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PORTRAIT GALLERY OF THE GOLDEN AGE  
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Press release  
Amsterdam Museum  
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## Rare cityscape by Jacob van Ruisdael of Budapest on loan at the Portrait Gallery of the Golden Age exhibition

For a period of one year commencing on the 27th of February, the Portrait Gallery of the Golden Age exhibition will be enriched with a rare cityscape by Jacob van Ruisdael (1628-1682) from the Szépművészeti Múzeum (Museum of Fine Arts) in Budapest: **View of the Binnenamstel in Amsterdam**. The canvas shows Amsterdam in approximately 1655, shortly before Amstelhof was built, the property in which the Hermitage Amsterdam is currently situated. The painting is now back in the city where it was created, for the first time since 1800. With this temporary addition, visitors to the Portrait Gallery of the Golden Age can experience how the city looked around 350 years ago seen from the place where they will end up after their visit.

There are only a few known cityscapes by Jacob van Ruisdael. Usually, with this perhaps most "Dutch" landscape painter, the city would at best figure in the background, as in his views of Haarlem, Alkmaar, Egmond and Bentheim. Only in Amsterdam, where he is documented as being a resident from 1657, did he stray a few times within the city walls.

It has only recently been established properly and precisely which spot in which year is depicted on the painting. Curator of paintings, sketches and prints Norbert Middelkoop from the Amsterdam Museum described it last year in an entry for the catalogue on the occasion of the Rembrandt and the Dutch Golden Age exhibition in the Szépművészeti Múzeum in Budapest. Due to the temporary closure of this museum for renovations, the canvas can reside in the Portrait Gallery of the Golden Age for one year, where it will be given a special place amongst the other 17th century cityscapes.

Without the clearly recognisable Zuiderkerk that towers above the rooftops, the localisation of this cityscape would have been no easy task. We find ourselves slightly to the south-east of Amsterdam on a sandy path on the eastern bank of the Amstel. With the exception of the existing Zuiderkerk built in 1614 and to its right the spire of the Oude Kerk, the Blauwbrug is recognisable on the left. The construction on Vlooienburg is visible behind the bridge. This island was built up within the Amstel and has since been predominantly reserved for timber processing companies. To the far left a few houses are still visible on the Verwersgracht, at right angles to the Amstel.



Shortly after Ruisdael created his painting this cityscape changed completely. The sandy path and the bank were converted into a quay, the large Diaconieweeshuis (orphanage) was built on Vlooienburg and further towards the end of the 17th century part of the ring of canals on the east side of the Amstel was developed, including the construction of the Dicaonie Oude Vrouwenhuis (the current Hermitage Amsterdam building). In 2015 this view became dominated by the stone Blauwbrug (Blue Bridge) that replaced the old, wooden (blue!) bridge in 1883, and the Stopera (1986), which was built on what was formerly Vlooienburg.



Jacob van Ruisdael (1628/29-1682)  
View of the Binnenamstel in Amsterdam, c. 1655  
Oil on canvas, 52.5 x 43.5 cm  
Szépművészeti Múzeum, Budapest



View from the Binnenamstel in Amsterdam, 2015  
Photo: Evert Elzinga.

**About Portrait Gallery of the Golden Age**

You can see the Portrait Gallery of the Golden Age exhibition in the Hermitage Amsterdam up to the end of 2016. The presentation features over thirty group portraits dating from the 17th century. These enormous paintings originate from the Amsterdam Museum and Rijksmuseum and are accompanied by other paintings and objects. Together they illustrate the story of collective citizenship that typifies the Netherlands. These "brothers and sisters" of the Night Watch are unique in the world and rarely seen due to their size. Thanks to a special partnership between the Amsterdam Museum, Rijksmuseum and Hermitage Amsterdam, these masterpieces will be visible to a large international audience.



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#### Editorial note

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