

Guilliam (?) van Deynum

active in Antwerp (?) in mid 17th century

A Wine Glass and Fruits on a Table

Oil on panel

25 x 19 cm (9 ⁴/₅ by 7 ¹/₂ in.)

Provenance:

Private Collection, Germany

Exhibitions:

The European Fine Art Fair, Maastricht 1994

Almost nothing is known about the life and work of Van Deynum, by whom some fifteen signed works are known, all signed *G. Van Deynum* or similarly. An artist named 'Willem van Deynum' has been documented as having been born in Antwerp ca. 1674/75. He served the Archduke Albrecht and his wife Isabella in Brussels since 1614 and died after 1624, but he is not the still life painter. Van Deynum seems also to have been confused with a painter named Gerard van Duynen ¹, who was inscribed in the guild of The

Hague from 1665 until 1673, and his brother Isaac van Duynen, a painter of fish still life. One of Van Deynum's works is dated 1654. It might be one of his earlier works, bearing a strong influence of the work by Jan Davidsz. de Heem.²

Van Deynum produced mainly small fruit pieces with a limited number of objects, some larger sumptuous still life paintings and a vanitas piece. A number of his works have been attributed to Jan Davidsz. de Heem and have been falsely signed.³

Still Life of Fruit with a Wine Glass and Oysters

A table, partly covered with a blue cloth, is placed before a plastered stone wall. There are a bunch of white grapes, a twig of cherries, a twig of apricots, a façon-de-Venise winged wine glass surrounded by a curling lemon peel, an oyster and a small piece cut from a lemon. Some drops seep down from the oyster and the piece of lemon. The grey wall is plastered over stone blocks, and arched off from the right. A nail casts its shadow. This demonstrates, together with the highlighting of the objects, a skimming lighting from upper left.

1) Thieme & Becker (1938) vol. 10, pp.255-256

2) Segal (1991) p.151, pl.16c

3) compare: Greindl (1983) p.246, pl.126



cat. no. XXXIII



Pl.1 Jan Davidsz. de Heem, *Still Life of Fruit with Hering*
 canvas 46 x 65 cm, signed J, De heem f.
 Fürstliche Sammlung des Prinzen von Liechtenstein, Vaduz Inv. no. 777

The cherry leaves have holes of insect damage. The front one of the two apricots is bursting open. The grapes are connected to a vine with a large leaf overhead and tendrils behind.

The composition shows a diagonal along the vine. The vine is surrounded by tendrils. A second diagonal along the cherry branch and the wine leaf crosses where the glass is situated. The glass *à la façon-de-Venise* creates an imaginary vertical central axis to the left of the wine leaf.

The painting may be compared with several signed works. A work in the Musée des Beaux-Arts in Orléans shows similar grapes and a glass with a lemon peel. A work in the National Museum of Warsaw shows similarities in the grapes, the wine branch and tendrils, the glass and the nail.⁴ Similar cherries, grapes with tendrils and folds of the cloth are seen in a work formerly on the market,⁵ and cherries, grapes with tendrils and oysters in another painting.⁶ A clearly signed work in a private collection shows,

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- 4) compare: National Museum of Warsaw, inventory no. 129783, panel 32 x 24 cm
 5) compare: Gallery Jan de Boever, Gent, canvas 26 x 30,5 cm
 6) compare: Vaarties Gallery, Rotterdam, cat. 1961/62, no.10, canvas 29 x 39 cm



Pl. 2 G. van Deynum, *Sill Life of Fruit with Insects*
 canvas 26 x 30,5 cm, signed G. van Deynum fecit
 Galerie Jan de Boever, Gent

next to a nail, cherries and grapes, a very similar wine leaf to the right of a wine glass; a version of this painting, with a changed signature, is found in the Museo del Prado in Madrid as by Alexander Coosemans.⁷

work in the Warsaw museum, with similar grapes and a lemon peel,⁸ and with a work in the Metropolitan Museum in New York with similar grapes, lemon peel, oyster and folds of the cloth.⁹

The painting may also be compared with another

Sam Segal

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- 7) compare: Museo del Prado, Madrid, as by Alexander Coosemans, inventory no. 2072, panel 49 x 40 cm
 - 8) compare: National Museum of Warsaw, inventory no. 131095, panel 29 x 23 cm
 - 9) compare: Metropolitan Museum of Arts, New York, inventory no.71.78, panel 24,6 x 19,1 cm with a J. de Heem signature