JOHN BENNETT fine paintings

A still life of game with a gun and powder flask at the base of a tree; a view to a landscape beyond

JAKOB BOGDANI

£ POA



REF: 374825

Height: 64 cm (25.2")

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London, England

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Width: 99 cm (39")

Framed Height: 82.3 cm (32.4")

Framed Width: 117.3 cm (46.2")

Description

JAKOB BOGDANIHungarian School1658-1724A still life of game with a gun and powder flask at the base of a tree; a view to a landscape beyondOil on canvas, signed64 x 99 cms25¼ x 39 inchesOverall framed size 82.3 x 117.3 cms 323/8 x 461/8 ins Jakob Bogdani (sometimes written as Jacob and/or Bogdany) was a renowned painter of birds, particularly exotic species, and his paintings, produced in a bright and luminous manner, often included numerous species crowded onto the canvas but with a good sense of spaciousness. He can be regarded as the foremost painter of exotic birds and still life covering the period from the late 17th century into the early 18th, a mantle he took over from the Dutch master Melchior de Hondecoeter (1636-1695)He was born on 6th May 1658 in Eperies (now Pre?ov) in Sáros County, Slovakia, then part of the Habsburg Kingdom of Hungary, the son of Lewis and Susanna Bogdani. The family were Protestants in a Catholic dominated country which may explain the family's move, firstly to Vienna in the mid-1670s, and it was here that he received the majority of his artistic instruction, before moving to Amsterdam in 1684, one of the great centres of northern European art. In 1686, he was in the studio of the German still-life painter Ernst Stuven (c.1657-1712) who had himself studied under Willem van Aelst but by 1st June 1688 he had moved to London just before William of Orange became William III of England when many Dutch architects, engineers and artists followed in his wake seeking opportunities. There has been a suggestion that Bogdani had met and knew the Duke of St Albans, who was the son of Charles II and Nell Gwyn, in Europe as the Duke returned to England in 1688 and the artist seems to have followed him. The Duke later assisted Bogdani in a lawsuit over his estate.Bogdani settled in Tower Street, St. Giles-in-the-Fields in 1690 and soon established himself as a successful still-life painter of game and flowers as well as bird compositions. There was no specific identity that the new monarchy wished to impart; William was preoccupied with the war against France and did not display a particular affinity with the arts. Queen Anne was however, more receptive with an inclination to the decorative. This was very much at variance with the French Court of Louis XIV where the flamboyant baroque enhanced his all-powerful image, an over-bearing style which was lifted by his successors who tended more to the rococo. The lightness of Bogdani appealed to Anne as well as did the French Jean-Baptiste Monnoyer, the designer and still-life painter. One of Bogdani's earliest commissions in England was for a set of flower designs for Queen Mary's "Looking Glass Closet" in the Water Gallery of Hampton Court Palace, a joint project with Grinling Gibbons, in 1694. Queen Anne said of him that she was: "…pleas'd with his performances and encourag'd him much". From 1698-9 he was painting flower pieces to decorate the Duke of Devonshire's new house at Chatsworth. He was probably in the Dutch Republic around 1700 working on paintings for King Willia...

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