

Depicting Urban Identity

Investigating the Influence of 17th-Century Cityscapes by Jan van der Heyden and Gerrit Berckheyde on the Image of Dutch Cities



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The rise of the cityscape as a distinct genre in Dutch 17th-century painting has been the subject of scholarly attention. Although the origins and definitions of the genre remain debated, there is broad consensus that the genre was fully established around the mid-1600s (Sutton et al., 2006; Suchtelen et al., 2008). Rather than serving as backgrounds for narrative scenes, urban environments began to take centre stage in paintings. Within this development, Jan van der Heyden and Gerrit Berckheyde are widely acknowledged as its most prominent figures. Their works have been extensively studied for their technical skill, compositional choices, and attention to architectural detail, and they are central to the genre’s development. Moreover, Van der Heyden and Berckheyde offer an ideal basis for comparison because they both painted similar subjects while emphasizing different urban locations and compositional styles. For these reasons, their cityscapes offer a basis for re-evaluating how urban identity was visually constructed during the Dutch Golden Age.

This thesis examines how their cityscapes contributed to the visual image of Dutch cities, with a particular focus on Amsterdam and Haarlem. These two cities are the most frequently depicted in their oeuvre and offer contrasting urban contexts: Amsterdam as the political and economic centre of the Republic, and Haarlem with its artistic tradition and proximity to the surrounding countryside and religious architecture (Stapel, 2000).

To guide this analysis, three themes have been identified: *urban thresholds*, *urban power*, and *urban life*. These themes emerged from both existing literature and patterns observed in the selected paintings, and together they offer a representative cross-section of the ways in which Van der Heyden and Berckheyde depicted the Dutch city.

The first theme, *urban thresholds*, focuses on depictions of the boundary between city and countryside. This theme is particularly relevant because it deviates from the conventional trajectory described in the literature, where early cityscapes often portray cities from a distant, rural perspective. In the work of Van der Heyden, such views are entirely absent. In Berckheyde’s case, they appear only later in his career. The rarity of these views invites reconsideration of their meaning and function.

The second theme, *urban power*, is firmly rooted in the literature, where the construction of Amsterdam’s new Town Hall is frequently described as a turning point in the cityscape genre. This building is also one of the most commonly painted structures by both artists. Through close analysis of compositional choices, architectural emphasis, and figuration, this theme explores how civic authority and republican ideals were visualized in the urban environment.

The third theme, *urban life*, naturally follows from the second. While much attention has been paid to depictions of power, both painters also engaged with scenes of daily life. Their cityscapes often integrate everyday activities and social interactions. Including this theme is essential to understanding how their works moved beyond monumental architecture to portray the lived experience of the city.

Together, these themes form the foundation for answering the central research question:
In what way was the visual image of Dutch cities – particularly Amsterdam and Haarlem – influenced by the 17th-century cityscapes of Jan van der Heyden and Gerrit Berckheyde?

Ten paintings have been selected for their alignment with visual and thematic strategies typical of each painter and their relevance to the three themes. By analysing these works in a comparative and structured way, this study aims to deepen our understanding of how Van der Heyden and Berckheyde each shaped the pictorial representation of the Dutch city, and how their approaches relate to the broader discourse on cityscape painting in the Dutch Golden Age.

Cityscape

noun [C]

(‘sitiskeip’)

A painted work that presents a view in or of a city, where the emphasis lies on architecture or urban features.

Thematic structure

- | | | |
|----|-------------------|----------------------------------|
| 1. | Urban Thresholds: | Depicting the city from beyond |
| 2. | Urban Power: | Depicting the powerful city |
| 3. | Urban Life: | Depicting daily life in the city |

Research question

In what way was the visual image of Dutch cities – particularly Amsterdam and Haarlem – influenced by the 17th-century cityscapes of Jan van der Heyden and Gerrit Berckheyde?

Suchtelen et al. (2008) states that around 1650—the period when most scholars agree the cityscape genre was taking shape—there was a strong emphasis on views of cities seen from outside their walls. While the literature, including Suchtelen et al. (2008), recognizes Berckheyde and Van der Heyden as the leading figures of the genre, their work does not entirely conform to this pattern.

Berckheyde did create several paintings that fit this type of city view. However, in Van der Heyden’s oeuvre, no known examples depict Dutch cities in this manner. This is particularly noteworthy when we take into account that he is also known as a landscape painter. Yet, there are no known compositions where he combines the Dutch city and the rural landscape around it. Even Berckheyde’s works that do meet the criteria, were not his early pieces, like you would expect from reading the literature. The two works that will be discussed are dated between 1670 and 1673, a time when he was already an established cityscape painter.

Thus while the structure explained by Suchtelen et al. (2008) may apply to other 17th-century painters, it does not fully align with the two most renowned artists in the genre. It is precisely this discrepancy that makes it an important theme to investigate.

1.1. Urban Expansion

The two works in which Berckheyde depicts the city from a distance both portray his hometown, Haarlem. This corresponds with Stapel (2000), where she states that in general, paintings and literature that depict Haarlem, often portray a connection with the countryside.

The Construction of Haarlem’s New City Walls in 1671 (fig. 1) illustrates the hard labour required for the city’s rapid expansion. Like many Dutch cities, Haarlem had reached a point where expansion was inevitable. In this painting, we see workers using horses and dredging mills to construct a new bastion. At first glance, this scene appears to depict a traditional rural setting, but in reality, it portrays a highly progressive society. The dredging mill itself was a groundbreaking technological innovation, utilizing wheels of different sizes, horses, and chains to move mud and create a base for the expansion of the city (Suchtelen et al., 2008).

Although this image must have been typical during this period, very few paintings explicitly depict the urban expansion. This may be because portraying hard physical labour was not a common artistic subject at the time. Only later would labour become an acceptable expression of civic pride (Haverkamp-Begemann, 1995).

Despite the depiction of physical work, this painting is widely interpreted as a tribute to Haarlem’s ambitious urban expansion. To reinforce this message, Berckheyde makes subtle adjustments to the perspective. While the city’s recognizable buildings are clearly visible, he deliberately reduces the scale of the Kruispoort, making the expansion appear even more monumental than it actually was (Suchtelen et al., 2008).

There is no certainty about the exact purpose of this painting, but given its unusual subject matter, it is likely that it was commissioned by someone involved in the city’s expansion (Taverne, 1978).

Figure 1.

The Construction of Haarlem’s New City Walls in 1671
Gerrit Berckheyde (1671-1672)



1.2. City & Countryside

Another work that clearly illustrates a clear boundary between urban and rural areas is *The Zijlpoort of Haarlem* (fig. 2). This painting shows elegantly dressed city dwellers just outside the city gate. The central motif is the ‘trekschuit’ (towing barge) moored in the water, an essential part of Haarlem’s transportation network. This particular barge departed on a scheduled route to Leiden (Suchtelen et al., 2008). The barge bears the coat of arms of Haarlem, which is also displayed on the classicistic city gate through which the figures have just passed.

This painting conveys civic pride in multiple ways. On the right, the skyline of Haarlem is subtly depicted once again, featuring landmarks such as the Pink Mill (Pinkmolen), a recurring component in Berckheyde’s work. In the foreground, the square-shaped structure of the original inner gate is visible (Suchtelen et al., 2008). A medieval building that contrasts with modern times, reflected in classicism and high-quality water transport. Thus, two distinct time periods converge within a single painting. However, Berckheyde does not stop there. He also incorporates rural elements, placing cattle and a farmhand prominently in the foreground.

As with figure 1, it remains uncertain whether this painting was created for the open market or commissioned. Its relatively large size suggests that it was not intended for general sale. The prominent couple positioned in the center of the composition may have been the patrons behind its creation (Suchtelen et al., 2008).

1.3. Conclusion

Although scholars such as Suchtelen et al. (2008) describe a clear structure in which 17th-century cityscapes often depict the city from beyond its walls, this tendency is notably absent in the work of the two most prominent painters of the genre: Jan van der Heyden and Gerrit Berckheyde.

This divergence from the broader trend makes the theme of viewing the city from the outside a valuable subject of investigation. While the scarcity of such views in their oeuvre might imply that the subject was marginal or unimportant, it is this very rarity that makes the few existing examples especially meaningful. Notably, both of these rare examples depict Berckheyde’s native city of Haarlem.

The two works by Berckheyde were painted during a period in which he had already established himself as a leading cityscape artist. Neither was likely created for the open market, which suggests they may have answered a specific personal demand. As a result, we can also not conclude from this that there was a general demand for paintings showing the city from the outside.

Van der Heyden, although he also painted landscapes, never combined his interest in rural scenes with his Dutch cityscapes. This absence invites speculation. Was it a conscious choice? Could this also indicate that there was little market or civic interest in representing Dutch cities in this way? And if so, what does that tell us about how urban identity was understood and visualized at the time?

By stepping outside the expected conventions of the genre, these paintings offer a deeper understanding of the value people attach to the border between the countryside and the growing city. Research into this theme has not revealed any explicit interest in this, given the scarcity of this in the works of van der Heyden and Berckheyde. This may require a revision of the general consensus of literature on the course of the cityscape.

Figure 2.

The Zijlpoort of Haarlem
Gerrit Berckheyde (c. 1670)



Although Jan van der Heyden and Gerrit Berckheyde did not produce many works depicting the city from beyond its walls, they do follow the rest of the general trend in cityscape painting. After the mid-17th century, cities not only expanded in size but also grew in political power. As a result, distant views of the city became less common, with artists preferring to capture urban life from a closer perspective (Suchtelen et al., 2008).

In this chapter, we will explore the depiction of Amsterdam and how both painters decide to portray this rapidly growing city, which counts 220,000 citizens at the end of the 17th century, coming from only 30,000 at the mid-16th (Hell et al., 2014). This likely stimulated major urban development. Yet, instead of painting the growth of this city, we will see that Berckheyde's and Van der Heyden's preferred subject in Amsterdam was the Town Hall on the Dam.

2.1. From Trade to Governance

With the completion of the Town Hall designed by Campens—whose construction was completed in 1665—there is a new interest on the market for images of classicist buildings, especially from this classicist landmark (Suchtelen et al., 2008). Before this, there are little to no examples of cityscapes that include modern classicist architecture (Stapel, 2000). Both Jan van der Heyden, who lived in Amsterdam around this period, as well as Gerrit Berckheyde from Haarlem turned their focus to this growing city.

Even though van der Heyden was a citizen of Amsterdam, it was Berckheyde who was the first to seize this market opportunity (Lawrence, 1991; Stapel, 2000; Suchtelen et al., 2008). His *View of the Dam Square with the New Town Hall of Amsterdam* (fig. 3) presents a frontal depiction of the newly completed Town Hall. The chosen perspective, combined with the southern sunlight, not only highlights the Town Hall itself but also gives prominence to De Waag, the old weighing house. Although positioned at a sharp angle to the picture plane, De Waag is emphasized by the light falling on its Renaissance façade. This was the location where taxes were levied on trade goods, reinforcing the economic significance of Dam Square (Stapel, 2000). This was, up until the completion of the new Town Hall, the most prominent function of the Dam.

This Town Hall replaced the old Medieval, Gothic Town Hall, but with the construction of the new one, its function was rediscovered in the cityscape. The Dam Square as the city's administrative centre became a prominent theme in Van der Heydens as well as Berckheyde's work.

These two roles are not only reflected in the architecture but also in the figures included in the painting. The colourfully dressed foreign figures gathered around De Waag immediately highlight how Amsterdam's trade was not confined within national borders. These Eastern men symbolize the city's great commercial reach, with spices and other goods from distant lands being exchanged. Together with the market women selling their wares, they form a visual representation of Amsterdam as a thriving trade centre (Stapel, 2000; Suchtelen et al., 2008). Moreover, the painting also features groups of men dressed in black. These figures became increasingly common in artworks from the second half of the 17th century, especially after the construction of the Town Hall (Stapel, 2000). Representing the urban elite—known as *Amsterdamsche Heeren* (Amsterdam Gentlemen)—they are regents, members of the city council, or officials. Through their presence, the administrative function of the Town Hall is further emphasized.

When we compare this to later works by the same painter and depicting the same location, we notice a shift in the balance between these two urban characteristics. In *The Town Hall on the Dam in Amsterdam, with Part of the Nieuwe Kerk and De Waag* (fig. 4), dated 1672, De Waag is significantly less prominent. While figures associated with trade are still depicted, they appear less lavishly dressed. In contrast, the Amsterdam Gentlemen are far more numerous, so much so that they seem to form an overwhelming crowd. The Town Hall itself is rendered with even greater grandeur. A slight shift in perspective compared to figure 3 adds more depth and scale to the architecture, while the stronger application of shadows also enhances the building's presence. In addition, the shadow it casts on the Nieuwe Kerk plays a crucial role in shaping the viewer's perception of the scene, making it more prominent and imposing in comparison to the church.

Slive (1996) claims that 17th-century Dutch painters minimized figures to emphasize architectural grandeur, while Fritz (1932) argues the opposite—that architecture served merely as a backdrop for human activity. Both views offer useful insights but risk to simplify this relationship. More nuanced interpretations by Stapel (2000) and Suchtelen et al. (2008) suggest that figures were used to highlight the function of buildings. While this research aligns in part with this, their focus on function alone overlooks the broader role figures play. In cityscapes, figures not only support architectural meaning but also shape the viewer's perception of civic identity and urban life. This study proposes that figuration should be seen not merely as illustrative, but as integral to the narrative and atmosphere of the cityscape. Which will be explored more thoroughly in chapter 3: Depicting Urban Life.

Figure 3.

View of the Dam Square with the New Town Hall of Amsterdam
Gerrit Berckheyde (c. 1670)



Figure 4.

The Town Hall on the Dam in Amsterdam, on the right part of the Nieuwe Kerk and the Waag
Gerrit Berckheyde (1672)



2.2. Monument of Power

Although Berckheyde may have been the first, van der Heyden did not lag behind. *The Town Hall of Amsterdam* (fig. 5) is his most imposing depiction of the building. This is largely due to his chosen perspective, where the vanishing point is placed beyond the right edge of the image. As a result, the building's facade dominates the composition, allowing for an extraordinary level of detail. Using the same method as Berckheyde in figure 4, the strong lighting ensures that the Nieuwe Kerk is cast into shadow, appearing small and insignificant in comparison (Suchtelen et al., 2008). This creates a clear visual narrative of political and administrative authority.

One consequence of this exaggerated perspective was distortion. This painting is mostly known because of the perspective of the dome, which some analysis state is 'wrong'. Yet, there is more to be talked about. Due to the perspective, it is likely that the left side of the façade would have appeared overly skewed, prompting Van der Heyden to use De Vergulde Ploeg, a neighbouring building, as a visual cover-up (Stapel, 2000). This suspicion can be strengthened by the painter's use of light and dark. While the Town Hall and the visible facade of 'De Vergulde Ploeg' lie in the same viewing plane, the former is shrouded in sunlight, while the latter feels secondary and submissive in shadow. So by using perspective and strong light-dark effects, he "captures the sensation of suddenly entering the Dam from the Kalverstraat and being struck by the grandeur of the building and the majestic expanse of the square." (Sutton et al., 2006).

In terms of perspective choice, this painting by Van der Heyden is no exception to the rule. Among the numerous works he created of this architectural masterpiece, not a single one presents a frontal perspective of the main façade (Slive, 1996).

Another painting by him (fig. 6) offers yet again an exceptional viewpoint, capturing the Town Hall from the Nieuwezijds Voorburgwal. From this southern perspective, the dome rises into view. Although much of the building is obscured by trees and houses, Van der Heyden once again masterfully uses light to literally place the Town Hall in the spotlight.

Additionally, another visual motif emerges. On the right, the medieval rear facades of the Begijnhof contrast sharply with the brand-new Town Hall. To capture both elements in a single composition, Van der Heyden altered reality by shifting the bridge further forward (Suchtelen et al., 2008). On the left, the more modern canal houses are partially concealed behind dense foliage, further emphasizing the contrast between historical and contemporary architecture. Through these techniques, the central perspective naturally guides the viewer's eye toward the slightly enlarged depiction of the Town Hall.

In this work, the daily lives of the city's inhabitants clearly take a secondary role to its urban features. The architecture and the artistic techniques Van der Heyden employs to depict it are sufficient to convey the grandeur of the Town Hall in a subtle yet unmistakable way.

2.3. Conclusion

Both Gerrit Berckheyde and Jan van der Heyden depict Amsterdam as a city defined by both trade and governance, but their approaches reveal different strategies for visualizing urban power.

Berckheyde uses Dam Square to show the coexistence of commerce and authority. While the literature often frames this as a shift from trade to governance, his paintings suggest a more layered dynamic, where both identities remain present and interdependent. The growing presence of regents does not replace trade imagery but adds to a more complex civic narrative.

Van der Heyden emphasizes architecture over activity, using perspective and lighting to monumentalize the Town Hall. Rather than illustrating power, his minimal use of figures may reflect a controlled, idealized image of governance, one that prioritizes order and authority over public life.

Together, their works complicate the dominant narrative in the literature. Instead of confirming a linear shift in urban identity, they show how trade and governance were visually negotiated and intertwined in the evolving cityscape of 17th-century Amsterdam.

Figure 5.

The Town Hall of Amsterdam

Jan van der Heyden (1667)



Based on the examples in the previous chapters, it seems reasonable to conclude that both painters, in their depictions of Amsterdam, focused on civic pride in trade, prosperity, and governance, while Berckheyde was more inclined to paint everyday life and religious architecture in Haarlem, as we stated in the first chapter. However, this would be an incomplete representation of reality.

There are also several works by Van der Heyden that depict Amsterdam in a similarly lighthearted manner. By focusing more on the practices of daily life in the city and visualizing the urban atmosphere, rather than just an architectural view. Along with some of Berckheyde’s works of Haarlem, this chapter will explore the depiction of daily life in the Dutch city.

3.1. Van der Heyden’s Dual Amsterdam

One such example is *View of the Oudezijds Voorburgwal with the Oude Kerk in Amsterdam* (fig. 7). This highly accurate depiction of the city’s oldest district presents an atmospheric view of Amsterdam. Although the Oude Kerk is prominently visible, architecture takes on a secondary role. As in many of his works, it is partly obscured by lush trees, while the foreground is animated with various everyday activities. This neighborhood, already known at the time for its association with drinking and earthly pleasures (Sutton et al., 2006), is portrayed by Van der Heyden in a peaceful and harmonious way. A clear example of this is the Bierkade, shown in the lower left corner. Here, men are seen hauling beer barrels onto the quay. Though these men were known for their rough tendencies, Van der Heyden instead offers us a remarkable glimpse into the serene rhythm of daily life (Suchtelen et al., 2008).

Even De Dam is depicted by Van der Heyden in a light and unassuming manner. *Dam Square* (fig. 8) offers a unique perspective on Amsterdam’s central square, where trade and governance are barely present. He minimizes the prominence of the Town Hall through his choice of viewpoint and framing. By creating a visual gap between the Town Hall and the church, he enhances the sense of openness in the square (Sutton et al., 2006). Significant space is dedicated to everyday life. The figures in the foreground—such as a scavenging dog and a playing child—completely strip the scene of any connotations of power and order. Sutton et al. (2006) even observe that he “downplays the grandeur and historical association of the Dam.”

Figure 6. View of the Nieuwezijds Voorburgwal in Amsterdam with the New Town Hall from the South
Jan van der Heyden (c. 1668-1670)



Figure 7. View of the Oudezijds Voorburgwal with the Oude Kerk in Amsterdam
Jan van der Heyden (c. 1670)



3.2. Haarlems Civic Identity

While he depicted Amsterdam as the centre of trade and governance, Haarlem takes on an entirely different character in Berckheyde's works. The cityscapes that illustrate a view within Haarlem convey a distinctly different urban atmosphere compared to the images of Amsterdam discussed in the previous chapter. Of the more than 40 paintings he produced of Haarlem, the St. Bavokerk appears in the vast majority, while the Town Hall is scarcely depicted (Stapel, 2000). A characteristic perspective in his Haarlem works can be seen in figure 9, where the Town Hall serves merely as a boundary for the market, with little emphasis beyond that. In this example, posted notices on the Town Hall's façade suggest a reference to governance, and some figures representing officials are visible.

Not only is the Town Hall given a marginal role, but Haarlem's commercial buildings are also rarely central in Berckheyde's compositions. The Meat and Fish hall occasionally appear, but often in subordinate positions, cast in shadow and given little prominence (Stapel, 2000).

From this, we can infer that for Haarlem's citizens, the church was a greater source of pride than the city's administrative and economic institutions—a striking contrast to the cityscapes of Amsterdam (Lawrence, 1991).

Yet, in his later works, a slightly different motif emerges. In *View of the Grote Markt in Haarlem* (fig. 10), dated 1690, the balcony of the Town Hall is depicted—contrary to all previous comparable perspectives. This may be a reference to governmental authority in the aftermath of the French invasion of 1672 (Suchtelen et al., 2008). The figures in this painting further suggest societal change. Suchtelen et al. (2008) argue that the absence of officials, the presence of playing children and horse riders, as well as the use of a different colour palette, reflect a newfound light-hearted joie de vivre mentality. However, Stapel (2000) contends that this shift is merely in line with the earlier stated observation that Haarlem has always been more closely associated with the countryside in visual and textual arts. This research suggests that both of these statements can be true, as we already stated in chapter 1 that Berckheyde depicted Haarlem more often in connection with rustic characteristics. But there is also a clear change in the atmosphere if one would compare the painting in figure 10 to a composition like figure 2.

3.3. Conclusion

Van der Heyden presents Amsterdam through two distinct lenses: grand, authoritative views of the Town Hall and more intimate scenes of daily urban life. This dual approach reveals a flexible and nuanced view of the city, where governance and everyday experience coexist in the pictorial narrative.

Berckheyde, by contrast, maintains a more static and structured vision of Amsterdam, emphasizing order and clarity. Yet in his depictions of Haarlem, his hometown, he shifts toward a more atmospheric and lived-in portrayal, focusing on everyday life and religious landmarks.

While the literature rarely explores differing attitudes toward cities based on the artists' personal backgrounds, the visual evidence suggests a possible connection. Berckheyde's personal connection to Haarlem may explain the softer, more intimate tone of his works there, whereas his Amsterdam scenes appear more formal and market-oriented. Van der Heyden, embedded in Amsterdam throughout his career, presents a broader spectrum. He balances factual precision with atmospheric depth.

This chapter proposes that these differences are not coincidental but reflective of the painters' relationships to place, and that such relationships shaped how urban identity was visualized across cities.

Figure 9.

View of the Grote Markt in Haarlem with the Grote or St.-Bavokerk
Gerrit Berckheyde (c. 1670-1675)



Figure 8.

Dam Square
Jan van der Heyden (c. 1668)



4 Conclusion: Depicting Urban Identity

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The development of the cityscape as an independent genre has been widely discussed, yet much of the literature still adheres to linear narratives about its emergence around 1650 (Suchtelen et al., 2008). In addition, the literature also states a trajectory where the cityscape moves from perspectives from outside the city walls, to views within the city. This study calls that consensus into question. The works of Berckheyde and Van der Heyden reveal a more fragmented trajectory. Where Berckheyde did make some paintings looking towards Haarlem from the rural land around it, they were later in his career. And in the oeuvre of van der Heyden we cannot find any works that fit this description. Existing interpretations often fail to account for the rarity and deviation present in these artists' urban views. This discrepancy is more than an outlier; it suggests a need to re-evaluate assumptions about what defined cityscape painting at the time.

Moreover, the literature's tendency to categorize figures merely as functional elements (Stapel, 2000; Suchtelen et al., 2008) overlooks their narrative role. This study proposes a more integrated reading—seeing figures not as decorative or didactic, but as shapers of civic identity and urban atmosphere.

A critical insight emerging from this analysis is the potential influence of personal connection on artistic choices. Berckheyde's Haarlem is intimate, religious, and filled with daily life; his Amsterdam is structured, monumental, and official. Van der Heyden's dual portrayal of Amsterdam—alternating between grandeur and everyday scenes—suggests a layered relationship with this city. While the literature has not deeply engaged with these distinctions, this study suggests that personal geography may play a more significant role in genre development than previously acknowledged. This connection between artistic perspective and local attachment asks for further research, particularly in comparative studies of other cityscape painters of the period.

This study offers a nuanced reading of Berckheyde's and Van der Heyden's cityscapes, highlighting how their work engages with urban context. Rather than viewing these paintings as objective records or stylistic exercises, this research emphasizes their role in shaping ideas about the city, framed by the thematic lenses of Urban Thresholds, Urban Power, and Urban Life. In their treatment of architecture, public space, and daily activity, both artists navigate the tensions between artistic convention, personal perspective, and civic ideals.

The cityscapes of the Dutch Golden Age, as seen through these two artists, are not merely architectural portraits. Their work serves as a valuable case study in the broader investigation of how urban identity was visually constructed.

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Figure 10.

View of the Grote Markt in Haarlem
Gerrit Berckheyde (c. 1690)



Figure 1
The Construction of Haarlem’s New City Walls in 1671
1671-1672
Panel 41,3 x 63 cm
Gerrit Berckheyde (Bottom middle: ‘G. Berck.Heijde.’)
Institut Néerlandais, Collectie Frits Lugt, Parijs.
Source: Suchtelen et al. (2008) Page 73

Figure 2
The Zijlpoort of Haarlem
c. 1670
Canvas, 89,5 x 151 cm
Gerrit Berckheyde (bottom left: ‘gerrit Berck Heyde.’)
Nationaalmuseum, Stockholm
Source: Suchtelen et al. (2008) Page 71

Figure 3
View of the Dam Square with the New Town Hall of
Amsterdam
c. 1670
Panel 41 x 55,5 cm
Gerrit Berckheyde (bottom left: ‘G. Berck Heyde’)
Gemäldegalerie Alte Meister, Dresden
Source: Suchtelen et al. (2008) Page 83

Figure 4
The Town Hall on the Dam in Amsterdam, on the right
part of the Nieuwe Kerk and the Waag
1672
Canvas 33,5 x 41,5 cm
Gerrit Berckheyde (bottom right: ‘Gerrit / Berck Heyde /
1672’)
Rijksmuseum, Amsterdam
Source: Rijksmuseum.nl

Figure 5
The Town Hall of Amsterdam
1667
Canvas 85 x 92 cm
Jan van der Heyden (left, on the building: ‘Jan van der Hey-
de.f.A° 1667’)
Galleria degli Uffizi, Florence
Source: Source: Suchtelen et al. (2008) Page 119

Figure 6
View of the Nieuwezijds Voorburgwal in Amsterdam with
the New Town Hall from the South
c. 1668-1670
Panel, 51 x 49,5 cm
Jan van der Heyden (bottom left: ‘V Heyde’)
Particuliere collectie
Source: Source: Suchtelen et al. (2008) Page 121

Figure 7
View of the Oudezijds Voorburgwal with the Oude Kerk in
Amsterdam
c. 1670
Panel, 41,4 x 52,3 cm
Jan van der Heyden (bottom left: VHeiden)
Koninklijk Kabinet van Schilderijen, Mauritshuis, Den
Haag
Source: Source: Suchtelen et al. (2008) Page 123

Figure 8
Dam Square
c. 1668
Panel, 68 x 55 cm
Jan van der Heyden
Amsterdam Museum, Amsterdam
Source: Sutton et al. (2006) Page 131

Figure 9
View of the Grote Markt in Haarlem with the Grote or
St.-Bravokerk
c. 1670-1675
Panel, 53 x 42,5 cm
Koninklijke Musea voor de Schone Kunsten van België,
Brussel
Source: Source: Suchtelen et al. (2008) Page 77

Figure 10
View of the Grote Markt in Haarlem
c. 1690
Canvas, 53 x 64 cm
Gerrit Berckheyde (right column: ‘G. Berck Heyde’)
G.M. en L.H. Kaufman
Source: Suchtelen et al. (2008) Page 81



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