

Master- works

of the Suermondt
Collection

This booklet is being released on the occasion of the exhibition *Gestatten, Suermondt! Sammler, Kenner, Kunstmäzen* in the Suermondt-Ludwig-Museum in Aachen with the support of the Gemäldegalerie, Staatliche Museen zu Berlin.

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Cover Image: Frans Hals (1582/83–1666), *Portrait of Catharina Hooft with her Wet-Nurse*, ca. 1619/20, Gemäldegalerie SMB.

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Collection

in the permanent exhibition
of the Gemäldegalerie,
Staatliche Museen zu Berlin

Introduction

This presentation of 54 paintings and 20 drawings is a tribute to one of Germany's greatest collectors ever, and coincides with the exhibition *Gestatten, Suermondt! Sammler, Kenner, Kunstmäzen* in the Suermondt-Ludwig-Museum in Aachen, that runs parallel with the combined presentation of the Gemäldegalerie and the Kupferstichkabinett.

Born in Utrecht in 1818, as the son of the Director of the Rijksmunt, Barthold Suermondt studied at the Berlin Bau-Akademie before he started working for the steel magnates John and James Cockerill and took the lead of the company after John Cockerill's death in 1840. After marrying Amalie Elise Cockerill, one of James's daughters, Suermondt settles in Aachen. Starting in 1854, he started collecting paintings and

drawings, aided by his young friend Ludwig Knaus, later Professor at the Berlin Academy, and initially guided by Gustav Friedrich Waagen, the director of the Gemäldegalerie in Berlin. From the start, in 1854, Barthold Suermondt focused on paintings from the Dutch Golden Age. As a collector he was inexperienced and therefore it is hardly surprising that his first pictures all had distinguished provenances. After having met the great connoisseur Thoré-Bürger in 1859, his collecting pattern changed dramatically and Suermondt would rise to become the leading art collector on the continent. In the 1860s and early 1870s Suermondt would bring together a superb group of Dutch and Flemish paintings, including highlights by Rembrandt, Rubens, Vermeer, Van Goyen, and especially Frans Hals, including the famous *Malle Babbe*. A much smaller collection of early Netherlandish and German Renaissance paintings housed some majestic pearls as well, among them Jan van Eyck's *Virgin in the Church* and Holbein's *Portrait of Roelof de Vos van Steenwijck*. After the 1873 stock market crash Suermondt landed in financial deep water and he was forced to sell a large part of his collection. No less than 218 paintings and more than 400 works on

paper, including superb drawings by Dürer, Rembrandt, Saenredam, and Ostade, landed that way in Berlin, a major coup for which especially Wilhelm Bode was responsible.

Peter van den Brink

Director of the Suermondt-
Ludwig-Museum, Aachen

Michael Eissenhauer

General Director
Staatliche Museen zu Berlin
Director of the Gemälde-
galerie and Skulpturen-
sammlung

With the acquisition of the Suermond Collection in 1874, 218 paintings joined the Gemäldegalerie. Currently, 54 works are on display in the permanent exhibition. These are identifiable by the red marking.



Collector's stamp
of Barthold Suermond

Hans Holbein the Younger

Roelof (?) de Vos van Steenwijk.

1541

Cat. No. 586C

With a serious expression, a young man looks to the left. Hans Holbein the Younger sets him in front of a blue backdrop in three-quarter profile. The Latin epigraph, in golden letters, informs the viewer that he was portrayed in 1541 when he was thirty-seven years old. His costly clothing indicates his high social status. The ring on his left index finger provides us with a clue to his identity: The golden signet ring carries the coat of arms of the family de Vos van Steenwijk, an old noble family of the Dutch province Overijssel. Presumably, the sitter is the Antwerp-based cloth merchant Roelof de Vos van Steenwijk. His business connections led him, amongst other places, to London, where Holbein portrayed him.

Baldung, Hans, called Grien

Head of an Old Man. 1518/1519

Cat. No. 552B

The head of an old, grey-haired man, shown in three-quarter profile appears in front of a dark background. He looks directly at the viewer through tense, furrowed brows. Fine highlights on the ears, brows, tip of the nose and the white brush strokes on the impressive flowing beard display a very detailed execution. Every furrow and deep wrinkle is precisely rendered. It is possible that this is a depiction of an apostle, although the expressive, very individual physiognomy of the man suggests that the work served rather as a character study. This theory is being supported by the fact that the painter used paper, which was then transferred on to softwood. In the Suermondt Collection this painting was considered an original work by Albrecht Dürer, only in 1878 it was attributed to Baldung.

Jan van Eyck

Madonna in a Church. Ca. 1440

Cat. No. 525C

Intense sunlight falls through the high windows of the gothic church in which Maria stands, with baby Jesus in her arms. The Mother of God, unnaturally large in relation to the interior, is portrayed as the Queen of Heaven with a gem-set crown. The observer does not see a depiction of an existing building, but rather a celestial, godly place. This is emphasized by the two angels in the back choir room. The excellent, delicately painted precision as well as the masterful execution of the phenomena of light make the painting an artistic jewel. The unusually small format demands an in-depth viewing and allows for an especially profound intimate encounter with the painting.

Westphalian Master

*The Madonna as an Apocalyptic
Woman. Ca. 1390*

Cat. No. 1205A

The small panel portrays Maria in a loving embrace with baby Jesus in front of a sparse, desert-like landscape. The carefully ornamented gold base takes up most of the format. Depicted here is an apocalyptic vision: John the evangelist describes the Madonna in the New Testament as a “woman clothed with the sun”. Since the 14th century, Maria was usually portrayed framed by the sun. On the Berlin work the sun and the moon lay at her feet, a highly unusual formation. Maria’s gaze, drawn to the right out of the painting’s space and the fine marbling on the back-side have led to speculation that the painting is the left wing of a two-piece art work.

Marinus van Reymerswaele

Saint Jerome in a Cell

Cat. No. 574B

Marinus van Reymerswaele depicts the meditating Saint Jerome in his study, tying it to the subject of scholarly portraits, a popular motif in Dutch art. Jerome lived in the 4th century and translated the Bible into Latin. His red garment, partly lined with ermine fur, identifies him as a cardinal. He rests his head on his hand, a characteristic pose for a melancholic. His thoughtful gaze falls on the skull in the foreground, which is a symbol of the futility of human life just like the crucifix. A mention of the Last Judgment is the prominently placed, open book: Here Jesus is shown as the judge of the world.

Lucas van Leyden

The Chess Game. Ca. 1508

Cat. Nr. 574A

The Dutch painter Lucas van Leyden depicts in this early work seemingly an everyday scene. Surrounded by a large, mostly male audience, a man and a woman sit at a table with a chess board. The woman has the next move and is being advised by an older man. Shown here is courier chess, popular in the 16th century Netherlands. The game is named after the courier, a predecessor to the bishop. The question rises however, is this scene only depicting a game of chess? The attendance of two young, attractive women suggests an erotic relationship between the sexes. Texts have, in fact, illustrated the chess game as a ritual of courtly love since the middle ages.

Hans Bol

Village Scene with Numerous People

Cat. No. 650A

Here, Bol creates a grotesque world full of violence and vices. In a wide landscape stands a well-attended pub. It seems that alcohol has been readily consumed. Perhaps that is the reason for the fight that broke out to the right of the pub: An injured man already lies on the ground, while a group of armed men beat each other. Customers of the pub watch the bloody spectacle from a safe distance through a window. To the left of this scene with many figures, a bound man is pulled by a horse. A monk has hurriedly given him a wooden cross. The Mechelen-born, Hans Bol specialized in small, multi-figured landscapes, which follow the tradition of Pieter Brueghel the elder.

Anton van Dyck

Bust of an Apostle

Cat. No. 798F

A brown-haired man with a full beard is portrayed in front of a dark background, his distinct chin slightly raised and looking directly at the viewer. His brown coat, over a simple white shirt, is generously draped over his shoulders. Van Dyck's vigorous brush strokes emphasize the intense facial expression. This is a preparatory study of a head for the large painting "Christ in the House of Simon", which was painted in 1618 in Rubens' workshop, now in the Hermitage in St. Petersburg. Although, Van Dyck joined the painter's Guild of Antwerp to become a master as late as 1618, he had already worked independently by 1615. In that time, amongst other things, he worked with Rubens and is responsible for a substantial portion in the Simon painting.

Frans Snyders

Still-Life with Fruits in a Porcelain Platter. 1615–20

Cat. No. 774B

Grapes, apricots, peaches, plums and quinces, framed by vine leaves, pile up artfully on a blue and white patterned platter, most likely a work of Delft ceramics. The bountiful arrangement takes up nearly the entire space of the painting, adding to the impression of abundance. To both sides of the platter the artist virtuously painted a number of snail shells on the wooden table. These are not uncommon in still-life paintings, they were in fact, very valuable and popular collector's items. Frans Snyder, who often collaborated with Rubens, is one of the most important and productive Flemish still life painters. In this uncharacteristically small painting, Snyders demonstrates his masterful skill of imitation.

10 and 11

Adriaen Pietersz van de Venne

The Winter. 1614

Cat. No. 741B

Adriaen Pietersz van de Venne

The Summer. 1614

Cat. No. 741A

The pair of paintings by Van de Venne, is based on traditional seasonal paintings and demonstrates a crossover between landscape and genre painting. Story-like moments and depictions of the domestic landscape are balanced. The flag of the Republic of the Seven United Provinces, hanging on the mast of the sailboat, sits in the centre of the winter painting, immediately drawing attention to it. Another ship, that draws the gaze to the horizon, also displays the tricolore. The painting proclaims the pride for the fight for independence from the rule of the house of Habsburg in 1581. In this sense, it is a political land-

scape. A group of people of different social classes have gathered in the foreground. While the fisher men on the right arduously hack open the ice in order to do their job, an elegantly dressed couple on the left are skating in their free time. Comical elements only become apparent on closer inspection: On the left, a boy hides under the bridge from his friend, who is holding a snowball. On the snowy road also on the left a man has fallen and is now pulling himself up on the trunk of a tree.

Accordingly, in the scene “Summer”, at the bottom of the windmill a woman lifts her hand to strike the man who seems to have dropped a basket with eggs. A child watches with wringing hands.

The Delft-born Adriaen van de Venne was a successor of the Flemish Jan Brueghel the Elder. In his early years, he created many detailed landscapes with a myriad of figures. The Berlin paintings are his first dated works of this kind.

David Ryckaert the Younger.

The Village Fool. Around 1640

Cat. No. 856B

The small genre painting shows a rural scene with two boys in a lit foreground. The larger of the two is merely seen from the back and wears torn clothing. A tall hat releases a strand of blonde hair, the gray-yellow jacket is patched up and pants are missing altogether. Only a white, stained shirt covers the bareness of his body. His naked feet stand in worn shoes, too wide for his small feet. His strange appearance characterizes him as an outsider: the village fool. To the right a third boy answers nature's call in the open. Ryckaert based his works on the tradition of Adriaen Brouwer, a painter of peasant and inn scenes, who was held in high esteem by Suermondt. "The Village Fool" was part of a small collection of child portrayals, all set in the peasant milieu.

David Teniers the Younger

Flemish Kermis. 1640

Cat. No. 866C

On a square in front of the village tavern, a group of high-spirited men celebrate with wine and tobacco. In the middle of the painting, a pair dances to the music of minstrels. A boy accompanies the hurdy-gurdy player on a triangle. The consequences of alcohol consumption also become apparent: In the background right, two men support a drunk on his way home and in the front a young woman is being hassled by an old man. Behind them, a man answers nature's call against the house. These bawdy picture elements are one of the standard repertoires of the peasant genre. David Teniers the Younger can be considered one of the most successful Flemish representatives of this subject. In comparison with other contemporary peasant representations, Teniers' works distinguish themselves through humorous, less drastic motifs.

Adriaen Brouwer

Dune Landscape in Moonlight.
1637/38

Cat. Nr. 853B

Brouwer captures a snapshot of a landscape in cool moon light, with a loose painting style. In spite of the intimate format, he creates great depth with the help of his virtuous use of light. The cropped farmstead on the right and a row of boats sailing toward the horizon add to that effect. Suermondt's preference for the works of Adriaen Brouwer follows a very prominent tradition, as this small landscape, as well as 15 other works by the painter, belonged most likely to the art collection of Peter Paul Rubens in the 17th century. Suermondt found himself amongst the earliest collectors of works by Brouwer in 19th century Germany. He acquired this landscape from the collection of the Frankfurt banker Georg Brentano and raves: "Light like in a Rembrandt".

Peter Paul Rubens

Fortuna. Ca. 1636

Cat. No. 798C

As common since the Renaissance, Rubens portrays Fortuna, the roman goddess of luck, in the nude and with waving hair, floating above the ball of water. This small work is an oil sketch. Artists often developed their ideas with the help of drawings. The oil sketch was usually yet another step in the process of a painting. Using quick brush strokes, Rubens assures himself of the colouring and composition of his design. The painting formed part of an important commission: The hunting lodge of the Spanish King Philipp IV. near Madrid (“Torre de la Parada”) was to be decorated with 112 mythological paintings. The finished version of the Fortuna, now in Prado, was created by one of the many assistants of his workshop, on the basis of this oil sketch.

Jan Davidsz de Heem

Bouquet of Flowers in a Glass Vase

Cat. No. 906A

A view of a table is seen through a folded curtain. The glass vase with a bright and colorful arrangement of flowers demonstrates a high degree of virtuosity. Characteristically for the artist, the bouquet is set in an immaculate arrangement of lighting, each flower singled out to avoid overlapping. Jan Davidsz de Heem works meticulously, almost as if attempting a portrait of each of the cloves, poppies, morning glories, cherries, pods, ears of wheat and berries. He was one of the most important still life painters of the 17th century. Born in Utrecht, into a family originating from Antwerp, he worked in the Southern as well as in the Northern Netherlands. De Heem's works range from flower works to big pronkstilleven.

Aert Anthonisz

Sea Battle amongst Dutch and Spanish Ships. 1604

Cat. No. 740A

In the 17th century, marine art developed as its own genre in the wake of the growing confidence of the young Republic of the Netherlands. The Berlin circular painting marks the beginning of this development and still displays the typical rich use of colour common of this period. Aert Anthonisz creates a dynamic composition in a small format, perhaps portraying an episode of the sea battle against the Spanish Armada on the 8th of August 1588. The flags of the Kingdom of Spain, the Dutch Republic, the province of Holland, as well as of England are identifiable. In the foreground, a big, already damaged rowboat is to be seen. Anthonisz signed and dated the painting on an object that drifts in the water in the foreground.

18 and 19

Jan van Goyen

Winter (Tondo) 1621

Cat. No. 865B

Jan van Goyen

Summer (Tondo) 1621

Cat. No. 865A

The Dutch landscape painter Jan van Goyen adds to the Flemish tradition of depicting seasons with this Berlin pair of paintings showing winter and summer. Works like these enjoyed great popularity. By Van Goyen alone, 60 round paintings of this subject have survived. Portrayed are peaceful, country scenes with farmsteads and working farmers. The arched bridge, dominating the winter painting, corresponds pleasantly with the round format. Closer inspection shows that in the foreground several social classes mingle

on the ice: A gallant skater dressed in black, with a large hat, has joined in the crowd of simply dressed villagers. In contrast, the summer painting shows a tranquil village street with wanderers and horsemen in the foreground. Left in the background stands a large farmstead. The paintings were created during turbulent times that were marked by social changes and rapid economic transitions. Bought by a metropolitan audience, the idyllic scenes can be interpreted as ideal imagery. Suermondt owned three other large paintings by Jan van Goyen, a well-known and popular Dutch landscape artist.

Esaias van de Velde

Bulwark at a Canal. 1616–1618

Cat. No. 730A

An everyday occurrence unfolds in this miniature: Two simply-dressed men on a boat ease the sails. Soon, they will dock in front of the bulwark. There, two men await them in travelling coats and hats. Another person watches the scene from the gateway. One of the qualities of the landscape painter Esaias van de Velde is his ability to animate his paintings with these detailed, seemingly incidental scenes. The tondo, a format already popular in antiquity raises the concentration of the beholder's gaze. The condensed landscape turns into an atmospheric picture. Suermondt also owned two more tondi depicting landscapes in almost identical format. They were executed by Jan van Goyen, a student of Van de Velde.

Philips Angel

Still-life with Dead Birds. 1650

Cat. No. 918A

On a table, cut into by the edge of the painting, several dead birds are arranged in different poses. A partridge lies upside-down on a wooden basket with a hanger in the background, claws stretched out to the left. Corresponding with the capturing technique of the time, the thrush is skewered up with a glue covered twig. In the front, left, lies a woodpecker, right next to it a Eurasian hoopoe. This hand-palm sized oval has been formerly attributed as one of the lesser known works of Leidener painter and draughtsman Philips Angel. Angel was the author of the important treatise “Het Lof der Schilderkonst” (“Praise to art”). The Berlin painting, however, has been attributed to his great-cousin, a Middelburg still-life specialist and etcher by the same name.

Gonzales Coques

The Art-Writer Cornelis de Bie.
1660–65

Cat. No. 864B

The portrait shows an elegant young man at his writing desk. In his right hand he holds a quill and in his left an unfolded letter. His gaze is contemplatively directed into the distance. He sits in a study with a bookcase full of folios that are partially covered by a curtain. Most likely, the portrayed is the Brabant-based notary and artists' biographer Cornelis de Bie (1627 – ca. 1715). He was known for his publications of artist's biographies, that were published in 1662 "Het Gulden Cabinet der Edel Vry Schilderconst". In this small portrait the Antwerp painter Gonzales Coques created a depiction unifying dignity and individually bourgeois elements. These characteristics were typical for this artist.

Michiel Jansz van Mierevelt

Portrait of a Young Man. 1624

Cat. No. 748B

The miniature portrait shows a young man, with a blonde goatee, who frontally looks at the beholder. According to an inscription on the back of the painting, the man is 27 years old. The starched white linen ruff that frames his delicately painted face stands out before the dark clothes. Mierevelt was one of the most sought after portrait painters of his time. He created large amounts of paintings, sold in many variants, formats and price ranges. The Berliner painting of the young man is a rather unusually small work. It might have been created for easy transportation. The use of copper as a medium supports this theory, as it is an especially stable material.

Pieter van Slingeland

Portrait of a Young Man

Cat. No. 854B

The delicate bust portrait shows a dark-haired, beardless man with full lips. He looks, with a slight turn of the head, towards the observer. His left hand touches the tassel on the detailed, white lace collar. Pieter van Slingeland follows the painting techniques of his teacher, the Leiden *fijnschilder* (fine-painter) Gerard Dou. This is identifiable by the utterly meticulous administration of textiles as well as an extremely smooth enamel-like application of layers of paint. Van Slingeland succeeds in transferring the conventional execution of a portrait onto a very small format. The pillar, usually a sign of dignity in large format aristocratic paintings, as well the golden ring on his pinkie finger suggest the high social standing of the sitter.

Adriaen van Ostade

The Smoker. 1667

Cat. No. 855A

A smoking man with hat and simple clothing sits in a rustic, peasant interior, painted with loose, free brush strokes. He has turned his back to the viewer and looks at the hearth in the rear part of the room. A small dog to his right watches him attentively. Two small, light-colored clay pipes are mounted on the wall. Ostade's composition is based on a tradition of depicting smokers that was established by Adriaen Brouwer who also set his pictorial inventions in peasant environments. Numerous variants indicate this motif's great success. Smoking was a controversial topic in the Dutch 17th century. Contemporary texts reflect inconsistent views in regard to its effects on people's health.

Hercules Pietersz Seghers

Lowland with a City on a River

Cat. No. 806B

Seghers most likely painted the inverted town view of Rhenens making small changes – a process he also used in his etchings. He cared less about the topographical accuracy and paid more attention to creating the impression of an endless landscape. As is the case with his second Berlin landscape painting, the upper part of the panel was probably added at a later point in time. By this extension the unusually slim painting became a more common format similar to most Dutch landscape depictions. Suermondt bought the painting as a work by Rembrandt. In 1875, Wilhelm von Bode recognized Seghers as the painter due to the similarity of this work to the signed “View of Rhenen from the Northeast”.

Hercules Pietersz Seghers

View of Rhenen. 1620–30

Cat. No. 808A

Rhenen, a small city on the Rhine in the southeast of the province of Utrecht, was one of the most favored subjects of Dutch landscape painters in the mid-17th century. Seen from the north, the church tower of St. Cunera rises over the low horizon. The mill on the left river shore was only recently identified as Bergmolen, a corn mill which no longer exists. Hercules Seghers holds a unique position in Dutch art. He experimented with several different techniques and used unusual formats. Suermondt bought the Berlin painting in the 1860s in London as a signed work by Jan van Goyen. The subsequent restoration revealed that the signature by Van Goyen was added at a later point in time. The original signature by Seghers was found underneath it.

Arnoldus van Anthonissen

Seascape. 1660–70

Cat. No. 900A

The almost centrally positioned three-masted vessel navigates presumably before the Zeeland islands. Navigating through stormy waters, the warship under Dutch and English flag tilts slightly to the right, so do the flanking barges. The fishing boat in the front creates a compositional counterbalance with the tilt of the mast and sail. The red color accents on the clothing of the crew correspond to those of the four figures in the rowboat to the right. On the wooden pole that sticks out of the waves the signature “AA” is to be found. Suermondt bought the work as one of the Flemish artist A. van Artvelt, today it is attributed to the marine specialist Arnoldus (Aernout) Anthonissen, who also worked as a house- and marble painter and art dealer.

Pieter Codde

Theatrical Dressing Room.
1630–40

Cat. No. 800A

Three men surround a lute player. A man in red clothing, sitting casually at a table, sings along. On the left stands a man, in a slashed, grey-yellow costume, who covers his face with a Venetian mask. The pose and getup of the man dressed in red are reminiscent of characters from the commedia dell'arte. Characters of this famous Italian improvised comedy where popularized through contemporary chamber plays and prints. Pieter Codde used the figure of the standing man with a mask in two other paintings as well. Requisites such as masks and the rapier on the wall suggest that this is a theatrical dressing room- a very seldomly depicted subject in 17th century Dutch art.

Pieter Symonsz Potter

Vanitas Still-Life. 1636

Cat. No. 921A

Vanitas, Latin for “vanity”, was a central concept in literature and the visual arts of the Baroque period. Vanitas still-lifes evolved into an independent genre in 17th century Dutch art. Continually new combinations of symbolic objects developed, reminding of the transience of life and earthly belongings. Potter arranges a skull, a money bag and an hourglass in front of a large celestial globe. The layered books and papers are characteristic of the Leiden variant of still-life paintings. The city, with a large university, was considered to be the center of sciences and also of vanitas still-life painting. Potter worked there from 1628 for a couple of years, which is reflected in the choice of motifs in this work.

Frans Hals

Malle Babbe. 1633/1635

Cat. No. 801C

“I congratulate you on the acquisition, to the conquering, of the Hille Bobbe [“Malle Babbe”] by Hals. It is truly a masterpiece (...)” – Suermondt’s close advisor Thoré-Bürger. Suermondt’s fascination with the untamed painting style of Frans Hals peaked with the purchase of the Malle Babbe, a painting which straddles the line between portrait and genre work and gained fame for its masterful, sketch-like execution. Hals portrays the city-wide known and presumably mentally ill, “crazy” [malle] Barbara Claes of Haarlem, who was an inmate at local workhouse because of her indecent acts. Her wide laugh, the open tin tankard and the owl on her shoulder indicate alcoholism, with the owl in particular alluding to the Dutch saying “as drunk as an owl”.

Frans Hals

Portrait of a Man. 1625

Cat. No. 801F

In this unusually small painting, Frans Hals depicts a richly dressed contemporary in half-length before light grey background. The sitter, whose identity remains unknown, turns in three-quarter profile and looks directly at the observer. The painting's edge cuts into his left hand against his hip, which adds to the monumentality of the figure. Suermondt is one of the first collectors of Frans Hals' works in Germany. With the help of Hals-experts like Thoré-Bürger, he was able to purchase them at a reasonable price. In a letter to his friend, the Dutch author Carel Vosmaer, he raves about the "boldness of the brushstrokes" and the "lively perception" of Frans Hals.

Frans Hals

*Catharina Hooft with her
Wet-nurse. Ca. 1619/20*

Cat. No. 801G

In the only known painting of a child by Frans Hals, he portrays the approximately two-year-old Catharina Hooft, daughter of the Haarlem lawyer Pieter and niece of the famous Dutch poet P.C. Hooft. Appropriately dressed to her social status with jewelry and golden rattle, the abundantly decked-out girl in a lace-covered brocade dress seeks direct eye contact with the observer. The nurse hands the confidently smiling girl a pear. She is dressed plainly, according to her lower social rank. The nurse's portrayal is a big exception in Dutch painting. Suermondt bought this painting by Frans Hals at the same occasion as the portraits of the adult Catharina and her husband, the Amsterdam mayor Cornelis de Graeff. Both paintings are also in the Gemäldegalerie (No. 42/43).

Jan van Goyen

View of Arnhem. 1646

Cat. No. 865D

Jan van Goyen depicts a view on the city of Arnhem at the Rhine, seen from the north-western direction. The cloudy sky takes up more than half of the painting's surface. The low horizon is exceeded by only a few picture elements. Employing various light effects, Van Goyen skillfully creates an impressive depth to the space: beyond the dark foreground is a brightly sun lit strip of land with a horse and cart. In the middle ground of the painting, the four churches, amongst them prominently in the centre the Grote Kerk, are painted in yet darker hues. The subsequent light river, against which a windmill protrudes, pulls the gaze into the distance. The wide, seemingly random landscape is characteristic for Dutch art.

Jan van Goyen

*Winter Pleasures in Front of
an Inn. 1650*

Cat. No. 865C

In front of an inn, with a smoking fireplace, a scene of winter pleasures unfolds. The figures in the front, with their back to us, lead the gaze onto the ice with people taking a walk, ice skaters, as well as kolf players. Kolf, an early version of Golf, enjoyed great popularity in the Netherlands. Kolf players belonged to the standard repertoire in Dutch winter landscapes. Jan van Goyen aided his memory by sketching his impressions while traveling. Later in his studio he combined the elements of his snapshot-like drawings to continuously create novel and authentic fictional landscapes. He was one of the most productive painters of his time and developed a very economic work style. The Berlin work has a very thin layer of paint, which allowed fast work and a low use of material.

Jan van Goyen

View of Nijmegen. 1649

Cat. No. 865E

Under a cloudy sky, Nijmegen rises with the looming tower of the Valkhof, a medieval imperial palace founded by Charlemagne. On the river Waal, sailors make their way left towards the horizon. A passenger ferry in the foreground starts a trip, crossing the river from the eastern shore, toward the city, with a carriage on deck. Van Goyen is one of the most productive artists of the 17th century, around 1200 paintings of his are still in existence. This requires a very efficient method of operation; including the use of several set pieces, for example the motif of the ferry with a carriage. Also the use of tonal painting, where he restricted himself to the use of mostly one color, allowed him to produce paintings fast and cost-efficiently. This style of painting is notable in the lower part of the picture, particularly in the cityscape.

Salomon van Ruysdael

Inland Waters with a Sailboat.
Ca. 1660

Cat. No. 901A

For the first time in the 17th century, native landscapes were considered a subject of their own. Increasingly, artists focused on specific areas such as winter, sea or alpine landscapes, to which also the simple depictions of inland waters belonged. Salomon van Ruysdael, the uncle of the famous Jacob van Ruisdael, sets the horizon so low, that the cloudy sky takes up three quarters of the painting's surface. Boats dominate the foreground, while the dike with a rising church tower frames the canal which slopes into the depth of the painting. The clouds at the horizon lighten up and make way for soft, even sunlight. This way, Ruysdael creates a convincing effect of pictorial depth.

Jacob Isaacsz van Ruisdael

The Dam Square in Amsterdam.
Ca. 1675

Cat. No. 885D

Pictured here is the wide Dam, the main square of Amsterdam. The building with the prominently placed municipal coat of arms was once a weighing house. All goods and products being sold had to be weighed here. On the right, is a view on to the inland port, the Damrak. The tower of the Oudekerk, the city's oldest church, rises in the east through the rows of houses. Jacob van Ruisdael is one of the best known Dutch landscape painters. Uncommonly detailed, in comparison to his other works, are the figures of merchants and people taking a stroll. Most likely, they were painted by a colleague. Such a distribution of labor is not unusual for the high degree of specialization of this time.

Aert van der Neer

Moonrise on a River

Cat. No. 842C

Cool light fills the landscape at the bank of a river. The moon reflects on the water surface. The light unifies the elements of the landscape: Boats, rows of houses, trees and the town silhouette with church tower and windmill in the background. The mast of the boat serves the same function: It crosses through three layers of depth and visually fuses them. The illusion of a moon-lit night is perfect. Today, Aert van der Neer is appreciated for his winter and moon-light landscapes, his area of expertise. In his life-time, however, he was not very successful. Unable to make enough money with his paintings, he also worked as an innkeeper. In 1662 he was ultimately forced to declare bankruptcy.

Adriaen van de Velde

Flat River Landscape.
Around 1660

Cat. No. 922B

In this dense atmospheric painting the Amsterdam landscape painter demonstrates his skill. The low horizon suggests a seemingly never-ending vastness of the landscape. From a slightly raised perspective, the gaze is drawn to a headland. Horses, sheep and cows graze on it, their image reflected impressively in the river. Van de Velde stems from a family of marine painters. At times, he created staffage figures and animals in the paintings for his colleagues, a common form of teamwork in the 17th century. Even though he died at the age of 35, he left an extensive body of work including some of the highest-quality landscapes of 17th century Dutch art.

Paulus Potter

Hunting Scene. 1652

Cat. No. 872A

Paulus Potter belonged to one of the first and most famous Dutch artists to specialize in animal portrayals. Now, animals were not a mere decorative accessory in landscapes, but they rather played a central role. Here, Potter depicts a hunting party from a slightly overhead perspective. Two elegantly dressed riders – hunting was a privilege only nobility could enjoy – and a six horse carriage escort them. Two falconers and their falcons, wearing red caps are also to be recognized. From the right livestock herders are approaching with their cows, whom the dogs bark at. Shown here is the “Koekamp”, a still identifiable and often painted meadow in the “Haagse Bosch”, the forest near The Hague.

42 and 43

Nicolaes Eliasz, called Pickenoy

***Cornelis de Graeff (1599–1664),
Mayor of Amsterdam.***

Cat. No. 753A

Nicolaes Eliasz, called Pickenoy

***Catharina Hooft (1618–1691),
Wife of Cornelis de Graeff***

Cat. No. 753B

These life sized representative companion pieces of the Amsterdam Mayor Cornelis de Graeff (1599–1664) and his wife, a Haarlem patrician's daughter Catharina Hooft (1618–1691), stand opposite to us – before pillars and curtains, usually attributes of dignity reserved for aristocratic portraits. Just 16 years old, Catharina was married to the 35 year old Cornelis de Graeff, one of the most powerful men in the republic who held many offices. The portraits of the newlywed couple show the man, in accordance

with tradition, on the left and the woman on the right. Connected through the seemingly continuous black and white tiled floor and the fireplace behind Cornelis, the paintings suggest a prestigious interior. The lavish pictorial execution, especially the extravagant lace-decorated costumes, showcases a profound confidence in status and high social rank of the portrayed. De Graeff commissioned the paintings on the occasion of the wedding by the successful Amsterdam portraitist Nicolaes Eliasz, called Pickenoy. Both paintings were part of the family property of the descendants in Ilpenstein castle, where they were sold in 1872. At this time they were thought to be a work of the highly renowned Thomas de Keyser. In the same auction, Suermondt also bought the painting of Catharina Hooft as a child by Frans Hals (No. 33).

Jan Anthonisz van Ravesteyn

Reynier Pauw van Nieuwerkerck
(1612–1652). 1633

Cat. No. 757A

This bust portrait shows a middle-aged blonde man. He turns his torso to the right while facing the front. The elaborate, closely fit, lace collar characterizes the portrayed as a member of the upper class. A note on the back of the painting identifies him as the offspring of the Amsterdam merchant family Nieuwerkerck. Another inscription informs us about the year of creation and the identity of the painter: “Ravestyn pinx. 1633”. Ravesteyn worked solely as a portraitist. In his paintings he dedicated much work to the quality and character of fabrics, hair, and faces, as seen in the Berlin work. In 1631, he already painted the sitter’s grandfather.

Eglon Hendrik van der Neer

Tobias with the Angel. 1685

Cat. No. 846A

Shown here is a scene from the Old Testament: The young Tobias, son of Tobit, is accompanied by the archangel Raphael on his travels. As the story unfolds, a fish gall will help him cure his father's blindness. This is referenced by the impressive fish at the feet of the sitting Tobias. The angel leans on a stick and wears a precious, white silk robe. Eglon van der Neer was held in high esteem by his contemporaries for his skill in convincingly portraying material and surfaces. He stayed famous posthumously throughout the 18th and 19th centuries. Eglon was a pupil of his father Aert van der Neer, who is also represented in the Suermondt Collection with a moon landscape.

46 and 47

Gerard Ter Borch

*Willem Marienburg (1590–1648),
Mayor of Deventer. Ca. 1665*

Cat. No. 791A

Gerard Ter Borch

*Gertruida Assink (1602–1679),
Wife of Willem Marienburg.
Ca. 1665*

Cat. No. 791B

The two ovals show a middle-aged man with a straight collar and black cap, as well as a significantly older woman in high-necked garments and headwear comprising of several layers. The couple has a unequivocal age difference, however, the size and design, as well as the painted grey stone frame, verifies that they are counterparts. Portrayed here are Willem Marienburg (1590–1648), Mayor of Deventer and his wife Gertruida Assink (1602–1679). The paintings were created around 1665 by the famous Deven-

ter painter Gerard Ter Borch. Since Marienburg passed away in 1648, the painting could only have been made posthumously. The portrait might have been based on another, earlier painting of Marienburg, created around 1640. This would explain his youthful appearance. In 1665 his wife was already over 60 years old. Her impressive portrait with the black cap is a contemporary representation of a woman in a widow's attire. Interestingly enough, their son was also portrayed in the mid-1660s together with his wife Geertruid by Ter Borch. He was also named Willem and also occupied the office of the mayor of Deventer. Both pairs of paintings stayed together in the Marienburg family for over hundred years in Deventer, before Barthold Suermondt bought the Berlin paintings from the collection of the merchant Bols.

Pieter Jansz Saenredam

*View of the Ambulatory of
St. Bavo in Haarlem. 1635*

Cat. No. 898B

Shown here is the view into the ambulatory of Haarlem's main church St. Bavo. Since it is a reformed church it is free of any ornaments, with the exception of the organ. The church owes its imposing nature to the architectural shape and the play between light and shadow. Saenredam collaborated with a hitherto unknown artist who added the figures. These tell the biblical story of the presentation of Jesus at the temple. The small-scaled figures add to the monumental effect of the building. Saenredam was one of the first artists specialized in church interiors. He put a lot of merit in to the geometrically correct portrayal of each particular building and prepared by meticulously sketching them out first.

Emanuel de Witte

*Interior of the Nieuwe Kerk in
Amsterdam. Ca. 1668*

Cat. No. 898A

The view is directed on to the nave, from the southern transept of the well-visited Amsterdamer Nieuwe Kerk. Masterfully, the artist captures the light shining through the many windows. Such a nuanced orchestration of the light is characteristic for De Witte, who tended to be less accurate and realistic with his architectural views than his colleagues. De Witte created atmospheric church interiors with unusual perspectives and became a renowned specialist for architectural painting in Northern Netherlands. Barthold Suermondt acquired an impressive amount of Dutch church interiors. Today, many are still essential works of this area in the Gemäldegalerie.

Gerard Ter Borch

The Smoker, 1663/1665

Cat. No. 791F

This genre painting shows a young man with a fur hat and blonde curls. His white chest strap with sabre identifies him as a soldier. He sits at a simple wooden table, legs spread, resting his arms on the surface. In his right hand he holds a long clay pipe, the end of which rests in a coal basin. Another broken pipe lies next to it. The calm composition, a snap-shot like moment, as well as the delicately drawn out details are characteristic for Ter Borch. Since the start of the overseas import of tobacco at the end of the 16th century, smoking – considered already by contemporaries positively as well as negatively – had become one of the most frequently painted topics in Dutch and Flemish genre paintings of the 17th century.

Jan Vermeer van Delft

Woman with a Pearl Necklace

Cat. No. 912B

Cool light floods into the room, in which a young woman places a pearl necklace around her neck, gazing into the mirror on the wall. She wears an ermine-trimmed, yellow silk jacket, in front of her lies a powder puff. The Delft painter Jan Vermeer is a master of light and the suggestion of materiality. His compositions give the impression of a moment frozen in time. Vermeer does not only portray the desirability of the woman. He rather directs our attention towards the appealing interaction with her figure and her mirror-image that is hidden from the observer. To this end, he painted over, amongst other things a map on the wall. Suermondt's interest for the long forgotten painter is owed to his advisor Thoré-Bürger, in whose possession the painting was before.

Jan Steen

Merry Company

Cat. No. 795C

Things are getting exciting in this small genre painting. With a conspiratorial glance, the old woman looks to the observer, now an accomplice. As it happens, the other figures involved in this “Merry Company”, a brothel scene, do not see that a robbery is taking place. It seems most likely that she is a procuress, who brings the overzealous older man closer to the young woman with a slightly opened bodice. At the same time, she is after his money. While an embrace is imminent, a young servant lifts the hat off the man’s head. Not only the wine glass in his raised right hand, but also the reddened nose and the tankard indicate the reason for his overt carelessness. Such burlesque scenes play a central role in Jan Steen’s works.

Carlo Maratti

Portrait of a Young Man. 1663

Cat. No. 426A

With a pensive gaze, a dark-haired young man looks to the right into the distance. His long hair falls on the sumptuous, white lace collar that stands out against his black garment. Maratti presents the portrayed modestly and unpretentiously, yet also elegantly and dignified. An inscription on the back tells us the year and place of creation, as well as the age of the portrayed. In 1663, when he was painted in Rome, he was 24 years and three-months-old.

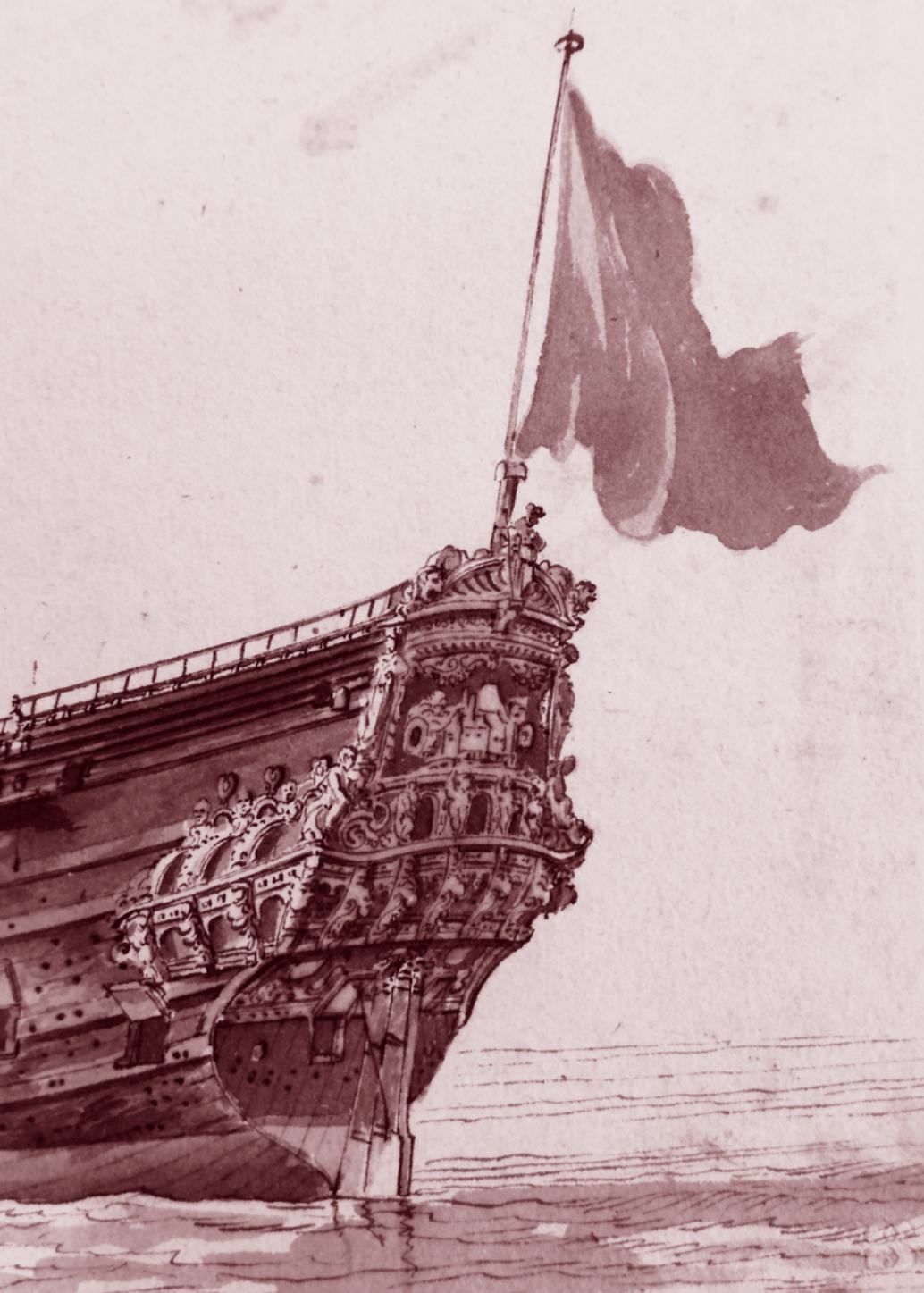
Maratti was one of the most sought after artists in Rome and worked for the social elite, including Pope Clemens IX, whose portraits is considered one of the most important paintings of the 17th century.

Juan Antonio De Frías Y Escalante

*An Angel wakes the Prophet Elijah
in the Desert, ca. 1665–1669*

Cat. No. 380B

A blonde Angel in a red dress is about to wake the old prophet Elijah, who lies sleeping on the ground. Next to him sit a jug of water and a loaf of bread. Shown here is a scene from the Old Testament: After Elijah kills the prophets of Baal, he flees into the desert. While he is sleeping, the Angel comes to him again and tells him: “Get up and eat, for the journey is too much for you.” Thereupon, Elijah travels to the Mountain Horeb. Although only a few Spanish works come from the Suermondt Collection, to this day they represent a substantial share of the collection of Spanish art in the Gemäldegalerie.



Gaze on Waters. Dutch Drawings of the Suermondt Collection.

An exhibition of the Kupferstichkabinett within the rooms of the Gemäldegalerie (Room 5)

In December of 1874, 418 drawings from the Suermondt Collection were registered in the Königliches Kupferstichkabinett. Further graphic works found their way to Berlin in 1879 and 1884, so that overall 435 objects of art by mostly Dutch masters enriched the inventory of the Berliner Kupferstichkabinett. This exhibition shows the drawings of Suermondt's possessions that depict the subject of living on the water. Artists such as Ludolf Bakhuysen, Allaert van Everdingen, Jan van Goyen, Philips Koninck, Gerard Ter Borch, Willem van de Velde and Simon de Vlieger illustrate the ever-present role that water plays in the Netherlands.

Willem van de Velde the Older, *Hull of a liner*,
pen in brown, grey wash, Kupferstichkabinett, SMB.



The catalogue for the Aachen exhibition, edited by Peter van den Brink and Wibke Vera Birth, is published by the Belser Verlag. In addition to a presentation of the paintings exhibited in Aachen, the book provides insight into the biography of Suermondt and the patronage of the 19th century. In a list of over 600 former paintings in the collector's possession, the purchase histories, as well as the whereabouts are documented for the first time.

440 pages, 660 photos,
ISBN 978-3-7630-2810-8, € 49.90

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