



**JAN DAVIDS<sup>z.</sup> de HEEM**  
(Utrecht 1606 -1684 Antwerp)

"Prunk Still Life with a Silver Cup and Cover, an overturned Silver Gilt Cup Holder, Fruit in a Basket, Peaches, a Ham, Figs, Cherries, Crabs and Lemons on Pewter Plates, Shrimps and Wine Glasses on a partly draped Table", ca. 1645  
Oil on canvas: 88 x 120,5 cm; fully signed on the large column.

**Provenance:**

collection Sir Richard V. Sutton Bt.;  
by descent to F. Chaplin, London 1855;  
by whom given to Sir Richard Sutton;  
by descent to Sir R.V. Sutton;  
Christie's London, 1971;  
with Richard Green Gallery, cat. 1971, no.6 & ill.;  
sale Paul Brandt, Amsterdam, 1972;  
with art dealer F.G. Bosiak, Frankfurt (Weltkunst no.48, 1978);  
Christie's London, 1979;  
with Waterman Gallery, Amsterdam, cat. 1979, no.9 & ill.;  
a private Dutch collection;  
Private collection, USA;  
Douwes Fine Art, 2006;  
private collection, The Netherlands;



*Expertise:*

*This work is included in the catalogue raisonné by Fred G. Meijer, 2016, see literature. Fred Meijer, in a letter of 18 October 2004: "the signature, the quality of the composition, and the certitude with which the objects are placed do not leave any doubt about the authorship. This painting can be dated ca. 1645".*

*Exhibited:*

Haarlem, Frans Hals Museum, on loan, April - May 1965.

Kimbell Art Museum, Fort Worth, Texas, USA, 1966-1992.

TEFAF 'The European Fine Art Fair', Maastricht, 18 – 27 March 2011;

'Uit de kunst!, 100 jaar Nederlandse kunsthandel', Het Loo Palace, Apeldoorn, november 2011;

'Artist IQ 500 jaar Kunst', Beurs van Berlage, Amsterdam, 17 Jan - 1 Feb 2015.

*Literature:*

- London 1971, cat. no. 6, colour ill.

- Greindl, 1983, no.10, p 359, no.69, p.361, no.69 as by Jan Davidsz. de Heem & no.88;

- Sam Segal, "Jan Davidsz de Heem und sein Kreis", Herzog Anton Ulrich Museum, Braunschweig 1991, addendum 34A & ill. (wrongly attributed to Jan Jansz. De Heem.)

- Liedtke 1992(2), pp. 112, 113, wrongly as by Jan Jansz. de Heem;

- Liedtke 2007, p. 322 (notes 2 and 5);

- Meijer 2013, pp. 255, 263, 266 (detail k), 269 (note 18)

- Meijer, F. G. (2016). Jan Davidsz. de Heem 1606-1684. Catalogue Raisonné, Part 2, p.109-110, A 95 with ill.

*Exhibition:*

Braunschweig, Herzog Anton Ulrich Museum, 1991, "Jan Davidsz de Heem und sein Kreis";

Leeuwarden, Fries Museum, 'Van Jan Steen tot Jan Sluijters, De smaak van Douwes', from

Nov.1998 until Feb.1999, cat.no.9, with ill. (incorrectly as Jan Jansz. De Heem.)

*Notes:*

This world famous Flemish/Dutch painter of sobre and yet often lavish still lifes grew up in Utrecht, where he was apprenticed to flower still life painter Balthasar van der Ast. In 1626 the painter moved to Leiden. There he made monochrome ("one-color") still lifes, in which he varied on one, at most two, shades. His subjects were mainly musical instruments and books. After 1631 De Heem left for Antwerp. In this city his work became increasingly colorful and elegant. He also changed the subject and focused on depicting fruits and flowers. Although De Heem lived predominantly in Antwerp, he still regularly spent some time in the North. He was in Utrecht in 1649 and between 1665 and 1672. The work of Jan Davidsz. de Heem was popular with buyers as well as fellow artists. He also had a large number of students and followers, including Abraham Mignon. He was further influenced by Pieter Claesz in his banquet pieces.

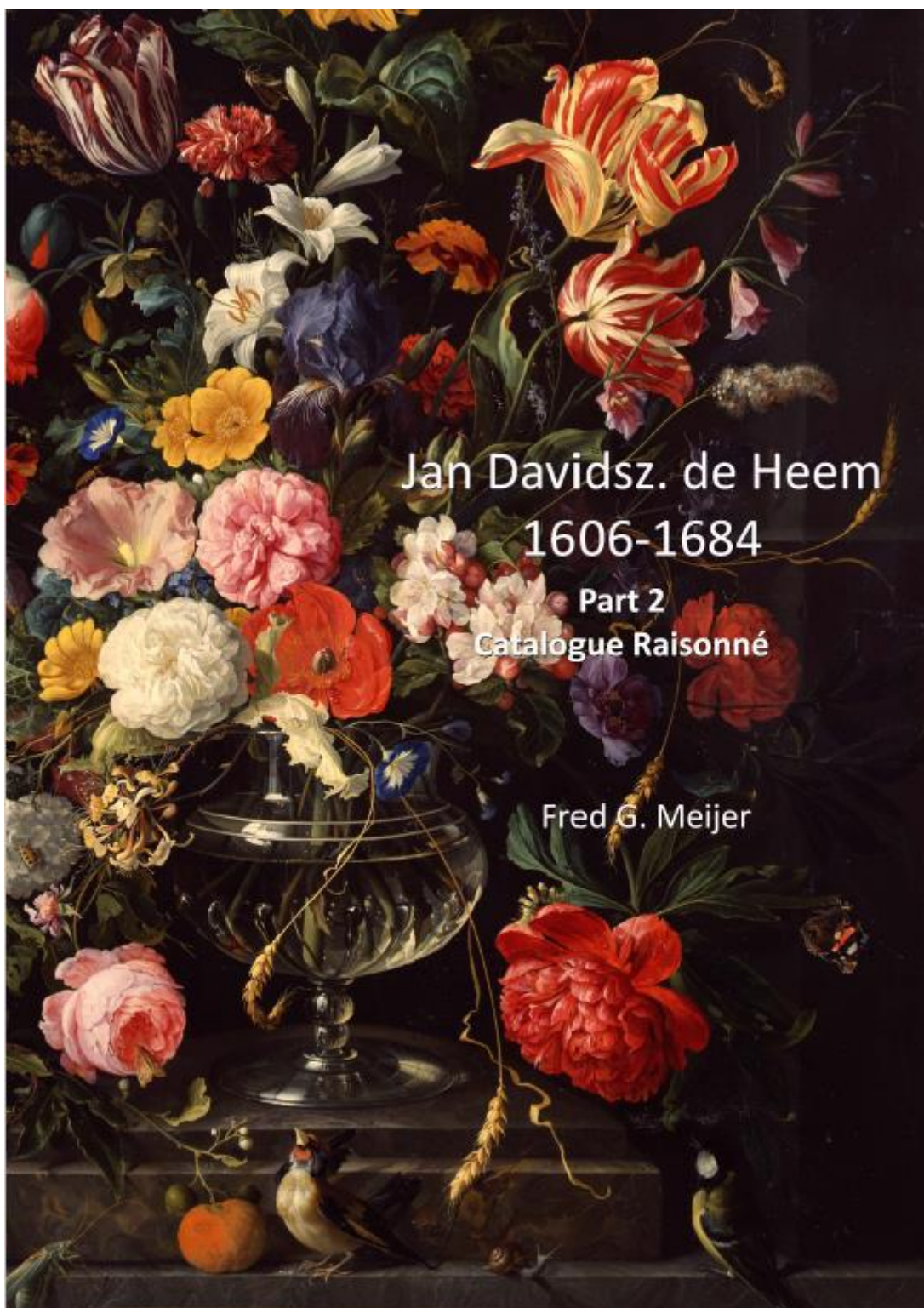
De Heem was one of the greatest painters of still lifes in the Netherlands, combining a brilliance and harmony of colour along with an accurate rendering of objects: flowers, in all their variety; European and tropical fruits; lobsters and oysters; butterflies and moths; stone and metal; snails and sea shells. His still lifes included fruit pieces, vanitas still lifes and flower pieces, but he is best known for his ornate or sumptuous still lifes, the so-called 'pronkstilleven'. Such as the one shown here.



His remarkable talent gained him a considerable reputation. He could hardly satisfy the demand. De Heem was considered one of the greatest painters of his time. He was well paid and a portrait of Prince William III surrounded by a cartouche of flowers and fruit was sold for 2000 guilders, one of the highest prices ever paid for a painting during the Dutch Golden Age.



*With frame*



Jan Davidsz. de Heem  
1606-1684

Part 2  
Catalogue Raisonné

Fred G. Meijer



A 095

*Still life on a wooden table partly covered with a dark-green cloth and a white napkin in the centre. In the centre of the table are a silver-gilt columbine cup, a silver drinking cup and two Venetian-style wine glasses. To the left is a wicker basket of fruit, including bunches of grapes, peaches, cherries, a burst-open fig and walnuts in their green shells. In front of the basket is a pewter dish of peaches, some halved, to the right of which is a pewter dish holding a ham. To the right of the napkin are a pewter dish of oranges with a pewter dish of figs in front. On the uncovered right side of the table lies an elaborate silver-gilt cup screw holding a rummer, in front of which is a pewter dish of boiled crabs, with some shrimps and parts of crab in front. The table is set in front of a red backdrop, hanging in front of two large hard-stone columns, on the right of which ivy is growing. Between the columns, sky is visible and to the right is a view of a hilly landscape with trees and the banks of a stream.*

Signed, right of centre: J. De heem .f~

Oil on canvas, 88 x 120,5 cm

Collection: Location unknown

History: Collection G. Chaplin, by whom given to Sir Richard Sutton (on 14<sup>th</sup> November 1855); by descent to Sir R.V. Sutton, Bt., sold, London, Christie's, 8 January 1971, lot 71 (sold GBP 9975); with Richard Green Gallery, London, 1971; Sale Amsterdam, Paul Brandt, 16-19 May 1972, lot 7, colour ill. (sold HFL 124.000); with F.G. Bosiak, Frankfurt a. M. (advertised in *Die Weltkunst*, 1 April 1978, p. 681, colour ill.); Sale London, Christie's, 4 May 1979, lot 3, ill. (withdrawn); with Waterman Gallery, Amsterdam, 1979 (advertised in *Die Weltkunst*, 15 October 1979, p. 2493, colour ill.); Sale Amsterdam, Christie's, 21 May 1985, lot 187, colour ill. (sold HFL 100.000); with Douwes Fine Art, Amsterdam 2003-2005

Literature: LONDON 1971, cat. no. 6, colour ill.; GREINDL 1983, pp. 359 (no. 10), 361 (no. 69 and 88); S. Segal, addendum to exh. cat. UTRECHT /BRUNSWICK 1991, cat. no. 34A, as by Jan Jansz. de Heem; LIEDTKE 1992(2), pp. 112, 113, as by Jan Jansz. de Heem; LIEDTKE 2007, p. 322 (notes 2 and 5); MEIJER 2013, pp. 255, 263, 266 (detail k), 269 (note 18)

Exhibitions: UTRECHT /BRUNSWICK 1991, *addendum*, cat. no. 34A, as by Jan Jz. de Heem; LEEUWARDEN 1998/99, cat. no. 9, colour ill., as by Jan Jansz. de Heem; AMSTERDAM 2005, colour ill.

Inspected: 1991; September 2004

Remarks: Some fairly recent retouching, mainly in the white napkin. Some possible ancient retouching of several highlights and, in my view, of the white grapes. Also some old strengthening of contours and of a few surfaces, such as the whole fig and the two unripe small figs. Otherwise generally well preserved and with some very fine details.



FOR MORE INFORMATION  
[robert.cats@wmmcconsultancy.com](mailto:robert.cats@wmmcconsultancy.com)  
+974 55808769 - +31 652026898

