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Prince William of Orange around the age of ten, son of William II of Orange and Mary Stuart.

The painting with the portrait of the young Prince was a gift to William III of Orange-Nassau, who became military commander of the United Provinces (i.e., the former North Holland) in 1672 and king of England, Ireland, and Scotland in 1689. It is one of the few verified works by

Jan Davidsz. de Heem (1608-1683/84).

In the following texts it will be referred to as **Portrait painting**.

A preparatory Study exists for the Portrait painting.

It has been auctioned several times in the past, but has never been recognized as a study for the Portrait painting. Repeatedly registered in the RKD archive under categories 628 and 800 as an original work by Jan Davidsz. de Heem.



Catalog image, Lempertz, Köln, 14.12.1926, No.44

In 2002, the preparatory study was again offered on the international art market. The art historian Dr. Sam Segal (1933-2018), who specialized in floral still lifes, recognized in this painting the preparatory study for the world-famous portrait painting. He devoted himself intensively to art research on this subject from 2003 onwards. Every square centimeter of the available images was compared and documented, and then matched up with the corresponding elements of the portrait painting. That's a research area of more than 65,000 square centimeters. The intention was to make a high-resolution comparison of all the motifs in the preparatory study and the portrait painting. The preparatory study is documented photographically as follows: 1926, 1941, before restoration in 2006, after cleaning and conservation, restored, IRR Osiris A1.



All motifs from both paintings can be viewed online and, thanks to detailed comparisons, can help to clearly identify the paintings by Jan Davidsz. de Heem.

"Facts from research"

Jan Davidsz. de Heem (1606-1683/4).



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The Portrait painting is currently in the Musée des Beaux Arts de Lyon. For a detailed comparison, the museum in Lyon took down the painting on December 4, 2007 and made it possible to take undisturbed photographs with suitable lighting from studio lamps.

The signed preparatory Study was executed on the same scale as the later Portrait painting. Only the fruit and flower elements and insects, for which Jan Davidsz. de Heem was responsible, can be found there.



Evert VII, Douwes Fine Art, (1928-2019) an outstanding restorer, carried out the restoration of the preparatory Study in 2006 on the recommendation of Dr. Sam Segal after the most careful examination and with the highest level of expertise.

He was one of the founding members of the European Fine Art Fair (TEFAF) in Maastricht, and was chairman of the painting examination committee. His written assessment of the 17th century is available.



Historians of Netherlandish Art

15. Dezember 2018 · 🌐

New website on Jan Davidsz. de Heem: <http://jan-davidsz-de-heem-coram-publico-2018>.



Historians of Netherlandish Art referred to the website already in 2018. Online a very detailed analysis in centimeter / millimeter units.

Portrait painting



© Lyon MBA/Photo Alain Basset

The Portrait painting was a collaborative work with Jan Vermeer van Utrecht (1630 - 1696).

Only the fruit and flower elements were executed by Jan Davidsz. de Heem. Jan Vermeer incorporated the portrait, the lion and the eagles.

In order to show the collaboration more clearly, Jan Vermeer's elements have been removed from this illustration.

Portrait painting



Quote from the expert report by Dr. Sam Segal 2007 (page 4):

"He apparently did not need to prepare the portrait and the eagles for this"



The preparatory study was demonstrably the direct model for the Portrait painting.

● Further pictures and information online:

Preparatory study



Why is the flower garland at the top?

There is enough space on the preparatory study for almost all the motif elements that were intended for the portrait painting. A result of intelligent decisions based on fundamental knowledge.

The stone cartouche below the garland repeats the outline of the lion's head, the bows of the cornucopia were prepared at the top right and left.

The preparatory study was not trimmed on any side and the respective motifs were painted right up to the edge of the canvas.

More about the placement of the motif groups, further pictures and information online:



Further information on the placement of the motif groups, additional photos, and further details can be found online at:



Individual forms that are only found on the Preparatory study.

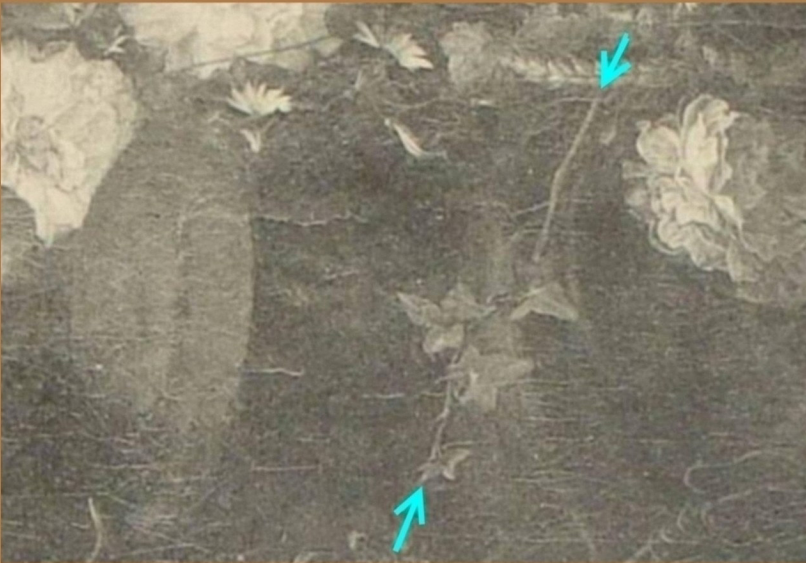
These four highlighted motif elements create a balanced and appealing overall picture, lending this study an air of elegance.



- 1 The lion's head below the garland of flowers was prepared as a rudiment in the form of a stone cartouche and decorated with a tendril of ivy. The ivy vine is an isolated motif element of the Preparatory study. **The ivy vine was not intended for the Portrait painting.**
- 2 All the berries of the panicle were prepared. In the later Portrait painting, the middle section of this panicle composition was concealed by an eagle's head in front of it.
- 3 The bows have additional ribbons so that the connection points for the flower garland look even more appealing.
- 4

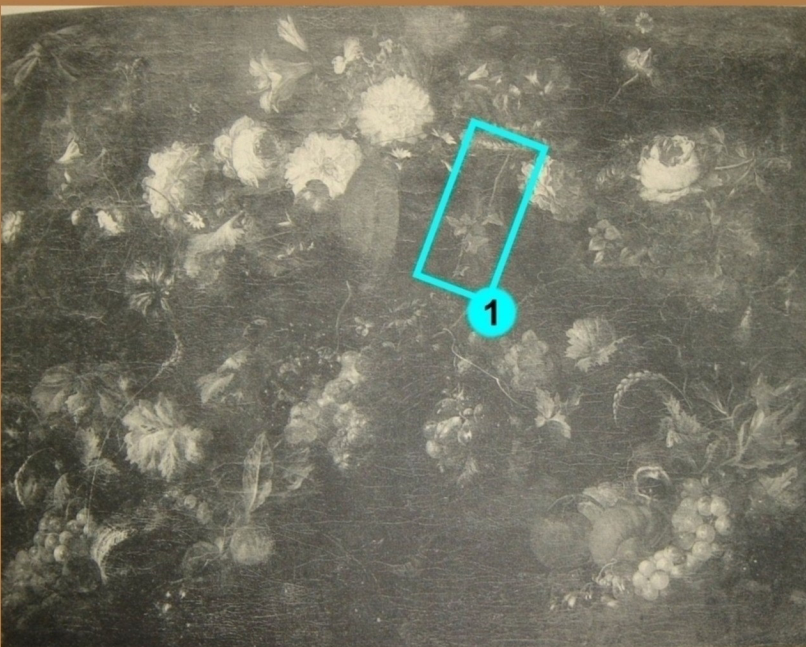
On the following pages, you will find the reasons for points 1 to 4.

Preparatory study

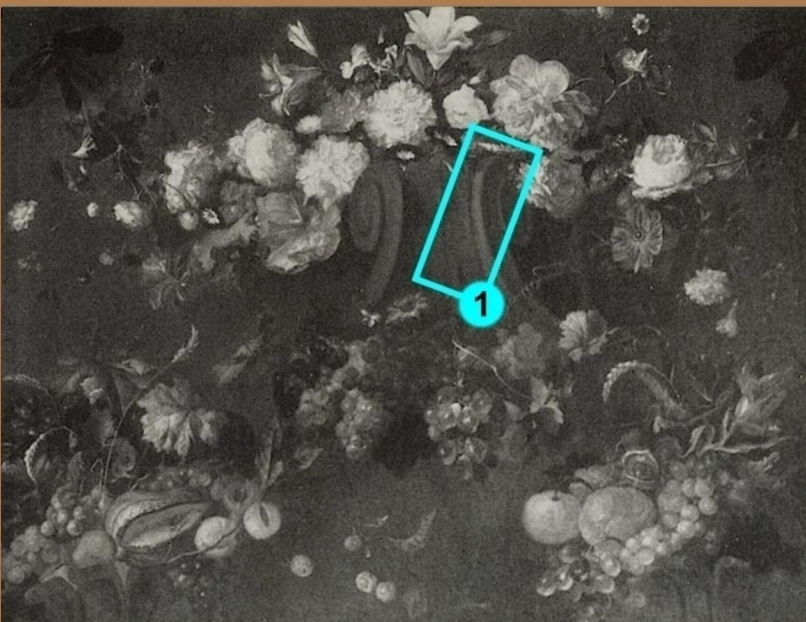


1

The catalog illustration from 1926 shows that the stone cartouche in the middle was decorated with an ivy vine.



1926



At the time of the auction in 1941 the ivy vine had apparently been removed in the meantime.

Preparatory study



2

The panicle composition:

The marked berries each show the entire pictorial element of the berry.

Portrait painting



Jan Vermeer van Utrecht had already incorporated the eagle's head when Jan Davidsz. de Heem began his work.

Without knowledge of the preparatory study,

it is not clear that **is a berry.**

The berries ABCD were only partially incorporated above the eagle's head.

Preparatory study

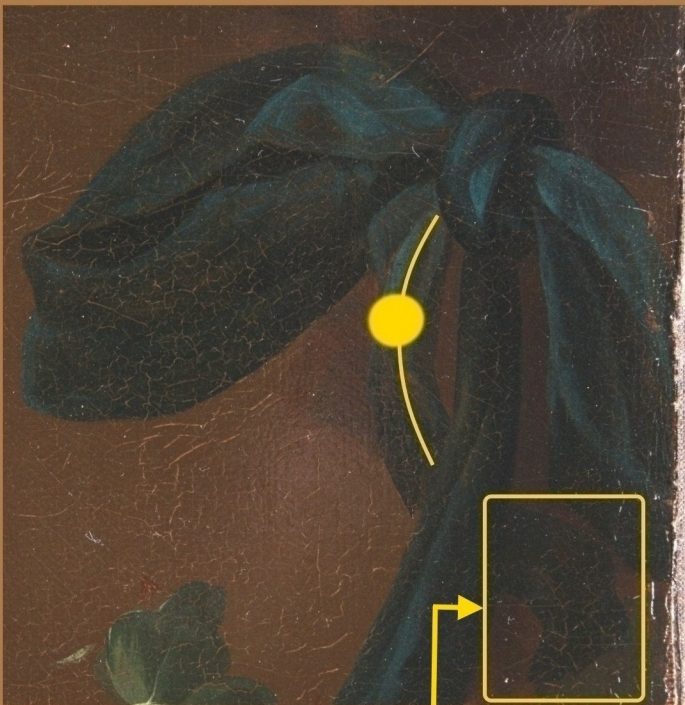


Extension of the left bow (marking)

Portrait painting



Preparatory study



Extension of the right-hand bow (rectangle)

Portrait painting



Only the upper section of the bow has been incorporated, as the cornucopia is in front.

Further pictures and information online:





Preparatory study

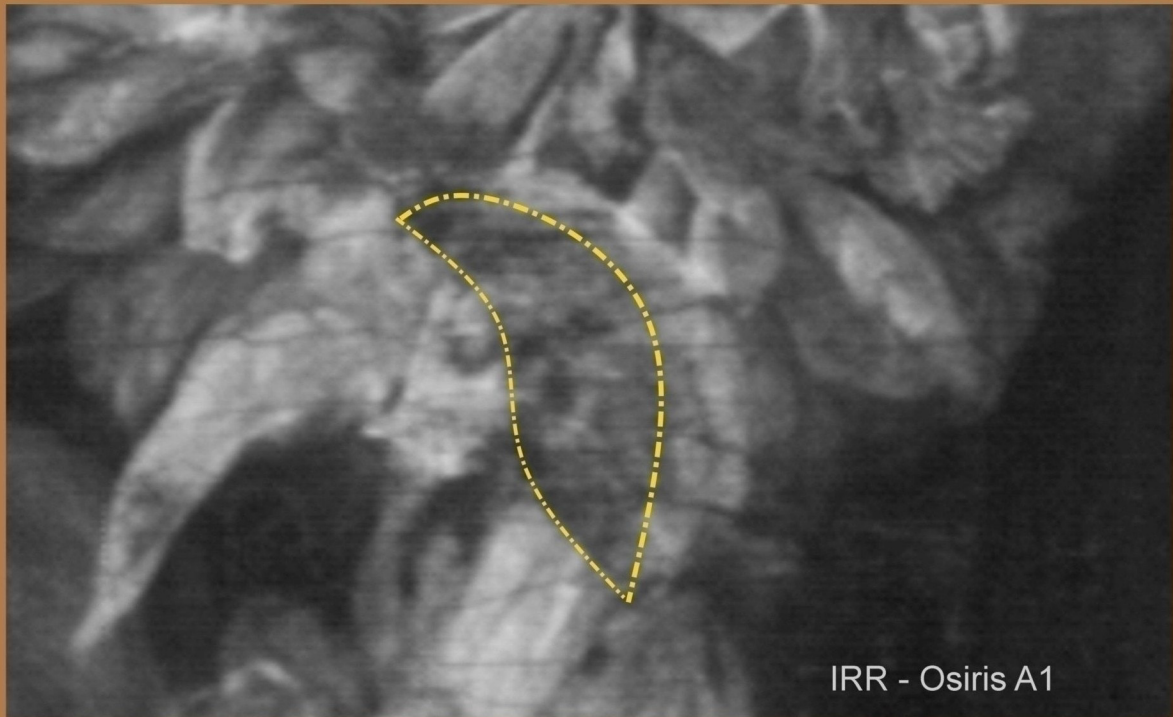
One Pentimenti



Preparatory study

The ribbon was moved to the left during the creation process.

Another pentimenti on the preparatory study.



Photographs after cleaning and conservation, before restoration.

Jan Davidsz discarded the motif during his creative process by removing a few white petals. The red paint was not applied opaquely later, the background shows through.

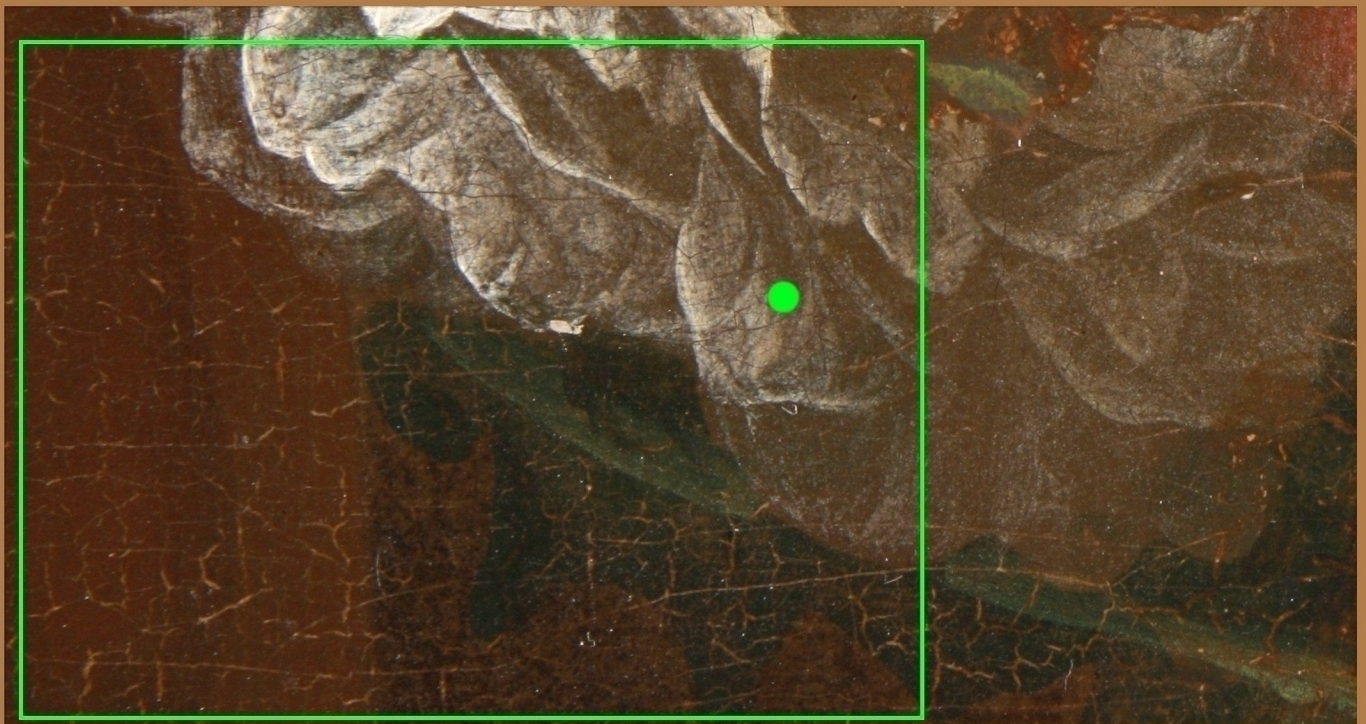
There are three pentimenti on the preparatory study.

Further pictures and information online:



Over 50 compositions from the Preparatory study were not - or only partially - adopted for the Portrait painting for various reasons. Some examples:

Preparatory study



The composition clearly shows foliage under the petals in the marked area and the beginning of a stem that starts in the ear area / lion's head. After 2.4 cm, this stem is separated by a petal.

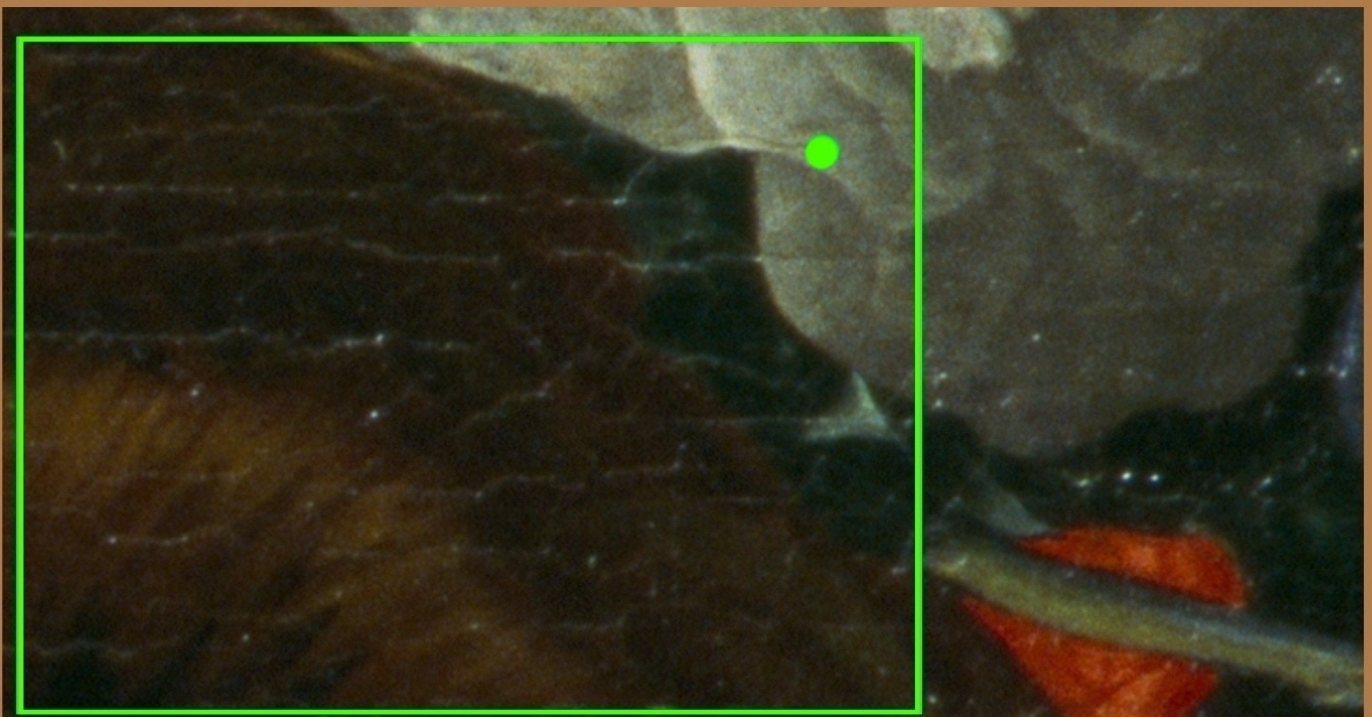
The marked area was not used for the Portrait painting, compare next page.

Quote from the expert report by Dr. Sam Segal 2007 (page 4):

"...some places where the Preparatory study has been worked out a little further"...

In the Portrait painting, the lion's ear could not be covered by the white rose. The white rose is located above the lion's head.

Portrait painting



Due to the changed positioning, the original composition could not be realized in the marked area.

The well-crafted leaf tip of the Preparatory study ● was also not transferred, compare previous page.

Further pictures and information about the white rose online:



Preparatory study



Portrait painting



The Preparatory study reveals the entire motif of the panicle composition. The Portrait painting does not have the pictorial element of the lowest berry and shows only a dark area.

Preparatory study



Portrait painting



The leaf of the Preparatory study was painted right up to the edge of the canvas. It has a leaf tip* and masterfully accentuated edges - pictorial elements that the Portrait painting does not have.



Over 50 compositions that were not - or only partially - adopted. Further pictures and information online:

Sketching the veins of the leaves helps to achieve a conscious and precise perception, as the non-essential details are omitted and the essence of the motif is thus expressed.

Preparatory study



Portrait painting



Adjacent foliage is depicted in negative.

Preparatory study



Portrait painting



Jan Davidsz. de Heem designed over 200 leaves for the Portrait painting.

In the later Portrait painting, the basic form of the leaf is generally adopted, but in some cases many pictorial elements such as the veins, tips and outer edges of the leaves are not adopted.

The process of creating these leaves can be seen in the Preparatory study through macro photography and demonstrates a style of painting that is only justified in study works.

Preparatory study

The foliage between the roses was clearly prepared in sketch form (draft) and shows the entire leaf in each case.



Portrait painting

In the later portrait painting, Jan Davidsz. painted the petals of the white and red roses in full and placed the green leaves behind the roses.

This partially concealed the outer edges of the leaves at the back. Only the preparatory study shows each leaf in its entirety.



More pictures and information on all leaves online:





My name is Gerhard Renken, born in 1951
Art and antiques dealer.

My business was founded in 1971 in Sarstedt near Hanover.
In 1990 I started exhibiting regularly at art and antiques fairs.

Since 2003 I have been intensively engaged with works by Jan Davidsz. de Heem.
Under Dr. Sam Segal's instruction, a new method of identification was developed
that can make binding statements of authenticity or exact attributions of works.
I see myself as a competent expert who has spent two decades focusing on the
Preparatory study and the Portrait painting recognized as a secure work.
I have acquired a profound knowledge that enables me to be called upon as an
advisor for possible purchases or sales.

In fact, I have already been asked for my opinion by a number of museums that
believe they own (disputed) original works by Jan Davidsz. de Heem.

Quotes about their experiences with the new method of identification:



In my opinion, it is only possible to identify an authentic
work by Jan Davidsz de Heem by looking at the foliage.

A Jan Davidsz. de Heem leaf "lives" from different shades of green,
only under certain conditions has clear outer edges, leaf borders and loses
itself in the void / wafts of mist. Thanks to the Preparatory study, I see
further research potential for science here. A direct comparison of the leaf
between the Preparatory study and the Portrait painting is possible.
I am also happy to point out details in a personal conversation, especially as
I have each leaf in a high-resolution format.



The Preparatory study has a secured provenance and the owner
would in principle be willing to direct sell it via an auction house.
For inquiries, please contact me by e-mail via the following address:

gerhard@renken-kunst.de

