



JOOST CORNELISZ DROOCHSLOOT

(1586- 1666 Utrecht)

“Busy Village Scene with Peasants”

Signed and Dated Work

Oil on Panel

51,4 cm x 75,5 cm

The gallery is very proud to present the analysis of this beautiful landscape with figures by the Dutch painter Joost Cornelisz Droochsloot. We hope you enjoy the painting.

Joost Cornelisz Drooshsloot was born in 1586 in Utrecht; he died in the same city in 1666. The Dutch painter specialized in village scenes, which resemble Esaias van de Velde's (1587-1630) works. Apart from his career as a painter, the artist is known for his work as an etcher and as a draftsman. In 1616, Drooshsloot became a member of the Guild of Saint Luke of Utrecht. In 1623, 1641 and 1642 he served as dean of the Guild of St Luke.

This work represents the daily life of a small village and is able to portray the essence of each villager within the town. The foreground is composed of beautifully executed figures and the viewer is able to clearly see each colorful garment as well as a glimpse of the daily activity of a small town. The composition is very balanced because of its vibrant green and light brown landscape as background with small houses.



One of the most important elements of the painting is the inn, which unmistakably is a place of social gathering. Many peasants are sitting at a table in front of the inn playing cards and chatting. They are also looking at and talking about the people coming back from hunting, running errands, and shopping at the local market. Behind the people sitting at the table, there is an older woman buying fresh milk from a man. To the left of the inn, there is a man who appears to be either coming from inside the house or just walking around, ready to meet other fellow friends.

The inn is rustic but it is set on top of a small valley and therefore the vegetation is very green and vibrant. There is a very large green tree behind the inn that stands out against the rusty orange and brown of the house. The architecture of the inn is very common of the time. The houses tended to have small windows, several floors, and an elongated shape. Even today, one can find very similar constructions in the Netherlands.



One of the most exciting scenes is taking place in the bottom left corner. The villagers are actively chatting while resting before their next adventure. In fact, one of the men is carrying a jug of water and offering refreshments to his fellow friends. The woman with her back to the viewer is seated on top of a bucket. In the middle of the gathering, there is a dog that seems to also be enjoying the human company. The composition also features other dogs running around the countryside and following their owners.

One of the most fascinating factors of Droochsloot's work is that it truly shows the artistic change of representing landscape with figures. Before, the trends of the time was to depict simply landscapes in a more academic and structure manner for the upper class; but just as Droochsloot, many other artistic began to paint landscapes with figures showing the real daily life. In fact, one of the characters from the central scene is rudely and filthily itching himself.





On the other hand, other villagers are simply en route to different destinations. There is a couple carrying some baskets, others are carrying their belongings wrapped in a cloth and tied to a stick, while some elderly men are resting before they head to their next travels. Three men are seen using canes and crutches for support. Almost every single figure is wearing a small hat to protect him or her from the cold or sun. His figures are dispersed somewhat at random; the most predominant colors range from red to brown with the exception of the garments that are more vibrant. Drooshloot's work is characterized by the representation in the foreground of figures facing away from the viewer.



A very interesting aspect of this painting is that the sky takes up a large portion of the panel. The reason for this is because it helps create a deeper perspective while representing the true topography of the area represented.

During the 17th century, it was not very common for artist to sign their works; nonetheless, this picture is signed and dated. The signature is located on the left side in the upper wood beam. The date is directly below it, on the wooden part of the doorframe.



BIBLIOGRAPHY

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PROVENANCE

London, Christie's, 14 April 1978

David Koetser Gallery, Zurich, Switzerland

MUSEUMS

J. C. Droochsloot works can be found in many museums around the world including: Amsterdam- Rijksmuseum, Armenia- National Gallery of Armenia, Baltimore- The Walters Art Museum, Copenhagen- National Gallery of Denmark, Budapest- Museum of Fine Arts, England- Norwich Museums, Madrid- Prado Museum, Massachusetts- Harvard University Art Museums, Miami-Vizcaya Museum and Gardens, Michigan- Detroit Institute of Arts, Netherlands- Museum Bredius, New Zealand- Christchurch Art Gallery Te Puna O Waiwhetu, Paris- Louvre Museum, San Diego- San Diego Art Museum, Saint Petersburg- Hermitage Museum, The Hague- Museum Bredius, United Kingdom- Norwich Castle Museum & Art Gallery, Utrecht- Centraal Museum Viena- Centraal Museum; Belvedere Museum; Kunsthistorisches Museum Databank.