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Adriaen Hanneman

(The Hague ca. 1604 – The Hague 1671)

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Born in the Hague around 1604, Adriaen Hanneman belonged to a family from the southern Netherlands; his paternal great-grandfather, Pieter Hanneman (ca. 1460–1525) was originally from Bruges and later settled in The Hague, where he served as commissioner for the Court of Audits of Holland. While many relations went on to hold government positions in the city, Adriaen Hanneman forged his own path to become an artist.[1] According to guild records dated 1619, he studied with the portrait painter Anthony van Ravesteyn II (ca. 1580–1669), younger brother of the better-known artist Jan van Ravesteyn (ca. 1572–1657). In Hanneman's earliest-known dated work, *Portrait of a Woman* of 1625, the crisp and sculptural figure reveals his adherence to the mode of the Van Ravesteyns. The sitter's demeanor, which exudes propriety enlivened with an air of elegance, also points to the legacy of the Delft master Michiel van Mierevelt (1566–1641), whom the Van Ravesteyns followed.[2] Though his painting technique would evolve notably over time, Hanneman retained his early penchant for presenting sitters with poised, defined silhouettes throughout his career.

In 1626, Hanneman moved to England, where in 1630 he married Elizabeth Wilson (d. ca. 1634) at the parish of St. Martins in the Fields.[3] His initial artistic activities in London are unknown, although, as Jacob Campo Weyerman (1677–1747) later suggested, Hanneman may have worked in the studio of Daniel Mijtens (ca. 1590–1647/48), a native of Delft who painted for the English court.[4] Of far greater importance for Hanneman, however, was the Flemish master Anthony van Dyck (1599–1641), who arrived in London in 1632 to become court painter for Charles I (1600–49). Van Dyck's bold and elegant portraits, vibrant palette, and flourishing brushwork profoundly impacted Hanneman. Indeed, as Onno ter Kuile has argued, Hanneman may have spent time in Van Dyck's studio.[5] Among Hanneman's portraits that reflect Van Dyck's style is The Leiden Collection's *Portrait of François Langlois Holding a Flute*, dated 1636. Another, likely painted a year or so later, is the portrait of Cornelis Johnson (1599–1641) and his family.[6] Johnson, like Hanneman, belonged to the circle of Dutch portraitists working in England, and the two shared close ties.[7] Hanneman's paintings of his colleagues are examples of the painterly skill and tight-knit community—not to mention dominance—of Dutch and Flemish portrait painters working at this time in England.

Around 1638, amid growing political and social unrest in England, Hanneman returned to The Hague, where he painted portraits of distinguished individuals, often related to the Dutch court, in the style of Van Dyck.[8] Among these pictures was his portrayal of the secretary to the Prince of Orange, Constantijn Huygens (1596–1687), and his children.[9] When the English civil war broke out, Hanneman began catering to exiled members of the English court, many of whom came to The Hague to be near Mary Henrietta Stuart (1631–60), the daughter of king Charles I who had married Willem II (1626–50), the Prince of Orange. Hanneman also painted portraits of Mary and her son Willem Hendrik (1650–1702); the Prince of Wales (1630–85), later Charles II; and his brother Henry (1640–60), Duke of Gloucester.[10] Though Hanneman focused primarily on portraiture, he did receive a few major commissions for allegorical scenes. He produced *Allegory of Justice* in 1644 and painted *Allegory of Peace* for the States of Holland twenty years later.[11]

Hanneman was well ensconced in The Hague both professionally and personally. His second wife, Maria van Ravesteyn (d. before 1669), whom he married in 1640, was the daughter of the leading portraitist Jan van Ravesteyn, the brother of Hanneman's first teacher.[12] Presumably thanks to both family largesse and his own professional success, in 1641 Hanneman purchased a comfortable house on the Nobelstraat near the residence of his father-in-law, and soon thereafter he acquired another adjoining property.[13] He flourished in the evolving landscape of the city's artists' organizations, first joining the Guild of Saint Luke in 1640 before being elected to the governing board in 1643 and, later, to the position of

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dean, which he held from 1645 until 1649.[14] In 1656, Hanneman was involved in the creation of the *Confrerie* (Brotherhood), later called the *Confrerie Pictura* (Brotherhood of Painting), a professional association for painters and sculptors that intentionally excluded other trades involved in the traditional guild.[15] Hanneman was elected dean at its founding.[16] During these years he also had several students, and later, in the 1660s, he continued to hold leadership roles in the organization.[17] In 1666, Cornelis van Veen (1602–87), secretary of the *Confrerie*, proposed that funds be allotted to create a silver cup to honor Hanneman and recognize his fiscally responsible leadership of the group.[18]

Despite Hanneman's successful career and the financial acumen lauded by his colleagues, his last years were difficult monetarily. No dated paintings by the artist are known from after 1668, suggesting he may have been unable to paint, perhaps due to illness. His estate, which had been valued at 20,000 florins in 1667, was worth less than 6,000 by 1670, and in that year he also had to sell part of his property and auction some of his belongings.[19] He did, however, marry a third time, in 1669, to Alida Besemer (d. ca. 1670), who came from a family of municipal officials and likely died shortly after the wedding.[20] Hanneman died soon thereafter and was buried on 11 July 1671 in a plot purchased by his father-in-law Van Ravesteyn near the Kloosterkerk in The Hague.[21]

- Elizabeth Nogrady, 2024

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Endnotes

1. See Abraham Bredius and Ernst Wilhelm Moes, “Adriaen Hanneman,” *Oud Holland* 14, no. 4 (1896): 204.
2. For the record of Hanneman as a student of Van Ravesteyn, see Municipal Archive, The Hague, Guild-books of the St. Lucas Guild, no. 112, 25r. Reprinted in Frederik D.O. Obreen, *Archief voor Nederlandsche kunstgeschiedenis* (Rotterdam, 1881–82), 4: 7. Archival records regarding Hanneman are listed in Onno ter Kuile, *Adriaen Hanneman 1604–1671, een haags portretschilder* (Alphen aan den Rijn, 1976), 45–50. For the 1625 portrait, see RKD image no. IB00067589; the RKD records this painting as being with Johnny Van Haeften, London, in 1983.
3. Elizabeth Wilson presumably had died by 1635, when Christopher Clitherow, Lord Mayor of London, recorded Hanneman as living in St. Andrew’s, Holborn, with no mention of his wife, writing: “Adrian Hannaman, picture maker, and one servant, both born at the Hague and hath lived in England this nine years.” See “Charles I–Volume 305: December 23–31, 1635,” in *Calendar of State Papers Domestic: Charles I, 1635* (London, 1865), 589–613, British History Online; and Margaret R. Toynbee, “Adriaen Hanneman and the English Court in Exile,” *Burlington Magazine* 92, no. 564 (1950): 73–74.
4. Jacob Campo Weyerman, *De levens-beschryvingen der Nederlandsche konst-schilders en konst-schilderessen* (Dordrecht, 1767), 4: 248. See also Edwin Buijsen, ed., *Haagse schilders in de Gouden Eeuw: Het Hoogsteder lexicon van alle schilders werkzaam in Den Haag, 1600–1700* (Zwolle, 1998), 155.
5. Onno ter Kuile, *Adriaen Hanneman, 1604–1671, een haags portretschilder* (Alphen aan den Rijn, 1976), 13.
6. This painting is in the Rijksmuseum Twenthe, Enschede.
7. The engraver and antiquarian George Vertue (1684–1756) indicated in his notebooks that Hanneman made his portrait of Cornelis Johnson and his family, reminiscent of Van Dyck’s fashionable group portraits, in part to win the hand of a family member of Johnson’s, presumably after the death of Hanneman’s wife. Vertue wrote, “The Large Picture of Cornelius Jansen Painter, his wife & son . . . painted by Adrian Hanneman to pleasure Cornelius Jonson whose niece or near relation Hanneman then Courted (but was after disappointed).” The Earl of Ilchester, H.M. Hake, and Th. Girtin, eds., “Vertue Note Books, Volume I,” *Walpole Society* 18 (1920/30): 61. However, Vertue gained this information from Nicasius Roussel (d. ca. 1646), who was born after Cornelis Johnson’s death, timing that throws this anecdote into question. See Karen Hearn, “‘Curiously painted, drawn, & understood’: Adriaen Hanneman’s Portrait of Cornelius Johnson and His Wife and Son,” in *Connoisseurship: Essays in Honour of Fred G. Meijer*, ed. Charles Dumas, Rudi Ekkart, and Carla van de Puttelaar (Leiden, 2020), 167. Hearn notes that Johnson may have trained with Jan van Ravesteyn, the brother of Hanneman’s teacher Anthony van Ravesteyn and Hanneman’s future father-in-law (166).
8. Hilbert Lootsma, “Tracing a Pose: Govert Flinck and the Emergence of the Van Dyckian Mode of

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Portraiture in Amsterdam," *Simiolus: Netherlands Quarterly for the History of Art* 33, no. 4 (2007): 235.

9. This work is today in the Mauritshuis, The Hague. See also B.P.J. Broos and Ariane van Suchtelen, *Portraits in the Mauritshuis: 1430–1790* (Amsterdam, 2006), no. 26, 119–23.

10. For payments to portraitists including Hanneman, see the payment books of Nassause Domeinraad from 1637–50 and 1658–67 in the National Archive, The Hague, Nassause Domeinraad, 1.08.11, 992–4; 996. See also C.V. Vosmaer, "De ordonnantie boeken van Prins Frederik Hendrik over de jaren 1637–1650," *Kunstkronijk* 2 (1861): 40; and Saskia Beranek, "Strategies of Display in the Galleries of Amalia van Solms," *Journal of Historians of Netherlandish Art* 9, no. 2 (Summer 2017), DOI: 10.5092/jhna.2017.9.2.4. For more on Hanneman's portraits for the House of Orange and their circle, see Onno ter Kuile, *Adriaen Hanneman 1604–1671, een Haags portretschilder* (Alphen aan den Rijn, 1976), 48; Margaret R. Toynbee, "Adriaen Hanneman and the English Court in Exile," *Burlington Magazine* 92, no. 564 (1950): 73–80; Margaret R. Toynbee, "Adriaen Hanneman and the English Court in Exile: An Additional Note," *Burlington Magazine* 93, no. 583 (1951): 329–30; and Margaret R. Toynbee, "Adriaen Hanneman and the English Court in Exile: A Further Note," *Burlington Magazine* 100, no. 664 (1958): 248–50.

    The multiple portraits by (or associated with) Hanneman depicting Mary Henrietta Stuart and Willem Hendrik include a posthumous portrait of Mary Henrietta Stuart with a servant from 1664 in the Mauritshuis, The Hague, as well as a similar composition with a suggested date of around 1655, another portrait of her from 1660, and two portraits by the artist of Willem Hendrik (William III) from 1664, all of which are in the Royal Collection, London. The portrait of the Prince of Wales is known only through copies, while that of the Duke of Gloucester is in the National Gallery of Art, Washington, D.C. See Arthur K. Wheelock Jr., *Dutch Paintings of the Seventeenth Century: The Collections of the National Gallery of Art Systematic Catalogue* (Washington, D.C., 1995), 92–95.

11. *Allegory of Justice* is in the Oude Stadhuis, The Hague, while *Allegory of Peace* is in Assembly Hall of the Senate, Binnenhof, The Hague. In 1750, Johan van Gool gave particular praise to these works. See Johan van Gool, *De nieuwe schouburg der Nederlantsche kunstschilders en schilderessen* (The Hague, 1750), 1: 24–28. See also Onno ter Kuile, *Adriaen Hanneman 1604–1671, een Haags portretschilder* (Alphen aan den Rijn, 1976), nos. 7, 20; and Edwin Buijsen, ed., *Haagse schilders in de Gouden Eeuw: Het Hoogsteder lexicon van alle schilders werkzaam in Den Haag, 1600–1700* (The Hague, 1998), 156–57.

12. Municipal Archive, The Hague, Baptism, Wedding, and Burial books: 's-Gravenhage, Scheveningen, and Loosduinen, no. 8167, 27 July 1640.

13. See Abraham Bredius and Ernst Wilhelm Moes, "Adriaen Hanneman," *Oud Holland* 14, no. 4 (1896): 208. Vertue also notes that a "William Hanniman" died in this year, previously thought to have been the artist's son, but this is likely not correct. See the Earl of Ilchester, H.M. Hake, and Th. Girtin, eds., "Vertue Note Books, Volume I," *Walpole Society* 18 (1920/30): 115; and Margaret R. Toynbee, "Adriaen Hanneman and the English Court in Exile," *Burlington Magazine* 92, no. 564 (1950): 73.

14. Municipal Archive, The Hague, Guild-books of the St. Lucas Guild, no. 113, fol. 29r. See also Frederik

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D.O. Obreen, *Archief voor Nederlandsche kunstgeschiedenis* (Rotterdam, 1881–82), 5: 76, 77.

15. For the character of this society, the founding of which had both economic and social implications, see Piet Bakker, "From Guild to Society: The Foundation of Confrerie Pictura in The Hague Revisited," *Early Modern Low Countries* 3, no.1 (2019): 119.
16. Municipal Archive, The Hague, *Pictura* inv. 2, Minutes and meeting of the deans and headmen, 1656–62.
17. These were Renier de la Haye (1640–95), Marcus van der Linde, Cornelis Wildt, and Bernardus van der Vecht (the life dates of whom are unknown). See Onno ter Kuile, *Adriaen Hanneman 1604–1671, een haags portretschilder* (Alphen aan den Rijn, 1976), 12, 47. For the leadership of the *Confrerie Pictura*, see Municipal Archive, The Hague, *Pictura* inv. 8, Reports on the elections of deans, headmen, and secretaries received from the magistrate, 1659–1768.
18. Christiaan Kramm, *De levens en werken der Hollandsche en Vlaamsche kunstschilders, beeldhouwers, graveurs en bouwmeesters, van den vroegsten tot op onzen tijd* (Amsterdam, 1857), 2: 638. Ter Kuile suggests that the cup was never fabricated, as there is no record of it in the *Confrerie*'s inventory of 1763. See Onno ter Kuile, *Adriaen Hanneman 1604–1671, een haags portretschilder* (Alphen aan den Rijn, 1976), 31n83.
19. See Onno ter Kuile, *Adriaen Hanneman 1604–1671, een haags portretschilder* (Alphen aan den Rijn, 1976), 11; and Abraham Bredius and Ernst Wilhelm Moes, "Adriaen Hanneman," *Oud Holland* 14, no. 4 (1896): 216.
20. Besemer's father, Pieter Besemer, was a lawyer and secretary for the city of Gouda. See Onno ter Kuile, *Adriaen Hanneman 1604–1671, een haags portretschilder* (Alphen aan den Rijn, 1976), 11, 30n55. For the wedding banns, see Municipal Archive, The Hague, Judicial Archive, inv. 749, fol. 57v.
21. For his will, see Municipal Archive, The Hague, Notary Archives, inv. 484, fols. 233r–233v; 273r–273v. His estate auction garnered less than 1,000 florins, a modest sum given his earlier prosperity. See Abraham Bredius and Ernst Wilhelm Moes, "Adriaen Hanneman," *Oud Holland* 14, no. 4 (1896): 217–18.

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