

## **Adults' booklet**

Parents - Teachers - Activity leaders

### **Discovering the City of Brussels Museum**

An extraordinary building...  
The development of the city... Water in Brussels...  
Manneken-Pis...

**Educational game for 9 - 12 year olds**



## Welcome !

Would you like the children to find out about the City of Brussels 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 to be followed 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' booklet. So that you can help the children find the answers, the adults' booklet also gives the correct answers and provides some useful comments!

**The booklet is divided into four themes: an extraordinary building – the development of the city – water in Brussels - the Manneken-Pis. Depending on how much time you have, you can do the entire circuit or limit yourself to one or two themes.**



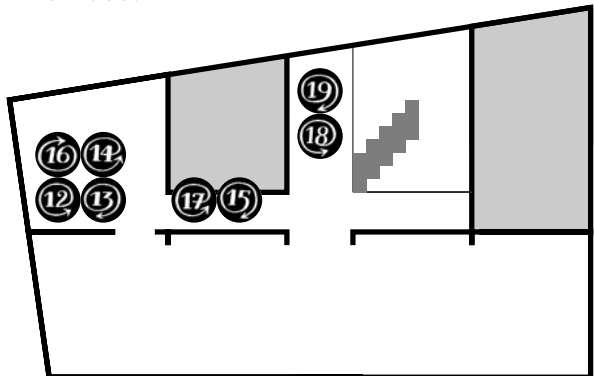
To sum up, your mission is as follows:

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.

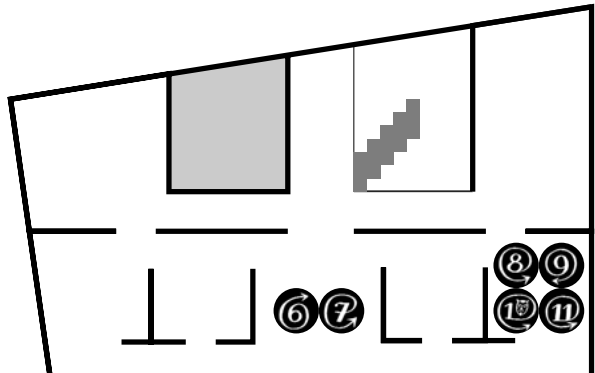
Have fun!

### Location of the numbered pictures in the Museum.

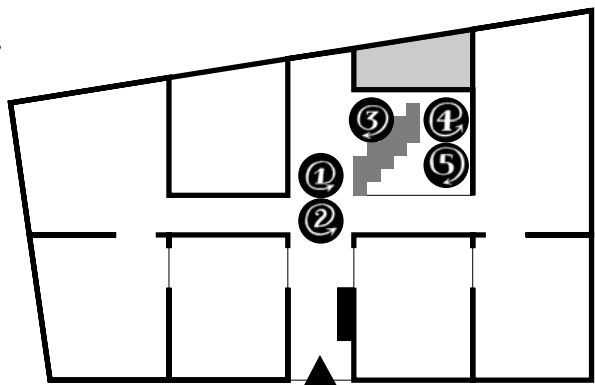
#### 2<sup>nd</sup> floor




#### 1<sup>st</sup> floor



#### Ground floor







**Your mission**

- 1 Read the graphics on the museum of the top of the dome taught by Lucq Michael
- 2 Then find the text in the book corresponding to the number given
- 3 Read the text and answer the question (you can ask for help)
- 4 Check with the adult accompanying you that you have the right answer

**Have fun!**

Look carefully at the works on display, but in this case you don't touch them, because they are fragile and very precious!

*An extraordinary building*




The City of Brussels 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.

 + 

 + 

Three names remind us what the buildings that stood here in the past were used for.

An extraordinary building 5

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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' (or King's House) in French and the 'Broodhuis' (or Bread House) in Dutch.





The very spot where the present-day museum building now stands was previously occupied successively by four 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 1400s, the Duke, who not only governed Brussels but also the entire Brabant region, had this 'Wood House' demolished and replaced by a stone building in which he set up some of his offices.

Around a hundred years later, this second building was replaced by a third, housing the offices of Charles the Fifth. This illustrious personage, who was the Duke of Brabant, also bore the title of King of Spain.

Much later on, this 'King's House' was demolished to make way for the fourth building, the one we know today.

An extraordinary building




**QUESTION 2**

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

construction of the third building housing the offices of Charles the Fifth, Duke of Brabant and King of Spain.

construction of the fourth building, which is the present-day building occupied by the museum.



An extraordinary building 7

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x x x x : construction of the fourth building, which is the present-day building occupied by the museum.



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 16<sup>th</sup> 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 16<sup>th</sup> 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 on the landings were used as models for the 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 City of Brussels Museums: + 32 2 279 43 55 or +32 2 279 43 71 - [www.brucity.be](http://www.brucity.be)



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 x.*

### ANSWER 4

#### Coat of arms

Other synonyms: armorial bearings, emblem, shield, escutcheon

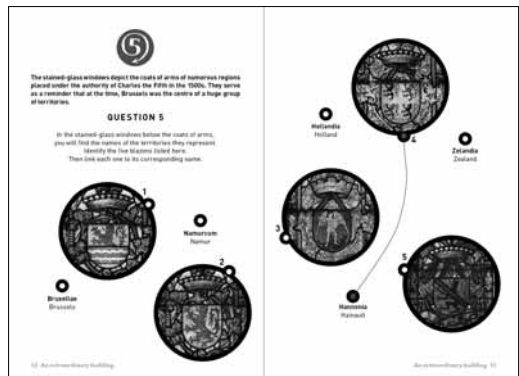
### To find out more ...

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 outre", which means "further beyond".

The Archangel Saint Michael has been the emblem of the City of Brussels since the 13<sup>th</sup> century. From the mid-15<sup>th</sup> 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 overlord of Brussels, 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 11<sup>th</sup> 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.

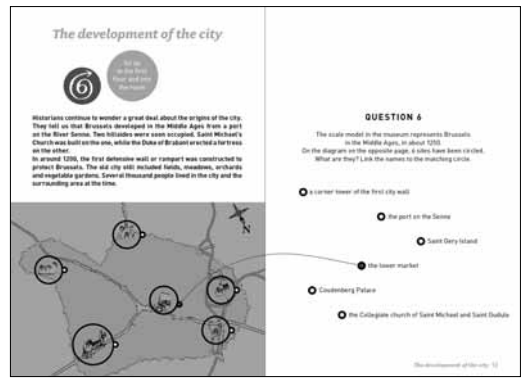
The son of Philip of Hapsburg (known as Philip-the-Handsome) and Joanna of Castile (also known as Joan the Mad), Charles was born in Ghent in 1500. Upon the death of his father in 1506, he received the hereditary possessions of the Hapsburgs together with the various principalities that made up the "Low 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), Triest, 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. 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 Gudule

### 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 Gudule** (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 building currently known as 'Parking 58' (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 Gudule: converted on several occasions and now known as Saint-Michael-and-Gudule 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 18<sup>th</sup> century before being executed. The tower was part of the first wall designed to protect the city.

### To find out more ...

The old city of Brussels grew up on a triangular site bordered by the marshy Senne valley where a port was established (the oldest reference to this is found in an authentic document dated 1015-1020). 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, built a fortress in the 11<sup>th</sup> century).

A four kilometre protective wall, completed in around 1200, was built around these three points. However, this did not encompass the craftsmen's district of La Chapelle, probably out of fear of the danger represented by its boisterous, working-class population. 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, in a wide variety of styles ranging from huts to mansions. While many were made of wood or half-timbering, the most prestigious were built in stone. Districts developed around their church and graveyard.

The irregular streets were unpaved at the time, except for the 'chaussée' or 'steenweg', the 'stone path', which formed the section of the major commercial route between Bruges and Cologne and also 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 City of Brussels Museums: + 32 2 279 43 71 or + 32 3 279 43 55 -
- Remains of the first city wall:
  - > The 'Anneessens' tower: boulevard de l'Empereur, on the corner with rue de Rollebeek, next to the 'Crosly' bowling alley
  - > the 'Black' tower: behind the modern-day Saint Catherine's Church
  - > the 'de Villers' tower and the 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 -
- Saint-Michael-and-Gudule Cathedral  
Information: Animation Chrétienne et Tourisme: +32 2 219 75 30 -
- Bruxella 1238 - Archaeological site of the old Franciscan monastery.  
Information: Educational service of the City of Brussels Museums: + 32 2 279 43 71 or + 32 2 279 43 55 - [www.brucity.be](http://www.brucity.be)

#### Worth reading

- La première enceinte de Bruxelles (Brussels' first city wall), Promenades Bruxelloises collection, Brussels, 2005.



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 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 one million.

**QUESTION 7**

The added map of Brussels was drawn up around 1200. Outside the second city wall, you will see several villages in the countryside. Their names are written in old script. Describe the shape of the seven villages registered on the next page. Then link them to their name written in modern print. To help you, you will find the modern name of the commune in brackets.

Anderlecht	→ Molenbeek (Molenbeek)
Etienne	→ Jette (Jette)
Molenbeek	→ Molenbeek (Molenbeek)
Opbrayfel	→ Molenbeek (Molenbeek)
Jette	→ Jette (Jette)
St. Joris	→ Molenbeek (Molenbeek)
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## 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 Opbrussels - Sint-Gilles has only retained the name Sint-Gillis). 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 19<sup>th</sup> century onwards that the outskirts developed to form the heavily populated communes 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).

In the late 14<sup>th</sup> 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 18<sup>th</sup> century.

The first city wall fell into disuse and gradually disappeared.

In the early 19<sup>th</sup> 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 19<sup>th</sup> 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 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](http://www.kmkg-mrah.be)

#### **Worth reading**

- C. Billen et J.M. Duvosquel (dir.) Brussels, Antwerp 2000



**Water in Brussels**

**River and Canal**

Trade initially developed in Brussels through 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. Five important elements have disappeared from the photograph of this model. Discover what they are and give their names.

**Hull**

1  
2  
3  
4  
5

14 Water in Brussels

## Water in Brussels

### River and Canal

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### ANSWER 8

The **hull** is flat-bottomed in this case, so that the boat can sail along the canal, as this is not very deep (modern-day barges are also flat-bottomed)

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 19<sup>th</sup> 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 before 1020 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 15<sup>th</sup> 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 19<sup>th</sup> 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. It deals with five million tonnes of goods carried by water every year.

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**

- The 'L'eau à Bruxelles' (Water in Brussels) guide includes most of the activities involving water in the Brussels region  
Information: Senne Coordination: + 32 2 206 12 03 - [www.coordinationzenne.be](http://www.coordinationzenne.be)

**Worth reading**

- C. DELIGNE, Bruxelles sortie des eaux, (Brussels from the water) Brussels 2005
- Le quartier Sainte-Catherine et les anciens quais. Brussels, city of art and history collection, Brussels 1994
- Port of Brussels Internet site: [www.portdebruxelles.irisnet.be](http://www.portdebruxelles.irisnet.be)



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 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
A									W
B		S							A
C		E						T	
D		H						E	
E		N						R	
F		E							

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

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 X A X
- E 1 Italian city of gondoliers: X X N X X X
- 6 A Flemish town well known for its canals: X X X X X X

**ANSWER 9**

**B1 Amsterdam - E1 Venice - 6A 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 19<sup>th</sup> 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 19<sup>th</sup> century. Most of the mills stopped turning before they were demolished in the second half of the 19<sup>th</sup> 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 19<sup>th</sup> 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 monastery (free entry via Place St-Géry)
- Sewers Museum:  
Information: City of Brussels Sewers Department +32 2 500 70 31
- Paintings of the Senne before it was covered over, by Jean-Baptiste Van Moer, kept in the Mayor's antechamber in Brussels Town Hall  
Information: Educational Service of the City of Brussels Museums + 32 2 279 43 71  
or + 32 2 279 43 55 - [www.brucity.be](http://www.brucity.be)

### Worth reading

- M.-B. FINCŒUR, M. SILVESTRE and I. WANSON, Bruxelles et le voûtement de la Senne (Brussels and the covering 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. Use the explanatory panel to help.

The Lion    Minerva's Pill    Minerva    The spinning man

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## ANSWER 10

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

### 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 gave the city a water distribution system in the early 14<sup>th</sup> 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-15<sup>th</sup> century onwards, the municipal authorities also took on the task of maintaining the old private fountains.

In the 17<sup>th</sup> 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 18<sup>th</sup> century, the number of fountains increased to 29 and there were 82 wells. Following the rapid increase in population in the 19<sup>th</sup> 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 opened in 1855. For the first time, there was a water charge. 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 20<sup>th</sup> century that all homes had running water.

### And more still ...

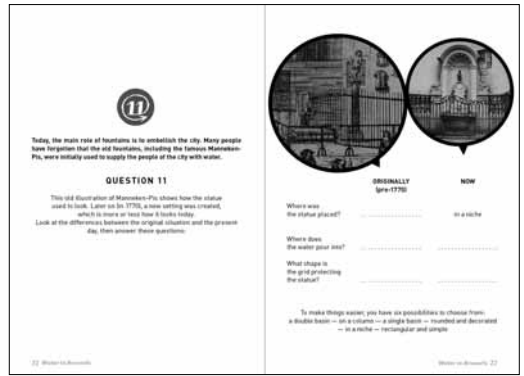
#### **Worth visiting**

- The Three Graces fountain on the ground floor of the King's House. This fountain dates from 1545 and is a fine illustration of the tradition of anthropomorphic fountains.
- The fountain of Neptune and Tethys, 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 fountain 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.
- the Museum of Water and Fountains in Genval

Information: 32 2 654 19 23 - [www.pixelsbw.com/musee-eau-fontaine](http://www.pixelsbw.com/musee-eau-fontaine)

#### **Worth reading**

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



Today, the main role of fountains is to embellish the city. Many people have forgotten that the old fountains, including the famous Manneken-Pis, were initially used to supply the people of the city with water.

### QUESTION 11

*This old illustration of Manneken-Pis shows how the statue used to look. Later on (in 1770), a new setting was created, which is more or less how it looks today. Look at the differences between the original situation and the present day, then answer these questions:*

	<i>ORIGINALLY (pre-1770)</i>	<i>NOW</i>
<i>Where was the statue placed?</i>	.....	<i>in a niche</i>
<i>Where does the water pour into?</i>	.....	.....
<i>What shape is the grid protecting the statue?</i>	.....	.....

*To make things easier, you have six possibilities to choose from: a double basin - on a column - a single basin - rounded and decorated - in a niche - rectangular and simple*

### ANSWER 11

Originally, the statue stood **on a column** and the water poured into **a double basin**. The grid protecting the statue was **rectangular and simple**.

Today, the statue stands on a pedestal **in a niche**, the water flows into **a single basin** and the grid protecting the statue is **rounded and decorated**.

Originally, the Manneken-Pis statue stood on a column 1.70 m high. Local people came to collect clean water directly from the fountain in a recipient, as we can see from the engraving. The water flowed into two basins placed below the statue. The statue itself was not placed against the wall, so it could be seen from every angle, which is why the sculpture is as finely worked at the back as it is at the side and the front.

In 1770, the statue was placed on a pedestal in an ornate niche, while the water flowed into a new, single basin. The fountain was protected by a curved grid that still allowed access to the water.

In the 19<sup>th</sup> century, this grid was replaced by a new one which prevents access to the water.

### To find out more ...

In 1770, the Manneken-Pis statue was placed in a new Rococo setting, highlighting the importance it had acquired in the eyes of the people of Brussels. Whereas at that time, most of the ornamental fountains were being replaced by simpler, obelisk-shaped structures, the Manneken-Pis statue was placed on a new pedestal in front of a large niche. The functional aspect of the fountain thus gave way to the symbolic value of the small person depicted by the statue.

This trend accelerated with the development, from 1855 onwards, of the distribution of running water to homes. A new grid was fitted, finally preventing access to the fountain's gushing water. As a result, few people today realise that the initial function of Manneken-Pis was to supply water for local people in the district.

The entire fountain has been a listed monument since 1975.



**Manneken-Pis**

12

**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 being stolen or damaged. This statue was ordered in 1619 and placed at the corner of rue de l'Etuve and rue du Chêne and was used as a fountain. It replaced an older stone statue which was no longer in very good condition. This first statue also depicted a little boy urinating.

**QUESTION 12**

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  95 cm (37 in.)  61 cm (24 in.)

is made of  bronze  iron

has legs that are  straight  bent

has a torso that is  muscular  smooth

is leaning  backwards  forwards

has its head turned  to the right  to the left

has a body that is  chubby  thin

12 Manneken-Pis

Manneken-Pis 12

## Manneken-Pis

### A delightful statue

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measures	> 95 cm (37 in.)	> 61 cm (24 in.)
is made of	> bronze	> iron
has legs that are	> straight	> bent
has a torso that is	> muscular	> smooth
is leaning	> backwards	> forwards
has its head turned	> to the right	> to the left
has a body that is	> chubby	> thin

### ANSWER 12

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 copper version of the statue cast in 1630 in Jacques Van den Broeck's workshop. This version must have been used for decorative purposes, since it cannot function as a fountain. It is important because the copy of the Manneken-Pis statue currently in place was cast using the same mould in 1965.

Prior to 1619, a stone statue already existed on the same spot and served as a fountain. It was also in the form of a little cupid urinating. Unfortunately, we do not have any illustrations of this statue. The oldest mention of this fountain (then known as "t Menneken Pist") can be found in a text dating from 1452. This proves that there has been a statue on this site since at least the 15<sup>th</sup> century.



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 13

Solve this charade to find out who create 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 13

#### **JEROME DUQUESNOY To pronounce : Je - Rome - Duke - A - Noix**

The contract between the City and Jérôme Duquesnoy dated 13 August 1619 placing the order for a new bronze version of the Manneken-Pis fountain (formerly in stone) is kept in the archives. Jérôme Duquesnoy was one of the great sculptors of the time in Brussels. He also made the Satyrs fountain for the City, which was located in rue Marché aux Herbes. He is known as ‘l’Ancien’ or the Elder to distinguish him from his son, whose name was also Jacques and 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 ...**

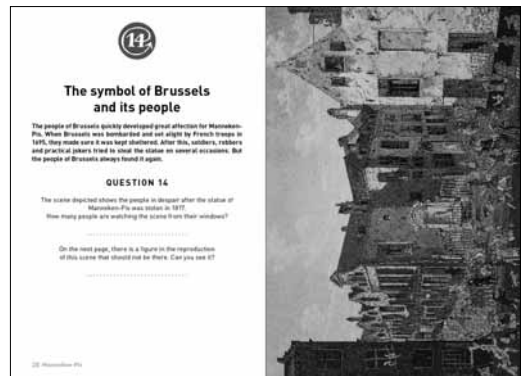
Whereas the body of Manneken-Pis is that of a child, his athletic musculature is that of an adult, which is unrealistic. There is nothing surprising about this, as the statue does not represent a real little boy. In fact, it is an ‘amour’ or Cupid, also known by the Italian term ‘putto’. This motif has been used in European art since ancient times. It was very much in fashion during the Renaissance (15th and 16th centuries) in the lay form of a small god of love or in the religious form of a cherub. It is subsequently found in many artistic compositions of the Baroque period (17th and 18th centuries).

As for the motif of the little boy urinating, there is nothing exceptional about this, either. So the fame of Manneken-Pis has nothing to do with the rarity of the subject. The theme of a man or child urinating has been prevalent in Western Art since Ancient Times. In the Middle Ages, from the 14th century, texts refer to table fountains comprising a masculine figure urinating. In the second half of the 15th century, this subject was the height of fashion in Italy, where it was known as ‘putto pisciatore’. The “t Menneken Pist” fountain, which has been in Brussels since at least 1452, was not the only one of its kind. In 1455, the aldermen of Grammont also asked a Brussels foundry owner to make them their own child fountain, which can still be seen today. You can also see four ‘putti pisciatori’ in Gaesbeek castle, near Brussels. Moreover, the theme of the child fountain was part of the wave of anthropomorphic fountains (that is, 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 Nicolas’ 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. SYMON, *Manneken-Pis dans tous ses états* (Manneken-Pis in every shape or form), 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 14

*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 14

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

The figure that should not be there is **Manneken-Pis** (on the roof at the top and to the right of the picture).

Of course, Manneken-Pis should not be in the picture, as he had just been stolen, hence the tears shed by the people of Brussels.

### 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 gala costume, demonstrating yet again the emblematic importance acquired by the statue in the eyes of the people of Brussels.

The most famous theft took place in 1817. The statue was stolen by Antoine Lycas, a former French convict. 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, and a copy was placed 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 15

*This publicity campaign is for a five-year plan (2005-2010) launched by the Brussels-Capital Region.*

.....  
*What is the aim of this plan?*

- to increase the sale of safety helmets in Belgium
- to increase the number of jobs held by the people of Brussels
- to improve public transport in Brussels.

### ANSWER 15

The programme being advertised is designed **to increase the number of jobs held by the people of Brussels.**

The Brussels-Capital Region is one of the regions that make up the Federal State of Belgium, alongside the Flemish and the Walloon Regions. It exercises its areas of competence in the territory of the 19 communes of Brussels. Policies for economic expansion and employment fall within its areas of competence. Brussels is one of the richest and most developed regions in the world. However, there is a high level of unemployment among the city's inhabitants. The contract for the Economy and Employment is designed to promote employment for the people of Brussels, so it is not surprising that Manneken-Pis, the symbol *par excellence* of the inhabitants of this city, was chosen for the advertisement.

### 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. The legends that have arisen to explain the origin of this statue have probably contributed a great deal to its popularity. It appears that as early as the 17<sup>th</sup> century, Manneken-Pis already embodied the typical inhabitant of Brussels, rather like Pasquinus for the Romans. This symbolic dimension has never been refuted, making Manneken-Pis Brussels' oldest citizen.

From the 18<sup>th</sup> century and even more so in the 19<sup>th</sup> century, the statue lost its initial significance as a cherub serving as a fountain and Manneken-Pis came to represent an act of bravado defying convention. For the people of Brussels, claiming this provocative statue contributed to the creation of a depiction of themselves as mischievous, mocking people, free-spirited and endowed with a great sense of humour. The numerous caricatures that use 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 750 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 16

*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 16

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

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 20<sup>th</sup> century, only leading figures were accorded the privilege of offering a costume to Manneken-Pis. Famous donors include a duchess, a prince, a king, the City of Brussels, a Prussian major, etc.

In the mid-18<sup>th</sup> century, Manneken-Pis only had five complete outfits. His wardrobe did not increase significantly until the 20<sup>th</sup> century. He was offered around thirty outfits between 1918 and 1940. The trend grew in particular after 1945, until he had over 400 costumes in 1994 and over 750 by 2005.

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

Outfits are based on a wide variety of themes and are of all nationalities: gala costumes, military uniforms, student gear, folklore costumes, association uniforms, musicians' outfits,

sports kits, outfits representing famous figures, whether real or legendary, etc. The tradition of dressing Manneken-Pis may date back to the early 17<sup>th</sup> century, although the oldest references to this practice date from 1698. On the occasion of a major festival organised on 1 May that year, Maximilian-Emmanuel of Bavaria, Governor of the Low Countries (which then included modern-day Belgium) offered a blue Bavarian outfit to members of the Harquebusier Guild, the statue of Saint Christopher and ... to the Manneken-Pis statue.

The oldest costume 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 stolen the little statue. The king also bestowed the order of Saint Louis upon Manneken-Pis, thereby obliging his grenadiers to offer him a military salute.

**And more still ...**

**Worth visiting**

- Costume and Lace Museum, 12, rue de la Violette, near the Grand-Place  
Information: Educational service of the City of Brussels Museums: 02 279 43 71 or 02 279 43 55 - [www.brucity.be](http://www.brucity.be)

**Worth reading**

- L. ROWLAND-WARNE, Costumes and fashion, London, 1992





**Marvellous legends**

Gradually, people began to forget that the statue represents 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 17**

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.

The right order:



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**QUESTION 17**

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 17**

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

B: the city of Brussels is besieged / 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 having a wee seems to have gradually intrigued a section of the population, who invented legends designed to explain the origin of Manneken-Pis. One of these tells the story of an urchin who, having peed against the door of the house of an evil witch, was condemned by the witch 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 in his cradle, their courage returned and they 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'. It is said that in 1477, during the wedding between Mary of Burgundy and Maximilian of Hapsburg, the city of Brussels connected a cask of wine to the Fountain of the Three Maidens 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 erected on the site in expiation.

**And more still...**

**Worth reading**

- Contes et légendes de Belgique racontés aux enfants (Fairytale and legends of Belgium, recounted for children) Brussels, 2004



**The hero of Brussels folklore**

Every year, on the same date, Manneken-Pis wears some of his traditional outfits. Often he also receives new outfits - and this provides an occasion for celebration. The donors of the outfit are first welcomed in Brussels Town Hall by the municipal authorities. They then proceed to the Manneken-Pis fountain where the statue awaits them dressed in his new clothes. Hurrah!

**QUESTION 18**

*This table shows Manneken-Pis's costume calendar. Which costume does he wear on 27 May every year?*

**ANSWER 18**

**RSC Anderlecht Footballer**

27 May is the anniversary of the foundation of the Royal Sporting Club of Anderlecht in 1908.

**To find out more ...**

On a specific date, over thirty times a year, Manneken-Pis wears clothes that are described as traditional. In 2005, these dates were adopted by the Brussels municipal authorities. Of course, the outfits worn are related to the occasion celebrated.

Moreover, Manneken-Pis wears his new clothes when these are officially presented.

For each new outfit, the donor puts in a prior request to the College of the Mayor and Aldermen of Brussels. If the proposal is approved, the donor is provided with a cut-out pattern to ensure that the clothes fit the statue. Once the costume is ready, a date is set for its official presentation.

Manneken-Pis is dressed in his traditional or new outfits by his personal dresser. The first of these accredited dressers was Henri Wauters. In fact, we know that on 3rd February, 1756 he was entrusted by the treasurers and receivers of Brussels with the task of dressing and undressing Manneken-Pis at least four times a year and as often as he was requested to do so...



### QUESTION 19

When some costumes are presented, the water that flows from Manneken-Pis is replaced by other liquids that are nicer to drink.

Find out which ones using these drawings.

Drawing of a glass of beer: x x x x

Drawing of a glass of wine: x x x x

Drawing of a bowl of cider + apples: x x x x x

### ANSWER 19

**Beer, wine** and **cider** are some of the drinks that flow from Manneken-Pis on special occasions, to the delight of the onlookers.

#### **To find out more ...**

The Order of the Friends of Manneken-Pis is responsible to ensuring that the costume presentation ceremony goes smoothly. The delegation presenting the clothes is received at the Town Hall by the Mayor or an alderman. Meanwhile, Manneken-Pis's official dresser clothes the statue in the new costume and hides it behind a flag. The donors and members of the Order of the Friends of Manneken-Pis then proceed to the corner of rue de l'Etuve and rue du Chêne. When they arrive, they start singing the song of Manneken-Pis, while the clothed statue is finally revealed. When they get to the refrain, Manneken-Pis sprays curious souls who have ventured too close with a stronger jet.

Sometimes, the fountain has been discreetly connected to a barrel of beer, wine or cider, for instance... Carrying goblets, the dresser climbs up to the basin and pours out the glasses, which he then distributes among the onlookers.

During certain festivals, the ceremony is attended by other brotherhoods, sometimes accompanied by fanfares and giants.

#### **And more still...**

##### ***Recommended reading***

- D. POLET and B. DE BACKER, *Le folklore bruxellois de A à Z (A to Z of Brussels folklore)*, 2005

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***There is a visitors' book at reception.***

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

***Thank you for your visit. See you soon!***

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#### **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).



## What would you say to a stroll through the city now?

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. City of Brussels Museum

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

### 2. The 'Dukes of Brabant' house

The name given to this 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 Everhard '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. What 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. Costume and Lace Museum

Did you like Manneken-Pis's costumes?

If so, find out about the history of clothes in the exhibition.

### 11. Souvenir shop

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. House of Folklore and Traditions

Do you think Brussels folklore is fun?

If so, would you like to visit the exhibition?

### 15. Remains of the first city wall

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

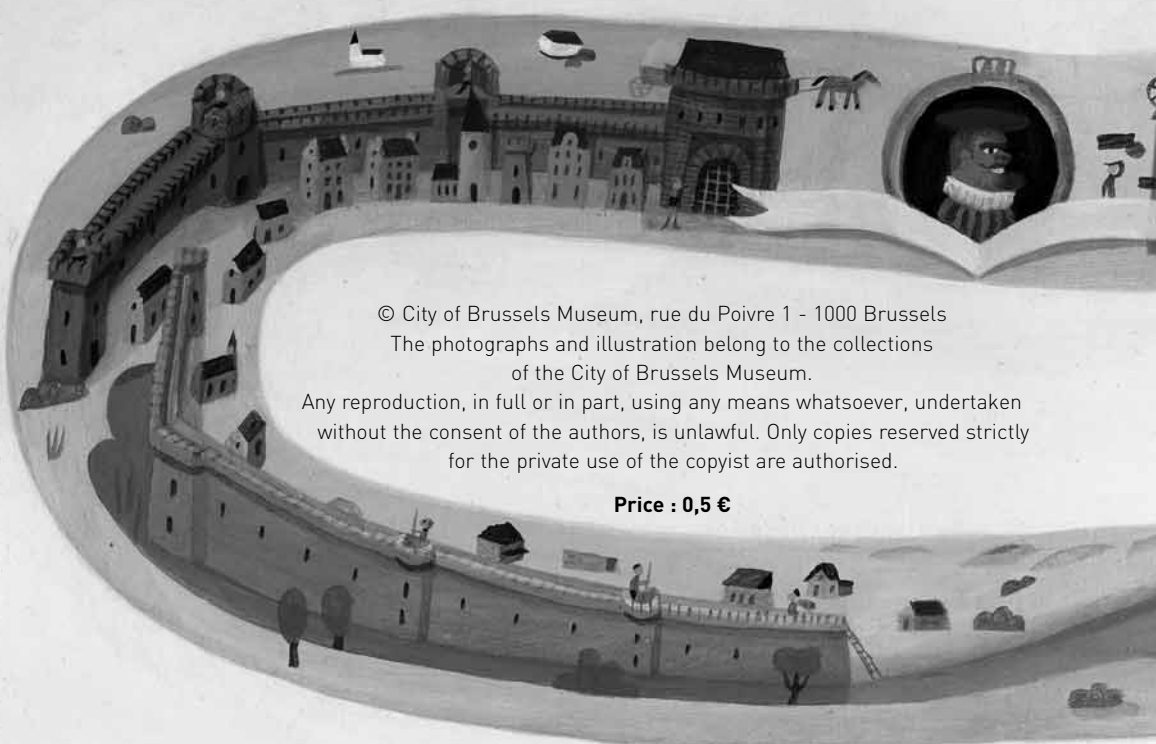
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