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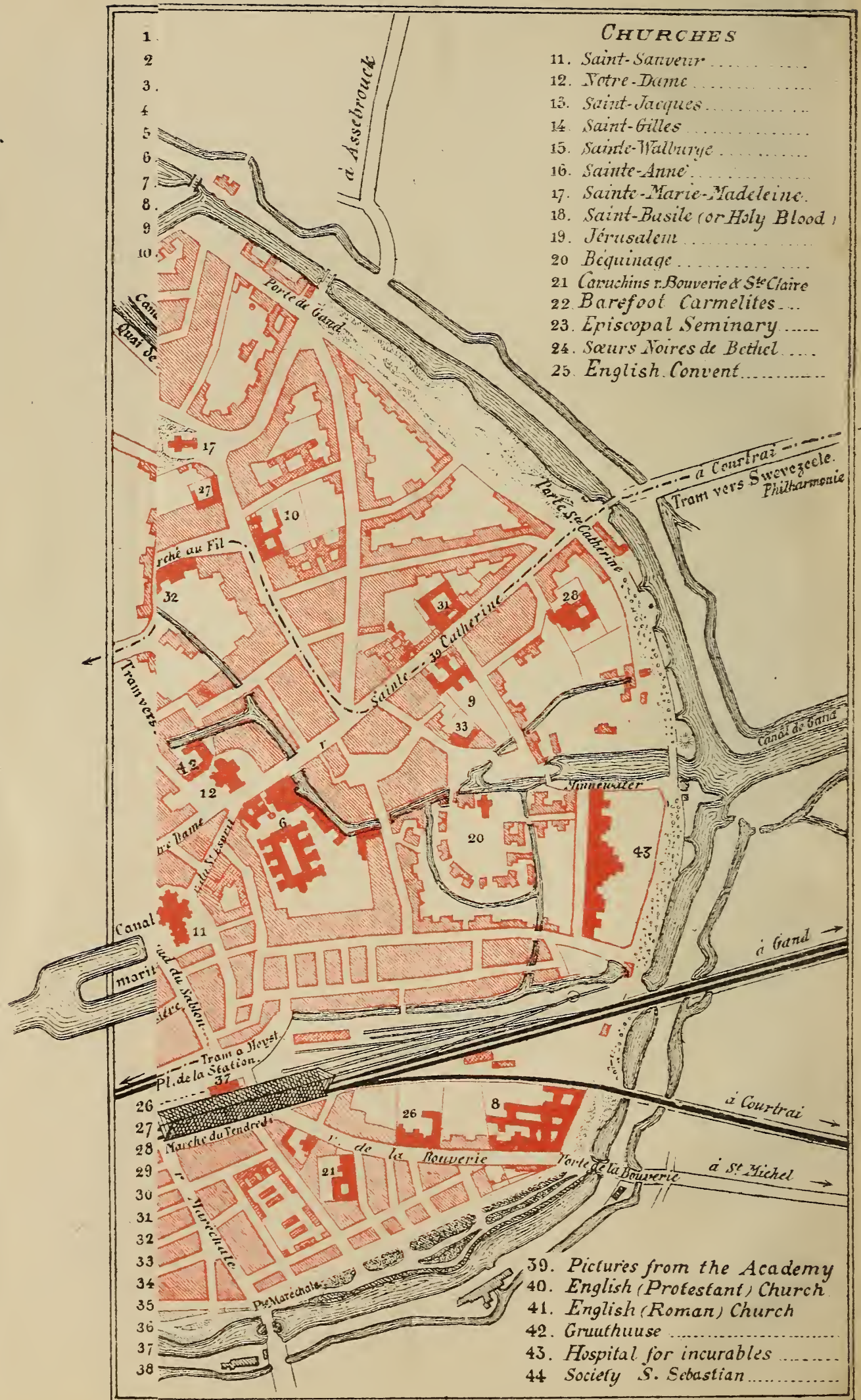


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**CHURCHES**

- 11. Saint-Sauveur .....
- 12. Notre-Dame .....
- 13. Saint-Jacques .....
- 14. Saint-Gilles .....
- 15. Sainte-Walburge .....
- 16. Sainte-Anne .....
- 17. Sainte-Marie-Madeleine .....
- 18. Saint-Basile (or Holy Blood) .....
- 19. Jérusalem .....
- 20. Béquinage .....
- 21. Caruchins r. Bouverie & St. Claire .....
- 22. Barefoot Carmelites .....
- 23. Episcopal Seminary .....
- 24. Sœurs Noires de Bethel .....
- 25. English Convent .....







# MAP OF BRUGES.



Scale 0 100 200 300 400 500

© - Impt. Belgian. Printing office of Ch. van de Vyvere, Bruges



# SUMMARY MAP of BRUGES.



- Reie or filled up or vaulted ramparts.
- Old Burg.
- 1<sup>st</sup> enclosure of the town.
- 2<sup>d</sup> " " " " "
- 3<sup>d</sup> " " " " "





...e-Pelyt, facing the Cathedral.

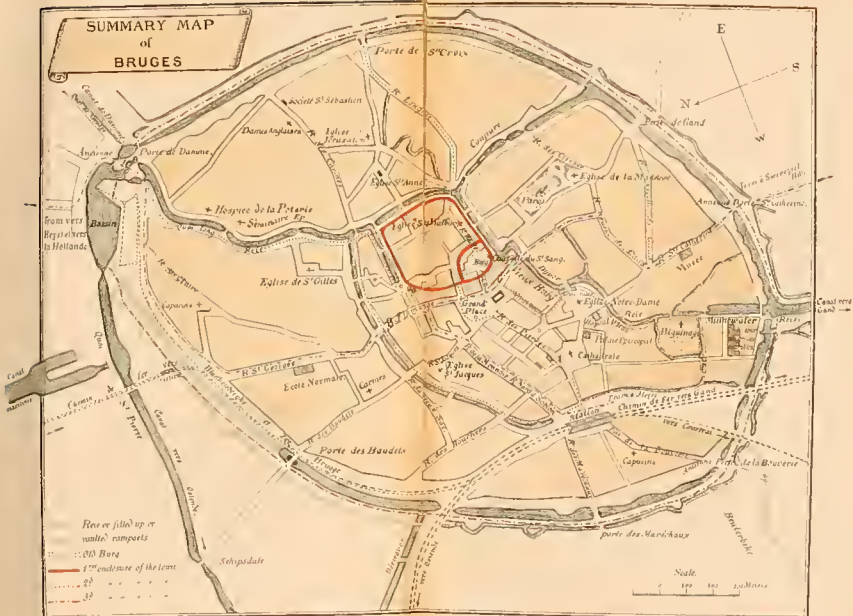


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**SUMMARY MAP  
of  
BRUGES**



JD

Printing office of Charles Van der Weert, Petit, facing the Cathedral.



Two days

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in Bruges,

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a guide  
for English travellers,

with 3 maps, 5 phototypes and  
several woodcuts,

by  
Ad. Duclos.

2<sup>nd</sup> Edition

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Price : 1 fr. 50.

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Bruges (Belgium).

Anglo-Belgian printing office of  
Chas. van de Vyvere-Petyt—Rue des Pierres, 98.

— 1904 —

DH 811  
B78 D8  
1904

In Exchange  
Army And Navy Club  
Of Washington D.C.  
Jan 14, 1950

## A word of introduction



*After having had occasion during thirty years to know all about Bruges, we published in 1883 our « Bruges en trois jours, » (Bruges in three days) and in 1887 an abridgment of the same, « Bruges in one day » of which eleven editions have been sold.*

*The present guide may be considered as a twelfth edition, specially arranged for the benefit of English tourists, and enriched with many historical notes and informations of special interest for them.*

*We also beg to say that the present second english edition has been entirely revised, especially in all parts concerning the description of paintings.*

AD. D.









## General informations.

**STEAMTRAM TO HEYST AND THE DUTCH FRONTIER.**  
Stations : place de la Station, place du Théâtre, Ter Balie, Rempart, Bassin, plaine des Ecluses. (*See Railway Guide.*)

**STEAMTRAM TO THE CEMETERY, STEENBRUGGE, OOSTCAMP, WAERDAMME, RUDDERVOORDE** etc. Stations: place du Théâtre, rue Neuve de Gand, place de l'Ancre, porte Ste Catherine. (*See Railway Guide.*)

**HORSETRAM, FROM THE DOCKS TO THE RAILWAY STATION,** and vice-versa, every twenty minutes.

**STEAMBOAT TO DAMME AND SLUYS.** — Sails from Fort Lapin, late Porte de Damme. (*See Railway Guide.*)

**HACKNEY COACHES** at the Station and the Grande Place : a single trip within town 1 fr. — per hour 1 fr. 50 the first hour, 0,75 each succeeding half hour. — Open fly : a trip 1 fr. 50 ; first hour 2 fr., each succeeding half hour 1 fr.

**PORTER'S FARES OUTSIDE THE RAILWAY STATION.**

1) Carrying a load within town : up to 25 kilogr. fr. 0,50 ; — up to 50 kilogr. fr. 0,75 ; — up to 75 kilogr. 1 fr. ; — up to 100 kilogr. fr. 1,50. Beyond the 100 kilogr., fare as per agreement ; in case of contention, the head of the next police office shall decide.

The carrying of luggage from the railway to any vehicle outside and near the station, or vice-versa is charged as follows : \* up to 25 kilogr. fr. 0,10 ; — \* for every additional 25 kilogr. or part of it, fr. 0,05.

2) Not carrying any load : for every errand within town, porters are to be paid as follows :

For a time not exceeding a quarter of an hour, fr. 0,25 ; — up to half an hour, fr. 0,50 ; — every succeeding half hour or fraction of it, fr. 0,30. No gratification can be claimed beyond those fares. — Excepting those marked \*, the above fares are increased by fr. 0,25 during night, i. e. from 11 P. M. to 5 A. M.

**TELEGRAPH.** Central office, at the Station, open from 4,45 A. M. to 10 P. M. — Branch office, at the Post, Grande Place — from 7 A. M. to 7 P. M.

Within Belgium the charges are : up to 15 words, fr. 0,50 ; for every 5 additional words up to 50, fr. 0,10.

To Great Britain and the Channel Islands, fr. 0,50, plus 0,17 per word.

To Gibraltar, fr. 0,50, plus 0,27 per word.

To France, Corsica, Monaco, Andorre rep. fr. 0,50, plus 0,09 per word.

LETTER POST. Central office, Grande Place; branch office, railway station; third office, rue Wulpen, (Bruges-Bassin). — Open from 7 A. M. till 7 P. M.

WITHIN BELGIUM: ordinary letters fr. 0,10 per 15 grams. Not prepaid, the charge is fr. 0,20.

Postal cards fr. 0,05. — with card for answer fr. 0,10.

Visitcards which may carry any writing, under open envelope, fr. 0,05.

Printed matter, photos, books, with wrapper open for inspection, fr. 0,02 for every 50 grams or fraction thereof.

TO GREAT BRITAIN, INDIA and all countries within the Postal Union:

Ordinary letters fr. 0,25 per 15 grams; not prepaid, double the rate.

Postal cards: simple, fr. 0,10. — with card for answer, fr. 0,20.

Printed matter, photos, books, as above, fr. 0,05 for every 50 grams or fraction thereof.

N. B. For samples, recommended letters, letters to be forwarded per express, or containing banknotes etc. — apply for information at the post offices.

At the central post office and at the other offices, correspondences are taken up 22 times during the day, from 3,20 A. M. to 10,55 P. M. — On sundays, 10 times from 3,20 A. M. to 9,20 P. M.

PARCEL POST. Parcels are sent from the warehouse, place de la Station; they must be carefully packed and sealed; the rates are: to England, under 1 kilo, fr. 1,50; under 3 kilos, fr. 2; not over 5 kilos, fr. 2,65.

RAILWAY. Non-passengers for being admitted within the railway precincts, must take an entrance ticket of fr. 0,10, which is available for one hour.

#### MARKETING AND SHOPPING.

Boys to carry provision-baskets are always at hand and are paid fr. 0,10 or fr. 0,20 according to time or distance.

*Butter and eggs*: a market is held on saturdays (Marché aux Œufs) from 8 till 10 A. M.

*Fish*. (Marché au poisson) on sundays from 7 till 9 A. M.; on fridays from 7 1/2 till 12. On other days, fish may sometimes be found for sale between 10 & 12. A. M.

*Vegetables*. (Rue Espagnole) on wednesday mornings; — (rue Van Oost) on saturday mornings; — (place du Théâtre and place Simon Stevin) daily.

*Fruit*. (Quai Espagnol) wednesday mornings; — (rue des Tonne-liers) saturday mornings; — (place Simon Stevin) daily.

*Meat, fowl, pigeon, game*. (Place St Jean) saturday mornings.

*Potatoes*. (Place Jean van Eyck) wednesday and saturday mornings.



*Dogs, birds, rabbits.* (Marché aux Herbes, in front of the Jail), sundays at 8 A. M.

*Bread, crockery, tools* and all sorts of things, (Grande Place) saturday mornings.

*Fabrics* of all kinds. (Place Memlinc) wednesday mornings.

*Old brass, iron, books, china etc.* (Place des Orientaux and rue Cour de Gand) wednesday mornings; — (rue du Vieux Bourg, rue Neuve and Dijver) saturday mornings.

*Pigs and sheep.* (Marché du Vendredi) thursday and saturday mornings.

*Cattle.* (Marché du vendredi) tuesday mornings.

*Horses.* The largest horse-fair is held on the 25th of July; others the 2<sup>nd</sup> week of April and September and the 3<sup>d</sup> week of November.

*Flower market* (place du Bourg) daily in the season and especially on friday mornings.

EPISCOPAL PALACE, (rue du St Esprit, between the Cathedral and Notre-Dame) office hours from 9 till 12 A. M. and from 2 till 5 P. M.

THE ENGLISH VICE-CONSUL for Bruges and neighbourhood resides at Ostend.

#### BANKS :

ENGLISH BANK rue de Cordoue, N<sup>o</sup> 13.

National Bank. rue St Jean, N<sup>o</sup> 1.

Banque de la Flandre Occidentale, rue Flamande, N<sup>o</sup> 56.

Alphonse De Meester, rue Espagnole, N<sup>o</sup> 4.

Crédit général Liégeois, rue Courte d'Argent, N<sup>o</sup> 4.

#### STOCK BROKERS :

Berten, Grand' place, N<sup>o</sup> 1.

Timmery, rue de Cordoue, N<sup>o</sup> 12.

Weghsteen, rue vieux Bourg, N<sup>o</sup> 6.

Van den Broucke, rue des Pierres, N<sup>o</sup> 68.

Van Overbeke, rue de la Monnaie, N<sup>o</sup> 36.

HOTELS : HÔTEL DE FLANDRE, (rue Nord du Sablon). Rooms from 3 fr.; — breakfast fr. 1,50; — table d'hôte at 1 and 6 1/2 P. M. 4 fr.; — attendance fr. 0,75. — Good wines; — celebrated fish dinners on fridays.

GRAND HÔTEL DU COMMERCE, (rue St-Jacques). Old and first rate establishment.

GRAND HÔTEL DU SABLON, (rue Nord du Sablon.)

*Hôtel du Panier d'Or*, (Grande Place).

*Hôtel Monbijou*, *Hôtel de Londres*, *Hôtel du Singe d'Or*, (place de la Station).

*Hôtel Charles-le-bon*, formerly *Halle de Paris*, the fifth street on the left, coming from the Station ; meeting place of the *Burgers-gilde* and the *Davidsfonds*, two catholic societies furthering, the former, catholic politics, the other, flemish literature.

*Le Cornet d'Or*, (place Simon Stevin.)

The last six hôtels have a well frequented café-restaurant.

RESTAURANTS. Poppe-Baesels, rue Philipstock ; — Sinaeve, rue de la Monnaie; — Stragier, place St-Jean ; — Verté-Soete, rue St.-Jacques; — Willems, corner of rue de la Monnaie and rue St.-Jacques.

CATHOLIC CLUB, (rue des Pierres), café-restaurant, first rate cuisine.

CIVIL AND MILITARY CLUB, Grande Place, west side.

BELFRY. The chimes are playing on wednesdays and saturdays from 11 1/4 A. M. till 12 ; on sundays from 11 1/2 A. M. till 12 1/4 and during summer on wednesdays and saturdays from 7 to 8 o' clock P. M. Chimer : M. EDWARD DUPAN.

ROMAN CATHOLIC CHURCH SERVICES. — In the parochial churches : *on sundays*, mass every hour from 6 A. M. ; high mass at 10, last mass at 11 1/2. Vespers at 3 1/2 P. M., benediction at 4.—*On weekdays*, at various hours.—In the CHAPEL OF THE HOLY BLOOD, mass at 7 and 8 on sundays; and at 11 on fridays.

CHURCH OF THE SACRED HEART (JESUIT CHURCH) : on sundays, every half hour from 5 till 7 1/2 ; mass and french sermon at 11 ; — on weekdays, from 5 1/2 till 7 and at 10. Benediction daily at 6 P. M.

English sermons are occasionally preached in the convent (Cour des Princes) (*Dames de la Retraite.*)



English confessors : Mgr Béthune (at the cathedral) and several at the Jesuit, Carmelite and Capuchin churches.

ANGLICAN CHURCH SERVICES, rue d'Ostende. Divine Service every sunday at 11 A. M. and 6 P. M. and on all Holy days at 11 A. M.

Holy Communion after Morning Service on the first and third sundays in every month, and at 8.30. A. M. on all other sundays and Holy days.

THE CEMETERY on the left of the «Chaussée de Steenbrugge» at half a mile from the Porte Ste-Catherine, open daily from 8 A. M. till 4 1/2 P. M., in the summer till 7 P. M.; has a separate corner for non-catholics.

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 **Metric measures, weights, money.** 

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1) **T**he unit of length is the « mètre » (a ten millionth part of one fourth of the meridian), equal to 1 yard 94/1000 ; is divided into 10 décimètres and 100 centimètres.

Its multiples are the décamètre, hectomètre, kilomètre, myriamètre, which are respectively 10, 100, 1000, 10,000 mètres.

In a few shops goods are still measured by the flemish « el » or french « aune » (about 70 centim.)

2) The unit of capacity is the « litre » or cubic décimètre, equal to 1 pint, 76/100, which is divided into 10 décilitres, 100 centilitres

etc. Its multiples are the décalitre, the hectolitre etc.. i. e. 10 litres, 100 litres, etc.

3) The unit of weight is the « gramme, » i. e. the weight of one cubic centimètre of pure water, under normal pressure and at 4 degrees temperature. It is divided into décigrammes, centigrammes etc.

Its multiples are the décagramme, the hectogramme, the kilogramme. The kilogramme (1000 grammes) is the unit of weight for common wares, equal to  $2 \frac{2}{10}$  pounds avoirdupois; practically it is divided into half kilogrammes and quarters of kilogrammes. The old pound, though commonly confounded with the half kilogramme, is only 400 grammes.

4) Geographical and marine measures.

A geographical mile (the 51<sup>th</sup>. part of a degree at the equator) is 7422 mètres.

A marine mile (the 60<sup>th</sup>. part of a degree) is 1852 mètres.

A fathom (of 5 feet) is 1<sup>m</sup>,624.

A knot (120<sup>th</sup>. part of a mile) is 1<sup>m</sup>,433.

A cable (120 brasses) is 194<sup>m</sup>,880 (old style) or 200<sup>m</sup> (new style).

5) Coins and money.

A franc is 5 grammes of silver with  $\frac{1}{10}$  alloy, equal to  $9 \frac{55}{100}$  pence. Belgian coins are: 100, 50, 40, 20, 10. and 5 francs in gold; 5, 2, 1,  $\frac{1}{2}$  francs in silver, 20, 10 and 5 centimes in nickel; 2 and 1 centimes in copper.

Banknotes are of 1000, 500, 100, 50 and 20 francs.

## Conversion of english into french measures.

1) Measures of length.	1 inch = m. 0,02539
	1 foot = 0,30479
	1 yard = 0,91438
	1 fathom = 1,82876
	1 pole = 5,02911
2) Measures of capacity.	1 gill = l. 0,141
	1 pint = 0,5679
	1 quart = 1,1359
	1 gallon = 4,5434
3) Measures of weight.	
A. Troy. 1 mite	= gr. 0,003,239
1 grain	= 0,064,798
1 pennyweight	= 1,555,117,5
1 ounce	= 31,103,496
1 pound	= 373,241,948
1 carat (pearls)	= 4 grains = gr. 0,207,3
1 carat (diamond)	= 0,2053





B. Avoirdupois.

1 dram	= gr.	1,771846
1 ounce	= "	28,349540
1 pound	= "	453,592645 (a little less than 1/2 kilo)
1 quintal	= kil.	50,802
1 ton	= "	1016,048

4) Coins and money.

1 pound sterling	= fr.	25,22
1 crown	=	5,81
1 florin	=	2,52
1 shilling	=	1,26
9 1/2 pence	=	1
1 pence	=	63 centimes
1 penny	=	10 1/2 »

At the railway station, a pound sterling whether in gold or paper is exchanged for 25 francs.


Conversion of french
  
measures into english.

To convert grammes into ounces (avoirdupois)	multiply by	20/567
« kilogrammes into pounds	«	1000/454
« litres into gallons	«	22/100
« « into pints	«	88/50
« centimètres into inches	«	100/254
« mètres into yards	«	70/63

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## Short itinerary.

To those who can spare little time, we recommend the following tour :

Cathedral. — Notre-Dame. — Gruuthuse. — St-John's hospital. — Academy and Museum. — Belfry and archeological Museum. — Hôtel de Ville. — Chapel of the Holy Blood. Chimney of the Franc. — See table of contents.



We would advise tourists, at their first arrival, to take a random walk through the streets and thus get a general idea of the place. Let them have a look at some of the remarkable spots, such as the *Minnewater*, the *Béguinage*, the *Quai du Rosaire*, the *Quai de la Main d'or*, the *Reie*, the *Rempart Ste-Croix*; and, close to the station, the *Quai des Ménétriers* down to the St James church. Views of all picturesque corners may be had in many shops. In the summer an excursion through the country round about town will prove most attractive; on Sunday and Monday afternoons the scene is lively and may afford many sights, quite in the genuine Flemish style. Whilst well-to-do people go and spend their time at Blankenberghe, the working classes have their quiet revels, with wives and children, at Ste-Croix, St-Pierre, St-Michel, Scheepsdale, the *Pannenhuis* (outside the porte des Maréchaux) etc. You may see them under the lindentrees, drinking their pot of beer, enjoying their sandwiches or, if poverty does not afford such dainty cheer, mumbling away at dried fish and cracking nuts. Elsewhere you may find them at their old games of bowling, and archery, and you may think you have seen the 19<sup>th</sup> century Flemings, enjoying life as did their forefathers in medieval times. Out of a well known daily «*Le Patriote*» we translate the following, signed *Pérégrin*.

## The Venice of the North.

Bruges has been for the last quarter of a century a famous resort for tourists; they have realised that the old town is a precious jewel of a long past artistic age. Unfortunately the delicate chisellings were lost in the hideous plastering of modern architecture. Beautiful masterpieces and charming relics of art lay hidden behind ugly modern structures, and gross neglect or ignorance proved more destructive than time which spares nothing. « The day came when Bruges again was conscious of its own beauty



« and called on the tourist to admire the unspeakable attraction of  
« mixed grandeur und decay, and to dream of a glorious youth and  
« splendour. Each monument is a page of history : the old moul-  
« dering stones bear the memory of ages ; the huge belfry sends  
« its voice reechoing past events from one century to another, revi-  
« ving the fierce tumults of war and the gay revels of peace.

« One must hear those chimes, amidst the silence and the phan-  
« toms of night, whilst reading the old local chronicles, or looking  
« at the moon whose beams softly glide on from roof to roof, from  
« the roman tower of the Cathedraï to the gothic spire of Notre-  
« Dame. The dead and almost buried town of the 13<sup>th</sup> century rises  
« to one's fancy from the deep night; he hears the clashing of swords,  
« the heavy fall of draw-bridges, the rattling chains, the scouts  
« shouting from the ramparts; he sees the brave « Baldwins » dash-  
« ing across the streets on their caparisoned horses and the  
« steady burghers rallying under the standards of liberty. It is this  
« easy recalling of old deeds within the old scenes, that lends the  
« city its own spécial attractions.

« There are delicious quiet nooks, solitary squares with a histo-  
« rical name, surrounded with quaintly gabled houses, and almost  
« overgrown with grass, where suddenly some statue catches the  
« eye and sets the mind thinking of famous events. No noise inter-  
« feres with your meditations ; black shadows silently move about  
« and disappear round the corners; they are females in their hooded  
« mantles (*kapmantels*, as they say) who quietly enter a church or  
« seem to drop away behind the closing door of some small oid  
« fashioned and curiously sculptured cottage.

« But what most makes Bruges look like a Venice of the North,  
« is the maze of its « canals », bordered with trees and flowery  
« bushes, and offering an endless succession of picturesque views.  
« Here one must come and see the quiet water flow under the sunny  
« old bridges, and the white swans move majestically ; here one  
« must pause and listen to the bright or, at times, melancholy notes  
« of the belfry. These dead waters, where blossoms the waterlily,  
« carried in the 13<sup>th</sup> century ships of every european nation ; these  
« silent wharfs stored merchandise from every part of the world ;  
« and, down to the 15<sup>th</sup> century, 150 vessels would daily enter these  
« docks. Like the isles of Greece, the canals of Bruges have kept  
« nothing but their undying beauty. Nowhere is this better seen  
« than at the «quai de la Main d'Or» and the «quai des Augustins».  
« The old houses with arched walls and ivy-clad balconies, have  
« small gardens down to the edge of the water, where beautiful  
« flowers vie with each other ; between two stone bridges, under  
« some quaint « loghetta » one may see quietly lying some white  
« boat, just the thing to carry some lady dressed in medieval finery.  
« On the « loghetta » are carved in gothic letters the words : *Ave*  
« *Maria gratia plena*, which remind us of the religious poetry of  
« the place. The Virgin-Mother is the queen of the city ; from the

« belfry, where her image has a prominent place, she seems to protect and to reign.

« One must also see and relish the beauties of the « quai du « Rosaire » with its broad waters surrounded by old Flemish houses, « above which rise the pretty spires of the chapel of the Holy « Blood. Go and wander about the « quai des Marbriers », that « celebrated part of old Bruges, where the picturesque gables of « the « Hôtel du Franc » reflect themselves in the placid canal. Look « at the ancient buildings of the « hôpital St-Jean », dipping their « foundations in the « Reie » and there you will realize the own « beauty of Bruges and feel the attraction of its past glories, its « vanished splendour, and its present loveliness. Bruges is a unique « town, so charmingly attractive in its ancient robe, girded with « its verdant watercourses, that one would almost feel sorry to see « it spoiled by a renewal of life. But then, delicate and poetic souls « alone can appreciate such charms. It must be a joy indeed to « spend life under the shadow of majestic towers, lofty spires, « quaintly graceful gables, amidst the perfumes of the past, with a « horror of modern plainness and ugliness. »

Thus far our extract from « *Le Patriote* », a beautiful page of descriptive poetry, such as the delicate pen of a lady alone could write. Indeed Bruges is far superior to Nürnberg, whose antiquity is all stern death, whilst Bruges' is full of life, a joy to hearts which understand poetry. No wonder then that many English tourists make it a term of their pilgrimage. The place offers several educational establishments for their children. One may meet everywhere the English youths roaming about the streets, or on their way to their cricket ground, and looking quite at home. Their sisters join them at lawn tennis, or — in the winter — at skating on the « Minnewater » and the « canal de Damme ». Certain hôtels are sometimes full of English travellers ; and many old Indians settle here with their young family.

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❧ Festivities. ❧

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The annual fair is held from the 3<sup>d</sup> till the 18<sup>th</sup> of May. This is the traditional « kermesse » time, during which the famous procession takes place in honour of the Holy Blood. Another season of festivities is about the 11<sup>th</sup> of July, the anniversary of the battle of the Golden Spurs (1302).

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❧ Processions. ❧

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Procession of the Holy Blood, the Monday after 2<sup>nd</sup> of May. Leaves the « Bourg » at 9 A. M. going through the « rue Breidel. » the « Grande Place », the « rue des Pierres » to the Cathedral,





where pontifical mass is celebrated. After which, the now complete cortege slowly walks as follows: rue Sud du Sablon, place de la Station, rue Nord du Sablon, rue de la Monnaie, Marché aux Œufs, Grande Place, rue Philipstock, place Malleberg, rue Haute, rue Longue, rue des Dominicains, rue aux Ronces, quai du Rosaire, Dijver, rue Neuve, place Simon Stevin, rue des Pierres, rue Breidel. Bourg, where the benediction, a very solemn ceremony, closes the pageant.

*Procession of the Blessed Sacrament*, sunday after the feast of Corpus Christi; issues from the Cathedral and follows the preceding itinerary down to the place Malleberg, hence through the Bourg and rue Breidel comes back to the Grande Place, where the blessing is given, and returns through the « rue des Pierres » to the Cathedral.

*Procession of Notre-Dame*, 15<sup>th</sup> August, at 5 P. M. a very imposing pageant.

*Procession of Notre-Dame des Aveugles*, same day, every second year the first being 1903, at 11 A. M.; a very interesting display of medieval scenery, referring to local history.

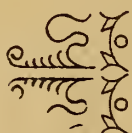
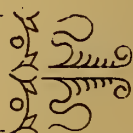
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 The language. 

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Though most business people speak french and a good number talk english and german, yet the proper vernacular language is flemish. This is an aryan dialect belonging to the *Low-Frankish* group, which itself is *Low-Dutch*, a subdivision of *West-German*, other branches of which are *English* and *Frison*. With a little trouble Englishmen can quickly acquire a knowledge of the language, enough at any rate to understand and make themselves understood.

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 The origin of the town. 

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**B**rugés (flemish *Brugge*, engl. *Bridge*, a township of 56.034 souls — (31 dec. 1901) — is the seat of the provincial government (province *West-Flanders*) and of a Bishopric (erected 15<sup>th</sup> c, suppressed 1801, reerected 1834). The cradle of the city was the *Ouden Burg* (old Borough, vieux Bourg) a quadrilateral enclosure, protected on the South by the *Dijver* (a branch of the *Reie*), on the East by the *Reie* (*quai du Rosaire*), on the North by the *Boterbeke*, now filled up but still to be traced under the houses on the northside of the « *rue du Vieux Bourg* ». The westside was probably protected by a ditch, which being filled up became the « *rue Neuve* » (*new street*).



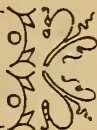
From ancient documents we know the principal buildings of that original borough : 1) a *castle* (Steen, stone), the residence of the magistrate ; 2) a *dungeon* ; 3) an *aldermen's court* ; 4) a *warehouse* for wool ; 5) *shops* in the « *petite rue des Merciers* » which has disappeared (see *Bruges en 3 jours* p. 258). This borough built near the confluent of two rivers and protected by walls and ditches, was the *Municipium Brugense* or *Flandrense*, mentioned by St Ouen in his *Life of St Eligius*, (7<sup>th</sup> century). It dated back, very likely, from the time of the roman invasion, and was falling into decay when Charles the bald commissioned Baldwin I, under the title of markgrave, to defend our coasts against the Normans. Baldwin built a new borough (the present Bourg), surrounded it with ditches and stockades, and founded a church in honour of St Donatian, whose relics he had brought over from France. A further expansion of the township constituted a *Castellum forinsecum, suburbicum*, which Baldwin II (879-919) enclosed within a stone wall, partly built from the ruins of the original *Ouden Burg*.

The *Swiin*, an inlet of the sea, afforded a commodious harbour, large enough to have sheltered (1213) a french fleet of 1200 ships ; and a complete system of canals, for which the place was indebted to the wisdom of the early counts of Flanders, brought to it the whole trade of the country. The borough prospered marvellously: before the close of the 9<sup>th</sup> century, it had grown to reach the limits still defined by the present inner canals, and in 1297 it reached the boundaries which have encircled it ever since, within a circumference of about 7 kilomètres (rather more than 4 miles). The walls raised at that time soon were studded with windmills two of which are still extant, on the East side of the « *porte Ste-Croix* » ; nowadays the ramparts are converted into beautiful parks and walking grounds, one of the attractions of modern Bruges, no longer *Bruges of the windmills*.

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## Prosperity and decay.



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From the 11<sup>th</sup> century, trade had become prosperous and soon Germany, England, France and Belgium were its tributaries. During the 12<sup>th</sup> century Bruges became the great centre of exchange between Novgorod and the East. Beautiful houses rose out of the ground, mighty corporations were established and the requirements of an ever increasing trade developed industry. The London and the German Hanses were important factors of prosperity.

The London Hanse was established in the 14<sup>th</sup> century by the burghers of Bruges ; one of them was its count ; twenty-two cities were members of the league, and Bruges was their common warehouse. At the same time seventeen nations had their trading agencies and twenty consulates, their residence.

In 1456 local chronicles mention 150 foreign ships entering our docks in a single day. In the beginning of the 16<sup>th</sup> century. Zeger van Male saw the *Oosterlings* (Orientals or German traders) buy in a single day 2,600 pieces of cloth, the work of Poperinghe and Tourcoing weavers, which were to find their way into Poland and Muscovy.

Periodical fairs, instituted by the wise Margaret of Constantino-ple, encouraged by Gui of Dampierre, and ruled by minutely detailed charters, brought to the place a deal of life and business, such as we may only see now in the great thoroughfares of London, Paris or Vienna.

« It was a lively sight at that time », says our learned archivist Mr Gilliodts-van Severen ; « great bustle and animation reigned amongst the endless crowds of people and traders arrived from all parts of Europe ; there was what one may call the struggle for trade ; hemp and flax from Holland, wool from England, leather and skins from Spain, silk from Portugal, Greece and France, wood-horn-ivory-glass-iron-copper-tin-silver and gold works from Germany were the objects of keen competition ; amidst all kinds of shops and markets there moved the rich traders of the Hanse, conspicuous by their rich robes and the badges of their mighty corporations ; there sat the multitude of changers, at their desks, with their heaps of coins and moneys of all countries.

Indeed Bruges was the *Venice of the North*, seated on the creeks which ran across its *polders*, like the Venice of the South is seated on her *lagunes* ; both showing forth their monuments of art, and drawing to their markets the riches of Europe, Asia and Africa.

Nor was industry less prosperous. Before the end of the 13<sup>th</sup> century the town boasted 52 guilds or trades-unions and a population of 150,000. In 1309, so important was the place that, in the famous *Transport of Flanders* (taxation book), its own share rose to 15/100 and 1/4 of the whole. Ghent being rated only 13/100. [In 1631, Bruges had fallen down to 5/100]. Within its precincts 50,000 men were engaged in the various trades, the greater number in cloth manufactories. Drapers and clothiers with hosiers and brewers were the first of the nine members of the municipality, the woolweavers, fullers, dyers and shearers being the second. Such corporations were real under-vassals to the city, having their feudal duties, military and financial charges, industrial and political rights neatly described.

The great cause of decay was the gradual drying up of the *Swiin*, a general term for creeks, especially limited to the one which put Bruges in communication — through Sluys — with the North Sea. Already in 1410, navigation on this side of Sluys was difficult ; in 1470 the larger ships could no longer reach Damme ; in 1475 the harbour of this place was almost filled up with alluvial sand. On the Map of Marc Gheeraarts one may see what the *Swiin* had



dwindled to in 1562, although, by the terms of his contract, he had to show the channel broader than it really was.

Beginning with the 15<sup>th</sup> century, we see the municipal board of Bruges struggling for two hundred years against this silting of their harbour. Many committees were appointed to find out the causes of the evil and its remedies. Perhaps hydraulic art might have found them; perhaps they might have worked out the plans of Lanceloot Blondeel, which are kept in the town-archives and agree wonderfully with those recently developed by Mr De Maere d'Aertrycke... But nothing was done in earnest.

Many causes, it may be said, interfered with the good will of the Board.

First, the mutiny and riots against Maximilian, which however, we think, were but a transitory drawback.

More serious mischief was done by the falling to pieces of the German Hanse, which had been a capital factor in the way of prosperity, having had here more than 300 agents at a time, wealthy traders, from whom several illustrious houses in Germany draw their origin. But, at the beginning of the 16<sup>th</sup> century, internal quarrels had much weakened the league, its rules and laws were disregarded, and its Board was indebted. In opposition to its privileges, Amsterdam and Antwerp drew to themselves a trade which had been a monopoly for Bruges, and traders at last emigrated thither.

Another cause of decay was the discovery of America, which event changed altogether the former conditions of wealth and trade.

Lastly, we must mention the religious quarrels of the 16<sup>th</sup> century which, an English Protestant writer remarks, gave the death-blow to our prosperity.

From 1567 to 1584, Protestant intrigues were a source of uninterrupted riots; after 1577, they had become dreadful. The bishop of Bruges, Henri Drioux, was made prisoner and thrown into a jail in Ghent; churches outside the town were pillaged and the town itself fell a prey to Ryhove (March 1578). The conqueror appointed heretics to govern the place; no subsidies were given but to the *gueux* or Calvinists; churches were sacked, monks burnt alive, others banished, sacred images destroyed and bells melted. Religious liberty was but persecution of the Catholics. Many of the best and the wealthiest left the town for ever. The peace of 1854, followed as it was for fifty years by war and unrest, did not repair the ruins. Trade, to which peace is life, settled in Antwerp, away from the scene of riots.

Such is the history of Bruges' decay. Happily the hour of resurrection has come; a new channel restoring communication with the sea at Lisseweghe (Heyst) will bring back trade and life.

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(1) *Migration of Industrial Centres*, A lecture delivered at Plymouth Hall, January 1878, by L. H. Courtney, M. P., published by the *Fortnightly Review* of 1st December.

The 23<sup>d</sup> of August 1895, a bill was voted authorizing the gigantic work and no time has been lost ; such has been the marvellous progress both at the channel digging and the harbour works, that, in the past year (1902) steamers have already found their way into our long deserted docks.

As a consequence of those works and a compensation for the heavy share of Bruges in the large expenditure, the whole territory of St-Pierre-sur-la-digue, and some parts of Coolkerke, Dudzele, Lisseweghe, Uitkerke have been annexed to the city, so that its own territory runs now alongside the new canal down to the harbour, which is to be called *Zee-Bruggè* (Bruges-on-Sea) ; and the superficies of the township, wick was 430 hectares, is now 2526.



The 15<sup>th</sup> century had seen Bruges in all its glory ; the unlimited splendours of the court of the Dukes of Burgundy, whose favourite residence it was, the wealth of the nobility and the enterprising spirit of the trading class contributed largely to enhance its beauty. Very soon, alas ! nothing was left but the memory of better times. From a document of 1544 we know there were then but 7095 inhabitants claiming a share of public charity ; that number went on increasing rapidly. In the year 1856, there were 22,321 inscriptions on the poorlist ; at present the number is 7,454.

The ruin of the trade brought down many glorious buildings and the iconoclastic fury of protestant zealots hastened the work of destruction. The french invasion (1794) has also caused great harm, the town having been regularly ransacked. If one wishes to have an idea of the sad havoc, let him compare the present condition of things with what the birdseye view taken by Marc Gheeraerts show them to have been in 1562. A new edition of the engraving, the plates of which have been preserved, was published some years ago ; a magnifying glass will reveal minute architectural details of some buildings.

Yet, as late as 1830, the place had kept its own architectural character ; but since, many beautiful gables have been demolished ; and even now bad taste or want of skill occasionally spoil some of our jewels. Happily not everything has disappeared ; many picturesque sights remain untouched and a movement has been begun which bids fair to undo much mischief. H. M. the King, a sound judge and lover of art, will not let stupid masons spoil *his Venice*.

The *Construction moderne*, a parisian journal of art, records the praises bestowed by the international Congress of art, held at Brussels in 1898, on our admirable works of restoration ; and the *Bulletin municipal officiel* of Paris, in its issue of 4<sup>th</sup> December of the same year, mentions the municipal board of Bruges « which substantially encourages private owners, willing to restore ancient buildings, by granting them subsidies amounting to one third of the outlay. »



As it is, there is scarce any of the smallest streets that has not either a curious house to show or at least some artistic vestige of the past, worthy a tourist's attention. Indeed of all Belgian cities, Bruges has best preserved its medieval look ; it is a real Flemish *Nürnberg*, and esthetically surpasses the famous Bavarian town.

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## The Bruges school of painting.

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The Bruges school of painting, or rather the pictorial works, deriving from that centre of ideas and tastes, which form the characteristics of Brugian art, have for a long time called the attention of esthetic students. « It is beyond question », says Mr Hy-mans, « that, although not all the Bruges painters are natives of the place, yet their works can never be confounded with those of any other school. Nowhere else are to be found immediate forerunners to van Eyck, Memlinc, Gerard David and their followers. » — « We find », says Mr G. Hulin, « at Bruges in the early years of the 16<sup>th</sup> century, special characteristic habits with regard to colouring and composition and peculiar domineering forms of backgrounds and framing, by which it is, as a rule, most easy to distinguish a Bruges painting from, say a Brabant painting. » This Bruges school has lasted till about 1660 ; and until the end was remarkable for the almost complete absence of types painted up to the natural size.

FIRST EPOCH : THE PRIMITIVES. This period takes up the whole of the 14<sup>th</sup> century and extends down to about 1420. They are the times *prior to the van Eycks*. — To it belong many water-colour paintings found in tombs at Bruges, Ste-Croix, and St-André ; or discovered under layers of whitewash at Notre-Dame, S.-Sauveur, in the minstrels chapel etc. They seem to be a prelude to a special style. Many also are the miniatures and xylographs, producing the same impression. We have in the Cathedral a pannel painted about 1390-1400, for the tanners' corporation, representing the Calvary with S. Catherine and S. Barbara. We notice in it the influence of the Cologne School and a faint dawning of the Memlinc art.

### SECOND EPOCH: THE BRUGES SCHOOL AT ITS ZENITH.

I. *The brothers van Eyck*, Hubert (about 1370-1426) and John (about 1390-1440), have exerted a mighty influence over the contemporary painters who may have seen their works. True, oil painting was known from the 12<sup>th</sup> century, as appears from the notes of friar Theophilus ; but the van Eycks, by discovering a new method (before 1415), have accomplished a complete revolution in the art of painting. They found out how to get all colours dry in a given time and hence were enabled to use dark tones in bituminous pigments and to mix them with the lighter colours. As

a consequence, diapered or gilt and stamped backgrounds gave way to picturesque scenes and landscapes; and aerial perspective was introduced based more on a choice of colours and a diversity of light than on the drawing of lines and forms.

Painting was no longer a purely decorative art dependent on architecture; real easel-painting was found.

John was taught by his brother Hubert, whose polyptich, (at Ghent) he finished, but shows tendencies altogether different from his brother's. John was essentially a portrait painter and a very realistic one; his figures of saints and madonnas, as a rule, are coarse enough and vulgar; but his style is vigorous and claims admiration; his colouring, as well as his brother's, is strong; none before them exhibited such power or such richness. His vigorous tonality he left to his successors and they were so much under its influence that it made them imitate the very style of his compositions.

Memlinc, Gerard David and others after them faithfully stuck to his scale of colours and often followed even his rules of composing. He must have had a notable influence on the Haarlem painters, whilst he was sojourning in The Hague (1422-24).

*Peter Cristus*, a native of Baerle near Tilburg seems more to have followed Hubert; he came to settle in Bruges in 1443 and died here in 1472. He has more grace with less liveliness than John, and never attained the strength of Hubert.

*Thierry Bouts*, of Haarlem, settled in Louvain before 1449; when young must have known John van Eyck at The Hague; died in 1475. His style connects him closely with Memlinc.

II. *Hans Memlinc* (14...-1494), seems not to proceed directly from the van Eycks, however much he felt their influence. His method of working as well as his temper and his tendencies are different from theirs. He did not always follow their method of oil painting, at least not in his smaller pannels, in which he rather proceeds from the water-colour painters. He often, on a white pannel, makes his drawing in black or brown, hatches the shades and paints over with transparent or glazy colours. He is as much an idealist as John van Eyck was a realist. Compare the likenesses painted by either of these great masters. Though very objective, the portraits painted by Memlinc suggest mental characteristics quite differently from his master, and reflect the serene candour of his own soul. He is an ascet and a mystic, the most pious of our painters. At the same time he is graceful, charming, full of sweet and holy emotions; he has the real heart of a Bruges poet. Often Memlinc recedes from the van Eycks in his composing: John van Eyck, as well as his predecessors in Bruges, arranges his figures in a symmetrical fashion; Memlinc, though following the same plan in his reredos, where he is at monumental painting, abandons it altogether in most of his works and is fond of picturesque composition. As much as John van Eyck's tones are brown



or reddish, as much are Memlinc's light and clear; and therein he is closely connected with Thierry Bouts. There is a striking similarity between some works of Bouts and others of Memlinc; very likely they knew each other and may have met at van der Weiden's and it is only fair to presume that a similarity of characters cemented their friendship.

Hans Memlinc seems to have felt some influence of the Cologne school and later of Roger van der Weiden (yclept de la Pasture); but such influence was never very great. Van der Weiden, a native of Tournai, but drawing his origin from Louvain, settled in Brussels in 1435 and died there in 1464. His paintings breathe more piety than those of John van Eyck but lack the majesty of Memlinc's.

Memlinc has been the greatest of our Bruges painters; and, putting aside all patriotic bias, we dare call him the most complete of all painters. « His faithful rendering of nature — says Mr Hymans — and his power of colouring put him amongst those who possessed in the most extraordinary degree a command over all the secrets of their art. »

Memlinc by himself almost personifies the second and most glorious epoch of the Bruges school. He himself originated a school; his influence extends over all his contemporaries and, during nearly a whole century after his death, we see very many lesser works of art proceeding from him. The illuminators of his time — see the Grimani breviary of Venice — equally felt his influence, though they never came up to either the perfection of his drawing or the height of his idealism.

III. *Gerard David* (14..-1523) cannot be separated from Memlinc; he is an exceptional master, with first-rate qualities of his own; he has a harmonious blending of colours beyond Memlinc, and however much inspired by him, remains quite personal. He was in great renown at Bruges whilst Memlinc had reached the top of his profession. He is not, as Mr Hymans would have it, the last of our Bruges painters, but the last of the best epoch.

From Gerard David derives the *Master of the 7 dolours* — perhaps *Adrian Ysenbrant* (1510-1551) — who may be considered as his pupil and was the painter of the beautiful pannel of N. D. so characteristic for its sweetness and that thorough finish which the painter exhibits in all his works.

From Gerard David also proceeds the *Master of the holy Blood* (about 1510-1525) to whom we owe the *Deposition from the Cross* (1519?) in the holy Blood chapel, and the *Deipara Virgo* (about 1510) in the S. James church; and who seems to have been somewhat under the influence of Quinten Metsys.

THIRD EPOCH. *The Renaissance* (1510-1660). Painters by mixing themselves up with humanists and poets, are no longer plain painters but have made themselves artists. « They are now, » says Mr Hulin, interpreters of the contemporary literature of the

«Chambres de Rhétorique», with its complicated allegories, its « emblems, its rebuslike inscriptions ; they are literary artists ».— The influence of Gerard David is still felt, but at the same time is also felt that of Quinten Metsys, the painter of human feeling, of more purely human life. Hence a weakening of the christian feeling. Mannerism begins : landscapes are no longer free nature, but the artist is at conventional gardening.

FIRST PERIOD from about 1510 till about 1580. As the end of Gerard David's life is as yet little known, it is possible that we may, some day, have to put him here as introducing this period wherein we first find *John Provost* (14..-1529), who proceeds from him. His colouring is sober and deficient in brightness, hence the general appearance of his works is rather dull. — *James van den Coornhuse* (15..-15..); his picture of the last judgment, a free imitation of Provost's, dates from 1578. — *Albert Cornelis*, who was already known as a painter in 1513 and died in 1532.

*Lanceloot Blondeel* (149..-1561), a very typical artist, who was, less than Mr Weaie thinks, under the influence of Raphaël. I find in him a certain affinity with Gerard David and the master of the 7 dolours, in the same way as in the works of Provost. In the decorative part of his paintings, where a degree of exaggeration is noticeable, he has followed the German painters of his time, and his architectural designs, black on gold, bear a comparison with Dürer. Blondeel was an architect and an engineer.

SECOND PERIOD. Our national painters, resisting foreign influence, till about 1660. *Peter Pourbus*, or *Poerbus* (1540-1584), was born in Ghelderland, but worked in Bruges, where he married the daughter of Lanceloot Blondeel. We have here very many of his paintings. He has a great deal of merit, was clever in composing and powerful in colouring. Although a realist, he knows how to make some of his figures very expressive of inward feeling. His portraits richly deserve notice. A very clever and careful worker, he has left pictures, the perfect keeping of which is due to some peculiar methods of his. He has much in common with Gerard David.

*Francis Pourbus* (1540-1580), is much like Peter Pourbus, though evidently his inferior.

After the Pourbus' come the *Claeissins* (1500-1653), several of whom, especially Antony († 1613) and Peter the younger († 1612), deserve notice, inasmuch as they are a credit to the old traditions of local art. Their influence is apparent in many third rank paintings, of which some are to be found in private residences, in churches and chapels, others are gathered in the Pottery museum and that of the « Hospices ». They all give evidence of the old genius of our Bruges painters, still inspiring their followers in the 17<sup>th</sup> century. In their hearts they were local artists, as well as our builders down to about 1680. But they could not keep free from that kind of sentimentalism, introduced by Quinten Metsys, and so



they at last came nearer to the school of Raphaël after he had broken off from medieval tradition.

**BRUGES PAINTERS OF THE FLEMISH SCHOOL.** They have been known by the name of *Romanists*, because they were wont to study their art in Rome and imitated the forms of Italian artists. From that time the school of Bruges was lost in what is called the Flemish school, whose principal seat was Antwerp, and which came to its greatest perfection with Rubens.

Our 17<sup>th</sup> century painters felt the Italian influence as well as that of Rubens; yet they all kept a certain degree of originality. A striking proof of this is *James van Oost, the elder* (1600-1671); he often copied Rubens and yet he remains quite himself. Endowed with a rare gift of composition, and the author of many works, he was a great painter, though sometimes negligent in his drawings. In his portraits he may boldly challenge a comparison with Rubens. He shows good taste in avoiding such theatrical attitudes, exaggerated or senseless gestures and uncalled for foreshortenings of which his contemporaries were so fond. His pencil exhibits real Saints, whilst others, under pretence of painting Saints, give only academical forms and personages. — The portraits of his son, *James van Oost, the younger* (1639-1713), may sometimes claim a comparison with those of van Dyck.

About the same time were working Gerard Seghers (1591-1651), Ghislain Vroilynck (15..-1625), Lewis and Anna de Deyster (1656?-1747) and the Herregoudts, father and son (1633-1724), whose talent as artistic painters is undoubted.

#### BRUGES PAINTERS OF THE FRENCH SCHOOL.

In the 18<sup>th</sup> century Bruges gave birth to Garemyn (1712-1799), who, by his abundant works, his easy pencilling, his rich compositions, his bold brush and his bright colouring, was the greatest painter in that period of universal decay. He is scarcely known outside of his native place, but many of his pictures have been attributed to Boucher.

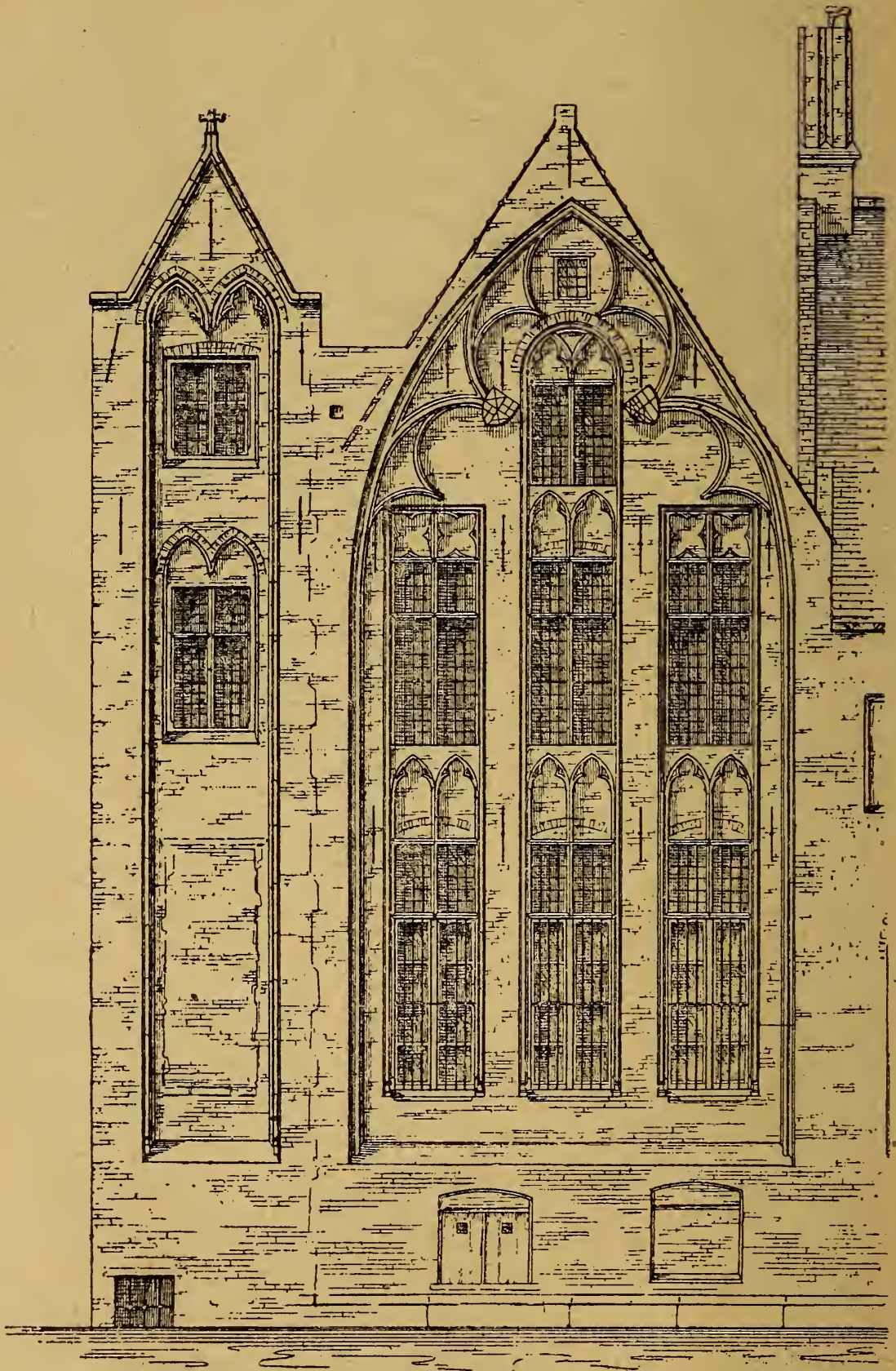
We may yet name here, amongst our local painters belonging to the French school, Suvée (1743-1807), director of the french Academy in Rome; Ducq (1762-1829); Odevaere (1775-1830); Kinsoen, the portrait painter (1770-1839), who, all of them, met with success in France.

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### Local architecture.

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Local art reflects, as it were, the genius of a people. It is then no wonder that Bruges should have a style of building, quite its own. At Ghent, flemish architecture is rude, harsh and g oomy, it neglects niceties of ornamentation; at Bruges, it displays in the smallest details a love of poetry and elegance.



2d EPOCH. - EASTERN GABLE OF GRUUTHUUSE. - 1d EPOCH. (See p. 25.)



We notice that our private buildings begin about 1420 to show their own characteristic beauty, which continues inspiring our builders until, about 1640, both the local school of painting and local architecture seem to die out together.

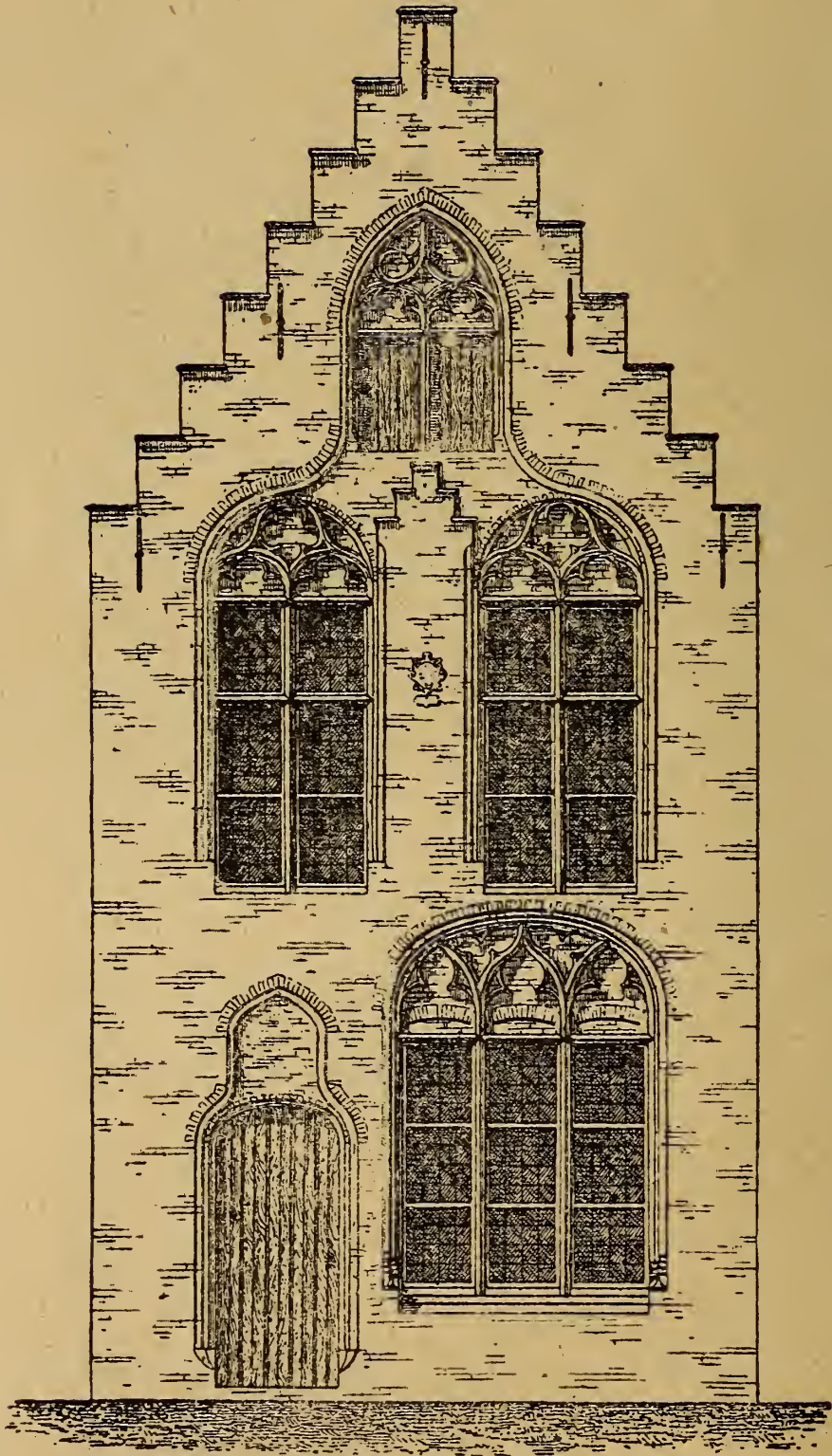
FIRST ATTEMPTS. The art of brick building took its first inspiration from the older wooden structures. The gable shows a redented ogive in imitation of the wooden gables. See the eastern gable of the Gruuthuse hôtel which was built about 1420 (p. 24).

FIRST TYPE. A new system, more appropriated to masonry, appears about that same year in the very frontage of the building just mentioned. The windows, running through the several stories, are enclosed within a frame which, winding at right angles round the upper windows, right and left, reaches in horizontal lines the middle of the lintels and rises hence, in double circular arches. The space between the superposed windows is decorated with sham arcades; and the spandrels receive a network of ornaments as light as lace. The most beautiful sample of this style was the Orientals' hôtel, built in 1478 by the celebrated John van de Poele, of which little remains, but a pretty perfect sketch of which has been preserved. This quite typical style of frontages flourished till about 1640.

SECOND TYPE. A new system was introduced about 1520; in this a single moulding is made to envelop all the vertical rows of windows, winding round the decorative arcades and climbing up to the top of the gable. John de Maech seems to have been the originator of this system; see the interior gable which he built in 1523 in the town hall (Bureaux de l'état-civil). This system, though less logical, persists till 1640; a very good specimen of it may be seen « rue du Marécage » 28.

The pier between the windows terminated first with a straight horizontal line; but soon, by a remarkable improvement, it was either rounded off, or else crowned with an ace of spades or a double flight of steps. See the pretty building next the bridge of « l'Ane aveugle », built in 1570.

THIRD TYPE. About 1527 we find another and more rational style, in which the vertical rows of windows are independent from each other and crowned, each of them, with arches which carry the eye up to the top of the gable. The best specimen of this type is the old Shoemakers' guildhall, « rue des Pierres » 40, dated 1527. In the back gable of this house, which can be seen from the « rue d'Argent », the piers on either side of the central series of windows have hollow decorations which help to complete the system of mouldings, rising from either side up to the crowning arch. In the beautiful frontage of the house E. 7 « rue Pourbus, » which was built in 1530, probably by the same architect, and of which a sketch is given (p. 28), we see this kind of style in its full perfection. This third type also persists till 1640.



PONT DE L'ANE AVEUGLE, B. 7, 3<sup>d</sup> EPOCH. B. (See p. 25.)



Some frontages show the three described types combined together two and two.

RENAISSANCE. FIRST TYPE. The so-called renewal of art begins to show its influence on our architects in the patterns of house-building about 1640. But the framing of windows continues a leading method of decoration and the arcade still crowns the upper window. The various stories however are separated by horizontal string-courses, and the brick laceworks give way to white stone medallions and basso-relievos which represent religious or profane subjects, or even mythological symbols. About the same time (1536) we begin to find key stones of arches, diamond shaped or representing some grotesque form. As a specimen of this style see the gable of *the three kings*, « rue du Fil » E. 7, the residence of alderman Ronse, late a member of our Parliament, who restored the building; it dates from 1528. (*See p. 30.*)

SECOND TYPE. About 1630 is introduced the fashion of rustivating, first very superficially then deeper and deeper until we come to thorough embossing. White stone lintels cut through the frontage and gable, and the horizontal line prevails. As specimens we notice the house of Mrs Wante-Banckaert, 28, « rue aux Laines » (built 1634); *the lambkin* 28, « rue des Pierres » (1634); 91, id. (1673); 16 « rue Nord du Sablon » (1703).

THIRD TYPE. About 1626, tympana disappear; relieving arches decorated with masks or diamonds lintels. The gable is generally with steps, seldom otherwise. — The house of Mr Deflou, « rue des Bouchers », (1635); of Dr Vander Ghinste, « rue St Jacques », (1639). — This type perseveres in frontages until about the middle of the 18<sup>th</sup> century.

XVIII<sup>th</sup> CENTURY. The step gable gives way to fanciful decorations with curves and counter curves, pilasters and triangular or rounded frontons, and plastered door or windowcases. Our house frontages, though showing the general decay of plastic art, keep a certain local character which however is no longer the Bruges type.

The last step gable was built, we think, in 1776. 1, « rue Espagnole »; it was lately demolished; the last extant one of the period 94, « rue des Pierres », dates from 1767.

For more particulars, see our « *Art des façades à Bruges* », published, 1902, by the editor of the present guide.

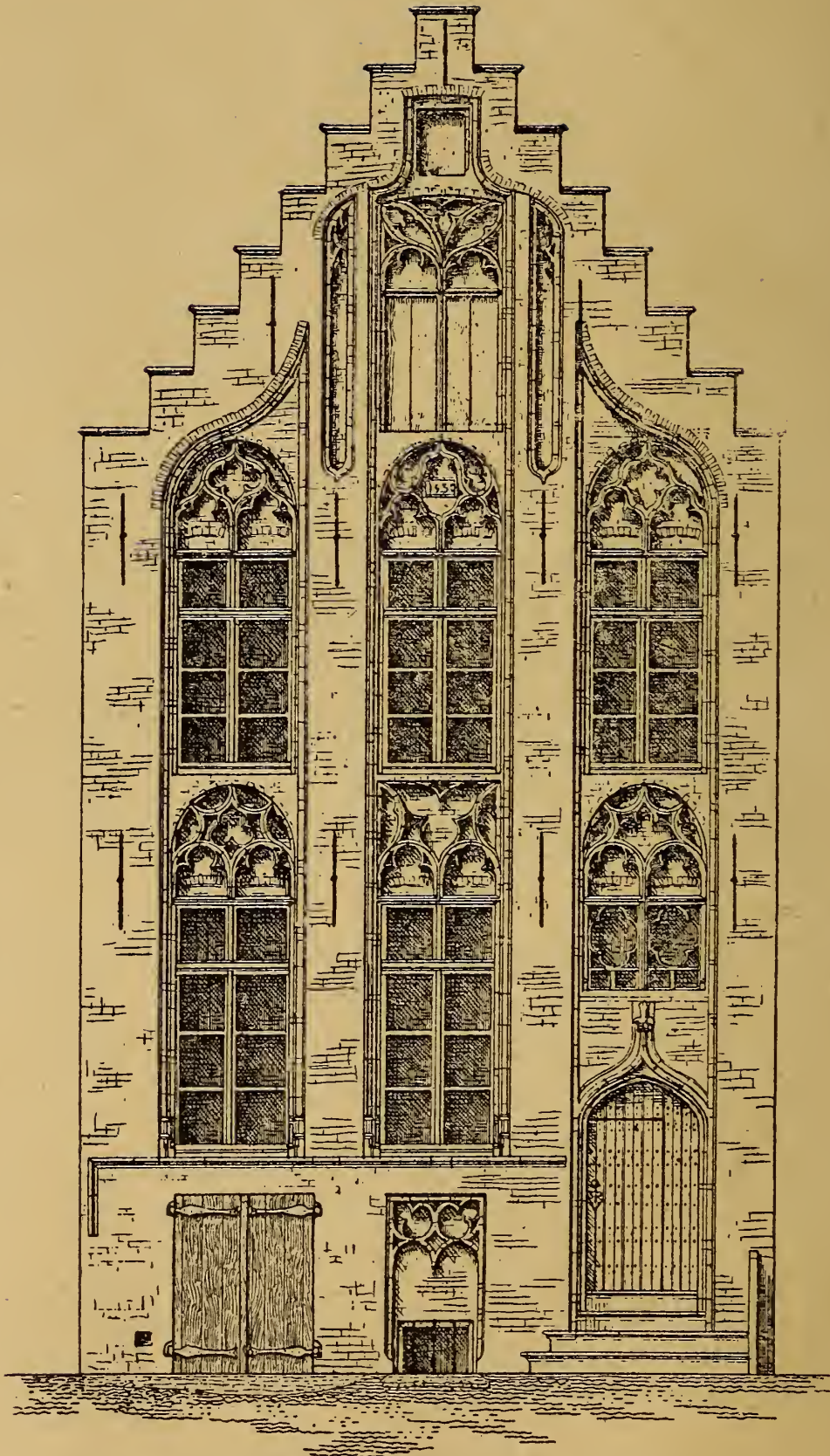
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Historical events at the beginning  
of the 14<sup>th</sup> century.

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The heroic times of Bruges were the beginning of the 14<sup>th</sup> century; the borough had become a mighty power. Free within its strong walls and priding itself on its dungeonlyke belfry,





RUE POURBUS, E. 7, 1530, 3<sup>d</sup> EPOCH. A. (See p. 25.)

the town, itself a feudal vassal of the count of Flanders, had its own subjects, the powerful trades-unions. Rapid strides were made towards a completely democratic self-government, when the French king, Philippe le bel, a true legist, fond of centralising everything, took the opportunity afforded by Gui de Dampierre's imprudent rule to stir up quarrels between him and his subjects and prepare an annexation of Flanders to the french crown. A fair measure of success attended his efforts. But, the count having schemed a family alliance with England, the king took him and fifty noblemen prisoners, and shut up the count's daughter Philippina in a fortress, where she is said to have died poisoned. He himself came to Bruges with his queen Joanna of Navarre, who felt herself less a queen than the beautiful and bright ladies of the place, sparkling with gold and jewels. Her uncle, James of Châtillon, was made a governor, and soon undertook to level the ramparts. This was a signal for the rebellion, which broke out under the leadership of Peter de Coninc, a weaver, and John Breidel, a butcher.

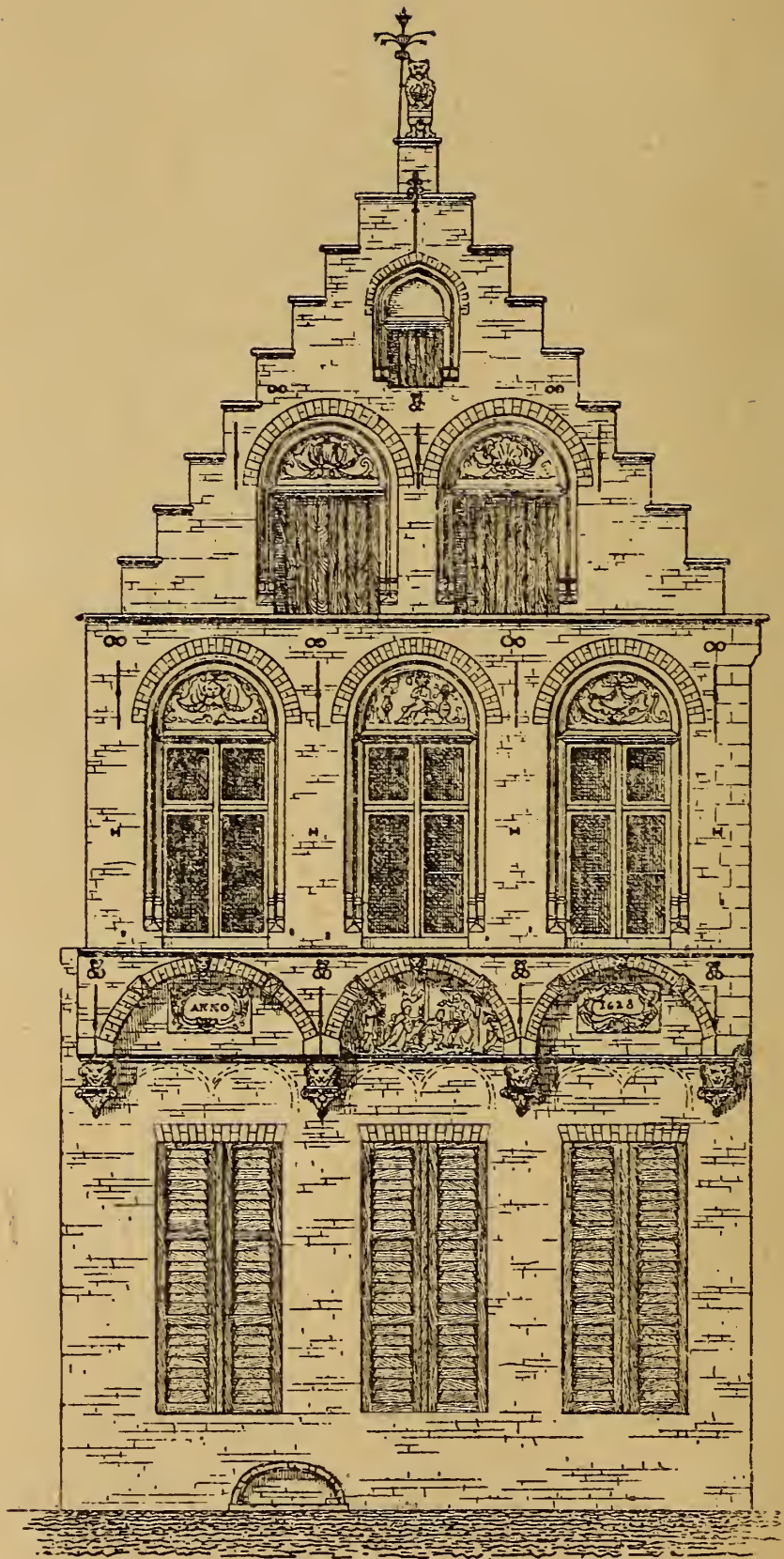
For some time previous, de Coninc had been plotting with the sons of the prisoner count; his fiery eloquence now stirred the people.

In the beginning of May 1302, the burghers, under orders of William of Juliers, grandson to the count, betook themselves to the castle of Male, where the French had their arsenal; and, led on by Breidel, sacked the castle, killing the garrison.

William of Juliers now united his forces with those of Breidel and de Coninc, took himself command of the troop, unfurled his standard and stormed the strongholds of the *Leliaards*, i. e. the french-minded nobles, partisans of the french Lily. Several happy enterprises gave courage to the flemish population and an embassy came from Ghent with a view to an alliance. Things however were not quite ripe and when the ambassadors were back in Ghent, they found the popular mind unsettled: most of the gentry were for the French and, of the burghers, many were afraid of, others sold to the king.

In the meantime, James of Châtillon had sent for troops and those of Bruges, disappointed by their friends of Ghent, seemed to lack courage, so much so that William of Juliers abandoned the town. Peter de Coninc however did not despair; bent on a last effort, he marched on Ghent with 1500 armed men and 100 cross-bows. His eloquence, he thought, would conquer the citizens of Ghent; he pleaded hard for the common interest of the country, showing that a close alliance would make both cities unconquerable, that the whole flemish people would join the victorious standard, that the sons of their count, as brave as they had been unfortunate, would lead the army and that soon the flemish Lion would crush the invaders. The speech proved unavailing; the magistrate called the burghers to battle, not against the *Leliaards*, but against de Coninc, who, unwilling to engage into civil war, made





RUE DU FIL, E. 7., 1628, 4th EPOCH. (See p. 27.)



good his retreat to Bruges, exhorting the sons of Gui de Dampierre to keep ready for better days.

He was however much encouraged by the happy result of an expedition to Ardenburg, where the people had pulled down the count's scutcheon and put up the french Lily ; de Coninc stormed the place, took it, put up again the flemish colours and severely mulcted the *Leliaards*. But, on his return, he found the gates of Bruges shut against him and had to retire to Damme.

On wednesday 10<sup>th</sup> of May 1302, warning was given that all who had anything to fear should leave the town, as the French were to enter, although unarmed. During the night many burghers left with their wives and children for Damme and Ardenburg, where they met Breidel and de Coninc. Scarce had they left the town, when de Châtillon entered it, not, as promised, without arms, but with 1700 horsemen and a strong following of soldiers and bowmen fully equipped. At sight of this army and of its haughty chief, patriotic feelings were roused and the memory called back of lost or threatened liberty. Châtillon, it is true, declared he would punish only those who had been at the sacking of Male, but, riding through the streets, he was observed to throw threatening looks and to mutter threatening words ; a rumour spread that he had boasted of sending soon the citizens to the gallows ; and it was known that one of the french knights had quitted the town, saying he would be no partner in the treacherous tragedy which was preparing. It was also rumoured that none of the French would for a moment quit his weapons, that they were ever ready to begin the killing and that their waggons, at the rearguard, were loaded with ropes to hang the *Klauwaards* (Patriots, partisans of the Lion). Evidently a fearful drama was to be enacted.

During the night, some of the staunchest patriots left Bruges and joined the exiles. «Friends» — they said — «if you wish to save your wives and children and homes and goods, come back at once : the French are ready for murder and plunder. » The words had not to be said twice ; instantly Breidel and de Coninc gathered their men and marched towards the town.

That very night, James of Châtillon had given a splendid supper in honour of the chancelor Peter Flotte, him whom Pope Boniface VIII had compared with Belial ; the foremost knights of the army had been invited. After this supper, he had placed guards all about his residence and was reposing for the night, having appointed the next day for his bloody scheme. The guards, themselves tired with the day's toil, had fallen half asleep, but the fellows of the several trades-unions were awake ; some were gathering in their accustomed meeting rooms, others on the ramparts, on the look out for their exiled brethren. Before daybreak these had reached Sainte-Croix, where a council was held : 1600 men were sent to beset the several gates and cut off their way of escape to the French ; of the rest, one troop, led on by Breidel,

had to march through the *Speipoorte* (the no longer extant Porte de l'Ecluse) to the residence of the french governor; the other, with de Coninc, was to enter through the Porte Sainte-Croix and occupy the market square.

It was a friday, the 18<sup>th</sup> of may 1302; the sun was just rising, when, from the ramparts, the *Klauwaards*, numbering 7000 fighting men, were seen to approach. At once the word was sent round and armed men took possession of the streets. Breidel and his men had soon filled up the ditch and come up to the gate, which being opened, «men of Bruges» — he shouted — «the moment has come to conquer liberty, to show you are still the dauntless men which your forefathers have been. » One thunderlike voice was the answer: «*Flanders to the Lion! Schild ende Vriend! Death on the French!*» and the armed mob rushed on.

Much the same scene was enacted at the Porte Ste-Croix, whence de Coninc's troop marched on to S. Donatian's and S. Saviour's churches, whilst Breidel was hastening towards the governor's house. *Schild ende vriend* (Shield and friend) two flemish words, which no Frenchman could pronounce without being detected to be a foreigner, was the universal shout; whoever fails properly to pronounce the word is slain on the spot, and flight cannot avail: the same watchword waits the fugitives at every gate.

The governor mounts his horse and tries to rally his men; but the horse is killed under him and, together with his guest of the festive night, he flies for his life. Deprived of their chieftain and surrounded with foes, the French are helpless, and their own blood reddens the streets of the town, which they had expected to sack and ruin. There was never a chance to make a stand, except for a short time on the market square; here some knights had rallied under the command of Walther of Sapignies; yet the struggle was short; the women were throwing stones at them, from roofs and windows, whilst the men were battering them down with their heavy *goedendags* (gooddays) (1).

Dreadful was the people's revenge; the slaughter lasted the whole day and 1500 Frenchmen were killed, whilst 100 only were made prisoners. The following night, James of Châtillon together with Peter Flotte fled in disguise; their horses swam across the ditch, near the Porte des Maréchaux; their page however was drowned.

The slaughter of that day is known as «*the Bruges' matins*», whilst the day was called *good friday*, it having been the day of freedom reconquered.

Soon however, the french king invaded the country with a mighty host of 60,000 warriors, and the picked chivalry of France and Navarre, together with some of the flemish noblemen, renegades

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(1) A kind of ironpointed clubs used by the flemish guilds in arms and a fearful weapon in their hands.



to their country and followers of the french Lily. The flemish army, 20,000 men only, was commanded by the count's sons and some of the faithful knights. A battle was fought the 11<sup>th</sup> of July 1302, in the fields of Groeninghe, near Courtrai, where a hard-fought victory crowned the flemish standard. The battle is known under the name of the *golden spurs battle*, on account of the great number of golden spurs taken by the conquerors from the dead bodies of the french knights.

The men of Bruges had their glorious share in the triumph. As a consequence, a democratic form of government prevailed ever since in the city ; business was transacted and accounts settled in their own flemish language, under control of the people. At that time, Bruges had its own military navy, with a crew of 630 men ; it had also a well equipped corps of municipal horsemen.

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✻ Celebrated men. ✻

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It would be impossible to mention all the illustrious men whom Bruges has brought forth or nurtured at the various epochs of her history down to our own times ; the bare list of them would fill many pages. The traveller may find many, together with historical and biographical notes, in our « *Bruges en trois jours.* » There we have noticed memorials left by the English kings Edward IV, Charles II, the dukes of Gloucester, Catherine of Bragance, Margaret of York, Margaret of Austria and many more distinguished foreigners. We meet there also John Brito, the first printer, Colard Mansion, Erasmus, Lewis Vivès, S. Thomas of Canterbury; S. Bernardine of Sienna, S. Ignatius of Loyola, B. John Soreth, S. Simon Stock, Albert Dürer, William Caxton, Thomas Morus, Wolsey and many more whom we forbear to mention here.

Especially under the reign of the magnificent Dukes of Burgundy, Bruges, the residence of their splendid court and the commercial metropolis of western Europe, received within its walls many far-famed visitors. A queen of arts, and a centre of uncounted wealth, she drew to her the most distinguished men of any of the liberal professions. Hence foreign tourists will frequently meet with reminiscences of their own national glories ; we mention such as may prove particularly interesting to the english traveller.





Fragments of English History in  
connection with Bruges.

**T**he language on the flemish coast was so much alike to that of the southern Anglo-Saxons, that it was possible for the latter to send out missionaries of the Gospel to our heathen forefathers. Communications were easy and rapid between the English coast and Damme, the harbour of Bruges, and the nearest landing place north of the *Portus Iccius*. The close relationship of race, the fastgrowing political importance of our counts, and matrimonial connections with the Anglo-Saxon and Danish dynasties favoured the intercourse. Hence, from the very earliest times, do we find traces of it.

The name of Bruges first occurs in the life of St Eligius (+ 665) by his disciple St Audoënus; and already in 694 we notice (see Vredius) the presence in Bruges of the Northumbrian St Willibrord. Tradition also points to Winfrid (a disciple of St Boniface) born in Devonshire about 680, who is believed to have built here the church of Notre-Dame about 744.

Under Charles the bald. Bruges had its own mint, which shows it to have been an important trading place before the second half of the 9<sup>th</sup> century. The marriage of our count Baldwin II with Elstrude, a daughter of king Alfred the great, is a proof of how the political importance of the flemish counts was appreciated by the Anglo-Saxons, towards the middle of that same century.

That marriage was the occasion for frequent intercourse between the inhabitants of either coast, so much so that we find landed properties granted in England to some of our flemish abbeys. Later on and down to the 18<sup>th</sup> century, Flanders, and especially Bruges, afforded frequently a shelter to many whom

political or religious quarrels drove away from England. Thus we find in Flanders S. Dunstan, an abbot of Glastonbury (later bishop of Canterbury) driven into exile by the tyrannical King Edwy (955-959). In 1037, queen Emma, a sister to Richard II duke of Normandy, and wife (1002) of King Ethelred and (1017) of King Canut, took shelter at Bruges from the political troubles which followed the demise of her second husband. She lived here in a stately house richly furnished and lent to her by the count of Flanders. During the war between the old Anglo-Saxon dynasty and the Norman conqueror, we find at Bruges Earl Godwin with his two sons Gurth and Tostig, the latter of whom married our Baldwin V's daughter Judith.

Again, we shall see in the treasure of our Cathedral the funeral tablet of Gunhild, a sister to the last Anglo-Saxon King Harold II. She fled from England with her mother, after the battle of Hastings (14 October 1066) After a short stay at St-Omer, she came « as everyone did at that time », says Freeman (*old English history p. 254,*) to Bruges to count Baldwin. She came back, after some stay in Denmark, and died here 24<sup>th</sup> of August 1087. in odour of sanctity. A leaden tablet, bearing a short description of her life, was found under her head in her sepulchre, in the cloister of St-Donatian, when the french republicans pillaged this church. She left to that church a great deal of jewels and manuscripts, amongst them an Anglo-Saxon psalter, unfortunately lost, and perhaps the mantle of St Bridget, an abbess of Kildare, in Ireland, who was of the royal house of Scotland and died in 523 ; which mantle is still to be seen in our Cathedral church.

Next we have to mention S. Thomas Becket. Born in London 21 December 1117, provost at first of Beverley and chancelor of England, then archbishop of Canterbury, he had to fly from his country (2 Nov. 1164) to escape the fury of King Henri II ; after a six years' exile, he had scarce set foot again in England,



when he was martyred in his own cathedral (29 Dec. 1170). During his exile, he spent much of his time in Flanders, often visited Bruges and consecrated the count's chapel in the castle of Male. Among the « souvenirs » of the sainted martyr, we have in the abbey of St Trudo a small painted likeness of him ; in the vestry of St John's hospital a clot of his blood, in a glass cylinder, adorned with two golden crowns (15<sup>th</sup> century) ; and in the Beguinage of Dixmude, his chalice and chasuble.

S. Simon Stock, born in Kent (1165), entered the Carmelite order in 1212 and being made the superior general (1245) visited the Carmelite convent of Bruges (now the St Leo's school) the year before his death, which occurred at Bordeaux 16 Mai 1265.

In the naval battle which was fought near Damme (June 1340), Edward III king of England is believed to have first known the manner of suspending the rudder from the lumberholes, a method we already see on the great seal of Damme of 1326 ; for, golden coins struck by him after that battle, reproduce the same disposition. The king had been wounded in the battle and, to thank God for his victory, he went on a pilgrimage to our Lady of Ardenburg ; such at least is the local tradition.

In the convent of the Augustinians at Bruges, was ratified the treaty of peace concluded at Bretigny (8 Mai 1360) between Edward III king of England and John king of France, which put an end to the french king's captivity. He had been taken a prisoner by Edward at the battle of Poitiers, 19 September 1356.

About the year 1400, when king Richard II, betrayed by his own subjects, lost together his throne and his life, Bruges was the refuge of Henri Percy, earl of Northumberland, one of the unfortunate Richard's staunchest supporters. He and his suit were sheltered in our abbey of *the Eeckhoutte*. He, however, did not stay there a long time: in 1403, having joined in a league with Glendowdwy, prince of the Welsh,



and the earl of March, he fought against Henri IV and was defeated at Shrewsbury.

In June 1468, king Edward IV, with his young sister, Margaret of York, sailed from Margate for Flanders. They landed at Sluys, where Charles the bold, duke of Burgundy, secretly paid them a visit and was betrothed to the fair princess (27 June). The 2<sup>nd</sup> of July, they arrived at Damme, and the following day, between 5 and 6 in the early morning, the marriage was celebrated before Richard, bishop of Salisbury and a relation of the king, in the dining room of the local magistrate. The same day Charles and Margaret made their « joyous entry » into Bruges, and we find in our municipal accounts as well as in the chronicle of Olivier de la Marche a description of the magnificence displayed in the decoration of the barge, the public reception, and the tournament. Amongst the things presented to the bride we notice wax, wine, a gilt silver statue of her patron-saint S. Margaret, which, with the leathern casket, cost nearly 80 pounds.

The same year, in May, Edward IV had been present at the 11<sup>th</sup> chapter of the Golden Fleece, held by Charles the bold in the church of Notre-Dame. The king's arms are to be seen on the Southside of the stalls, with this subscription : *Edouart, roy d'Engleterre et Seigneur d'Yrlande*.

After the death of Charles the bold, Margaret of York stayed in Belgium, where she was an object of love and took an important part in political questions. Her library seems to have been a large one ; and she herself translated several books, amongst others the *Recueil des histoires de Troyes* of Raoul Le Fèvre, a chaplain to Philip the good, which translation was printed by Caxton and was the first english book printed with moveable types. We believe the work to have been printed here in the duke's palace, the residence of Margaret, with the same types which had been engraved on account of the duke, for the french edition of 1466. It is known that Caxton introduced

into England the art of printing which he had acquired here, and which has been first invented here by John Brito. Margaret of York died at Mechlin in 1503.

In 1470 Edward IV, flying from the evil designs of his brother the duke of Clarence and Richard earl of Warwick, landed in Frise and came to Bruges (13 January 1471). He took shelter with Lewis, lord of Gruuthuse, in his splendid house, now restored, close to the church of Notre-Dame. Here he had his court till the 19<sup>th</sup> of February, when he, with the help of the duke of Burgundy and the Hanseatic League, achieved the triumph of the white over the red rose. The king had been accompanied by his brother the duke of Gloucester and spent some time in the lord of Gruuthuse's castle at Oostcamp. The 26<sup>th</sup> of December 1470, he made a pilgrimage to our Lady of Ardenburg. Whilst staying at Bruges, he had become acquainted with Josse de Bul, the founder of the St Josse's hospital, rue des Baudets. This Josse de Bul gave shelter to Lord Scales, the king's brother-in-law, and other followers of the white rose. Josse de Bul's tombstone bears his arms, with the collar of suns and roses, and the white lion attached, a gift of the king. The original collar is seen in the *Musée des hospices*.

The king with his followers took ship at Damme (19 Febr. 1471) and, from Canterbury, wrote a thankful letter to « his very dear and especial friends » the escoutêtes, burgomasters, aldermen and counsellors of Bruges, to thank them as heartily as possible for their kind hospitality and love. His sojourn at Bruges had been a great comfort to him and his attendants; he promises the town his help and support in every circumstance, and sends to his munificent host, the lord of Gruuthuse, the title of earl of Winchester, (September 1472).

We must believe, Edward IV was again at Bruges, the 30<sup>th</sup> of April 1478, for the 13<sup>th</sup> chapter of the Golden Fleece, which was held in the then collegiate



church of St Saviour, since we find his arms on the northside of the choir, with the inscription : *très hault et puissant prince Edouard, Roy d'Angleterre.*

The month of August 1521 saw at Bruges a gathering of celebrated men, such as few places ever saw. Charles V was here, in the *Cour des Princes* (now the convent of *les Dames de la Retraite*). Christiern II the cruel king of Denmark, came to settle with the emperor some political questions, and the payment of his wife's dowry ; she was the emperor's sister. A few days later, arrived cardinal Wolsey with a royal attendance of more than 500 men on horseback and numerous servants. He was for three days closeted with the emperor, preparing a league of his king Henri VIII with Charles V against France. The treaty was signed the 25<sup>th</sup> of August, amidst the turmoil of festivities. Erasmus dined several times with the illustrious personages. Thomas More was one of the cardinal's attendants. The sainted chancellor was four times at Bruges : in 1514 with Cuthbert Tunstall, since bishop of London ; in 1515 with the embassy from Henri VIII to the prince of Castille ; again in 1520 and lastly, as noticed, with cardinal Wolsey. It was here (1515) that he wrote his treatise on the usefulness of the greek language. One of his relations, a mother superioress of the english convent, lies buried at Ste-Croix, lez-Bruges. Of king Charles I, (1625-1649) we have a full size likeness, at our Hôtel de Ville.

After his defeat by Cromwell (1651), Charles II fled to the continent ; he arrived at Bruges the 25<sup>th</sup> of April 1656 and resided with his friend Preston, rue Oudenburg. He left for Antwerp, the 22<sup>nd</sup> of June, but soon came back and lived with his brother the duke of Gloucester, rue haute 8, where he had his court until he left Bruges, 7 Febr. 1658.

During the year 1656, he was present at the prize-shooting in the guildhall of the St Barbara's archery, and himself fastened the golden bird on the winner's breast ; (the winner was one Peter de Pruysenaere ; the grounds



are now enclosed in the *Ecole Normale*, rue St Georges). — The same year he was again at a birdshooting of the same guild and his brother James, duke of York, got the bird. A picture by John van Meuninxhove (1657) shows the king, attended by the duke of Gloucester and other members of the guild, in the act of suspending the bird round his brother's neck. Another picture of the same painter represents the banquet which was offered the royal archers. The guild had also a picture of the duke of Gloucester. All these pictures are now to be seen in the Hôtel de ville.

Charles II and his brother of Gloucester were also members of the St Sebastian's guild of archery, rue des Carmes. The duke presented the guild with a silver arrow, adorned with his arms and motto, which is still in the guildhall. In the book of membership, the king is inscribed, with his own writing, under date of 3<sup>d</sup> August 1656.

In 1662 he forwarded through Sir Marc Albert de Ognate, for his own « mortuary debt » and that of his brother, who had died 3<sup>d</sup> Sept. 1660, a sum of 3600 florins. The money was spent in building the actual meeting room, which has a bust of the duke of Gloucester by J. V. Rookorst (1657).

A marble bust of the King is in the *Musée archéologique*. When he reascended the throne, he hastened to thank the citizens of Bruges for their hospitality, in a latin letter, dated Westminster 10<sup>th</sup> of July 1666, and brought by Marc Albert de Ognate, who was on his way, as ambassador to the governor-general of the Low Countries, Marquess of Rodrigo.

Lastly we may mention a visit to Bruges of her gracious Majesty queen Victoria, with the Prince Consort, 15<sup>th</sup> Sept. 1843. She was inscribed as a member of the St Sebastian's guild, signed her admission and presented the guild with a silver cup. Another was sent in 1893, on the 50<sup>th</sup> anniversary of her membership.

The religious persecution in England brought many english exiles to Bruges. English Carthusians resided from 1569 till 1578 in the old house, called *the cistern*, west-side of the rue Ste-Claire.

In the church of the Dominican convent, of which nothing is left but a ruined gate near the Pont des Dominicains, were buried the Dominican nuns of Dertford, refugees from queen Elizabeth's persecution. Philip II, king of Spain, had sent a ship to bring them over to Flanders; one of them was a sister of the sainted martyr, bishop Fisher, of Rochester.

English nuns of the third order of St Francis established themselves in part of the ruined *Cour du Prince* (1662). Their convent established first at Brussels (1621) had been transferred to Nieuport (1637). Their chapel here was consecrated under the title of our Lady of seven dolours, by the bishop of Bruges (18 May 1664). Henri Howard, duke of Norfolk, had built himself a residence next to that chapel, which his widow gave to the nuns; it became the residence of their chaplain and a lodging house for visitors. The duke's head was kept in the chapel in a porphyry urn. The triptych by John Mostaert, now in the church of S. James, belonged to the convent. The 15<sup>th</sup> of June 1794, the nuns hurriedly flying from the french invasion, left for Delft in Holland, whence they crossed over to England (23<sup>d</sup> July). They settled successively in London, Winchester and Taunton (Somersetshire, 1807 or 1808), in which last place they still have a flourishing community; some flemish words, picked up during their sojourn at Bruges, are still to be noticed in their talk. The French sold the furniture of the convent, but some sepulcral stones are extant in the garden walls.

See also *English convent* rue des Carmes.

The english Jesuits, established at St-Omer since 1593, transferred their college to Bruges (1763). The lower school (petit college) was in the old *consular house*, quai du miroir; the higher school (grand college) in the *Hôtel Seventowers*, rue haute 8. They were



going to build a large college on grounds situated between the marché du Vendredi, the rue de la Hache and the rue des Vierges, when the society was suppressed (1773). The plans, by one De Cock, are still extant.

Amongst their pupils, we mention Mr Weld, the founder of the celebrated Stonyhurst college and Thomas Barrow, who became a Jesuit and at the age of 16 years stood a public examination, both in latin and english, anent all the poets of Rome and Greece, whether of first or second rank, and Universal Geography. Amongst the fathers we notice John Carroll, who became (1789) the first catholic bishop of Baltimore U. S.

The state-archives at Brussels have several manuscripts, formely the property of our english Jesuits. The college was taken over by english Dominicans from Bornhem, but soon was shut.



As a trading corporation, the English had a seat at Bruges as early, at least, as 1285, and the Scots are mentioned in the accounts of the municipality in 1291. — Documents fail for earlier times.

The first mention of an english consulate occurs in 1390; yet in 1302 and 1305 we find a house called *Inghelant*; in 1494 the consulate was at the corner of the *rue St-Jean* and the *rue Anglaise*; in 1558 it was transferred quai du Miroir just opposite the *pont du Roi* to the house which bears now the number 14, the same which received later the english Jesuits (see p. 41). The *rue Anglaise* (english street) had its name as early as 1337; the *english weight* (weighing house) was there, at least, since 1368, and as late as 1579. Near the *pont du Roi* was the *place Anglaise* (english Square); and two *Little England's streets* (petites rues d'Angleterre) were branching off, one from the *rue Neuve de Gand*, the other from the *rue de l'Huile*.

From 1302 we know of several houses whose very names set one athinking of England; later we find: *the Unicorn, Inghelant, the arms of Inghelant, new*



*England, old England, head of England, king of England, English shield, English arms, London, tower of London, Britain, old Britain, etc.*, and two english taverns in the *rue de Cordoue*.

The english merchants had long venerated St Thomas Becket in the church of the Carmelites, when they reestablished their confraternity in 1344. They had their burying place in their sainted patron's chapel; a daily low mass and a high mass on tuesdays were founded in the beginning of the 15<sup>th</sup> century. A document, dated 26 May 1344, bears the signatures of Thomas Lutyéz, Richard Preston, John of Kent of the London diocese; another, amongst the charters of the Carmelites, is signed by Thomas of Melckeborne, mayor of the English Staple at Bruges, Nickolas Chirloo, Richard of Salteby, Richard of Sletholme, John Attegate, Lambert of Allemania, Thomas of Ludworck, Thomas of Melckeborne, junior, all of them english merchants.

The Irish nation had its consulate from 1383-1590 in the *Waterfort* house, now unknown. Its merchants enjoyed privileges as early as 1387. In the 16<sup>th</sup> century they had here, twice a year, a fair for the sale of broadcloth, serge and furs. Two houses, one called *Ireland*, the other *St-Patrick*, bade one think of the Irish nation.

The Scots' consulate was, in 1383, close to the Augustinian convent; in 1470 it was transferred to the St Martin's Square, which took the name of *place des Ecossais*. The scotch brokers had their chapel in St Giles' church, where we find a close called *porte des Ecossais*. There were also the *quai des Ecossais* (now quai Ste-Anne), the *petite rue des Ecossais* and two houses called *Schotland* (1579).

We find the trade in english beer mentioned in documents of 1298. English cheese, especially of Cornwall, is mentioned in 1336. In 1371, 104 different kinds of goods are mentioned as brought over, for trade, from England and names are given of 37 english traders and one irish.

English cloth, prohibited here in 1307, is admitted

on transit in 1359. In 1439 the prohibition seems to get forgotten and in 1453 cargoes are seized. Diplomatic conferences are held in 1453 & 1494, to no purpose, it seems, except that the prohibition became reciprocal.

Wool from England and Scotland was to be sold at Bruges wholesale only in 1365, and was an occasion for many quarrels in the 14<sup>th</sup> and 15<sup>th</sup> century. So important was the trade with England that, in 1467, an exchange rate had to be fixed for english money: the english *noble* was rated at 36 1/2 to the *marc*; other coins, in proportion.

The London *Hanze* was an association of traders, enjoying a patent right on the markets of Bruges, London and other associated places. The *Hanze* took dues from the merchants of the place and from foreign traders resorting to it. The London *Hanze* existed here before the 13<sup>th</sup> century, and a charter of close to the year 1187 mentions the fact.

The *chief* (or count) of the Hanze was by right a native of Bruges; the *skildrake* (esquire), a native of Ypres. Membership could be granted only at Bruges and London; the treasury was to be kept here and controlled by the local municipal board. The admission fee was *30 sols and 3 pence sterling*, which was reduced to *5 sols and 3 pence* for the sons of associates. We have in our municipal accounts the names of members since the year 1285. A condition of membership was to belong to a guild, which excluded manual labour; artisans wishing to enter the association, were to have abandoned their profession since one year and one day and to pay the enormous fee of *one marc of gold*; which was tantamount to exclusion. Evidently, the Hanze was a capitalists' syndicate.

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## First day.

**T**he railway station was built in 1879-86 after a design of M. J. Schadde, an Antwerp architect. A Brussels architect, Beyaert, added some parts with a view to strengthen the fabric. The whole is a kind of imitation of the old Bruges' style.

## The Cathedral St Saviour's church.

**I**n the 7<sup>th</sup> century S. Eligius founded here, in honour of the B. Virgin, a chapel, which grew to be a parish church before 961 and took the name of the Holy Saviour. A collegiate church in 1501, it became a cathedral in 1834, under the title of St-Saviour and St-Donatian, and lost its former secondary title of St-Eligius, who from the early times had been considered a patron-saint of the church.

*Outside.* The outside of this church, a red brick building, is very plain, as required by our seashore climate. The lower parts of the tower date from 961, 1116-27 and 1358; The upper part, of a hybrid roman style, from 1844-46; and the copper-plated central spire from 1871.

The church was burnt down in 1116, rebuilt and consecrated 24<sup>th</sup> of April 1127. Some parts within the tower, from the first to the third story, belong to that period.



Burnt again in 1181 and rebuilt 1183-1223. The first bays of the choir, with the corresponding part of the ambulatory and an eastern portion of the transept, are believed to be a part of this reconstruction; we however think that elegant part of the building to date from the end of the 13<sup>th</sup> century (1290-1300).

A third fire occurred in 1358 which caused the rebuilding of the naves and part of the transept (1358-1362). The south gable of the transept dates from 1407. The chapels in the ambulatory and the apsis were begun by *John van de Poele* and finished by *Ambrose Roelants* and *John Beyts* (1480-1527). The former of these builders undertook, with success, the dangerous work of underpinning part of the ambulatory and the lower portions of the apsis of the choir.

*Inside.* The sight of the nave is very fine, and although the floor was raised 25 centimètres (1840) the proportions are perfect. The style in the nave and transept (1358-1362) is rather severe; in the first bays of the choir (1183-1223) it is simply beautiful.

The ambulatory was vaulted in 1527-30, the apsidal chapels not completely before 1580; the choir was vaulted anew in ogival style (1738). The church had been whitewashed a first time in the beginning of the 17<sup>th</sup> century. In 1871 the late canon Leuridan, rector of the parish, began the scraping it away, and had the whole church painted in colours by baron *Béthune d'Ydewalle* and M. *Arthur Verhaegen* (1874-75).

WORKS OF ART. Starting from the bottom of the church, we find :

*North sidewall:* Annunciation and the Coming down of the H. Ghost, by *James van Oost the elder* (1658). On the middle pannel, the painter's portrait and that of his son.

Above the gate : Christ on the Cross.

First pillar : holy-water vessel (1500).

Stained glass window, by *H. Dobbelaere* (1871).

Martyrdom of St Barbara, by C. Cels (1809).

# Facing the Cathedral

Rue des Pierres, 98

is situated the

general printing office

(Typography = Lithography = Chromo=  
lithography. = Printing with photographic  
processes = Music, etc. etc.) of

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Ahas. van de Vyvere=Petyt

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Successor to the old firms :

Jacques Petyt and V<sup>e</sup> Jacques Petyt

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This firm has been the originator of that kind of religious gothic pictures, renowned throughout the whole world as "Brugian pictures". Established more than 50 years ago, it has conquered a well deserved fame by its numerous artistic publications in medieval style. — Artistic-minded foreigners wishing to procure gothic pictures and chromolithographs (a unique speciality of Bruges) should not fail to avail themselves of their visit to this town, to call at the showrooms situated rue des Pierres 98, opposite the Cathedral.



Printing of books, pamphlets etc. — Speciality of rich printings. — Edition of works for author's or own account. ❧❧

Jobprinting for marriages, births, funerals and other family events, etc. etc. ❧❧❧

Printings for the trade, artistic and commercial purposes. — Works for public administrations. — Ledgers and account books. ❧❧❧❧❧❧❧❧❧❧❧

Speciality of placards in chromolithography for the trade and industrial purposes. ❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧

Black placards, black and white lettering after a new improved process, cheaper and more durable than the painted ones. — Printing of Music after the German system. ❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧

Portraits drawn on stone, in Photo=engraving, in phototypy etc. of all sizes. — Warranted artistic productions. ❧❧❧❧

Photo=engraving. — Phototypy and all printing processes based on photography. — Making of clichés. — Printing after the three colours process. ❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧❧

Bookbinding for common and rich books — Framing of pictures of all kinds. ❧❧❧



*Baptistery.* At the entrance, two superb flat tomb-plates in brass (1439 and 1518). The chapel (built 1454) was badly restored (1840).

A very interesting picture representing scenes out of the legend of S. Anne and S. Joachim. (Beginning of 16<sup>th</sup> century).

Triptych by *P. Pourbus* (1559) representing the Lord's Supper. On the side pannels, Abraham and Melchisedech, Elias under the juniper tree. On the backsides, S. Gregory's mass and the members of the h. Sacrament-confraternity for whom the triptych was painted. Damaged by the Gueux, the triptych was restored by the artist in 1569.

Two triptych-shutters by *F. Pourbus* (1608), SS. Cosmas and Damian.

Two others triptych-shutters, S. Martin and S. Barbara, with inscription and portraits of Martin van Hulendonck (+ 1625) and Barbara Beerblock (+ 1613).

A picture on wood, protected by a shutter hanging down from antique hinges: the Crucifixion, S. Catherine and S. Barbara. This picture which dates from 1380-1400, is very interesting; the draperies seem to have been painted with oil colours unless some restoration by a later artist have to account for them. The pannel is a typical work of the old Bruges school prior to the van Eycks.

*North transept.* Stained glass window, the tree of Jesse. by *H. Dobbelaere* (1874).

The great pictures by *John van Orley*, to be seen here and elsewhere in the church, belonged to the S. Donatian's church; they were painted about 1725, as models for the tapestries which adorn the choir on great festivals.

A tripartite pannel showing scenes of the Passion, by *L. de Deyster* (1656?-1711).

The prophet Elias under the juniper tree, by the same (about 1680).

S. Jerom, by *P. Rycx* (1644).

S. Lievin martyred, attributed to *Th. van Tulden* (1607-1686).

THE SHOEMAKERS' CHAPEL, built in 1372, enlarged between 1418 and 1424. Remarkable fence of the second half 15<sup>th</sup> century. The crucifix on the altar is a relic of the Eeckhoute Abbey and dates from the 14<sup>th</sup> century.

A series of beautiful tombs in brass plates: 1) the best of them is the tomb of Walter Coopman (+ 1387); 2) of Martin de Visch, seigneur de la Chapelle (+ 1453); 3) of Master James Schelewaerts (+ 1483) doctor in theology of the Paris university and rector of St-Saviour's; he is represented giving a theological lecture in the university of Louvain; 4) of Adrian Bave, burgomaster of Bruges (engraved about 1555).

S. Antony's miracle, by *J. van Oost the elder*, a copy of *van Dyck* (Museum of Lille).

Stained glass windows by *H. Dobbelaere* (1861).

NORTH-SIDE AMBULATORY. On the left, a triptych, the Schepherds' adoration, attributed to *Ant. Claeissins* (15..-1613). Above the confessional and above the rood-loft door, two pictures of *J. van Oost the elder*.

*First chapel*, built (1495-96), fenced in (1513). Life-size likeness cut out in wood, of blessed Charles the good, count of Flanders and martyr; repainted (1609). — The old reredos (1517) opposite the altar is the oldest extant monument of the Renaissance in Bruges. — A fragment of the tomb of W. van Halèwijn, lord of Uitkerke, (+ 14<sup>th</sup> May 1455). — A pretty stained glass window by *Béthune-d'Ydewalle* (1869.)

*Second chapel*, belongs to the series of buildings which date between 1480 and 1530; fence (1517). A poor stained glass window by *J.-F. Pluys* (1848). — Above the altar, S. Bernard kneeling before the Madonna. — On the background scenes out of the life of that saint by *Ant. Claeissins* (15..-1613).

AP SIS. (1488-1530). The chapels are the work of the celebrated John van de Poele. Some of the recently added stained glass windows are but poor of style and imperfect in the colours.



*First apsidal chapel.* On the altar a reredos of the end, of 15<sup>th</sup> century: the middle pannel carved in wood, painted and gilt, represents the genealogy of S. Ann. On the side-pannels painted about 1545, S. Giles, three sainted bishops, conversion and consecration of S. Hubert, charity of S. Lucy, her immobility. — A reliquary, containing the shrine of Charles the good, by Van Damme and Bourdon (1884) after the designs of *Béthune-d'Ydewalle*. — A modern triptychshaped reliquary containing the tunic of S. Bridget, an Irish princess born in the Armagh diocese; died 523. — The flight into Egypt, by *J. van Oost the elder*. — S. Joseph and the child Jesus at work, by the same. — A triptych: martyrdom of S. Hippolyte; leftside pannel, scene from his life; rightside pannel, portrait of the donors; Hippolyte de Berthoz and either his first wife Elisabeth de Keverswyck, or his second wife Elisabeth Hugheins (after 16<sup>th</sup> March 1494 n. s.); on the outside, grisaille paintings posterior to the year 1504: S. Hippolyte, S. Elizabeth of Hungary, Charlemagne, S. Margaret. This triptych formerly attributed to *Memlinc*, is of *Thierry Bouts*, who must have painted it shortly before his death (1475); the portraits of the donors would seem to be of *Hugo van der Goes* (+ 1482). A comparison with the martyrdom of S. Erasmus (in Louvain) asserts the claims of *Bouts*. — Another triptych, by *Ant. Claeissins* (1609), represents the Taking down from the Cross, with portrait of Charles-Philippe de Rodoan, 4<sup>th</sup> bishop of Bruges, and pictures of Charlemagne and S. Philip by *Antoine Claeissins* (1609). — Monument of John Carondelet, archbishop of Palerma (1544).

*Second apsidal chapel*, chapel of the h. Cross. The altar (1893) has an oaken reredos, with inserted pictures, about 1630, in the *Claeissins'* style, being busts of the Saviour and the B. Virgin. The higher part shows groups of the Passion, in wood, gilt and polychromed, relics of an ancient reredos of the 15<sup>th</sup> century, the gift of M. Van Huerne. — Stained glass windows by *Grossé-*

*De Herde* (1898). Six medallions from the reredos of the altar of O. L. of seven dolours, attributed to *Fr. Franck* (1581-1642). — Behind the altar, a recess in the wall had, before the fire of 1839, a representation of the Lord's Sepulchre.

*Third apsidal chapel, or chapel of the blessed Sacrament.* At the entrance, left side, a funeral monument (1620) of Janus Lernutius. Justus Lipsius' friend and author of a latin life of Charles the good. — Right side, a copper basso-relievo, the Burial of our Lord, by *P. Wolfganck* (about 1535). — Lateral stained glass windows, of a superb style, by *Béthune-d'Ydewalle*, (1861). — At the bottom, idem by *A. Verhaeghen* (1876). — The white stone altar is the work of *J. van Nieuwenhuyze*, after the sketch of *Béthune-d'Ydewalle*, (1873) polychromed in 1901. — Four small pannels: the Pascal Lamb, the Manna, David dancing before the Arch, the Disciples of Emmaüs, attributed to *Giles van Coninxloo* (1544-1610) — Two copper crowns, supported by a pedicle, the work of *Fonteyne*, after the drawing of *Béthune-d'Ydewalle*.

*Fourth apsidal chapel.* The altar sculptured by *J. van Nieuwenhuyze* (1883,) designed by *Béthune-d'Ydewalle*, polychromed, 1901. — On the floor, a flat brass tomb of Bern. van den Hove (+ 1527). restored in 1865. — A portrait (about 1500) of Philip the fair, the founder of a confraternity of the seven dolours, wrongly attributed to Hugo van der Goes (he died 1482, and the prince was born at Bruges 22<sup>nd</sup> June 1478). — A *Mater Dolorosa* on gold, a broad imitation of a picture attributed to St Luke and belonging to the *Ara cœli* church in Rome. The picture signed J V (E?) (John van Eeck or van Eecke?) dates about 1460 and cannot be of John van Eyck who died 1440. The picture is a smaller copy of *Quinten Metsys* (national gallery of London and royal museum of Brussels). — A picture of the Crucifixion, attributed to *Fr. Franck* (1581-1642) and having belonged to an ancient altar of the chapel.



*Fifth apsidal chapel* dedicated to Our Lady of Loretto, vaulted about 1552. A badly executed tomb of Jean-Robert Caimo, 16<sup>th</sup> hishop of Bruges (+ 1775). — The temporary altar (1890) has a statue of the B. Virgin by *Peppers* (1730-1785), from the old S. Donatian's church. — Three pictures representing the history of the *Santa Casa* (17<sup>th</sup> century). — Our Lady of Loretto. — S. Agatha and S. Dorothy, by *J. Maes* (16..-1677).

Stained glass window, *the first missionnaires in Flanders*, by *Jules Dobbelaere* 1898.

SOUTHSIDE AMBULATORY. S. Simon Stock receiving the Scapular from the hands of the B. Virgin, by *Er. Quellin the younger* (1686). — A triptych : the Presentation ; on the shutters, the Nativity and the Nuptials of the B. V. ; on the outside, S. Louis, S. Gudula and two other saints, attributed to *J. van der Straete* (1536-1618). — The Assumption, attributed to *van Baelen* (16<sup>th</sup> century). — Two pictures from the life of St Augustine, by *Erasmus Quellin*, (1666).

SOUTH TRANSEPT. A stained glass window : the prophets, the apostles, Christ with the emblems of his passion, by *H. Dobbelaere* (1870). — Three large paintings of *van Orley*, models for tapestry (see p. 49.) — The seven works of mercy ; three by *J. van Oost the elder* (1643), the four others by *Josse de Laval* (1551).

*Chapel of S. Barbara*, vaulted about 1552, fenced in between 1516 and 1539. A triptych by *P. Claeissins the younger* (1609): Christ between Pilate and a soldier; on the shutters, John Montanus, abbot of the Eeckhoutte (+ 1623), and his patron saint. — A polychromed alto-relievo, the enthroning of a bishop (15<sup>th</sup> century). — The Virgin with St Luke and St Eligius, by *Lanceloot Blondeel*, whose likeness is preserved in the person of St Luke (1545). — A small triptych (1664). The Virgin with the child who is presented with a flower by an Angel. On the shutters, St Francis and the donor. — S. Eligius and a crowned hammer.

In the backscene, St Peter's church and the Castle S. Angelo of Rome. — The child Jesus, by *J. van Oost the elder*. — Martyrdom of S. Godelieve, by the same. — Death of the B. Virgin, attributed, wrongly we think, to *J. Schoreel* (1495-1562). It is a replica of *Hugo van der Goes* (14..-1482); the original is to be seen in the Academy. — Christ taken down from the Cross, on gaufered gold (about 1480), falsely attributed to *Hugo van der Goes*, (+ 1462). — A small triptych, quite remarkable: The Presentation, with donor and his patron saint. About 1517-21. We believe this to be of the same artist who painted O. L. of seven dolours (in the church of Notre Dame), which has been attributed to the pseudo *Mostaert*, of Waagen; perhaps it is of *Adr. Ysenbrant*, a pupil of *Gerard David*.

*South sidewall.* Observe the following pictures: 1) The institution of the blessed Rosary, by *Nicolas Liemaekere* (1575-1646). 2) Christ crucified on the Calvary, and other scenes of the Passion, the work of an unknown master (about 1500), formerly attributed to *Gerard van der Meire* (16<sup>th</sup> century). 3) The resurrection by *P. Claeissins the younger* (1585). 4) (above the south gate) Consecration of S. Eligius, *Ghislain Vroilvncck*, 1621. — A holywater vessel of blue stone (about 1500). — A very beautiful false window. — Other pictures: 1) Christ triumphing over Death and Hell, by *J. van Oost the elder*, 1637. 2) Magi worshipping, by *Gerard Zegers* (1591-1651); a reduced replica of the same is to be seen at Notre-Dame. 3) Magi worshipping, signed *J. van Oost, f.* 1642. (M. Weale says: painted by *Abraham Janssens*). On the wall at the bottom of the central nave, where the armorial bearings are of the bishops of Bruges (painted, 1875); 1) Christ crucified, with the Virgin, S. John and S. Francis, by *J. van Hoecke* (1598-1651). 2) St Charles Borromeo ministering the viaticum to the plague-stricken at Milan, by *Giles Backereel* (1572-16..)

THE ROODLOFT (JUBÉ) is a heavy mass which completely breaks the artistic unity of the church; it were



better removed to Ste-Walburge. This construction (1676-82) took the place of a beautiful screen, the work of *William Pike* (1414-15). — Observe a statue of the Creator by *Artus Quellin the younger* (1682).

THE CHOIR. Beautiful *stalls* of the 15<sup>th</sup> century ; the canopy above them was taken off to make room for the scutcheons of the knights of the golden Fleece, who held here their chapter 30<sup>th</sup> April 1478. They are decorated with statuettes ; those representing the works of mercy are very remarkable. — *The altar*, which spoils the apsis, dates from 1637-42. Observe in the reredos two beautiful heads of S. Peter and S. John by *J. van Oost the elder*. — The old stained glass windows represented the twelve peers of France, which were taken away in 1739 ; the new windows are by *Béthune-d'Ydewalle* (1867-72). — At the altar sides, the mausoleums of Henri-Joseph van Susteren (1742) and John-Baptist de Castillon, (1753) fourteenth and fifteenth bishops of Bruges. They are the work of *H. Pulincx*. — A recess in the altar contains relics of S. Maxim, S. Donatian and S. Eligius, also the head of S. John, bishop.

CHURCHWARDENS' ROOM. — Christ on the Cross with three angels bearing the emblems of His Passion ; a fourth angel holds a crown above the head of the B. V. who is kneeling in front of the donor. The work is of the middle of the 15<sup>th</sup> century and shows marks of Italian influence. — Shutters of a triptych (about 1490). — A portrait of Pierre de Cuenijnck, dean of the S. Saviour's chapter, by *Peter Pourbus* and another likeness of the same, at the age of 81 years, attributed to *Peter Claeissins*, (1609). — Two other portraits, one of Peter Lootyns (dated 1557), the other of Leonard Neyts (end of the 16<sup>th</sup> century) ; the works of an unknown local artist. — Two pictures of *P. F. Casteele* (1694) : the Annunciation and the holy Family. — An interior view of the church. (1671) *Corn. Verhoeven* (?). — The crosier of S. Maclou (6<sup>th</sup> century) of ivory with gilt copper rings ; the scroll is a modern piece of work-

manship. — Leaden tablet on which is inscribed a short life of Gunhild (see p. 35) — A scroll of a crosier, representing S. Martial receiving the head of S. Valeria (Limoges work of 13<sup>th</sup> century). — A terra-cotta mosaic, representing the head of the B. Virgin (14<sup>th</sup> century). — A bishop's mitre of about 1400. — An ivory «porte-paix» (about 1500). — A copper Madonna (16<sup>th</sup> century). — A small bell (1527). — Two copper offertory basins (16<sup>th</sup> century). — Small holy water bucket of cast copper (16<sup>th</sup> century). — Letters of indulgences with miniatures (1514). — A frame holding a piece of poetry written on parchment, with miniatures (15<sup>th</sup> century). — Some beautiful manuscripts, a few of which are ancient books of song. — A silk embroidered mantle (14<sup>th</sup> century), once a protection to St Bridget's tunic (see p. 35). — Some other embroideries etc.

VESTRY ROOM, part of the buildings which date from 1480-1530. — A monstrance of the 15<sup>th</sup> century. Two acolyth's candlesticks (15<sup>th</sup> cent.) — Three offertory plates (16<sup>th</sup> cent.) — A velvet brocade cope green and gold (end of 15<sup>th</sup> cent.) — Velvet brocade chasuble with dalmatic and tunic, crimson and gold, with embroidered fringe (2<sup>nd</sup> half 16<sup>th</sup> cent.) — A red velvet cope with flowers etc. (1551), restored 1890.

The Cathedral has eight large tapestries, made in Brussels by *van der Borgh*, after paintings by *J. van Orley*, (early years of 18<sup>th</sup> century), which are exhibited in the choir at some grand festivals such as *Easter*, *Whitsuntide* and about *Corpus-Christi* feast and during the whole month of *May* and the larger part of *June* (see p. 49 and 53).

The silver shrine of S. Donatian was made in the 17<sup>th</sup> century, partly from an older one of the 13<sup>th</sup> century; to this belonged the statuette of an angel with enamelled wings, a madonna and two pricked figures of saints, precious stones, filigrees and flowers. (The relics of S. Donatian, bishop of Reims, were given (840 or 841) to our count Baldwin I, by Ebbo, one of the saint's successors.



The large silver shrine of S. Eligius (1612) is a meritorious work of *John Crabbe*, the same who made the shrine of the H. Blood.

A shrine in black wood, adorned with chiselled silver plates and figures of S. John Chrysostom (1600).

It is to be hoped there may soon be constructed in one of the apsidal chapels, a relic-holder, to exhibit all the relic treasures of the church, as was done in the middle ages.

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✻ Episcopal Palace. ✻

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Rue du St. Esprit ; office hours 9-12. A. M. and 2-5, P. M.

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Oudenburg street (see p. 14),  
✻ (rue du Vieux Bourg.) ✻

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Observe the group of beautiful houses, the seat of the trades-union *Gilde der Ambachten*, restored 1895-96.

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The Museum of the « Hospices civils »,

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Rue des Chartreuses (south side of Oudenburg street); has many interesting things of ancient art.

Besides several works of the two *J. van Oost*, we have here two portraits by *P. Pourbus*; a diptych (n. 84), perhaps of *John Provost*; an Annunciation of the 15<sup>th</sup> century, in gray camaieu; several portraits of the 16<sup>th</sup> century; Christ at dinner in the house of Simon the leper, the work perhaps of *Albert Bouts* and a copy of his father's painting which belongs to Mr Ad. Thiem of San-Remo; several panels attributed to the *Pourbus*' the *Claeissins*' etc.

There is also a rich collection of chests, presses, statues and knick-knacks of the 14<sup>th</sup> to the 17<sup>th</sup> century.

Notice a collar of suns and roses, from which hangs a white lion, a decoration of the house of York, taken from the tomb of Sir *Josse de Bul*, 1488. Josse de Bul, the founder of S. Josse's Hospital, « rue des Baudets », received this decoration from Edward IV, as a remembrance of the hospitality proferred to Lord Scales, the brother-in-law of king Edward, and to other english noblemen, from the 13<sup>th</sup> January till 19<sup>th</sup> Febr. 1471. (See p. 38.)


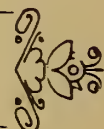
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 Simon Stevin's square. 

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A brass statue, by Simonis (1846), of the celebrated mathematician *Simon Stevin*, who is believed to be a native of Bruges (1548) and died in Holland (1620).



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 Rue des Pierres, (Steenstraat). 

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In this beautiful street are to be seen several very interesting gables. Observe the old *Masons' house*, C 29, which dates from 1621 and is one of our architectural jewels from the second period of the Renaissance (1614-1700). It was restored in 1885. Also, the old *Shoemakers' house*, D 40, built in 1527, restored in 1892 ; it is a pity that the restoration of the lower part was not better planned.

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 Market square, (Grand'Place). 



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The ground has been raised 35 centimeters since the year 1290. Formerly on the eastern side there stood the *Waterhalle* built (1285) as a warehouse alongside the *Reie* (actually vaulted). Rebuilt in 1366-99, it was a



central market for broadcloth, of which more than a thousand pieces were sometimes sold in a single day. The building was completely demolished in 1787; and a new building raised, which was burnt down (20<sup>th</sup> Febr. 1878). On the same spot stands now the provincial *Government house*, built of white stone by *L. Dela Censerie* and *R. Buyck*, but yet unfinished !!! The red brick building to the south, built by the same, in the old local style, is the *Post-office*, the upper stories of which are the

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 **Repository of our local state=papers,** 

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A very important one. The inventory of *old records*, down to the year 1500, was undertaken by our record-keeper M. L. Gilliodts-van Severen, and is a perfect work in its way, comprising six volumes in-4<sup>o</sup>, besides one introductory volume, and two of contents, with an excellent *Glossary* by Mr Ed. Gailliard. In the record-rooms are kept: a portrait, the only one extant, of the celebrated Dordrecht preacher, brother Cornelis Adriaenssen, by *Hubert Goltzius* (1573); — some « swords of justice », old seals and moulds, engraved copperplates, a few sheets of works printed here by John Brito, the inventor of typography, etc.

Observe the old *Hôtel de Bouchoute*, a redbrick building at the corner of the rue St-Amand, D. 13. The hollow copper globe, of half a mètre diameter, on the top of the house, was placed there in 1839 to serve as a *gnomon* for determining the meridian line, marked in white stones through the grey pavement of Market-square.

*Cranenburg house* (nowadays an inn) was the place where Maximilian, king of the Romans, was, by the citizens of Bruges, kept a prisoner from the 5<sup>th</sup> to the 17<sup>th</sup> of February 1488.

In the middle of the market-square, notice the monument of Breidel and De Coninc (see p. 29), the work of *De Vigne* and *Dela Censerie*, which was inaugurated, amidst great festivities, in the presence of H. M. the King and the royal family (15<sup>th</sup> Aug. 1887).

## The Hall and its Belfry.

Were built before 1248, on pile-works, on the filled-up bed of the *Boterbeke*, near its confluent with the *Reie*. The buildings were much altered during the second half of the 16<sup>th</sup> century, the lower windows alone having preserved the original style. Observe how the architect has contrived by a slanting direction of the walls, in harmony with the lines of the market-square, to give to the whole a regular appearance and produce an optical illusion as if everything were square.

The original building had two wings, between which stood the belfry, of brick masonry, with a wooden campanile. The campanile fell a prey to the flames in 1280, and the bells fell down through the vault of what was at that time the record-room. The work of restoring and rebuilding begun in 1282 was finished, it is believed, in 1296, and new bells hauled up in 1294-99.

Since that time, the tower has gone through many repairs and changes. Until the end of the 15<sup>th</sup> century, it had but two quadrangular stories, four side-turrets and a saddle-shaped roof, which bore, it is asserted — though without proofs — the giltcopper drake, now on the top of the belfry at Ghent.

The four small turrets were rebuilt and the window-mullions renewed by the celebrated *Jean van Oude-naerde* in 1394-95. The dial was made and decorated with the arms of Austria when the clock was set a going in 1449-50.

The octogonal part of the tower (or lantern) dates from 1482. A spire 45 feet high was added in 1483-84,





Great Speciality of Stations of the Cross in terra-cotta, Composition, stone and marble. — Groups, Statues of any of the Saints, monuments in bronze, marble, etc.

**Aloïs De Beule, Catholic art Sculptor**  
**21<sup>bis</sup>, Quai du Pont Neuf, GHENT (Belgium).**

Silver and Gold medals at the International Exhibitions of Antwerp and Amsterdam. — Highest Award at Brussels Exhibition 1897. The only Diploma of Honour awarded for Christian Sculpture. — Diploma of Honour at the Provincial Exhibition of Ghent 1899.

Specimens and photographs, sent free upon application.



**EMILE RENDERS**

FIRM ESTABLISHED 1850.

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**ANTIQUITIES**

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**ARTISTIC OBJECTS**

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The storerooms open

from 9 a. m. to 3 p. m.

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3, rue des Receveurs, 3,

— **BRUGES.** —

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THE HALL AND BELFRY.







according to a contract still extant, and carried a statue of St Michael, 15 feet high, which had in its hand a cross with banner floating and trampled under its foot a drake, 16 feet long. Struck by lightning and burnt down (25<sup>th</sup> Jan. 1493), the spire was rebuilt (1502) in the then prevailing style and surmounted with the Flemish Lion; struck again and burnt in 1741, it was never rebuilt, but the lantern was finished off (1822) with the present balustrade which was renewed in 1901. The tower has a total height of 80 mètres and leans South-East, the deflection from the perpendicular being 43 centimètres, and having remained such ever since it was noticed the first time.

Above the entrance to the Belfry there stood of old a statue of the B. Virgin, which was pulled down by the French revolutionists. A new statue was erected in 1819, but replaced recently by another, which had stood above the entrance gate of the *hôtel de Gruuthuse*, opposite the *rue Neuve*. This statue, with those of the Hôtel de ville, of most of our ancient monuments, of bridges and street corners, were the reason why, from the middle ages down to the present day, Bruges was known as the *Maria-stad* (*city of Mary*).

The two wings were partly rebuilt and partly added in 1325-90. They were again rebuilt and the south-gallery added in 1561-66. The ground-floor of the left wing, now the *Museum of Antiquities*, was the grocers' market (*Kruudhalle*), where count Louis de Nevers, captured at Courtrai by the citizens of Bruges, was kept a prisoner during 25 weeks, in 1325.

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 **Museum of Antiquities.** 

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**H**as its entrance on the market-square; ring for the porter at his lodge in the courtyard. The Museum is open daily; entrance fee 50 cents, free admittance on Sundays from 11 A. M. till 1 P. M. The Museum contains many miscellaneous relics of antiquity; it

was founded in 1865 and is still administered by a private society; its destined place is the *hôtel Gruuthuse*, which was bought to that end by the municipality (1873); various reasons, however, have till now checked the progress of its restoration.

## — The Belfry-tower. —

Persons wishing to make the ascension pay a fee of 25 cents to the porter. At the second story there is a vaulted room, called *Secreet Comptoor* (secret office), which has in the wall two recesses, rebuilt in 1524, very remarkable for their eight iron doors, which date from 1292. Behind these were two chests with iron braces, which contained the charters of the city and of the trades-unions, together with the seal and counterseal of the municipal board. The ten locks are to be seen in the Museum of Antiquities; the board of aldermen, the headman of St John's section, and the eight deans of corporations had each of them one of the different keys.

The great bell, in the lower part of the tower, was cast for the church of Notre-Dame in 1680 and christened under the name of Mary. Its weight is 12,295 pounds. It was taken down from the spire of N.-D. and was to be sent to Paris, in the early years of the last century, but found its way into the Belfry where it was rung the first time, on the 30<sup>th</sup> of March 1802, to celebrate the treaty of peace between England and France.

A spiral staircase of 402 steps will take you to the campanile, whence a splendid sight is got westwards on the sea; and, as you turn round, you may see Ghent, Courtrai and Dixmude.

The first chimes dated from 1299. The present ones have 49 bells; most of them were cast in 1743; a big copper cylinder, cast in 1748, sets them in motion every quarter of an hour; the municipal chimer plays them on sundays, wednesdays and saturdays (see p. 8).



## The Burg.

Was a quadrangular stronghold built about 865 by Baldwin I, and protected by heavy walls which were still extant in 1127. The North- and East-ditches have long been filled up. The *Reie*, which was on the west side, has been vaulted and the south-ditch alone is to be seen nowadays.

The *Burg* had four gates and four bridges. One may yet notice the bolt-holes of some of the locks at the Police court, rue de l'Ane aveugle. Legally the *Burg* was the count's property where he had his own palace as well as his private chapel, now the S. Basil's church, and a hall for the aldermen, deputed by him for the government of the city. In 1302, as a consequence of a more democratic form of government, the seat of municipal offices was transferred to the Market-square and the *Halle*.

One might here compare successive styles of architecture. The lower chapel of the H. Blood is of the 12<sup>th</sup> century; the Hôtel de ville, of the 14<sup>th</sup>; the outer walls of the chapel of the H. Blood, of the 15<sup>th</sup> and 16<sup>th</sup> (gothic style); the old record-office, at our left, is of the first Renaissance; turning round, the provost's house of St Donatian, at the corner of the rue Breidel, is of the 17<sup>th</sup> century; the Court of Justice represents the 18<sup>th</sup> century; opposite this, the block of houses, erected on the seat of the old *Steen* (which had been built for a jail in 1340) dates from the first half of the 19<sup>th</sup> century, whilst the provincial government-house shows at its best the skill of our civil engineers, about 1860.

On that part of the *Burg*, which is now planted with trees, stood the old collegiate church of St Donatian, which had become our cathedral church in 1559 and was sold and demolished under the french domination in 1799.

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✻ Hôtel de ville. ✻

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Was built on the site of the old *Ghiselhuus* of Baldwin I, which had become the *Scepenhuus* (court of aldermen). The first stone was laid (1376) by count Louis de Maele; the frontage was finished in 1387, but the work of polychroming it had been begun in 1379.

All the statues which decorated it were pulled down by the French (1792), heaped up together on a huge stack of firewood on the Market-square and burnt to ashes. In 1853 a new statue of the B. Virgin took the place of the old statue of N.-D. d'Ardenbourg. In 1854 a restoration was begun, which will have to be undone again, on account of the bad quality of the stone; the new statues also are of an inferior style.

The interior fittings of the building were much altered in 1766, but brought back to their former shape in 1895, by M. L. Dela Censerie. The old *aldermen's hall* is at the upper story. The corbels (1397-92) represent the twelve months of the year. The vault was painted and gilt in 1404, the key stones represent biblical scenes and figures of saints; it has been recently restored. The late Albrecht de Vriendt (+ 1900) was painting for this hall a series of historical subjects; his work, as far as it is completed, is very beautiful and is to be finished after his designs by his brother. The stained glass windows, which date from 1867, are to make room for others which, it is hoped, will recall the good old style without any compromising with modern fashion.

The Hôtel de Ville has a portrait of the english king Charles I, and some paintings concerning Charles II (see p. 39).

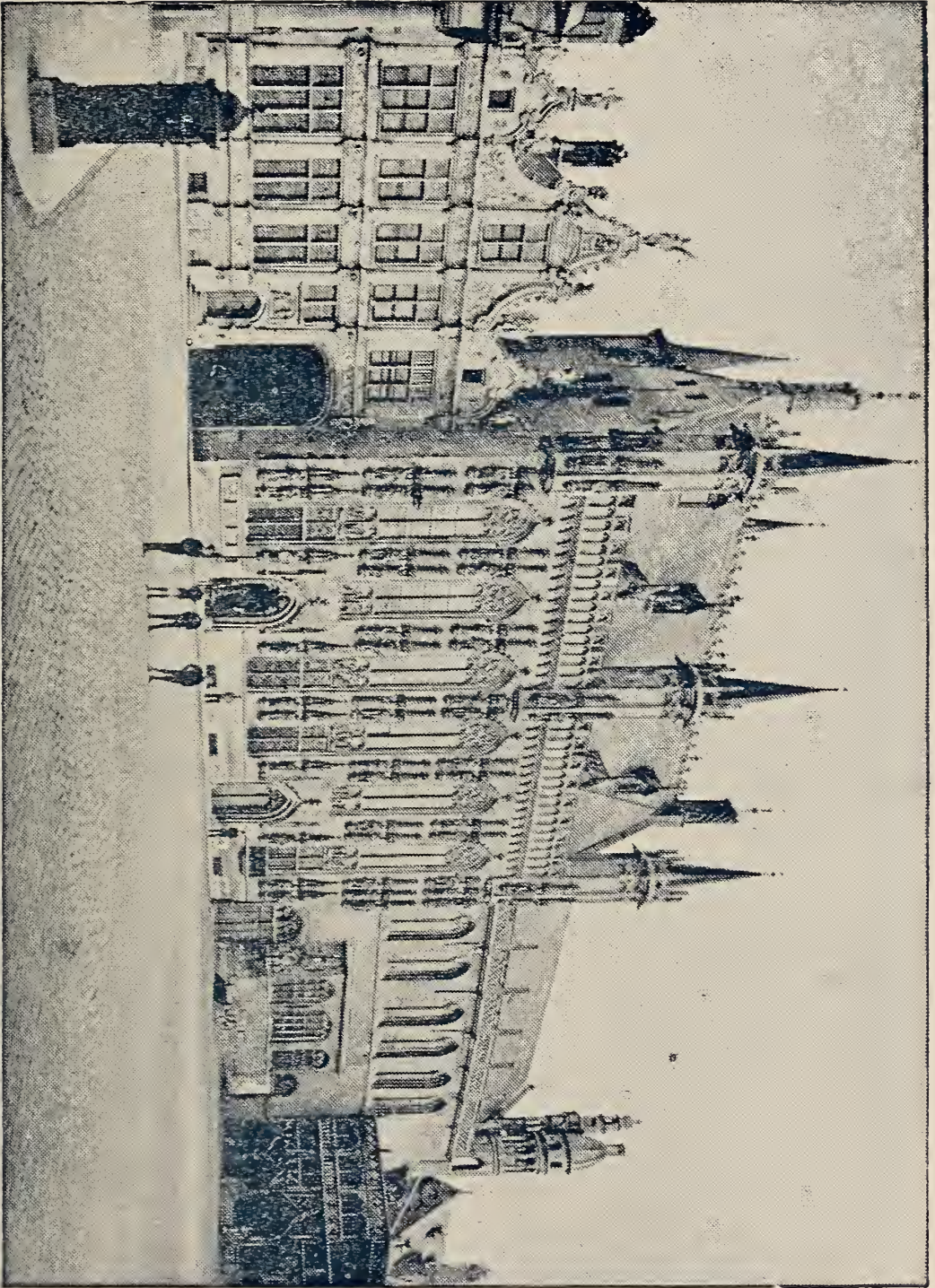
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✻ The old record=Office (Ancien greffe) ✻

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Was the second building here in the Renaissance style (1535-37). The first (1495) was the Biscayen's





HOTEL DE VILLE.








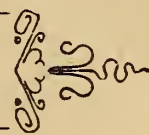


FRANC DE BRUGES.



hôtel of which nothing is left. The frontage had been much spoiled by the action of time, when the French completed the sad havoc, pulling down the statues (the work of *Guillaume Aerts*) and smashing the sculptured busts and scutcheons. Its restoration was completed in 1881, and the parts which had been polychromed in 1537, were redecorated according to the original design, as far as could be ascertained from the traces left. The walls are crowned with ten statues of gilt brass (1884). The lower flat, now the seat of the Justice of peace, well deserves a visit; the hall is tastefully decorated and has a doorway which dates from 1544 and is attributed to *Lanceloot Blondeel*. It has also a painting of *P. Pourbus*, showing the old *Abbey des Dunes*.

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 Court of Justice. 

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A heavy building (1722-27) on the site of the old and splendid *Palais du Franc*, which had succeeded (1434-40) the still older *Loove*, or count's palace (the work of Baldwin I, restored after a fire, by B. Charles the good.)

The remarkable thing to be seen here is the famous Chimney :

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 Chimney of the Franc. 

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For which apply to the porter at the bottom of the yard. The entrance fee is 50 cents each ; for schools or societies, fee as per agreement. The chimney is in the old aldermen's hall of the Guild (*Franc de Bruges*), and was made after the drawings and under the direction of *Lanceloot Blondeel*. The body of the chimney, a mantelpiece resting on two pillars of ornamental gothic style, is of black Dinant marble and is the work of *Guyot de Beaugrant* (1529) — The alabaster frieze, with the four Genii at the angles and the upper moulding, is of the same

artist and shows the history of Suzanna. — The higher portion, of oak, (1529-31), is a memorial of historical events following on the battle of Pavia (1525) which brought about the treaty of Madrid (1526) confirmed by the *Paix des Dames* (treaty of Cambrai 1529) and put an end to the sovereignty of France over Flanders. In the middle of the forefront, is the statue of Charles V, as count of Flanders, bearing the badge of the Golden Fleece. The throne shows the portraits of his father and his mother (Philip the fair and Jane the silly); on the back of the throne are medallions of Charles de Lannoy, the conqueror at Pavia, and Margaret of Austria, the emperor's aunt, who negotiated the treaty of Cambrai. On either side of the throne are the columns of Hercules, with the arms of all the emperor's kingdoms; further on, sixteen scutcheons with the arms of his ancestors. On the pilasters, at the corners of the forefront, are medallions of Francis I, and Eleonora of Austria, the emperor's sister, whose marriage was to be, as it were, a seal on the treaty. On the pannel at the right side of Charles V, are the statues of Maximilian and Mary of Burgundy, his paternal grand-parents; on the other, statues of Ferdinand of Aragon and Isabelle of Castille, his maternal grand-parents.

The chimney, formerly polychromed and gilt, has been restored in 1850 by *Charles Geerts* of Louvain.

In the same building are the STATE-PAPERS. The inventory of charters and registers was published in 1881-84. The keeper Mr. J. Colens, is always ready cheerfully to help those whom the love of science brings to rummage amidst the precious stores. (Open from 9 A. M. to 12. Entrance by the yard of the *Court of Justice*).

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The Holy Blood.

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The sanctuary of the H. Blood, consisting of two superposed chapels, stands on the right side of the Town-House. The gateway is a very delicate work of



blue stone ; it was built in 1529-33 together with the frontage of the next building on the northside, which was the record-office of the court of justice. Both were repaired in 1893.

The two turrets (a third one, the most beautiful, was demolished in 1832 and ought to be rebuilt), date from the second half of the 15<sup>th</sup> century and have wrongly been supposed to belong to the roman style.

THE LOWER CHAPEL. In 1095, count Robert II, of Jerusalem, brought from the Holy Land the relics of St Basil, bishop of Neo-Cesarea. Half a century later, count Thierry of Elsas and his wife Sibyl of Anjou built this lower chapel in honour of that glorious Doctor of the Church, and appointed four chaplains to it. It was consecrated in 1150; at the french revolution it was suffered to fall into ruins and the relics of St Basil were transferred to S. Saviour's church. They were brought back to the restored chapel in 1897.

To this first building, the restoration of which was completed in 1896, belong the choir and the nave with its backparts which had been finished, as well as the foreparts which had been left in an unfinished and rough condition. The basso-relievo representing the Baptism of Christ, in this latter part of the chapel, dates likewise from the middle of the 12<sup>th</sup> century.

Under the pavement of the central nave, was found in 1875, the tomb of *Jean van Audenaerde*; next to it to the South was found an empty tomb painted and now covered with a moveable slab. The northern chapel, which juts out on the Bourg, was built in 1503 for the clercks of the Court of justice; its altar-screen, after a design of *Lanceloot Blondeel* (1530), has still its polychromy but lost its statuets; it shows also some ancient consoles which had been put up in the choir during the 16<sup>th</sup> century.

THE UPPER CHAPEL was built at the same time with the lower one, as can be shown from the spiral staircase in the south-west corner, and from the arcades

between the nave and the chapel of the H. Cross, in the upper story, which belong to the 12<sup>th</sup> century.

In 1311, the building underwent extensive repairs, was embellished and more amply provided with church-furniture, as we find from the city-records. The upper chapel was again reconstructed in the 15<sup>th</sup> century and was not yet finished in 1482. The following year, was put the first stained glass window, which represents Philip the fair and his wife. The lateral chapel (of the H. Cross) received a bell-turret and was reconstructed again in 1672.

At the french revolution the whole building was a heap of ruins. The work of restoration, largely paid for by private subscriptions, was begun in 1819; and the *Noble Confraternity of the precious Blood* continues still the work of embellishment, guided therein by a true artistic taste.



*Pictures, windows etc.* Before entering the chapel, we had formerly, at our left, doors beautifully ornamented with enamelled glass medallions, some of them dating from the 15<sup>th</sup> and 16<sup>th</sup> centuries, which are now partly to be seen in the *Museum of the Chapel*, and partly adorn the door of the Churchwardens' Room. Seven windows, by *J. F. Pluys*, (1846-47) pretendedly after the coloured designs of the ancient windows of 1542, represent the dukes of Burgundy; they show but a poor technical merit. Two other windows, by the same artist, after his own original designs, represent Albert and Isabella, Francis I and Mary-Teresa. — The large western window, representing scenes of the Passion, is the work of *J. B. Capronnier* (1856).

CHAPEL OF THE H. CROSS. Paintings of *J. van Oost the elder* (1649), *G. de Craeyer* (?) and *Cornelis Cels.* — Observe the altar and its silver furniture (middle of 18<sup>th</sup> century). Also three stained glass windows: one very beautiful, by *Béthune* (1858) represents S. Longinus and S. Veronica; two others, by *H. Dobbelaere* (1869) represent S. Charles Borromeo with S. Helena,



and S. Joseph with S. John the Evangelist. The scenes at the bottom show how the costly relic of the H. Blood was saved from the *Gueux* and the French Iconoclasts : Perez de Malvenda hides it in his house (1578) ; Charles-Enée Baron de Croeser, burgomaster of Bruges, applies for the reestablishing the worship (1819) ; Bishop Malou hands over to messire van Hoobrouck de Moorhem, provost of the Noble Confraternity, the brief of Pius IX, granting the jubilee of 1850.

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 The relic of the H. Blood. 

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Bruges is believed to have had a relic of the H. Blood about the year 1056. The one we worship now, was brought within our walls in 1149. Its authenticity rests on the most solid ground. Count Thierry d'Alsace received it, as a reward for his services in the 2<sup>nd</sup> Crusade (1147), from the Patriarch and the King of Jerusalem. He came back to Bruges (1149), accompanied by Leontius, the abbot of S.-Bertin, whom he had appointed the keeper of the relic and deposited it in his beloved city of Bruges. It is still preserved in the original phial, and for a long time it was seen to become liquid and to bubble up on fridays. This miracle, which recalls what happens still at Naples on the feast of S. Januarius, ceased about the year 1325; it however took place again in 1388, when the Bishop of Ancône transferred the phial into the new reliquary, a cristal cylinder having at either end a golden crown with Angels, the same which still contains the relic and was restored in 1887 by our local goldsmith Mr *Van Damme*.

The citizens of Bruges always held this treasure in great reverence. In 1297, when king Philip the fair was marching to the conquest of Flanders, a numerous deputation was sent to him to beg he would leave them the precious relic. The promise was solemnly granted and put down in a charter dated from Inghelmunster

September 1297, and still preserved in the local archives (charter n<sup>o</sup> 102). — During the religious disturbances, the relic was preserved by Don Juan Perez de Malvenda (20<sup>th</sup> March 1578) and successively hidden from the *Gueux* in various houses. The same was done in 1797. The public worship was not reestablished before 1819.

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✧ Vestry room. ✧

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The small shrine, in which the relic is exposed to public veneration on ordinary circumstances, is a very fine work, of octogonal shape, the gift of archdukes Albert and Isabella (1611).

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✧ Museum. ✧

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A triptych, the Deposing Christ from the Cross, is a work of great value, attributed by M. Weale to *Gerard David* (about 1520), by others to an unknown master who must have felt the influence of *Gerard David* and *Quinten Metsys*, and whom, for convenience's sake, we call *the master of the H. Blood*. — A pannel of the 15<sup>th</sup> century, bought at G<sup>ent</sup>, wrongly attributed to Memlinc, represents two scenes of some unknown legend. — A triptych, (1520-1530): Christ carrying His Cross, Christ crucified, Christ arising from His tomb. — A pannel (about 1500) showing in various compartments the Holy Trinity and scenes from the life of Our Lord and His Blessed Mother. — Two shutters of an ancient altar polyptych, by *Peter Pourbus* (1556), showing the members of the Noble Confraternity of the H. Blood and its clerk. The portraits are considered some of the best paintings of this celebrated portrait-painter. — A lace-veil representing the Reliquary of the H. Blood (1684). — Chasubles of reddish brown cloth with gold embroideries of the



15<sup>th</sup> and 16<sup>th</sup> centuries. — Tapestry representing the translation of the relics of S. Augustin (1637).

Basso-relievos of hammered copper (17<sup>th</sup> century.) — Medallions of carved oak (18<sup>th</sup> century). — Miniatures. — Fragments of stained glass windows and medallions (15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> centuries). — Alabaster basso-relievos (17<sup>th</sup> cent). — Offertory basin (16<sup>th</sup> cent). — A copper censer (15<sup>th</sup> cent.)

THE GREAT RELIQUARY. The original great gothic reliquary was officially stolen by the *Gueux* in 1578 and converted into ingots. The actual shrine was ordered of *John Crabbe* a goldsmith of Bruges in 1614 and finished in 1617. It is 1<sup>m</sup>,29 high and 0<sup>m</sup>,61 broad.

The hexagonal base rests on six feet; six fluted corinthian pillars, ornamented with arabesques, carry the entablature which is surmounted by three turrets; the middle turret carries a pelican, symbol of the H. Blood; the others, statuettes of Our Lord, of the B. Virgin, of St Donatian, the patron saint of the Cathedral, the city and the diocese, and of St Basil, the patron-saint of the chapel. They are of solid gold. Between the pillars stands an hexagonal casket which contains the cylinder with the relic. The roof carries Christ on the Cross with the B. Virgin and St John. Under the canopy hangs a lovely crown of enamelled gold, which tradition asserts to have been the crown of Mary of Burgundy. Unfortunately some of the precious stones have been lost during our religious troubles and replaced by artificial imitations.

The whole shrine has a medieval look though it belongs to the style of the Renaissance, and is a work of priceless value.



## Feast and Procession.



From time immemorial the feast of the H. Blood is celebrated during the fortnight beginning with the third day of May. The procession which has been an

established pageant ever since the 13<sup>th</sup> century, was officially recognized, in 1303, as a memorial of the city's liberation from the french tyranny by Breidel and de Coninc ; its date originally was the 3<sup>d</sup> of May ; since 1781 it took place on the following sunday ; but at the renewal of the worship paid to the H. Blood, in 1819, the date was fixed on the first monday after the 2<sup>nd</sup> day of May. The present itinerary of the procession dates from 1578 ; anciently it followed the whole circle of the city-walls. It is a justly celebrated pageant, the more so since biblical dramatized scenes have been introduced in 1900, from which year also the members of the noble confraternity have resumed the traditional gown.

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 **The Provost's Court (Handhuis).** 

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**W**as the seat of the jurisdiction which the Provost of St-Donatian's chapter enjoyed over certain parts of the city, the Burg and adjacent streets. He was, since 1089, hereditary chancellor of Flanders, in which charge he was succeeded by the Bishop, on the erection of the Bishopric of Bruges in 1559. The building dates from 1662, and was erected after the plans of *Frederic van Hillewerve*, a canon of the then cathedral. It is of cut stone and belongs to the second period of the Renaissance, the pagan style of art being more servilely adhered to than in the old *Greffe*, which shows much originality and recalls the ancient local architecture.

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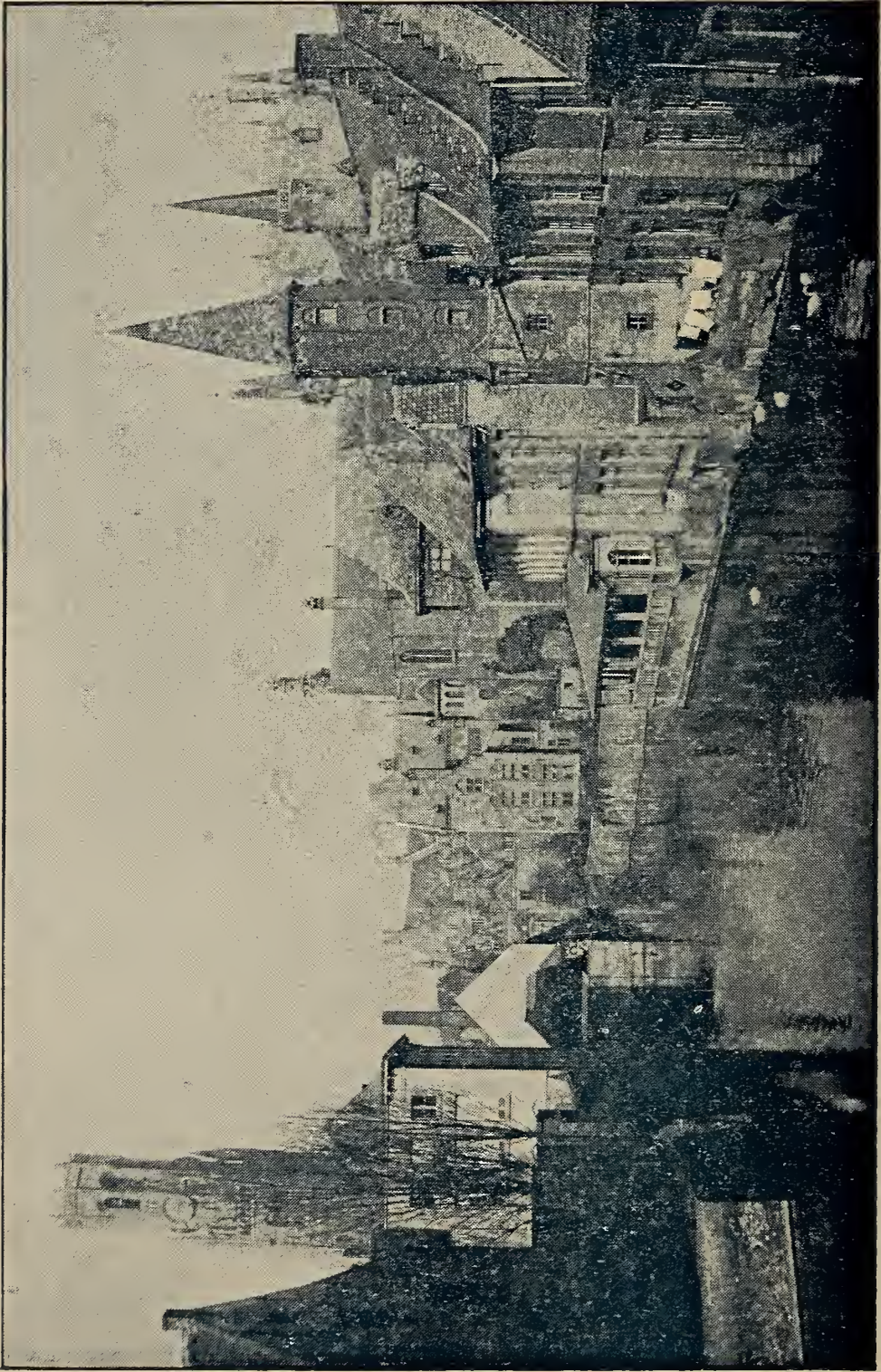
 **The Fish Market.** 

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**L**ook at the house B 7, close to the bridge, one of our architectural types (built 1570, restored 1872). (See p. 25). — Observe the buildings of the *Franc de Bruges*. The house on the corner of the *rue de l'Ane*









QUAI DU ROSAIRE.



*aveugle*, dates from 1608. The adjacent buildings, crowned with turrets, were begun in 1520 by the celebrated *John van de Poele*. The whole block shows a most picturesque view ; add thereto the placid water, the green foliage of the trees and the steep ridges of two stone bridges and you may understand why landscape painters do cherish the spot.

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 (Rozenboedkaai.) Quai du Rosaire. 

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A splendid view of the H. Blood chapel and the provincial government house. Notice the house B 7, the lodge of corn-carriers, built 1637, restored 1892. — Going on along the *Dijver* to the *Gruuthuse* hôtel, notice on your right hand some beautifully restored gables, the work of Mr *Chas. de Wulf*.

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 Hôtel Gruuthuse. 

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The original *Gruuthuus* was from the beginning of the 15<sup>th</sup> century, the place where taxes were taken on malt. The frontage looking on the canal dates from about 1420, and the whole of that side, excepting the small gable at the left, which was built about 1470, was completed before 1448. (See p. 25).



The present *Hôtel Gruuthuse* was erected for the celebrated *Louis of Bruges*, Lord of *Gruuthuse*. The construction was undertaken in 1465 or so and completed in 1470. To this period belongs the northern frontage next to the church of *Notre Dame* ; it is of brick and stone and shows yet its garret-windows, its galleries on the roof, its stately staircase and elegant turret, a long time ruinous but now restored (1894). In 1471-72 the hôtel was made to communicate with the adjoining church, and the nice little tribune was built which we

are soon to visit. In 1482-83, other buildings were erected at the corners of the *rue de Gruuthuse* and along the *rue de Groeninghe*. At the corner of this street and the *Dijver*, was the office of the tax-gatherer.

The whole of those buildings became the property of the town in 1875, and is being skilfully, though somewhat thoroughly restored. It is only to be pitied that both the upper stories have been preserved above the ground floor; originally there was but one and there was not the present disproportion between the garret-windows and those of the upper story. Here it was that Louis de Gruuthuse collected his famous library, the richest private library of the time, next to that of the Burgundian dukes. Here also he entertained as his guest king Edward IV of England (see p. 38).

GRUUTHUSE MUSEUM; a splendid collection of lace, the gift of baronness Augusta Liedts. Entrance fee 50 cents; open from 9 A. M. till 1 P. M. and from 2 P. M. till 4 in the winter and 6 in the summer. The illustrated catalogue is sold at the Museum.

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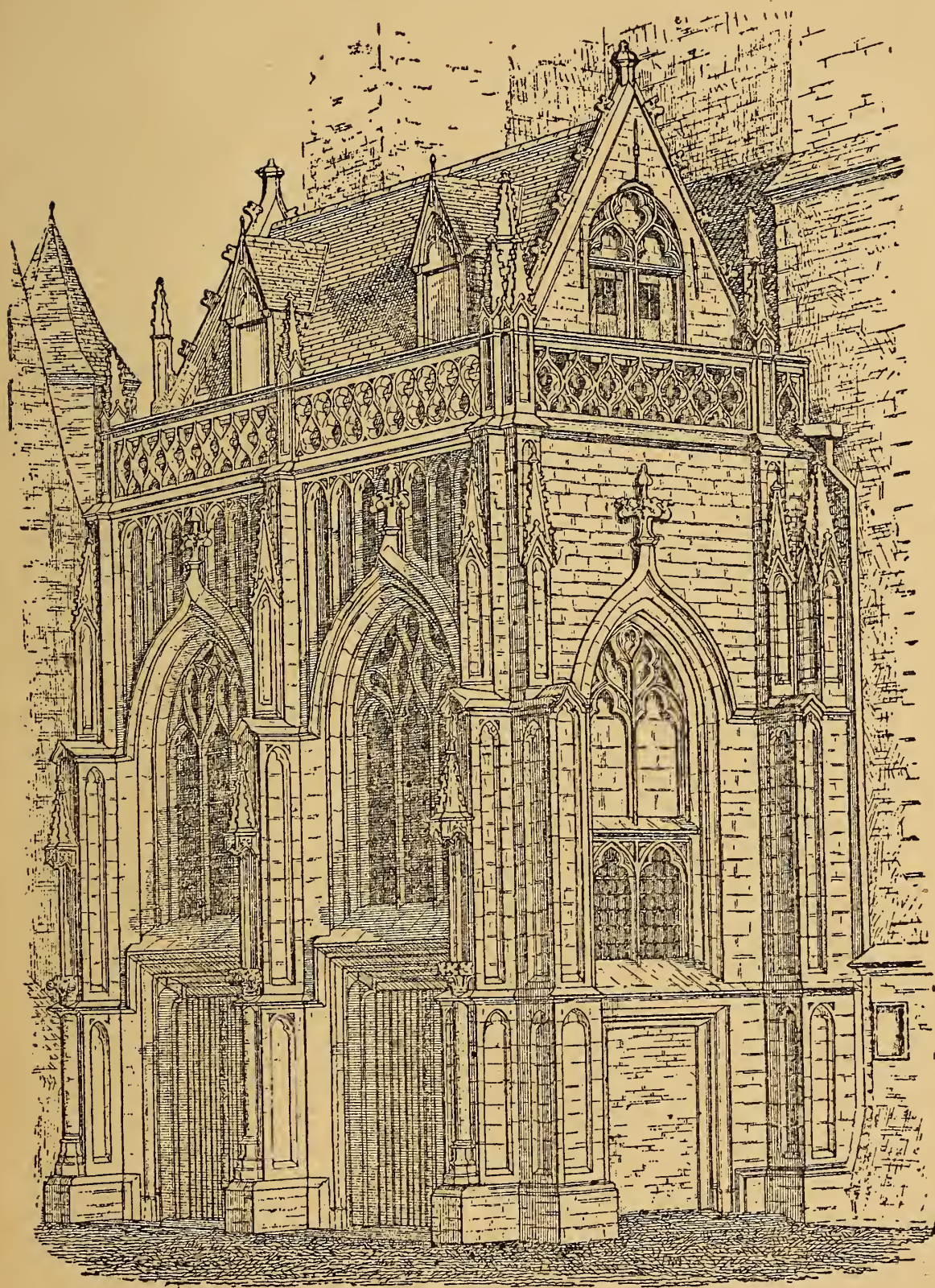
 The Church of Our Lady. 

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Has for its patron-saint Boniface, an englishman, formerly called Winfrid, who died bishop of Mainz, and who is believed to have built a chapel on the site of which was begun the present construction (880); it was first under the jurisdiction of the bishop of Utrecht and became a collegiate church in 1091, when it was transferred to the see of Tournay; after a long series of negotiations, wherein Pope S. Gregory VII had his part.

Burnt down in 1116, the church was rebuilt and, with the munificent help of B. Charles the good, count of Flanders, the work completed in 1120. The side aisles were rebuilt again from 1180 to 1185, from which time also dates the old porch, which was polychromed and was demolished before 1562. The choir





PORTICO OF THE CHURCH OF O. L. (*Het Paradijs*). (See p. 76.)



was achieved about 1225 ; both works, different in style but nobly conceived, were done, we believe under the direction of an architect of the Tournay school. The western frontage had two cylindrical turrets, decorated with little columns, and a triple « lancette » with a gallery running above it. The present large window dates only from the 15<sup>th</sup> or 16<sup>th</sup> century. Some flying buttresses of the 15<sup>th</sup> century are left, but those of the apsis are mutilated.

In January 1898, a beginning was made with the work of restoration and some of the parasitical buildings demolished, bringing out the ancient form of the porch ; but no progress has been made for the last four years ; let us hope the work will not take a quarter of a century.

The northern collateral nave was built in 1344-60 ; the southern, in 1450-74. The adjunction of these two naves spoils entirely the church and the double series of pillars and buttresses is perfectly disgraceful.

The beautiful portico under the tower, called *Het Paradijs*, has been converted into a baptistery and much defaced ; it dates from the second half of the 15<sup>th</sup> century.

The old cemetery is enclosed within iron railings after the designs of Mr *Chas. De Wulf*.

THE TOWER. Its lower or quadrangular part was finished in 1297 ; the spire was begun that same year and completed in 1320. The pinnacle having been damaged by lightning in 1519 was rebuilt and decorated with an open-work crown of blue stone ; on the top was put a single flat stone, overhanging a foot and a half ; on this again masonry was raised thirty feet, and the whole crowned with a cross and a weathercock (1534). In 1818, the upper structure was lowered down more than fifty feet, and in 1853 the work of the reconstruction undertaken. The old weathercock, bearing the date of 1711, was put up again the 1<sup>st</sup> of August 1858 and a lightning-rod, the 4<sup>th</sup> of August 1876.



From the pavement of the church to the weathercock, the height is 122<sup>m</sup>30. The quadrangular part is 75<sup>m</sup> high. (Note that the spire of the church of Our Lady, Antwerp measures 130<sup>m</sup> above the level of the sea). — It is a pity that red brick was used in restoring the spire, whilst the lower structure is of yellow brick; nor are the ornamental crockets and crown of a good style. The turrets at the four angles, demolished in 1760, were reerected in 1872-73 together with the balustrade; the work shows also little style and no proportions.

INSIDE THE CHURCH. Down from the 16<sup>th</sup> century this church has suffered much; it was whitewashed a first time in 1589; in 1889 it received another decorative whitewash, which the present restoration will remove. In the 13<sup>th</sup> century the roofing was left naked and apparent; the central nave was first vaulted in the 15<sup>th</sup> century, and revaulted in 1768; the beautiful original triforium had been pulled down, its place being taken by ugly looking arcades. The arcades along the walls were filled up in the 16<sup>th</sup> century, but some have recently been reopened and repaired. The old triforium is being reconstructed after the original plan, and partly with the old materials, found back in those arcades. So also the upper windows. The work done by *Mr Chas. De Wulf* is very creditable.

WORKS OF ART. — Above the N. W. door, Esther interceding for God's people, by *L. De Deyster* (1695).

*Lower side, north*: on the wall, to the west, the Adoration and the child Jesus, by *Gaspar de Craeyer* (1662). Pulpit (1743), after the design of *J. A. Garemyn*.

At the gate of the tower was buried the celebrated painter *Gerard David*. The body lay under a blue flagstone bearing his arms and those of his wife *Cornelia Cnoop*.

IN THE FIRST NAVE, NORTH SIDE: *Chapel of the three sainted women*. John Breidel, son of John and grandson of Michael, founded here a chaplaincy in 1370. The burying place of his family was before the entrance

to the chapel. That John Breidel was not the famous hero of 1302; those of that name who lay buried here were of a later date and of another branch of the family. — A white stone statue of the B. Virgin (about 1485).

*Chapel of the H. Cross* (1473). A series of ten pictures showing the history of the relic of the H. Cross, which was presented to the Church of Notre-Dame, by Walter Uutenhove (1473), painted by *Peter de Brune* (1632-34). — A series of ten pictures of the Passion, by *John-Antony Garemyn* (1775-77). — An ancient crucifix of about 1500.

In the AMBULATORY. *First chapel*, anciently called of the H. Trinity, dedicated in 1868 to the Sacred Heart. Some have mistaken this for the Breidel chapel (see p. 77). — An ancient balustrade, restored in 1868. — Four alto-relievos of the 15<sup>th</sup> century, badly injured by the *Gueux* in 1579; restored and repainted in 1874. — A monument of J. de Baenst (about 1515). Confessionals (1689). — Above the confessionals, a painting attributed to *Carravaggio*: the disciples of Emmaüs. — The vocation of St<sup>t</sup> Matthew, by *James van Oost the elder* (1640). — Opposite those two paintings, the child Jesus in glory, by *James van Oost the elder* (1640.)

*Churchwardens' room*; this was anciently the S. Margaret chapel. Above the entrance, St<sup>t</sup> Thomas of Aquino girded by the Angels, a work of *Gaspar de Craeyer* (1644). — A stained glass window: J. de Baenst and his wife (about 1520). — An almost complete collection of portraits of the provosts of the chapter. — An interior view of the church, about 1670, a most interesting help towards a future restoration of the church.

The *Gruuthuse tribune*. The tribune communicated with the adjacent residence of the Gruuthuses and was erected in 1471-72 for Louis of Bruges, lord of Gruuthuse and his wife Margaret van der Aa. This jewel of the joiner's art well deserves our attention. We see here the device *Plus est en vous*, of the *Gruuthuse* family,



their arms and emblems, as also those of the *van der Aa's*, and the initials L. M. (Louis, Marguerite.) The wood has been happily divested of the varnish which disfigured it (1895). Notice, at the upper story, traces of ancient painted paper, stuck on the ceiling.

Near the altar (1891), at the bottom, a triptych: Adoration of the shepherds, with gray painting on the shutters, one of the best works of *Peter Pourbus* (1574). It was painted for the famous doctor-in-law, Josse de Damhouder, whose portrait is on one of the shutters. Above the altar, stained glass window by *Béthune* (1876).

*Chapel of the H. Sacrament*, anciently of the B. Virgin, restored, refurnished and adorned with stained glass windows by *Béthune* (1863). — Chantry of Paul van Overvelt (+ 1483) and his wife (+ 1479). The tomb, which was a beautiful work, has been much damaged. Above the entrance, a painting by *Antony Claeissins* (1575), the dedication of the S.-Mary-Major church at Rome. — Altar of S. Anthony (1891) with stained glass window by *Béthune* (1874).

*The Lanchals chapel*, the *chapel of tombs*. Single visitors pay a fee of 1 fr.; two or more together, 50 cents each. The chapel was rebuilt in 1812-16. — The tomb of Peter Lanchals, knight, counsellor, cup-bearer and lord of the exchequer to Maximilian, and « escoutête » of Bruges, who was beheaded in 1488 for his loyalty to his prince.

The mausoleums of Charles the bold and his daughter Mary of Burgundy stood, before the french revolution, in the choir of the church.

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**Mausoleums of Mary of Burgundy,**  
**and of Charles the Bold.**

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Designed at the command of Philip the fair and executed in black marble and gilt copper by *Peter de Deckere*, a goldsmith and metal founder of Brussels;

begun in 1495 or 1496 and completed in 1502. The gilt copper statue of the princess is a marvel. The cornice shows the armorial bearings of all her domains; the two lateral sides represent her thirty-two genealogic quarters; the footside has her enamelled great escutcheon and the headside, her epitaph. The whole work shows a grand conception, whilst for style and execution it surpasses all praise. The tomb was formerly protected with a wrought iron lattice, which is lost.

THE MAUSOLEUM OF CHARLES THE BOLD is but a poor imitation of the above; it was done (1559-62) in the Renaissance style by *James Jonghelinck*, an Antwerp founder, *Josse Aerts* and *John de Smet*, stone cutters, after a design of *Cornelis Floris* a native of Antwerp. The body of the unfortunate duke, which had first been interred at Nancy (1477) and brought over to the S. Donatian's church at Bruges, by order of Charles V (1550), found at last its resting place in the choir of Notre-Dame (1553); it was by Philip the second's command that the translation was done, and the mausoleum erected.

IN THE SAME CHAPEL: a picture of our Lady of the seven dolours, a work full of noble feeling of an unknown master, perhaps *Adrian Ysenbrant*, or some other pupil of *Gerard David*. The medallions remind us of some designs by *Albert Dürer*. The shutter is in the royal museum, Brussels, n<sup>o</sup> 114-115. — A triptych, the Descent from the Cross, by an unknown artist (about 1490). On the shutters, S. Mary Salomé and S<sup>t</sup> Mary Cleophas; on the background, the Crucifixion and the Resurrection; on the outside, Josse van der Straeten, a franc-coiner (+ 1490) and Margaret van Reye, with their children, patron-saints and armorials. On the frame, a medallion represents God the Father in the act of blessing. It is to be hoped the name may yet come to light of the artist who painted this beautiful work. — Two triptych-shutters showing the portraits of Remi Ommejaghere, Petronilla Heve and their children, by *Peter Pourbus*.



THE AMBULATORY. A polychromed sculpture of about 1510, restored in 1882. — A wall-painting in water colours, (about 1335), representing S. Louis king of France and remarkable for its delicate pencilling. — S. Margaret of Antioch, by *James van Oost, the younger* (1667). — The Adoration of the Shepherds by *James van Oost, the elder* (1646). — Here is also, for the time, a triptych, the central pannel of which, the Transfiguration, was painted about 1520 in the studio of *Gerard David* and partly at least by him. The side pannels are of *P. Pourbus* (1573).

CHAPEL IN THE SOUTH TRANSEPT. On the altar, a white marble statue of our Lady with the Child, the work of *Michael-Angelo Buonarotti*, given to this church by Jean Mouscron in 1514. The work is probably anterior to the year 1509; Albert Dürer who visited this church the 8<sup>th</sup> of April 1521, mentions the statue as being of Michael-Angelo. — At the sides of the altar, two candlebrackets of wrought iron by *J. Ryckam* of Ostend (about 1700).

A pannel: the Last Supper, by *Peter Pourbus*, (1562), restored after the invasion of the *Gueux* (1589) by *Antony Claeissins*. This work very deservedly enjoys a great reputation. — A Procession of the B. Sacrament by *Antony Claeissins*, 1599. — Christ crucified, a copy of Van Dyck.

SOUTH TRANSEPT. A diptych of the end of the 15<sup>th</sup> century, wrongly attributed to *Henri de Bouwignes* said *de Bles* and showing the Annunciation and the Adoration of the Shepherds, brightly coloured; the personages, though otherwise carefully done, are too short of stature. The back of the pannel shows traces of older painting with outstanding nimbi.

*Second chapel*: a triptych, the Virgin with Child, formerly attributed to *Antony Claeissins* but now to *Nicolas van Thirnen*. — Another triptych of an unknown painter, (about 1540), in the style of *Holbein* and showing also the Virgin with her Child, whom an Angel presents with fruit.

*Third chapel*: Mary Magdalen at Christ's feet, by *D. F. Francken* (1628). Against the old buttresses, S. Margaret, by *J. van Oost, the younger*, (1667). — Mystical nuptials of S. Catherine, by *J. Maes*. — Extasy of S. Druon, by *J. B. Herregoudts* (1712). — ...*Rottenhamer* (1598).

At the bottom of the nave, an old triptych having belonged to the high altar, showing the Crucifixion and scenes of the Passion; was begun by *Bernard van Orley*, finished by *Marc Gheeraerts* (1561), and restored by *Francis Pourbus, the younger* (1589).

On the westside wall: Adoration of the Magi, by *Gerard Zegers* (1591-1651); this is the painter's best work, quite remarkable for its vigorous colouring and harmonious lines. (See p. 54.)

*Vestry Room*. A chasuble, dalmatic and tunic, decorated with historical orfrays and known as « Mary of Burgundy's ornament.» The embroideries are fine but unfortunately mutilated, in consequence of a modern taste for short chasubles. The head of the cross shows the armorial bearings of Mary's daughter, Margaret of Austria. The cloth, the pearls and precious stones, which formerly decorated it, were given to the church by Maximilian in 1517, as a memorial of his wife; the embroidery was finished in 1553, and is not the work of Mary, who died in 1482. — A monstrance by *John Beaucourt*, a goldsmith of Bruges (1725); it is of solid gold, ornamented with fine pearls and enamelled statuetts, the gift of Mary-Magdalen van Westerveldt, the widow of Francis van Beversluys. — A silver shrine of S. Boniface, made about 1828; the ten relievos, which represent the life of the saint, were part of an older shrine made in 1624 by *Melchior Blootacker*.

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 S. John's Hospital. 

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Was founded in the 12<sup>th</sup> century. The old sickward, disused now, dates from the latter half of



the 13<sup>th</sup> century ; the hall along the *Reie*, from 1289-91. In the south gable is the old gate dating from 1270 with sculptured representations of the death, burial and crowning of the B. Virgin. The interior gable which faces it deserves attention.

## The Museum.

Is open on sundays from 3 till 4 P. M. in the winter, till 5 P. M. in the summer ; on weekdays, from 9 A. M. till 11 and from 1 till 4 P. M. (during summer till 6). The entrance fee is 1 fr. a head. The Museum enjoys deservedly a universal reputation, on account of its six authentic pictures of *Hans Memlinc*.

This is not the place for discussing whatever has been related of Hans Memlinc, a disabled soldier escaping from the battle of Granson (1476), coming for a shelter to the S. John's hospital at Bruges, ingratiating himself with brother John Floreins, a chief-steward of the said hospital, and painting there at the request of his protector the S. Ursula shrine (1489). Such are nothing but fables.

In fact, Memlinc drew his origin from the city or the electorate of Maintz ; he was a native either of that country, or possibly of Bruges ; he may have stayed some time at Cologne and later at Louvain. He is believed to have been born about 1430, and some say he was a pupil of *Roger vander Weyden*, alias *de la Pasture*. This painter (1400-1464) and *Thierry Bouts* (died in Louvain 1475) seem to have had a great influence on his talent. We find him certainly settled in Bruges in 1478, but very likely he may have lived here as early as 1471, and perhaps earlier. He was a man of good means, having bought in 1480 three tiled houses and lent money to the city. He was married here and, having died 11<sup>th</sup> of August 1494, was buried at S.-Giles'. His wife was *Anna* and belonged, as it seems, to the

Valckenaere family; of her he had three children: Hans, Cornelis and Nicholas. Such is the true history of this, the greatest painter of the Bruges' school, and perhaps of the world. His likeness, engraved by *James van Oost, the elder*, is at the *Hofbibliothek* of Vienna (n<sup>o</sup> 2100 of the engravings). It recalls the figure of S. John the Baptist in the triptych of J. Floreins, (n<sup>o</sup> 2 of the Memlinc Museum), not the figure which is looking through the window.

*Memlinc's pictures* in the Museum are :

1). A large altar-screen with shutters, representing the B. Virgin with S. Catherine, and S. Barbara, S. John the Baptist and S. John the Evangelist. In the landscape on the right side begins the legend of S. John the Baptist, which is continued on the shutter. On the left side the landscape shows facts from the life of S. John the Evangelist, who, on the shutter, is represented as having his Apocalyptic vision in the Isle of Pathmos. The shutters on their outside show the brothers and sisters of the hospital with their patron-saints (1479).

This painting is meant to glorify the two patrons of the hospital, (the two saints John), and the two kinds of life: the active life symbolized by S. Catherine, and the contemplative life, symbolized by S. Barbara. It is a most wonderful work: composition, drawing, colouring, everything is remarkably exquisite. The frame bears a contemporary inscription and the mark of brother John Floreins, first a purser, later from 1479 till 1497 a master of the hospital.

2). A Triptych: The Adoration of the child Jesus by Its mother and the Angels, as also by S. Simeon and S. Anna, who represent the Jewish nation, and by the Magi, who represent the Gentiles.

The shutters on the outside show S. John the Baptist and S. Veronica; on the back ground is painted the Baptism of our Lord. On the frame, also a work of the painter, the history of Adam and Eve and their expulsion



from Paradise. The whole is a poem of the original Fall and the Redemption. This triptych was painted in 1479, as appears from the authentic inscription, for master John Floreins, and is the best work of Memlinc, as far as relief and colouring are concerned.

3). A portrait of Mary, the second wife of William Moreel, under the figure of the Sambetha Sibyl (1480). The glazing having gone off, this picture has lost much of its harmonious colouring. The frame is the original one.

4). A Triptych, the Deposition from the Cross. Side pannels: brother Adrian Reyms with his patron Saint, and S. Barbara; on the backside, S. Wilgeforte and S. Mary of Egypt. On the frame, the date 1480 and initials of the donor. The picture is much injured.

5). A diptych: portrait of Martin van Nieuwenhove, at the age of 23 years; — the Virgin with the golden apple (1487). The work is well finished, the lines vigorous and pure, the colouring powerful and warm, one of the most carefully done works of Memlinc. The frame bears the date and names of personages.

6). The S. Ursula shrine was finished before the 21<sup>th</sup> of October 1489. On the gables, the B. Virgin and S. Ursula. On the lateral faces, the legend of S. Ursula, according to the revelations said to be made to S. Elisabeth of Schönau and B. Herman-Joseph of Steinfeld. The scene of the arrival at Rome is the best for composition and colouring. On the slopes of the roof, six medallions, rather heavy and of imperfect colouring. They may be the work of some of the master's pupils; or else they may have been injured by unskilful restoration and the wearing off of the glazing.

A seventh authentic work of Memlinc will be seen at the Academy Museum.

The hospital has some other meritorious paintings and other objects of art, such as old trunks and joiners' works. Observe a gilt-silver bowl, having on the inside of the lid the letters S. E. R. and the date 1619; — a Christmas crib of the 15<sup>th</sup> century; — a statuet of the B. Virgin under a canopy (about 1480).

Academy Museum.

Rue S<sup>te</sup> Catherine, 84. We subjoin a short catalogue of the principal — all authentic — works of our old masters.

I. JOHN VAN EYCK : 1) The Virgin with S. Donatian, S. Georges and the donor Georges van der Pale, a canon of S. Donatian's (1436). A copy of this is at the Antwerp Museum ; the original picture comes from the old S.-Donatian's Cathedral. The canon's portrait shows one of the most marvellous results of pictorial cleverness.

2). A half-length portrait of the painter's wife (1439).

II. From a follower of J. van Eyck : Head of Christ, a reduced and free imitation of a van Eyck's picture, of 1438, in the Berlin museum. — The work bears a spurious subscription.

III. HUGO VAN DER GOES (14..-1482). Death of the B. Virgin. A replica, or an old copy of this is at the Cathedral. (See p. 54).

IV. HANS MEMLINC. A triptych (1484). S. Christopher, S. Maur and S. Giles ; the donor W. Moreel, burgomaster of Bruges, and Barbara van Vlaenderberch, his wife, with their children and patron-saints. Belonged to the S. James church. For design and colouring, this is one of Memlinc's most powerful works.

V. GERARD DAVID. 1) and 2). The history of the wicked judge : the judgment of Cambyses and the flaying of Sisamnes (1498). These powerful paintings are excellently done.

3). Baptism of Christ. Side pannels: Jean des Trompes and his first wife Elisabeth van der Meersch, with their patron-saints. On the backside : The Madonna with child and Magdalen Cordier, the donor's second wife



with her patron-saint (1508). This should be compared with Memlinc's triptych, on the opposite wall. The painter shows a great deal of power and a staunch fidelity to Memlinc's traditions.

4). Two miniatures : the Preaching of S. John and the Baptism of Christ.

VI. JOHN PROVOST (14..-1529). 1). The last judgment, a typical work of the artist, authenticated 1525. — The flames on the left side were painted by P. Pourbus.

2) & 3). Side pannels. (The interior surface has been sawn off.) — Donor and his wife with their patron-saints, S. John the almoner and S. Godelieve.

4 & 5). Side-pannels. (The exterior surface has been sawn off.) — An old man giving an acquittance to Death.

VII. LANCELOT BLONDEEL (14..-1561) 1). S. Luke painting the portrait of the B. Virgin (1545).

2). The legend of S. Georges in five compartments.

VIII. J. VAN DEN COORNHUSE (died about the close of the 16<sup>th</sup> century). The last judgment (1578), authenticated. The general disposition is copied from Provost; some figures seem to have been imitated from P. Pourbus' last judgment, which follows.

IX. PETER POURBUS (15..-1584) 1). The last judgment; — compare this with the same subject by Provost, and notice the progress of good taste.

2). A portrait of John Fernagant (1551).

3). A portrait of Adriana de Buuc, the wife of John Fernagant (1551).

4). A reredos: the Deposition from the Cross; on the shutters, the Carrying the Cross and the Resurrection.

X. PEDRELLA. Adoration of the Shepherds; — on the shutters, Annunciation and Circumcision; — on the backsides, S. Nicholas and S. Adrian. (1570).

XI. ANT. CLAEISSINS (15..-1613). 1). A banquet in Bruges (1574), with subscription.

2). Mars surrounded with the Fine Arts, trampling down Ignorance. In the background, a view of Bruges, taken from the marshes beyond the Minnewater (1605).

XII. PETER CLAEISSINS, THE ELDER (1500-1576). The covenant of Tournai of 22<sup>nd</sup> May 1584; with thirteen portraits remarkable for the drawing, the colouring and expression. — With subscription.

XIII. JAMES VAN OOST, THE ELDER (1600-1671).  
1). S. Augustine washing the feet of Christ, under the appearance of a pilgrim.

2). S. Antony of Padua in ecstasy before the Child Jesus surrounded with angels.

3). The legend of S. Antony.

4). The Virgin and Child, a copy of Rubens.

5). Portrait of a young cleric (1668).

XIV. JAMES VAN OOST, THE YOUNGER (1639-1713). Bust of a man dressed in black. Signed on the backside. 1697.

XV. Of unknown artists: 1). Side-pannels representing eight incidents of the life of S. Georges. — Bruges' school of about 1490.



2). Two side-pannels: Adoration of the Magi and the Shepherds; on the backsides, scenes from the life of Elias the prophet and the widow of Sarepta; — Bruges' school of 1510-1520.

3). Adoration of the Magi (1520-1530), showing some affinity with paintings known under the name of *de Bles' school*.

4). Legends from the life of S. Rochus; — Flemish school of the 16<sup>th</sup> century.

XVI. Several paintings of *J.-B. Franck* (1600-1653), *J.-B. Herregoudts* (+ 1721), *L. de Deyster* (+ 1171), *J. A. Garemyn* (+ 1799) etc.

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 The Béguinage "ten Wyngaarde," 

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(*Anglice at the Vineyard*) is an establishment dating from the 13<sup>th</sup> century; Jane of Constantinople favoured it with her liberalities. With its big trees and quaint neat houses, it offers a quite peculiar sight.





THE BRIDGE OF THE BEGUINAGE.





The house of the *Grande Dame*, (the lady superioress) has some old paintings and pieces of furniture. The adjoining chapel dates from the end of the 15<sup>th</sup> century. Decorative paintings on the shingles of the vault. — A tabernacle of carved wood (1636). — The plane brass tomb of Margaret van Ruwescure (about 1390.)

## The Minnewater,

Our middenwater (anglice, middlewater) is a pool dug at the place where the *Reie* flows into the *Suène*; it was enlarged in 1330 when the canal was dug from Ostend to Ghent through Bruges, and served as a dock until the digging of the present *Coupure*. Here was a bridge on the *Reie* as early as 1311; a long wooden bridge was thrown across the *Minnewater* in 1390 and was used until the end of the 16<sup>th</sup> century. The present stonebridge was built in 1739-40.

The view from the bridge either on the town or the country is a very picturesque one; it has been much improved on the townside by the building of a beautiful villa (by Mr *Chas. de Wulf*, 1893) and the restoring of the old sluice-keeper's house (15<sup>th</sup> century). A bridge fit for carriage traffic has been built here (1895) instead of the old footbridge of 1630. Two towers stood on either side of the entrance into the *Minnewater*; one has been demolished, which had the shape of a half-moon and was the work of *John van Oudenaerde* and *Martin van Luevene* (1401). The one still extant was built in 1398 by the former of those builders and was used for a powder-magazine. At a short distance Eastward stands the old *Hongersnoodmolen*, (famine-mill), built in 1481, restored in 1882, and enlarged (1901) after the plans of Mr *Oscar de Breuck*.

The *Minnewater* attracts yearly a large number of landscape painters and aquarellists.

Reentering the town by the «rue Ouest du Marais», we should look at the magnificent HOSPITAL FOR INCURABLE WOMEN, recently erected after the plans of Mr *L. De la Censerie*, with a perfect understanding of the old local architecture.

Passing on through the « West- and East- rue du Marais », we see the women and girls at their lace-making. Bruges is renowned for its roundmesh-lace, which is much stronger than the squaremesh-lace and cannot be done by machine work. Of late our lace-makers have taken up again the old artistic fabrics and perfectly reproduce the beautiful designs which we admire in many of the 17<sup>th</sup> century laces. They also make the other various fashions, such as Valenciennes, Point de Bruxelles, Duchesse etc. and study the Louis XIII and Louis XIV style etc.

They work at home ; but in the fine summerdays one may see them sitting in a row or a circle in the shady part of the street ; their nimble fingers set the light spindles a-dancing on the cushion, whilst their voices repeat the old familiar songs.

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## Second day.

S. James' Church. (S. Jacques).

**T**his church was founded about the end of the 12<sup>th</sup> century, became a parish church about 1240; in the northern apsis are left some traces of the original sandstone building. The lower part of the tower, the transept (now All Soul's chapel) and the north-nave date from the middle of the 13<sup>th</sup> century. The apsis of this nave, the entrance to which was a triumphal arch, still showing the rings from which the crucifix was suspended, is the original choir of the church and displays a magnificent style; the outside has still its curious cornice with storied modillions. Between the All Soul's chapel and the vestryroom of the acolyths, we yet see the old entrance, now walled up, of the north-chapel, with its striking arcades and capitals. — The north-apsis was restored by Mr *Chas. De Wulf* (1897-98), who also has just finished restoring the west-side frontage.

The church was enlarged and remodelled in 1457, and consecrated in 1479, though the work was not quite finished until the year 1518. The south-chapel, with its nave, was built in 1476 at the expense of John de Gros, a knight of the Golden Fleece. The red-brick gable with turrets, recently restored, was part of this construction. The church was sacked by the *Gueux* (16<sup>th</sup> century), who destroyed the high altar (erected 1479), the beautiful gray-stone roodloft (15<sup>th</sup> century), the stalls (1482), the *Sacraments-huus* (15<sup>th</sup> century), the stained glass windows and the sculptures.

The church was spoiled by works begun in 1692. Then it was that the apsis-windows were walled up, whilst others were modernized and the vaults of the nave, the low-sides and the S. Antony's chapel were rebuilt. — On the high altar, the Adoration of the Magi, by *J. van Bockhorst* (1658). — Behind the same, a turret-shaped tabernacle (1593).

PAINTINGS AND WORKS OF ART. Beginning from the western end of the north-side:

1. A reredos in three compartments, showing the legend of S. Lucy of Syracuse. The background shows the Belfry and the tower of S. James' church, as they were when the picture was painted. The figures are not very well proportioned, but the details are carefully done; the executioners and the poor are much like those of Thierry Bouts in his Martyrdom of S. Erasmus, (at Louvain). The painting bears the date 1480 and is the work of some unknown artist of Bruges, whom Friedlander calls the « *Brügger Meister der Lucia Legende* ».

2. A votive picture of the family of Soyer (Zeger) van Male, with his wife and numerous children, on their knees before Christ arising. — *P. Pourbus* (1578).

3. A Triptych, attributed to the *Master of the H. Blood*, a follower of Gerard David, and who seems to have felt the influence of Quinten Metsys. — On the central pannel: Solomon, the prophets, the sibyls, S. Joachim and S. Anna, looking up to the Virgin with Child, issuing from a golden rose; an Angel with the emblems of the Passion. — On the right-side pannel, the Tiburtine Sibyl. — On the left-side pannel, S. John at Pathmos contemplating the B. Virgin. — On the backside, Ecce homo, B. Virgin, S. John and S. Francis Assisiensis. — This is a very good work with regard to composition, design and colouring. The figures are quite remarkable and very original.

In the S. ANTONY CHAPEL, funeral copperplates (1380-1615).



In the S. ANNA CHAPEL, flat tomb of Jean de Tongres (1512).

In the South-chapel, on the bottom-wall :

4. The H. Eucharist worshipped by the Sodality members, a fine work of *Ant. Claeissins* (1590).

5. Adoration of the Magi (about 1600).

6. The CHANTRY OF FERRY DE GROS, a son of John de Gros and treasurer of the golden Fleece, was built before 1512. John de Gros had ordered the south-chapel to be built (1476); to his son we owe the chantry. Part of the pavement is the original one ; the altar is ancient. It has an enamelled terra-cotta basso-relievo of *della Robia*, the gilt wooden frame of which is of the 15<sup>th</sup> century. — An ancient credence-table. — A monument of the founder and his two wives, a typical piece of flemish sculpture of the first half of the 16<sup>th</sup> century ; the statues underwent some repairing ; the polychromy is modern but done after the style of the original painting.

On the *northern wall* : 7) Holy Family, by *J. van Oost*.

*Chapel of Our Lady of Angels* : 8) An altar picture: Presentation of the B. Virgin (1655), by *J. Jan Oost, the elder*, the best perhaps of all his works.

9. A Triptych of *P. Pourbus* (1556) : the B. Virgin, surrounded with medallions of her seven dolours. — On the side-pannels, Josse van Belle and Catherine Hylaert, with their patron-saints, the latter being reproduced on the back-sides. For the central painting, the painter was inspired by the *Master of the Seven Dolours* (in the O. L. church).

10. An ancient altar-picture from the chapel of O. L. of Angels, showing the Coronation of the B. Virgin, with the nine choirs of Angels (1517-22), by *Alb. Cornelis*. The side-pannels are lost. This picture, the one known work of that artist, who is believed to have produced many, shows much delicacy of feeling,



and is remarkable for its perfect execution, its fine colouring and elegant drapery.

11. A reredos in three compartments, painted by *Lancelot Blondeel* (1523) for the corporation of barber-surgeons. It shows scenes from the legend of SS. Cosmas and Damian, their patron-saints. It is the best of the painter's authenticated works; but we fail to discover, as some do, the influence of Raphaël.

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Going out by the great gate, notice in the *Rue du Marécage*, the churchwardens' house, by Mr *De la Censerie* (1892), and on your right, the Rectory (restored 1893) with the adjacent house restored (1894). Turning to your right, notice the recently restored houses, at the corner of *rue St Jacques*, and the new well in old style.

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 **Ecole Normale (Trainingschool).** 

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This training school for girls, rue S. Georges, is a magnificent building in the Bruges style of the 15<sup>th</sup> century, erected by *L. De la Censerie* (1880-83) on the site of the S. Georges and S. Denis crossbow-men's guild (*Het oud Hof*) which dated from the 13<sup>th</sup> century and was reorganized in 1400 (s. p. 40). The vaulted staircase (1510-13), an interesting piece of masonry, has been preserved and is to be embodied in the new building.

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Coming back from the *Ecole Normale*, notice the nice goldsmith's tribune at the *Pont flamand* (*Vlamingbrugge*) and the beautiful old houses in the *rue Pourbus*, (late rue Queue de Vache). (See p. 25). The beautiful building E. 3. restored in 1899, is the residence of the Burgomaster, count Visart.

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John van Eyck Square.

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A statue of John van Eyck, by *H. Pickery* (1878). — The *Poorters' lodge*, (meeting room of the citizens), late *fine arts' Academy*. In the 14<sup>th</sup> century this was a meeting-hall for the *Poorters* (i. e. the citizens). It was also the seat of a tilting club, known as the *white Bear's club*. Its emblem, a white bear (1417), has still its place at the corner of the building and is our local *Pasquino*; the people call it *Beertje van de Loge* and nickname it « the oldest citizen of Bruges. » The present statue is a copy of the original one, which is now in the Archeological Museum.

The *Poorters' lodge* was bought by the municipality in 1441-42, and it became (1719) a school for drawing and painting. The principal frontage was extended to three times its length (1818) and the side-frontage towards the north decorated some years ago with a pseudo-gothic balustrade and statues of but mean merit. The building became a government-property in 1896 and is intended to be a repository for state-papers. It is a pity that the present restoration does not include the reopening of the « canal de la Grue » which ran alongside the south frontage and had a beautiful bridge, the S. John's bridge, decorated with niches and statues. (See *Bruges en trois jours*, p. 132).

On the north side of the square is a noble building of white stone, dating from 1477 and restored in 1878. It was formerly the *Grand Tonlieu* i. e. the office of the market-duties' collector. The lords of Ghistelles, who held the hereditary office, collected here the duties on foreign merchandise. Through marriage the office went over to the lords of Luxembourg, and Peter of Luxembourg built the house as it still exists. The elegant porch, which still bears his arms with the Golden Fleece, was built not before the 2<sup>nd</sup> of May 1478, and the date of 1477, put on by the architect, is certainly an error.

Since 1641 the lower flat served for a weighing house, whence the whole building became known as the *Sint-Jans Weeghuus* (St John's weighing house.)

The small lodge, next to the porch, was the *pijnders* or carrier's lodge, built about 1470 ; carriers are represented in the brackets.

The upper story of the old *Tonlieu* is now :

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 The public library. 

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Open daily — except Saturdays, Sundays and feast-days — from 10 A. M. till 1 P. M. and from 4 P. M. till 7 P. M. It is a pity that it should be shut altogether during the months of August and September. It contains about 5000 printed volumes, catalogued by the late E. Laude and the present library-keeper, advocate Claeys. It has also 562 manuscripts, some of them quite remarkable, catalogued by E. Laude. — A beautiful collection of « incunabula », amongst which several of Colard Mansion (Bruges 1475-84). — The Steinmetz collection of drawings and engravings.

It is worth while to go a few steps out of your way and walk down the *rue Espagnole*, at the left of the Library ; then come back and proceed to



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 The Memlinc square, 

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Or *Wednesday's-market* Square. A white marble statue of Memlinc, by *H. Pickery* (1871). — At your right side, notice an old house which has kept its turret (15<sup>th</sup> century). In front,

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 The Black nun's convent, 

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Called Bethel. The community, founded in 1361, and dispersed in 1792, took up the present esta-



ishment in the beginning of last century. The building itself dates from 1561.

*Objects of art* : A copper candlestick partly gilt and silvered, a very interesting work of the 12<sup>th</sup> century. — Two side-pannels of a reredos : The Church and the Synagogue ; on the backsides, the Annunciation. Two other reredos-pannels, with eight episodes from the legend of S. Ursula. The backsides show in gray painting the four evangelists and the four latin doctors. These four pannels, once attributed to Memlinc and Thierry Bouts, are the work of a Bruges painter, about 1465. The backsides show a parentage with the library-pannels (1480) of the Dunes Abbey, which we will see in the Seminary. The painter goes by the name of *the Bruges master of the S. Ursula legend*. Memlinc has borrowed nothing from these pannels. — A S. Jerom in meditation, *school of Quinten Metsys*. — The altarpicture, Christ on the Cross, by *James van Oost, the elder*. — Pannel of a diptych, S. Nicholas of Tolentino; on the backside, Roger de Jonghe, a provincial of the Augustinian Hermits, prior of the Bruges' convent and confessor of the black nuns, (died in 1579.) — Another pannel : the same on his bed of state.

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 **S. Giles' Church.** 

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**W**as founded in 1240, became a parish-church in 1311; the nave was built in 1240, the tower before the end of the 14<sup>th</sup> century; the collateral naves, originally built under a lower roof, were enlarged and raised in 1460-62; the choir, transept and lateral chapels date from about 1470; the chantry between the choir and the north-chapel was added in 1471; the south-chapel, in 1475; the needle of the tower, in 1512-56; its side-turrets were still extant in 1562.

The restoration of this church, so irregularly built, was done in a very creditable way by Mr *August Van*

*Assche*, and in that respect the church well deserves a visit. The pavement had been raised in 1671, but has been brought down to the original level in 1872. Notice the bays of the central nave which were the old openings into the low and narrow side-naves. The vault of the choir, plastered about 1819, has been renewed in 1879.

The church has some good pictures. *Ecce Homo* and *Mater dolorosa*, half-length paintings bought in 1613 from the widow of *Antony Claeissins* at a price of 6 pound « gros ». They seem to belong to the school of *J. Provost*, and are to be seen in the *Torremans* chantry. — The Lord's supper, by *Antony Claeissins* (1593). — The H. Trinity, by *James van Oost, the elder*, restored by *John-Antony Garemyn*.

*In the apsidal chapel, south*, on the altar, a splendid polyptych by *Francis Pourbus* (1564): scenes from the childhood of Jesus, with portraits of donors and patron-saints. — Six paintings showing the institution of the order of the H. Trinity and the redemption of captives; three of these are the work of *John-Antony Garemyn* (1777-83).

*In the vestry-room*, a reliquary of S. Giles, having the shape of an arm (1593).

In this church or the adjoining churchyard, were buried the painters *Hans Memlinc*, *John Provost* and *Lanceloot Blondeel*, also the latter's widow and their daughter, a widow of *Peter Pourbus*, who himself seems to have been buried here.

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~S~ The Seminary, ~S~

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Old « *Hof van der Doest* », on which site the old abbey *ten Duine*, originally founded in the downs near *Furnes* (1107), and destroyed in 1560 was reerected (1623-28). The church was built in 1775-88. At the reerection of the bishopric of *Bruges* in 1834, the old abbey became a seminary for the diocese.



*In the hall*: An alto-relievo in Kehlheim stone, the Visitation, after a woodcut by *Albert Dürer*. Other samples are extant in the British museum and at Brunswick. — A triptych: the Lord's Supper, the Pascal Lamb, and Elias under the juniper tree. — The middle pannel is a weak and differently coloured imitation of *Thierry Bouts'* painting at S. Peter's, Louvain. The letters I. M. in the window of the central and the right side pannel, are perhaps the painter's initials (*J. Mersiaen*, or *Jooris de Meyer?*), or else of the person who ordered this work of an unknown Bruges painter (1470-1485). A series in gray camaieu of the Counts of Flanders and the Dunes Abbots. Pannels from the Dunes library, by an unknown local artist (V. S. The black nuns' convent). The first pannel bears the date 1480. This series has been continued down to the 18<sup>th</sup> century. — The portraits of our bishops since 1834. — Other rooms show the complete series of our bishops since the first erection of the diocese down to the French Revolution, the bishops of Ypres and the abbots of «the Dunes» since *Campmans*.

*The record-room* has a collection of manuscripts with miniatures, amongst which a Valerius-Maximus in three big in-folio volumes, with 8 magnificent miniatures; — a cistercian missal (15<sup>th</sup> century); — a breviary (15<sup>th</sup> century); — a foundations' register of the poor on the S. Saviour's parish (1457); and some interesting specimens of bookbinding of the same century.

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Coming out of the seminary and turning to the right, observe the nice flemish gable on the corner, and the old *hospital of the plague-stricken*, restored in 1898.

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 **Poterie hospital.** 

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**A**t a very early period, there existed a hospital alongside the *Reie*, between the «rue de l'huile» and the *Gotje*; the present hospital was built in 1276 on a piece

of ground, called *the Poterie* (anglice *Pottery*). The first chapel was built in 1290; the present church, built about 1354, was consecrated in 1359. To this belonged the present middle gable. The gable on the left side dates from 1529 and the other, on the right side, from 1623.

THE CHURCH is a very plain structure, yet very elegant and most interesting, quite an object-lesson for architects.

*The south chapel* has a marble altar, the gift of John Lucas, a native of Bruges and vicar-apostolic of Peru; a memorial of the donation is to be seen, cut in a stone-tablet, on the wall. Above the altar stands the miraculous image of *O. L. of the Poterie*, which dates from the 13<sup>th</sup> century, photos and engravings of which may be had from the « *chaisière*. »

Under the altar rested, since the 6<sup>th</sup> of April 1831, the body of B. Idesbald van der Gracht, third abbot of « the Dunes », who was a counsellor to Sibyl d'Anjou, during her husband's absence at the Crusade. He died in 1167 and the worship, locally paid to his memory, was officially confirmed the 23<sup>d</sup> of July 1894. Great festivities were held on this occasion (1896) and, at the same time, the body was transferred to a new shrine executed after drawings of the late Baron Bethune, in a recess built for the purpose.

Next to this chapel, stands on a bracket the votive statue of *O. L.*, a memorial of a vow made — it is said — by the ladies of Bruges, in 1304. Whilst their husbands were at the war against the french king Philip the fair, they promised yearly to offer a wax candle of 36 pounds to *O. L. of the Poterie*, if victory were propitious, and the vow was fulfilled after the battle of Mons-en-Pèvele, 18<sup>th</sup> August 1304. This is the origin of the procession and the pilgrimage to the *Poterie*, which starts yearly on the 15<sup>th</sup> of August from the chapel of *Blindekens* or *Notre-Dame des Aveugles*. The old custom, which had been interrupted by the French Revolution, has been resumed in 1839.



*In the choir* : at the right side of the altar, the tomb of the celebrated chronic-writer *Nicholas Despars*, a native of Bruges (+ 1597); at the left side, that of John de Beer (+ 1608), and his wife.

*In the vestry-room*: a reliquary of the H. Thorn, of the 15<sup>th</sup> century, remodelled in the 16<sup>th</sup>. — A reliquary-monstrance of the end of the 15<sup>th</sup> century, remodelled in 1604. — A procession cross of the 16<sup>th</sup> century. — A chalice (about 1600). — A chasuble with storied ornamentations, of the 15<sup>th</sup> century.

MUSEUM. Open on sundays from 10 A. M. till 12, on weekdays from 2 P. M. till 4 in the winter and 5 in the summer; entrance fee 50<sup>cs</sup> a head. — A small frame with three basso-relievos : the B. Virgin (14<sup>th</sup> century), S. Barbara and S. Catherine (16<sup>th</sup> century). — Two small pieces of furniture of local workmanship (about 1500). — A chest, of local workmanship, bearing the motto of Charles V, of the beginning of the 16<sup>th</sup> century. — Another chest of the same period. — Chairs of the 16<sup>th</sup> and 17<sup>th</sup> centuries. — A leper's rattle (16<sup>th</sup> century). — An alto-relievo of wood, polychromed: Christ in the garden of Olives (end of 16<sup>th</sup> century).

PICTURES, n. 10, an arched triptych : the Deposition from the Cross; on the shutters, Christ carrying his Cross and the Resurrection (1520.) — n. 13, Christ, with four of his apostles, meeting the ten lepers, by *John Claeissins* (1632). — A small triptych, not numbered : the Holy Women at the Sepulcre; on the shutters, S. Magdalen and a nun (1645). — n. 20, a triptych, a Madona, attributed to *Peter Claeissins*. — n. 21, Our Lady under the tree, by *Peter Claeissins* (1608). — n. 23, S. Michael, crushing the devil, by a pupil of *Memlinc* (about 1500). — n. 24, The B. Virgin receiving in her arms the dead body of her Son. — n. 25. An arched triptych : Christ on the Cross; on the shutters, the donor and a priest, his son; on the outside, armorial bearings with inscription: POST TENEBRAS SPERO LUCEM, attributed to *Peter Pourbus*. — n. 33. A triptych, the Adoration of the Shepherds. — n. 34. S. Mary Mag-

dalen, a painting on leather, of the Milan school (15<sup>th</sup> century). — n. 37. A triptych : the Virgin (about 1610). — n. 46. A triptych : the Lord's Supper; on the shutters, Abraham and Melchisedech, the Manna in the desert, in the *Peter Pourbus* style ; on the outside, the Annunciation, in the *Peter-Antony Claeissins* style. — n. 57. Portrait of a nun of S. Magdalen's hospital (1515). — n. 64. S. Sebastian, by *James van Oost, the elder* (1648.) — n. 65. Legends of the H. Cross, two side-pannels from the old Boggarde school ; on the backside, B. Virgin and S. Job (about 1450). — n. 71. Christ on the Cross ; with emblems and inscriptions on the shutters.

TAPESTRIES. Flemish tapestry in silk and wool : the child Jesus adored by His mother, S. Joseph, the angels the shepherds, the donors and their patron-saints (about 1500). — A woollen tapestry : the Virgin with her Child, S. John the Baptist and S. John the Evangelist, with two scutcheons and trademarks (about 1530). — In the corridor, three long pieces representing eighteen miracles of O. L. of the Poterie, after drawings of the early years of the 16<sup>th</sup> century ; the tapestries are of the 17<sup>th</sup> century. Within drawers are kept : a flemish tapestry, representing the Annunciation (1639) ; — id. the Presentation, same date.

High-warp tapestry was very flourishing at Bruges. During the last years of Charles the bold, one *John van Gobeelen* left the town and became the originator of the famous *Gobelins* manufactory of Paris.

*Dining room*: a large oaken table (1424); the board is a single piece measuring 8<sup>m</sup>30 in length and 0<sup>m</sup>62 in width. — A gilt silver reliquary, in the shape of a cross, with precious stones (16<sup>th</sup> century). — An alto-relievo of touchstone, with golden decorations, showing the Crucifixion (16<sup>th</sup> century). — A cast copper Madonna of the *Florentine school*. — A series of portraits of the hospital wardens, (1478-1874) several being works of our great painters ; amongst those wardens, notice *Cornelis van Baersdorp*, born at Bruges about 1480,



physician to the emperor Charles V in 1540, and « archiâtre » or chief-physician in 1550; died 1565.

*Corridor.* An alto-relievo: the Virgin and her Child, under a canopy (15<sup>th</sup> century); the polychromy recently restored wants more mellowness.

Old pieces of furniture, from the 15<sup>th</sup> to the 17<sup>th</sup> century are to be seen at various places in the hospital.

*Archives.* A beautiful collection of charters from 1241, accounts from 1342 etc. — Some manuscripts with miniatures of the 15<sup>th</sup> century. — A manuscript from the early years of the 16<sup>th</sup> century, with the miracles of O. L. of the Poterie, drawn with the pen. The windows are decorated with medallions (1529).

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 **The English Convent,** 

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**R**ue des Carmes, is an affiliation (1629) of the convent which the canonesses of S. Augustin, driven from England in the times of persecution, founded at Louvain. The *church* (1736-39) was built by *Henri Pulincx*; the high altar was made at Rome of rare and ancient marble from Persia, Greece and Egypt; it has been completed recently; the side altar is equally remarkable for its materials. The chapel was decorated in 1872.

One of the ladies-superioresses was of the family of B. Thomas Morus, and lies buried at Ste-Croix.

The convent has some valuable paintings and also the rosary of the unfortunate queen of Charles II, Catherine of Bragance, who died in 1705.

The ladies of the convent keep a boarding school which enjoys a high reputation.

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Opposite the English Convent is the seat of the

## S. Sebastian's guild

Of archers. The society dates from the 14<sup>th</sup> century; its members were the life-guards of the counts of Flanders. The turret has been rebuilt between 1562 and 1573; the needle was renewed in 1614; the chapel dates from 1685; the covered gallery and the targets, from 1579. The whole has just been restored. Notice a picture of S. Sebastian, by *John-Antony Garemyn* and the portraits of the headmen, some of them by *Jacques van Oost, the elder*. (See p. 40 some english souvenirs connected with the place).

## The old ramparts

Of the town show here the two last remaining of the windmills which used to encircle the town. From the raised ground, on which they stand, we have a nice view of the town and the surrounding country, as also the

## Porte S<sup>te</sup> = Croix.

This is a good specimen of medieval military architecture. Originally built by *Matthew Sagen* and *John Slabbaert* in 1366-67, it was entirely reconstructed (1402) by *John Van Oudenarde* and *Martin Van Luevene*, who undertook likewise the reconstruction of the Porte de Gand and the Porte S<sup>te</sup>-Catherine. Scarce one half is left of the structure, which may be made an idea of, by looking at the chart of Bruges, by *Marc Gheeraerts* (1562), which exhibits the whole defensive works, with drawbridges, portcullis, walls and turrets.



The curious of military monuments may proceed to the Porte de Gand built in 1402 and strenghtened by *John De Maech* in 1513-14 with defensive works, several of which however have been demolished.

## The Jerusalem Church

Was founded about 1427 by the brothers Peter and James Adornes and their wives Elisabeth Braderick and Anna Masins; it was consecrated in 1428, under the name of Jerusalem, to honour the Passion of Our Lord and His holy Sepulcre. The tower and the adjacent hospital were begun in 1428, but the church was not yet completed in 1465. Popular belief considers this church to be a reproduction of the H. Sepulcre-church of Jerusalem; how far this opinion may be founded in fact, we do not know, the original building having been burnt down in the 16<sup>th</sup> century. Certainly the architect has produced quite an original work, wherein are beautifully blended the old flemish and the oriental styles. In march 1903, they began scraping off the whitewash from the walls, and we shall be able to distinguish the old from the new parts of masonry.

The outside view is quite pleasing; the corbel-tables of the turrets are beautiful; they show the sculptured armorial bearings of the *Adornes*, a wheel with radiant clouds.

In the *lower chapel*, notice the stairs which lead up to the upper chapel, their banisters and gates, the copper branches, the vault with the keystones and founder's armorial bearings, the sculptured stone railings. — The tomb of Anselm Adornes, the founder's son (+ 1483), and of his wife, Margaret van der Banck (+ 1463), with their effigies. — Six stained glass windows (1482-1560), carefully restored by Mr *Arthur Verhaegen* (1890). — The altar-screen, which deserves a careful look, is of stone and anterior to the year 1435. Notice some alabaster funerary monuments of the 16<sup>th</sup> and 17<sup>th</sup> century.

In the *upper chapel*, the cupola is beautifully vaulted and was recently repaired. The arches rest on little columns, bearing the founder's arms; around them, as well as at the windows appear traces of the original painting which decorated the church. — At the left of the altar, is the founder's tribune; the vault is a beautiful masonry, its edges are decorated with white and red mouldings, and the keystone shows the founders' coat of arms. The small windows are very elegant. — Notice a triptych of the 15<sup>th</sup> century: the Virgin with her child, S. Catherine and S. Barbara, of an unknown painter influenced by *Quinten Metsys*.

In the *crypt*, a cupboard with wrought-iron door by *Peter Ryckam* (1713), wherein is kept a very beautiful gilt-silver reliquary of the H. Cross, of the 15<sup>th</sup> century.

The *Sepulchre of Our Lord*. The wrought-iron door dates from the first building of the church. The crypt and sepulchre were made according to old traditions, but are not in accordance with archeological notions.

In the *vestry room*, a carved olive-wood cross, with twelve alto-relievo sculptures, brought back from Palestine by the founders; radiant silver clouds were added by them to the four ends, which emblem appears also on the stamped leathern case (1435). — A splendid silver reliquary, representing a tomb, the lid being lifted by Angels, and Christ arising in his glory (15<sup>th</sup> century). — Four candlesticks (end of the 15<sup>th</sup> century). — A sculptured missal-bearer (17<sup>th</sup> century).

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 The S. Anna Church 

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Was consecrated in 1497, and reconstructed in 1513; it had then three naves and a square tower. Horribly sacked by the so-called Reformed, in 1579, it was remodelled in 1607-21 in the renaissance style, which does not seem — in this instance — to be antagonistic with religious feeling. The church has been painted in 1879, under the direction of Mr *L. De la Censerie*. The




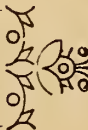
furniture is beautiful : high altar (1667), the stalls (1646), the confessionals (1699), the pulpit (1675), the roodloft (1642), the organ (1865), two sculptured banks under the roodloft 1670).

*Pictures* : near the high altar, two triptych-panels (about 1590), the Annunciation and Nativity; north side of the choir, S. Anna teaching the B. Virgin, by *James van Oost, the elder*. — Death of the B. Virgin, and her Assumption, from an unknown painter, an imitator of *van der Goes* (?). — The Presentation (end of 16<sup>th</sup> century). — The large painting at the bottom of the church, showing the doom of sinners, is a work of *Henri Herregouts* (1685), none of his best.

In the *vestry-room*, a turret-shaped monstrance (1617); two acolyth's candlesticks (1500); an offertory plate (16<sup>th</sup> century); some beautiful embroidered pieces of the 16<sup>th</sup> century, amongst which a boss-embroidered altar-frontal.

The *Bells* are of 1599 and 1754.

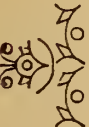
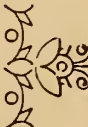
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 The Museum of modern paintings 

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Located since 1898 in the old Jesuit college, late the Atheneum's boarding school, contains works of Kinsoen, Odevaere, Suvéé, Ducq, De Visch, Miss Beer-naert, Robbe, Th. Coosemans, C.-J. Vernet etc. and of our contemporary local artists : Wallaëys, Legendre, Van Hollebeke, De Jans, Van Hove, etc.

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 The old S. Walburga Church 

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Stood at the corner of the present S.-Walburga street and had its apsis in the *rue des Chevaliers*. Built about 870, it became a parish church (17<sup>th</sup> of July 1239), when count Thomas of Savoy transferred his right of

patronage to the bishop of Tournai. That church was demolished in 1779. The present S. Walburga church is the old Jesuit church, built (1619-41) after the plans of Peter Huysens, the son of a local mason, who became a lay brother of the Society of Jesus (1598). By the protection of the archdukes Albert and Isabella, he travelled in Italy and studied architecture. He drew the plans of several Jesuit churches, amongst others that of Maestricht, now a theatre. He brought to its completion the Jesuit church of Antwerp (1617-21) and designed its tower. He was also the architect of S. Peters' church in Ghent (begun 1629) and died at Bruges, 6<sup>th</sup> of June 1637, aged 60 years.

Contrary to medieval traditions those outside parts only which are visible have been decorated; the lower walls and the lower parts of the tower are of plain masonry.

In 1779, the Society of Jesus being suppressed in the Low-Countries, the church was given to the S. Walburga parish. At the time of the Revolution it was desecrated by the worship of the goddess Reason. An inscription around the portal's arcade recalls the fact of S. Francis-Xavier being chosen by the magistrates of Bruges (1666) as a patron against the plague, which was committing fearful havoc.

The pulpit is believed to be the work of *Erasmns Quellin*. — The high altar (1650); a picture of the Resurrection by *Joseph-Benedict Suvée* (1783); — a copper reredos, a gift of the parishioners to commemorate the jubilee of the late parish-priest Frutsaert (1893).

In the SOUTH NAVE, a Triptych: Our Lady and the dried-up tree; Moyses and Aaron; on the shutters, the 16 members of the confraternity, by *Peter Claeissins, the younger* (1620). This picture belonged successively to the convent of the Recollects and the Eekhoutte abbey, which were in turns the seat of the confraternity. It bears erroneously the name of *Pourbus*. — Christ taken down from the Cross, by *Joseph Odevaere* (1812).



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Excursions to be recommended.

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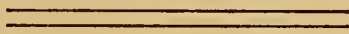
DAMME, at 3 miles from Bruges : *Market-Halls* (1664-68, restored in 1860 and again in 1895. — The O. L. church, begun in 1180, sadly ruined, underwent a beginning of restoration which was but poorly conducted. A new restoration is being done under the supervision of Mr *Chas. Dewulf*, which promises to be a more serious one ; — under the tower a monument (1893) to the memory of *van Maerlant*, the flemish rhymer of the 13<sup>th</sup> century.

VIVE-CAPELLE, at 1 1/2 mile from Damme, shows a picturesque group of modern gothic structures, including the church and schools, erected (1852) by *Baron Béthune d'Ydewalle* and *Florimond van de Poele*.

LISSEWEGHE, at 1 1/2 mile from the Railway station, between Bruges and Blankenberghe; The O. L. church (1230) is being beautifully restored under the skilful direction of Mr *August Van Assche*. — Large barn of the old abbey *Ter Doest* (1280).

THE SEA-SIDE RESORTS of Ostende, Mariakerke, Middelkerke, Le Coq, Wenduyne, Blankenberghe, Heyst-sur-mer, Duinbergen, Knocke, Westende, Nieuport, Coxide, la Panne etc. are all in the vicinity of Bruges and easily reached by railway and tramcars.

The dutch town of SLUYS is reached either by tramcar or by steamer.



**A short itinerary — for such  
as can spare little time.**

**C**athedral. — Notre Dame. — Gruuthuse; Museum of laces. — S. John's hospital. — Municipal Museum (the so-called Academy Museum). — Market square and Belfrey. — Archeological Museum. — Town Hall. — Chapel of the H. Blood. — Chimney of the Franc. — S. James.

**Other more extensive itineraries.**

- 1). **C**athedral. — Béguinage. — Municipal Museum. — S. John's hospital.
- 2). Notre Dame. — Gruuthuse, and Museum of laces. — The Halles. — Archeological Museum.
- 3). Chapel of the H. Blood. — Town Hall. — Old Record office (ancien Greffe) — Court of Justice and Chimney of the Franc.
- 4). The gate of S<sup>te</sup> Croix. — The Jerusalem church. — S. Anna church. — The Pottery hospital and Museum. — The Seminary. — S. Giles' church. — Memlinc Square. — Van Eyck Square with the old « Tonlieu » and « Poorters lodge ».
- 5). Cathedral. — Simon Stévin's Square. — Notre Dame. — S. John's hospital. — Béguinage. — Municipal Museum (Academy Museum). — Gruuthuse. — Dijver. — Rue aux Laines.
- 6). Market Square. — Les Halles and Belfrey. — The Burg. — Town hall. — Chapel of the H. Blood. — The old Record office (ancien Greffe). — Chimney of the Franc. — Fish market and Palace of the Franc.
- 7.) Jerusalem church. — S. Anna church. — Porte S<sup>te</sup> Croix. — English Convent. — S. Sebastian's guild. — Seminary. — Pottery hospice.



8). S. Giles' church. — S. John's Square. — S. Walburga church. — Pont flamand. — Training school for girls (Ecole Normale). — Porte d'Ostende. — Carmelite church. — S. James' church.

---

By the same author :

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« *Bulletin des métiers d'art* » Nov. 1902.

Mr L. Cloquet, professor of architecture and construction in the University of Ghent, writes (Nov. 1902):  
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« ing in Bruges, or to describe the beautiful gables such  
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« mestic art are collated and described in this precious  
« work. »

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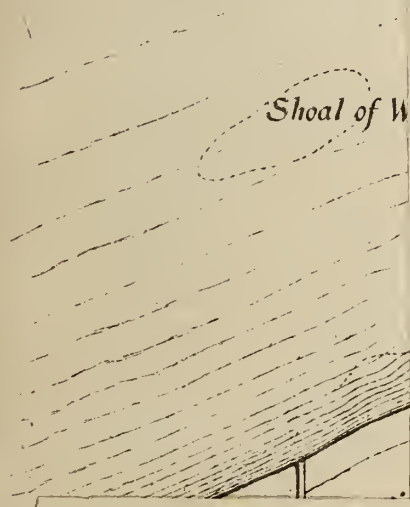




*Sea.*

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*The Wandelaar, a revolving  
☼ white projections may be  
from 11 miles afar.*



*Shoal of W*





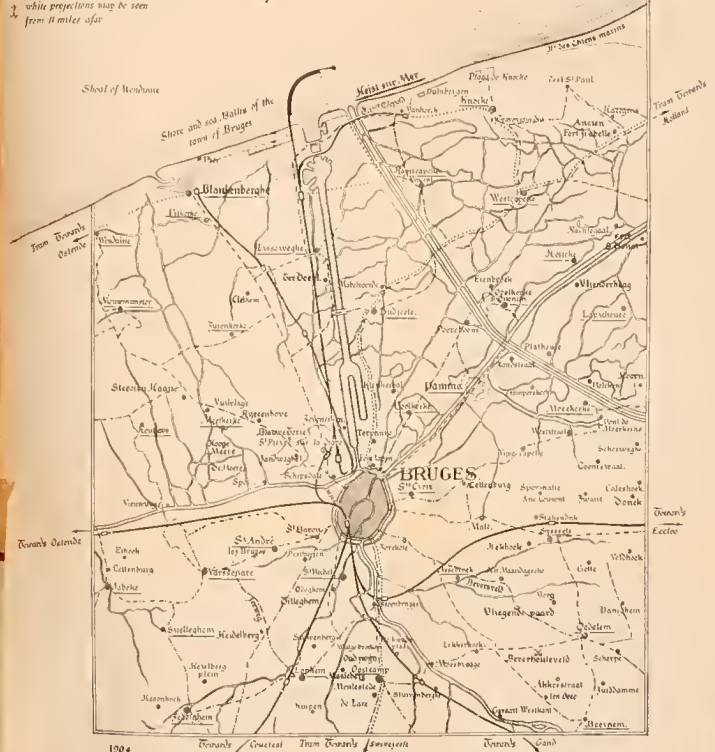
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The Wandelant a revolving light with  
 white projections may be seen  
 from 10 miles afar









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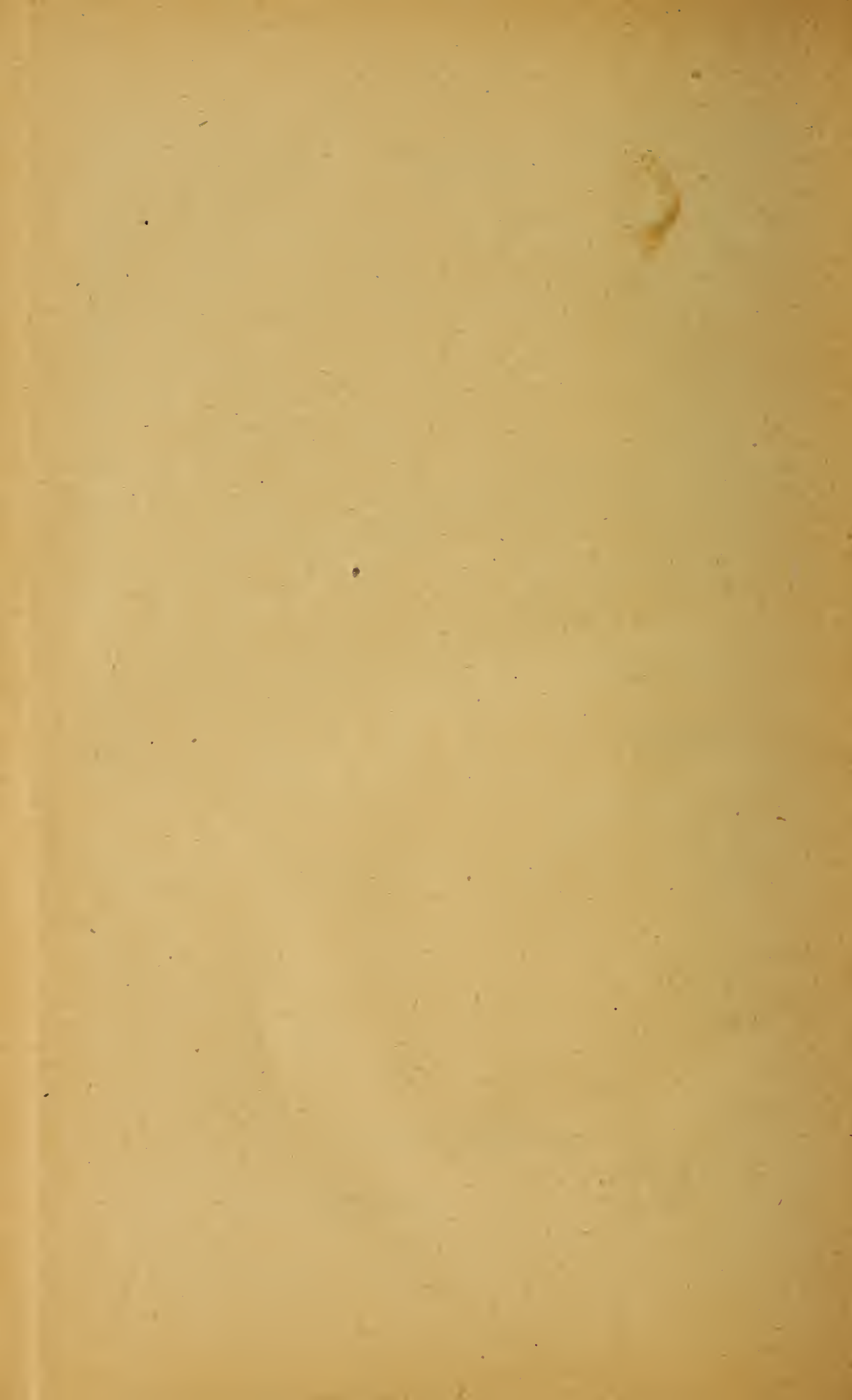
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a speciality for large Church furniture such as altars, pulpits,  
confessionals, etc., etc., in medieval style.

A large stock of crucifixes, statues of all sizes always to hand.

*Drawings photographs and estimates sent free on application.*

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**ANTIQUITIES OF ALL KINDS**

BOUGHT AND SOLD

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Sculptures, China, Delft, Laces and silk stuffs.

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Objects in pewter, brass, old Clocks and furniture

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**BEULS-LAGRAND**

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Speciality in all kinds of fine  
old Objects. — Gold. —  
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**Antiquitäten.**

Spezialität, in allen Sorten  
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OPPOSITE THE STATION.

*Comfortable rooms at moderate charges.*

*Dinners and luncheons at separate tables.*

RESTAURANT A LA CARTE. — Afternoon tea.

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## LEON POUPAERT

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(near the Eeckhoutte Bridge)

*Store of old flemish jewellery and silk stuffs.*

Firm recommended to Foreigners for its large choice of curiosities  
Laces, China, Delft, gold and silver objects and household furniture  
in all styles.

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## ANTIQUITIES OF ALL KINDS

BOUGHT AND SOLD

*Sculptures, China, Delft, Laces and silk stuffs.*

Objects in pewter, brass, old Clocks and furniture

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## EUGÈNE LAGRAN

BRUGES, 2, rue des Frères - Mineurs, BRUGES

(near the botanical garden.)

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## G. LAGASSE, Antiquary

 **OLD CURIOSITY SHOP** 

Old brass, copper, pewter, engravings, silver objects, etc.

*Old silk ornaments of churches*

**OLD FURNITURE A SPECIALITY**

Corner of the Quai du Rosaire *the finest view of Bruges*



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In the Old Curiosity Shop.

19, Simon Stevin Place, 19,

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Old Porcelaine, Faïence, Silver Works. Furniture. Pictures, Engravings (old and new). Laces and Brass.

The firm sells all the enumerated things on trust.

*BUYS.*

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Last new fashions — Laces washed en mended.

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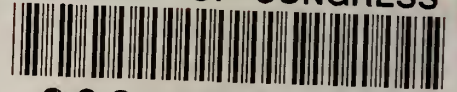








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