JOHN BENNETT fine paintings

Dogs and a cat at the base of a tree with a red squirrel, squirrel monkey, parrots, macaw, parakeet, kingfisher, bull finch, starling and collared dove in the branches above

JAN VAN DER VAART

£ POA



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Description

JAN VAN DER VAART Dutch – English School1647-1727Pug dogs, a toy spaniel, a black old English terrier and a cat at the base of a tree with a red squirrel, squirrel monkey, yellow-crowned Amazon and African grey parrot, macaw, parakeet, kingfisher, bull finch, starling and collared dove in the branches aboveOil on canvas, signed and dated 1721141 x 17355½ x 681/8 inchesOverall framed size 166 x 194 cms 653/8 x 763/8 inches Jan van der Vaart (also sometimes written as van der Waart, van der Vaardt or John Vandervaart) was born and baptised in Haarlem on 26th October 1689. As an artist, he was not restricted to any particular subject matter during his career and was adept at portraying still-life, history and religious subjects, portraits, small landscapes with figures and trompe l'oeil although he is probably best known for his landscapes and portraits. In later years he also produced mezzotints. As well as producing his own work, de Vaart was also a restorer, collector and art dealer. He received instruction in painting in Haarlem from Thomas Wyck (or Wijck c.1616-1677), a landscape and genre painter who worked in the Italian manner. Van der Vaart worked for a while in Haarlem and there is a painting by him in a17th century Amsterdam inventory which is recorded as a barn interior, which is probably a work done in the popular Haarlem manner of Adriaen van Ostade 1610-1685. However, possibly following a recommendation from his teacher Thomas Wyck, who had gone to London in the reign of Charles II, van der Vaart travelled to England in 1673/4 where he remained for the rest of his life, becoming naturalised in 1708.Between 1685 and 1687, van der Vaart was employed in the London studio of the Amsterdam-born portrait painter Willam Wissing (1653-1687). Wissing had been an assistant to the court painter Sir Peter Lely and van der Vaart was mainly responsible for representing the drapery and the landscape backgrounds in his employer's pictures. Following Wissing's death, van der Vaart remained in the former's studio and established himself principally as a portraitist in his own right but occasionally in collaboration with the German-born painter Johann Kerseboom (?-1708) and there are fifty-two portraits attributed to van der Vaart.Jan van der Vaart was one of the earliest practitioners of mezzotint engravings and he, together with Bernard Lens, produced engravings of his portraits and history scenes for the publisher Edward Cooper. He had a pupil John Smith (1652-1742) who later became a renowned mezzotint engraver. There are anecdotes that van der Vaart's eyesight had become a problem and that by 1713 he had given up his painting and print making business turning instead to restoration and art dealing. However, this does not chime with the recorded date of this painting and some other works as, for example, A classical landscape in the Leeds Museum which is dated to after 1715 and Two spaniels and a jay, which is somewhat redolent of a Jacob Bogdany and is dated 1714 and now in the National Trust's Antony collection. It is also believed that he h...

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