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

Nagelsmit, E.D.

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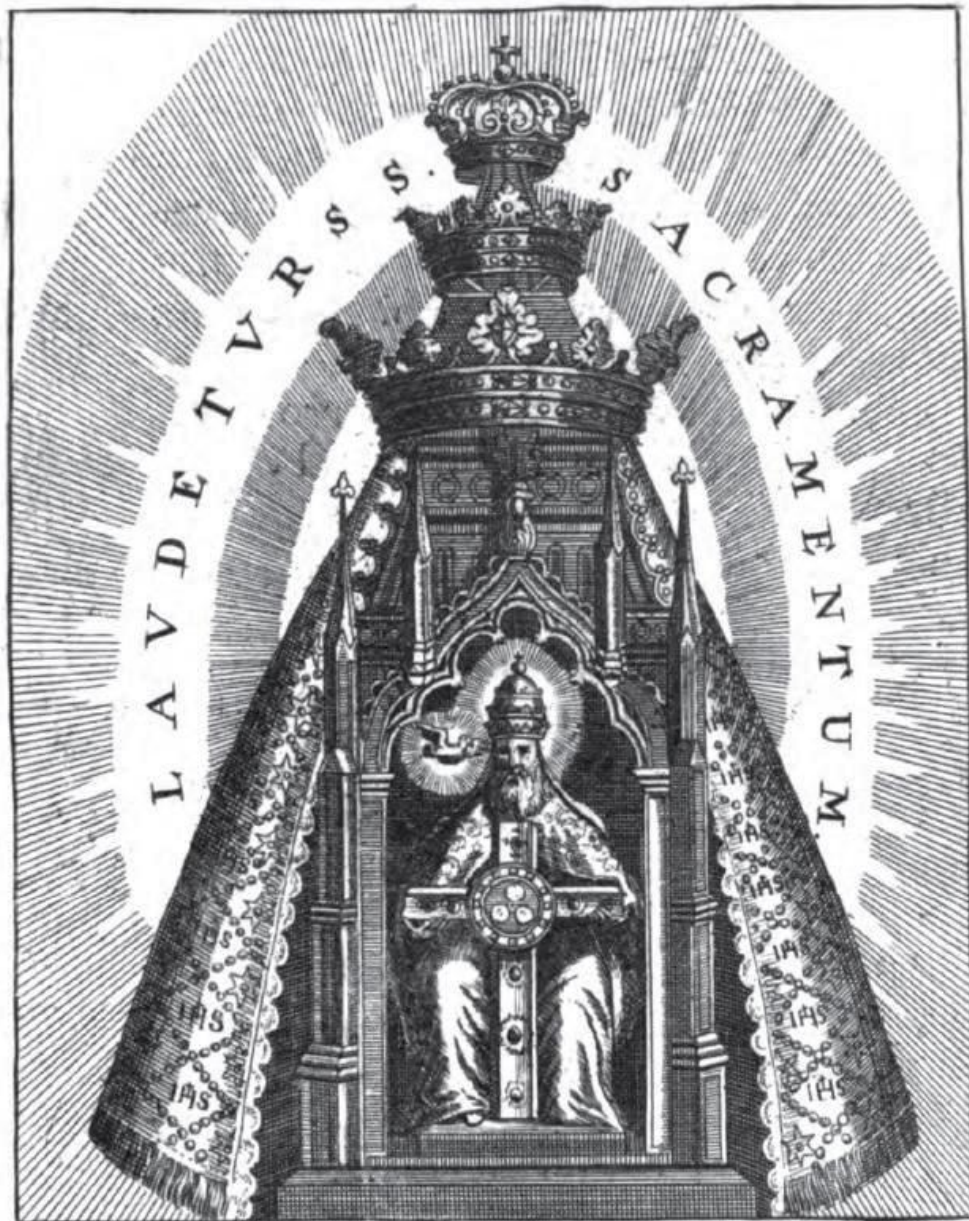
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Illustrations

Illustrations to the Introduction



Figure 1: Peter Paul Rubens, *Saints Dominic, Francis, Catherine and other Saints invoking the intercession of the Holy Virgin Mary, to protect the world from Jesus' wrath*, 1618-1620. Musée des Beaux-Arts, Lyon.



VENERABILE SACRAMENTUM.

*Quod anno 1370. Bruxella a Iudeis surreptum,
et pugionibus confosum sanguinem effudit populorum.
Venerationi expositum mortuis Vitam caecis visum,
Claudis gressum alijs alia contulit Subsidia.*

Figure 2: L. van Hove, *The Blessed Sacrament of Miracles*, copperplate engraving from Sanderus (1658)

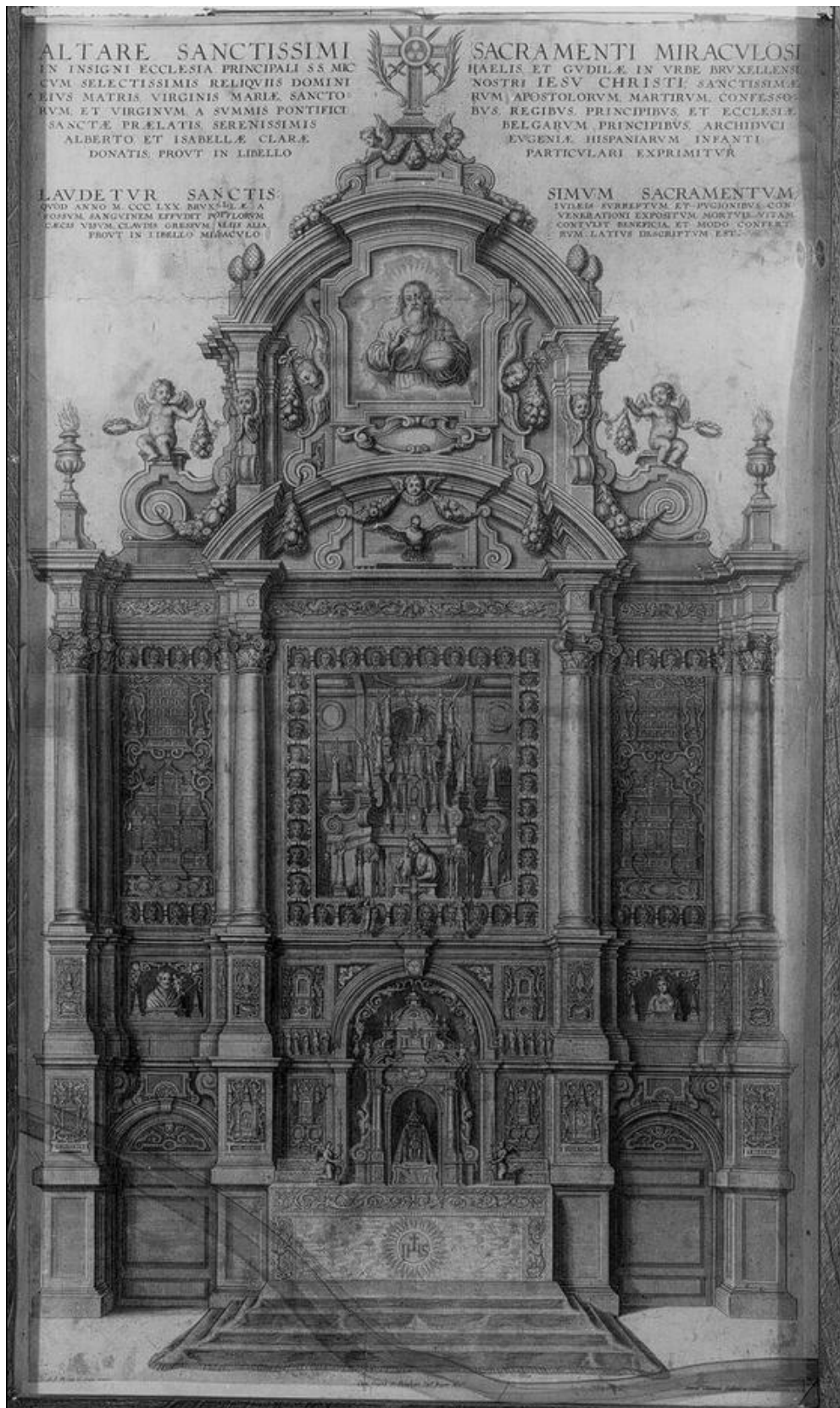


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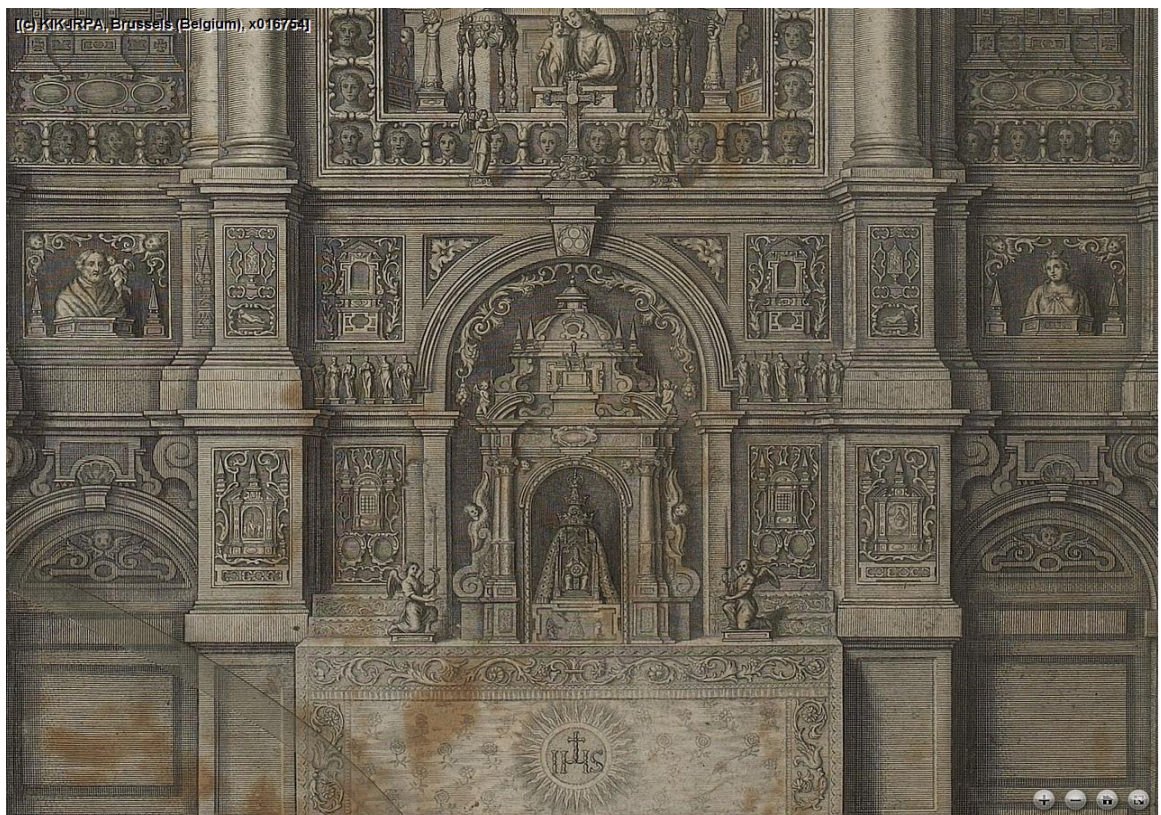


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Figure 5: S. (or A.?) Waterloos, commemorative medal of the Battle of Valenciennes, 1656 (from G. van Loon).



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Figure 9: Detail of fig. 8.



Figure 10: Detail of fig. 8, the Blessed Sacrament of Miracles and the Virgin Mary in glory.



Figure 11: Detail of fig. 8, bust of King Philip IV of Spain, flanked by Minerva and Hercules.



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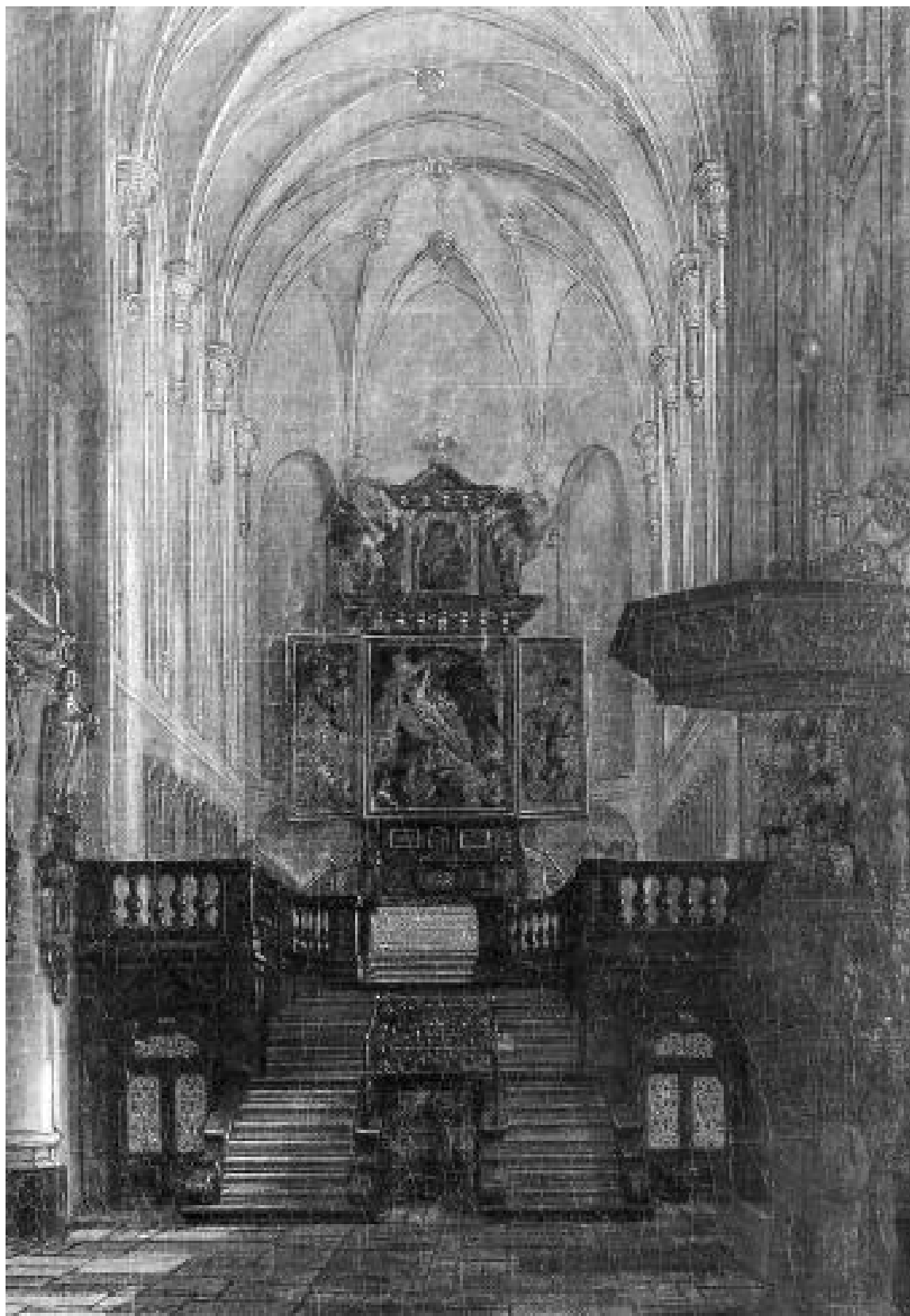


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Illustrations to Chapter I



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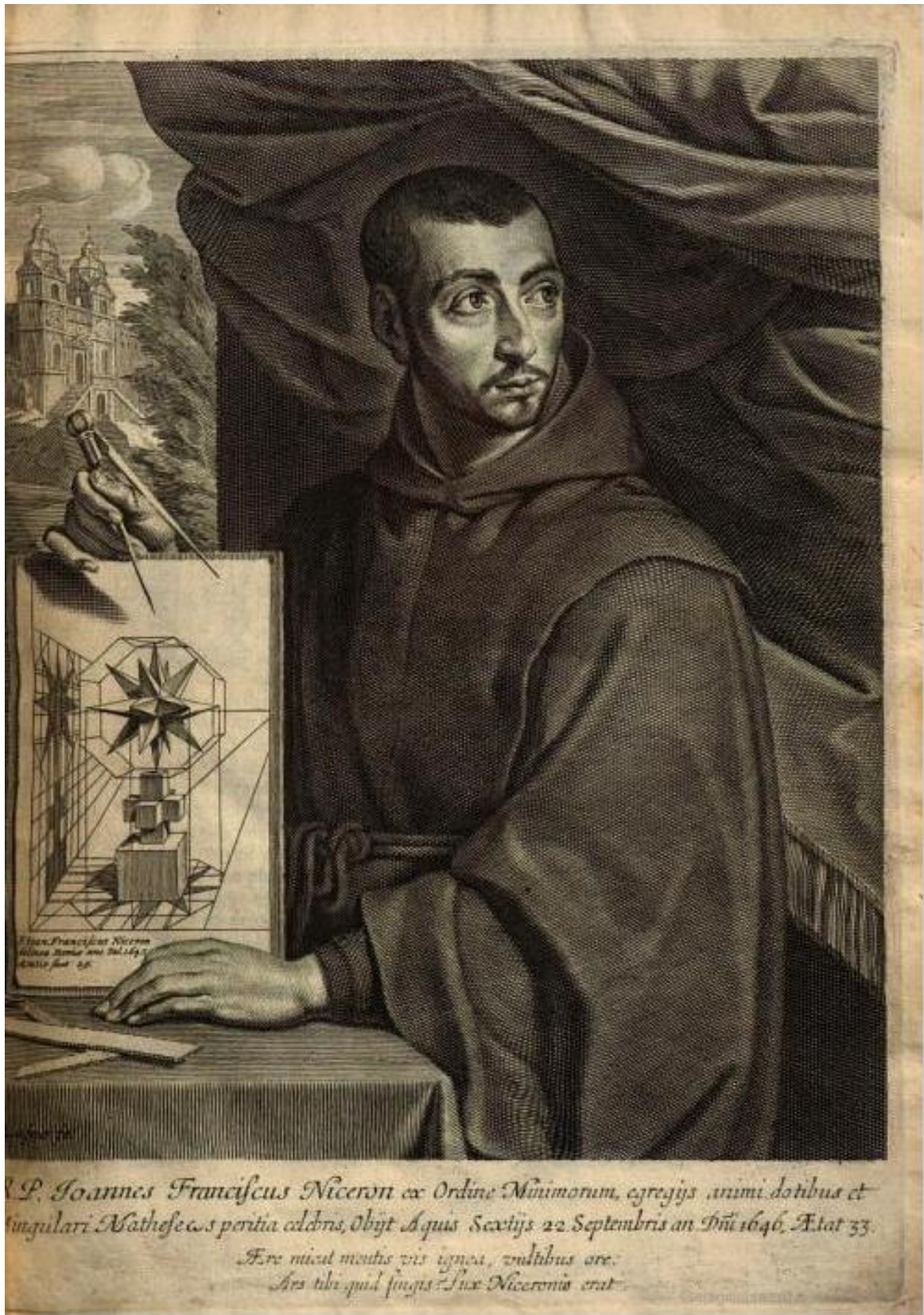


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Figure 20: Schelte à Bolswert, engraving of Bernard de Montgaillard, from J.F. Foppens, Bibliotheca Belgica.

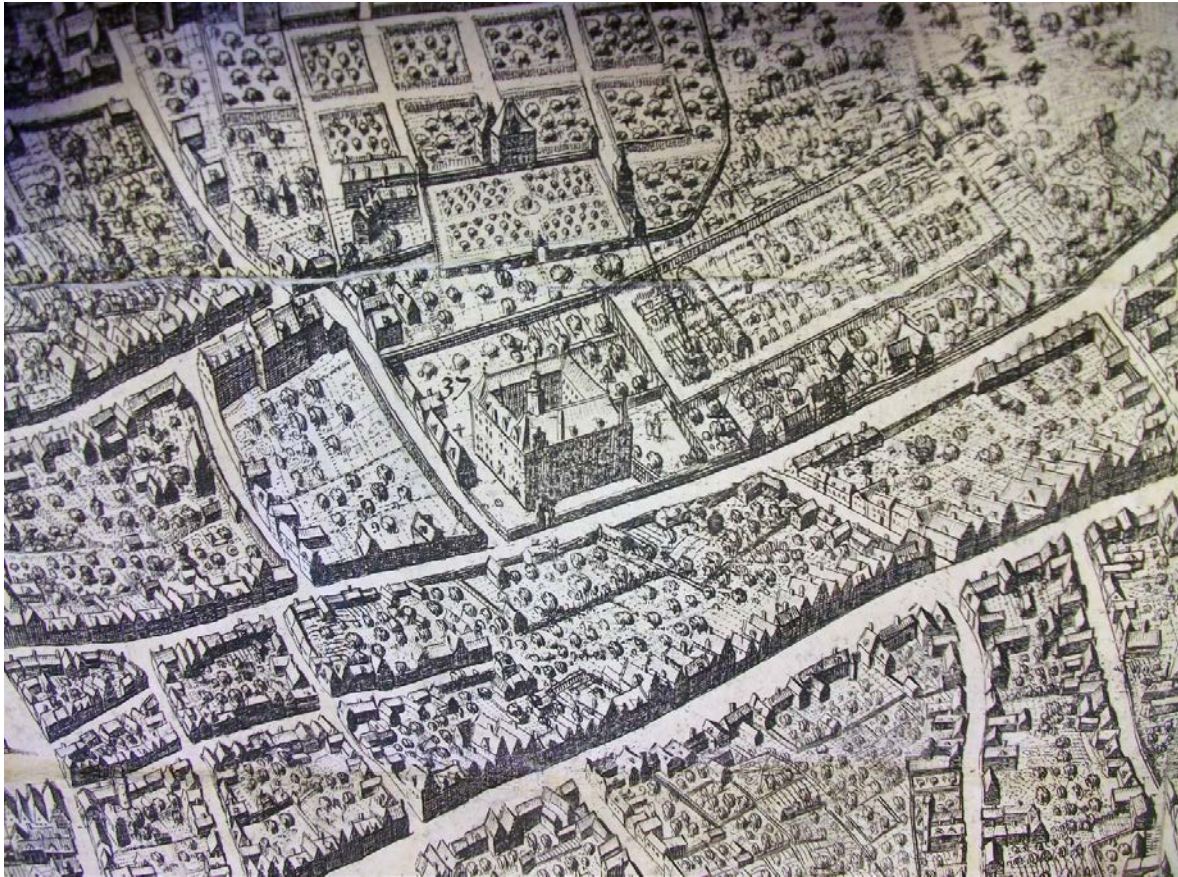


Figure 21: Plan of Brussels by Martin de Tailly, 1640. Detail showing Hoogstraat, Bovendal, Sweertstraat and the Minim convent.

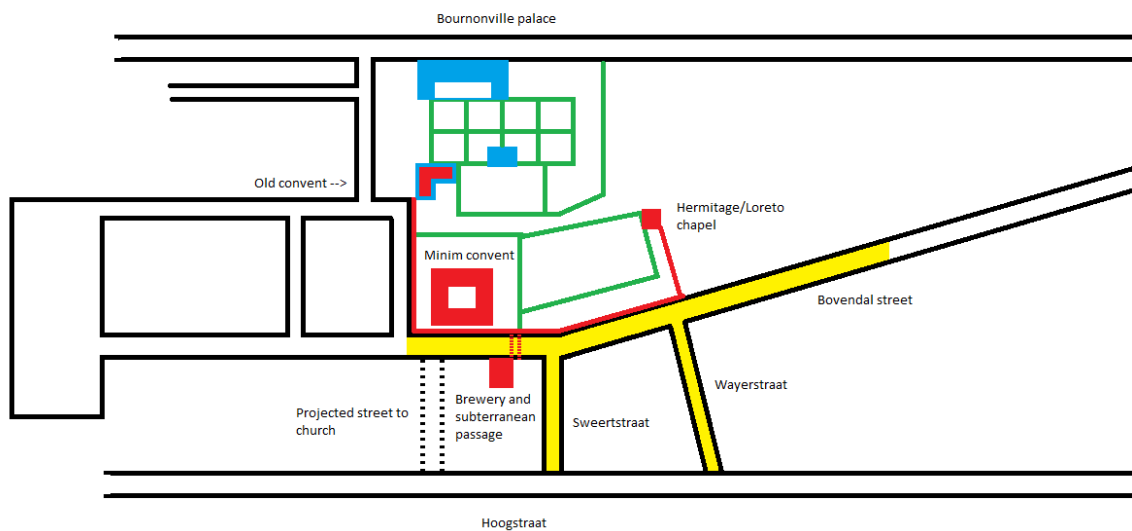


Figure 22: Schematic rendering of the neighbourhood around Bovendal. Minim convent (red), prostitution area (yellow), Bournonville palace (blue).

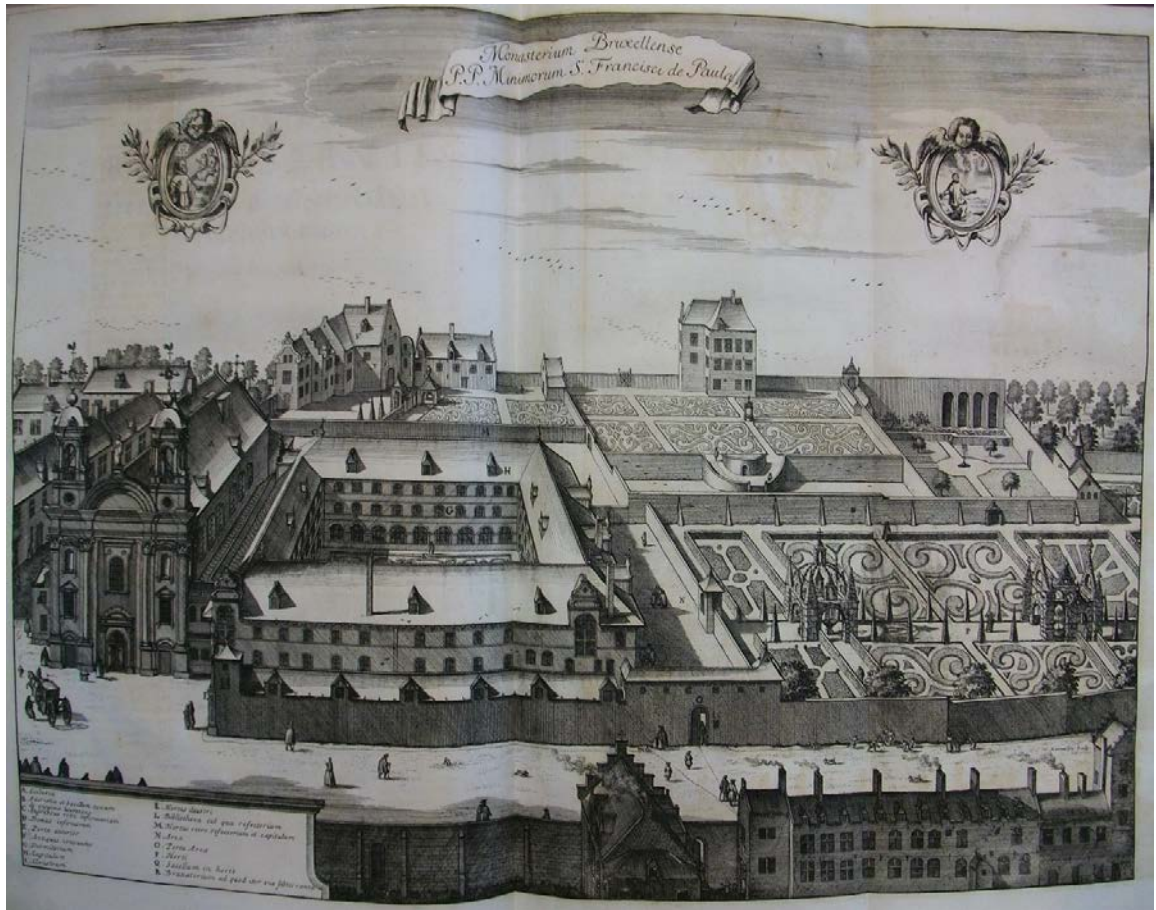


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Figures 26, 28: Former Minim convent during demolition (photo KIK-IRPA).





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Figure 28: Frontispiece of Mathieu Martin, *Triomphe de la Verité*, 1624 (photo Rijksmuseum).



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Figure 30: Jan Steen, *Sarah and Tobias in thanksgiving prayer after the Holy Guardian Angel exorcized Asmodeus, demon of Lust*, c. 1667. Museum Bredius, The Hague.

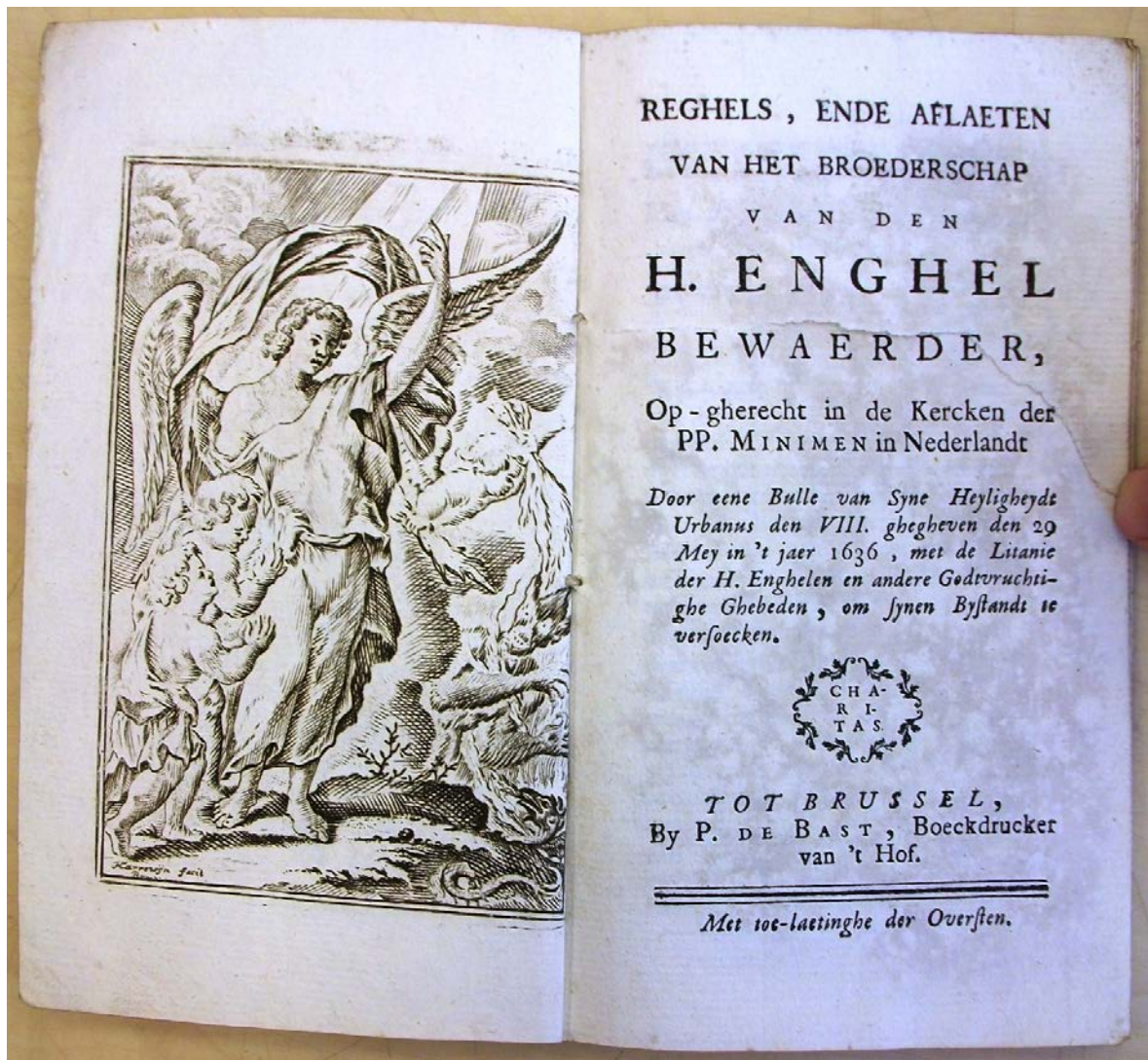


Figure 31: Frontispiece of the confraternity booklet of the Holy Guardian Angel, 1636.



Figure 32: Gaspar de Crayer, Holy Guardian Angel leading a young Duke of Enghien and his siblings towards Christ. City hall, Leuven (photo M – Museum Leuven).



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Figure 35: Exterior of the Casa Santa, by Donato Bramante and Jacopo Sansovino (1609, 1613-1627). Basilica of Our Lady, Loreto, Italy.



Figure 36: Interior of the Casa Santa. Basilica of Our Lady, Loreto, Italy.



Figure 37: Woodcut from Gumpfenberg's *Atlas Marianus*, 1657. The Holy House as *mediatrix coeli et terrae*.

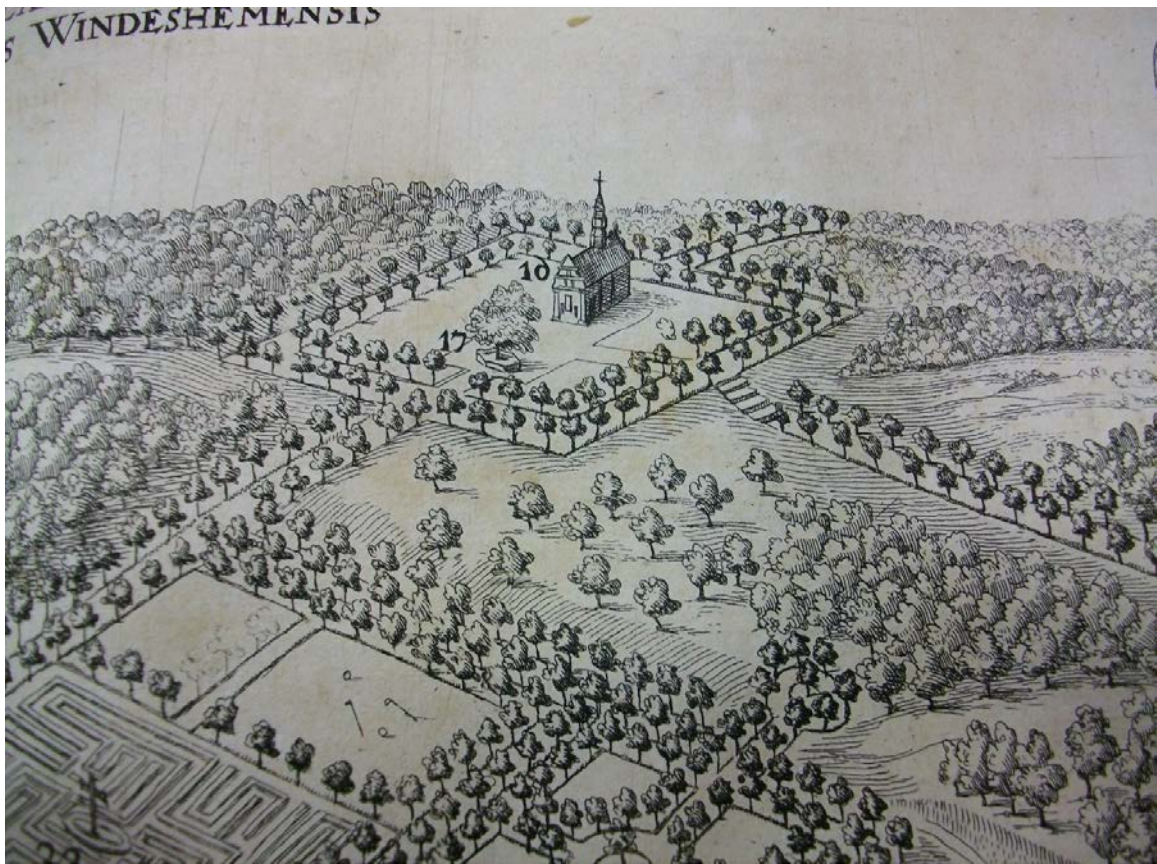


Figure 38: The hermitage of Our Lady of Loreto and the tree of Ruusbroec at the monastery of Groenendael. From Sanderus.



Figure 39: Cult image of Our Lady of Loreto, Minim church, Brussels (photo KIK-IRPA).



Figure 40: Our Lady of Loreto, from Gumpfenberg's *Atlas Marianus* (right).

Illustrations to Chapter II



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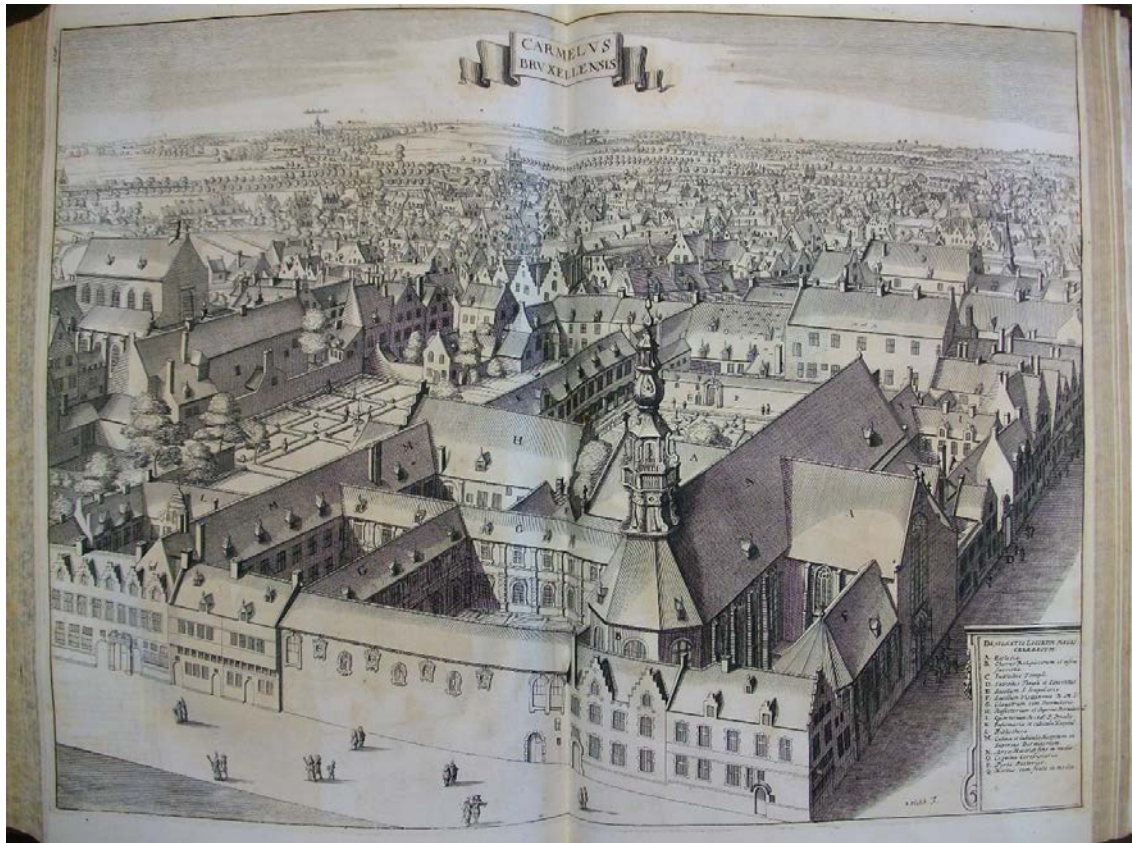


Figure 42: Reinier Blockhuizen after Lucas II Vorsterman after Jacob van Werden, the Brussels convent of the Calced Carmelites, from Sanderus.

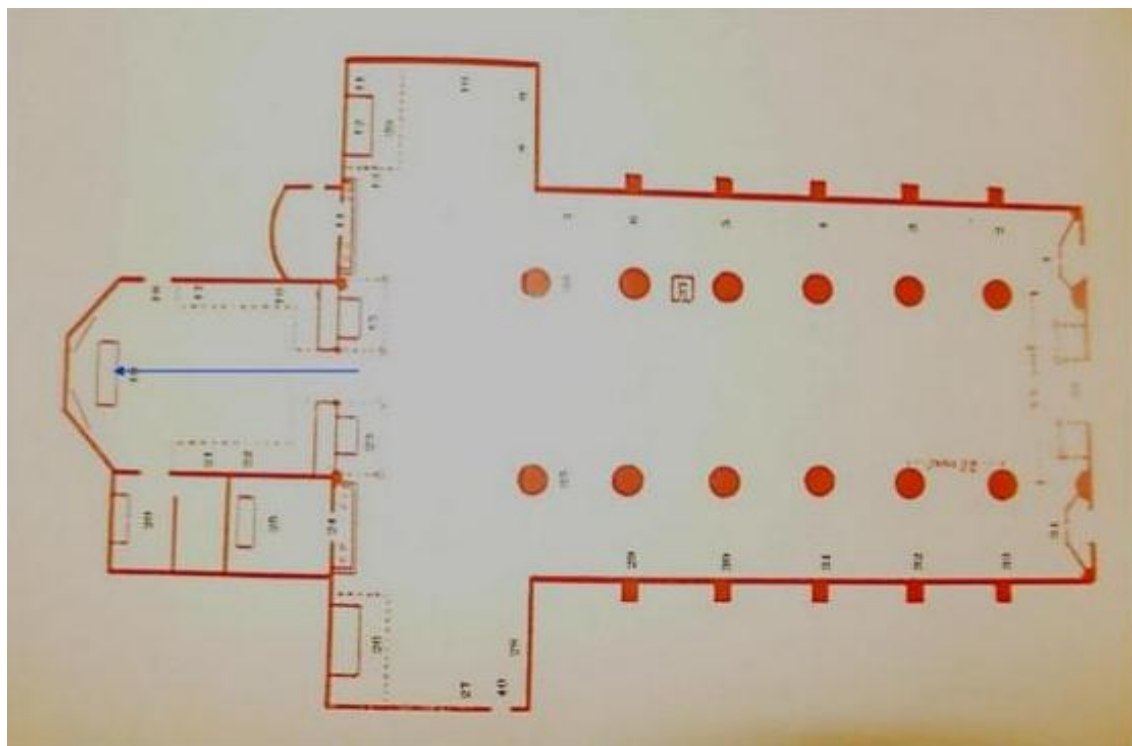


Figure 43: compare: plan of the Antwerp church of the Calced Carmelites, from J. de Bosschere, De kerken van Antwerpen (photo J. Vander Auwera).



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

Figure 44: Macarius à Jerusalem or Borlere, drawing of the bell tower of the church of the Calced Carmelites, Brussels. Collection UGent.

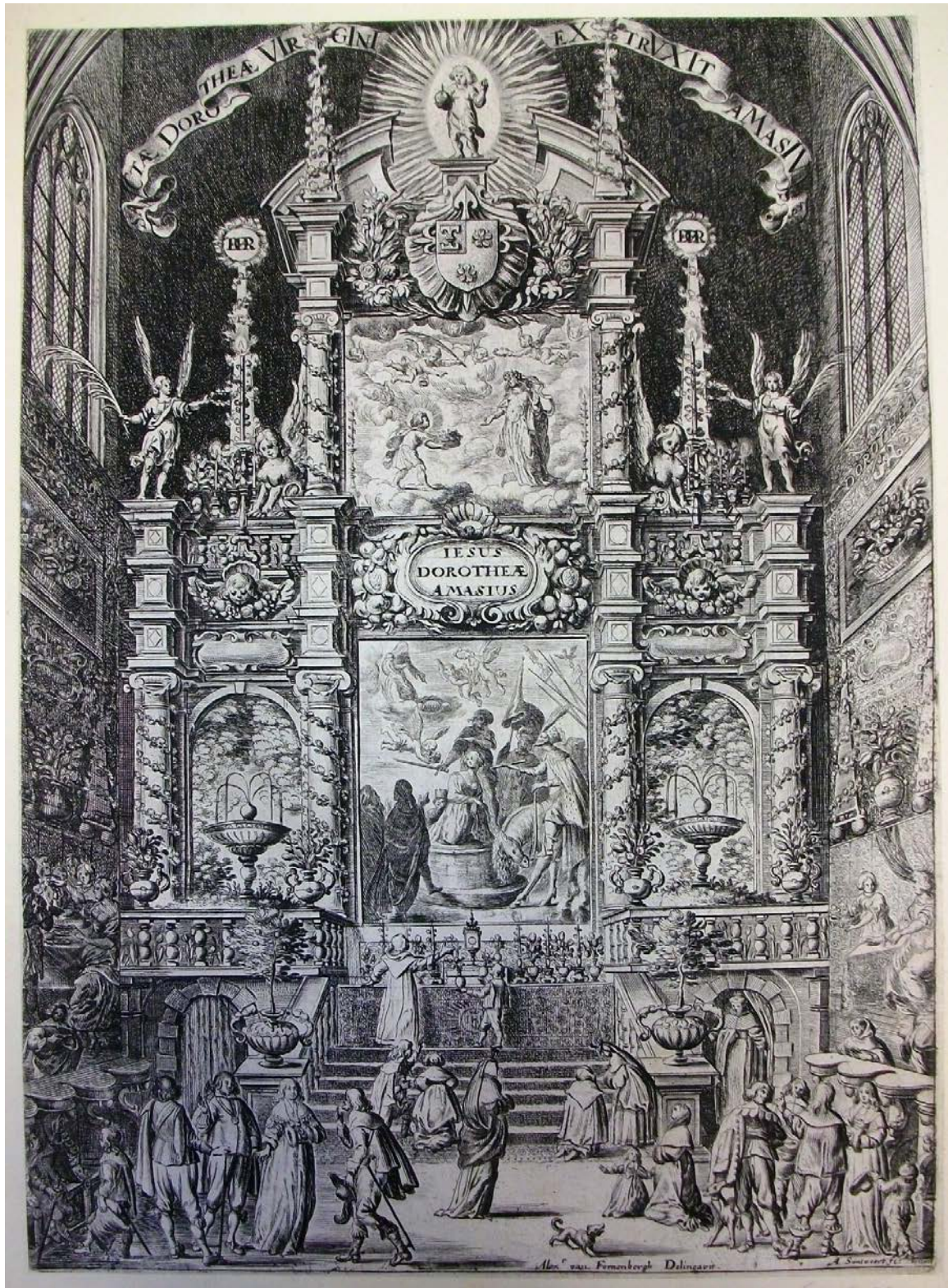


Figure 45: Abraham Santvoort after Alexander van Fornenberg, the high altar of the Brussels church of the Calced Carmelites during the feast of St Dorothea, 1640. Mixed technique (etching and burin). Prentenkabinet KBR, Brussels.



Figure 46: Detail of fig. 47 (etching).



Figure 47: Gaspar de Crayer, *Martyrdom of St Dorothea*, drawing. Museum of Fine Art, Ghent.



Figure 48: Detail of fig. 47, glorification of St Dorothea. Etching.



Figure 49: Gaspar de Crayer, ricordo (?) of the *Martyrdom of St Dorothea*, c. 1639. Oil on canvas, private collection, USA.



Figure 50: Portrait bust of Gaspar de Crayer, terracotta. Rijksmuseum, Amsterdam.



Figure 51: Gaspar de Crayer, Cardinal-Infante Ferdinand of Austria, 1639. Prado, Madrid.



Figure 52: Hans Vredeman de Vries, *Lazarus before the palace of a rich man* (detail), Rijksmuseum, Amsterdam.

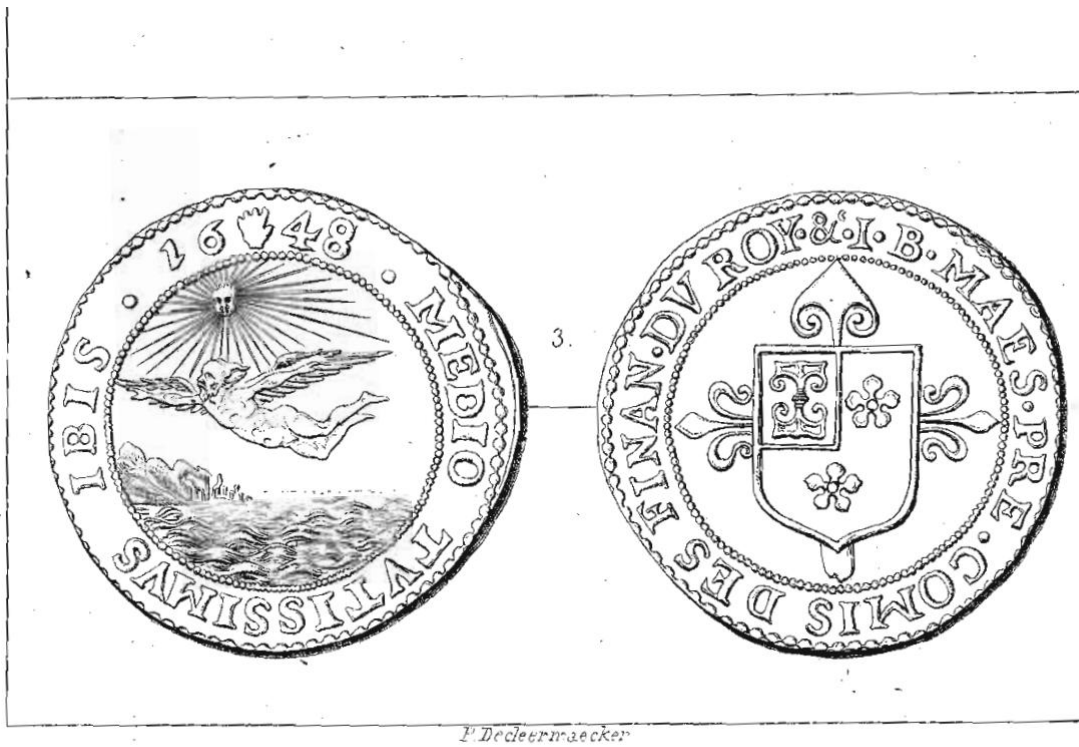


Figure 53: Unique medal, displaying the coat-of-arms of Jan Baptist Maes and his devise "medio tutissimus ibis", 1648.



Figure 54: Peter Paul Rubens, modello for the high altar of the Antwerp Carmelite church, depicting the Triumph of the Eucharist over sin and death, c. 1630. Metropolitan Museum, New York.



Figure 55: Jan Breughel, *Flower garland with Madonna, Child Jesus and John the Baptist*, 1606. Ambrosiana, Milan.



Figure 56: Abrosius II Bosschaert, Saint Dorothea in a flower garland, 1640. Museum of Fine Art, Antwerp.

Troost-Brief,
AEN ALLE
Bedroefde Bloemnisten /
die treuren over 't sterben oft 't overlijden
VAN
FLORA.
Goddinne der Fioristen.



TOT HAERLEM.


Gedrukt by Hans Passchiers van Welfbusch, **Boek-
drucker op 't Maerck-beld / inden beslagen Wpbel / 1637.**

P. I. C.


Biggel-tranen, over de schielijc-
ke veranderinge vande vermenynde Grootte winst;
Coopmanschap der Bloemnisten / gestelt
by Forme van 't samensprekende
Personagien.

Die heden scheenen rijk te zijn,
En droncken wijn-coops heete VVijn,
Die raecten veel weer op 't getou,
En trecken d' hoet in 't oogh door rou.

*Die heeger gheclommen, hoe grooter val
loogingh het hier, maer 't was van 't mal.*



Romp slomp.



Ghedrukt by den Aucteur / Anno 1637
Ist mist oft raeck, 't was sijn vernaeck.

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.”

DOROTHEA

Maeghet ende Martelersse,
Speeltoijs Verthoont
Door de Ionckheyt van de Parochie van
S. IORIS.

Met verscheyde Christelijke Liedkens/
ende een van S. Dorothea.

TOEGHE-EGENT

Aen den seer Wijzen, Voorzianighen ende Wel-gheleerden
HEER

IN HERR JAQVES VAN EYCK Schepen deser Stadt van Ant-
werpen, ende Deken van de Edele ende seer treffelijke Coofrezie
van de selve H. DOROTHEA.



C'ANTWERPEN,
By Jacob Wesens / op de Lombaerde veste / inden
gulden Bijbel / Anno 1641.

8° yti 66553.

Figure 59: Title page of the play 'Dorothea Maghet ende Martelersse', Antwerp 1641.



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

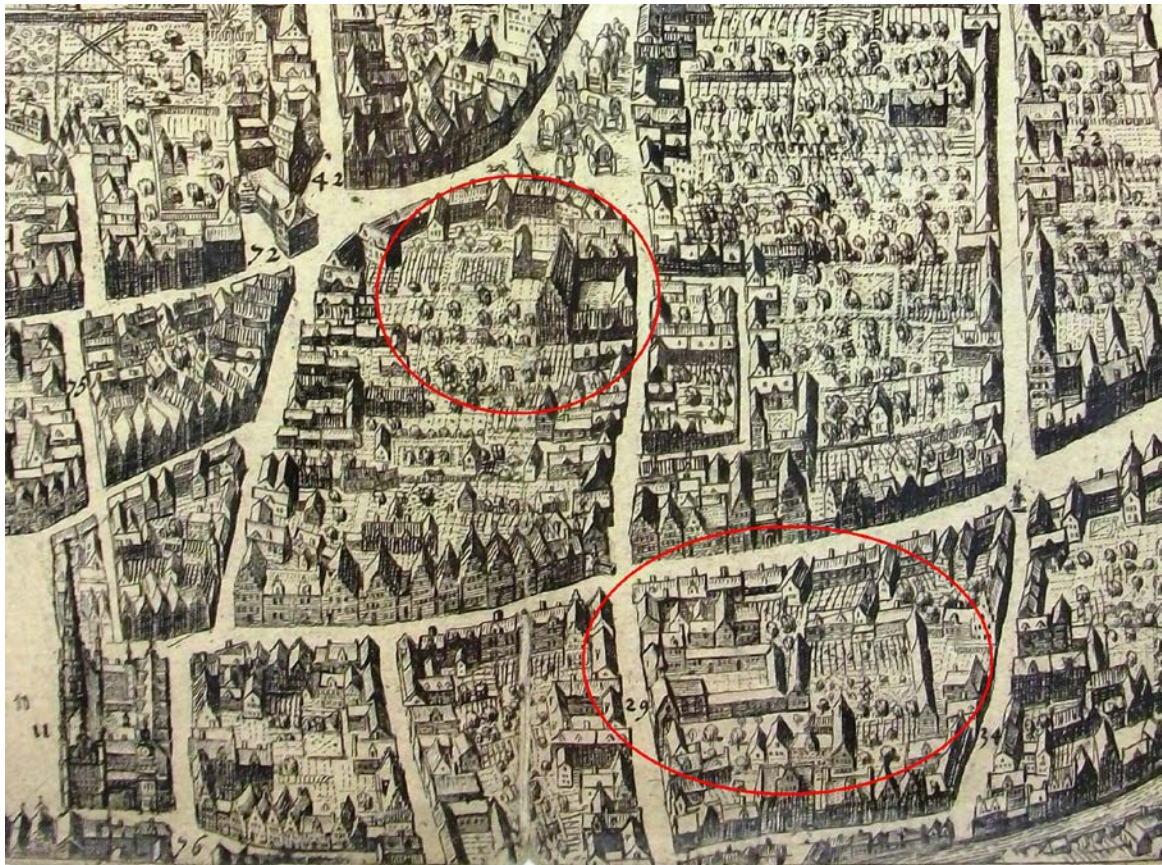


Figure 61: Plan of Brussels by Martin de Tailly, 1640. Detail showing the house of Masius and the convent of the Calced Carmelites (foreground). Prentenkabinet, University of Leiden.



Figure 62: Leon van Heil, interior of the Magdalen- or Maes-chapel, 1665-1678. St Gudule, Brussels.

EPISTOLÆ LIB. I.
Dorothea Theophilo.

37



S Y M B O L U M.

Figure 63: Pierre Rucholle, emblem from Jean Vincart, *Sacrarum Heroïdum Epistolae* (Tournai, Adrianus Quinque, 1640), 37. The lawyer Theophilus receiving flowers from an angel.

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.]



Figure 64: Frontispiece of Jean Franeau, *Jardin d'hyver, ou cabinet des fleurs* (Douai: Pierre Borremans, 1616).



Figure 65: Cornelis Galle (II) after Antoon van Dyck, Saint Dorothea, c. 1640. Prentenkabinet KBR, Brussels.



Figure 66: Friedrich Greuter after Pietro da Cortona, frontispiece of Giovanni Battista Ferrari, *Hesperides*, (Rome: Hermannus Scheus, 1646).



Figure 67: Willem de Blasere's invention of a tub for orange trees. From Ferrari.



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

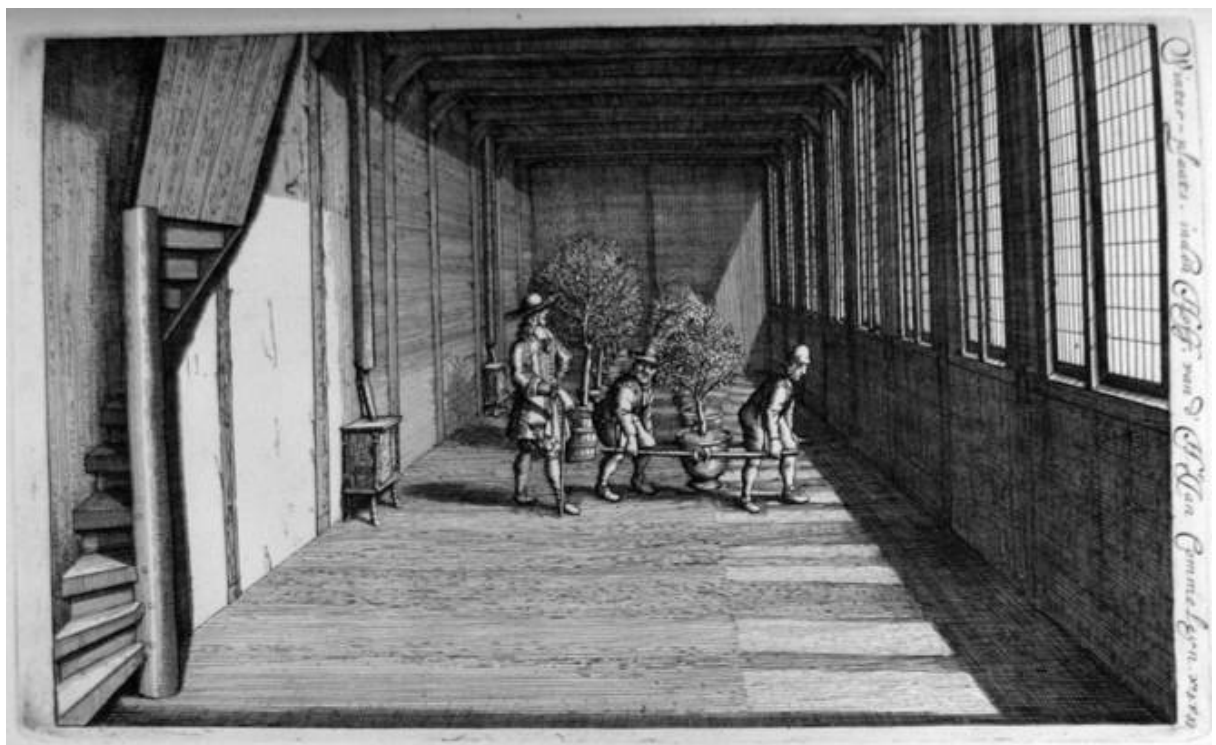


Figure 69: Winter garden or orangerie, from J. Commelin, 1676.



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

Illustrations to Chapter III

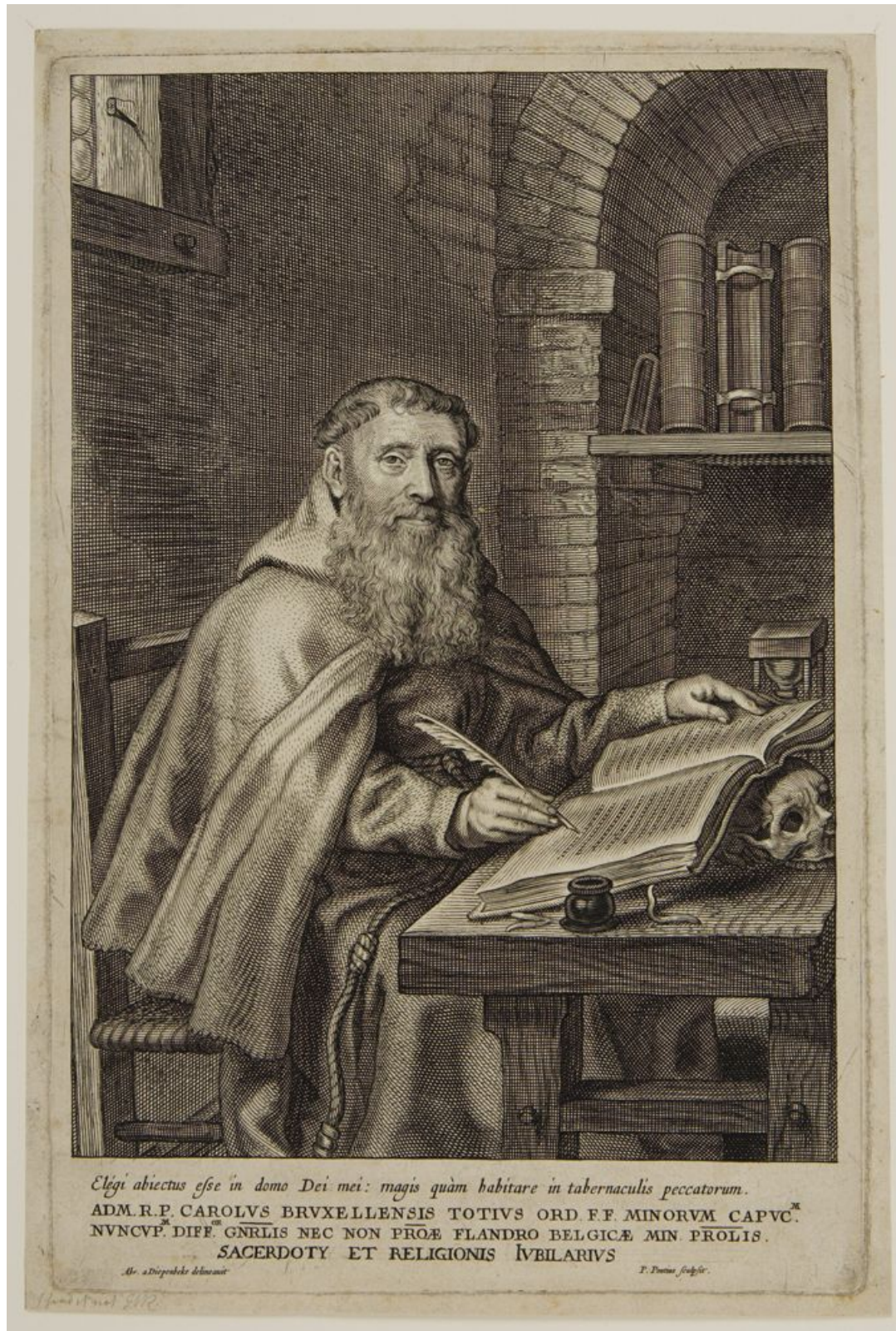


Figure 71: Paulus Pontius after Abraham van Diepenbeek, Carolus van Arenberg.



Figure 72: Jan Luyken, *Miraculous sermon of a barefoot monk*, 1696. Amsterdam Museum.



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



Figure 74: R. Nivoy, plan of the Capuchin convent in Brussels, 1804. Coloured drawing (detail). ARA, Kaarten en plannen, manuscript inventory, 3.



Figure 75: Peter Paul Rubens and workshop, *Pietà with St Francis* (centre), 1620. Detail showing the original shape. RMFAB, Brussels.
Antoon van Dyck, *St Francis receiving the Stigmata* (left), *Vision of St Felix of Cantalice* (right), c. 1631. RMFAB, Brussels.



Figure 76: Peter Paul Rubens and workshop, *Pietà with St Francis*, 1620 (enlarged version). RMFAB, Brussels.



Figure 77: Jan van Troyen, frontispiece of Pierre Kints' *Mausolaem SS Martyrum*, 1652.



Figure 78: Second page of Pierre Kints.



Figure 79: Gaspar de Crayer, *St Agapit* (left) and *St Florentius* (right), 1652. RMFAB, Brussels (photo KIK-IRPA).

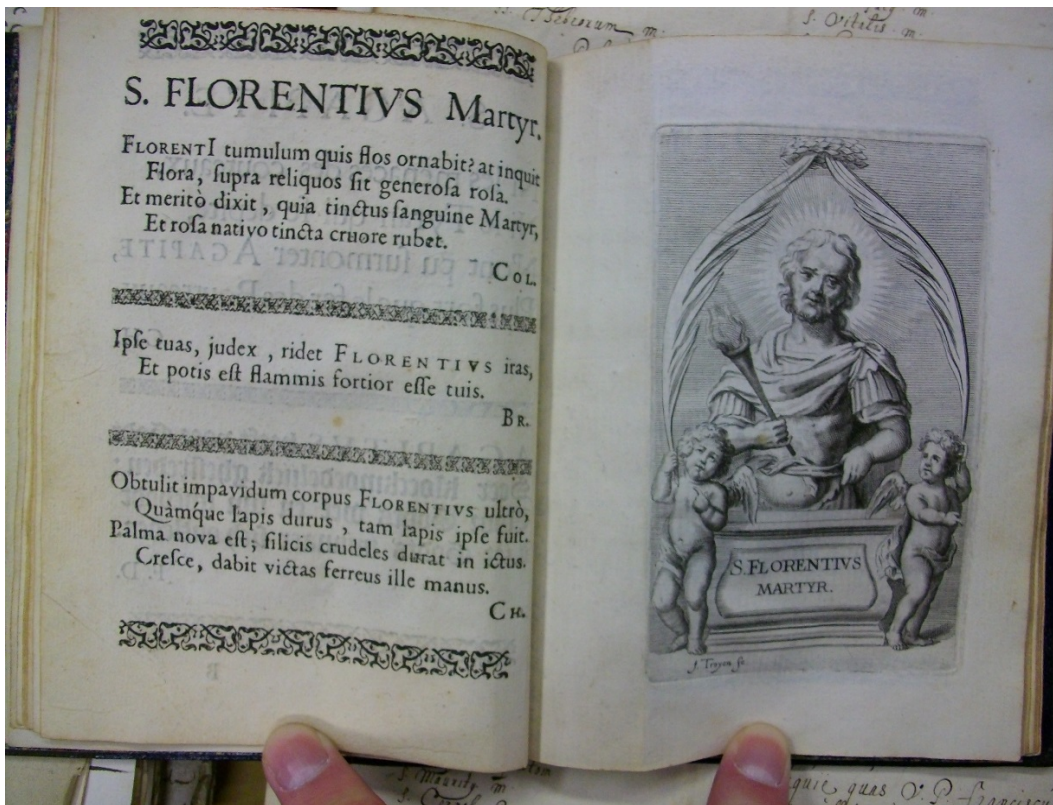
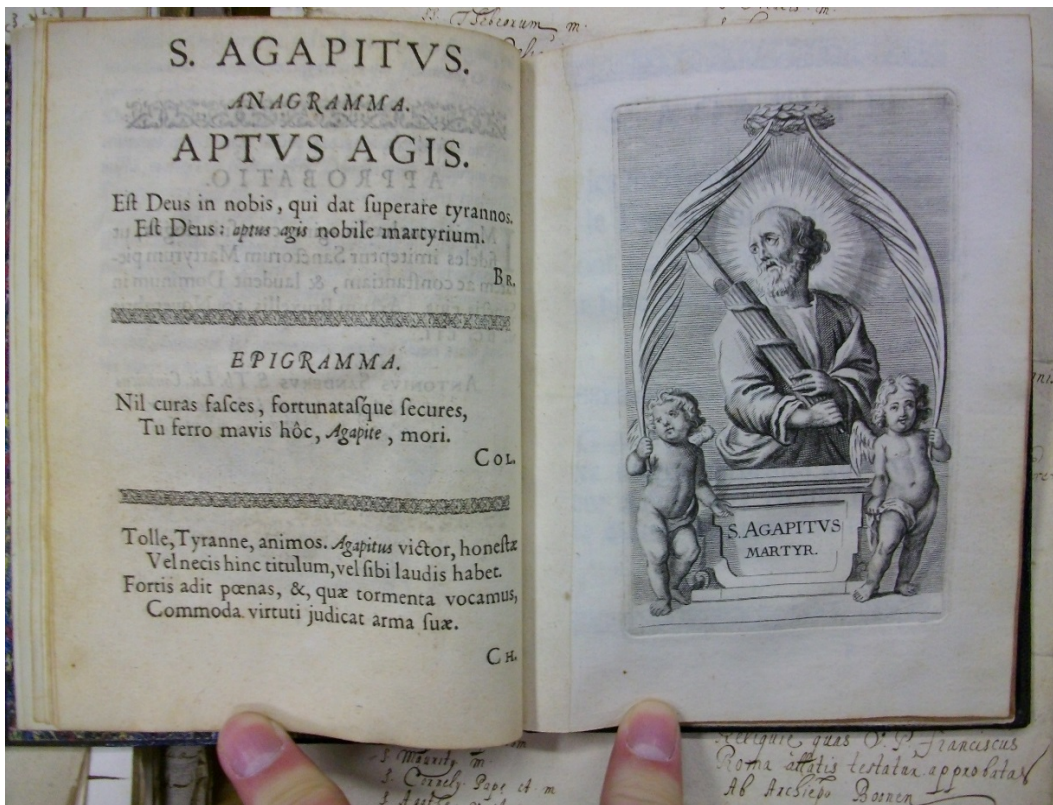


Figure 80: From Pierre Kints. Maurits Sabbe library, KU Leuven.



Figure 81: Thomas Willeboirts Bosschaert, *Martyrdom of St Basilus with St Anthony*, 1652. Fondation Coppée, Brussels.

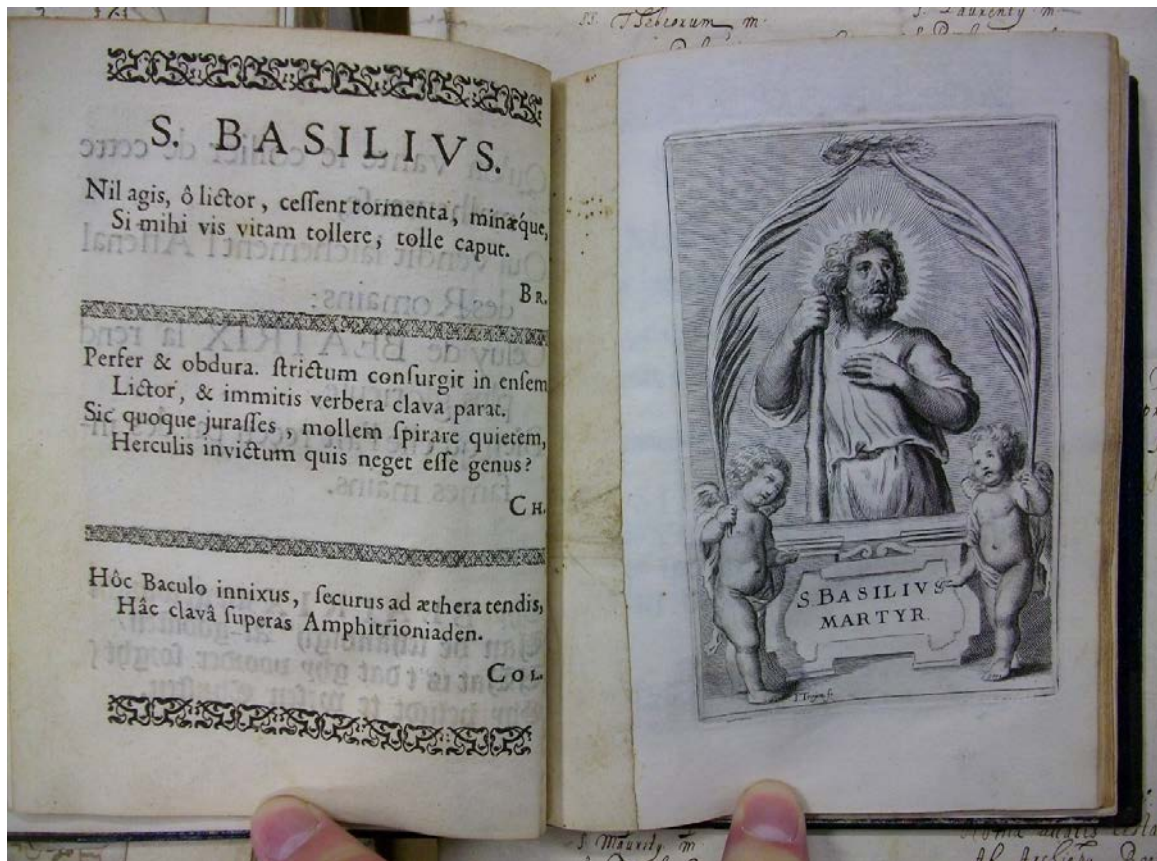


Figure 82: From Pierre Kints.



Figure 83: Pieter Thijs, *Martyrdom of St Benedictus with St Felix of Cantalice*, 1652. RMFAB, Brussels (photo KIK-IRPA)

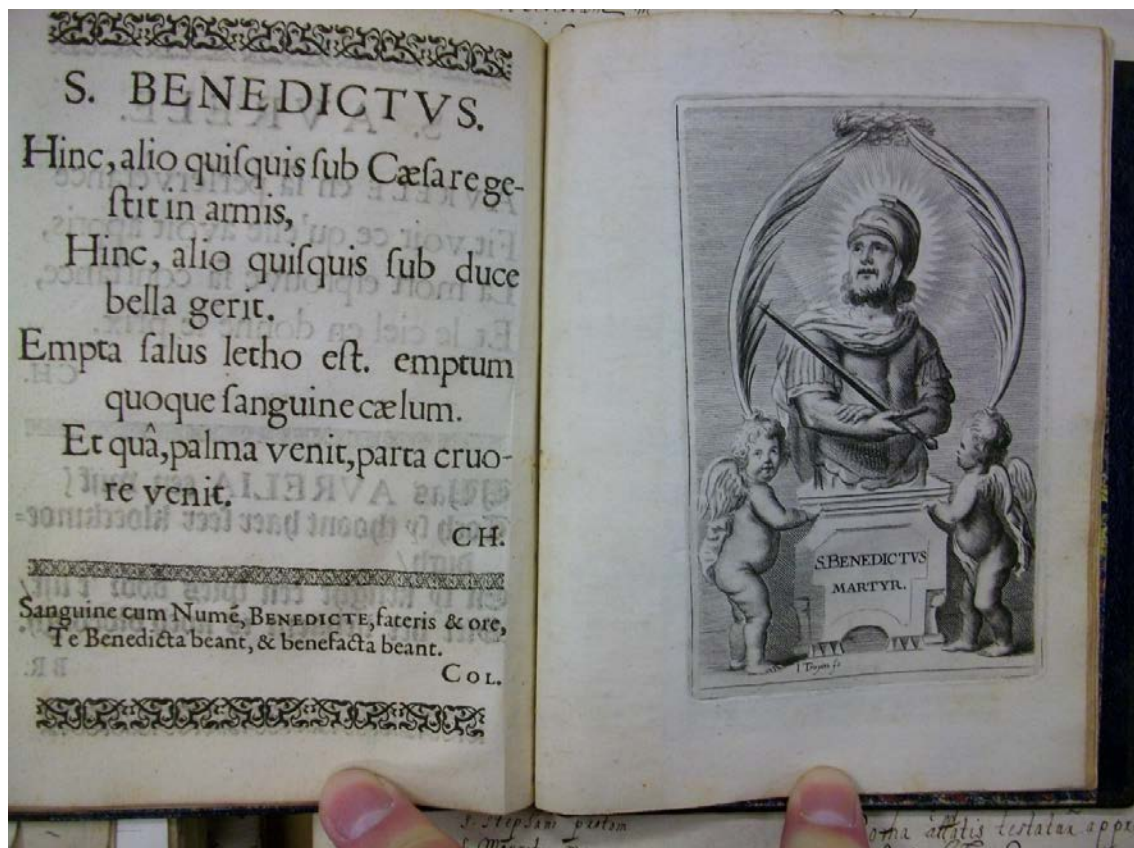


Figure 84: From Pierre Kints.



Figure 85: Antoon van den Heuvel, *Martyrdom of St Aurelia*, 1652. RMFAB, Brussels (on permanent loan to the town hall of Berlare).



Figure 86: From Pierre Kints.



Figure 87: Jan van Troyen, reliquary altar in the Brussels Capuchin church, from Pierre Kints.



Figure 88: Tentative reconstruction of the Brussels Capuchin church. By author (Google Sketchup).



Figure 89: Tentative reconstruction of the interior of the church. By author (Google Sketchup).



Figure 90: Tentative reconstruction of the interior: a side chapel. By author (Google Sketchup).



Figure 91: Engraving of St Francis preaching to the birds, from Carolus van Arenberg, *Icones antiquae*, 1666 (left). Gillis Backereel, *St Francis preaching to the birds*, St Jacob's church, Antwerp (right).



Figure 92: Engraving of St Louis of Toulouse, from Carolus van Arenberg, *Icones antiquae*, 1666 (left).
 Gillis Backereel, *St Louis of Toulouse despising the bishop's mitre*. St Jacob's church, Antwerp (right).



Figure 93: St Louis of Toulouse on a fresco of 1340 in the church of Santa Maria Maggiore, Bergamo.