

[View this email in your browser](#)



Galería de Arte

# Soraya Cartategui

Dear friends,

This November the gallery presents this wonderful genre scene by the prominent Dutch painter Pieter de Bloot.

Best wishes,  
Soraya Cartategui



**PIETER DE BLOOT**

(Rotterdam 1601 – 1658)

*“Charity scene”*

Oil on panel

46,8 x 64,5 cm. (18,42 x 25,39 in.)

Signed with monogram PDB

Important Dutch painter from the city of Rotterdam. From an early age he specialized in genre scenes and animated landscapes, although to a lesser extent he also painted religious scenes.

He spent his entire life in his hometown, which was one of the most economically powerful of the seventeenth century. Rotterdam, a city whose economy was based on fishing until the 16th century, became a powerful city in which beer production boomed and led to the enrichment of the population. This new situation, accompanied by a recent resurgence, brought with it a strong interest in art and culture, with the emergence of numerous artists.

Between 1630-1670 an artistic movement arose represented by the most prominent Dutch painters who supplied local collections and also other collectors from abroad. All this effervescence also attracted Flemish painters such as Adriaen Brouwer (1605-1638) and David Teniers the Younger (1610-1690) who created the group of artists called "The Dutch of Teniers", among whom we find Pieter de Bloot (1601-1658).

P. Bloot was well known and valued among his peers. He had a great artistic production starring some interesting interiors and landscapes that were greatly appreciated at the time.

Little is known exactly about his life, only that he was a highly sought-after author by collectors and that between 1624 and 1630 he married three times as his first two wives died only a few months after the wedding.

In his works, brown, green and ocher tones predominate, resulting in a more muted and intimate color range, giving it life with different touches of light. The interiors of him are very interesting, of which we find many examples throughout his life. As for his animated landscapes, his technique was more free and carefree, the color used is soft, gray and yellowish tones following the style of Jan van Goyen (1596-1656) and J. C. Droochsloot (1586-1666).

He used to sign his landscapes with the monogram PDB, while the interior scenes were signed with his full name in large letters. In general, his work is similar to his contemporaries in the city of Rotterdam, who painted rural scenes in his surroundings, such as Cornelis Saftleven (1607-1681) and H. M. Sorgh (1610-1670). On some occasions his paintings have been confused with those of C. Buesem (1600-1649).



The great boom in genre painting has a lot to do with the importance of representing the daily life of a society so complex and in full transformation, which provides us with an incomparable historical document, inviting us to the sociological analysis of the Holland of the seventeenth century.

Our panel, of exceptional quality, represents a village, with a very typical technique within the work of Pieter de Bloot.



In the center of the composition we see a group of humble villagers begging for alms. They are grouped in what seems to be the town square, so that a character who is on top of the church steps distributes some food that he carries in

the large baskets that surround him. Women, children and even the elderly approach, helped by their canes. We know that they would be poor villagers because of the humble clothes they wear. A clear example of how the lower class of Dutch society lived in the seventeenth century. If we look closely at the characters, we can see how they communicate with each other, children pointing to little dogs or lively conversations between farmers.

On the right, we see a tender scene in which a character bends down to talk to

[Subscribe](#)
[Past Issues](#)
[Translate ▼](#)

One of the children looks closely at the man and another smiles.



To the left of the composition, we find a well around which several villagers gather to collect water. In addition, we also find an old woman washing clothes and a dog waiting to be given some water.

In the foreground, we find two dogs in different positions that make clear the author's knowledge of their anatomy and



how he tries to achieve great movement in the scene by painting all the characters adopting different profiles.

The whole scene is framed on a background that represents a humble village. We observed several buildings that are in poor condition and weeds have even grown on their walls. All the peasants gather at the foot of a church, painted with great detail, in which we find the cross, a small niche with a saint and even a stork's nest. Several trees, made with great detail, frame the scene and in the background, we can see that the author achieves great perspective through the representation of a forest.



Blot uses a soft color range, whose protagonist is the blue of the sky that brings luminosity to the work. Yellow, ocher, brown give intimacy to the work that illuminates with small light bulbs distributed throughout the scene.

All this allows us to get closer to the daily life of any given day in a village at that time. In all the paintings that this type of theme is represented, it always transmits to the viewer a

---

landscapes of a small town with villagers as in our case.

---

## BIBLIOGRAPHY

- **Mentioned.** E. Bénézit *Dictionnaire des peintres, sculpteurs, dessinateurs et graveurs*, 1999, vol. 2, p. 419.
- W. Bernt, *The Netherlandish Painters of the Seventeenth Century* 1963, Vol.1, p. 13, plates 127, 128, 129.
- P. Haverkorn van Rysewyk. *P. De Bloot*. Oud Holland IX 1891 p. 62.
- Catalogue, *All the paintings of the Rijksmuseum in Amsterdam* p. 122, n° A 660, A 1468
- J.H.Scheffer & Fr. D.O. Obreen., *Rotterdamsche historiebladen*, Rotterdam 1871-1880, vol. 3, p. 568-571
- Bredius, *Het schilderregister van Jan Sysmus, Stads-Doctor van Amsterdam*, Oud Holland 8 (1890), p. 307
- P. Haverkorn van Rijsewijk, *Pieter de Bloot*, Oud-Holland 9, 1891, p. 62-68
- L.M.van der Hoeven, E.W.Roscam Abbing, *Het geslacht Vogel(s) en de vicarie op het Sint Joristaar in de kerk van Schoonhoven, Ons Voorgeslacht*. Maandblad van de Hollandse Vereniging voor Genealogie 68, 2013, p. 361-374, 368
- W.W. Robinson, *The Abrams Album: An Album Amicorum of Dutch Drawings from the Seventeenth Century*, Master Drawings 53, 2015, p. 3-58
- W. Franits, *Dutch Seventeenth-century genre painting*, Yale University Press, 2004, p.189
- Wright, *Dutch Painting in the Seventeenth Century. Images of a Golden Age in British Collection*, Birmingham, 1989, p. 171

## PROVENANCE

- Private collection, France

## MUSEUMS

There are works by Pieter de Bloot in the collections of museums in various cities, including: Louvre Museum, Paris (France) - Rijksmuseum, Amsterdam (Holland) - Liechtenstein Museum, Vienna (Austria) - Amsterdam Museum, Amsterdam (Holland) - National Gallery, Prague (Czech Republic) - Museum of Rotterdam, Rotterdam (Netherlands) - Hermitage Museum, Saint Petersburg (Russia) - Museum of Utrecht, Utrecht (Netherlands) - Holburne Museum, Bath (England) - Fitzwilliam Museum, Cambridge (England) - Greenwich, London (England) - Victoria and Albert Museum, London (England), etc.

---

Copyright © 2020 Soraya Cartategui Gallery, All rights reserved.

[unsubscribe from this list](#) [update subscription preferences](#)

