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Venite et Videte: Art and Architecture in Brussels as Agents of Change during the Counter Reformation, c. 1609-1659

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Author: Nagelsmit, Eelco Diederik

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VENERABILE SACRAMENTUM.

*Quod anno 1370. Bruxella a Iudeis surreptum,
et pugionibus confossum sanguinem effudit populorum.
Venerationi expositum mortuis Vitam cecis visum,
Claudio grossum alijs alia contulit Subsidia.*

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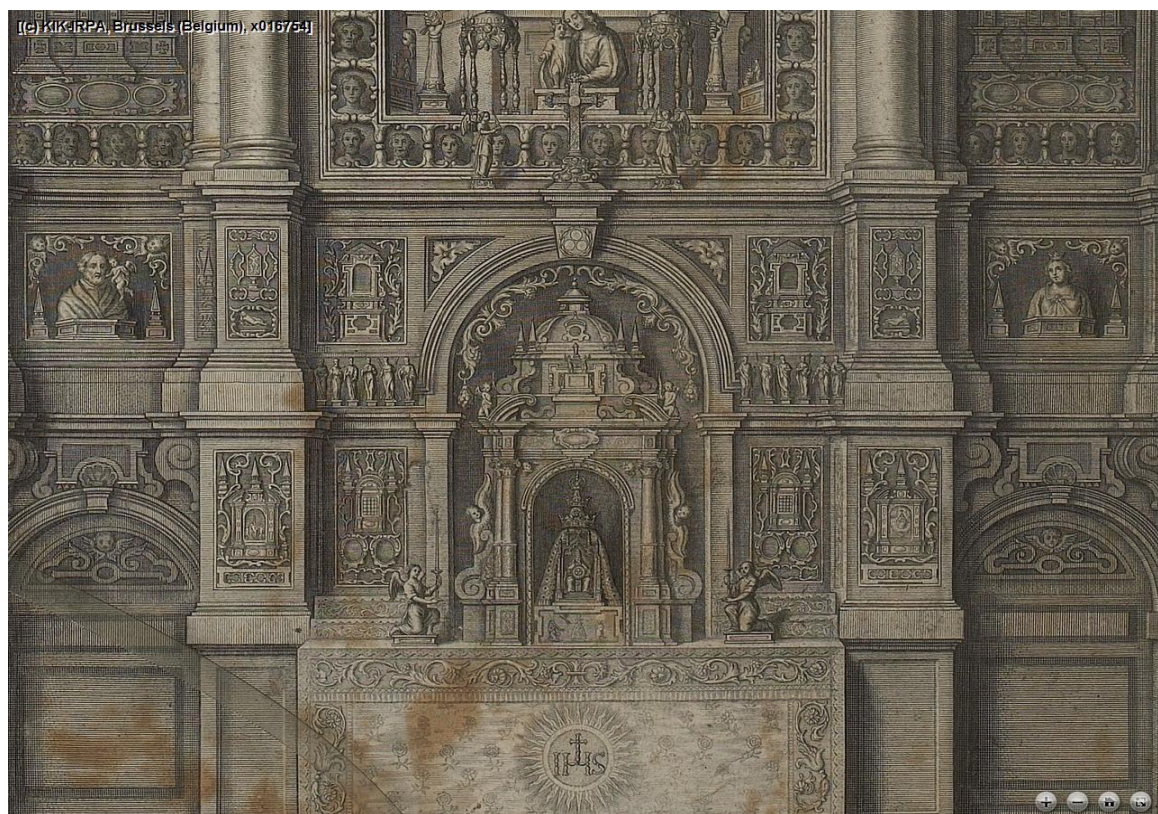


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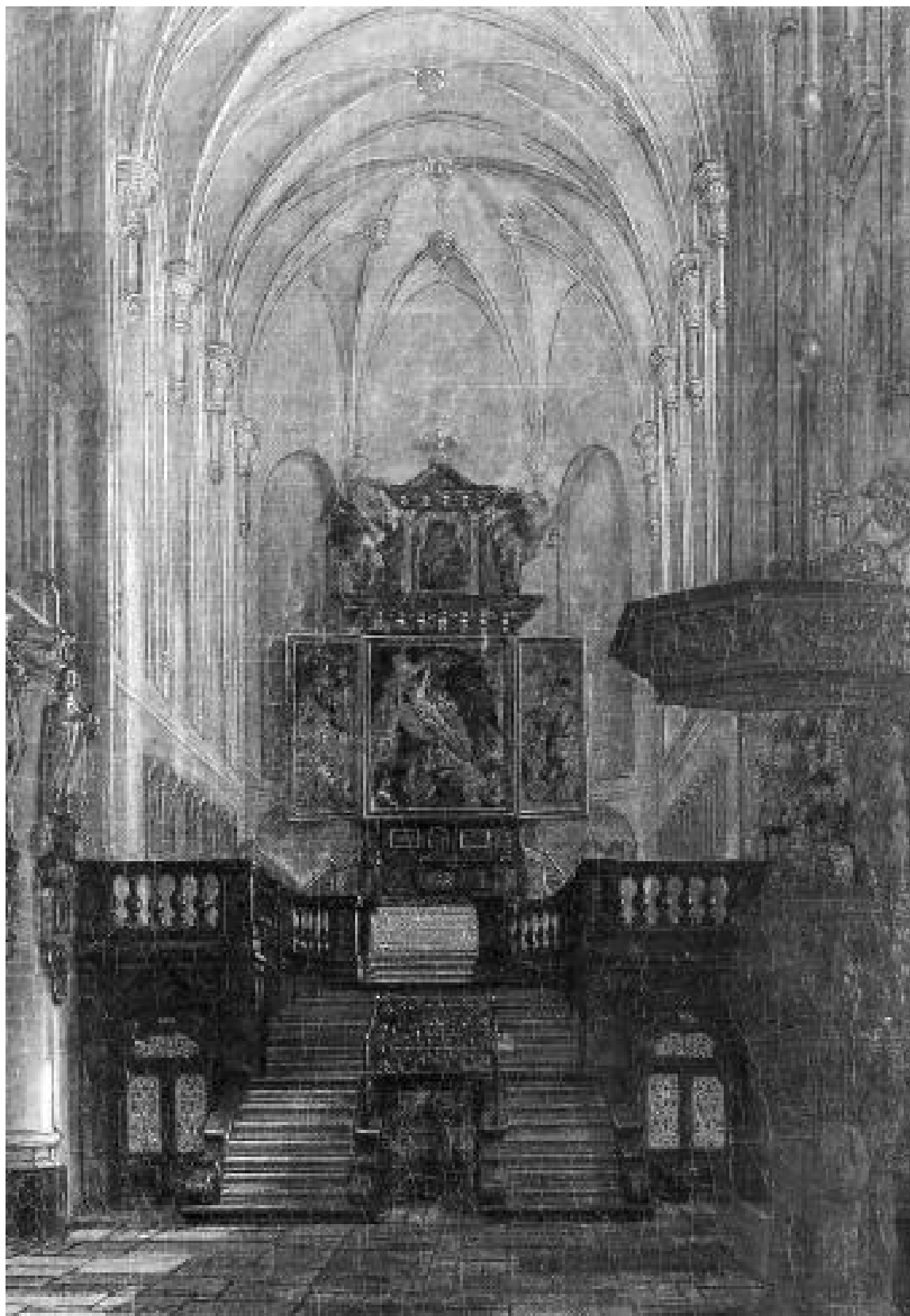


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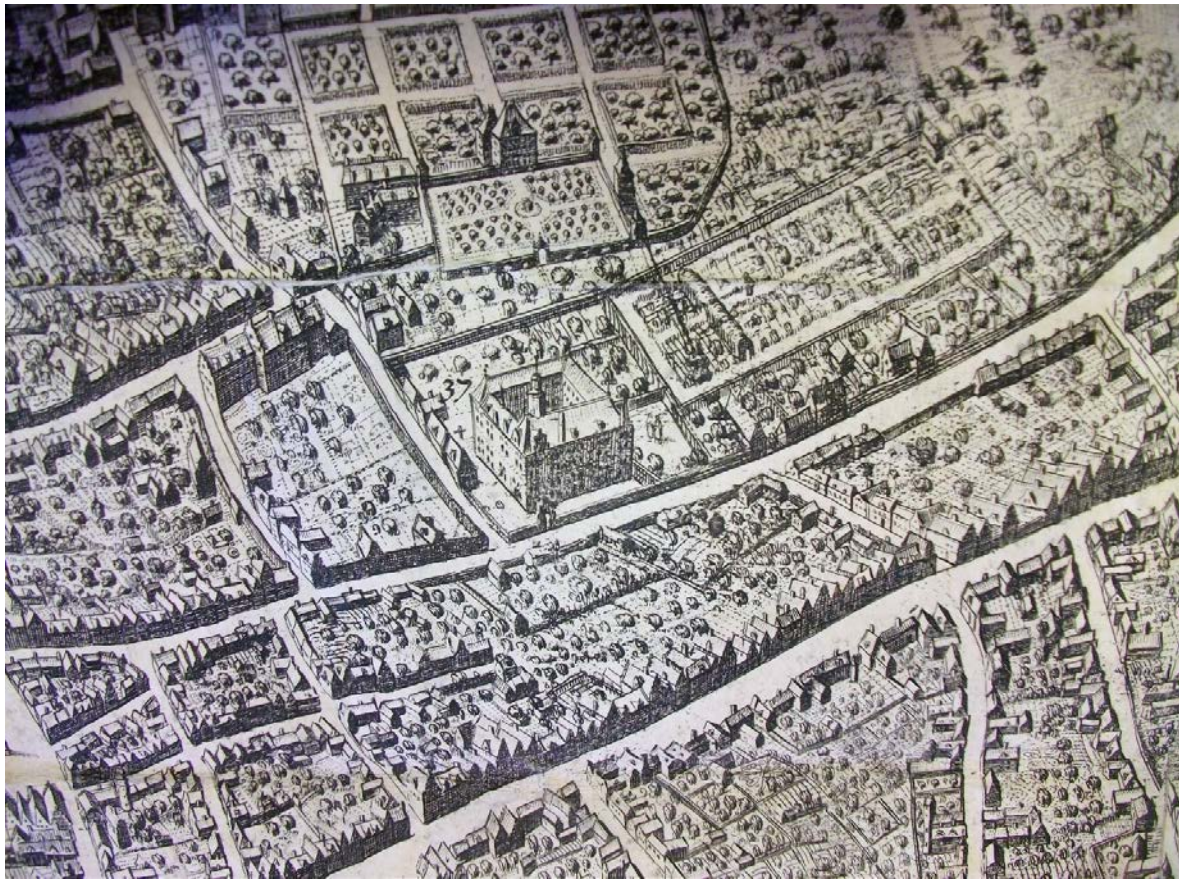


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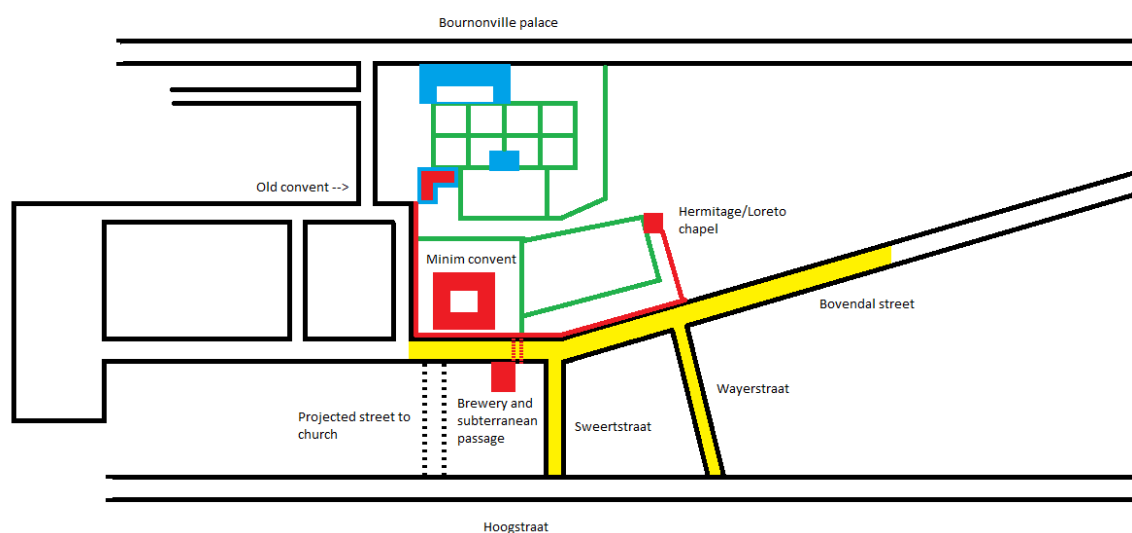


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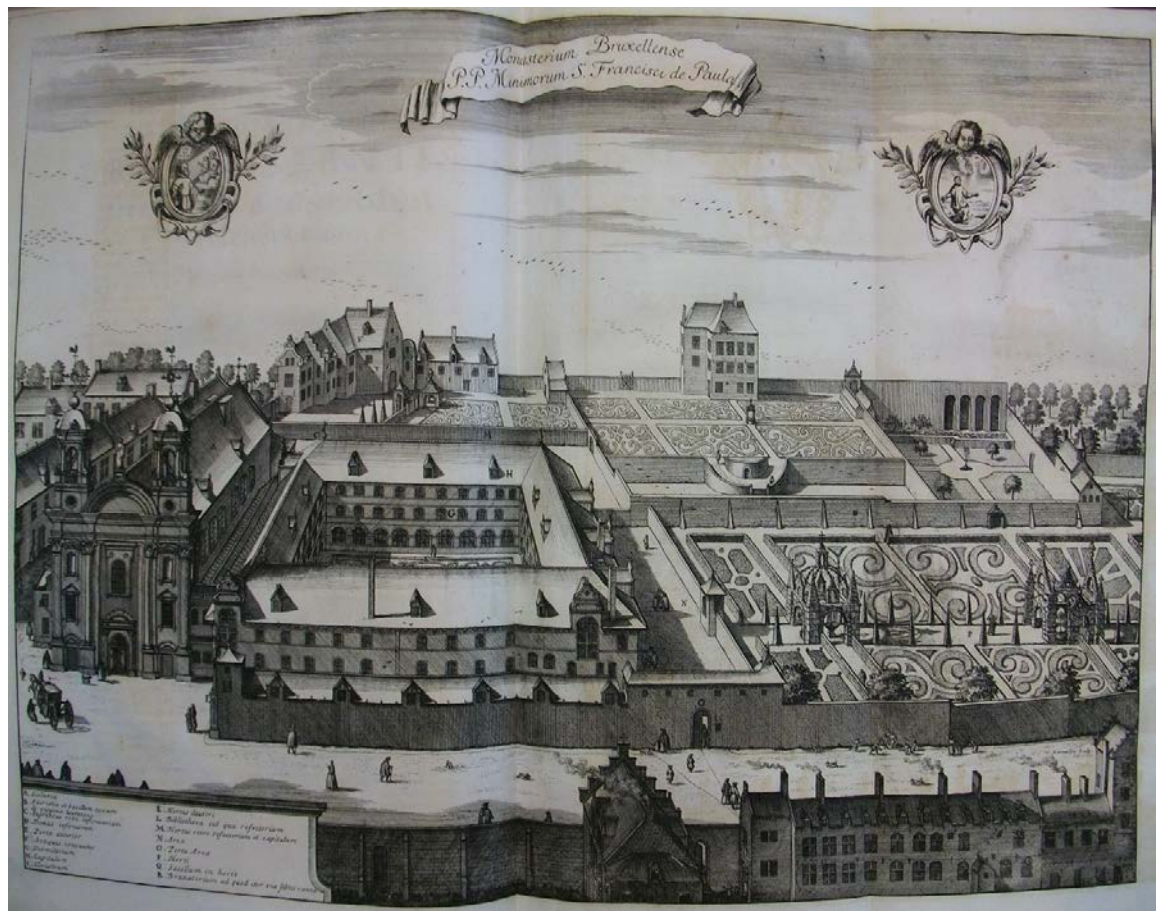


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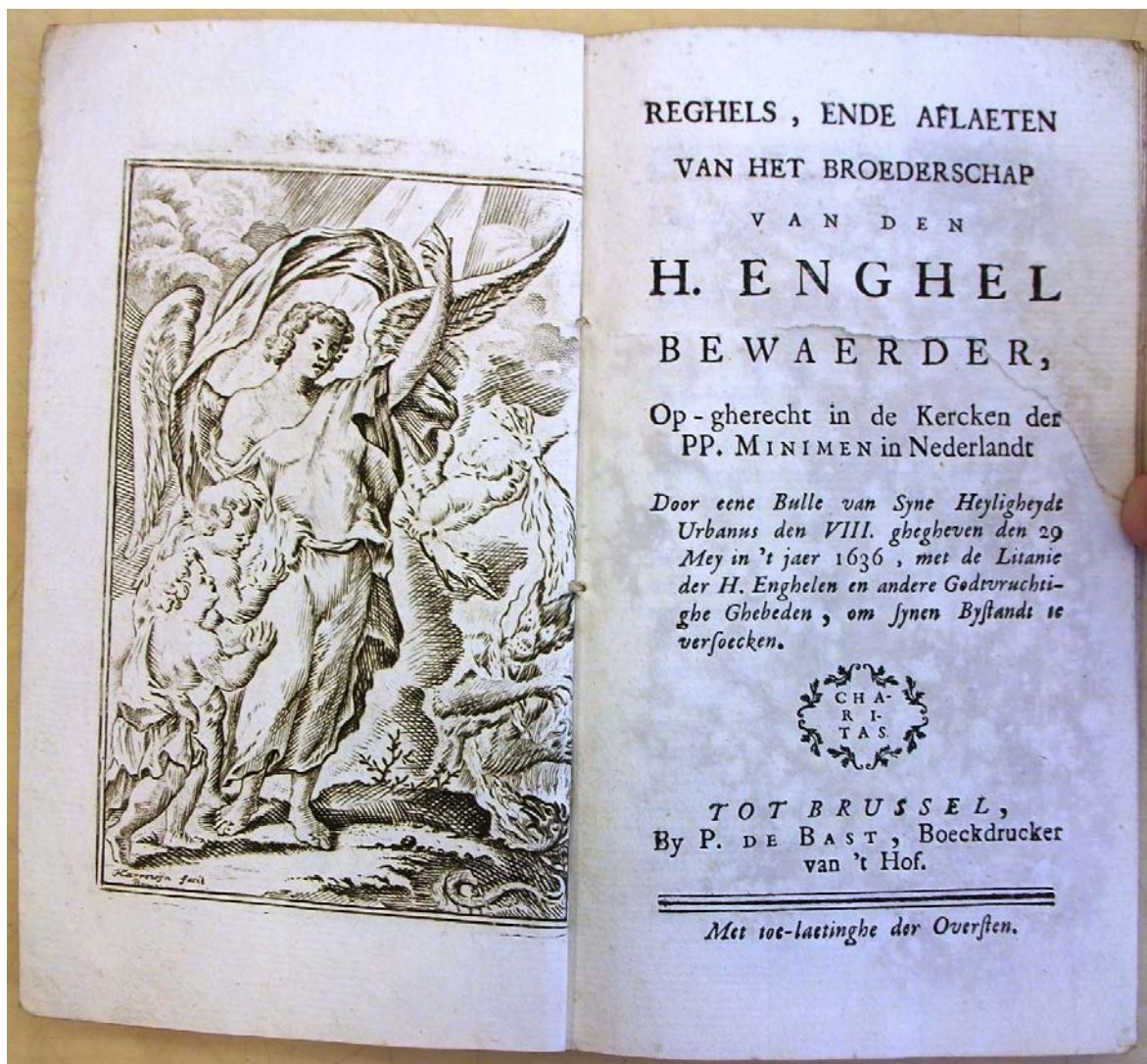


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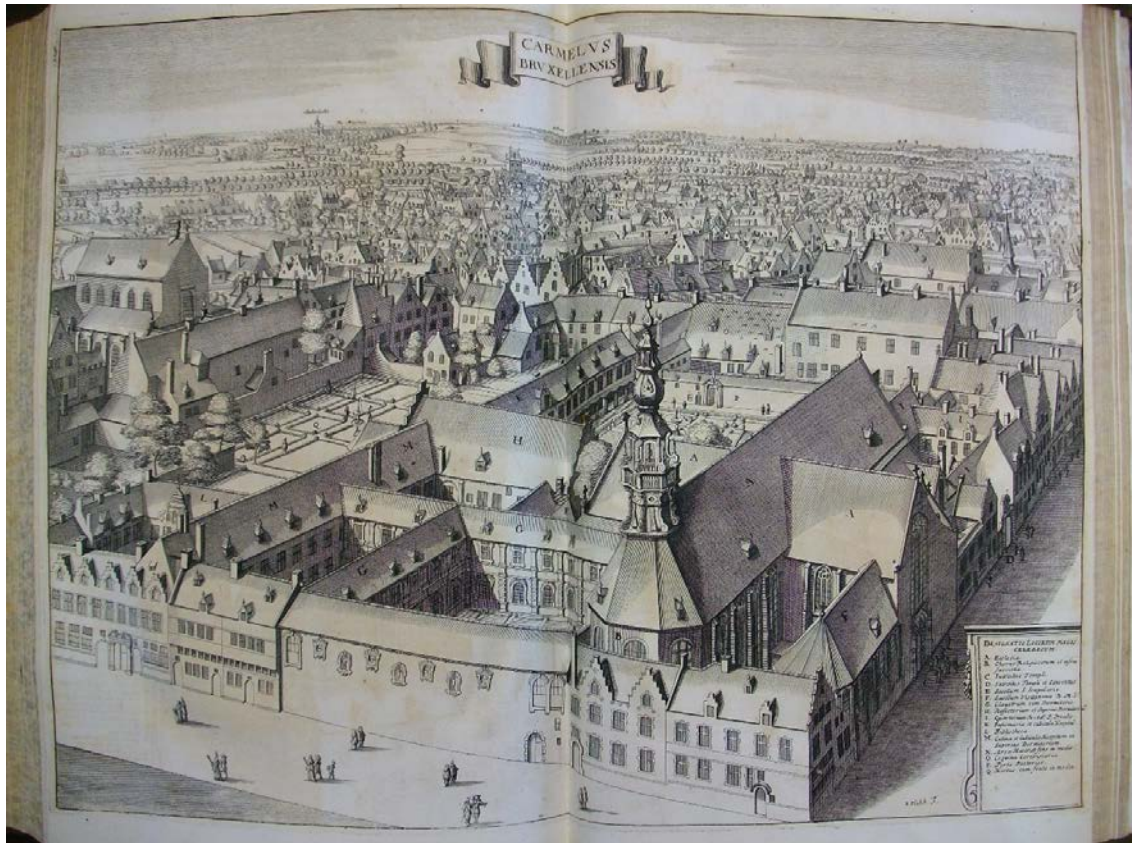


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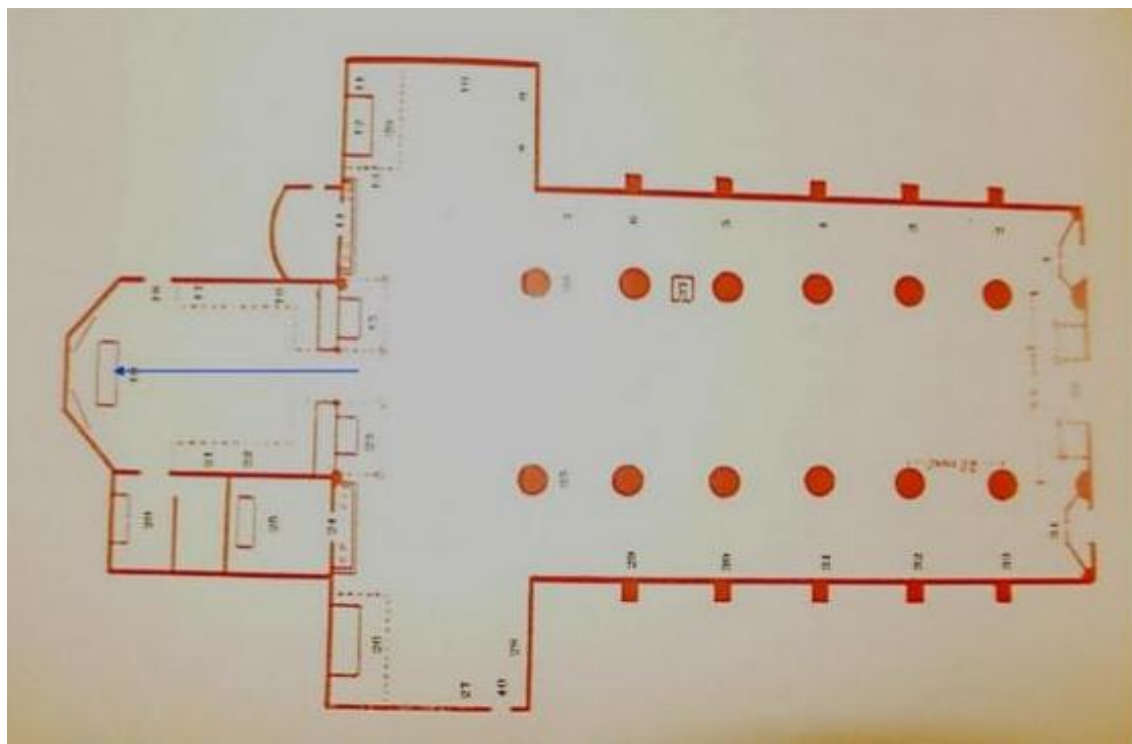
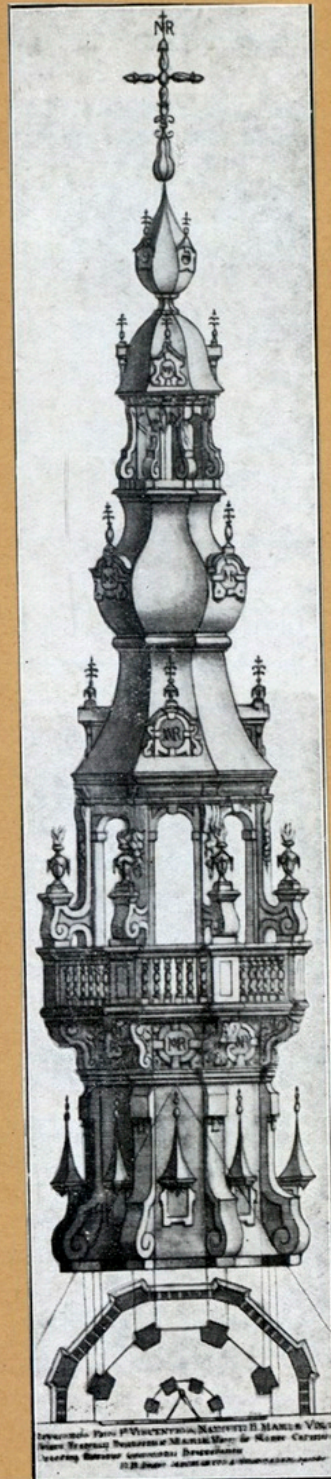


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— Ville de Bruxelles. — Couvent des Carmes. — Campanile de l'église.
Architecte : frère Macaire Borlere, — détruit en 1695.

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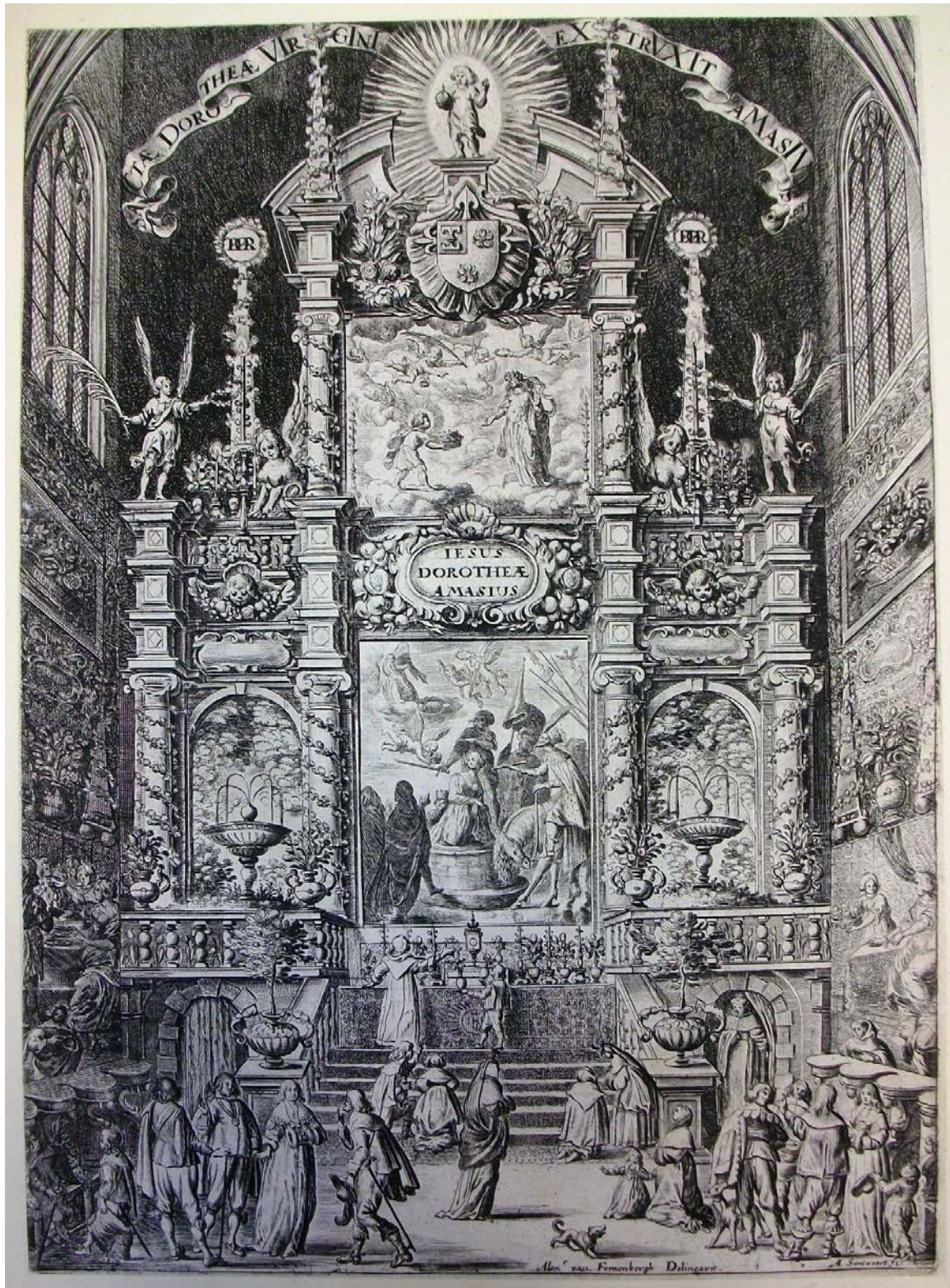


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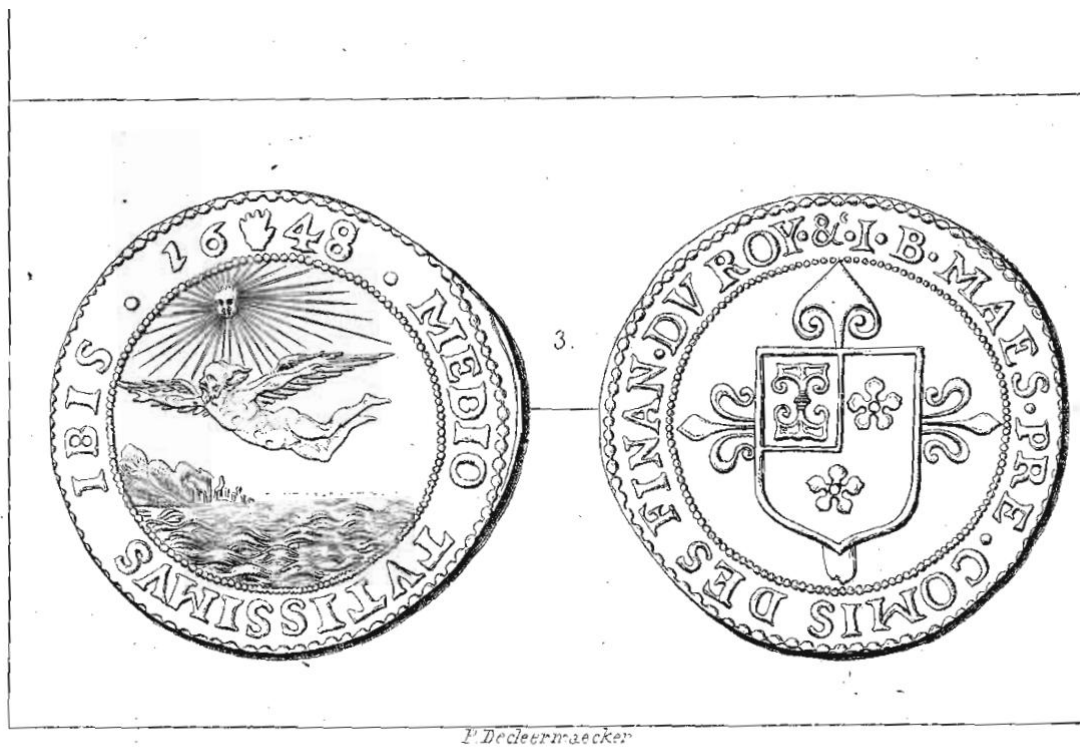


Figure 53: Unique medal, displaying the coat-of-arms of Jan Baptist Maes and his devise "medio tutissimus ibis", 1648.

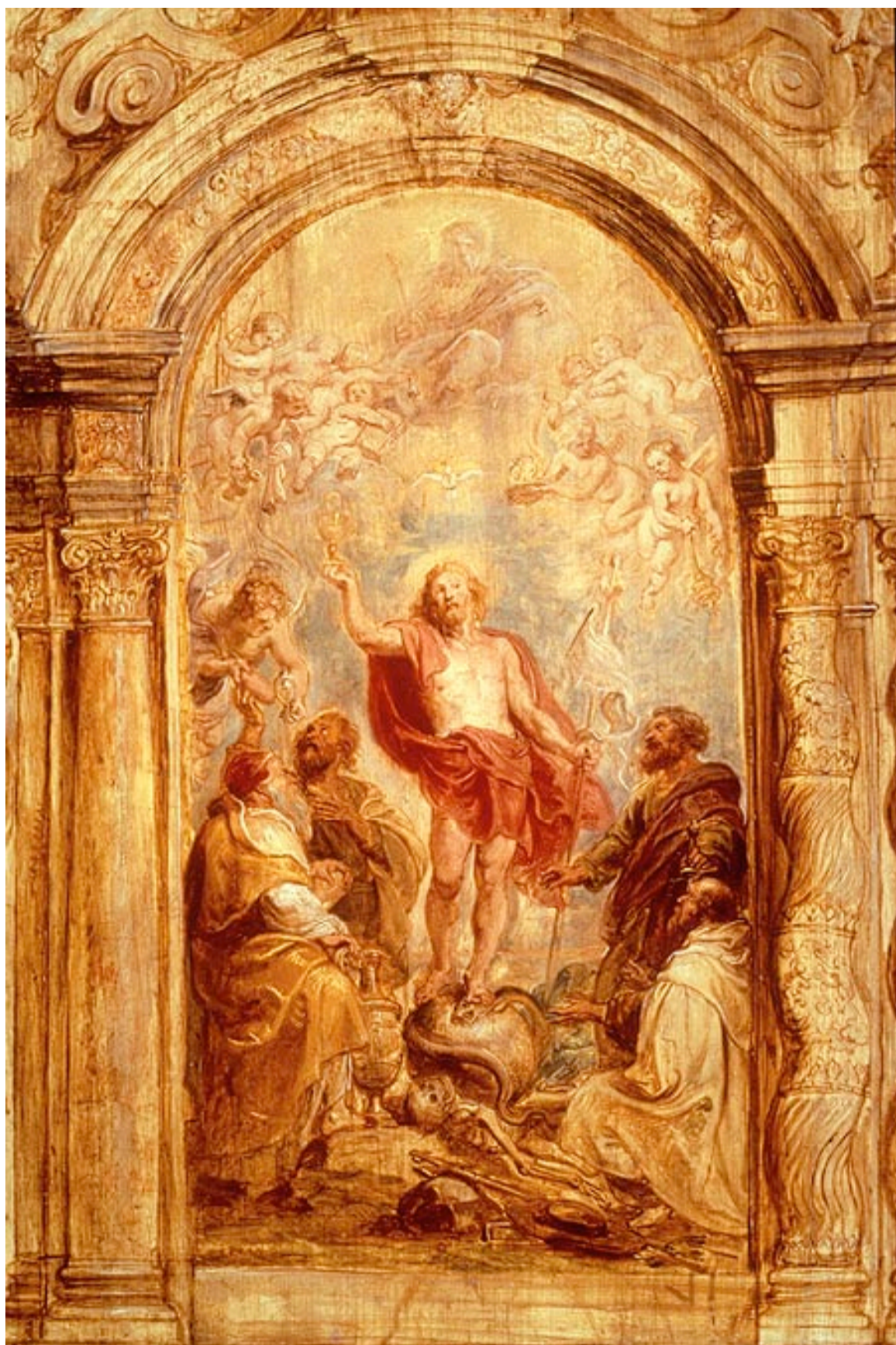


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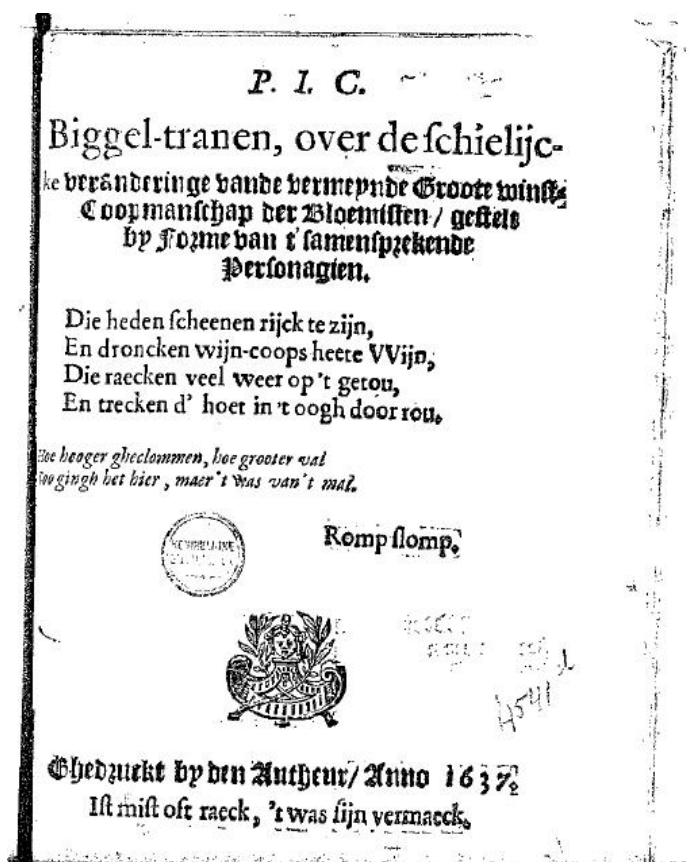
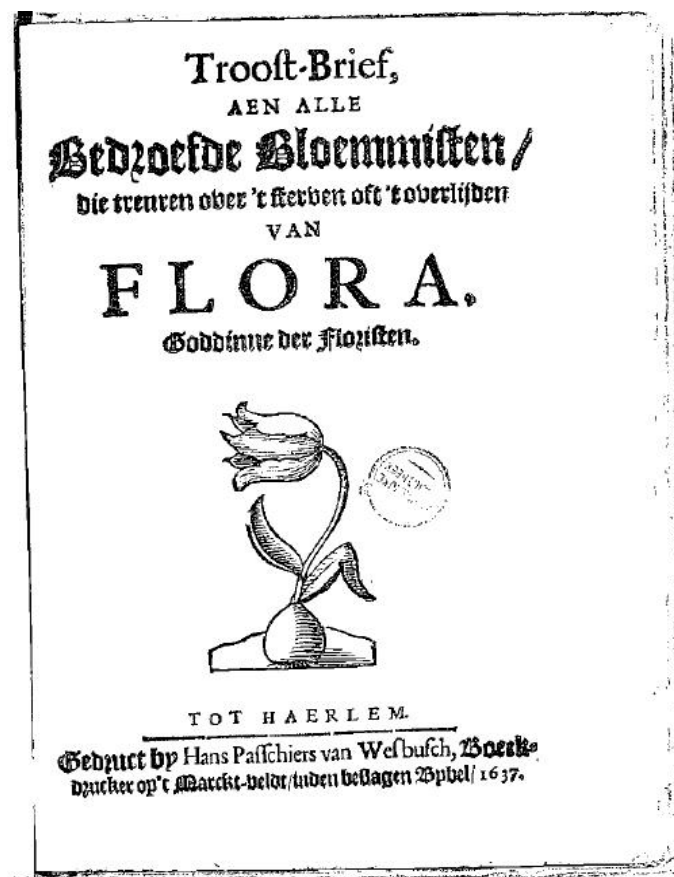


Figure 57: Satirical pamphlets on the tulip mania, 1637.



Figure 58: Jan Breughel the Younger, *Satire on the Tulip Mania (singerie)*, 1640. Frans Hals museum, Haarlem.

Description from the website of the Frans Hals museum:

“One monkey points to flowering tulips while another brandishes a tulip and a moneybag. This is how artist Jan Brueghel indicates that this painting is about the tulip trade. A sale is concluded by hand-clapping. Bulbs are weighed, money is counted, a lavish business dinner is savoured. The monkey on the left has a list of names of expensive tulips. The sword at his side is a status symbol. Farther back, a monkey sits like a nobleman astride a horse. Another in the mid-foreground is drawing up a bill of sale. The owl on his shoulder symbolises folly. Brueghel is ridiculing tulip mania by depicting the speculators as brainless monkeys. The painting also shows what happened when the tulip trade crashed: a monkey on the right urinates on the - now worthless - tulips. Behind him a speculator who has run up debts is being brought before the magistrate. A monkey sits weeping in the dock and in the centre at the back a disappointed buyer is wielding his fists. At the back to the right a speculator is even being carried to his grave.”



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Figure 60: Crispijn van de Passe (II), Portrait medaillon of Willem de Blasere, 1633. Rijksmuseum, Amsterdam.

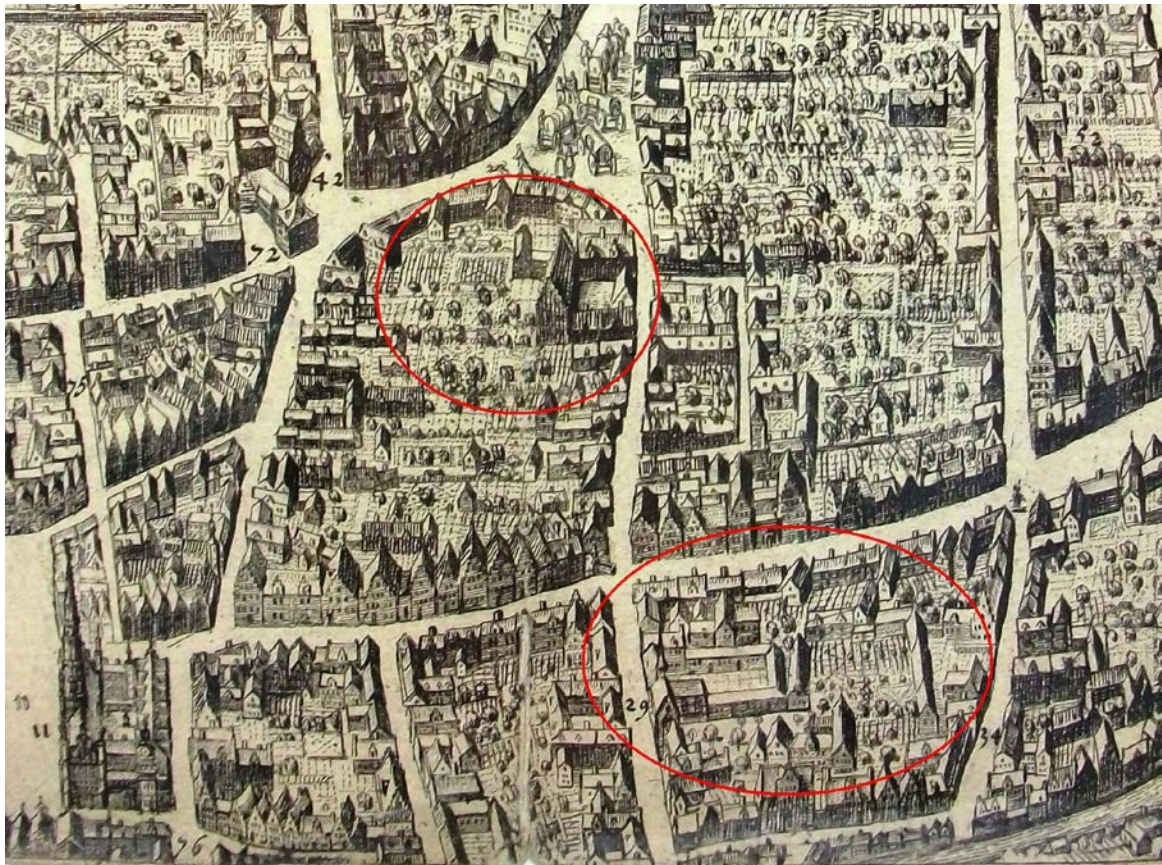


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Accompanying text:

“Theophilus ad oblatam rosam sine mera in Dorotheae fidem concedit, ex Fuco mutates quasi in Apem; quam scripsit Plinius liber 21 caput 11 rosis maxime allici et delectari.

- Tantus utrinque Urget mellis amor.”

[Upon the offered roses Theophilus conceded without delay in the faith of Dorothea, changed from colouring as the bee, of which Pliny wrote in book 21 chapter 11 that roses attracted and delighted them the most.

- So much both sides pursue the love of honey.]



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Figure 68: Antonius Triest's villa 'Belvedere' near Ghent. From Sanderus' *Flandria Illustrata*, Vol. 1 (Cologne: Cornelius ab Egmond, 1641), 129.

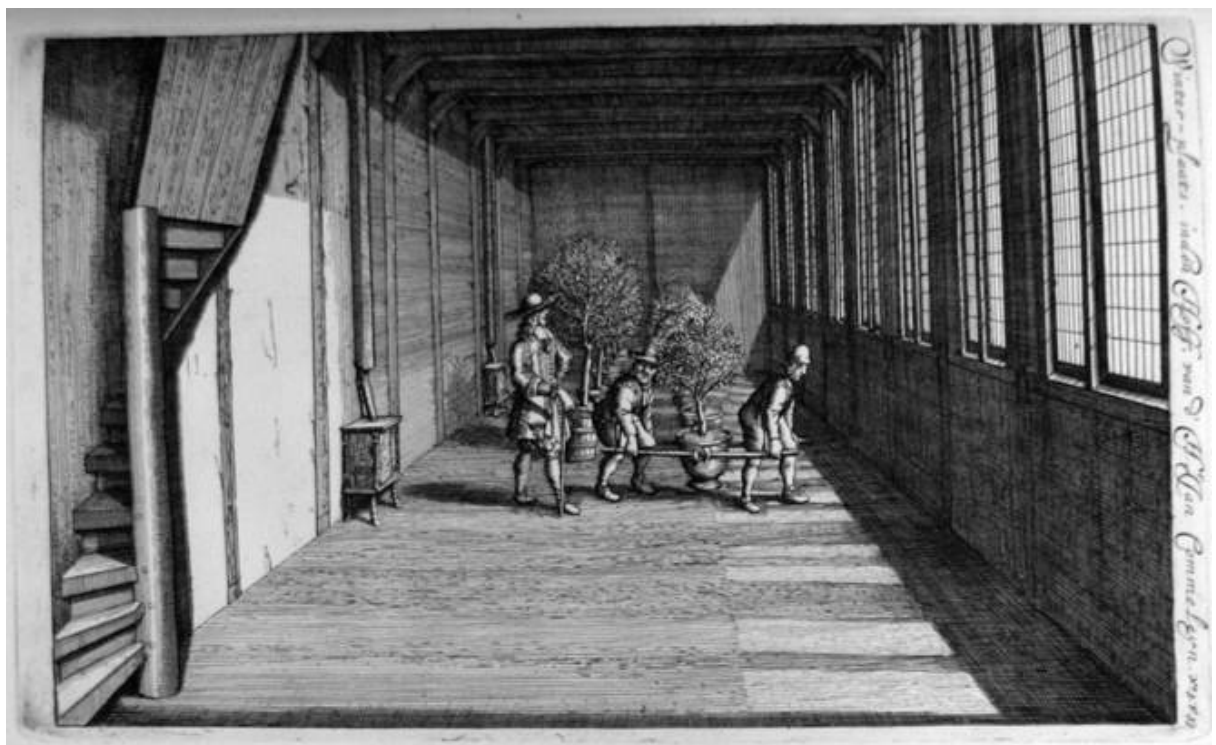


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Figure 70: Gaspar de Crayer, *Saint Dorothea and the angel*, 1640 (photo Sothebys).

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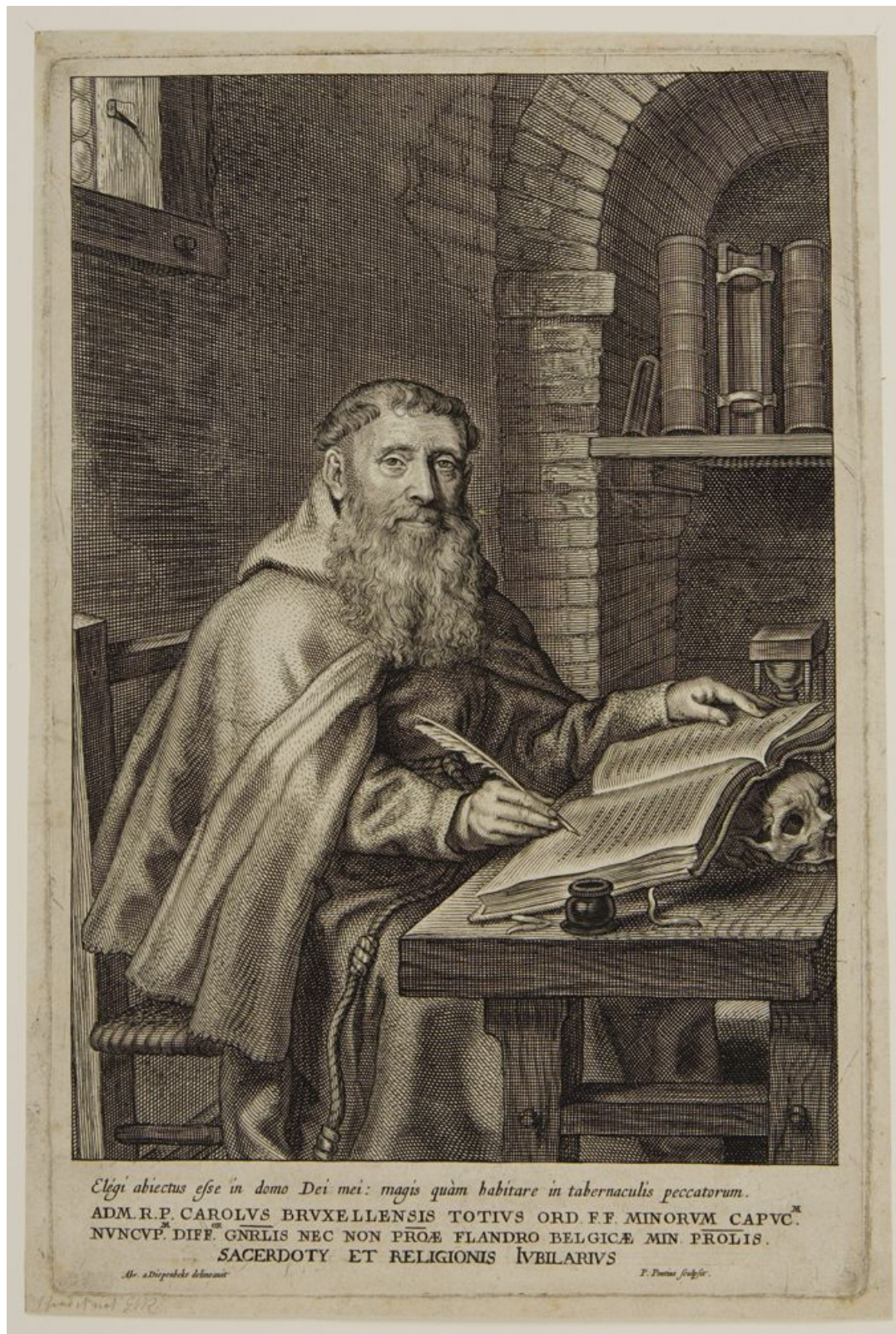


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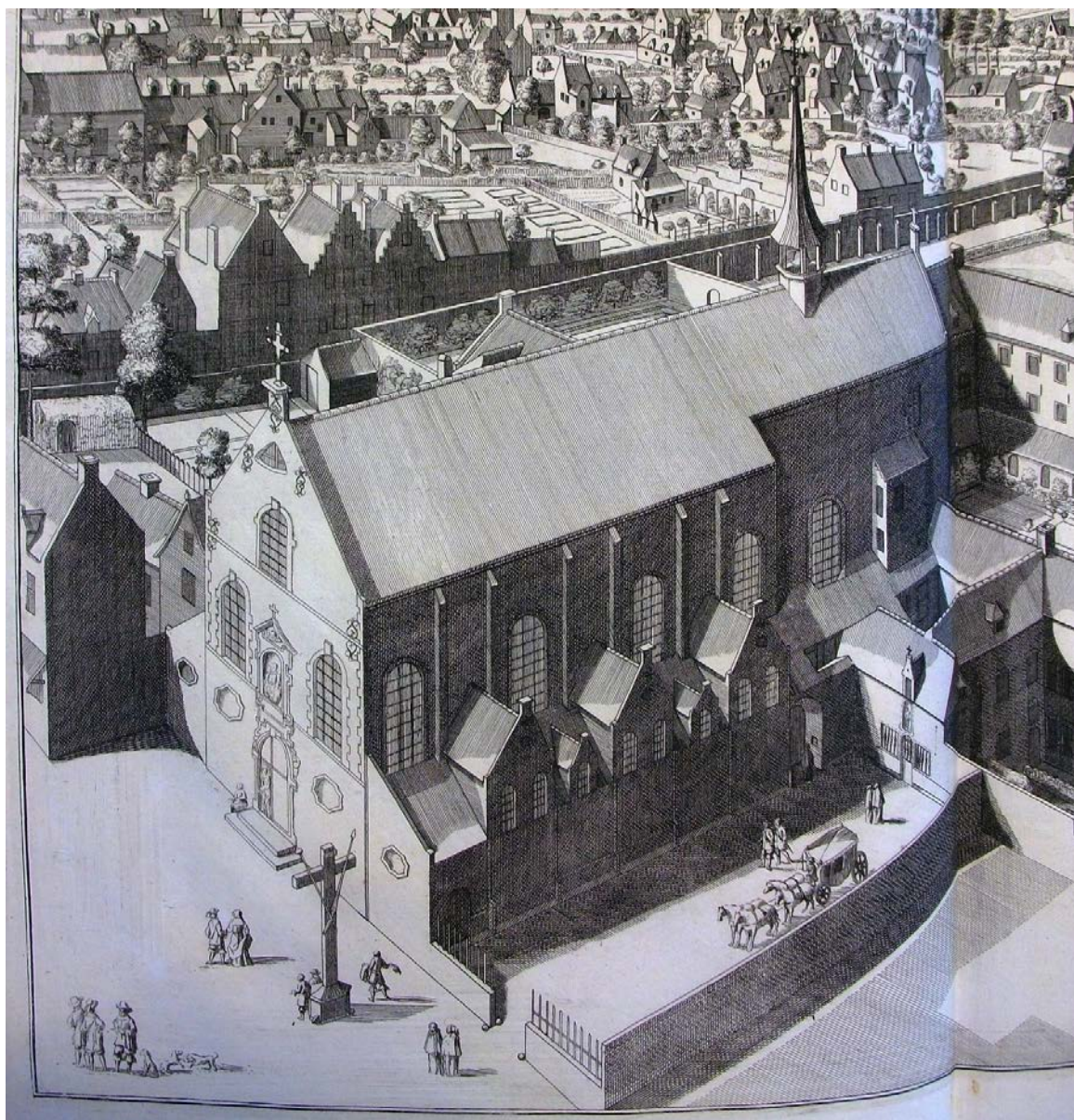


Figure 73: Lucas II Vorsterman after Jan van Werden, the Brussels Capuchin church and convent (detail, showing the church). From Sanderus.

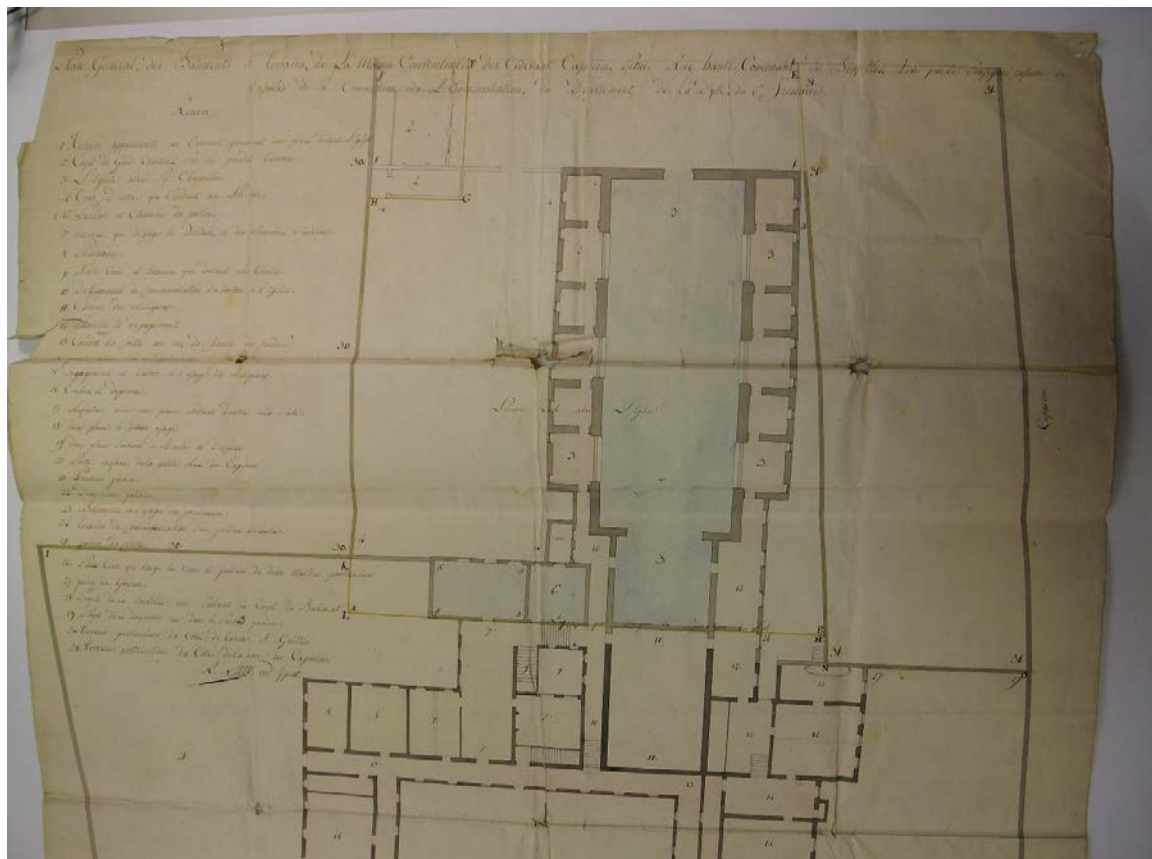


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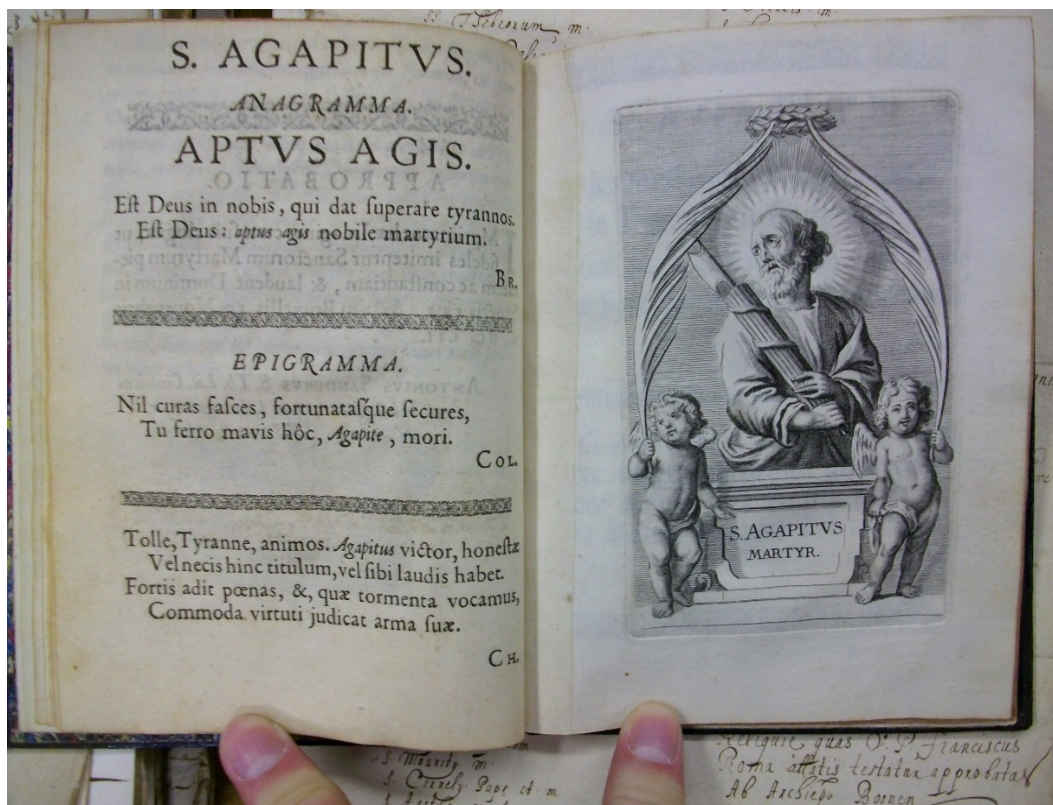


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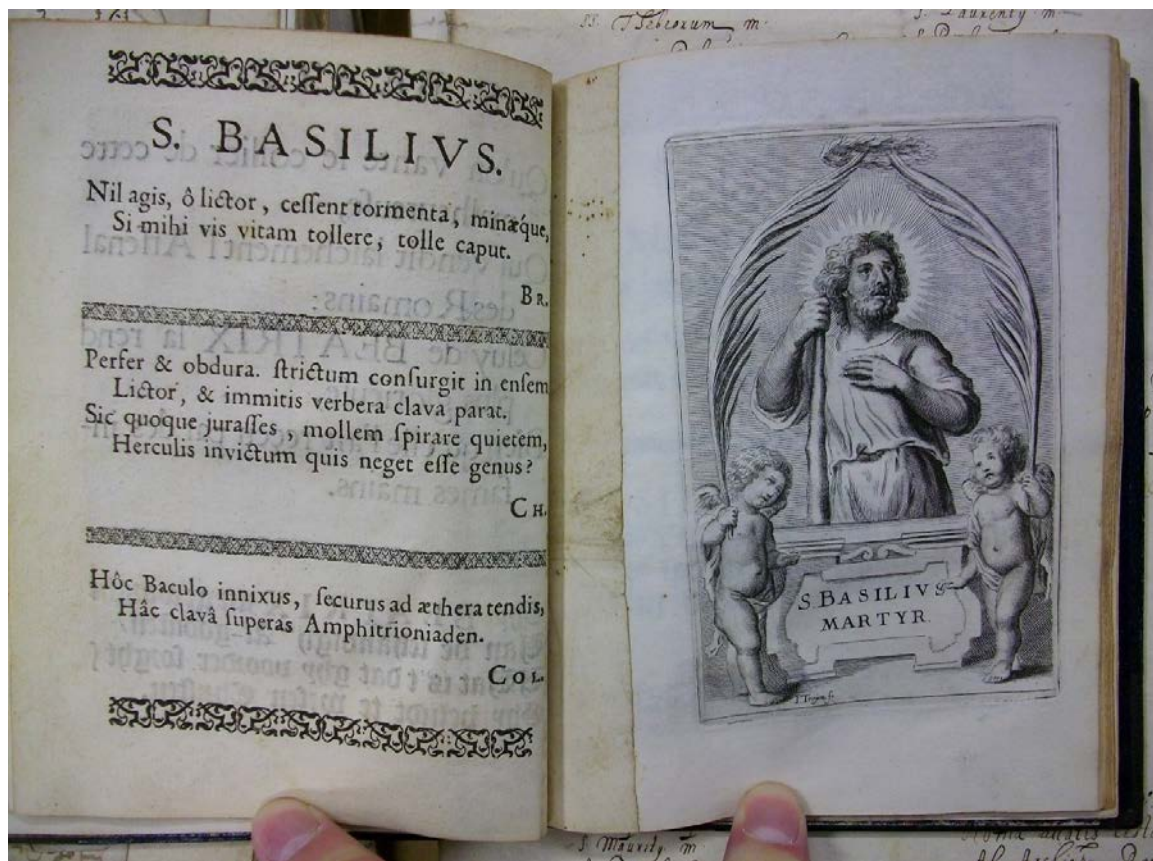


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