



Sint-Janshospitaal
28.10.22 — 05.02.23

Face to face with Death

Hugo van der Goes,
old masters and new interpretations

B
Musea
Brugge

Introduction

On 28 October, a new top-class exhibition for Musea Brugge will open in the Sint-Janshospitaal: 'Face to face with Death. Hugo van der Goes, old masters and new interpretations'. Van der Goes' masterpiece, 'The Death of the Virgin', will feature both literally and figuratively as the central point for this ground-breaking exhibition. The recently restored painting will serve as a source of inspiration for seventy or so other works, drawn from Musea Brugge's own collections or on loan from museums throughout Europe.

'The Death of the Virgin' is one of the most important works in Musea Brugge's world-famous collection of Flemish Primitive art. It is an undisputed masterpiece, a magnum opus of the very highest quality that moves us, inspires us and gives us pause to reflect. This was the case back in the 15th century and it is still the case today. The painting has lost none of its power to intrigue and the experience it continues to evoke forms the basis for the exhibition. How is it possible for a work of art to still tell a universal story and call to mind recognisable themes more than five centuries after its creation? This innovative exhibition will provide the answer

Restoration and research

Between 2018 and 2022, 'The Death of the Virgin' was extensively restored, under the leadership of Griet Steyaert and with the collaboration of Marie Postec. The result is truly outstanding. The remarkable and characterful heads of the apostles, the architectonic setting and the surprising colour palette can now all be better seen and more fully appreciated than ever before. Before the masterpiece is returned to its permanent home in the Groeningemuseum, it deserves to be given a central place in an exhibition of its own.

However, the fact that the painting has recently been restored was not the sole reason for organising this exhibition. During the past few years, much research has been carried out to gain deeper insights into the artistic style and the iconography content of the work of Hugo van der Goes, his contemporaries and followers, and other works that can be related to 'The Death of the Virgin'. Musea Brugge now wishes to share this up-to-date knowledge with the wider general public, using its own collection as the basis, but supplemented with a number of outstanding works on loan, all of which are presented in a truly innovative manner.

70 top works of art

'Face to face with Death' places 'The Death of the Virgin' quite literally in a central position. Around this painting are gathered a number of traditional and new stories that shed light on its related themes. We invite our visitors to spontaneously devise their own route through the various elements on display. In this respect, six different angles of approach are designed to play a guiding and explanatory role. The exhibition layout is not compulsory, but presents opportunities to move freely between the works of art and the themes they represent.

More than seventy 14th, 15th and 16th century art objects – fine pieces from Musea Brugge's own collection, supplemented with loans from all over Europe – illustrate each of the six angles. Paintings by (amongst others) Hugo van der Goes, Hans Memling, Petrus Christus, Geertgen tot Sint Jans, Jan Provoost and Albrecht Bouts are juxtaposed with sculptures, manuscripts and devotional items. Some of these objects have been chosen to serve as 'drivers'. They immediately clarify the meaning of the angle of approach to which they refer and the introductory space in which they are located. In addition to these older pieces, five New Masters also expand on the art and cultural-historical meaning of 'The Death of the Virgin'.

New Flemish Primitive work on display for the first time: 'Man of Sorrows' by Albrecht Bouts

With the late-medieval painting 'Man of Sorrows' (1500-1525) by Albrecht Bouts, Musea Brugge welcomes a new masterpiece to its world-famous collection of Flemish Primitive art. The work was bequeathed by Father Ghislain De Jaeger to the King Boudewijn Foundation, which has entrusted it to the long-term keeping of Musea Brugge. This new acquisition will be immediately put on public display as part of the exhibition 'Face to face with Death'.

In the run-up to the exhibition 'Face to face with Death', the painting has been restored by Laetitia Golenvaux and Véronique Geniets. From 28 October onwards, the public will be able to admire it in all its glory in the St John's Hospital

An important acquisition

The last private owner of 'Man of Sorrows' by Albrecht Bouts (ca. 1452 – 1549) was Father Ghislain De Jaeger, who had inherited it from his father, Dr. De Jaeger. Dr. De Jaeger was an eye specialist attached to the Sint-Janshospitaal and for many years was chairman of the Friends of Musea Brugge. Father Ghislain De Jaeger died in 2021 and bequeathed the work in memory of his late father to the King Baudouin Foundation, on the understanding that it would be given a place in the Groeningemuseum. This will be its new home after the exhibition.



Albrecht Bouts (workshop), Man of Sorrows, early 16th century, oil on panel
Bruges, Musea Brugge, on long-term loan of the King Baudouin Foundation, 2022.GRO0001.I-BL

Until now, our collection of Flemish Primitive paintings lacked a representative example of work by important artists who were active outside of Bruges during the 15th and 16th centuries. With 'Man of Sorrows' by the Leuven-based painter Albrecht Bouts, this lacuna has been filled. Interestingly, Albrecht Bouts was probably a pupil of Hugo van der Goes, whose 'Death of the Virgin' is one of the finest works in the Groeningemuseum. Last but not least, Bouts' devotional painting also reflects a less typical and more restrained side of the art of the Flemish Primitives. So it is a remarkable acquisition for Musea Brugge.

The suffering of Christ

The Ecce homo paintings depicting the suffering of Christ by Albrecht Bouts and his workshop is the most important collection of works of their kind that has come down to us from the Southern Netherlands of the 15th and 16th centuries. The surviving examples, including this painting, demonstrate that the workshop was specialised in the serial production of these devotional scenes.

The painting depicts Christ wearing his crown of thorns against a golden background. His wrists are bound and in his right hand he holds a reed, symbolising the humiliation to which he is being subjected. The red robe represents the ordeal of his Passion that must follow. With his head slightly bowed, his mouth hanging open and his eyes full of sadness, Christ bears his painful trial with dignity.

The painting measures 48 x 33.2 cm in its original frame. The top is rounded, which was the usual format for private devotional works. Under the influence of Modern Devotion, a movement for religious reform founded during the 14th century, the theme of the 'Man of Sorrows' became extremely popular. For the adherents of Modern Devotion, empathising with the life and above all the suffering of Christ was hugely important. It was precisely because the faithful could identify with the image of the suffering Christ that paintings of this kind became so highly favoured for private devotion. For this reason, the Bouts' painting fully deserves its place in the exhibition 'Face to face with Death', where the theme of the experiencing of faith and meaning plays a central role.

Five New Masters

In the exhibition, Hugo van der Goes' painting will be analysed, questioned and interpreted from the perspective of five contemporary interpretations. Five 'New Masters' – writers, theatre makers, artists – will play a key role in the exhibition story. They will each explore a different angle of approach based on their own discipline, examining their personal relationship with 'The Death of the Virgin' and the relationship with their professional and individual experience worlds. In this way, the New Masters will create a contemporary dialogue with both the painting and with the exhibition's visitors.



Berlinde De Bruyckere (1964), a top Belgian artist with numerous domestic and foreign exhibitions in renowned museums to her name.



Ivo van Hove (1958), theatre and opera director, and also director of the International Theatre of Amsterdam. He has already worked with several top international names, including David Bowie on the musical Lazarus.



Anne Teresa De Keersmaeker (1960), one of Belgium's most lauded choreographers and dancers. Founder of the world-renowned company Rosas, and inspiration and mentor to dance companies from around the world.



Ilja Leonard Pfeijffer (1968), Dutch poet and author of bestsellers such as Grand Hotel Europa and La Superba, for which he received the Libris Literature Award.



Sholeh Rezazadeh (1989), a young Iranian-Dutch writer and doctor. With her debut novel 'De hemel is altijd paars' (The Sky Is Always Purple) she stood out in the international literary world and won several awards.

Five angle of approach and an introduction

Intro: Hugo van der Goes

Historical information relating to Hugo van der Goes is scarce. In addition to a limited number of archival documents, all that remains are a handful of early and largely narrative sources. One of these sources – the oldest and the first ‘driver’ in the exhibition – is particularly striking: the so-called ‘Chronicle of the Red Cloister’, dating from the 16th century. This testimony informs us that during the last years of his life in the monastery Hugo van der Goes experienced a period of mental turmoil.

This chronicle – which was rediscovered in 1863, at the height of the Romantic movement – had a major influence on the subsequent image of Hugo van der Goes as an artist and on the interpretation of his work. Although historians and art experts have long been in agreement that it is wrong to interpret van der Goes’ work as the product of a tormented mind, this myth continues to persist. The introduction to the exhibition explores this historiography and demonstrates how it has been applied both to the artist as a person and to his oeuvre.



Emile Wauters, Hugo van der Goes at the Red Cloister, 1872, oil on canvas
Brussels, The Royal Museums of Fine Arts of Belgium, 2519

Farewell

Introduction by Sholeh Rezazadeh

The walk through the exhibition leads visitors via – and around – ‘The Death of the Virgin’ to the first of the six angles of approach, which examines the theme of ‘parting’:

Grieving for someone who has died is a timeless experience and one that was felt as deeply in the 15th century as it is today. When ‘The Death of the Virgin’ was painted, it was the custom that the deceased’s family and friends prayed together for the soul of their lost loved one, using various rituals which they hoped would secure that soul’s salvation in the afterlife.

A telling example of this practice can be found in the collection held by the Public Library in Bruges and it has also been used as one of the drivers in the exhibition: ‘The Obsequium of Jan de Witte’. This treatise describes how the funeral mass for bishops should be arranged and is preceded by a personal letter addressed to Jan de Witte. On the full-page miniature inside the volume, the deceased cleric is shown kneeling alongside the crucified Christ.



Circle of Simon Bening, Bishop Jan de Witte kneeling before Christ Crucified, in Nicolas Bureau, Obsequiale Jan de Witte, circa. 1530-1540, parchment
Bruges, Bruges Public Library and Musea Brugge, Ms. 768

Meaning

Introduction by Berlinde De Bruyckere

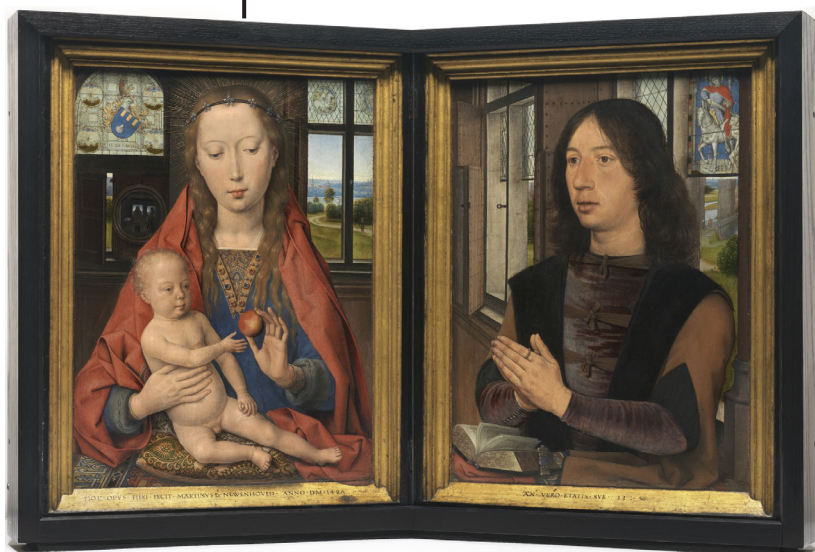
'The Death of the Virgin' gives us some idea of what death rituals were like in the Late Middle Ages. One of the customs was to place a lighted candle that had been consecrated in the hands of the deceased. Such rituals were designed to give meaning to death and there are many comparable rituals of different kinds in different parts of the world that still serve this purpose today.

It is indisputable that 'The Death of the Virgin' exudes a spiritual power. The painting invites us to reflect; it encourages inner contemplation. The most powerful drivers to illustrate this angle of approach are the 15th century masterpieces 'St. John the Baptist in the wilderness' by Geertgen tot Sint Jans (Berlin, Staatliche Museen, Gemäldegalerie) and the 'Van Nieuwenhove diptych' by Hans Memling (Musea Brugge).



Geertgen tot Sint Jans, St. John the Baptist in the Wilderness, circa 1480-1490, oil on panel
Berlin, Gemäldegalerie, Berlin State Museums, 1631

Hans Memling, The Diptych of Maarten van Nieuwenhove, 1487, oil on panel
Bruges, Musea Brugge, O.SJ0178.I



Iconic Virgin

Introduction by Ilja Leonard Pfeijffer

Under the influence of the Church, Mary developed into the undisputed superstar of Christian religious iconography. This is clear from the many different artistic interpretations that were devoted to her. In the Late Middle Ages, artists tended to portray Mary as a compassionate and accessible figure. Whereas Christ was divine and remote, Our Lady was depicted as the human and humane Mother of God. The veneration of Mary also concretised the rehabilitation of women, who had traditionally be given the blame for bringing mortal sin into the world. By giving birth to her son, Mary had freed humankind from the chains of this original sin.

The death of Mary was not only a source of inspiration for artists, but also played an important role in wider Christian belief. Every aspect in the life of the Blessed Virgin was examined in minute detail. This included the manner in which she approached death. In the apocryphal stories relating to Mary's passing, fear for her impending demise was wholly absent. The emphasis was placed instead on death as a release, opening a gateway to a heavenly future in the presence of God. The late 15th century fragment of the Marian altar of the Illustrious Brotherhood of Our Blessed Lady in Den Bosch, now part of the collection at the Rijksmuseum in Amsterdam, is one of the finest examples of the way in which elements of the Mary story from the 'Legenda Aurea' were depicted visually, which also makes it ideally suited to serve as one of the drivers in the exhibition.



Adriaen van Wesel, The Death of the Virgin, fragment from the Marian Altar of the Illustrious Brotherhood of Our Blessed Lady in Den Bosch, circa 1475-1477, oak
Amsterdam, Rijksmuseum, BK-NM-11859

Experience

Introduction by Ivo van Hove

How has the theme of the death bed of the Virgin Mary been given visual form over time? And how did van der Goes arrive at the compositional elements that we can still admire today? 'The Death of the Virgin' should not only be framed within a purely pictorial tradition, but also needs to be situated in a wider and partially immaterial cultural context.

15th century men and women were familiar with many religious stories, including the death of Mary. This familiarity was acquired not only through the liturgy and the mass, but also through their experience of pageants, processions, plays and the visual arts, such as painting, engraving and sculpture. An interesting example are the so-called Bliscappen van Maria, a cycle of seven mystery plays relating to the Seven Joys of Mary, one of which was performed each year between 1448 and 1566 following the Ommegang procession in Brussels. The seventh of these plays – Die sevenste Bliscap onser vrouwen – deals with Mary's final days on earth, her death and her ascension to heaven. Viewed from this angle of approach, a painting like 'The Death of the Virgin' can be placed within this wider visual culture.



Gerolamo da Vicenza, The Dormition and Assumption of the Virgin, 1488, tempera on panel
London, The National Gallery, NG3077

Virtuoso

Introduction by Anne Teresa De Keersmaeker

Hugo van der Goes is famed for the monumentality of his compositions, a highly personal use of colour and a powerful emotional realism. In 'The Death of the Virgin', however, a strong sense of space is lacking and he makes use of a colour palette that seems almost 'unearthly', allowing him to zoom in on the dying Mary, the twelve apostles and the apparition of Jesus in a manner that seems to invite the viewer to take part in the scene.

The apostles are gathered around the death bed but do not give free rein to their emotions. In small groups, they fulfil the role of mourners, those who are expected to be present at Mary's last moments. With 'The Death of the Virgin', van der Goes takes an important artistic step forward – although in this context it is also worth mentioning the engraving of 'The Death of the Virgin' that was made by Martin Schongauer during the 1470s. Some authors identify Hugo van der Goes as the first artist to make use of this compositional form, whereas others regard Schongauer as its initiator.



Martin Schongauer, The Death of the Virgin, circa 1470-1491, engraving on paper
Amsterdam, Rijksmuseum, RP-P-OB-1022

Public programme

Within the wider framework of the exhibition, a number of public activities are also being organised, which includes a concert and podium programme under the title 'Music is my Medicine' (in collaboration with Concertgebouw Brugge, Cactus, VIERNULVIER and KAAP).

- 29.10 Face 2 Face Opening Night (in collaboration with De Republiek)
- 29.10-6.11 Introductory guided tours
- 10.10 Music is my Medicine: Susanna Bloem and Mattias De Craene (in collaboration with KAAP and VIERNULVIER)
- 08.12 An Evening with Selah Sue (in collaboration with De Republiek)
- 09.12 Music is my Medicine: Performance Briklyoung (in collaboration with Het Entrepot)
- 10.12-11.12 Music is my Medicine: December Dance with Atelier Leon (in collaboration with CC Brugge)
- 03.01-05.01 Kids' workshop: Old master, new dreams
- 26.01 Music is my Medicine: Catherine Graindorge + Pauwel (in collaboration with Cactus Music Centre)
- 28.01 Music is my Medicine: Ratas del viejo Mundo (in collaboration with Concertgebouw Brugge)



Epilogue: Music is my Medicine

Does music - and art in general - have a healing power? In the 'Chronicle of the Red Cloister' Gaspar Ofhuys describes how Hugo van der Goes was supposedly treated with music after a severe mental breakdown. But does music really work as a medicine?

It is no coincidence that we ask this question in the setting of St. John's Hospital, a place that has been dedicated to care and well-being since the Middle Ages. In the closing section of the exhibition, called 'Music is my Medicine', we explore together with the visitors how music can heal. The epilogue invites us to stop for a moment and listen and watch personal testimonies about the power of music. Starting from the question of which music gives meaning to life, comforts us or, on the contrary, provides strength and inspiration, we compile a playlist of healing music together with the visitors. During the public programme, we also further explore the healing power of music during the 'Music is my Medicine' concert series in the attic of the museum.

Publication

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To accompany the exhibition, Hannibal Books will publish 'Face to face with Hugo van der Goes – Old Master, New Interpretation', a fine art book about 'The Death of the Virgin'.

The publication offers an insight into the timeless and contemporary relevance of this outstanding work of art and devotes attention to the iconic value of an oeuvre that for many still awaits discovery.

With text contributions by Matthias Depoorter, Lieven De Visch, Marijn Everaarts, Sibylla Goegebuer, Griet Steyaert and Anne van Oosterwijk.



- 24.5 x 29.2 cm
- 144 pages
- Hardcover
- Quadrichromy
- Available in Dutch and English
- ISBN 978 94 6436 672 3
- € 29,95

Practical information

Face to face with Death.

Hugo van der Goes, old masters, new interpretations

28.10.2022 – 05.02.2023

Curator: Sibylla Goegebuer

Location

Sint-Janshospitaal
Mariastraat 38
8000 Bruges

Hours of opening

From Tuesday to Sunday, from 09.30 to 17.00
Closed on 25/12 and 01/01

Tickets and info

museabrugge.be

Visual material

All visual material can be downloaded via museabrugge.be/en/press.

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About the Sint-Janshospitaal (St John's Hospital)

The St John's Hospital is one of the oldest preserved hospital buildings in Europe, dating from the middle of the 12th century. Initially, these early hospitals were not hospitals in the modern sense, but rather guest houses. These were places that provided shelter and also a meal for any guest in need: pilgrims, travellers, merchants, passers-by, homeless, sick, elderly... The so-called 'medical care' in the earliest period was minimal, whereas mental or spiritual care was provided by the priests present.

Today, the medieval wards and their associated church and chapel house an impressive collection of archives, works of art, medical instruments and seven works by Hans Memling, including the famous Ursula shrine. The museum also houses the hospital apothecary and the Diksmuide attic, whose oak roof truss is among the oldest and most monumental in Europe.

Early February 2023, after the exhibition Face to face with Death, the Bruges St John's Hospital will close its doors for a thorough renovation. The museum will be restyled and get a new permanent collection presentation. On the basis of universal themes, relevant, topical and stimulating stories will be told about our collection, the historic hospital site - including the old pharmacy and herb garden - and (healthcare) history. The renewed museum will be a place that speaks to the heart. The refurbished St John's Hospital will open its doors in the autumn of 2023.

About Musea Brugge

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Musea Brugge invites diverse audiences to discover, to study, to admire and enjoy, to add meaning and to enrich the significance of its world-class collections. Musea Brugge enjoys international renown for its rich collections, and in particular for its outstanding collection of 15th- and 16th-century masterpieces from the Southern Netherlands.

In 2022, the Flemish Government designated Musea Brugge as a new cultural-heritage institution. This title is given to organisations that administer collections in combination with wide-ranging cultural-heritage activities at an international level. The designation commission praised in particular Musea Brugge's collection, its international reputation and its policies toward collection management and public participation. With this designation, Musea Brugge has been recognised as one of the flagship organisations in the domain of Flemish cultural heritage, allowing it to take its place alongside the two other cultural heritage institutions – M HKA and KMSKA – as a leading and trendsetting player in the future development of cultural heritage in Flanders.

Object List

CENTRAL

Hugo van der Goes, The Death of the Virgin, 1475-1482/83, oil on panel
Bruges, Musea Brugge, 0000.GRO0204.I

INTRO

Emile Wauters, Hugo van der Goes at the Red Cloister, 1872, oil on canvas
Brussels, The Royal Museums of Fine Arts of Belgium, 2519

Gaspar Ofhuys, The Chronicle of the Red Cloister (Originale cenobii Rubee vallis in Zonia), 1509-1513, paper
Brussels, The Royal Library of Belgium, Ms. II 480

ICONIC VIRGIN

Anonymous (Brussels), Fragment of a retable depicting the Annunciation of the Virgin's Death, circa 1500-1525, oak
Loppem, Loppem Castle, Stichting Jean van Caloen

Anonymous (Mainz?), Middle section of a triptych depicting the Death and Coronation of the Virgin, circa 1375-1400, ivory
Maastricht, Bonnefanten collection, loan from the Stichting Collectie Neutelings, 1005423

Anonymous, Polyptych with scenes from the life of the Virgin, 1426-1500, ivory, wood
Bruges, Musea Brugge, O.SJ0221.VIII

Anonymous (Middle-England), Assumption of the Virgin, circa 1475-1500, alabaster with traces of polychromy
Maastricht, Bonnefanten collection, loan from the Stichting Collectie Neutelings, 1004747

Adriaen van Wesel, The Death of the Virgin, fragment from the Marian Altar of the Illustrious Brotherhood of Our Blessed Lady in Den Bosch, circa 1475-1477, oak
Amsterdam, Rijksmuseum, BK-NM-11859

Anonymous, Shield from a cope depicting the Death of the Virgin, circa 1500-1525, linen, silk, gold thread
Amsterdam, Rijksmuseum, bequeathed by A.M.L. Klinger, BK-NM-12027

Bernard van Orley, Polyptych depicting the life and death of the Blessed Virgin, 1520, oil on panel
Brussels, Archives and art collection OCMW Brussels, T.001

Anonymous (German?), Depiction of a Scala Salutis combined with a Struggle for the Soul, 14th century, pen and ink on parchment
Enschede, Rijksmuseum Twenthe, 0008

Anonymous (Bruges), Madonna and Child (east wall of grave AVII), 14th century, brick, plaster, parchment
Bruges, Raakvlak, BR83-84/SJJH/AVII

Anonymous (Bruges), Christ Crucified (west wall of grave AVII), 14th century, brick, plaster, parchment
Bruges, Raakvlak, BR83-84/SJJH/AVII

Anonymous, Reliquary of the De Beer family, 17th to 19th century, wood, silver, glass
Bruges, Musea Brugge, V.2021.0028

Anonymous, The Virgin's veil in a Neo-Gothic reliquary, 15th (?) and 19th century, textile, wood
Liège, Treasure House of Liège Cathedral

Anonymous (Northeast and central France and Flanders), A pax with Mary and the Christ child on the crescent moon, circa 1400-1450, ivory
Bruges, Treasury of St. Saviour's Cathedral

Woodcut with Mary and the Christ child on the crescent moon, in Hugo Janszoon van Woerden (printed), Life of Mary, mother of our Lord Jesus Christ, 1500, woodcut on paper
Amsterdam, Allard Pierson, University of Amsterdam, OTM: Ned. Inc. 41

FAREWELL

Anonymous (Brabant?), St. Christopher, 16th century, oak
Leuven, M – Museum Leuven, C/98

Anonymous, St. Christopher, after 1775 (after an original from ca. 1423), woodcut on paper
Mannheim, Kunsthalle Mannheim, GK8652

Jan Provoost, Diptych with Christ Carrying the Cross and Portrait of a Friar Minor, 1522, oil on panel
Bruges, Musea Brugge, O.SJ0191.I

Anonymous, Memento mori bead, 1500-1549, ivory
Antwerp, Museum Mayer van den Bergh, MMB.0453

Full-page miniature with Death, in Anonymous, Latin Book of Hours, late 15th century, parchment
Bruges, Archief Grootseminarie Brugge, Ms. 67/31, fol. 90v

Full-page miniature with Death, in Anonymous (Tours?), Book of Hours and Prayers, circa 1475-1500, parchment
Bruges, Bruges Public Library, Ms. 322, f. 95v

Master(s) of the Haarlem Bible, Full-page miniature of The Last Judgement, ca. 1460-1470, in Book of hours and prayers, ca. 1470-1480, parchment
Bruges, Bruges Public Library, Ms. 674, f. 132v

Prayer of indulgence to Mary, in Heinrich Seuse (trans. Geert Grote), Book of Hours and Prayers, circa 1503-1515, parchment
Bruges, Bruges Public Library, Ms. 327, f. 184v-185r

Anonymous, Copy of a letter of indulgence from Our Lady of Hulsterloo, 1474, ink on parchment
Bruges, Bruges City Archives, Guild of Hulsterloo

Anonymous, The Last Judgment, the Seven Works of Mercy and the Seven Deadly Sins, 1490-1500, oil on panel
Antwerp, Maagdenhuis Museum, City of Antwerp, 134

Peter van Os (printer), A book on the art of dying (Dat Sterf-Boeck), 1488, woodcut
Ghent, Ghent University Library, BHSL.RES.0035

Maarten van Heemskerck, Deathbed, 1569, copperplate engraving on paper
Utrecht, St. Catherine's Convent Museum, BMH g876.62

Anonymous, Chandelier, 16th century, brass
Bruges, Musea Brugge, XI.O.0047

Anonymous, Censer, 15th century, copper alloy
Bruges, Musea Brugge, XI.O.0024

Anonymous, Chrismatorium, 16th century, tin
Utrecht, Museum Catharijneconvent, ABM m1408

Anonymous (Rhineland), Ciborium, 1490-1499, copper, gold
Utrecht, Museum Catharijneconvent, ABM m913

Anonymous (Westphalia), Ciborium of the sick, circa 1418, copper, gilded
Cologne, Museum Schnütgen, G 2002

Full-page miniature with a Vigil for the Dead, in Anonymous (Bruges), Book of Hours for the use of Rome, circa 1460-1470, parchment
Bruges, Bruges Public Library, SVC Ms. 004, f. 58v

Full-page miniature with a burial, in Follower of the Master of the Bedford Hours, Book of Hours for the use of Paris, circa 1435-1450, parchment
Bruges, Bruges Public Library, SVC Ms. 012, f. 107v

Circle of Simon Bening, Bishop Jan de Witte kneeling before Christ Crucified, in Nicolas Bureau, Obsequiale Jan de Witte, circa 1530-1540, parchment
Bruges, Bruges Public Library and Musea Brugge, Ms. 768

Anonymous, Johanna Balsoen on her Deathbed, 1534, oil on panel
Bruges, Musea Brugge, O.SJ0195.I

The Song of Egidius (Egidius waer bestu bleven), in Anonymous, Gruuthuse manuscript, circa 1395-1408, parchment
The Hague, Royal Library, 79 K 10, 28r-29v, lied II, 98

MEANING

Geertgen tot Sint Jans, St. John the Baptist in the Wilderness, circa 1480-1490, oil on panel
Berlin, Gemäldegalerie, Berlin State Museums, 1631

Hans Memling, The Diptych of Maarten van Nieuwenhove, 1487, oil on panel
Bruges, Musea Brugge, O.SJ0178.I

Anonymous (Flemish), Crib of the Infant Jesus, circa 1425-1450 and 1714, wood with polychromy and gilding, silver, embroidery
Bruges, Musea Brugge, inv. O.SJ0081.V

Anonymous, Rosary, 17th century, wood, alabaster
Ghent, STAM / Ghent City Museum, 00851

Anonymous, Memento mori beads, 1700-1899, ivory
Bruges, Zwartzusters of Bethel in Bruges, CRKC.0027.0310

Anonymous, Christ on the Cross, 15th century, watercolour on paper, silver
Bruges, Musea Brugge, O.SJ0171.I

Albrecht Bouts (workshop), Man of Sorrows, early 16th century, oil on panel
Bruges, Musea Brugge, 2022.GRO0001.I-BL

Man of Sorrows, in Regulieren in Den Hem, Dat Leven ons Heren Jesu Christi (The Life of Our Lord Jesus Christ), before 15 October 1499, woodcut
Amsterdam, Allard Pierson, University of Amsterdam, OTM: Ned. Inc. 37

Man of Sorrows, in Ludolf van Saksen and Geert Grote, Sarijs Manuscript with Hours and the Passion, circa 1465-1485, parchment
Bruges, Bruges Public Library, Ms. 673, f. 52r

Anonymous (Northern Netherlandish), Die gheestelicke melody (The Spiritual Melody), 1460-1480?, paper
Leiden, Leiden University Library, Society of Dutch Literature collection, special collections service, hs. LTK 2058, f. 39v

Cornelis Engebrechtsz, Before the Crucifixion, 16th century, oil on panel
Antwerp, Royal Museum of Fine Arts Antwerp, 532

Anonymous, copy after Hugo van der Goes, The Death of the Virgin, 16th or 17th century, oil on panel
Bruges, Treasury of St. Saviour's Cathedral

Anonymous, Grisaille with the portrait of Johannes Crabbe from the portrait series of counts and countesses of Flanders and abbots of the Abbey of the Dunes, circa 1480, oil on panel
Brugge, Grootseminarie Ten Duinen Brugge

Anthonie Crussens, Landscape with a Pig Farmer and the Red Cloister in the Background, circa 1630-1665, pen in brown and black chalk on vellum
Bruges, Musea Brugge, 0000.GRO1860.II

Ludolf van Saksen, De Vita Christi (On the Life of Christ), 1471-1472, parchment
Bruges, Episcopal Archives of Bruges, vol. 1, ms. 122/81

Anonymous, Charter concerning the Duinenhuis in Nieuwpoort with the abbatial seal of Jan Crabbe, 1461, parchment
Brugge, Archief van het Grootseminarie Ten Duinen, 2371bis

VIRTUOSO

Hugo van der Goes, St. Genevieve, circa 1470-1482/83, oil on panel
Vienna, Kunsthistorisches Museum, Picture Gallery, GG 5822b

Petrus Christus, Virgin and Child Under an Arch, circa 1450-1455, oil on panel
Budapest, Museum of Fine Arts, 4324

Master FVB, St. Paul, 1475-1499, engraving on paper
Bruges, Musea Brugge, inv. 2014.GRO0014.III

Master of the Khanenko Adoration, The Adoration of the Magi, circa 1500-1510, oil on panel
Budapest, Museum of Fine Arts, 76.5

Master of the Legend of Saint Lucy, The Lamentation of Christ, circa 1481-1500, oil on panel
Bruges, Musea Brugge, 1992.GRO0031.I

Anonymous (Allgäu), The Death of the Virgin, 1500-1510, limewood
Budapest, Museum of Fine Arts, 84.3

Master of the Murano Gradual, Historiated initial with the Dormition of the Virgin, circa 1420, on parchment
Cambridge, The Syndics of the Fitzwilliam Museum, University of Cambridge, Marlay cutting It. 18

After Hugo van der Goes, The Death of the Virgin, probably after 1500, oil on panel
London, The National Gallery, NG658

Follower of Hugo Van der Goes, The Death of the Virgin, circa 1500-1520, oil on panel
Berlin, Gemäldegalerie, Berlin State Museums, 538B

After Hugo Van der Goes, The Death of the Virgin, ca. 1480-1490, oil on panel
Prague, Prague Castle Picture Gallery, HS261

Martin Schongauer, The Death of the Virgin, circa 1470-1491, engraving on paper
Amsterdam, Rijksmuseum, RP-P-OB-1022

Hans Memling, The Shrine of St. Ursula, 1482-1489, oil on panel, gilded
Bruges, Musea Brugge, O.SJ0176.I

EXPERIENCE

Gerolamo da Vicenza, The Dormition and Assumption of the Virgin, 1488, tempera op panel
London, The National Gallery, NG3077

Anonymous, Die (seven)ste bliscap van onzer vrouwen (The Seventh Joy of Mary), circa 1455, parchment
Brussels, Royal Library of Belgium, Ms. II 478

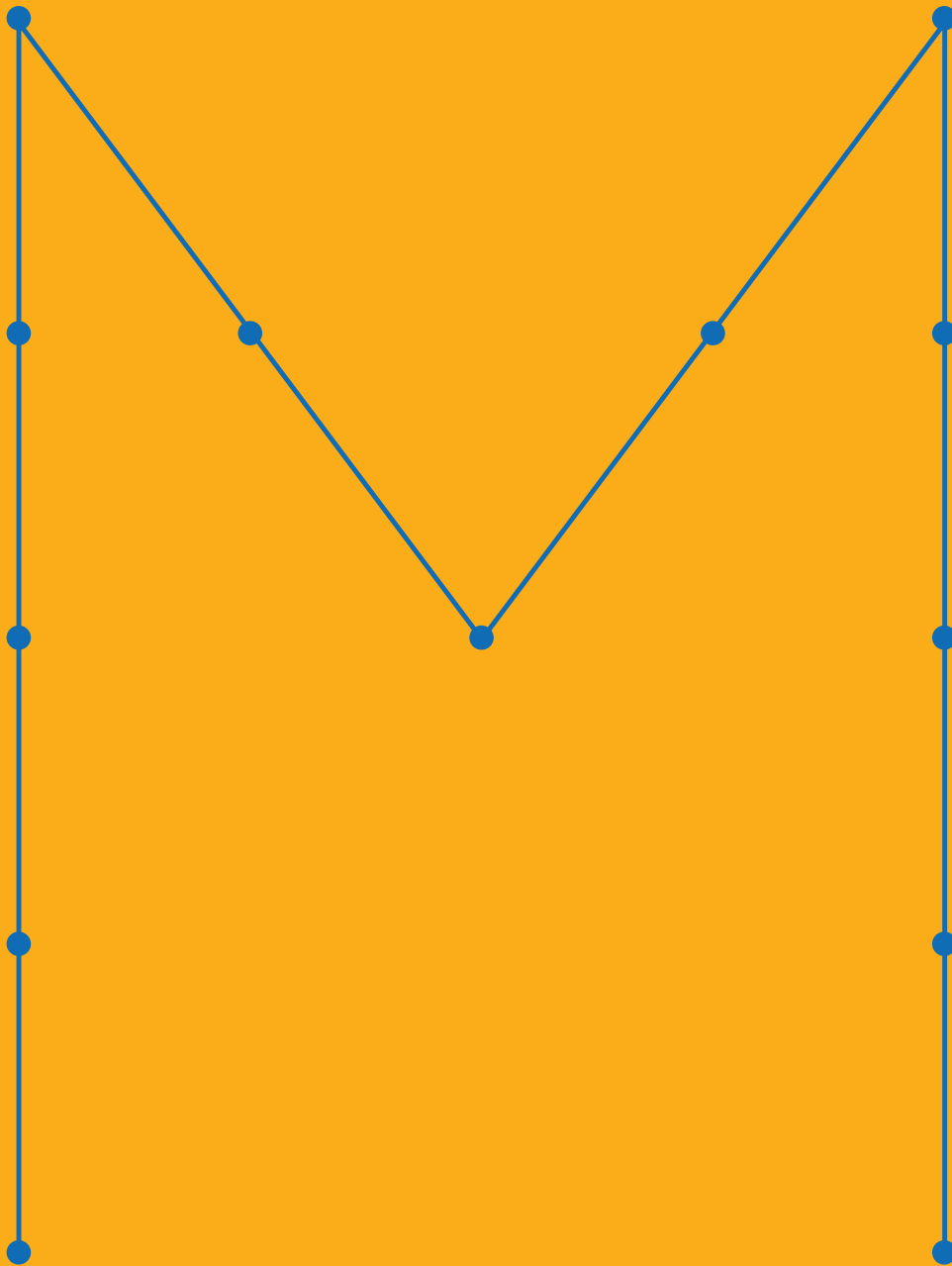
O Wonderlic Werc, Onser Vrouwen XV bliscepen (The Fifteen Joys of Our Lady), in Anthonis De Roovere, Prayer Book, 15th century, parchment
Bruges, Bruges Public Library, Ms. 711, f. 24r

Anonymous, The Joyous Entry of Joanna of Castile into Brussels in 1496, ca. 1496, pen, ink and watercolour on paper
Berlin, Kupferstichkabinett, Staatliche Museen zu Berlin, Ms. 78 D 5, f. 56

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SKILL

'Restoration of The Death of the Virgin', a short film by Zumo (8 min.)



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