

Maastricht is a city and a municipality in the southeast of the Netherlands. It is the capital and largest city of the province of Limburg, as well as the largest city in the historical duchy of Limburg, that today spans the Netherlands and Belgium.

Maastricht is located on both sides of the Meuse river at the point where the Jeker River joins it.

Maastricht developed from a Roman settlement to a Medieval religious center, a garrison town and an early industrial city. Today, Maastricht is well-regarded as an affluent cultural center. Maastricht has 1677 national heritage sites, which is the second highest number in a Dutch town, after Amsterdam. It has become known, by way of the Maastricht Treaty, as the birthplace of the European Union, European citizenship, and the single European currency, the euro. The town is popular with tourists for shopping and recreation, and has a large growing international student population. Maastricht is a member of the Most Ancient European Towns Network and is part of the Meuse-Rhine Euroregion, which includes nearby cities Aachen, Eupen, Hasselt, Liège and Tongeren. The Meuse-Rhine Euroregion is a metropolis with a population of about 3.900.000 and counts various international universities.

Bonnefanten Museum

The Bonnefanten Museum is a museum of fine art in Maastricht, Netherlands. The museum was founded in 1884 as the historical and archaeological museum of the Dutch province of Limburg. The name Bonnefanten Museum is derived from the French 'bons enfants' ('good children'), the popular name of a former convent that housed the museum from 1951 until 1978.

In 1995, the museum moved to its present location, a former industrial site named 'C ramique'. The new building was designed by the Italian architect Aldo Rossi.

With its rocket-shaped cupola overlooking the river Maas, it is one of Maastricht's most prominent modern buildings.



Since 1999, the museum has become exclusively an art museum. The historical and archaeological collections were housed elsewhere. The museum is largely funded by the province of Limburg.

In 2009, the museum celebrated its 125th anniversary with the exhibition Exile on Main Street. In 2012, Stijn Huijts became director.

The combination of old art and contemporary art under one roof gives the Bonnefanten Museum its distinctive character. The department of old masters is located on the first floor and displays highlights of early Italian, Flemish and Dutch painting. Exhibited on the same floor is the museum's extensive collection of Medieval sculpture. The contemporary art collection is exhibited on the second floor and focuses on American Minimalism, Italian Arte Povera and Concept Art. The second and third floors are also used for temporary exhibitions.

Sint Servaasbrug (or the **St. Servatius Bridge**) is an [arched](#) stone [footbridge](#) across the [Meuse River](#) in [Maastricht, Netherlands](#). It is named after [Saint Servatius](#), the first bishop of Maastricht, and (despite being largely rebuilt after World War II) it has been called the oldest bridge in the Netherlands

The Romans built a wooden bridge across the Meuse in what is now Maastricht, in approximately AD 50, and the Latin phrase for "crossing of the Meuse", "mosae trajectum", became the name of the city. For many years this remained the only crossing of the lower Meuse. However, the Roman bridge collapsed in the year 1275 from the weight of a large procession, killing 400 people. Its replacement, the present bridge, was built somewhat to the north of the older crossing between 1280 and 1298. The Roman Catholic Church encouraged its construction by providing indulgences to people who helped build it. The bridge was accoladed in honor of Saint Servatius around this time.[11]

The bridge was renovated in 1680, and in 1825 a wooden strut work section on the east side of the bridge was replaced by a stone arch. In 1850, as part of the construction of the Maastricht-Liège Canal, a channel was cut on the west side of the bridge.

When in the early 1930s the bridge had been relieved of its function as the city's only river crossing by the construction of the Wilhelmina bridge, 300 meters (1,000 ft) downstream, a major renovation was performed. The arches were reconstructed in concrete, covered with the original stones. Underwater, counter-arches were constructed to prevent erosion of the river bed on which the bridge was built. Two arches on the eastern end of the bridge were removed and replaced by a vertical-lift bridge. Between the two bridges, on the eastern side of the river, a levee was built to separate the navigable eastern channel from the rest of the river.



During World War II the bridge was severely damaged by the German army as they retreated from the Netherlands in 1944, but it was rebuilt in 1948. In 1962, the shipping channel to the east of the bridge was spanned by a steel drawbridge attached to the main bridge.

Basiliek van Onze-Lieve-Vrouw

The Basilica of Our Lady is a Romanesque church in the historic center of Maastricht, Netherlands. The church is dedicated to Our Lady of the Assumption and is a Roman Catholic parish church in the Diocese of Roermond. The church is often referred to as the Star of the Sea , after the church's main devotion, Our Lady, Star of the Sea.

The present-day church is probably not the first church that was built on this site. However, since no archeological research has ever been carried out inside the building, nothing certain can be said about this. The church's site, inside the Roman castrum and adjacent to a religious shrine dedicated to the god Jupiter, suggests that the site was once occupied by a Roman temple. It is not unlikely that the town's first church was built here and that this church in the 4th or 5th century became the cathedral of the diocese of Tongeren-Maastricht.



Some time before the year 1100 the church became a collegiate church, run by a college of canons. The canons were appointed by the prince-bishop of Liège. The provosts were chosen from the chapter of St. Lambert's Cathedral, Liège. The chapter of Our Lady's had around 20 canons, which made it a middle-sized chapter in the diocese of Liège. Until the end of the chapter in 1798 it maintained its strong ties with Liège. Parishioners of Our Lady's were identified in old documents as belonging to the Familia Sancti Lamberti. It is clear that the chapter of Saint Servatius was the more powerful institution

in Maastricht, with strong ties to the emperors of the Holy Roman Empire, but throughout the Middle Ages the two churches remained rivals.

Most of the present church was built in the 11th and 12th centuries. Construction of the imposing westwork started shortly after 1000 AD. In the 13th century the nave received Gothic vaults. Around 1200 the canons abandoned their communal lifestyle, after which canons' houses were built in the vicinity of the church. In the 14th century a parish church was built next to the collegiate church, so the main building could be reserved for the canons' religious duties. Of this parish church, dedicated to Saint Nicolas, very little remains as it was demolished in 1838. Apart from Saint Nicholas Church, the parish made use of three other chapels dedicated to Saint Hilarius, Saint Evergislus, and Saint Mary Minor. In the mid-16th century the present late Gothic cloisters replaced the earlier cloisters.

After the incorporation of Maastricht in the French First Republic in 1794, the town's religious institutions were dissolved (1798). Many of the church treasures were lost during this period. The church and cloisters were used as a blacksmith shop and stables by the military garrison. This situation continued until 1837 when the church was restored to the religious practice. This coincided with the demolishing of Saint Nicholas Church and the transfer of the parish to Our Lady's.

From 1887 to 1917 the church was thoroughly restored by well-known Dutch architect Pierre Cuypers. Cuypers basically removed everything that did not fit his ideal of a Romanesque church. Parts of the east choir, the two choir towers, and the south aisle were almost entirely rebuilt.

The church was elevated to the rank of minor basilica by Pope Pius XI on 20 February 1933.

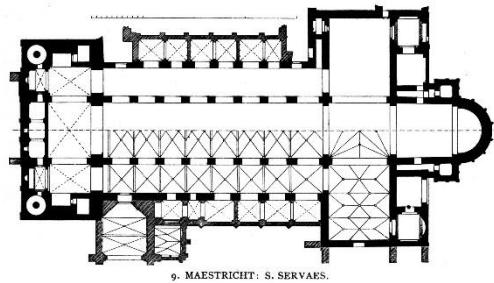
Sint Servaaskerk

The Basilica of Saint Servatius is a Roman Catholic church dedicated to Saint Servatius, in the city of Maastricht, the Netherlands. The architecturally hybrid but mainly Romanesque church is situated next to the Gothic church of Saint John, backing onto the town's main square, Vrijthof.

History

The present-day church is probably the fourth church that was built on the site of the grave of Saint Servatius, an Armenian missionary who was bishop of Tongeren and died allegedly in 384 in Maastricht. A small memorial chapel on the saint's grave was replaced by a large stone church built by bishop Monulph around 570. This church was replaced by a larger pilgrim church in the late 7th century, which was then replaced by the present-day structure, which was built in several stages over a period of more than 100 years. The nave was built in the first half of the 11th century, the transept in the second half of the century, and the choir and west work in the 12th century. The Romanesque church was built during a period in which the chapter of Saint Servatius kept close ties to the Holy Roman Emperors, which resulted in a building that has the characteristics of a German imperial church. The dedication of the church in 1039 was attended by the emperor Henry III and twelve bishops. Most of the church's Medieval provosts were sons of the highest ranking German noble families. Several held the office of chancellor of the German Empire; at least eight provosts went on to become archbishops.





The sculpted Bergportaal, at the south side of the church, was begun around 1180 and can be considered late Romanesque or early Gothic. All the chapels along the side aisles are Gothic (14th and 15th centuries), and so is the vaulted ceiling of the nave and the transept. In 1556 a late Gothic spire was added onto the west work between the two existing towers. In 1770 the entire west work was crowned with Baroque helmet spires, designed by the Liège architect Etienne Fayen.

Over the centuries the interior of the church underwent many changes. In the 17th century, the Gothic choir rood screen with sculpted depictions of the life of Servatius was demolished. Fragments from the 14th-century screen were discovered during the 1980s restoration works and are now kept in the church's lapidarium in the East crypt. By the end of the 18th century, the entire church interior had been painted white, the colourful Medieval stained glass windows had been replaced by colourless glass, and the church looked distinctly Baroque.

The north transept holds some epitaphs, of which the one for Egidius Ruyschen in Renaissance style is probably the most original. Nearby is the impressive tomb of the Count and Countess van den Bergh (Johannes Bossier, 1685), which was transferred from the Dominican church of Maastricht. From the Dominican church were also transferred the ornate confessionals by Daniël van Vlierden (Hasselt, 1700), which are located in various parts of the church.

In 1797 the chapter was dissolved by the French revolutionaries and the church was used as a horse stable by the troops. The furnishings of the church were sold, stolen or trashed. Likewise, most of the church treasures disappeared during the first years of the French occupation. In 1804 the church was returned to the parish but the building was an empty ruin. It was during the period that followed that most of the damage was done. The 11th-century Chapel of Saint Maternus and the 15th-century Koningskapel (built by the French kings Charles VII and Louis XI) were considered irreparable and were demolished. For liturgical reasons, it was deemed necessary to lower the elevated choir, for which the underlying 11th-century crypt was demolished. In 1846 the four panels that belonged to the reliquary chest of Saint Servatius (Noodkist) were sold to an antiques dealer and ended up in the Royal Museums of Art and History in Brussels.



Westwork and South portal

Between 1866 and 1900 the church underwent major restorations during which some of the damage



Southeastern choir tower, apse and dwarf gallery

done earlier in the century was reversed. The restoration was led by famous Dutch architect Pierre Cuypers. In 1955 a fire caused Cuypers' Gothic Revival westwork spire to fall through the roof of the church, which made another thorough restoration necessary (1982–1991). During this latter restoration, Cuypers' colourful interior decoration scheme was largely removed. During this most recent restoration, extensive excavations that were carried out in the church and adjacent buildings, revealed a wealth of

information about the history of the church and its predecessors.

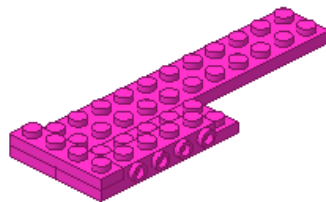
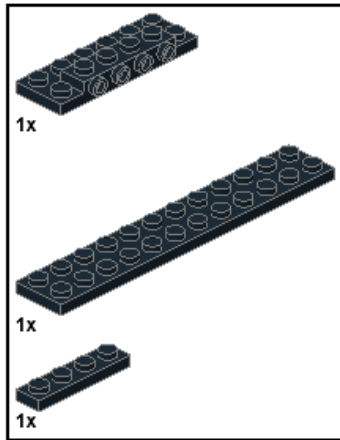
Both the exterior of the East choir and the interior of the westwork of Saint Servatius contain architectural sculpture that is considered amongst the most interesting in the Mosan region. The 34 elaborately carved capitals in the Westwork depict scenes from books well-known to the canons, such as Saint Augustine's *De Civitate Dei* and various bestiaries. Recurrent themes are: botanical ornaments, animals, humans fighting with animals, humans entangled in plants, and humans engaged in daily activities. A close relationship has been established by art historians between the Maastricht Westwork capitals and those of the East choir of Our Lady's in Maastricht, the Rolduc crypt, the dwarf gallery of the Doppelkirche Schwarzrheindorf (Bonn), and the Wartburg palace (near Eisenach).

Also in the Westwork of Saint Servatius is a sculpted Romanesque choir screen, also referred to as the double relief. The lower rectangular part depicts the Virgin and Child in a mandorla held by two angels, the upper part shows Christ handing over the keys of Heaven to Saint Peter and Saint Servatius. The relief closely relates to a choir screen in Saint Peter's in Utrecht. Elsewhere in the church a 12th-century

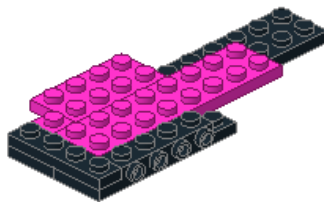
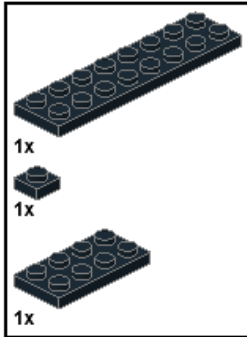
tympanum depicting the Majestas Domini can be found as part of a former portal. The choir ceiling shows remnants of ceiling paintings, depicting the visions of Zechariah. This may be the only surviving work by a once important group of Maastricht and Cologne based painters, who received high praise from Wolfram von Eschenbach in his Parzival.

The church's South portal (Bergportaal) contains sculpture that marks the period of transition between late Romanesque and early Gothic sculpture. The sculpted tympanum and the two inner archivolt date from around 1180 and are Romanesque in style, the rest of the portal can be considered Gothic and dates from around 1215.

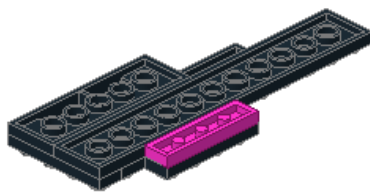
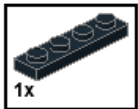
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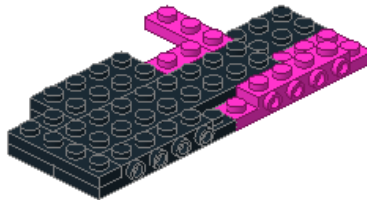
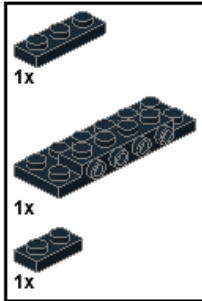
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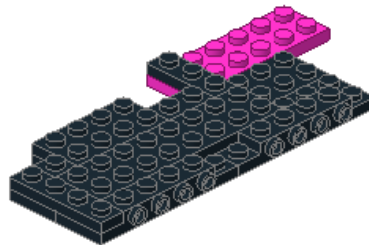
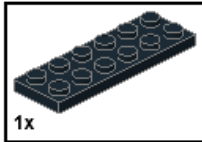
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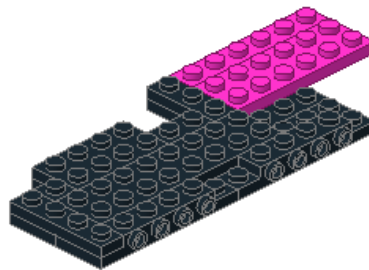
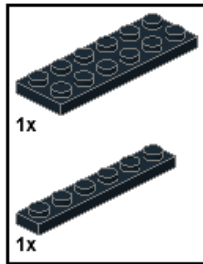
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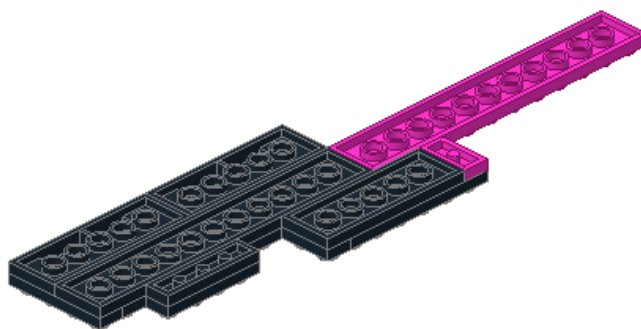
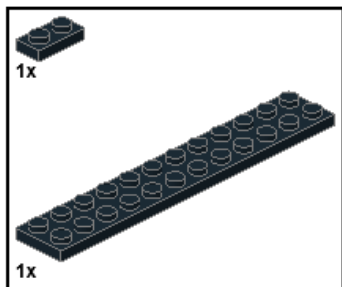
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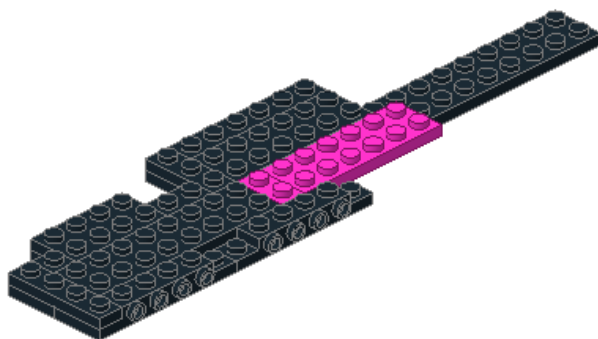
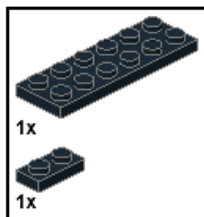
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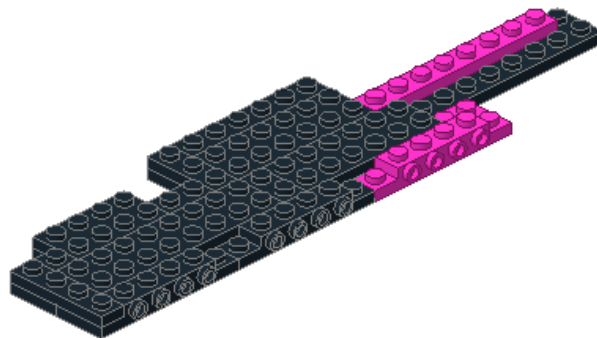
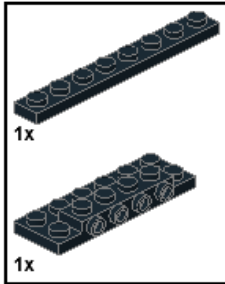
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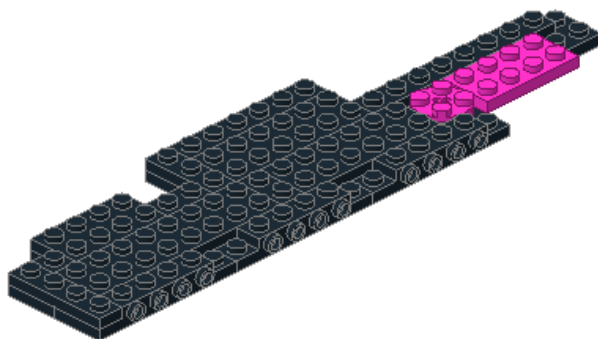
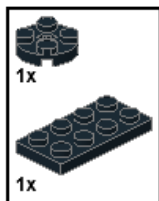
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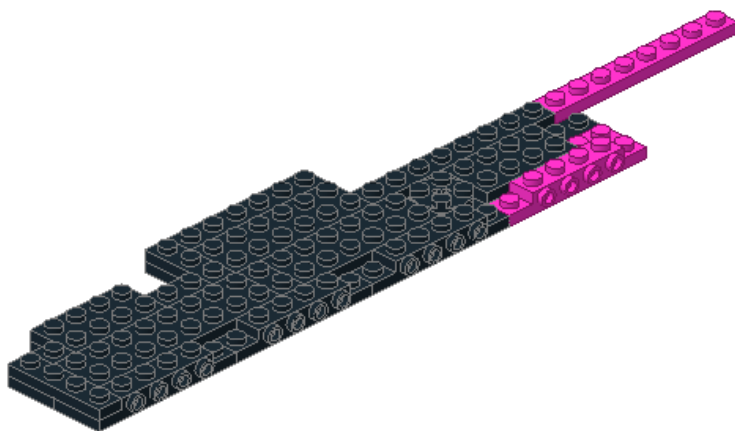
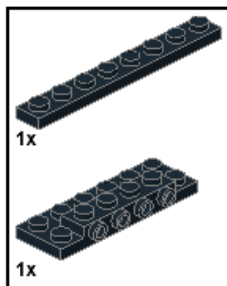
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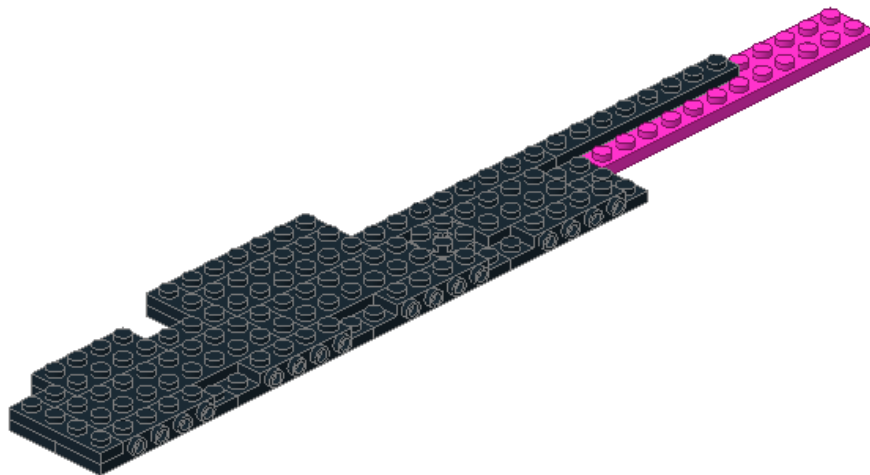
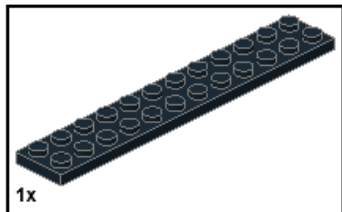
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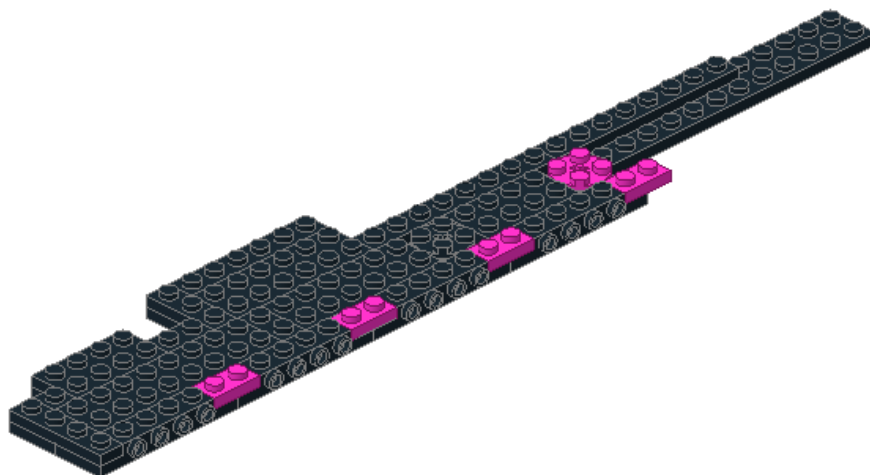
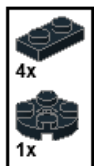
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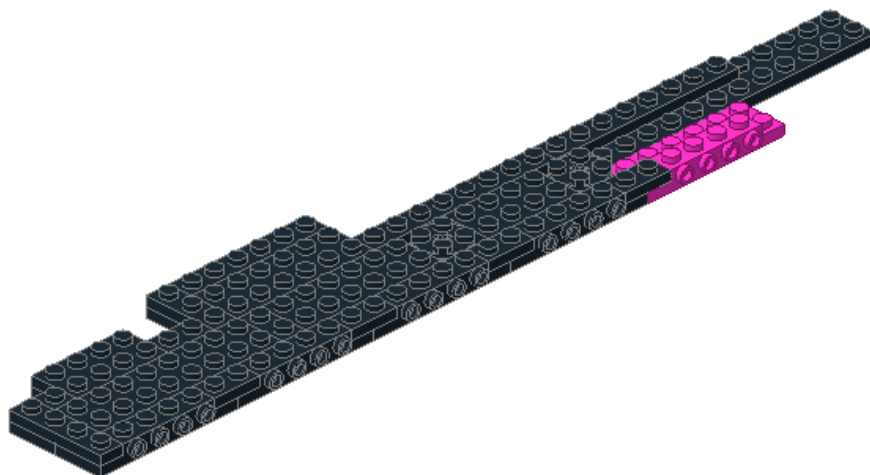
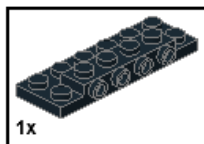
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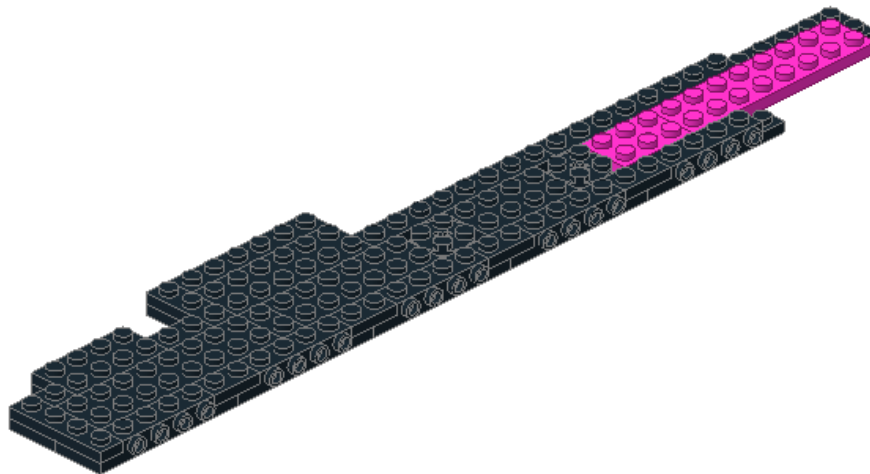
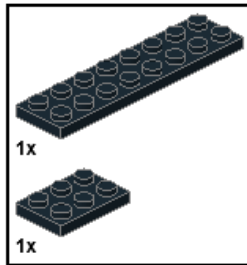
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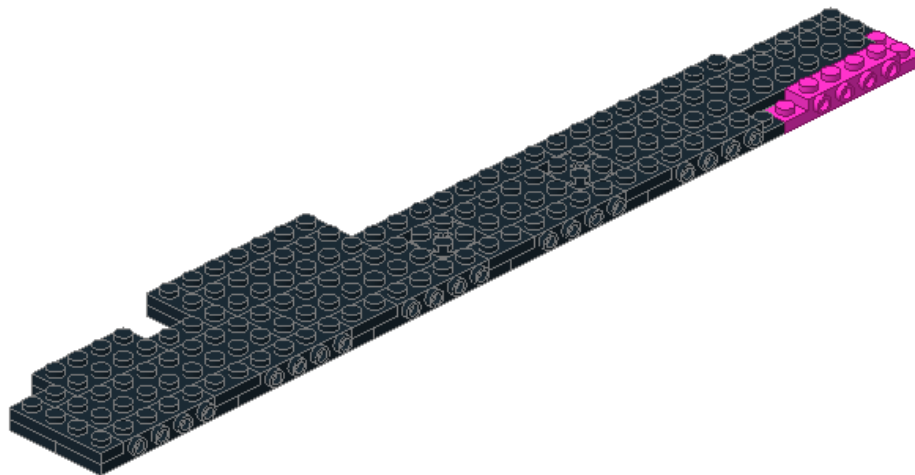
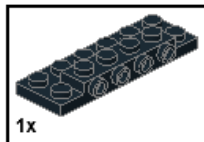
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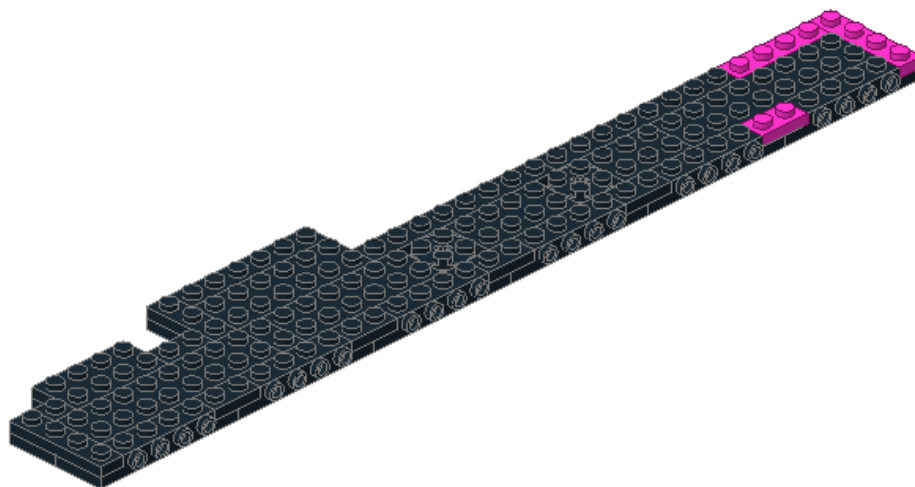
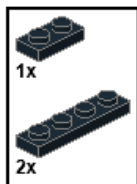
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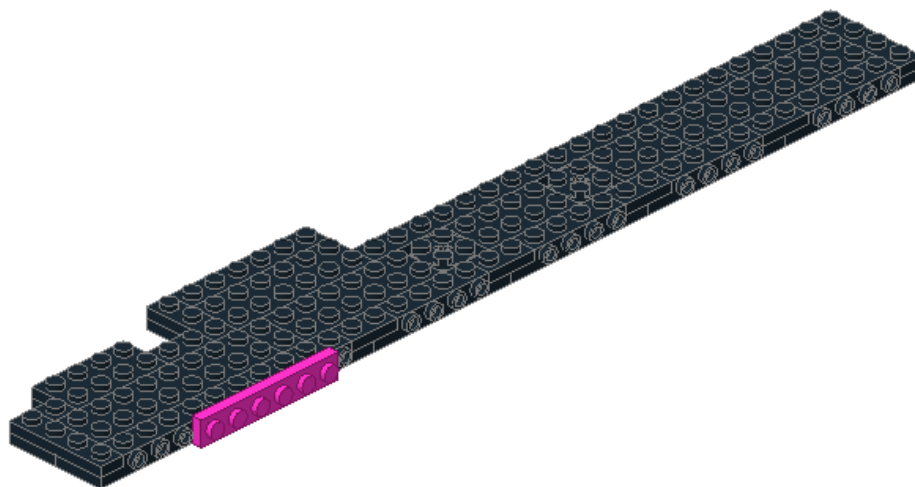
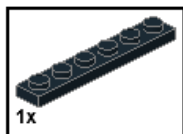
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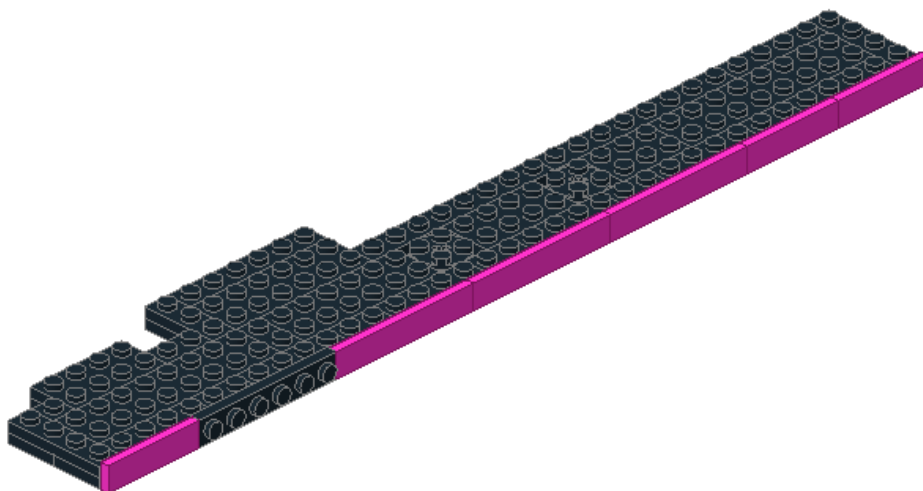
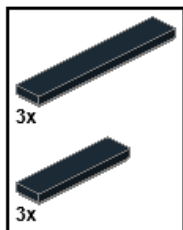
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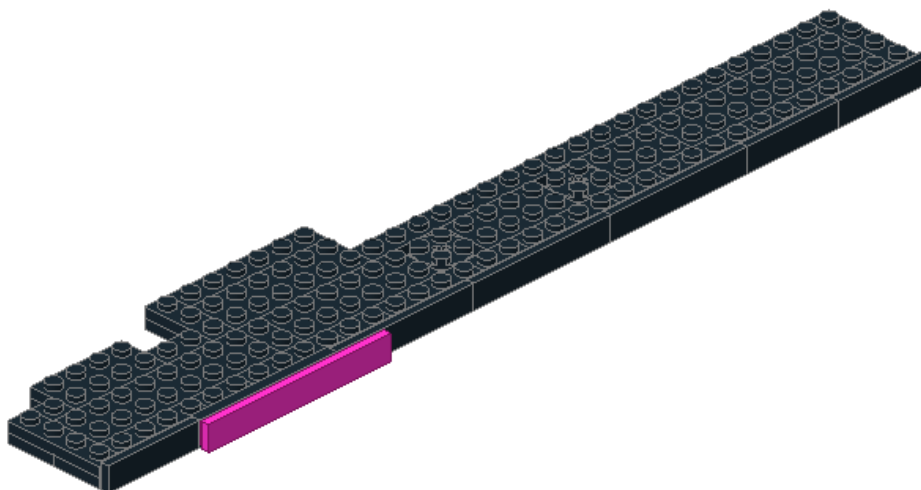
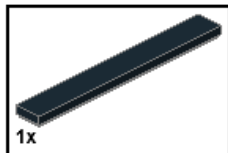
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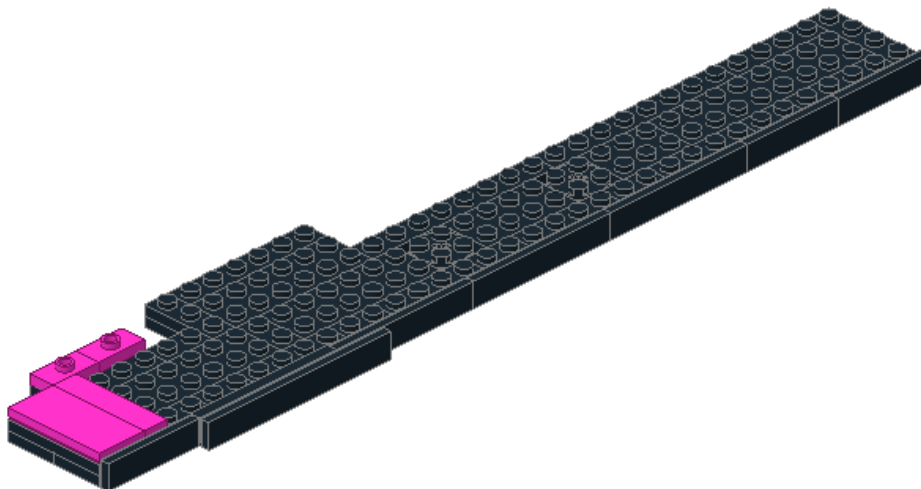
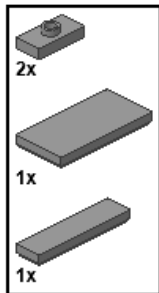
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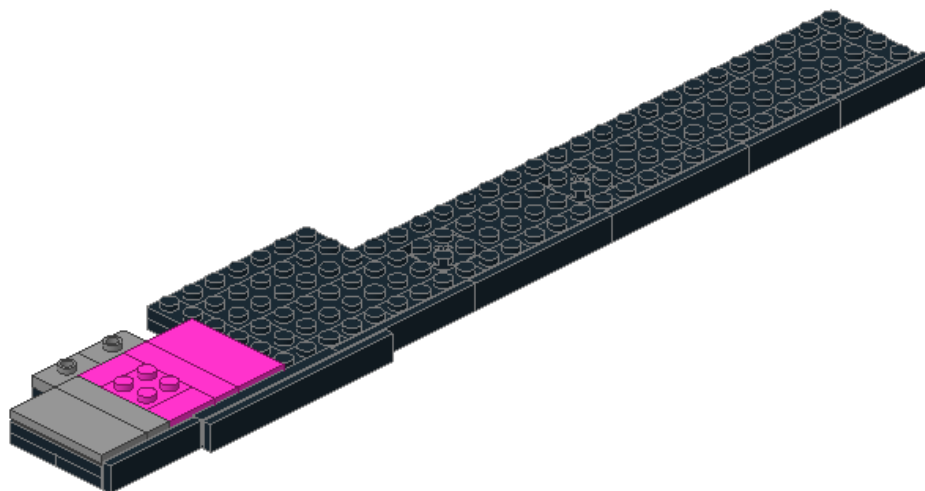
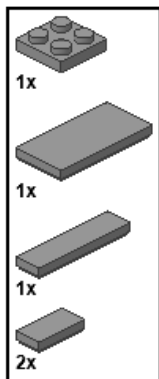
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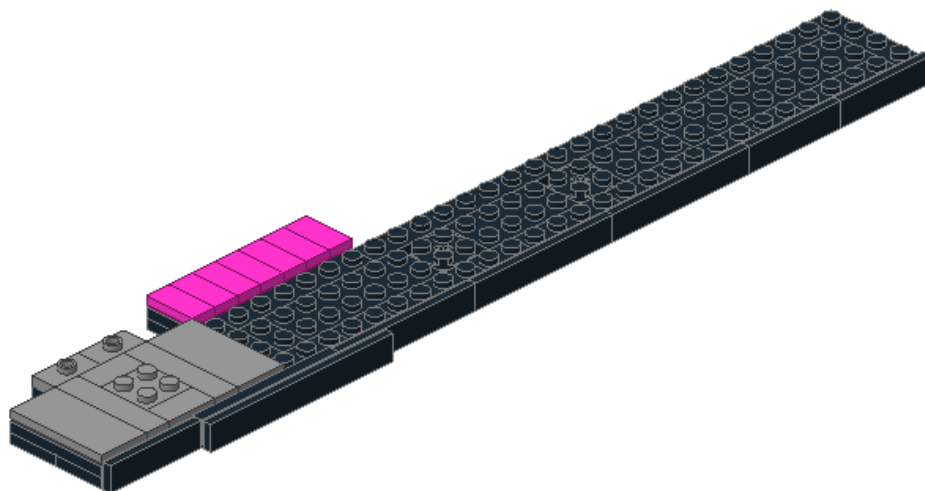
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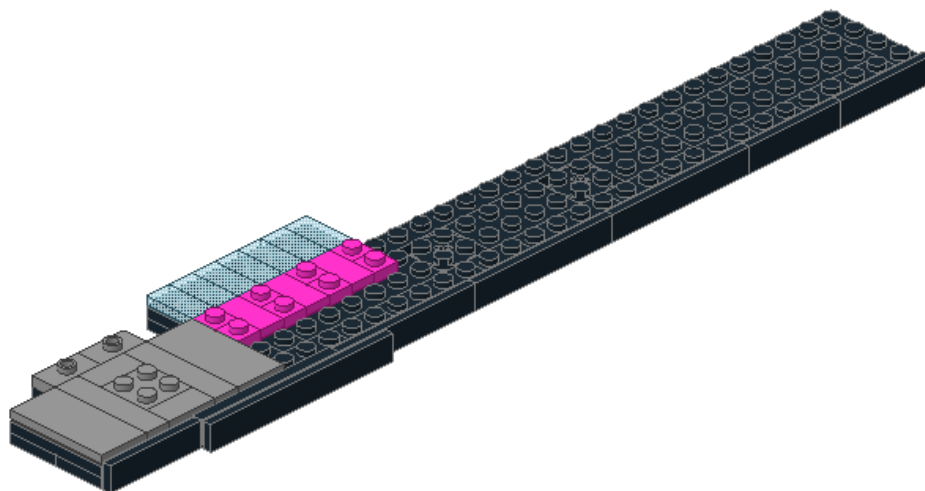
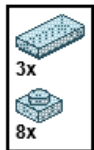
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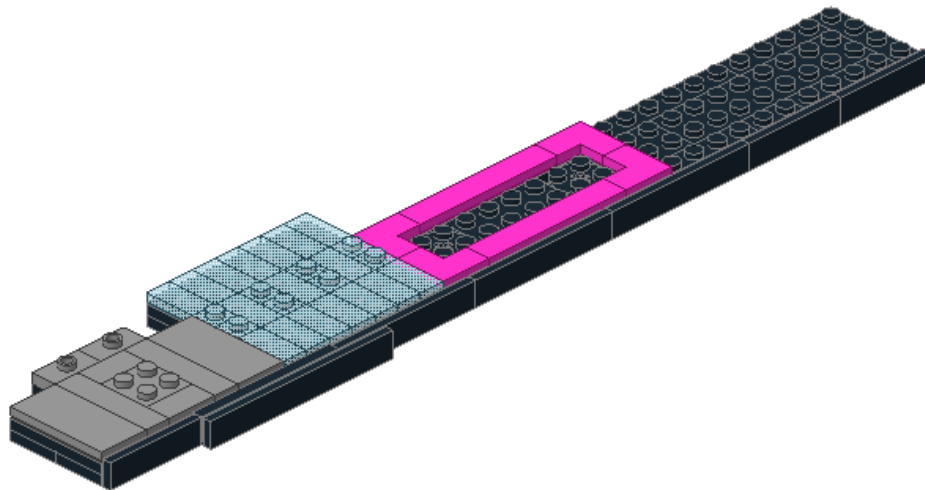
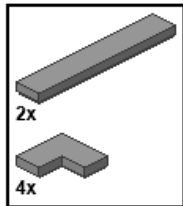
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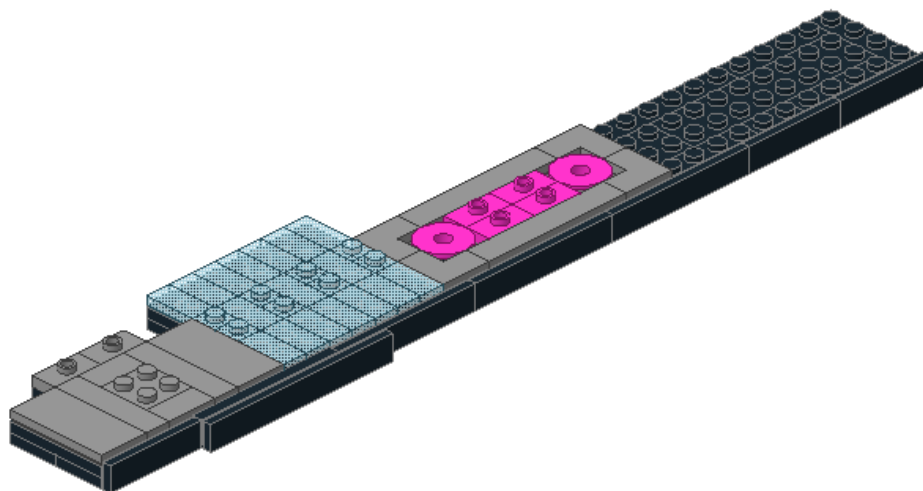
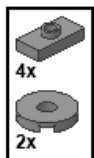
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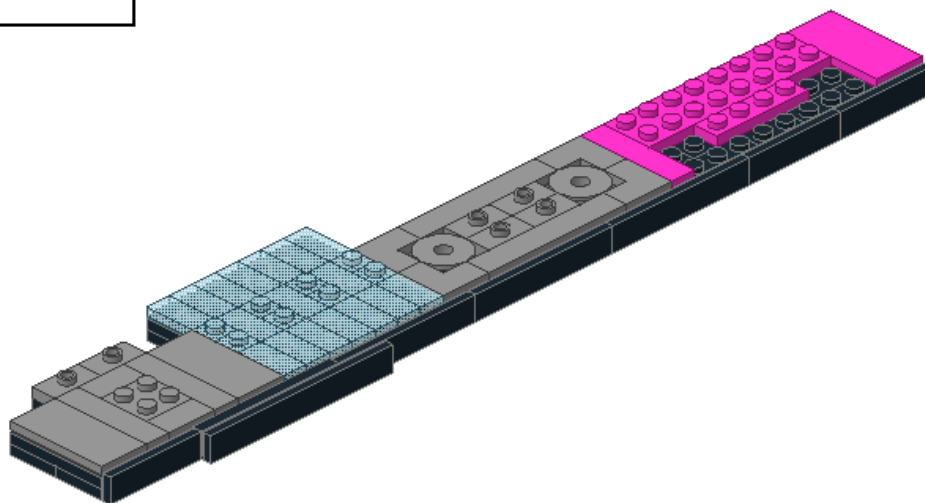
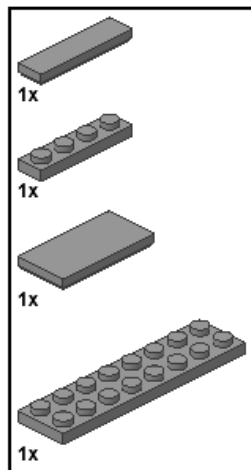
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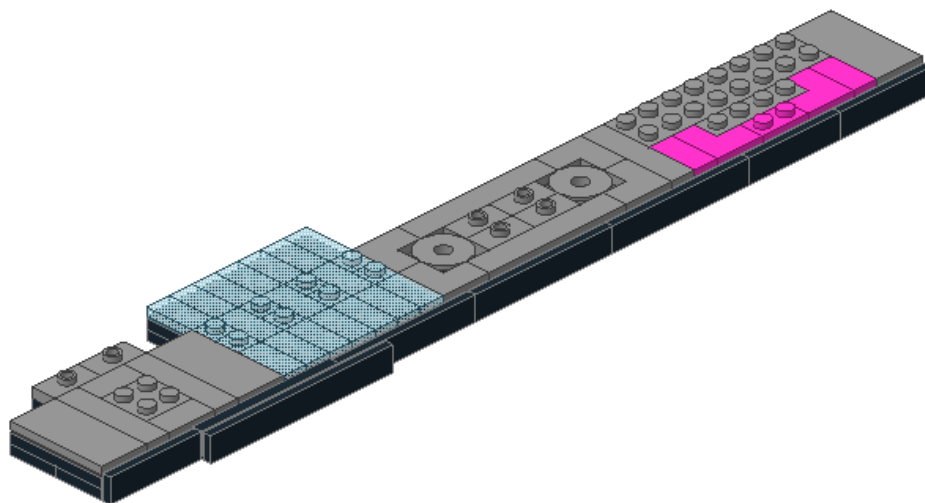
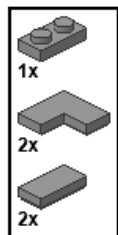
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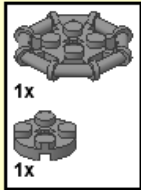
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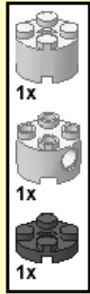
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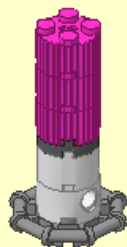
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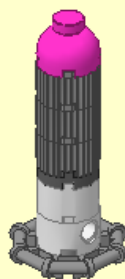
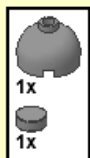
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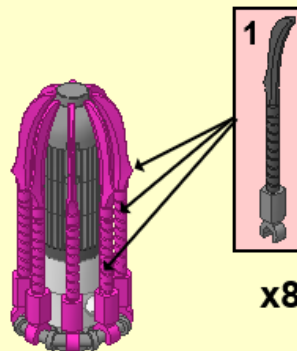
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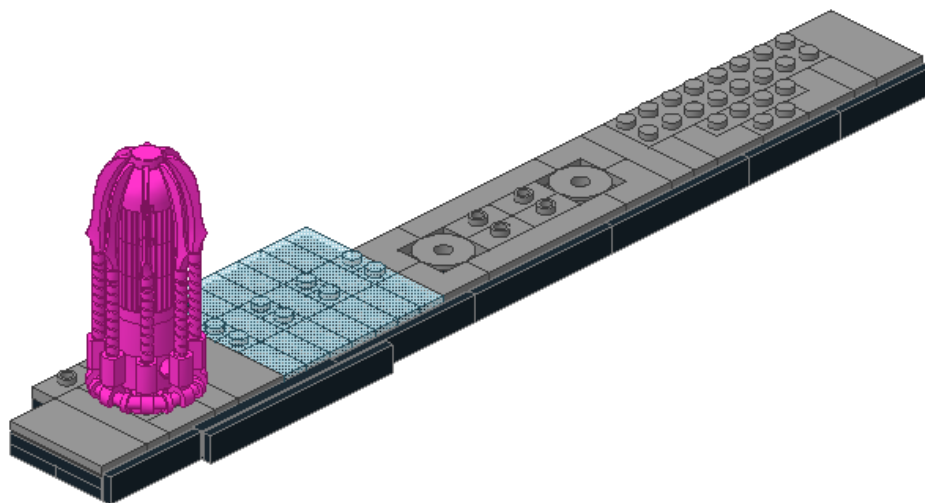
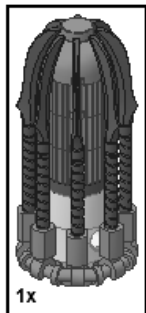
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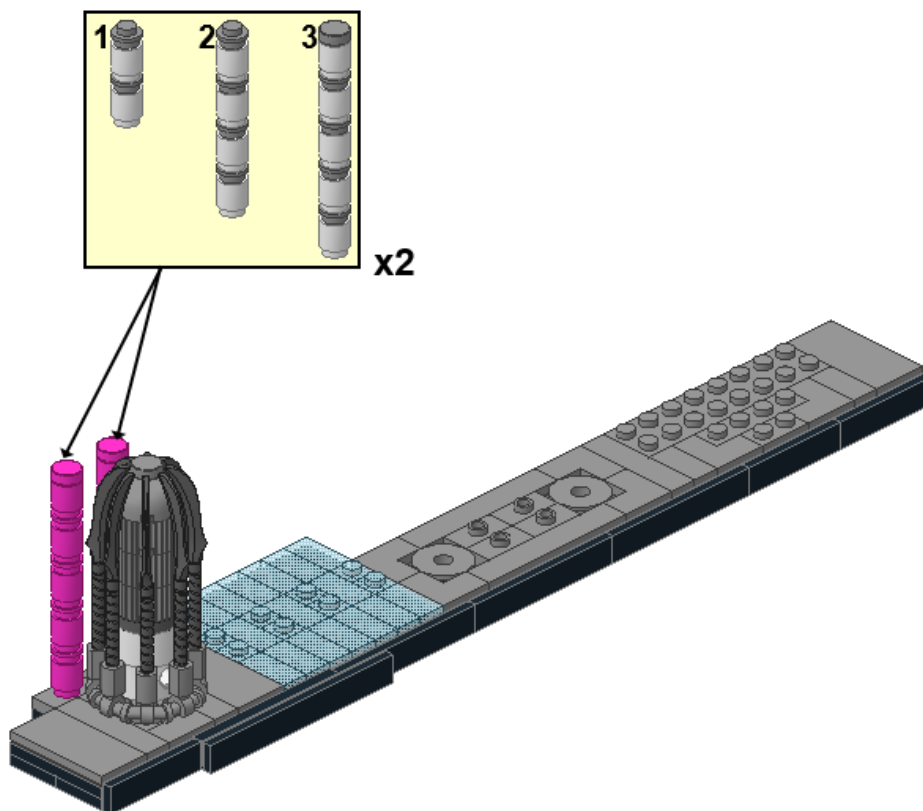
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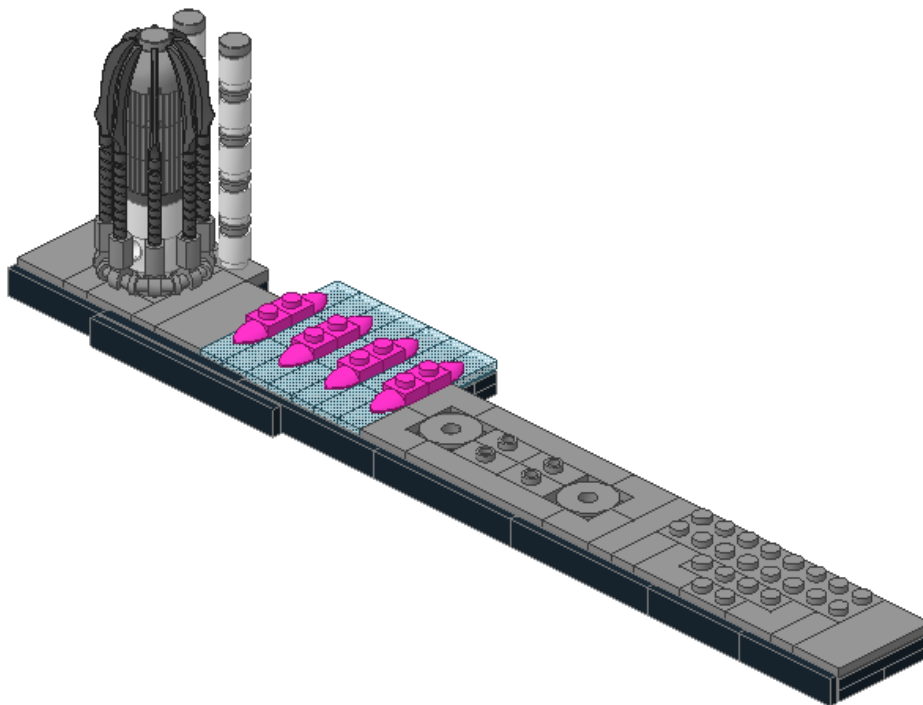
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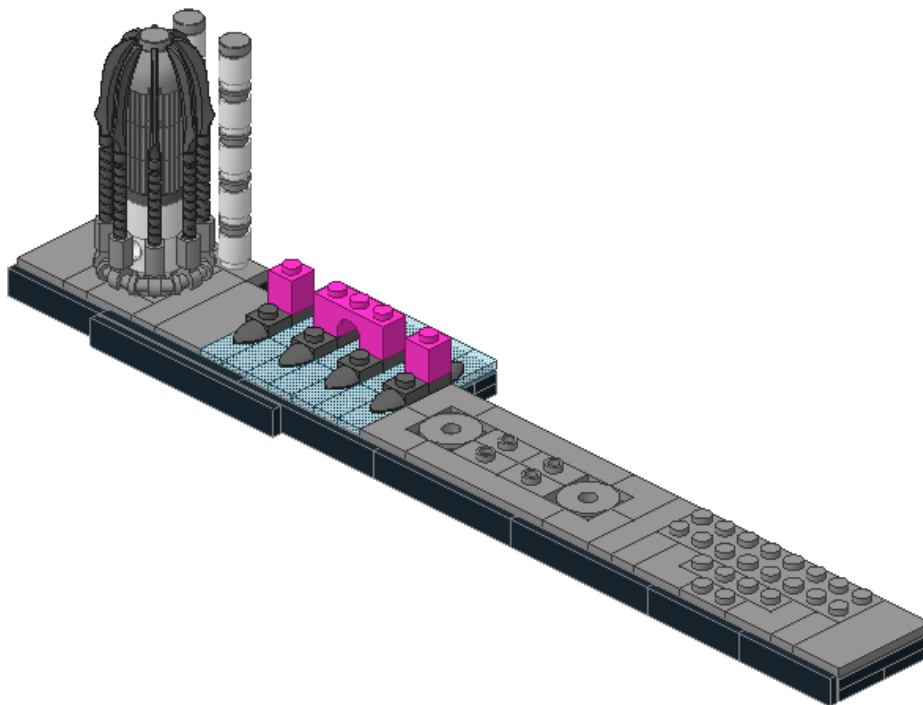
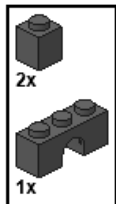
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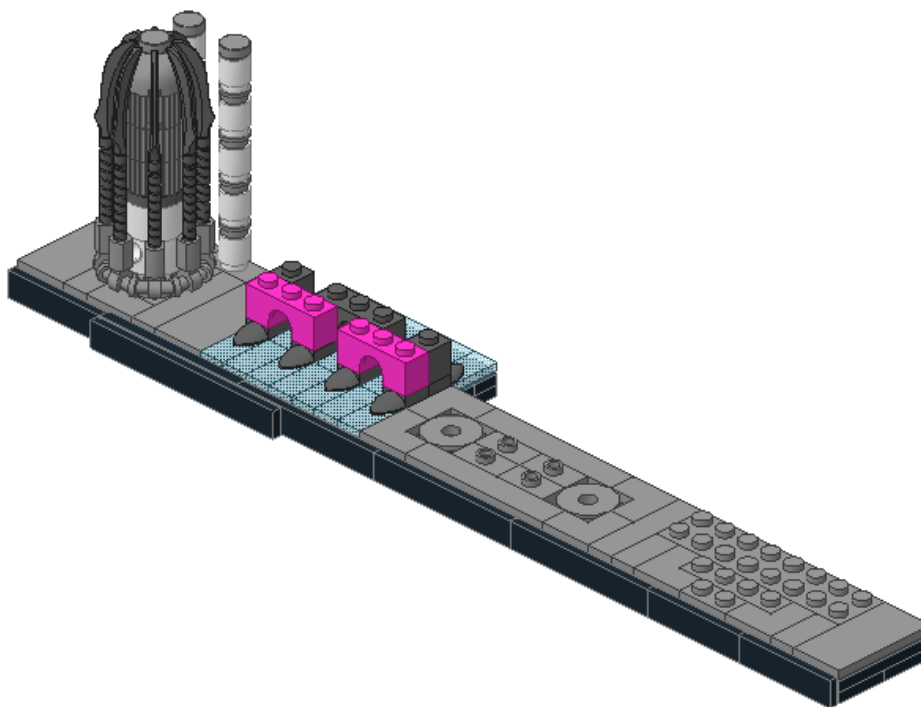
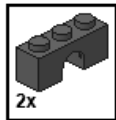
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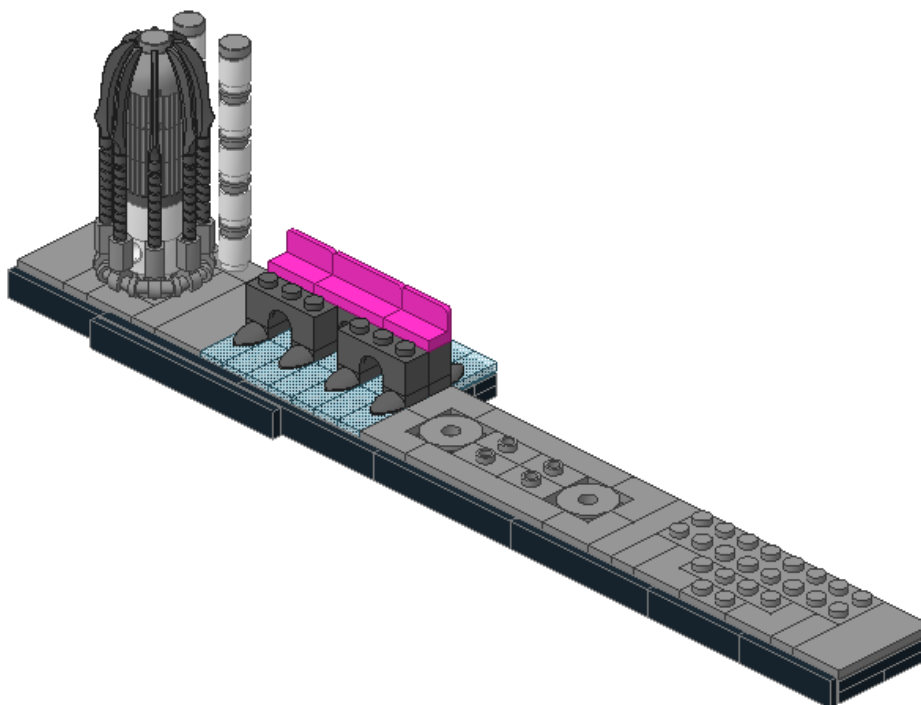
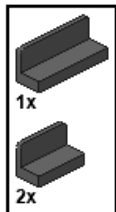
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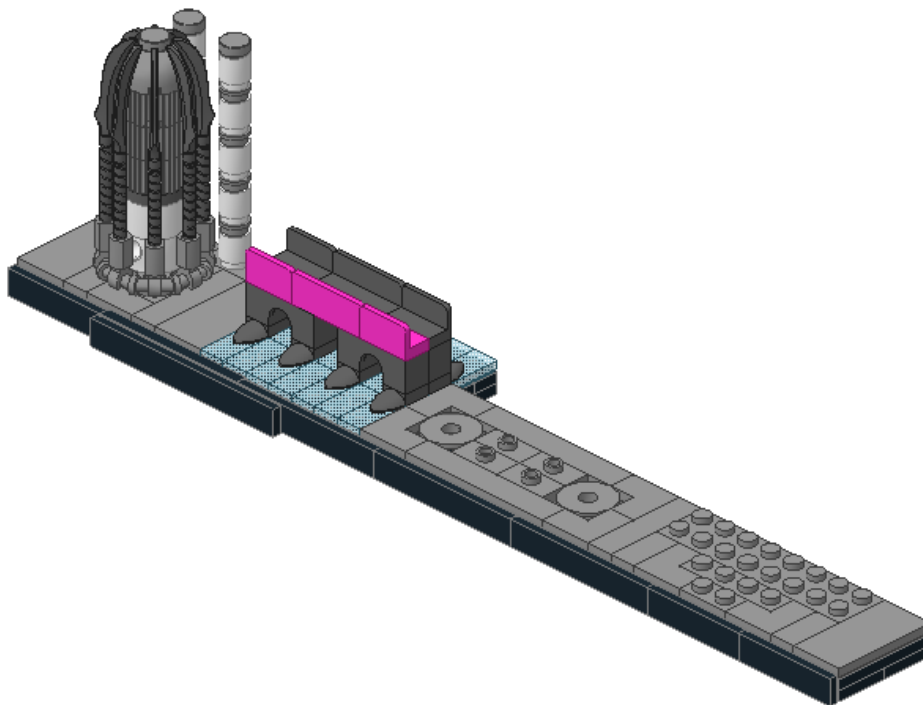
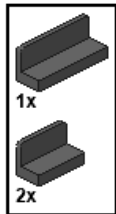
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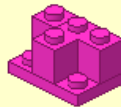
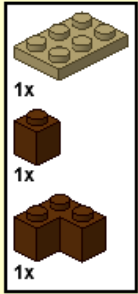
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36



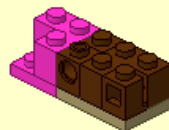
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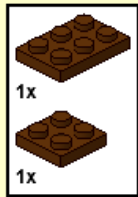
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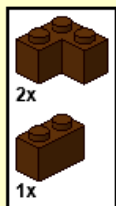
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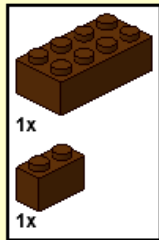
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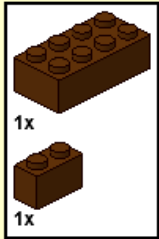
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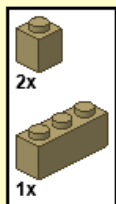
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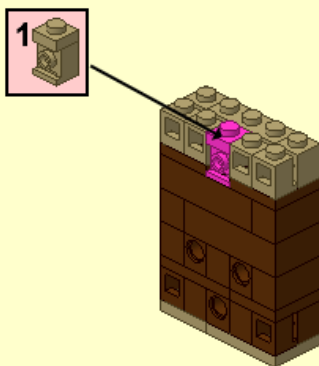
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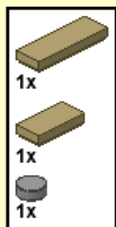
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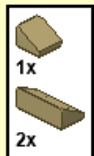
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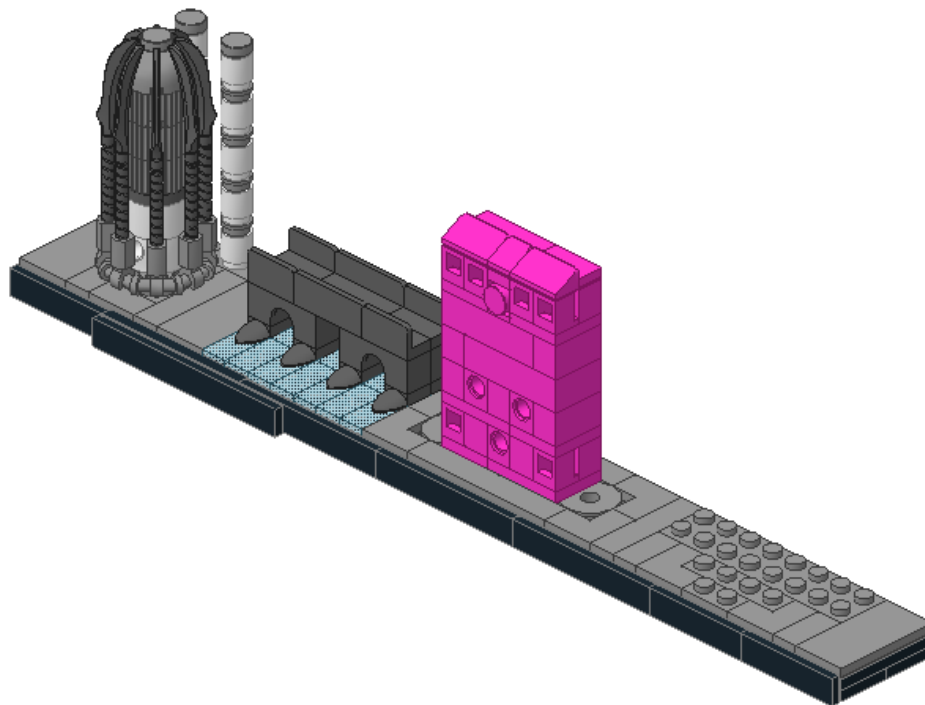
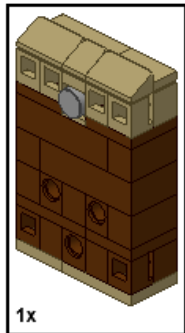
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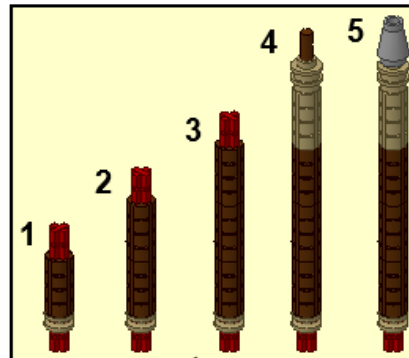
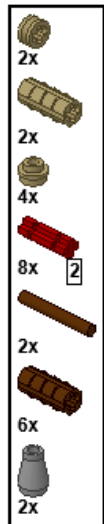
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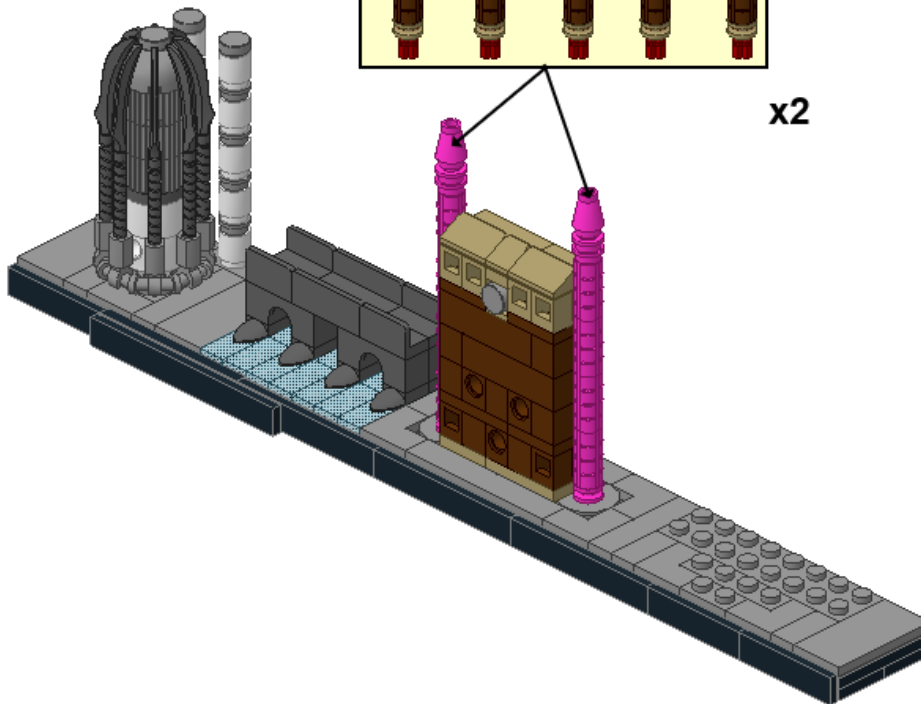
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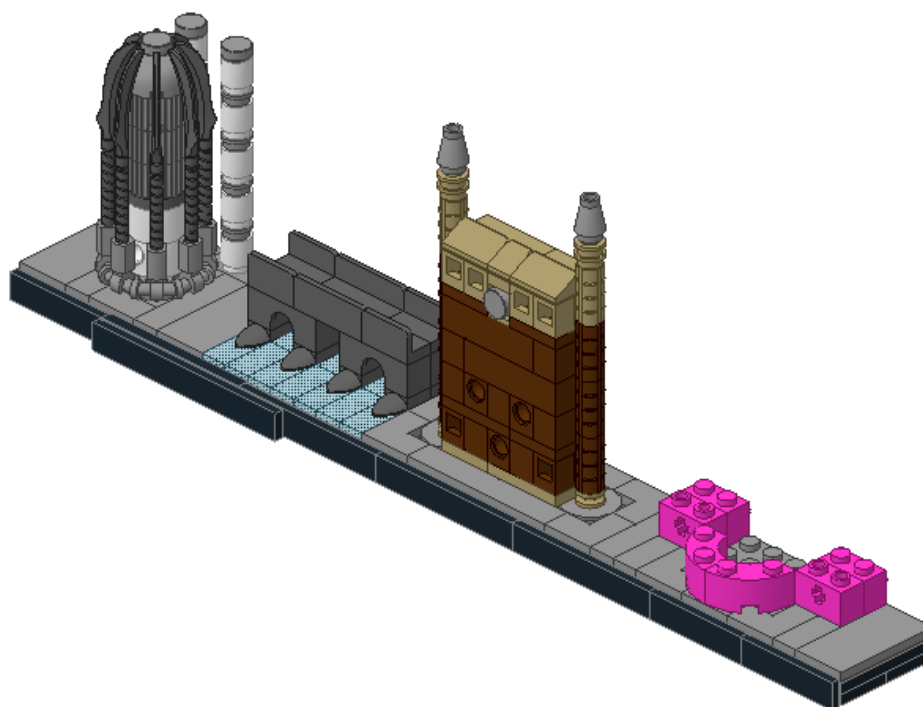
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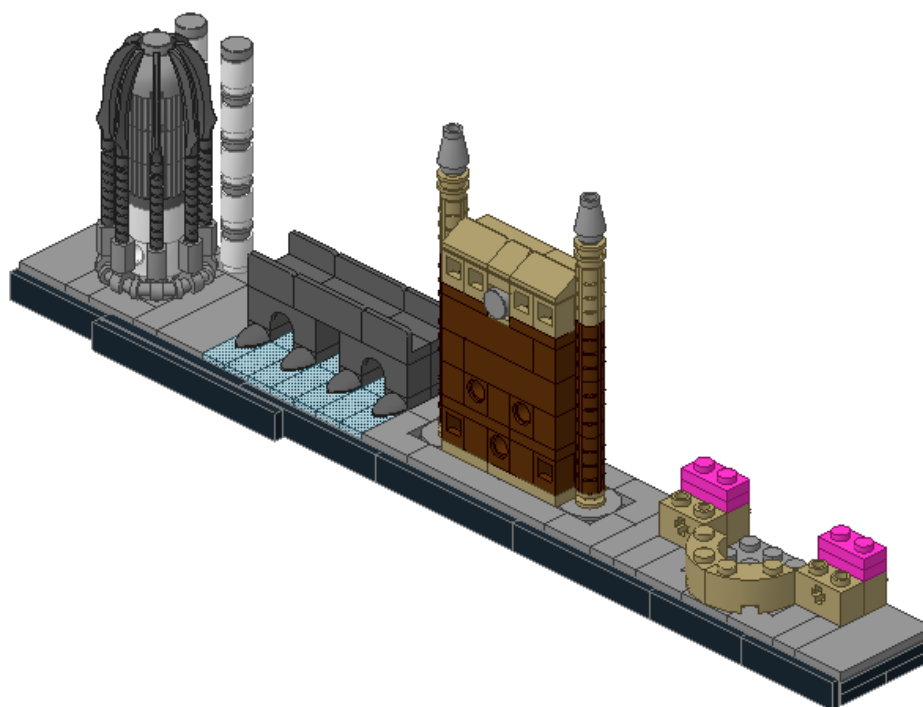
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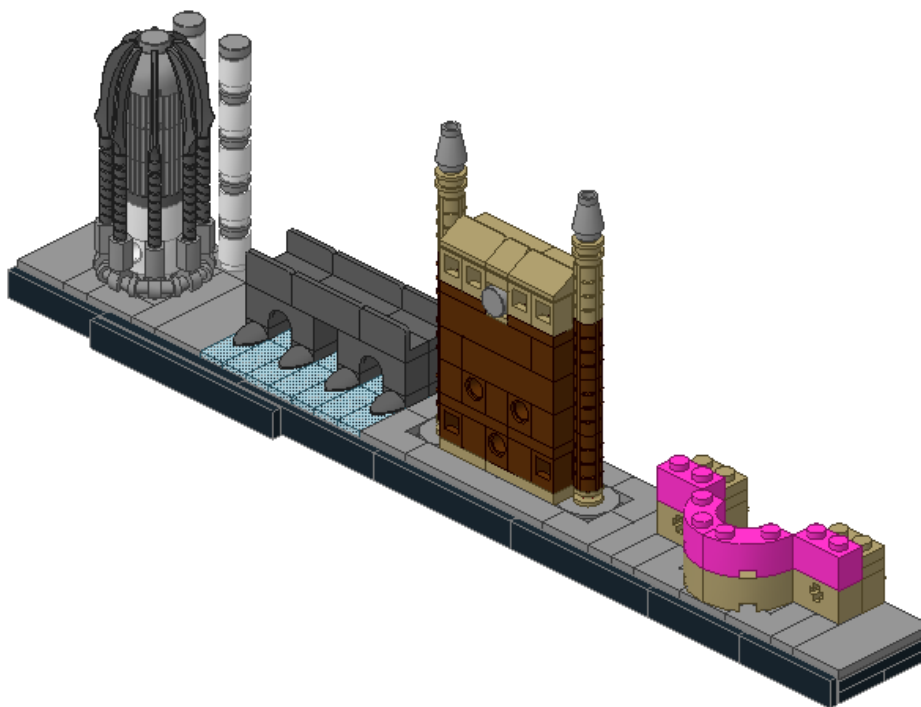
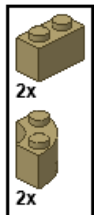
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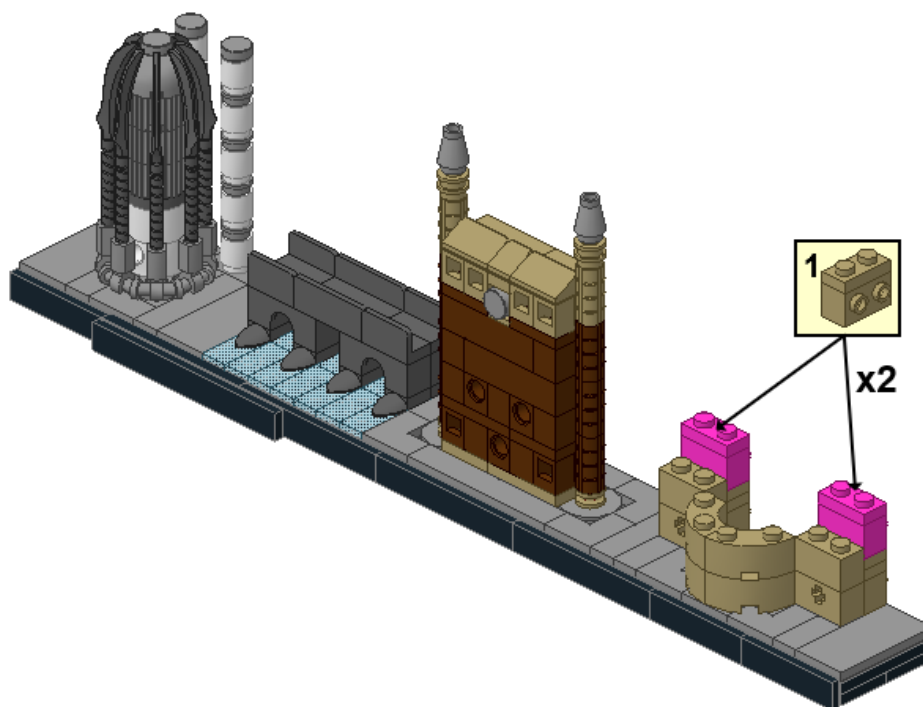
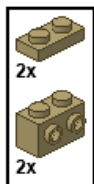
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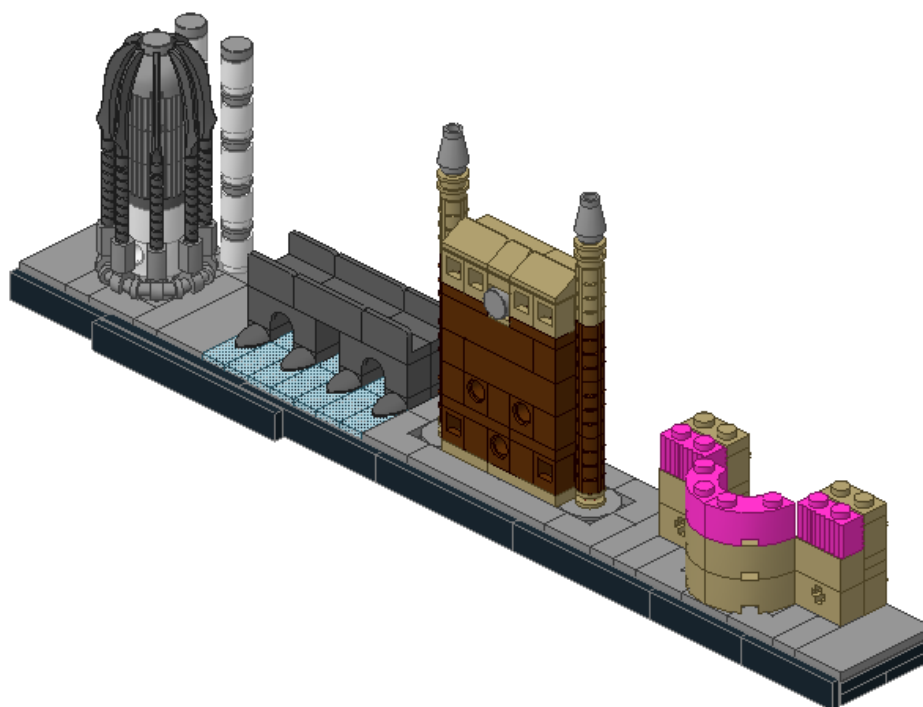
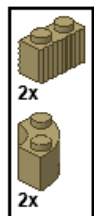
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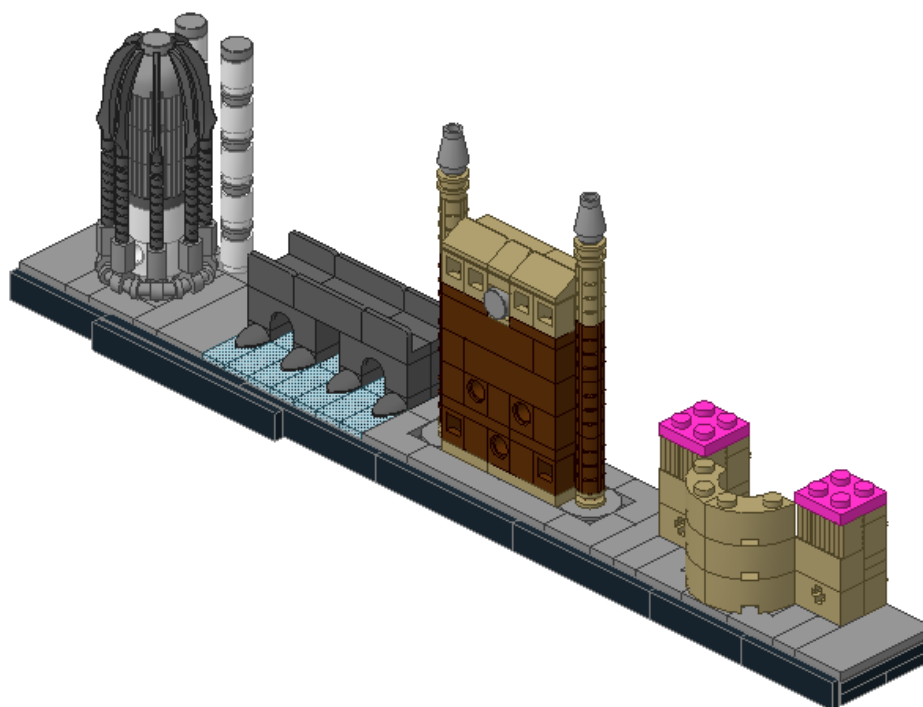
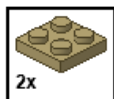
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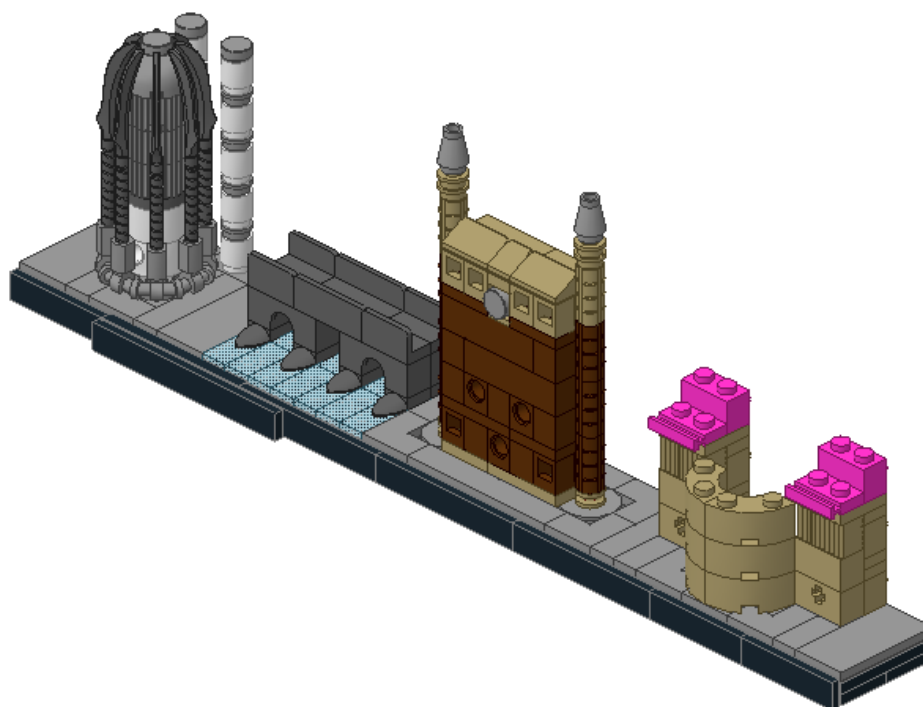
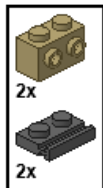
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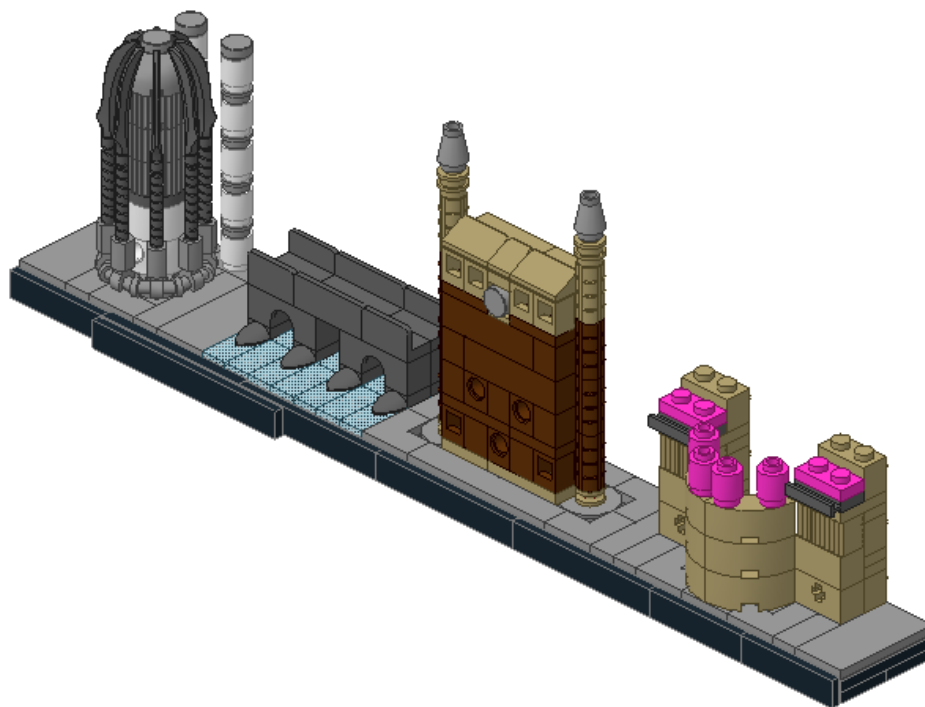
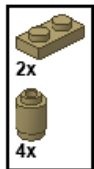
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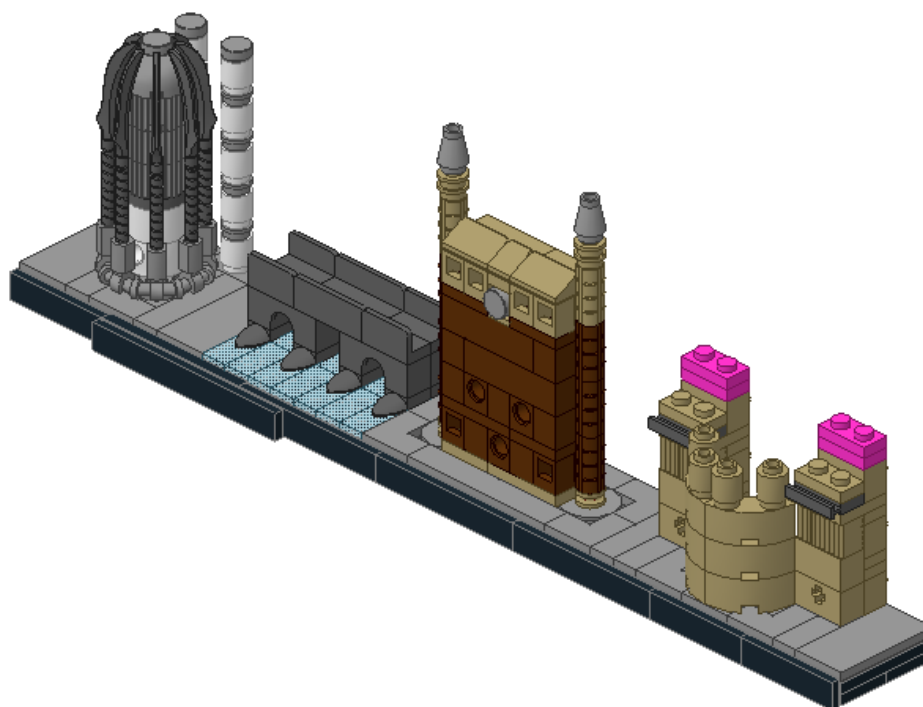
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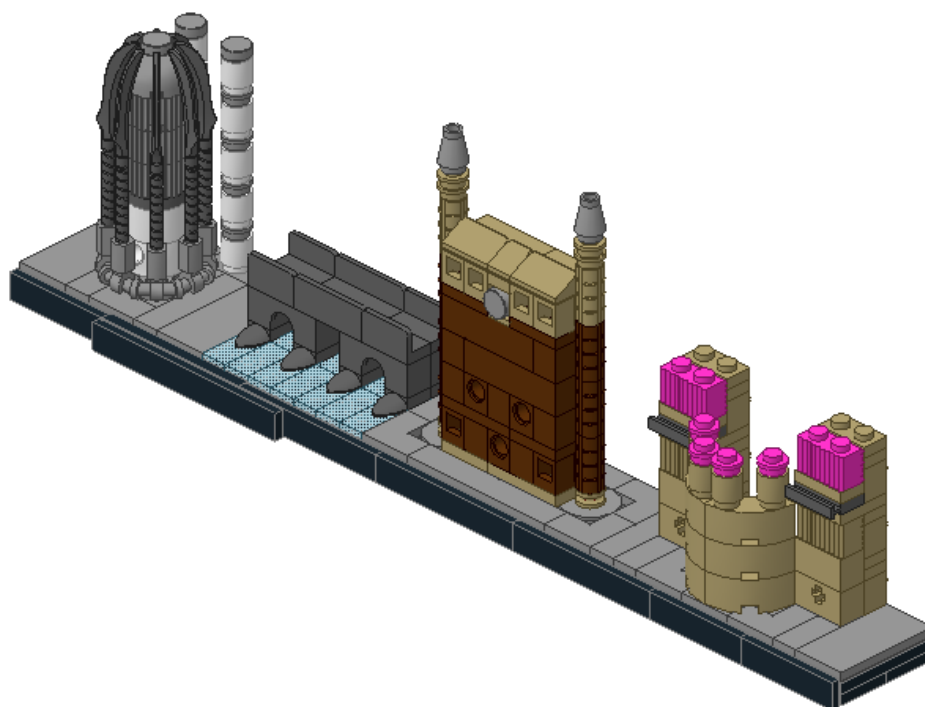
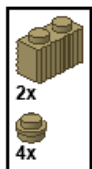
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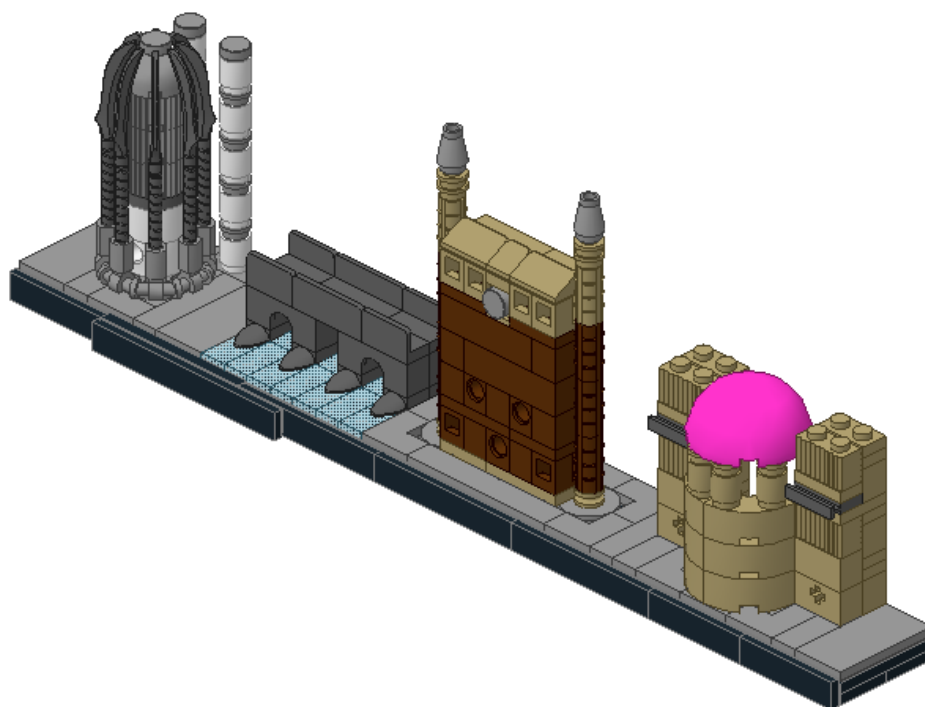
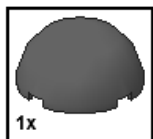
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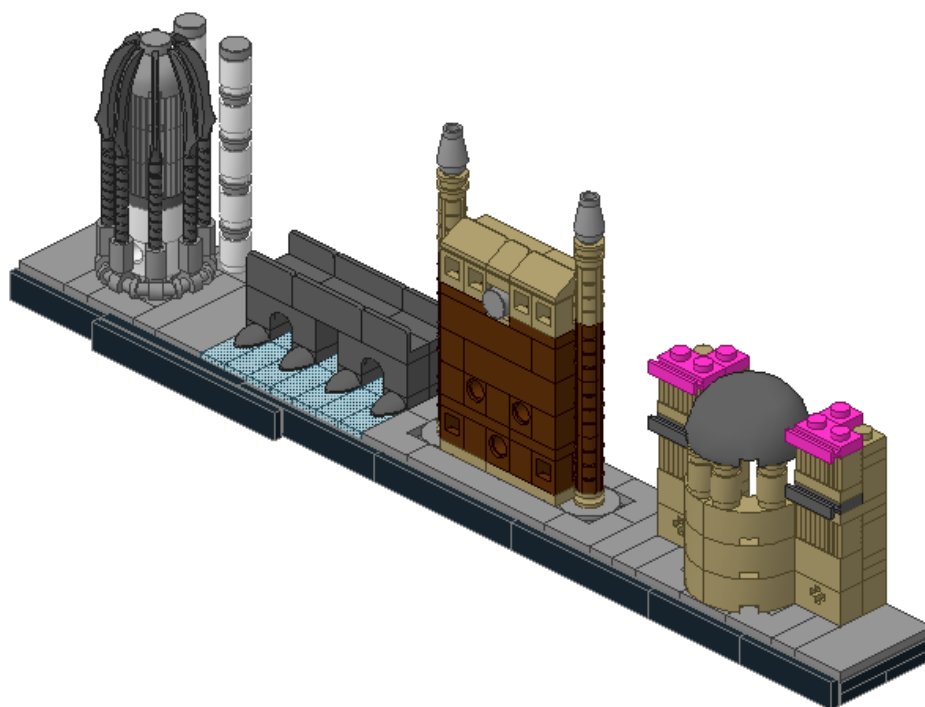
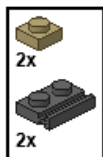
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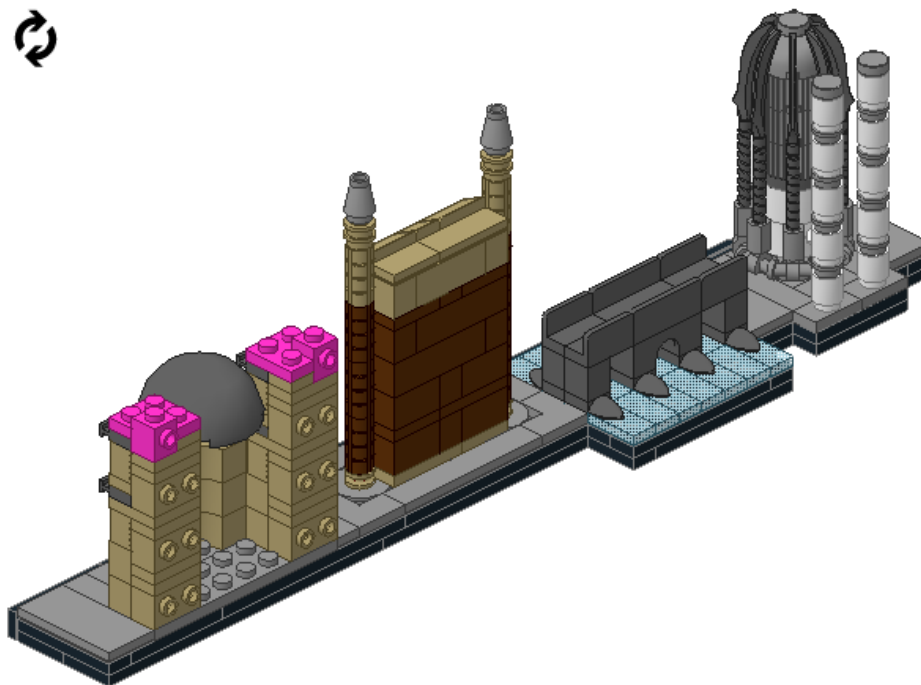
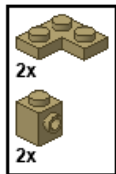
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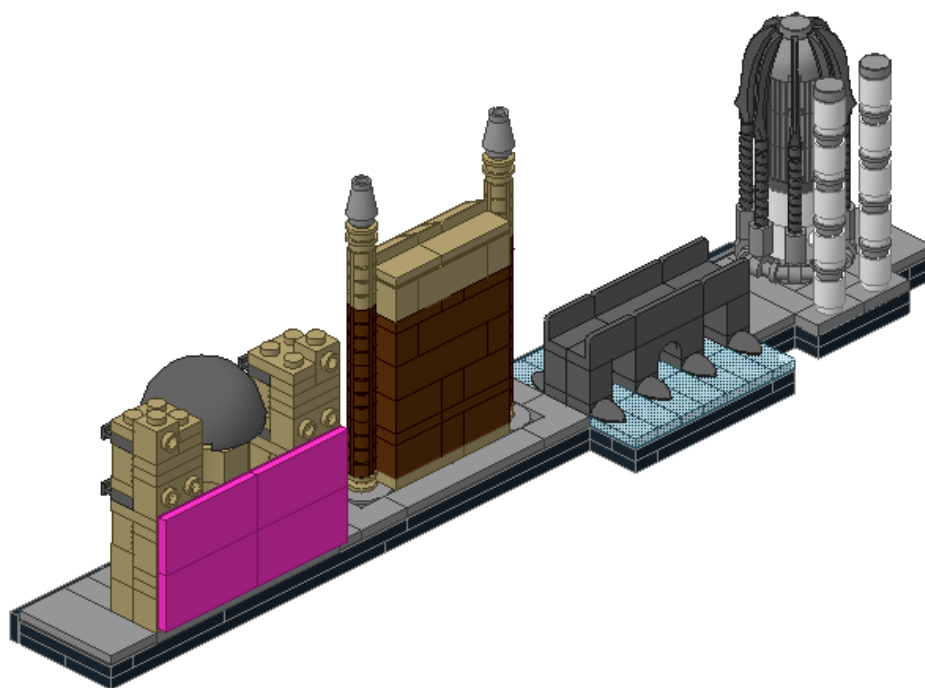
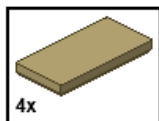
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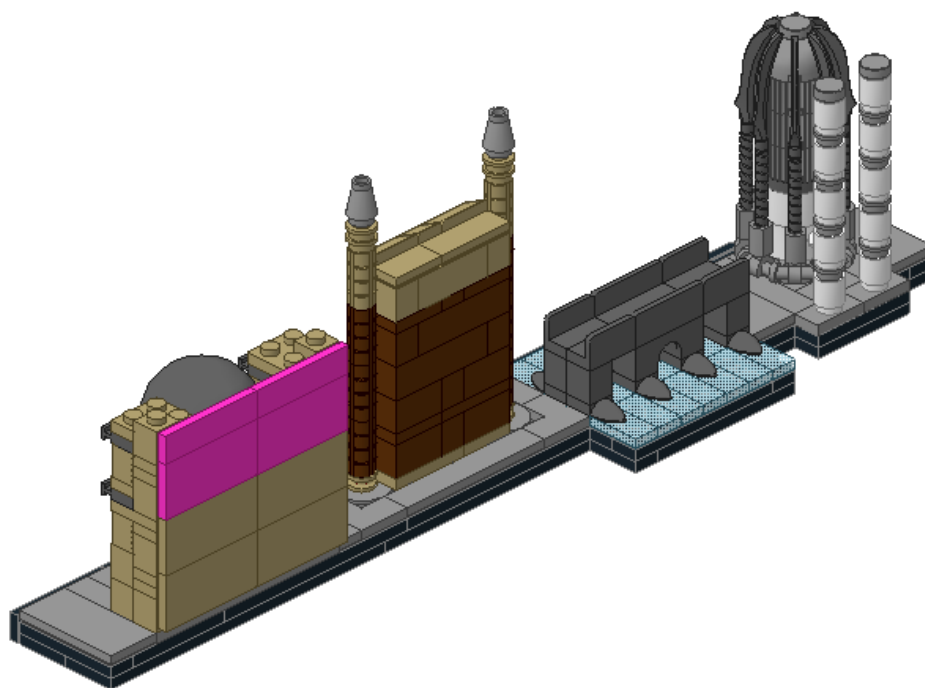
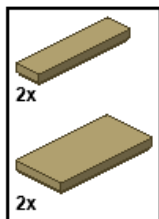
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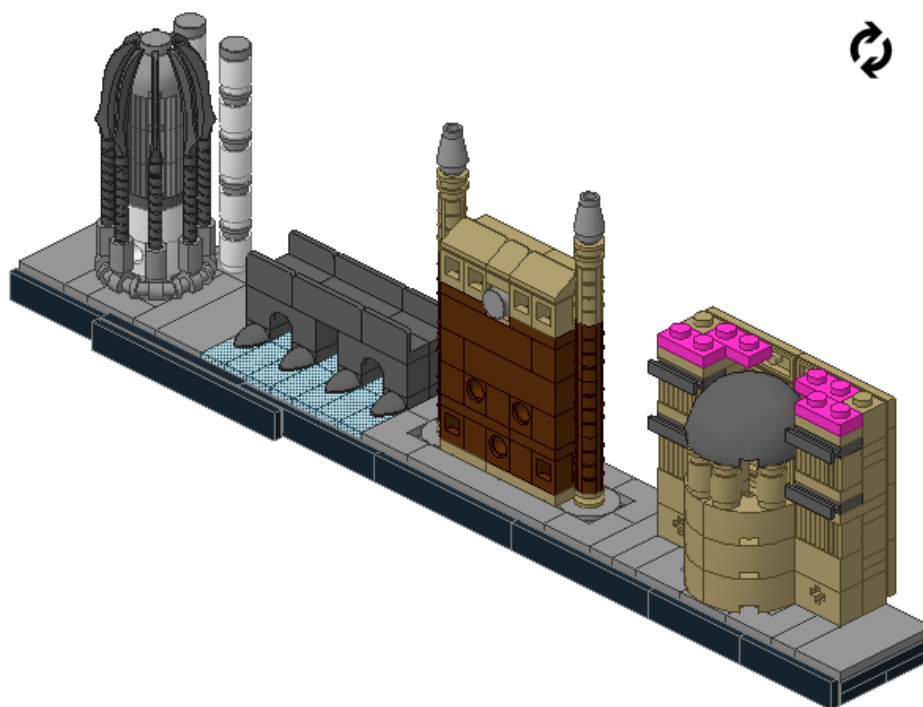
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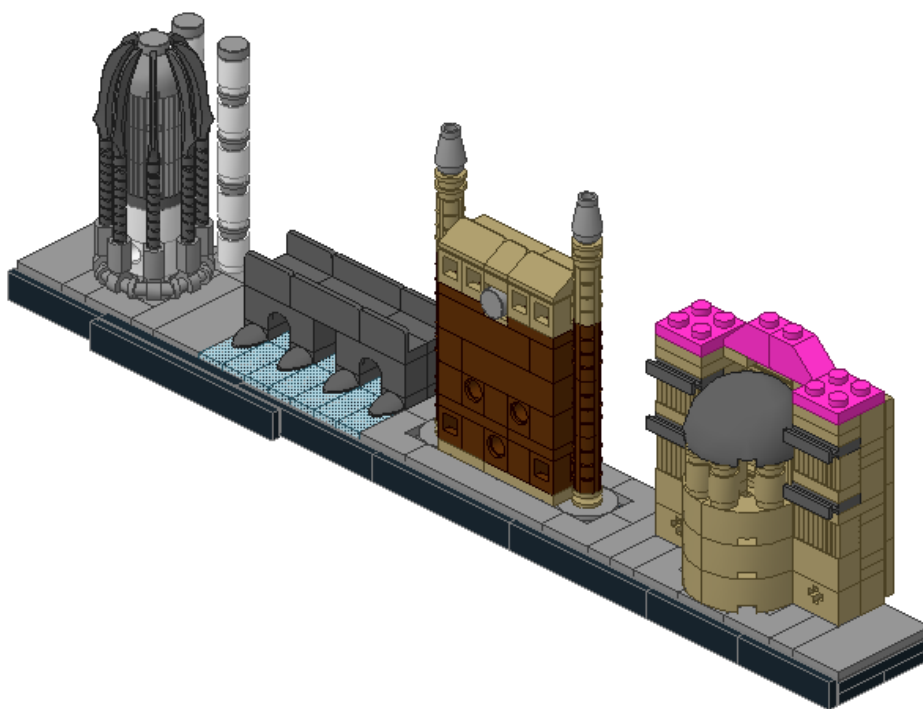
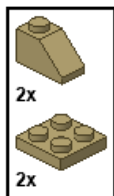
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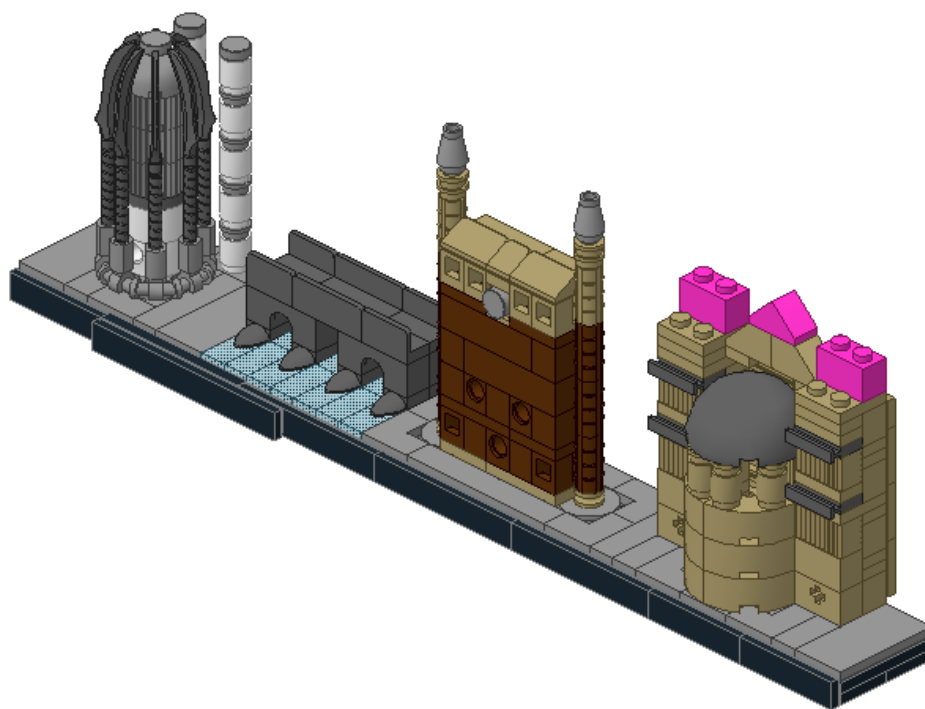
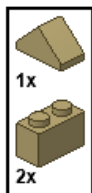
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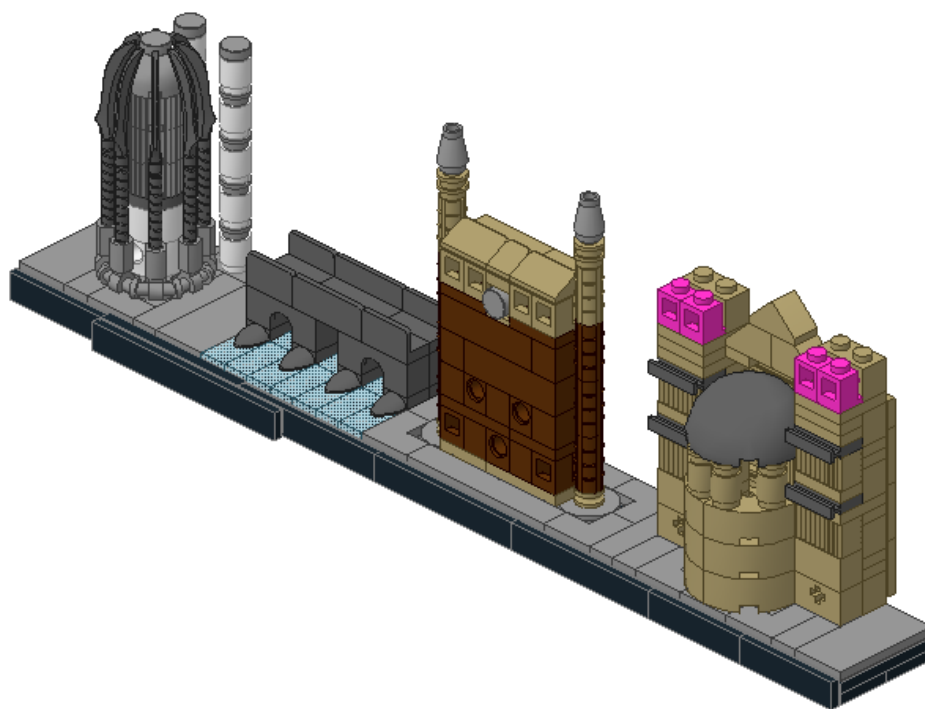
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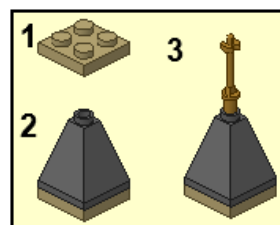
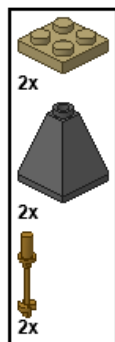
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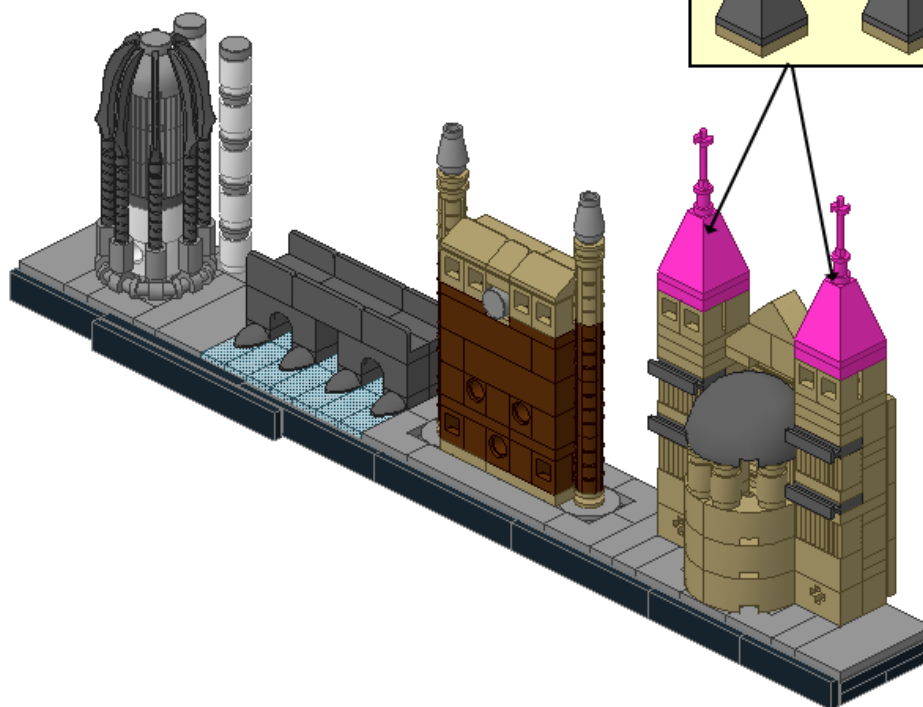
57



58



x2



59

