



Adults' booklet

Parents - Teachers - Activity leaders

**Discovering
the Brussels City Museum**

An extraordinary building...

The development of the city... Water in Brussels...

The Main Square... Manneken-Pis...

Educational game for 9 - 14 year olds



Welcome !

Would you like the children to find out about the Brussels City Museum?
And how about finding out more about the history of Brussels and its people at the same time? If so, then this game is just what you need!

Just like a treasure hunt, the route is indicated by pictures (depicting the tail of the demon fought by St Michael, Brussels Patron Saint), placed at various points throughout the Museum.

Each number corresponds to an informative text and a question, which are identical in the *children's and adults' booklets*. So that you can help the children find the answers, your booklet also gives the correct answers and provides some useful comments!

The booklet is divided into five themes: an extraordinary building - the development of the city - water in Brussels - the Main Square - Manneken-Pis.

To sum up, your mission is as follows:

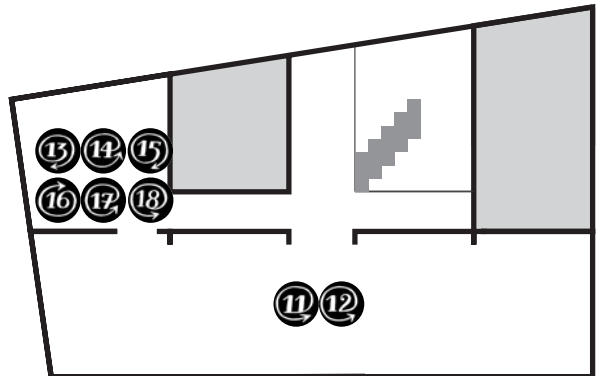
1. Go to the various pictures scattered around the Museum.
2. Read the corresponding text in your booklet (and help the children find their own text in theirs).
3. If necessary, help the children read the text and answer the questions.
4. Check that the children's answer is correct and provide them with any additional information.



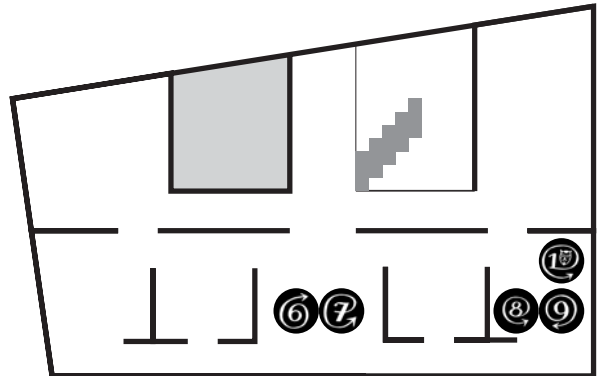
Have fun!

Location of the numbered pictures in the Museum.

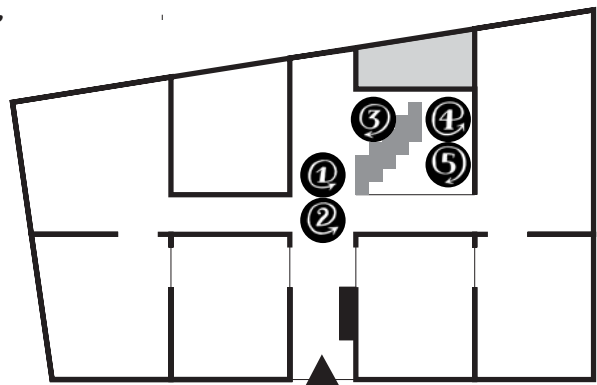
2nd floor



1st floor



Ground floor





Your mission

- 1 Read the poster in the Museum.
It represents the task of the person, which should be St. Michael.
- 2 Then find the task in this book corresponding to the number given.
- 3 Read the text and answer the question for each and for each.
- 4 Check with the adult accompanying you that you have the right answer.

Have fun!

Look carefully at the works on display, but make sure you don't touch them, because they are fragile and very valuable!

An extraordinary building

The Brussels City Museum was set up so that we can find out about the history of Brussels and its people. Ever since it was opened in 1887, the museum has been housed in a magnificent building in the Grand Place.

QUESTION 1

The museum building is usually known by two different names. Find out what they are, using the drawings to help you.

These names remind us what the buildings that stood here in the past were used for!

An extraordinary building 1

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ANSWER 1

King's House (Maison du Roi) / Bread House (Maison au Pain)

Today this building is usually known as the 'Maison du Roi' in French and the 'Broodhuis' in Dutch.



The very spot where the present-day museum building now stands was previously occupied successively by three different buildings.

The first building was erected here in the Middle Ages, in the 1200s. It was a simple wooden construction intended to provide shelter for bakers who had come to sell their bread.

In the early 1500s, this 'Bread House' was demolished and replaced by a stone building in which Charles the Fifth set up some of his offices. This illustrious personage was the sovereign of many territories including the Brabant region. He also bore the title of King of Spain. This is why, the people of Brussels used to call this place 'King's House'.

Much later on, this building, which was in very poor condition, was demolished to make way for a brand-new one. It is in this third building that the museum was established.

An extraordinary building 2

QUESTION 2

Find the construction dates of the second building and the current building erected here. These dates are inscribed in the ornamental tiling in the entrance corridor.

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ANSWER 2

1520 - 1891. These two dates were inscribed in the ornamental tiling to remind us that the current building, erected in the 19th century, replaced an older 16th century structure. They refer to the year in which work on each of these two buildings was more or less completed.

To find out more ...

The traditional names given to the current building housing the museum refer to the purposes for which the previous structures erected on this spot were used - 'Maison au Pain' or Bread House and the 'Maison du Roi' or King's House.

In the early 13th century, the Duke of Brabant (who was also the overlord of Brussels) established a bread hall or covered market here. It was one of a series of such covered markets where meat, wool and cloth (woven woollen fabric) were sold and was probably a simple, long timber-framed, mud-brick building.

In the early 15th century, the bread market had fallen into disuse as bakers now sold bread from their own homes. The Duke of Brabant set up a number of offices to collect taxes and dispense justice. At this time, the building became known as the Duke's House.

It was rebuilt between 1515 and 1536 during the reign of Charles the Fifth, who was not only Duke of Brabant, but also King of Aragon, Castile, Naples, etc. From this time on, the building became known in French as the 'Maison du Roi' or King's House. It has never in fact been used as a royal residence, but has accommodated the administrative offices of kings. This building was erected by the architect Antoine Keldermans followed by Louis Van Bodeghem and Henri Van Pede.

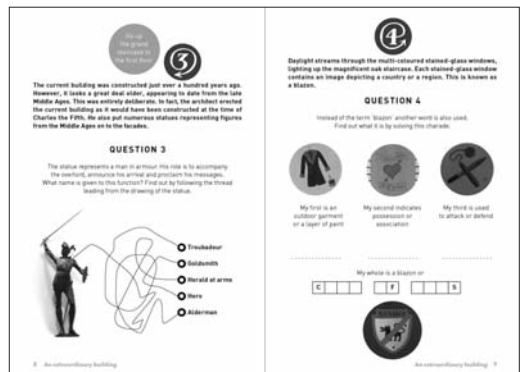
The current building was constructed under the aegis of architect Pierre-Victor Jamaer at the request of the City of Brussels. Construction work began in 1875 and lasted almost 20 years, after Jamaer had decided to demolish the previous building.

At the initiative of the mayor of Brussels, Charles Buls, and with financial support from its patron John Waterloo Wilson, the City Museum was set up on the second floor of the building in 1887. From the outset, the museum aimed to explain the history of Brussels and its people. The Museum has occupied the entire building since 1935.

To find out more ...

Recommended reading

- A. SMOLAR-MEYNAERT, A. DEKNOP and M. VREBOS, The Museum of the City of Brussels - Maison du Roi, Brussels, 1992.



The current building was constructed just over a hundred years ago. However, it looks a great deal older, appearing to date from the late Middle Ages. This was entirely deliberate. In fact, the architect erected the current building as it would have been constructed at the time of Charles the Fifth. He also put numerous statues representing figures from the Middle Ages on to the facades.

QUESTION 3

The statue represents a man in armour. His role is to accompany the overlord, announce his arrival and proclaim his edicts.

What name is given to this function? Find out by following the thread leading from the drawing of the statue.

ANSWER 3

This is a **herald at arms**.

In the Middle Ages, the 'herald' or 'herald at arms' was an officer whose task was to convey messages, make formal proclamations and organise ceremonies.

'Troubadour' was the name given in the Middle Ages to poets who composed and recited texts in verse.

A goldsmith or silversmith is a manufacturer of ornaments in precious metals. Since the Middle Ages, those responsible for administering a commune have been known as 'aldermen' ('échevins').

To find out more ...

The City of Brussels entrusted architect Pierre-Victor Jamaer with the task of renovating the King's House with a view to enhancing the architecture of the Grand-Place, which the City was in the process of restoring at the same time. Due to the far-reaching modifications which had altered the original character of the 16th century building, and as the foundations of this building had deteriorated badly, Jamaer decided to demolish the structure entirely and start again. This also gave him an opportunity to implement the principles of the neo-Gothic ideal recommended at the time by famous figures such as the Frenchman Viollet-le-Duc. Using the plans of the former 16th century building as a basis, and adding new elements such as the tower and the galleries, Pierre-Victor Jamaer therefore created a magnificent example of a building in neo-Gothic style.

He had numerous statues of historical figures, sculpted by Guillaume De Groot, Julien Dillens and Godefroid Van den Kerckhove placed on the outside. These statues help enhance the medieval nature and prestige of the building. The statues displayed in the museum reproduce two statues which flank the central turret of the right-hand gable (on the rue des Harengs side) of the King's House on the outside.

Inside, the emblazoned tiling, oak staircase, stained-glass windows and the framework on the second floor bear magnificent witness to the neo-Gothic style.

And more still ...

Worth visiting

- Brussels Town Hall (also thoroughly modified by Pierre-Victor Jamaer)
Information: Educational Service of the Brussels City Museums: + 32 2 279 43 67



Daylight streams through the multi-coloured stained-glass windows, lighting up the magnificent oak staircase. Each stained-glass window contains an image depicting a country or a region. This is known as a blazon.

QUESTION 4

Instead of the term 'blazon' another word is also used. Find out what it is by solving this charade.

My first is an outdoor garment or a layer of paint

My second indicates possession or association

My third is used to attack or defend

My whole is a blazon or x x x x x x x x.

ANSWER 4

Coat of arms

Other synonyms: armorial bearings, emblem, shield, escutcheon

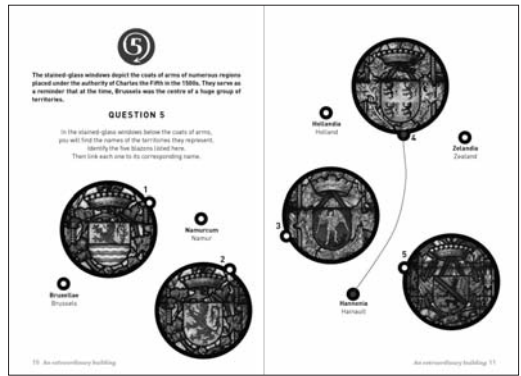
To find out more ...

Coat of arms is the term used to refer to a series of distinctive emblematic signs. They were originally used to distinguish territories, noble families and high-ranking clergy.

Communities such as communes or corporations, as well as leading middle-class families were subsequently also authorised to adopt this custom.

The bicephalous or two-headed eagle depicted in the ornamental tiling in the corridor at the entrance of the King's House was a component of the coat of arms of the House of Hapsburg, to which Charles the Fifth belonged. The motto chosen by Charles the Fifth may also be found here: "plus oultre", which means "further beyond".

The Archangel Saint Michael has been the emblem of the City of Brussels since the 13th century. From the mid-15th century onwards, Saint Michael has been depicted wearing armour, trampling a demon underfoot and brandishing a lance or a sword. He symbolises the victory of Good over Evil. In the coat of arms of the city of Brussels, Saint Michael is always depicted against a red background.



The stained-glass windows depict the coats of arms of numerous regions placed under the authority of Charles the Fifth in the 1500s. They serve as a reminder that at that time, Brussels was the centre of a huge group of territories.

QUESTION 5

In the stained-glass windows, below the coats of arms, you will find the names of the territories they represent. Identify the five blazons listed here. Then link each one to its corresponding name.

Hollandia (Holland)
Hannonia (Hainault)
Namurcum (Namur)
Bruxellae (Brussels)
Zelandia (Zealand)

ANSWER 5

1. Zealand
2. Holland
3. Brussels
4. Hainault
5. Namur

Charles the Fifth was Duke of Brabant, Count of Holland, Count of Namur, Count of Zealand, Count of Hainault, etc. He exercised his power over these regions in accordance with these various titles.

To find out more ...

From the 11th century onwards, the territory of Brussels was governed by the Counts of Louvain, who subsequently adopted the title of Dukes of Brabant. The House of Louvain presided over the destiny of Brabant until 1406, when the Duchess Jeanne passed away without a direct heir. From 1406 to 1430, a younger branch of the House of Burgundy inherited the Duchy. The main branch of the House of Burgundy then took over from 1430 to 1482. Following the death of Mary of Burgundy, the Duchy of Brabant passed into the hands of her husband, Maximilian of Hapsburg.

The famous Charles the Fifth was his grandson. His reign marked a high point in the history of Brussels, as the city became one of the favourite places of residence of this monarch - the most powerful in Europe at the time.

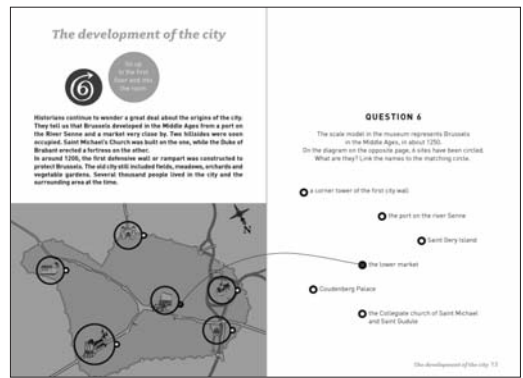
The son of Philip of Hapsburg (known as Philip-the-Handsome) and Joanna of Castile (also known as Joan the Mad), Charles was born in Ghent in 1500. Upon the death of his father in 1506, he received the hereditary possessions of the Hapsburgs together with the various principalities that made up the "Low Countries" (including the Duchy of Brabant, the Earldom of Holland, the Earldom of Zealand, the Earldom of Hainault, the Earldom of Namur, etc.). In 1516, he inherited Castile and Aragon, becoming King of Spain under the name of Charles the First. In 1519, he was elected Emperor of the Holy Roman Empire of the German Nation (the former German empire) under the name of Charles the Fifth, or Charles V. This is the name by which he is known in history.

Under his reign, Spain acquired territory in the huge American colonies, giving rise to the saying that Charles the Fifth reigned over lands "on which the sun never set". In 1555, Charles abdicated, leaving Spain, the various principalities of the Low Countries, Naples, Sicily, the Balearic islands, Sardinia and the Spanish colonies to his son, Philip, and his Austrian possessions to his brother Ferdinand, who was also elected Emperor.

And more still ...

Recommended reading

- H. SOLY (dir.) Charles Quint, 1500-1558. L'Empereur et son temps (The Emperor and his times), Trieste, 2000



The development of the city

Historians continue to wonder a great deal about the origins of the city. They tell us that Brussels developed in the Middle Ages from a port on the River Senne and a market very close by. Two hillsides were soon occupied. Saint Michael's Church was built on the one, while the Duke of Brabant erected a fortress on the other.

In around 1200, the first defensive wall or rampart was constructed to protect Brussels. The old city still included fields, meadows, orchards and vegetable gardens. Several thousand people lived in the city and the surrounding area at the time.

QUESTION 6

The scale model in the museum represents Brussels in the Middle Ages, in about 1250. On the diagram on the opposite page 6 sites have been circled. What are they? Link the names to the matching circle.

- > a tower of the first city wall
- > the port on the Senne
- > Saint-Gery Island
- > the lower market
- > Coudenberg Palace
- > the Collegiate church of Saint Michael and Saint Gudula

ANSWER 6

Following the diagram from left to right, you will find

- > **Coudenberg Palace** (flag No 6)
- > **the collegiate church of Saint Michael and Saint Gudula** (flag No 12)
- > **a corner tower of the first city wall** (flag No 8)
- > **the lower market** (flag No 3)
- > **the port on the river Senne** (flag No 1)
- > **Saint-Gery Island** (flag No 2)

Each of these six places can be located in the city today.

- The port: this grew up around the 'schipbrug' or floating bridge. It may be situated approximately on the site of the demolished building known as 'parking 58' which will soon make way for the new administrative centre of the City of Brussels (rue de la Vierge noire).
- Saint-Gery Island: even though the Senne can no longer be seen on the surface, the modern-day district of Place Saint-Géry corresponds to that of the former island in the river.
- Coudenberg Palace: redeveloped over the centuries but destroyed by fire in 1731, the archaeological remains can be visited beneath modern-day Rue Royale and Place Royale.
- the Collegiate church of Saint Michael and Saint Gudula: converted on several occasions and now known as Saint-Michael-and-Gudula Cathedral, still stands on the same site on a hillside.
- the lower market ('nedermerct'): expanded and developed, this has now become the Grand'Place (the Dutch name 'Grote Markt' means 'Large Market', which is a reminder of its original function).
- a corner tower of the first city wall: this tower can still be seen today (in boulevard de l'Empereur, on the corner with rue de Rollebeek). It is now known as 'Anneessens', a name conferred on it recently in memory of a representative of the trades (corporations), a rebel against authority, who was imprisoned here in the 18th century before being executed. The tower was part of the first wall designed to protect the city.

To find out more ...

The city of Brussels originated in the early Middle Ages, most probably during the 9th and 10th centuries. It grew up on a triangular site bordered by the marshy Senne valley (where a port was established). Saint Michael's hill (where a sanctuary dedicated to the archangel Saint

Michael was erected) and Coudenberg hill (where the Count of Louvain, who later took the title of Duke of Brabant, and his representative, the castellan of Brussels, had a residence). A four-kilometre long, protective stone wall, built around the beginning of the 13th century encircled these three areas. However, this did not encompass the *Chapelle* district, although this area had already begun to develop in the previous century. The city wall had towers, crenellations, a parapet walk and seven gates through which people could access the city. Leaving aside the military aspect, the city wall also had a strong symbolic significance, lending the city an image of power and wealth. It formed a clear distinction between Brussels and the surrounding countryside.

In the old city, buildings were erected without any definite plan, were timber-frame structures filled in with mud bricks, although, the most prestigious were built in stone (steen). Districts developed around their church.

The irregular streets were unpaved at the time, except for the 'chaussée' (steenweg)', which linked the upper and lower parts of the city. Most of the markets were concentrated around the 'Chaussée', including the lower market or 'nedermarct' now known as the Grand'Place. Some of these markets were covered, including the bread market which stood on the site of the current King's House.

There were numerous religious institutions in Brussels (parish churches, monasteries, etc.), as well as hospitals or hospices that took in pilgrims and the sick.

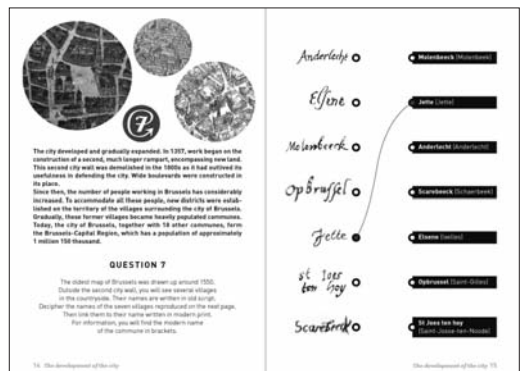
And more still ...

Worth visiting

- Theme-based guided tours at the City of Brussels Museum (the King's House)
Information: educational service of the Brussels City Museums: + 32 2 279 43 67
www.brusselcitymuseum.brussels
- Remains of the first city wall:
 - > The so-called 'Anneessens' tower: boulevard de l'Empereur, on the corner with rue de Rollebeek, next to the 'Crosly' bowling alley
 - > the so-called 'Black' tower: behind the modern-day Saint Catherine's Church
 - > the so-called 'de Villers' tower and city wall: visible from rue de Villers and the inner courtyard of Sint-Joris's School in rue des Alexiens
- Archaeological site of the former Brussels Palace on the Coudenberg
Information: + 32 2 545 08 00 - www.coudenberg.com
- Saints-Michel-et-Gudula Cathedral
Information: Animation Chrétienne et Tourisme: +32 2 219 75 30
www.cathedralemichel.be
- Bruxella 1238 - Archaeological site of the old Franciscan monastery.
Information: Educational service of the Brussels City Museums: + 32 2 279 43 67 www.brusselcitymuseum.brussels

Worth reading

- J-L PETIT, Brussels in the Middle Ages, 1-2-3, coll. Brussels Files, 2012 and 2016 (can be downloaded from this site: www.brusselcitymuseum.brussels/en)



The city developed and gradually expanded. In 1357, work began on the construction of a second, much longer rampart, encompassing new land.

This second city wall was demolished in the 1800s, as it as it had outlived its usefulness in defending the city. Wide boulevards were laid out in its place.

Since then, the number of people working in Brussels has considerably increased.

To accommodate all these people, new districts were established on the territory of the villages surrounding the city of Brussels. Gradually, these former villages became heavily populated communes.

Today, the city of Brussels, together with 18 other communes, form the Brussels-Capital Region, which has a population of approximately 1 million 150,000.

QUESTION 7

The oldest map of Brussels was drawn up around 1550.

Outside the second city wall, you will see several villages in the countryside.

Their names are written in old script.

Decipher the names of the seven villages reproduced on the next page.

Then link them to their name written in modern print.

For information, you will find the modern name of the commune in brackets.

ANSWER 7

From the top, the names indicated are as follows:

- > **Anderlecht (Anderlecht)**
- > **Elsene (Ixelles)**
- > **Molenbeeck (Molenbeek)**
- > **Opbrussel (Saint-Gilles)**
- > **Jette (Jette)**
- > **St Joes ten hoy (Saint-Josse-ten-Noode)**
- > **Scarebeeck (Schaerbeek)**

The old names of the villages around Brussels correspond more or less to their current name in Dutch (note that Opbrussel - Saint-Gilles has only retained the name Saint-Gilles). Their current names in French are the relevant translations.

The villages around Brussels have always maintained close links with the city. However, it was only from the 19th century onwards that the outskirts developed to form the heavily populated communes which we know today.

To find out more ...

The first city wall encompassed not only buildings but also farms, fields, meadows, orchards and vegetable gardens. However, the space available shrank as housing sites developed - a consequence of the increasing population and economic growth.

A second wall was therefore added to the first, constructed between 1357 and 1383. This second city wall, which was pentagon-shaped (i.e. five-sided) was about eight kilometres long and also included seven fortified gates. (Although it has been substantially redeveloped, the Porte de Hal serves as an imposing reminder of this).

At the end of the 14th century, it is estimated that the city of Brussels had approximately 25,000 inhabitants.

With the exception of the south, the area between the two walls remained predominantly rural until the 18th century.

The first city wall fell into disuse and gradually disappeared.

In the early 19th century, the second wall, which had also ceased to serve any defensive purpose, was demolished. The space created gave way to tree-lined boulevards. Industrialisation and Brussels' status as a capital city led to the development of housing on the last remaining land in the city and the extension of the suburbs. Until then, the communes around Brussels were just villages. They gradually developed to form a continuous part of the old city. Population growth in the city and its suburbs was spectacular, rising from around 85,000 people in the early 19th century to over 625,000 at the end of the century. Workers' areas linked to industrial activities grew up mainly in the West (Molenbeek was nicknamed the Manchester of Belgium), while the middle classes tended to spread east and south. In the 1950s, the boulevards that had replaced the second city wall were converted into expressways for cars (the inner ring road), leaving the pentagon shape of the old ramparts clearly visible.

In 1962, the Brussels area was fixed at 19 communes. It officially became the Brussels-Capital Region in 1989.

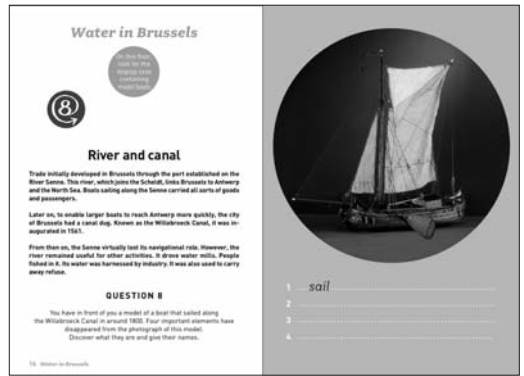
And more still ...

Worth reading

- P. VAN BRABANT, Regards sur le développement urbain de Bruxelles, Bruxelles, 2009 (can be downloaded from this site: www.museedelavilledebruxelles.be)

Worth visiting

- Porte de Hal (Boulevard du Midi, level with rue Haute)
Information: Royal Museums of Art and History: + 32 2 533 34 50 - www.kmkg-mrah.be



Water in Brussels

River and Canal

Trade initially developed in Brussels as a result of the port established on the River Senne. This river, which joins the Scheldt, links Brussels to Antwerp and the North Sea. Boats sailing along the Senne carried all sorts of goods and passengers. Later on, to enable larger boats to reach Antwerp more quickly, the city of Brussels had a canal dug. Known as the Willebroeck Canal, it was inaugurated in 1561.

From then on, the Senne virtually lost its navigational role. However, the river remained useful for other activities. It drove water mills. People fished in it. Its water was harnessed by industry. It was also used to carry away refuse.

QUESTION 8

You have in front of you a model of a boat that sailed along the Willebroeck Canal in around 1800. Four important elements have disappeared from the photograph of this model. Discover what they are and give their names.

ANSWER 8

The **sail**: filled by the wind, it enables the boat (which has no engine) to move along.

The **flag** indicates the country of origin of the boat

The **rudder** is used to steer the boat

The **anchor** is used to immobilise the boat.

The model was produced by an engineer/canal inspector in the 19th century.

To find out more ...

The Senne is a tributary of the Rupel which in turn flows into the Scheldt. It therefore links Brussels to Antwerp and carries on to join the North Sea and other European countries. The port established on the Senne in Brussels by the 11th century at the latest was without doubt the origin of the city's first trading activities.

As time passed, however, the Senne became no longer able to meet the requirements of traders in Brussels. It silted up so it became too shallow to take large boats. Its long, winding course made the journey to Antwerp too slow, not to mention the fact that traffic on the Senne was hampered by the taxes levied by the towns of Malines and Vilvorde. From the 15th century onwards, calls were made for a canal to be dug. After the initial royal authorisation granted in 1447 was eventually cancelled, in 1531 Charles the Fifth finally gave his consent for a canal to be built, following a different course from the Senne. Joining the Rupel at Willebroeck, the new waterway became known as the Willebroeck Canal. The canal was inaugurated with great pomp in 1561, making it possible to reach Antwerp in one or two days, whereas the journey along the Senne took between eight days and two months. It also enabled the arrival of boats with a higher tonnage. Until the early 19th century the canal was also used for passenger traffic. Extending outwards from the canal, docks were dug in the city (including the Saint Catherine dock) and quays were established, leading to the relocation of the port.

In 1832, another canal linking Brussels to the mining and industrial centre of Charleroi was inaugurated and connected to the Willebroeck canal. Gradually, the docks in the city centre were filled in and port activities moved to the new facilities in the north-west. Today, the port of Brussels extending along the two canals still constitutes a vital tool in the region's economy. In 2017, traffic accounted for nearly 7 million tonnes of water-borne goods.

Once the Willebroeck Canal was completed in 1561, the Senne lost its navigational role. However, it continued to provide a source of energy for the mills grinding grain (for flour), barley (for beer) and oilseed (for oil). It supplied reservoirs used to keep freshwater fish, an essential source of food during periods of fasting imposed by religious observance. Local industry (textiles, tanneries, breweries, papermaking plants) also used water from the Senne. Ultimately, it was the main means of carrying away refuse.

And more still ...


Worth visiting

- Various educational activities are organised around the theme of water in the Brussels Region by the asbl Coordination Senne. Information from: www.coordinationsenne.be
- Boat trips organised by La Fonderie. Information from: www.lafonderie.be

Worth reading

- C. DELIGNE, *Bruxelles sortie des eaux*, (Brussels from the water) Brussels, 2005
- *Le quartier Sainte-Catherine et les anciens quais*. (The St. Catherine District and its former docks) Brussels, city of art and history collection, Brussels 1994
- Port of Brussels Internet site: www.port.brussels





9

Gradually, the Senne's usefulness declined. From the 1850s onwards, it was really only used as a sewer for household and industrial waste. It smelt awful. It was believed to be a dangerous health risk to the local people. It was also considered unworthy of the capital of Belgium. To make matters worse, the river often flooded the city centre.

For these reasons, the City of Brussels finally decided to channel the Senne and cover it over. The Senne has not been seen in the open air in the centre of Brussels since 1871, as it now flows underground. Wide boulevards were created above the vaulted Senne.

18 Water in Brussels

QUESTION 9

Jean-Baptiste Van Moer painted the Senne just before it disappeared from sight. Imagine what the centre of Brussels looked like then. Which other cities does this setting make you think of? Complete the crossword grid.

1	2	3	4	5	6	7	8	9
10								
11		S				A		
12		T				T		
13		N				E		
14								
15		C						

B 1 An important city in Holland
E 1 The Italian city of gondoliers
A 1 A Flemish city well known for its canals

Water in Brussels 19

Gradually, the Senne’s usefulness declined. From the 1850s onwards, it was really only used as a sewer for household and industrial waste. It smelt awful. It was believed to be a dangerous health risk to the local people. It was also considered unworthy of the capital of Belgium. To make matters worse, the river often flooded the city centre.

For these reasons, the City of Brussels finally decided to channel the Senne and cover it over. The Senne has not been seen in the open air in the centre of Brussels since 1871, as it now flows underground. Wide boulevards were created above the vaulted Senne.

QUESTION 9

Jean-Baptiste Van Moer painted the Senne just before it was covered over. Imagine what the centre of Brussels looked like then. Which other cities does this setting make you think of? Complete the crossword grid

- B 1 Major town in Holland: X X S X X X A X
- E 1 Italian city of gondoliers: X X N X X X
- A 1 A Flemish town well known for its canals: X X X X X X

ANSWER 9

Amsterdam - Venice - Bruges

The presence of water in these cities can give us some idea what the centre of Brussels looked like on the banks of the Senne in the past. However, the picturesque nature of the water colours by Jean-Baptiste Van Moer should not allow us to forget the dirt and the stench of the river in the 19th century.

The Senne can no longer be seen flowing in the open air in the centre of the city. Instead, avenues and prestigious squares have been created, now known as Boulevard Maurice Lemonnier, Boulevard Anspach, Place de la Bourse, Place de Brouckère, Boulevard Adolphe Max and Boulevard Emile Jacqmain.

To find out more ...

The Senne gradually lost its usefulness. The freshwater fishmongers no longer kept their fish there from the early 19th century. Most of the mills stopped turning before they were demolished in the second half of the 19th century. Industries became established in huge numbers close to the new canals. So the Senne was simply reduced to a means of evacuating industrial and household waste. The volume of refuse increased exponentially in the 19th century owing to the industrial revolution. The installation of a modern and systematic network of sewers from 1848 further increased the refuse from roads and households. However, the Senne was small and had only a limited capacity to dilute all this waste. Consequently, the water was extremely polluted and smelt dreadful, creating an unhealthy environment identified at the time as the main cause of disease (chiefly cholera and typhus) which decimated the ranks of poor people in the downtown area, not to mention the fact that the Senne regularly burst its banks and flooded the entire city centre.

At the initiative of the Mayor Jules Anspach, the City of Brussels finally decided to implement the project designed by architect Léon-Pierre Suys, which involved covering the Senne within the area of the city and creating prestigious boulevards on the surface. This also provided an opportunity to clean up the poor districts and modernise the city centre which, in the eyes of the elite, needed to demonstrate its status as a capital. This huge task was undertaken very quickly between 1869 and 1871.

In 1955, a longer stretch of the Senne was covered over. Since then, the Senne has been channelled along a new course to the west of the city. The route of the initial vault over the river was partially used to build the North-South metro tunnel.

The centre of the city was transformed to such an extent that today many of the people of Brussels simply have no memory of the Senne, although it lay behind the very development of their city.

And more still ...

Worth visiting

- Reconstruction of an old branch of the Senne: Inner courtyard of the old Riches Claires convent (free access via Place St. Géry)
- Sewer Museum (Porte d'Anderlecht 1000 – Brussels – www.sewersmuseum.brussels/en)
Information: Educational Service of the Brussels City Museums + 32 2 279 43 67

Worth reading

- M.-B. FINCOEUR, M. SILVESTRE and I. WANSON, *Bruxelles et le voûtement de la Senne* (Brussels and the vaulting of the Senne) Brussels, 2000

Water supplies

Clean drinking water is essential to life itself. We also need water for animals, for cleaning and to fight fires.

In the past, people did not have running water in their homes. They collected rain water and fetched water from wells or fountains.

At first, fountains were simple pipes through which water flowed. Subsequently, fountains were magnificently sculpted to decorate the town.

The fountains of Brussels gradually fell into disuse after 1855 when the City made it possible to distribute running water to homes.

QUESTION 10

Four of the old fountains shown here can still be seen today. We have given each of them another name. Link each fountain to its real name.

The man with the open mouth The small boy among The king of the animals The goddess of wisdom and capital

The Lion The Boy The King The Goddess

20 Water in Brussels Water in Brussels 21



Water supplies

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ANSWER 10

- > **The man with an open mouth = the Spitting Man ('Le cracheur')**
- > **The small boy peeing = Manneken-Pis**
- > **The king of the animals = Lions**
- > **The goddess of wisdom and cupids = Minerva**

You can easily verify the location of these attractive fountains by going there yourself ...

To find out more ...

We have little precise information about water supplies in Brussels prior to 1250. No doubt people living near the Senne sometimes fetched their water from the river. They also collected rainwater and wells were dug right down to the water table.

Between 1250 and 1400, a number of private fountains were installed. These were probably small infrastructures around an upwelling or exposed water course or more rarely, a source. The Brussels municipal authorities provided the city with a water distribution system by the early 14th century at the latest. They had water collected from various streams and sources. This water was carried to three reservoirs created in the upper part of the city. From there, three underground pipe networks carried the water to supply public fountains. These fountains were located mainly at the city gates, in markets and in the lower part of the city. Several of them were sumptuously decorated in order to add to the city's prestige. From the mid-15th century onwards, the municipal authorities also took on the task of maintaining the old private fountains.

In the 17th century, a hydraulic machine installed in Saint-Josse made it possible to distribute water to homes in the wealthy district of the Court on the Coudenberg. Meanwhile, the City of Brussels developed a new water supply system from aquifers on land acquired in Saint-Gilles, which was used amongst other things to supply the new fountains in the Sablon and Steenpoort districts.

In the 18th century, the number of fountains increased to 29 and there were 82 wells. Following the rapid increase in population in the 19th century, the City decided to develop the distribution of running water to homes. The network collecting water from a stream about thirty kilometres to the south of Brussels was inaugurated in 1855. For the first time, water rates were charged. The poorest people could not afford to pay the subscription offered by the City and the number of subscriptions rose only very gradually. It was not until the second half of the 20th century that all homes in the Brussels pentagon benefited from running water.

And more still ...

Worth visiting

- The Three Graces fountain on the ground floor of the King's House. This dates from 1545 and is a fine illustration of the tradition of anthropomorphic fountains.
- The Neptune and Tethys fountain, on the ground floor (at the foot of the staircase leading to the upper floors) of the Museum of Ancient Art, Rue de la Régence. This dates from 1675 and adorned the great hall of the Fishmongers' House.
- The numerous fountains to be found in Brussels, including the four old ones featured in the question.

Worth reading

- F. DE ROOSE *Les fontaines racontent Bruxelles* (The Story of Brussels in Fountains), Brussels, 2003.



The Main Square

The Main Square was laid out in the Middle Ages to serve as a market place. For a very long time all types of merchants could be encountered there. In the 1400s, the Town Hall has also been here. This building serves as a work place for those responsible for governing and administering the town of Brussels.

In 1695, the Main Square, and indeed a considerable part of the city, was bombarded by the troops of the French King Louis XIV*, who was then waging war in our regions. Just see how it burns!

*XIV = 14

QUESTION 11

The painter has depicted a bomb exploding on the Main Square which is in flames. Circle the impact. Do the same thing with the dog which is fleeing and the St. Nicholas church tower (which today no longer exists).

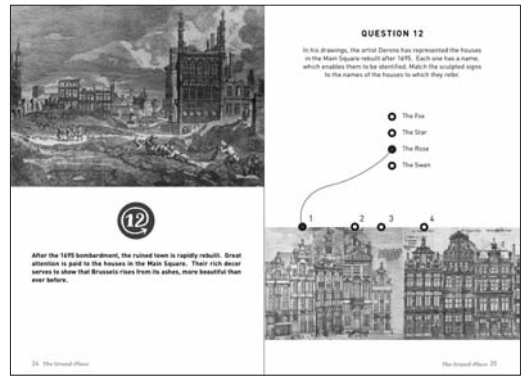
ANSWER 11

The impact of the bomb is visible in the foreground on the left, the dog is in the foreground on the right while the burning church tower is located in the background on the right-hand side.

To find out more ...

The Grand'Place was laid out no later than the 13th century to serve as a new marketplace, a function which it fulfilled right up to the 1950s. Timber-framed mud-brick houses sprang up around it, as did some steenen (stone houses belonging to the richest families) and the Bread Hall. The city authorities bought up a steen at the opposite site at the latest in 1301, for administrative purposes. In the first half of the 15th century, this steen, as well as several adjoining houses purchased by the city authorities, were demolished to make way for the imposing Town Hall which we still know today (even though it was heavily restored in the 19th century and embellished with a plethora of statues which were not there at the beginning). Also from the 15th century, several corporations (professional associations incorporating craftsmen working in the same profession) began to occupy some of the houses in the square which served as meeting places.

Over time, the square was re-designed so that it almost took the form of a rectangle around which the buildings were perfectly aligned. Most of the timber-framed, mud-brick houses were rebuilt in hard materials, although some of them kept a main timber-framed frontage. From the 13th to the 15th August 1695, all the lower part of the town, including the Grand'Place, was heavily bombarded by the troops of the King of France Louis XIV, under the orders of the Maréchal de Villeroi. Opposed to the League of Augsburg (The Grand Alliance), a coalition of European powers (including amongst others, the Holy Roman Empire, England, The United Provinces and Spain), Louis XIV wanted to show his enemies his fire power through a spectacular display. He targeted Brussels since it was the most important city in the Southern Low Countries, then under the aegis of the King of Spain, Charles II. The consequence of the bombardment: a terrible inferno destroying nearly 4000 houses (i.e. about a quarter of the built-up area of the city). On the Grand'Place, all that remained were the outer walls of the Town Hall and the King's House as well as a few house frontages in stone. Everything else was in ruins.



After the 1695 bombardment, the ruined town is rapidly rebuilt. Great attention is paid to the houses in the Main Square. Their rich decor serves to show that Brussels rises from its ashes, more beautiful than ever before.

QUESTION 12

In his drawings, the artist Derons has represented the houses in the Main Square rebuilt after 1695. Each one has a name, which enables them to be identified. Match the sculpted signs to the names of the houses to which they refer.

ANSWER 12

Fox = 2 / Star = 1 / Rose = 4 / Swan = 3

Prior to the 19th century, Brussels houses had no numbering enabling them to be distinguished. In the Middle Ages, several of them (mainly those involved in commercial activities) were given a special name, which was frequently indicated on a sign. When the houses in the Grand'Place were rebuilt after 1695, their name was usually integrated into their new frontage in a painted, metal or sculpted form.

To find out more...

Once the rubble of the bombardment had been swept away, the city rose from its ashes in just a few years. From 1696 to 1702, the 31 houses in the Grand'Place are rebuilt. Only the lower levels of the frontages of La Brouette (the Wheelbarrow), the Sac (the Sack) and La Louve (the She-Wolf) which had survived, were incorporated into the new projects, everything else was entirely rebuilt.

From now on, all the buildings adopted a Baroque style, which interpreted in an extravagant fashion the motifs which came predominantly from Antiquity, such as pilasters, columns, pediments, friezes, balustrades, cupids, caryatids, etc. whose flamboyance was emphasized by much gilding. The most elaborately decorated buildings belonged for the most part to the corporations that wanted to display a whole range of symbols relating to their activities in stone. Each house clearly emphasized its individuality, with the exception of those located on the east side of the square. On this site, the various owners had agreed to have a unified frontage to their houses providing the illusion of a vast palace decorated with the busts of the Dukes of Brabant.

As with a great many other constructions, the houses in the Grand'Place underwent considerable transformations over time. To recapture the splendour of the initial décor at the turn of the 17th - 18th century, a vast restoration campaign began in the 1850s. Since then, the buildings have undergone regular maintenance to preserve this unique architectural heritage.

And more still ...

Worth reading

- V. HEYMANS (dir.), *Les Maisons de la Grand-Place de Bruxelles*, 2011



Manneken-Pis

A delightful statue

The Manneken-Pis statue that can be seen today not far from the Grand-Place is a copy. The original statue is kept safely in the museum to prevent it from being stolen or damaged. This statue was ordered in 1619 and placed at the corner of rue de l'Etuve and rue de la Chêne to be used as a fountain. It replaced an older statue dating from the Middle Ages which was no longer in very good condition. This first statue also depicted a little boy urinating.

QUESTION 13

You are standing in front of the real Manneken-Pis statue of 1619 (beware of imitations!). Look at it closely and tick the correct answer. The original Manneken-Pis statue.

measures	<input type="checkbox"/> 95 cm (37 in.)	<input type="checkbox"/> 55.5 cm (22 in.)
is made of	<input type="checkbox"/> bronze	<input type="checkbox"/> iron
has legs that are	<input type="checkbox"/> straight	<input type="checkbox"/> bent
has a torso that is	<input type="checkbox"/> muscular	<input type="checkbox"/> smooth
is leaning	<input type="checkbox"/> backwards	<input type="checkbox"/> forwards
has its head turned	<input type="checkbox"/> to the right	<input type="checkbox"/> to the left
has a body that is	<input type="checkbox"/> chubby	<input type="checkbox"/> thin

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is made of	<i>> bronze</i>	<i>> iron</i>
has legs that are	<i>> straight</i>	<i>> bent</i>
has a torso that is	<i>> muscular</i>	<i>> smooth</i>
is leaning	<i>> backwards</i>	<i>> forwards</i>
has its head turned	<i>> to the right</i>	<i>> to the left</i>
has a body that is	<i>> chubby</i>	<i>> thin</i>

ANSWER 13

The Manneken-Pis statue dating from 1619

measures 61 cm

is made of bronze

has bent legs

has a muscular torso

is leaning backwards

has its head turned to the left

has a chubby body

To find out more ...

The statue of Manneken-Pis that can be seen today on the corner of rue du Chêne and rue de l'Etuve is an exact replica of the one commissioned in 1619 and cast in Brussels in 1620. The statuette stolen in 1817 and rediscovered in pieces was restored for the first time on this occasion, as indicated by the words 'REST 1817' on the pedestal of the original statue. The statue was damaged again in 1965, when the body was completely wrenched off, leaving the feet and ankles behind. The body was recovered from the canal in 1966 and the statue was restored a second time. It is now kept safely in the Museum.

The Museum also keeps a brass version of the statue cast in 1630 in Jacques Van den Broeck's workshop.

Prior to 1619, a stone statue already existed on the corner of rue de la Chêne and rue de l'Etuve which served as a fountain and also took the form of a little boy urinating. Unfortunately, we do not have any exact depiction of it. The oldest mention of this fountain was found in a text dating from 1451-52.



The people of Brussels called the statue “Manneken-Pis”, which means “small boy peeing”. However, the statue does not represent a real boy, but an imaginary being that reminds us of Cupid, the little god of love in ancient times. Sometimes Cupid is depicted with wings. In this case, he has the same form as an angel and is also referred to as a little angel or cherub.

QUESTION 14

Solve this charade to find out who created the Manneken-Pis statue.

My first means “I” in French:

My second is the capital of Italy:

My third possesses a Duchy:

My fourth is the first letter of the alphabet:

My fifth sounds like “nut” in French:

My whole is the way you have to pronounce the name of the sculptor who created the Manneken-Pis

ANSWER 14

JEROME DUQUESNOY THE ELDER → Pronounce : Je - Rome - Duke - A - Noix

The contract submitted by the City for a new bronze version of the Manneken-Pis fountain is kept in the archives. Jérôme Duquesnoy was one of the great sculptors of the time in Brussels. He also made the Satyrs fountain, which was located in rue Marché aux Herbes, for the city. He is known as *l’Ancien* or the Elder to distinguish him from his son, also named Jérôme, who was also a sculptor in Brussels. His other son, François Duquesnoy, was also a famous sculptor who worked a great deal in Italy.

To find out more ...

Whereas the body of Manneken-Pis is that of a child, his athletic musculature is that of an adult, which is unrealistic. There is nothing surprising about this, as the statue does not represent a real little boy. In fact, it is a Cupid, also known by the Italian term *putto*. This motif has been used in European art since ancient times. At this time, it represented Cupid, the little god of Love. From the 15th century onwards, it once again became fashionable in its lay form, or in the religious form of a cherub (also called a cherubim). It was subsequently to be found in many artistic creations of the Baroque period (17th - 18th centuries).

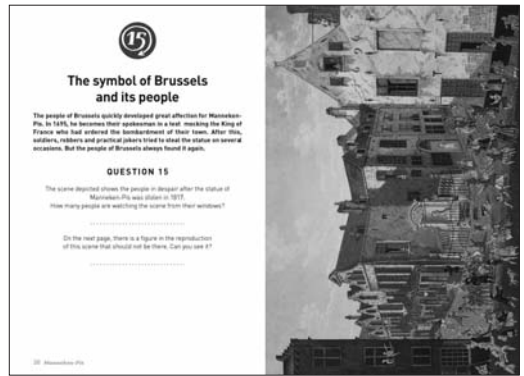
As for the motif of the little boy urinating, there is really nothing exceptional about this. The fame of Manneken-Pis has absolutely nothing to do with the rarity of its subject. The theme of a man or child urinating has been prevalent in Western Art since Antiquity. From the 15th century onwards, this subject came once again very much in fashion. In the history of art it is known as a *putto pisciatore* or *puer mingens*. The fountain called the Manneken-Pis which has existed in Brussels at least since 1451, is not the only one of its kind. In 1455, the aldermen of Grammont also asked a Brussels foundry to make them a child fountain. You can still see four *putti pisciatori* in Gaasbeek castle, near Brussels. Other examples of urinating children, which still function today as fountains in Rouen, Lacaune and Copenhagen, are also known.

Moreover, the theme of the child-fountain belonged to the wave of anthropomorphic fountains (i.e. in human form). The theme of the female-fountain, where water gushes forth from women’s breasts, was also very popular. There were once several such fountains in Brussels, including one in front of the King’s House in the Grand’Place and near Saint Nicholas Church. You can admire the Three Graces fountain dating from 1545 on the ground floor of the City Museum.

And more still ...

Worth reading

- M. COUVREUR, A. DEKNOP and T. SYMONS, *Manneken-Pis all worked up*, Brussels, 2005



The symbol of Brussels and its people

The people of Brussels quickly developed great affection for Manneken-Pis. When Brussels was bombarded and set alight by French troops in 1695, they made sure it was kept sheltered. After this, soldiers, robbers and practical jokers tried to steal the statue on several occasions. But the people of Brussels always found it again.

QUESTION 15

The scene depicted shows the people in despair after the statue of Manneken-Pis was stolen in 1817. How many people are watching the scene from their windows? On the next page, there is a figure in the reproduction of this scene that should not be there. Can you see it?

ANSWER 15

There are **12 people** at the windows.

The odd one out is **Manneken-Pis**

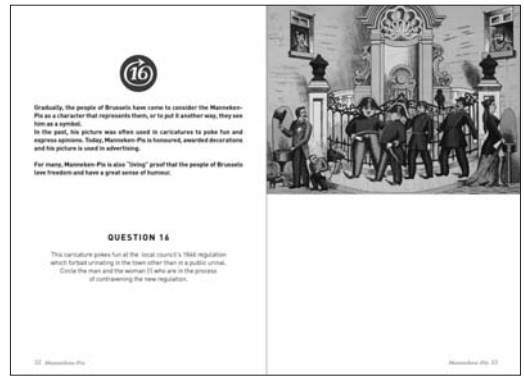
Of course, Manneken-Pis should not be in the picture, as he had just been stolen, which explains why the people of Brussels are crying.

To find out more ...

After having been saved from the bombardment of Brussels in 1695, the Manneken-Pis statue had a turbulent history.

Legend has it that the statue was stolen in 1745 and found in Grammont, which was then given a copy, but there is no truth in this story. In fact, the statue was first stolen in 1747 by French soldiers garrisoned in Brussels. King Louis XV expressed his apologies and presented Manneken-Pis, once found, with a ceremonial costume, demonstrating yet again the emblematic importance that the statue had acquired in the eyes of the people of Brussels.

The most famous theft took place in 1817. The statue was stolen by Antoine Lycas. The thief was sentenced to hard labour for life, branding and public exposure. The statue was again attacked several times in the 20th century. Following the dramatic theft of 1965, it was decided to keep the original statue in the City Museum, replacing it by a copy at the corner of rue du Chêne and rue de l'Etuve. However, this did not put a stop to the thefts, as the copy itself was taken by students from Anderlecht in 1978, before being restored to its rightful place.



Gradually, the people of Brussels have come to consider the Manneken-Pis as a character that represents them, or to put it another way, they see him as a symbol. In the past, his picture was often used in caricatures to poke fun and express opinions. Today, Manneken-Pis is honoured, awarded decorations and his picture is used in advertising. For many, Manneken-Pis is also “living” proof that the people of Brussels love freedom and have a great sense of humour.

QUESTION 16

This caricature pokes fun at the local council’s 1846 regulation which forbade urinating in the town other than in a public urinal. Circle the man and the woman (!) who are in the process of contravening the new regulation.

ANSWER 16

The two people in the foreground on the left and right of a caricature and poking fun at an 1846 local communal rule which forbade the population of Brussels from relieving themselves in the street, at least when a *urinoir* (public convenience) was available in the vicinity. The purpose of this restrictive measure was to oblige people to conform to the new rules of good behaviour and hygiene which were developing in the 19th century. Up until then, relieving oneself in public, as long as it was done discreetly (such as against the corner of a door for example), was actually permitted. The evolution in morality towards a more prudish approach reinforced from that moment the value of liberty and free-thinking, symbolised by Manneken-Pis urinating in the city under the gaze of all.

To find out more ...

Manneken-Pis has become the inescapable emblem of Brussels, like the Eiffel Tower in Paris or the Statue of Liberty in New York. Hordes of tourists crowd round the famous little statue and souvenir shops offering a wide range of items made in his likeness, abound. Manneken-Pis has a great following worldwide. One such is an industrialist in Osaka who, in 1928, had a replica of the fountain placed in his garden.

However, the statue is first and foremost a subject of pride for the people of Brussels, who see themselves in the good-natured, irreverent character now embodied by this little boy having a wee in public in defiance of convention.

Although the statue was originally just a simple fountain in the shape of a human figure, one of many, over time it has become increasingly important in the hearts of the people of Brussels. It appears that as early as the 17th century, Manneken-Pis already embodied the typical Brussels inhabitant, rather like Pasquinus for the Romans. This symbolic dimension has never been refuted, making Manneken-Pis *Brussels’ oldest citizen*.

Gradually, Manneken-Pis has come to represent an act of bravado defying convention. For the people of Brussels, laying claim to this mildly provocative statue has contributed to the creation of a depiction of themselves as mischievous, sardonic, free-spirited people who are endowed with a great sense of humour. The numerous caricatures depicting the character of Manneken-Pis seem to prove that there is more than a grain of truth in this ...



A well-stocked wardrobe!

Manneken-Pis's wardrobe currently includes over a thousand costumes. The custom of dressing statues has existed since the Middle Ages. Even today in churches, we see statues of the Virgin Mary, Jesus or the saints richly dressed. Although he is not a religious statue, Manneken-Pis has - exceptionally - been granted the same honour. Over three hundred years ago, the Governor of the region presented him with a fine blue suit. The oldest costume in the Museum is the one offered by the King of France, Louis XV.*
* XV = 15.

QUESTION 17

Manneken-Pis is wearing his Marquis costume. This is a copy of a typical outfit worn by a gentleman here in about 1750. This outfit comprises seven items, each of which bears a different name as listed below. Link each item to its name.

> *Plumed three-cornered hat - breeches - lace jabot - jerkin and jacket - wig - stockings - shoes.*

ANSWER 17

- > **plumed three-cornered hat - 3**
- > **breeches - 2**
- > **lace jabot - 4**
- > **jerkin and jacket - 5**
- > **wig - 6**
- > **stockings - 7**
- > **shoes - 1**

The Marquis outfit displayed is an exact copy of the original costume offered to Manneken-Pis in the 18th century. It is made of dark red and blue-coloured velvet, decorated with gold braid (embroidery).

The **plumed three-cornered** hat has gold braid and a red cockade attached by a button.

The hat is placed on a **wig**.

The **jacket** (which will later become a waistcoat) is worn beneath a longer **jerkin**. Both items are decorated with braid. The braid on the jerkin goes round the collar, along the front and on the cuffs of the sleeves. These voluminous cuffs are buttoned onto the sleeve. The sleeves on the shirt worn under the jacket are trimmed with lace.

A lace jabot completes the outfit.

The jacket comes half way down the thigh over **breeches** trimmed with a simple braid.

Ribbed stockings cover the calves.

The **shoes** are trimmed with a strap held in place by a buckle.

To find out more ...

Manneken-Pis regularly wears certain traditional outfits, including the Marquis costume. Until the 20th century, only leading figures were accorded the privilege of offering a costume to Manneken-Pis.

In the mid-18th century, Manneken-Pis only had five complete outfits. His wardrobe did not increase significantly until the 20th century. He was offered around thirty outfits between 1918 and 1940. The trend grew considerably after 1945, until he had over 400 costumes in 1994 and over 1000 by 2018.

In the past, the costume was cut out without the aid of a pattern. The sleeves were filled with cotton wool and ended in gloves. It is only since 1945 that a pattern has been available so costumes can be made to fit properly.

Outfits are based on a wide variety of themes and cover all nationalities: ceremonial costumes, military uniforms, student attire, folklore costumes, uniforms of associations, musicians' outfits, sports clothes, outfits representing famous figures, whether real or legendary, etc.

The tradition of dressing Manneken-Pis is mentioned for the first time in 1615. On the

occasion of the *Ommegang* organised that year in honour of the Archduchess Isabella, he wore a shepherd's outfit.

The oldest costume kept in the Museum dates from 1747. This is a gala outfit offered by Louis XV. The King of France gave Manneken-Pis this outfit to apologise for the poor conduct of his soldiers, who had tried to steal the little statue. He also bestowed the order of Saint Louis on the Manneken-Pis.

And more still ...

Worth visiting

- GardeRobe MannekenPis, rue de Chêne, 1000 Brussels
Information: Educational Service of the Brussels City Museums - + 32 2 279 43 67



Gradually, people began to forget that the statue represented a little 'cupid'. Some erroneously believed that the statue represented a boy who had actually lived. So marvellous stories were invented to explain the origin of Manneken-Pis.

QUESTION 18

These drawings, placed in the wrong order, illustrate the legend of Manneken-Pis, saviour of the city. Read the legend and then place the drawings in the right order.

A. / B..... / C..... / D..... / E.....

ANSWER 18

The right order of the drawings is B - E - A - C - D

B: the city of Brussels is under siege / E: the enemy pretend to lift the siege / A: the enemy, who have filled an underground tunnel with powder kegs, light the fuse / C: a small boy from Brussels, who has seen the danger, extinguishes the fuse by peeing on it / D: to thank the little boy for having saved the city, a statue is erected in his honour.

To find out more ...

Although very common in the late Middle Ages and during the Renaissance period, the motif of a little boy urinating seems to have gradually intrigued a section of the population who, from that time on, invented legends attempting to explain the origin of Manneken-Pis. One of these tells the story of an urchin who, having peed against the door of an evil witch's house, was condemned by her to repeat the action for ever. A kindly old man, who had followed the entire scene, fortunately put an end to the spell by replacing the little boy with a statue in his likeness. Another legend tells the story of how Godfrey III inherited the Duchy of Brabant when he was still just a baby. Some of the vassals took advantage of the situation to stage a revolt and this resulted in a battle attended by the young Duke in his cradle. The Duke's troops suffered a reverse. However, when they saw their young lord calmly peeing out of his cradle in the direction of the enemy, their courage returned and won the battle. The famous statue was said to have been erected in memory of this event.

Manneken-Pis is far from being the only subject of legend in Brussels. There is a story behind the origin of another fountain - that of the "Cracheur" or "spitting man" (on the corner of Rue de l'Amigo and Rue du Marché au Charbon). It is said that in 1477, during the wedding of Mary of Burgundy and Maximilian of Hapsburg, the city of Brussels connected a cask of wine to the Fountain of the Three Maidens located near Saint Nicolas' Church. Upon seeing the wine flowing from the breasts of the Three Maidens, a sailor drank directly from their nipples. Dead drunk, the rogue died at the corner of rue des Pierres and rue du Marché au Charbon. His parents had a fountain in the form of a young man spitting erected on the site in expiation.

And more still...

Worth reading

- V. Devogel, "Légendes bruxelloises", 1890 (regularly updated).

There is a visitors' book for comments at reception

Please let us know what you thought of the Museum and this game.

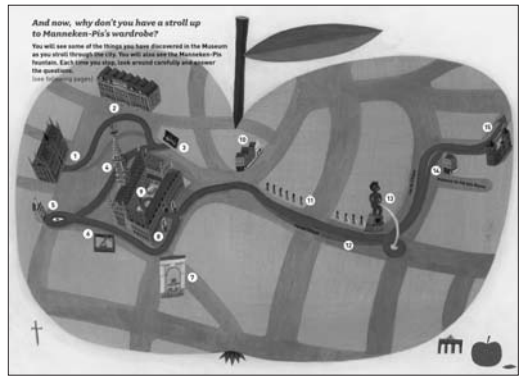
Thank you for your visit. See you soon!

Next time you come to the Museum....

The ground floor presents the crafts that gave Brussels its reputation (sculptures, paintings, altarpieces, tapestries, earthenware and porcelain).

The first floor presents the development of urban planning in Brussels.

On the second floor, the history of the people of Brussels is explained from a range of viewpoints, using a variety of topics (politics, economy, intellectual life, social life).



And now, why don't you have a stroll up to Manneken-Pis's wardrobe?

This short stroll will show you a number of elements in the present-day city that the children have seen when playing the game in the Museum.

Here are some sample questions to ask the children at each stage.

1. Brussels City Museum

Can you see the statues of the heralds on the top of the building?

2. Group of houses called 'The Dukes of Brabant'

Behind this facade lie 7 houses, you can see the 7 doors. The name given to this whole building comes from the busts of the Dukes of Brabant which have been placed on the façade level with the first floor. The bust of Charles the Fifth bears the inscription 'Carolus V'. Where is it?

3. Statue of Everard 't Serclaes

This person from the Middle Ages is also a symbol of Brussels. He is considered to have given his life to defend the rights of the people of Brussels. Are there a lot of tourists? What are they doing, and why?

4. Town Hall

The municipal authorities of Brussels have met in this building since the 1400s. Saint Michael overcoming the demon is the official symbol chosen by the City of Brussels. Where can you see him?

5. 'Our Lady of Peace' House

Can you see the medallion depicting a statue of the Virgin Mary and the infant Jesus? She is wearing beautiful clothes. Which famous Brussels statue - which is not at all religious - also has the honour of receiving outfits?

6. 'The Fox' House

Look at the little 'cupids' at work. Whom do they make you think of?

7. 'The spitting man' ('Le Cracheur') fountain

8. The 'lion' fountains

9. The 'Scheldt' and 'Meuse' fountains'

Can you see the dolphins? And the little cupids?

10. Fashion & Lace Museum

Find out about the history of clothes in the exhibition.

11. Souvenir shops

Look at the souvenirs of Manneken-Pis designed for tourists.

Which are typical of Brussels and Belgium?

12. Mural

Do you recognise this cartoon hero?

He, too, is a symbol of Brussels and Belgium.

13. Manneken-Pis

At last, here he is! Is he wearing a costume? If so, which one?

Are there a lot of tourists? What are they doing?

14. GardeRobe MannekenPis

The finest costumes of Manneken-Pis are kept here.

Just push the door open and admire them!

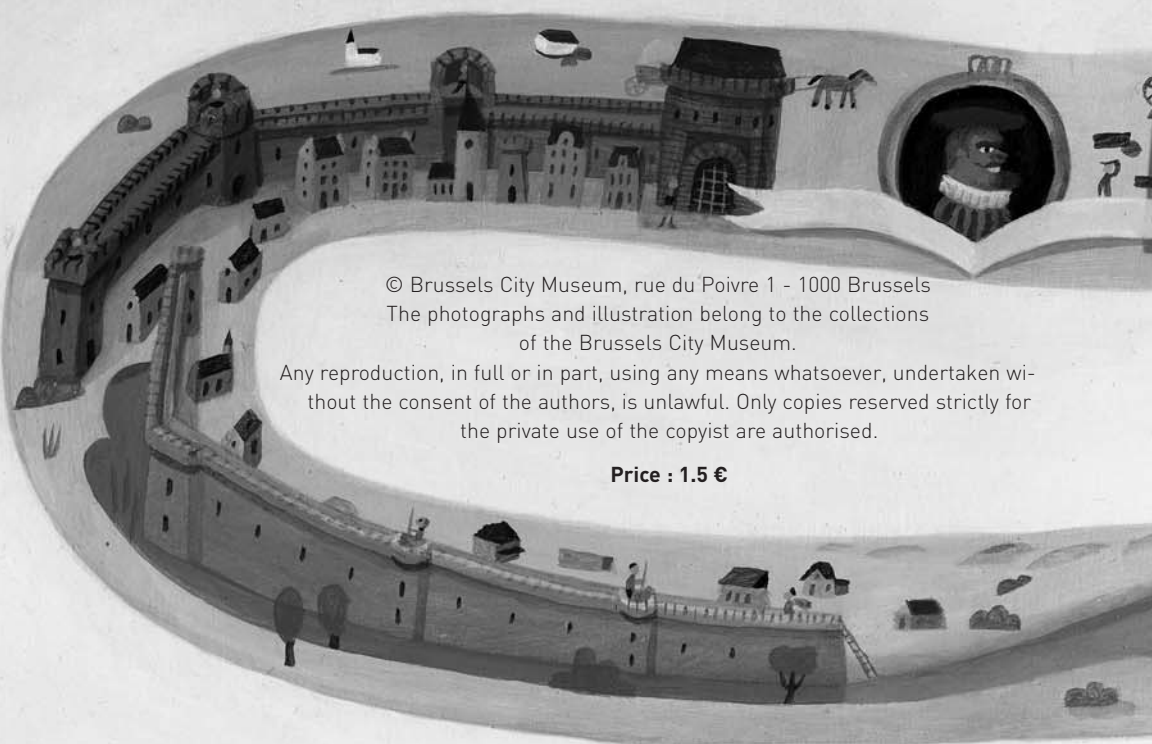
15. Remains of the first city wall

Where is the defensive wall, the battlements, the arrow slits and the defensive tower?



Management: Anne Vandenbulcke
Design and coordination: Jean-Luc Petit
(Educational and cultural service of the Brussels City Museums)
Illustration : Tom Schamp
Graphics: Casier/Fieus

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