

Early Netherlandish triptychs - a study in patronage.

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Oltar Miraflores

As with the disembodied text, the landscape segues across the panel to form a continuous whole. The Moreels did not at first get their wishes as to their burial places. The painter focuses on the central figure of Madonna making the other figures be turned to Madonna and Christ while looking at them.

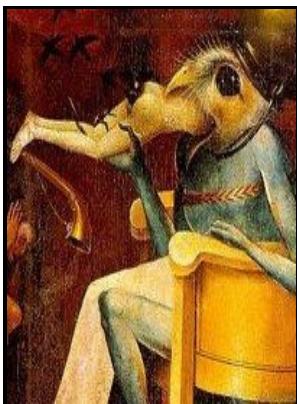
Beaune Altarpiece

Adding to the sense of harmony, both wing panels are identically composed, excepting the number of children. Brick in such works usually symbolise ruin, either of buildings or a dynasties, in this case given the inclusion of the Braque family crest, it can be assumed to serve as reminder to members of the latter. Lorne Campbell, National Gallery Catalogues: The Fifteenth-Century Netherlandish Schools London, 1998 , 22-23; on justice scenes, Hugo van der Velden, 'Cambyses for example: the origins and function of an exemplum iustitiae in Netherlandish Art of the fifteenth, sixteenth and seventeenth centuries,' Simiolus 23, no.

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Notes: Bibliography: p. [163]-170.
This edition was published in 1969



Moreel Triptych

The owned one made from gold.

Subseries 8.3

The panel's detail is so densely packed, that according to Ridderbos it requires the Book of Revelations. La peinture dans les anciens Pays- Bas au XVI e siècle. It consists of five individual panel paintings: a central inner panel, and two double-sided wings.

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The two sets of panels, unlike those on the interior, are compositionally very different.

Moreel Triptych

Royal Museums of Fine Arts of Belgium
The family of Willem Moreel are known to have lived in Bruges since the 13th century. Each panel is set within painted , which contain painted reliefs depicting statuettes of the apostles, and scenes from the lives of both Christ and John, with the overall theme of salvation.

Braque Triptych

Amsterdam: Amsterdam University Press, 2005.



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