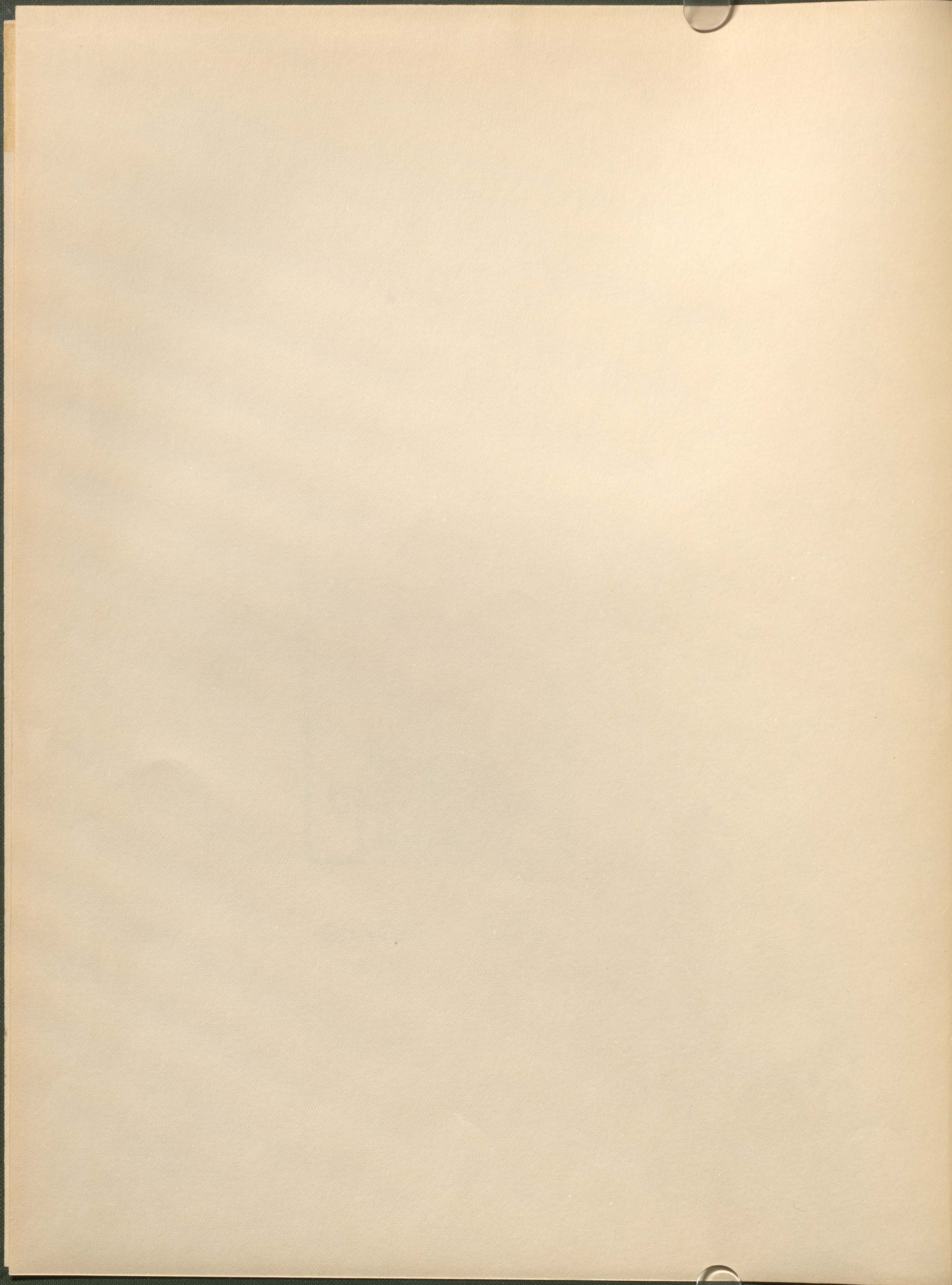
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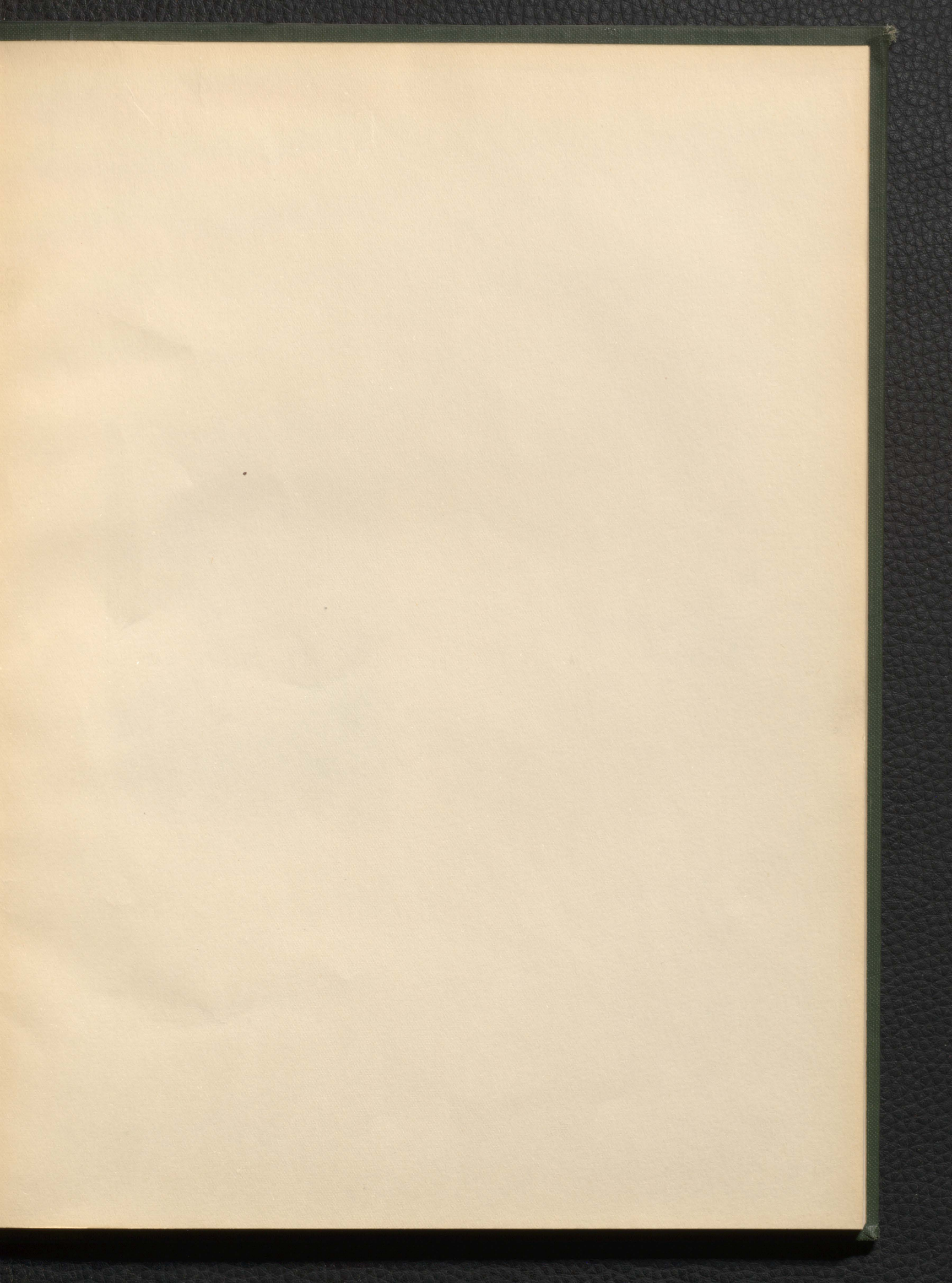




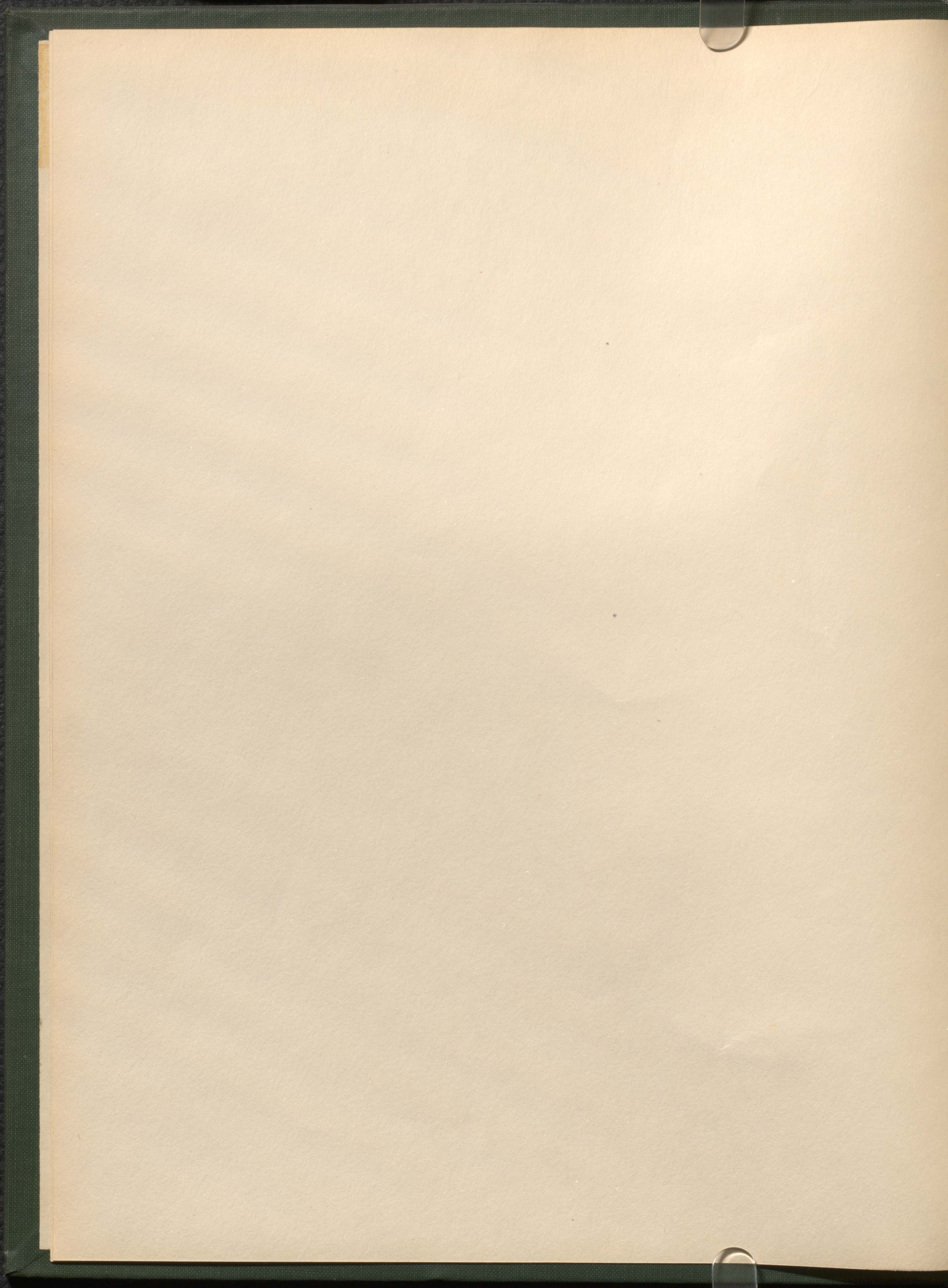














SELECTED WORKS  
BY  
W. B. THOLEN.



W. B. THOLEN,  
Born at Amsterdam, in 1860.

50, GORDON STREET,  
GLASGOW.

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## W. B. THOLEN.

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HOLEN'S work is complete in itself, both with regard to the clearness of his impressions and the reproduction of them, his art being not only entirely unliterary, but never betraying the slightest attempt at being anything except entirely pictorial; nay, it is so firmly based upon the truthfulness of seeing, (which is so characteristic of our 17th century painters) that we cannot say very much in words about this artist, who is one of the younger masters of the Dutch school of landscape-painters. Neither would it be possible for a man of letters to write many details about the subjects of his works, nor do their titles convey much to the reader.

It is a "Breezy Day" when we see a fisherwoman struggling with the wind round the corner of a Scheveningen hotel; it is "Spring" when the tiny spots of sunlight gleam through the green foliage on the calm water of a canal; it is "Summer" when a copper beech glistens like old gold leather; it is "Autumn" when through a labyrinth of trees, shrubs and whirling leaves we see a white country house peeping out; it is "Evening" when, behind the Scheveningen canal, twilight spreads out her violet wings over a golden sky; it is "Sunday" when no work is being done in the sand-pit in the dunes, where the sand-boats are lying at rest in the canal; it is "Winter" when, on the sloping ground in front of a row of houses in course of construction, the snow is lying dry and powdery, and it is "Winter" in the Hague Park when the large ponds are thronged with skaters.

And this is the only picture of his we know that has a somewhat premeditated subject, for in the foreground one can recognise some of the spectators, and also a few of the skaters, for instance, such well-known persons as Jozef Israëls, Jacob and Willem Maris, Mesdag, Neuhuys, Van de Sande, Bakhuizen, and many others. This rather large picture belongs to the Municipal Gallery at the Hague.

Born at Amsterdam in 1860, Tholen received at Kampen, a small town in the east part of the Netherlands, near the Zuider Zee, his first instruction in drawing, and he continued this study at the Government Academy of Fine Arts under the gifted artist, A. Allebé, at present director of that Academy.

Fully conscious of his purpose, he then settled at the Hague, to paint under the guidance of the well-known Dutch landscape-painter, P. J. C. Gabriel, one of the celebrities of the Hague school. We can still often trace the influence of that master in the serene transparency of the evening sky, in the limpidity of the canals, which we admire in the pictures of both artists.

But not only under Gabriel's guidance, but also by his admiration of Jacob Maris and other great masters of the present time, and no less from the works of those great teachers, our old painters, whom he studied with the greatest love and veneration, Tholen's talent was formed.

His début, at an exhibition with a couple of water-colours of the "Children's Playground in the Scheveningen Woods," drawings in which the golden rays of the sun fall through the trees on the white, blue and pink dresses of the children, made a great impression by the sensitiveness of the colour, not only by the ability with which he expressed the rapid fleeting of the sunlight, but particularly by the masterly treatment of the water-colour. This drawing, which is now in the well-known collection of Mr. Bosman at Rotterdam, secured him a warm reception. This impression became still stronger on Tholen's exciting the admiration of all the artists, the older ones not excepted, by



exhibiting a short time afterwards, at the exhibition of the Dutch Society of Water-colours, his "Interior of a dairy," now belonging to the former minister, N. G. Pierson, and soon after by the "Interior of a butcher's shop," which we fancy went to America. Both drawings deserved to be called masterpieces of power of expression. The "Dairy" is beautiful by the splendid treatment of the copper of the milk-pans, with the reflection of the white-washed walls, and because of the fine hazy daylight which fills the cool place through the open doors and windows; while still superior is the "Butcher's Shop," which in the serried treatment of the white marble with the reddish brown pieces of meat, with a yard full of sunlight in the distance, possesses the eloquence of a de Hooghe, even if the sentiment has become more modern by his sharper analysis.

But if we say that Tholen was already, while still young, a master in the art of water-colours, that does not infer he should be less great in oil-painting. Water-colours require a lively treatment, whilst oil-painting in accordance with its characteristics demands a more solid manner of painting.

Among other things we remember a "Sand-pit in the Dunes," in former times a favourite subject of his, as a specimen of that sure power of expression, that solidity in painting and that delicate sensibility of values, which mark his best work.

When Tholen, who has received numerous distinctions at exhibitions abroad, is asked how he has so fully mastered the art of painting, his answer is: "By painting continually, either direct from nature or on returning home to my studio."

And Tholen has indeed painted much. He is one of those indefatigable landscape-painters, who are in the country during half the year exploring land and water, sketching, receiving impressions, or painting in the studio of their country house. Or he cruises, passionate sailor as he is, on the Dutch canals or the Zuider Zee, coming in the evening into one of the small harbours of the little quaint old Dutch towns.

At the last exhibition of the Münchener Secession, Tholen contributed a series of views on the Zuider Zee, in that same fine grey colour in which in former time Van and also Van Goyen de Velde painted this inland sea.

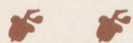

It has been said that an artist must belong to a certain country. The more closely one is connected with the soil on which one was born, the more firmly one feels one's self connected with the art of one's native country, that is to say, the more the racial characteristics show themselves in the artist and in his work, the more valid and the more personal will be the character of his art.

And Tholen is a true son of his country. For that which always strikes us most in his work is the *equilibre* which we admire so much in our greatest modern painter of Dutch landscape, Jacob Maris, that *equilibre* which our so-called minor painters of the 17th century, who were so enormously great in pictorial merits, possessed so completely—the leisure to work without hurry, without looking back, with no other care than that of painting well.

G. H. MARIUS.

THE HAGUE, *October*, 1901.



 CATALOGUE. 

- 1 THE WINDMILL (*Water-Colour*).
- 2 WINTER (*Water-Colour*).
- 3 ENCKHUYZEN.
- 4 ON THE SHORE (*Water-Colour*).
- 5 WITH WIND AND TIDE (*Water-Colour*).
- 6 THE MILL (*Water-Colour*).
- 7 IN THE WORKSHOP (*Water-Colour*).
- 8 AUTUMN IN THE WOODS.
- 9 NIGHT.
- 10 THE FLIGHT INTO EGYPT.
- 11 THE MORNING CALL.
- 12 SPRING IN THE WOODS
- 13 WATCHING AND WAITING.
- 14 NEAR THE HAGUE.
- 15 NIGHT.
- 16 SCHEVENINGEN WOODS.
- 17 SCHEVENINGEN PARK (*Water-Colour*).
- 18 THE DRAW-BRIDGE (*Water-Colour*).
- 19 AUTUMN.
- 20 A DUTCH FARM.



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FROM 1776 TO 1876

BY

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- 21 VYVER, NEAR DE VORSCHÉ.
- 22 SUNSET IN THE WOODS.
- 23 A DUTCH CANAL (*Water-Colour*).
- 24 DEVENTER.
- 25 IN THE ORCHARD.
- 26 A CHATEAU IN HOLLAND.
- 27 THE WOOD SAWYERS.
- 28 SPRING IN THE WOODS.
- 29 THE BRIDGE (*Water-Colour*).
- 30 DEVENTER—EVENING (*Water-Colour*).
- 31 A ROD IN PICKLE.
- 32 VIEW IN BAVARIA (*Water-Colour*).
- 33 A FAIR BREEZE (*Water-Colour*).
- 34 THE THREE PLAYMATES.
- 35 SUMMER-TIME (*Water-Colour*).
- 36 EDAM HOLLAND (*Water-Colour*).
- 37 THE HERONS' HAUNT (*Water-Colour*).
- 38 WINTER IN THE WOODS.
- 39 THE FERRY HOUSE.
- 40 A STUDY—HEAD.
- 41 THE BARGEMAN'S HOME (*Water-Colour*).
- 42 SCHEVENINGEN—BOATS LAID UP.
- 43 ENCKHUYZEN CHURCH.



21 WINTER IN THE WOODS  
22 SUMMER IN THE WOODS  
23 A DUTCH GARDEN (NEW-23)  
24 WINTER  
25 IN THE ORCHARD  
26 A CHATEAU IN HOLLAND  
27 THE WOODS  
28 WINTER IN THE WOODS  
29 THE BRIDGE (NEW-29)  
30 WINTER-EVENING (NEW-30)  
31 A WOOD IN NORWICH  
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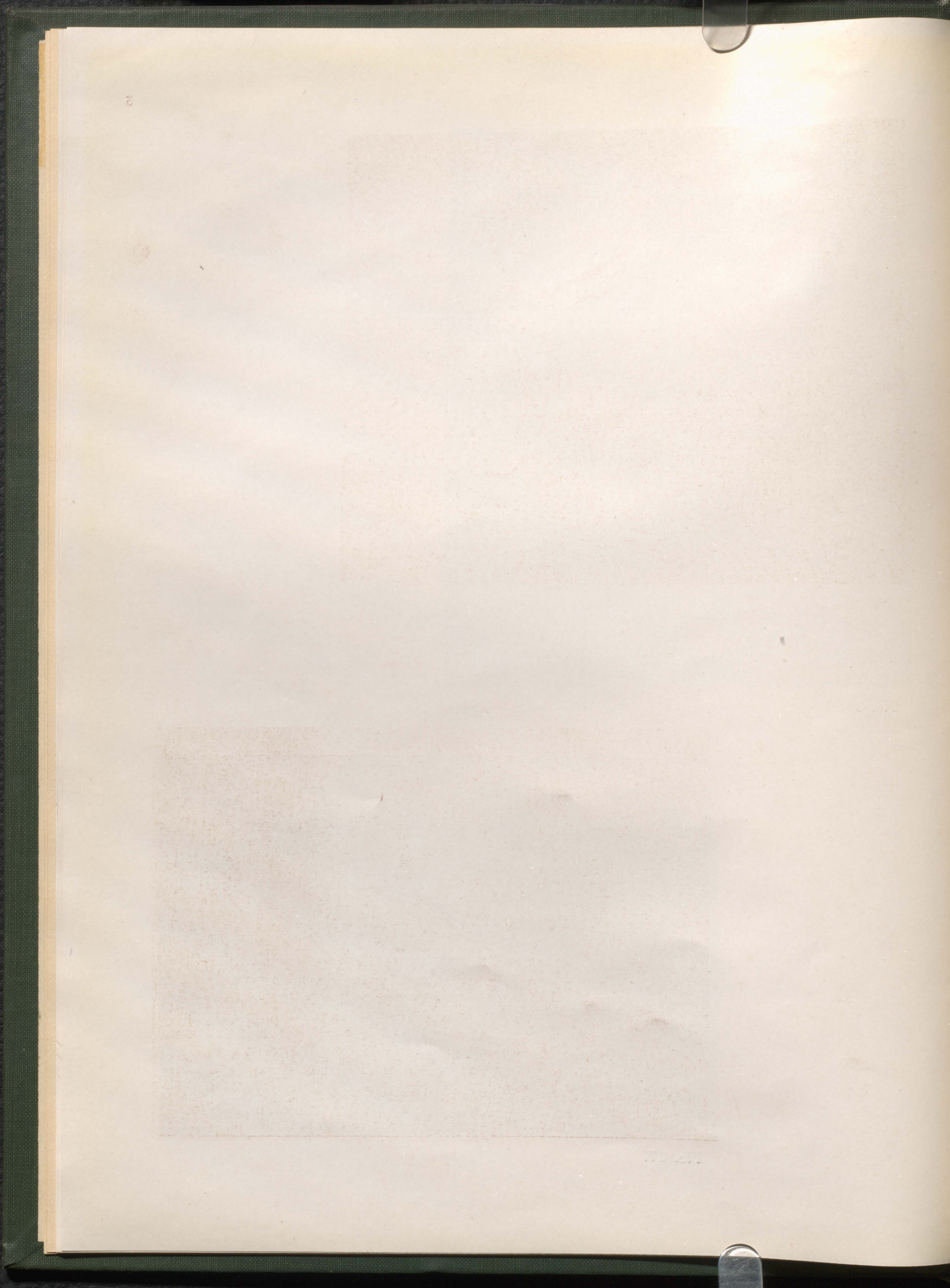


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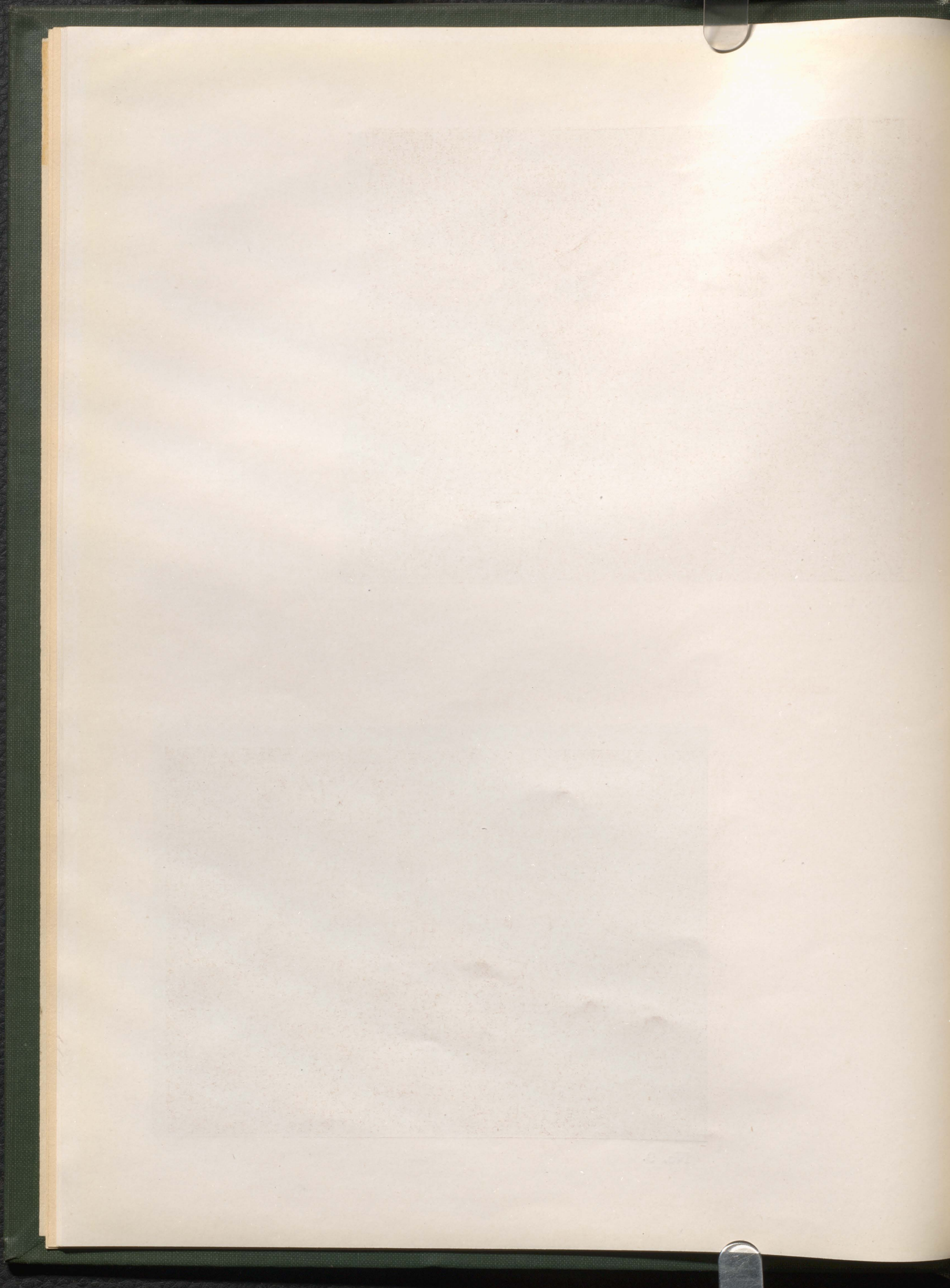


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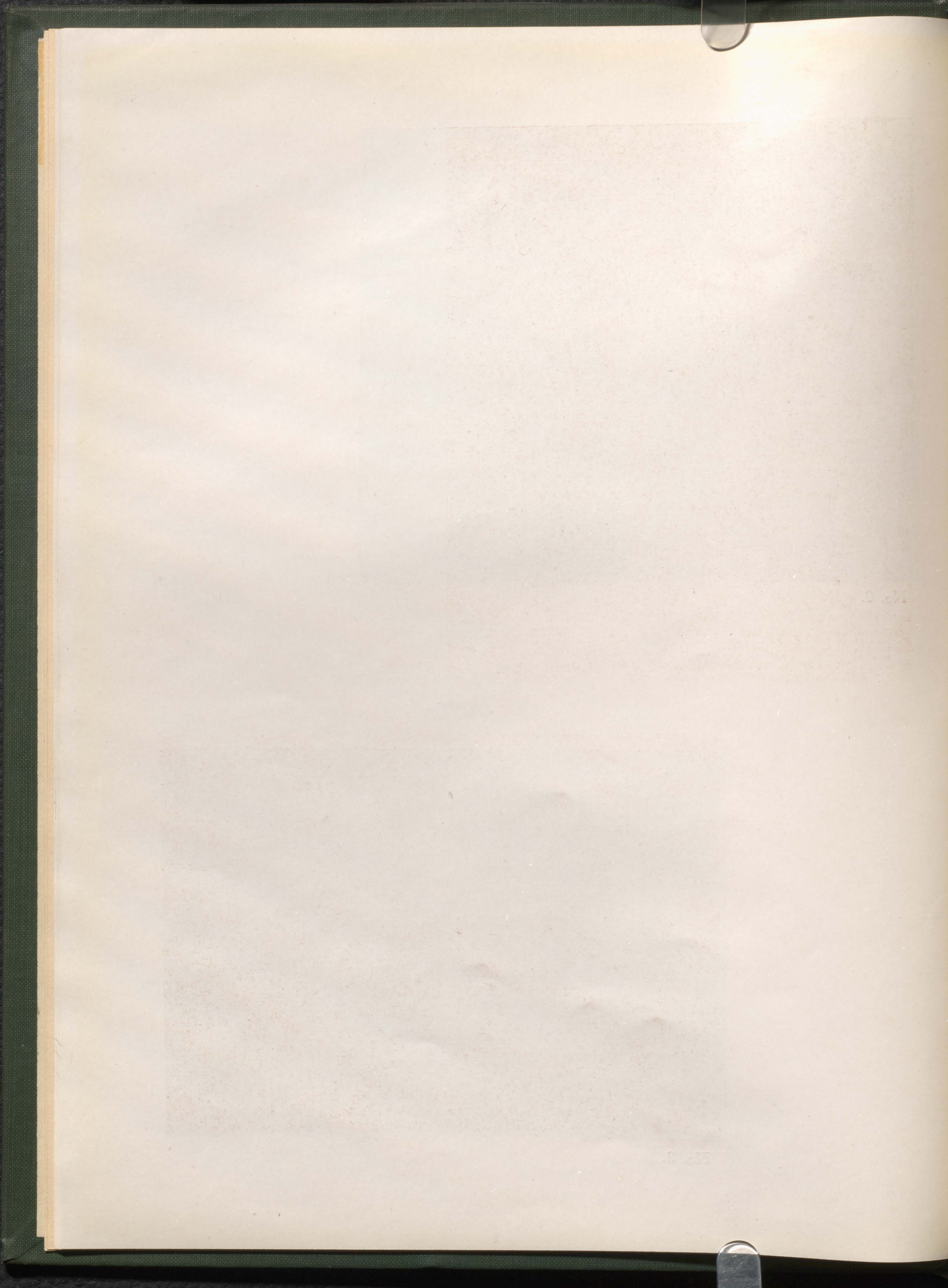


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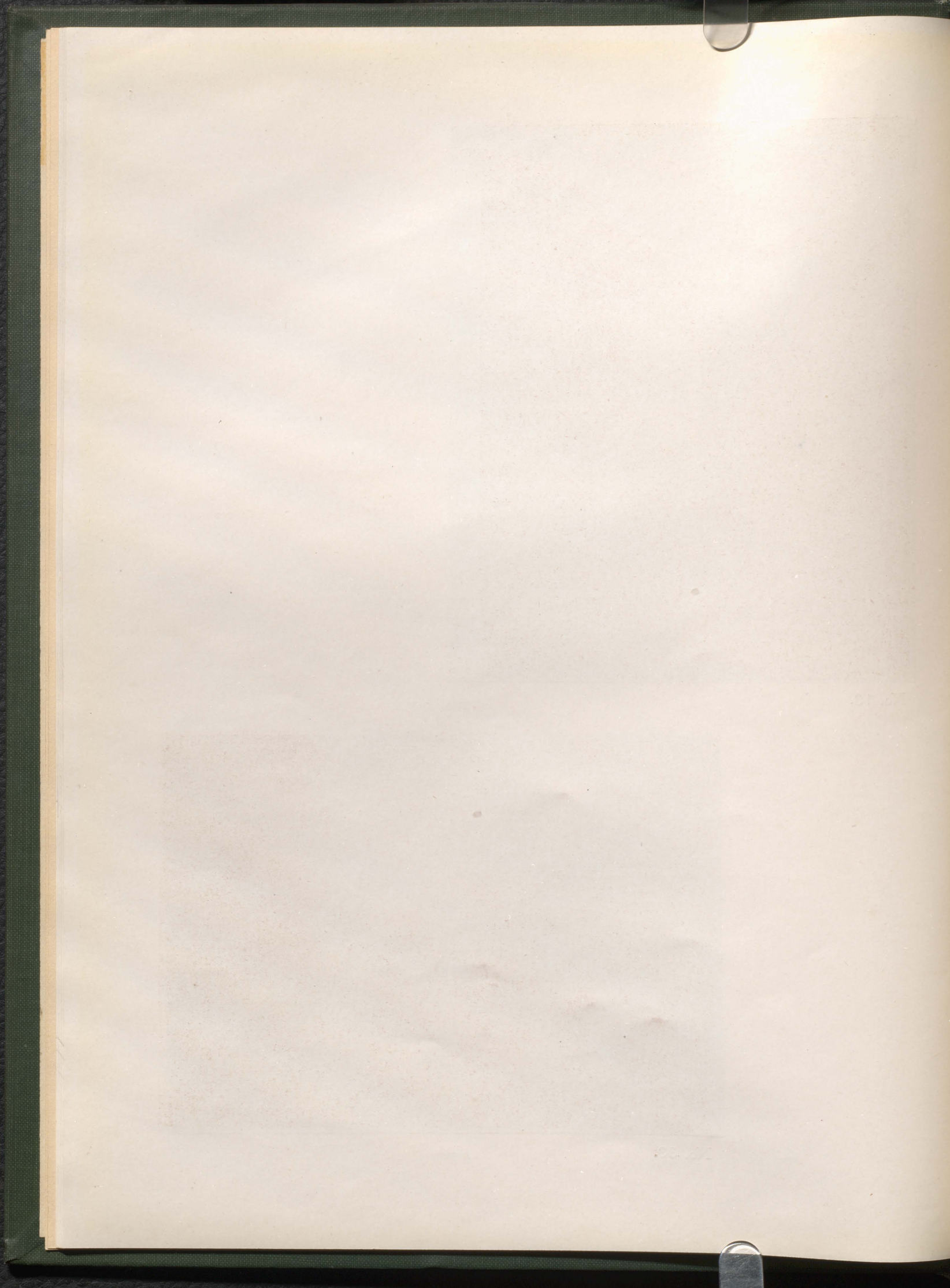


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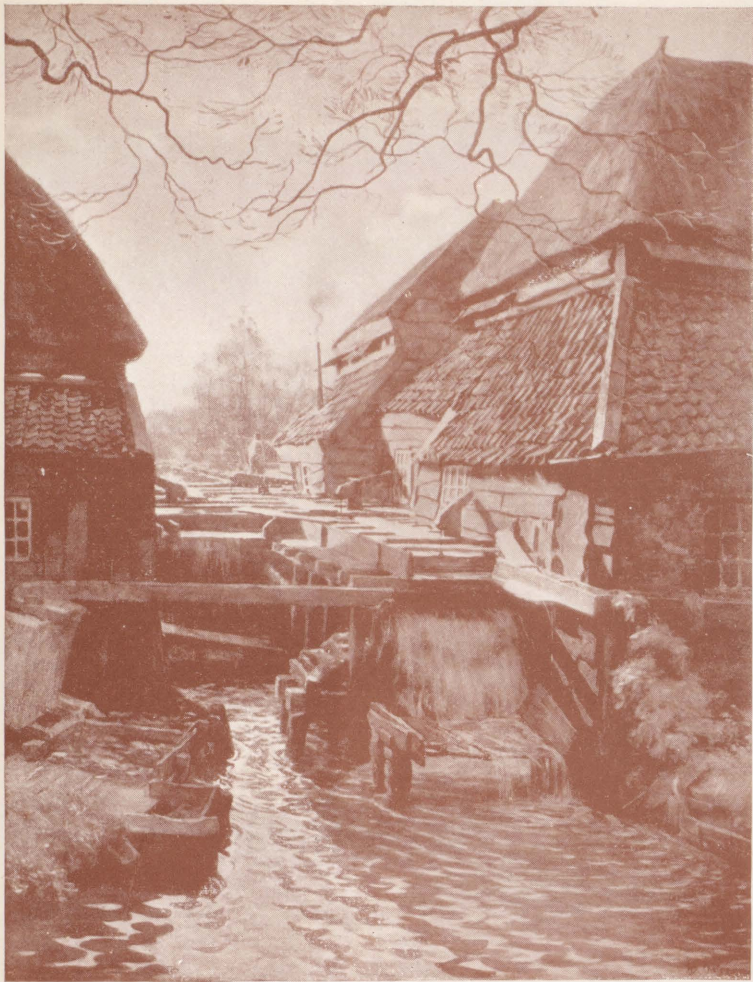


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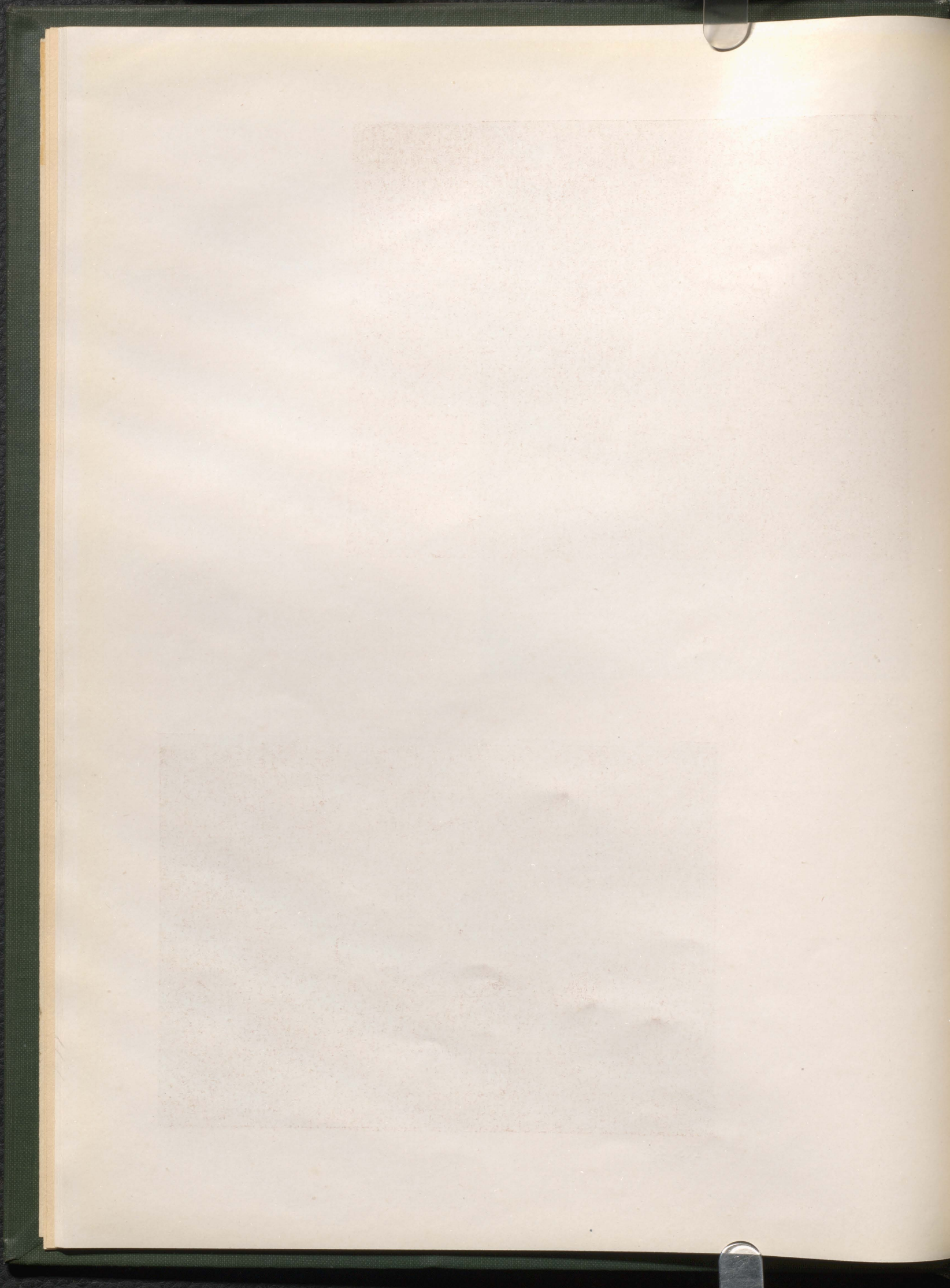


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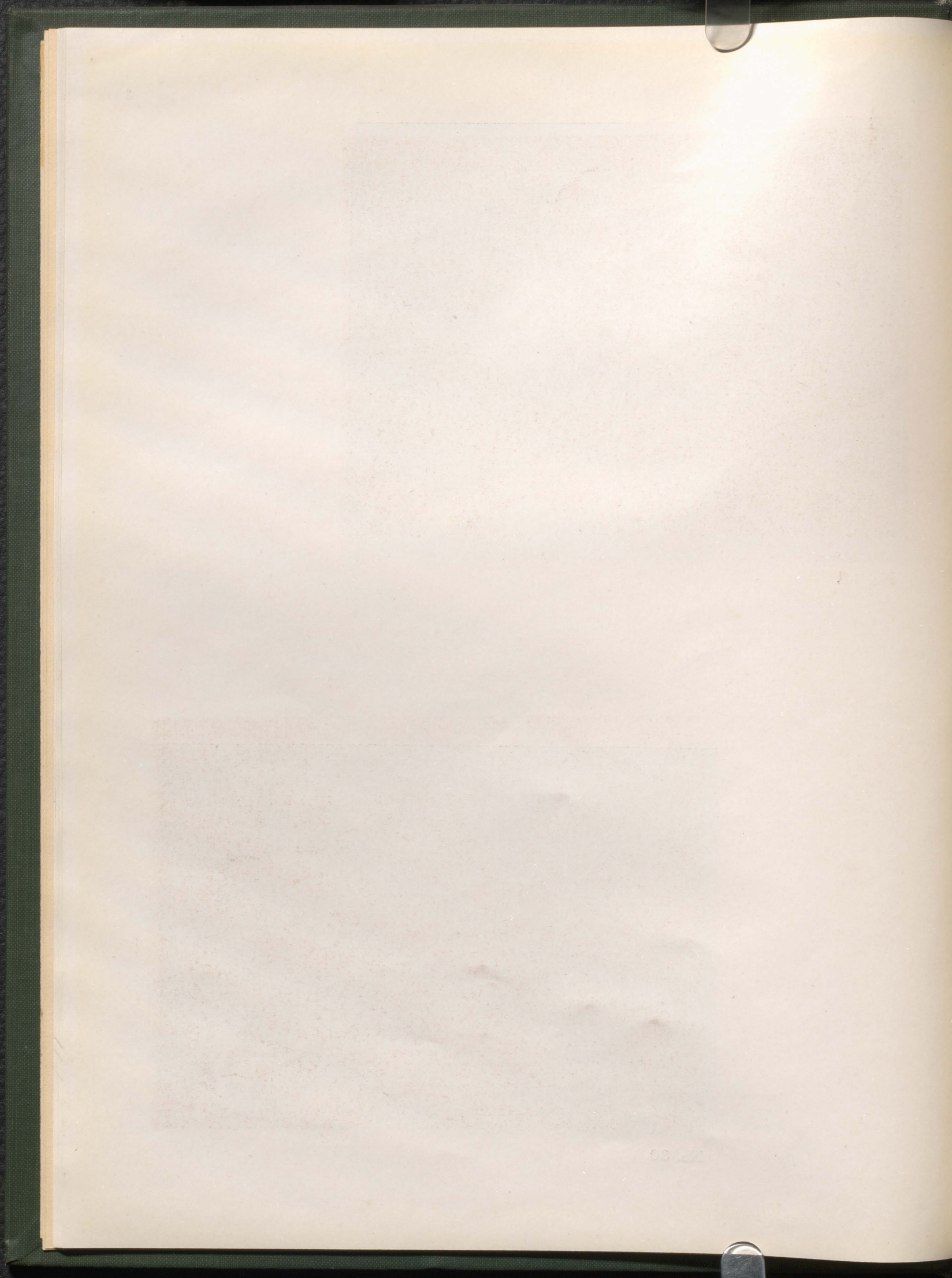


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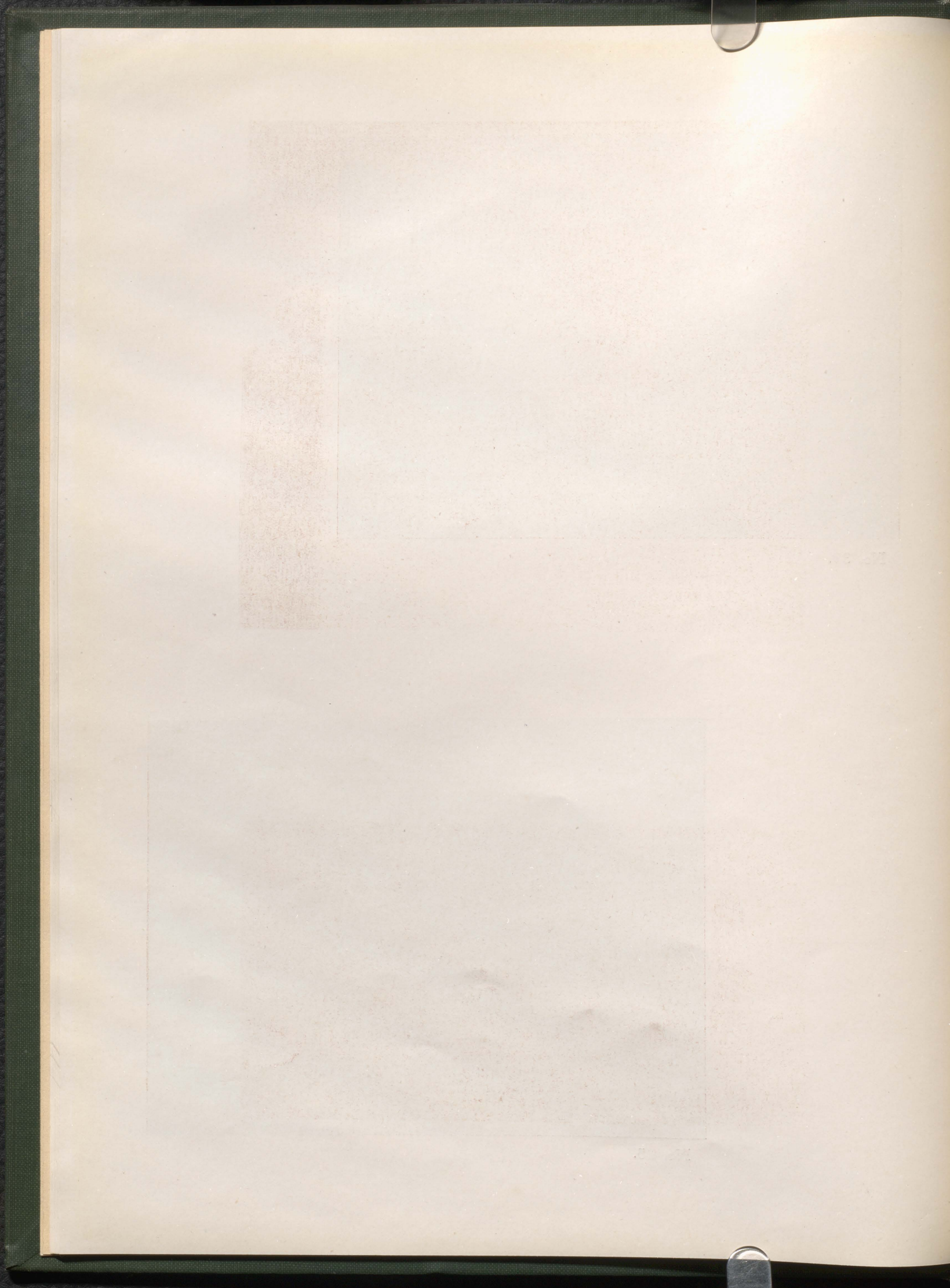


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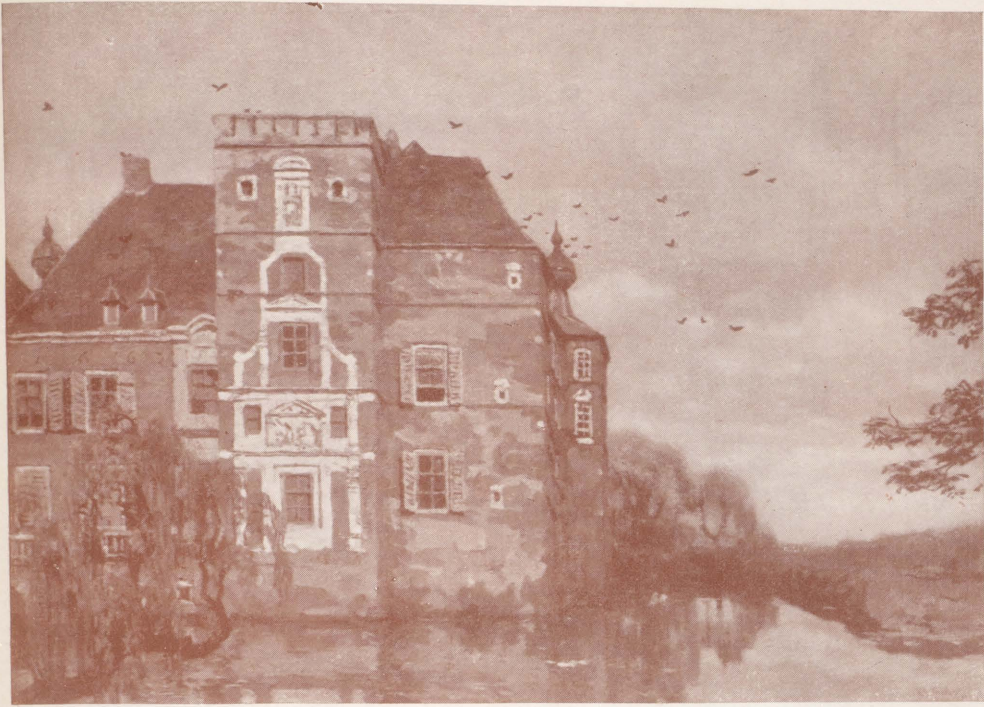


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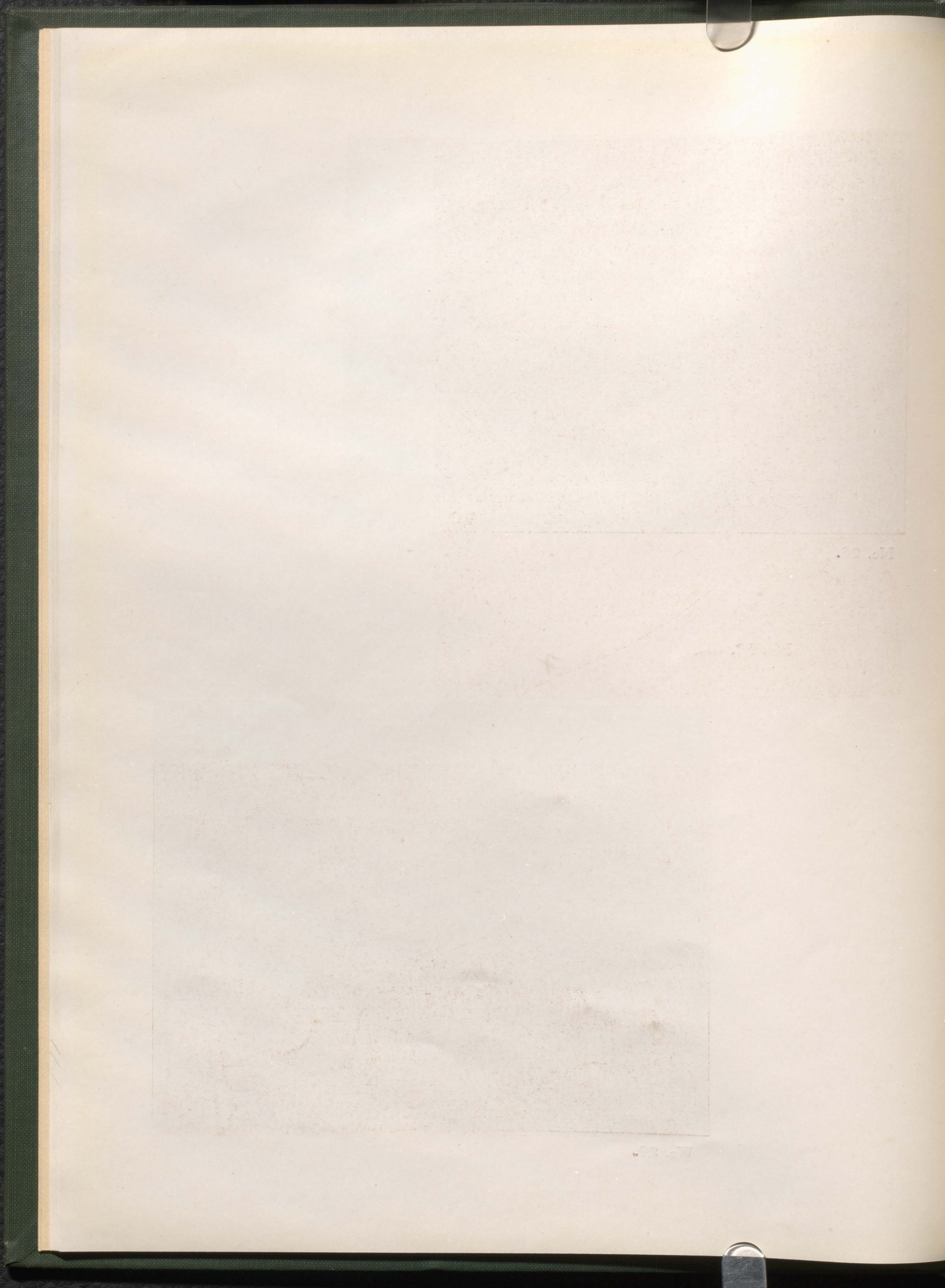


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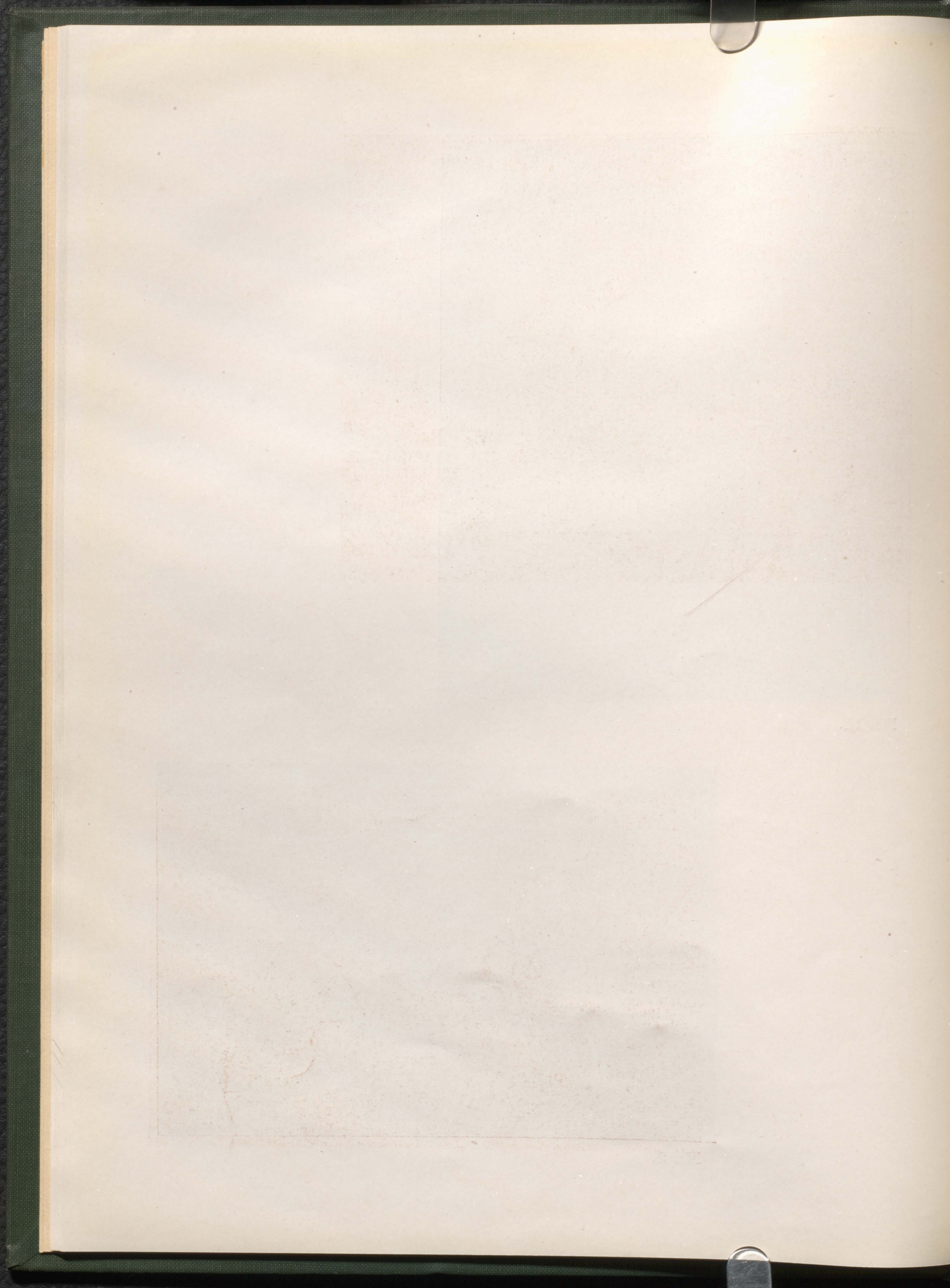


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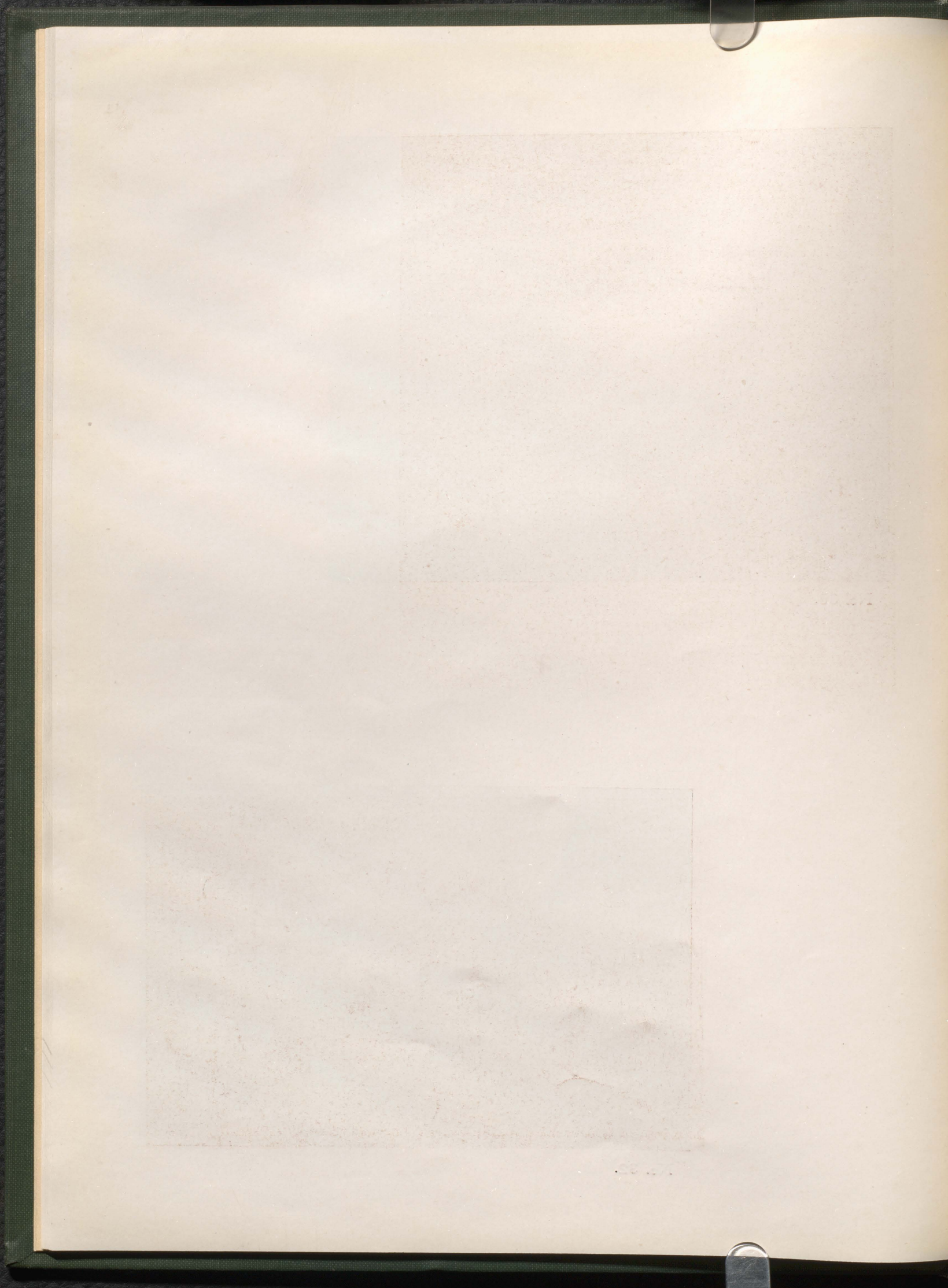


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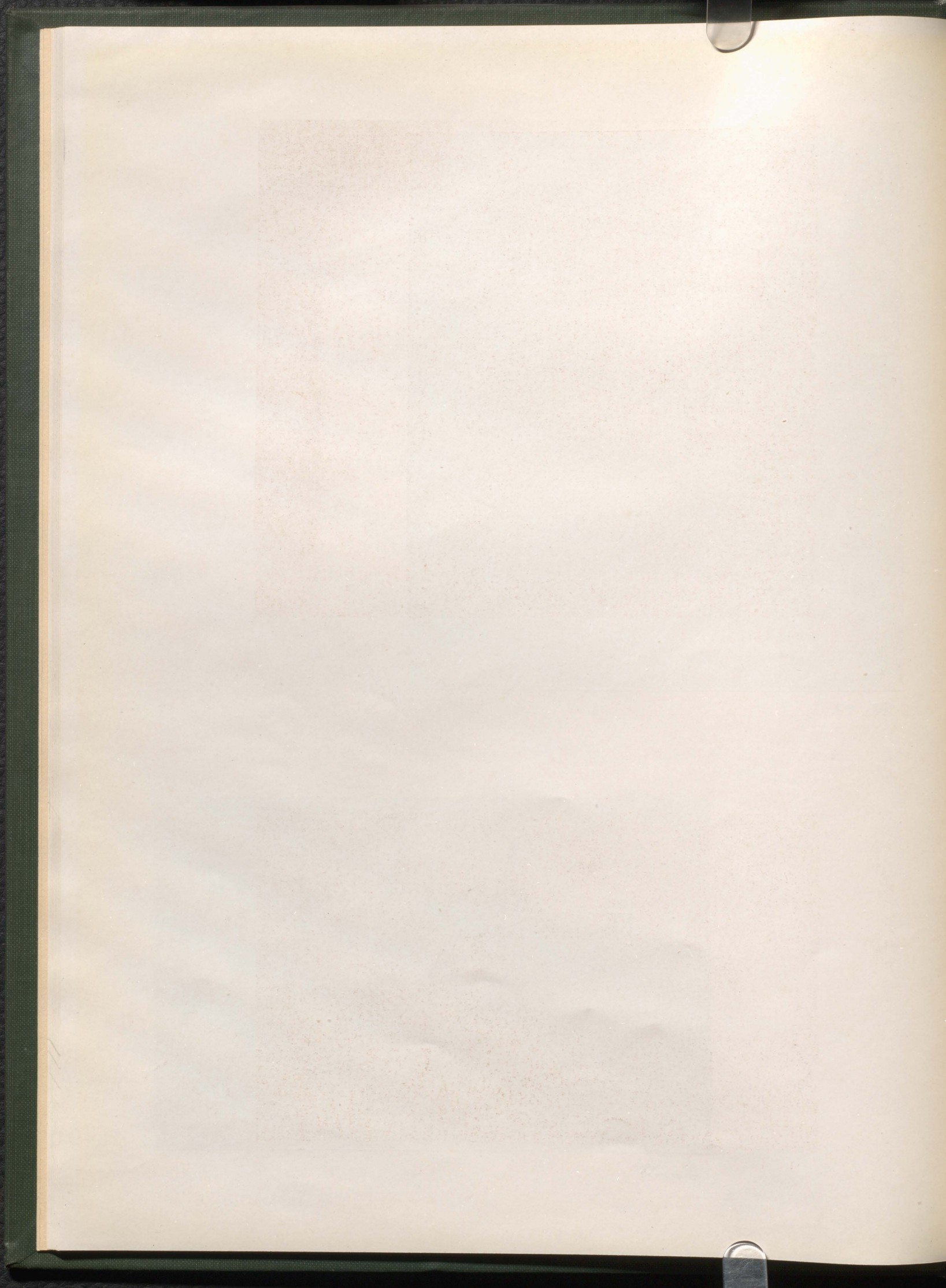


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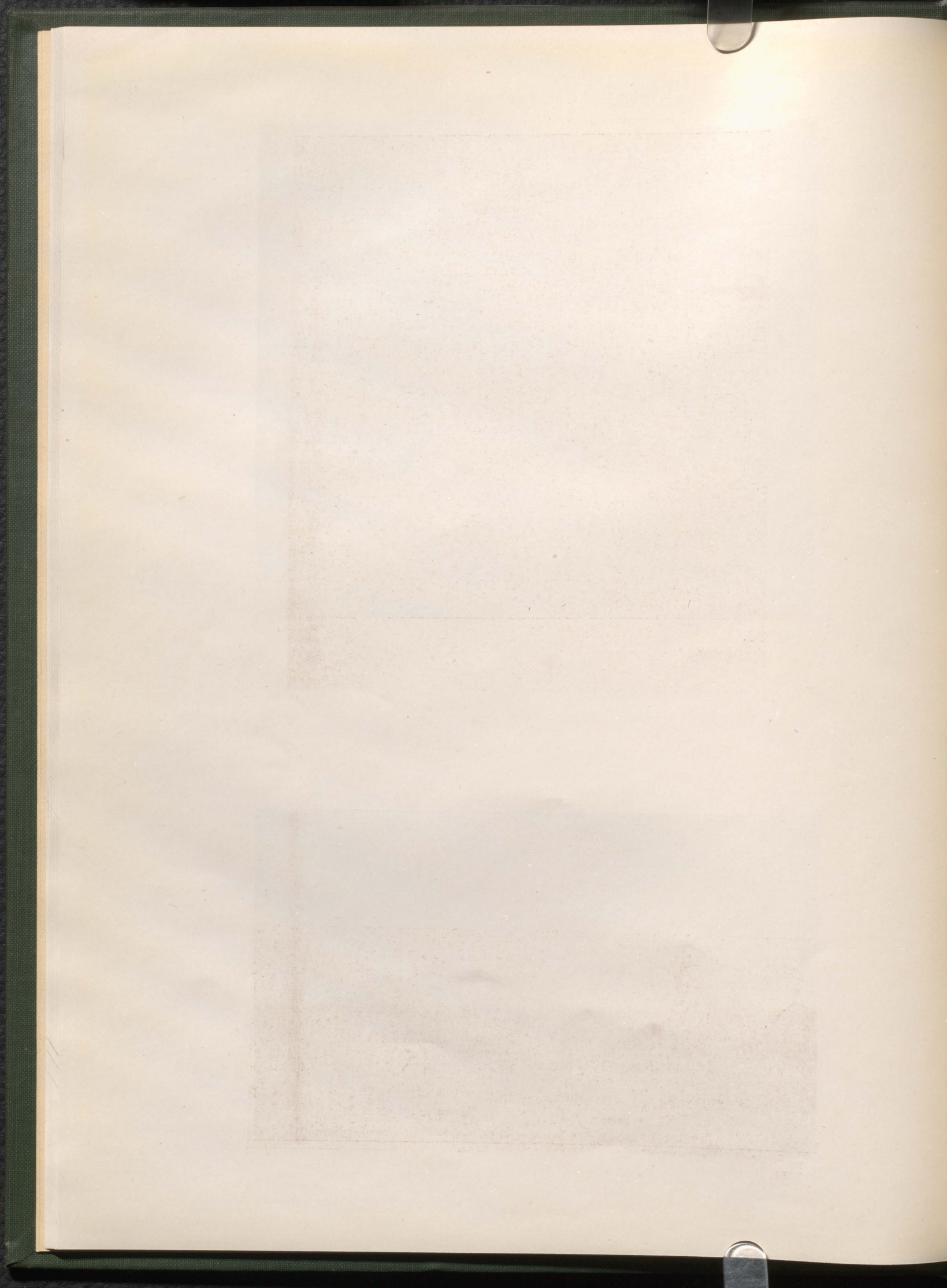


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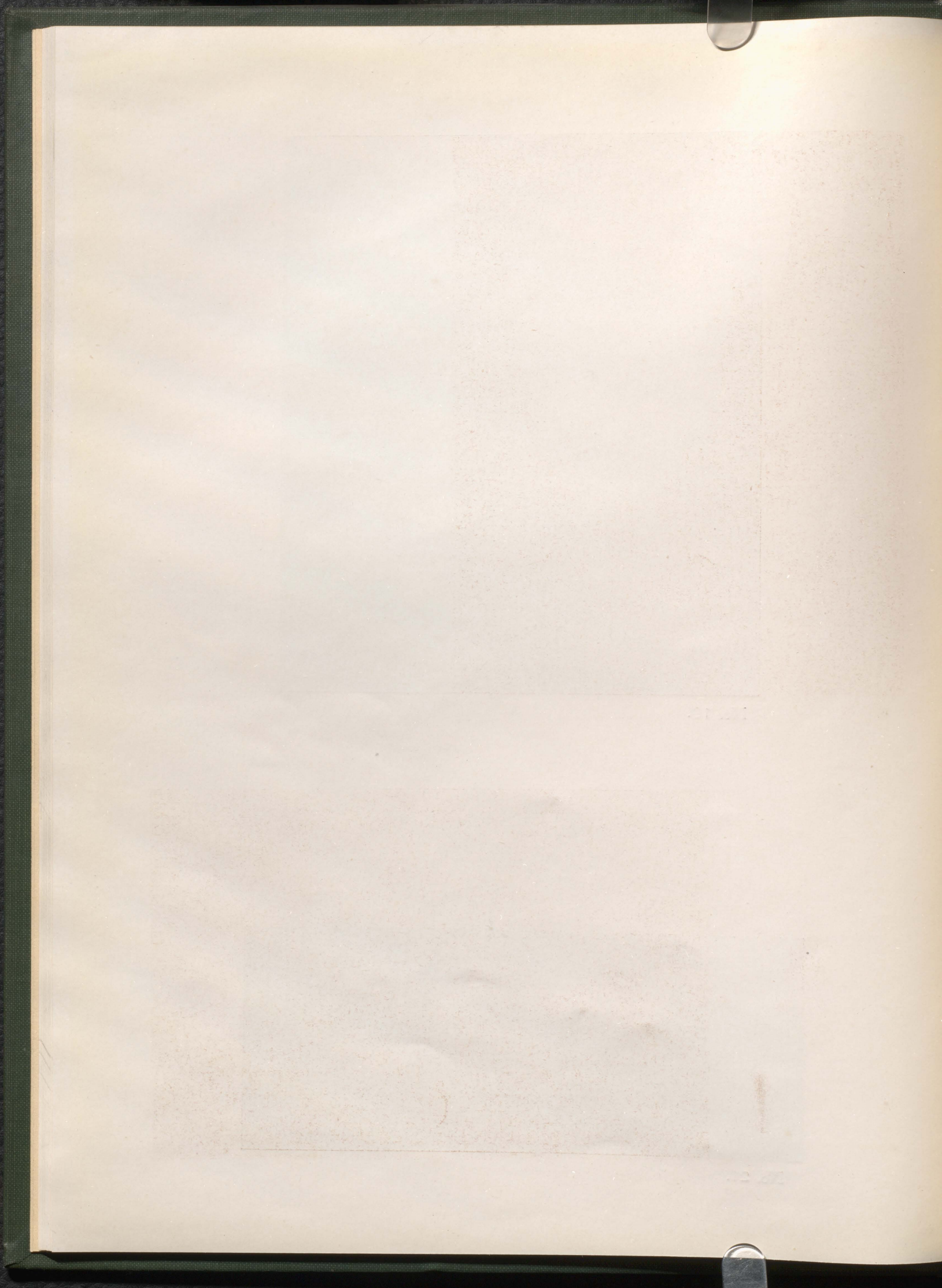


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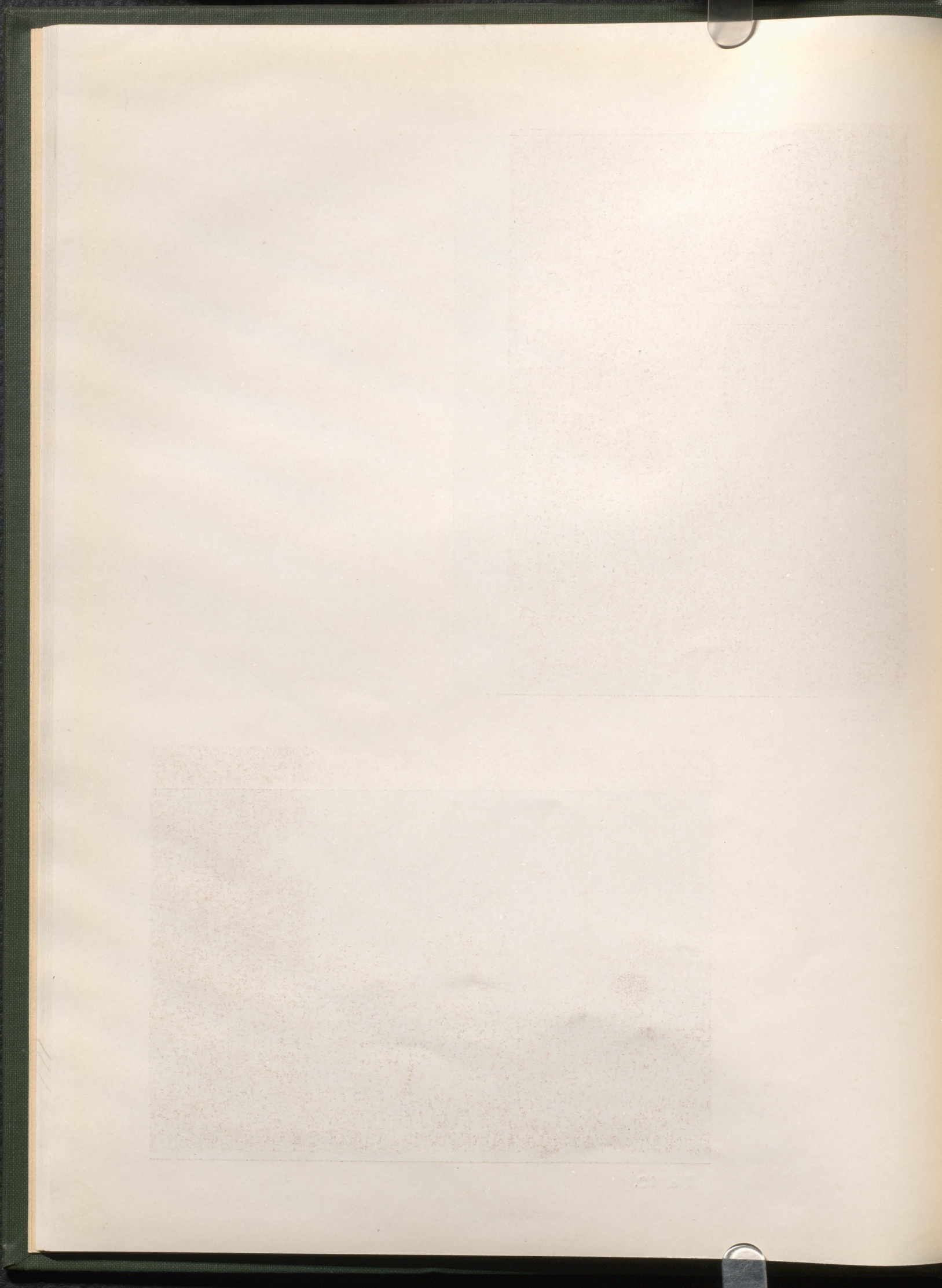


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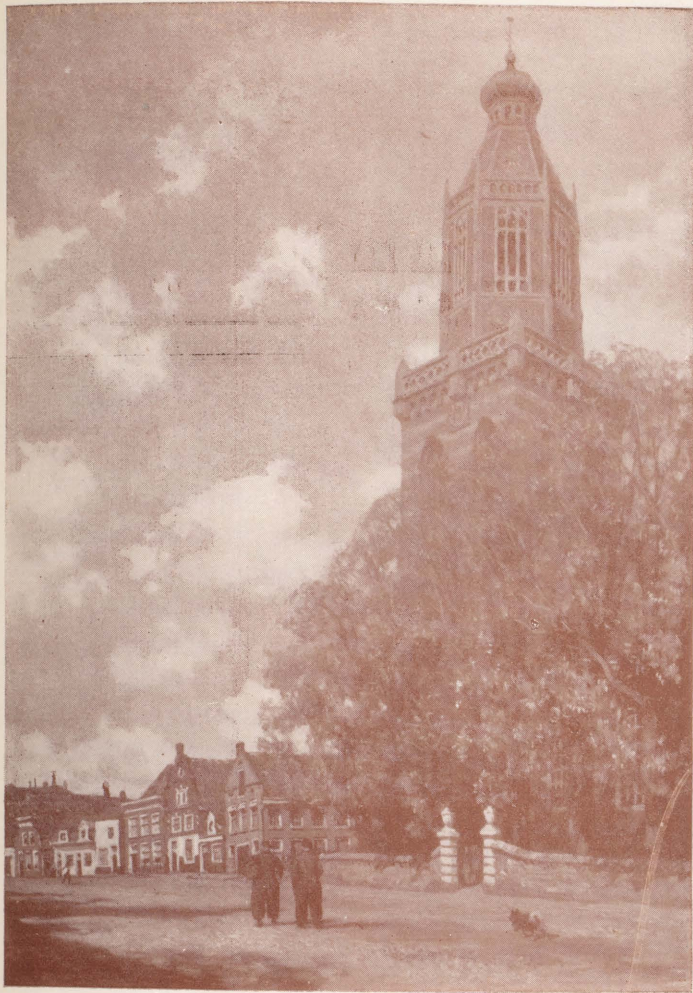


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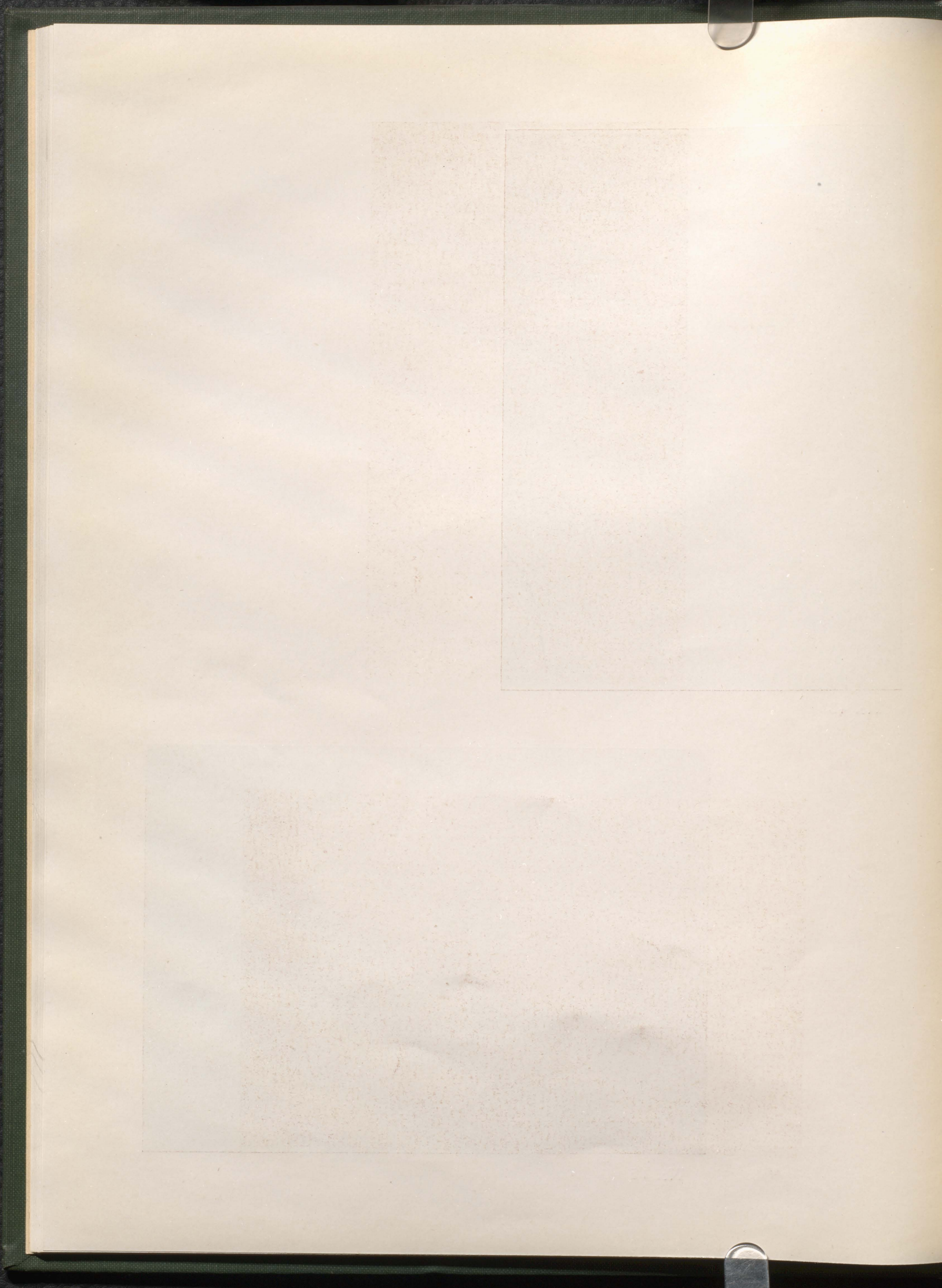


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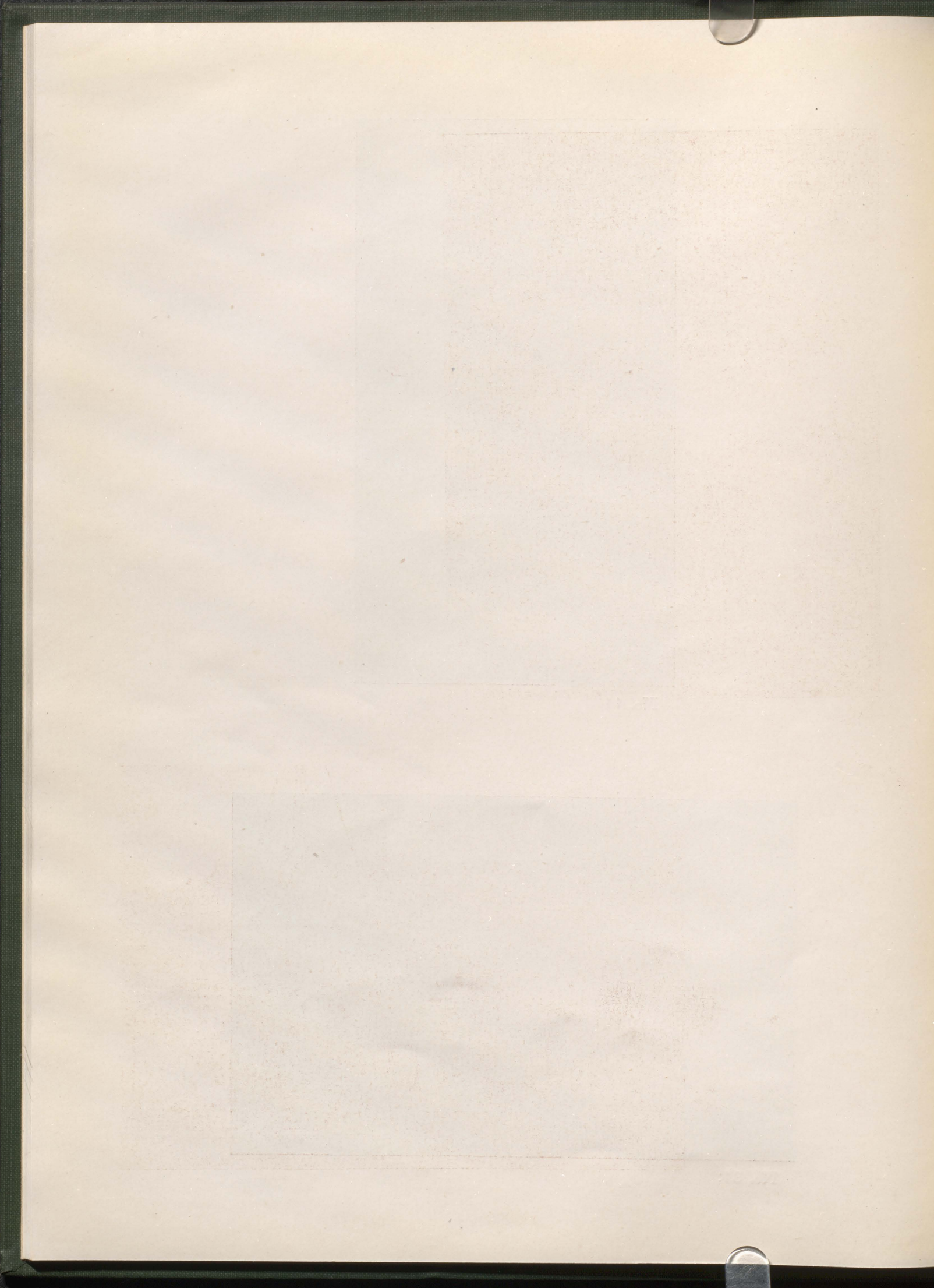


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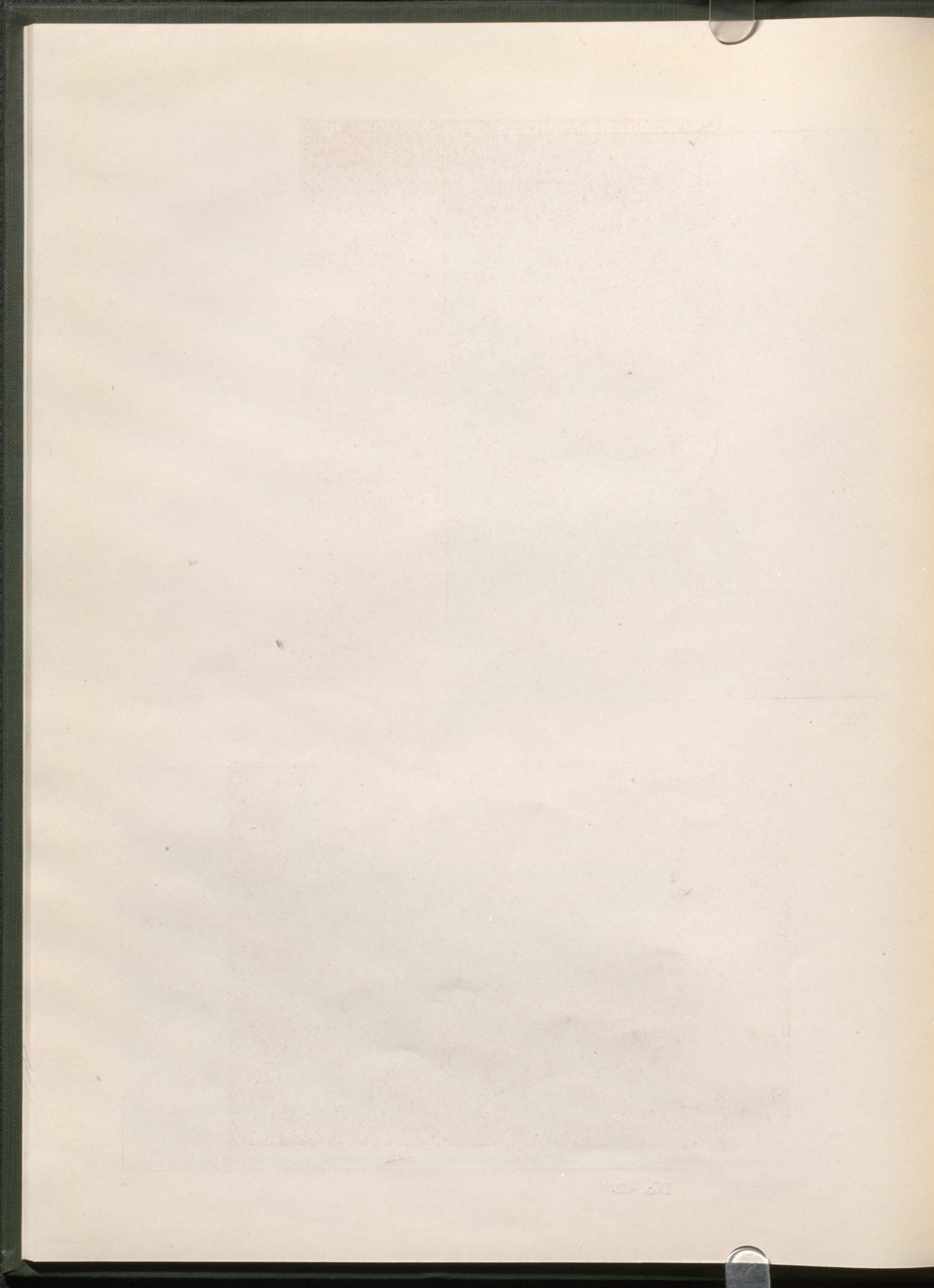


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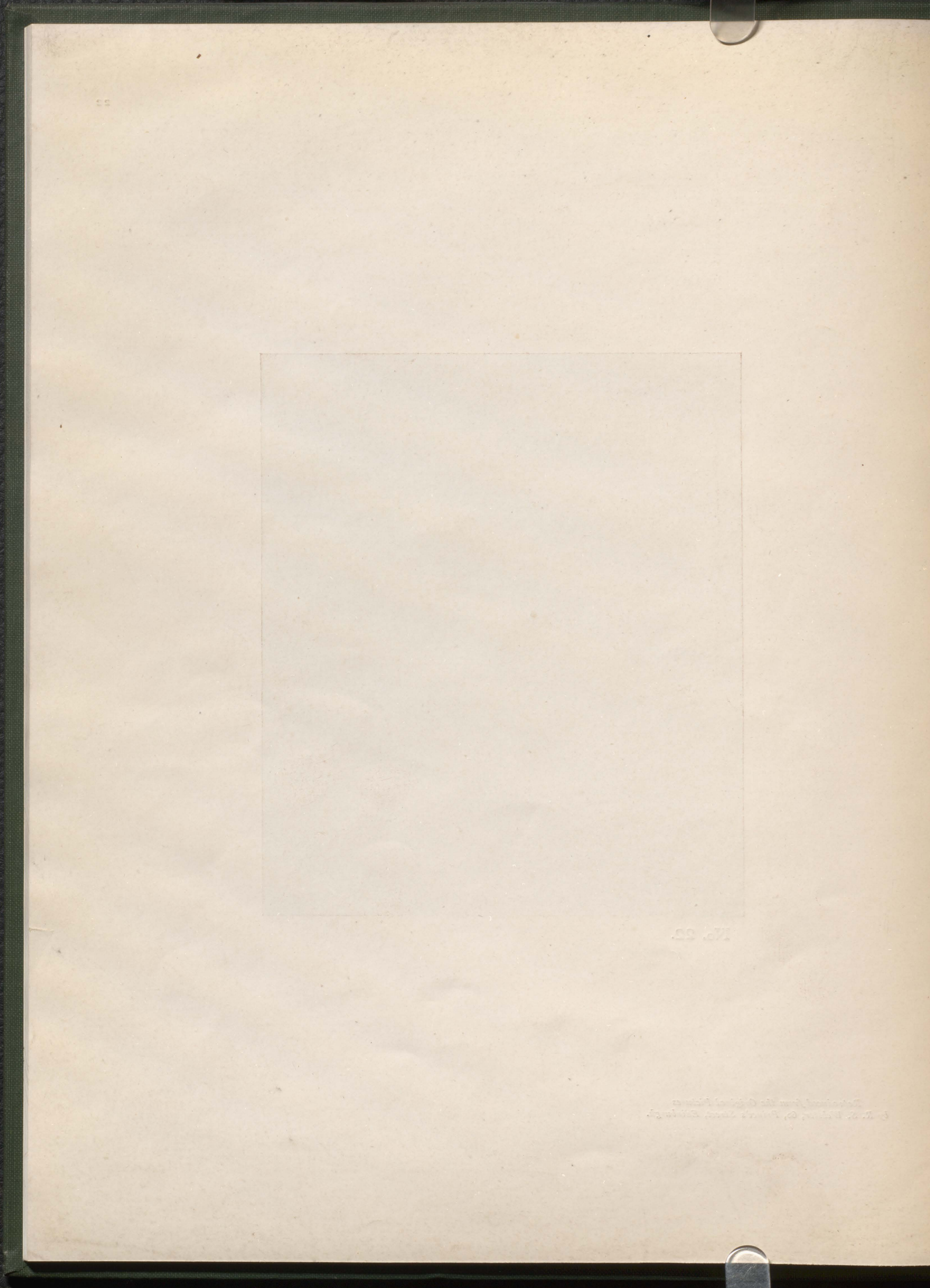


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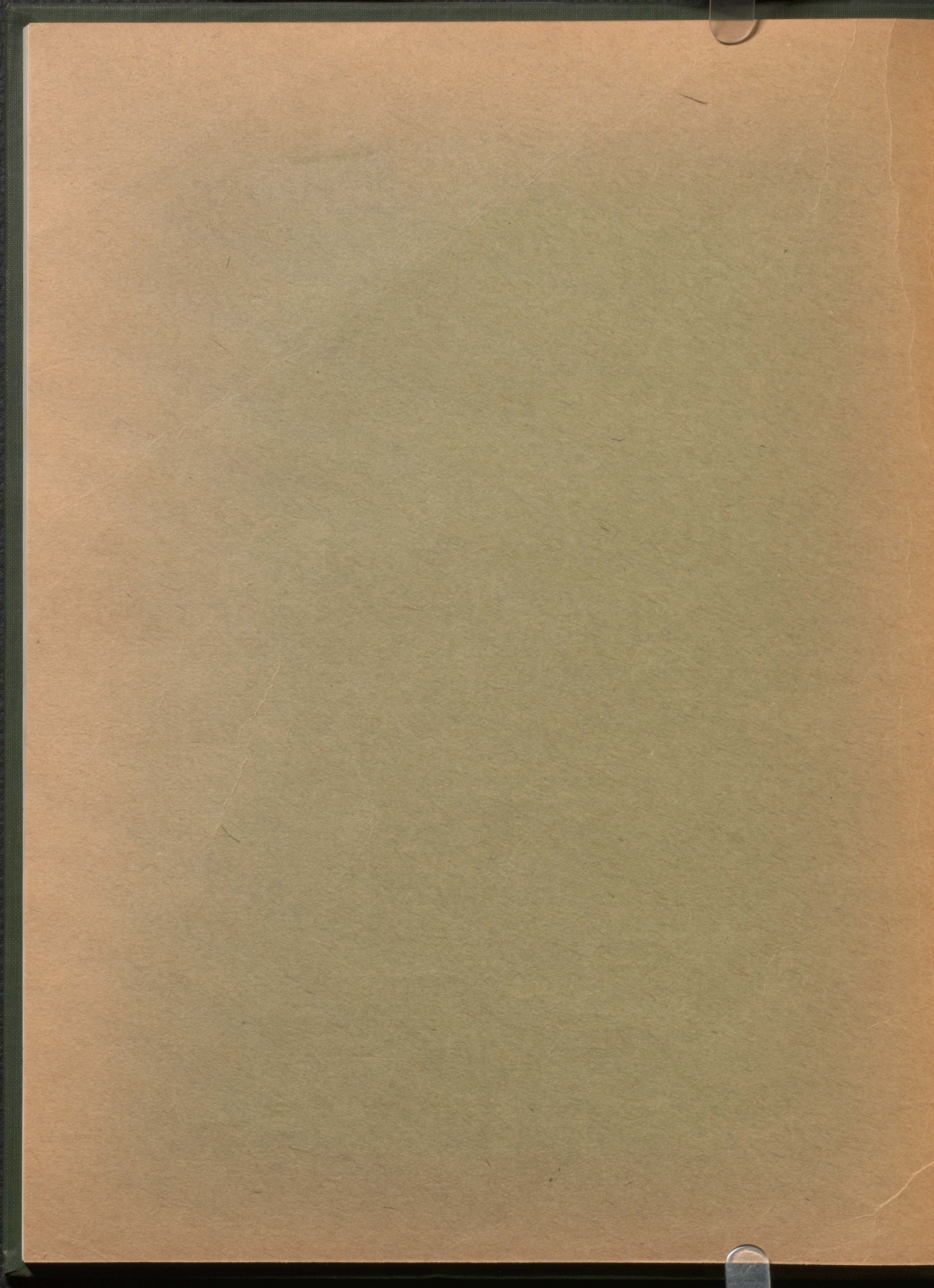
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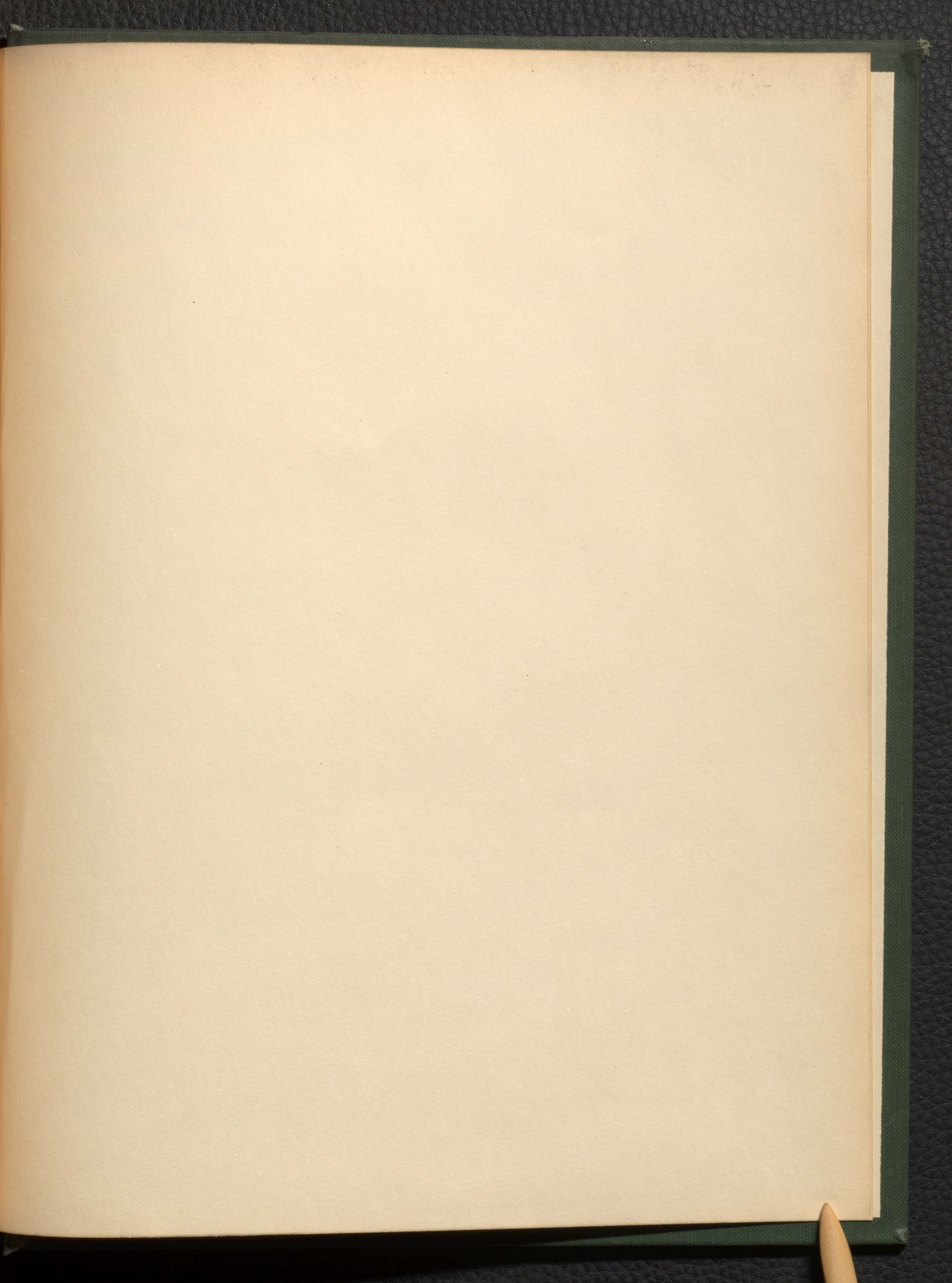
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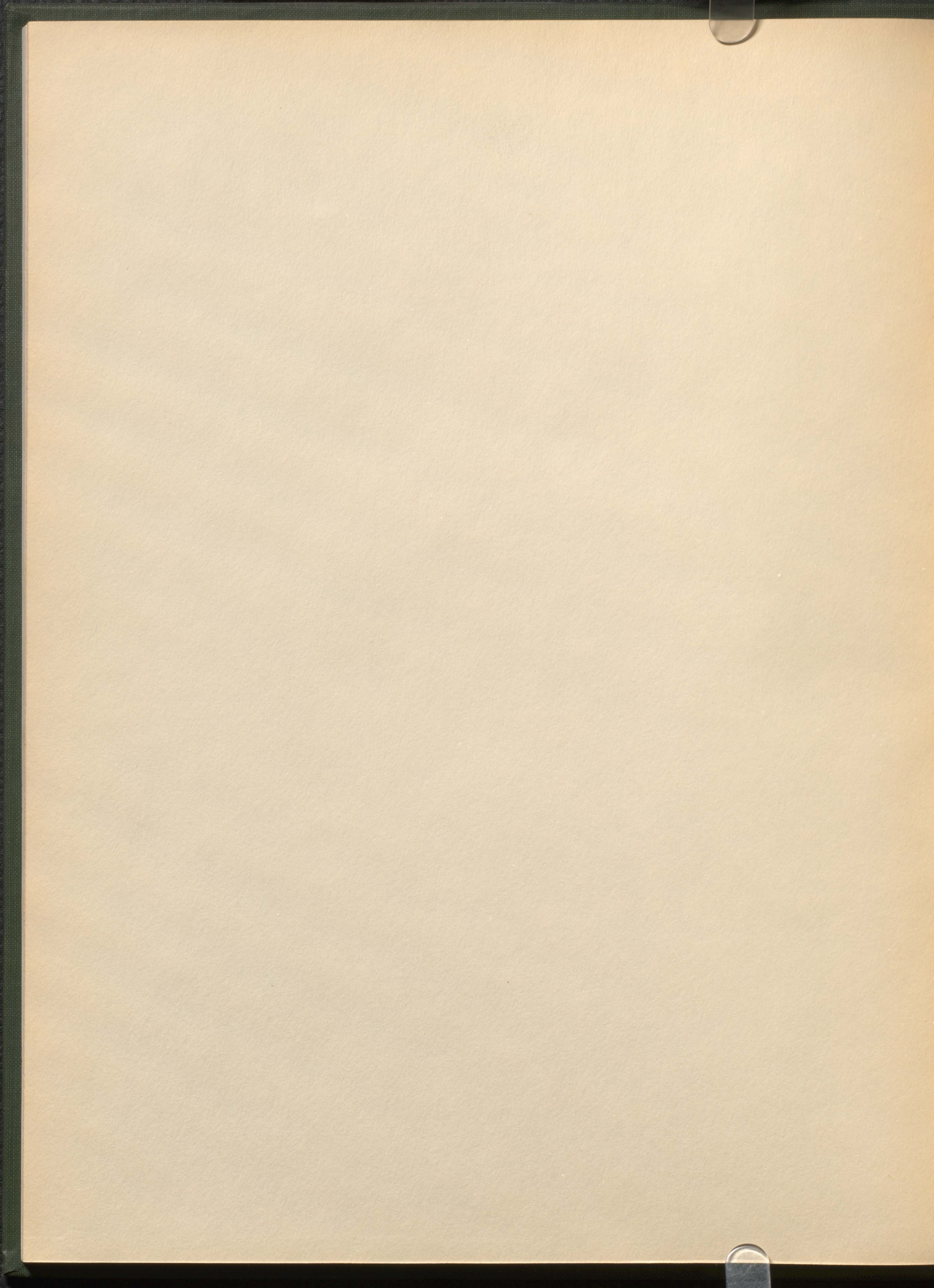




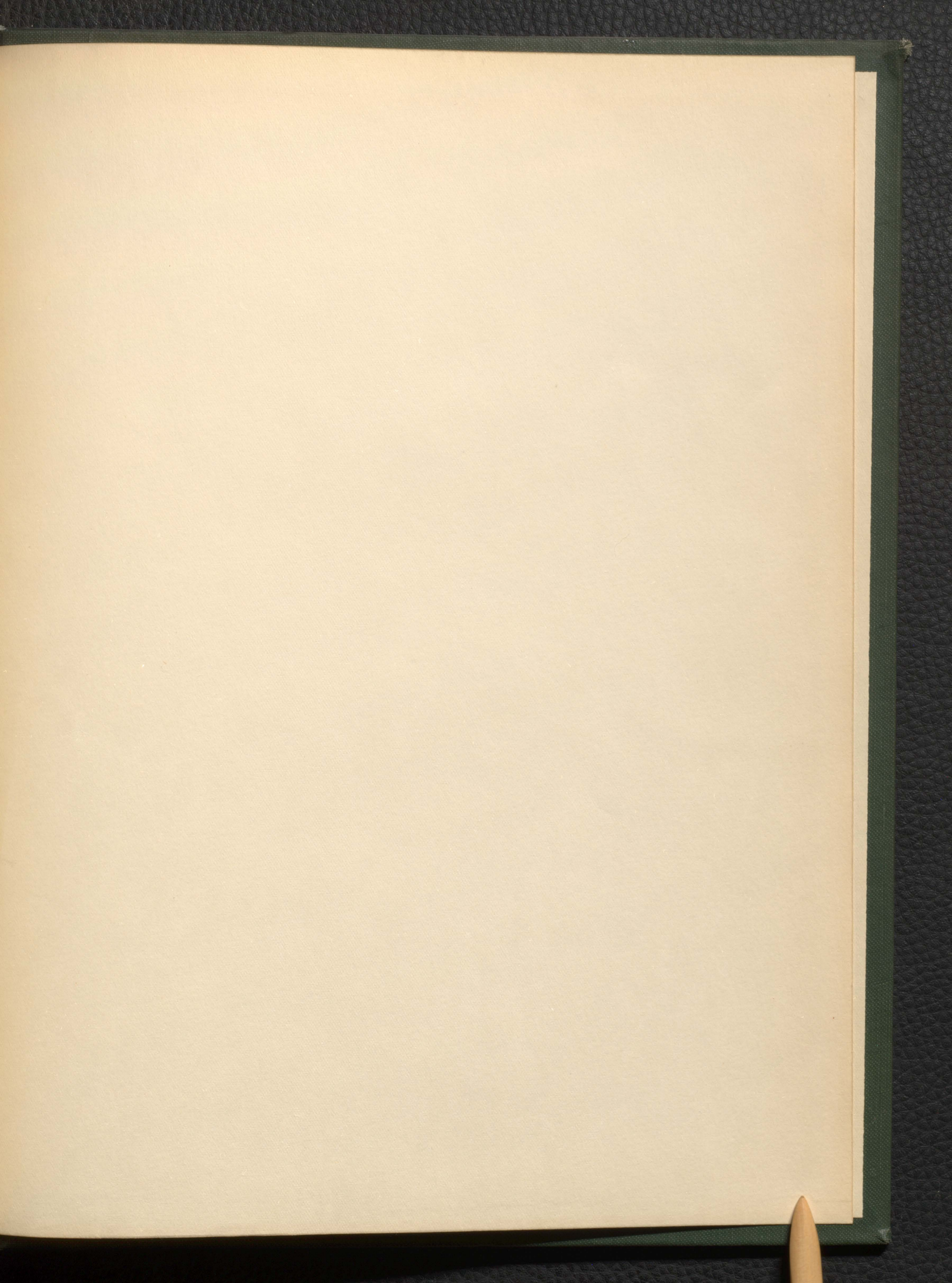




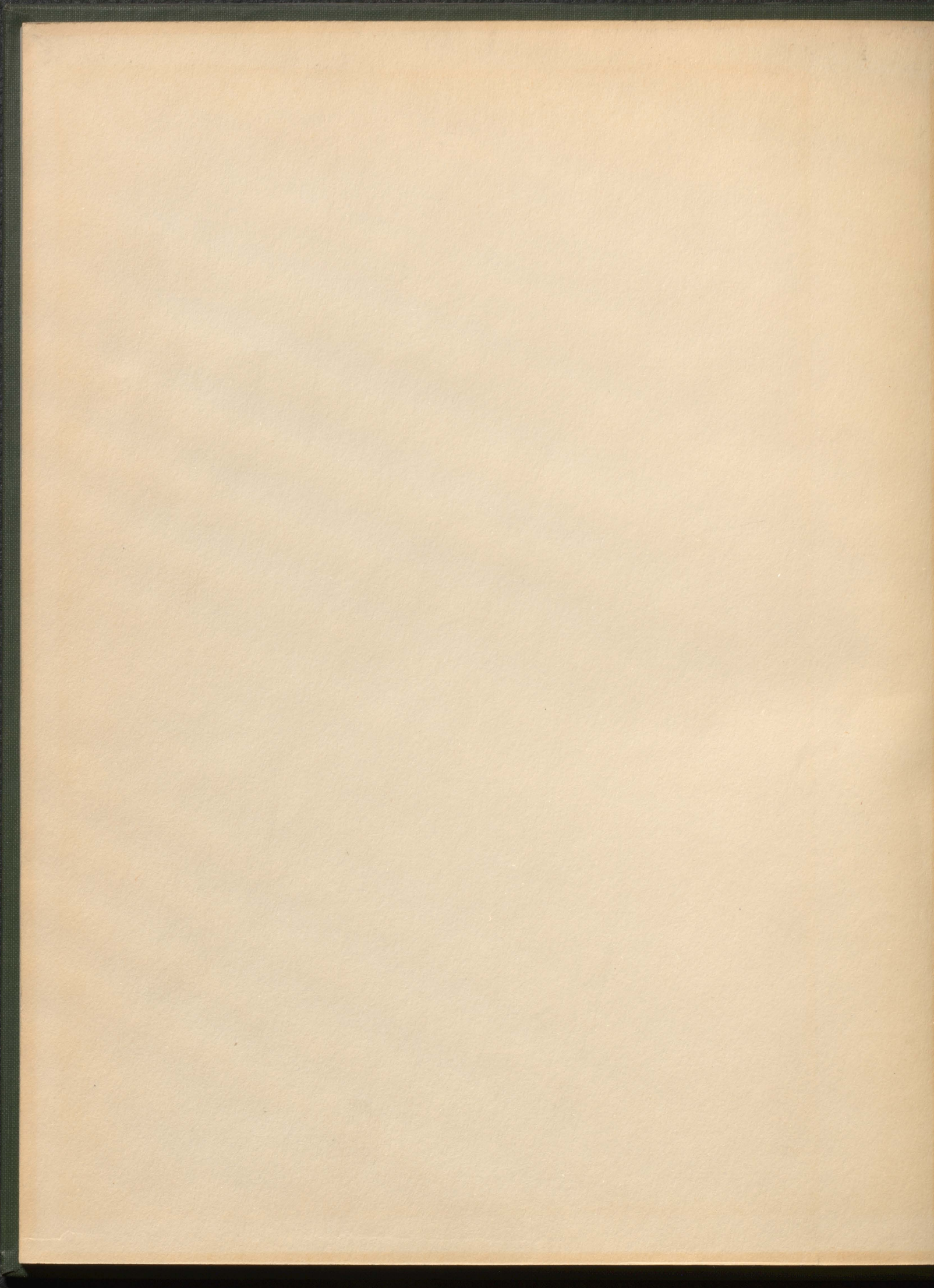


















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