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Young Woman Holding a Sunflower

Bartholomeus van der Helst
(Haarlem 1613 – Amsterdam 1670)

1670
oil on canvas
99.9 x 74.9 cm
signed and dated in light paint, upper center: “B . vander . helst . f . / 1670”
BH-100

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An emphatic display of love and fidelity is at the heart of this three-quarter-length portrait by Bartholomeus van der Helst (1613–70). In his arresting painting, Van der Helst situated a young woman with soft, golden curls and slightly parted lips against a dark background defined only by the hint of a curtain at upper left. With her shoulders subtly turned, as though in motion, her large eyes look outward to meet the gaze of the viewer. The young woman wears a shimmering white corset, blousy sleeves trimmed with lace, a full skirt, and a shawl of sky-blue drapery encircling her form. Her extravagant wardrobe is further adorned with expensive jewelry: tear-shaped pearl earrings, a diamond ring on her little finger, and a red-jeweled brooch affixing an energetic white feather to her hair. She points purposefully toward her heart with her right hand, while with her left she holds the substantial stem of a sunflower, its imposing blossom raised slightly above her head. The flower's yellow ray florets curl around a circle of disc florets, angled downward as though eyeing the viewer. Water droplets on the leaves and spiky hairs on the thick stalk suggest that the flower is freshly picked.

While the young woman's identity is unknown, she likely belonged to Amsterdam's social elite, the wealthy regents and other city leaders who frequently patronized Van der Helst because of his ability to create engaging and dignified portraits.[1] A key innovator in Dutch portraiture of the mid to late 1600s, Van der Helst created likenesses featuring bright and diffuse light, often paired with vibrant color.[2] These characteristics can be seen in one of his early masterpieces, *Militia Company of District VII under the Command of Captain Roelof Bicker*, ca. 1640–43, which hung in the banquet hall of the Kloveniersdoelen near *The Night Watch* of 1642 by Rembrandt van Rijn (1606–69).[3] In notable contrast to Rembrandt's darker palette and broad tonal range, Van der Helst presented his militia subject in an even light that reveals the varied fabrics of their costumes, some with pastel hues, as well as their individualized faces. In the following decades, wealthy Dutch patrons were increasingly attracted to Van der Helst's dynamic and persuasive style of portraiture, and he became a major force in the Amsterdam portrait market, his popularity exceeding that of Govaert Flinck (1615–60) and Ferdinand Bol (1616–80).

Young Woman with a Sunflower, which Van der Helst painted in 1670, the last year of his life, reveals many of the finest qualities of the masterful portraits he created throughout his long and productive career. Evident here is his remarkable ability to render lifelike flesh tones by delicately layering his paints to create the illusion of translucent skin. He also could convincingly portray a wide range of materials and textures, from silky garments and smooth pearls to the prickly stem of a sunflower. As in this striking painting, Van der Helst was renowned for his skillful manner of incorporating bold accouterments and gestures to give dramatic focus to his portraits.

Comparative Figures



Fig 1. *Flos Solis maior*, hand-colored etching in Basilius Besler, *Hortus Eystettensis sive diligens et accurata omnium plantarum, florum, stirpium ex variis orbis terrae partibus singulari studio collectarum, quae in celeberrimis viridiariis arcem episcopalem ibidem cingentibus hoc tempore conspiciuntur, delineatio et ad vivum repraesentatio*, vol. 2 (Nuremberg, 1613), Teylers Museum, Haarlem, inv. no. 149b 439-2.



Fig 2. *Quo pergis, eodem vergo*, engraving, emblem no. 38 in Otto Vaenius, *Emblemata aliquot selectiora amatoria* (Antwerp, 1608), Utrecht University, inv. no. LB-KUN: RAR LMY VEEN O1.



Fig 3. Ferdinand Bol, *Couple on a Balustrade*, 1654, oil on canvas, 171 x 148.5 cm, Musée du Louvre, Paris, inv. no. RF 2127.

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For his clientele, these elements of self-presentation would have been fully understood as indications of social class and civility.[4]

The sunflower had a wealth of associations for contemporary Dutch viewers. This plant, which was not native to Europe but to the Americas, was first introduced to a Northern European audience in 1568 by the famed Flemish botanist Rembert Dodoens (1517–85), who illustrated the sunflower, which he called *Chrysanthemum perunianum*, in his important florilegium, *Florum, etcoronarium odoratarumque nonnudllarum herbarum historia*.[5] In the accompanying text, Doedens explained the name given to this flower: "They call this plant the 'Sun of India' because it so resembles a sun surrounded by rays." He went on to emphasize its rarity: "We saw this plant in the delightful garden abundant with any variety of plants belonging to the excellent and worthy Johannes Brancio. . . . You may seek it in vain elsewhere, only to find it in his garden."[6]



Fig 4. Ferdinand Bol, *Self-Portrait*, ca. 1669, oil on canvas, 127 x 102 cm, Rijksmuseum, Amsterdam, inv. no. SK-A-42.

By the early seventeenth century, the craving for sunflowers had spread throughout the Netherlands. In his 1614 publication *Hortus Floridus*, Crispijn de Passe (1565–1637) included both a page devoted to sunflowers and a depiction of an idealized garden in which they are featured prominently at center.[7] While this perfectly manicured plot appears to be an idealized site rather than a specific one, De Passe did indeed examine specimens firsthand, beginning his publication with a word of thanks to those lovers of flowers and herbs in Utrecht, Leiden, Haarlem, and Amsterdam who opened their gardens to him in preparation for the text. Among the most spectacular depictions of the sunflower in a seventeenth-century botanical treatise was that rendered by Basilius Besler (1561–1629), whose sumptuous compendium, published in 1613 and more widely distributed in 1640, recorded plants from the garden of Prince-Bishop Johann Konrad von Gemmingen of Eichstätt in Bavaria (**fig 1**).[8] By 1670, when Van der Helst painted his portrait of a young woman, he may have known images of sunflowers from such botanical treatises. He also could have seen sunflowers firsthand, which seems likely given the painting's naturalistic details, such as the finely rendered dewdrops and bristles on the plant's stem.

Many botanical texts highlight the sunflower's heliotropism: when young, the plant faces east in the morning and, over the course of the day, tracks the sun across the sky until it faces west in the evening.[9] The belief that sunflowers faithfully followed the sun led to a myriad of mythological, literary, and poetic uses soon after the plant arrived in Europe. The sunflower was frequently connected to the story of the water nymph Clytie from Greek mythology. In Ovid's *Metamorphoses*, Clytie was spurned by her beloved, the sun god Helios, but nevertheless remained devoted to him and every day followed his movements across the sky. After she died of a broken heart,

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Helios transformed her into a heliotrope, a small plant with purple flowers that tracks the sun as it traverses the sky.[10] After the spectacular sunflower was introduced to Western Europe, it began to supplant the heliotrope in depictions and descriptions of Ovid's story.[11]

In seventeenth-century emblem books, the sunflower took on broader meanings, most importantly fidelity in love, as in Otto Vaenius's *Emblemata aliquot selectiora amatoria*, 1618, with the emblem "Quo pergis, eodem vergo" (I incline where you go) **(fig 2)**.[12] Because of the sunflower's association with the sun, it also embodied the concept of "day." In 1643, Joachim von Sandrart (1606–88) painted for Maximilian I, Elector of Bavaria a series depicting the Months of the Year and Day and Night, in which the allegorical figure of Day includes a sunflower.[13] In 1645, Joost van Vondel (1587–1679) published verses describing Sandrart's series, in which Day is a beautiful youth with "blonde locks" and "snow-white robes," holding a sunflower.[14] Yet, even as the sunflower infuses Van der Helst's portrait with multiple allusions like these, its predominant meaning in the Leiden Collection work is not ambiguous.[15] By pairing the sunflower with a finger aimed to the chest, the artist clearly indicates that *Young Woman with a Sunflower* overwhelmingly concerns matters of the heart.[16]

The sunflower's association with faithful, marital love in portraiture would have been a familiar trope for Van der Helst's patrons in Amsterdam.[17] Ferdinand Bol, Van der Helst's near contemporary, included a sunflower (along with a thistle, also associated with fidelity) in *Couple on a Balustrade* of 1654 **(fig 3)**, to underscore the bond of the man and woman depicted in his painting. Later, around 1669, Bol used—and presumably designed—an ornately carved frame in gilt wood with a sunflower at its apex for his self-portrait, today in the Rijksmuseum, Amsterdam **(fig 4)**.[18] In this instance, Bol presented himself as an elegant gentleman in a silk dressing gown, standing beside a small statue of cupid sleeping and, notably, lacking the tools of his trade. Bol likely painted this work at the time of his wedding to his second wife, Anna van Erkel (1624–80), and incorporated the sunflower into the narrative to indicate his love for her. Van der Helst may have similarly painted *Young Woman Holding a Sunflower* to celebrate the young woman's engagement or marriage. Such an occasion would have been fitting for this assertive display of luxurious clothing, the large diamond ring, and the sitter's gesture toward her heart; the import of the flower symbolizing fidelity is underscored by the young woman's unwavering gaze.[19] Together, these elements forcefully declare: my love is true.

Despite this painting's distinctive character, the precise circumstances surrounding its conception have been lost over the course of time. The portrait's provenance can only be traced to the late nineteenth century; in 1887, it was sold in Amsterdam at the posthumous sale of Jan Hendrik Cremer (1813–85), the Dutch consul general in

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Switzerland. By 1921, it was in Basel, Switzerland, in the collection of Adolf Peter Vischer-d'Assonleville (1852–1929).[20] Vischer-d'Assonleville, who was acquainted with Dutch art historian Cornelis Hofstede de Groot (1863–1930), was a collector of Dutch seventeenth-century art and owned paintings by, among others, Salomon van Ruysdael (ca. 1602–70), Rembrandt (1606–69), and Willem van Mieris (1662–1747).[21] Van der Helst's painting remained in Switzerland after World War II. According to an annotation found in the image files in the Netherlands Institute of Art History (RKD), it was then in the possession of "L. Lichtenhain," presumably Lucas Lichtenhan (1898–1969), the Swiss dealer and curator at the Kunsthalle Basel.[22] *Young Woman Holding a Sunflower* was acquired by The Leiden Collection in 2006.

- Elizabeth Nogrady, 2024

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Endnotes

1. Judith van Gent carefully documented these patrons in Judith van Gent, *Bartholomeus van der Helst (ca. 1613–1670): Een studie naar zijn leven en werk* (Zwolle, 2011), 36–57. Some of Van der Helst's notable sitters include Gerard Andriesz Bicker (Rijksmuseum, Amsterdam); Mary Henrietta Stuart, Princess of Orange (Rijksmuseum, Amsterdam); and Vice Admiral Aert van Nes (Rijksmuseum, Amsterdam). A recurring theme in early biographies of Van der Helst is the high prices he received for his works, with Joachim Sandrart noting of his portraiture that Van der Helst "gewanne damit viel Geld" (made a lot of money with it) (T. Kirchner et al., eds., *Joachim von Sandrart: Teutsche Academie der Bau-, Bild- und Mahlerey-Künste, Nuremberg 1675–1680* [Wolfenbüttel, 2008–12], 3: 317, http://ta.sandrart.net/en/text/543); and Arnold Houbraken saying that he "won veel geld" (made a lot of money) (Arnold Houbraken, *De groote schouburgh der Nederlantsche konstschilders en schilderessen* [Amsterdam, 1718–21; rev. ed. The Hague, 1753; repr. Amsterdam, 1976], 1: 10). For specific instances of well-paid commissions, including one that paid 1,400 guilders for a portrait of the family of admiral Rijcklof van Goens, later Governor-General of the Dutch East India Company, see Judith van Gent, "Bartholomeus van der Helst (ca. 1613–1670): Een studie naar zijn leven en zijn werk" (PhD diss., Utrecht University, 2011), 42, 172 (doc. 1656).
2. For the evolution of Van der Helst's career, reputation, and innovations in portraiture, see Judith van Gent, *Bartholomeus van der Helst (ca. 1613–1670): Een studie naar zijn leven en werk* (Zwolle, 2011), 8–10, 60–108.
3. Both of these paintings are today in the Rijksmuseum. For a discussion of their differences in style, see Stephanie S. Dickey, "Becoming Rembrandt," in *Rembrandt in Amsterdam: Creativity and Competition*, ed. Stephanie S. Dickey and Jochen Sander (Exh. cat. Ottawa, National Gallery of Canada; Frankfurt am Main, Städel Museum) (New Haven, 2021), 37–38.
4. Examples include Van der Helst's 1665 portrait of an unidentified woman (Schloss Weissenstein der Grafen von Schönborn, Pommersfelden), in which the sitter, who holds a large falcon, wears shimmering garments and elegant jewelry similar to the present work. In Van der Helst's 1661 portrait of Margaretha Trip (private collection; RKD image no. IB00021227), the sitter wears a similar wardrobe and also has a white feather in her hair. For the importance of gesture in Van der Helst's work and milieu, see Thijs Weststeijn, review of *Bartholomeus van der Helst (ca. 1613–1670): Een studie naar zijn leven en werk* by Judith van Gent, *Historians of Netherlandish Art Reviews*, November 2012, https://hnanews.org/hnar/reviews/bartholomeus-van-der-helst-ca-1613-1670-een-studie-naar-zijn-leven-en-werk/. See also Herman Roodenburg, *The Eloquence of the Body: Perspectives on Gesture in the Dutch Republic* (Zwolle, 2004).
5. On the origins of the domesticated sunflower in the Americas, and images of the flower created in both the Americas and Europe, see Jules Janick, "Iconography of Domesticated Sunflower," *Notulae Botanicae Horti Agrobotanici Cluj-Napoca* 48, no. 2 (2020): 1116–29. Pierandrea Mattioli mentioned the

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sunflower in his commentaries on the antique botanical source *De Materia Medica* by Discorides (Venice, 1568, 3v). Much of his text was reiterated several years later by Juan Fragaso in his *Discursos de las cosas aromaticas, arboles y frutales, y de otras muchas medicinas simples, que se traen de la India oriental y sirven al uso de medicin* (Madrid, 1572), 25–27. See also Nicolás Monardes, *Primera y segunda y tercera partes de la Historia medicinal, de las cosas que se traen de nuestras Indias Occidentales, que siruen en Medicina* (Seville, 1574), 109v, whose text was translated by Carolus Clusius in *Simplicium medicamentorum ex novo orbe delatorum, quorum in medicina usus est, historiae liber tertius* (Antwerp, 1582), 347. For an overview of early sources of the "Imperial Sunflower" in Europe and its role in the colonial enterprise, see John Peacock, *The Look of Van Dyck: The Self-Portrait with a Sunflower and the Vision of the Painter* (Aldershot, 2006), 107–34; and Kristan M. Hanson, "Sunflower: Knowledge, Myth, and Meaning," Plant Humanities Lab, Dumbarton Oaks, 2022, https://www.biodiversitylibrary.org/page/51721079.

6. See Rembert Dodoens, *Florum et coronariarum odoratarumque nonnullarum herbarum historia* (Antwerp, 1568), 295–96. This translation is from Francine de Nave and Dirk Imhof, eds., *Botany in the Low Countries (End of the 15th Century–ca. 1650)* (Exh. cat. Plantin-Moretus Museum, Antwerp) (Antwerp, 1993), 144. For this text and its role in the emergence of the *florilegium*, see Arthur K. Wheelock Jr., *From Botany to Bouquets: Flowers in Northern Art* (Exh. cat. National Gallery of Art, Washington, D.C.) (Washington, D.C., 1999), 25–30. See also Adriaen Collaert, *Sunflower and Other Flowers*, ca. 1587–89, plate 8 from a set of 24, published by Theodoor Galle and Philips Galle. Most often described in these publications were domesticated specimens, which can be distinguished from wild plants by their single large head on a long stalk and their height. The common sunflower (*Helianthus annuus*), like the one seen in Van der Helst's portrait, typically ranges from three to eight feet.
7. The production of Crispijn de Passe's *Hortus Floridus* (titled *Den Blom-hof* in the Dutch edition) was varied and complex, with printings in multiple cities and multiple languages over several years, from 1614 to 1617. For images of the garden and sunflower, see the copy with Dutch texts in the University of Utrecht Special Collections, *Den Blom-hof, inhoudende de rare oft ongemeene blommen die op ten tegenwoordighen tijdt by lief-hebbers in estimatie ghehouden werden* (Utrecht, 1615/16), 175, 181, https://www.uu.nl/en/special-collections/collections/early-printed-books/scientific-works/den-blom-hof-by-crispijn-van-den-passe. See also Sam Segal and Klara Alen, *Dutch and Flemish Flower Pieces: Paintings, Drawings and Prints up to the Nineteenth Century* (Leiden, 2020), 1: 17.
8. See Basilius Besler, *Hortus Eystettensis, sive, Diligens et accurata omnium plantarum, florum, stirpium: ex variis orbis terrae partibus, singulari studio collectarum, quae in celeberrimis viridariis arcem episcopalem ibidem cingentibus, olim conspiciebantur delineatio et ad vivum repraesentati* (Nürnberg, 1640), part 2, folio 70, 71.
9. Historically, this quality was thought (incorrectly) to be true of adult plants as well. See Hagop S. Atamian et al., "Circadian Regulation of Sunflower Heliotropism, Floral Orientation, and Pollinator Visits," *Science* 353 (2016): 587–90.

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10. According to Ovid, “Fixed in that spot, she gazed up at the god / as he went by, bending her face toward his / Her limbs, they say, embedded in the ground / The sallow paleness in her skin was changed / to bloodless leaves. The blush became a flower / much like a violet and hid her face / Though gripped by roots, it turns itself to watch / the Sun and, now transformed, preserves its love.” Ovid, *Metamorphoses*, trans. Stephanie McCarter (New York, 2022), 4: 284, 104.

11. Giacomo Antonio Cortuso, a sixteenth-century curator at the botanic garden in Padua, made a close study of the sunflower in which he alluded to Clytie, as recounted in a letter published by Pierandrea Mattioli (Pierandrea Mattioli, *De Materia Medica* by Discorides [Venice, 1568, 3r]). See John Peacock, *The Look of Van Dyck: The Self-Portrait with a Sunflower and the Vision of the Painter* (Aldershot, 2006), 111. For a seventeenth-century rendering of Clytie as a sunflower, see Cornelis van Bloemaert and Theodor Matham, after Abraham van Diepenbeeck, *Clytie*, ca. 1635–38, from Michel de Marolles, *Tableaux du temple des muses tirez du cabinet de feu Mr. Favereau* (Paris, 1655), 107.

12. For more on sunflower emblems, see Eddy de Jongh, “Bol vincit amorem,” *Simiolus: Netherlands Quarterly for the History of Art* 12, no. 2/3 (1981): 158–59. In emblems, the sunflower could also reference Christian faith specifically, as in the case of “Ego dilecto meo” (I, my beloved) from Justus de Harduwijn, *Goddelycke wenschen* (1629). For further discussion of use of the sunflower in a religious context, see John Peacock, *The Look of Van Dyck: The Self-Portrait with a Sunflower and the Vision of the Painter* (Aldershot, 2006), 135–75.

13. Joachim von Sandrart, *Day*, 1643 (Bayerische Staatsgemäldesammlungen, Schloss Schleißheim, Oberschleißheim). In 1645, Jeremias Falck (1610–77) made engravings after Sandrart’s painted series. See F.W.H. Hollstein, *Dutch and Flemish Etchings, Engravings and Woodcuts, ca. 1450–1700* (Amsterdam, 1954), 6: 212, no. 81. This print includes a Latin verse written by Caspar van Baerle.

14. The verse “De Dagh” reads: “O Schoonste jongelingk, uw blonde locken zwaien / Om ’t hooft, en in den hals, en geven eenen glans. / U voeght het sneeuwit kleet, uw hooft die blijde krans; / Uw eene hant de torts. de zonnebloemen draeien / In d’andre hant zich om, en volgen ’t lieve licht. / Ghy zijt de Dagh, of voert den Dagh in uw gezicht” (O lovely youth, your golden locks flowing / O’er your head and throat, with radiance glowing. / You wear a snow-white robe, upon your head a crown / And in your hand a torch. The Sunflowers turn around / In your other hand to follow the light apace. / You are Day, or carry daytime in your face). This was published in Van Vondel’s *Verscheide Gedichten* of 1644; see *De werken van Vondel*, part 4, *1640–1645* (Amsterdam, 1930), 568; for translation, see Sam Segal and Klara Alen, *Dutch and Flemish Flower Pieces: Paintings, Drawings and Prints up to the Nineteenth Century* (Leiden, 2020), 1: 63. Joost van Vondel also linked fidelity and the sunflower to the making of art in *Inwyjinge der Schilderkunste, Op Sint Lukas Feest* (1654), writing “Gelyk de zonneblom haar oogen / Uit minne draeit naer ’s hemels bogen, / En volght met haer gezicht / Het alverquickend licht, / De zon, die ’t al zyn verwe geeft, / En daer geboomte en plant by left / Zoo volght de Schilderkunst / Uit aengebore gunst / Ontsteecken van een heilig vuur / De schoonheit van Natuur” (Just as the Sunflower’s eyes / Turn in love to the skies, / And follows with her sight / The lively quickening light, / The sun, which gives it all its colours / That tree and plant live by; / So turns the Painter’s Art, / Naturally on its part, / Kindled by an

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holy fire / Nature's beauty to desire). See *De werken van Vondel*, Part 5, *1645–1656* (Amsterdam, 1931), 820; Sam Segal and Klara Alen, *Dutch and Flemish Flower Pieces: Paintings, Drawings and Prints up to the Nineteenth Century* (Leiden, 2020), 1: 63–64; and J. Bruyn and J.A. Emmens, "De zonnebloem als embleem in een schilderijlijst," *Bulletin van Het Rijksmuseum* 4, no. 1 (1956): 3–9.

15. Perhaps the most well-known sunflower in Netherlandish painting was painted in 1632–33 by Anthony van Dyck, in his *Self-Portrait with a Sunflower* (collection of Duke of Westminster, Eaton Hall, Cheshire). The image of the sunflower from this painting, which Wenceslaus Hollar (1607–77) engraved in 1644, has garnered a variety of interpretations as a visual declaration of Van Dyck's loyalty to his patron Charles I, to his Christian faith, and to his own artistry. See J. Bruyn and J.A. Emmens, "The Sunflower Again," *Burlington Magazine* 99, no. 648 (1957): 96–97.

16. See J. Bruyn and J.A. Emmens, "De zonnebloem als embleem in een schilderijlijst," *Bulletin van Het Rijksmuseum* 4, no. 1 (1956): 3–9; Eddy de Jongh, *Portretten van echt en trouw: Huwelijk en gezin in de Nederlandse kunst van de zeventiende eeuw* (Exh. cat. Haarlem, Frans Hals Museum) (Waanders, 1986), 92, no. 9i; and Eddy de Jongh, *Questions of Meaning: Theme and Motif in Dutch Seventeenth-Century Painting*, ed. and trans. Michael Hoyle (Leiden, 2000), 126.

17. The popularity of sunflowers in Dutch and Flemish still-life painting grew in the second half of the 1600s. See Sam Segal and Klara Alen, *Dutch and Flemish Flower Pieces: Paintings, Drawings and Prints up to the Nineteenth Century* (Leiden, 2020), 1: 365.

18. Van der Helst's painting currently hangs in a reproduction of the frame on Bol's self-portrait in the Rijksmuseum. Though the circumstances of this choice are unknown, the sunflower on frame for the Van der Helst serves the same function as the one found on Bol's picture, namely to underscore the content of the imagery. For discussions of Bol's frame, see Eddy de Jongh, "Bol vincit amorem," *Simiolus: Netherlands Quarterly for the History of Art* 12, no. 2/3 (1981): 147–61; and P.J.J. van Thiel and C.J. de Bruyn Kops, *Framing in the Golden Age: Picture and Frame in 17th-Century Holland* (Amsterdam, 1995), 280–81, no. 61.

19. In seventeenth-century Dutch inventories, the type of ring on the woman's finger, which includes a stone (in this case, a diamond in a bezel setting), was often described as a *ringh*. At this time, "wedding rings" could be exchanged at weddings or engagements and could be worn on a variety of fingers. For the terminology of rings in the early modern Netherlands, see Suzanne van Leeuwen, "'Met Diamanten Omset': Hoop Rings in the Northern Netherlands (1600–1700)," *Rijksmuseum Bulletin* 71, no. 1 (2023): 46–47. The combination of a young woman gesturing to her heart and a large sunflower persisted into the eighteenth century, including in Carel de Moor's *Woman with Sunflowers*, ca. 1678–79 (Royal Museum of Fine Arts, Antwerp). Thanks go to Pamela Fowler and Piet Bakker for providing this date.

20. According to a notation in *Basler Jahrbuch* (Basel, 1930), 371, Vischer-d'Assonleville was a manufacturer with a large art collection.

21. See Jan Jacob de Gelder, *Bartholomeus van der Helst* (Rotterdam, 1921), 206, no. 531. For other works in this collection, see Salomon van Ruysdael, *Landscape with the Ruins of Egmond Abbey Beyond*, ca. 1655–59 (Koller, Zurich, 19 June 2020, lot 345); and Willem van Mieris, *Portrait of a Young Lady with*

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a Spaniel (Christie's, New York, 29 October 2019). Rembrandt's drawing *A Woman Sitting Up in Bed*, 1635 (Groninger Museum, Groningen) was given by Vischer-d'Assonleville to Hofstede de Groot in September 1921. See rembrandtcatalogue.net, Benesch 282, 20 August 2016.

22. The name "L. Lichtenhain" is listed on a cardboard mount in the image files of the RKD.

Provenance

- Jan Hendrik Cremer (1813–85), Brussels (his sale, Frederik Muller & Co. and Van Pappelendam & Schouten, Amsterdam, 21 June 1887, no. 18).
- (Sale, Van Pappelendam & Schouten, Amsterdam, 11 June 1889, no. 67 [possibly to C.F. Roos & Cie].)
- [Possibly C.F. Roos & Cie., Amsterdam, 1889.]
- Adolf Peter Vischer(-Bölger) d'Assonleville (1852–1929), Basel, by 1921.
- Lucas Lichtenhan (1898–1969), Basel, by 1950.
- [Otto Naumann Ltd., New York.]
- From whom acquired by the present owner in 2006.

Exhibition History

Chicago, The Art Institute of Chicago, on loan with the permanent collection, June 2024– [lent by the present owner].

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zeventiende eeuw. Exh. cat. Haarlem, Frans Hals Museum. Zwolle, 1986, 91–92, fig. 9i.

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