



Museum Hof van Busleyden.

Burgundian Citypalace Mechelen.

Welcome to the Museum Hof van Busleyden! Step into this majestic and magnificent **Renaissance palace** in Mechelen, the capital of the Burgundian Netherlands. Follow in the footsteps of **Hiëronymus van Busleyden, Margaret of Austria, Erasmus and Thomas More**. Exchange ideas and reflect on our changing world, much like they did.

The opening up of the New World in the fifteenth and sixteenth centuries ushered in a new era, called the Renaissance, in which man was considered the **centre of the universe**. An era in which everything changed. Today this house has once again become a meeting place, a place for conversations, where new ideas are born and art is collected and displayed.

Find out more about the surprising Burgundian history as you venture deeper into the Hof van Busleyden, discovering its treasures and stories. Learn more about the Burgundians' ideas, about the **city**, about **power** and about **mastership and craftsmanship**. Move from lively and bustling rooms to more private and quieter places. Go in search of the real Margaret and peek into the **intriguing and fragile Enclosed Gardens**.

In this museum we look back at the city's glorious history and look ahead to the future, together with you. Travel back and forth, **between the past and present**. Experiment and engage in a dialogue with the museum and its ever-changing collection.

The story is far from finished.

The Hof van Busleyden through the centuries

The history of the Hof van Busleyden starts at the end of the 15th century when Frans van Busleyden, chamberlain and tutor to the young Philip I of Castile (Philip the Handsome) followed his master to Mechelen where he settled in a spacious residence at the Koestraat (now the Frederik de Merodestraat). A second smaller house led onto the Lange Biest, today's Sint-Janstraat. When he died in 1502, the property passed to his three brothers Valeriaan, Gielis and Hiëronymus.

The latter bought his brothers out in 1506, two years after his appointment to the Great Council. He needed a place to suit his new status, after all, and wanted to do this in typical Burgundian aristocratic architecture. He would continue working on his residence until he died in 1517. In the centuries that followed the building kept on growing in size.

In 1619, the building was sold to economist and architect Wenceslas Cobergher who set up a mount of piety on the property, a kind of charity pawnbroker's where people could borrow money at low interest rates in exchange for property. In 1914 a blaze caused by severe shelling ripped through the palace and well-nigh destroyed it completely. Reconstruction after the war was slow, but the city council was determined to restore the building to its former glory and wanted to turn it into a museum for the city. The property was rebuilt based on how it looked just before the fire, meaning that the Hof van Busleyden we know today is actually a reconstruction of a romanticised historic building.

The brand new Mechelen City Museum finally opened its doors in 1938 and remained so until it was time for another restoration campaign and extension with underground exhibition spaces, which were the object of a design competition in 1990. Then in 2015, the second phase of the restoration was begun, which would tackle the remainder of the interior. Thanks to its recognition as cultural lever by the Flemish Tourist Office, the museum could be decorated again as a Burgundian city residence. It opened on the 17th of June 2018.

The museum's highlights.

City at its best.

1 September 2013. The new Belgian king and queen, Filip and Mathilde, made their first official visit to Mechelen, continuing an old royal tradition. It was a festive day. The city hosted an event that only takes place once every 25 years, as the Hanswijk Cavalcade and the Ommegang occurred simultaneously. Joyous entries of kings, processions of the faithful, drama competitions, archery contests... In the 15th and 16th centuries, similar festive events were held in cities throughout the Low Countries. City dwellers from different levels of society participated while others, including visitors, watched.

On such days, cities looked their best. Buildings were decorated and temporary structures, such as triumphal arches, erected. This was literally image-building. Participants were beautifully dressed for the occasion and carried symbolic objects. The city exuded a sense of unity, although the festivities masked tensions between different groups.

During the Burgundian period, Mechelen had several associations and societies. Guilds defended craftsmen's interests. Religious brotherhoods met in churches. Men – and more rarely women – enjoyed literature and leisure in archers' guilds and chambers of rhetoric. Members supported one another. They networked, prayed for the dead and raised funds for a chapel or church altar. The internationally acclaimed Zefiro Torna composed the music for these exhibition rooms.



Cities are made by people.

The hall 'Cities are made by people' is the first place in the museum where visitors will meet the Mechelen of today. Local organisations and associations will be provided with a spot to showcase themselves to the public, as they represent the quantity, engagement and diversity of today's city, as an update to the previous halls that show life in the Mechelen of yore. Every year, three communities will be given a permanent film presentation and a selection of objects to present themselves. In 2018:

- Bobbin Lace Club Etterjefke passes on the valuable expertise and skills necessary to make Mechlin lace, that way preserving a tiny part of our intangible heritage.
- As last of the Contryn puppeteer family, local residents cherish Paul Contryn as if he were a living piece of heritage. Indeed, his family history is an inherent part of Mechelen's collective memory. But the story he tells is about more than just his personal history, he also highlights his work and trade as a puppet maker for the new characters in the 2013 Ommegang van Mechelen.
- Welcome in Mechelen is a network of enthusiastic local residents who support asylum seekers, (recognised) refugees and newcomers to the city in general. All three players showcase a different aspect of the city in the museum, while challenging visitors to meet the city in different ways.

Innovation through participation

Thanks to the participative working method, the museum makes maximum use of the knowledge and experience of visitors and partners. They create new meaning and give fuel for new ideas. For that reason, the participatory spaces also get an important place in the museum, rather than being tucked away in a closed workshop or community space. They are part of the museum story as a whole and form a contemporary counterpart of the historic rooms. They give the visitor the chance to build bridges between the Burgundian period and the present. This way, the visitor discovers how the influence of that period is still tangible today.

HIGHLIGHT

Poupées de Malines/ Mechelse Popjes

- Mechelen grew into one of the most productive places for wood carving in the Southern Netherlands
- As they were so small, they could be used in many different ways: just on their own or as part of an altarpiece at home
- From the 15th till the middle of the 16th centuries, carved from walnut.
- These small statues mostly depicted popular woman saints with recognizable features: a round face with a high forehead, narrow, pouting lips and small eyes
- The poupées de Malines were a very much sought-after export product and were accordingly produced on a grand scale, spreading all over the world



The art of power.

How do you expand your power? With carefully designed strategies, including beneficial marriages. With a club whose noble members swear allegiance to you: the order of the Golden Fleece. By war. By establishing central institutions such as the Great Council in Mechelen.

Who was Hiëronymus van Busleyden?

Hieronymus van Busleyden (ca. 1470-1517) belonged to an old and well-off family from Bauschleiden (Luxembourg). In 1504 he became a member of the Great Council. As an envoy from the young Charles The Fifth he travels to Spain in 1517 to prepare his inauguration but in Bordeaux he dies of pneumonia. Busleyden is buried in Sint Rombouts cathedral in Mechelen. With money from Busleyden's legacy, his friend the humanist Erasmus founds the Collegium Trilingue in Leuven

HIGHLIGHT

Portret of Hiëronymus van Busleyden

The museum is constantly changing. Not only temporary exhibitions provide a varied selection, the exhibition rooms themselves will regularly have new objects to discover. Thanks to loans from museums from Belgium and abroad, the museum can bow to a rich and varied set-up. The portrait of Hieronymus by Busleyden is an example of this. The only known portrait of the man the museum is named after resides in the United States, at the Wadsworth Atheneum Museum of Art in Connecticut. Thanks to their loan, Hieronymus will be able to experience the opening of 'his' museum himself!





The Ground of Things (De Grond der Dingen) .

So what if every resident of Mechelen got one square metre of land to do with as they pleased?

The hall dedicated to the *Grond der Dingen* project reflects on the position of power and land ownership in today's world. The museum gives all suggestions the space they need, helps put them into images for the general public and engages into an active social debate about the topic.

De Grond der Dingen also confronts both by reconsidering the concept of 'power to the few' on the one side - every resident of Mechelen receives exactly the same amount of land, i.e. the same amount of power to improve their city - and on the other by being an experiment in itself: an attempt at giving Thomas More's Utopian society a new lease of life, but with small, practical steps.

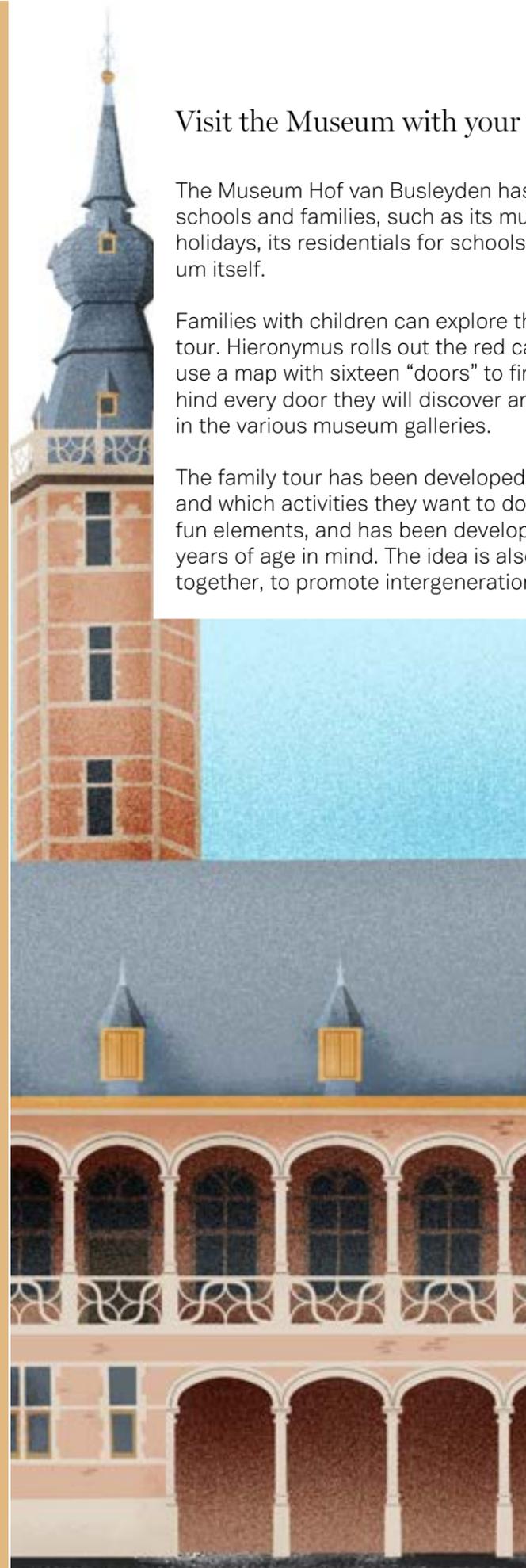
The city project is an initiative of local theatre company ARSENAAL/LAZARUS in collaboration with the Hof van Busleyden museum.

Visit the Museum with your family.

The Museum Hof van Busleyden has a wide range of activities on offer for children, schools and families, such as its museum stays for children during the Belgian school holidays, its residentials for schools as well as all the permanent activities in the museum itself.

Families with children can explore the museum during a fun, tailor-made family-friendly tour. Hieronymus rolls out the red carpet for you, his special guests. Young visitors can use a map with sixteen "doors" to find their way through all the museum's rooms. Behind every door they will discover an activity or a reference to one of the golden cubes in the various museum galleries.

The family tour has been developed in such a way that families can choose how many and which activities they want to do during the tour. The tour combines content with fun elements, and has been developed with children between the ages of 6 and 10 years of age in mind. The idea is also to encourage (grand)parents and children to work together, to promote intergenerational play.

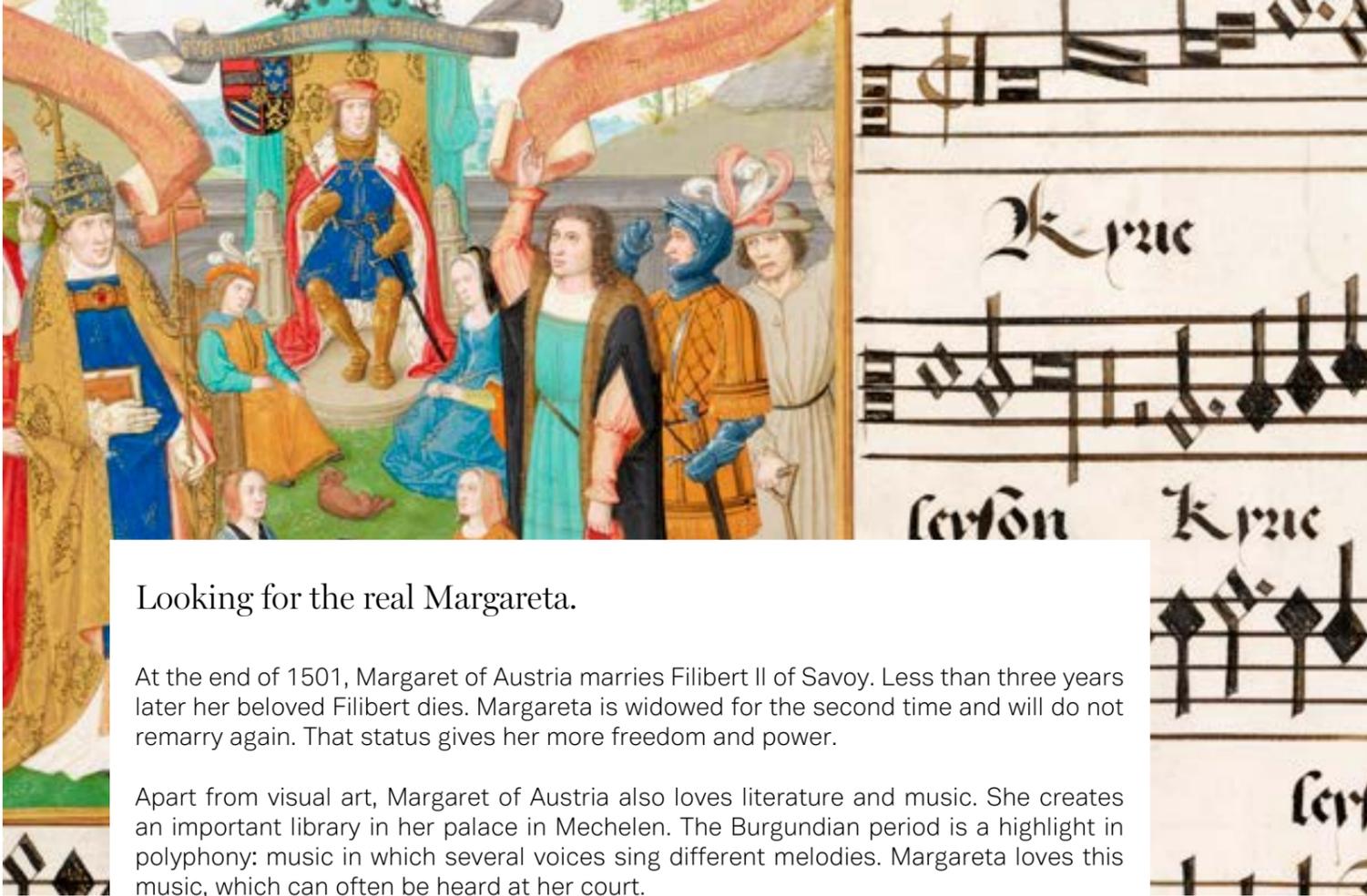


Find the golden cubes: a family tour

The golden cubes are the main feature of this family tour. The tour has a creative challenge in store for everyone, whether you like to think, draw, build, invent or do something. Put together your own procession with fun rod puppets, which will start to move, like a shadow play, once you close the cube. Or play a board game about power strategies with the whole family. Do you have bundles of imagination? Then create your own fantastic creature or a Burgundian image for yourself.

In rooms without a cube, a simple question or activity ensures the continuity of your tour. Your tour ends in the attic, where children can transform their map into their own version of an Enclosed Garden, which they can take home as a little souvenir of their visit.





Looking for the real Margareta.

At the end of 1501, Margareta of Austria marries Filibert II of Savoy. Less than three years later her beloved Filibert dies. Margareta is widowed for the second time and will do not remarry again. That status gives her more freedom and power.

Apart from visual art, Margareta of Austria also loves literature and music. She creates an important library in her palace in Mechelen. The Burgundian period is a highlight in polyphony: music in which several voices sing different melodies. Margareta loves this music, which can often be heard at her court.

Mechelen is becoming an important music center. The great Petrus Alamire had his workshop here. Polymath Alamire is a composer, diplomat, spy and instrument dealer. Polyphonists from the Netherlands were renowned all over Europe. Just as Flemish performers and ancient music festivals have a world-class reputation today.

HIGHLIGHT Choirbook of Margareta

- Made in the workshop of Petrus Alamire (around 1515)
- Intended as a prestigious business gift from the Burgundian Habsburg dynasty
- Stored carefully for years the Mechelen City Archive
- Recognized as a masterpiece by the Flemish Government in 2007, digitized by the Alamire Foundation



Enclosed Gardens.

Mixed media. 3D assemblages. These are contemporary terms. They are a perfect way to describe the intriguing, fragile and rare artworks you see here: *Besloten Hofjes* (Enclosed Gardens), or small altarpieces that represent a heavenly garden. Margareta of Austria commissioned at least one such retable in Ghent.

These Enclosed Gardens were mainly produced between 1500 and 1550 for the hospital nuns in Mechelen. They continued the tradition themselves for centuries. The nuns prayed before these Gardens, meditating on Jesus' suffering and death, on saints and their martyrdoms, on Bible stories and pilgrimages. These provided the subject matter of the Enclosed Gardens, with their many components, including relics of saints.

We have no idea of their creators' names. But we cherish their artistry and the patient work of their hands and minds.

Berlinde De Bruyckere

Just like in the sixteenth century, the Museum Hof van Busleyden wants to be a place for meetings and conversations again, a breeding ground for ideas and a meeting place for art of the past and present. For example, from 15th December we will host a special solo exhibition from Berlinde De Bruyckere. Inspired by this mixed media of centuries ago, the artist created a series of installations that will be shown from December onwards in the underground exhibition hall. One of her works can already be spotted in it museum, side by side with the Enclosed Gardens on the top floor.





Colofon

Het Museum Hof van Busleyden is een realisatie van Musea & Erfgoed Mechelen in opdracht van het college van burgemeester en schepenen van de stad Mechelen en het Autonoom Gemeentebedrijf Mechelen Actief in Cultuur (AGB MAC), met de steun van de Vlaamse overheid.

Directie vrije tijd	Heidi De Nijn	Structurele partners	Toerisme Vlaanderen; Departement Cultuur, Jeugd en Media van de Vlaamse Overheid
Afdeling Cultureel Erfgoed	Anouk Stulens	Bruikleengevers	d'Arshot & Cie SA (Brussel); Maen Florin; Galerie Geukens en De Vii (Antwerpen); Paul Gees; Jay Joplin, Modern Collection (Londen); Irène Laub Gallery (Elsene); Koninklijke Bibliotheek van België (Brussel); Koninklijke Musea voor Kunst en Geschiedenis (Brussel); Koninklijk Museum voor Schone Kunsten Antwerpen; Koninklijke Musea voor Schone Kunsten van België (Brussel); Hans Martens & Anneke Lippens; MAS (Antwerpen); [Sofie Muller]; Museum van Hedendaagse Kunst Antwerpen (M HKA); Museum Plantin-Moretus/Prentenkabinet, Antwerpen — UNESCO Werelderfgoed; Museum voor Schone Kunsten (Gent); Maria Roosen; Schepenhuis vzw (Mechelen); S.M.A.K. Stedelijk Museum voor Actuele Kunst Gent; Stadsarchief Mechelen; STAM (Gent); Stichting De beata vita (OLV-Waver); Universiteitsbibliotheek Gent; St-Joriskapel Alken; Studio Nick Ervinck; Roeland Tweelinckx; Universiteitsarchief KU Leuven; Universiteitsbibliotheek Gent; valerie_traan gallery (Antwerpen); Herman Van Ingelgem; Verzameling Dr. H. Joosen — G. Van den Branden; Wadsworth Atheneum Museum of Art (Hartford, VS); Willemen Groep; Zefiro Torna vzw
Museumdirectie	Sigrid Bosmans & Anouk Stulens	Restauratieteam Besloten Hofjes	Joke Vandermeersch en Hilde Weissenborn (coördinatie); Dahlia Mees, Marjolijn Debulpaep en Caroline Maert (KIK-IRPA, schilderijen); Jean-Albert Glatigny (hout en houten dragers); Anne-Sophie Augustyniak (polychromie); Sarah Benrubi (glas); Joke Vandermeersch, Ann Lievens en Ingeborg Tamsin (textiel); Patrick Storme, Derek Biront en Marjan Jacobs (metaal); Lieve Watteeuw (papier & perkament); Justine Marchal (was)
Projectcoördinatie	Luc Verheyen	Conservatie Ducci-plafonds	Altritempi & Studiebureau De Clercq
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Publiekswerking & communicatie	Marijke Wienen, Michelle Coenen, Siel Meulendijks, Arne Vandelanotte, Liesbeth Van Nerom, Sara Verhaert	Verzekeringen	Ethias, IC Verzekeringen
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Onthaal	Els Henderickx, Mieke Alen, Gerda De Becker, Jan De Greef, Jozef De Wachter, Meryem Kucun, Manfred Meul, Josephine Min, Erica Pelgrims, Serge Piessens, Carine Tonnoeyer, Jenny Van Den Eynde, Leonsia Van Den Eynde, Maddy Van der Auwera, Paul Van Velthoven, Sonja Vanderhaegen, Annie Wolfs, Yildiz Yaramis, Yacob Younan	Copyrights digitale beelden	Biblioteca Nacional de España, Cinematek, Musée de l' Hôtel Dieu (Beaune), Musée des Beaux Arts (Dijon), Royal Collection Trust (London), VRT-archief
	Museumgebouw		
Ontwerp	David Driesen (dmvA architecten) & Hans Le Compte		
Realisatie	Verstraete Vanhecke		
Bouwheer	AGB-MAC voor de stad Mechelen		
Coördinatie	Bart Stroobants		
	Museale opstelling		
Concept	Musea & Erfgoed Mechelen		
Curatoren	Samuel Mareel & Sigrid Bosmans		
Wetenschappelijk comité	Krista De Jonge, Dagmar Eichberger, Synthia Griffin, Jelle Haemers, Elsje Janssen, Koenraad Jonckheere, Guido Marnef, Hans Martens, Jan Papy, Manfred Sellink, Anne-Laure Van Bruaene, Olga Van Oost & Lieve Watteeuw		
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Scenografisch concept	Christophe Gaeta i.s.m. Isabelle Vandenbroeke & Didier Geirnaert		
Vormgeving	David Driesen (dmvA architecten) & Hans Le Compte		
Realisatie	Potteau Labo i.s.m. Meyvaert Museum & Tempora Aorta+, Bart Callebout, Etoile Mécanique, ARSENAAL/LAZARUS i.s.m. Patrick Corillon		
Museumverlichting	PRO FORMa Studio		
Grafiek	Stijn Dams		
Zeefdruk	Van Iwaarden Artwork, Wyber Zeefdruk		
Signalisatie	Studio MDA (studie & ontwerp), Neopaul (realisatie)		
Logo & huisstijl	De Barbaren		
	Publieksbemiddeling		
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Multimedia & geluid	Create Multimedia (raakschermen); Tempora (introfilm & video-installaties); Jan Weynants (museumfilms); Joris Gijzen (reportages Hiëronymus van Busleyden); Skullmapping (videomapping); Poppr (VR-installatie); Alamire Foundation (opnames Mechels Koorboek); Zefiro Torna — Jurgen De Bruyn & Bram Bosteels (geluidsamposities); Patrick De Rynck, Lucas Derycke & Wederik De Backer (audiotours); Het Geluidshuis (hoorspel Margareta's Buren)		
Gezinsparcours	Mooss (concept & ontwerp); Etoile Mécanique (realisatie)		
Bezoekersgids	ZAP (ontwerp); Antilope De Bie (druk)		

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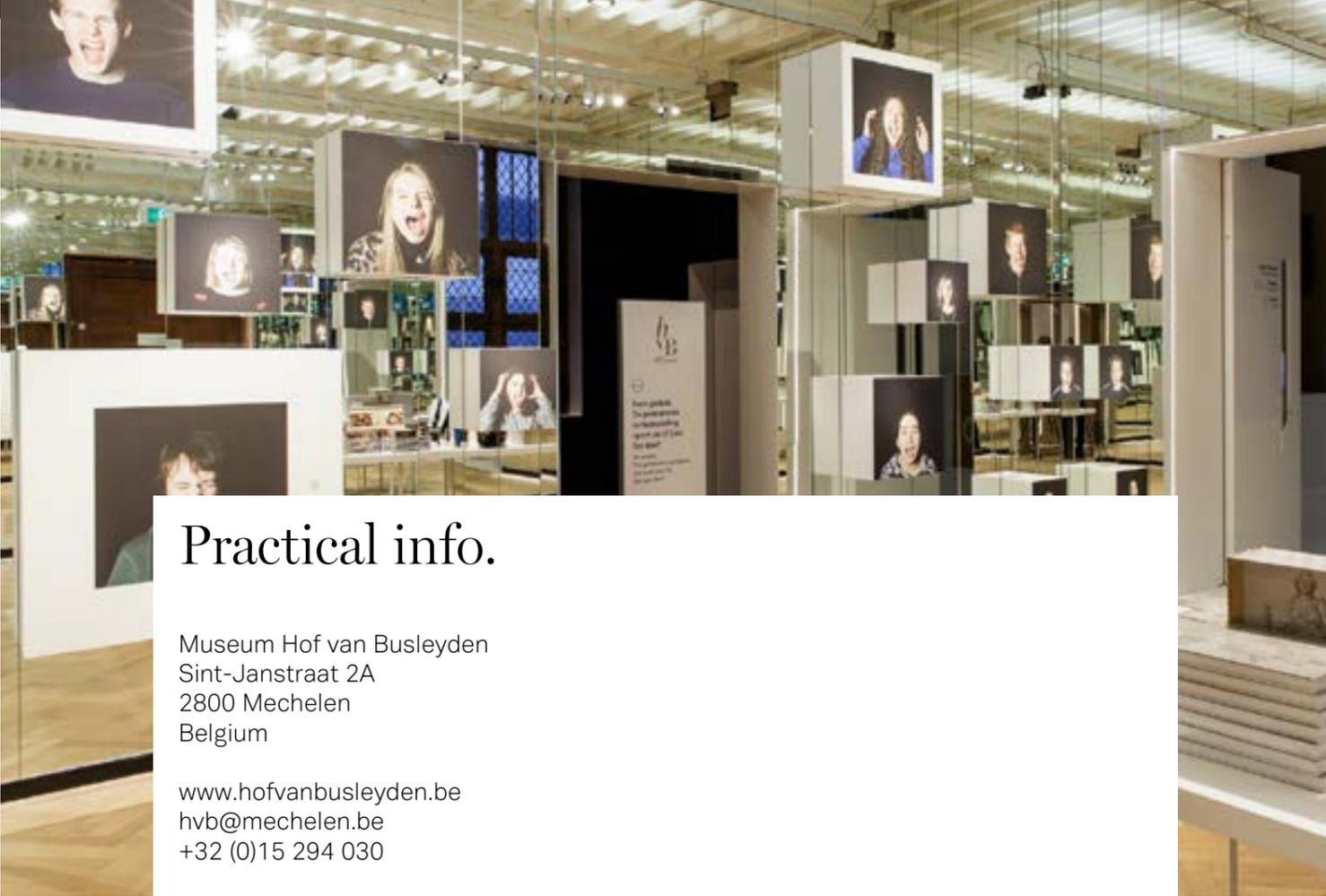
Jeroen Bryon (Tweeperenboom); Stijn D'Hondt & Peter Van de Sijpe (Heren Loebas); Isabelle Lowyck & Robin Ibens (Shaved Monkey)

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Practical info.

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Disabled access provided

Tickets

- €11 Adults
- €9 Reduction
- €7 Disabled
- €5 Young people from 13 to 26 years of age
- €2 UiT-pas with special tariff (Mechelen), Fonds Vrijetijdsparticipatie
- Free Children up to 12 years of age and certain card holders (see website)
- Families (max 2 adults + 4 children from 12 tot 26 years of age): 20% off each ticket

OPENING HOURS

- Mondays: 10 am until 5 pm
- Tuesdays: 10 am until 5 pm
- Wednesdays: closed
- Thursdays: 10 am until 10 pm
- Fridays: 10 am until 5 pm
- Saturdays: 10 am until 5 pm
- Sundays: 10 am until 5 pm
- Closed: 24, 25 and 31 December, 1 January

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