

Museum
Leuven



FROM
07.03.20

DISCOVER BOUTS

diericbouts.be

Dieric Bouts, 1464 - 1468, 'Het Laatste Avondmaal' (middenpaneel) 150 cm x 190 cm
© www.diericbouts.be - Art in Flanders vzw, foto: Dominique Houtest

Vlaanderen
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VLAAMSE
BRABANT

LEUVEN
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TABLE OF CONTENTS

INTRODUCTION	2
'Between Heaven and Earth. Experience Bouts' Last Supper'	2
Dieric Bouts: Flemish Master at Home in Leuven	4
The Restoration of Saint Peter's Church	6
IMMERSE YOURSELF	7
The Digital Experience	7
Twelve Highlights	7
List of Artworks in Saint Peter's Church	11
VISITOR ACTIVITIES	13
Group Tours for Adults	13
With the Family	13
Guidebook	Fout! Bladwijzer niet gedefinieerd.
Digital Experience	13
Admission Fees	Fout! Bladwijzer niet gedefinieerd.
PRACTICAL INFORMATION	15
Plan Your Visit to Saint Peter's Church	15
CONTACT	16

INTRODUCTION

From 7 March 2020, the completely renovated Saint Peter's Church in Leuven will be the setting for a new permanent exhibition of Flemish masterpieces, curated by M Leuven. The highlights are the two most important works by the Flemish Master Dieric Bouts: 'The Last Supper' and 'The Martyrdom of Saint Erasmus'. Bouts painted the works 560 years ago specifically for this church, where they remain to this day. To tell the story of the church's artistic treasures in their historical context, M has developed an innovative digital experience. 'Between Heaven and Earth – Experience Bouts' Last Supper' is part of the Flemish Masters project coordinated by the Flanders Tourist Office.

'Between Heaven and Earth – Experience Bouts' Last Supper' was organized with the support of the Flanders Tourist Office, the City of Leuven, the Flemish-Brabant Tourist Office and the Saint Peter's Church Committee, with media support from De Standaard and Klara.

'Between Heaven and Earth – Experience Bouts' Last Supper'

MASTERPIECES IN THEIR HISTORICAL CONTEXT

Leuven's Saint Peter's Church is full of art treasures, three of which are officially designated as Flemish Masterpieces¹. Following the complete renovation of the church, these artworks can now be seen in their original location, to the greatest extent possible. The central highlight is '**The Last Supper**' by the Flemish Master Dieric Bouts. Bouts painted the triptych 560 years ago in his studio in Leuven, specifically for Saint Peter's Church, where it remains to this day. The same is true of '**The Martyrdom of Saint Erasmus**', another masterpiece by the Leuven painter that was meticulously restored in preparation for this exhibition, and can now be seen in all its former glory. Other works by Bouts can be seen in major museums in Europe and the US. But it is only in Leuven that you can see the original setting that Bouts had in mind when painting his masterpieces. The third officially designated Flemish Masterpiece is the Edelheere Triptych, which was painted in 1443 for a Leuven patrician, Willem Edelheere. He commissioned the work for the altar of his family's burial chapel in Saint Peter's Church, where the triptych has now again been placed.

But Leuven's Saint Peter's Church has also been home to numerous other artworks for centuries. For example, suspended above the altar is the **Triumphal Cross** by Jan II Borman, whose workshop was renowned in the early sixteenth century as the best wood carving producer in Brabant. The Borman family dominated the production of wood carving in this region. In 2019, M Leuven devoted a major retrospective exhibition to the family's oeuvre. Other iconic works produced in the Borman workshop are now displayed in leading museums in Europe and the United States.

One of the other objects is the church's **Sacrament Tower**, an impressive work that is no fewer than 12 metres high. This Sacrament Tower is the oldest surviving example in Belgium. It dates from circa 1450 and was completely cleaned and restored in 2018.

¹ The Flemish Masterpiece List comprises objects and collections that are of great cultural importance due to their archaeological, historical, cultural-historical, artistic or scientific significance to the Flemish Community. Items are included on the list if they are considered rare and irreplaceable. The complete list can be consulted at cjsm.be/topstukken.

AND THEIR STORIES

Together, the artworks on display in Saint Peter's Church tell the story of the church, Leuven and Flemish-Brabant. The **model of the west tower** is a tangible reminder of the church's history, and of one of the greatest unfinished late gothic architectural projects. The stone model served as a design for two of the three church towers that were never finished. If the towers had been completed, they would have been the highest church steeples in the Low Countries, standing at 130 and 150 metres tall.

Visitors will moreover be able to visit the chapel of **Proud Margaret**. The legend, briefly summarized, is as follows: after this young woman was murdered just outside Leuven, her body floated upstream back into the city. The local population immediately began to venerate her and in 1535, a chapel was built in her honour. The reliquary of Proud Margaret has now been returned to its historical context again.

Leuven has been a city of beer since the 15th century. Leuven's guild of brewers was one of the richest and most powerful in the city. Consequently, the guild had their own richly decorated chapel in Saint Peter's Church. The **Brewers' Chapel** survived both World Wars relatively intact. Today, you can still see the baroque altar that was created by the sculptor Hendrik Danco, who also made Rubens' tomb in Saint James' Church in Antwerp.

The **Tomb of Duke Henry I** is one of the oldest surviving funerary monuments in the area. Henry became the first duke of Brabant at a time when Leuven was still the most important city in the region, more important even than Brussels. His life reads like *Game of Thrones*, both geopolitically and amorously. And his peregrinations did not end with his death, though they were confined within the walls of Saint Peter's Church. Following the restoration of the tomb and research into its contents, the monument to Henry I has found its final (for the time being at least) resting place in this new position, opposite the tomb of his first wife Matilda of Boulogne and their daughter Maria of Brabant.

Dieric Bouts: Flemish Master at home in Leuven

The two highlights of the exhibition are 'The Last Supper' and 'The Martyrdom of Saint Erasmus' by the Flemish Master Dieric Bouts. They are among the great masterpieces of Flemish painting as well as being inextricably linked to Leuven.

We do not know a great deal about the life of Dieric Bouts (ca. 1410 – 1475). He was born in the Dutch town of Haarlem, where he was trained as a painter, and he moved to Leuven as a young man. In 1448, he married one of the richest young women in Leuven, and made his name as the city painter. He must have enjoyed living in Leuven because this is where he lived and worked until his death in 1475. And that is about all we know: the sources do not tell us anything more.

Nevertheless, Bouts is one of the most important Flemish Masters. He may not be as well-known among the general public as the Van Eyck brothers or Rogier van der Weyden, but art historians rank both the quality and influence of his work very highly. 'The Last Supper' clearly shows us why. The work marked the breakthrough of perspective in this region: never before had a Flemish painter so masterfully created the illusion of depth. And purely on the basis of the side panels, some art historians have described Bouts as the first genuine landscape painter.

Paintings by Bouts are now to be found in major museums in Europe and the US. But two of his most iconic paintings, 'The Martyrdom of Saint Erasmus' and 'The Last Supper' can still be seen in Leuven. And what's more: they are still displayed in the precise location for which they were originally painted more than 560 years ago, Leuven's Saint Peter's Church.

The Last Supper

'The Last Supper' by Dieric Bouts is the *pièce de résistance* of Saint Peter's Church. The triptych, painted between 1464 and 1468, was commissioned by the Fraternity of the Blessed Sacrament. Two theologians from the recently founded University of Leuven assisted Bouts in the planning of the work, to ensure that he produce an innovative representation of 'The Last Supper'.

Almost like a director, he moved Christ and his apostles to a recognizable, contemporary context, namely Leuven in the 15th century. If you look closely, you can see Leuven's Grote Markt and town hall through the windows. The towers of the town hall are still unfinished in the painting. Bouts became city painter of Leuven in a period that the city was undergoing seismic urban and architectural development.

The hand of Christ – who looks straight at the viewer – as he blesses the bread is also very striking. This is the most important moment of the scene depicted, the institution of the Eucharist that symbolizes Christ's suffering, death and resurrection. Bouts emphasizes this in an ingenious way by constructing the perspective in his composition so that the hand is not only the symbolic but also the linear centre of the work. Due to this early application of linear perspective, Bouts is sometimes called one of the founders of the Northern Renaissance.

The figures in Bouts' work, including in 'The Last Supper', appear surprisingly impassive. They are physically present, but seem to be unmoved and even emotionless. All our attention is focused on the Eucharist, and not on feelings, impulses or emotions. Bouts thus distinguished himself from his contemporaries such as Rogier van der Weyden.

- Do you need a pack with readymade content about 'The Last Supper' and Dieric Bouts? You will find one [here](#).

The Martyrdom of Saint Erasmus

Beside 'The Last Supper', 'The Martyrdom of Saint Erasmus' is one of the two masterpieces by Dieric Bouts that can still be seen in its original location. The triptych was probably commissioned circa 1460 for the chapter in Saint Peter's Church where it remains to this day.

The three saints that are the subject of the triptych are Jerome, Bernard and Erasmus. They symbolize erudition, asceticism and martyrdom, and thus represent the three forms of sanctity. The central panel depicts the martyrdom of Saint Erasmus. With his hands and feet manacled, he lies on a wooden plank. The two executioners on either side of Erasmus use a winch to pull his intestines out of his body. On the left panel we see Saint Jerome, and on the right we see Saint Bernard of Clairvaux.

Of particular note is the surprising sense of calm on Erasmus' face as he suffers his cruel fate. This is another typical example of the restraint that characterizes Bouts' style.

- In 2019, this work was meticulously researched and restored by IPARC and with the support of M-LIFE, the fund that is managed by the King Boudewijn Foundation.

The Restoration of Saint Peter's Church

The restoration of Saint Peter's Church took no less than 35 years. The exterior was completed first: the roof and stained glass were renovated and the façade was cleaned. The restoration of the interior began in 2012: with the patience of saints, the restorers worked on the walls, vaults, paintings, sculptures and altars.

Exterior restoration after WWII

During the bombing in May 1944, the northern transept, the chapter house and the sacristy were almost completely destroyed. The post-WWII reconstruction only began in 1954 under the leadership of architects R. and F. Vandendael and under the supervision of Canon R. Lemaire and his cousin Professor R.M. Lemaire. These works were completed in 1963. The weathering of the sand-lime brick parament led first to the restoration of the west façade (1986-1992, architect F. Vandendael) and then to the choir (1994-1998) and the unfinished south door. Work on the north aisle, the nave and the main roof began in 2003. These works were completed in six stages and lasted until 2011.

Interior restoration in four stages

The restoration of the interior of Saint Peter's Church in Leuven began in 2012.

In four stages, both the interior and the artistic heritage of the church were restored. Prior to these stages, the electricity, lighting and heating system in the church were updated.

The first stage of renovation comprised the complete restoration of the northern side chapels. The following elements were included in the restoration process: the natural stone parament, the vaults and their paintings, the altar ensembles, the free-standing statues and the wall epitaphs. The movable heritage objects in the nave were also restored.

The interior parament and the vaults with twentieth-century vault paintings in the central nave, the aisles and the southern side chapels were restored during the second stage. In the side aisles, the sixteenth-century vault paintings were restored to their former glory.

The third renovation stage comprised the restoration of the interior parament and the vaults with vault paintings in the transept, as well as the art objects that are affixed to the walls in that space. This stage also included the redesign of the new entrance doors, the ticket office and bookshop of the church museum, and the renovation of the altar and rood screen.

In the fourth and final stage, the murals in the choir were restored, as well as the individual art objects in the choir and the lower church, including the fifteenth-century sacrament tower. While restoring the murals, original, late Gothic paintings were uncovered and restored to their former glory. Original polychromy was discovered on the sacrament tower. A hidden niche was discovered in the chapel of Proud Margaret, which, after being opened, likewise revealed original polychromy.

IMMERSE YOURSELF

The digital experience

To tell the stories of Saint Peter's Church, M has developed an innovative digital experience. By means of augmented reality, visitors will be able, at their own pace, interactively to discover the history of the church, its art treasures and the place they call home, namely Leuven and Flemish-Brabant. The augmented reality experience is available on tables.

Visitors will see option menus on and around a number of the artworks. They can thus choose the aspects about which they would like to know more. If they select one of these options by pointing their tablet at it, a world will unfold in which visitors can discover everything about that specific aspect. For example, they can step into Dieric Bouts' 'Last Supper' and discover everything about the figures in the painting while literally standing between them. Perspective lines and other pictorial tours de force will be explained.

The story of Proud Margaret will also come to life, and the underdrawings in the paintings of Jan Rombouts will become visible. Visitors can relive the fire of 1914 and soak up the atmosphere of a medieval Mass. Each stop will also be coupled with further discoveries about the city and the province, and the digital experience will thus be a perfect foundation from which to explore Leuven further.

Twelve highlights

Visitors will discover the church and its art treasures through twelve highlights. Some of these highlights consist of a single artwork, while others comprise multiple artworks that tell a story together.

1. Tower model

This three-dimensional tower model is unique of its kind. On the one hand, it is a memorial to one of the grandest but unfinished architectural projects of the late Gothic period. On the other hand, it is a rare witness to the architectural method of the late Middle Ages and early Renaissance. In fact, such models were usually made out of wood; stone models such as this one are much rarer.

Visitors receive insight into the architectural history of the church, with links to other impressive architectural projects in and around Leuven from that period. Indeed, the building of the Gothic church that we see today was initiated in the early 15th century – a period that we might describe as the golden age of Leuven. The building of the town hall, for example, was initiated in the same period.

2. Tomb of Henry I

Here, visitors will encounter Henry I, the first duke of Brabant, whose life might have come straight out of Game of Thrones. Henry was given his first administrative duties when he was seven. He married at fourteen, became the first duke of Brabant at eighteen, and commanded the siege of Sidon and Beirut in his mid-twenties. When he was forty-eight, he married his second wife, the fifteen-year-old daughter of the king of France.

And his peregrinations after his death were no less adventurous. Henry died in Cologne in 1235 and was buried in a stone tomb in the middle of the choir of the – then still Romanesque – Saint Peter’s Church in Leuven. Now, 800 years later, the tomb is still in the church. But Saint Peter’s Church has been through several major transformations in the meantime. And the tomb itself has an eventful history too – both within and outside the church.

- You can read more about the remarkable journeys of Henry’s tomb and Henry himself over the past 800 years in the content pack [‘Moving Henry’](#). Would you like to find out all about it? There is also a five-part podcast ‘Moving Henry’ that M made in cooperation with Sonhouse. You’ll find it on [Soundcloud](#), [Spotify](#), [iTunes](#) and on [diericbouts.be](#).

3. Head of the ‘Crooked’ Christ

This highlight combines religion and history. Visitors will simultaneously discover the miraculous story of the Crooked Christ and relive the fire of Leuven that devastated Saint Peter’s Church and many other buildings in Leuven in 1914. The two are inextricably linked: the reason that only the head survives is because the body was destroyed in that great fire. The fact that the head survived is a miracle in itself. A different and older miracle story explains why the body of the statue of Christ was crooked.

- Are you curious to discover these stories? You can read more about it in one of our [content packs](#).

4. Edelheere Triptych

In approximately 1435, Rogier van der Weyden painted a Deposition from the Cross by the chapel of Our Lady Outside the Walls, near the current Tiensepoort in Leuven. That work is now in the Prado in Madrid and is rightly world-famous. The Deposition must immediately have been recognized as an absolute masterpiece. This is evident, among other things, from the many copies that were made soon afterwards. The so-called Edelheere Triptych was the first in a long series. The painting is about five times smaller than the original, but otherwise substantially faithful copy by an unknown but presumably Leuven-based painter. It was commissioned by a patrician from the city, Willem Edelheere. He ordered the painting for the altar in his family’s burial chapel, where it has now been placed again.

5. Jan Rombouts

The Martyrdom of Saint Catherine
The Martyrdom of Saint Clement

This highlight introduces visitors to the mastery of Jan Rombouts, a Leuven painter who worked during the glory days of the Renaissance in Leuven. The two exhibited works by Rombouts have been in Saint Peter's Church for centuries. At this stop, visitors will simultaneously discover the pictorial structure of the paintings and the stories depicted. Literally, in fact: thanks to the augmented reality experience, visitors will first see the white imprimatura (base layer) and then gradually see how the story develops via the underdrawing to the masterpiece on the surface.

6. Chapel of Proud Margaret

Here visitors can glimpse inside the **little chapel of Proud Margaret**. They will discover the popular legend through an audio-visual digital experience. The legend, briefly summarized, is as follows: Margaret was kidnapped at night and taken just outside the city walls. When her kidnappers attempted to assault her, she resisted so forcefully that the assailants had no choice but to desist. They murdered her and threw her body in the Dyle. Margaret then floated upstream back into the city. The local population began to venerate her and in 1535, a chapel was built in her honour. Among other things, the reliquary of Proud Margaret has now been returned to its historical context again.

→ More readymade content about Proud Margaret is available [here](#).

7. Dieric Bouts: 'The Last Supper'

'The Last Supper' by Dieric Bouts is the *pièce de resistance* of Saint Peter's Church. It is one of the most important paintings by the Leuven Master. Visitors can discover it here in its historical context: Bouts painted it in 1464 especially for the church. Thanks to the augmented reality experience, visitors can literally walk around inside the painting and interactively discover what is so special about the work.

→ More readymade content about Dieric Bouts and 'The Last Supper' is available [here](#).

8. Dieric Bouts: 'The Martyrdom of Saint Erasmus'

Beside 'The Last Supper', 'The Martyrdom of Saint Erasmus' is one of the two masterpieces by Dieric Bouts that is still preserved in its original location. The triptych was presumably commissioned in approximately 1460 for the chapel in Saint Peter's Church, where it remains to this day. The work was meticulously restored (in situ) in 2019, returning the colours to their former glory. Through the digital experience, visitors will discover the story of Saint Erasmus and learn more about the Flemish Master Dieric Bouts.

9. Sacrament Tower

The Sacrament Tower of the church, an impressive example that is no fewer than 12 metres high, is the oldest surviving sacrament tower in Belgium. It dates from circa 1450 and was completely cleaned and restored in 2018. Visitors will receive insight into the tower's importance, its function, the mastery that went into making it. What's more, the sacrament tower will be virtually juxtaposed with the example in Saint James' Church in Leuven, which is not open to the public.

10. Triumphal Cross

Suspended above the altar is the monumental Triumphal Cross by Jan II Borman, whose workshop was renowned in the early sixteenth century as the best wood carving producer in Brabant. The Borman family dominated the production of wood carving in this region. In 2019, M Leuven devoted a major retrospective exhibition to the family's oeuvre. Other iconic works produced in the Borman workshop are now displayed in leading museums in Europe and the US – such as the Metropolitan Museum of Art (MET) in New York. In this highlight, visitors will receive more insight into the function of this type of medieval 3D art and the role that the Borman family played in producing it. At the same time, they will soak up the mysterious atmosphere of a medieval Mass.

11. Sedes Sapientiae

Otherwise known as: Our Lady as “seat of wisdom” with Jesus on her lap. The significance of this statue to the city of Leuven, both in the Middle Ages and up to the present, is very great. It seamlessly unifies Leuven's identity as a city of knowledge and the veneration of the Virgin Mary in Leuven. This processional statue inspired an annual pilgrimage to Leuven in the 15th century and has been the emblem of KU Leuven since 1909. Leuven continues to be a lively knowledge-based city, with a world-class university that is rooted in the Middle Ages.

12. Chapel of the Brewers' Guild

Leuven is a beer town. And it has been since the 15th century. Since that time, the brewers have had their own chapel that reflects their prominent position. They have made considerable investments in the decoration of the chapel over the centuries. This is evident, for example, from the marble trelliswork or the baroque altar, which was created by the sculptor Hendrik Danco, who also made Rubens' tomb in Saint James' Church in Antwerp.

In this highlight, visitors travel back to medieval Leuven, where the beer flowed freely. On a hologram of the city, they see more than fifty breweries, places where the ingredients were cultivated and traded, and the traces of these processes that are still visible today.

List of Artworks in Saint Peter's Church

Below is a list of the artworks in Leuven's Saint Peter's Church, which are part of the exhibition by M. They are organized by highlight.

Tower Model

- Joost Massys and Jan Beyaert, *Model of the West Towers of Saint Peter's Church*, 1524-1530, Avesnes stone. H: 827 cm; B: 246.5 cm; D: 80 cm

Tomb of Henry I

- Unknown, *Tomb of Duke Henry I of Brabant*, ca. 1235, Tournai limestone and natural stone. H: 118 cm; B: 234.5 cm; D: 97 cm

Head of the 'Crooked' Christ

- Unknown, *Head of the Crooked Christ*, ca. 1200, oak. H: 31 cm; B: 15 cm; D: 18 cm
- Molten bronze from the old bells, a burnt arm, possibly from the Black Christ, and a hand from an unknown statue, bronze and polychromed wood, burnt in WW1

Edelheere Triptych

- Unknown, *Edelheere Triptych*, 1443, oil on panel. H: 116 cm ; B: 222 cm
- Officially recognized Flemish Masterpiece

St. Catherine and St. Clement

- Jan Rombouts and workshop, *Martyrdom of Saint Catherine and Saint Clement*, ca. 1525 – ca. 1535, oil on panel. *Catharine*: H: 189 cm; B: 91 cm; D: 6.2 cm. *Clement*: H: 189 cm; B: 93 cm; D: 6,2 cm

Chapel of Proud Margaret

- Unknown, *Wine Jug of Proud Margaret*, 15th-16th century, terracotta. H: 35 cm.
- Georges Wilmotte and workshop, *Reliquary of Proud Margaret*, 1902, brass and semi-precious stones. H: 74.8 cm; B: 83.4 cm; D: 39.6 cm
- Pieter Jozef Verhaghen, *The Martyrdom of Proud Margaret*, 1760, oil on canvas. H: 266 cm; B: 158 cm
- Pieter Jozef Verhaghen, *Proud Margaret Floats on the Dyle*, 1760, oil on canvas. H: 89 cm; B: 160 cm
- Pieter Jozef Verhaghen, *The Body of Proud Margaret Laid Out*, 1760, oil on canvas. H: 81 cm; B: 123 cm
- Pieter Jozef Verhaghen, *The Funeral Procession of Proud Margaret*, 1760, oil on canvas. H: 81 cm; B: 152.5 cm
- Pieter Jozef Verhaghen, *Proud Margaret Venerated by the Faithful*, 1760, oil on canvas. H: 91 cm; B: 123 cm
- Frantz Vermeylen, *Altar of Proud Margaret*, 1902, natural stone.
- Unknown, *Proud Margaret*, 19th-20th century, natural stone. H: 154 cm; B: 46 cm; D: 47 cm

The Last Supper

- Dieric Bouts, *Triptych with the Last Supper*, 1464-1468, oil on panel. H: 180 cm; B: 290.5 cm
- Officially recognized Flemish Masterpiece

The Martyrdom of Saint Erasmus

- Dieric Bouts, *Triptych with the Martyrdom of Saint Erasmus*, before 1464, oil on panel. H: 94 cm; B: 138,6 cm
- Officially recognized Flemish Masterpiece

Sacrament Tower

- Matheus de Layens, *Sacrament Tower of Saint Peter's Church*, ca. 1450, Avesnes stone. H: ca. 12 m

Triumphal Cross

- Jan II Borman and workshop, *Triumphal Cross of Saint Peter's Church*, ca. 1490 – ca. 1500, polychromed oak. H: 680 cm; B: 480 cm
- Officially recognized Flemish Masterpiece

Sedes Sapientiae

- Claes de Bruyne, *Sedes Sapientiae*, 1442, polychromed oak. H: 160 cm; B: 64 cm; D: 47 cm

Chapel of the Brewers' Guild

- Hendrik Danco, *Gate and Altar of the Brewers' Guild*, 1756, marble and wood
- Balthasar Beschey, *The Saints Arnoldus, Gislenus et Job*, 1768, oil on canvas. H: 190 cm; B: 112 cm

ACTIVITIES FOR VISITORS

Group Tours for Adults

If you would like to discover the story of Saint Peter's Church and its art treasures with a guide, you can book a group tour. Over the course of 90 minutes, you will not only discover the rich history of the church and the masterpieces by Dieric Bouts, but also the story of the restoration and research behind the scenes.

- Book min. 3 weeks in advance
- Duration: 90 min
- Maximum 25 participants per group
- Language: Dutch, French, English, German and Spanish

With the Family

For its youngest visitors, M has brought together all the juiciest stories, factoids and challenges in an exciting activity book. Families can thus discover a number of the church's masterpieces at their own pace. The tour was designed for (grand)parents and children ages four and up.

- Price: € 5 per family tour
- Language: Dutch, French and English
- Available at the reception desk during the church's opening hours

Guidebook

The guidebook will guide you around the church, a magnificent example of Brabantine Gothic architecture. You will discover its art treasures through texts and images: a unique collection of Flemish masterpieces that can still be seen in their original locations. The guidebook will also be useful outside the church because each artwork is linked to a sight in the city and the province. In other words, it is ideal reading material before, during and after your visit.

- Price: € 5 per guidebook
- Language: Dutch, English, German and Spanish
- Available during opening hours

Digital Experience

With a tablet in your hands, you can decide on your route and your tempo as you go around the church. You can discover a total of 12 stops, and each stop activates a short experience. For example, you can literally step right into 'The Last Supper' by Bouts, relive the great fire of 1914 and see the unfinished west towers being completed before your very eyes. Each stop is coupled to further discoveries about the city and the province: and the digital experience is thus the ideal starting point for further exploration in the city.

- Price: € 5
- Language: Dutch, French, English, German and Spanish
- Available during opening hours
- Book via diericbouts.be

Admission fees

Admission to Saint Peter's Church	Free
Augmented reality experience on tablet (Free for M-bassadors and M-aecenases)	€ 5
Visitor guide	€ 5
Family tour	€ 5
Combo ticket M and Saint Peter's Church	€ 15
Concessions Augmented reality experience is only available to holders of an I LUV Leuven ticket, holders of a museum ticket on the same day and for young people between 18 and 26 years old	€ 3
Group visit	€ 65

PRACTICAL INFORMATION

Sint-Pieterskerk

Grote Markt 1

3000 Leuven

www.diericbouts.be

Opening hours

- Mon, Tue, Wed, Thu, Fri, Sat from 10am – 4.30pm; Sun: 11am – 4.30pm
- Closed on Wednesdays

Plan your visit to Saint Peter's Church

- By bicycle
Park your bicycle securely in the bicycle park under Rector de Somerplein, next to Saint Peter's Church.
- By public transport
There is a bus stop on Rector de Somerplein, across the road from Saint Peter's Church.
- By car
The new traffic circulation plan will direct you to Leuven and its car parks via several loops. If you would prefer to avoid the traffic in the city, you can park in one of the park and ride car parks on the edge of the city and take the bus to the centre for free. If you would prefer to park closer to Saint Peter's Church, the Ladeuze Car Park is only a 4-minute walk away. You will also find 18 disabled parking bays (parking height restriction: 1.90m). [Click here](#) for more information about the traffic circulation plan and all the parking possibilities.

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