

tocratic, Anglo-Flemish manner in The Hague, where a great demand existed for portraits made in the style of Van Dyck. His patrons included the exiled members of the English court, a number of whom visited Mary Stuart, the daughter of Charles I and the wife of Willem II, the Prince of Orange.

Hanneman's work was favorably received. By 1641 he was wealthy enough to buy a house in The Hague's fashionable Nobelstraat and to purchase the adjoining property in 1657. After 1668, however, he appears to have had serious financial problems, and it is possible that an illness from which he is known to have suffered in that year left him unable to paint. He was married again in 1669, to Alida Besemer, but died not long after, in July 1671.

Bibliography

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1937.1.51 (51)

Henry, Duke of Gloucester

c. 1653

Oil on canvas, 104.8 x 87 (41¼ x 34¼)

Andrew W. Mellon Collection

Technical Notes: The original support, a medium-weight, plain-weave fabric, was lined with the tacking margin cropped, but the original dimensions retained. Paint has been applied fluidly over a smooth, moderately thick white ground layer. Dark sketchy glazes were employed to create shadows and broad outlines of forms, and small lumps of impasto were applied to the brocade and highlights. A gap between the background paint and the hair reveals a lighter underpaint layer and creates a halo effect around the head.

X-radiography reveals minor adjustments by the artist to the folds of the white cuffs. Discolored retouchings cover numerous small losses in the lower quarter of the painting. Moderate abrasion is found overall, and glazes have been thinned around the collar and hands. A thick, discolored varnish layer covers the surface. The painting was last treated in 1931, when it was cleaned and lined.

Provenance: Count Heinrich von Brühl [1700–1763], Dresden; his heirs, until 1769; Catherine II, empress of Russia [1729–1796], Saint Petersburg; Imperial Hermitage Gallery, Saint Petersburg; sold November 1930 through (Matthiesen Gallery, Berlin; P. & D. Colnaghi & Co., London; and M. Knoedler & Co., New York) to Andrew W. Mellon, Pittsburgh and Washington; deeded 30 March 1932 to The A. W. Mellon Educational and Charitable Trust, Pittsburgh.

THE SPLENDIDLY DRESSED YOUTH in this three-quarter-length portrait looks out assuredly at the viewer from a landscape setting. With a commanding gesture, he rests his right hand on a staff before him while he turns to his left and places his near hand over the hilt of a gold-topped rapier. His gold doublet, richly brocaded with gold and silver threads, has split sleeves that reveal a white blouse with large, pleated cuffs. His breastplate is crossed by a blue ribbon that lies under his flat, white collar and tassel. The brown rock cliff, which provides a neutral background for this elegant figure, is broadly painted, as is the distant landscape vista to the left.

Both the identity of the sitter and the artist who painted him have been the subject of much speculation in the literature.¹ Descamps, who was the first to mention the painting, while it was in the possession of Count Heinrich von Brühl (1700–1763) in Dresden, identified it as a portrait of Willem II by Hanneman.² Smith catalogued it in 1831 as a portrait by Anthony van Dyck,³ and most, although not all, subsequent writers followed suit. Just prior to the sale of the painting from the Hermitage in 1931, the attribution issues were so intense that, as Walker recounts, large amounts of money were paid to ensure that scholarly authorities upheld the Van Dyck attribution.⁴ However, neither the attribution to Van Dyck nor the identification of the sitter as Willem II, Prince of Orange, can be supported. As Toynbee has pointed out, other depictions of Willem II are quite different from the youth represented in this portrait.⁵ Moreover, while this youth wears the blue sash of the Order of the Garter, Willem II was only made a Knight of the Garter on 2 March 1644 at the age of nineteen,⁶ some years after Van Dyck's death in 1641. Since the sitter in this painting must be about twelve or thirteen years of age he cannot represent this prince. An alternative suggestion that he represents Prince Willem III of Orange is also unlikely. Willem III received the garter at the age of two-and-a-half in April 1653. He was invested in the following May and was installed by dispensation in 1661.⁷

Toynbee was the first writer to identify the sitter properly as Henry, Duke of Gloucester, on the basis of an inscription on a bust-length copy after this painting in the collection of Earl Fitzwilliam at Wentworth Woodhouse (fig. 1).⁸ Staring suggested that *Henry, Duke of Gloucester* was painted at the time of Henry's investiture as Knight in the Order of the Garter, to which he had been appointed by a decree of his brother Charles, the Prince of Wales, on 25 April 1653, and which took place in The Hague on 4



Adriaen Hanneman, *Henry, Duke of Gloucester*, 1937.1.51

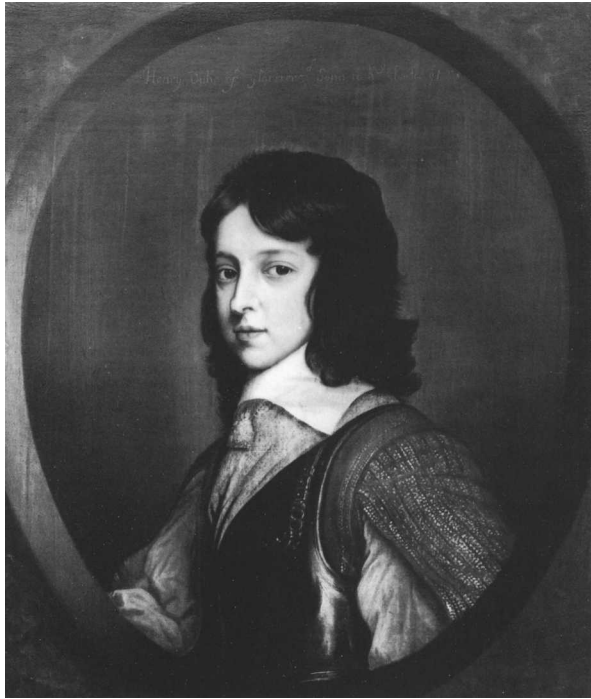


Fig. 1. Bust-length copy after 1937.1.51, oil on canvas, The Earl Fitzwilliam, Wentworth Woodhouse, Milton, Peterborough, England

May 1653. Henry was at that time twelve years old, having been born on 8 July 1640, the third son of Charles I and Queen Henrietta Maria. He had been a virtual prisoner of the English Parliament from the age of eighteen months until he was given permission to sail to the Netherlands at the end of 1652. The artist called upon to represent this distinguished member of the exiled Stuart family was the most important portrait painter in The Hague at that time, Adriaen Hanneman, a personal favorite of Henry's sister, Maria Henriette Stuart, Princess of Orange.⁹

The attribution disputes that have occurred over this painting are understandable. Not only is the quality extremely high but the elegance of the pose and setting are typical of Van Dyck's English period. Hanneman, who studied with Van Dyck in England and followed his style after returning to the Netherlands, became the most fashionable portraitist of the English and Dutch aristocracy in The Hague around mid-century. Close stylistic comparisons may be made with other of Hanneman's portraits from this period. The portrait of Johan de Witt, 1652 (Museum Boymans-van Beuningen, Rotterdam, inv. no. 1280), particularly, is painted with the same smooth

brushwork in the face and attention to detail in the fabrics. Both portraits also exhibit a curious idiosyncrasy of Hanneman's style: a slight halo effect around the head that comes from applying the darker background tones over the light brown-gray ground only after painting the head from life.

The elegant manner in which Hanneman portrayed Henry, Duke of Gloucester, is more Van Dyckian than usual for this artist. The pose and bearing specifically refer back to Van Dyck's last known portrait of Charles II, painted in 1641 (Collection of Sir Hereward Wake).¹⁰ A variant of this painting, with Charles II dressed in civilian clothes, was etched by Wenceslaus Hollar in 1649 for Van Dyck's *Iconographie*.¹¹ This three-quarter-length image of Charles may have been known by Hanneman when he painted his portrait of Charles II in 1649,¹² and certainly formed the prototype for the Washington painting. In all probability the iconographical continuity for the pose chosen for Henry, Duke of Gloucester, was a political as well as pictorial decision. The Stuart court was at this time in exile and was trying desperately to maintain its integrity in hope of an eventual restitution of the monarchy. In 1653 Charles II was living in Paris, but a large contingent of the Stuart court was in The Hague being cared for by Henry's aunt Elizabeth, queen of Bohemia, the sister of Charles I of England and Maria Henriette Stuart, Princess of Orange. The family probably desired a style and pose consistent with Van Dyck's official portraits of Henry's older brother, Charles II, to stress the continuity of the Stuart dynasty.

Henry's stay in The Hague after his investiture in April 1653 was comparatively short, for his mother, Queen Henrietta Maria, requested that he join her in Paris. At the Restoration in 1660 he accompanied Charles back to England. He contracted smallpox shortly thereafter and died in London on 13 September 1660.

Notes

1. Van Puyvelde 1943, 206–207.
2. Descamps 1753–1763, 2: 187.
3. Smith 1829–1842, 3: 203, no. 712.
4. Walker 1974, 116–118.
5. Toynbee and Van Puyvelde 1943, 257–258.
6. Shaw 1906, 1: 33 (as cited in Toynbee and Van Puyvelde 1943).
7. Toynbee and Van Puyvelde 1943, 257–258.
8. Toynbee 1950, 76. For the accuracy of the inscription see Staring 1956, 158–161.
9. Staring 1956, 153–162.
10. London 1982, 103, no. 63.

11. Pennington 1982.
12. Ter Kuile 1976, cat. 14.

References

- 1753–1763 Descamps: 2 (1754): 25.
 1774 Hermitage: no. 279.
 1805 Labenskii: 2: 73–74, no. 9, repro.
 1829–1842 Smith, 3 (1831): London: 203, no. 712.
 1838 Hermitage: 366, no. 25.
 1863 De Köhne: 2: 134, no. 611; (also 1870 2nd ed., 2: 70, no. 611; 1895 3rd rev. ed. A. Somof, 2: 65, no. 611, repro.; and 1901 ed., 2: 73–74, repro.)
 1864 Waagen: 150–151, no. 611.
 1890 Von Reber and Bayersdorfer: 2: xix, no. 233, repro.
 1896 Conway: repro. 7.
 1900 Cust: 154.
 1900 Philips: 134–144.
 1904 Conway and Bode: pl. 7.
 1907 Williamson: 205–217.
 1909 Schaeffer: 488–489, repro., 521.
 1909 Wrangell: XVII, 147, repro.
 1912 Réau: 471–488.
 1923 Weiner: 251, repro. (also German trans.).
 1931 Glück: 506 repro., 577.

- 1941 NGA: 204–205, no. 51.
 1941 De Tolnay: 174–200, repro.
 1943 Van Puyvelde: 204–207, repro.
 1943 Toynbee and Van Puyvelde: 257–258.
 1949 Imbourg: 88, repro.
 1949 Mellon: 72, repro.
 1950 Toynbee: 73–80.
 1956 Staring: 153–162, repro.
 1958 Toynbee: 249–250.
 1960 London: 22.
 1963 Piper: 140.
 1965 NGA: 46, no. 51.
 1968 NGA: 40, no. 51, repro.
 1972 Walker: 68–87.
 1974 Walker: 116–118, repro.
 1975 NGA: 118–119, no. 51, repro.
 1976 Ter Kuile: 79–80, no. 22a, repro.
 1980 Larsen: 2: 126–127, no. 981, repro., and color repro. (also German ed., 2: 90, no. 689, repro.).
 1981 Walker: 245–266, repro.
 1982 Brown: 224.
 1983 Wheelock: 197, pl. 44, color repro.
 1984 Walker: 264–265, repro.
 1985 NGA: 198, repro.
 1988 Larsen: 357, repro.

Gerret [Gerrit] Willemsz. Heda

active 1640s and 1650s

LITTLE INFORMATION EXISTS concerning the life of Gerret Heda. The earliest document to mention the painter is an entry dated 7 July 1642 in the register of the Saint Luke's Guild of Haarlem. In it, Willem Claesz. Heda affirms that his second son, Gerret, Maerten Boelema (d. after 1664), and Hendrik Heerschop (1620/21–after 1672) are his pupils. Assuming that Gerret entered his father's workshop as a pupil in his early to mid-teens, it is likely that he was born in the 1620s. His death date is not known, but it probably occurred sometime between 1658, when a Gerrit Heda is listed as an active member of the Saint Luke's Guild, and 1661, for he is not named along with his other siblings in a will made by his parents in that year.¹ It is certainly earlier than 1702 when he is listed as dead in a compilation of past members of the guild.

In style and ability Gerret Heda compares closely to his father, and it has at times been difficult to distinguish between the two. Gerret made copies of some of his father's breakfast scenes while he was a

member of the workshop. His independent breakfast pieces, which can approach the quality of his father's compositions, are often signed simply •HEDA•.

Notes

1. A theory that Gerret Heda died in 1649 was advanced by Vroom 1980, 1: 66. His conclusion was based on the rather inconclusive evidence that a tomb was opened in the cathedral of Saint Bavo in Haarlem in 1649 for the burial of a son of Willem Claessen Heda (see correspondence from Dr. Pieter Biesboer, curator, Frans Halsmuseum, Haarlem, 10 June 1982 and 28 October 1991, in NGA curatorial files). The name of the son, however, is not mentioned in the document, and there is no assurance that the tomb was meant for Gerret. Another possibility is another son of Heda's, whose name is not known, who may well be the artist who signed paintings "jonge Heda" in the 1640s. Vroom believed that the "jonge Heda" and Gerret Heda were the same person, further confusing the attribution issues in paintings by the Heda family. Information about the identity of the various members of the Heda family will be published in the forthcoming catalogue of paintings of the Frans Halsmuseum. Segal in Delft 1988, 133–136, who lists the different signatures of the Heda family, also rejects Vroom's