PAUL F. STATE

HISTORICAL DICTIONARY OF
BRUSSELS

B

HISTORICAL DICTIONARIES OF
CITIES, STATES, AND REGIONS
Series Editor: Jon Woronoff

1. *Tokyo*, by Roman Cybriwsky, 1997.
2. *Stockholm*, by Dennis E. Gould, 1997.
3. *Warsaw*, by Adriana Gozdecka-Sanford, 1997.
4. *Paris*, by Alfred Fierro, 1998.
5. *Honolulu and Hawai'i*, by Robert D. Craig, 1998.
6. *Guangzhou (Canton) and Guangdong*, by Graham E. Johnson and Glen D. Peterson, 1998.
7. *Greater Johannesburg*, by Naomi Musiker and Reuben Musiker, 1999.
8. *Vienna*, by Peter Csendes, 1999.
9. *Osaka and Kyoto*, by Ian Martin Röpke, 1999.
10. *Sydney*, by Arthur Emerson, 2001.
11. *London*, by Kenneth J. Panton, 2001.
12. *Washington, D.C.*, by Robert Benedetto, Jane Donovan, and Kathleen DuVall, 2003.
13. *New England*, by Peter C. Holloran, 2003.
14. *Brussels*, by Paul F. State, 2004.

Historical Dictionary
of Brussels

Paul F. State

*Historical Dictionaries of Cities, States,
and Regions, No. 14*

SCARECROW PRESS, INC.

Contents

Editor's Foreword

Although relatively small among the world's leading cities, few others can rival Brussels as a major center. It is the capital of Belgium, for a start. But it is also gradually becoming the institutional heart of the European Union, the largest economic and increasingly political organization around, with a good chance of one day becoming the capital of Europe. In addition, it is the site of a hundred other organizations, including the North Atlantic Treaty Organization, the biggest and most powerful military alliance the world has ever seen, with members on both sides of the Atlantic. Yet, it could hardly be said that much has been written about Brussels in English, and, of this, more than enough seems to be devoted to the more quaint or touristic aspects than to the city's turbulent history, when its citizens repeatedly fought for their independence against the great kingdoms and empires of the age, or the ongoing quarrels between linguistic groups that are shaping it today.

This makes it easy for the *Historical Dictionary of Brussels* to fill a gap, a regrettably large one, in both the literature on the city and the knowledge of many who visit or read about it. This is done, first in a chronology reaching back centuries, next in an introduction, locating it geographically and historically and anchoring it firmly in current events, and then in a dictionary section covering an amazing number of persons, places, events, and institutions as well as significant aspects of its economy, society, and culture. Obviously, this does not read like an ordinary book, but it is a highly readable reference source that is superior to others and particularly useful because it is so easy to find just what one wants with minimal effort. The bibliography, although slim compared to some other city volumes, is all the more useful because of the very paucity of works on Brussels today, let alone yesterday.

This latest addition to the series on cities, states, and regions was written by Paul F. State, who lived and worked in Brussels in the early

1990s and continues to visit frequently. He studied modern European history at the State University of New York at Buffalo and received a master's degree in international affairs from Columbia University, where he wrote a thesis on postwar direct investment in Belgium. He has since worked as a freelance writer and journalist for, among others, the New York Times Syndicate and *Newsday* and has written many articles on Brussels, including one describing it aptly as the "crossroads of Europe." This coverage was substantially expanded and significantly refined in this handy guide, which should enable many others to benefit from his broad interests and detailed knowledge.

Jon Woronoff
Series Editor

Preface

Brussels holds a unique place in European municipal history stemming, first and foremost, from its physical location. A relative latecomer among western European capitals, the city began as a military outpost situated in Europe's northwestern lowlands, a region that has long served as a crossroads of commerce, culture, and conflict. Drawing on its strategic site, the city grew economically wealthy and politically prominent, and its geography has endowed it with a history that has made the Belgian capital truly western Europe's most "European" city. The banners of every major regional power—Roman, Carolingian, Burgundian, Spanish, Austrian, French, English, Dutch, and German—have flown here.

In addition, its location at a place where borders meet, in straddling the linguistic frontier dividing the Germanic tongues from the Latin, has made Brussels a natural venue for communication and exchange. Immigrants, emigrés, and expatriots have, over time, blended with, and added to, the local cultural mélange; and, while tensions, most famously between French speakers and Dutch speakers, have simmered here, they have never boiled over into civic lawlessness.

Ruled for centuries by foreign overlords and exposed to continuing inflows of outsider influences, the city has long been a remarkably diverse place, where a tolerant cosmopolitanism and an openness to the wider world, acquired by necessity, are defining features. As such, Brussels has hosted more world's fairs than any other city of its size, and, as a favored site for international conferences, congresses, companies, and agencies for over a century and a half, its status as the headquarters city for the European Union, the North Atlantic Treaty Organization, and a host of other multinational bodies is a logical one.

At the same time, a hearty individualism and a defiant stubbornness in defense of local liberties are hallmarks of its inhabitants. The urge to

secure rights to self-government runs as a central theme throughout the
city's history, its chronology peppered with recurrent riots, rebellions,
and revolutions by residents resilient and resolute in preserving and pro-
moting their autonomy. The last quarter of the last century has wit-
nessed events that run true to the historical form. The creation of the
Brussels Capital Region within a federal Belgium, the product of evolv-
ing demands and realities, has, in turn, given rise to new challenges that
its citizens, long practiced in the arts of both accommodation and con-
frontation, are well prepared to meet.

Acknowledgments

Reader's Note

Dutch rather than Flemish is used in this book in reference to the language since standard Dutch is the official language in use in Belgium. Entry titles are given, where applicable, in both French and Dutch. French titles appear first in deference to the fact that French is the majority language of residents of the Brussels Capital Region. Within the text, French names are used in the interest of conserving space. The names of monarchs of Belgium are given in English for reasons of linguistic impartiality.

Acronyms and Abbreviations

ABE	Agence bruxelloise pour l'Entreprise (Brussels Enterprise Agency)
ARAU	Ateliers de Recherche et d'Action urbaines (Research and Urban Action Workshops)
AVCB	Association de la Ville et des Communes de la Région de Bruxelles-Capitale (Association of the City and Communes of the Brussels Capital Region)
BAO	Brussels Agentschap voor de Onderneming (Brussels Enterprise Agency)
BCR	Brussels Capital Region
BEA	Brussels Enterprise Agency
BENELUX	Belgium, Netherlands, Luxembourg
BGDA	Brusselse Gewestelijke Dienst voor Arbeidsbemiddeling (Brussels Regional Employment Office)
BGHM	Brusselse Gewestelijke Huisvestingsmaatschappij (Brussels Regional Housing Authority)
BHG	Brussels Hoofdstedelijk Gewest (Brussels Capital Region)
BIM	Brussels Instituut voor Milieubeheer (Brussels Institute for Management of the Environment)
BRDA	Brussels Regional Development Agency
BTO	Brussels Treaty Organization
CCIB	Chambre de Commerce et d'Industrie de Bruxelles (Brussels Chamber of Commerce and Industry)
CIBG	Centrum voor Informatica voor het Brussels Gewest
CIRB	Centre de l'Informatique de la Région bruxelloise
COCOF	Commission de la Communauté française (French Community Commission)

COCOM	Commission communautaire commune (Common Community Commission)
CPAS	Centre Publique d'Aide social (Public Welfare Agency)
CRISP	Centre de recherche et d'information socio-politiques (Center for Sociopolitical Research and Information)
CVP	Christelijke Volkspartij (Christian People's Party)
DBDMH	Brusselse Hoofdstedelijke Dienst voor Brandweer en Dringende Medische Hulp (Fire and Medical Emergency Service of the Brussels Capital Region)
EEC	European Economic Community
EU	European Union
FDF	Front démocratique des Francophones (Democratic Front of French Speakers)
GGC	Gemeenschappelijke Gemeenschapscommissie (Common Community Commission)
GIMB	Gewestelijke Investingsmaatschappij voor Brussel (Brussels Regional Investment Agency)
GOMB	Gewestelijke Ontwikkelingsmaatschappij voor het Brussels Hoofdstedelijk Gewest (Brussels Regional Development Agency)
IBGE	Institut bruxellois pour la Gestion de l'Environnement (Brussels Institute for Management of the Environment)
KHNB	Kamer voor Handel en Nijverheid van Brussel (Brussels Chamber of Commerce and Industry)
MIVB	Maatschappij voor het Intercommunaal Vervoer te Brussel (Brussels Intercommunal Transport Company)
NATO	North Atlantic Treaty Organization
OCMW	Openbaar Centrum voor Maatschappelijk Welzijn (Public Welfare Agency)
ORBE	Office régional bruxellois de l'Emploi (Brussels Regional Employment Office)
PRL	Parti Réformateur Libéral (Liberal Reform Party)
PS	Party Socialiste (Socialist Party)
PSC	Parti Social Chrétien (Social Christian Party)
RBC	Région de Bruxelles-Capitale (Brussels Capital Region)

SDRB	Société de Développement régional de Bruxelles (Brussels Regional Development Agency)
SIAMU	Service d'Incendie et d'Aide médicale urgent de la Région de Bruxelles-Capitale (Fire and Medical Emergency Service of the Brussels Capital Region)
SLRB	Société de Logement de la Région bruxelloise (Brussels Regional Housing Authority)
SP	Socialistische Partij (Socialist Party)
SRIB	Société régionale d'investissement de Bruxelles (Brussels Regional Investment Agency)
STIB	Société des Transports intercommunaux de Bruxelles (Brussels Intercommunal Transport Company)
UEB	Union des Enterprises de Bruxelles (Union of Brussels Enterprises)
ULB	Université libre de Bruxelles (Free University of Brussels)
UNESCO	United Nations Educational, Scientific and Cultural Organization
UVCB	Union des Villes et Communautés Belges (Union of Belgian Cities and Communes)
VB	Vlaams Blok (Flemish Bloc)
VBSG	Vereniging van Belgische Steden en Gemeenten (Union of Belgian Cities and Communes)
VGC	Vlaamse Gemeenschapscommissie (Flemish Community Commission)
VOB	Verbond van Ondernemingen te Brussel (Union of Brussels Enterprises)
VSGB	Vereniging van de Stad en de Gemeenten van het Brussels Hoofdstedelijk Gewest (Association of the City and Communes of the Brussels Capital Region)
VU	Volksunie (People's Union)
VUB	Vrije Universiteit Brussel (Free University of Brussels)

FLEMISH REGION
DUTCH-SPEAKING

B

GERMAN-

WALLOON REGION

FRENCH-SPEAKING

SPEAKING

B: BRUSSELS CAPITAL REGION
BILINGUAL REGION
(FRENCH/DUTCH)
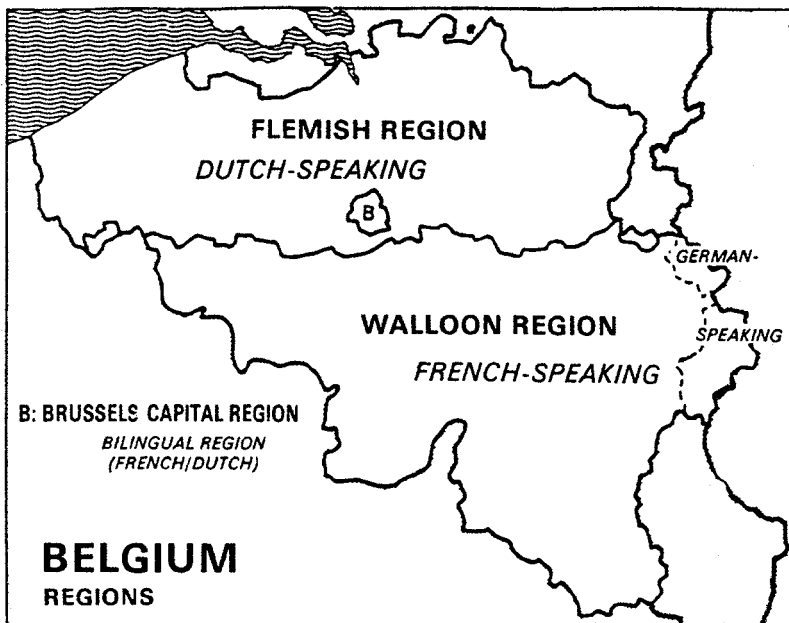
BELGIUM
REGIONS

Brussels Capital Region in Belgium
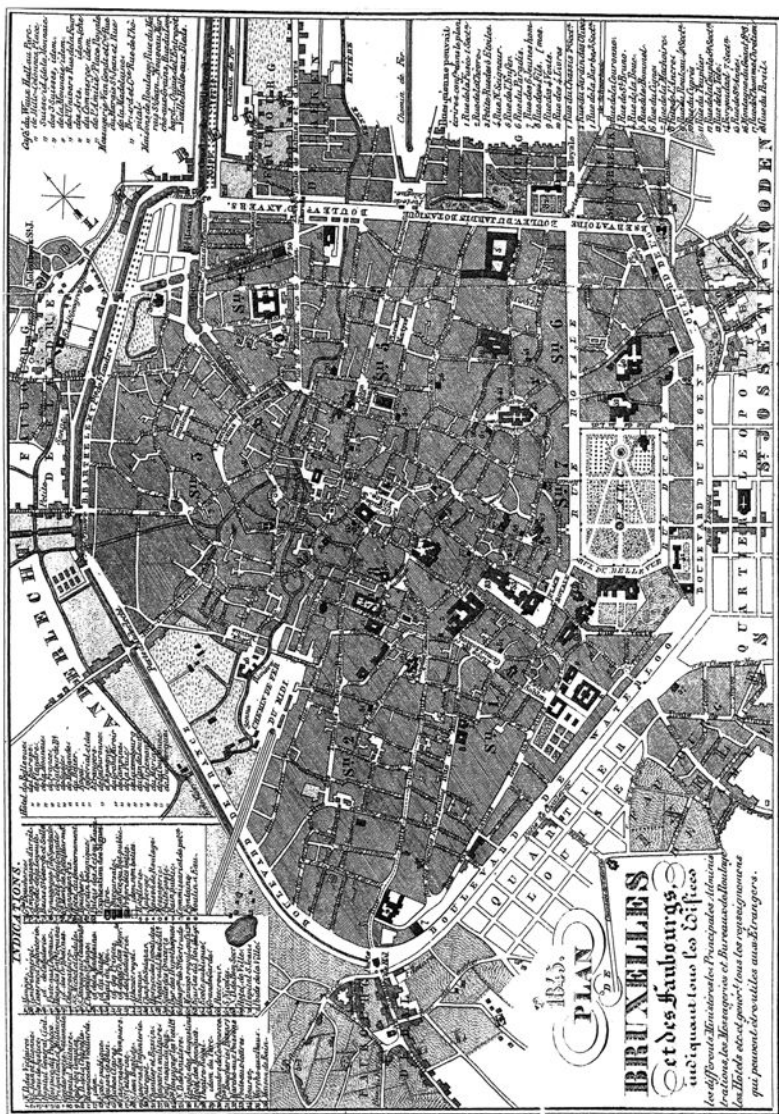
Brussels in 1845

Grand' Place in the 18th Century

Le Renard · Le Cornet · Le Paradis · La Louve · Le Sac · La Brouette · Saint-Jacques · Saint-Michel · Sept-Lignages · Sainte-Guchle · Maison des Boulangers

Rue de la Tête d'or

Former site of the t'Serhuygh-Skints stone house

Rue au Beurre

?

?

?

Rue du Poivre

Hôtel de Ville

Maison du Roi

GRAND' PLACE

Rue des Harengs

Rue de l'Étoile

Le Carillon
Le Saumon
La Merle
Le Pigeon
La Taupe
La Chaloupe
L'Ange
L'Olivier
L'Arbre

L'Étoile
Le Cygne
l'Arbre d'or
La Rose
Monpellier

Rue des Chapeliers

Rue de la Colline

These six guildhalls formed one building after 1697 as the Maison des Ducs de Brabant

L'Ermitage · Le Maynaart Steen L'Écrivisse or La Fortune · Le Moulin à vent · Le Pot d'étain · La Colline or Les Quatre Couronnés · La Bourse d'or · La Balance · La Demi-Lune · Le Coffy

NEDER-OVER-HEEMBEEK
1921

HAREN
1921

1925 →

1925→

LAEKEN
1921

1897→

BRUSSELS

1853

1913

1907

1864

Territorial Growth of the City of Brussels
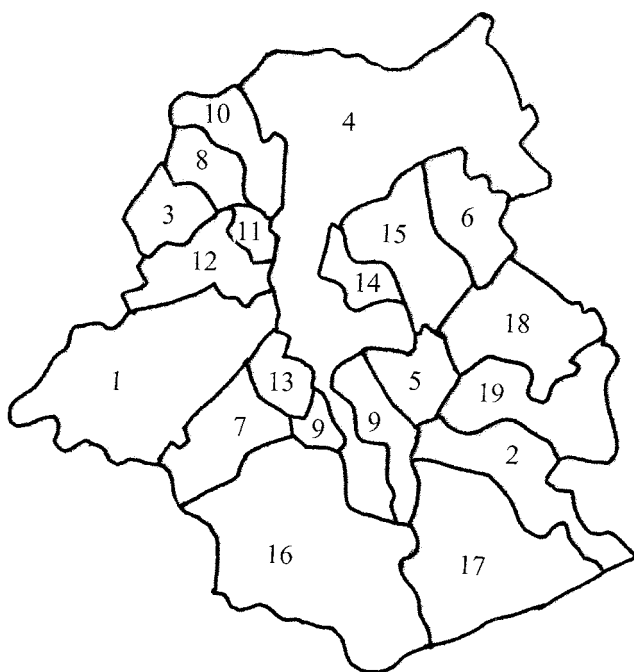
1. Anderlecht
2. Auderghem
3. Berchem-Sainte-Agathe
4. Brussels
5. Etterbeek
6. Evere
7. Forest
8. Ganshoren
9. Ixelles
10. Jette
11. Koekelberg
12. Molenbeek-Saint-Jean
13. Saint-Gilles
14. Saint-Josse-ten-Noode
15. Schaerbeek
16. Uccle
17. Watermael-Boitsfort
18. Woluwe-Saint-Lambert
19. Woluwe-Saint-Pierre

Communes of the Brussels Capital Region

Chronology

ca. 2250–1900 BCE   Neolithic remains found at Schaerbeek, Boitsfort, and Uccle.

ca. 1000–800 BCE   Celtic tribes settle in Belgium.

58–51 BCE   The Belgae, a Gallic tribe, are defeated by Julius Caesar.

ca. CE 175   Roman villa in existence at Laeken.

4th–6th centuries CE   Frankish tribes occupy territories between the Meuse and Scheldt Rivers.

ca. 695   Tradition holds Saint Géry builds a chapel on an island in the Senne River.

843   Charlemagne's empire divided (Treaty of Verdun); Brussels becomes part of Lotharingia.

959   Brussels becomes part of Lower Lotharingia.

977–979   Castrum constructed at Bruocsella; official foundation of Brussels.

ca. 984   Transfer of relics of Saint Gudule to the Saint Géry chapel.

1001   Otto, son of Charles of Lotharingia, becomes count of Uccle or Brussels.

1015   Henry I, count of Leuven, inherits Brussels.

1041–1047   Construction of the castle on the Coudenberg heights.

1047   Transfer of the relics of Saint Gudule to the church of Saint Michael.

ca. 1063–1100   Construction of first city wall.

1125   First mention of the office of *amman*.

1129   Saint-Nicholas hospital founded.

1154   First definitive mention of aldermen in Brussels.

1190   Henry I becomes duke of Brabant. Richard I of England passes through Brussels.

1225   Construction begins on the Cathédrale des Saints-Michel-et-Gudule.

1229   First town charter granted; first mention of jurors.

1243   First law written in the name of two aldermen.

1282   First mention of the cloth guild.

1292   Duke John I grants the town the right to revenues collected at gates.

1295   Duke John II authorizes aldermen to collect duty on beer as a town revenue.

1301   Municipal government centered on the Grand' Place.

1302   Revolt by craftsmen and tradesmen. Death of Everard t'Serclaes.

1303–1306   First democratic government.

1306   First mention of the *lignages*.

1349   The Black Death arrives in Brussels. Pogrom against the Jews.

1356   *Joyeuse Entrée* conceded by Duchess Joan.

1357–1379   Construction of the second town wall.

1401   Construction begins on the Hôtel de Ville.

1421   Popular uprising; craft guilds obtain right to participate in city government.

1436   Rogier van der Weyden appointed city artist.

1449   First ordinance enjoining residents to replace thatch with tile.

1455   Hôtel de Ville completed.

1477 Popular insurrection.

1515–1531 Construction of the Maison du Roi (Broodhuys).

1515 **January 28:** *Joyeuse Entrée* of Charles V.

1521 Erasmus at Brussels.

1531 Brussels becomes the official capital of the Netherlands.

1555 **October 25:** Charles V abdicates at the Coudenberg Palace.

1561 Willebroeck Canal opens.

1566 Wars of religion begin.

1567 **August 22:** Duke of Alba arrives in Brussels.

1568 **June 5:** Execution of the counts of Egmont and Hornes.

1575 Plague kills thousands.

1585 **March 10:** Brussels capitulates to the forces of Alessandro Farnese.

1619 War of the *gigot*. Manneken-Pis.

1695 **August 13–15:** Bombardment of Brussels by a French army under the marshal of Villeroy.

1697–1698 Reconstruction of the buildings on the Grand' Place largely completed.

1706 English–Dutch army enters Brussels. Estates-General of Brabant recognizes Charles III of Austria (later Emperor Charles VI) as ruler.

1711 Académie royale des Beaux-Arts founded.

1714 **March 6:** Treaty of Rastatt. The Spanish Netherlands becomes the Austrian Netherlands.

1717 **April:** Peter the Great, tsar of Russia, visits Brussels.

1719 **September 19:** Execution of Frans d'Anneessens.

1731 **February 3–4:** The Coudenberg Palace burns.

1744 **March:** Charles of Lorraine enters Brussels.

1772   Bibliothèque royale opens to the public.

1775   Place des Martyrs (Saint-Michel) completed.

1776   Construction begins on the place Royale and the Parc de Bruxelles.

1781   Emperor Joseph II visits Brussels. Decree on religious toleration.

1**782–1784**   Royal palace at Laeken constructed.

1782–1785   Demolition of the second town wall begins.

1783   Religious houses disbanded.

1789   **June:** Abolition of the *Joyeuse Entrée*. **October:** Brabant Revolution. **December:** Austrians abandon Brussels.

1790   **January:** Proclamation of the United States of Belgium by the Estates-General at Brussels. **December:** Austrian troops return to Brussels.

1792   **November 14:** General Charles-François Dumouriez enters Brussels.

1793   **March 24:** Austrians return to Brussels.

1794   **June 26:** French victory at Fleurus. French regime begins at Brussels.

1801   **July 8:** Stock Exchange opens.

1803   First consul Napoléon Bonaparte visits Brussels.

1810   Official visit by Emperor Napoléon Bonaparte. Decree to build the perimeter boulevards.

1815   Brussels becomes the joint capital of the Kingdom of the Netherlands.

1817   Théâtre de la Monnaie constructed.

1819   Brussels is illuminated with gas.

1830   **August–October:** Revolution and Brussels becomes capital of an independent kingdom of Belgium. J. N. Rouppe becomes the first burgomaster of the city as capital.

1831   **July 21:** Installation of King Leopold I on the place Royale.

1832 Opening of the Brussels-Charleroi Canal. Cholera epidemic kills over 3,000.

1834 Foundation of the Université libre de Bruxelles.

1835 **May 5:** Inauguration of the Brussels-Mechelen railway line.

1838 First organic communal law.

1841–1855 Nord and Midi stations linked by railway along perimeter boulevards.

1845 First telegraph line links Brussels and Antwerp.

1847 **May:** Systematic construction of sidewalks begins. **June 20:** Inauguration of the Galleries Saint-Hubert.

1848 Brussels hosts the first international peace congress.

1853 Brussels acquires the Léopold district.

1854 Chamber of Representatives rejects a proposal for city annexation of surrounding suburbs.

1855 Last public capital execution at the porte de Hal.

1857 Creation of a municipal water service.

1860 Duties and tolls on goods entering the city are abolished.

1864 Brussels annexes the avenue Louise strip together with the Bois de la Cambre. Avenue Louise built.

1865 Newspaper and refreshment kiosks appear along major streets.

1866–1883 Palais de Justice built.

1867–1871 Vaulting of the Senne River and construction of central boulevards.

1869 First trams on rails begin.

1880 International exposition at the Cinquantenaire.

1883 Athenée de Bruxelles built on the rue de Chêne.

1884 Prison in Saint-Gilles constructed.

1886   Brussels linked by telephone to Paris.

1890   Place du Petit Sablon inaugurated.

1896   First cinema operates in Brussels. Autos first appear on city streets.

1896–1899   Victor Horta designs the Maison du Peuple.

1898   Saint-Roch district demolished. Dutch (Flemish) becomes the second official language in Belgium.

1900   April 4: The prince of Wales, the future Edward VII, shot at by Jean-Baptiste Sipido at Gare du Nord. The prince is unhurt.

1904   June 26: Parc Josaphat opens.

1905   September 25: Inauguration of the arcade of the Cinquantenaire. Buses first appear on city streets.

1910   World's Fair.

1911   Work begins on the Gare Centrale (Nord-Midi junction).

1914   August 21: Brussels occupied by German troops.

1918   November 22: King Albert I returns to Brussels.

1921   March 30: Annexation of Laeken, Neder-over-Heembeek, and Haren.

1922   Inauguration of the Port of Brussels.

1923   Brugmann hospital opens. Sabena (Société anonyme belge d'exploitation de la Navigation aerienne) founded at Brussels; it will become the Belgian national airline.

1928   May 4: Palais des Beaux-Arts inaugurated.

1929   Tintin first appears.

1932   Law on the use of languages in public administration and education.

1935   World's Fair at Heysel.

1940   May 17: Brussels occupied by German troops.

1944   September 3: Liberation of Brussels by British troops.

1947 Postwar census gives rise to linguistic tensions. Results not published until 1954.

1950 **March:** Plebiscite on the return of King Leopold III.

1952 Gare Centrale is completed.

1954 First public swimming pool opens on rue du Chevreuil.

1958 World's Fair at Heysel. European Economic Community and Euratom establish headquarters in Brussels.

1959 Work begins on Cité Administrative.

1960 Twentieth-Century Ballet founded by Maurice Béjart. Plan for urban redevelopment of the Îlot Sacré.

1961 **February 15:** Sabena airline crash near Brussels kills 72 on board, 1 on the ground.

1961–1962 Flemish demonstrations in Brussels.

1962 **November 8:** Language border across Belgium fixed.

1963 Law on use of languages in administration. Creation of a bilingual Brussels district.

1964 Galerie Porte Louise opens.

1965 Demolition of Victor Horta's Maison du Peuple.

1**967** **May 22:** Fire in l'Innovation leaves 253 dead.

1967–1970 Construction of the Berlaymont.

1968 The North Atlantic Treaty Organization installs its political headquarters at Evere. **May:** Student demonstrations at the Université libre de Bruxelles.

1969 Bibliothèque royale de Belgigue and the Palais des Congrès open. Vrije Universiteit Brussel set up.

1970–1971 Belgium divided into three regions, including the agglomeration of Brussels, numbering 19 communes.

1971 **July 26:** Law fixes the boundaries of the Brussels agglomeration. **November 21:** Elections for agglomeration council.

1976 **September 20:** Metro opens.

1978 City 2 is built.

1979 Brussels celebrates the 1,000th anniversary of its founding.

1981 Work begins on Parc Roi Baudouin in Jette.

1984 Musée d'Art moderne opens.

1985 Pope John Paul II visits Brussels. **May 29:** A wall collapses in the Heysel stadium during the European Champions Cup killing 38 spectators.

1988 Brussels becomes the third region in Belgium endowed with a special status.

1989 **June 18:** First elections to the Council of the Brussels Capital Region.

1992 Brussels becomes the site for sessions of the European parliament.

1993 New national constitution specifying "Belgium is a federal state." Provincial powers held by Brabant concerning Brussels are transferred to the Brussels Capital Region. **July 31:** King Baldwin (Baudouin) I dies and is given a state funeral in Brussels. **September:** New conference center of the European Parliament opens.

1995 **January 1:** Division of Brabant into separate Flemish and Walloon provinces comes into effect.

1996 **October 20:** White March.

1998 United Nations Educational, Scientific and Cultural Organization (UNESCO) designates the Grand' Place as a World Heritage site.

1999 Annual grants to the Brussels Capital Region by the federal government for urban improvements.

2000 Brussels is named cultural capital of Europe. UNESCO designates the principal townhouses designed by Victor Horta in Brussels as World Heritage sites.

2001 Police reforms go into effect. Additional powers are devolved to the Brussels Capital Region under the St. Polycarpe Agreement. Daniel Ducarme becomes the fourth minister-president of the Brussels Capital Region. **June–September:** "Art on Cows" comes to Brussels.

Introduction

BRUSSELS: THE PLACE AND THE PEOPLE

The city of Brussels sits astride geographic and cultural fault lines where uplands meet lowlands and Germanic meet Romance tongues. Subject to a succession of foreign rulers, Brusselers have learned through long experience to cultivate the art of compromise in adjusting to constant change, always with the object of securing for themselves the widest possible freedoms. Location and history have forged a tolerant and cosmopolitan people who make ideal hosts for the work of European integration and international cooperation carried on here. Its role as Europe's capital gives Brussels a prominent place on the world's stage, a status that can be best understood only by knowing its story.

The capital of the kingdom of Belgium, the city of Brussels (Fr., Bruxelles; Du., Brussel; Ger., Brüssel) forms the core of the Brussels Capital Region, one of three autonomous regions in the country, which is a federal constitutional monarchy. Brussels lies at latitude 50°50' north and longitude 40°20' east in the center of the country. It is situated slightly north—distances vary from approximately 10 km (6.2 mi.) to 3 km (1.8 mi.)—of the language border that runs through the center of Belgium dividing Dutch-speakers in the north from French-speakers in the south.

The city center lies about 20 m (6 ft.) above sea level in the valley of the Senne River, which forms the boundary between the Brabant plateau, a region of loess and clay soils, and the lowlands to the west in Flanders. To the south and east of the river the land rises sharply between 50 and 100 m (164 and 328 ft.) leading up to the Brabant plateau.

Brussels enjoys a temperate maritime climate with relatively cool summers and mild winters. The average summer temperature is about

16°C (60°F) and winter temperatures average about 3°C (37°F). Rain can occur at any time of the year; snow is infrequent.

The population of the Brussels Capital Region totals approximately 965,312 (2000). Population surges were propelled by economic expansion with the rise of the cloth trade in the 13th century, by political status, first, as capital of the Netherlands in the 16th century and, later, of an independent Belgium (1830), and by expansion of the city's limits following incorporation of sizable slices of adjoining areas to the east and north in the 19th and 20th centuries. It is the largest city in Belgium today.

Roman Catholicism is the religion professed by the vast majority of residents. Approximately 85 percent of native Brusselers speak French and 15 percent Dutch. Many are multilingual. In addition, the metropolitan region today counts a sizable in flux of expatriates and immigrants, who include Protestants among the former and Muslims among the latter, together with a multitude of languages.

TRADE TOWN (CA. 695–1421)

Chapel to Commune

The city of Brussels dates from a settlement that emerged out of the mists of time as a tiny outpost during Europe's Dark Ages. Although no definitive date marks the founding of Brussels, evidence exists that the region encompassing today's city has long been inhabited. Neolithic Age objects dating from approximately 2250 BCE have been unearthed at Watermael-Boitsfort, Schaerbeek, and Uccle. At the dawn of the Christian era, settlements would succeed armies. The area was bisected by secondary roads and interspersed with villas, including one discovered at Laeken, during the centuries following Julius Caesar's subjugation, in 57 BCE, of the fierce Celtic tribes inhabiting what became Rome's Gallia Belgica province.

The chronology of Brussels begins two centuries after the collapse of the Roman Empire in the West. First recorded as Bruocsella, "settlement in the marsh," legend holds that the site was visited by Saint-Géry, the bishop of Cambrai, France, who allegedly established a chapel about CE 695 on an island in the shallow Senne River. The place-name evokes that of the Salic Frank inhabitants who populated the rolling, fertile Brabant plateau following the Germanic invasions of the sixth century.

Other invaders threatened. Vikings approaching up the Dyle River were defeated at Leuven in 891, at which time the Brussels region served as a geographic outpost within Lotharingia, namely, that portion of Charlemagne's empire allotted to his grandson Lothair. The area fell within Lower Lotharingia following the division of the territory into upper and lower halves in 959, and, in 977, Emperor Otto II granted the duchy to Charles of France, a ducal descendant of Charlemagne. Charles established his *castrum* ("fortified place") at Brussels ca. 977–979, dates from which the city traces its official founding. Located on an island in the Senne, the site served as a base camp strategically situated both to facilitate Charles's ongoing conflicts with the French crown and to guard against the rising power of the neighboring county of Flanders. The choice of Brussels as a military post elevated the status of the place above that of its rural counterparts, and administrative, economic, and religious activities followed ineluctably in the wake of the princely presence.

A residence built of stone arose, succeeded by a walled enclosure stretching to the vicinity of today's Grand' Place, and a waterside location necessitated the building of a dockside facility to supply the *castrum's* residents—men in service to the duke, retainers, and clerks. Merchants eager for buyers arrived. Coins stamped Broesu or Bruocsella, dating from Charles's reign, have been excavated, pointing to the early existence of a minting facility. Charles's transfer of the remains of Saint Gudule (ca. 984) to his chapel laid the foundation for the city's religious history.

The settlement spread steadily along the marshy riverbanks from the valley floor to the slopes of the surrounding hills, whose forests would serve as an abundant source of wood for construction and fuel.

In 1003 Brussels was inherited by Lambert I, count of Leuven, within whose territory the town would henceforth be included. Perched close to the border with Flanders, a recurrent rival power to the counts, Brussels required better strategic security, and, in 1041, Count Lambert II moved the fortress up to the Coudenberg hill (today's place Royale). Work began on the first city walls, completed under his successor Henry II, launching development of the upper town. In 1047, the church of Saint Michael—the current Cathédrale des Saints-Michel-et-Gudule—was founded.

Under the long rule of Godfrey I (r. 1095–1140) the first glimmerings of urban government emerged with creation of the offices of *castellum*—the military guardian of the castle—and *amman*—a protomayor. At the same time as the counts of Leuven won virtual independence from the

Holy Roman Empire in securing, in 1106, the title of duke of Brabant, economic growth accelerated in Brussels as the town found itself centrally situated on the east-west trade route between Flemish towns—grown wealthy on the processing of English wool—and Rhineland market centers. The marshes along the riverside were progressively drained and merchants began to set up shops in an area that became known as the *neder merct* ("lower market"), the origin of the Grand' Place.

By the mid-12th century, the town counted growing numbers of prosperous residents who began to demand progressively greater liberties and privileges, which rulers, grown increasingly dependent on urban money sources to finance lavish lifestyles and omnipresent dynastic duels, were compelled to concede. Ducal rights to revenues were granted in 1291 and 1295, respectively. By then, Brussels could boast of aldermen, first recorded in 1154, and its first city charter, granted by Duke Henry I in 1229, extending governing rights to wealthy merchants and manufacturers. The conjunction of economic wealth and political authority among these groups led to the rise of hereditary familial dynasties (*lignages*), first recorded in 1306, which would play a prominent role in municipal government until the late 18th century.

Economic life in the 13th century followed the flag of the ruling house and so the wellspring of much of Brussels early commercial life derived from ducal statecraft. A key alliance with England inaugurated a trade in precious metals and in wool, which laid the basis for Brussels first fortune. Importation began as early as 1228, and output by Brussels merchants surged following a stop in trade between England and Flanders in 1272. Weavers, carders, fullers, and dyers labored to turn raw wool into wearable fabric prized throughout Europe, and growth in production gave rise to the cloth guild, first mentioned in 1282, to regulate working conditions and set industry standards. Guilds in every trade and craft would become standard by the 15th century.

By the 14th century, the first covered markets on the Grand' Place appeared, a town militia was created, and new revenue rights were won. The cloth trade prospered amid increasing political turmoil as craftsmen, chaffing under the power-holding monopoly of dukes and patricians, rebelled in 1303. Defeated in 1306, they rose again in 1356 under a patrician leader, Everard t'Serclaes, and, in driving out an occupying Flemish army, they profited from the power vacuum in permitting Duchess Joan to return to Brabant only on condition that she

grant a charter of liberties (*Joyeuse Entrée*), which included recognition of burghers' rights.

Fear of invasion having proven real, the town authorities hastened to construct a second enclosure in 1357, completed in 1379. The castle on the Coudenberg heights was transformed into a palace, completed at the end of the 15th century, that served as the seat of the court when in residence.

Within the town walls, discontent still simmered among the craftsmen. A drop in both the quantity of wool, occasioned by the Hundred Years' War and rising English competition, and the quality of cloth led to rising prices and unemployment and to full-scale revolution in 1421. The workers who forged and fabricated the wealth of Brussels now won the right to participate in its political life. Under the statute of 11 February 1421, the guilds were grouped together into nine "nations" from among whom town councillors and one of two burgomasters were chosen to manage municipal affairs. The formula would endure for 374 years.

ROYAL RESIDENCE (1421–1598)

Burgundian to Hapsburg Rule

Burgeoning Brussels outpaced Leuven, the dynastic capital of Brabant, and proved increasingly attractive to ducal rulers, whose visits grew more frequent and lengthy beginning in the late 14th century. The trend continued following the acquisition of the duchy by Philip the Good of Burgundy in 1430. A major European power now ruled in Brussels, and the town's growth as an administrative center paralleled Philip's presence—he spent virtually the entire years of 1460, 1462, and 1465 there.

Construction of Gothic townhouses, guildhalls, and, most magnificently, the Town Hall (Hôtel de Ville), begun in 1401, exemplified civic pride but masked economic stagnation and political mayhem. Riven by rival governing factions and burdened with high taxes to help bankroll the wars of Charles the Bold, a duke who disliked the town, Brussels was left financially ruined by the mid-15th century. A string of shocks—currency devaluation, price rises, and famine—culminated in revolution

following Charles's death in 1477 and civil war after that of his daughter Mary in 1482. A revolt in alliance with Flanders against Maximilian of Austria, Mary's husband, in 1488 ended in defeat and brought plague in its wake. Mounting budget deficits led an exasperated Philip I to place Brussels under ducal financial guardianship to force reluctant magistrates to lower expenditures. His successor, Margaret of Austria, stayed away entirely, residing in Mechelen.

A turnabout came when Brussels blossomed under her nephew Charles V. Simultaneously duke, king, and emperor, Charles was by birth a Netherlander and he ruled an empire stretching from Germany to Spain to South America largely from Brussels, the city to which he invariably returned following perennial peregrinations across his European patrimony. The city's status as official capital of the Netherlands was confirmed in 1531 on the installation of Charles's governor Margaret of Parma, and the governing cohorts for both the province of Brabant and the 17 provinces of the Netherlands settled in Brussels. Drawn by the magnet of the imperial presence, others followed—rich and poor, nearby rural residents and foreigners from as far afield as Spain and Italy—swelling the population and bringing a boom in specialty crafts, notably tapestry weaving and lace making, which replaced manufactured cloth as the town's trademark luxury goods. Sumptuous spectacles, exemplified by the *ommegang* of 1549, marked the era. Brussels secured regular postal and courier services and housed and hosted an array of poets, philosophers, artists, and scientists, including Desiderius Erasmus, Andreas Vesalius, and Albrecht Dürer.

Both cultural center and political capital, Brussels became perforce a focal point for the tides of thoughts and counterthoughts engendered by the Reformation then swirling through the Netherlands. They found fertile ground in Brussels, where, behind the glitter of Charles's court, poverty persisted among the lower classes, high taxes sparked riots by the bourgeoisie, notably in 1532, and relentless royal efforts to whittle away at municipal liberties engendered resentment among the gentry. Discontent found expression in the new Protestant tenets, and religious rebelliousness segued quickly into demands for greater civil liberties, both of which the regime was determined to root out by force. The first victims met the headman's axe on the Grand' Place in 1523.

Sporadic persecution gave way to purposeful state policy following the accession of Charles's son Philip II in 1556. Calls for moderation and tol-

eration, notably expressed in the Compromise of the Nobles (1566) signed in the city, were quickly superseded by a tit-for-tat sparring match as Protestant iconoclasts wreaked their havoc in the churches and the duke of Alba arrived in 1567, bringing with him the Inquisition by the sword. Recalcitrant ringleaders faced either execution—the fate of the counts of Egmont and Hornes—or flight.

Refugees returned as committed rebels in 1576 when Spanish troops were driven out of the city. Calvinists now held sway in the town, strengthening the fortifications and proposing, albeit unsuccessfully, that the nations disallow the Catholic faith, which remained predominant. Forced to surrender the city in 1585 following a prolonged siege by Spanish troops under Alessandro Farnese, city officials secured a general amnesty and a promise to respect municipal privileges. Many thousands of merchants and skilled laborers fled to the breakaway Protestant North in the ensuing two years.

CONTESTED CITY (1598–1830)

Counter-Reformation to Revolution

Brussels remained the capital of the Catholic southern provinces of the Netherlands following Philip's transfer of power in 1598 to his daughter Isabella and her husband Archduke Albert of Austria, who would preside over a luxurious court life. Securely ensconced in the city, the Counter-Reformation reigned supreme. Religious orders proliferated throughout the 17th century, and their presence engendered a boom in church construction together with an improvement in educational and health services.

The years of Spanish rule witnessed considerable prosperity. Completion of the Willebroeck Canal in 1561 linked the city to the sea and the luxury trade in tapestries peaked in the 1600s. New industries emerged, including silk weaving, soap making, and the first textile factories, while export markets to Spain and her vast overseas empire multiplied. A system of street lighting using oil lamps was instituted in 1625 and measures were enacted to promote urban cleanliness.

The population approached 50,000 by the end of the 1600s, a relatively peaceful century marked by domestic troubles at its beginning

and international war at its end. The populace rebelled in 1619 against unpopular taxes and were constrained to submit only by the presence of troops perched on the town walls. The city found itself the object of Louis XIV's wrath when, on 13 August 1695, a French army under the marshal of Villeroi bombarded Brussels from the heights of Molenbeek, leaving many of the buildings on the Grand' Place and along surrounding streets smouldering in ruins. Rapid rebuilding of the guildhalls produced a mélange of Gothic, Italianate-Flemish, and baroque architectural styles, which, while retaining each building's individuality, gave to the city's central square a surprisingly ordered harmony. The century closed with the arrival of Bavarian and Spanish troops, on 17 December 1699, dispatched to discourage yet another effort to press for further rights, this time stemming from the discovery of long-lost documents detailing municipal privileges.

Austrian Hapsburgs replaced Spanish Hapsburgs in 1713, but the change of sovereignty changed little in the capital, whose residents proved persistently unruly. The guilds, increasingly anachronistic as an economic force, fought ferociously to retain their social and political prerogatives. A failed revolt in 1719 foreshadowed their declining status as new industrial operations organized along capitalist lines, such as cloth mills and chemical plants, began to arrive in the second half of the 18th century.

Under Austrian rule, debts plagued city finances, war broke out—Brussels capitulated to the French in 1746—and poverty remained endemic. The illiterate poor, crowded into the lower town, necessitated extensive charity work by the many religious orders while city officials issued a flurry of ordinances regulating issues of public order, sanitation, and transportation. Following destruction of the Coudenberg Palace by fire in 1731, Governor Charles of Lorraine oversaw the rebuilding of much of the upper town and bequeathed a stunning architectural legacy of neoclassical buildings and landscapes.

But efforts to rationalize and secularize civic affairs by Emperor Joseph II sparked unrest. The enactment of Enlightenment-era decrees in Brabant paralleled replacement of ancient liberties, culminating in the abolition of the *Joyeuse Entrée* in June 1789 and full-scale revolution in October. The Austrians were driven out of Brussels in December and a United States of Belgium proclaimed by the provincial Estates-General assembled in the city in January 1790.

Tumultuous years ensued as the Brabant Revolution set in motion a struggle within a struggle that found democrats, largely French-speaking elites of the middle class, pitted against upholders of traditional rights in a contest played out within the wider sphere of continental war. Brussels swung back and forth between Austrian and French control until the French victory at Fleurus on 26 June 1794 brought occupation troops, who periodically pillaged the city, and revolutionary decrees, which abolished guilds, governing bodies, and religious houses. Brussels lost its capital status in becoming merely the chief town of a French provincial *département*.

Stability returned on the accession to power of Napoléon Bonaparte, whose regime brought a flourishing of French culture and a return of religious peace. Bonaparte made three visits to Brussels—his attempt to enter a fourth time was thwarted at Waterloo. His vanquishers raised the city's status once again to that of capital, now sharing the distinction with The Hague in an arrangement decreed at Vienna by which the provinces of the Netherlands were reunited under the Dutch monarch. King William I brought an aristocratic yet progressive regime that actively abetted the industrial revolution aborning in the southern Netherlands. Brussels saw the establishment of a financial bank, street lighting by gas, and a canal built to the coalfields around Charleroi. Development began to stir outside the city walls, whose demolition had been decreed by Napoleon in 1810 and the traces of which were followed in laying out tree-lined boulevards that would be completed in the early 1800s.

The city's population approached 100,000 by 1830 as discontent mounted against the Dutch—by French-speaking elites who resented languages laws, Catholics who opposed decrees regulating education, industrialists who sought tariff protection, and democrats who disliked a monarch who restricted freedoms and presumed to choose the city's burgomaster. Bankruptcies and a rise in the price of bread added fuel to the fire whose fuse was furnished by the revolution in Paris in July 1830. On August, operagoers at the Théâtre de la Monnaie, stirred by the words of *La Muette de Portici*, rushed into the streets to join milling crowds in launching both a revolution, which drove arriving Dutch troops from the Parc de Bruxelles in September, and an independent kingdom of Belgium, formally declared in Brussels on 4 October. Municipal elections shortly thereafter and enthronement of Leopold I as

king of the Belgians, held on the place Royale on 21 July 1831, confirmed that fact.

NATIONAL CAPITAL (1830–1945)

Independence to World Wars

The new national capital, already the country's largest city in 1830, witnessed explosive demographic growth in the 19th century as the population surpassed 200,000 by 1900, when 1 in 10 Belgians were living in Brussels and its environs. Industrialization proceeded apace with manufacturing industries benefiting from the arrival of the Continent's first railroad linking the city with Mechelen (1835) and then Antwerp. The Bank of Brussels (1835) rivaled, first, the Société Générale and, after 1850, the National Bank in spurring further development. Befitting the city's new national status, a university was founded (1834) and a royal library (1837). Rural residents flocked to the city drawn by employment opportunities in the capital, and foreigners, many of them refugees from revolutions and persecutions elsewhere in Europe, arrived, drawn by Belgium's liberal governing regime, which, together with its neutral status, began to attract growing numbers of international conferences to Brussels beginning in the 1840s. International organizations would set up headquarters in the city starting in the 1870s.

The city as capital found itself required to furnish mounting municipal services while deprived of sufficient means to pay for them. Unable to draw on either state subsidies or sums from surrounding suburbs, city officials waged a relentless struggle with the national government to secure additional monies through fairer and broader revenue-sourcing schemes. At the same time, efforts to amalgamate neighboring boroughs, begun as early as December 1831, although rejected by national authorities, did succeed in securing for Brussels some territorial accretions in 1864, notably the Bois de la Cambre and the avenue Louise corridor.

And the city found a powerful ally in King Leopold II, an ardent urban planner, who, if not able to secure government subsidies, often provided funds from the royal coffers or nudged contributions from wealthy financiers and developers. The monies were much needed. A monarch whose expansive ambitions chaffed restlessly within the con-

fines of his kingdom, Leopold gave expression to his obsession with splendor by developing and embellishing his capital, and, under his sponsorship, Brussels was transformed. New districts were created; the Senne River, long a polluted catchment, was vaulted over; and central boulevards were laid out. The emphasis was everywhere on urban redevelopment, and edifices appeared on a monumental scale—the Palais de la Justice (1883) and the Cinquantenaire (1905).

Artists made Brussels a center for much innovative creativity in the late 19th century. Architects broke trend-setting ground, notably in introducing art nouveau, which arrived in Brussels in the late 1890s. Specimens of the style for which Brussels would henceforth be identified soon dotted the urbanscape.

Modern municipal services—police, fire, sanitation—were now in place, and Brussels served as the center for national and international communications in Belgium—telephone links to Paris began in 1886—and as the hub of the country's increasingly dense railway network. Horse-drawn trolleys first appeared on city streets in the 1830s; they were replaced by electric tramways in the 1890s as lines began to stretch to the suburbs, where, after 1900, more and more city residents were moving.

Suburban growth spurred continued calls by officials for a formula by which to compensate the city for revenue shortfalls. Residents of nearby communities paid nothing for use of city services and the national government, occupying tax-free properties throughout Brussels, relied on municipal police and fire departments to keep order at city expense. In the general strike of April 1893 workers rioting for suffrage reform smashed shopwindows in the city center and burgomaster Charles Buls placed Brussels under a state of siege while officeholders of neighboring Ixelles permitted mass meetings at the porte de Namur on the city line.

Some tentative steps toward intermunicipal cooperation were taken, however. Metropolitan burgomasters met to consult regularly beginning in 1879, joint provision of health services was in place by 1900, and intercommunal water and electric service began in the first decade of the 20th century.

A city largely liberal in its politics in a conservative, Catholic country and claiming 45 percent of its residents as dual French- and Dutch-speakers in a land increasingly divided linguistically, Brussels celebrated

with a World's Fair in 1910, and, in 1911, the city broke ground for a long-sought railway junction to link the north and south stations.

War abruptly put an end to the work when, in August 1914, residents greeted Germany's violation of Belgian neutrality, first, with exultation at news of the Belgian army's early successes and, then, with stoic resolve in enduring four years of occupation following the seizure of the city on 21 August. Wartime brought what peacetime could not as German authorities would interact only with the burgomaster of Brussels, thus forcing neighboring communities into a significant degree of areawide cooperation. City officials rejected recurrent German demands to pay fines and deliver supplies, and they faced repeated reprisals. The pattern began early with the arrest and deportation in September 1914 of Burgomaster Adolphe Max, who remained incarcerated in Germany until the armistice. Soup kitchens strove to alleviate the ever-present threat of hunger, and the constant necessity of securing requisitions and provisions for the occupiers left the city, by liberation in November 1918, heavily in debt.

The dearth of funds foiled postwar resumption of work on the central railway junction, leaving portions of the city in a shambles for decades. However, efforts toward creation of a greater Brussels received a boost in March 1921 when the boroughs of Laeken, Haren, and Neder-over-Heembeek were joined to the city.

The 1920s and 1930s witnessed a string of contrasting events. The inauguration of the Brussels seaport (1922) in conjunction with widening of the Willebroeck Canal ensured the continued drift of industrial development northward. The Great Depression brought crippling strikes in 1932 and 1934 while the Brussels World's Fair brought millions of visitors in 1935. The birth of the cartoon character Tintin in 1929 gave rise to a Brussels-based art form. The deaths of King Albert I and Queen Astrid in 1934 and 1936, respectively, rallied mourning residents around the monarchy.

They rallied again following Nazi Germany's surprise assault on Belgium during the early morning hours of 10 May 1940, when the airfield at Brussels was bombed. On 18 May, German troops entered a city largely deserted by its residents, mindful of the rigors of occupation endured 25 years before. They returned to face yet again a regime of requisitions, food shortages, searches, and arrests under another stubbornly resistant burgomaster, Frédéric-Joseph van de Meulebroeck, who was

arrested in June 1941, his place assumed by more pliant public officials. Liberation by British troops on 3 September 1944 brought an unprecedented outpouring of street celebrations.

COSMOPOLITAN METROPOLIS (1945–)

European Integration to Federal Regionalization

Victory was scarcely won when the debate over King Leopold III's wartime decision to surrender and stay in Belgium plunged the country into a crisis that deeply divided the nation, a division mirrored in the capital. Residents voted 48 percent in a 1950 referendum in favor of his retaining the throne, but tension gripped the city, which abated only on Leopold's abdication on 17 July 1951.

The division of opinion in Brussels exemplified the bipolarity of Belgium in which the duality between Flanders and Wallonia had been growing ever more distinct as the 20th century progressed. Flanders—Dutch-speaking, traditionally agricultural, and long dominated by Francophone elites—had evolved into an economic powerhouse that grew more pronounced in the postwar years, which, buoyed by a cultural revival that had begun in the 19th century, gave rise to a robust self-confidence. Flemish demands for equal linguistic treatment in administration, law, and education were conceded by the 1930s, including legislation mandating bilingualism in Brussels. Calls for altering the unitary governing structure of the country in favor of regional autonomy, at first heard faintly, grew louder after World War I when Walloon socialists and some liberals began to join Flemish nationalists in stressing the artificiality of the Belgian state. After 1945 sentiments flared and Brussels become a focal flashpoint.

Brussels lay geographically just north of the linguistic border within the Dutch-speaking part of Brabant. Since the late 18th century, the city had quietly but inexorably become largely French in language and culture, and, by 1947, census figures revealed not only continued French-language domination but also continuous expansion. Most ominously for Flemish hard-liners, the numbers showed a decided drift, in line with the postwar trend to suburbanization, of French-speakers to nearby Dutch-language areas, thus threatening to create an "oil spill" effect in

fueling fears that the whole of Dutch-speaking Brabant would eventually become home to French speakers and that Brussels would merge with Wallonia.

By the time the government released the 1947 census results, in 1954, Flemish militants were demanding the drawing of a definitive language line. Demonstrators marched on Brussels in October 1961 and again in 1962 in a show of force meant to stress the city's status as a Flemish town, and laws adopted in 1962 and 1963 set in place a formal language border across the country and authorized creation of the bilingual Brussels agglomeration, comprising 19 metropolitan boroughs.

During the postwar years Brussels experienced a boom in consumer spending and an influx of foreign workers from Mediterranean lands. The city population peaked in the 1960s when the city proper counted more than 150,000 inhabitants and the metropolitan area numbered just over 1 million. The central railway junction was finally completed in 1952; modern motorways were built around the city beginning in the 1950s, much of the initial work motivated to facilitate the onrush of millions of visitors attending the Brussels World's Fair of 1958; and a subway system began operations in the 1970s.

New construction blossomed everywhere and modern high-rises dotted the landscape. Indiscriminate demolition of older buildings, including landmarks such as Victor Horta's Maison du Peuple (1964), to create new office and residential blocks led critics to decry the "brusselization" of the cityscape, a term that became synonymous with haphazard urban development.

Much of that redevelopment stemmed from Brussel's role as headquarters of the Common Market, created in 1957. The city saw its status transformed as the institutions of, first, the European Community and, subsequently, the European Union (EU) grew in breadth and depth over succeeding decades. Now the world's largest economic bloc, the union struggles—albeit at a slower pace—to wield wider political powers at the same time as membership expands. The building blocks are still being set in place, yet Brussels has already been dubbed the "capital of Europe" in popular parlance. The term "Brussels" is often used to describe the EU in general. Legions of journalists, lawyers, lobbyists, and special interest, business, and financial experts have followed the bureaucrats in flocking to Brussels, drawn to the European district, carved out of the old Léopold district, clustering close by its core build-

ing, the Berlaymont, built in 1967. Although the "Eurocrats" accounted for approximately 30 percent of the city's income by century's end, skyrocketing property costs and seemingly never-ending construction and reconstruction aroused resentment among some residents.

The arrival of the North Atlantic Treaty Organization, which set up headquarters in Evere in 1968, brought international uniqueness to Brussels as a capital that now hosts three distinct diplomatic delegations with ambassadors and ministers accredited to Belgium, the European Union, and the North Atlantic alliance, respectively.

Enhanced international stature paralleled national division and, finally, devolution. In the 1960s, Belgian society self-divided as organizations and institutions, from political parties to universities, split into separate entities based on language. Positions hardened as momentum gathered toward establishment of community and regional authorities. Wedged between the two language groups, Brussels had long resisted the trend, its Francophone majority fearing that changes would jeopardize the city's symbolic and substantive status as national capital. In a bow to the inevitable, support gradually grew for creation of a separate region comprising Brussels and its surrounding suburbs, and a spate of laws, beginning in 1970, led to a fully federal Belgium by 1989 in which the Brussels Capital Region makes up one among three largely self-governing regimes.

Debate still rages, however, on whether and, if so, how the city's status should evolve. Much hinges on the success of the current federal arrangement, barely a decade and a half old. Proposals for change have been broached that run the gamut from making Brussels a self-governing city-state to creating an enlarged Brussels region, one that encompasses all of Brabant. Extremists on both sides of the linguistic divide cling fiercely to possession of "their" Brussels, which places the capital in the uncomfortable position of serving as either pawn or power broker in the seemingly interminable political parleying. Should European union proceed apace, could the city of the future find a way out in a new status as a supranational European distict, on the model of Washington, D.C.?

Named cultural capital of Europe in 2000, the city remains culturally divided into separate linguistic communities. In truth, it is division that has served as a defining characteristic of Brussels—lower town versus upper town, center versus periphery, patricians versus burghers, Catholics versus Protestants, French speakers versus Dutch speakers.

Its topography and demography constantly evolving, it is a diverse, complex city of often striking contrasts that has emerged as history's legacy. Ancient, narrow streets and wide, modern boulevards, architectural treasures and nondescript office towers, well-to-do international civil servants and impoverished immigrants, industrial plants and tertiary service centers, the seat of both the French cultural community and the Flemish governing institutions, one region and 19 local townships make up the municipal mélange. It is here where, throughout history, peoples, nations, empires, and armies have clashed. Yet, it is also the place where they have come to coexist, and it is that heritage which abides. Brussels remains preeminently a meeting place, one where, in today's city, multiculturalism, multilingualism, and multinationalism are leaving indelible imprints.

The Dictionary

– A –

ABATTOIR, BOULEVARD DE L'/SLACHTHUISLAAN. The last boulevard to be constructed comprising a part of the **inner ring road**, the boulevard de l'Abattoir links the porte d'**Anderlecht** to the porte de Ninove. Completed in 1840, it remained the sole boulevard not joined by a parallel avenue until 1918, when its twin, the boulevard Poincaré, was laid out. It remains one of the few thoroughfares in Brussels not to have changed names. A great slaughterhouse (*abattoir*) was built adjacent to the boulevard and inaugurated by King **Leopold I** in 1841. It replaced the Grande Bucherie at the **Marché aux Herbes**. In 1890, the slaughterhouse was shut down, replaced by updated facilities in **Anderlecht**. All vestiges were erased in 1926 and the Institut des Arts et Métiers was founded on the site in 1932.

ABBAYE DE LA CAMBRE/ABDIJ TER KAMEREN. Located between the **Bois de la Cambre** and the lakes forming the Étangs d'Ixelles, the abbey was founded as a convent for Cistercian nuns in 1201 on the land granted the order by Duke **Henry I**. The abbey rose to become a wealthy religious establishment by the late 13th century, but it suffered deprivations in the **wars of religion** when the Gothic abbey church was destroyed and the nuns were forced to leave (1581–1599). Driven out again in the 17th century (1635), the occupants were expelled permanently in 1796 when religious houses were suppressed under the **French regime**. The buildings subsequently served as a military academy, a cotton mill, and a poorhouse. Today they house the Institut géographique national and the École nationale supérieure d'architecture et des Arts visuels.

A portion of the gardens of the abbey were lost to facilitate construction of the avenue Émile De Mot in 1907.

ACADÉMIE ROYALE DES BEAUX-ARTS/KONINKLIJKE AKADEMIE VOOR SCHONE KUNSTEN. The Académie royale des Beaux-Arts was founded on 30 September 1711 when the city **government** made available to the deans of the various arts **guilds**—painters, weavers, sculptors, and others—a room at the **Hôtel de Ville** in which to offer lessons. Instruction began on 16 October. The academy was plagued in early years by financial shortfalls, and the city government granted a subsidy. As its prominence rose, additional monies were forthcoming from the provincial government and well-to-do families in Brussels, who competed in donating generous gifts. Closed after the Battle of Fleurus (26 June 1794), it did not reopen until 10 October 1806. After 1876, it operated out of the building that served formerly as the convent of the Bogards on rue du **Midi**. Today the academy is housed in the **Palais des Académies**.

ADOLPHE MAX, BOULEVARD/ADOLPHE MAXLAAN. One of the central **boulevards** laid out following the **vaulting** of the **Senne** River, the boulevard connects the place de **Brouckère** directly to the place **Rogier**. It was built to provide the center of the city with a direct link to the **Gare du Nord**. The route was cut between rue **Neuve** and rue Saint-Pierre and necessitated little demolition work, entailing loss of green spaces adjacent to the residences along these latter streets.

A lively commercial thoroughfare, the boulevard was graced by grand hotels—Atlanta, Plaza, Scheers—as well as fashionable stores, restaurants, and **cafés** during the interwar years. The city's first **cinema** was established here at number 110. It was called boulevard du Nord until December 1918 when the name was changed to honor **Burgomaster Adolphe Max**.

AELST I, PIETER VAN (D'ALOST, PIERRE) (ca. 1450–1522). Pieter van Aelst, the surname of Pieter van Edingen (Pierre d'Enghien) rose to become the greatest among **tapestry** weavers and merchants in Brussels in the early 16th century. Born in Waterloes, near Aalst, about 1450, van Aelst completed his apprenticeship as a

weaver and began his mercantile activities in Aalst. About 1493, he established himself in Brussels, where the court often resided and where the tapestry trade was then expanding rapidly.

Beginning in 1497, van Aelst furnished tapestries to the Hapsburg rulers of **Brabant**. In 1502, he traveled to Spain and was subsequently appointed *valet de chambre* and supplier of tapestries to King Philip I on 8 July 1502 in Toledo. In 1506, he was again in Spain, returning to Brussels in 1508. In 1509, van Aelst was appointed *valet de chambre* and official weaver to the young archduke **Charles V**, a position that entailed overseeing the royal inventory, purchasing materials, and planning the adornment of public buildings on the occasion of holidays and celebrations.

The high point of his career came with a commission from Pope Leo X for a tapestry depicting the Acts of the Apostles. Woven from a cartoon painted by Raphael and illustrating the history of Saints Peter and Paul, the tapestry was intended to adorn the Sistine Chapel. The assignment marked the introduction of the Italian influence on the art of tapestry weaving in the Low Countries. Other papal commissions followed. Van Aelst worked concurrently for the royal court and the aristocracy in Brussels. Sometime between 1516 and 1518 he most likely wove the four-section masterpiece *Our Lady of the Sablon*, of which two sections are preserved in Brussels.

Unlike his predecessors in Brussels, he established himself as the head of a workshop, which dates from 1502, that acquired international repute. Despite ever present difficulties in securing payment—the court paid his wages irregularly—van Aelst amassed a considerable fortune and acquired large property holdings. He died in Brussels on 23 July 1522.

AELST II, PIETER VAN (D'ALOST II, PIERRE) (ca. 1471–1532). Pieter van Aelst II, also known as Pieter van Aelst the Younger, was the eldest son of the celebrated **tapestry** weaver and merchant **Pieter van Aelst**. Born in Aalst, he completed his apprenticeship in his father's workshop and entered the business in his native town before leaving for Brussels, where he resided as of 1492. During the prolonged absences of his father, he managed the business.

In 1509, he was appointed to serve six months of the year as a "restorer" of tapestries to Emperor **Charles V**, a post he shared with Jan

Van der Bruggen. He worked in close collaboration with his father, and several works were begun under the aegis of the elder van Aelst and finished after his death by his son.

Van Aelst crafted the celebrated series entitled *Les Honneurs* (The honors). Commissioned by **Margaret of Austria** in 1520 and designed by **Bernard van Orley** and others, the work featured nine large sections on which were displayed a complex iconography in vivid colors of scenes illustrating Fortune, Justice, Faith, and Nobility, among others.

Van Aelst was the first weaver to execute tapestries depicting large-scale biblical scenes that entailed changes in the art of weaving, requiring greater attention to perspective, including the placement of figures in the foreground and employing great detail in reproducing antique costuming. Tapestries include 12 works depicting *Scenes from the Life of Christ*, commissioned by Pope Leo X. The series was completed in 1521 and final payment was received in 1532, the latter date marking the last known mention of van Aelst.

AELST III, PIETER VAN (D'ALOST III, PIERRE) (ca. 1495– ca. 1560). Pieter van Aelst III was born in Brussels about 1495. He received his training in the workshop of his father, **Pieter van Aelst II**, who initiated him in the business. He succeeded his grandfather as **tapestry** purveyor to **Charles V**, a position he assumed probably on the death of the latter. About 1550, van Aelst obtained a commission from Sigismund-Augustus, the king of Poland, to complete a large and lavish work, which, when finished, comprised a series of 18 tapestries depicting various episodes in the book of Genesis. Except for these, no others of his numerous works are known.

About 1560, the large workshop that had been started by his grandfather **Pieter van Aelst I**, in 1502, was sold by family heirs to the celebrated Brussels weaver Willem de **Pannemaker**. The sale date indicates the likely date of death of van Aelst.

AGGLOMERATION. The agglomeration (*agglomération, agglomeratie*) of Brussels denotes the grouping of the city with 18 surrounding **communes**. The establishment of a regional entity for the capital area took place within the context of demands for devolution of political structures and powers across Belgium. Its antecedent is traced

to the *cuve* that existed from the 14th century until the end of the 18th century. The boroughs secured complete independence in 1795, but, as early as 1824 and repeatedly after national independence in 1830, officials in Brussels petitioned the government for greater metropolitan powers together with expansion of the city's territory to include adjacent communities, whose residents benefited from city services borne solely at the city's expense.

A bill to annex neighboring suburbs was defeated in the Chamber of Representatives in 1854 and, in 1873, the government disallowed creation of a province of Brussels. Four bills to secure a fusion of communes or annexation of territory failed in 1911, 1920, and 1922. Bits of adjoining territory were acquired in the 19th century, notably the **Léopold** district, and a sizable increase was secured in 1921 with the annexation of **Laeken**, **Haren**, and **Neder-over-Heembeek**.

A consultative **Conference of Burgomasters** established an intercommunal commission in 1922 that drafted a proposal to create a metropolitan council of delegates from the communes competent to deal with areawide services such as transport, public works, fire protection, and public health. However, the city of Brussels opposed the scheme. During **World War II**, a decree of 24 September 1942 imposed a "Greater Brussels" (Gross Brüssel) government of 19 communes.

A national **language** boundary was fixed (Act of 8 November 1962) and the district (*arrondissement*) of Brussels was split into three new administrative districts, including the Brussels Capital area, the only bilingual district in Belgium. The agglomeration of the 19 communes included in the district was organized by a law of 26 July 1971, and it entered into operation on 15 June 1972. On 21 November 1971, voters elected members of a Greater Brussels Council for the agglomeration, which was also endowed with a college of **aldermen** (*échevins*, *schepenen*). A regional council composed of national senators and one-half of the members of the agglomeration council served as a consultative organ. The 19 communes were together accorded self-governing powers in **urban planning**, **transportation**, health, economic development, and public security.

The 1971 elections were the only ones ever held, the elections having been won by the Rassemblement bruxellois, a coalition of liberals and partisans of the **Front démocratique des Francophones**,

which managed to exclude committed Flemish-rights candidates from securing council seats by inscribing moderates on electoral lists, a tactic that irritated national authorities and helped stymie progress toward **federalization**. The institutions of the agglomeration were succeeded by those of the **Brussels Capital Region**.

AIRPORT. *See* ZAVENTEM.

AKEN, HENRI VAN (ca. 1250–1320). A poet, Henri van Aken was probably born in Brussels. He wrote an abbreviated version of the *Roman de la Rose* entitled the *Spieghel der Minnen* (Mirror of loves) and also *Roman van Heinric ende Margriet van Limborch* (Story of Heinrich and Margaret of Limburg). He served as a city treasurer.

AKTIEKOMITEE BRUSSEL EN TAALGRENS. A **Dutch**-language and Flemish-rights group founded in 1958 to protest the spread of **French**-language speakers in **Brabant** and to emphasize the Dutch-language roots of Brussels and its surrounding **communes**, the Aktiekomitee Brussel en Taalgrens comprised an amalgam of 30 groups. The Flemish People's Movement launched the committee, which began organizing extraparliamentary efforts and lobbying Flemish ministers. Its first action was to boycott the national language census, and the group succeeded in securing support from over 500 Flemish-language communes to organize a "No Language Census Day" in November 1959. Designation of language in population censuses was abolished in July 1961. A march on Brussels was held on 14 October 1961 with a second on the same day in 1962 at which tens of thousands demonstrated against Frenchification.

À LA MORT SUBITE (RUE MONTAGNE AUX HERBES POTAGÈRES 7). À la Mort Subite is a **café** that has become a city institution because it has retained its décor and furnishings from the turn of the 20th century. Ownership remains in the hands of a family originating from rue **Haute**, who make their own **beer** called Mort Subite in a brewery on rue des Capucins. The café moved to its current location in 1926 from rue de la Montagne, where it was known as La Cour Royale.

Several versions exist as to the origin of the name; most especially, that journalists, who played a game of dice here (*pitchesbak*) in

which losers paid the round, would often make a "sudden departure" (*mort subite*) ostensibly to meet a deadline and were admonished: "Don't take off suddenly if you see that you are going to lose."

ALBERT I (1875–1934). Albert Leopold Clement Marie Meinrad, the third king of the Belgians, was born in Brussels on 8 April 1875, the second son of Prince Philippe, the count of **Flanders**, and Maria von Hohenzollern-Sigmaringen. He succeeded to the throne on **Leopold II**'s death (23 December 1909). The first monarch to take the constitutional oath in both **French** and **Dutch**, Albert was popularly dubbed the "hero king" and the "knight king" for his role in rallying Belgian resistance to the German invasion in **World War I**. He spent the war at the head of the army and led the Allied offensive that recovered the Belgian coast in 1918. The monarch received a tumultuous welcome on his return to Brussels on 22 November 1918. A proponent of social reform and a calm, steadfast, and unostentatious ruler, Albert proved immensely popular. The king died in a fall during an outing at Marche-les-Dames on 17 February 1934. His funeral in Brussels saw many millions in attendance. A statue of the king stands in the **Albertine** gardens.

ALBERT II (1934–). Albert Felix Humbert Theodore Christian Eugene Marie is the sixth king of the Belgians. He was born in Brussels on 6 June 1934, the younger son of King **Leopold III** and Queen Astrid. Albert married Princess Paola Ruffo di Calabria of Italy on 2 July 1959. They resided in the **Belvedere** palace on the royal grounds at **Laeken**. Albert succeeded to the throne on 31 July **1993** following the death of King **Baldwin I**. Albert and Paola have three children: Philippe (15 April 1960), Astrid (8 June 1962), and Laurent (19 October 1963).

One-half of the boulevard **Émile Jacqmain** has been renamed the boulevard Albert II, the first time a living monarch has been so honored.

ALBERT OF AUSTRIA (1559–1621) AND ISABELLA (1566–1633). Born in Neustadt, Germany, on 15 November 1559, Albert was entrusted with the government of the southern Netherlands by King Philip II of Spain in 1595. The grandson of Emperor **Charles V**

through his mother Mary of Austria, it was Albert's ancestry that endeared him to the welfare of his subjects and the sentiment was reciprocated. He entered Brussels in February 1596. On 6 May 1598, Philip III renounced his ruling rights over the Netherlands in favor of his daughter Isabella. Her marriage to Albert made them corulers of the provinces. Together they made their *Joyeuse Entrée* as archduke and archduchess on 5 September 1599.

The Twelve Years' Truce (1609–1621) between Spain and the Netherlands permitted much regeneration, both moral and material. Brussels prospered and saw during their reign the arrival of many religious orders, welcomed by the sovereigns as ardent upholders of the Counter-Reformation. Numerous churches were restored and enlarged. Plagued by gout, Albert died on 15 July 1621, much mourned by the populace as a ruler who supported considerable self-government.

Isabella was born in Segovia, Spain, on 12 August 1566, the daughter of Philip III and Elizabeth of France. Intensely devout, she devoted herself during Albert's life to pious works and charitable pilgrimages in the Brussels area. Seeking religious life after her husband's death, Isabella was compelled by her brother King Philip IV to retain sovereignty. A patron of the arts, which flourished at her court, she confronted major economic troubles. To pay creditors, she pawned jewelry, and she had transported to Brussels the image of the Virgin of **Laeken**, whose help she implored. Isabella died in Brussels on 2 December 1633. The couple was childless and the southern Netherlands reverted to rule by Spanish governors. Albert and Isabella are interred in the Cathédrale des **Saints-Michel-et-Gudule**.

ALBERTINE. The Albertine denotes the complex of buildings in the **Mont des Arts** area. Projects to construct a cultural edifice in memory of the late king **Albert I** date to 1936. Despite vigorous opposition from preservationists, development plans proceeded. A jury chose a project presented by Maurice Houyoux (1903–1960) and Joseph Diongre (1878–1963), and architect Jules Gobert crafted a scheme by which the rue **Montagne de la Cour** was extended to encompass terraces, parterres, and stairways in meeting the need to account for the elevation difference.

The Albertine includes the **Bibliothèque royale de Belgique**, the **Palais des Congrès**, and the Palais de la Dynastie. The buildings were constructed between 1954 and 1969. The grouping includes the classical apartments of the **Palais de Charles de Lorraine**. The latter structure was moved slightly so as to align with the Bibliothèque.

ALDERMEN. *See* GOVERNMENT.

ALHAMBRA. Built in 1846 at boulevard **Émile Jacqmain** 20, the Alhambra, with 2,000 seats, was Belgium's largest **theater** in the interwar years. Major entertainers performed here, including Josephine Baker and Maurice Chevalier, and, on 24 January 1920, Mitchell's Jazz Kings gave the first jazz concert in Belgium. On 21 January 1918, the Council of Flanders, a grouping of radical advocates of Flemish rights, met at the Alhambra and declared independence for **Flanders**, a move that carried no effect. Following **World War II** the building proved too old and overly large. It was demolished in 1974.

ALLÉE VERTE/GROENDREEF. A country lane that joined Brussels to **Laeken** along the east side of the **Willebroeck Canal**, the Allée Verte was lined with elm trees and was the route of grand processions to the shrine of the Virgin Mary in Laeken led by Archduchess **Isabella** in the early 17th century. The thoroughfare was enlarged several times, including in 1703, and, from the mid-17th century, it was the preeminent promenade site of the aristocracy, a status that it lost following creation of the **Bois de la Cambre** and the avenue **Louise** in the mid-19th century.

The city's first **railway** station was inaugurated here on 5 May 1835. An original primitive wooden structure featured six platforms. Beginning in 1850 the Allée Verte Station was gradually supplanted by the **Gare du Nord**. Additional land was acquired and more tracks were laid out but the station was increasingly used solely by workers and primarily for freight traffic, handled by a vast station for storage and shipment of goods built about 1860. The latter was later supplanted by the Gare du **Tour & Taxis**. The Allée Verte was closed in 1953 and the buildings were razed in 1955. A heliport was built here that was later replaced by large parking lots. The Yser **metro** station is located on the site.

ALTARPIECES. *See* REREDOS.

ALTITUDE CENT, PLACE DE L'/HOOGTE HONDERD- PLAATS. This square in **Forest** marks one of the highest points in the Brussels metropolitan area. The church of Saint-Augustin, one of the few art deco churches in the capital, was built here beginning in 1936 under designs drafted by architects Léon Guianotte and André Watteyne.

AMIGO. The Amigo is the name of a street, a former **prison**, and a hotel in Brussels. The rue de l'Amigo was originally called Boterpotstraat after "Boterpot" (butter pot), the popular name of an adjacent building that sported a large, bulbous dome, which dated from the 14th century.

The street served as the location of the Amigo prison, built in 1522, rebuilt in 1791, and demolished in 1930. The building was used primarily to incarcerate petty criminals, rowdies, and drunkards. Up until the mid-1920s curious bystanders would assemble every morning to see the overnight "guests" depart. The homeless were given shelter on their request as were husbands thrown out of the house by their wives—but for three nights only. The prison's populace served as a rich source for writers.

The Amigo Hotel, built on the prison site in 1957, remains one of the capital's most luxurious.

AMMAN. The *amman* was appointed by the ruler of **Brabant** and served as the sovereign's representative in Brussels. He held the post at royal discretion. The *amman* presided over meetings of aldermen and was charged with ensuring municipal compliance with ducal ordinances. He also held **police** powers, powers of administration, and oversaw all executions within Brussels and the communities encompassing the *cuve*. In the latter locales he could delegated certain powers to subordinates called *vorsters*, a kind of local alderman. The exception was **Forest**, where abbots at the Benedictine abbey held these powers.

The *amman* first appeared in 1125, when Ascelim is recorded as having been appointed by Duke **Godfrey I**. The post was created to counterbalance the power of the *châtelain*, a position that the *amman*

came in time to supplant. The *amman* lived at the Chambrette de l'Amman and maintained his main office at L'Étoile, both on the **Grand' Place**. The position was abolished with the close of the ancien régime at the end of the 18th century.

ANDERLECHT/ANDERLECHT. Cited as Anderlech ("the low ground inhabited by those who live near the water") in a Latin text of 1046, the western suburb of Anderlecht dates from ancient times. Excavations have uncovered remains of Iron Age housing, a Roman villa from the fourth century, and a Merovingian graveyard. Early development was spurred by the cult of Saint Guidon (ca. 950–1012), who lived here and at whose tomb alleged miracles attracted growing numbers of pilgrims. Offerings left by these travelers allowed for restoration and expansion of the collegiate church of Saints-Pierre-et-Guidon, which began as a chapel to Saint Peter about 1078 founded by Reinilda of Aa, a member of an influential family in the duchy of **Brabant**. The Gothic church dates from the 14th through the 16th centuries, built on the 11th-century foundations. It was extensively renovated in the 19th century, and the tower, begun in the 16th century, was completed in 1898.

An early locale of the industrial revolution in Belgium, Anderlecht saw its first industrial plant open in 1790 when A. Schavye began a textile operation. The first steam engine was employed at the firm of J. F. Hoegarden in 1825.

In 1831, Anderlecht counted about 5,510 inhabitants, then the most populous of the **communes** around Brussels. It was the most developed of the suburban communities having paved streets, a major church, and a mix of agricultural and industrial activities, including carpentry, iron working, and masonry. Urbanization proved rapid at the end of the 19th century when slaughterhouses were built together with factories and workshops along the **Brussels-Charleroi Canal**. The population attained 80,000 by 1930. Anderlecht has a working-class reputation among the city's suburbs, but there are also many quiet, residential districts. The town's top-ranking football team, RBC Anderlecht, plays at Van Den Stock stadium and at **Stade Roi Baudouin**.

ANDERLECHT, ENGELBERT VAN (1919–1961). A largely self-taught artist, Engelbert van Anderlecht was born in **Schaerbeek** on

24 March 1919. One of the most important abstract lyrical painters in Belgium, Anderlecht exhibited both dynamic movement and bold color in his **painting**s. He died in Brussels on 7 March 1961.

ANJOUIN PERIOD (1700–1706). The Anjouin period refers to the years during the **Spanish regime** when Brussels was ruled by Philip d'Anjou, a grandson of Louis XIV, who mounted the Spanish throne as Philip V. French regiments entered Brussels in his name in 1701. Crowds welcomed the troops. The regime granted an amnesty to the insurrectionists of 1699, introduced reforms, and promoted economic development.

The French defeat at Ramillies (23 May 1706) obliged partisans of Philip V, together with the governor, the elector **Maximilian II Emmanuel**, to leave Brussels. English and Dutch troops entered the city through the porte de **Laeken** on 27 May 1706. Efforts to promote greater centralization of powers through diminution of local liberties sparked growing disillusionment with the regime.

ANNEESSENS, FRANS (FRANÇOIS, FRANCISCUS) (1660–1719). Born in Brussels on 25 February 1660, Frans Anneessens was a craftsman who, as a slate cutter, belonged to the Saint Nicholas nation, and, as a chair maker, to the Saint Christopher nation, two of the nine **nations** that together comprised one of the municipal governing institutions in Brussels.

In 1698, Anneessens was chosen dean of the Saint Christopher nation and, in July 1699, he acted as an advocate before the Council of Brabant in arguing for preservation of time-honored privileges accorded to the craft **guilds**, for which the publication of the *Luyster van Brabant* in 1698 had given renewed impetus. Defeated in his efforts, the council passed a regulation consisting of 24 articles, on 12 August 1700, that severely restricted the political power of the nations, which the deans refused to swear an oath to uphold.

Anneessens was chosen by the Saint Nicholas nation sometime before 1717 as the officer charged with leveling fines on members guilty of committing transgressions. In that capacity, he acquired an in-depth knowledge of urban statutes and privileges, and he served as a spokesman for the nation in dealing with city and provincial authorities. Recognized for his eloquence and acumen, he became a

leading advocate for the nine nations, which had recently rejected a new tax increase.

Backed by Hercule Turinetti, the marquis de Prié, minister plenipotentiary of the governor, Eugene of Savoy, the Council of Brabant passed two decrees on 11 June and 24 July 1717 that rescinded the political powers of the nations. The citizens of Brussels rebelled and the marquis, lacking adequate military forces, backed down and annulled the measures. Disturbances continued and, with the arrival of Austrian troops in 1719, de Prié quelled the insurrection. Anneessens and five other deans were charged with inciting the insurrection and imprisoned, most probably in the **Steenporte**. Following a six-month trial, Anneessens was found guilty and, cited as the leader of the rebellion, he was decapitated on the **Grand' Place** on 19 September 1719. The other four deans were banished.

Viewed as a martyr, Anneessens is remembered as a hero by the populace for defending the city's freedoms. A statue has been erected to his memory and a central city square and **metro** station are named after him.

ANSPACH, BOULEVARD/ANSPACHLAAN. One of the central **boulevards** built following the **vaulting** of the **Senne** River, the boulevard Anspach is one of the city's most well-known thoroughfares. It is one of the connecting streets linking the **Gare du Nord** with the **Gare du Midi**. A traditional locale for department stores and **cinemas**, high-rises line the broad boulevard today. It was named on 21 May 1879 in honor of **Burgomaster Jules Anspach**.

ANSPACH, JULES VICTOR (1829–1879). A lawyer, councillor, and **burgomaster** of Brussels, Jules Anspach was born in Brussels on 20 July 1829. His father was a merchant and founding member of the Liberal Party. A brilliant student at the **Athenée** and the **Université libre de Bruxelles**, Anspach graduated with a degree in law in 1851, and he entered the bar and married the same year. He became a member of the communal council in 1857 and **alderman** for public instruction and fine arts at that time. Following the death of **André-Napoléon Fontainas**, he was appointed burgomaster by royal decree on 15 December 1863 and he held the post until his death.

An ardent Liberal who strove to unite discordant factions among party members, Anspach was also acutely conscious of the miseries of working-class residents, and his active promotion of urban development stemmed in part from a concern to ameliorate their condition. He toured working-class districts during the 1866 cholera epidemic, and he worked to secure the **vaulting** of the **Senne** River. Wide **boulevards** were constructed on the site during his tenure.

A tireless proponent of development, Anspach oversaw demolition of the **Notre-Dame aux Neiges** district in 1871, enlargement of rue d'Arenberg and creation of the Brussels cemetery at **Evere** in 1875, completion of a city sewage system, and the introduction of **trams** on rails, which he enthusiastically promoted.

A deputy for Brussels in the Chamber of Representatives, he was known as a skillful orator who used his national position to justify his urban policies and defend himself against critics, who opposed some urban schemes and attacked him on municipal matters, notably the inability of the **police** to restrain rioters in 1871.

Worn out from overwork, Anspach died at 49 on 19 May 1879. The city gave his name to one of the boulevards he had created, and a monument in his honor—a fountain standing 20 m /(66 ft.) high—was erected on the place de **Brouckère**, which was later moved to the quai aux Briques to facilitate construction of the **metro**.

ANTHONY OF BURGUNDY (1384–1415). Anthony of Burgundy was born in August 1384, the second son of Philip the Bold and Margaret of Male. He succeeded as duke of Brabant in making his *Joyeuse Entrée* on 18 December 1406. Anthony sojourned often in Brussels and he established the Chamber of Accounts of the duchy of Brabant in Brussels, which greatly enhanced the city's status as an administrative center. Beginning in his reign, the chancellor, councillors, and other officials settled in Brussels, remaining there even in the absence of the sovereign. Anthony died on the battlefield of Agincourt on 25 October 1415.

ANTOINE DANSAERT, RUE/ANTOINE DANSAERTSTRAAT. The rue Antoine Dansaert is a center for avant-garde fashion in Brussels.

ANVERS, BOULEVARD D'/ ANTWERPENLAAN. The boulevard d'Anvers is the oldest thoroughfare of the **inner ring road**. The work

of leveling ditches and grading for the roadway began in 1816. The street was first named boulevard Guillaume and it was changed to its present title in 1830 following the **Belgian Revolution**.

ARCHITECTURE. The earliest architectural style to appear in Brussels of which remnants survive is that of Romanesque, which arrived in **Brabant** in the 11th century through links with the Holy Roman Empire. Three churches exhibit characteristics of this style—Saint-Lambert in **Woluwe-Saint-Lambert**, the Chapelle Sainte-Anne in **Auderghem**, and the crypt beneath the chancel in Saints-Pierre-et-Guidon in **Anderlecht**, all dating from approximately the 12th century.

In the early to mid-13th century, Romanesque-Ogival architecture evolved, a transitional style characterized by pointed columns and semicircular arches. The chancel and transept of **Notre-Dame de la Chapelle** is a surviving example.

Early Gothic style, characterized by vertical lines in design and decorative balustrades and pinnacles, appeared in the mid-13th century to the early 14th century. Traces are found in the Brussels area, notably in the church of Saint-Denis in **Forest**.

The arrival of Flamboyant Gothic in the early 15th century marks a high point in architectural design. Many of the city's well-known churches are constructed in this style, including **Notre-Dame du Sablon**; the tower, north aisle, nave, and transept of the Cathédrale des **Saints-Michel-et-Gudule**; the nave, aisles, and tower of Notre-Dame de la Chapelle; and the church of Saints-Pierre-et-Guidon. Distinctive features common to **Brabant** include cylindrical pillars decorated with crochets in which statues of the saints were often placed, side chapels with triangular gables that resemble terraced houses, and an abundance of pinnacles. Churches were built to a smaller height than those found in the great French cathedrals.

Gothic architecture remained dominant in Brussels until the 17th century, when, combined with new design elements from Italy, a new style in building construction appeared. Drawing on elements of Italian baroque brought to the southern Netherlands in the early 1600s, Italianate-Flemish baroque architecture featured a central, or basilica-type layout, semicircular arches, and an abundance of ornamentation, including statues, scroll work, and cartridges. The style predominated

until the mid-18th century and is seen in **Notre-Dame de Bon Secours**, **Saint-Jean-Baptiste au Béguinage**, and **Notre-Dame des Riches-Claires**, among churches, and in the **Maison de la Bellone**. It is most famously exhibited in the guild houses around the **Grand' Place**, rebuilt in this style following the devastation of 1695.

A reaction against the exaggerated ornamentation characteristic of Italianate-Flemish intensified in the mid-18th century, and, parallel to the enthusiasm for classical antiquity then in vogue, a turn toward neoclassical architecture would prove to be profound and long-lasting. With its classic colonnades, barrel vaulting, linearity, and austere ornamentation, neoclassicism was the characteristic style of architecture under Governor **Charles of Lorraine**. It is abundantly in evidence in the Royal district, notably the **place Royale**, **Palais de la Nation**, and **Saint-Jacques-sur-Coudenberg**. The style would continue to dominant during the **French** and **Dutch regimes** (**Théâtre royal de la Monnaie**) and the early years of independence (**Galeries Saint-Hubert**, pavilions in the Jardin Botanique, **Hospice Pacheco**). **Place des Martyrs** remains the outstanding neoclassical square in the city.

Buildings designed in the neoclassical style waned during the second half of the 19th century, but no new style came to predominate. Rather, style strove not so much to adapt to formulas as to meet the favor of the reigning sovereign—**Leopold II**—whose ambitious plans to build and rebuild the city stressed the grand and the grandiose. **Gédéon Bordiau**'s **Cinquantenaire** and **Joseph Poelaert**'s **Palais de Justice** exemplify the massive monumentalism preferred by the monarch.

The late 19th century witnessed a revival of older styles ranging from neo-Gothic (**Maison du Roi**) to Flemish neo-Renaissance (Théâtre Flamand), but it was the creative endeavors of young intellectuals that produced a radical new style in the 1890s in the form of **art nouveau.** Architects such as **Victor Horta**, **Paul Hankar**, **Jules Brunfaut**, Henri van de Velde, and **Gustave Saintenoy** devised innovative building designs with richly ornamental and asymmetrical decoration using both traditional and new building materials.

Art nouveau endured until **World War I**, following which innovative architecture centered on construction of new housing projects such as the garden cities "Le Logis" and "Floréal" in **Watermael-Boitsfort**, designed by architects J. J. Eggerick and L. M. van der

Swalman using wooden frames and brick masonry in trend-setting combinations. Much confusion reigned in the interwar years. Horta's switching from his trademark style back to forms of classicism exemplified the scene. Building became a means to express ideology with Liberals, Socialists, and freethinkers opting for art nouveau–style constructions while Catholics preferred Flemish Renaissance or Gothic revival.

Art deco made an appearance in the 1920s and 1930s, and its geometric patterning and curving surfaces can be seen in the **Palais des Beaux-Arts** (1920–1928), the **Résidence Palace** (1923–1926), and the church of Saint-Augustin (1936) in Forest.

Following **World War II**, modern architectural forms have proliferated throughout Brussels in conjunction with widespread urban renewal. Office buildings, shopping centers, and high-rise apartments spread widely. Completion of the junction linking the **Gare du Midi** and the **Gare du Nord** allowed the area around the new **Gare Centrale** to be developed. High-rise buildings were erected along the **inner ring road**, along avenue **Louise**, and in the area around the place **Rogier**, including the Centre Rogier, built following a design of Jacques Cuisinier in 1957, and the **World Trade Center**. Notable towers include Prévoyance Sociale (1956), Martini (1958–1961), **Midi** (1962–1967), Lotto (1963), Madou (1965), Stevens (1965–1966), Monnaie (1967–1969), Philips (19671969), Astro (1976), and IBM (1978).

Construction consequent to the establishment of the **European Union** institutions has seen considerable demolition of older buildings and creation of modern dwellings and office complexes, notably in the European district near the **Berlaymont**. Featuring an array of eclectic structures, architecture in the period 1960–1990 entailed a haphazard process of urban renewal labeled **brusselization** by critics who castigated the loss of refined districts and architectural landmarks.

Much in vogue beginning in the late 1980s has been the concept of *façadisme*. A creative backlash during the years of high-rise dominance is now in evidence with architecturally creative restoration of work undertaken, notably in the Royal district. Emphasis has been placed on conversion of older buildings. Warehouses, factories, and covered markets, including the Halles de Schaerbeek, have been turned into cultural centers. Plans call for the conversion of the dockside **Tour & Taxis** complex into an entertainment center.

The Centre international pour la Ville, l'Architecture et le Paysage (International Center for Urbanism, Architecture and Landscape), created on the initiative of the French **Community** in 2000, houses a library, archives center, exhibit halls, and meeting rooms. The center (rue de l'Ermitage 55) includes Les Archives d'Architecture moderne, La Fondation Philippe Rotthier pour l'Architecture, La Fondation pour l'Architecture, Le Centre Paul Duvigneaud, La Bibliothèque René Pechère, and Le Fonds Victor Martiny. *See also* BALAT, ALPHONSE; BESME, VICTOR; BEYAERT, HENRI; BODEGHEM, LODEWIJK VAN; BORDIAU, GÉDÉON; DEWIN, JEAN-BAPTISTE; PAYEN, AUGUSTE; POMPE, ANTOINE; SAINTENOY, PAUL; VANDER STRAETEN, CHARLES; VANDER STRAETEN, EUGÈNE.

ART. *See* ART NOUVEAU; PAINTING; REREDOS; SCULPTURE; TAPESTRY.

ART NOUVEAU. Art nouveau began as a decorative art movement in the 1880s, in reaction against the historical emphasis of mid-19th-century art. The innovative style appeared in architecture as well as the decorative arts, including furniture, jewelry, and book design and illustration. Characterized by a lavish ornamental and asymmetrical style, art nouveau featured a distinctive whiplike linearity, evocative of intertwining plant tendrils.

In Brussels, the groundwork for the rise of art nouveau consisted of a conjunction of factors that included the development of new building materials, notably cast iron, which permitted architects to create structures in any shape desired, the vogue for Oriental imagery, and the growth of urban development, which saw suburbanization mushroom in eastern districts from 1860 to 1910. Architects and designers searched for a new style that would appeal to newly wealthy middle classes while the birth of the labor movement and its call for radical reforms engendered an atmosphere of rebellious dissent. Architectural competitions and several highly active art forums, notably **Les XX** and **La Libre Esthétique**, stimulated creative inventiveness.

In 1893, **Victor Horta** designed a house for Émile Tassel, an engineer and professor. Featuring flowing shapes in ironwork, carved

stone, and stained-glass windows, the Hôtel Tassel garnered much attention, both positive and negative. It launched art nouveau in Brussels, which would dominate trend-setting design until the end of the first decade of the 20th century. Defined in 1894 as *un art nouveau* ("a new art") by Henri van de Velde, the style also claimed architects **Paul Hankar**, **Paul Cauchie**, and **Paul Hamesse**, among others. Approximately 1,500 buildings were constructed in art nouveau style between 1893 and 1910. Many were later demolished or have decayed beyond repair. Still, a total of some 1,000 buildings remain scattered throughout the metropolitan area, primarily east and south of the city center.

ASSCHE, HENDRIK VAN (1770–1841). The Brussels-born painter Hendrik Van Assche received his earliest training from his father, a well-to-do dilettante painter. He drew his earliest subjects for his landscape **painting**s from the countryside (*Gezicht te Watermael*, View at Watermael [1803]). In 1815–1816, he traveled to Italy, Germany, Switzerland, and the Netherlands where he gathered subject matter for sketches. One of the most important romantic landscape painters in Belgium, Assche chose such typical subjects as pastoral scenes, mountains, and swiftly flowing rivers with accompanying watermills, often located in the vicinity of the city. Several works reflected his interest in the iconography of Brussels. After 1835, the painter displayed a more complicated, realistic style.

The Brussels landscape painter and watercolorist Isabelle van Assche was van Assche's niece and pupil.

ASSELBERGHE, ALPHONSE JEAN-BAPTISTE (1839–1916). Alphonse Asselberghe was born in Brussels on 19 July 1839. A landscape painter, he created realistic scenes, notably of **Tervuren**, the Flemish coast, the Ardennes, and the Kempen countryside. He died in **Uccle** on 10 April 1916.

ASSOCIATION DE LA VILLE ET DES COMMUNES DE LA RÉGION DE BRUXELLES-CAPITALE (AVCB)/VERENIGING VAN DE STAD EN DE GEMEENTEN VAN HET BRUSSELS HOOFDSTEDELIJK GEWEST (VSGB). Established on 29 October 1993, the Association of the City and Communes of the **Brussels Capital Region** is a nonprofit group in the service of local political

authorities. Members include **communes**, intercommunal organizations, and public welfare agencies. The association proposes legislation and examines issues of importance to local governing authorities.

ATELIERS DE RECHERCHE ET D'ACTION URBAINES (ARAU). The Ateliers de Recherche et d'Action urbaines was created in 1969 following demands that the public be given a voice in decisions concerning **urban planning** and protection of urban heritage. It was spawned by **urban development** projects in the 1960s that sparked opposition, including high-rise construction in the vicinity of the **Gare du Nord**, urban renewal in the **Marolles**, and, specifically, the building of the ITT tower opposite the **Abbaye de la Cambre**. The ARAU was joined in its efforts by Inter-Environnement Bruxelles, created in 1973.

ATHENÉE DE BRUXELLES. The Athenée de Bruxelles has its origins in the *lycée* established by a law of 1 May 1801. The school opened in April 1803 and was located in the former abbey of the **Coudenberg Palace** (at the current rue Bréderode and rue Namur). Under the **Dutch regime**, the Lycée de Bruxelles was named the École royale des Sciences et des Lettres de Bruxelles, the name being changed in 1818 to the Athenée royale de Bruxelles. It became a city-run school in 1831, but under the guidance of the state, which extended financial subsidies. In 1838 the school moved to the former hospice Terarken on rue des Douze-Apôtres. On 10 May 1851, it again reverted to state control, when the administration was reorganized and primary instruction discontinued. The Athenée moved again to the Hôtel **Arconati** on place **Royale** (1863–1866) and then to a building on rue du Chêne (1883).

During the 19th century, the school engendered lively debate as city officials complained of having to pay one-third of expenses when at least half of the pupils came from the suburbs.

In 1911–1912, a **Dutch**-language section appeared. An extension of the Atheńee (Atheńee II) is located in **Laeken**. *See also* EDUCATION.

ATOMIUM. A giant replica of an iron molecule built for the **World's Fair of 1958** that has become an identifying symbol of Brussels, the Atomium's nine aluminum-coated steel spheres represent the atomic

structure of the molecule magnified 165 billion times. Designed by engineer André Waterkeyn, who spent four years planning and constructing it, the edifice was intended to mark the arrival of the atomic age in serving as both a symbol of scientific progress and a monument to the peaceful application of atomic energy.

The Atomium, built on the **Heysel** plateau, rises 102 m (332 ft.) above the boulevard du Centenaire and weighs 2,400 tons. The nine spheres, each measuring 18 m (59 ft.) in diameter, represent the nine Belgian provinces in 1958 (there are 10 since 1 January 1995). The spheres are connected by tubes running 29 m (94 ft.) in length and 3 m (10 ft.) in diameter, and they are each divided into two storeys. An elevator that runs through the central tube connects the bottom sphere with the top one in 23 seconds and escalators link the surrounding spheres. At night, the nine spheres are illuminated by small lights. Switched on alternately, the lights revolving around the sphere illustrate the movement of electrons around an atomic nucleus.

The Atomium was refurbished in 1993. The structure is thermally insulated, soundproofed, and air conditioned, and it is flexible, allowing it to move with the wind for safety reasons. Space is available for exhibitions and a restaurant and observation deck are located in the top sphere. The structure was closed again in 2004 for restoration.

AUDERGHEM/OUDERGEM. Located on the edge of the **Forêt de Soignes** to the west of Brussels, Auderghem ("old dwelling") developed at the site of the **Val Duchesse** convent. A hamlet arose beginning in the second half of the 13th century along the roads connecting Brussels to Wavre and **Tervuren**. Auderghem once formed a part of the village of Watermael, namely, it comprised the residential area (approximately 1,600 inhabitants in the mid-19th century) along the chaussée de Wavre. On 1 January 1863 Auderghem became an autonomous **commune**.

Rapid development and modernization took place following a link to Brussels via **trams** in 1901 and, especially, completion of the boulevard du Souverain, finished in 1910 by the national government and named for King **Leopold II**, who had died the previous year. A residential suburb within the **Brussels Capital Region**, it is the community noted for hosting the majority of Japanese **expatriates** in the metropolitan area.

AULA MAGNA. The large state chamber in the **Coudenberg Palace** built during the reign of the dukes of Burgundy at town expense, the *Aula Magna* was completed in 1460. The hall contained the ducal throne famed for its rich decoration. **Charles V** abdicated the imperial office here in 1555. It was destroyed when the ducal palace burned in 1731. Archaeological digs at the site on the northeast corner of place **Royale** have been ongoing since 1995.

AUSTRIAN REGIME (1714–1794). Brussels became the capital of the Austrian Netherlands following incorporation of the provinces of the former Spanish Netherlands into the Austrian Empire as stipulated by the Treaty of Rastatt (6 March 1714). The new governor, Prince Eugene of Savoy, was represented by his minister plenipotentiary Hercule Turinetti, the marquis de Prié. He drew the hostility of the **nations**, which had sought the new regime's cancellation of the "Additional Regulation" of 12 August 1700, a decree that rescinded some local powers. Deans of the **guilds** refused to swear the oath to the decree as demanded, and a revolt under **Frans Anneessens** ensued. Rioting broke out on 24 May 1718. Austrian troops garrisoned the city in November. Artillery pieces were trained on the **Hôtel de Ville** from the **Parc de Bruxelles**. The rebellion was quelled, Anneessens was executed, the oath swearing was secured (1719), and the subsidies demanded of the city were granted.

Under rule from Vienna, governors-general, customarily members of the royal family, officially exercised sovereignty, but a minister plenipotentiary often held de facto power. Municipal autonomy was largely respected under governors appointed by Charles VI (ruled 1711–1740) and Empress Maria-Theresa (ruled 1740–1780). Cultural life flourished under the latter's minister plenipotentiary, Count Charles of Cobenzl. Under Governor-General **Charles of Lorraine**, a popular ruler, Brussels enjoyed a brilliant court life. Much urban development occurred under his sponsorship with neoclassical buildings and streets laid out in the royal district of the **upper town**. Austrian rule saw the opening of the **Bibliothèque royale** (1772), completion of the place Saint-Michel (1776), and construction of the **Château royal de Laeken** (1782–1784).

The 18th century was largely a prosperous one for the local **economy** although the city remained encumbered with debt and urban poverty persisted. Efforts at cost cutting and reform were largely stifled by the opposition of entrenched interests. Trade and industry were subsidized by Vienna. The first glimmerings of protocapitalism emerged while the guilds continued their slow decline. The Compagnie d'Ostende was created in 1722 to engage in overseas trade. City authorities issued decrees to regulate provision of **police**, **sanitation**, **education**, and **public assistance** services.

During the War of the Austrian Succession (1740–1748), Brussels capitulated to French armies under **Maurice**, **comte de Saxe**, on 25 February 1746. King Louis XV visited three times during his reign. The city returned to Austrian rule by the Treaty of Aix-la-Chapelle (18 October 1748).

Reforms instituted by **Joseph II** in the 1780s threatened local privileges and engendered resistance that culminated in the **Brabant Revolution** in October 1789. Austrian military forces abandoned Brussels in December 1789 but returned one year later, having defeated revolutionary Belgians. Driven out by the French in November 1792, the Austrians returned on 25 March 1793 following victory at Neerwinden only to depart again after their defeat at Fleurus (26 June 1794). The **French regime** succeeded.

AUTISSIER, LOUIS-MARIE (1772–1830). A noted painter of miniature portraits, Louis-Marie Autissier was born in Vannes, France, on 8 February 1772. He studied in Vannes and Paris before moving to Brussels in 1795. He went to the Netherlands in 1806, where he secured a patent as painter to Louis Bonaparte and completed portraits of the Dutch aristocracy. Returning to Brussels in 1809, Autissier painted a portrait of the duke of Wellington in 1817 and, later in Paris, King Louis XVIII and members of the royal family. Altogether his **painting**s include more than 250 miniatures. He is known for those that depict figures in local costumes of Brussels (*Marchand de gauffres de Bruxelles*, Waffle merchant of Brussels). Autissier died penniless in Brussels on 4 September 1830.

AUTOWORLD. *See* CINQUANTENAIRE.

– B –

BAILLES, **PLACE DES.** The square that was located in front of the **Coudenberg Palace**, the place des Bailles served as a link between the **upper town** and the **lower town**. It lay on the main east-west axis route through the city, and, as such, attracted traders who set up stalls here. It thus served as a focal place of commerce in Brussels in the medieval and early modern periods.

BALAT, **ALPHONSE HUBERT FRANÇOIS (1818–1895).** Architect Alphonse Balat was born in Gochenée, in the province of Namur, on 15 May 1818. In 1852, he secured the post of architect to the future king **Leopold II** and, thereafter, he worked closely with the latter designing and redesigning edifices throughout the Brussels area. His work includes the **Palais Royal** (southern wings and marble hall), various townhouses, and the Palais de Laeken, including the **Serres royales** on the grounds of the latter. A proponent of a classicizing eclecticism that exhibited features of neobaroque, Balat was a teacher of **Victor Horta** and wielded a great influence on the **architecture** of the 19th century in Brussels. He died in **Ixelles** on 16 September 1895.

BALDWIN I (1930–1993). Baudouin/Boudewijn Albert Charles Leopold Axel Marie Gustave was born in **Laeken** on 7 September 1930, the elder son of the future king **Leopold III** and Princess Astrid. He became the fifth king of the Belgians on the abdication of his father on 17 July 1951. He married Doña Fabiola Fernanda Maria de las Victorias Antonia Adelaïda Mora y Aragon (1928–) on 15 December 1960 at the Cathédrale des **Saints-Michel-et-Gudule**. The king died of heart failure on 31 July 1993 at the Villa Astrida in Motril, in the south of Spain. His funeral in Brussels attracted many thousands. He is interred in the royal vault at the church of **Notre-Dame de Laeken**. A number of sites in the metropolitan area have been named in his honor, notably the **Stade Roi Baudouin** and the Parc Roi Baudouin. Installation of the latter, in **Jette**, began in 1981. The King Baudouin Memorial is housed in the Hôtel **Belle-Vue**.

BALLET DU XXe SIÈCLE/BALLET VAN DE XXe EEUW. The Twentieth-Century Ballet was created in 1960 under the artistic di-

rection of **Maurice Béjart**. The ballet originated from Béjart's successful production of *Le sacre du Printemps* at the **Théâtre royal de la Monnaie** in 1959. The style of productions evolved gradually from classical dance to performances that included Eastern dance forms (*Bakht* [1968]*)* and, finally, to grand spectacles (*Dionysus* [1984]). The group became one of the world's premiere ballet companies, attracted a wide following among the public, and made Brussels an international capital of choreography. The theater school Mudra and ballet group Yantra were associated with the company. Béjart moved to Lausanne, Switzerland, in June 1987, where he established the Ballet Béjart.

BANQUE DE BELGIQUE. The Banque de Belgique was founded by **Charles de Brouckère** in 1835. Established specifically as a rival to the **Société Générale**, the bank quickly acquired considerable influence, and competition between the two financial institutions led to the creation of early forms of industrial credit—the first in continental Europe—that, in turn, spawned considerable economic development in Belgium, especially during the periods 1835–1840 and 1870–1914. As headquarters of the banks, Brussels served as the financial center of the country, a status that it would retain throughout the 20th century.

BANQUE DE BRUXELLES. The Banque de Bruxelles was founded in 1871. Since 1921 it has been headquartered on rue de la **Régence** in the former palace of the count of Flanders.

BARCY, NOËL (1891–1970). The **French**-language writer Noël Barcy, who wrote under the pseudonym Virgile, was born in Brussels in 1891. He is noted for his sketches and articles comprising vignettes centering on the daily life of ordinary city residents. Always composed in a comic tone, these short pieces, written as dialogues, center typically on personages characteristic of Brussels's literary traditions—a **police** officer; a fare collector on a **tram**; a local gossip; a drunken, girl-chasing husband and his wife. The humor evident throughout his work is reinforced by the contrast between the vernacular language Barcy employs in the dialogues and the refined language he uses in his commentaries. A collection of his writings appears in *Cinquante dialogues de la semaine*

parus dans le Pourquoi Pas? (Fifty dialogues of the week published in *Pourquoi Pas?* [1977]).

BARGOENSCH. *Bargoensch* is a term that denotes the language employed by the petty crime world. Writers such as **Louis Quiévreux** and Isidore Teirlinck (1851–1934), the father of **Herman Teirlinck**, drew attention to its use.

BARRICADES, PLACE DES/BARRICADENPLEIN. The city center's only circular "square," the place des Barricades was laid out by **Jean Vifquain** during the mid-1820s. The name dates from a decree of 30 July 1831 and honors the patriots of the **Belgian Revolution**. It was formerly called place d'Orange.

BASILIQUE NATIONALE DU SACRÉ-COEUR/NATIONALE BASILIEK VAN HET HEILIG HART. Located in the Parc Elisabeth atop the **Koekelberg** hill, the National Basilica of the Sacred Heart is popularly known as the "Koekelberg basilica." It was constructed at the initiative of King **Leopold II**, who sought to build an imposing church dedicated to the Sacred Heart, in emulation of the one found in Montmartre in Paris, to commemorate the 75th anniversary of Belgian independence. The king laid the foundation stone in 1905, but the church was not consecrated until 1951 and was not fully completed until 1969. Cost concerns led to changes in the original neo-Gothic design. New plans by architect Albert van Huffel (1877–1935) were implemented between 1926 and 1935, which, together with later work, led to the completion of a structure that embodies a composite of different styles and materials. The massive brick and reinforced concrete church features two slender towers and a green copper dome that rises 90 m / (293 ft.) above the esplanade in dominating the city's northwestern skyline.

BASTIEN, ALFRED THÉODORE JOSEPH (1873–1955). Alfred Bastien was born into a modest family in **Ixelles** on 16 September 1873. He studied art at the **Académie royale des Beaux-Arts** and later, during **World War I**, served in the Belgian army. In April 1920, he established a studio in what is now the mosque of the **Cinquantenaire** and there he completed a gigantic canvas entitled *Panorama*

de la bataille de l'Yser (Panorama of the battle of the Yser), with others collaborating. He served as a professor of **painting** at the academy from 1927 to 1945 and thrice held the post of director. He also completed dioramas and decorative paintings for the Brussels pavilion at the **World's Fair of 1935**. A traditional artist who produced portraits, landscapes, and still lifes, Bastien utilized an abundance of color in giving expression to his love of nature. He died in **Uccle** on 7 June 1955.

BATTLE OF 7 SEPTEMBER 1884. The election of a majority Catholic national government in June 1884 led to passage of a law on primary **education** (loi Jacobs) favoring schools run by religious orders. **Burgomaster Charles Buls** and leading Liberal Party officials in Brussels protested vigorously. On 7 September 1884, 80,000 Catholics descended on the capital to demonstrate on the place de la Constitution in support of the measure. Angry city residents, armed with sacks of laundry bluing that they dumped on the out-of-towners, dispersed the gathering. There were no deaths; however, the day's happenings infuriated Catholics and produced a hardening of animosity between Brussels, a bastion of anticlerical strength, and the rural, conservative countryside that would last for 30 years.

BAUCQ, PHILIPPE (1880–1915). Philippe Baucq was born in Brussels on 13 March 1880. He studied **architecture** at the **Académie royale des Beaux-Arts** and completed his first architectural designs for a school at the place de Londres and for the Institut Solvay. He enjoyed a growing reputation and was commissioned to design a number of townhouses for an aristocratic clientele. Anxious to promote the welfare of the poorer classes, he founded, together with several friends, the Association catholique de Linthout, an organization that provided vocational training for workers.

Following the occupation of Belgium in **World War I**, he participated with others, including **Edith Cavell**, in assisting fugitives to escape to the neutral Netherlands. Baucq played an important role in disseminating the clandestine newspaper *La Libre Belgique*, and he assisted in organizing the "Mot du Soldat," a service providing a communication link between soldiers at the front and their relatives in occupied Belgium. Caught by a German patrol, he was accused of

espionage and imprisoned at **Saint**-**Gilles**. His trial, at which no defense testimony was allowed, took place on 7 October 1915. He was condemned to death and shot by firing squad on 12 October.

BAUDOUIN I. *See* BALDWIN I.

BEER. Beer has been brewed in Brussels and the surrounding **communes** since the beginning of the 13th century, ever since the requisite grains—barley and wheat—and hops have been grown here. In 1295, John II, duke of **Brabant**, authorized the city **aldermen** to levy a duty on the production and sale of beer, and beer constituted an important early revenue source. By the end of the 14th century, local products included *waegbaert*, *hoppe*, *roetbier*, *cuyte*, and *zwaertbier.* Quality was strictly regulated. The number of breweries grew steadily over the centuries, with the 17th century an especially active period. **Ixelles** was noted for its brew making at this time. Breweries in Brussels, of which there were 73 in 1617, clustered near the **Senne** River. In 1675, residents refused to pay a supplemental tax on beer—the *gigot*—to help defray expenses and meet war costs. Many brewers remained in existence until well into the 20th century, when competition and consolidation caused most small operators to close or be sold.

The family of *lambic* beers is unique to the valley of the Senne. Fermented spontaneously by action of naturally occurring airborne yeasts—tiny fungi called *Brettanomyces* found only in Brussels and nearby areas to the west—*lambic* beers are strong brews that are aged for a year or more. Varieties of *lambic* include *kriek*, made with cherries (formerly grown in **Schaerbeek)**, *framboise*, made with raspberries, and *gueuze. Gueuze* is a sharp beer made by blending several *lambics* from different years. It is produced at the Cantillon brewery in **Anderlecht**, the sole surviving independent *lambic* brewery in the Brussels area. The Musée bruxellois de la Gueuze is housed at the brewery at rue Gheude 56. The Schaerbeek Museum of Beer opened in 1993. **Cafés and taverns** in Brussels today serve over 500 different brands of beer. *See also* À LA MORT SUBITE.

BEGHARDS. The Beghards were male counterparts of **Beguines**. Also known as Brethren of Penance, the Beghards appeared in Brussels in

about 1274. They took no religious vows and observed no fixed rule until 1359, when they became Franciscan Tertiaries. Mostly of humble origin, they were often single, elderly men in poor health who sought spiritual upliftment through communal prayer. Unlike the Beguines, they held no private property; rather, they lived a cloistered life within a single dwelling. Beghards earned their living by weaving **cloth** and, until 1474, entry was limited to members of the weavers' **guild**. Their residence was located in the city's weavers' district in the current rue des Alexiens.

BEGUINES. The Beguines were convents of lay **women** whose members lived a communal life but were not bound by perpetual vows. Founded in the 13th century, they proved popular for women who sought not only religious edification but also the security of community living. Three Beguine convents (*béguinages*, *begijnhofs*) existed in Brussels. The largest—Notre-Dame de la Vigne—was founded about 1250 and housed at times over 1,000 women. Located near the place du Béguinage, the community composed a miniature village of individual houses with a mill, laundry, and flower and vegetable garden enclosed within a wall. An infirmary and a small church—the church of **Saint-Jean-Baptiste au Béguinage**—were also built. The women engaged in weaving wool and, from the 16th century onward, in making **lace**. The Beguines were dispersed in 1797 during the **French regime**. The grounds were parcelled out gradually and streets laid out, including the rue de Béguinage. The infirmary was renovated and transformed into the **Hospice Pacheco**.

The area between rue de Laeken and quai au Bois à Bruler was known as the Béguinage quarter during the Middle Ages.

BÉJART, MAURICE (1927–). Maurice Béjart, the pseudonym of Maurice Jean Berger, was born in Marseilles, France, on 1 January 1927. A dancer and choreographer, he studied in Paris and London and performed with the Ballet de l'Étoile dance group in Paris in 1953. He formed his own company—the Ballet Théâtre de Paris—in 1957. Based on the success of its 1959 production of *Le sacre du Printemps*, Béjart was named director of the **Ballet du XXe Siècle** at the **Théâtre royal de la Monnaie**. The creator of extravagant ballet productions, including *Les Quatre Fils Aymon* (1961), *Nijinsky*

(1972), and *Le Martyr de St. Sebastien* (1986), Béjart later expanded beyond Western traditions to draw on Eastern cultures (*Raga* [1977], *The Kabuki* [1986]). Expounding the universality of dance, Béjart employs an expressionist style that incorporates jazz and avant-garde **music**, nontraditional dance forms, and unusual settings.

He exerted an enormous influence on ballet in Belgium. Following a conflict with the director of the Théâtre, Béjart moved the ballet to Lausanne, Switzerland, in June 1987, and he became director of the Ballet Béjart that year.

BELGIAN REVOLUTION (1830–1831). The revolution that led to the independence of Belgium began in Brussels and decisive events occurred here, where approximately 80 percent of the casualties in killed and wounded were incurred. Although some in Belgium enjoyed considerable prosperity during the **Dutch regime** and many among the nobility and wealthier classes supported the government, liberals, Catholics, and French-speakers harbored growing grievances against the **Protestant** Dutch. Opposition arose against the tariff policy, which failed to adequately protect Belgian industry, the promulgation of Dutch as the official **language** in **Flanders** and Brussels, and the autocratic ruling style of King **William I**. Discontent mounted in Brussels, where, by 1830, disaffection, fed by growing unemployment and poor wages, simmered among the working classes. A trial of publishers, accused of violating restrictive press laws, aroused the ire of democrats, and news of the July Revolution in Paris heartened malcontents. William I, who arrived in Brussels in early August, met a correct but cool reception.

The flashpoint occurred on the evening of 25 August at the **Théâtre royal de la Monnaie**, where, following the first, freedom-inspiring words of the aria "Amour Sacré de la Patrie" of French composer Daniel François Auber's (1782–1871) opera *La Muette de Portici* (The mute girl of Portici), which Dutch authorities had earlier banned, theatergoers rushed out to join demonstrating workers. Rioting ensued, the windows of the law courts building were shattered, symbols of royal authority pulled down, and the residence of Minister of Justice C. F. Van Maanen (1769–1849) was burned. Law and order officials resigned the next day. The French tricolor was raised

at the **Hôtel de Ville** and the black, yellow, and red cockade of **Brabant** appeared. A civic guard, divided into eight divisions for each of the city's **sections**, quashed generalized pillaging.

William, the elder son of the king, arrived in Brussels on 3 September. He agreed to the administrative separation of North and South under the Orange dynasty and to serve as viceroy in the latter but the king and the States-General wavered as sentiment for independence grew among Belgian dissidents. Volunteers arrived from Liège on 7 September. The regency council ceased to meet and local government was assumed by a Commission of Security, on which moderates clashed with radicals. The latter proceeded to form a "Central Assembly" (Réunion centrale), and by 15 September the extremists held sway and famine threatened. By then, the guard had lost the confidence of the city populace and was compelled to disarm.

A Dutch army numbering about 10,000 under Crown Prince **Frederick** defeated Belgian insurrectionists at Hasselt and approached Brussels. They secured the city gates, except for the porte de **Hal**. Revolutionary leaders fled. On 23 September, the Dutch entered the city, but they met surprising resistance from volunteer Belgian patriots and were able to break through only at the porte de **Schaerbeek**. Strafed by rifle fire, Dutch grenadiers advanced along rue **Royale** and then took refuge in the **Parc de Bruxelles**, where they set up defensive positions. The Belgians regrouped, encircled the **park**, erected barricades at the entrance to rue Royale, and fired at the Dutch from windows of buildings along the avenue. After four days of siege (23–26 September), on the morning of 27 September, revolutionaries entered the park to find it deserted, the Dutch having fled under cover of early morning fog. The Belgians had lost just under 450 men—there are 445 names inscribed on the commemorative monument in the place des **Martyrs**—in the fighting to the Dutch army's 750.

An administrative commission, formed to accept the Dutch surrender, would serve as the nucleus of a provisional Belgian government. Subsequent resistance in the rest of the country led to a declaration of national independence on 4 October. From all parts of the country, patriots—liberals and Catholics alike—flocked to Brussels to build the new state. Article 126 of the constitution enacted on 7 February 1831 proclaimed Brussels as "capital of Belgium and seat of the government."

BELLE-VUE (PLACE DES PALAIS). The Hôtel Belle-Vue was constructed in 1776–1777 by Philippe de Proft, a wine merchant, based on plans drafted by Barnabé Guimard (1731–1805), on grounds that were formerly occupied in part by the **Coudenberg Palace**. It served as a luxury hotel and later as the residence of Princess Clementine, King **Leopold II**'s daughter, and of future king **Leopold III** shortly after his marriage to Princess Astrid. Acquired by the state in 1904, it was largely altered and incorporated into the **Palais Royal**. Extensively renovated, the mansion today houses the Museum of the Belgian Dynasty and the King Baudouin Memorial, and it serves as the access site to the subterranean ruins of the Coudenberg Palace.

BELLIARD, AUGUSTIN-DANIËL (1769–1832). Augustin-Daniël Belliard was born in Fontenay-le-Comte in the Poitou region of France on 26 May 1769. A general in the armies of the French Revolution, he served under General Charles-François Dumouriez in Belgium (1792–1793), in the campaigns of **Napoléon Bonaparte** (1802–1805), and, later, as commanding officer at Brussels. Belliard remained in favor during the Restoration and was ennobled under Louis XVIII with the title of count. Appointed ambassador to Belgium in 1831, he supported the nascent kingdom, especially during the crisis period of the 10-day campaign (2–12 August 1831) when French intervention compelled Dutch troops to withdraw to the Netherlands. Belliard died in Brussels on 28 January 1832. A street in the **Léopold** district is named for him. A statue by **Willem Geefs** (1836) stands on rue **Royale**.

BELVEDERE. The Villa Belvedere was built in **Laeken** in 1788 and served as the country residence of the receiver-general of finances, Viscount Édouard Walckiers. It was acquired in 1854 by banker Philippe de Haussy. King **Leopold II** purchased it in 1867 and made improvements to the building. It became part of the royal properties (*domaine royal*) in 1903. Further improvements have been undertaken, including the laying out of **gardens** and parterres.

BERCHEM-SAINTE-AGATHE/SINT-AGATHA-BERCHEM. The **commune** of Berchem-Sainte-Agathe is located on the western edge of the **Brussels Capital Region**. It acquired the additional title of Sainte-

Agathe from the name of the local church in order to distinguish it from several other towns named Berchem in Belgium. Largely rural throughout its history, the commune originated as seigneurial lands, the oldest holder of which was probably Arnould van Berchem in the 13th century. The community was endowed with a church in the 12th century. Stones from quarries here were used in the construction of the Cathédrale des **Saints-Michel-et-Gudule**.

Berchem-Sainte-Agathe was pillaged by Spanish and rebel soldiers in the **wars of religion**, by peasants fleeing French invaders in 1674, and by troops under the marshal of Villeroi in 1695, who camped to the west of the town. Wealthy residents of Brussels built villas and country homes here. **Koekelberg** was formerly located within the commune, but its increasingly urban character led to friction in the 19th century and, by a law of April 1841, the territory was detached from Berchem's jurisdiction.

BERGHERS, ALFONS (1624–1689). Born in Brussels on 9 September 1624 into a noble family, Alfons Berghers studied arts and law at the university of **Leuven** and was ordained in 1650. He was appointed archbishop of **Mechelen**, by the queen of Spain, on 3 August 1669, and, like all archbishops in the 17th century, he resided in Brussels, where he sat on the Council of State and served as chief chaplain to the Spanish army in the Spanish Netherlands. An ardent anti-Jansenist, Berghers quarreled with the Jesuits over religious education issues and drew the ire of city magistrates. Attempts in Rome and Madrid to secure his removal failed, and he died in Brussels on 7 June 1689.

BERKENDAEL/BERKENDAAL. Berkendael denotes the district of undulating terrain in **Uccle**, **Ixelles**, **Forest**, and **Saint-Gilles** located in the vicinity of the street that now bears the name. In the 1870s, much of the land was purchased by financier **Georges Brugmann**, who, in 1881, together with other landowners, presented a plan for the area's development that was adopted with modifications in 1898–1899.

BERLAYMONT/BERLAIMONT. The Berlaymont is the first large-scale building to house offices of the **European Union** (EU). It was

constructed between 1967 and 1969 to designs by the architect Lucien de Vestel. Located at the east end of rue de la **Loi** and the Schuman roundabout, the building sits on the site of a convent founded by the countess of Berlaymont in 1624. The 13-storey, glass office block (169,000 sq. m / 1,818,400 sq. ft.) conforms to the shape of an "X," whose four wings of prestressed metal beams house windowless conference rooms in the center and offices on the outside. The seat of the Commission of the EU, the building had to be vacated at the end of 1991 on discovery that excessive amounts of asbestos had been used in its construction. Renovation continues. The Berlaymont has become an architectural symbol of the European Union.

BESME, VICTOR-JEAN-CONSTANT (1834–1904). Born in Brussels on 5 February 1834, Victor Besme began his professional career with the railroads. In 1854, he took the examination for the post of highways inspector for the Brussels suburbs, and he was assigned to the position on 28 July 1858 by the **Brabant** provincial council.

In 1862, Besme presented to the provincial governor a "General Plan for the Extension and Embellishment of the City and Suburbs of Brussels." Published in 1863, the proposal sought to meet growing demands, propounded most prominently by the duke of Brabant, the future king **Leopold II**, for orderly and aesthetically pleasing **urban development** in the wake of continuing expansion beyond the **inner ring road**. Besme chose the church at **Laeken**, then nearing completion, as the point of departure for a 27-kilometer long series of **boulevards** encompassing the nearby suburbs of **Schaerbeek**, **Saint-Gilles**, **Ixelles**, and **Saint-Josse-ten-Noode**. The creation of this belt of boulevards during the second half of the 19th century was largely the work of Besme. The boulevards Militaire, Louis Schmidt, **Brand Whitlock**, Saint-Michel, Reyes, Wahis, Lambermont, and Smet de Naeyer were completed between 1888 and 1910. In 1875, he drafted a plan for development of Saint-Gilles, including the vast public park of Saint-Gilles–Forest, which was finished in 1881. Consulted regularly by Leopold II in the work of urban development, Besme was appointed inspector-general of the public roads for the suburbs toward the end of his career in the 1890s in recognition of his achievements.

His career as an engineer was paralleled by that of architect. He drafted plans for a number of public buildings, including schools in

Molenbeek and Laeken, the national firing range of the Ministry of War, and the church and presbytery at Saint-Gilles. Besme died in Saint-Gilles on 7 February 1904.

BEURRE, RUE AU/BOTERSTRAAT. The rue au Beurre is one of the city's oldest streets emerging as a lane called Santstraete ("Sand Street") probably because it followed the course of a sandbank in the marshy soil. The street linked the church of **Saint-Nicholas** with the **Grand' Place**. At the market in front of the church all types of goods were initially sold, but butter came to predominate by the 15th century as **cloth** makers were forbidden to employ any other substance to grease their looms. The market lasted until 1798 when it was moved to the area around the current **Bourse**. The rue au Beurre—so named from the 15th century—was called officially the Grande rue au Beurre in the 18th and 19th centuries to distinguish it from the Petite rue au Beurre, which was laid out about the 18th century.

BEYAERT, HENRI-JOSEPH-FRANÇOIS (1823–1894). Born in Kortrijk on 29 July 1823, the 10th child of a lower-middle-class family, Henri Beyaert studied **architecture** in his native town and subsequently at the **Académie royale des Beaux-Arts**. Establishing himself in Brussels, he began designing townhouses for middle-class clients. In 1859, the Banque Nationale commissioned him to design its new headquarters, an assignment that vaunted him into the ranks of the nation's most prominent architects. From 1860 to 1880, he worked on numerous commissions for wealthy and upper-middle-class patrons.

In restoring the porte de **Hal** (1868–1870), Beyaert made abundant use of wrought iron, a material that he promoted as an element in building design. His layout of the place du **Petit Sablon** marked an important contribution to European architecture. He was commissioned to restore the **Palais de la Nation**, which was completed in 1883–1886, and he oversaw final work on the **Palais de Justice**. Among his last works, his design of the Ministry of National Railways building in 1889 displayed his characteristic ability to integrate his structures into the surrounding urban scene. An avid exponent of brick, Beyaert promoted use of this material, which became an important building stone in Brussels during the last quarter of the 19th

century. He exerted an important influence on other architects, including **Victor Horta**, and his work marks a passage between the neoclassical and neo-Gothic styles and the arrival of **art nouveau**. Beyaert died in Brussels on 23 January 1894.

BIBLIOTHÈQUE ROYALE DE BELGIQUE/KONINKLIJKE BIBLIOTHEEK VAN BELGIË (Mont des Arts). The Royal Library of Belgium is the country's national library. Its origins are traced to a collection of illuminated manuscripts assembled by the dukes of Burgundy, which numbered about 900 on the death of **Philip the Good**. In 1559, the collection was grouped together in the **Coudenberg Palace**, and it has been known as the Bibliothèque royale since that time. Most of the books and manuscripts survived the fire that engulfed the palace in 1731 as well as the French occupation of Brussels in 1746, when many items were taken to Paris but later restored. In 1754, the library was transported to the Domus Isabellae, the **guildhall** of the crossbowmen, located on the current rue Baron Horta. It first opened to the public in 1772. Precious manuscripts and books were again taken to Paris in 1794 and not all were returned in 1815. In 1795, the collection was moved to the **Palais de Charles de Lorraine**, and it was ceded to the city in 1803.

On 19 June 1837, the Belgian state purchased 70,000 volumes from Ghent collector Charles van Holthem, which formed the foundation for the Bibliothèque royale de Belgique. A collection of ancient manuscripts had been acquired by the state during the **Dutch regime** and the printed works in the Palais de Charles de Lorraine were obtained from the city in 1842. The library opened to the public on 21 May 1839, in the west wing of the Palais d'Industries, an adjunct to the Palais de Charles de Lorraine.

The decision was taken to erect a new library in 1935 to be built in memory of King **Albert I**. Constructed on the **Mont des Arts** to a design by architects Maurice Houyoux, Jacques Bellemans, and Roland Delers, its cornerstone was laid by King **Baldwin I** in 1954. It was inaugurated on 17 February 1969. The library is also known as the Bibliothèque royale Albert I and the Bibliothèque **Albertine**.

BISCHOFFSHEIM, BOULEVARD/BISCHOFFSHEIMLAAN. The boulevard Bischoffsheim forms one of the **boulevards** of the **in-**

ner ring road. It was paved in 1823 and was called boulevard de l'**Observatoire** following the decision to build an astronomical observatory adjacent to the thoroughfare. The observatory was later shut down and replaced by one in **Uccle**. The boulevard was renamed in 1883 on the death of Jonathan Bischoffsheim (1808–1883), the manager of a family bank established in 1836 (in 1872 it became the Banque de Paris et des Pay-Bas). He served as an **alderman**, senator, and a founder of several schools. The oldest building on the boulevard is a **Protestant** church built in 1837 (no. 40), which is now incorporated into a building complex.

BODEGHEM (BEUGHEM or BOGHEM), LODEWIJK VAN (ca. 1470–1540). An architect and a merchant dealer in stone, Lodewijk Van Bodeghem was born in Brussels about 1470. His most important work was the church of Brou in Bourg-en-Bresse in Savoy, France (1515–1532), for which he drew up plans and supervised the work under a commission from **Margaret of Austria**. One of the last architects of the Late Gothic Brabant style, he worked on plans for the **Maison du Roi** and drafted designs for the Chapelle du Saint-Sacrement in the Cathédrale des **Saints-Michel-et-Gudule**. He died in Brussels in 1540.

BOIS DE LA CAMBRE/TER KAMEREN BOS. The **park** that is to Brussels what the Bois de Boulogne and Central Park are to Paris and New York, the Bois de la Cambre constitutes the northernmost section of the **Forêt de Soignes** closest to the city. The Belgian government sold the 123 ha (304 acres) of parkland to the city in 1842 to provide the capital with a public park, and the grounds were named after the **Abbaye de la Cambre**. For 20 years, access was impeded because there was no direct road linking the park to the city. In 1864, the city annexed a strip of land along which the avenue **Louise** was built, and the park subsequently became a favorite promenade for city residents. An artificial lake and many varieties of shrubs and trees, including 200-year-old beech trees, are featured.

The two neoclassical buildings that flank the entrance to the woods were erected in 1835 at the porte de Namur to serve as booths for **tolls**. The **tax** was abolished in 1860 and the structures were moved to the end of avenue Louise. The Hippodrome de Boitsfort (race track) is in the southern portion of the park.

BOMBARDMENT OF 1695. The pretext for the bombardment of Brussels by the army of the marshal of Villeroi in August 1695 was the bombardment of French ports on the English Channel by the English and Dutch fleets. The War of the League of Augsburg (1688–1697) found King Louis XIV facing English, Dutch, and Austrian opposition, and the French king hoped to draw away the army of King William III from its siege of the citadel of Namur, occupied by the French. The attack was as much a psychological ploy as a tactical move. The French hoped to instill terror among the populace by razing the capital of the Austrian Netherlands. On 11 August 1695, a French force of about 70,000 took up positions at **Anderlecht**, where the marshal of Villeroi established his headquarters in the convent of the Minimes. Artillery batteries were placed on the heights near the port de Ninove. The bombardment began on the evening of 13 August and did not cease until sometime during the day on 15 August. More than 3,000 assorted cannonballs and shot rained down on the city, setting afire close to 4,000 buildings. The center of the city was especially hard hit, notably the townhouses and **guildhalls** on the **Grand' Place** and the **Hôtel de Ville**. The spire of the church of **Notre-Dame de la Chapelle** was shattered. Reconstruction proved swift over the several years succeeding the attack, and damages were largely made good within five years.

BONAPARTE, NAPOLÉON (1769–1821). Napoléon Bonaparte made several visits to Brussels. In February 1798, he lodged at the Hotel d'Angleterre, rue de la Madeleine. On 21 July 1803, he arrived in the city via the porte de **Laeken** and spent about 10 days, residing at the Hôtel de la Préfecture, rue de Belle-Vue. Together with Josephine de Beauharnais, the first consul met local officials, visited manufacturing sites, and placed large orders for **lace** and carriages. As emperor he returned on an official visit in 1810 with Empress Marie-Louise and met protests at revenue reductions suffered by the city following its loss of jurisdiction over the *cuves*.

Although less attentive to Brussels than to Antwerp, the latter metropolis important to continental defenses, Bonaparte ordered improvements in the city's jails, decreed the establishment of an art gallery, and issued an edict, in 1810, mandating construction of the **inner ring** of **boulevards** on the site of the dismantled **second town**

wall. The emperor's attempt to return to the city in 1815 was checked at **Waterloo**.

BON MARCHÉ. One of the the oldest department stores in Brussels, Bon Marché was founded in 1845 on the corner of rue **Neuve** and rue de la Blanchisserie as a novelty store under the name "Au Bon Marché" by Nicolas Auguste and Célestine Thiery. *See also* INNOVATION.

BORDET, JULES-JEAN-BAPTISTE-VINCENT (1870–1961). Born in Zinnik, in the province of Hainault, on 13 June 1870, Jules Bordet studied bacteriology and seriology. In 1901, he was appointed director of the Institut Pasteur and, in 1907, a professor in bacteriology at the **Université libre de Bruxelles**. In 1906, with Octave Gengou (1875–1957), he identified the bacteria that causes whooping cough, which was named for him (*Bordetella pertussis*). Bordet was awarded the Nobel Prize in physiology (or medicine) in 1919 for his discoveries concerning immunities. He died in Brussels on 6 April 1961. *See also* HOSPITALS/HOSPICES.

BORDIAU, GÉDÉON-NICOLAS-JOSEPH (1832–1904). Gédéon Bordiau was born in Neufvilles, in the province of Hainault, on 2 February 1832. He enrolled at the **Académie royale des Beaux-Arts** in 1847 and, at 22, was apprenticed to **Joseph Poelaert**. In 1870 he submitted a draft plan for embellishment of the northeast districts of the city and was appointed by **Burgomaster Jules Anspach** to carry out the scheme. This area would become the district called quartier des **Squares**. An eclectic architect, Bordiau counted among his projects the Hotel **Métropole**, the exhibition halls in the Parc du **Cinquantenaire**, and several exhibition halls for the **World's Fairs of 1888** and **1897**. Bordiau died in Brussels on 23 January 1904. *See also* ARCHITECTURE.

BORN IN BRUSSELS. Notable personalities who were born in the Brussels metropolitan area and whose careers were made elsewhere include philosopher Siger of **Brabant** (ca. 1235–between 1280 and 1284), painter Adam van der Meulen (1632–1690), Austrian field marshal Charles Joseph, Prince de Ligne (1735–1814), Third French

Republic president Paul Deschanel (1855–1922), French general Maxime Weygand (1867–1965), Egyptologist Jean Capart (1877–1947), actor Jacques Feyder (1888–1948), writer Marguerite Yourcenar (1903–1987), ethnologist Claude-Lévi Strauss (1908–), and singer Annie Cordee (née Correman) (1928–). Film actress and humanitarian Audrey Hepburn (1929–1993) was born Edda van Heemstra Hepburn-Ruston in **Ixelles** at rue Keyenveld 48, the daughter of a British banker and a Dutch baroness. She lived in Linkebeek from 1932 to 1939 before moving to the Netherlands. Film actor Jean-Claude Van Damme (1960–) was born Jean-Claude Van Varenberg in **Berchem-Sainte-Agathe**.

BORREMAN(S) OR BORMAN. The name denotes a family of sculptors active in the second half of the 15th century and the first half of the 16th century. Members included Jan I (mentioned after 1479) as well as Paschier (first mentioned in 1492) and Jan II (first mentioned in 1499), sons of Jan I. They are known for their altar **reredos**, the vast majority of them done anonymously.

BOTANIQUE/KRUIDTUIN. *See* JARDIN NATIONAL DE BELGIQUE.

BOTERHAM, **RINALDO (1417-18–1484).** Rinaldo Boterham, the name by which Arnt van der Dussen was known, played an important role as a loom setter and, above all, as a merchant marketing **tapestries** in Italy during the 15th century.

Born in Brussels, Boterham traveled to Italy, where, in February 1449, he was appointed "master weaver" in service to the court of the Gonzagas, rulers of Mantua. Loom setters from the Low Countries were active in Mantua since at least 1420, and it is known that Boterham traveled several times a year to Brussels to purchase tapestries for sale and to Italy to procure designs drafted by Italian artists, which then served as the basis for tapestries woven by Brussels's weavers. No works of his own creation are known. Boterham served as a town councillor in Brussels in 1482 and 1483.

BOUCHERS, RUE DES/BEENHOUWERSSTRAAT. The rue des Bouchers was cited in a document of 1294 as Vicus Carnificum and, in 1364, as Vleeshouwersstraat. In the Middle Ages, the street was

lined with the stalls of meat and sausage merchants, but only goat meat and mutton could be sold as beef was reserved for sale at the Great Butchers' Market (Grande Boucherie) located behind the Broodhuys (today the **Maison du Roi**). Until 1853, the street was called Longue rue des Bouchers to distinguish it from Petit rue des Bouchers. One of the hubs of the **Îlot Sacré**, it is a favored site for restaurants that cater to the tourist trade.

BOULEVARDS. The boulevards of Brussels encompass two geographically separate series of thoroughfares. The inner boulevards (*boulevards du centre/centralelanen*) include boulevards **Adolphe Max**, **Jules Anspach**, Maurice Lemmonier, and **Émile Jacqmain**. They were laid out between 1867 and 1874, following the decision to canalize and vault over the **Senne** River. The boulevards bisect the **lower town** running from the **Gare du Midi** to the **Gare du Nord** and were designed by **Léon Suys**. The new boulevards fostered much **urban development** with construction of many upscale commercial and residential buildings.

   The outer boulevards (*boulevards extérieurs/ringlanen*) known as the **inner ring** or little ring (*petite ceinture/kleine ceintuur*), were constructed between 1818 and 1840 following the line formed by the circuit of the **second town wall**, which was ordered demolished by Emperor **Napoléon Bonaparte**. The imperial government decreed roads to be built but work was sporadic and came completely to a halt in 1815. In 1818, construction recommenced following plans drafted by **Jean Vifquain**. After Vifquain's death in 1833, the northern and eastern boulevards were completed, lined with trees, and bordered by a high grill to facilitate collection of **tolls** on goods entering the city. The boulevard de l'**Abattoir** was the last to be laid out in 1840. The term "boulevard" is used to designate the thoroughfares that trace the ramparts. The appellation "avenue" is given to label the highways paralleling the boulevards.

   In addition there was a range of highways designated boulevards, avenues, and roads built beyond the ring roads in the 19th and 20th centuries in conjunction with suburban development of the metropolitan area.

BOURSE/BEURS (PLACE DE LA BOURSE). On 17 September 1693 a city ordinance was issued regulating the operation of a stock

market under precisely defined terms. It was established to promote economic growth in conjunction with efforts undertaken by the governor, Elector **Maximilian II Emmanuel**. It proved short-lived. In 1777, a dozen bankers and merchants resolved to create a stock exchange and they agreed to meet every workday at the **Hôtel de Ville**. On 3 April 1781, city officials informed **Charles of Lorraine** that a decree authorizing a commercial stock exchange had been enacted.

The Brussels Stock Exchange opened its doors on 8 July 1801. Originally housed in a former Augustinian monastery, the exchange was located in several different buildings. The structure within which trading takes place today is situated in the **lower town** near the location of **Charles of France**'s original *castrum* and occupies the site of a Franciscan convent founded in the 13th century. The building was designed by **Léon Suys** and was erected between 1868 and 1873. The Bourse opened for trading on 27 December 1873.

Set back from boulevard **Jules Anspach**, the neoclassical structure is built in the style of a Greek temple, the simplicity of which stands in stark contrast to an abundance of sculptural decorations that make it the most ornate of all of the city's 19th-century buildings. The summit of the façade features an allegorical sculpture of *Belgium Teaching Commercial and Industrial Expansion* by Jacques Jacquet (1828–1899). Between the attic and the column-fronted wall on the south front is a frieze by Albert-Ernest Carrier Belleuse (1824–1877) that includes works by Auguste Rodin (1840–1917) and **Julien Dillens**.

Following a fire in the basement in November 1990, the building has been extensively renovated. The shares of most Belgian companies are traded on the exchange.

BOVENDAAL. The Bovendaal was a district located on the flanks of the **Galgenberg** hill that was notorious in early modern Brussels as the haunt of unsavory types, including thieves and prostitutes. The narrow lanes of the district were closed off by barriers in the 16th century and a wall was erected around the area in 1628. The barrier was torn down in 1642.

"BRABANÇONNE, LA." The Belgian national anthem "La Brabançonne" was sung for the first time at the **Théâtre royal de la Monnaie** on 12 September 1830.

La Brabançonne also denotes an allegorical representation of the anthem. The **sculpture** depicts a woman unfurling the national **flag**. A quatrain from the anthem is engraved on the pedestal. Originally a stucco figure, the work was undertaken by Brussels-born sculptor Charles Samuel (1862–1939) and erected on the **Grand' Place** on the occasion of the triumphant return of King **Albert I** to Brussels following the armistice in **World War I**. City officials sought to have a permanent replica done by the sculptor. It was inaugurated on 16 November 1930 on the place Surlet de Chokier.

BRABANT, DUCHY OF. The duchy of Brabant emerged in the Middle Ages and comprised the territory now included in the provinces of Flemish Brabant, Walloon Brabant, and Antwerp in Belgium and North Brabant in the Netherlands. The region formed a part of the duchy of Lower Lotharingia within the Germanic Empire founded by Charlemagne (800) and that devolved into the Holy Roman Empire (962). It included the castles of Brussels, **Leuven**, and Vilvoorde and all adjoining territories. By the close of the 12th century, the dukedom of Lower Lotharingia had become little more than an empty title, the duchy of Brabant having emerged as the title of the territory in 1190. The duchy was ruled by the House of Leuven until 1430, when it passed to **Philip the Good** of Burgundy. It was acquired by the Hapsburgs in 1477.

Brussels, together with Antwerp (from the 13th to the mid-14th centuries), **Mechelen**, and Leuven, comprised its most important cities. The dukes relied on the towns to finance their lavish lifestyles and recurrent wars, and, over the course of time, they granted officials in Brussels and other municipalities virtual self-government and a share in the management of the duchy, notably in 1356 with the concession of the *Joyeuse Entrée*. The dukes favored the establishment of markets, supervised public works, and assured safety in travel by means of the armies they controlled.

The duchy disappeared as a governing entity following the reforms of Emperor **Joseph II** and the succeeding French occupation.

Brabant derives its name from the Braka River—Brabant (Bracbant) signifying the jurisdiction of the Braka.

BRABANT, **PROVINCE OF.** The province of Brabant was one of the nine original provinces of Belgium. Brussels served as provincial

capital. Occupying the southern region of the former duchy of **Brabant**, the province was formed in 1815 as successor to the *département* of the **Dyle**.

The province was divided, effective 1 January 1995, into two separate provinces: Flemish Brabant (Du., *Vlaams Brabant*) and Walloon Brabant (Fr., *Brabant Wallon*). The division followed in the wake of the **language** laws of 1962–1963 and the progressive **federalization** of Belgium. Brussels no longer forms part of any province. The city and its environs now comprise the **Brussels Capital Region**, a distinct bilingual territory.

BRABANT REVOLUTION (1789–1790). Brussels and the Belgian provinces enjoyed much economic prosperity and local liberties were left largely undisturbed for 80 years under the **Austrian regime**. However, the accession of Emperor **Joseph II** in 1780 and the sovereign's efforts to bring the rational, secular reforms of the Enlightenment to the country sparked resistance. Edicts of 1 January 1787 totally remodeled the system of government. The **Estates** of Brabant met on 29 January 1787 and admonished the emperor that the *Joyeuse Entrée* could not be changed without their consent. In April, Brussels lawyer **Henri Van der Noot** drafted a detailed history of **Brabant** privileges at the request of the Estates. Pamphlets and handbills appeared in Brussels in May 1787 stating that, unless Joseph rescinded his attacks on Brabant's rights and privileges, sovereign authority would legally pass to the Estates as the people's representatives. Rumors spread that Joseph planned to impose higher **taxes** and military conscription. On 4 June, the deans of the nine **nations** called for creation of a citizens' guard and volunteers from among the city's artisans and merchants assembled. Residents appeared wearing patriotic cockades and Austrian authorities contemplated moving the capital to Ghent.

On the night of 20 September 1787, a fight erupted outside a **café** between a group of guardsmen and Austrian troops. At the funeral of one of the slain guardsmen at the church of **Saint-Géry**, the next morning Austrian soldiers advanced on the church and residents rushed to the **Grand' Place**. Paving stones from the streets were used to erect barricades at every entrance point, and fighting ensued. Austrian troops subsequently left the city and unpopular decrees were annulled. However, the emperor's refusal to rescind reforms abolish-

ing **religious orders** and curtailing privileges drew the ire of the First Estate, hitherto hesitant to join the rebellious Third Estate. Three new edicts were issued on 17 December 1787, and troops under a new military commander, General Alton, fired into a crowd on the Grand' Place on 22 January 1788, killing several. The Third Estate refused to approve the tax levy; the emperor ordered troops to remain permanently in Brussels and forbade the nations to assemble, which they defied. In November 1788, the Third Estate relented and voted taxes. Pressing his advantage, the emperor decreed changes in the constitutional setup and ordered a troop buildup in Brussels. In spring 1789, Joseph proclaimed all provincial privileges, including the *Joyeuse Entrée*, abrogated, and he announced that he would rule alone without the Estates.

A new revolutionary committee, **Pro Aris et Focis**, was formed and guns and ammunition secured. Antagonism emerged between this new committee, under the leadership of **Jean-François Vonck**, whose members supported broader democratic liberties, and the 1787 malcontents established now as a committee at Breda in the Netherlands under the leadership of Van der Noot, who favored restoration of traditional rights and maintenance of the old governing order. The two committees managed to merge in mid-October 1789. A declaration of revolution was issued on 24 October and an army marched from Breda. Artisans and manufacturers collected arms and held meetings in the **Parc de Bruxelles**, cafés, and meeting halls. Attacks by villagers around Brussels against the Austrian garrison occurred on 8 and 9 December and battles in the city's streets commenced on 11 December. The Austrians were driven out on the 12th. Revolutionaries returned in a celebratory procession on the 18th. For the first time in history insurrectionists called themselves "Belgians." The **Estates-General** proclaimed the United States of Belgium in Brussels on 10 January 1790, and a draft constitution establishing a republic was adopted the next day.

However, disagreements soon surfaced. Democrats ("Vonckists"), advocating reforms along the French revolutionary model, clashed with traditionalists ("Van der Nootists"), who argued for restoration of the sovereignty of the Estates. Lawyers, bankers, the lower clergy, and elements among the petite bourgeoisie supported the former; the nations, nobility, and higher clergy backed the latter. The democrats

were defeated and Vonck and his allies fled to France. Austrian troops reoccupied Brussels on 3 December 1790, but clashes between the opposing factions continued. A war of pamphlets ensued. Homes of democrats and royalists—the latter accused of supporting the Austrians—were pillaged, convents and monasteries were attacked, and members of the nations were assaulted. Despite the infighting, the Austrians alienated every political faction. Their expulsion by French troops, who arrived in Brussels on 14 November 1792, ushered in the ascendancy of democratic elements during the **French regime**.

BRADERIES. *Braderies* are street sales that began in the autumn of 1922 in the **Sainte-Catherine** district at the initiative of the Union des Commerçants du Quartier. They became a yearly event, growing in stature, and *braderies* held around the city have become a part of the social and commercial fabric. *Braderies* also refers to annual sales among the city's retail outlets during July.

BRÉDERODE, HENDRICK VAN (1531–1568). Born in Brussels into a prominent aristocratic family, Count Hendrick van Bréderode served as a page to Emperor **Charles V**. A dissident against the policies of King Philip II, he became a close ally of **William of Orange**. On 3 April 1566, Bréderode entered Brussels together with 200 of the lesser nobility, and, on 5 April, he joined 400 confederates in delivering the petition of grievances to **Margaret of Parma**. At a banquet that evening at the townhouse of the count of Culembourg on the rue des **Petits Carmes** (later burned by orders of the duke of Alba), he delivered the famous comment that he proudly accepted the epithet of *gueux* (beggars), thereafter adopted as an honorific by rebels. Bréderode made an unsuccessful attempt to raise an army at Antwerp and fled into exile at Emden, Germany, on 27 April 1567. He died on 15 February 1568, and, in May, the Council of Troubles banished him and confiscated his goods. *See also* WARS OF RELIGION.

BREL, JACQUES (1929–1978). Jacques Brel was born into a **French**-speaking family in **Schaerbeek** at avenue du Diamant 138 on 8 April 1929. A singer, song writer, actor, director, and poet, Brel rose to fame in the 1950s in Paris. He was a passionate singer whose songs

paint powerful images drawn from everyday life. His evocations of Belgium were tender, if not always complimentary. He died at Robigny, near Paris, on 9 October 1978. The Fondation Brel (Brel Foundation) celebrates his life in hosting thematic exhibits of his works. A station on the **metro** is named for him. *See also* THEATERS.

BRIGITTINES/BRIGITTINEN (church) (Petite rue des Brigittines 3). The former church of the Brigittine order is located in the **Marolles** district and was built between 1663 and 1672 when many religious orders existed in Brussels. It served as a chapel for the Brigittine convent. The façade is in the Italianate-Flemish baroque style, and it once boasted a tower, which was destroyed in the **bombardment of 1695**. After the dissolution of the Brigittine order in 1794, the church served as a military pharmacy, poorhouse, school, butcher shop, and dance hall. It was renovated between 1964 and 1975 and now serves as a social center.

BRONTË, CHARLOTTE (1816–1855) AND EMILY (1818–1848). On 15 February 1842, Charlotte and Emily Brontë arrived in Brussels as students at the Pensionnat Héger (demolished in 1911 and now the site of the **Palais des Beaux-Arts**). They sought to learn French and acquire knowledge of the social graces, intending to return to England to open a girls' boarding school. The two spent the next nine months at the school until their aunt's death took them back to Haworth, the family home in Yorkshire. Charlotte returned to Brussels in 1843 to continue her studies and to teach. She departed on 1 January 1844, never to return to the Continent.

During her stay, Charlotte developed a deep but frustrated emotional attachment to Constantin Héger, the husband of the school's director and one of her teachers, whom she would later call her "master." She brought with her back to England many of her dictations and writing compositions that, together with her memories, would serve as source materials for her fiction, most notably *Villette* (1853), her last novel. Héger also preserved a number of her writing assignments. The collection has thinned out over time; however, by the late 20th century, 30 compositions together with second drafts, fragments, and dictations remained on record—nine by Emily and the rest by Charlotte.

BROODHAERS, MARCEL (1924–1976). Marcel Broodhaers was born in **Saint-Gilles** on 28 January 1924. A graphic artist, poet, and filmmaker, Broodhaers produced a body of work reminiscent of dadaism, surrealism, pop art, and conceptual and performance art. He came to the visual arts via poetry and journalism and his oeuvre mixes text and image. His sculptural montages are often meant to convey criticism—of the Belgian art scene—and satire—of American pop art, among others. Broodhaers's *Moules rouges casserole* (Mussels in a red saucepan [1965]) employs a common household item and a staple Belgian food to convey contrasting images to those of international capitalism. Broodhaers settled in Cologne in 1969, where he made experimental short films. He died on 28 January 1976. *See also* PAINTING.

BROUCKÈRE, CHARLES-MARIE-JOSEPH-GHISLAIN DE (1796–1860). Charles de Brouckère was born in Bruges in 1796. He became a captain in the Dutch army in 1820 and was elected in 1825 as a member of the second chamber of the **Estates-General** during the **Dutch regime**. He served independent Belgium as a principal author of the constitution of 1831, a member of the legislature, minister of the interior, and later of war, and aide-de-camp to King **Leopold I**. He was a founder of the **Banque de Belgigue** and the **Université libre de Bruxelles**, where he held a post in political economy. A member of the communal council, he was appointed fourth **burgomaster** of Brussels in 1848. Brouckère was a diligent promoter of municipal services, most especially a potable water network, a subscription service that was established in 1857. He enjoyed widespread popularity, his fellow residents dubbing him the "great burgomaster." He died in office on 20 April 1860.

In October 1866 a fountain was inaugurated in his honor at the foot of boulevard du **Régent**. A notable landmark in the **upper town**, it was dismantled in 1958 and, 20 years later, remounted at **Heysel**.

BROUCKÈRE, PLACE DE/DE BROUCKÈREPLEIN. A central nerve center of Brussels, the place de Brouckère is by tradition considered the city's Times Square because of the lighted billboards installed on roofs around the intersection during the interwar years.

Following their construction, the **boulevards Adolphe Max** and **Jules Anspach** were separated by the church of the Augustins and by residences contiguous to the church at the rue Fossé aux Loups. City officials sought to link the two avenues so as to create a direct thoroughfare to connect the **Gare du Nord** with the **Gare du Midi**; however, opposition to demolishing the church arose. Debate ensued for 20 years during which time the former church served as a central post office. Plans were broached to build a street on either side of the obstructing edifice, but the decision was made to demolish it in 1893. The baroque façade, designed by Jacques Francart (1583–1652), was preserved and reconstructed as the west front of the church of the Trinité in **Saint-Gilles**.

The place de Brouckère was named for Belgian statesman and **burgomaster** of Brussels **Charles de Brouckère**. As the point of convergence of three main boulevards, it has always been a heavily trafficked intersection, drawing lively crowds to surrounding **cafés** and **cinemas**. It was featured in a song by **Jacques Brel** and remains one of the busiest locales in Brussels.

BROUHON, HERVÉ (1924–1993). Hervé Brouhon was born in **Etterbeek** on 18 June 1924. He worked as an editor at *Le Soir* and was elected to the communal council in 1953. He became an **alderman** in 1971. Brouhon also served in the cabinet of Prime Minister Pierre Harmel (1965–1966) as minister of social security. A trade union activist, he was president of the Socialist Party group in the Chamber of Representatives from 1971 to 1982. Appointed **burgomaster** of Brussels in 1983, Brouhon was the first Socialist to serve in the post, thereby putting an end to the monopoly the Liberals had held since 1830. He died on 19 April 1993.

BROUWERS, JEROEN (1940–). Dutch-language writer Jeroen Brouwers was born in Batavia, Netherlands East Indies, on 30 April 1940. He moved to Brussels in 1964 to work for the publishing firm of Manteau. Introduced to Flemish culture and **literature**, he drew on the city as a source of his early work and city locales are identifiable in later works as well. His collection of essays and stories includes *Greetjes uit Brussel* (Greetings from Brussels [1969]). He returned to the Netherlands in 1976.

BRUEGEL, BRUEGHEL, OR BREUGHEL. A family that included several renowned Flemish genre and landscape painters, its foremost member was Pieter Bruegel, the Elder (ca. 1525–1569). Bruegel visited Italy in the early 1550s. Known as "Peasant Bruegel," he settled in Brussels in 1563. A learned city resident and the companion of humanists, Bruegel employed his powers of minute observation to depict the morals and lifestyle of peasants in the villages and rural locales of **Brabant**. His **painting**s are known for their delicate line and sensitive color. Bruegel is believed to have lived at rue Haute 132, where he died on 5 September 1569.

His sons Pieter Bruegel the Younger (1564–1637), who copied many of his father's works, and Jan Bruegel (1568–1625), called "Velvet Bruegel," were born in the city.

BRUGMANN, AVENUE/BRUGMANNLAAN. The construction of the avenue Brugmann, conceived in 1870 and completed in 1875, marked the first urban artery to be built in the rural countryside of **Uccle**. The work was financed by **Georges Brugmann**, who secured the concession in 1871 from the original holders, Jules Francqui, Émile Bockstael, and Arnold Delvaux.

BRUGMANN, GEORGES (1829–1900). Born in Verviers in 1829, Georges Brugmann settled in Brussels as a banker with the Banque Nationale. He held a number of additional posts in various trade and industrial firms and invested extensively in projects in the Congo, China, and Persia. The owner of large tracts of land in **Uccle**, Brugmann was a key initiator of development of the **Berkendael** district. An ardent **Protestant**, he lent financial support to numerous religious and charitable institutions, including a considerable endowment for construction of the **Brugmann hospital**. He died in Brussels in 1900.

BRUGMANN (HOSPITAL). This **hospital** was built in **Jette** from 1911 to 1926 with funds bequeathed to the Commission des Hospices civils de Bruxelles by **Georges Brugmann**, a wealthy baron who died in 1900. **Victor Horta** designed the complex. The original project called for a much larger building but a reduction in the number of beds planned led to a scaled-down structure. It was opened on 18 June 1923. A law of February 1925 ceded the land on which the hos-

pital was built to the city of Brussels together with an additional 10 ha (25 acres) to allow the city to build the Cité Modèle, a housing complex that, because of funding shortfalls, was not completed until 1960.

BRUNFAUT, JULES (1852–1942). Jules Brunfaut was born in Brussels on 16 November 1852. An architect, he studied at the **Académie royale des Beaux-Arts** and worked under **Henri Beyaert** for four years. He studied in Paris (1879) and traveled in Italy (1881–1882) in preparation for a career that spanned 50 years. His **architecture** encompassed primarily the design of townhouses. Other works included the monumental façade of the Banque d'Outremer. Known for his classically proportioned structures, he was an ardent promoter of urban preservation. Serving on the Commission royale des Monuments et des Sites, he contributed to securing enactment of a royal decree of 29 March 1912 on protection of historic sites. Brunfaut died in Brussels on 4 January 1942.

BRUOCSELLA. *Bruocsella* is the earliest known name of Brussels, which appeared in an 11th-century manuscript. The spelling appears variously in sources as *Brosella* and *Brugsele*. It denotes "bruoc" or marsh and "sella" or dwelling; hence, "settlement in the marsh."

BRUPARCK. The Bruparck is a multiplex amusement **park** located on the **Heysel** plateau near the **Atomium**. Built in 1987–1988, the park consists of four main sections. Mini-Europe features miniature reproductions of major European landmarks. Océade is a water park. Kinepolis is a theater complex that houses 24 **cinemas** with a total of 4,500 seats. Le village (The Village) features a mock rendition of Old Brussels. It constitutes a carryover from an exhibit at the Brussels **World's Fair of 1958** and includes restaurants, shops, and demonstrations of traditional crafts and trades.

BRUSSELIZATION. Brusselization is a term that describes the indiscriminate and careless introduction of modern high-rise buildings into gentrified neighborhoods. Beginning in the 1960s and continuing into the 1980s, the construction of new office towers and modern hotels and apartment blocks introduced new functional and aesthetic

elements in Brussels, including large building sizes and industrial materials such as steel, reinforced concrete, chrome, and glass that stood in stark contrast to the city's traditional architectural landscape.

Brusselization was driven by a laissez-faire approach to city planning, which featured a lack of detailed and enforced zoning regulations, the desire of municipal authorities to cater to national political interests at the expense of local residents, disagreements among the 19 **communes** of the **agglomeration**, and ineffective preservation programs.

A byword employed by both Belgian and foreign planners to define haphazard **urban development** and redevelopment, brusselization has left the city with a townscape that incongruously juxtaposes historic buildings with modern office blocks, for example, around the **Cité Administrative** and the **Théâtre royal de la Monnaie**. Ongoing construction, much of it spurred by the city's role as host of the **European Union**, coupled with the loss of landmark buildings, notably **Victor Horta**'s Maison du Peuple in 1965, sparked growing demands that metropolitan officials disallow unregulated development projects. Environmentalists and preservationists formed action groups, including the **Ateliers de Recherche et d'Action urbaines**, to save and renovate noteworthy sites. Notably, construction of the IBM tower elicited mass protests in 1978. In 1993, urban heritage laws were enacted that outlawed demolition of architecturally and historically significant buildings. Authorities in a city development plan of 1999 declared high-rise buildings to be incompatible with the architectural aesthetics of the city center. *See also* ARCHITECTURE.

BRUSSELMANS, JEAN (1884–1953). Painter Jan Brusselmans was born in Brussels on 13 June 1884. Originally an engraver and lithographer, he gravitated toward **painting** after 1904, studying at the **Académie royale des Beaux-Arts**. His earliest works (1900–1912) exhibited features of both realism and impressionism. The years from 1912 to 1920 are characterized as his fauvism period, when the artist's work reflected the influence of friends such as **Rik Wouters** and Fernand Schnurren. After 1920 he developed a distinctly personal style marked by geometric compositions employing, most notably, large color spaces. He died in Dilbeek on 9 January 1953.

BRUSSELMANS, MICHEL (1886–1960). Born in Paris on 12 February 1886, composer Michel Brusselmans, a Belgian national, studied there and at the conservatory in Brussels. In 1911 he won the Prix de Rome. His impressionistic **music** is noted for its strong Flemish character. Brusselmans wrote music for orchestra (*Flemish Rhapsody* [1911]; *Scenes from Provence* [1932]), three symphonies, an oratorio (*Jesus* [1936]), songs, cantatas, chamber music, and compositions for organ. He died in Brussels on 20 September 1960.

BRUSSELS BASIN. The Brussels Basin denotes the geographic trough formed in the Tertiary period (26 to 66 million years ago) that makes up the geological substructure of the city. The basin consists largely of deposits of sandstones and clays.

BRUSSELS CAPITAL REGION (BCR). The Brussels Capital Region (Région de Bruxelles-Capitale, Brussels Hoofdstedelijk Gewest), one of three regions in Belgium stipulated in article 107 quater of the constitutional reform of 1970, emerged following the constitutional reforms of 1988, which were implemented in three stages. The region was created pursuant to the law of 12 January 1989 and regional authorities were set up from January to June 1989. The region encompasses the 19 **communes** of the metropolitan area and, as the successor to the **agglomeration** of greater Brussels, it represents the institutional embodiment of full **federalization**.

The Council of the Brussels Region (Conseil de la Région de Bruxelles-Capitale, Brusselse Hoofdstedelijke Raad) is the legislative body, or parliament, of the region, composed of 64 **French**-speaking and 11 **Dutch**-speaking members elected for five-year terms under proportional representation. After 2004, there will exist 89 members of the council, 72 elected from French-language lists and 17 from Dutch-language lists. The council was first elected on 18 June 1989. It is headed by a president. Members may not hold communal or national offices. Dutch-language minority guarantees include the post of vice president of the council and at least one seat on every council committee. Voting is by simple majority and matters that might lead to discord between the two linguistic groups can be considered in sessions convoked by right of the parties (alarm bell procedure).

The executive consists of a minister-president and four ministers—two French-speakers and two Dutch-speakers—elected by the council for four-year terms. In addition, three state secretaries, of whom at least one must be Dutch-speaking, assist the ministers, who are each responsible for specific portfolios. Decisions are reached by consensus. Ministers propose legislation, direct it through the council, draft budget proposals, implement legislation, and operate the regional administration.

The BCR government is empowered to make ordinances, a new form of legal rule in Belgian public law. Ordinances comprise legislative acts that may amend, amplify, repeal, or replace existing legislation, and, like decrees, they are subject to full judicial review by the Court of Arbitration. However, they are also subject to limited review by the ordinary and administrative courts and the federal government. This type of legislation is necessitated so as to protect Brussels's status both as the national capital and as the headquarters of European and **international organizations**.

The region is endowed with powers to set and supervise policies encompassing planning and land use, housing, economic and industrial development, job placement, transportation and public works, and environmental protection as well as energy policy and exterior commerce as these matters apply to the region. Pararegional organizations are under the direct control of the region. They include the regional agency for **sanitation**, the Brussels Institute for Management of the Environment, and the Brussels Regional Fire Brigade and Medical Emergency. Other agencies are run by a board of directors or a management unit under the authority of the region. They include the Brussels Regional Employment Office, the Brussels Regional Housing Authority, and the Port of Brussels Regional Company. Still others—the Brussels Regional Development Agency, the Brussels Regional Investment Company, and the Brussels Public Transport Company—are independent.

The first regional government consisted of a coalition of Socialists, Christian Socials, the **Front démocratique des Francophones**, and the Volksunie. Charles Piqué, a Socialist and then burgomaster of **Saint-Gilles**, was chosen minister-president. Subsequent regional elections took place on 21 May 1995, 13 June 1999, and 18 May 2003. *See* appendix D for a list of minister-presidents. *See* appendix G for a schema of the government of the Brussels Capital Region.

BRUSSELS-CHARLEROI CANAL. The Brussels-Charleroi Canal links the **Willebroeck Canal** at Brussels with the Sambre River at Charleroi. For two centuries, a waterway had been sought as a means to lower the cost of transporting coal from the mines in Hainault to Brussels and beyond. Technical difficulties in overcoming the hilly terrain long postponed action. Studies were begun under **Napoléon Bonaparte** but estimated costs for construction proved prohibitive. However, after 1810, transport costs rose precipitously and road routes had fallen into disrepair. Studies to build a canal were launched by the government on 7 March 1823, and **Jean Vifquain** was entrusted by King **William I** with completion of the project. The first canal barge left Charleroi on 22 September 1832 and arrived in Brussels on 25 September. Grand celebrations were held and the first load of coal was distributed free to the poor. The price of coal in the city subsequently declined with the drop in **transportation** costs. While coal traveled north, bricks, grain, and vegetables moved south, and the canal sparked considerable industrial development in northwestern Brussels and nearby **communes**, notably **Molenbeek-Saint-Jean**.

The canal is 68.5 km (42 mi.) long and was widened and deepened from 1882 to 1933. Additional adaptations were later made to accommodate vessels of 1,350 gross tons.

BRUSSELS GEOGRAPHIC CONFERENCE (1876). The Brussels Geographic Conference was convened by King **Leopold II** in September 1876. Held at the **Palais Royal**, the conference was called to establish a European presence in central Africa, and attendees set goals of charting routes into the interior, establishing peace among the natives, curbing the slave trade, engaging in scientific research, and teaching practical skills to the inhabitants. The guests, who numbered 13 Belgians and 24 foreigners, including explorers, scientists, and businessmen, agreed to establish the International African Association. National committees were created in each of the participating countries with an international committee, of which Leopold was elected first chairman, headquartered in Brussels. The association marked the initial step that led to Leopold's acquisition of the Congo.

BRUSSELS-RUPEL CANAL. *See* WILLEBROECK CANAL.

BRUSSELS SPROUTS. A variety of cabbage, Brussels sprouts (*sprotches* in Brussels) date from the 12th century. Dutch botanist Dodonaeus (Rembert Dodoens) makes the first mention of Brussels sprouts in his work *Crydeboek* (1554), and a botanical description appeared in 1586 when they were assigned the name *brassica capitata polycephalos*. The modern variant (*brassica oleracea gemmifera*) is cultivated like cabbage and was first developed in Belgium and France in the 18th century. Brussels sprouts are classified in the division Magnoliophyta, class Magnoliopsida, order Capparales, family Cruciferae.

BRUSSELS TREATY ORGANIZATION (BTO). The Brussels Treaty Organization emerged from the Brussels Pact, a treaty concluded among Belgium, the Netherlands, Luxembourg, France, and Great Britain on 17 March 1948, to promote military, economic, and cultural cooperation among the member nations. In 1954, the organization evolved into the Western European Union, following the inclusion of West Germany and Italy. *See also* INTERNATIONAL ORGANIZATIONS.

BRUXELLA 1238 (RUE DE LA BOURSE). Bruxella 1238 is a small archaeological museum that occupies the site of a former Franciscan convent. The convent was founded in 1238 and the buildings associated with the religious order grew to include a church, cloister, library, infirmary, and brewery together with a vegetable garden that extended from rue Tabora across place de la Bourse. The convent was closed during the **wars of religion** and the buildings were damaged during the **bombardment of 1695**. All traces of the structures vanished by the 18th century, at which time the site served as the butter **market** and continued as such until construction of the **Bourse**.

Municipal road construction began in 1988 alongside place de la Bourse and archaeological digs uncovered ruins of the former church and convent together with pottery shards, other artifacts, and many graves, including that of **John I**, duke of **Brabant**, who died in 1294. These are displayed at the museum.

BRUXELLOIS. *Bruxellois* (*brusseleir*) refers to the **French**-language dialect spoken in the Brussels area. Brussels French tends to be spo-

ken with a harder and more guttural sound than standard French, a trait acquired through Germanic influences borrowed from **Dutch**. Features adopted from Dutch also include many loanwords and certain grammatical practices.

BULLETIN, THE. *The Bulletin*, published since 21 September 1962, is an English-language news weekly magazine that provides information on current events, the arts, and lifestyle issues, among others. It is estimated that approximately 90 percent of English-reading **expatriates** in Belgium, or about 55,000 people, read the publication.

BULS, CHARLES (1837–1914). Charles Buls, the eighth **burgomaster** of Brussels, was born in the city on 13 October 1837. Due to poor health he spent his early years with relatives in Limburg, returning to study at the **Athenée** (1849–1855), where he did not complete his courses preferring to take up sculpting instead. Time spent in Italy convinced him to make good his educational gaps and he read philosophy. Frequenting Liberal Party and Free Masonry circles, he helped found the Ligue de l'Enseignement in 1864 to promote secular public schooling. His position as secretary of the organization brought him to the attention of Liberal Party leaders and he was elected on the party's list in the communal elections of 1877. His efforts on the council to promote bilingual training in the schools met with opposition from French-language teachers and officials.

On 17 December 1881, Buls succeeded Félix Vanderstraeten as burgomaster. His administration was marked by continuing efforts to promote secular **education**, careful fiscal management that excluded the need to raise **taxes**, and firm measures against civil disturbances, notably the violent street demonstration occasioned by rising labor unrest that began in 1886 and culminated in the general strike of April 1893. A moderate progressive, he remained a committed anticlerical and economic liberal who eschewed revolutionary approaches in favor of pragmatic solutions to social ills.

Recognizing the Flemish roots of the city, Buls brought bilingual street signs to Brussels and demanded that officials who conducted business with the public speak both **French** and **Dutch**, although he himself spoke the latter with difficulty. An ardent advocate of preservation, Buls wrote tracts, including *Esthétique*

des Villes (1893), arguing the need to maintain and restore the city's architectural heritage. He reached agreements with owners of **guild** houses on the **Grand' Place** for restoration of buildings, including notably L'Étoile.

Buls remained implacably opposed to plans supported by King **Leopold II** calling for wholesale demolition of time-honored districts in the **Mont des Arts** area. The conflict led to his resignation on 16 December 1899. He remained active, serving as chairman of the Comité d'Études du Vieux Bruxelles and the Ligue de l'Enseignement. Buls traveled the world before his death on 1 July 1914. The street running behind L'Étoile is named for him.

BURGOMASTER. The burgomaster (*bourgmestre*, *burgermeester*) is the chief executive of the **commune**. The administrative duties of the post include signing of decrees, ordinances, and local laws; giving instructions to the communal secretary; and verifying at least once every quarter the financial accounts of the commune. As president of the communal council, the burgomaster presides over the council meetings and, as president of the college of **aldermen**, directs debate in the latter body. The burgomaster is appointed for a term of six years by the king on the advice of the minister of the interior. The minister normally puts forward the name of the nominee chosen by a majority of members of the communal council. In theory, the burgomaster can be appointed from outside the council and any voter resident in the commune and over 25 years of age is eligible. The term of appointment is renewable. Holders of provincial offices, salaried employees of the commune, police officers and officials, and members of the armed forces on active duty are ineligible. The burgomaster serves as the spokesperson and representative of the commune, the individual who represents the community at official ceremonies and celebrations. *See* appendix C for a list of the burgomasters of Brussels since 1830.

BURGUNDIAN REGIME (**1430–1477**). In 1390, **Joan**, duchess of Brabant, acknowledged the right of her sister's daughter, Margaret of Male, and the latter's sons to inherit her domains. She did so in gratitude for assistance given her by Marguerite's husband, Philip the Bold, duke of Burgundy, in a war between **Brabant** and Gelderland. Duchess Joan, who died in 1406, outlived Margaret (d. 1405), the

duchy passed to Anthony of Burgundy, and dynastic discord ensued until, in 1430, **Philip the Good** received title to Brabant.

Under the Burgundians, Brussels became part of a large territorial state. Despite fears by city officials that rule by the powerful House of Burgundy would lead to curtailment of privileges, civil liberties were maintained, although a diminution of urban prerogatives in favor of the sovereign was evident after 1445. Authorities fought vigorously attempts by Philip to limit urban rights—in 1456–1457 he appointed protégés to city offices—but they dutifully paid the requisite levies owed the prince. The duke spent all but several days in the city in 1460, 1462, and 1465, and in the court's wake came administrators and visitors, creating a clientele who lodged in the city and spent lavishly. Luxury industries—**tapestries**, gold- and silverworks—flourished.

Still, Brussels experienced significant economic difficulties. City finances suffered ruinously from the wars of **Charles the Bold**, to which authorities were obliged to contribute, throwing the city in debt in paying subsidies to the ruling house. The currency fell in value and prices rose. Famine raged in 1478–1479. Quarrels among the patricians in the 1460s and 1470s led to the rising of 1477 and to the momentary abolition of the *lignages*.

The marriage of Charles's daughter **Mary of Burgundy** to Maximilian of Austria introduced Hapsburg rule. In 1488, Brussels, together with **Flanders** and with rebels elsewhere in Brabant, waged war against Maximilian, but the allies suffered defeat in August 1489. Plague ensued. By the turn of the 16th century, the city's financial straits were such as to compel the sovereign to intervene for the first time in 200 years in placing city finances under the guardianship of royal authority. The arrival of the Hapsburgs would make Brussels capital of a far-flung empire under **Charles V**.

BURNIAUX, CONSTANT (1892–1975). Born in Brussels on 1 August 1892, **French**-language writer Constant Burniaux settled with his family in Linkebeek, a small village southwest of Brussels, in 1899, but moved back to Brussels in 1906. He served as a stretcher bearer in **World War I**, and his wartime experiences formed the basis of his first book *Sensations et souvenirs de la guerre* (Sensations and memories of the war [1914–1918]), which appeared in 1920. He achieved his first literary success with *La bêtise* (The idiocy) in 1925. Noted for his

precise detail of language, Burniaux evokes in his writing a desire to escape bourgeois life, which, although materially comfortable, is oftentimes monotonous and stifling. Several of his works deal with memories of his childhood in Linkebeek, including *Village* (1935), *Clémence* (1944), and *kaloo ou Le village imaginé* (Kalloo or the imagined village [1973]). Burniaux died in Brussels on 9 February 1975.

– C –

CAFÉS AND TAVERNS. Taverns existed in Brussels since at least the Middle Ages. The working classes frequented places (*estaminets*) where they could imbibe in such numbers that by 1830 it is estimated that there existed one tavern for every 20 families. Drunkenness among the lower classes was endemic, so much so that in 1896 taxes on alcohol were increased substantially and, in 1919, the sale of spirits was banned in cafés. The ban was lifted in 1984.

Although cabaret-type establishments, more attractive venues that provided dining services, existed in Brussels, these cafés did not enjoy rapid growth until the arrival of the first shopping arcade with the opening of the **Galeries Saint-Hubert** in 1847. A great number of café restaurants—*café-concerts* and *café-chantants*—offering dining and musical entertainment catered to the public by the end of the 19th century. Favored locales included the city center and the inner **boulevards**. The Sésino (now demolished), on the boulevard **Anspach**, was the first of its type to be built on the thoroughfare. It opened in 1872 and featured Moorish architecture and a covered terrace. It became a favored daily meeting place for contributors to ***La Jeune Belgique***. Other popular cafés included Les Trois Suisses on place de **Brouckère**, which was located on the site of the Philips building, and Cirio, which still exists at rue de la Bourse 18. The famed art noveau tavern Le Falstaff (rue Henri Maus) dates from June 1904.

Literary and political cafés have enjoyed a largely transitory existence, coming and going in parallel with the groups that have met there. They have included the now defunct café au Compas on rue Fossé aux Loups, a haunt of revolutionaries and artists at the turn of the 20th century; the Café aux Bons Enfants (rue de Rollebeek), which served as the favored place to meet by members of the **Dutch**-language literary

society Van Nu en Straks in the early 20th century; and L'Imaige de Nostre-Dame (impasse des Cadeaux), begun by dadaist painter Gerard Van Bruane (1891–1964) and which became a popular gathering place in the 1930s. **René Magritte** was an habitué of the Greenwich Tavern. L'Estrille du Vieux Bruxelles (rue de Rollebeek) was frequented by leading local poets in the mid-20th century.

Owing to its status as the heart of Brussels, the **Grand' Place** has always boasted a number of cafés and restaurants. The onset of large-scale **tourism** beginning in the late 19th century led to their ubiquitous presence on the square. *See also* DE ULTIEME HALLUCINATIE; FLEUR EN PAPIER DORÉ, LA.

CAMPENHOUT, FRANS VAN (1779–1848). Frans van Campenhout was born in Brussels on 5 February 1779. A composer, singer, and solo violinist at the **Théâtre royal de la Monnaie**, he wrote symphonies, operas, and masses, most of which are preserved in the library of the Conservatoire de Musique. He is most famous as the composer of the Belgian national anthem "**La Brabançonne**" (1830). Campenhout died in Brussels on 24 April 1848.

CARCAN, RENÉ (1925–1993). Born in Brussels in 1925, artist René Carcan was educated at the **Académie royale des Beaux-Arts**. He spent five years studying with the painter Léon Devas and worked for the United Nations Educational, Scientific and Cultural Organization (UNESCO) before returning to Brussels in 1965. He completed works of **painting**s, **sculpture**, and, most especially, engravings. A museum to his life and work has been established in **Etterbeek**.

CARREFOUR DE L'EUROPE/KRUISPUNT VAN EUROPE. The Carrefour de l'Europe designates the name of the main square at the entrance to the **Gare Centrale** and the triangle flanked by rue de la **Madeleine**, rue de la Montagne, and boulevard de l'Impératrice. The area features old gabled houses adjoining modern apartment complexes and offices and exemplifies the haphazard nature of **urban development** in the mid-20th century.

CARTON DE WIART, HENRY (COUNT) (1869–1951). Born in Brussels, Carton de Wiart earned a degree in law. A pioneer of Christian democracy in Belgium, he represented Brussels in the Chamber

of Representatives and served as the head of a number of ministries. He wrote historical novels that were inspired by a fervent nationalism (*La cité ardente*, The ardent city [1905]), works of biography, and volumes on political and social issues.

CASTRUM. The *castrum* (a diminutive of *castellum*) was the castle fortress built by **Charles of France** in 977–979. Its exact location remains unknown and historians have suggested the Île **Saint**-**Géry** or at the site of the **Notre-Dame des Riches-Claires** church.

The *castrum* included the fortified camp located on the right bank of the **Senne** River. Surrounded by marshes, the camp dominated both land and river routes. It probably consisted of a rectangular plot enclosed by earthen walls together with a tower, palisade, and a moat. It encompassed the area bounded approximately by rues au **Beurre**, du **Midi**, des Pierres, du Marché au Charbon, and de la Tête d'Or. The camp was soon surrounded by houses, chapels, and marketplaces. The last vestiges of the ramparts could be seen as late as 1694.

CATACOMBS. The catacombs of Brussels denote underground passages formed from sections of the **Coudenberg Palace** that were buried following the palace's destruction by fire in 1731. Some parts have been incorporated into the surrounding buildings. In September 1830 these passageways permitted evacuation of English families at the Hôtel **Belle-Vue** endangered during the **Belgian Revolution**. Archaeological work is ongoing.

CAUCHIE, PAUL (1875–1952). Paul Cauchie was born on 7 January 1875 at Ath. A decorative artist, painter, and architect, he studied at the **Académie royale des Beaux-Arts**, graduating in 1898. He established a business specializing in **sgraffiti** paintings, creating a frieze titled *les phases de la construction* (phases of construction) for an apartment building in the rue Malibran (1900). Around 1905, his style tended increasingly toward the geometrical. At the same time, he built his own home and studio at rue des Francs 5, **Etterbeek**, in collaboration with the architect Édouard Frankinet (1877–1937), which established his reputation as one of the leaders of the **art nouveau** movement. Cauchie's decorative work includes some 440 de-

sign projects, most of which were for building façades and stairways. He died in Brussels on 1 September 1952.

CAVELL, EDITH (1866–1915). The daughter of a Presbyterian minister, Edith Cavell was born in Swardeston, Norfolk, England. Sent to Brussels to perfect her knowledge of French, she was employed as a governess. In 1895, she returned to England to study nursing and, in 1906, she was appointed director of a clinic in Manchester. She left for Brussels in 1907 on the invitation of Doctor **Antoine Depage** to care for a sick child and stayed to become the director of a nursing institute that he founded. Cavell was nursing director of three hospitals at the outbreak of **World War I**. Recruited to provide nursing care and shelter for Allied soldiers in transit to the neutral Netherlands, she extended aid at her nursing institute on rue de la Culture (now rue Franz Merjoy) and at other safe houses in Brussels.

German authorities infiltrated the resistance network operated by the prince and princess de Croy, with whom Cavell worked, and she was arrested with other members of her cell on 5 August 1915. Held at **Saint-Gilles prison**, she was condemned to death on 8 October and shot by firing squad on the grounds of the national firing range on the morning of 12 October. Her death aroused a wave of indignation around the world. In 1919, Cavell's remains were transferred to Britain and she was honored with a national service in Westminster Abbey. She is interred in Norwich Cathedral. A simple monument to her is found at the Institut Edith Cavell–Marie Depage in **Uccle**, where a street is named for her. *See also* BAUCQ, PHILIPPE.

CEMETERIES. Since earliest times burial grounds were situated adjacent to churches and hospitals. Following the edict of 25 June 1784 cemeteries were closed down within the city, which opened up tracts of land for development.

Burial sites were now sought outside the **pentagon** and many of these were located next to churches as well. The well-to-do were drawn to the cemetery in **Laeken** beginning at the end of the 18th century. The prestige of the cemetery grew following the death of Queen Louise-Marie (1850) and the decision to build a new church, including a crypt for the royal family. Many noteworthies are buried in the cemetery, including the Unknown Soldier of unknown nationality.

The cemetery of Brussels (38 ha/94 acres) was established in **Evere** in 1877 replacing three very old burial grounds in **Saint-Josse-ten-Noode**, **Saint-Gilles**, and **Molenbeek-Saint-Jean**. It was designed by architect Pierre-Victor Jamaer (1825–1902) and German-born landscape artist Louis Fuchs (1818–1904). The **Protestant** cemetery near chaussée de Louvain was closed in the 19th century, with some gravestones moved to the cemetery of Brussels. Other cemeteries noted for their funerary architecture include that of **Ixelles** and of **Dieweg** in **Uccle**. Partially closed, the latter contains works representative of architectural tendencies from the end of the 19th century until **World War II** as well as a Jewish necropolis. Many notable families have sepulchres in the cemetery, including those of Errera and Lambert, and the graves of **Hergé**, **Paul Hankar**, Isabelle Gatti de Gamond (*see* EDUCATION), and others are located here.

CENTRE MONNAIE/MUNT CENTRUM (PLACE DE LA MONNAIE). The Centre Monnaie is a large glass and concrete, x-shaped building that contains the central post office, various municipal offices, and a shopping mall. It stands on the site of the old mint.

CHAMBER OF COMMERCE. A chamber of commerce was founded on 24 December 1802. After Belgian independence in 1830, it was linked officially with the government. Government affiliation was dropped in 1875 and the Brussels Chamber of Commerce, now independent, was launched on 15 October 1875, first under the name Union Syndicale. Today it is known as the Chamber de Commerce et d'Industrie de Bruxelles/Kamer voor Handel en Nijverheid van Brussel/Brussels Chamber of Commerce and Industry, located at avenue **Louise** 500.

CHAMBRE DE TRAVAIL. The Chamber de Travail constituted a group that united associations of workers in the city's trades, the successors of the **guilds**, that was created in January 1875 under the initiative of socialist leader César de Paepe. Motivated to improve labor conditions, the group joined with others in Belgium to form the Parti Ouvrier Belge (Belgische Werklieden Partij, Belgian Workers' Party), which was founded in Brussels in 1885. Activists in the party

broadened labor's demands to include greater political rights, most especially universal manhood suffrage.

CHAPELLE DE LA MADELEINE/MAGDALENA KAPEL. Located on rue de la Montagne, the Chapelle de la Madeleine was built in the 15th century on the site of an earlier chapel. The façade of 1453 is preserved and the small church was rebuilt in the Gothic style two years after the **bombardment of 1695** and restored from 1954 to 1958. It was the favorite chapel of several Brussels **guilds**.

The Chapelle de Sainte-Anne (Anna Kapel) was built in the Flemish baroque style. Only the façade remains, built on to the sacristy on the north side of the Chapelle de la Madeleine. The remainder of the church was demolished in 1957 to clear space for construction of the **Gare Centrale**.

CHAPELLE ROYALE/KONINKLIJKE KAPEL (place du Musée 2). A small chapel built in the neoclassical style in the 1760s by **Charles of Lorraine**, the Chapelle royale was used as a stable by French troops in the 1790s. Following the emancipation of **Protestants** under **Napoléon Bonaparte**, the chapel was restored as a Protestant church (Chapelle Protestant) in 1804. King **Leopold I** and **Charlotte Brontë** worshiped here. It was restored to its original condition in 1987 and is used as a venue for performances in **music**, **theater**, and other arts.

CHARLES V (1500–1558). Charles V was born in Ghent on 25 February 1500. The eldest son of Philip I and Joanna of Castile, and grandson of Ferdinand II of Aragon, Isabella of Castile, Holy Roman Emperor Maximilian I, and **Mary of Burgundy**, he inherited a vast domain, including the Netherlands. He became duke of **Brabant** on the death of his father in 1506 and was elected Holy Roman Emperor on 28 June 1519. Charles was brought up in **Mechelen** under the tutelage of his aunt, **Margaret of Austria**, who served as regent of the Netherlands. On 23 January 1501, he was inducted as a knight into the Order of the Golden Fleece in a ceremony held at the convent of the Grands Carmes. Charles made his *Joyeuse Entrée* into Brussels on 28 January 1515, and it was Brussels that he would consider his home base during a reign spent traveling through his far-flung possessions. In 1531, his sister **Mary of Hungary**, the governor of the

Netherlands, set up court at the **Coudenberg Palace**, where it would remain henceforth. The three collateral councils—Council of State, Privy Council, and Council of Finances—created by Charles to assist in governing were established in Brussels and remained there until the end of the ancien régime. The **Estates-General** of the Netherlands and the **Estates** of **Brabant** met henceforth in Brussels.

Charles backed efforts to limit urban privileges and the prerogatives of the crown were strengthened during his rule. In 1547, he initiated action to secure the written compilation of the urban privileges of Brussels, hitherto undocumented.

His introduction of the Inquisition led to the first persecutions that would contribute to the outbreak of the **wars of religion**. In making the city the political and administrative capital of the Netherlands, Charles engendered economic expansion. The court's presence promoted development of luxury trades (*see* ECONOMY). Immigrants from Brabant and abroad arrived as well as renowned visitors, including Albrecht Dürer (1520) and **Erasmus** (1521). Elaborate festivities were held at the **Hôtel de Ville**, notably the *ommegang* of 1549 attended by Charles and his son Philip. Hunts were staged in the **Forêt de Soignes**. In 1522, Charles ordered construction of a grand chapel at the Coudenberg Palace, completed by Mechelen-based Rombout Keldermans II (ca. 1460–1531), and of which only the foundations remain.

In the mid-1550s, Charles made a series of abdications that left the Hapsburg dominions divided between Spain and Austria. The emperor had earlier named his younger brother Ferdinand (1503–1564) regent of his Austrian lands (28 April 1521), a grant confirmed by the Convention of Brussels (30 January 1522). He turned over the Netherlands to Philip (1527–1598) in 1555. Exhausted, racked by gout, and disillusioned from efforts to craft a universal empire, Charles abdicated in a solemn, emotion-filled ceremony before the Estates-General in the Magna Aula of the ducal palace on 25 October 1555. He retired to a small castle he had built next to a monastery near Yuste, in Spain (Castile), where he lived quietly and where he died on 21 September 1558.

CHARLES OF FRANCE (953–991). Charles was born in Laon, France, the younger son of Louis IV d'Outremer and Queen Ger-

berge. Following a palace intrigue, he was exiled by his brother Lothair, now king. Switching sides to Lothair's rival, Holy Roman Emperor Otto II, Charles secured the title of duke of Lower Lotharingia from the latter. He took the oath of vassalage about June 977. Charles built his *castrum* on the **Senne** River in 977–979. He built here because he owned lands at the site, but historians dispute how he acquired his property. Tradition holds he did so through his mother, the daughter of Emperor Henry I and sister of Emperor Otto I. From 977, consequent to Charles's residency, one can speak of the county of Brussels.

CHARLES OF LORRAINE (1712–1780). Governor-general of the Austrian Netherlands, Prince Charles-Alexander of Lorraine was born in Lunéville in Lorraine on 12 December 1712, the 12th child of Leopold I, duke of Lorraine and Bar, and Elisabeth-Charlotte d'Orleans. In 1744, he married Archduchess Marie-Anne, the younger sister of Empress Maria Theresa of Austria, and she appointed the two as governors in Brussels. Arriving in March 1744, Charles was recalled to military duties in May in taking command of the Imperial Army of the Rhine. He left his wife in Belgium, where she died in childbirth. Charles never remarried. Returning to Brussels in April 1749, he remained in the country for the rest of his life, except for a short period in 1757.

Charles wielded considerable autonomy in governing the Austrian Netherlands, and, under his rule, Brussels enjoyed a long period of prosperity and stability. He was widely popular, in part because, unlike most of the past governors, he spoke **French** as his native language. He established a brilliant court life that made the city one of Europe's cultural and artistic centers. The local aristocracy flocked to his court, and artists and intellectuals played a prominent part in life there.

Charles's court followed the seasons in lodging in three residencies. Winters were spent in Brussels at the **Palais de Nassau**, which he purchased in 1756. Spring and fall found the court at Mariemont, in a chateau built by Charles. Summer quarters were established at a country home in **Tervuren**, where he set up artisan workshops in which skilled craftsmen produced luxury items, such as **porcelain**, fabrics, and braid, largely to adorn his residences.

Charles sponsored musical and theatrical productions in Brussels, traveled widely through Belgium, and assembled a large number of machines and scientific instruments at the Palais de Nassau, where he himself would conduct experiments in alchemy, a favorite passion.

An ardent urban planner, Charles sought to secure uniformity in architectural style, for which detailed plans were drafted. He oversaw the layout of the place **Royale** and the **Parc de Bruxelles**. Development of much of the Royal district in the **upper town** was completed by the 1770s.

Charles died at Turvuren on 4 July 1780. He is interred in the Cathédrale des **Saints-Michel-et-Gudule**. A lavish spender, he left many debts and most of his possessions were sold. A statue of the governor is found on the place du Musée. A statue had been raised on the place Royale on 17 January 1775 in the presence of the governor. It was pulled down by French revolutionaries in 1792, and, after being restored when the Austrians returned, it was removed and melted down in 1794 following the arrival of the French once again. *See also* AUSTRIAN REGIME.

CHARLES THE BOLD (1433–1477). Charles the Bold, duke of Burgundy, ruled Brussels as duke of **Brabant**. As count of Charolais, the future duke laid the foundation stone of the right wing of the **Hôtel de Ville** on 4 March 1444. Charles made his *Joyeuse Entrée* into Brussels on 24 October 1467. He maintained a tense relationship with residents. Disliking the city, in 1473 he transferred the Chamber of Accounts of Brabant to **Mechelen**, which became the financial and judicial capital. Charles attempted to impose **French** as the exclusive administrative language, and he decreed a severe taxation policy to finance the wars he waged in pursuit of his goal to reestablish the kingdom of Lotharingia. Resentment over onerous exactions contributed to the rising of 1477, the year he died in a battle against the Swiss at Nancy, France. *See also* BURGUNDIAN REGIME.

CHARTER OF THE UNION OF CITIES. Also known as the Charter of 25 Seals, the Charter of the Union of Cities was drafted on 18 February 1372. Under its terms, **burgomaster**s, **aldermen**, jurors, and councillors of 44 cities and towns in **Brabant** undertook to aid each other in assuring the maintenance of their rights and liberties.

CHARTER OF CORTEMBERG. The Charter of Cortemberg of 12 September 1312 created a Council of Notables, composed of four knights and 10 members of the bourgeoisie delegated from Brussels and other cities in **Brabant**. It served as a precursor to the **Estates** of Brabant and the Council of Brabant, a ducal judicial body.

CHÂTEAU ROYAL DE LAEKEN/KONINKLIJKE KASTEEL VAN LAKEN. The residence that is home to the Belgian monarchy is situated in **Laeken** on a large parkland estate (160 ha/395 acres). The original structure was built in 1782–1784 for Archduchess Marie-Christine and her husband Duke Albert-Casimir of Saxony-Teschen, governors-general (1781–1790) during the reign of **Joseph II**, who bought the estates of Schoonoenberg and Groothof. The grounds were confiscated during the **Brabant Revolution**. Empty of most of its contents, the chateau lay almost in ruins. In 1804, it was restored by Ghislain-Joseph Henry by order of **Napoléon Bonaparte**, who acquired it. Bonaparte removed the remaining valuable items and shipped them to Malmaison in Paris. Most were never returned. The property was gifted to Empress Marie-Louise and it became the possession of King **William I** after **Waterloo**. A fire destroyed much of the building on 1 January 1890 and King **Leopold II** commissioned its reconstruction under architect **Alphonse Balat**. Screened by wrought-iron gates, the Louis XVI-style structure was enlarged in 1902 by architect Charles Girault (1851–1930).

   The crown property (*domaine royal*) consists of the residence, greenhouses (*see* SERRES ROYALES), and surrounding parkland that was assembled in 1880. The villa Belvedere was added to the royal property in 1903.

CHOCOLATE. The production of chocolate in Brussels began in the 17th century. Christopher Columbus brought cocoa beans from the newly discovered Americas back to the court of Spain, where the first production and consumption took place. Acclaimed as a health-giving beverage, chocolate was long a closely guarded secret of Spanish producers, but the cocoa beans were being processed by the mid-17th century in the Spanish Netherlands, which became an important production center. Chocolate houses were founded at this time. In 1697, the mayor of Zurich, Switzerland, visited Brussels

and, duly impressed, took cocoa beans back with him to start making chocolate there.

Hand methods of production gave way to a mechanized cocoa-grinding process following the invention of the steam engine (mid-18th century). The invention of the cocoa press in 1828 allowed greater production and thus greater consumption. Chocolate was confined to its liquid form prior to 1847; when solid, eating chocolate was introduced in Britain. Milk chocolate first appeared in the late 1870s, invented by the Swiss Daniel Peter and Henri Nestlé.

By 1846, firms located in Brussels accounted for approximately 14 percent of chocolate production in Belgium. The oldest of the major houses in Brussels in existence today is Neuhaus, founded in 1857 by the Swiss Jean Neuhaus. He opened a pharmacy at Galerie de la Reine 23 and began producing dark chocolate, then considered a medical aid. His son Frédéric opened a separate shop to sell chocolate sweets. Frédéric's son Jean and his wife Louise Agostini are credited with inventing the *ballotin* ("chocolate box"), which revolutionized the packaging of chocolates. The trade name of Côte d'Or dates from 24 April 1883, the name bequeathed by chocolate-maker Charles Neuhaus in reference to the Gold Coast, the source of a portion of his supply of cocoa beans. The characteristic image of an elephant, a palm tree, and three pyramids that has long identified the products dates from 1906, the year when production under Alimenta S.A. commenced. Cut off from quality sources of supply during **World War II**, the firm replaced the name Côte d'Or with that of Congobar from 1940 to 1946. Long located on rue Bara, production facilities were moved to newer and larger premises in Halle and **Anderlecht**. The firm was acquired by the Swiss producer Jacobs Suchard in 1987 and subsequently by Philip Morris (1990) and Kraft Jacobs Suchard (1993).

Leonidas was founded in 1913 by Leonidas Kestekidis, a Greek immigrant to the United States who had won a bronze medal for his product at the Brussels **World's Fair of 1910** and who moved to the city following his marriage to a local resident. He established a workshop at the Marché aux Grains. Mary Chocolatier was founded in 1919, at rue **Royale** 126 by Marie Delluc. The Godiva firm was opened by Joseph Draps in 1926.

The praline was invented in France about 1671, and it was perfected in Belgium where it was introduced by the Neuhaus firm. A

Museum of Cocoa and Chocolate was founded in July 1998 in the Maison des Ducs de Brabant on the **Grand' Place**.

CHRISTYN. The name of an aristocratic 17th-century Brussels family renowned for its jurists, the Christyn family included Jan Baptist I, born in Brussels on 22 February 1630. He served as chancellor of **Brabant** (from 1687) and died in Brussels on 25 October 1690. His brother Libert-Frans was born on 29 June 1639 and served on the Council of Brabant and as vice chancellor of Brabant. He died in Brussels on 10 June 1717. Their nephew Jan Baptist II, born on 2 November 1659, served on the Council of Brabant. He wrote a commentary on the liberties and customs of Brussels in 1689 and died in the city on 18 September 1707.

CHRYSALIDE, LA. La Chrysalide was a group of painters and sculptors formed about 1875 under the leadership of Félicien Rops. A successor to the Société libre des Beaux-Arts, it held its first exhibition in November 1876. Many members of the earlier groups, including Louis Artan de Saint-Martin and **Constantin Meunier**, were joined by younger artists, such as Guillaume Vogels and James Ensor, who displayed his first three canvases in the exhibition of 1881. The artists stressed realism in their works, with characteristic features including an emphasis on technique and a rigorous style using vivid colors and sweeping brushwork. Many members subsequently gravitated to **Les XX**. *See also* PAINTING.

CINEMAS. A showing of a film by the Lumière brothers held on 10 November 1895 in the Palais du Midi introduced cinema to Brussels, and, beginning in the late 1890s, film projections were shown in the back rooms of **cafés** and other establishments. The first cinema theater was founded at the beginning of 1904, when a 250-seat house was opened by bicycle and phonograph salesman Louis van Goidsenhoven at boulevard du Nord 110. Called Théâtre du Cinématographe, it was renamed the Albertum in 1909. Closed during **World War I**, it reopened after the war and remained in existence until the end of the silent movie era. The Pathé-Palace (1913) on boulevard **Jules Anspach**, decoratively designed by **Paul Hamesse**, was one of the most popular cinemas before 1914.

The central **boulevards** were a favored locale for film theaters, and the interwar years saw the arrival of many new ones, including the Agora (1920–1921), the Marivaux (1924), the Plaza (1931), the Ambassador (1936), and the Variétés (1938). The last featured a revolving podium, a retractable metal roof, and was the first in Brussels to employ neon lighting throughout.

The first film in color was shown in the 1930s at the Eldorado (1933) on the place de **Brouckère**, a location that also featured the Scala (1929), a theater noted for its monumental entranceway and lavish decoration. During **World War II**, the Eldorado was requisitioned by the Germans for use as a *Soldaten Kino*.

Following the war, cinemas remained abundant and many were established in the surrounding **communes**. **Saint-Gilles** has been especially known for its cinemas. Beginning with the Crystal Palace (1905), numbers reached a high point in the 1950s. Many cinemas throughout the Brussels area closed during the final quarter of the 20th century. Multiscreen complexes now predominate, including the Kinepolis in **Bruparck**, UGC/Toison d'Or, and UGC/de Brouckère. A film hall is featured in the **Palais des Beaux-Arts**. The Cinema Nova, founded in January 1997, is a one-screen hall showing alternative films.

The Brussels Film Festival was held annually from 1974 until 2001 when funding shortfalls and administrative problems forced its closure. The festival reopened in 2003 under the title Brussels European Film Festival. The Brussels Gay and Lesbian Film Festival dates from 1981. Anima, the Animation Film Festival, also began in 1981. Showings at the Brussels International Festival of Fantastic, Thriller and Science Fiction Film have been held since 1982. The Musée du Cinema is located on rue Baron **Horta**. The **museum** opened in 1938.

CINQUANTENAIRE/JUBELPALEIS. The Cinquantenaire consists of an arch with colonnade, a **park**, and a building complex of two wings that house three of the city's major **museums**.

Situated at the eastern end of the avenue de la **Loi**, the site had served as a military parade ground. A fair was held regularly. French troops were interned here during the Franco-Prussian War (1870–1871). King **Leopold II** sought to erect a prestigious edifice

and park to embellish the route linking the **Parc de Bruxelles** with the royal domain at the chateau at **Tervuren** as well as to celebrate the 50th anniversary of Belgian independence. In 1875, **Gédéon Bordiau** proposed the creation of an esplanade—a park and two exhibition halls linked by a semicircular promenade. Construction took decades to complete. The Bordiau hall was finished by 1880. The National Exhibition of the Golden Jubilee (1880) and the **World's Fair of 1897** were held here.

The neoclassical Arc de Triomphe was completed in stages. An arcade of stucco was erected for the exposition of 1880. King Leopold sought a more permanent structure. The twin colonnades were completed in 1888, but the central arch itself was not in place for the exhibition of 1897, and funds remained unavailable until the king drew upon royal resources to underwrite construction in 1904. In January 1904, architect Bordiau died, and his concept of a single arcade was abandoned by his successor, French architect Charles Girault (1851–1932), in favor of a triple arcade design. Around-the-clock construction led to rapid completion, and, following eight months of work, the structure was inaugurated on 24 September 1905 with the king in attendance. Built in the Louis XVI style, it is topped by a four-horse chariot sculpture group depicting *Brabant Raising the National Flag*, designed by Jules Lagae (1862–1931) and Thomas Vinçotte (1850–1925). The facing mosaics were added in 1920.

In 1888, Bordiau conceived the idea for a museum on the site and two exhibition halls were constructed. One hall burned in 1946 and was rebuilt in a style somewhat different from its glass and blue-painted cast-iron twin. The buildings now contain the Musée du Cinquantenaire (Jubelpark museum), also known as the Musées royaux d'Art et d'Histoire, which displays an overview of world civilization, the Musée royal de l'Armée et de l'Histoire militaire, which houses exhibits of military history, and Autoworld, which opened in 1986 and features vintage autos from around the world.

The Parc du Cinquantenaire (Jubelpark) was designed by Bordiau. Comprising 38 ha (94 acres), it consists of a formal garden and landscape gardens. The area was used as a fairground until 1930, when the **Heysel** exhibition grounds were opened. An expressway (avenue John F. Kennedy), bisecting the park, was built in 1974. At the park's north end is the Grande Mosquée de Bruxelles, a mosque and Islamic

cultural center, and the Pavillon des Passions humaines (Pavillon Horta), designed by **Victor Horta** in 1889 but left unfinished. The neoclassical building was intended to house a massive relief sculpted by Jef Lambeaux entitled *Passions humaines* (Human passions). However, the building was closed only three days after inauguration of the work on 1 October 1897, its visual details of nakedness having aroused the virulent moral wrath of both officials and citizenry. Occasional tours are run.

CITÉ ADMINISTRATIVE. A complex of modern **architecture** on which work was begun on 21 April 1958, the Cité Administrative opened to the public in 1971. Many city service offices are grouped in the complex.

CITÉ FONTAINAS. Named for **Burgomaster André-Napoléon Fontainas**, the Cité Fontainas consists of a grouping of small, semi-detached houses built around a semicircle. Designed by architects Antoine Trappeniers and **Henri Beyaert** in both neoclassical and eclectic styles and constructed in 1867, it was originally used to house retired elementary schoolteachers and today serves as a low-income residency complex.

CITIZENRY. The citizen (*bourgeois*, *burger*), defined as those who participated in municipal life, together with patricians, achieved status parallel to the important role played by commerce and industry in city life for these were the trades they practiced. Every bourgeois son, on attaining the age of 15, swore to respect the *keure*—the charter granted by Duke **Henry I** in 1229. In addition to those who were citizens by birth, the city acknowledged such status by purchase, namely, anyone who paid a set sum to acquire the status (from 1339, these monies were set aside in a special account for use in maintaining city streets).

   Citizens enjoyed rights specified in 1326 and guaranteed by dukes throughout the 14th century. **Risings** in **1303**, **1306**, **1360**, and **1421** secured additional powers. Citizens could be tried only by a tribunal of **aldermen** presided over by the *amman*, their goods could not be confiscated, and they could not be held in prison without prior judgment of the tribunal and then they could be imprisoned only in Brus-

sels. They paid taxes at favorable rates. Together with urban authorities, they were required to guarantee the debts of the city and they had to serve in the military forces assembled by the city, unless they were members of the ducal entourage.

Members of the professions—law, teaching, banking, medicine, commerce, and industry—held a preponderant influence in public affairs until the late 19th century when national franchise reform brought a system of plural voting (1893) followed by universal manhood suffrage (9 May 1919). Certain classes of **women** were granted the franchise in 1920, which was extended to all women in 1948.

The residents of Brussels are termed *Bruxellois* in **French**, *Brusseleirs* in Brussels French, *Brusselaars* in **Dutch**, *Brusseleers* in Brussels Dutch, and Brusselers in English.

CLARYS, ALEXANDRE (1857–1920). Alexandre Clarys was born in Brussels on 23 July 1857. A noted painter of animals, Clarys painted pictures of horses and dogs that won him acclaim. His works include a **painting** of Montjoie, King **Albert I**'s steed. Clarys's received commissions from an international clientele. He died in **Ixelles** on 11 February 1920.

CLOTH. Production of cloth was the earliest luxury trade in Brussels and the **economy** was heavily dependent on it in the Middle Ages. The industry dates from the 11th century and the cloth **guild** was recognized officially by Duke **John I** in 1289. English wool was bought by the guild and stored in a warehouse (*steen*) to be distributed among the patrician members of the guild, who would then forward it to the artisans. Spinners and carders, many of them **women** and children, prepared the wool, and weavers, fullers, and dyers manufactured the cloth. Many worked at home. Fullers and dyers were concentrated at the porte d'Overmolen near the **Senne** River while weavers were especially numerous in the Chapelle district.

The trade suffered a significant downturn in the late 14th century through a drop in English wool supplies, competition from English cloth, higher prices, and a fall in quality standards through violations of guild regulations. The city appointed inspectors in 1377 to enforce standards. Still, a falloff in production at **Leuven** helped offset declines and **immigrants** skilled in the trade arrived from the latter town as well.

Brussels cloth was distinguished by a lead seal bearing an effigy of either Saint **Michael the Archangel**, Saint **Gudule**, or Saint Nicholas, depending on the quality.

A cloth **market** (Halle aux draps, Lakenhalle), was erected at the beginning of the 13th century. Built on wood pilings driven into the marshy soil, it was located on rue au Poivre behind the current **Maison du Roi**. A new building was constructed on the rue de l'**Amigo** in 1353. Destroyed during the **bombardment of 1695** it was not rebuilt. By then, the cloth trade was in complete decline.

COAT OF ARMS. The coat of arms consists of a golden image of Saint **Michael the Archangel** slaying a black dragon on a red background. The shield is borne by two yellow lions, one holding a banner displaying the coat of arms of **Brabant** and the other the city's coat of arms. The design dates from 25 March 1844 and was created consequent to a decree of King **Leopold I**. It is based partly on designs drawn from the city's first seal that is attested to from 1231 (likely engraved after the city charter [1229]), which featured Saint Michael holding a fleur-de-lis in his right hand and a globe in his left. The seal carried the inscription: "Ingesigelle der porters van Brusle." From 1467, the seal shows the saint, crushing the devil, holding a cross in his right arm and the shield of Brabant in his left. From 1567 he is depicted brandishing a sword. There were nine seals in existence from the 13th to the 18th centuries, all carrying variations of the Saint Michael motif. During the **French regime**, Michael was replaced by an image of liberty replete with Phrygian cap and lictor's bundle. In 1811, **Napoléon Bonaparte** restored the saint's image.

COBRA. The COBRA group (COpenhagen-BRussels-Amsterdam) was a loose association of artists formed when six Danish, Dutch, and Belgian writers and artists signed a manifesto in Paris in November 1948. A prime mover was Christian Dotremont (1922–1979) and COBRA members in Brussels met at his residence at rue de la Paille 10. The group was formed in reaction to surrealism, and artists associated with the movement were noted for their creation of primitive art and their stress on strong shapes, bold colors, total spontaneity, and lack of contrast in their **painting**s. The painter Pierre Alechinsky (1927–) from Brussels was identified with the group. The movement

folded when Dotremont and Danish founder Asger Jorn contracted tuberculosis in 1951.

COLLAERT, JAN I (ca. 1470–after 1524). A painter who was a member of several Brussels **guilds**, Collaert likely produced many cartoons for **tapestry** production although no works can be definitely attributed to him. He contributed to the development of a distinctive style of tapestry produced in Brussels from the late 1400s to the early 1500s.

COLONNE DU CONGRÈS/KONGRESZUIL (place du Congrès). A commemorative monument built by a decree of 24 September 1849 in honor of the congress that drew up the national constitution after the **Belgian Revolution**, the column was inspired by **Charles Rogier** and designed by **Joseph Poelaert**. Its foundation stone was laid on 25 September 1850 in the presence of King **Leopold I** and it was inaugurated on 26 September 1859. The column stands 46 m (153 ft.) in height and contains a flight of 193 steps leading up to the bronze statue of Leopold I carved by **Willem Geefs**. On the corners of the pedestal are inscribed the names of the 237 members of the founding congress together with main articles of the constitution. Four statues at the base comprise female allegorical figures symbolizing the four main freedoms of Belgium—freedom of worship, association, press, and education. The two bronze lions at either side of the entrance symbolize defense of the constitution and were carved by **Louis-Eugène Simonis**. They stand guard over the tomb of the unknown soldier, placed here on 11 November 1922, at which an eternal flame burns.

COMIC STRIPS. Brussels serves as a major center of the art of the comic strip, which first appeared in the early 20th century. National newspapers in Brussels played a central role in dissemination and growth of the art form. **Tintin** and his cast of characters, created by **Hergé**, began life in comic strip form on 10 January 1929 in the pages of *Le Petit Vingtième*. Hergé's *Quick* and *Flupke*, street urchins from Brussels, appeared later in the paper.

Following **World War II**, a number of artists crafted dozens of heroic characters who acquired international fame. André Franquin

(1924–1997), born in Brussels and a resident of **Watermael-Boitsfort**, created a dynamic style of drawing in contrast to that of Hergé. His most successful characters are Gaston Lagaffe/Guust Flater, an inveterate creator of chaos, and the Marsupilami, a character combining a monkey and a leopard. Edgar Pierre Jacob worked at the *Journal de Tintin* during the postwar years. Unable to secure joint credit for his contributions to productions, he ended his collaboration and went on to produce his own comics for the magazine, including the widely popular *Blake* and *Mortimer*. Brussels-born Guy Pollaert (1934–) created work in the 1960s representative of pop art (*Jodelle*).

Together with Brussels-born François Schuiten (1956–), Benoît Peeters (1956–) has produced the "Cities of the Fantastic" series (*Les cités obscures*) since 1982. The artists explore the boundaries between real and imaginary architecture in their graphic novels. In *Brusel* (2001), which tells the story of a city whose government redesigns ancient streets and antiquated buildings into a modern city, Peeters and Schuiten satirize overblown bureaucracy and runaway urbanization. Peeters has also authored a biography of Hergé.

A selective list of characters and their creators and dates of appearance include: *Alix l'Intrépide* by Martin (1948), *Chick Bill* by Tibet (1955), *Zig et Puce* by Greg (1963), *Jonathan* by Cosey (1975), and *Bob Fish* (1982) and *Bèreke* (1986) by Yves Chaland. Chaland (1957–), from Lyons, France, wrote and designed *Bob Fish*, *détectief*, in 1982. The strip was notable in employing expressions in the **bruxellois** dialect. Pierre Culliford (1928–1992), alias Peyo, created the Smurfs.

Publishing firms and their major strips have included Casterman (*Tintin*), Dargaud (*Boule et Bill*), Dupuis (*Spirou*, *Largo Winch*), Delcourt (*La Bande à Renaud*), Le Lombard (*Ric Hochet*), and Glenat (*Titeuf*).

Newspapers traditionally included weekly supplements and it is in these supplements that readers first became acquainted with many comic strip characters.

COMMAERT, JAN FRANS (1699–1780). Born in Brussels, Jan Frans Commaert was a **Dutch**-language poet and playwright who wrote approximately 100 plays, of which 30 remain. A writer in the classical style, he enjoyed the support of the Austrian court.

COMMUNES. The basic unit of local government in Belgium, of which there are 19 in the **Brussels Capital Region**, is the commune (*commune*, *gemeente*). The modern commune dates from 1795 with the establishment of the **French regime**, but the ancient liberties and right to self-government that are the foundation of local government have their beginnings in the 12th and 13th centuries.

Each commune is headed by a **burgomaster**, who, with the **aldermen**, comprise the executive authority. A directly elected council is the legislative body. In each commune, a secretary oversees and coordinates administrative services and a receiver directs financial management. Both are appointed posts. Each communal government is required to organize a public school, maintain local roads, and operate a social assistance bureau (Centre Publique d'Aide social/Openbaar Centrum voor Maatschappelijk Welzijn). Communes are also charged with responsibility for police and fire services, water supplies, town planning, and libraries. They can and do take up initiatives in many other fields, including culture, youth and senior citizens' services, sports, **tourism**, economic development, and some social services beyond the social welfare requirement. *See also* ANDERLECHT; AUDERGHEM; BERCHEM-SAINTE-AGATHE; ETTERBEEK; EVERE; FOREST; GANSHOREN; IXELLES; JETTE; KOEKELBERG; MOLENBEEK-SAINT-JEAN; SAINT-GILLES; SAINT-JOSSE-TEN-NOODE; SCHAERBEEK; UCCLE; WATERMAEL-BOITSFORT; WOLUWE-SAINT-LAMBERT; WOLUWE-SAINT-PIERRE.

COMMUNES À FACILITÉS. The *communes à facilités* comprise six towns that border the **Brussels Capital Region** (BCR) located within Flemish **Brabant** in which **French-**speakers have been granted rights to administrative services and **education**. They include Drogenbos, Linkebeek, and Rhode-Saint-Genesius on the south; Kraainhem and Wezembeek-Oppem on the east; and Wemmel to the north. French speakers now form the majority population in each of the six, and that reality, in face of the fact that by law the communes constitute an integral part of **Flanders**, will likely spawn continuing controversy. Claims that they form a natural extension of the bilingual BCR are countered by resolute Flemish opposition to any change in their status. Accords in 2001 strengthened their adhesion to Flanders. *See also* FEDERALIZATION.

COMMUNICATIONS. *See* TRANSPORTATION AND COMMUNI-
CATIONS.

COMMUNITIES. The communities in Brussels are institutions cre-
ated in conjunction with **federalization** that facilitate the exercise of
governing powers involving culture (including sports and **tourism**),
education, and certain welfare and social services, including assis-
tance provided to youth, seniors, **immigrants**, and the handicapped.

The communities are based on the **language** group they serve and so
the community institutions in **Wallonia** and **Flanders** have competence
in the bilingual **Brussels Capital Region** (BCR) over the latter's
French-speaking and **Dutch**-speaking residents, respectively. These
bodies are endowed with law-making powers. There are 19 members of
the BCR Council sitting on the Council of the French Community and
11 members of the BCR Council on the Flemish Council, which is the
single body handling both regional and community powers in Flanders.
After 2004, the 11 members will increase to 22, including 17 Dutch-
speaking members of the Brussels Regional Council and 5 others cho-
sen from nonelected candidates on Dutch-language electoral lists.

There are three implementing bodies in the Brussels Capital Re-
gion: the Commission of the French Community (La Commission de
la Communauté française [COCOF]), the Commission of the Flem-
ish Community (De Vlaamse Gemeenschapscommissie [VGC]), and
a joint commission—La Commission communautaire commune
(COCOM)/De Gemeenschappelijke Gemeenschapscommissie
(GGC). These agencies were established in 1989 with the creation of
the institutions of the BCR. The COCOF and VGC are successor or-
ganizations to cultural commissions set up in 1971 on establishment
of the **agglomeration**.

The COCOF consists of a legislature (*assemblée*) composed of
French-speaking members of the BCR Council and an executive (*col-
lège*) composed of French-speaking ministers and state secretaries of
the BCR government. The VGC consists of a legislature (*vergader-
ing*) composed of Dutch-speaking members of the BCR Council and
an executive (*college*), composed of Dutch-speaking ministers and
state secretaries of the BCR government. The COCOM has a parlia-
ment composed of the full BCR Council and its executive consists of
the ministers of the BCR government. It handles matters common to

both communities as well as affairs pertinent to residents who find themselves nonmembers of the two linguistic groups. The COCOF and VGC are not endowed with law-making powers but, rather, adopt implementing regulations (*règlements*, *reglementen*) under the supervision of the French and Flemish communities. However, on 1 January 1994 the French Community transferred certain drafting powers to the regions, which for Brussels meant that the COCOF can adopt measures (*décrets*) pertaining to matters such as culture, school busing, and certain welfare benefits. The COCOM has decree-making (*ordonnance*, *ordonnatie*) powers.

Brussels became the capital of the Flemish Community by a decree of 6 March 1984. Its status as the capital of the French Community followed by a decree of 10 May 1984.

CONFERENCE OF BURGOMASTERS. A conference of **burgomaster**s of Brussels and surrounding **communes** was initiated by Burgomaster **Jules Anspach** in May 1874 when he and his counterparts from **Schaerbeek**, **Ixelles**, **Molenbeek-Saint-Jean**, **Saint-Gilles**, **Anderlecht**, **Etterbeek**, and **Saint-Josse-ten-Noode** met at the **Hôtel de Ville**. Their impetus in gathering was to establish branches of the **Athenée de Bruxelles** in the suburbs. Although they failed to do so, they did agree to meet regularly, which was done monthly until Anspach's death (1879) and less frequently thereafter. They assembled in 115 sessions until the outbreak of **World War I** and, although strictly a consultative grouping, they did succeed in creating coordinated measures to promote public health and combat fires. Burgomasters from eight additional towns joined in 1914. By 1932, those of all the current 19 communes in the **Brussels Capital Region** were attending. The meetings continued throughout the two world wars, when they facilitated coordination of metropolitan measures in securing provisions and treating with the occupying force.

CONSCIENCE, HENDRIK (1812–1883). Hendrik Conscience was born in Antwerp on 3 December 1812. A schoolteacher, he served in the patriot army during the **Belgian Revolution** and then returned to Antwerp to work as a journalist. He began to write fiction, first in **French**, and then more and more in **Dutch**. His first novel *In 't wonderjaar* (In the wonder year) appeared in 1837. Conscience moved to

Brussels as curator of the Musées royaux des Beaux-Arts and continued to write, publishing over 100 books. He is credited as a creator of the Flemish novel and a dominant figure in modern Flemish **literature**. His novel *De leeuw van Vlaanderen* (The lion of Flanders [1838]) includes a preface listing Flemish grievances against French-language dominance in *Flanders*. Conscience founded the journal *Vlaamsch België* in Brussels in 1843. He died in **Ixelles** on 10 September 1883.

CONVENTS. *See* RELIGIOUS ORDERS.

COPPENS, CLAUDE-ALBERT (1936–). Born in **Schaerbeek** on 23 December 1936, Claude-Albert Coppens studied at the Conservatoire in Brussels, where he earned a diploma in piano, and in Paris. He has taught piano and modern piano technique in Brussels, Ghent, and Antwerp and has won several international competitions, including the Concours International Reine **Elisabeth** in 1956. Coppens is also a self-taught composer. *See also* MUSIC.

CORR, MATHIEU-ERIN (1803–1862). Mathieu-Erin Corr was born in Brussels on 11 March 1803 of Irish parents who had taken refuge in Belgium following suppression of the insurrection of the United Irishmen (1799). An engraver, Corr won gold medals at exhibitions in Brussels and Paris in 1845. He executed approximately 25 engravings and **sculpture**s. Cour died in Paris on 10 August 1862.

COSTER, CHARLES DE. *See* DE COSTER, CHARLES.

COUDENBERG/KOUDENBERG. The low-lying hill that overlooks the **lower town**, the Coudenberg ("cold hill" in Dutch), served as the site of the fortress begun by Count **Lambert II** in the 11th century. The fortress evolved into the **Coudenberg Palace**, the residence of reigning dukes, which secured the location's status as the area of the **upper town** where government ministries, banks, and the homes of the well-to-do and influential have been located.

COUDENBERG PALACE. The palace that served as the residence of the rulers of **Brabant** from the 14th until the 18th centuries, the

Coudenberg Palace, also known as the Palace of the Dukes of Brabant, evolved from the castle built on the **Coudenberg** hill by Count **Lambert II** of **Leuven** from 1041 to 1047. The castle served as a backup fortification for the fortress on the **Senne** River. Duke **John I** abandoned the swampy environs of the river and moved to the castle overlooking the **lower town** at the end of the 13th century. After construction of the **second town wall** (1357–1379), the castle lost its military significance and was transformed into a residential palace. Dukes of Brabant and Burgundy lived here when in Brussels, and, after the city became the official capital of the Netherlands in the 16th century, it became the residence of the duke or governor. As such, it served as the political nerve center of the country. The palace was known as the "inn of the princes" (*auberge des princes*) in the 17th century because of the number of foreign rulers, ex-rulers, and sovereign **expatriates** who visited here.

The palace was periodically remodeled and embellished, notably under **Philip the Good**, **Charles V**, and Archduke **Albert** and Archduchess **Isabella**. It was completely destroyed by fire on the night of 3–4 February 1731. The city's water supply was frozen and inhabitants resorted to using **beer** in a vain attempt to extinguish the flames. Many art objects, archives, and government records were lost. The ruins were subsequently pulled down, the hill was leveled, and redevelopment was undertaken beginning in the mid-1770s. The site is now occupied, in part, by the **Palais Royal**. Recent excavations have unearthed halls and vaulted chambers (*see* CATACOMBS). **Painting**s of the palace are on view at the Musée de la Ville de Bruxelles.

COUR DES COMPTES/REKENHOF (PLACE ROYALE). Located on the southeast corner of the place **Royale**, the building emerged at the end of the 18th century as the townhouse of the countess of Templeuve-Tirimont, who enlarged and reconstructed the gable-topped red brick structure that stood here. After her death, it served as the residence of Marquis Arconati, who held the post of mayor under **Napoléon Bonaparte**, and then **burgomaster** under King **William I**. It served as the premises for the Ministry of War and, after 1866, as the residence of Prince Philip, the brother of King **Leopold II**, who transformed the building into a miniature palace embellished with neo-baroque decor. In 1920, King **Albert I**, who was born here, sold the

property to the **Banque de Bruxelles**, under which it was again refurbished. Following the bank's merger with the Banque Lambert, the building was ceded to the Cour des Comptes.

COUROUBLE, LÉOPOLD (1861–1937). French-language writer Léopold Courouble was born in Brussels on 3 February 1861. Known for his depictions of working-class and lower-middle-class residents, Courouble filled his stories with colorful personalities who spoke in idiomatic, humorous, and often incorrect language (*belgicismes*). He is the author of a classic comic novel of Brussels *Les Fiançailles de Joseph Kaekebroeck* (The engagement of Joseph Kaekebroeck [1902]). Other notable works include *Contes et récits d'un Bruxellois* (Stories and tales of a Brussels resident [1907]) and *Prosper Claes* (1929). Courouble died in Toulon, France, on 24 March 1937.

COXCIE (OR COXIE), MICHIEL (ca. 1499–1592). Although little is known of his early life, Michiel Coxcie was born in **Mechelen** and is believed to have been a pupil of **Bernard van Orley**. He traveled to Rome shortly after 1530 and studied the works of Raphael and other masters. From the early 1540s to the late 1550s he was based largely in Brussels, where he held the position of official designer of **tapestries** for the town. Designs attributed to him are based on stylistic comparisons of his work in other media as no documents pertaining to panels he crafted for the tapestry industry have survived. His designs feature large muscular figures that dominate the foreground (*Triumph of the Seven Virtues* [ca. 1550]). Coxcie painted the triptych *The Last Supper* (1560?) now in the Cathédrale des **Saints-Michel-et-Gudule**. He has been called the "Flemish Raphael." Coxcie died in Mechelen on 10 March 1592.

CRAYER, GASPARD DE (1584–1669). Gaspard de Crayer (or de Craeyer) was born in Antwerp on 18 November 1584. He arrived in Brussels about 1604 and entered the workshop of Raphael Coxcie, the son of **Michiel Coxcie**. De Crayer was admitted to the painters' **guild** in 1607 and was elected dean in 1614–1615 and 1615–1616. Beginning in 1612 he was commissioned to produce works for the Spanish royal house and its governors-general in Brussels. In 1621, he painted for the Chamber of Accounts three large portraits of the

deceased monarchs **Charles V**, Philip II, and Philip III. Toward the end of his career de Crayer moved to Ghent, where he died on 27 January 1669.

CROMMELYNCK, FERNAND (1886–1970). Fernand Crommelynck was born in Brussels on 19 November 1886. A **French**-language playwright, he generated lively interest with his first production *Le cocu magnifique* (The magnificent cuckold [1921, filmed 1946]). He reached the height of acclaim with dramas such as *Tripes d'or* (Golden tripe [1930]) and *Une femme qu'a le coeur trop petit* (A woman with a tiny heart [1934]). His plays exhibit a mixture of poetic symbolism and mystical elements in which, through caricature, irony, and satire, the absurdity of human fate is expressed. Crommelynck died in Saint-Germain-en-Laye, France, on 17 March 1970.

CUVE/KUYPE. The *cuve* of Brussels denotes the territory contiguous to the city over which municipal authorities exercised certain administrative fiscal powers from the Middle Ages until 1797. Known also as the *franchise* or *ammanie* of Brussels, the *cuve* originated at the end of the 13th century and, by successive stages, the city became the core of a *franchise*—a privileged territory—all of whose citizens enjoyed the same liberties.

In return for services rendered, including moneylending, provision of goods, and military service, the dukes of **Brabant** granted rights to well-to-do city residents. In 1295, for example, Duke John II conceded to the **aldermen** the right to regulate the production and sale of, and levy a duty to the profit of the city on, **beer** in a prescribed territory around the city. Other fiscal powers ensued.

On 14 February 1296, the duke conferred by statute the same liberties on citizens of **Saint-Gilles** as had been granted to citizens of Brussels. Privileges were extended subsequently to **Schaerbeek** (1301), **Laeken** (1331), **Anderlecht** (1394), and **Forest** (1394). **Ixelles**, **Molenbeek-Saint-Jean**, and **Saint-Josse-ten-Noode** followed. The city levied and collected taxes on the production and sale of beer, wine, and other products at the same rates throughout the *cuve*. Fiscal dues owed to the sovereign were paid by Brussels on behalf of the collectivity. The *cuve* was abolished by a decree of 14 Fructidor (September) 1497, which elicited protests from municipal authorities.

– D –

DAVID, JACQUES-LOUIS (1748–1825). Born in Paris on 30 August 1748, sculptor Jacques-Louis David, a regicide in voting for the execution of King Louis XVI, was invited by King **William I** to the Netherlands, following the Restoration in 1815. He settled in Brussels in 1816, where he lived on rue Léopold and maintained a workshop on rue de l'Evêque. He painted a copy of *The Coronation of Napoléon I* at the **Hôtel de Ville** in 1821. David died on 29 December 1825 in Brussels.

DECKER, JACQUES DE (1945–). Born in Brussels, Jacques De Decker is a novelist, playwright, essayist, and journalist. He has been a literary critic for *Le Soir* and has taught at the Institut national supérieure des Arts du Spectacle. He is an author of plays (*Petit Matin, Jeu d'intérieur;* Early morning, Inner game), adaptations of works ranging from those of William Shakespeare to Woody Allen, and novels (*La Grande Rose*, The great rose). All his works draw attention to the secret aspirations that are universal to the human condition.

DE COSTER, CHARLES THÉODORE HENRI (1827–1879). French-language writer Charles de Coster was born in Munich, Germany, on 29 August 1827. His father was Flemish and his mother Walloon. Brought to Brussels at age six, he studied at the Collège de Saint-Michel and the **Université libre de Bruxelles**, but did not complete a degree, instead taking a post as bank clerk at the **Société Générale de Belgique**. Financially insecure, he acquired a steady income only on appointment as a teacher of German at the Military Academy in 1870.

De Coster frequented a number of artistic circles and submitted poems, short stories, and reviews to periodicals. A passionate proponent of individual liberty, he was a freemason who also evinced sentiments of traditional Christian belief. His early prose works included *Légendes Flamands* (Flemish legends [1858]) and *Contes brabançons* (Brabant tales [1861]).

In 1868, after 10 years of writing, he published in Brussels his seminal work *La légende et les aventures heroïques, joyeuses et glo-*

rieuses d'Ulenspiegel et de Lamme Goedzak au pays de Flandres (The glorious adventures of Tyl Ulenspiegel). In writing the story of a hero who defies tyranny, set during the **wars of religion**, de Coster created a style that would later become characteristic of the Flemish novel, based on vivid, forthright language with an emphasis on descriptive details and colorful characterization. The first work to evoke the customs and spirit of **Flanders**, the book launched the start of Flemish cultural nationalism. **Camille Lemmonier** dubbed it the "Flemish Bible." De Coster died in **Ixelles** on 7 May 1879. *See also* LITERATURE.

DELVAUX, PAUL (1897–1994). Paul Delvaux was born in Antheit, near Huy, on 23 September 1897. He studied at the **Académie royale des Beaux-Arts** from 1920 to 1924. A painter and printmaker, Delvaux's early works (*Seascapes* [1923]), evince the strong influence of such Flemish expressionist painters as Constant Permeke. By the mid-1930s, he turned to surrealism, which subsequently defined his oeuvre. Much influenced by **René Magritte** and Giorgio De Chirico, he became a leading surrealist in Belgium. **Painting**s such as *Pink Bows* (1937) display somnolent figures and incorporate the play of light and shadow underlying timeless stillness that are characteristic features of his canvases. Delvaux died at Veurne on 20 July 1994.

DEMOGRAPHY. The earliest population figures for Brussels are unknown. From a tiny riverside settlement, the town grew to about 20,000 inhabitants by the second half of the 14th century. Growth was steady given development of Brussels as a commercial and administrative center. Hundreds of merchants and craftsmen left **Leuven** in the mid-14th century following a downturn in the **cloth** trade there, and the **Burgundian regime** saw tradesmen and civil servants arrive in the wake of the ducal court. However, expansion was slow in view of high mortality rates. Plague was a recurrent visitor from the 13th through the 17th centuries.

Numbers rose to about 39,000 in the 1460s to approximately 50,000 by 1700. The first official census in 1755 showed 57,370 residents. These were modest figures by European capital city standards and attest to the fact that the southern Netherlands, though densely populated, were largely rural.

Economic reverses and political turmoil, notably during the **wars of religion** and the **Brabant** and French revolutionary periods, witnessed population declines. In 1800, numbers stood at 66,297, mounting to 99,522 by 1831. Rising figures through the 19th and early 20th centuries reflect annexations of adjacent territory by the city more than they do large influxes of newcomers, although industrialization and the city's status as national capital did draw emigrants from outlying rural districts.

In 1846, the first census after independence revealed 118,239 city residents and 211,634 in the 18 surrounding communities of the **agglomeration**. These latter remained largely agricultural boroughs through the 19th century, except for **Saint-Josse-ten-Noode** and, to a lesser extent, **Anderlecht**. By 1910, metropolitan Brussels accounted for about 10.3 percent of Belgium's population, up from 3.7 percent in 1830. City figures peaked at 200,433 in 1930, reflecting incorporation of **Laeken**, **Neder-over-Heembeek**, and **Haren**. Outward movement to **communes** beyond the central urban region began slowly with population declining within Brussels and **Saint-Gilles** after 1930. Post–**World War II** movement showed a marked trend toward the south and southeast. Urban renewal has produced a slight movement back to the central city in recent years, with districts such as Sablon and **Saint-Géry** proving attractive.

Postwar years witnessed the arrival of growing numbers of **expatriates** and **immigrants**, both white-collar workers to staff **international organizations**, companies, and **European Union** institutions and blue-collar laborers, generally from southern Europe, Turkey, and North Africa, to fill unskilled positions. By the turn of the 21st century, foreigners accounted for approximately one-third of the metropolitan area's population.

Area figures peaked at 1,079,181 in 1967 and have declined slightly but steadily since 1970 following a negative natural growth rate and a negative migration balance, despite the inflow of foreigners. The population of greater Brussels in 2000 stood at approximately 965,312. The population density stood at 6,031 to the square kilometer. *See* appendix B for the population of the city of Brussels, ca. 1400–2000.

DEPAGE, ANTOINE (1862–1925). One of the major figures in medicine in the early 20th century, Antoine Depage was born in Boitsfort

on 28 November 1862. A member of a family of locally prominent merchants and farmers, he grew up in a free-spirited environment in a home on the edge of the **Forêt de Soignes**. Sent to the Athenée at Tournai, he was an unruly student and remained a poor pupil when he first entered the university, where he chose medicine as his field of study in responding to a query about plans by stating that he wished to enroll in the faculty whose registration costs were lowest. Depage developed an enthusiasm for surgery in the course of his studies and earned a degree with highest honors in 1887. By 1904, he had secured a post as chief of surgery at the Saint-Jean **hospital**, and, in 1912, he was named doctor of clinical surgery at the **Saint-Pierre** hospital.

At the same time, he worked to promote greater contacts among members of the profession. In 1892, he helped found the Société belge de Chirurgie and, in 1902, the Société internationale de Chirurgie, an organization for which he would serve as secretary-general and for which he organized the first three congresses at Brussels in 1905, 1908, and 1911. Disturbed by the lack of professional training in nursing in Belgium, Depage and his wife created a school for nurses in 1907 and secured the appointment of **Edith Cavell** as its director. He also founded an institute of surgery, employing the latest in methods and materials, at place **Georges Brugmann** in **Ixelles**.

At the outbreak of **World War I**, Queen **Elisabeth** asked him to organize a mobile field hospital, which barely operated owing to the rapid defeat of the Belgian forces. Making his way out of occupied Brussels in November 1914, he set up a hospital in Calais, France, and, later, despite vehement opposition from military authorities, he founded the Hospital of the Ocean (Hôpital de l'Océan) at De Panne, a modern, fully equipped hospital close to the front that included dental and prosthetic services and a modern biology laboratory.

Following the war he won international plaudits for his efforts. Dynamic, progressive, stubborn, and an avowed risk taker, Depage continued his efforts to improve delivery of services, adopt up-to-date equipment and practices, and promote research by means of an active writing and speaking campaign during the postwar years, a period when his surgical work took second place to his advocacy efforts.

Depage also served as a communal councillor in Brussels, beginning in 1908. He fought for better health care services, including

helping to draft *La Construction des hôpitaux*, a critical study on the need for more and improved facilities in the metropolitan area. He died at 63 following an operation at The Hague, Netherlands, on 10 June 1925. Depage's wife Marie drowned in the sinking of HMS *Lusitania* (7 May 1915) while returning from a Belgian relief effort campaign in the United States.

DESTRÉE, JULES (1863–1936). Jules Destrée was born in Marcinelle on 21 August 1863. A novelist and essayist, Destrée was a socialist and advocate of **French-**language interests (*Wallons et Flamands*, Walloons and Flemings [1923]). He gained notoriety for his *Lettre au Roi sur la séparation de la Wallonie et de la Flandre* (Letter to the king on the separation of Wallonia and Flanders [1912]) in which he declared that outside of official circles and the city of Brussels and its immediate environs, which he labeled an *agglomérat du métis* ("**agglomeration** of half-breeds"), there were no Belgians.

Destrée was the leading force in securing establishment of the Académie royale de Langue et de Littérature française, founded in 1921. He died in Brussels on 2 January 1936.

DE ULTIEME HALLUCINATIE (rue Royale 316). Brussels only **art nouveau** restaurant, De Ultieme Hallucinatie is located in **Saint-Josse-ten-Noode** in a patrician townhouse that dates from 1850. Its art nouveau updating was undertaken by **Paul Hamesse** in 1904.

DEWIN, JEAN-BAPTISTE (1871–1948). An architect, Jean-Baptiste Dewin was born in Hamburg, Germany. After studies at the **Académie royale des Beaux-Arts**, he began a career in which his work evolved from characteristics of **art nouveau** to a distinctive art deco style of **architecture**, which he employed in designing both private homes and public buildings, including the town hall of **Forest** (1925–1926). Dewin is known especially for his design of **hospitals**, notably the Institut médico-chirurgical (1905) and the **Saint-Pierre** hospital (1926–1935).

DIEWEG. The Dieweg forms part of an ancient road that dates to pre-Roman times. During the Roman era, it served as a secondary route that linked the Barai-Asse road with that of Wavre-**Mechelen**.

DILLEN, JAN (ca. 1350–ca. 1400). Jan Dillen was a poet who was born probably in Brussels about 1350. He wrote love poems, collections of which have been preserved, notably "Vander feesten" (or "Vander minnen").

DILLENS, JULIEN (1849–1904). A sculptor and medallist, Julien Dillens was born in Antwerp on 8 June 1849. He studied Renaissance **sculpture** in Italy following his winning of the Prix de Rome in 1877. Dillens was well known for his figures in historical dress, and he created public monuments and funerary statues. He died in **Saint-Gilles** on 24 December 1904.

DOMAINE DE LAEKEN. *See* CHÂTEAU ROYAL DE LAEKEN.

DONNÉA, FRANÇOIS-XAVIER DE (1941–). Born in Edeghem, François-Xavier de Donnéa has been a professor of economics and management at the university in **Leuven** and has served in numerous ministries of the central government. A member of the Liberal Party, he entered the Chamber of Representatives in 1981 and served as the minister for the Brussels region in the Social Christian-Liberal government (1985–1988). He served as **burgomaster** of Brussels from 1994 to 2000 and as minister-president of the **Brussels Capital Region** from 2000 to 2003.

DUCPÉTIAUX, ANTOINE-ÉDOUARD (1804–1868). Antoine-Édouard Ducpétiaux was born in Brussels on 29 June 1804, the eldest of three sons of the owner of one of the capital's principal **lace** houses. He earned a doctorate at the University of Ghent in 1827 and was admitted to the bar in Brussels in 1828. He played a leading role in the events of August–September 1830 during the **Belgian Revolution**. On 27 August, as an officer in the civic guard, Ducpétiaux pulled down the French tricolor raised by rioting demonstrators at the **Hôtel de Ville** and replaced it with the black, yellow, and red banner of **Brabant**. A radical who demanded an immediate break with the Netherlands and formation of a provisional government, he served as president of the Central Assembly (Réunion centrale). In September, he undertook efforts to negotiate with Crown Prince **Frederick**, but he was imprisoned in Antwerp by the Dutch until released on 11 October. Afterward, he

clashed with members of the Central Assembly and resigned as president. In 1830, the provisional government appointed him inspector-general of **prisons**. A prolific writer, Ducpétiaux wrote a three-volume study on penitentiary reform. He served as a communal councillor from 1845 to 1848 and drafted projects for slum clearance in 1844 and 1846. In his later years, he organized Catholic charity work. He died in Brussels on 21 July 1868.

DUQUESNOY. The Duquesnoy were a family of sculptors in Brussels. Jérôme the Elder (ca. 1570–1641 or 1642) introduced early baroque **sculpture** to Brussels. Much of his work included reconstructing and refurbishing church statues damaged and destroyed by 16th-century iconoclasts. He is known for crafting the **Manneken-Pis** in 1619. His sons both studied under him. François (1594 or 1597–1642), born in Brussels, worked and died in Italy. Jérôme the Younger (1602–1654) studied in Italy and returned to Brussels in 1643. His work included the statues of Saints Thomas and Paul in the Cathédrale des **Saints-Michel-et-Gudule**.

DUTCH. The original **language** of Brussels was a form of Flemish (*Vlaams*), itself a dialect of Dutch (*Nederlands*), known as *Brabants*, which evolved following the arrival of the Franks in the region in the fifth century. Brussels Dutch, usually referred to by residents as *Brussels*, is one among a number of dialects of *Brabants* spoken in *Brabant* that are generally identified by local inhabitants as *Anderlechts*, *Molenbeeks*, and so forth. In addition, Dutch dialects from elsewhere in Belgium are spoken by **immigrants** from **Flanders**. Belgian Dutch (Flemish) is a regionwide variant encompassing all of Flanders that makes use of many distinctive idioms and dialecticisms. Standard Dutch is an official language of Belgium and the language of public instruction, commerce, and communications.

Dutch was widely spoken in Brussels until the beginning of the 19th century, when **French** began making substantial inroads. Following the rise to predominance of the latter, Dutch-language activities focused, at first, on cultural matters followed by growing demands for parity for the language in administrative, judicial, and political affairs, a process that culminated in creation of the bilingual **Brussels Capital Region** (BCR) in 1989.

Brussels Dutch is dying out—it is spoken today largely by very elderly residents—despite efforts to preserve the dialect exemplified by establishment of an Academic van het Brussels Dialect. Dutch speakers who move to Brussels from elsewhere generally speak standard Dutch.

The language is spoken today by approximately 15 percent of native-born metropolitan residents. Dutch speakers are concentrated in northwestern areas of the BCR. There has been a growth in use of Dutch in recent years, including in sections of the central city such as the **Saint-Géry** area.

DUTCH REGIME (1815–1830). Brussels served as joint capital with The Hague of the kingdom of the Netherlands, a union of Belgium and the Netherlands proposed in the Protocol of the Eight Articles (21 June 1814) and confirmed at the Congress of Vienna (9 June 1815). Prince William of Orange-Nassau entered Brussels on 30 March 1814 and was enthroned as King **William I** on 31 July. The States-General, the legislative body, met in September 1815 at the **Hôtel de Ville**, presided over by the king. The court, the States-General, and 600 to 700 functionaries shuttled back and forth as Brussels regained its role as a royal and governing center. Most of the diplomatic corps elected to reside in Brussels, which helped give the city a glittering social scene. The heir to the throne, the future William II, established his principal residence in a townhouse on rue Ducale.

Municipal government was controlled by the property-owning elites. The Basic Law of 1817 stipulated that a college of 933 electors, exclusively tax-paying citizens, would elect a regency council. Council members in turn drew up a list of names from which the king chose the **burgomaster** and **aldermen**. In 1825, royal authority was extended when the king reserved to himself the right to appoint the burgomaster, who could be chosen at the sovereign's discretion from outside the council.

Considerable economic development took place. The city was granted the right to levy **tolls** at its **gates** in 1814. A number of financial institutions, including the **Société Générale**, were established, and construction of the **Brussels**-**Charleroi Canal** (completed in 1832) brought increased trade. Textile mills were founded and luxury industries revived. Gas lighting was introduced in 1819.

The **Théâtre royal de la Monnaie** and **Palais Royal** were built and the rue **Royale** extended to the porte de **Schaerbeek**. Nevertheless, policies of the regime engendered growing discontent among governing elites in the city, which culminated in the **Belgian Revolution**.

DYLE. The name of the *département* (department) within which Brussels constituted the chief town (*préfecture*) during the **French regime**, it derives from the Dyle (Dijle) River that flows through **Brabant**. As of 31 August 1795 the provinces of Belgium were abolished and nine *départements* were created, each headed by a prefect (*préfet*), following the political divisions established in France under the French republic (1790). The *département* of the Dyle consisted of three *arrondissements* (districts)—Brussels, **Leuven**, and Nivelles. Each *arrondissement* was in turn subdivided into cantons and the cantons into municipalities.

– E –

ECONOMY. The earliest economic development of Brussels reflected its role as a military and administrative center. The ***castrum*** built by **Charles of France** required provisioning, which led to construction of a loading dock on the **Senne** River and a bridge, first recorded about 1100, to facilitate bringing in grain and other supplies from the surrounding countryside. Market activities soon developed, and the existence of a mint is attested to by the discovery of coins marked *Brocsa* or ***Bruocsella*** from the 10th and the beginning of the 11th centuries.

Early economic development was stimulated by the town's position along the East-West trade route between the Rhineland (Cologne) and **Flanders** (Bruges). An alliance between England and **Brabant** in 1179 launched a trade in precious metals and wool. By the 13th century, closed markets (*halles/hallen*) were being constructed in the midst of the open-air **markets** and town-based production was carried out in earnest, notably the processing of imported English wool into finished **cloth**. By the 14th century, Brussels enjoyed significant prosperity due to the success of its woven wool manufacturing. Other trades such as metalworking and leather processing flourished.

Burgundian rule coincided with the decline of the cloth industry in the last years of the 14th century, ushering in a long period of economic depression, with unemployment and famine the consequence that lasted into the mid-15th century. Production of luxury items would help lead a revival as the city's importance as an administrative and a political center grew under Burgundian and, later, Hapsburg rule. **Tapestry** weaving reached its apogee in the 16th and 17th centuries. Other industries included metalworking and production of **reredos**, illuminated books and manuscripts, and stained glass. The manufacture of arms and weapons was of such renown that King Henry VIII of England asked **Charles V** for permission to recruit producers. City authorities refused. Port facilities gradually expanded following the opening of the **Willebroeck Canal** in 1561. A return of prosperity in the 16th century was followed by the departure of skilled artisans after the **wars of religion**, which weakened the economic infrastructure.

Cloth mills, leather works, chemical factories, and soap-making plants arrived in the 17th century. **Lace** production soared in the late 16th and early 17th centuries. At the end of the 1600s Brussels served as an important nerve center in the import-export trade. Imports included textiles, lead, tin, hides, and colonial primary products while exports centered on traditional luxury goods. The old **guild**-operated craft workshops began to give way to newer manufacturing enterprises employing several score of workers and using rudimentary mechanical means.

The 1680s and 1720s were marked by economic depression with prosperity characteristic of the 18th century. Government monopolies, subsidies, and tax exemptions marked the **Austrian regime**. Protocapitalist forms of industrial organization emerged in the textile, glass, and tobacco processing industries. The 18th century was noted for the production of **porcelain**. Firm size continued to grow, although only the lace industry could be characterized as truly large-scale.

Following the upheavals of the turn of the 19th century, Brussels benefited from the state-sponsored stimulus provided by the **Dutch regime**, which laid the groundwork for the economic growth that marked the first 20 years after national independence. The **Société Générale** de Belgique, founded in Brussels in 1822, was one of the

world's first industrial conglomerates. It played a leading role in nonferrous metal smelting and **railway** construction. Economic dynamism stemmed largely from the stimulus engendered by the railways, of which Brussels was the center of the Continent's first network. The **Brussels**-**Charleroi Canal** linked the city with the booming coal mines in Hainault. Five industries dominated the economy in the early 19th century: machine production; publishing; textiles; clothing; and luxury goods, including gold- and silver working. The last three constituted traditional crafts since the Middle Ages.

The beginnings of modern-style retail trade began in the middle and late 19th century with the opening of three small, family-run novelty stores: Le **Bon Marché**, Le Grand Bazar, and À **l'Innovation**.

Mechanization proved rapid by the mid-19th century. An industrial boom set in from 1870 to 1914 and firms began to locate in suburban locales. The Franco-Prussian War (1870–1871) brought an influx of foreign capital. **Leopard II**'s reign saw much growth in the building trades, spurred by **urban development** and redevelopment. Machine shops and chemical plants proliferated along the Willebroeck Canal and **Schaerbeek**, **Anderlecht**, and **Molenbeek-Saint-Jean** witnessed the heaviest industrialization of nearby communities. Advances in mechanization led to a decline in luxury trades, notably lace, by the end of the 19th century.

Extension of the harbor facilities after **World War I** led to the growth of northern industrial zones to beyond Vilvoorde. Major interwar activities included the manufacture of machinery, boilers, automobiles, refrigerated equipment, rubber, textiles, chemicals, and pharmaceuticals. Production of clothing, leather goods, and soap together with food processing, especially **chocolate** and confections, remained concentrated within the city limits.

Recovery proved rapid after **World War II**, and the postwar economy benefited from extensive infrastructural upgrading, including the building of a modern highway network. Brussels remains a primary industrial center and important activities include metalworking, chemicals, publishing, clothing, leather goods, gold- and silverware, and research in high technology.

The outstanding development in the economy since the 1960s has been major growth in the service sector. Establishment of the headquarters of the **European Union** institutions, the **North Atlantic**

Treaty Organization, and other **international organizations** has had a major impact on the economic base. Multinational corporations, lobbying and legal firms, and nongovernmental organizations have established offices in the metropolitan area. **Tourism** fuels considerable activity in fostering a proliferation of restaurants and shops on the **Grand' Place** and surrounding streets.

Brussels's contribution to the gross domestic product of Belgium has equaled between 15 and 20 percent since the 1960s.

EDUCATION. Little information is available on early primary education. The college of canons of the Cathédrale des **Saints-Michel-et-Gudule**, then a collegiate church, supervised the schools and teachers in Brussels. Permission of one of the clergy, the "school master" (*scholaster*) was needed to teach. In 1358, Pierre van Huffel, a city official, bequeathed his estate to establish a school for poor boys. The college of canons operated a secondary school since earliest times. In 1382, Duchess **Joan** authorized "official" schools and a "grand Latin school" where grammar, music, and courtly behavior were taught. In 1504, the Brothers of the Common Life were permitted to open a school in the **Saint-Géry** district. The monopoly held by the college of canons diminished in time especially when, in 1515, **Charles V** granted the Brothers of Nazareth the right to open a Latin school. Other religious orders followed, including the Augustinians and the Jesuits, who opened a school on 14 July 1604.

Primary education in the 17th and 18th centuries stagnated due to lack of organization. Schooling was overseen by a committee appointed by the sovereign, who was advised by a committee of local officials. Efforts at reform were begun in the 1780s, but the first normal school on rue Royale-du-Parc operated only for several months. The suppression of the Jesuits (1773) led to the closing of their *collège*, replaced by the Grand-Pensionnat de Bruxelles, modeled on the Collège Thérésien in Vienna. It remained in existence until 1797. The **Académie royale des Beaux-Arts** was founded in 1711, an engineering school was opened in 1773–1774, and the faculties of the university at **Leuven** were moved to Brussels by order of Emperor **Joseph II** in 1788. They were later moved back.

By the late 18th century there were 49 elementary schools. A central school for the *département* of the **Dyle** (1795) was replaced by

the lycée de Bruxelles, which opened in April 1803, the forerunner of the **Athenée de Bruxelles**.

A law in 1842 mandating that local authorities set aside a portion of their budgets for public instruction spurred the growth of schools. The Roman Catholic Church made full use of the liberty guaranteed by the new Belgian state in advancing its educational aims, and the issue of state-run versus church-run schools engendered heated debates in the 19th century. The Collège Saint-Michel was opened by the Jesuits (1835) and schools for girls were established by teaching nuns. Efforts to counter religious establishments led, in 1850, to creation of state-run secondary schools (*athenées*), mandated by **Charles Rogier**, minister of education. The École Modèle (currently the École Normale **Charles Buls**, boulevard Maurice Lemmonier 110) was founded in the 1870s as a nonconfessional primary school that sought the "development of the whole child" by means of rational, scientific principles of instruction. Representing the culmination of pedagogical practices championed by the Ligue de l'Enseignement, an ally of the Liberal Party in promoting secular education, the École Modèle served as a model for a series of schools established by the city.

The first kindergarten in Brussels opened on 7 May 1827 and there were seven by 1850. On the opposite end of the spectrum, the **Université libre de Bruxelles** was founded in 1834. A nonsectarian school to train teachers—the École Normale—began offering instruction in 1875 following 10 years of efforts by the Ligue de l'Enseignement. In 1864, a *lycée* was opened by Isabelle Gatti de Gamond (1839–1905), the daughter of an Italian political refugee, on rue du Marais that constituted the first nonsectarian secondary school for girls in Belgium.

In 1879, the Liberals passed a law requiring every **commune** to establish a state-run primary school, and free, universal primary education was implemented in 1880. Finally, compulsory education for 6 to 14 year olds, enacted in 1914 (law of 19 May), spurred the creation of the modern public school system in the city.

Language proved a contentious issue in education in the 20th century. **French**-language schools prevailed throughout the 19th century and only the poorest **Dutch**-speaking children attended Dutch classes until **World War I**. Beginning in 1910, pupils in secondary grades were instructed in the language specified by the head of the family

and this principle was applied to primary education after 1914. A structure based on the Dutch language was begun under German promotion during **World War II**, which was gradually built up after the war. A policy of compulsory education in the mother tongue, as attested to by the head of the family, was followed by a law (24 August 1971) establishing the freedom to choose principle. Over the following years, Dutch-language schools declined, and, by 1985–86, only 10.7 percent of children were enrolled in Dutch-language primary schools versus 89.3 percent in French-language schools. Under 1963 legislation, the teaching of French or Dutch as a second language was made mandatory, beginning in the third year in primary school and continuing through the secondary level. Bilingual education, in which two or more languages are used for instruction, exists only in the three European schools in the **Brussels Capital Region**. A fourth is set to open in 2005.

Schooling is overseen at the communal and regional levels today. In addition, a considerable number of schools catering to the children of **expatriates** have opened in recent decades. There are three European schools in Brussels, which exist primarily to service the children of employees of **European Union** institutions. The first opened in April 1957. *See also* HAPS, MARIE-JULIE.

EEKHOUD, GEORGES (1854–1927). A **French**-language writer of poems, novels, and short stories, Georges Eekhoud was born in Antwerp on 27 May 1854. He studied in Switzerland in 1866 and, in 1872, at the École royale militaire de Bruxelles. Short of funds, he became editor of *L'Étoile Belge* in 1880 and published his first novel *Kees Doorik* in 1883. Known for the naturalism of his style, Eekhout wrote works in regular succession into the 1920s, most notably *La nouvelle Carthage* (New Carthage [1888]). In 1895, he broke with members of *La Jeune Belgique* in founding a new review, *Le Coq Rouge*, together with Émile Verhaeren, Maurice Maeterlinck, and others. Eekhoud taught **literature**, penned monographs on Belgian writers and painters, and translated works from Dutch and English. A pacifist in **World War I**, he died at his home in **Schaerbeek** on 29 May 1927.

EGMONT, LAMORAL, COUNT OF (1522–1568). Lamoral, count of Egmont, was born on 18 November 1522 in a chateau at Ath in

Hainault into one of the most powerful families in the Netherlands. He fought in Germany, was admitted in 1546 to membership in the Order of the Golden Fleece, the prestigious assemblage of retainers that had been founded by Philip the Good, duke of Burgundy (10 January 1429), and won fame as the victor over the French at the battle of Gravelines (13 July 1558). He was appointed to the Council of State, where he clashed with Cardinal Granvelle (1517–1587), chief adviser to **Margaret of Parma**, in defending local prerogatives vis-à-vis those of the Spanish crown. Egmont repeatedly warned King Philip II about rising discontent but the king resolved to impose royal authority, including enforcement of the Inquisition. Egmont in turn allied himself with **William of Orange**, although he remained a staunch Roman Catholic. Reluctantly swearing an oath of loyalty to the crown demanded by Margaret of Parma of all military leaders, he declined William's request that he assist in raising a league to resist Spanish forces. Rather, he commanded a force of loyalists that succeeded in surprising and routing 3,000 Calvinist rebels in a skirmish on 13 March 1567 at Oosterweel, outside Antwerp, during which their leader, John Marnix, was killed. However, the authorities remained suspicious that Egmont continued to harbor seditious sentiments. He was arrested in Brussels on 9 September 1567, together with the count of **Hornes**, and imprisoned at Ghent. Denied counsel, Egmont was condemned for high treason by the Council of Troubles (Council of Blood). Returned to Brussels under heavy guard, he was beheaded on the **Grand' Place** on 5 June 1568. His death with that of Hornes helped to inflame rebellion. A statue of both forms the centerpiece of the place du **Petit Sablon**. *See also* WARS OF RELIGION.

EGMONT PACT (1977). The Egmont Pact was an agreement reached among Belgian political parties to establish three regional councils for Brussels, **Flanders**, and **Wallonia** as well as three **community** councils for the **Dutch**, **French**, and German **language** groups. A regional government to assume the powers of the **agglomeration** was envisioned for Brussels. It was never established because of a lack of political will to resolve nettlesome issues surrounding the status of Brussels, which the Flemish Christian People's Party sought to reduce to a lower standing than that of the other two. Much of the de-

tailed work, except for the Brussels provisions, formed the basis for the constitutional reform of 1980. The pact is named for the chateau where negotiations took place. *See also* FEDERALIZATION.

ELECTRICITY. *See* UTILITIES.

ELISABETH, QUEEN OF THE BELGIANS (1876–1965). Elisabeth-Gabrielle-Valerie-Marie, the third queen of the Belgians, was born a duchess in Bavaria in Possenhofen on 25 July 1876. She married the future king **Albert I** on 2 October 1900. Elisabeth won great popularity during **World War I** in nursing soldiers on the Yser front. She is known most especially for her efforts to promote **music** and the other arts in the capital. The grand concert salon of the **Palais des Beaux-Arts** was inaugurated in her presence (19 October 1929). She personally oversaw creation of the Orchestre National International **Ysaÿe** in 1937. Later renamed the Concours International Reine Elisabeth, it became a world-renowned competition for young musicians. Elisabeth died in Brussels on 23 November 1965.

ÉMILE JACQMAIN, BOULEVARD/ÉMILE JACQMAINLAAN. This thoroughfare forms one of the city's central **boulevards** laid out in 1870 in conjunction with the **vaulting** of the **Senne** River. It was designated boulevard de la Senne but the name was changed after **World War I** to honor Émile Jacqmain (1860–1933), an **alderman** for public **education** who was instrumental in founding schools. His defiance toward the occupying Germans led to his arrest on 17 April 1917 and deportation, from which he returned in 1918. Running 450 m (1,476 ft.) in length, the street was lengthened in 1970 past the **inner ring road** to run to the Espace Nord complex.

ENVIRONMENT. *See* SANITATION.

ERASMUS (1466?–1536). The Dutch humanist Erasmus, or Desiderius Erasmus, arrived in Brussels in October 1516 as a poet attached to the court; however, the atmosphere at the court of Emperor **Charles V** took him back to Antwerp in February 1517. He returned as a visitor at the home of Pieter Wichman, a canon in the Augustinian **monastery** of **Anderlecht**. He resided here from 31 May to 28

October 1521, between a period spent in **Leuven** and a move to Basel, Switzerland, where he lived for the rest of his life. The brick house at rue de Chapitre 31, built in 1468, has been restored, and a **museum** was opened in 1932.

ERRERA, HÔTEL. The government deeded the site on which this townhouse was built to the abbey of Grimbergen on condition a religious house be built. A superb townhouse was constructed, which was closed down during the **French regime**. The building was owned by several proprietors until purchased by Jacques Errera in 1868. His son Paul, a professor at the **Université libre de Bruxelles** and **burgomaster** of **Uccle** (1908–1921), held the most celebrated salon in Brussels here for 40 years. It remained in the family until 1980 when it was used by the Académie royale de Musique de Bruxelles. In 1992, the building was purchased by the Flemish **Community**, which has restored it. It now serves as the residence of the minister-president of the **Flanders** Region.

ESPACE LÉOPOLD. *See* EUROPEAN UNION.

ESTATES. The Estates (*États*, *Staten*) comprised the governing institution of **Brabant** under the ancien régime. It consisted of three bodies: the First Estate, the high clergy; the Second Estate, the nobility; and the Third Estate, the urban magistrates and **guild** leaders of Brussels and other provincial cities and towns. They met in the Assembly Hall of the **Hôtel de Ville**, in which the first two estates occupied chairs in the center of the hall and the members of the Third were seated on benches under the windows. The sovereign, in the person of the governor-general, convened the Estates twice a year (March and October), whose approval was needed, most especially, for tax levies. The institution was abolished during the **French regime**.

ESTATES-GENERAL. The national council of the 17 provinces of the Netherlands, the Estates-General met in Brussels beginning in 1548–1549. The body dealt with issues of concern common to all the **Estates** of the provinces. Measures it took included determining when currency should be coined and fixing its value. The southern provinces continued to meet in the Estates-General following the in-

dependence of the Netherlands (1648). It was abolished during the **French regime**.

The States-General was the parliamentary governing body under the **Dutch regime**, when it met both in The Hague and in Brussels at the **Palais de la Nation**.

ETTERBEEK/ETTERBEEK. Etterbeek emerged on the edge of a stream (*beek*) and the area, dotted with fields, ponds, and watermills set in an undulating landscape, became a favorite promenade place for city residents. Located in the center of the **Brussels Capital Region**, the **commune** was founded well before 1100. Its existence is attested to officially in 1127 and the name was spelled variously (Letrebecca, Latrebacke, Itrebeek, Jetterbeke). The name Etterbeek first appeared in 1138. From 1312, it formed part of the *cuve* of Brussels. It grew slowly—only 2,944 inhabitants in 1846—but after the abolition of **tolls** in 1860 it began to develop rapidly. The Brussels-Namur **railway** line passed through the borough and a large barracks was built opposite the army field grounds that are occupied today by the Vrije Universiteit Brussel, the **Dutch**-language division of the **Université libre de Bruxelles**. Etterbeek has lost several slices of territory to Brussels, including the plain of Linthout, expropriated in 1850 to build a military training ground, the Eggevoord tract purchased by the city in 1853, which became part of the **Léopold** district, and also the grounds on which the Vrije Universiteit now stands.

EUROPEAN DISTRICT. *See* EUROPEAN UNION; LÉOPOLD (district).

EUROPEAN UNION (EU). Brussels serves as the de facto capital of the European Union, the successor to the European Community (1993). It hosts four of the union's institutions: the Commission, the Council of Ministers, the secretariat of the European Parliament, and the Economic and Social Committee.

Following establishment of the European Economic Community (EEC) and the European Atomic Energy Community in March 1957, offices of the organizations were housed in several buildings around Brussels. When the European Coal and Steel Community merged with these to form the European Community (EC) in 1967 centralization

was imperative. The **Berlaymont** was the first large office block built to service the Commission. When enlargement of the European Community (1973) necessitated additional space, the glass-and-steel Charlemagne building (Bâtiment Charlemagne) was erected nearby, used by the Council of Ministers. In 1995, the Council of Ministers occupied a new site—the pink granite Consilium or Justus Lipsius building (rue de la Loi 175), named for Flemish philosopher Joest Lips (1547–1606). The European Parliament, which now holds some plenary sessions in Brussels, meets in the Hémicycle Européen, a glass and chrome building erected in 1992 on rue Wiertz. Espace Léopold, set between rue Wiertz and rue de Trèves, features two mammoth administrative buildings (D4 and D5) situated on both sides of the Gare Léopold. Built to service the European Parliament, they are slated for completion. The government of the **Brussels Capital Region** authorized funds for redevelopment of place Jean Rey (place du Conseil) in 2000.

The area south of the rue de la **Loi** adjacent to **Parc Léopold** in the **Léopold** district is now known as Euro City or the European district. **Urban development** and renewal have been ongoing here and will likely continue given expansion of the European Union from 15 to 25 members on 1 May 2004.

Over 20,000 EU civil servants generate approximately 13 percent of the gross domestic product of the Brussels Capital Region, and EU workers occupy about 13 percent of total office space.

EVERE/EVERE. The **commune** of Evere in the **Brussels Capital Region** was cited in texts at the beginning of the 12th century as Everna or Everne. Never a part of the *cuve* of Brussels, it constituted the fiefdom of numerous lords, the first one known being Henri de Boutersem, cited in a document of 1298. The Walckiers family owned the area from 1772 to the end of the ancien régime. It became a commune in 1795.

Evere remained an agricultural suburb until 1900, its farms notable for producing turnips and radishes. In the mid-19th century, its farmers were among the first to cultivate **witloof** (chicory). The borough totaled about 3,800 inhabitants in 1900. Growth proved rapid following construction of a military airfield by the German army in 1915. The field was named the Ternooiveld because a son

of King Philip II attended a tournament on the site in 1549. It was used by the Belgian army and by Sabena, the national civil air carrier, after 1919. Flights to the Belgian Congo departed from here beginning in 1925 and, in 1927, 200,000 spectators watched the arrival of Charles Lindbergh in his *Spirit of Saint Louis*. The Germans again used the airfield during **World War II**. It was abandoned in 1950 (*see* ZAVENTEM).

The population of Evere attained 14,000 on the eve of World War II. Suburbanization had begun in the interwar years with, for example, construction in 1922 of a "garden" city here following plans of architect J. J. Eggerickx (1884–1963). Following the war, new avenues bordered by apartment complexes and homes as well as new industrial zones were created under a development program promoted by the **burgomaster**, Frans Guillaume (in office, 1948–1963). The census figures of 1947 showed that Evere was the only one of the 19 communes in the metropolitan area where **Dutch**-speakers outnumbered **French**-speakers.

EXPATRIATES. Louis de Nevers, the count of **Flanders**, took refuge in Brussels from Flemish urban oligarchies in 1345. During the **Spanish regime**, the city hosted many prominent visitors, including the Prince de Condé, Marie de Medici, the duke of Vendôme, Charles IV of Lorraine, Emmanuel of Portugal, and the future kings Charles II and James II, sons of Charles I of England. Queen Christina of Sweden (1626–1689) spent eight months in Brussels following her abdication. She arrived on 23 December 1654 and the ceremony marking her conversion to Roman Catholicism took place the following day in the private rooms of the governor-general of the Spanish Netherlands, Archduke Leopold-Wilhelm, at the **Coudenberg Palace**, where she stayed for six weeks before moving to the **Palais d'Egmont**. Thomas Bruce, the earl of Aylesbury, lived in Brussels for 40 years (*see* GRAND SABLON, PLACE DU).

Antoine Arnauld (1612–1694), the French theologian, spent the last 15 years of his life in Brussels. Jean-Baptiste Rousseau (1671–1741) fled France in 1712 for writing defamatory verses and lived in Brussels and **Brabant** for 30 years. Jean-Jacques Régis de Cambácères (1753–1824), jurist, statesman, and archchancellor of the French Empire (1804), arrived in 1815. As a regicide, he was exiled after the

restoration of the Bourbon monarchy. The sculptor François Rude (1784–1855), maintained a studio in Brussels from 1815 to 1827. George Gordon, Lord Byron (1788–1824), spent 10 days in spring 1816 in the city en route to Switzerland from England. He is believed to have written verses of the third canto of *Childe Harold's Pilgrimage* at rue Ducale 51. Charles Baudelaire (1821–1867) arrived on 24 April 1834, fleeing his creditors in France. Former Austrian chancellor Klemens von Metternich (1773–1859) resided in **Saint-Josse-ten-Noode** at the townhouse of his friend violinist Charles de Bériot for a year beginning in October 1849, where he worked on his memoirs. A political refugee, Alexandre Dumas (1802–1870) lived on boulevard de **Waterloo**, where he completed *Ange Pitou* (1853). Pierre-Joseph Proudhon (1809–1865) lived in voluntary exile in Brussels from 1858 to 1860. Auguste Rodin (1840–1917) spent the years from 1870 to 1877 largely in Brussels, where he executed portrait busts as well as public monuments, including **sculpture**s for the **Bourse**. Italian patriot, political figure, and Catholic philosopher Vincenzo Gioberti (1801–1852) lived and wrote in Brussels and Paris from 1833 to 1848, when he returned to Italy in the wake of revolution. Fleeing the Third Republic, General Georges Boulanger (1837–1891) departed Paris following a threatened coup d'état by his supporters in 1889. Despondent on the death of his mistress, he committed suicide at her tomb in **Ixelles** cemetery in 1891. The South American revolutionary José de San Martín (1778–1850) lived in Brussels from 1824 to 1831. Dutch writer Eduard Douwes Dekker (1820–1887), known under the pseudonym Multatuli, wrote his masterpiece *Max Havelaar* (1860) at the tavern and inn Au Prince Belge at what is now rue d'Arenberg 52. American writer John dos Passos (1896–1970) lived at chaussée de Charleroi 90 between 1898 and 1901.

In the 20th century, Dutch artist Maurits Escher (1898–1972) lived in Brussels from 1939 to 1941. During midcentury, political exiles fleeing totalitarian regimes in Europe found refuge in the city. Italians such as Count Carlo Sforza, the former foreign minister, arrived in the 1920s followed by German opponents of Nazism in the 1930s. Eastern Europeans, notably Poles, arrived in the immediate post–**World War II** years.

Since the 1960s Brussels has hosted increasing numbers of foreigners consequent to its status as headquarters of the institutions of

the **European Union**. In 1961, foreigners accounted for 6.7 percent of the population. Before 1960 most expatriates were from western European countries (France, Italy, Netherlands, Germany, United Kingdom). In the 1960s large numbers of Spaniards, Greeks, and Moroccans arrived as "guestworkers" to fill growing numbers of menial jobs available in a booming economy. Turks appeared in the 1970s.

Approximately one-third of the metropolitan region's population currently consists of non-Belgians. In 1997, foreigners—both expatriates and **immigrants**—formed large percentages in Saint-Josse-ten-Noode (53.8 percent), **Saint-Gilles** (47.7 percent), and **Schaerbeek** (37.2 percent). In the city of Brussels the percentage was 35.5 percent. *See also* BRONTË, CHARLOTTE AND EMILY; BROUWERS, JEROEN; DAVID, JACQUES-LOUIS; ERASMUS; HUGO, VICTOR; MARX, KARL; VAN GOGH, VINCENT; VERLAINE, PAUL.

EXPOSITIONS AND FAIRS. Merchants arrived in Brussels soon after establishment of the *castrum* in the 10th century. In 1487, the city was granted the right to hold two annual fairs of 8 to 10 days. Annual and quinquennial fairs were long held. In the mid-19th century, merchant fairs were held on the **Grand' Place** and in rooms in the **Hôtel de Ville**, then transferred to the place du **Grand Sablon** and the place **Saint-Michel**. Industrial exhibitions were held in 1830, 1835, and 1841. They were discontinued until revived by **Burgomaster Adolphe Max**, who opened the Foire commerciale de Bruxelles on 4 April 1920 at the **Parc de Bruxelles**. Space proved insufficient and the event was moved to the Parc du **Cinquantenaire** and then to the Grand Palais du Centenaire at **Heysel** in the 1930s, when it became known as the Foire internationale de Bruxelles. The fair continues today. Industrial and trade fairs are held today in the **Parc des Expositions**, which features the International Trade Mart, and at Espace Roger-Les Pyramids at place **Rogier**.

The Brussels Expo, managed by the Brussels Exhibition Center, began with construction of five exhibition halls for the **World's Fair of 1935**. The Grand Palais (Hall 5) served as the showcase building. Halls 7, 8, and 9 were added by 1957 and, in 1989, Hall 12 was completed. An auditorium was appended to the complex in 1993. The spaces can accommodate up to 10,000 people.

In 1998, Brussels hosted 79 trade fairs and exhibitions, including approximately 12,000 exhibitors and 2.6 million participants.

Open-air carnivals (*kermesses*) are a popular tradition and neighborhood festivities are a feature of city life. Since the end of the 19th century, the Grande Kermesse runs for four weeks beginning on 20 July held adjacent to the boulevards of the **inner ring road** near the porte de **Hal**. The annual Christmas **market** on the Grand' Place is the largest in Belgium with over 200 exhibitors. The Plaisirs d'Hiver/ Winterpret festival is held over the Christmas and New Year's holidays.

Brussels has hosted many national and world's fairs. The national exposition at the Cinquantenaire celebrated Belgium's 50th anniversary of independence. World's fairs were held in 1888, 1897, 1910, 1935, and 1958. Their administration usually entailed the setting up of a corporate entity to manage the logistics and financing. A commissioner-general, appointed by the government, acted as a liaison between the latter, fair directors, and foreign participants. Funds were secured by corporate subscriptions, through nationwide lotteries, and, in 1958, through borrowing. Large profits were not generated, though most fairs, notably those in 1935 and 1958, did break even. *See also* WORLD'S FAIRS OF 1888, 1897, 1910, and 1958.

– F –

FAÇADISME. *Façadisme* is an architectural device by which the interior of a building is gutted and remodeled while the exterior is kept intact. Also known as *faux vieux* (literally, "false old"), the technique arose toward the end of the 1980s and stemmed in part from public pressure to halt destruction of landmark structures (**brusselization**). In adopting the device, planners have been able to meet demands by real estate speculators for updated properties while satisfying the concerns of urban preservationists. *Façadisme* is evident in numerous buildings in the city's historic center, where, behind an authentic baroque or neoclassical façade, modern office and residential spaces have been installed. The neoclassical frontages on buildings around the place des **Martyrs** conceal a theater, cultural center, office, and apartments. *See also* ARCHITECTURE.

FARNESE, ALESSANDRO (1545–1592). Born in Rome on 27 August 1545, Alessandro Farnese, duke of Parma and Piacenza (1586–92), was the son of Duke Ottavio Farnese and **Margaret of Parma** and thus a nephew of King Philip II and Don John of Austria, under whom he distinguished himself at the battle of Lepanto (7 October 1571). He was brought up in Spain and married Princess Marie of Portugal in the Chapel of the **Coudenberg Palace** on 18 November 1565. In 1577, Farnese joined Don John in the Netherlands to fight the rebels in the **wars of religion**. Appointed governor of the Netherlands (1578), he led the armies that restored Tournai, Maastricht, Breda, Bruges, Ghent, and Antwerp to Spanish rule, laid siege to Brussels in 1584, and took the surrender of the city on 10 March 1585. Farnese's military exploits secured possession of the southern provinces of the Netherlands for Spain and the ending battle lines that marked the struggle broadly follow the modern boundary between Belgium and the Netherlands. In 1590, he was sent to France to lead a Spanish army in assisting the Catholic League against Henry IV of France. Wounded in the fighting, he retired to Arras, where he died on 3 December 1592. He was buried in Parma.

FEDERALIZATION. Belgium became a fully federal state through a progressive series of state reforms in 1970, 1980, 1983, 1988, and 1993.

As demands for autonomy grew in Belgium in the 1960s and 1970s, the status of Brussels proved a major stumbling block to establishment of a decentralized state. A constitutional reform of December 1970 ended the unitary state in laying down general principles and procedures to create regional councils of **Wallonia**, **Flanders**, and Brussels (article 107 quater), but subsequent national governments failed to reach agreement on the specifics of implementation. Article 108 ter of the 1970 revision was implemented in 1971 with establishment of the Brussels **agglomeration** of 19 municipalities. However, the bilingual capital district posed complex problems concerning the boundaries, scope, and nature of its governing institutions.

At first ill-disposed toward devolution of powers, residents of Brussels bowed to reality as sentiments rose in Flanders and Wallonia for wider regional autonomy. **French-**speakers, the majority,

balked at a solution that would leave Brussels, located north of the 1962 **language** border, within Flanders. Viewing promotion of **Dutch** as a social and cultural step backward, they advocated unfettered language freedom. Dutch-speakers, increasingly self-confident, aligned with compatriots in Flanders, who constituted the national demographic majority, in viewing French-language dominance in Brussels as an intolerable legacy of Francophone control nationwide. Sentiment in Flanders felt that creation of a Brussels region would produce two Francophone entities that could tilt the balance in national affairs. In the wake of rising Flemish feelings that Brussels was and would remain Flemish soil, Francophones in the metropolitan area feared that they would be the victims of any settlement. The Brussels region, they affirmed, must be accorded equal status with the other two. In addition, rights of the Flemish minority in the agglomeration and the French minority in outlying communes formed battleground issues.

Cultural councils for Belgium's three language **communities** (Dutch, French, and German) were created in the 1970s. A 1974 law established provisional regional executive bodies for the three regions staffed by state secretaries of the national government. The **Egmont Pact** (1977), although never implemented, served as the basis for resolution of contentious issues embodied in the constitutional reform of 1980.

However, the status of Brussels remained unresolved. Flemish political parties refused to recognize the Brussels region as a separate entity and opinion grew in favor of a territory managed either by the federal government or by Flanders and Wallonia conjointly. French-language parties argued in favor of an autonomous, expansive Brussels region.

In the 1970s and 1980s, regional matters were managed in Brussels by a ministerial committee responsible to the national parliament. The metropolitan area was encumbered with 13 governing institutions, including local, regional, provincial, and national authorities. Finally an accord reached in May 1988 led to a law of 12 January 1989 under which the bilingual **Brussels Capital Region** was created. The powers held by the agglomeration were transferred to new executive and legislative organs. Minority language rights were guaranteed. Constitutional revisions in 1988 radically revised

the 1980 law, extending the powers of the three regions and three cultural communities. The **Saint Michael's Agreement** of 1992 further broadened the powers of the regional governments and its provisions were incorporated into the constitutional reform of 1993. Article 1 of the constitution signed by King **Albert II** and published in the state bulletin of 17 February 1994 states that Belgium is a federal state.

FÉTIS, FRANÇOIS-JOSEPH (1784–1871). Born in Mons on 25 March 1784, François-Joseph Fétis studied and worked as a teacher and librarian in Paris. From 1833 until his death he served as the director of the Conservatoire royal de Musique in Brussels. He wrote compositions and other works, including *Biographie universelle des musiciens* (Universal biography of musicians [1833–1844]). Fétis died in Brussels on 26 March 1871. His library was purchased by the Belgian government in 1872.

FIREMEN. Early buildings in Brussels—half-timbered houses with thatched roofs—combined with narrow streets created conditions for frequent fires and there were some major conflagrations, notably in 1405. Wars brought fires also, most memorably the **bombardment of 1695** when some 4,000 buildings were destroyed. Ordinances—the earliest in 1449 and again in 1550–1551—enjoined residents to replace thatch with tiles, and a decree of 7 January 1556 forbade construction of wood dwellings, but these statutes were not enforced.

The earliest fire brigades consisted of members of the craft **guilds** aided by the general populace, who employed wooden ladders, leather buckets, and barrels of water or liquid manure perched on carriages. Water proved to be recurrently in short supply, although a water service was in existence as early as 1407 and wells were dug. Fire alarms were given by watchmen on duty in church towers. The first hand pumps and leather hoses were in use by the end of the 17th century.

The first fire battalion was created by the city council in 1800 with use of French troops. A corps was created by a decree of 9 December 1826 and again in 1846. Steam pumps and escape ladders were in use during the late 1800s and horses were borrowed from the Tramways Bruxellois Company to pull the heavy pumps.

Between 1857 and 1880 several **communes** around Brussels created their own departments staffed by volunteers, **police**, or civic

guardsmen. There were 12 by 1900. Several boroughs signed inter-communal agreements in 1930 to provide mutual help, and, at the outbreak of **World War II**, the departments amalgamated to form one regional civil defense group. The communes reverted to separate departments after 1945 and not until the devastating fire at **l'Innova-tion** department store in 1967 did efforts resume to create a regional service. A wide variety of procedures and nonstandard equipment precluded swift unification. In 1973, area fire fighting and medical emergency services were transferred to the authority of the Brussels **agglomeration** government. All municipal departments were merged, six new stations were built, the fleet was upgraded, and new services instituted, including a disaster-planning unit.

The Brussels Fire and Medical Emergency Service (Service d'In-cendie et d'Aide médicale urgent de la Région de Bruxelles-Capi-tale/Brusselse Hoofdstedelijke Dienst voor Brandweer en Dringende Medische Hulp), created by an ordinance of 19 July 1990, is a pararegional organization presided over by the **Brussels Capital Re-gion** government. An operational command is divided between the central fire station on avenue de l'Héliport and four divisions. There are nine fire stations employing 925 professional firefighters with a fleet of 150 vehicles.

FIRST TOWN WALL. The first town wall was erected following con-struction of the fortresslike residence on the **Coudenberg** hill. The de-cision to build the oblong circuit of walls was probably made by Duke **Lambert II** and construction began about 1063, with completion under Henry II in about 1100. In enclosing the **Grand' Place**, early churches, and the ducal palace, the wall gave Brussels the structural character of a town. The ramparts stood at an average height of 7 m (23 ft.) and were built of sandstone brought from nearby quarries. The circuit included seven **gates** and approximately 40 defensive towers.

The wall ran about 4 km (13,120 ft.) and enclosed a space of about 80 ha (198 acres) along a course roughly extending from the place **Sainte-Catherine** east to the Coudenberg heights and west to the **Senne** River abreast of the church of **Notre-Dame de Bon Secours** and north to the place **Saint-Géry** to close at the place Sainte-Catherine. The remains of four towers have been preserved: **Tour Noire**, **Tour Anneessens**, **Tour de Villers**, and Tour de Pléban.

FIRST UNION OF BRUSSELS. An agreement by the **Estates-General** drafted on 9 January 1577, the First Union of Brussels continued the Pacification of Ghent (6 November 1576), the alliance concluded by the 17 provinces of the Netherlands to drive the Spanish from the country during the **wars of religion**. By reaffirming their unity of purpose, the provinces sought to compel the new governor-general, Don John of Austria, to recognize their demands. *See also* SECOND UNION OF BRUSSELS.

FLAG. The flag of the city of Brussels consists of a field bisected equally on the top by a green strip and on the bottom by a red strip. Superimposed on the field is an image in yellow of Saint **Michael the Archangel** slaying a dragon.

The flag of the **Brussels Capital Region** (BCR) features a yellow iris on a blue background. The blue is that of the **European Union**. The iris is a flower that flourishes along the banks of the **Senne** River. It was displayed on the scepter of **Charles of France**. The iris was chosen as the emblem of the BCR by the Regional Council on 5 March 1991. The flag was adopted on 22 June 1991.

FLAGEY (PLACE SAINTE-CROIX). Flagey denotes the building in **Ixelles** that formerly housed the National Institute of Radio Broadcasting (Institut National de Radiodiffusion/Nationaal Instituut voor Radio-omroep). Created in 1930, the institute sought a headquarters site, and Belgian architect Joseph Diongre (1878–1963) designed the building. Completed in 1938, it was one of Europe's earliest radio centers and certain features, notably its studios, became world renowned. The structure was used for television beginning in the 1950s and many cultural organizations were also located here from 1974 until its closure in 1995. It was saved from demolition in 1995 by the Maison de la Radio Flagey S.A./Omroep Flagey N.V., a company created through investments from 30 firms, which bought the property from the Belgian broadcasting company (RTBF/VRT). Completely renovated, the building serves as a venue for jazz, contemporary, and classical **music** performances as well as films. Popularly dubbed the "steamship" in reference to its shape, it serves as the residence of the Brussels Jazz Orchestra.

FLANDERS. Flanders (Du., *Vlaanderen*) is the **Dutch**-language region and community of Belgium surrounding the **Brussels Capital Region**. It includes Flemish Brabant (Du., *Vlaams Brabant*), the portion of the former province of **Brabant** lying to the north of the language border drawn in 1962, that was set up as a separate province in conjunction with **federalization**.

   During the Middle Ages, Flanders, roughly contiguous to the modern provinces of East and West Flanders, was an independent county and fief of France that constituted an alternating rival and ally of Brabant. Both Flanders and Brabant became integral parts of the southern Netherlands, beginning with the **Burgundian regime**.

FLEMISH THEATER. *See* KONINKLIJKE VLAAMSCHE SCHOUWBURG.

FLEUR EN PAPIER DORÉ, LA (RUE DES ALEXIENS 55). La Fleur en Papier Doré was established in the 17th century as a residence by the Alexiens, a **religious order**. It was converted into a tavern in the 19th century and was a favorite haunt of **René Magritte**. A bar-restaurant with a surrealist décor operates today.

FONTAINAS, ANDRÉ-NAPOLÉON (1807–1863). The fifth **burgomaster** of Brussels, André-Napoléon Fontainas was born in the city on 23 December 1807. His father, from the Auvergne region in France, settled in Brussels in 1796 and worked at the **Amigo prison**. Fontainas studied law at the University of **Leuven** and trained at the Brussels bar. A staunch Liberal, he was elected to the communal council in 1841 and appointed an **alderman** in 1846. Appointed to a seat in the Chamber of Representatives in 1849, Fontainas resigned the next year and gave up his legal practice to devote full-time efforts to city government. He worked especially on social issues in striving to alleviate slum conditions and improve educational facilities. As first alderman in 1860, he was appointed burgomaster by King **Leopold I** at the end of the year, but he served only 30 months. Fontainas died on 19 July 1863. In recognition of his work in **education**, the communal council authorized construction of a block of housing reserved for retired schoolteachers. The **Cité Fontainas** was inaugurated on 26 September 1867.

FOREST/VORST. The history of the **commune** of Forest begins in the early 12th century when Gilbertus, the son of Baldwin of Aalst, left on crusade after having asked Fulgence, the superior of the abbey at Afflighem, to build a cloister for his mother and sister to reside in together with other pious women during the absence of the soldiers. The abbey was founded in 1105 in the valley of the **Senne** River at the foot of the forested slope of the **Forêt de Soignes** on land within the domain of the prince sovereign called Vorstbosch ("prince's wood"), later translated in a church document as Forestum.

Rustic dwellings built around the priory grew into a hamlet and the priory, inhabited by Benedictines, became independent of the abbey of Afflighem in 1245. The first right to self-government dates from 1213. A **hospital**, hostel, bakery, brickworks, and water mills were built. The abbey, destroyed by fire, was rebuilt in 1764–1765. The abbess acquired lordship over Forest from the duke of **Brabant** in 1238, and, until 1797 and the abolition of **religious orders**, she exercised extensive judicial and fiscal powers. Forest was included in the **cuve** of Brussels in 1394.

The area remained heavily wooded. Only 993 inhabitants are registered in 1831 and 6,099 in 1900. By 1910, the numbers had grown to 24,223 in the wake of development of the Saint-Augustin district under the impetus of financier Alexander Bertrand. In 1933, the avenue Victor Rousseau was laid out, which did much to promote growth.

A commune within the **Brussels Capital Region**, Forest retains considerable wooded space, including the Parc de Forest, laid out in the 1870s by order of King **Leopold II**, and the Parc Duden, a forested stretch bequeathed by German businessman Wilhelm Duden to King Leopold in 1895 and purchased by the town in 1911. The **park** opened in 1912.

FORÊT DE SOIGNES/ZONIËNWOUD. Situated southeast of Brussels, the Forêt de Soignes lies beyond the **Bois de la Cambre**. Dubbed the "lungs of Brussels" and comprising a rolling woodland of 80 percent beech and 20 percent oak and conifer trees, the forest extends approximately 4,386 ha (10,833 acres). Criss-crossed by a network of roads and paths, it is a popular **park**land for walking, cycling, and horseback riding.

Comprising part of an ancient forest that once stretched from the Sambre River to the Scheldt, the forest sheltered prehistoric settlements, and, within its woods, the **Nervii** were defeated by Caesar's Roman legions in the half century before the Christian era. Wood charcoal was produced here in Roman times. It gained fame in the 15th century during the **Burgundian regime** when, under ownership of the dukes, the woodland was known throughout Europe for its excellent hunting. **Charles V** and **Charles of Lorraine** rode to hounds here.

In the 14th and 15th centuries its tranquil setting made it a favorite place for abbeys and monasteries. All of them disappeared by the end of the 18th century and only a few scattered ruins remain, notably an 18th-century building from the Augustinian abbey of Groenendael founded in the 14th century by the mystic **Jan van Ruusbroec**.

The woods witnessed many skirmishes between French and Spanish troops during the War of the League of Augsburg (1688–1697), including a troop led by Jacques "Jaco" Pasture, who later spread terror by robbing all who traveled the forest (*see* FORT JACO). Under the **French regime**, the republican government divided up the forest and parceled it out to neighboring towns and villages. Many of the oak trees were used in constructing naval vessels and defensive works. The forest was ceded to a private enterprise—the Société Générale des Pays-Bas—during the **Dutch regime**. It reverted to state ownership in 1842 and was managed by the Office des Eaux et des Forêts. In the 19th century, it covered three times its current area and included many lakes and streams, a number of which disappeared following improvements in the city's water supply undertaken in the mid-19th century. Today, approximately 38 percent of the forest is managed by the government of the **Brussels Capital Region**, 56 percent by the government of the **Flanders** region, and 6 percent by the government of the **Wallonia** region.

Extensive deforestation occurred over the centuries. The forest harbors the Groenendael Arboretum, which features more than 400 species of trees and shrubs and a forest **museum**.

FORT JACO. This district in **Uccle** derives its name from Jacques "Jaco" Pasture (1659–1723). Born in Braine l'Alleud, he was a roving marksman who fought in the service of Spain, most notably in the

environs of the **Forêt de Soignes**. A Spanish redoute was built here in 1705, to which the name Fort Jaco was applied in the 18th century in remembrance of his fame.

FRANKLIN ROOSEVELT, AVENUE/FRANKLIN ROOSEVELT-LAAN. Formerly the avenue des Nations, the name was changed following **World War II** to honor the 32nd president of the United States. It was build in **Ixelles** to connect the city center with the **World's Fair of 1910**. Renowned as the upscale avenue of the southwestern metropolitan area, the avenue is lined with townhouses, villas, and apartment buildings that were designed before World War II, many by prominent Belgian architects.

FREDERICK, PRINCE OF ORANGE (1797–1881). Born in Berlin on 28 February 1797, Frederick was the son of King **William I**, who ruled the united kingdom of the Netherlands and Belgium after 1815. Frederick was particularly fond of Brussels, spending much time at his residence at the **Palais des Académies**, and his sentiment was reciprocated by city residents. He clashed with his aristocratic father in espousing liberal attitudes and evinced much sympathy for discontented Belgians. Following the outbreak of the **Belgian Revolution** in August 1830, several members of the Commission of Security, including **Nicolas Rouppe**, advocated a dual kingdom of monarchs sitting separately in Belgium and the Netherlands. Frederick arrived in Brussels on 1 September and promised to promote the plan to his father. However, extremism prevailed, and Frederick led a Dutch army corps against Belgian revolutionaries in the city later that month. He died at Wassenaar, the Netherlands, on 8 September 1881.

FRENCH. French is an imported **language** in Brussels introduced during the **Burgundian regime**. French words were used in the city during the Middle Ages, when expressions such as *allez*, *allez* were spoken and written, but it was the arrival of a French-speaking aristocracy during the Burgundian regime that led to elevation of the language as the preferred speech of the upper classes. As such, acquisition of French became a mark of social and economic status. It gradually became the language of choice of the middle classes and

received a significant boost during the **French regime**. On Belgian independence (1830) it became the official language of Belgium and the language of commerce, **government**, and educational instruction in Brussels. Use of French in the metropolitan area grew steadily through the 19th and 20th centuries. It is the language spoken by approximately 85 percent of native-born area residents.

Standard French is one of the three official languages of Belgium. Most immigrants from **Wallonia** to Brussels have spoken Belgian French, which is distinguished from the standard idiom by differences in pronunciation and vocabulary.

FRENCH REGIME (1794–1815). A French army under General Charles-François Dumouriez entered Brussels on 14 November 1792 following victory at Jemappes (6 November) and a celebratory reception was held at the Hôtel du Prince de Galles. A liberty tree was planted at the place **Meiboom** and a Jacobin society—**Société des Amis de la Liberté et de l'Égalité**—created. A decree by the French National Convention (15 December 1792) dissolved all local authorities, abolished traditional taxes, and ordered municipal governments to provision French troops. Elections for an assembly on 29 December produced a majority of votes in favor of traditionalists, and democratic activists won elections to a provisional provincial assembly only because a single electoral site was permitted—the Cathédrale des **Saints-Michel-et-Gudule**. Jacobins gradually assumed control of the city. Street names were changed in January 1793, symbols of royal authority disappeared, and religion was denigrated. On 27 February 1793 residents voted in favor of union with France in French-supervised elections. Church statues were destroyed, archives burned, and homes pillaged.

Supporters of the old provincial **Estates**, members of the **nations**, and the high clergy rallied citizens against the French. Promising to restore and respect traditional institutions, Austrians returned on 24 March 1793 to a rousing welcome. The Austrians were ousted again following their defeat at Fleurus (26 June 1794) and French troops entered Brussels on 9 July 1794. By a decree of the National Convention of 1 October 1795, Belgium was formally annexed to France. Austria formally surrendered its Belgian provinces in the Treaty of Campo-Formio (17 October 1796).

French republicanism now emerged triumphant and Jacobins returned to govern. Brussels lost its status as capital in becoming the chief town (*préfecture*) of the *département* of the **Dyle**. The office of **burgomaster** was replaced by that of mayor. The nine surrounding communities that had been part of the *cuve* were separated from the city's jurisdictional orbit, which officials protested as a blow to civic pride and a loss of important **tax** revenues.

Arriving as liberators, the French imposed an increasingly stringent regime, which developed from one of domination to exploitation. Most municipal officials were of French origin as few Belgians would serve. In the mid-1790s, the city endured hostage-taking, pillaging of works of art, and recurrent requisitions. The **guilds** were abolished and republican institutions established in administration, finance, justice, and **education**. Municipal elections on 21 March 1797 saw the wholesale defeat of officeholders, who, following the coup d'état of Fructidor (4 September 1799), were replaced by radicals from France. **Religious orders** were suppressed, schools and hospitals closed, and priests who refused to support the republic (about 400) deported. Street names still bearing monarchical or religious connotations were changed in 1798. Armed resistance arose while the city's finances went into deficit and the population shrank as civil servants, aristocrats, and artisans, many among the latter ruined by the loss of luxury trades, fled. Roads went unpaved and mud choked the **Willebroeck Canal**.

A period of reconstruction and stability followed the rise to power of **Napoléon Bonaparte**. Religious repression ended. Under the empire, an imperial decree stipulated that the municipal council, made up of approximately 30 members of the nobility and upper bourgeoisie, was to be appointed by the *préfet* and the mayor by the emperor. Public life was completely Frenchified and the French linguistic and cultural presence in Brussels deepened, imparting a lasting influence on the middle classes.

Economic recovery began, aided by the introduction of the metric system, establishment of a chamber of commerce, and extension of government credits. The remnants of the **second town wall** were pulled down and work was begun on the **boulevards**. Still, growth was retarded by the Napoleonic Wars, in which Brussels suffered from financial levies, conscription, economic blockade, and imperial neglect.

Prussian and Russian forces arrived in Brussels on 1 February 1814 to the acclaim of the populace. A municipal council was installed, which sought a return to Austrian rule. Following the dictates of the Congress of Vienna, the **Dutch regime** ensued.

FRÈRE-ORBAN, SQUARE/FRÈRE-ORBAN SQUARE. This square was designed by **Tilman-François Suys** in 1860 and is named in honor of Walthère Frère-Orban (1812–1896), the prime minister responsible for abolition, in July 1860, of the **tolls** that had been levied at the city's **gates**.

FRONT DÉMOCRATIQUE DES FRANCOPHONES (FDF). The Front démocratique des Francophones was formed in 1965 by proponents as well as opponents of **federalization** for the purpose of defending **French**-language rights in Brussels. The party won 10 percent of the vote in its first contested elections and saw its proportion increase to 18.6 percent in 1971 when, with allied parties, it secured an absolute majority in the Brussels **agglomeration** elections. It retained sizable support (39.6 percent in 1974, 34.9 percent in 1977, and 35.1 percent in 1978) until its share collapsed to 20.3 percent in 1981 when voter unrest over an economic downturn eclipsed concern over **community** and regional issues. In the 1970s and 1980s, the FDF supported full regionalization with maximum autonomy for Brussels. Party members participated in the **Egmont Pact** (1977). Schisms in the late 1970s and early 1980s, notably the departure of leaders Serge Moureaux and Léon Defosset to form the Rassemblement démocratique bruxellois in 1984, left the party increasingly isolated. Establishment of the **Brussels Capital Region** in 1989 enabled the FDF to reestablish a modest presence, and it garnered approximately 10 percent of the vote in elections in the 1990s. *See also* POLITICAL PARTIES.

– G –

GALERIE BORTIER/BORTIER GALERIE (BETWEEN RUE DE LA MADELEINE AND RUE SAINT-JEAN). The Galerie Bortier is a shopping arcade designed by architect Jean-Claude Cluysenaar (1811–1880) and inaugurated in 1848. It is named for Pierre-

Louis-Antoine Bortier (1805–1879), the owner of the land on which it was built. It is a traditional locale for retail trade in books.

GALERIES SAINT-HUBERT/SINT-HUBURTUS GALERIËN (BETWEEN RUE MARCHÉ AUX HERBES AND RUE DE L'ÉCUYER). A covered promenade lined with exclusive **cafés**, boutiques, and restaurants, the Galeries Saint-Hubert were designed by Jean-Pierre Cluysenaar (1811–1880). The foundation stone was laid by King **Leopold I** in May 1846 and the arcade was inaugurated by the king on 20 June 1847. At that time, they constituted the first in Europe and the longest shopping arcade in the world (213 m/233 yds.) The galeries comprise the Galerie du Roi, the Galerie de la Reine, and the smaller Galerie des Princes, which was a later addition.

GALGENBERG. The Galgenberg is the hill in the **Marolles** district on which the city gallows stood during the Middle Ages. Buildings on the hill were torn down in the mid-19th century for construction of the **Palais de Justice**, which occupies the site.

GANSHOREN/GANSHOREN. Situated at the foot of the **Koekelberg** hill, Ganshoren ("marshland of the goose") was first mentioned in 1112. The **commune** was never included within the *cuve* of Brussels. In 1659, it was joined with several other villages, including **Jette**, into the estate of a noble lord (Rivieren). During the **French regime**, it was joined to Jette, and, under a law of 31 March 1841, it was made a separate borough. It then counted approximately 900 residents. Ganshoren was noted for its medieval chateau and forested tracts. It remained a rural community until 1925 when construction of the avenue Charles Quint and lengthening of **tram** lines began its suburbanization.

GARDENS. *See* JARDIN NATIONAL DE BELGIQUE; PARKS AND GARDENS.

GARE CENTRALE ("JONCTION")/CENTRAALSTATION. The goal of linking the **Gare du Nord** with the **Gare du Midi** had been broached since **railways** had first arrived. From 1841 to the early 1870s, an iron track was laid along the **inner ring road** to link the **Allée Verte** and Gare du Midi stations. Such circuitous solutions

were insufficient, but, despite numerous proposed projects, nothing was decided until shortly before **World War I** when a law was passed mandating that a direct rail line be built. Demolition work began with razing of the **Putterie** district. Work stopped during the war and postwar financial constraints retarded further activity. In 1927, the national government voted to discontinue work. In 1935, a national office for completion of the junction Nord-Midi was created that allowed acquisition of the needed financial backing. Indecision and postponement had left areawide piles of debris and deep craters in the terrain for decades. Work resumed, was interrupted again by **World War II**, and was completed in October 1952. The Gare Centrale is the smallest but most heavily used of the city's three principal stations. *See also* TRANSPORTATION AND COMMUNICATIONS.

GARE DU MIDI/ZUIDSTATION. The Gare du Midi is the **railway** station that services the southern portions of the metropolitan area. Originally called Gare des Bogards, and located at the place **Rouppe**, the station was inaugurated at the latter site on 17 May 1840. Work began at the present location in 1862 following designs by **Auguste Payen**. The new station, which included a neo-Corinthian portico topped by a chariot and three figures representing Progress, Science, and Labor, opened to great festivities on 28 September 1869. It was first lit by electric light in 1877. The old station was demolished in 1949 and replaced by a structure designed by architects Y. Blomme and J. F. Petit. It forms part of the present station. Rail lines to and from Charleroi, Mons, France, and points south arrived and departed from here. Today it is the metropolitan region's major station for international destinations, including the Eurostar link to London. *See also* TRANSPORTATION AND COMMUNICATIONS.

GARE DU NORD/NOORDSTATION. The Gare du Nord originated in plans proposed by the minister of transport, **Charles Rogier**, to build a station to replace the **Allée Verte** with a new edifice on marshy ground in **Saint-Josse-ten-Noode**. Called the Gare du Cologne, the foundation stone for the station designed by F. Coppens was laid on 27 September 1841 and service began on 1 November. The station served trains running to and arriving from Antwerp,

Liège, and Cologne exclusively until 1875 when a new express service to Ostend set in motion links to Ghent, Bruges, Aalst, and other communities formerly served by the Allée Verte. The station was reconstructed in 1885 and the modern facility dates from 1949. *See also* RAILWAYS; TRANSPORTATION AND COMMUNICATIONS.

GARNIER, GEORGES (1868–1939). Georges Garnier was born in Mons on 12 April 1868. He began writing poetry in literary journals in the 1880s and, in 1910, he founded the weekly *Pourquoi Pas?* with other writers. A prolific author of operettas, poetry, and novels, Garnier, in his later works, such as *Le Conservateur de la Tour Noire* (The Conservator of the Tour Noire [1908]), illustrates the manners and psychological traits of the lower classes in Brussels. He wrote a three-part work under the pseudonym de Curtio titled *Zievever* (1906), *Krott et Cie* (1907), and *Architek!* (1910) using local dialect in delineating typical city types in a humorous vein. He died in **Saint-Josse-ten-Noode** on 26 December 1939. *See also* LITERATURE.

GAS. *See* UTILITIES.

GATES. There were seven gates (*portes*, *poorten*) giving ingress into and egress out of the city following construction of the **first town wall**. Gates included the **Steenporte** south of the **Grand' Place**, and those of Coudenberg, Sainte-Gudule, Warmoes, Noire, Sainte-Catherine, and Saint-Jacques.

  The **second town wall** also featured, at first, seven gates built at those points where roads radiated out from the city to neighboring communities. The gates were designated Cologne **(Schaerbeek)**, Sainte-Gudule **(Leuven)**, Coudenberg (Namur), Obrussel **(Hal)**, Cruyskens **(Anderlecht)**, Laeken (Antwerp), and **Flanders**. Only the last retained its original name. Each of the city's seven *lignages* held a key to one of the gates, for which it held responsibility. In 1383, a prison was established at each gate to confine malefactors who committed offenses against a particular *lignage.* In 1421, a porter chosen by the **nations** was assigned to each gate. An eighth gate—porte de Rivage or du Canal—was built following completion of the **Willebroeck Canal**. The port de Ninove was opened in 1816. The porte de

Laeken was demolished in 1807 and another reopened that had been walled up since the 16th century. It was named the porte Napoléon (or Bonaparte), de l'Allée Verte, and Guillaume, successively, and, after 1830, the porte d'Anvers. The porte de Louise opened in 1840 under the name porte de Charleroi. Built by **Charles Vander Straeten**, it was constructed to facilitate collection of **tolls**. In 1839, the porte de Léopold was built to encourage development of the **Léopold** district.

The town wall gates were closed at night. In the 18th century, they were open from 3:30 to 21:30 in summer and from 6:30 to 17:00 in winter. With the razing of the town wall at the end of the 18th century the gates were demolished. Toll barriers were subsequently erected on the sites until tolls were abolished in 1860. The names are preserved in the titles of streets, intersections, and **metro** stations.

GEEFS, WILLEM (1805–1883). The son of a baker, William Geefs was born in Borgerhout, near Antwerp, on 10 September 1805. He studied **sculpture** in Antwerp and won a prize at the Antwerp salon of 1828, which enabled him to study in Paris. In 1832, he completed his first bust of King **Leopold I** and he moved to Brussels the following year. He is known for his busts of members of the royal family and prominent statesmen, including Leopold I on the **Colonne du Congrès**, **Charles Rogier**, and **Henri de Brouckère**. His *Général Augustin-Daniël Belliard* (1836) on the rue **Royale** began a long tradition of larger than life, historically accurate sculptural depictions.

Geefs produced a great number of pieces with his four brothers overseeing a number of assistants. In 1838, he completed a *Monument to the Combatants of 1830* for the place des **Martyrs**. From 1852 to 1861 Geefs served as **burgomaster** of **Schaerbeek**, where he died on 19 January 1883.

GÉRY/GOERIK (SAINT) (?–619). Géry (in Latin, Gaugerius, Gaugeric, or Guncher) was born in the second half of the sixth century at Yvois-Carignan, in France. Of noble origin, Géry was ordained in 577 by Magnerie, the archbishop of Trier, who was impressed by Géry's piety. In 580, Vidulphe, the bishop of Arras and Cambrai, died, and the clergy and people asked Childeric II, king of

Austrasia, to appoint Géry bishop. He was known for his zeal in rooting out the vestiges of paganism still existing in the diocese. Géry is reputed to have founded an oratory, or chapel, on an island in the **Senne** River about 695 while traveling through his diocese. He died in Cambrai on 11 August 619. His name was subsequently given to the largest of the three islands in the river.

GHELDERODE, MICHEL DE (1898–1962). Michel de Ghelderode was the pseudonym of Adhémar-Adolphe-Louis Martens, who was born in **Ixelles** on 3 April 1898. A **French-**language playwright, he lived in relative obscurity until *Fastes d'enfer* (Hellish splendors [1929]) was produced in Paris in 1947. Much influenced by **Fernand Crommelynck**, with whom he shared an affinity for medieval **Flanders** and the paintings of **Bruegel** and Hieronymus Bosch, he employed the traditions of Belgian puppet theater to achieve strange effects. Considered the most important dramatist in modern Belgian theater, Ghelderode wrote plays such as *La Balade du grand macabre* (The ballad of the grand macabre [1934]) and *Hop Signor!* (1935) that feature grotesque caricatures of psychically injured people engaged in a never-ending struggle between good and evil. His repertoire features over 50 plays, collected in a five-volume *Théâtre complet* (1950–1957). Ghelderode died in **Schaerbeek** on 1 April 1962. A **museum** at the **Université libre de Bruxelles** features exhibits documenting his life.

GHÉMAR, LOUIS-JOSEPH (1819–1873). Louis-Joseph Ghémar was born in Lannoy, France, on 8 January 1819. A painter, lithographer, photographer, and publicist, he studied at the **Académie royale des Beaux-Arts** and established a photo studio in 1855. Ghémar acquired fame for his portraits of royal patrons and celebrities and for his lithographic work, which included the works of Sir Walter Scott (1771–1832). His many photos of Brussels present images of the city's urban development and of mid-19th-century society. Ghémar died in Brussels on 11 May 1873.

GODFREY I (r. 1095–1140). Godfrey I, the "Bearded," succeeded as count of **Leuven** on the death of his brother Henry III in 1095. He is considered the founder of the duchy of **Brabant** as most of central

Belgium fell within his jurisdiction during his reign. He fought in defense of Emperor Henry IV and, in return for his services, was named duke of Brabant in 1106. Godfrey created the office of ***amman***.

Godfrey I serves as the inspiration for several legends, including that of the *Veillée de Dames*, celebrated on 19 January. It is an occasion for wives to rejoice in and be grateful for their husbands in commemorating the joy of their forebears on the return of the men of Brussels with Godfrey from the Crusades. Godfrey had a chapel built in the Chapelle district dedicated to the Virgin Mary. He died on 15 January 1140 in Afflighem.

GOVERNMENT. *Before 1830*. The earliest city charter—the *keure* or "electio"—dates from 1229. It was essentially a penal code. Early government consisted of two institutions—a college of aldermen (*échevins*, *schepenen*), recorded as early as 1154, and a college of jurors (*jurés*, *geschworenen*). Seven aldermen and 13 jurors appointed for life exercised powers conferred by the ducal authority. The ***amman*** presided over the colleges. In 1235, offices were chosen annually—aldermen by the duke and juniors by their peers. By 1270, the college of aldermen had all but disappeared, its powers assumed by the aldermen alone, who acquired the right to elect the officeholder. By the end of the 13th century, aldermen were drawn largely from the ***lignages***.

Demands by commoners for a share in governance first emerged during the troubled times following the death of Duke Henry III (1261). A rising in 1303 led to a reemergence of the council of jurors, to be suppressed by reimposition of the patrician regime after the rising of 1306. Duke John II did grant aldermen discretionary power to admit craftsmen to the freedom of the city. Recognition of **guilds** led to rising demands by the latter, and, buffeted by fierce rivalries among the *lignages*, aldermen themselves began to increasingly defend the rights of bourgeois citizens.

From 1306 to 1421, almost all power resided with the seven aldermen, who met on the **Grand' Place** in a storehouse (de Meerte) purchased in 1301 and later at the **Hôtel de Ville**. They held administrative and legislative powers, appointed the deans and the "Eight" of the guild, and the 10 patricians on the tribunal of the peacemakers, a body created in 1343 to judge crimes. Offices were divided equally among the *lignages*.

Government was largely corrupt by the mid-14th century. Elections had not been held for over a hundred years, aldermen having obtained prescriptive rights to name successors. From 1334, two treasurers (*receveurs, rentmeesters*) were chosen annually by the aldermen to oversee finances, but the city was heavily in debt. A board for financial administration followed in 1368 on which guild members participated, which eliminated the debt by 1386. In 1375, the old system of elections was revived by which all patricians, 27 years of age and older, were compelled to participate in a long and complex electoral procedure on pain of forfeiture of all civil liberties.

The statute of 11 February 1421, which would remain the city's instrument of government until the end of the ancien régime, established a complex governing structure in which power was divided among the patrician aldermen, six councillors from the **nations**, two **burgomaster**s, and two treasurers. Officeholders served one-year terms subject to reelection only after a long interval. The patricians continued to hold the preponderance of power, which craftsmen in the nations were able to weaken significantly only after the **rising of 1477**. From the mid-15th century, elected officials from the *lignages* and the nations formed the "Loi" (law) of the city. This was that portion of the magistracy that constituted the so-called first member of government. The second member comprised the Grand Council (Conseil de la Ville), made up of former officeholders. The third member consisted of jurors from the guilds and the Hundred Men, companies of tradesmen organized for military service. The third member acted as a consultative corps (*arrière-conseil*). About 1460, both the second and third acquired voting powers on certain matters, notably financial measures. Guild leaders of the **cloth** trade were consulted on issues dealing with that activity. The magistracy drafted ordinances and pronounced penal judgments, which were executed by the *amman*.

The nations vigorously asserted their liberties at the same time that powerful monarchs from the 16th through the 18th centuries sought to strengthen their prerogatives. The patricianship became largely subsumed into the aristocracy during the 16th through the 18th centuries and eventually only well-to-do members of the guilds could secure elective offices. Urban government became, in effect, an oligarchy.

Belgium was annexed by France by a decree of 1 October 1795 and the decree on municipalities in force in France since 14 December 1789 was applied. Under the French regime, local privileges and institutions were abolished. "Active" citizens (those who paid a certain **tax**) elected a *corps municipal* and a *conseil général.* The mayor—the chief executive of the commune—was elected to a two-year term by active citizens. Two powers of local government were defined, which remain in effect today: powers that pertain to communal interests and powers defined by the state and delegated to municipal authorities. In practice, increasing concentration of power characterized rule by the **French regime**. Brussels served as capital of the *département* of the **Dyle** and the local government became, in effect, an administrative subdivision of the central government with limited autonomy. The mayor became an appointed official.

Under the **Dutch regime**, certain local liberties were restored, but the trend reverted to growing centralization. Eventually, King **William I** chose the burgomaster, including from among individuals outside the communal council, then called the regency council. Council members were elected for life.

After 1830. The city government was established based on national legislation of 1836. The government sits at the Hôtel de Ville and consists of three institutions; the burgomaster, college of aldermen (*collège échivinal, schepencollege*), and communal council (*conseil communal, gemeenteraad*).

The burgomaster is the head of the communal executive. The college of aldermen is the "cabinet" of the communal government. Elected by the council, it consists of members of the majority parties. There are currently nine aldermen (the numbers vary based on the population and an additional member can be added from the language minority, i.e., a **Dutch**-speaker). Aldermen divide up portfolios, such as finance; social affairs; registry of births, marriages, and deaths; **education**; and culture. The college meets collectively in closed door sessions presided over by the burgomaster and members prepare proposals for the council, whose decisions it administers.

The communal council is the legislature of the **commune**. Council members are elected by the voters by proportional representation for a fixed six-year term in October of an election year (2000 was the last). There are currently 47 councillors. A guarantee for the Flemish minor-

ity ensures that, if no Dutch-speakers are elected, the first nonelected Dutch-speaker on electoral lists is given a seat on the Centre Publique d'Aide Social committee and is given access to council papers. The council's functions include nominating the burgomaster, electing the aldermen, overseeing the college of aldermen, voting an annual budget, setting local taxes, approving local bylaws and plans for building and land use, and authorizing loans. The burgomaster presides over council sessions, which are open to the public except for executive sessions.

Since 1989, following the **federalization** of Belgium, Brussels is one among 19 communes forming the **Brussels Capital Region**. *See also* FIREMEN; NATIONAL POLITICS; POLICE; PUBLIC ASSISTANCE; PUBLIC HOUSING; SANITATION; TRANSPORTATION AND COMMUNICATIONS; UTILITIES.

GRAND CARMES, RUE DES/GROTE KARMELIETENSTRAAT. The street takes it name from that of a monastery of the order of Mount Carmel, which was established here about 1249. General chapters—international congresses—of the order were held on the site in the 14th and 15th centuries. In 1500, a chapter of the Order of the Golden Fleece was held here at which seven new knights were inducted, including the infant future emperor **Charles V**. The monastery housed **painting**s, notably works completed by **Rogier van der Weyden**, and the library was considered one of the most significant in the southern Netherlands in the 17th century. Most of the monastery buildings were destroyed during the **French regime** in 1797.

GRAND' PLACE/GROTE MARKT. The Grand' Place—the heart of Brussels—has served as the city's central commercial, governmental, meeting, and judgment place. The marshy ground here was gradually drained and a sandbank in the vicinity of today's **Hôtel de Ville** offered a suitable site on which to build residences, which appeared in growing numbers in the 11th and 12th centuries. Buildings were largely constructed of thatch and timber, with some made of stone. Merchants who had first arrived to service the small court that developed around the *castrum* set up **markets** on a piecemeal basis; those that developed are recalled in surrounding street names—herring (*hareng/hareng*), butter (*beurre/boter*), cheese (*fromage/kaas*), brewing (*brasseurs/brouwers*)—that began as nearby lanes which were irregularly laid out.

Beginning in the 13th century, residents collected pebbles from the **Senne** River and adjoining streams and laid them down to provide a patch of hard ground for use by traders and stallholders. Stones were laid on stones and, over time, the square was solidified and enlarged. The original square of cobblestones now lies buried 1.22 m (4 ft.) beneath today's surface.

Early open-air markets gave way, in the 14th century, to the first covered markets—halls for bread, meat, linen, and so forth—that reflected the city's growing wealth.

Paralleling its status as the center of commercial life, the Grand' Place served as the setting for political meetings, public proclamations, and judicial proceedings. The *amman* resided on the square. In 1301, municipal officials purchased the storehouse De Meerte, located on the current site of the clock tower of the Hôtel de Ville, in which to hold meetings and house offices. Construction of the Hôtel de Ville began in 1401 and prospering craft **guilds**, their members grown more powerful politically, followed.

Improvements were ongoing. Stone structures replaced wooden ones. In the 15th century, efforts were begun to improve the alignment of the buildings around the square. From 1636 to 1645 the west side was repaved in stone from the Renard to the Brouette **guildhalls**. The **bombardment of 1695** led to massive destruction followed by wholesale reconstruction on a more splendid scale. Alignments were again made more exact. In 1793–1794, French troops destroyed the statuary on numerous guildhalls and plundered the meeting rooms. From 1863 to 1923 gradual reconstruction of all of the buildings on the Grand' Place took place.

The Grand' Place has served as the center stage for events, mundane and magnificent, tragic and triumphal, throughout the city's history. Tournaments, *joyeuse entrées*, executions, *ommegangs*, rallies, concerts, and specialty markets have been held here. Annual commercial fairs were run until 1833. The flower and bird markets remain a tradition. A reenactment of the *ommegang* takes place in July and the Carpet of Flowers display is held in even numbered years.

GRAND SABLON, PLACE DU/GROTE ZAVELPLEIN. Known simply as "Sablon," the place du Grand Sablon ("big sand") slopes down from just below the church of **Notre-Dame du Sablon** toward the

lower town. The site is mentioned in 1374 in the archives of the Cathédrale des **Saints-Michel-et-Gudule** as a "sandy lake" (*Zavelpoel*). Crossbowmen trained here and they built a chapel to the Virgin Mary, their patron saint. Processions and festivals followed and the population grew. By the mid-16th century, it became a favored locale for the aristocracy, and families such as Egmont, Bréderode, Culembourg, and Thurn and Taxis built lavish townhouses, which made the Sablon district the wealthiest in Brussels in the 17th and 18th centuries. The marshes were filled in at the beginning of the 17th century. Since the 15th century, the northern end of the square has traditionally served as a marketplace, notably for horses (straw was stored nearby at rue de la Paille), and that practice continues today, notably as a venue for an antiques and book fair held on weekends. The square in surrounded by upscale antique shops and **cafés**.

In the center of the square is the Fountain of Minerva, designed by Jacques Bergé and built in 1743. It was endowed by Thomas Bruce, the earl of Aylesbury, in gratitude for the welcome accorded him in Brussels, where he spent 45 years in exile as a supporter of the Jacobite cause in Britain. The sculpture features a 2.5 m (8 ft.) high statue of the goddess Minerva holding medallions of Empress Maria Theresa and her consort Francis of Lorraine. Although it was completed in 1743, permission was not granted to erect the monument until 1749 and it was finally put up in 1751.

GRAUX, CHARLES (l837–1910). Born into an upper bourgeois family in Brussels on 4 January 1837, Graux studied law at the **Université libre de Bruxelles**. He represented Brussels in the Senate from 1878 to 1888 and served in the Chamber of Representatives from 1890 to 1894. He served as a member of the administrative council of the university in 1884, and, in October 1890, he was appointed director of the school. Graux occupied the post for 17 years and during his tenure the university witnessed a considerable expansion in its scientific curriculum. Modern laboratories were installed and schools were founded in anatomy, bacteriology, botany, physiology, and sociology. Graux died in Brussels on 22 January 1910.

GROUX, CHARLES DE (1826–1870). Charles de Groux was born in Comines, France, and his parents settled in Brussels in 1833. He

studied **painting** with **François Joseph Navez**, among others, and, following a visit to Germany, de Groux dedicated himself to producing pictorial representations of the economically and socially downtrodden. His works, painted in subdued colors, capture the poignant sadness of the lower classes in 19th-century Belgium. He enjoyed considerable success and his best work is considered to be *Pélérinage à Dieghem* (Pilgrimage to Dieghem).

GUDULE/GOEDULE (GUDULA) (SAINT) (ca. 648–ca. 712). One of the two patron saints of Brussels, Gudule was born in Hamme, East **Flanders**. She was a member of the nobility—her mother Amalberga was a niece of Pepin, the first Carolingian king of the Franks—and she was educated by her cousin Gertrude of Nivelles. After her cousin's death she lived in **Brabant**, and, a virgin, she consecrated her life to prayer, fasting, and almsgiving. She died in the town of her birth and allegedly was buried in front of the church door. From there her relics were transferred to Moortsel, in Flanders, and brought by **Charles of France** to the chapel of **Saint-Géry** near his *castrum* in Brussels in 984. Count **Lambert II** had the remains removed to the church of Saint-Michel, the successor of which was the collegiate church of **Saints-Michel-et-Gudule**, which was so named on the transfer of the relics in 1047. On the night of 7 June 1579, Calvinists ransacked the church, plundered the shrine of its gold and jewelry, and scattered the relics.

Much of what is known about Saint Gudule is of uncertain veracity, and an investigation by the Vatican could find no evidence of her canonization. In art she is often depicted with a lamp or a candle, which it is said the devil extinguished but which was immediately relit by divine power. Her feast is celebrated on 8 January. *See also* MICHAEL THE ARCHANGEL.

GUILDHALLS. The guildhalls were built on the **Grand' Place** following construction of the **Hôtel de Ville**. The imposing town hall on the ancient market square induced merchants and craftsmen, who had acquired a share in city government after the **rising of 1421**, to build edifices worthy of their new status. Early wooden buildings were replaced by stone and architectural features, from crowstepped gables and trefoiled windows (16th century) to Italianate-Flemish elaborate ornamentation (17th century), in reflecting the era in which structures

were built. The **bombardment of 1695** destroyed virtually every building. However, reconstruction was swift. The city council issued a decree enjoining the **guilds** and other owners to submit plans for the reconstruction of their premises. Fines were threatened against those who did not comply. Designs that won approval are evidenced in the existing buildings, which are each unique in style while also architecturally harmonious as a group. The guildhalls include:

- Roi d'Espagne (King of Spain [1696–1697]). The hall belonged to the guild of bakers and it reflects a more classical style than its neighbors. Its design is attributed to Jean Cosyn, a sculptor as well as an architect. It was rebuilt in 1902.
- La Brouette (the Barrow [1644–1645, 1697]). The hall of the tallow merchants survived the bombardment intact. The Italianate-Flemish façade was completed by Jean Cosyn, who designed the gables.
- Le Sac (the Bag [1645–1646, 1697]). The hall of the cabinet makers and coopers was built in the Italianate-Flemish style by an unknown architect and partially rebuilt by Antoine Pastorana, a joiner, who added the elaborate ornamentation.
- La Louve (the She-wolf [1690 and 1696]). The hall of the archers' guild was first recorded in the 14th century. It was destroyed by fire in 1690, rebuilt, and rebuilt again after 1695.
- Le Cornet (the Horn of Plenty [1697]). The hall of the guild of the river boatmen was originally known as the Hill. It was renamed by the guild in 1434. A superb representation of the Italianate-Flemish style, the frontage was designed by Antoine Pastorana.
- Le Renard (the Fox [1699]). The guildhall of the haberdashers, its **architecture** reflects a mingling of the classical with the baroque.
- L'Étoile (the Star [ca. 1697]). One of the oldest guildhalls, mentioned in documents dating from the 13th century, it housed the offices of the city bailiff and the ***amman***. The smallest building on the Grand' Place, it was destroyed in 1695, rebuilt, and demolished again in 1852 to widen the rue de l'Étoile (today, rue **Charles Buls**). Reconstructed in 1897, the ground floor has been replaced by arcades. The **sculpture** in the passage depicts **Evarard t'Serclaes**. It is a tradition that touching the figure brings good luck.

- Le Cygne (the Swan [1698]). Rebuilt by Pierre Fariseau, a private owner, the building was acquired by the butchers' guild in 1720. Its design reflects a trend away from the elaborate ornamentation of Italianate-Flemish architecture toward Louis XIV style.
- L'Arbe d'or (the Golden Tree [1698]). Destroyed in 1695, the building was acquired by the brewers' guild, which purchased it from the guild of tanners and **tapestry** weavers. Built by architect Guillaume de Bruyn, it encompasses elements of Flemish baroque and neoclassicism. An equestrian statue of **Charles of Lorraine** was placed atop the building in 1752, a replacement of one of **Maximilian II Emmanuel**, which had fallen to pieces. The Belgian Brewers' Association and the Brewery **Museum** occupy the building.
- La Chaloupe d'or (the Golden Boat [1697]) and La Taupe (the Mole). The buildings belonged to the guild of tailors. They were built with a façade in the Flemish baroque style by Guillaume de Bruyn.
- Le Pigeon (the Pigeon [1697]). The hall of the painters' guild, it was built by architect Pierre Simon, who also designed the façade.
- Maison des Ducs de Brabant (House of the Dukes of Brabant [1698]). This massive building comprises a collection of six houses with a common façade. They include L'Ermitage (the Hermitage); La Fortune (Fortune), the former hall of the tanners; Le Moulin à Vent (the Windmill), the millers' hall; Le Pot d'étain (the Pewter Pot), hall of the carpenters and wheelwrights; La Colline (the Hill), hall of the quarrymen, stonecutters, sculptors, and masons; and La **Bourse** (the Stock Exchange). They occupy the southeast side of the Grand' Place and the name derives from the 19 busts decorating the bases of the pilasters on the common façade. They were rebuilt after 1695 by Guillaume de Bruyn.

Other buildings include La Chambrette d'amman (the House of the *amman*). Also known as Aux Armes de Brabant (the Brabant Arms) or Le Marchand d'or (the Gold Merchant), the building was used as a residence by the *amman*. Buildings including Le Paon (the Peacock), Le Petit Renard (the Little Fox), Le Chêne (the Oak), Sainte-Barbe (Saint Barbara), L'Âne (the Donkey), and La Balance (the Scales) are all representative of Flemish baroque style. *See also* MAISON DU ROI.

GUILDS. In Brussels, the word "guild" was at first reserved solely to designate the association of those engaged in the production and sale of **cloth**. Only at the end of the 14th century did the term begin to signify, in its plural form of guilds, the various companies of tradesmen that regulated economic life.

At its origin, the cloth guild (Lakengilde)—it is first mentioned in 1282—admitted only members of the *lignages* and wealthy bourgeois. By an ordinance of 1497, whoever participated in producing cloth was obliged to become affiliated. Admission fees were lowered over time. Since the city's **economy** depended heavily on the cloth trade, the guild assumed a preeminent importance. It would continue to serve as an essential cog in urban life until the end of the 18th century.

The cloth guild and all subsequent guilds set production standards and, with municipal officials, they set commercial terms. The guilds regulated working conditions, including salaries, of workers in the trades.

Management of the cloth guild devolved to a college of directors whose membership and mode of election fluctuated. Beginning in 1306, the college consisted of the "Eight," individuals chosen annually by an **alderman** from among the *lignages* together with two deans (*doyens, dekens*) chosen by the Eight and the city **government**. A decree of 10 June 1423 stipulated that the *lignages* and the **nations** would each furnish one dean and four of the Eight. A privilege of 4 June 1477 gave the nations all powers of election and membership. Too radical to be sustained, it was replaced by a decree of 22 June 1480 requiring that one dean and four directors were to be chosen from among the *lignages* by aldermen representing the *lignages* and one dean and four directors were to be selected from among the nations by the city's two **burgomaster**s and the members of the nations.

A tribunal of members from the Eight ensured that the "law of the guild" was enforced. Two treasurers tracked finances and rendered an account of the guild's financial status to the city's receivers.

Craft guilds in other trades grew gradually and, following the rising of 1303, they were opened to members of the bourgeoisie. In 1306, they numbered 36 and included painters, embroiderers, **tapestry**

weavers, goldsmiths, sculptors, and metalworkers. Cabinetmakers, carpenters, furriers, and others appeared by 1356. Their rights were secured by the 15th century. There were 59 craft guilds distributed among the nine nations by the 16th century.

Guilds were formed to obtain greater economic security for their members in confronting market fluctuations. Strict rules as to membership, training, dues, and standards of craftmanship were maintained. Each guild was generally divided among apprentice, journeyman, and master classes, with entrance to the latter subject to a test, the successful passing of which admitted the individual into the guild as a practicing member.

Individual guilds built **guildhalls** on the **Grand' Place**, at first modest structures that were later replaced by architectural masterpieces. The guilds declined in importance in conjunction with the growing obsolescence of this form of economic organization and the rise of protocapitalism beginning in the late 17th and 18th centuries. They were abolished during the **French regime**.

– H –

HAL, PORTE DE/HALLEPOORT (BOULEVARD DU MIDI AND BOULEVARD DE WATERLOO). The porte de Hal is the sole surviving gate from the **second town wall** of the 14th century. It was built on pylons sunk into the marshy soil and defensive works included ponds, which were drained in the 19th century. The bastion was used to store grain in the 18th century and as a prison starting in March 1759. It was spared when the **gates** were dismantled in 1782–1784 because of its use as a military prison. The wounded from **Waterloo** returned to the city through the porte de Hal in 1815 and municipal archives were stored here in 1827. They were later removed because of the humid air. Scheduled for demolition, it was saved again in 1832 and restored in 1868–1870 by **Henri Beyaert**, who had much altered and embellished the structure with towers. The now ivy-covered structure houses the **Museum** of Folklore.

HALEN, DON JUAN VAN (1790–1864). Born in Cádiz, Spain, on 16 February 1790, Don Juan van Halen belonged to a family that came

originally from the Low Countries. He entered the Spanish navy in 1803 and pursued an active and far-flung military career during which he was seriously wounded four times. He fought in Spain both for and against the French and for Tsar Alexander I in the Caucasus, and he traveled to the United States from whence he moved to Belgium. Halen lived quietly in Brussels until the outbreak of the **Belgian Revolution** when insurgent leaders in need of experienced military professionals called on van Halen and appointed him commander in chief of the rebellious forces. He devised a plan of attack that led to the successful eviction of Dutch troops from the **Parc de Bruxelles** and other parts of the city and nearby areas in September 1830. The provisional government, fearful of entrusting too much power to one man, subsequently limited his command to south **Brabant**, and he resigned. Van Halen was later suspected of conspiring to aid pro-Dutch forces and, in 1835, by a royal decree he was disbarred from further service. He returned to Spain and died in Cádiz on 8 November 1864.

HALLES SAINT-GÉRY/SINT-GOERIK HALLEN (PLACE SAINT-GÉRY). A covered central **market** constructed in 1881, the Halles Saint-Géry occupies the site of a church that long stood on this spot, where tradition holds Saint **Géry** founded a chapel at the end of the seventh century. The last church here was razed by revolutionary zealots during the **French regime**. The red brick–covered building embodies a combination of Flemish neo-Renaissance design and innovative late-19th-century materials, including glass and iron. Renovations in the late 1980s preserved the wrought-iron features.

First used as a meat market, it served later as a shopping arcade and it now holds exhibits on the urban and cultural heritage of Brussels.

HAMESSE, PAUL (1877–1956). Born in Brussels on 7 April 1877, Paul Hamesse was the son of painter Adolphe Hamesse (1849–1925). He studied **architecture** at the **Académie royale des Beaux-Arts** and worked in the studios of **Paul Hankar**. However, his interests diverged toward interior design, the field in which he excelled and for which he employed a variety of ornamental components, which he combined in **art nouveau** assemblages. His commissions included

the Cohn-Donnay house (1904) and the Ameke department store (1905). Hamesse worked on the decorative design of a number of **cinemas**, including the Pathé-Palace (1913, now demolished) and the Agora (1920–1921). During the 1920s he designed shop windows in Brussels and villas in the suburbs in the art deco style. Hamesse worked in collaboration with his brothers Georges (b. 1874) and Léon (b. 1883), both painters. He died in Brussels on 22 February 1956.

HANKAR, PAUL-JEAN-JOSEPH (1859–1901). Architect Paul Hankar was born on 11 December 1859 in Frameries, in the province of Hainault. He studied and collaborated with **Henri Beyaert** from 1879 until the latter's death in 1894. Influenced by **Victor Horta**, Hankar produced works that displayed characteristics typical of **art nouveau**, most especially decorative tracings and intricately arched lines. His designs include the Zegers-Regnard building (avenue **Louise**, 1894), the Magasins Clasens (rue de l'Écuyer, 1896), the Niguel Shirt Shop (rue Royale, 1899), and a host of houses in Brussels, **Ixelles**, and **Saint-Gilles**. The shop front for the floral shop at rue Royale 13, designed in 1898, is the city's sole surviving art nouveau shop window. Hankar left an unfinished scheme for a "Cité des Artistes" when he died in Saint-Gilles on 17 January 1901. *See also* ARCHITECTURE.

HANNON, THÉO (1851–1916). Born in **Ixelles**, Théo Hannon carried on a prolific career as a poet, engraver, painter, and journalist. He also wrote ballets and was a librettist and a singer. His writings include *Bruxelles sans-gêne* (Casual Brussels [1894]) and *Au pays de Manneken-Pis* (In the country of the Manneken-Pis [1883]), a collection of poems that evokes, in simple terms, the atmosphere of Brussels and the daily life of its citizens in the 19th century.

HAPS, MARIE-JULIE (?–1939). Marie Haps was the founder and first director of the École supérieure de Jeune Filles, a Brussels school offering university-level courses for **women**. She was born into a well-to-do family, but almost nothing is known about her early life. She married the Brussels financier Joseph Haps and settled in the city about 1900, where she raised four children.

In 1914, Haps founded the Oeuvre de l'Assistance discrète, an organization that collected money and provisions for the needy during **World War I**. Her work led her to a growing awareness of the need to provide an opportunity for women to obtain high-level **education**. The school she established opened in October 1919 at rue d'Arlon 11. It was placed under the patronage of the Catholic University of **Leuven**, which provided the school with instructors. After three years of study, students received a diploma of graduation. Marie Haps died in La Panne on 14 March 1939.

HAPSBURGS. *See* AUSTRIAN REGIME; SPANISH REGIME.

HAREN/HAREN. Haren was first cited in a text of 1010 and, during the Middle Ages and early modern period, it existed as a village independent of a lord, recognizing only the authority of the dukes of **Brabant**. A chateau built here about 1705 was the site of elegant receptions held for **Charles of Lorraine** by its owner, Servandoni d'Hannetaire, who purchased it in 1759. The chateau was demolished in the 1920s. Haren was annexed by Brussels on 30 March 1921.

HAUTE, RUE/HOOGSTRAAT. The rue Haute is the main street of the **Marolles**, the traditional working-class district, and, as such, it has been historically a busy locale of craftsmen and traders. It is the longest street within the **pentagon** and the oldest, following a line once traced by a path laid out by the Romans at the beginning of the Christian era.

HEETVELDE. The Heetvelde family was an influential patrician family in Brussels who were members of the **Brabant** nobility. During the reign of Duchess **Joan**, Thierry van den Heetvelde, the head of the house, was found murdered and suspicion fell on Nicolas de Zwaef, one of the leaders of the Sleeuws *lignage*, who was publicly charged with the crime by Thierry's sons. Zwaef's family claimed he was falsely accused. Tensions ran high as Jean van Lombeck of the Sweerts *lignage*, the same to which the Heetveldes belonged, had been previously assassinated at the end of the 14th century. The other *lignages* aligned themselves with one or the other party and a bloody

feud arose that lasted 20 years. Duke **John IV** mediated; however, as a friend of Zwaef, his sentence banishing the Heetvelde sons, delivered in 1420, was met by an appeal by the latter to the **Estates** of Brabant, which quashed the ruling. Furthermore, they informed the duke that no aid would be extended to the sovereign until their grievances had been met. John's inability to do so helped spark the **rising of 1421**.

HELLENS, FRANZ (1881–1972). Franz Hellens, a pseudonym for Franz van Ermengen, was born in Brussels on 8 September 1881. He spent his youth and adolescence in Ghent where he studied law at the university. He received a degree in 1905 but never practiced, taking a post as a trainee at the **Bibliothèque royale** in Brussels. In 1912, Hellens was appointed librarian to the Belgian parliament, a post he would hold throughout his working life except for the years during **World War I**, which he spent in France.

A prolific **French**-language writer of poems, novels, and short stories, Hellens in his early works (*En ville morte*, In the dead city [1906]) employed a profuse style in making abundant use of neologisms and rare words. His writing evolved gradually toward a more simple and natural style. Known especially for his prose poems, tales, and anecdotes, Hellens evinced a preoccupation with social and humanitarian concerns in some of his works; still, the distinguishing feature of most of his writings is the author himself. An introvert and a dreamer who wrote almost all of his novels in the first or third person, Hellens employed the conflict between good and evil as a central theme of his oeuvre. His works include *Mélusine* (1920), *Fantômes vivants* (Living phantoms [1944]), and *Poésie complète* (1905–1959), the last a collection of his poems. He died in Brussels on 20 January 1972.

HELMONT, JAN BAPTISTE VAN (1579–1644). A physician, chemist, and philosopher, Jan Baptiste van Helmont was born in Brussels on 12 January 1579. He studied at **Leuven** and began to practice medicine in Brussels in 1605. A follower of the physician and alchemist Paracelsus, van Helmont studied gases as a chemist. The concept and term "gas" derive from him. He died in Vilvoorde on 13 December 1644.

HENRY I (1165–1235). Henry I, known as the "Warrior," became duke of **Brabant** in 1190. Bellicose and opportunistic, he carried out a reversal in diplomacy in signing the Treaty of Soissons (1213) that created an alliance with King Philip Augustus of France, thus abandoning the alignment with England with which Brabant had maintained commercial ties since the beginning of his reign. The disruption of the English wool trade engendered considerable economic dislocation and hardship in Brussels.

War ensued, and Ferrand of Portugal, the count of **Flanders**, who was an ally of England, threatened to besiege Brussels (August–October 1213). On 13 October, Henry suffered a disastrous defeat at the battle of Steppes and he subsequently returned to the English alliance. His authority weakened, the duke conceded rights of self-government to wealthy residents of Brussels. In 1229, Henry and his elder son granted a penal code (*keure*) to the city. He conceded powers of local **government** to a body consisting of seven **aldermen** and 13 jurors in 1235. Henry died on 5 September 1235.

HERGÉ (1907–1983). Hergé is the pseudonym of Georges Rémi, the initials "G" and "R" being reversed and spelled out. Born in Brussels into a middle-class family on 22 May 1907, he displayed an aptitude for drawing while very young but he acquired no formal training except for a few school courses. In 1925, he began working for the Catholic newspaper *Le Vingtième Siècle*, and, in the following year, he published his first cartoon series *The Adventures of Totor*. Resolved to create a **comic strip** of his own using the recent American innovation of using "speech balloons" within which to display words being spoken by characters, Hergé published *Tintin in the Land of the Soviets* in the pages of *Le Petit Vingtième* on 10 January 1929. It ran until 8 May 1930. In January 1930, he introduced *Quick* and *Flupke*, a strip about street urchins in Brussels. In June 1930, *Tintin in the Congo* appeared followed by *Tintin in America*. Each adventure ran about one year after which it was released in book form. Later in the decade, *The Blue Lotus*, an adventure set in China, marked a noted change in both adhering to accurate place settings and reflecting a sensitivity to local culture.

During **World War II**, Hergé worked for *Le Soir*, a collaborationist paper. He produced six **Tintin** adventures, wartime realities

necessitating that he employ escapist and fantasy themes (*The Secret of the Unicorn*, *The Shooting Star*). Following the liberation, he was arrested four times, accused of being a Nazi sympathizer, and his reputation remained suspect until, on 6 September 1946, publisher and wartime resistance fighter Raymond Leblanc lent his financial support and anti-Nazi credentials to launch the *Journal de Tintin* (Tintin Magazine), a weekly that featured two pages of Tintin's adventures. A nervous breakdown from overwork led to the creation, on 6 April 1950, of Hergé Studios, which employed several assistants to aid production. Postwar works include *The Calculus Affair* (1954), *Tintin in Tibet* (1958–1959), *The Castefiore Emerald* (1961), *Flight 714* (1966), and *Tintin and the Picaros* (1975).

Hergé traveled widely in his later years. He died on 3 March 1983. At his death, the 26th adventure, *Tintin and Alph Art*, remained unfinished. Following his wish that Tintin not be crafted by another artist, the story was published as a set of sketches and notes in 1986. Hergé Studios closed in 1987, replaced by the Hergé Foundation. In 1988, the *Journal de Tintin* was discontinued.

HERMANS (OR HERMANN), JEAN (ca. 1595–1674). Jean Hermans was born probably in Brussels. He purchased a house on Drapstraat (later rue de la Violette) where he laid out a botanical garden and perhaps a greenhouse. Hermans cultivated many rare plants, some for medicinal uses and some solely for botanical research. During his lifetime he won fame as a botanist and an apothecary, and physicians throughout Brussels relied on his expertise. In 1652, he published a catalog of plants. Hermans died in Brussels in the second half of October 1674.

HEYSEL/HEIZEL. A plateau northwest of the city center, Heysel was the site of the **World's Fair of 1935** and the **World's Fair of 1958**. The fairs were held here on a 200 ha (494 acre) estate that had been laid out for King **Leopold II**, who bequeathed it to the state on his death in 1909. The Parc des Expositions, **Atomium**, and Stade Roi Baudouin are located here.

HEYSEL, STADE DE. The Stade de Heysel was built in 1929 following a design of Brussels architect Joseph van Neck (1880–1959). Sit-

uated adjacent to the Parc des Expositions, it served as an events venue for the **World's Fair of 1935** and the **World's Fair of 1958**.

On 29 May 1985, 38 spectators, mostly Italian, were crushed to death when a wall collapsed during riots by rival English and Italian football fans in the final of the European Champions Cup between Liverpool FC and Juventus Turin. The stadium was largely demolished and only its infrastructure remained as the foundation for the Stade Roi Baudouin that was subsequently built. The new stadium seats 70,000.

HORNES (OR HOORN)/ PHILIPPE DE MONTMORENCY, COUNT OF (ca. 1518–1568). Born in **Flanders**, the count of Hornes entered into the service of Emperor **Charles V** and traveled widely throughout Europe. He returned to the Netherlands in 1555 and, the next year, was elected a knight of the Golden Fleece. He was appointed an admiral general and a councillor of state by King Philip II. Together with **William of Orange** and the count of **Egmont**, he petitioned both for the removal of Cardinal Granvelle, who, as adviser to the governor, **Margaret of Parma**, sought to restrict local liberties, and for a pardon for the confederate noblemen agitating for redress of grievances. Philip opposed threats to Spanish political and religious authority. Hornes, although defiant in championing religious toleration and local privileges, declined to take up arms against him. Impatient to know Philip's intentions toward him, Hornes left **Leuven**, where he had greeted the arriving duke of Alba, for Brussels on 7 September 1567. He was arrested two days later together with the count of Egmont. Charged with high treason, which invalidated his claim of privilege from arrest afforded by membership in the Golden Fleece, Hornes was imprisoned at Ghent. Condemned by the Council of Troubles, he was escorted back to Brussels by more than 3,000 Spanish soldiers and lodged in the **Maison du Roi**. He was beheaded on the **Grand' Place** on 5 June 1568. Public outrage stoked open revolt. *See also* WARS OF RELIGION.

HORTA, VICTOR PIERRE (1861–1947). Victor Horta was born in Ghent on 6 January 1861. He studied in Ghent and spent more than a year in Paris before returning to Belgium on his father's death in June 1880. He settled in Brussels, where he won the gold medal of the

Grand Prix in **architecture** at the **Académie royale des Beaux-Arts** in 1884. He then worked in the studio of **Alphonse Balat**. Horta's first major works—the Autrique house (chaussée de Haecht 226) and the Tassel house (rue Paul Émile Janson 6) in 1892–1893—proved immensely popular and led to a decade of prodigious effort that marked him as one of the outstanding architects of **art nouveau**. The Frison (rue Libeau 37, May 1894), Solvay (avenue **Louise** 224, September 1894), and Baron van Eetvelde (avenue Palmerston 4, July 1895) houses and the Maison du Peuple (1896–1899, demolished 1965) are noteworthy for their interior architecture. He also designed department stores—**l'Innovation** (rue Neuve, 1902, destroyed 1967), the Grand Bazar Anspach (1903, demolished 1935), and Magasins Wolfers, designed for goldsmith Philippe Wolfers on the rue d'Arenberg in 1909.

Horta maintained working quarters on the chaussée de Charleroi (1894) but a flood of commissions led to a need for greater space, and, in 1901, the architect moved to rue Américaine 25 in **Saint-Gilles**, where he built a home and studio. He spent **World War I** in the United States, where he taught courses at George Washington University in Washington, D.C. (1917–1918). The project that consumed the greater part of his later career was construction of the Palais des Beaux-Arts. In 1932, King **Albert I** conferred on him the title of baron. Horta died on 8 September 1947. The city of Brussels subsequently gave the name Baron Horta to the former rue de la Bibliothèque. Horta left a quarter of his estate to fund the Baron Horta prize in architecture, awarded every five years beginning in 1967. In 1968, his home in Saint-Gilles opened as a **museum** (Musée Victor Horta). Since 1979, the Institut supérieur d'Architecture has been known as the Institut supérieur d'Architecture Victor Horta.

HOSPICE PACHECO (RUE DU GRAND HOSPICE). The Hospice Pacheco serves as a convalescent home for the elderly and as a corrective training center. The hospice was founded by the wife of Councillor of State Antoine Pacheco as a home for elderly, single **women**. The neoclassical complex of buildings was constructed between 1824 and 1827. It replaced an old **Beguine** convent that had also been used as a hospice but which had become dilapidated. City authorities commissioned architect Henri-Louis François to design a structure

that would be both functionally and aesthetically pleasing. The buildings are constructed around two courtyards and exhibit a fairly Spartan appearance in keeping with 19th-century strictures that such institutions were to be run following a rigid regimen. Those who violated the rules were punished by confinement to the grounds and a transgressor who committed a second offense was sent to the workhouse. Only the outer walls have been retained following restoration work between 1976 and 1982. The hospice chapel contains four works by **François-Joseph Navez**.

HOSPITALS/HOSPICES. Religious orders ran hospitals for the poor while the wealthy were cared for at home during the Middle Ages and early modern period. The first hospitals were established in the 12th century as lodgings for poor travelers. The hospital of Notre-Dame-et-des-douze-Apôtres was founded before 1127 adjacent to the collegiate church of **Saints-Michel-et-Gudule**, later named the hospital of Saint-Gertrude. The Saint-Nicolas hospital was established near the **Grand' Place** before 1129 and the hospital of Saint-Jacques near the **Coudenberg Palace** before 1162. The Saint-Gertrude hospital evolved into a convent. The city counted four institutions that cared for poor pilgrims during the medieval period: Saints Julien, Carmel, Jacques, and Laurent.

Hospitals for the sick arose in the second half of the 12th century. In 1174, the **Saint-Pierre** leprosarium was founded and, in 1190, the hospital of Saint-Esprit, later the Saint-Jean hospital. Only the latter was under communal jurisdiction, subject to regulations and inspection by the magistracy. These two institutions remained the city's sole hospitals for the public until the **French regime**.

The oldest known medical ordinance dates from 1424 when authorities published a decree regulating the functions of physicians, surgeons, and midwives. Physicians, who practiced medicine, and surgeons, who performed operations, were organized into **guilds**. A city surgeon and city doctor date from the **Burgundian regime** when the former was mandated to visit Saint-Jean's once a day and the latter once a week. An ordinance of 1501 stipulated patients had to be placed in a bed with clean sheets and a blanket and be suitably clothed in winter. By 1780, Saint Jean's counted 135 beds but no operating room.

Religious houses and the **Beguines** generally included an infirmary for their members. In the mid-1300s, the first homes for the elderly opened. Many were established by the guilds. A total of 17 houses were founded to lodge and care for poor widows and five for elderly, destitute men. In 1580, a city ordinance created the first orphanage, built on the corner of rue de Laeken and rue des Échelles. A royal decree of 8 October 1540 set conditions for practicing medicine and an official city pharmacy (Pharmacopoeia bruxellensis) appeared in 1641. A college of medicine was created by a decree of 12 November 1649, which defined and set standards for physicians, surgeons, and pharmacists.

Health care providers could do little for those afflicted by the epidemics that were a recurring event in Brussels as elsewhere in Europe. The Black Death (1348–1349) claimed many thousands as did outbreaks of plague in 1489 and 1578. The cholera epidemic in the early 1830s and in 1866 sparked efforts to improve **sanitation** and the latter was a contributory cause to **vaulting** the **Senne** River.

The college was closed in 1797 and the ensuing disorder necessitated an edict in 1799 under which a commissioner of health and safety resumed the former's tasks. In 1806, an imperial decree under **Napoléon Bonaparte** led to the creation of a Conseil Général des Hospices et Sécours to train health providers and manage the city's hospitals. Courses were offered beginning on 19 December 1809 at the Saint-Pierre hospital. They continued on a provisional basis during the **Dutch regime**, which mandated that a medical school be organized. Such a school began operations in the 1820s but the school at Saint-Pierre formed the core of the faculty of medicine and pharmacy founded at the **Université libre de Bruxelles** (ULB) in 1834.

The Saint-Jean hospital remained largely unchanged over the centuries. Consequently, it became cramped and outdated. A modern facility was built (1838–1843) at a site along the boulevard du Jardin Botanique, which was later demolished, at which time facilities were integrated with those of Saint-Pierre. The Hospice des Aveugles was built on the boulevard du Midi between 1853 and 1855 following a design of Jean-Pierre Cluysenaar (1811–1880).

Institutes for the study of physiology, bacteriology, and anatomy and histology were founded from 1892 to 1894. A notable school for nursing was established in 1907 by **Antoine** and Marie **Depage**, with **Edith Cavell** as director. The **Brugmann** hospital opened in 1923.

In 1970, the ULB started construction of the Erasmus teaching hospital in **Anderlecht**, and the Erasmus hospital is now the site of the university's faculty of medicine and school of public health. There are currently five university hospitals associated with the ULB: Saint-Pierre, Brugmann, Erasmus, Hôspital des Enfants Reine Fabiola, and Institut **Jules Bordet**. The director of the latter, Albert Claude (1899–1983), was one among three to share the 1974 Nobel Prize in medicine for research on the nature and chemical composition of cells. The Clinique universitaire Saint-Luc (avenue Hippocrate 10) is the teaching hospital of the Université Catholique de Louvain. An anticancer center was inaugurated at the facility in April 2000.

Public hospitals in the **Brussels Capital Region** have been largely reorganized and regrouped into a regional network (IRIS) following mounting deficits that the **communes** could no longer meet.

The Musée de la Medicine (**Museum** of Medicine) is located on the Erasmus campus. The Musée Pharmacologie (Museum of Pharmacology) is also found at the Université libre de Bruxelles.

HÔTEL DE VILLE/STADHUIS (TOWN HALL). An outstanding example of Gothic **architecture**, the Town Hall stands as a symbolic, enduring embodiment of the city's wealth and status in the 15th century.

The **cloth** trade engendered unprecedented prosperity, and municipal authorities resolved to build a town hall to reflect urban pride. The site chosen was occupied by residences, in some places built close together and in others separated by gardens or narrow passageways. The houses, inc1uding de Meerte and den Wilden Ever, acquired by the city in 1301 and 1327, respectively, to hold meetings and offices, were demolished. Original plans called for only a left wing and belfry. The foundation stone was laid in 1401 and these were completed following a design by Jacques van Thienen about 1421. A right wing, whose designer is unknown, was added from 1444 to 1459.

In January 1449 the magistracy commissioned Jan van Ruysbroeck to build a tower with spire to replace the belfry. The work was completed in 1455. Distinguished by an elegant lacework of stone pinnacles rising to a pyramid-shaped spire, the tower rises to a height

of 96 m (312 ft.). A carillon was placed in the tower in 1663. It is topped by a 5 m (16 ft.) statue of Saint **Michael the Archangel**, constructed of gilded copper plates by coppersmith Martin van Rode. Put in place on 25 July 1455, it has been regilded a number of times and was gold plated in 1617. In 1995, restoration work was undertaken on the statue, which was put back into position in 1997. The gabled roof was restored in 1837.

The famous doorway of the tower does not align because the architect retained the belfry's foundations and doorway to increase the thickness of the right-hand wall in providing a strong foundation for the tower.

The original **sculpture**s that adorned the building, many of them characteristic of Gothic style as found in **Brabant**, are stored in the **Museum** of the City of Brussels. In the 19th century, the frontage, side walls, tower, and galleries were decorated with more than 150 statues.

In the Gothic Hall, rulers of the country were formerly enthroned; the last was **William I**, king of the Netherlands, in 1815. The hall was renovated in neo-Gothic style in 1868.

The **bombardment of 1695** left standing only broken masonry together with the tower, which survived only because French cannoneers used it as a line-of-sight. The Town Hall was rebuilt and the interior and exterior were renovated beginning in 1841 and continuing until the early 20th century. Extensive cleaning took place in the 1990s.

The Hôtel de Ville serves as the center of municipal **government**.

HUGO, VICTOR, MARIE, VICOMTE (1802–1885). The French poet, dramatist, and novelist Victor Hugo fled to Brussels in December 1851 disguised as a workman and bearing a false passport, a committed opponent of Louis-Napoléon. He wrote *L'Histoire d'un crime* (The story of a crime) and *Napoléon-le-Petit* (Napoleon, the small) while residing at Le Pigeon **guildhall** on the **Grand' Place**, and he completed *Les Misérables* in **Waterloo**. Hugo left Brussels in 1852 for Jersey, one of the Channel Islands. Hugo's wife Adèle died in Brussels on 27 August 1868.

HYMANS, LOUIS (1829–1884). Born in Rotterdam, the Netherlands, on 3 May 1829, Louis Hymans was a **French**-language writer who

made his reputation writing popular historical works. A member of the Liberal Party, he represented Brussels in the Chamber of Representatives (1859–1870). Hymans also wrote realistic, often humorous, novels on the manners and morals of the residents of Brussels as well as short stories and critical reviews. He died in **Ixelles** on 22 May 1884.

HYMANS, PAUL (1865–1941). A leading Liberal Party statesman, Paul Hymans was born in **Ixelles** on 23 March 1865. The son of **Louis Hymans**, he represented Brussels in the Chamber of Representatives from 1900 to 1941 and he held numerous ministerial offices in various governments. In 1920, he served as president of the first assembly of the League of Nations. Hymans died in Nice, France, on 6 March 1941.

– I –

ÎLOT SACRÉ/VRIJE GEMEENTE. The Îlot Sacré ("Sacred Islet") district encompasses the maze of narrow streets and tiny lanes centered on rue du Marche aux Herbés, rue des Bouchers, Petite rue des Bouchers, and rue des Dominicains in the central part of the **lower town**. The names of streets identify the area as originally the poultry dealers' and butchers' quarters.

The appellation "Îlot Sacré" was coined by journalist **Louis Quiévreux**, who, beginning in 1958, fought various property development schemes in this area near the **Grand' Place**, exhorting officials to preserve its "sacred" character. In March 1960, the city council approved restorative work and prohibited construction of buildings that did not conform to traditional **architecture** in a perimeter around the Grand' Place bounded by rues Saint-Jean, du Lombard, du Midi, de Tabora, des Fripiers, de l'Écuyer, and d'Arenberg and the boulevard de l'Impératrice. A group calling itself Îlot Sacré was established in August 1960.

Several streets are fully—rue des Bouchers—or partially—rue des Brasseurs—pedestrianized. Renowned for its picturesque quality, the district is noted for its bustling shops and **cafés** and for its restaurants, for which it has been dubbed the "belly" or the "stomach" of Brussels. Recent years have seen an upsurge of upscale residents.

IMMIGRANTS. Disturbances in **Leuven** that led to popular government there saw hundreds of merchants and thousands of skilled craftsmen move to Brussels from 1360 to 1382 in an early, large-scale immigration to the city. Immigrants from **Brabant**, neighboring territories, and distant countries, notably Spain and Italy, arrived during the reign of Emperor **Charles V** in contributing to developing industry and trade, especially in luxury goods, engendered by the city's status as the residence of the most powerful monarch in Europe. The area around the church of **Sainte-Catherine** became the locale of Irish residents, members of regiments who arrived during the late 16th century to serve in the Spanish army and many of whom stayed. **Religious orders** flocked to Brussels during the years of the Catholic Counter-Reformation in the 17th century.

Following Belgian independence in 1830, Brussels attracted large numbers of immigrants from the provinces drawn to the city by its status as the national capital. That fact would serve to draw Belgians to Brussels throughout the 19th and 20th centuries.

In August and September 1870 during the Franco-Prussian War, an estimated 35,000 French refugees arrived at the **Gare du Midi**. Many would remain to settle.

Immigrants began to arrive from the Congo in the early 1960s. Spaniards, Italians, Portuguese, Moroccans, and Turks arrived during the economic growth years from the 1960s through the early 1970s. It was this immigration that largely swelled the ranks of foreign-born residents in today's city. They have continued to arrive in smaller numbers in succeeding decades. Immigrants have tended to concentrate in old working-class quarters in the central city and in inner suburbs such as **Saint-Josse-ten-Noode**, **Saint-Gilles**, and **Schaerbeek**. Africans have created a unique district—**Matonge**—in **Ixelles**. Immigrants totaled approximately 170,000 in 1995, and they comprise about 18 percent of the population of the **Brussels Capital Region**. Arrivals from Morocco, Italy, France, Spain, and Turkey comprise the five largest resident groups. *See also* EXPATRIATES.

INNER RING ROAD (*petite ceinture, kleine ceintuur*). The connecting series of **boulevards** and avenues that encircle the **lower town** and older sections of the **upper town**, the inner ring road runs from porte de **Hal** on the south to place **Rogier** on the north. They

form a **pentagon** and follow approximately the traces of the **second town wall**.

From east to west, the thoroughfares include boulevard de **Waterloo**/avenue de la Toison d'Or; boulevard de Régent/avenue Marnix/avenue des Arts; boulevard **Bischoffsheim/**avenue Galilée; boulevard du **Jardin Botanique**/avenue Victoria Regina; avenue de Boulevard; boulevard d'Anvers/boulevard Baudouin; boulevard du 9e de Ligne; boulevard Barthélémy; boulevard de l'**Abattoir**/boulevard Poincaré; boulevard du **Midi**/avenue de la porte de Hal.

The boulevards, which comprise an inner beltway, were laid out by architect **Léon Suys**. Construction was completed by 1871. The avenues were built later. The Brussels **metro** now parallels these thoroughfares.

INNOVATION, **L'.** One of Brussels early department stores, À l'Innovation opened in 1897 on rue **Neuve**, where it remains. Founded by the Bernheim brothers, the store moved into new quarters designed by **Victor Horta** in **art nouveau** style in 1902. In 1920, the store expanded with acquisition of a retail outlet of Cologne businessman Léonard Tietz. From 1945 to 1974 a number of branches were opened throughout Belgium.

A fire in the early afternoon on 22 May 1967 left 2,000 shoppers and staff surrounded by rapidly advancing flames. The large, central glass roof acted as a chimney in spreading the conflagration, in which 253 people perished, including 67 store personnel. The tragedy led to efforts to streamline fire-fighting work (*see also* FIREMEN).

In 1969, l'Innovation and **Bon Marché** merged to form the INNO-BM Company, which, in turn, joined with GB Entreprises to create the GB-INNO-BM group in 1974. The store adopted the current logo in 1995 and, in June 2001, the GB-INNO-BM group was acquired by the German firm of Kaufhof, an affiliate of the Metro company.

INTERNATIONAL ORGANIZATIONS. Brussels has hosted many international conferences and serves as the headquarters of numerous international organizations, which are scattered throughout the city and surrounding communities.

The first international peace conference was held in Brussels in 1848. The Brussels International Conference (27 August 1874) adopted a declaration concerning the laws of war, and the International Law Association was founded in October 1873. The first international congress of anarchists was held in Brussels in 1877. The Second International was headquartered here, where the second general meeting was held in 1891. Brussels was chosen as headquarters of the International Academic Union (1919) and Belgian diplomat **Paul Hymans** fought tenaciously, although unsuccessfully, at the Versailles Peace Conference (1919) to secure the city's selection as the site of the League of Nations. A conference sponsored by the League was held from 24 September to 8 October 1920, at which 34 nations issued recommendations for European governments to borrow on the basis of guarantees provided by certain assets. The Union of International Associations (UIA) was founded on 1 June 1910 by **Henri La Fontaine** and **Paul Otlet** as the Office central des Associations internationales (Central Office of International Associations). It became a federation under the present name at the first world congress of international organizations held in Brussels in 1910. The union provides information on international organizations and publishes the *Yearbook of International Organizations*. The UIA lobbied for a Belgian law, adopted 25 October 1919, that granted special legal facilities for international, nongovernmental organizations. Belgium remains the only nation with such a law.

The International Social Security Association was founded here in 1927. Pacifists met at congresses in 1931 and 1934.

The Inter-Allied Reparations Agency established in 1945 to divide reparations from defeated Germany among 18 victorious Allies was based in Brussels. The Benelux Economic Union (1948) is headquartered here. An international congress of 115 nations met in Brussels in 1996 to consider drafting a treaty to ban landmines.

In addition to its status as headquarters of major institutions of the **European Union** and of the **North Atlantic Treaty Organization**, Brussels is host to the NATO Parliamentary Assembly (formerly the North Atlantic Assembly), the International Confederation of Free Trade Unions, and the International Committee for Security and Cooperation. A United Nations Information Center and a United Nations liaison office with the European Union were established in 1976. The

UN information centers that service all of Western Europe were centralized in Brussels in 2003. Brussels remains one of the world's major host cities for international congresses, conferences, agencies, and organizations.

ISABELLA OF AUSTRIA. *See* ALBERT OF AUSTRIA.

IXELLES/ELSENE. A commune in the **Brussels Capital Region** that extends from the porte de Namur south and east of Brussels, Ixelles's earliest origins are unknown. Elsele (Dutch *els* or "elder" and hence "place of the elder") was mentioned in several early sources. In the 13th century, Ixelles was divided into two hamlets on opposite sides of the Grand Étang ("grand pool," currently the place **Flagey**): Ixelles-sous-Bruxelles, under the authority of the magistracy of the city of Brussels, and Ixelles-sous-le-Châtelain, which formed part of the territory of the chatelain of Brussels and, after his ennoblement in the 13th century, was known as Ixelles-le-Vicomte in the seignory of Boendael. The former belonged to the *cuve* of Brussels while the latter did not.

Agricultural and known for its stone quarries, Ixelles enjoyed a largely, but not entirely, stable political history. Spanish troops under **Alessandro Farnese** burned the community on 16 September 1581, and, on 17 January 1684, 400 French cavalrymen put to the torch several dozen small houses. During the 17th century, the community's location astride the **Maelbeek** stream led to the establishment of a number of breweries, which totaled 17 by 1756. Provincial authorities encouraged **beer** production by abolishing duties on production and consumption and farmers switched from growing wheat and beans to cultivating barley and hops.

Suburbanization proceeded rapidly following demolition of the **second town wall** and real estate promoters bought land and sold parcels as soon as the **toll gates** were removed in 1860. Cession to Brussels in 1864 of a narrow strip of territory on which the avenue **Louise** was built split the community into eastern and western sections, a unique configuration among Belgian **communes**.

The two separate communities were joined in 1795 when Ixelles was established as a municipality. There were 1,629 inhabitants in 1800, and, by 1900, Ixelles counted 58,615. By 1910, the northern

sections were completely built up. The population equaled 94,211 in 1964.

Ixelles features attractive lakes and is a bustling suburb much favored by students and artists. **Camille Lemonnier**, **Constantin Meunier**, and **Charles de Coster**, among others, lived here.

The town hall of Ixelles is the former home of Belgian violinist Charles de Bériot. Designed by architect **Charles Vander Straeten**, the building was constructed for his wife, the famous singer Maria Malibran, whom he married in 1836. She died the same year from complications in falling from a horse, and the house was acquired by the commune in 1840. *See also* JANSSENS, CHARLES.

– J –

JACQMAIN, ÉMILE. *See* ÉMILE JACQMAIN, BOULEVARD.

JACQUEMIN, CHARLES-FRANÇOIS (1761–1799). Charles-François Jacquemin (or Jacmin), who called himself Cousin Charles de Loupoigne, was born in Brussels on 14 March 1761 into a family that ran a liquor shop on the rue de la Violette. He served in the Austrian army. Following the French occupation, he remained suspect and was arrested and imprisoned in the **Treurenberg** prison, then released. After the incorporation of Belgium into France, Jacquemin adopted the above name and recruited partisans for an "armée Belgique" to fight to restore Austrian authority. Utilizing hit-and-run tactics, he would appear, disappear, and reappear, especially in the **Forêt de Soignes**. He also flooded the country with pamphlets calling for resistance. The *département* of the **Dyle** declared a state of siege when, at the beginning of 1795, he issued a new call for recruits. Condemned to death in absentia on 25 February 1797, he was betrayed by three peasants and, on 30 July 1799, French troops tracked him down between Neer-Yssche and Huldenberg and killed him. He was decapitated and his head placed on a post on the **Grand' Place** for three hours. Jacquemin remained popular after death, and for many years his admirers believed him to be still alive.

JACQUEMOTTE, JOSEPH (1883–1936). Born in Brussels on 22 April 1883, Joseph Jacquemotte served as secretary general of the Syndicat des Employés, a trade union, in 1910. A founder of the Communist Party of Belgium (29 May 1921), he served as chairman of the party, as director of its weekly newspaper *Le drapeau rouge*, and, from 1926 until his death, as a member for Brussels in the Belgian parliament. Jacquemotte died in Tienen on 11 October 1936.

JANNEKEN-PIS. The female counterpart to **Manneken-Pis**, the little sculpture dates from 1987 and is the work of Denis Adrien Debouvrie. It is located in the Impasse de la Fidelité, a narrow cul-de-sac in the **Îlot Sacré** district.

JANSSENS, CHARLES (1898–1982). The son of a Brussels wholesale merchant, Charles Janssens was born on 26 May 1898 and studied law at the **Université libre de Bruxelles**.

He began practicing law in 1922 and continued his legal career, specializing in civil law, until his death. Janssens was elected a town councillor in **Ixelles** in 1933 and a deputy in the Chamber of Representatives in 1939. On becoming **burgomaster** of Ixelles in 1965, he declined to run for reelection to the national legislature, preferring to devote all his attention to his local duties. He worked to improve elementary and secondary **education** and was a major contributor in efforts to locate the Association des Écrivains belges de Langue française (Association of French-language Belgian writers) in Ixelles and to create the Musée communal des Beaux-Arts d'Ixelles. He died in Ixelles on 19 May 1982.

JANSSENS, VICTOR-HONORÉ (1658–1736). A prolific, much-acclaimed painter, Victor-Honoré Janssens was born in Brussels on 11 June 1658. The son of a tailor, he studied design and was admitted as an apprentice into the painters' guild in 1675. He sojourned in Italy for eight to nine years and then returned to Brussels where he secured the title of master painter in 1689.

Following the **bombardment of 1695**, Janssens was commissioned by city authorities to complete a number of works for the **Hôtel de Ville** to replace those destroyed. His reputation established, he completed many **painting**s and earned a considerable fortune. In

1718, he was appointed painter to Emperor Charles VI and spent two years at the court in Vienna.

His style is reflective of trends current in Italy in the 17th century. Janssens is best remembered for the several paintings he completed for the Hôtel de Ville. His capital work remains *Assembly of the Gods*, painted for the meeting room of the **Estates** of **Brabant**. He died in Brussels.

JARDIN BOTANIQUE, BOULEVARD/KRUIDTUINLAAN. The boulevard Jardin Botanique forms a portion of the northern section of the **inner ring road** running from the boulevard Émile Jacqmain east to the rue **Royale**. It was completed in 1818–1820 and follows the traces of the **second town wall**. First called boulevard de Schaerbeek to commemorate the porte de Schaerbeek which it crossed, the name was changed in 1841 to honor the Jardin Botanique (*see* JARDIN NATIONAL DE BELGIQUE). In the 19th century, the steep incline of the roadway proved to be the bane of wagon and cart drivers. Groups of men called *stoumpers* (from *stoempen*, "to push with force") gathered at the corner of the boulevard and rue **Neuve** to provide assistance.

The branch of the **Bon Marché** department store built along the thoroughfare in the interwar years featured the city's first escalators.

JARDIN NATIONAL DE BELGIQUE/NATIONALE PLANTEN-TUIN VAN BELGIË (Nieuwelaan 38, Meise). The first botanical gardens began as a collection in 1797 that was located at the Montagne de la Couronne, the current site of the **Bibliothèque royale de Belgique**. The exhibits had been assembled by a decree issued during the **French regime** that mandated a biology collection be maintained by institutions of higher learning. A limited liability company was founded—Koninklijke Maatschappij van kruid, bloem en boom Kwekerije der Nederlanden—during the **Dutch regime** that oversaw laying out a new garden on 6.4 ha (15 acres) of land in rural countryside between the present place **Rogier** and the porte de Schaerbeek in **Saint-Josse-ten-Noode**. The grounds of the Jardin Botanique (Kruidtuin) featured a neoclassical building, based largely on a design by **Tilman-François Suys**, with large glasshouses and side pavilions. Three terraces of gardens were laid out by Charles-Henri

Petersen and 52 sculptures ornamented the grounds. Few remain today. During the **Belgian Revolution**, extensive damage was caused by Dutch troops, who entrenched themselves in the greenhouses.

The operating organization changed its name to Société royale d'Horticulture de Belgique in 1837. Plagued by financial problems, the company sold a portion of the grounds to build the **Gare du Nord**, but continuing budget shortfalls led to purchase of the collections by the Belgian government, an action facilitated by botanist Barthélémy Dumortier.

The collections grew to become too cramped and the state purchased a 92-ha (230-acre) portion of a country estate—the Domaine de Bouchout—at Meise in 1938. In 1939, the first buildings and greenhouses were erected and the Balat greenhouse moved here. The Plantenpaleis (Plant palace) was constructed in 1947 and a new wing was added in 1985–1987. The National Garden of Belgium features exhibits and sponsors extensive research.

It is governed by a **Dutch**-language board of directors. Staff from Dutch-language and **French**-language universities share in the work of researching and maintaining the collections, paid for by the respective language communities.

The former botanical gardens, the Botanique, now houses the Centre culturel de la Communauté française de Belgique.

JETTE/JETTE. A **commune** in the **Brussels Capital Region** to the west of Brussels, Jette derives its name from a stream, which is today covered over, that flowed not far from the center of the village. Early references refer to it as Getta (1148), Gettensis (1169), and Ghetensis (1176). Later, the name of the parish located here was attached to it, and it was known as Saint-Pierre-Jette until the early 19th century. Human habitation has been found dating to prehistoric times and a Gallo-Roman villa has been excavated (1968–1971).

An agricultural village, it consisted of a group of thatched cottages clustered at the crossroads linking Brussels to Wemmel. White stone quarries here were used for constructing such buildings as the Cathédrale des **Saints-Michel-et-Gudule**. Workshops arrived after demolition of the **second town wall** and development proceeded, stimulated by **transportation** improvements. The **railway** to Ghent

stopped here beginning in 1856 and a terminal was built in 1861. The current station dates from 1892.

The Hôtel de Ville, inaugurated in 1901, was designed by Jean-Jacques Van Ysendyck. It exemplifies neo-Renaissance Flemish Style.

The abbey of Dieleghem was built in Jette about 1775. It was designed by Laurent-Benoît Dewez (1731–1812), architect to **Charles of Lorraine**. The abbey was shut down during the **French regime**. It houses **museums** today, including the Musée communal du Comté de Jette.

The commune of **Ganshoren** had been linked to Jette until it was separated from the latter in 1841.

French surrealist painter **René Magritte** lived in Jette from 1930 to 1954 in a home he rented at rue Esseghem 135, which today houses a museum.

JEU-DE-BALLE, PLACE DU/VOSSENPLEIN. Located in the heart of the **Marolles** district, the square was laid out in the mid-19th century. Plans were drafted in 1854 and it was called at first "Renard," situated as it was near rue des Renards, which dates from the 15th century. The current name derives from the popular ball game—*balle pelote*. It is noteworthy for the flea **market** ("Vieux Marché") held here.

JEUNE BELGIQUE, LA. The most important literary review in Brussels in the late 19th century, the journal was founded by Albert Bauwens and Maurice Warlomont, and edited exclusively by the latter under his pseudonym **Max Waller**. The first edition appeared on 1 December 1881. Under its motto *soyons nous* (let us be ourselves), the periodical was established by students and former students, and it drew young writers who advocated "art for art's sake" in propagating fin-de-siècle attitudes that included artistic independence, antibourgeois rebellion, utopian idealism, and popular art advocacy. Considered by avant-garde authors to be an essential publication for their writings, the review boasted contributors who included symbolist poets, such as Maurice Maeterlinck, and naturalist novelists, such as **Camille Lemonnier**. In addition to publishing, the editors sponsored lectures and public events.

The journal gave rise to the expression "movement of *la Jeune Belgique*," which encapsulated the social, cultural, and artistic views of its contributors. It served as a lively forum for discussion and exchange of opinions. However, symbolist authors eventually broke with the editors in finding the publication insufficiently innovative. Support gradually waned and *La Jeune Belgique* last appeared in 1897.

JEWS. Jews arrived in Belgium as early as the Roman conquest. They have been mentioned in sources dating from 1200 as living in **Brabant**. In a will of 1261, Henry III, duke of **Brabant**, ordered Jews and usurers expelled from the duchy. The community rebuilt under the protection of John III and, despite attacks against Jews in Brussels in 1308, by 1311 Jewish residents boasted their own rabbi. Jews expelled from France arrived in the mid-1300s. Many Jews who survived the Black Death (1348–1349) were killed in December 1349 by residents and authorities, who accused them of poisoning wells. Only a handful survived, the majority burned at the stake in 1370 and the rest banished, charged with desecrating the sacred Host in stealing the wafers from the church of **Sainte-Catherine**. A small number of Jews returned in the early 16th century as *marranos*—false converts to Christianity—following expulsions from the Iberian peninsula in the 1490s. Larger numbers arrived during the **Austrian regime**, when growing toleration led to increasing religious and political rights. Emancipation came during the **French regime** in 1795.

Jews rapidly assimilated in Brussels following Belgian independence and the granting of full civil liberties. Still, there were only some 1,500 in all of Belgium in 1848. The number of residents grew beginning in the 1880s when east Europeans fleeing pogroms arrived. Many Russian Jews came to Brussels following the Revolution of 1905. By 1939, there were 35,000 Jews in Brussels. **World War II** saw German occupiers enact anti-Jewish measures beginning in fall 1940, which grew progressively more stringent from drawing up of lists of names to prohibition of religious rights to exclusion from the professions, curfews, and property confiscations. Yellow star badges were mandated (27 April 1942) and roundups began in September 1942. Despite efforts by a Committee for Jewish Defense, which hid Jews, forged identity papers, and set up escape routes, more than 25,000 perished.

There are approximately 20,000 Jews in Brussels today. They worship at 10 synagogues and represent all streams of the faith. Judaism is recognized as an official state religion and the Belgian government pays the salary of the chief rabbi as well as providing funds for the main synagogue. The latter, the Great Synagogue, on the rue de la **Régence**, was built in Romanesque style to a design by Desiré De Keyser between 1875 and 1878. The building also houses the Consistoire, the Communauté Israélite de Bruxelles, and the Belgian Jewish Museum. A new **museum** opened in 2004 at rue des Minimes 21. There are four Jewish schools in Brussels and the European Union of Jewish Students is headquartered here. *Regards* is the leading Jewish newspaper. The National Monument of Jewish Martyrs of Belgium on the square des Martyrs Juifs (rues Émile Carpentier and des Goujons) includes a wall bearing 23,838 names of those killed in the Holocaust.

JOAN (1322–1406). Joan, duchess of **Brabant**, was born in Brussels on 24 June 1322, the daughter of Duke John III and Marguerite d'Evreux. She became duchess of Brabant in 1355. After the death of her first husband, William IV, count of Holland, Zeeland, and Hainault (1345), Joan married Wenceslaus of Luxembourg in 1354, following whose death on 8 December 1383, war ensued between Brabant and Gelderland. In gratitude for **Philip the Bold**'s help, in 1390 she recognized her niece Margaret of Male, Philip's wife, and their sons as heirs to her possessions.

Following her widowhood, Joan spent most of the winter months in Brussels. She died on 1 September 1406 after a reign of 49 years. Joan was the last sovereign of the **Leuven** line. Childless, Joan transferred administration of the duchy to Margaret (1401), who predeceased her (1405), and she was succeeded by her great nephew, Anthony of Burgundy, who had served as regent. *See also Joyeuse Entrée*.

JOHN I (ca. 1254–1294). John I "the Victorious" was born probably in Brussels. He became duke of **Brabant** in 1267. During his reign the **first town wall** was completed. He improved coinage by making it heavier, and he decreed printing the image of Saint **Michael the Archangel** on coins, which served as inspiration for the city's **seal**. In return for services rendered by the townsmen of Brussels at the Battle of Woeringen (5 June 1288), by which Brabant acquired Limburg, John granted urban privileges, including cession to the city both of

ducal rights to duties levied at **gates** and of **taxes** imposed on use of the weigh scales and the crane at the port. John also wrote love poems. His reign marked the apogee of the duchy's power under the house of **Leuven**. Chronicler Louis Van Velthem said, "He loved and honored Brussels above all other cities." John died on 3 May 1294 in the duchy of Bar, now in France, from wounds suffered in a tournament.

JOHN IV (1403–1427). John IV acquired the title of duke of **Brabant** following the death of his father Duke Anthony at the Battle of Agincourt (25 October 1415). Dull-witted and indolent, he married (1413) his beautiful and brilliant cousin Jacqueline, countess of Hainault and Holland. Despite the promising match, he quarreled incessantly—with his wife, brother, and mother-in-law, with the clergy, nobles, and bourgeoisie of the cities, including Brussels, and with John the Pitiless, bishop of Liège, who waged war against Brabant. A settlement brokered by **Philip the Good** of Burgundy, acting on behalf of his father John the Fearless, by which a portion of land was ceded and the title of regent was bestowed on John the Pitiless, outraged both Jacqueline and the townsmen of Brussels.

In 1420, when the citizens of Brussels imprisoned William of **Assche**, the *amman* appointed by John, the latter refused to approve the list of patrician candidates for city offices as required. For three weeks Brussels had no functioning government. A compromise secured the release of Assche, who was not reinstated, and the appointment of an *amman* acceptable to city residents. A new charter stipulated that henceforth a deputy *amman* would be appointed who would be competent to act for the *amman* should the latter refuse to act or act in an unacceptable manner. If the deputy proved unsatisfactory the **aldermen** could replace him.

John also bickered with the **Estates** of Brabant and he remained alienated from his wife. The **rising of 1421** led by John's younger brother, **Philippe of Saint-Pol**, led to reforms in municipal government.

John was reconciled with the Estates and returned to Brussels, from whence he had fled during the rising, on 11 October 1421. He conceded the privileges of the statute of 11 February 1421, which represented acknowledgment of the victory of craftsmen during the rising that witnessed approximately 10 of his patrician allies executed. Continuing unsettled relations between patricians and craftsmen drove

him away again. City officials persuaded him to return, and he entered Brussels on 25 November 1423. He died in the **Coudenberg Palace** on 17 April 1427.

JOSEPH II (1741–1790). Joseph II was born in Vienna on 13 March 1741. Succeeding his mother Maria Theresa as emperor of Austria and ruler of the Austrian Netherlands in 1780, Joseph instituted far-reaching reforms that drew the ire of his Belgian subjects, who were wedded to traditional liberties or anxious to promote democracy. Embarking on a study tour, Joseph visited Brussels, arriving on 2 June 1781. Refusing to take part in public ceremonies, and accompanied only by an aide-de-camp, he visited **hospitals** and law courts and talked to the residents, many of whom found him cold and aloof.

Appalled by the complex, apparently chaotic system of privileges and rights in existence in his Belgian lands and impatient for reform, he launched programs to abolish hereditary and ecclesiastical privileges in favor of creating a centralized, unified state. The Patent of Toleration (1781) guaranteed religious liberties for non–Roman Catholics, abolished contemplative **religious orders** and fraternal groups, and limited religious processions and carnivals. Edicts on 1 January 1787 revised the judicial and administrative system and decrees attacked the privileges of lawyers, a large and politically active group in Brussels. Opposition solidified among both Catholics and conservative leaders, as well as enlightened democrats. Joseph expressed astonishment at the level of resistance. He concentrated his wrath on "the insolent bourgeois, the Third Estate of Brussels." He threatened to move the capital to Ghent and authorized a military buildup in the city. Mounting discontent led to the **Brabant Revolution** in 1789. Joseph died on 20 February 1790, one month following the proclamation of an independent United States of Belgium. *See also* AUSTRIAN REGIME.

JOYEUSE ENTRÉE/BLIJDE INKOMST. A charter of liberties granted by Duchess Joan to **Brabant** on 3 January 1356, the *Joyeuse Entrée* entailed a codification of earlier customary rights in detailing the mutual obligations of the citizens of the duchy and their sovereign. It provided Brabanters with both the protection of

a powerful duke and the preservation of rights guaranteed to the **Estates**, including administrative and fiscal liberties of municipalities. Sovereigns under the **Burgundian**, **Spanish**, and **Austrian regimes** swore to respect the *Joyeuse Entrée* in a formal ceremony, held first at Leuven and then, following transfer of the capital, at the **Hôtel de Ville** in Brussels, investing the ruler as duke of Brabant. It was abolished in June 1789.

The tradition continues following installation of a new monarch by parliament when the sovereign greets the public before the **Palais Royal** in a handshaking ceremonial.

JURORS. 1. Jurors (*jurés, geschworenen*) were bourgeois citizens of Brussels appointed by the duke of **Brabant** beginning in 1235 to assist in municipal administration, including the maintenance of the public peace and the regulation of trade. The college of jurors consisted of 13 members. It proved short-lived as it was discontinued by the end of the century, its authority supplanted by the college of **aldermen**. It was briefly revived in the 14th century.

2. Jurors were leaders of the craft **guilds** who, beginning in the 14th century, were nominated by their peers and appointed by the deans for the crafts engaged in **cloth** production and by the seven city aldermen for all other trades. They served one-year terms, eligible for reappointment after a long interval. Jurors assembled in a consultative body that served as an adviser to the magistracy. They acquired some share in decision making in the mid-15th century. From 1513, jurors were required to be chosen from the richest members of the guilds. *See also* GOVERNMENT.

– K –

KATS, JACOB (1804–1886). Jacob Kats was born in Antwerp on 5 May 1804. A **Dutch**-language writer, he founded the Verbroedering group (1833) and wrote several plays in the 1830s characterized by strong social and anticlerical content. He organized meetings in Brussels to advance Flemish rights (1836–1848), participated in the publication of weekly newspapers, and served as a pioneer activist in both the socialist and the Flemish movements. Kats died in Brussels on 14 January 1886.

KAZAK, JEF. *See* OSTA, JEAN D'.

KEMPENEER, PETER DE (l503–1580). Peter de Kempeneer was born in Brussels. He may have begun his career in the workshop of **Bernard van Orley** and he traveled to Italy and lived in Seville, Spain. He returned to Brussels in 1563 when city authorities contracted with him to design cartoons for **tapestry** makers. Designs attributed to him feature smaller, refined figures, richly dressed, in scenes set in large interiors or in landscapes that are seen from a raised viewpoint (*Story of Saint Peter and Saint Paul* [1563–1567]).

KHNOPFF, FERNAND (1858–1921). Born in Grimbergen-lez-Termonde on 12 September 1858, painter Fernand Khnopff studied at the **Académie des Beaux-Arts** and was later a student of **Xavier Mellery**. A founding member of **Les XX**, he emerged as a principal Belgian symbolist painter. In his works, Khnopff used a wide variety of media, including photographs. He also produced book illustrations for symbolist authors, decorative panels, polychromatic **sculpture**s, and stage sets for opera and theater. His **painting** of the ceiling of the town hall at **Saint-Gilles** (1902) marks him as a forerunner of surrealism. Khnopff exhibited widely throughout Europe. He died in Brussels on 12 November 1921.

KNIP, HENRIETTE (1821–1909). Henriette Knip was born in Amsterdam on 31 May 1821. A descendent of two generations of painters, Knip moved to Brussels in 1850, shortly after her marriage to Feico Ronner. In the Netherlands she painted nature scenes featuring woods, meadows, and cattle, but, following her move to Brussels, Knip concentrated on canvases populated most prominently by dogs and cats, which became her trademark subjects. The majority of her most famous **painting**s, known for their anecdotal character, were produced after 1870. Knip lived at many residences in the Brussels area. In her large garden behind her final home on the chaussée de Vleurgat she kept numerous dogs, cats, and even a parrot, which she brought regularly to her studio for poses. A recipient of many honors, she enjoyed great success at showings throughout Europe, the United States, and Australia. Knip died in **Ixelles** on 2 March 1909.

KOEKELBERG/KOEKELBERG. Koekelberg is the most recent of the **communes** within the **Brussels Capital Region**, having been created by being detached from **Berchem-Sainte-Agathe** in April 1841. It had been a hamlet of the latter. Koekelberg's proximity to the **Willebroeck Canal**, the chaussée de Jette, and the **Brussels-Charleroi Canal** led to its industrialization in the course of the 19th century. Iron foundries, bakeries, printing works, and plants for processing textiles and the manufacture of starch were established. Breweries were founded, including, in 1890, the Brasserie allemande, later the Brasserie de Koekelberg, which produced the famous "Double Bock" **beer** brewed only for Pentecost, and the De Boeck brewery.

Municipal authorities in Berchem-Sainte-Agathe had feared incurring budget deficits in outlays for assistance benefits to Koekelberg's workers. They sought to incorporate the community within **Molenbeek-Saint-Jean**, but the latter refused. Koekelberg was established as an independent commune by a decree of 5 April 1841. *See also* BASILIQUE NATIONALE DU SACRÉ-COEUR.

KONINKLIJKE VLAAMSCHE SCHOUWBURG (THEATER) (RUE DE LAEKEN 146). Before the 1860s, only several dramatic performances in **Dutch** were held annually in Brussels, staged in rented premises. Artistic, social, and religious circles sought to establish a **theater** to raise the moral level of the Dutch-speaking working classes in combating what these groups considered to be the insidious influence of the cabarets.

The Royal Flemish Theater was founded in 1864. From 1864 to 1867, and again from 1874 to 1887, it was housed in the **Alhambra** Theater. Through the support of **Burgomaster Charles Buls**, Julius Hosta, and others, the theater secured its own premises. It occupies a building at rue de Laeken 146, designed by architect Jean Baes, who retained the original façade of the former warehouse and customs office for the **Port of Brussels** that dates from 1780. A fire in 1955 led to extensive renovation. The publicly supported theater constitutes the center of Dutch-language culture in the capital. It includes a contemporary dance company and a choreographer in residence.

– L –

LACE. One of the trademark crafts of Brussels, lace making evolved from embroidery. Needle lace appeared in Italy, most likely in Venice, at the end of the first quarter of the 16th century. Bobbin lace emerged at the same time simultaneously in Italy and **Flanders**. Derived from a weaving of braids technique, bobbin lace developed from the practice of weaving ribbons and other edgings on looms or plaiting them on cushions using pins to hold the criss-crossed thread in place.

Lace making began to be taught to young girls, and, by the second half of the 16th century, **women** throughout Belgium were practicing the craft. At the same time, demand for lace rose with developing tastes in fashion. The original form of lace was purely geometric in design and used to decorate clothing. Around 1580, ruffs edged with lace became fashionable and, as they became larger in succeeding decades, the lengths of fabric needed to create them necessitated large-scale production. Family-based workshops sprang up in Brussels and convents and orphanages also served as low-cost and plentiful sources of labor.

By the 17th century, Brussels had emerged as one of Europe's main lace making centers, renowned for the fineness of thread employed and the beauty of the motifs that were crafted. Demand increased as fashion dictated larger displays of lace. Sewn on to shirt collars and cuffs and adorning boot tops, lace was later used to make entire veils and gowns and for trim on bedspreads and tablecloths.

The bobbin lace of **Flanders** known as "point d'Angleterre" became especially associated with Brussels. Perfected around 1650, this lace would change in design but not in methods of production, being created without technical changes through the centuries up to **World War II**.

The name "Brussels" together with "Angleterre" came to designate bobbin laces from the city in the 18th century, a period marked by increased specialization. Sumptuary laws that had forbidden adornment with lace by the lower classes were no longer operative, adding to demand.

The early years of the 18th century were marked by a specific design that featured a net based on round stitches. After 1760, the finer

"droschel" net consisted of a ground of small hexagonal meshes, with the two vertical sides of each mesh composed of four threads plaited four times.

Lace making in Brussels evolved from use of single continuous thread, by which only small pieces would be produced, to a noncontinuous thread technique, which permitted motifs to be worked separately and then connected by a network of meshes. Henceforth, large pieces could be created very quickly, a development that revolutionized the trade in allowing lace makers to respond swiftly to changes in fashion. The variety of designs became vast because the noncontinuous technique facilitated many ingenious arrangements. Brussels lace makers excelled at intricate incorporation of objects as diverse as people, buildings, and foliage. From the 1680s to about 1750, the strength of the trade in Brussels lay in its ability to create patterns in the French taste then in vogue and its dexterity in adapting quickly to changes in fashion. Highly sought after and very expensive, lace from Brussels became a favorite of the aristocracies and royal families of Europe.

Lace became unfashionable in the late 18th century during the French Revolutionary and Napoleonic periods. However, the 19th century saw a revival with the rise of regional costumes, including headdresses, and the vogue of wedding gowns, which became de rigueur beginning in the 1830s.

Machine net appeared in the early 1800s, which gave rise to appliqué work. Lace makers in Brussels adopted it quickly. The droschel background that had formerly characterized its laces was rarely employed after 1830. Instead, bobbin-made motifs were applied to machine net, which made possible rapid production of large-size pieces. Known as Brussels appliqué or "application d'Angleterre," it was noted for its high quality and rich design. Other laces included "point de gaze," a needle lace, and "Duchesse," a bobbin lace that appeared in the mid-1800s, which was inspired by Brussels patterns of the 17th century. With its light mesh background and often encrusted with medallions of needle-made point de gaze, Duchesse lace became a famous Brussels specialty.

Large quantities of lace were produced in the city's workshops, where some 10,000 women labored through the 19th century. Most production was exported, especially to North America, where no major

hand-made industry existed, and South America, where a great deal of lace was traditionally worn.

Demand at the turn of the 20th century for quantity remained high, but not for quality. Machines imitated every style of lace. Competition grew apace and led the hand-made lace makers of Brussels to specialize exclusively in the luxury trade. Still, the traditional clientele for hand-made lace—the upper classes—turned more and more to antique laces, which in turn grew to become museum pieces. During **World War I**, souvenir laces with patriotic decorations were crafted. Production for the **tourist** trade continued through the century. However, employment declined steadily as fewer women learned the craft and much production shifted to the Orient. World War II marked the definitive end of commercial hand-made lace in Brussels. The machine lace on sale today is made in China and is cheaper but inferior in quality.

Churches and **museums** are replete with representative examples of the handicraft. The Musée du Costume et de la Dentelle (Museum of Costume and Lace) in the **Maison du Roi** houses an array of displays.

LAEKEN/LAKEN. Formerly a village separate from Brussels, Laeken began as a tiny community directly north of Brussels. Its origins are unknown although official documents dating from 1080 and 1090 refer to it under the Latin name Laca. From 1331, the **commune** belonged to the *cuve* of Brussels and its early history was largely that of a rural outpost of the city. At the beginning of the 19th century, there existed about 50 houses and 1,100 inhabitants. Many city dwellers began to build homes among its undulating hills and valleys, drawn to the area by the chateau built here during the **Austrian regime**. There were no streets and few paved roads traversed Laeken on the accession of **Leopold I** as king of the Belgians in 1831. The establishment of the residence of the ruling family here has made Laeken synonymous with the monarchy. By 1920, the community counted 20,000 residents and it was known as Brussels "second district." A short distance from the city, Laeken was long targeted for annexation by city officials. Expansion of the facilities of the **Port of Brussels** and the need to facilitate administration of the royal grounds (*domaine royal*) finally led to its incorporation within Brus-

sels on 30 March 1921. *See also* CHÂTEAU ROYAL DE LAEKEN; SERRES ROYALES.

LAERMANS, EUGÈNE-JULES-JOSEPH (1864–1940). A painter and etcher, Eugène Laermans was born in **Molenbeek-Saint-Jean** on 21 October 1864. He was early associated with the artists' groups Voorwaarts (1891) and Pour l'Art (1892) and he participated in the first exhibition of **La Libre Esthétique** (1894). His work evolved from naturalistic portraits to his own darker style, expressive of his introspection and dislike of crowds, itself a reflection of the fact that he was born deaf and became blind in 1924. Laermans's preferred themes were drawn from the lives of farmers and workers, his **painting** paralleling the social movements in evidence in Belgium in the last quarter of the 19th century. Laermans died in Brussels on 22 February 1940.

LA FONTAINE, HENRI (1854–1943). Henri La Fontaine was born in Brussels on 22 April 1854. A lawyer active in promoting pacifism, he taught international law at the **Université libre de Bruxelles**. He founded, together with **Paul Otlet**, two **international organizations**—the Institut international de Bibliographie (1895) and the Office central des Associations internationales (1910), the precursor to the Union of International Associations. In 1913, La Fontaine was awarded the Nobel Peace Prize. He died in Brussels on 14 May 1943.

LAINES, RUE AUX/WOLSTRAAT. On the rue aux Laines between 1902 and 1905, 26 houses were built by the duke of Arenberg, then the occupant of the **Palais d'Egmont**. Called "Arenberg houses," 21 were designed by Guillaume Low. The street was cut in two on construction of the **Palais de Justice**, dividing its character between the refined Sablon district, on the one hand, and the working-class **Marolles**, on the other.

LAMBERT I (?–1015). The oldest known count of **Leuven**, Lambert I first appears in documentary accounts in 1003. He acquired Leuven and its surrounding lands by inheritance, to which he quickly added the county of Brussels through marriage to Gerberga, the daughter of **Charles of France**.

LAMBERT II (r. 1041–1063). Lambert II, also known as Balderic, assumed the title of count of **Leuven** following the death of his nephew Otto. A fierce defender of his prerogatives, he scorned both temporal and spiritual authorities, and, in 1051, he took up arms against Emperor Henry III, by whom he was defeated.

Brussels began its growth during his reign. Lambert II ordered construction of the church of Saint-Michel, to which, in 1047, he ordered the transfer by splendid procession of the remains of Saint **Gudule**. (The church was subsequently known as that of **Saints-Michel-et-Gudule**). He constructed the fortress on the **Coudenberg** hill and ordered the building of the **first town wall**. The first privileges granted to town residents date from his rule. In a document of September 1062 he is referred to as Lambert, count of Brussels.

LANGUAGES. The status of Brussels as capital and its location close to the country's linguistic divide has made the city both the focal point and the flash point of issues raised by language that have riven modern Belgium.

A **Dutch** dialect was the language of daily life and commerce from the city's origins through the 18th century. Local **government**, religion, and the law courts employed, in addition to Latin, Dutch. The **Burgundian regime** brought a **French**-speaking court that began a gradual growth in the use of French. French became the language of the central government and of the nobility, culminating in a French-speaking top social stratum, who resided largely in the **upper town**, solidly in place by the 18th century. French began making inroads among the upper middle classes in the 1700s, a century that ended with inauguration of the **French regime** when the city's public life became completely Frenchified and the language exerted an enormous impact on the upper middle classes and intellectual circles.

An effort to make Dutch the exclusive official language in Brussels during the **Dutch regime** failed. The **Belgian Revolution**, abetted and directed by the capital's French-speaking elites, and the establishment of a centralized state on the French model led to enshrinement after 1830 of French as the de facto official language (and, in some cases, as the de jure language, e.g., publication of laws and military decrees). Article 23 of the 1831 constitution made the choice of language "optional," thus ensuring no legislative restric-

tions on the spread of French. From 28 August 1830 the minutes of the city council meetings were no longer drawn up in Dutch but in French. The first language census (1846) revealed that 36.7 percent of residents spoke French.

In the 19th century, French was the language of social and economic advancement, and the influence of Paris dominated fashionable life, the arts, and culture. The imposition of free, primary **education** (1880) proved a powerful means to promote use of French. Dutch, viewed as the language of cultural backwardness, was associated with the laboring classes. Dutch-language strength centered on lower-middle-class **immigrants** from **Flanders**, who became bilingual, and whose efforts to advance the use of Dutch focused largely on cultural activities. Through the 19th century, the mixed language status of Brussels was recognized as appropriate for the capital. A law of 17 August 1873 allowed use of Dutch in judicial courts on a case-by-case basis, and a law of 22 May 1878 allowed an optional use of the language by state civil servants in dealing with residents and local authorities.

Burgomaster Charles Buls promoted bilingualism in education, and bilingual street signs appeared. However, after 1888 Dutch-speakers lost their already limited influence in city government and bilingualism waned. Street signs reverted to French. They became bilingual again at the turn of the 20th century. Suffrage reform (1893) saw the start of pressure for equality between the languages, guaranteed by a law of 1898. Language option was made available in judicial and educational arenas—a Dutch-language court of assize was set up in Brussels in 1908 to service **Brabant**.

German occupiers in **World War I** and **World War II** promoted the use of Dutch, engendering strong anti-Dutch sentiment among French-speakers. A law of 31 July 1921 introduced the concept of territoriality in legislation in stipulating that laws and proclamations had to be published in both languages on request of 20 percent or more of voters. A law of 28 June 1932 prescribed compulsory bilingualism for public pronouncements and bilingual officials were required to staff offices that served the public. French continued to spread throughout the early 20th century from 1910, when French-speakers outnumbered Dutch-speakers only within the **pentagon** and six nearby suburbs (**Etterbeek**, **Forest**, **Ixelles**, **Saint-Gilles**, and

Schaerbeek) to 1930, when **Uccle**, **Watermael-Boitsfort**, **Auderghem**, and the two Woluwes were majority French-speaking.

The 1947 census (not published until 1954) showed growing French-language use in outlying **communes** with only **Evere** registering less than 50 percent Francophones. Dutch-speakers began to fear that French would spread throughout all of Flemish Brabant ("oil spill" effect) and Brussels would merge with **Wallonia** to dominate the country. Flemish newcomers continued to assimilate, a process that, by the second generation, often led to exclusive use of French. Brussels's growing role as an international center was viewed as an additional spur to French predominance. Demands by Dutch speakers that definitive language lines be drawn around a bilingual capital region to be surrounded by Dutch-only administrative districts were countered by French-speakers' claims for language rights in peripheral areas around Brussels and creation of a bilingual metropolitan region to encompass all of Brabant. Beginning in the late 1950s, Flemish pressure groups accelerated their activities culminating in an end to language censuses in 1961. By a law of 8 November 1962 a language border was drawn across the country with Brussels situated several kilometers north of the line. A law of 2 August 1963 mandated strict equality for the two language groups for all local offices in the newly created Brussels bilingual district (*arrondissement*).

French speakers continued their outward movement through the 1960s, although stabilization set in beginning in the 1970s. By this time, the language issue was subsumed within a wider movement toward **federalization** of Belgium, a process that led to a series of institutional reforms culminating in the creation in 1995 of three autonomous regions, including the bilingual **Brussels Capital Region**. The federal system, demographic and economic growth in Flemish Brabant, and a weakened grip by Brussels-based political elites on the region have lessened linguistic tensions. While it is estimated that approximately 85 percent of area residents are French-speaking, the number of Dutch speakers is no longer decreasing and it increases sizably when account is taken of the work week population.

Creation of the **communities** has ensured that division would characterize cultural life. Festivals, clubs, and television and radio stations belong to one or the other linguistic group.

It is important to note that, notwithstanding its official status as one of Europe's few bilingual capitals, Brussels has become increasingly multilingual in recent decades. Furthermore, the notion of a monolingual city is no longer valid. Rather, foreign-language **expatriates** and immigrants use French as a lingua franca while the global dynamics of English make it a language of growing use. *See* appendix F for a division of residents according to languages used. *See also BRUXELLOIS*.

LAUREYS, FÉLIX ADRIEN-JEAN (1820–1897). Architect Félix Laureys was born into a brew making family in Ostend on 12 April 1820. He studied at the **Académie royale des Beaux-Arts** under the direction of his uncle **Tilman-François Suys**. Following studies abroad, he undertook an extensive career in designing a number of residences, especially in Brussels, as well as major architectural projects, done principally in neo-Gothic style. They included a reconstruction of the **Gare du Nord** in 1885. Laureys died in Brussels on 13 February 1897.

LAUTERS, PAUL (1806–1875). Born into a poor family in Brussels on 16 July 1806, Paul Lauters studied at the **Académie royale des Beaux-Arts**. A painter (*Bruxelles et ses environs*, Brussels and environs), he was appointed a professor of design at the École royale de la Gravure, which opened in 1836. He participated in all of the exhibitions in Brussels beginning in the 1840s. His landscape **painting**s of Belgian sites were known for their simple elegance. Lauters taught design at the Académie royale from 1848 until his death on 12 November 1875 in **Ixelles**.

LEMONNIER, ANTOINE-LOUIS CAMILLE (1844–1913). Camille Lemonnier was born in **Ixelles** on 24 March 1844. A **French**-language author of realistic and naturalistic novels, Lemonnier wrote his first work *Un mâle* (A male) in 1881, which remained one of his best known. His writings were characterized by an attention to detail and verbosity, and his later novels exhibited greater moderation. Lemonnier was a prolific writer and the pictorial characteristics of his works exerted a profound influence on French-language **literature** in Belgium before **World War I**. Known as the "Marshal of Belgian

Letters," Lemonnier was also an art historian and art critic. He died in Brussels on 13 June 1913.

LENNOX, CHARLES (1764–1819). Charles Lennox, the fourth duke of Richmond, together with his wife Lady Charlotte held the ball on the evening of 15 June 1815 from which Arthur Wellesley, the duke of Wellington, departed for **Waterloo**. With 13 of their 14 children, they moved to a townhouse on the rue de la Blanchisserie in 1814. There were 222 guests at the ball, most of them English, but also including William, the prince of Orange, and his brother **Frederick**. The duke received a message about midnight that **Napoléon Bonaparte**'s armies were approaching Quatre-Bras. He gave orders to prepare to march early that morning and, then, not wishing to interrupt the soirée, remained until 3 A.M. Lennox was appointed governor of British North America in 1818. He died of hydrophobia near Richmond, Canada, on 20 August 1819.

LEOPOLD I (1790–1865). Leopold George Christian Frederick, first king of the Belgians, was the youngest son of Francis Federick, duke of Saxe-Coburg-Saalfeld. A page at the court of **Napoléon Bonaparte** and then a general in the Russian army, he married Princess Charlotte, heir presumptive to the British throne, in 1816. After her death in 1817 he remained in Britain, where he accepted election as king following the **Belgian Revolution**. On arrival in Brussels, Leopold received the keys to the city at the porte de Flandre from **Burgomaster Nicolas Rouppe** and his inauguration took place on 21 July 1831 at the place **Royale** on a throne erected on a dais before the decorated façade of the church of **Saint-Jacques-sur-Coudenberg**.

Leopold was an active proponent of **urban development** and embellishment in seeking to upgrade Brussels to a condition befitting a capital city. He sought to reinforce royal power by obtaining the right to appoint burgomasters and **aldermen**, but he met determined opposition from traditionalists who viewed excessive centralization as destructive of Belgian liberties. The king secured the right to appoint only the burgomaster of the **communes**. An ardent enthusiast of **railways**, an interest he acquired during his years in Britain, Leopold promoted rail construction and encouraged industrial and commercial development. In 1832, he married Louise-Marie d'Orleans,

daughter of King Louis-Philippe of France. Leopold died at the **Château royal de Laeken** on 16 December 1865.

LEOPOLD II (1835–1909). Leopold Louis Philippe Marie Victor de Saxe-Cobourg-Gotha, the second king of the Belgians, was born in Brussels on 9 April 1835, the son of King **Leopold I** and Queen Louise-Marie d'Orleans. He was raised under a strict regimen at the **Château royal de Laeken**. On 22 August 1853, he married Archduchess Marie-Henriette of Hungary in a civil ceremony at the **Palais Royal** and a religious service at the collegiate church of **Saints-Michel-et-Gudule**, followed by an *ommegang* through the city streets.

As duke of **Brabant**, Leopold traveled widely and he showed an early, keen interest in **urban development** in Brussels. He assumed the throne in 1865 and set out to raise the status of his kingdom on the world stage. Befitting that goal, Leopold affirmed that "Brussels can become the turntable of Europe," and to further that aim he supported expanding and updating the capital's **transportation** infrastructure together with an ambitious building program. Known as the "king-builder," he backed the project to vault the **Senne** River and lay out the central **boulevards**. He was a driving force behind redevelopment of the **Mont des Arts** and construction of the **Basilique nationale de Sacré-Coeur**. The king promoted development of the avenue **Louise** and environs, the **Palais de Justice**, the royal grounds at **Laeken**, the **Cinquantenaire**, and the avenue de Tervuren, the thoroughfare designed to link the latter complex with the royal estate in **Tervuren** as well as the Musée royale de l'Afrique centrale.

Strong-willed and energetic, Leopold contributed substantial funds to building projects, much of it drawn from the enormous fortune he acquired from exploitation of the Congo Free State, a colony he ruled personally from 1885 to 1908.

Scandalous in his private life, the king maintained a succession of mistresses, but he left no heir. His only son died at age 10, and he barred his three daughters from the succession, which passed to his nephew **Albert I**. Leopold died in the palm greenhouse (**Serres royales**) at Laeken on 17 December 1909. An equestrian statue of the king by Thomas Vinçotte (1850–1925) stands in place du Trône.

LEOPOLD III (1901–1983). Leopold Philippe Charles Albert Meinrad Huburtus Marie Miguel, the fourth king of the Belgians, was born in Brussels on 3 November 1901. He ascended the throne on the death of his father **Albert I** on 17 February 1934. Leopold occasioned intense controversy over his role during **World War II**, when he chose to remain in Belgium rather than seek exile following the surrender of 28 May 1940. He resided with his family at **Laeken** and was later transported to Germany, where he was liberated in 1945. He was accused by some, notably the Socialists, of collaboration, and his conduct engendered bitter national divisions. A regency under Prince Charles was established in 1944 and the "royal question" was put to a referendum on 12 March 1950. Brussels residents voted 48 percent to allow him to retain the throne (57.7 percent nationwide) but the political climate remained incendiary and Leopold renounced the kingship in favor of his son **Baldwin I** on 16 July 1951. He died in **Woluwe-Saint-Lambert** on 15 September 1983.

LÉOPOLD (district). During the Middle Ages, the Léopold district was largely uninhabited. A small summer house replete with a vineyard was built by the dukes of Burgundy in the 15th century. In the 16th century, a number of aristocratic villas joined that of Cardinal Granvelle, adviser to **Margaret of Parma**, who built his second residence along the banks of the **Maelbeek** stream. In the 18th century, only one paved road—the chaussée d'**Etterbeek**—traversed the area.

Forming a part of **Saint-Josse-ten-Noode**, the area began to be intensely developed following Belgian independence in 1831. Aristocratic and upper-middle-class city residents began to build homes that afforded them greater space beyond the **inner ring road** with the added bonus that produce was cheaper outside the city **toll gates**. They disdained the left bank of the **Senne** River where the work of building **boulevards** on the site of the **second town wall** remained unfinished and where factories and workshops proliferated.

In 1838, real estate developers formed the Société civile pour l'Agrandissemant et l'Embellissemment de Bruxelles to undertake a vast **urban development** scheme in the vacant areas beyond the boulevard du **Régent**. King **Leopold I**, anxious to promote an area laid out with wide, straight streets so different from those in the **lower town**, purchased shares and consented to give his name to the

new district. In 1839, to encourage building, the city opened a new gate—porte Léopold—joining rues Lambermont and Belliard. Under a law of 7 April 1853, the city acquired the district in an agreement, one of the stipulations of which mandated the city to fund creation of a parade grounds for army maneuvers (the current site of the **Cinquantenaire**) to replace the Champs de Mars near the porte de Namur, where new construction made artillery practices no longer possible. In 1857, a viaduct carrying the rue de la **Loi** across the Maelbeek valley was completed. Development aimed to attract aristocrats and the wealthy Catholic bourgeoisie.

By the 1860s, the quarter had become the city's richest and most fashionable. Major transformations took place from the end of the 1950s. The residential character of the district was profoundly altered with construction of office buildings, which are now pervasive. The building of the **Berlaymont** marked the area's identification as the location of European institutions, with which it has now become synonymous. A portion of the quarter is now known as the European district. Organizations affiliated with the **European Union** now account for approximately 36 percent of total office building space. Construction has been ongoing since the late 1980s, and a plan to redesign the European district to diversity its character by introducing residences, shops, and cultural venues, while at the same time meeting heightened needs for security, is currently under study.

LES VINGTS. *See* LES XX.

LES XX. A circle of artists formed in late 1883 and originating as a breakaway from the L'Essor circle, Les XX (Cercle des Vingts; Les Vingts) consisted of less than 20 founding members, including Paul du Bois, Jean Delvin, James Ensor, Willy Finch, Charles Goethals, Jef Lambeaux, Pericles Pantazis, and Theo van Rysselberghe, among others. The group owed its origin primarily to the efforts of Octave Maus (1856–1919), a Brussels-born lawyer and writer on art, who served as secretary, sponsor, and exhibits organizer. The circle was marked by extreme flexibility in organization and it welcomed as exhibitors artists worldwide who shared the members' modern approach to art.

The first exhibition opened on 1 February 1884 at the **Palais des Beaux-Arts** with annual salons held thereafter. The membership

experienced high turnover especially in the early years when conservative adherents reigned. Marked by innovative exhibits, salons revealed a strong stress on realism and the study of nature. Impressionists such as Claude Monet, Berthe Morisot, Pierre-Auguste Renoir, and Alfred Sisley in the mid-1880s were followed by then little-known postimpressionists in the late 1880s and early 1890s, including Georges Seurat, Camille Pissarro, Henri de Toulouse-Lautrec, and **Vincent Van Gogh**.

In addition, musical concerts held at Les XX from 1888 to 1894 were among the most innovative in Europe. Salons held by the group exerted an influence on neighboring countries, with exhibitions in Amsterdam and Paris modeled on those in Brussels.

Growing tensions generated by rivalry among members, the rise in popularity of the decorative arts, and the need to impose more managerial order led to the group's dissolution in July 1893. **La Libre Esthétique** followed as its successor. *See also* PAINTING.

LEUVEN/LOUVAIN. Leuven is located in Flemish **Brabant** 25 km (16 mi.) east of Brussels. Strategically positioned on the **Dyle** (Dijle) River commanding the route from the Rhineland to the sea, Leuven was founded as a trading settlement on the site of a Viking fortress. The capital of the dukes of Brabant, it grew wealthy in the **cloth** trade. Brussels began to emerge as a rival as early as the second quarter of the 14th century by which time its wealth equaled that of its eastern neighbor. The dukes began spending increasing amounts of time in Brussels, which, less dependent on cloth, suffered less from English competition. Economic malaise in Leuven induced hundreds of merchants and craftsmen to move to Brussels in the mid-14th century. Leuven was also plagued by persistent political turmoil as the popular classes sought a share in government. The dukes, notably John III, **Joan**, and Wenceslaus, stayed frequently in Brussels, whose calmer political climate induced the gradual relocation of the ruling court and household there. By the end of the ducal wars of succession and the onset of the **Burgundian regime** in the early 15th century, Brussels had supplanted Leuven as the de facto capital, a status made official in 1531.

In 1425, the Université catholique de Louvain was founded after officials in Brussels rejected locating it there, fearing an influx of student-borne licentiousness and rowdyism.

LIBRE ESTHÉTIQUE, LA. Founded on 29 October 1893, La Libre Esthétique (The Free Aesthetic) served as the successor to **Les XX** in sponsoring annual art exhibitions from 1894 to 1914. To avoid the rivalries and cliques that had plagued its predecessor, the organization, whose founding spirit was provided by Brussels-born lawyer and writer on art Octave Maus (1856–1919), excluded artists from its managing board, which was composed of industrialists, collectors, critics, and patrons drawn from the city's upper social circles. The first exhibition featured some 85 artists and 500 works. Early salons stressed the decorative arts. Symbolism was well represented at the second salon. From 1904, under Maus's stipulation, annual shows centered on specific themes, such as landscape or portraiture, schools from individual countries, and established styles. Although organizers sought to combine modernity with conformity, the novel characteristics formerly so much in evidence at the Les XX salons gave way to increasing emphasis on the past and the proven. Retrospectives predominated at the turn of the 20th century. The salon of 1905 honored impressionist painters from many countries while those of 1906 and 1907 displayed works by the Parisian "Fauves" as well as those of conventional imitators of past styles. The stress on the past marked the final salons. *See also* PAINTING.

LIGNAGES. The *lignages* (clans) were voluntary groupings of the great patrician families of Brussels. Chronicled for the first time in 1306, members primarily consisted of the city's wealthy residents, who acquired their status by various means—through land ownership, service with the ducal court, and investment of earnings in business enterprises. Some were descendants of thrifty or fortunate yeomen who purchased the title to the land they tilled. Theoretically, members had to prove paternal or maternal descendence from an office-holding **alderman** although, as membership was not fixed, many members were not direct lineal descendants. Some members claimed descent from more than one *lignage* and, to curtail abuses, a ducal act of 19 June 1375 decreed obligatory registration in the city's books of all male members aged 28 years or more who were married or widowed. They were obliged to designate affiliation with one particular *lignage*.

As a body they were well-to-do, although some were poor. Many lived in luxury on rents that rose as the city's prosperity grew, on revenues secured by farming state taxes, on banking, and on commerce. Well-off members of the **guilds** could secure admission.

The seven *lignages* of Brussels were Coudenberg, Sleeus, Sweerts, Steenweghe, t'Serroelofs, Robenbeke, and t'Serhuygh-skints. The last was replaced in the 14th century by Clutinc, according to certain sources.

Members adopted the manner of living of the feudal aristocrats, many of whom they absorbed or drove away. They built great stone houses and they formed the civic army. They grew more exclusive and overbearing over time, although they did build and endow **hospitals**, orphanages, and especially churches.

By 1421, the *lignages* governed the city exclusively, together with the ***amman***, through the seven aldermen, one per *lignage*, based on the act of 12 June 1306. They held the two posts of treasurer. Each family held a key to one of the **gates** along the **second town wall**. Each boasted its own coat of arms and livery.

The *lignages* quarreled among themselves over representation in the governing of the **cloth** guild in the 14th century and over city offices in the 15th century. They lost their monopoly in the college of aldermen in 1476, and patricians began to withdraw increasingly from trade and municipal affairs. They were gradually absorbed into the ranks of the territorial aristocracy. Emperor **Charles V** deprived them of their last political prerogatives in decreeing, in 1532, that any nobleman, whether or not a member of a *lignage*, could be eligible to hold city office. The great family clans were abolished officially at the end of the 18th century.

LINT, LOUIS VAN (1909–1986). Painter Louis van Lint was born in **Saint-Josse-ten-Noode** on 25 December 1909. His earliest **painting**s reflected traditional techniques, but the influence of abstract artists such as Pablo Picasso exerted a growing effect and lyrical, abstract works in pronounced half tones of gray and blue became characteristic as he gravitated toward geometric styles. In 1945, he became associated with the group Jeune Peinture Belge. List also produced decorative panels and wall paintings. He died in Brussels on 28 December 1986.

LITERATURE. One of the great mystical authors of the Middle Ages, **Jan van Ruusbroec** wrote devotional treatises from his monastery in the **Forêt de Soignes** in the 14th century. French poet Eustache Deschamps spent three years in Brussels about 1380 and composed complimentary verses on living there. Petrarch visited Brussels after his expulsion from Florence and writers were drawn to the brilliant court life beginning with the **Burgundian regime** and culminating with the reign of Emperor **Charles V**. **Erasmus** stayed briefly in **Anderlecht**. Later in the 16th century, Philips van Marnix van Sint Aldegonde (1540–1598) wrote polemical tracts in support of Calvinist reforms while the poet Catherine Boudewyns (1520–1603) decried the hardships endured by faithful Roman Catholics during the period of Protestant ascendancy in the **wars of religion**.

During the **Austrian regime**, a literary society was founded by the count of Cobenzl, Empress Maria Theresa's minister in the Austrian Netherlands (1787). Voltaire visited in the 1740s, living in the rue de la Grosse Tour where he finished his play *Mahomet*. Literary salons were fashionable during the rule of **Charles of Lorraine**. A Société de littérature was founded in 1800.

Literary visitors were especially prominent in the 19th century, notably Alexandre Dumas, Lord Byron (George Gordon), Matthew Arnold, **Charlotte Brontë**, Honoré de Balzac, Arthur Rimbaud, and **Paul Verlaine**. Rimbaud published his *Une saison en enfer* (A season in hell) in Brussels in October 1873. Charles Baudelaire and Herman Melville wrote that they did not like the city.

Literary societies were very few before the arrival of French refugees after the coup d'état of Napoléon III on 2 December 1852. The emigrés—**Victor Hugo** an eminent member—stimulated intellectual life, and literary meetings soon spread in **cafés and taverns** around the city. *La Jeune Belgique*, founded in 1881, marked the start of a literary flowering, with many reviews appearing in the 1880s and 1890s (*L'Artiste, Courrier hebdomadaire*), although most were short-lived. **Camille Lemmonier** contributed regularly to journals. **Charles de Coster** published his masterpiece *The Glorious Adventures of Tyl Ulenspiegel* in Brussels (1868). Coster, from **Flanders**, wrote in **French**. **Dutch**-language authors who lived in Brussels included **Hendrik Conscience** and the great Catholic poet Guido Gezelle (1830–1899). André van Hassert (1805–1874) wrote

works strongly reflective of romanticism (*Quatre incarnations du Christ*, Four incarnations of Christ [1867]). Émile Leclerc (1827–1907) wrote the novel *Gabrielle Hauzy* with its setting in **Saint-Josse-ten-Noode** and other works (*L'Heritage* [Heritage]) were situated in 19th-century Brussels. **Léopold Courouble** and **Georges Garnier** penned novels about the manners and morals of the citizens of Brussels at the turn of the 20th century.

Odilon-Jean Périer (1901–1928) lived most of his short life at rue Defacqz 50, and both his home and his native city served as subject and backdrop for much of his poetry, which included collections titled *Notre mère la ville* (Our mother the city [1922]) and *Le Citadin* (The city dweller [1924]).

Jules Destrée founded the Académie royale de Langue et de Littérature française in Brussels (1921) and led a literary revival after **World War I**. Notable writers included **Michel de Ghelderode** and Stanislas André Steeman. Writers' associations in the city have published their works in publications that have included *Revue nationale*, *Revue nouvelle Le Flambeau*, and *Revue générale belge*. The city has played a central role in works by **Louis Quiévreux**, **Jean d'Osta**, and folklorist **Albert Marinus**. **Jeroen Brouwers**, a noted author from the Netherlands, has penned writings that reflect on his life in Brussels. French-language poet Paul Nougé (1895–1967) made use of experimental language. Most recently, **Pierre Mertens** won the Prix Medici in 1987 for his works. *See also* THEATERS.

LOCQUENGHIEN, JEAN DE (1517–1573 or 1518–1574). Born in Brussels on 27 January 1517 or 1518, Jean de Locquenghien was a member of a family in service to the court of Emperor **Charles V**. Jean entered the *lignage* of Sleeuws, and, in this way, he secured posts in the city administration. He served as an **alderman** in 1547 and 1548, a **burgomaster** in 1549, 1550, and 1553, and a treasurer in 1551 and 1552.

In 1554, he succeeded to the post of *amman*. He served here for 20 years, strictly enforcing the decrees of Charles V and Philip II. As burgomaster, he dug the first shovel of earth at the groundbreaking for the **Willebroeck Canal** on 16 June 1550. He died in Pamele, near Oudenaarde, on 1 April 1573 or 1574.

LOI, RUE DE LA/WETSTRAAT. The rue de la Loi is, together with the rue **Royale**, one of only two streets that leave the **pentagon** in crossing the **inner ring road**. It was one of the four streets built to encircle the **Parc de Bruxelles** in the 1770s under plans of Barnabé Guimard (1731–1805). It was originally called rue de **Brabant** and was renamed in 1797. The street was extended in 1851 at the time the **Léopold** district was created.

LOMBARD, RUE DE/LOMBARDSTRAAT. This street originated in the 13th century when it was called rue des Fourons. A larger street than its neighbors, it housed **markets** and craft shops. The name change reflected the many moneylenders living here, who were designated Lombards in reference to early financial operators from Lombardy, Italy, who were known for charging excessive rates of interest. Archduke **Albert** and Archduchess **Isabella** decreed a limit on the amount of legal interest and they decreed construction here of an official lending house — Mont de Piété — built by their architect Wenceslaus Coeberger in 1618. It was closed in 1798 during the **French regime** but reopened in 1810. The building was demolished in 1847 to facilitate paving of the rue de Chemin de fer (today part of rue du **Midi**). To meet complaints of lack of access between the **lower town** and the **upper town** at the turn of the 20th century, the street was extended to the place Saint-Jean and the newer section was lined with upscale residences and specialty stores.

LOUISE, AVENUE/LOUIZALAAN. Named after the eldest daughter of King **Leopold II**, the avenue Louise was built to connect the city with the **Bois de la Cambre**. In the mid-19th century the woodlands could be reached only by a circuitous route. To facilitate Sunday promenades, two landowners (Jourdan and De Joncker) built a square (place de Charleroi, today's place Stéphanie) and a short stretch of road in 1841 that, by 1850, featured 18 elegant homes. Brussels and **Ixelles** battled over jurisdictional rights to a prolongation of the street for 10 years, a struggle that was compounded by administrative delays and costly construction plans to level the undulating terrain. A law of 21 April 1864 ceded to Brussels a narrow band of territory in **Saint-Gilles** and Ixelles on both sides of the avenue. The thoroughfare was rapidly laid and quickly bordered by elegant town houses

that made it the most aristocratic promenade in Brussels in the late 19th and early 20th centuries. A double row of chestnut trees lined the street in 1900. In the early 20th century, a rail line for **trams** ran on the left side of the avenue with the right side reserved for horse traffic. The center of the road later served automobiles. The first apartment buildings appeared in the 1930s.

The avenue lost much of its charm with the growth of automobile traffic. At the end of the 1950s, a number of underpasses were built that definitively altered its appearance. It remains a center of upscale retail trade.

LOUPOIGNE, COUSIN CHARLES DE. *See* JACQUEMIN, CHARLES-FRANÇOIS.

LOWER TOWN. The sections of the city that date from the earliest origins of the city constitute the lower town (*bas de la ville*). The name derives from the area's geographic location in the **Senne** River valley below the **Coudenberg** and **Treurenberg** hills, on, around, and beyond whose heights lies the **upper town**.

Long prone to flooding when the Senne overflowed its banks, the area lost favor with the ruling elites, who followed the counts of **Leuven** to the upper town when the latter built their fortress-residence there in the 11th century.

The lower town comprises the medieval heart of Brussels, which grew around the **Grand' Place** and the **port** alongside the river. A commercial area from its beginnings, it still preserves the network of narrow, winding streets and lanes around the Grand' Place at the same time that other districts have undergone much rebuilding with modern steel and concrete structures. The **Îlot Sacré** district, much renovated, has attracted growing numbers of upscale residents.

Associated with trade and industry, municipal autonomy and urban prerogatives, the lower town acquired over time a pronounced working-class character. As such, it stood in marked contrast to the aristocratic upper town, where the rulers of **Brabant** resided.

LUNETTES (PETITE IMPASSE DES). The petite impasse des Lunettes is the narrowest alleyway in Brussels. It dates back centuries and was named rue d'Un à Un in the 18th century because only

one person at a time could pass through the space. Today it serves only as an access lane to the backs of buildings fronting rue des Vierges, which runs parallel to it.

LUYSTER VAN BRABANT. A document published in 1699, the *Luyster van Brabant*—its full title, *Den Luyster en de glorie van het hertogdom van Brabant*—consisted of a compendium of rights and privileges accorded to the **nations**. It derives from a collection of documents found in a strongbox in 1698. The chest was retrieved from a group of materials that had been stored in the Tour du Miroir (site of the **Galeries Saint-Hubert**), which collapsed on 7 November 1696. Long thought lost, the documents were published together in the *Luyster* by members of the nations. Fearful that they would be used to justify demands for greater autonomy, King Charles II, through his governor, **Maximilian II Emmanuel**, banned the book. The action spawned an uprising by craftsmen in 1700. The insurgents met defeat and an edict by the Council of **Brabant** maintained the existing restrictions on privileges. Rebels cited the *Luyster van Brabant* again in 1716 in renewing their demands. *See also* ANNEESSENS, FRANS; SPANISH REGIME.

– M –

MADELEINE, RUE DE LA/MAGDALENASTEENWEG. After the **bombardment of 1695**, the rue de la Madeleine became one of the city's most fashionable arteries until the early 19th century. Gas lamps illuminated the street in the early 1800s.

MAELBEEK/MAALBEEK. The Maelbeek denotes the stream, a tributary of the **Senne** River, and the valley of the same name lying east of the **pentagon** that long served as a rural oasis, a source of water, and a site for commercial activities. A stop on the **metro** bears the name.

MAGRITTE, RENÉ (1898–1967). Surrealist painter René Magritte was born in Lessen on 21 November 1898. He studied for two years at the **Académie royale des Beaux-Arts**, and, strongly influenced by

the metaphysical **painting**s of Giorgio de Chirico, he evolved a style emanating from cubism and futurism that became one of the most widely recognized forms of surrealism. His pencil drawing *Le jockey perdu* (The lost jockey [1925]) embodied an early theme expressed in many later works. His paintings exhibit a restrained and quiet effect, despite an often contrasting juxtaposition of images. Erotic themes are important; however, the commonplace is also much in evidence, and typical paintings (*The Red Model* [1935]) depict intricate fantasies built around ordinary situations. He also completed wall paintings, including a work for the Palais des Congrès.

Magritte lived in Le Perreux-sur-Marne, France, and in Paris in 1928–1929. He returned to Brussels in 1930. He completed a considerable amount of work while living in **Jette** at rue Esseghem 135. Magritte died in **Schaerbeek** on 15 August 1967.

MAHILLON, VICTOIRE-CHARLES (1841–1924). Victoire-Charles Mahillon belonged to a family of musical instrument makers, the firm of Mahillon having been founded by his father in 1836. Born in Brussels on 10 March 1841, Mahillon helped manage the business after 1865. While working there he published writings on **music**, including *Eléments d'acoustique musicale* (Elements of acoustical music [1874]), and, together with his brother Jean-Joseph, he began to collect historic and exotic musical instruments. He also reproduced historical instruments. Following establishment of the Musée instrumental du Conservatoire royal de Musique de Bruxelles in 1877 Mahillon was named conservator. Under his direction, a collection was assembled of over 3,500 instruments from sources worldwide, which acquired an international renown. Between 1880 and 1927 he published five volumes of the **museum**'s catalog. Mahillon died on 17 June 1924 at Saint-Jean-Cap-Ferrat, France.

MAISON DE LA BELLONE/BELLONEHUIS (RUE DE FLANDRE 46). The Maison de la Bellone dates from the late 17th century. Richly decorated, the façade is thought to be the work of sculptor Jean Cosyn. The building takes its name from a bust of Bellona, the Roman goddess of war, that stands in the center above the arch over the front door. The structure is a representative example of a *maison de derrière* ("house at the back") as it is not visible from the street.

Exhibitions, concerts, and theatrical performances are now held in the building. Since 1995, it has been enveloped in a protective glass covering.

MAISON DU ROI/BROODHUIS (GRAND' PLACE). Located directly opposite the **Hôtel de Ville**, the Maison de Roi originated in the early 13th century as the Broodhuys (Bread Hall), the **guildhall** of the bakers. It was reconstructed in the early 15th century and, the bakers' **guild** having departed, it served as a storehouse used by bakers from outside Brussels to sell their goods. Acquired by the dukes of Burgundy to house tax offices and law courts, the Hertogenhuys (Duke's house) passed into the possession of **Charles V**, who ordered it demolished in 1512–1513. Rebuilding began in 1515 under architect **Lodewijk Van Bodeghem**, who was replaced in 1517 by **Heinrich van Pede**. Pede directed that piles be placed in the marshy ground to shore up the foundations. It became known as the King's House following King Philip II's installation of additional law courts in the late 16th century. In the 17th century, Archduchess **Isabella** had the structure rebuilt in stone. Destroyed in the **bombardment of 1695**, it was reconstructed in 1768 and shorn of its rooftop pediments and decorative sculptures. The building passed through several owners and was razed and rebuilt, beginning in 1873 and ending in 1895, according to original plans under the direction of municipal architect Victor Jamar together with **Henri Beyaert**. It houses the **Museum** of the City of Brussels (Musée de la Ville de Bruxelles).

MANNEKEN-PIS (RUE DE L'ÉTUVE, CORNER OF RUE DU CHÊNE). The *manneken* ("little man") has been an enduring symbol of Brussels since the original statuette was crafted in bronze by Jérôme **Duquesnoy** the Elder in 1619. A fountain existed on the site since the 15th century called "Little Julian" (Juliankensborre). Consequently, Manneken-Pis is also known as "Little Julian" (petit Julien, Juliaanske).

The little statue was removed from its pedestal during the **bombardment of 1695** and returned on 19 August. It has been stolen repeatedly, notably by English and French soldiers in the 18th century and, in 1817, by one Antoine Licas, a former convict who smashed it after absconding with it. A mold was made from the fragments, making the current Manneken-Pis a replica.

Dubbed the "oldest citizen of Brussels" the little lad relieving himself symbolizes the cheekiness yet charm, lack of prudery yet grace of **Brabant** and its capital. Theories abound as to the origin of the pose. The custom of presenting this mascot of Brussels with a suit of clothes dates to a gift bestowed by Governor **Maximilian II Emmanuel** of Bavaria during festivities held by crossbowmen on 1 May 1698. Selections from his sizable wardrobe are displayed at the Museum of the City of Brussels.

MARCHÉ AU FROMAGE, RUE DU/KAASMARKTSTRAAT. In the 13th century, the street was called Smaelbeke ("narrow stream") in reference to the rivulet that ran alongside. Cheese sellers' stalls were located here together with those of several others, including onion and chestnut merchants. Butchers arrived after 1615. The sale of cheese ceased before the 18th century, and the street was then occupied by carpenters and other craftsmen and tradesmen.

MARCHÉ AUX HERBES, RUE DU/GRASMARKTSTRAAT. The street constitutes a branch of the Steenweg ("stone road") that linked **Flanders** and the Rhineland in the early history of Brussels. In 1219, the city's fish **market** was set up here, which remained until 1604 when Archduke **Albert** and Archduchess **Isabella** transferred it to the banks of the **Senne** River. It was replaced by vegetable sellers in the 17th century, many moving from the **Grand' Place**. The locale was then known as Groentemerkt (vegetable market) or Gerstenmerkt (barley market), which was translated into French in the 18th century as Marché aux Herbes (vegetable market). A large butcher's market (Grande Boucherie) was founded here in the 13th century. The building that housed butcher's stalls was used until the beginning of the 20th century. It collapsed on 9 May 1917 and the Nouveau Palais, a complex of offices and shops, was built on the site in 1929.

MARCHÉ AUX POISSONS/VISMARKT. The Fish **Market** designates a lengthy, tree-lined area flanking a remnant of the city's old harbor on the northwest side of the church of **Sainte-Catherine**. Fish and other wares were sold here from the 19th century until 1955. A number of seafood restaurants help to maintain the maritime atmosphere. *See also* QUAYS.

MARCHÉ AUX PORCS, RUE DU/VARKENVLEESMARKT-STRAAT. This street was called Nouveau Marché aux Porcs before 1851, a name it had carried since 1660 when the pork **market** that had existed for centuries along the bassin des Barques was moved here. The pork market was relocated to the boulevard de l'**Abattoir** in the mid-19th century.

MARCHÉ AUX POULETS, RUE DU/KIEKENMARKTSTRAAT. The chicken **market** was held on this street since the city's early history. The lane crossed the **Senne** River via a stone-arched bridge called the pont des Bateaux. Beginning in 1604, a fish market was established at the bridge, henceforth dubbed the pont des Poissonniers. One half of the street was designated rue du Marché aux Poissons and one half rue du Marché aux Poulets. The chicken market held here was discontinued in 1802.

MARGARET OF AUSTRIA (1480–1530). The second child and only daughter of **Mary of Burgundy** and Maximilian of Austria, Margaret was born in Brussels on 10 January 1480. When her brother Philip I died unexpectedly in Burgos, Spain, on 26 September 1506 she was named regent of the Netherlands (18 March 1507). After her ceremonial entry into Brussels, she chose to establish the court at **Mechelen** partly to remove herself from the sometimes-turbulent politics of Brussels and partly because of ongoing construction at the **Coudenberg Palace**. She acted as intermediary between her father and his subjects and as guardian for her nephew **Charles V**. After his majority (1515), Charles rebelled against her influence. He moved to Brussels and, when he departed for Spain to assume his titles there, he left his aunt as regent. Soon realizing the value of her counsel, he appointed her governor-general on an occasional basis. Margaret advocated strict persecution of **Protestant** dissenters and fought the craft **guilds**, which steadfastly refused to approve taxes. Exasperated, she issued an ordinance in 1528 reducing the number of persons allowed to attend deliberations of the nine **nations** and, in July, forbade the crafts from gathering in a general assembly or keeping the minutes of their meetings. A patron of the arts, she ordered processions through the streets in 1529 in supplication for a release from the

plague, which began a tradition that endured for centuries. Margaret died on 1 December 1530 in Mechelen. *See also* SPANISH REGIME.

MARGARET OF PARMA (1522–1586). Born at Oudenaarde at the end of July 1522, Margaret of Parma was the illegitimate daughter of Emperor **Charles V** and Johanna von der Gheynst. Raised in Brussels under the supervision of **Margaret of Austria** and **Mary of Hungary**, she married Alessandro de Medici (1536) and, after his death (1527), Ottavio Farnese (1538). Margaret lived in Parma and Rome until appointed governor-general of the Netherlands by Philip II in 1559. Weak-willed, she leaned heavily on the advice of Cardinal Granvelle and, after his departure (1564), she proved conciliatory to the demands of rebellious nobles, with whom she reached agreement (23 August 1566) to allow a measure of toleration for **Protestants**. Growing violence in the **wars of religion** hardened antipathies and Margaret asked for, and received, permission to step down following the arrival of the duke of Alba (1567). She left for Italy on 30 December 1567. Margaret returned in 1580 following her appointment by King Philip II to share governance of the Netherlands with her son **Alessandro Farnese**. The latter, however, refused any limitation placed on his authority. She stayed on in the country until 1583 and then returned to Italy, where she died at Ortona on 18 January 1586. *See also* SPANISH REGIME.

MARIE-ELISABETH OF HAPSBURG (1680–1741). Marie-Elisabeth, archduchess of Austria and governor-general of the Austrian Netherlands, was born on 23 December 1680 in Linz, Austria. The elder sister of Emperor Charles VI, she was appointed by her brother to the post following Prince Eugene of Savoy's renunciation of the office on 24 November 1724. Marie-Elisabeth entered Brussels on 9 October 1725 and spent the remainder of her life in Belgium.

Installed in the **Coudenberg Palace**, she fled the premises consequent to its destruction by fire during the night of 3–4 February 1731. She then lived in the **Palais de Nassau**, the residence of the princess of Orange. In later years, she spent much time at Mariemont in the chateau that had been a favorite of Archduke **Albert** and Archduchess **Isabella**.

She strove to maintain Catholicism, promote economic growth, and reinforce imperial power vis-à-vis local self-**government**. Every Holy Thursday, she washed the feet of 12 poor women in Brussels, served them a meal, and gave them new clothing in a tradition that she brought from the court at Vienna. She died at Morlanwelz in the province of Hainault on 26 August 1741. *See also* AUSTRIAN REGIME.

MARINUS, ALBERT-CHARLES-ERNEST (1886–1979). Albert Marinus was born in Namur on 10 August 1886. A journalist, sociologist, and folklorist, he worked with the Union des Associations internationales (Union or International Associations) in promoting adoption of principles of international law. He directed research into the history and folklore of **Brabant** and served as editor in chief of the review *Le Folklore brabançon*. Believing that folklore represents living social customs and not just surviving remnants of past history, Marinus was instrumental in securing a revival of the *ommegang* pageant in Brussels, which was held in 1930. He died in **Ixelles** on 1 February 1979.

MARKETS. Probably the earliest market was that called simply the "lower market" (Nedermerckt) set up in front of the church of **Saint-Nicolas**, which is cited as early as 1174 (*see* BEURRE, RUE AU). By the beginning of the 14th century, markets had been established for selling foodstuffs and raw materials both on and in the vicinity of the "great market" (Grootmerckt)—**Grand' Place**. Goods were bought and sold originally at stalls in the open air, later replaced by covered structures (*halles*, *hallen*, and *huys*). Markets included those for fish, vegetables, bread (Broodhuys), meats, grains (Corenhuys), wool (Wolhuys), and cloth (Lakenhalle, Halle aux Draps).

Before the end of the 13th century, the ducal authority conceded to individual merchants the concession to operate stalls in payment of an annual rent. City authorities gradually acquired jurisdictional and financial authority over the markets, except for that in grain, which remained under ducal control until the mid-15th century.

City officials determined the days when and places where exchanges were made. Inspectors oversaw the application of city ordinances and they enforced controls on the quality and quantity of goods, which were strictly regulated. Fines for inexact measurements were stipulated as early as the charter (*keure*) of 1229.

In the 19th century, covered markets appeared in Brussels. They included those of **Saint-Géry**, de la Madeleine, and the Halles Centrales. The latter, a veritable palace of glass and metal, was based on the Parisian model and was designed by architects **Léon Suys** and E. Le Graive between 1872 and 1874. A wholesale market for fresh produce, it was gradually adapted for use as a skating rink in winter and a music hall in the summer. The building was demolished in the 1950s and a parking garage was built on the site off the boulevard Jules Anspach. A fish market was built in 1883 on the site of interior basins, which were gradually filled in, of the **Willebroeck Canal**. Communal markets were replaced by those operated by private entrepreneurs, most especially open markets at many sites, including place **Sainte-Catherine**, place de la Chapelle, and the parvis de Saint-Gilles.

An antiques and flea market has been held since as early as the 16th century when sources document an "Oude Merckt" in existence. In 1640, a market for old and used wares was open on Tuesdays and Thursdays. Such a market, located at place Anneessens and called Vieux Marché (Den Neuwen â Met), moved officially to the place du **Jeu-du-Balle** in 1873 and has remained open daily since 1919. The Brussels Flea Market (Marché aux Puces/Vlooienmarkt) continues, reputedly as the world's only antiques and flea market open every day.

The Palais du Midi (Zuidpaleis) was built at boulevard Maurice Lemmonier 132–172 under commission of the Compagnie Générale des Marchés in order to enhance commercial activity in this section of the city. Built in an eclectic style by architect W. Janssens between 1875 and 1880, the richly decorated large square structure with an open inner space was intended as a covered market and shopping center but failed to secure the hoped-for success. Sections of the building have served a variety of uses, including as exhibition space, administrative offices, and library. Its latest uses have been as a sports complex and for retail outlets.

Small retail markets and supermarkets now predominate. However, some open-air markets remain, notably at the place Sainte-Catherine and at the **Gare du Midi** on Sundays. The large market at the latter site began about 1900. Special markets include those for flowers and birds on the Grand' Place, the antiques and flea market on the place du **Jeu-de-Balle**, and the antiques market on the place

du **Grand Sablon**. Many neighboring **communes** feature markets on the central squares.

Shopkeepers, purveyors to restaurants, and others secure produce at the Marché-Bruxelles/Markt Brussel (Mabru) along the quai des Usines at the **Port of Brussels**. A market for secondhand goods and used cars is held here on Sundays. *See also* HALLES SAINT-GÉRY; MARCHÉ AU FROMAGE, RUE DU; MARCHÉ AUX HERBES, RUE DU; MARCHÉ AUX POISSONS; MARCHÉ AUX PORCS, RUE DU; MARCHÉ AUX POULETS, RUE DU; PÔLE NORD–PALAIS D'ÉTÉ.

MAROLLES/MAROLLEN. The Marolles is the city district most identified with the working class. Located between porte de **Hal**, the church of **Notre-Dame de la Chapelle**, and the **Palais de Justice**, the name derives from the convent of the Apostolines of the Community of Marian Colentes, which was founded here in the 17th century but moved in 1715 to a location near rue de **Laeken**. Sparsely developed in the 14th century, the district housed a large population by the 15th and 16th centuries, including day laborers, small craftsmen, beggars, prostitutes, and vagrants (*see also* BOVENDAAL). Overcrowding made it a hotbed of working-class discontent and a stronghold of the labor movement in the 19th and 20th centuries. The first labor associations in Brussels were formed here in the 19th century. With the **vaulting** of the **Senne** River, many industries in the quarter closed down or relocated.

Known for their cantankerousness and rebelliousness, Marollians exhibited an independent streak as early as 1330, when linen weavers rose against the nobility. The craftsmen, small shopkeepers, antique dealers, and laborers who inhabit the district today include many recent **immigrants**. Some 1,000 houses were demolished to build the Palais de Justice, and the outrage that this engendered continues today in local resistance to **urban development** and redevelopment schemes.

The Marolles is home to *marollein*, a *bruxellois* dialect that today has largely ceased to exist.

MARNIX, PHILLIPPE DE (1538–1598). Born in Brussels, Philippe de Marnix's family came to the Low Countries from Savoy at the

beginning of the reign of Emperor **Charles V**. As a youth, Philippe studied under John Calvin at Geneva and he subsequently took an active part in opposition to King Philip II's rule. He joined other nobles in presenting the petition to **Margaret of Parma** calling for tolerance (1566) and during the **wars of religion** he was forced to emigrate. Spanish authorities condemned him in absentia (17 August 1568) and he was permanently banished. An intimate councillor of **William of Orange**, he was sent to Brussels to act on the latter's behalf (1577) and he was instrumental in securing the **Second Union of Brussels**. His hopes for a reconciliation of all the Netherlands with Spain on the basis of religious tolerance proved illusory, and, in 1589, he addressed a letter to **Protestants** in **Brabant**, **Flanders**, and Hainault urging them to leave for the northern Netherlands. He died in Leiden, the Netherlands, on 15 December 1598.

MARTYRS, PLACE DES/MARTELAARSPLEIN. The first city square to undergo development in the late 18th century, the place des Martyrs was built in the neoclassical style. Located east of place de **Brouckère**, the site was used by city drapers to spread out their **cloth** to dry and bleach, but, following the decline of the cloth trade, the city bought the land at the end of the 18th century and, in 1772, commissioned architect Claude Fisco to design the square. Known then as place Saint-Michel, the name was changed by a decree of 30 July 1831 to commemorate those killed in the **Belgian Revolution**.

The square is built in a strictly symmetrical, Louis XVI style and is surrounded by stately buildings. In the center of the square, a statue by **Willem Geefs** (1838) representing the motherland, with the Belgian lion at her feet, stands over a crypt. The events of the revolution are glorified on the base of the monument, and the names of the 445 patriots who died in September 1830 are inscribed on the balustrade surrounding it. To the south is a monument, designed by Henry van de Velde, dedicated to Count Frederick de Mérode, and to the north is a memorial to Jenneval, author of the words to the "**Brabançonne**." Both were killed in 1830.

MARX, KARL (1818–1883). German social philosopher Karl Marx arrived in Brussels in February 1845. He came to Belgium from Paris, having been expelled from France and unable to return to his

native Prussia as a warrant for his arrest awaited him at the border. His wife and 19-month-old daughter joined him and, while in Brussels, his son Edgar was born. The family was followed by Friedrich Engels (1820–1895), the colleague on whom Marx, destitute, depended for financial support. Together with several others, Marx and Engels formed the Communist Correspondence Committee in February 1846, which became the springboard for the communist movement. A Communist League was set up on 5 August 1847, followed by the German Workers' Association in late August, which soon counted about 100 members. Meeting at the Cygne **guildhall** on the **Grand' Place**, the group served as a school for communism in which Marx delivered lectures. In late summer 1847, publication began of the *Deutscher-Brüsseler Zeitung*, which was smuggled into Germany.

At the same time, Marx and his coworkers sought to create a joint front of communists and democrats. He joined the Association démocratique, a political grouping in which proletarian revolutionaries and petit bourgeois democrats joined together to effect social change. The united front aroused the suspicions of the Belgian and Prussian authorities, and the latter pressured the former to expel Marx. February 1848 saw both the publication in London of the *Communist Manifesto*, which had been written in Brussels, and the outbreak of revolution in Paris. Popular demonstrations in Brussels prompted the government to take action. On 3 March 1848, the provisional government in Paris invited Marx to return and, on the same day, he was ordered to leave Belgium within 24 hours. Arrested and briefly detained, he departed on 4 March. Engels followed on 21 March.

MARY OF BURGUNDY (1457–1482). Mary of Burgundy was born in Brussels on 13 February 1457, the daughter and sole child of **Charles the Bold**, duke of Burgundy. On her father's death (January 1477), King Louis XI of France sought to annex the Low Countries. To forestall such a move and gain the assistance of **Brabant** and the other provinces, she granted the Great Privilege (February 1477), which restored the liberties of the provincial **Estates** abrogated by her father and grandfather. Her marriage to Maximilian of Austria (18 August 1477), who had hastened to her assistance with an army,

brought Hapsburg rule to the Netherlands and initiated the long rivalry between Austria and France. Mary died in a fall from a horse in Bruges on 27 March 1482. *See also* BURGUNDIAN REGIME.

MARY OF HUNGARY (1505–1558). Born in Brussels on 15 September 1505, the third daughter and fifth child of Philip I and Joanna of Castile, Mary was raised with her brother the future emperor **Charles V** at **Mechelen** at the court of regent **Margaret of Austria**. After the death of her husband the king of Hungary in 1526, she resolved never to remarry. Mary was appointed governor-general of the Netherlands by her brother. They entered Brussels together in the first week of April 1531. Under Mary, Brussels became the official capital of the Netherlands and the court henceforth resided here permanently. She brought with her to Brussels a considerable collection of books and manuscripts, and many architects, sculptors, painters, and **tapestry** weavers, including **Bernard van Orley**, worked for, or were supported by, her. She aligned her policies closely with those of her brother. Mary resigned her office at the same time as her brother (25 October 1555) and she departed with him for Spain, where she died shortly after him, at Cigalos, on 18 October 1558. *See also* SPANISH REGIME.

MATONGE. The Matonge district in **Ixelles** is located near avenue **Louise** between chaussée de Wavre and chaussée d'Ixelles. It is the center of the Congolese community in Brussels, who congregate here together with other African **immigrants**. The area began to attract African immigrants and **expatriates** in the 1970s, when they were drawn here under the impetus of Maisaf, an African students' residence.

MAX, ADOLPHE, EUGÈNE, JEAN-HENRI (1869–1939). The **burgomaster** of Brussels during **World War I** whose resistance to the German occupation inspired the nation, Adolphe Max was born in Brussels on rue des Urselines on 30 December 1869. His father was a well-known physician. Max studied at the **Athenée** in Brussels and **Ixelles** and, in 1891, he earned a law degree at the **Université libre de Bruxelles**. He then practiced at the bar while writing articles for various political journals. A staunch Liberal Party member, he

was elected a provincial councillor in 1896 and reelected in 1900 and 1908. On 18 October 1903, he was elected to the communal council and had just been chosen **alderman** for public instruction when, on the death of Émile Du Mot in November 1909, King **Leopold II** named him as the city's 10th burgomaster.

He gave up his other offices and set about eliminating a city deficit by instituting new taxes and cutting spending. Within a year, the city accounts registered a surplus. He worked to enlarge the city territorially and preserve its autonomy while also establishing cooperative working relationships with surrounding **commune**s. Known for his tact, honesty, and love of local folklore, Max was an adroit administrator who proved accommodating on secondary matters but brooked no opposition on core principles.

Following the outbreak of **World War I** and the arrival of German troops on 21 August 1914, Max issued an appeal for citizens to remain calm. He secured a working agreement with the occupying authorities, handled grievances lodged by residents, organized help for refugees, implemented procedures for provisioning the city, and enforced police measures to prevent untoward incidents. He aroused the hostility of German officials in refusing to carry out various orders, and, after he issued an order suspending payment of an indemnity levied on the city, Max was arrested on 26 September 1914.

He spent the remainder of the war as a prisoner in Germany, where his attitude of dignified courage heartened city residents, who sent letters and parcels. Following liberation, he met a hero's reception on 17 November 1918 at his home on rue Joseph II.

After the war, Max worked to restore city finances, which were in deficit, and reorganize the administration. He worked to secure an increase in territory through acquisition of **Laeken**, **Neder-over-Heembeek**, and **Haren** (30 March 1921), fought construction of a central city **railway** station, and opposed national **language** legislation in 1932, believing it infringed on communal sovereignty and violated the rights of the individual. He was a principal backer of the **World's Fair of 1935**.

Against his will, Max was elected to the Chamber of Representatives on 16 November 1919. From 1923 to 1925 he contributed articles under the name "Gorgibus" to *L'Indépendence belge*, of which he was part owner.

A lifelong bachelor, Max served as burgomaster until his death on 6 November 1939. A major city boulevard is named for him.

MAXIMILIAN II EMMANUEL (1662–1726). Maximilian II Emmanuel was born on 11 July 1662 in Munich. Known as the "Blue Elector," he was the son of Elector Ferdinand Maria of Bavaria and Maria Adelaide of Savoy. He was appointed governor-general of the Spanish Netherlands and arrived in Brussels on 26 March 1692. Fond of luxurious living and a patron of the arts, he spent lavishly with concerts and festivals that were regularly held, including an annual celebration of carnival at court. His spending made him popular with the city's merchants. He reformed the Académie de Bruxelles in 1694, an institution created in 1671 to teach mathematics and engineering to the nobility.

Maximilian was applauded for rallying the city after the **bombardment of 1695** in ordering the fires to be extinguished, but his popularity waned when he rallied to the government of King Philip V and supported increased centralization of power at the expense of local liberties. He died on 26 February 1726 in Munich. *See also* ANJOUIN PERIOD.

MECHELEN/MALINES. Mechelen (Malines) on the **Dyle** River north of Brussels was founded in the early Middle Ages as a fortified trading center. It grew wealthy on the textile and weaving industries and became a trading rival of Antwerp and Brussels. In the early 15th century, the city levied a toll on boats traversing the **Senne** River at Heffen, a river outpost of the town. A chain was laid across the riverbed, and boats were prohibited from passing and their cargoes seized from 1413 to 1417. In 1422, citizens of Brussels were arrested in Mechelen and Duke **John IV** sent troops to the town. An economic war ensued, which slowly abated in the second half of the century, but the rivalry with Brussels persisted.

Mechelen became an important administrative center of **Brabant** during the **Burgundian regime**. **Charles the Bold** set up the ducal Grand Council here in 1473 and **Margaret of Austria** made it the capital of the Netherlands in establishing her court here in 1507. The archepiscopal center of Belgium since 1559, Mechelen has shared this status with Brussels since 1962.

MEDICINE. *See* HOSPITALS/HOSPICES.

MEIBOOM. A *meiboom* ("May tree"), traditionally called the tree of Saint Lawrence (*arbre Saint-Laurent*), is placed each year at the corner of rue des Sables and rue du Marais in a tradition whose origins date to 1311 in celebrating a victory of Brussels over **Leuven**. Legend holds that Duke John III (r. 1312–1355) granted the guildsmen of Saint Lawrence the favor of raising a tree in perpetuity in honor of the members having gone to the rescue of a wedding party celebrating at the Caltenhuys, an inn on rue du Marais, who were attacked by a band of men from the Guild of Saint Peter (*Peetermannen*) from Leuven. The event took place on 9 August, the eve of the feast of Saint Lawrence, and the annual commemoration mandates that the tree be planted before the 18th hour (before vespers) on pain of misfortune. It was believed planting a tree marked a defiant gesture toward the men of Leuven, who viewed it as a humiliating insult. The tree is paraded from the place **Sainte-Catherine** via the **Grand' Place** by residents in medieval costume joined by giant characters (including Jantje, Mieke, Jefke, and Rooste). The city's red and green flag is affixed to the tree's top by nimble climbers. A bush or simple plant is sometimes used to symbolize the tree.

Every year men from Leuven traditionally send emissaries to try to prevent the tree planting but residents of Brussels, ever vigilant, have stymied the effort. The only exception occurred in 1939 when a fight erupted near the church of **Sainte-Marie** and, taking advantage of the diversion, interlopers from Leuven loaded the tree onto a truck and returned home. A nearby shrub was used instead and the onset of **World War II** prevented the Brusselers from securing revenge.

MELLERY, XAVIER (1845–1921). Xavier Mellery was born in **Laeken** on 9 April 1845. A painter, graphic artist, and illustrator, he studied at the **Académie royale des Beaux-Arts** and won the Prix de Rome in 1870. He exhibited at **Les XX** from 1885. Mellery produced allegorical and decorative **painting**s as well as a series of symbolist drawings in which he sought to express the "soul" of everyday life. His drawings served as the basis for the 13 statues that grace the ground floor of the porte de **Hal**. He died in Laeken on 4 February 1921.

MERCKX, ÉDOUARD (EDDY) (1945–). Eddy Merckx was born in the Flemish **Brabant** village of Meensel-Kiezegem on 17 June 1945. His parents moved to **Woluwe-Saint-Pierre** in 1946 to open a grocery on the place des Bouvreuils while living nearby on avenue du Chant d'Oiseau. He became a professional cyclist at age 16. Dubbed the "Cannibal" and "the poet of the pedals," Merckx won five victories in the Tour de France (1969–1972, 1974) and 400 victories overall. He later moved to Kraainem, one of the *communés à facilités* on the border of the **Brussels Capital Region**.

MERCX, PIETER-PAUL (?-1685). Nothing is known of the date or place of birth of Pieter-Paul Mercx. An architect and engineer, Mercx devised plans to prevent flooding of the **Senne** River and to construct a canal to Charleroi, built several triumphal arches in 1670, and directed work to improve the city's fortifications in 1672. In 1674, he was named architect of the city and architect to the king. He died in Brussels on 15 March 1685.

MERTENS, PIERRE (1939–). Born in Brussels, Pierre Mertens writes novels in which the city of his birth is featured. An essayist and literary critic as well as a writer, Mertens is a **French**-language author for whom his native city arouses feelings of both attachment and repulsion. Descriptions of the city are given in detail in his novel *Les éblouissements* (The bedazzlements [1987]). He won the Prix Medici in 1987.

METRO. The decision to build the Brussels underground (metro) was taken in 1963. Work began in 1965 at the Schuman roundabout and the first sections linked the emerging European district to the place **Sainte-Catherine**. The subway opened on 20 September 1976. The main line runs 33 km (21 mi.) across the city east to west. The second line follows the **inner ring road** for 7.5 km (4.8 mi.). It intersects the main line at the Arts-Loi/Kunst-Wet and Simonis/Simonis stations. Four new stations opened in September 2003 in **Anderlecht** connecting the Bizet station to the Erasmus **hospital**. The stations are decorated with more than 60 works of art by various contemporary artists. *See also* TRANSPORTATION AND COMMUNICATIONS.

MÉTROPOLE (HOTEL) (PLACE DE BROUCKÈRE 31). In 1890 the Wielemans family, owners of a major city brewery, opened a **café** in a building adjacent to the **Passage du Nord**. The success of the café led to the purchase of the building next to it, in 1891, which was refurbished as a hotel by architect Alban Chambon (1847–1928). The Hotel Métropole opened in 1894. An adjacent building was also bought in 1890. Designed by **Gédéon Bordiau**, it was annexed to form a part of the hotel. The Métropole has hosted many prominent personages and has been used as a set in numerous films. The figures on the hotel roof were carved by Jacques de Haan and symbolize Peace, Progress, and Abundance.

MEULEBROECK, FRÉDÉRIC-JOSEPH VAN DE (1876–1958). Frédéric-Joseph van de Meulebroeck was born in **Laeken** on 17 November 1876. He acquired a degree in medicine at the **Université libre de Bruxelles** in 1901. Drawn equally to politics, he was elected as a Liberal to the communal council in Laeken in 1908. In **World War I** he served as a doctor at the front. Elected a communal councillor in Brussels in 1921, he worked to secure completion of public **hospitals** as an **alderman**. He oversaw modernization of public utilities and construction work for the **World's Fair of 1935**.

Appointed **burgomaster** by royal decree on 28 November 1939, van de Meulebroeck confronted the German occupiers in **World War II** by refusing to implement a regulation lowering the age limit of elected officials. Proclaiming that "I am, I remain, and I shall remain the sole legitimate burgomaster of Brussels" he was arrested on 1 July 1941 and incarcerated at the **prison** in **Saint-Gilles**. He was removed formally from office on 9 September. He later escaped from prison and returned to his post on 4 September 1944. Following the war, van de Meulebroeck oversaw completion of the **Gare Centrale** and construction of the new Palais du Centenaire. Declining health led to his gradual retirement from political life, and his resignation was accepted by a royal decree of 13 February 1956. He died in **Uccle** on 14 December 1958.

MEUNIER, CONSTANTIN-ÉMILE (1831–1905). The sculptor and painter Constantin-Émile Meunier was born in **Etterbeek** on 12 April 1831. Following training as a sculptor at the **Académie royale des**

Beaux-Arts, he made his reputation first as a naturalist painter. Known especially for painting religious scenes in his early career, Meunier undertook study trips to Liège and the Borinage coal-mining district in Hainault (1879–1881) after which he produced **painting**s of industrial landscapes peopled by the laboring classes, notably miners and forge workers. He transferred this theme to sculptural works and was largely responsible for introducing social realism into Belgian **sculpture**. His *Grisou* (1889) is the most well known among a series of statues depicting working-class subjects. Meunier's colossal *Monument au Travail* (Monument to work), erected posthumously and now at the Vergote basin in **Laeken**, features four large reliefs and gigantic figures. His home in Etterbeek, where he died on 4 April 1905, is now a **museum**.

A square in **Ixelles** bears his name. A replica of his **sculpture** *Dockworker* stands in its center.

MICHAEL THE ARCHANGEL (SAINT). Michael the Archangel is one of the patron saints of Brussels. Veneration of the saint dates from 1047, when Count **Lambert II** founded a small church on the **Treurenberg** hill and dedicated it to Michael. It is now the Cathédrale des **Saints Michel-et-Gudule**.

Devotion to Saint Michael was popular in **Flanders**, dating from the mid-eighth century, having spread from the Middle East through Italy into northern Europe. Saint Michael has been featured on the seal of the city since 1229 and a statue of the saint adorns the top of the **Hôtel de Ville**.

According to legend, Lambert II kidnapped his father Henry II's fiancée, for which he had been sentenced to death. Lambert prayed to the saint to secure his escape, and, through divine intervention, he succeeded in doing so. In gratitude, he proclaimed Saint Michael the patron saint of the town. His principal feast day is 29 September. *See also* GUDULE.

MIDI, RUE DU/MIDISTRAAT. The rue du Midi was built in sections. The first section from the church of **Saint-Nicolas** to rue des Pierres dates from the city's early years. From the 12th to the 16th centuries it was called Corte Steenstraet and, after the 16th century, Melckstraet (rue du Lait) because of the proximity of milk and butter

markets. The second section was laid in 1841 to link rue des Bogards with the train station then located at place **Rouppe**. It was called rue du Chemin de Fer (Spoorwegenstraat). The two were linked to become rue du Midi in 1871.

MINNE, GEORGE (1866–1941). The sculptor and illustrator George Minne was born in Ghent on 30 August 1866. He studied there and at the **Académie royale des Beaux-Arts** in Brussels from 1895 to 1899. From 1890, he exhibited with **Les XX** and, beginning in 1898, with **La Libre Esthétique**. Minne is noted for the emotional power of his works, including many images of a maternal figure mourning her dead child (*Mère pleurant son enfant mort* [1886]). His most popular **sculpture** is *Fontaine des agenouillés* (Fountain of the kneeling youth [1899]). Minne was hailed by symbolist writers such as Maurice Maeterlinck and Émile Verhaeren, whose works he illustrated. He lived in Brussels from 1895 to 1899 and then moved to Sint-Martens-Latem, near Ghent, where he died on 18 February 1941.

MOLENBEEK-SAINT-JEAN/SINT-JANS-MOLENBEEK. The oldest mention of Molenbeek ("mill stream") dates from the end of the 10th century, when **Charles of France** is recorded to have accorded certain privileges to six families residing here on the occasion of the transfer to Brussels of the relics of Saint **Gudule**. The first church, Saint-Jean-Baptiste, already existed in 1174. During the Middle Ages, it belonged to the *cuve* of Brussels and was closely linked to the city in religious and fiscal affairs. In the 15th century, three roads were laid out at city expense crossing Molenbeek. Inhabitants numbered 830 in 1798 and rose to 11,679 by 1846 following the beginning of industrialization. Molenbeek was the first **commune** surrounding Brussels to be touched by the industrial revolution, which attests to its designation as "little Manchester." Industry was drawn to the town by its proximity to the city, roadways connecting to Ghent and Antwerp, and position astride the **Brussels-Charleroi Canal**, which opened in 1832. The adjacent **railway** terminus at the **Allée Verte** also stimulated growth in the mid-19th century.

Molenbeek has lost territory to Brussels—110 ha (275 acres) in the 14th century, annexed to build the **second town wall** and 78 ha (195 acres) in 1897 and 1921 to construct the vast freight yards at

the Gare de **Tour & Taxis** as well as dockside facilities for the **Port of Brussels**.

A poor, working-class suburb in the 19th and early 20th centuries, Molenbeek was transformed after **World War II**. Decrepit neighborhoods near the canal have been demolished and large avenues bordered with modern apartment blocks have been built.

MONASTERIES. *See* RELIGIOUS ORDERS.

MONNAIE/MUNTWIJK (DISTRICT). This city district located in the vicinity of the place de **Brouckère**, the **Bourse**, and the church of **Sainte-Catherine** takes its name from the workshop, which was situated at place de la Monnaie, where coins were minted for the duchy of **Brabant** in the 15th century and later.

MONS, JEAN-BAPTISTE VON (1765–1842). A chemist and academician, Jean-Baptiste von Mons was appointed in 1797 as an instructor in chemistry and experimental physics at the central school of the *département* of the **Dyle.** His *Pharmacopée manuelle* (Pharmacopoeia manual [1800]) represented an innovative work in the field. A student of electricity and botany, he collected more than 80,000 plants and fruit tress in his nurseries and later became a professor at the Université Catholique de **Leuven**.

MONTAGNE AUX HERBES POTAGÈRES, RUE/WARMOES-BERGSTRAAT. This street runs 230 m (754 ft.) but was much shorter in the Middle Ages when it stopped at the Warmoes **gate** of the **first town wall**. The street and the gate took their name from the vegetable growers from **Schaerbeek** and **Evere** who brought their produce into the city through the gate. The portal was demolished in 1568 and the street lengthened and paved up to rue du Marais.

MONTAGNE DE LA COUR, RUE/HOFBERGSTRAAT. The street that linked rue de la **Madeleine** with place **Royale**, only an abbreviated section of the rue Montagne de la Cour exists today. The street—and that of rue de Namur—follows the traces of a rustic path that scaled the **Coudenberg** hill from at least the 10th century. Count **Lambert II** transported his possessions from the *castrum* to the new

fortress on the heights along this trail, thus the name "court." It was paved in the 12th century and formed part of an east-west axial road known as the Steenweg ("stone road"), comprising the current rues de Namur (formerly Coudenberg), **Montagne de la Cour**, **de la Madeleine**, **Marché aux Herbes**, **Marché aux Poulets**, Sainte-Catherine, and de Flandre. This road constituted the principal communication link between the **lower town** and the **upper town**.

For centuries, it was a bustling thoroughfare. Sidewalks were installed in the 18th century and it was widened when the place Royale was created. Luxury stores were noteworthy here from the mid-19th century until **World War II**. When the Ministry of Public Works decreed razing the **Mont des Arts** in 1955, demolition of a portion of the street commenced (houses 1 through 67). The construction of the **Bibliothèque royale de Belgique** and the adjoining gardens left only a small southeastern portion remaining.

MONT DES ARTS/KUNSTBERG. The Mont des Arts district was founded and reputedly named by King **Leopold II**, who sought to create in his capital a quarter where world-renowned art and other museum collections would be housed that would showcase the cultural prominence of Belgium. Overlooking the old town to the southeast of the **Grand' Place**, the Mont des Arts comprises the area between the **upper town** and the **lower town** and stretches from boulevard de l'Empereur to rue **Montagne de la Cour**.

The first plans for the district were drafted by **Alphonse Balat** in 1882, and they were supplemented by his student Henri Maquet in 1895. A colossal building project was envisaged, including expansion of the Musées royaux des Beaux-Arts and the Bibliothèque royale and construction of a Palais de l'Industrie and Archives générale de Royaume, all to be built in a neoclassical arrangement. The Montagne de la Cour and surrounding areas—**Saint-Roch**, **Terarken**, Isabelle, and **Putterie**—were demolished beginning in 1897. However, construction was delayed and then shelved following indecision by the king, funding shortfalls, and opposition from some city officials, notably **Burgomaster Charles Buls**. By 1900, the area was filled with mounds of rubble and the king grew anxious about the eyesore in light of the upcoming **World's Fair of 1910**. A cleanup was ordered and terraced gardens were laid out. The gardens were bulldozed in 1955

and the current architectural complex, plans for which were drafted before **World War II**, was begun, which was completed in 1969.

The buildings comprise the **Bibliothèque royale de Belgique** and its accompanying **museums** and the Palais de la Dynastie and Palais des Congrès. Gardens flanking the latter and the library were laid out by René Pechère in 1956. The Palais des Congrès, closed in 2003, will reopen in 2006 following a facelift that will add 6,000 sq. m of new exhibition space. Plans call for a large glass cube to be erected at the top of the Albertine **gardens**, in homage to designer Pechère.

MOUSENNE, MAURICE (1891–1973). Maurice Mousenne, the pseudonym of Maurice Vandermoesen, was born in **Ixelles**. A dramatist and essayist, Mousenne, in *Bruxelles*, *rive gauche* (Brussels, left bank [1948, 2d ed.]), presents a series of character sketches typical of the city that, together with anecdotes and colorful expressions, provide an insightful glimpse into life in Brussels in the 19th century.

MUSÉE, PLACE DU/MUSEUMPLEIN. In the 14th century, the site was marked by a body of water called *Jodenpoel* ("pond of the Jews"). It was drained in 1337 and a large manor house and chapel built by Dutch lord Willem van Duvenwoorde (*see* PALAIS DE NASSAU). The rue de Musée—more generally designated as "place du Musée"—indicated the southwest portico that opened onto the place **Royale**. The road leading to the Palais de Nassau was designated rue de la Cour under **Charles of Lorraine**, rue de l'Égalité during the **French regime**, and place du Musée during the **Dutch regime** following the establishment of an art gallery and library in the **Palais de Charles de Lorraine** (Musée de Palais de Nassau).

MUSÉE D'ART ANCIEN/MUSEUM VOOR OUDE KUNST. The Musée d'Art ancien, now incorporated into the Musées royaux des Beaux-Arts de Belgique (Royal Museums of Fine Arts of Belgium), has its origins in the late 18th century in an exhibition of art works assembled in the **Palais de Charles de Lorraine** in 1797. Amid much popular interest, in 1801, **Napoléon Bonaparte** decreed the official establishment of an art gallery, and he endowed the Musée de Département de la **Dyle** with high-quality tableaux, including works from the Louvre. The **museum** opened in 1803 and ownership was

transferred to the city in 1811. Collections grew during the **Dutch regime**. A royal decree in 1835 created a national museum for Belgian art. Ownership reverted to the state in 1842. During the first half of the 19th century, individual patrons supplied most of the additions to the collections, but, by the middle of the century, museum administrators began purchasing exhibits. Overcrowding at the Musée de Palais de Nassau led to construction of a new gallery on the rue de la **Régence** built in the neoclassical style to designs by **Alphonse Balat**. The museum was inaugurated in 1887 and a new wing (53 rooms) was added in 1974. Renovation of space housing works of the 17th and 18th centuries was completed in 1984. The museum displays pre-19th century representative works. *See also* MUSÉE D'ART MODERNE.

MUSÉE D'ART MODERNE/MUSEUM VOOR MODERNE KUNST. A museum section for display of modern Belgian art was created in 1845. In 1887, older collections were moved to new premises (*see* MUSÉE D'ART ANCIEN) while contemporary works remained at the Musée de Palais de Nassau, now called the Musée d'Art moderne. The premises grew too small and, in 1959, collections were moved to cramped quarters on the place **Royale** while a new facility was constructed. Inaugurated on 25 October 1984, it consists of two buildings—a neoclassical structure on place Royale that houses 19th-century works and an underground complex, which holds 20th-century creations, designed by Roger Bastin comprising eight storeys radiating out around a well of light from place du **Musée**. The complex is connected to the Musée d'Art ancien by tunnels and escalators. The **museums** are now known collectively as the Musées royaux des Beaux-Arts de Belgique/Koninklijke Musea voor Schone Kunsten van België/Royal Museums of Fine Arts of Belgium.

MUSÉE DU CINQUANTENAIRE. *See* CONQUANTENAIRE.

MUSÉE ROYAL DE L'ARMÉE ET DE L'HISTOIRE MILITAIRE. *See* CINQUANTENAIRE.

MUSÉES ROYAUX D'ART ET D'HISTOIRE. *See* CINQUANTENAIRE.

MUSEUMS. Museums began in Brussels in the late 18th century when art works from the collection of **Charles of Lorraine** formed the nucleus of the **Musée d'Art ancien**. With the **Musée d'Art moderne** it forms the Musées royaux des Beaux-Arts de Belgique (Royal Museums of Fine Arts of Belgium).

The museums of the **Cinquantenaire**—Musées royaux d'Art et d'Histoire, Musée royal de l'Armée et de l'Histoire militaire—date from the late 19th century as does the Musée de la Ville de Bruxelles (Museum of the City of Brussels), founded in 1887, which is housed in the **Maison du Roi**.

The Museum of Musical Instruments (Musée des Instruments musicales) dates from 1 February 1877. It opened as an adjunct to the Conservatoire royal de Musique. The foundation of the collection is based on instruments assembled by **François-Joseph Fétis**, which was bought by the Belgian government in 1872, together with over 100 instruments offered to King **Leopold II** by the Rajah Suorindro Mohun Tagore. The museum is housed in **Old England**. The museum together with those of the Cinquantenaire, the Pavillon Chinois, and the Tour Japonais form the Musées royaux d'Art et d'Histoire (Royal Museums of Art and History).

Since October 1989 the Comic Strip Museum (Centre Belge de la Bande Dessinée) houses 40,000 printed titles and 5,000 original drawings at its location on rue de Sables. The Museum of Flemish Life and Archives of Brussels (Archief en Museum van het Vlaams Leven te Brussel) was founded in 1977 as the capital's primary repository for preservation of **Dutch**-language life in Brussels.

The museum of the Royal Belgian Institute of Natural Sciences (rue Vautier 29) houses more than 30 million specimens, including the Dautzenberg Collection of mollusks, one of the five largest in the world.

Brussels boasts approximately 90 museums, including those dedicated to **cinema** (1938), **printing** (1977), fencing (1982), radiology (1990), cocoa and **chocolate** (1998), and those devoted to **beer**, postal services and communications, the Belgian Resistance, toys, **trams**, coins, freemasonry, barrel organs, plastic furniture, tin and lead figurines, and the city's sewers, among others. *See also* ERASMUS; GUILDHALLS; HORTA, VICTOR PIERRE; MEUNIER, CONSTANTIN-ÉMILE; TERVUREN; THÉÂTRE DE TOONE; WIERTZ, ANTOINE-JOSEPH.

MUSIC. Music was heard in the Cathédrale des **Saints-Michel-et-Gudule** as early as 1362. Beginning in 1486, the church installed a "singing master" who oversaw production of song and voice. Musical production largely paralleled the presence and prestige of the ruling court. Musical fêtes were staged for the sovereign. From the **Burgundian regime** on, musicians enjoyed great prestige, and music masters of the royal chapel during the 16th century acquired great fame, notably the composer Jean van Turnhout. Gilles Hamelin served as master of song at Saint-Michel for 40 years (1563–1603).

In the 17th century Brussels became the most important music center in the southern Netherlands. The **Théâtre royal de la Monnaie** was founded in 1700. In the 18th century, **Charles of Lorraine** proved a generous patron. He attracted musical talent, including Wolfgang Amadeus Mozart (1756–1791), who performed a harpsichord concert on 7 November 1763. The political upheavals of the period 1790–1830 saw little of note, but the establishment of the Conservatoire royal de Musique in 1832 and the Société des Concerts du Conservatoire, under the direction of **François Joseph Fétis**, restored music's earlier prestige. The Conservatoire (rue de la **Régence** 30), housed in premises built between 1872 and 1877 by Jean-Pierre Cluysenaar (1811–1880) in neoclassical and neo-Renaissance styles, constituted the center of 19th-century musical life in Brussels and the prestigious Belgian school of the violin had its origins with that body. Violinist Charles Bériot (1802–1870) was Brussels born.

Charles-Joseph Sax (1791–1865) arrived in Brussels in 1815, the father of Adolphe Sax (1814–1894), who revolutionized the production of brass wind instruments in creating saxophones, saxhorns, and other instruments after settling in Paris in 1843. The *concerts populaires* brought to Brussels innovative works by Richard Wagner (1813–1883), Richard Strauss (1864–1949), and others between 1865 and 1930. The concerts for violin composed by Henri Vieuxtemps (1820–1881) set standards that remain in pedagogical use. The Conservatoire staged concerts of classical works by Johann Sebastian Bach (1685–1759), George Frideric Handel (1685–1759), and others under Fétis's successor, François-Auguste Gevaert (1828–1908), director from 1871 to 1908.

Concerts were held on Sundays in the **Grand'Place** during the summer in the late 19th century, and **Les XX** and **La Libre Esthétique**

sponsored concerts to promote contemporary works by innovative, young Belgian and foreign composers. The work of Richard Wagner took center stage at the Théâtre royal, where the first **French**-language versions of his works were performed from the 1870s through the 1890s. The Théâtre was one of Europe's first stages for lyrical works. Composer Paul Gilson (1865–1942) won the Prix de Rome and held a professorship at the Conservatoire. **Michel Brusselmans** won the Prix de Rome in 1911.

The hiatus occasioned by **World War I** was followed by renewed activity with concerts given to overflow crowds by the Société Philharmonique, founded in 1926, and the Orchestre national de la Radio. In 1937, Queen **Elisabeth** created the Concours International **Ysaÿe**, a competition featuring young musical performers. In 1951, it was renamed the Concours International Reine Elisabeth. It is housed at the Conservatoire. Musical composition work was undertaken in the 1920s and 1930s by residents who included G. Brenta, R. Bernier, and M. Poot. René Defossez (1905–1988) wrote symphony opera and music for ballet. Jules Delacre and Albert Lepage wrote innovative works.

Concerts were given in the vast **Palais des Beaux-Arts**, completed in 1929. The post–**World War II** scene saw growing attendance at Société Philharmonique concerts and television joined radio as a means to reach audiences. A Festival of Experimental Music was held in conjunction with the **World's Fair of 1958** and a biennale of Belgian music was introduced in the 1960s.

Dance in Brussels become synonymous with the **Ballet du XXe Siècle**. Following televised performances beginning in 1965, the company drew larger and larger audiences for the company that, under **Maurice Béjart**, made the city a world center for the dance.

Virtuoso performers of note include **Jacques Brel** and Jean "Toots" Thielemans (1922–), the guitarist and mouth-organ artist who has been one of the outstanding performers on the jazz scene. The duo Via Con Dios has earned international fame for its light jazz.

Brussels is Belgium's leading music center, and there are four symphony orchestras based here: the Orchestre National de Belgique/ Orkest Nationaal van België, organized in 1936; the Orchestre du Théâtre de la Monnaie; the Nouvel Orchestre Symphonique de la RTBF; and the Sinfonieorkest van de BRT. The last two are radio orchestras.

Founded in 1996 by a group of friends who met to play chamber music, the Bruocsella Symphony Orchestra expanded rapidly to become a full-scale symphony. An international group composed of professional, ex-professional, amateur, and student musicians, the players give charity concerts. Classical music and classical jazz concerts are performed by the Diavolo Chamber Orchestra, created in 1988.

Performances of classical music are given in many venues, including the Théâtre royal de la Monnaie, Palais des Beaux-Arts, Chapelle Protestante, Conservatoire, and at many churches. Opera is presented in winter and spring at the Théâtre royal. In the 1980s, under the direction of Gerard Mortier, the Brussels opera earned a position of prominence among European houses of note. *See also* "BRABANÇONNE, LA"; CAMPENHOUT, FRANS VAN; COPPENS, CLUADE-ALBERT; MAHILLON, VICTOIRE-CHARLES; PAUWELS, JEAN-ENGLEBERT.

– N –

NAMUR, PORTE DE/NAAMSEPOORT. The **gate** located on the southeastern side of the **second town wall**, the porte de Namur was distinguished by large military fortifications. It is believed that the duke of Alba used the bastion here as a prison for political prisoners and archives were stored here under **Alessandro Farnese**, duke of Parma. About 1670, the Bastion du Roi ("king's bastion") was built on the site now occupied by the Champs de Mars skyscraper. The fortifications were partly demolished in 1784. In 1789, whimsical revolutionaries during the **Brabant Revolution** suspended from the worm-eaten gate a sign inscribed: "House for Rent." Dutch troops entered the city via the gate on 23 September 1830. In 1836, pavilions for collection of **tolls** were built on the site. The area today comprises part of the **upper town**'s shopping district. The name designates the intersection of rue de Namur and the **inner ring road**; a **metro** stop is also called the porte de Namur.

NATIONAL POLITICS. Following Belgian independence in 1830, Brussels emerged early as a stronghold of the Liberal Party, which was founded in the city as the Alliance Libérale. It became the Liberal

Party (Parti Libérale) following the first party congress held at the **Hôtel de Ville** on 14 June 1846. Until the late 1960s, traditional anticlerical bourgeois liberalism retained a strong base in the metropolitan area. The rise to power of a Catholic government from 1884 to 1914 led to 30 years of antagonism between Liberal-led city governments and national authorities. The city witnessed massive demonstrations in favor of broadening male suffrage, notably the "Oath of Saint-Gilles" (Serment Saint-Gilles) on 10 August 1890 when 80,000 gathered to petition for voting rights. In April 1893, a general strike was called to protest the slow pace of reform during which rioters smashed windows of the city's luxury stores. Burgomaster **Charles Buls** issued bullet cartridges for the first time to the civic guard, and he secured passage of an edict forbidding mass meetings and marches. Demonstrations against legislation favorable to clericals occurred in 1884, 1895, and 1899. Large-scale gatherings took place again in 1901–1905 and another general strike was held in April 1913.

The Socialist Party (Parti Ouvrier Belge/Belgische Werklieden Partij) was founded at the Cygne **guildhall** on 5 and 6 April 1885. The party gradually secured working-class votes in Brussels, sending five representatives to parliament for the first time in 1900. During the interwar years, neither Catholics, Liberals, nor Socialists predominated, each party garnering about a quarter to a third of the vote in parliamentary elections in the metropolitan area. Liberal strength waned following post–**World War II** intraparty splits, was shattered in the 1970s over issues of **federalization**, and has since recovered modestly, winning approximately a quarter of area votes. The 1960s saw the division of national parties into separate linguistic wings and the rise of parties appealing to local area interests, notably, in greater Brussels, the **Front démocratique des Francophones**. Many special interest and community-based parties subsequently appeared, including the Greens, the Vlaams Blok, and others.

In general, centrist parties have traditionally done well in Brussels with extremists such as the Communist Party and the National Front, and issue-based parties, such as the Greens, obtaining less than 10 percent of the vote.

Throughout the 19th and first half of the 20th centuries, city authorities sought to secure national legislation that would allow differing degrees of metropolitan **government**, including annexation of

territory and intracommunal agreements, as well as laws to secure supplemental revenue sources. As the national capital, the city housed many national ministries and offices, and the city secured meager sums from these properties. City staff were called on to provide services (police, fire, etc.) in connection with national and international activities. Forced to bear the cost of doing so, municipal officials carried on often stormy relations with national authorities in waging relentless efforts to obtain satisfactory compensation. Federalization has led to settlement of the metropolitan government issue and regularization of financial relations.

Under Belgium's federal constitution, the Brussels area forms part of the electoral district (*arrondissement*, *arrondissement*) of Brussels-Halle-Vilvoorde. The district includes 14 cantons of which eight are located entirely within the **Brussels Capital Region**, namely, **Anderlecht**, Brussels, **Ixelles**, **Molenbeek-Saint-Jean**, **Saint-Gilles**, **Saint-Josse-ten-Noode**, **Schaerbeek**, and **Uccle**. The district elects 22 deputies to the Chamber of Representatives. It sends 16 senators to the federal Senate. *See also* BATTLE OF 7 SEPTEMBER 1884; HYMANS, PAUL; POLITICAL PARTIES; REXISM; SPAAK, PAUL-HENRI; VANDEN BOEYNANTS, PAUL.

NATIONS. The nations (*nations*, *naties*) comprised the nine political corps created by the statute of 11 February 1421. The nations shared in the **government** of the city following the **rising of 1421** until the end of the ancien régime in the 1790s. Each nation grouped together a certain number of the city's craft **guilds**. The initial formation of the nations and the origins of their composition are unknown, but their names are cited in an act of August 1422. For almost four centuries, the nations enjoyed numerous privileges in exchange for their agreement to supply troops to the sovereign, and they were able to restrict guild membership either to relatives or to those who could pay a substantial entrance fee. They shared in governing the city and from their ranks were drawn the traditional representatives of the common people of Brussels in the provincial **Estates**. *See* appendix E for the names of the nations and many of their member guilds.

NAVEZ, FRANÇOIS-JOSEPH (1787–1869). François-Joseph Navez was a native of Charleroi, born there on 16 November 1787.

He studied at the **Académie royale des Beaux-Arts** in Brussels, and, in 1811, he won the award for best **painting** at the academy's first salon for a composition titled *The Oath of Brussels*. He went to Paris where he studied in the workshop of **Jacques-Louis David** and returned to Brussels when the latter artist went into exile in the city. Renowned as one of Belgium's best portrait painters, he studied in Rome, and, on his return, he received many commissions, including a portrait of King **William I** (1823). Until 1849, he ran a workshop for young artists and he also served on several commissions for art preservation. His repertoire includes numerous portraits, genre scenes, and religious and historical works. His son-in-law was the painter Joseph Portaels. Navez died in Brussels on 11 October 1869. He was made a commander of the Order of Leopold on his death.

NEDER-OVER-HEEMBEEK/NEDER-OVER-HEEMBEEK. Formerly two separate **communes** of Neder Heembeek (lower Heembeek) and Over Heembeek (upper Heembeek) located between **Laeken** and Vilvoorde, Neder-over-Heembeek is the oldest locality recorded in the **Brussels Capital Region**, referred to as Heim Becha in a document dated 673 of the Frankish king Theodoric. The two communities formed two distinct parishes as dependencies of the abbey of Dieleghem from the 12th century until 1814, when the parishes were joined. Strategically situated at the site of bridges over the **Senne** River, Neder Heembeek was sacked and burned in 1489 and an epidemic decimated the population. It was destroyed entirely but for the church and castle during the **wars of religion**. Still very rural in 1921 when it was incorporated into Brussels, the borough underwent rapid urbanization after **World War I**. Many street names (Roi Albert, Croix de l'Yser, Versailles) recall the events and personages of the war and immediate postwar years.

NERVII. An ancient Celtic people of Gallia Belgica, the Nervii lived in the vicinity of Brussels and in southern Belgium and northern France. Their capital was Bagacum (Bavay, France). The Nervii revolted against the Romans and were crushed by the armies of Julius Caesar in 57 BCE. The Brussels region was ruled by Rome until the fifth century.

NEUVE, RUE/NIEUWSTRAAT. The rue Neuve is the main shopping street of the **lower town**. Extending 390 m (1,279 ft.), it runs between place de la Monnaie and place **Rogier**.

Laid out in 1617, it was called rue Notre-Dame and served as a residential street for aristocrats and wealthy bourgeoisie, who built homes and gardens along the thoroughfare as space became scarce in the city center. Lawyers and higher civil servants arrived in the 18th century—**Henri Van der Noot** lived here. In the 1830s, the street ran only to rue de Malines. Hotels (du Rhin, de Saxe, de Wellington) catered, in particular, to the many English visitors who arrived to view the sights at **Waterloo**. The street was extended in 1841 following plans of **Jean Vifquain** to serve as a link to the newly completed **Gare du Nord**. It became the main north-south street in the city in connecting the Gare du Nord with the **Gare du Midi** and property values rose quickly. Its role as a **transportation** artery ensured the arrival of new hotels and commercial businesses. The first department store—J. N. Collard & Co.—was founded in 1856 and was followed by many others, including Cohn-Donnay, Vaxelaire, Hirsch, and Bernheim. **L'Innovation** department store is located near the middle of the street. In 1978, the shopping complex City 2 opened at the corner of boulevard du **Jardin Botanique**. The street remains today a center for retail trade.

The rue Neuve was the first street to be serviced by **trams**, the first one-way street, the first to feature decorative holiday lighting, and the first major street in Brussels on which pedestrian-only traffic is permitted (1976).

NORD, PASSAGE DU. The passage du Nord runs between boulevard **Adolphe Max** and **rue Neuve**. It is a shopping arcade completed in 1881–1882 to plans of architect Henri Rieck. The façade features sculptures of groups of children by Albert-Constant Desenfans (1845–1900). They symbolize Day and Night.

NORTH ATLANTIC TREATY ORGANIZATION (NATO). Brussels serves as the seat of the North Atlantic Treaty Organization, the defense organization formed by North Atlantic nations in 1949. The headquarters were located in London from 1949 to 1952 and then moved to Paris. Following the decision by France to withdraw from

NATO's integrated military command structure in 1966, the head-quarters of the alliance was formally relocated from Paris to Brussels on 18 October 1967. A staff totaling some 3,000 international civil servants work at the headquarters site, located in **Evere** adjacent to avenue Leopold III. The member nations are represented in Brussels by ambassadors accredited to NATO.

New offices for NATO are slated to be built on a 40-ha (99-acre) site directly opposite the current complex. Designed to meet the needs of an alliance expected to expand from 19 to 26 members, the glass-and-steel buildings are scheduled to be completed by 2008–2009.

NOTRE-DAME AUX NEIGES. Notre-Dame aux Neiges designates a former street that gave its name to a district in the **upper town** north of the **Palais de la Nation**. It was popularly known as the "**lace**-makers' district" because many residents engaged in that trade. By the mid-19th century, the district's dense network of narrow streets had become a virtual slum and its proximity to **government** buildings and homes of the well-to-do prompted calls for action. City funds were then largely spent in carrying out the work of **vaulting** the **Senne** River and laying out the central **boulevards**. State monies were also unavailable. Under arrangements facilitated by King **Leopold II**, a private company bankrolled chiefly by English capital was created. Beginning in 1874, the company purchased run-down buildings, laid out straight and wide streets, constructed more than 200 dwellings, and sold tracts of land to individual buyers. The rue de l'Association was laid out in 1876, and the rue du Congrès and rue de l'Enseignement in 1877. By 1880, the work was largely completed and commercial and residential buildings drew middle- and upper-income residents to the area.

NOTRE-DAME AUX ROUGES/ONZE-LIEVE-VROUW TEN RODE. Notre-Dame aux Rouges is the name of the statue of the Virgin Mary that stood in the chapel founded by **Saint-Géry**. It was long venerated by residents, who invoked Mary's assistance in warding off scarlet fever (hence, the name), which was endemic in the swampy terrain. The image was first carried in procession through nearby streets on 25 August 1538. In 1798, when the church of Saint-Géry was demolished, the venerated statue was moved to **Notre-Dame de Bon Secours**.

NOTRE-DAME DE BON SECOURS/ONZE-LIEVE-VROUW VAN GOEDE BIJSTAND (CHURCH) (RUE DE MARCHÉ AU CHARBON). The church of Notre-Dame de Bon Secours stands on the site of the Saint-Jacques inn that served as a haven for pilgrims and travelers. It was founded in the 12th century. In 1625, a shoemaker found what was believed to be a miraculous statue here and the chapel on the site subsequently proved too small to accommodate increasing numbers of visitors. A larger church was needed and construction began in 1664. It was designed by architect Jan Cortvrindt, who died in 1681, in the midst of construction. The work was finished by **Pieter-Paul Merckx** and Willem De Bruyn. One year after its completion (1694) it was badly damaged in the **bombardment of 1695**. The roof, cupola, and furnishings were restored between 1696 and 1699. It was closed in 1797 during the **French regime** and reopened in 1803. The Italianate-Flemish church was again restored in a piecemeal fashion in the 19th and 20th centuries.

NOTRE-DAME DE LA CHAPELLE/ONZE-LIEVE-VROUW TER KAPELLE (CHURCH) (PLACE DE LA CHAPELLE). The church of Notre-Dame de la Chapelle, located at the north end of rue **Haute**, occupies the site of a chapel built outside the **first town wall** by **Godfrey I**, duke of **Brabant**, in 1134. It was made a parish church in 1210 and became a center of Marian devotion in the Middle Ages. In 1250, Duke Henry III gave the church five pieces reputedly from the cross of the Crucifixion. Originally of Romanesque design, the nave was rebuilt in 1421 following a fire in 1405. The church was consecrated in 1434. The transept was constructed in a transitional style midway between Romanesque and Gothic, and it is Gothic that marks the church's major architectural style. The aisles within the church were built in the mid-15th century and the main tower dates from the early 16th century. It was used as a Reformed church by the Calvinists from 1579 to 1585. Parts of the structure were destroyed in the **bombardment of 1695**. The baroque bell tower was built by Antoine Pastorana as an addition to the church during the reconstruction as the tower above the transept had been razed. The church was closed in 1797 during the **French regime**. It was reopened as a **parish** church in 1803. The building has been extensively renovated. **Pieter Bruegel** married Mayken Coecke here in 1563.

NOTRE-DAME DE LAEKEN/ONZE-LIEVE-VROUW VAN LAKEN (CHURCH). The instigation for construction of the church of Notre-Dame de Laeken came with the death of the first queen of the Belgians, Louise-Marie, who died in Ostend on 11 October 1850. On her deathbed, she expressed the wish to be interred at **Laeken**, her favorite residence, and King **Leopold I** resolved to build a church to replace the chapel that dated from the Middle Ages. A decree of 14 October 1850 stipulated that it would serve as a **parish** church to the community. From among two neo-Gothic designs, the king chose the plan submitted by **Joseph Poelaert**, one which reflected his own and the late queen's devout tastes. The cornerstone was laid on 27 May 1854 and it was consecrated on 7 July 1872, although it has never been completed.

Behind the high altar is the entrance to the royal crypt, where Belgium's kings and queens and other members of the royal family lie buried.

NOTRE-DAME DES RICHES-CLAIRES/ONZE-LIEVE-VROUW TER RIJKE KLAREN (CHURCH) (RUE DES RICHES-CLAIRES). The church of Notre-Dame des Riches-Claires was built in the mid-17th century in the Italianate-Flemish style. The Riches Claires nuns had established a convent near the porte de **Hal** in 1343. It was demolished in 1578 in order to extend the city wall and the sisters moved to this location near the place **Saint-Géry**, which had been founded as a monastery by the Brothers of the Common Life. In the 17th century, it was decided to renovate and enlarge the compound of buildings, including the construction of a new church. Work began in 1665 under architect Luc Fayd'herbe (1617–1697). Largely destroyed in the **bombardment of 1695**, it was again rebuilt. The order of Riches Claires was abolished in the late 18th century, and two new streets were cut through the convent grounds—rue des Riches-Claires and rue Saint-Christophe. The church was reopened and enlarged in the early 19th century. It served as a **hospital** for those wounded in September 1830 during fighting consequent to the **Belgian Revolution**. A fire in June 1989 caused extensive damage and the church organs were lost. The structure has been laboriously restored. The church today houses a 16th-century Pietà and embroidery and **lace** from the church of Saint-Géry, which was destroyed during the **French regime**. Excavations at the site have been undertaken.

NOTRE-DAME DU FINISTÈRE/ONZE-LIEVE-VROUW VAN DE FINISTÈRE (CHURCH) (RUE NEUVE). The church of Notre-Dame du Finistère originated as a small chapel called Venster Sterre. A larger edifice was sought for which the first stone was laid in 1708. The building was completed in 1730. The name of the architect is not definitely known. Built in classic baroque style, the church was closed during the **French regime** and reopened in 1804, after which it was restored and enlarged. Since 1814, the church has housed a statue of the Virgin Mary, which dates from 1625, that originated in Aberdeen, Scotland, and that was previously located in the church of the Augustinians. It is of local renown for supposedly bringing good luck to petitioners, notably students facing examinations. The tower of the church caught fire in 1970. The latest restorations took place in 1988.

NOTRE-DAME DU SABLON/ONZE-LIEVE-VROUW OP DE ZAVEL (CHURCH) (RUE DES SABLONS). The church of Notre-Dame du Sablon, also known as Notre-Dame des Victoires, stands on the site of an oratory built by the **guild** of crossbowmen in this sandy (*sablon*) marshland in 1304. Legend affirms that in 1348 during the Black Death, Beatrice Soetkens, a pious woman of Antwerp, followed a command of the Virgin Mary and took a statue of the Virgin, said to work miracles, from an Antwerp church and carried it on a boat down the Scheldt and **Senne** Rivers to Brussels, where she gave it to the crossbowmen. The guild members resolved to build a fitting edifice for the statue, and they proceeded to replace their modest church with the current structure. The choir was completed in 1435, the transept about 1450, the nave in the latter part of the 15th century, and the main door about 1530. It was totally restored at the turn of the 20th century. The church represents an outstanding example of Late Gothic **architecture**. The *ommegang* originated as a festival in honor of the Virgin whose statue from the church served as the centerpiece of processions.

– O –

OBSERVATOIRE ROYAL/KONINKLIJKE STERRENWACHT (AVENUE CIRCULAIRE 3). Located in **Uccle**, the Royal Observatory was built between 1883 and 1890 under a design devised by architect **Octave van Rysselberghe**. Other buildings were added later.

The symmetry of the **park**'s design is reflected in its shape, which is modeled on the planets under study.

OLD ENGLAND (RUE MONTAGNE DE LA COUR 2). Situated below place **Royale**, this **art nouveau** building was constructed in 1899 by **Paul Saintenoy**, who was commissioned by the British firm of Old England. The company had operated a department store in Brussels since 1886 and sought new premises. The corner turret was demolished in 1947, but it has been restored and the entire structure has been renovated. It houses the Musée des Instruments de Musique and an English tearoom.

OMMEGANG. The *ommegang* (literally "walk around") was the most grandiose pageant of the year during the late Middle Ages and early modern period. It was born sometime after 1348—its first official mention is 1359—as a ceremonial procession in honor of the Virgin Mary, who purportedly worked a miracle (1348) in assisting an impoverished cloth worker, Beatrice Soetkens, and her husband to secure a statue of her image to grace a chapel in the church of **Notre-Dame du Sablon**. A great procession wound through the city streets, the statue held aloft. The event soon acquired a more profane character and municipal authorities and leaders of the craft **guilds** came to play a prominent part. The parade attained a high point in splendor on 2 June 1549 when Emperor **Charles V** and his son, the future king Philip II, attended. By that date, the entire city population participated. Courtiers, ambassadors, academics, and members of the nobility and military would process accompanied by floats decorated allegorically to depict virtues such as Hope, Charity, and Joy.

The *ommegang* fell into decline during the **wars of religion** and stopped completely in 1580. It was revived by Archduke **Albert** and Archduchess **Isabella** in 1615. Its present-day manifestation derives chiefly from the efforts of folklorist **Albert Marinus**, who won approval from city officials and secured subsidies from well-to-do donors. It was first reprised in 1930 to commemorate the centenary of Belgian independence and the 550th anniversary of the Grand Oath of the Crossbowmen of Saint George, who played a leading role in early pageants. The parade proved costly, lasting six hours and involving hundreds of medieval-costumed characters, floats, and musi-

cal bands. It was decided to hold an *ommegang* once every 10 years, but **World War II** intervened. After the war, an annual event restricted to the **Grand' Place** has been held in July. It re-creates the pageantry associated with the *ommegang* of 1549.

ORLEY, BERNARD VAN (ca. 1491–1542). The most celebrated of 16th-century painters in Brussels, Bernard van Orley was born about 1491. Although he is known to have traveled to Italy in the early 1500s, the earliest documented account of his life begins in 1515, the year he established himself in Brussels, where he 1ived in a house along the **Senne** River near the church of Saint-Géry.

He shared with Jean Gossaert in the work of painting portraits of the children of Philip I, including the future **Charles V**. In 1518, he was named court painter by **Margaret of Austria**, a post he held under her successor **Mary of Hungary** as well. Portraits of court personages constituted a staple in his corpus and he also completed a number of sketches for tapestries. Considered the greatest exponent of the Italian style in **tapestry painting**, Orley made *The Legend of Notre-Dame du Sablon* (1516–1518) and the series titled *Honneurs* (Honors) created for Emperor Charles V in 1520. In his last years, he designed cartoons for stained-glass windows, including four in the Chapelle du Saint-Sacrement in the Cathédrale **des Saints-Michel-et-Gudule**. His work shows the influence of Raphael and also of Albrecht Dürer, who visited Orley twice in Brussels and who painted his portrait in July 1521.

On 4 May 1527, Orley was brought before the Inquisition in **Leuven** on a charge of welcoming reformed preachers into his home. He died in Brussels on 6 January 1542. He signed few of his works. Those that do carry his signature include the triptych *Tribulation of Job*.

OSTA, JEAN D' (1909–1989). Jean d'Osta was the pseudonym employed by Jean van Osta, who also wrote occasionally under the pseudonym Jef Kazak. A poet, journalist, and novelist, Osta was born in **Ixelles** on 20 November 1909. His writings reflect his lifelong interest in Brussels and in the city's folklore and **language**. His works include *Les flauwskes de Jef Kazak*, *avec une grammaire*, *un lexique et les parlers populaires à travers les ages* (The flauskes of Jef

Kazak, with a grammar, a lexicon and popular language through the ages [1983]), which comprises a detailed linguistic study of the Brussels dialect. In other writings, he records, in reflecting on his youth, anecdotes and information on people and locales surrounding the history and folklore of the city.

OTLET, PAUL (1868–1944). Born in Brussels on 23 August 1868, Paul Otlet came from a wealthy family, his father having made a fortune in the **tram** business. He studied at the Collège Saint-Michel and earned a law degree in 1890 from the **Université libre de Bruxelles**. Keen to establish a system by which to classify all recorded knowledge, Otlet, together with **Henri La Fontaine**, aimed to build on Dewey's classification scheme to develop a subject index for the world's print materials, including books, reports, periodicals, pamphlets, and conference proceedings. Their efforts culminated with establishment on 12 September 1895 of the Institut international de Bibliographie, a documentation center that, as the Mundaneum, is now located in Mons. The scheme they adopted was first known as the "Brussels Expansion" and is now the Universal Decimal Classification (UDC). The first edition in French was published in 1905 and it remains a large and important classification structure. Otlet's books *Traité de documentation* (1934) and *Monde: Essai d'universalisme* (1935) serve as central texts in the early development of information science.

A fervent pacifist, Otlet joined with La Fontaine in founding in 1910 the Office central des Associations internationales, the precursor to the Union of International Associations. He published in October 1914 a "Traité de paix générale," which outlined a scheme for an international organization that constituted a forerunner of the League of Nations. Otlet spent the years during **World War I** in France and Switzerland, where, in 1916 in Lausanne, he presided over a congress of nationalities. His son was killed on the Yser front. Otlet died on 10 December 1944.

OVERDATZ, LOUIS (1618–after 1682). Louis Overdatz was born on 1 May 1618 in Enghien into an influential family, which counted several members who held municipal offices in Brussels. He studied in **Leuven** at the university and obtained a degree in medicine in 1640. Overdatz

built a flourishing practice in Brussels and, intent on establishing standards for the profession, he secured permission from city authorities in November 1648 to found a school of medicine. Governor-general Francisco de Moura-Cortereál employed him as his preferred physician. Overdatz worked tirelessly to combat the plague that struck the city in 1667–1668 and his observations were later published. His work led to his ennoblement by King Charles II on 20 July 1677. Because of a gap in the death records of the **parish** of **Sainte-Gudule** between 1683 and 1694 it is not possible to determine the exact date of his death.

– P –

PAINTING. The work of the Flemish Primitives is represented in Brussels by **Rogier van der Weyden**, named town painter in 1436. Weyden developed a schoo1 around him that included **Vrancke van der Stockt**, Colijn de Coter, and Pieter van der Weyden. Artists began to be drawn to Brussels during the **Burgundian regime** and under the Hapsburgs. **Margaret of Austria** summoned Jan Gossaert (ca. l478–ca. 1532) to Brussels, the artist who introduced the art of the Italian High Renaissance to the Netherlands.

Production of cartoons for **tapestries** flourished in the 15th and 16th centuries, those of **Bernard van Orley** among the most notable. The Italian influences he brought to Brussels marked the heydey of Renaissance art in the city. Greatly admired by contemporaries for his portraits and triptychs, he also passed on his skills to artists such as **Michiel Coxcie**. **Pieter Bruegel** the Elder, who resided in Brussels, remains northern Europe's preeminent Renaissance painter of realistic genre scenes.

Following the turmoil of the **wars of religion**, Brussels became a center of fervent Roman Catholic piety, well depicted in the religious themes of **Gaspard de Crayer**. The aristocracy, the court, and the church constituted the major markets for works of art and artists catered to that clientele. The city housed a number of 17th-century landscape artists, including **Louis de Vadder**, Denis van Alsloot, and Jacques d'Arthois. The influence of Pieter Paul Rubens predominated and **David Teniers** the Younger, who arrived from Antwerp in 1651, painted canvases that marked a transition from the realism

characteristic of the 17th century to the pastoralism of the 18th. In the 1700s, **Victor Janssens** painted primarily religious subjects and André Corneille Lens introduced neoclassicism.

Neoclassicism, the favored style in Europe at the turn of the 19th century, was evident in Brussels, where artists were much influenced by **Jacques-Louis David**, in exile in the city following the downfall of **Napoléon Bonaparte**. One of these painters—**François-Joseph Navez**—founded a distinctive Belgian school in producing portraits, genre scenes, and religious works. **Louis-Marie Autissier** was a noted miniature portraitist. The romantic landscapes of **Hendrik van Assche** marked a turn toward radically different styles and the 19th century would see tendencies succeeding each other at the same time as they continued to coincide with each other.

Romantics included **Antoine Wiertz**, whose gigantic canvases mimicked the scale of Rubens's works, still-life artist **Alice Ronner**, portrait painter Liévin de Winne, and landscape painters **François Roffiaen**, Jean-Baptiste Kindermans, and **Paul Lauters**. Realists Charles de Groux and **Constantin Meunier** were followed by Impressionists Henri Evenepoel and Théo Van Rysselberghe. Neo-impressionist painters included George Lemmen and Auguste Oleffe. Franz Courtens (1854–1943) painted landscape scenes in the open air in **Uccle** and Vilvoorde in the 1870s. In 1922 he was created a baron, the first landscape artist so honored. James Ensor (1860–1949), whose most famous paintings included *Christ's Entry into Brussels* (1888), studied at the **Académie royal des Beaux-Arts**.

Artists included Amédée Lynen (1856–1938) whose work as an illustrator, watercolorist, and engraver concentrated on subjects from daily life in Brussels. Georges Lemmen (1865–1916), born in **Schaerbeek** and a resident of **Saint-Josse-ten-Noode**, illustrated books but also paper and rugs. Another resident of Saint-Josse (rue du Cadran), Alfred Courtens (1889–1967) was a noted sculptor whose works, notably of monarchs **Leopold II**, **Albert I**, and **Leopold III**, appeared across Belgium.

Symbolism first appeared in the works of **Xavier Mellery**, whose pupil, **Fernand Khnopff**, emerged as a principal Belgian symbolist and a forerunner of the surrealists. Khnopff was a founding member of **Les XX**, created in 1893, a movement that exemplified the exuberant avant-garde atmosphere in Brussels in the late 19th century

when groupings of artists (Voorwaarts [1891], Pour l'Art [1892]) flourished. These associations brought to Brussels innovative works by foreign artists, including Georges Seurat and Henri de Toulouse-Lautrec from France and Jan Toorop and **Vincent Van Gogh** from the Netherlands, who stressed the genius of the individual in breaking away from academic styles.

The jury of the Académie, of which Khnopff was a member, awarded first prize for composition to Antwerp-born Armand Paulis (1884–1979) for his *La Vie et La Mort* (Life and death), a representative symbolist work. Paulis, who worked throughout his life in Brussels, in addition to paintings created designs in stained glass (Papeteries de Belgique building, rue de la Grande Île).

Rik Wouters, whose work was reminiscent of that of Paul Cézanne, led the way toward fauvism, a style exhibited in works by Edgard Tytgat, Fernand Schirren, and **Jean Brusselmans**. Surrealism arrived in Brussels in the late 1920s, a leading exponent being **René Magritte**, whose distinctive style earned worldwide repute. Surrealist painter E. I. I. Mesens (1903–1971) was born in Brussels (rue de la Grand Île 36) and worked here before moving to London in 1939. Noteworthy painters of the interwar years include **Paul Delvaux** and Raoul Ubac.

Following **World War II**, Christian Dotremont, born in **Tervuren** on 28 September 1922, founded the Mouvement revolutionnaire surréaliste in Brussels in 1947. He was also a founding member of the **COBRA** group, which included Pierre Alechinky (1927–) from Brussels. In 1962, Dotremont wrote his first logograms (*logogrammes*), word paintings of signs and combinations of signs using pens and paintbrushes and employing ink and oil pastels on paper, photographs, and even glass. He died in Buizingen, in Flemish Brabant, on 20 August 1979.

Major international trends of the middle and late 20th century were faithfully reflected in the works of artists in Brussels. They run the gamut from the simple pictorial images of Jean-Michel Folon, born in **Uccle** in 1934, to the works of **Marcel Broodhaers**, which exemplify elements of surrealism, pop art, and conceptual art. Brussels-born Jean-Pierre Müller (1967–) is a prolific contemporary artist.

PALAIS DE CHARLES DE LORRAINE/KAREL VAN LOTHARINGIA PALEIS (PLACE DU MUSÉE 1). Formerly

known as the **Palais de Nassau**, this grandiose town house was built originally in the 15th century in the Late Gothic style. It served as home to the Nassau family for over 300 years. Following destruction of the **Coudenberg Palace** in 1731, governors-general of the Austrian Netherlands used the palace as their residence. **Charles of Lorraine** purchased it in 1756, and he ordered the remodeling of most of the building, except for the chapel and inner courtyard. Work was undertaken by architects Jean Faulte (1726–1766) and, after his death, Laurent Benoît Dewez (1731–1812). Reconstructed in the neoclassical style, the palace held no permanent occupant after Charles's death. Emperor **Joseph II** stayed here (1781) and it was ransacked by pillaging French troops in 1794. An imperial decree gave ownership to the city in 1810 and a library and picture gallery were installed during the **Dutch regime**. A central range of rooms was added in 1825 and an additional wing in the last quarter of the 19th century. The building housed the **Université libre de Bruxelles** following its inception in 1834.

The city ceded the property and its contents to the state in 1842. In 1846, a **painting** and **sculpture museum** was installed from which pre-19th-century works were withdrawn in 1877 because of overcrowding. Called the Musée d'Art moderne, the premises again grew too small. The facility was closed in 1959 and collections were transferred to the new **Musée d'Art moderne**.

The apartments of Charles of Lorraine today comprise one wing of the original palace. They were restored in 1976 and include displays relating to the life and interests of the governor. The façade of the building has been integrated into the place du **Musée**.

PALAIS D'EGMONT/EGMONTPALEIS (RUE AUX LAINES). This town house was constructed in 1533–1534 for the princess of Gavre, the mother of the count of **Egmont**, who continued the building work. Subsequent enlargements transformed the Petit Palais d'Egmont into the Grand Hôtel d'Egmont. The original Renaissance dwelling features nine Doric pilasters and Ionic columns. A classical wing was added in 1753 by the duke of Arenberg, who had married the Egmont heiress. **Tilman-François Suys** extended the buildings and built the left wing and a riding school (1832–1835). Another wing was added in 1905 after a fire destroyed the last Gothic remnants of the

structure. Illustrious guests who stayed at the Palais d'Egmont included Queen Christina of Sweden, King Louis XV of France, and Voltaire.

The city acquired the building in 1918. It became the property of the Belgian state in 1964, the palace was restored in 1971, and it is now occupied by the Ministry of Foreign Affairs.

In the garden stands a bronze statue *Peter Pan* by British sculptor Sir George Franton. Inaugurated on 29 June 1924, it serves as a monument to celebrate both the joys of childhood and Anglo-Belgian concord.

PALAIS DE JUSTICE/JUSTITIEPALEIS (PLACE POELAERT). The mammoth Palais de Justice (law courts) looms over the **Marolles** district and dominates the city's skyline. Since 1816, the courts had met in the residence hall of the Jesuits between rues d'Or, de la Paille, and de Ruysbroeck, but, by 1840, the building was crumbling and officials sought a more dignified locale. The site was set by a royal decree of 27 March 1860 and 28 architects vied in an international competition, none of whose designs proved satisfactory. Authorities turned to **Joseph Poelaert**, whose draft plan was unanimously approved on 19 May 1862. The cornerstone was laid on 31 October 1866. Erected on the **Galgenberg** hill on a site occupied by gardens of the Mérode family town house, the Palais was built at a cost of 50 million Belgian francs. It was the largest building erected in Europe in the 19th century.

Henri Beyaert oversaw completion of construction work, and the Palais was inaugurated on 13 October 1883. The size of the structure was intended to convey the preeminent place of the law in looming large over the other institutions of government. The dimensions are colossal (area 26,000 sq. m [279,760 sq. ft.]; entrance porch 42 m [138 ft.] high; dome 97.5 m [320 ft.] high) and the design, which engendered much criticism, encompasses a mix of styles, although inspired by the classical structures of Greece and Rome. The building originally housed 27 courtrooms and 245 ancillary rooms. The main entrance—an immense peristyle—opens into the sumptuous Salle des Pas Perdus (Hall of the Forgotten Footsteps) and is roofed by the dome, which was rebuilt after the Germans set it on fire during their retreat on 3 September 1944. The first antennas to transmit Belgian television were placed on the cupola in 1953.

PALAIS DE LA NATION/PALEIS DER NATIE (RUE DE LA LOI AND PLACE DES PALAIS). Situated opposite the north gate of the **Parc de Bruxelles**, the Palais de la Nation houses the Chamber of Representatives and Senate of the Belgian federal parliament. The cornerstone of the neoclassical-style structure was laid on 24 August 1779 on grounds chosen in 1777 by city authorities. It was completed in 1784. Designed by French architect Barnabé Guimard (1731–1805), with interior work by Philippe-Jérôme Sandrié, it was built to house the Sovereign Council of **Brabant**, the highest law court of the duchy that had been in existence since the 14th century and whose premises had grown too cramped. Various law courts used the building during the **French regime** and the right wing was transformed into a hotel and later served as the residence of the prince of Orange until a fire in 1820. The States-General (*see* ESTATES-GENERAL) met here during the **Dutch regime**. On 10 November 1830 the provisional government of the new Belgian state decreed the present name.

Eight Ionic columns support a pediment decorated with low-relief carvings by Gilles-Lambert Godecharle (1750–1835) that allegorically depict Justice enthroned abetted by Constancy and Religion. The building was restored after fires in 1820 and 1883, the latter having destroyed the library, archives, lower house chamber, and reading rooms. These were reconstructed by **Henri Beyaert**. The building was enlarged between 1872 and 1878 in an extension toward rue de Louvain.

PALAIS DE NASSAU/NASSAUERPALEIS. The most ornate of the elegant palaces after the **Coudenberg Palace** that once existed on the **Coudenberg** hill, the Palais de Nassau, or the Palais d'Orange, stood on the site of a pond called *Jodenpoel* ("pond of the Jews"). It was drained in 1337 and a Gothic-style manor house and chapel were built by Dutch nobleman Willem van Duvenvoorde. His granddaughter married into the Nassau family, in whose possession the structure remained for over 300 years. It was extensively renovated and embellished during succeeding centuries. **William of Orange** lived here and illustrious visitors included the duke of Marlborough and Prince Eugene of Savoy. Governor-general Marie-Elisabeth, together with the court, took refuge here in 1731 following the destruction of the ducal palace, and it was hereafter dubbed "Nouvelle

Cour" (New Court) by resident governors-general. In 1756, **Charles of Lorraine** purchased the property from the princess of Orange and ordered the reconstruction of much of the building. The town house occupied the space bounded by the current place du **Musée**, rue de la **Montagne de la Cour**, boulevard de l'Empereur, and rue de Ruysbroeck. *See also* PALAIS DE CHARLES DE LORRAINE.

PALAIS DES ACADÉMIES/PALEIS DER ACADEMIËN (RUE DUCALE). Located in a **garden** at the east end of the place des **Palais**, the Palais des Académies was begun in 1823 following a design by **Charles Vander Straeten** and built under the direction of **Tilman-François Suys**, under whom it was completed in 1826. The neoclassical building was luxuriously furnished to serve as the residence of Crown Prince **Frederick**, who departed after the **Belgian Revolution**. Afterward, he regained ownership from the Belgian government but returned the property in 1842. It stood empty for a period and was offered to future king **Leopold II** in 1853 following his marriage, but he never resided here. In 1860, it was used for concerts, official ceremonies, and to house the **Musée d'Art moderne**. After 1876, the building served as the seat of the Académie royale des Sciences, des Lettres et des Beaux-Arts de Belgique and later the Académie royale de Médicine de Belgique. In the 20th century, they were joined by the Koninklijke Académie voor Wetenschappen, Letteren en Schone Kunsten van België, the Koninklijke Academie voor Geneeskunde, and the Académie royale de Langue et de Littérature française. The building has been restored and modernized.

PALAIS DES BEAUX-ARTS/PALEIS VOOR SCHONE KUNSTEN (RUE RAVENSTEIN). The Palais des Beaux-Arts was designed by **Victor Horta** in art deco style. Efforts to secure state funding failed in 1920 because of cost overruns and the project was completed through private funding undertaken at the initiative of banker Henry Le Boeuf. Construction began in 1922 and the structure was inaugurated on 4 May 1928. A gray building on the exterior, the interior reveals palatial space in which an array of stairways, ramps, and foyers provide access to a **theater**, shops, a restaurant, conference rooms, halls for musical recitals, and the largest concert hall in Belgium. It serves as the office and venue for important cultural institutions, including the Orchestre

national de Belgique/Nationaal Orkest van België, the Société Philharmonique de Bruxelles, and the Concours International Reine **Elisabeth**. The building was originally intended to serve as part of a large-scale urban redevelopment plan to be called the Rubenstein district that was to have extended to the **Gare Centrale**. It was never completed.

PALAIS DES CONGRÈS. *See* MONT DES ARTS.

PALAIS D'ORANGE. *See* PALAIS DE NASSAU.

PALAIS, PLACE DES/PALEIZENPLEIN. The place des Palais was originally titled rue de **Belle-Vue** when laid out in the late 18th century. In 1827, the street was enlarged by incorporating portions of the **Parc de Bruxelles**, after which it acquired its current name.

PALAIS ROYAL/KONINKLIJK PALEIS (PLACE DES PALAIS). The Palais Royal is one of the centerpiece buildings flanking the **Parc de Bruxelles** in the **upper town**. It occupies part of the site of the **Coudenberg Palace**. Built to provide a suitable city residence for King **William I**, who, however, balked at building too splendid an edifice, its foundation rests on two town houses occupied by Louis de Belgiojoso, the Austrian minister plenipotentiary, and Baron de Bender, military commander in the Austrian Netherlands, that were built between 1784 and 1792.

The Belgiojoso town house had been used by the prefect of the *département* of the **Dyle** during the **French regime**, and **Napoléon Bonaparte** resided here on a visit in 1803. The two buildings were originally separated by a street, which no longer exists (rue Héraldique), and were linked by a portico-like central section in 1827–1829. The original plans were drafted by Ghislain-Joseph Henry, an architect from Dinant who died while the work was in progress. **Charles Vander Straeten** succeeded him, and he was followed by **Tilman-François Suys**, who added the monumental central section, gave the frontage a uniform appearance, and linked the structure to the **Walckiers** and **Belle-Vue** town houses. In 1862, the duke of **Brabant**, the future king **Leopold II**, commissioned **Alphonse Balat** to enlarge and alter the building. Several interior rooms were transformed into Louis XVI-style chambers. In 1902,

Leopold requested architect Henri Maquet to redesign the frontage and government funds were procured in 1904. A Louis XVI-style façade runs the length of the place des Palais and comprises a monumental central portico decorated with Corinthian columns together with side pavilions, a dome, and a pediment on the portico, which features an allegorical **sculpture** of Belgium by Thomas Vinçotte (1850–1925).

The royal apartments were occupied until 1936 when, following the death of Queen Astrid, King **Leopold III** moved to the **Château royal de Laeken**. Subsequent monarchs have remained there. The Palais Royal serves as the ceremonial residence of the sovereign, who uses it for receptions and public events. When the monarch is in residence, the Belgian flag flies from the dome.

PANNEMAKER. The Pannemaker family operated a major workshop in **tapestry** production in the 16th century. Pieter de Pannemaker (early 16th century) was court weaver to **Margaret of Austria** during the 1510s. Punished for attending **Protestant** sermons given by the Lutheran Claes ven der Elst in 1527, he was stripped of his official title but his penalty was later reduced to an annual fine. Pieter's son Willem (ca. 1510–1585) became one of the most powerful figures in the industry. His mark appears on many of the most valuable works acquired by the Hapsburg court from the 1540s to the 1560s. Willem was responsible for the production of the *Conquest of Tunis*, a major work woven between 1548 and 1554. He supplied tapestries to Cardinal Granvelle and the duke of Alba. Willem purchased the property of the van **Aelst** family in 1560.

PARC DE BRUXELLES/PARK VAN BRUSSEL. The Parc de Bruxelles (Parc royal de Bruxelles), whose central axis runs in a direct line from the **Palais de la Nation** to the **Palais Royal**, is the most prominent green space in the Royal district of the **upper town**. Its origins date from the 14th century, when Duke John III purchased the land and surrounded it with walls to create a private ducal retreat. **Philip the Good** stocked the space with game. Jousting tournaments were performed. **Charles V** enlarged the **park** and installed statues, grottoes, and fountains that, as the **Warande**, made it famous throughout Europe. Left derelict following the fire that destroyed the

Coudenberg Palace in 1731, the park was redesigned first by Joachim Zimmer, an Austrian who served as gardener to the court, who was soon assisted by French architect Barnabé Guimard (1731–1805). Commissioned by Empress Maria Theresa, they laid out a rectangular, formal park in the French style, which constituted a model of geometric precision. The park opened in 1780. Statuary and grounds were heavily damaged by rampaging French revolutionary troops in 1795. Restoration took place in 1797.

In September 1830, during the **Belgian Revolution**, Dutch troops established a defensive base in the park from which they were driven out by Belgian patriots. Alterations were made following extensions to the place des **Palais** in 1904. The park covers an area of 72 ha (178 acres).

The bandstand in the center of the park dates from 1841, designed by Jean-Pierre Cluysenaar (1811–1880). Around its roof are inscribed the names of 12 musicians: Adam, Auber, Bellini, Busnois, Carafa, Halévy, Herid, Méhul, Mozart, Philippe, Reding, and Rossini.

Residents rang in the 21st century here in attending gala festivities on 1 January 2000.

PARC DES EXPOSITIONS/TENTOONSTELLINGSPARK. The Parc des Expositions lies at the north end of the boulevard du Centenaire. It was laid out in the mid-1930s and the buildings were constructed to house exhibits for the **World's Fair of 1935**. The central structure is the Palais du Centenaire, designed by Brussels architect Joseph van Neck (1880–1959), and adjacent to it is the Brussels International Trade Mart, one of the world's largest exhibition halls. It was designed by American architect John Portman.

PARC LÉOPOLD/LEOPOLDSPARK. The Parc Léopold (.01 ha [.024 acres]) in **Ixelles** emerged in 1851 and was originally intended to serve as a zoo. Financial difficulties forced the private company that had been formed to build the zoo to liquidate in 1876 and the state acquired the buildings and grounds of the company in 1877. The **park** was used for concerts and charity events. In 1892–1894, four scientific institutes were founded under the impetus of **Ernest Solvay** and Paul Héger. This *cité scientifique* included two institutes of physiology; an institute of hygiene, bacteriology, and therapeutics; and an institute of anatomy and histology. Other institutes followed, includ-

ing an institute of sociology (1901), Institut Pasteur (1903), a school of commerce (1904), and institutes of physics (1912) and chemistry (1913). The first four institutes were joined to the faculty of medicine of the **Université libre de Bruxelles** and moved to the boulevard de **Waterloo** in 1921. The others were relocated to the **Solbosch** campus in 1929. The park has become a green space within the European district. Funds were approved by the government of the **Brussels Capital Region** for refurbishment in 2000.

Situated in the park, the Institut royal des Sciences naturelles is housed in a building whose right wing, designed by **Henri Beyaert** about 1860, follows a neo-Romanesque style corresponding to a convent of the Redemptorist Sisters that had been located on the site and whose left wing was built by architect Émile Janlet (1839–1918). The buildings were enlarged in 1905 and again in 1930, when a tower block addition was raised, the city's first such edifice.

PARISHES. The first chapel in Brussels and possibly the first parish was built at the *castrum* of **Charles of France** in 977–979. Dedicated to Saint-**Géry**, the small church was superseded by the collegiate church of **Saints-Michel-et-Gudule** following transfer of Saint **Gudule**'s remains from the former to the latter. The church of Saints-Michel-et-Gudule constituted both the city's first parish and the mother church of the city. A bull of Pope Alexander III (1174) stipulated that baptisms and burials could be performed only by the mother church. It was served at first by only one priest but from 1047 there were at least 12 canons in residence. The college of canons, headed by a dean, exercised supervision over all the secular clergy in the city. Brussels formed a part of the episcopal see of Cambrai, France, until 1559, when it was established as a separate bishopric.

Additional churches were gradually granted the rights accorded the mother church in becoming independent parishes, several achieving that status because they were run by religious orders. **Notre-Dame de la Chapelle**, run by Benedictines and secular clergy, was the first in 1210. Saint-Géry was set up as a parish in 1520. **Saint-Jacques-sur-Coudenberg** became a parish in 1622 as did **Saint-Nicolas**.

By the 19th century, the city's parishes included Sainte-Gudule, **Sainte-Catherine**, Notre-Dame de la Chapelle, Saint-Jacques-sur-Coudenberg, **Beguines**, **Notre-Dame du Finistère**, **Notre-Dame de Bon Secours**, Minimes, **Notre-Dame du Sablon**, and **Notre-Dame**

des Riches-Claires. They encompassed districts around the churches and numbers increased in the 20th century.

By the bull *Christi Ecclesia*, Brussels forms part of the **Mechelen**-Brussels archdiocese (effective 8 December 1961), which consists of three districts—Brussels, Walloon **Brabant**, and Flemish Brabant—together with a fourth for foreign nationalities. It is bilingual with each language community served by its own pastorate. The archdiocese is the largest in Belgium, operating 678 parishes, 800 schools, and 152 hospitals. The archdiocese contains 1.6 million Catholics and 934 diocesan and 1,142 religious priests (2002 statistics). Cardinal Godfried Daneels (1933–) serves as the 19th archbishop of Mechelen-Brussels.

PARKS AND GARDENS. Parks, gardens, woodlands, and undeveloped land account for approximately 53 percent (8,500 ha / 21,000 acres) of the total area of the **Brussels Capital Region** (BCR), making Brussels one of Europe's "greenest" capitals. Areas accessible to the public total about 18 percent of the BCR. Management of public parkland is divided among the BCR government, largely under the Institut bruxellois pour la Gestion de l'Environnement/Brussels Instituut voor Milieubeheer/Brussels Institute for the Management of the Environment, and also the **communes** (e.g., **Parc de Bruxelles**, **Bois de la Cambre**, Parc Josaphat), and the royal house (e.g., Parc Duden).

Parks and gardens exhibit differing styles reflecting their dates of origin—from Renaissance concepts evident in the gardens of **Erasmus** house to 18th-century formal patterns showcased in the Parc de Bruxelles to the hanging gardens laid out in the 20th century at Pechère.

Preeminent in size, the **Forêt de Soignes** has been aptly dubbed the "lungs of Brussels." Within the city of Brussels, the Parc du **Cinquantenaire**, Parc de Bruxelles, and Parc de Laeken perform dual roles both in providing tranquil space and in serving as venues for **museums**, **theaters**, and royal residences, respectively.

A vestige of the Forêt de Soignes, the Parc de Woluwe (71 ha / 175.4 acres) in **Woluwe-Saint-Pierre** constituted part of the royal domain when it was laid out (1896–99). Bequeathed to the state in 1909, it was renovated in 1975. Laid out in the English style, the park

features many rare species of trees, including the giant sequoia. Also in Woluwe-Saint-Pierre, the Parc des étangs Mellaerts dates from the 19th century and features the Woluwe windmill (Moulin Brulé) where working demonstrations have been held since 1960.

The Parc Josaphat in **Schaerbeek**, opened by King **Leopold II** on 6 June 1904, features English-style walkways and derives its name from a pilgrim who, in returning from the Holy Land in 1574, was struck by the similarity of the terrain here to that of the Josaphat valley.

The Parc du Wolvendael in **Uccle** dates from 1793. The Jardin des Plantes médicinales de l'Université Catholique de **Leuven** is located in **Woluwe-Saint-Lambert**, which contains the largest collection of medicinal plants in Belgium and one of the most important in Europe.

The Bibliothèque Pechère (rue de l'Ermitage 55), the library of Belgian landscape architect René Pechère (*see* MONT DES ARTS), houses approximately 5,750 books on landscape design and horticulture, including rare tomes from the 16th and 17th centuries.

The BCR contains 13 nature reserves and two forest reserves. Since 1976, a competition "Fleurir Bruxelles" promotes floral embellishment of area sites. The year 2000 was named "the Year of Parks and Gardens in Wallonia and Brussels" when special events were held highlighting the importance of maintaining green spaces in the urbanscape. *See also* JARDIN NATIONAL DE BELGIQUE; PARC DES EXPOSITIONS; PARC LÉOPOLD; WARANDE.

PARLEMENT/PARLEMENT (DISTRICT). The district is bounded by rue de la **Loi**, rue **Royale**, boulevard du **Régent**, and boulevard **Bischoffsheim**. It is so titled because of the Palais de la Nation and other government buildings located here, and includes much of the area formerly encompassed by the **Notre-Dame aux Neiges** district.

PASTURE, ROGER DE LA. *See* WEYDEN, ROGIER VAN DER.

PAUWELS, JEAN-ENGLEBERT (1768–1804). The **music** composer Jean-Englebert Pauwels was born in Brussels on 22 November 1768. He sang in the choir of the court chapel as a child, learned the violin, and traveled to Paris in 1788 where he befriended celebrated artists. He returned to Brussels in 1791 where he composed three comic operas

and a number of other compositions, including symphonies, masses, and concertos for violin. He died in Brussels on 3 June 1804.

PAVILLON DES PASSIONS HUMAINES. *See* CINQUANTE-NAIRE.

PAVILLON HORTA. *See* CINQUANTENAIRE.

PAYEN, AUGUSTE-JEAN-JOSEPH (1801–1877). The architect Auguste Payen was born in Brussels on 7 June 1801. He studied **architecture** in Tournai in 1818 and returned to Brussels in 1823. Appointed architect of the city to succeed Nicholas Roget on 1 May 1831, he was named a professor of **architecture** at the **Académie royale des Beaux-Arts** in 1835, a post he retained until 1876. Early commissions included five **toll** houses at the city **gates** at portes de Flandre, Canal, Namur, **Anderlecht**, and Ninove in the 1830s. As architect for the Belgian National Railways, he completed the **Gare du Midi** in 1869, an impressive edifice that embodied a synthesis of his style—chiefly neoclassical while at the same time functional and modern. Other **railway** stations at Bruges, Kortrijk, and Verviers followed. He also designed several residences in Brussels, where he died on 16 April 1877.

PEDE, HENRI VAN (or PEE) (active 1500–1550). Architect and master mason Henri van Pede finished work on the Broodhuys (**Maison du Roi**) in 1516. Named architect of Brussels, he also built seven tabernacles in the Cathédrale des **Saints-Michel-et-Gudule** as well as other decorative architectural motifs in the church.

PELLERING, JAN (1817–1877). Jan Pellering was born in Brussels on 22 October 1817. Drawn to socialist doctrines, he moved toward communist beliefs and took an active part with **Karl Marx** in founding the Association démocratique (1847). He was an influential figure in the formative years of the Belgian workers' movement. Pellering died in Brussels on 15 June 1877.

PENTAGON. The pentagon (*pentagone, vijfhoek*) refers to the area of the city enclosed by the pentagonally shaped **inner ring road** that

follows the approximate traces of the **second town wall**. The pentagon includes the **lower town** and western portions of the **upper town** and comprises the "heart" of the city, a title that aptly fits the shape of the area.

PERTCHEVAL, JAN (ca. 1450–1523). Born in Brussels about 1450, Jan Pertcheval was a writer and chief of the Chamber of Rhetoric De Lelie, for which he compiled *Spelen der Zeven Weëen* (Games of the seven woes [1497]) together with Jan Smeken. He compiled the annual almanach for the city government.

PETITS CARMES, RUE DES/ KARMELIETENSTRAAT. The rue des Petits Carmes is cited in an act of 1400 and it owes its name to a convent of Carmelites, known as Petits Carmes, who followed the austere reforms of Saint Theresa of Avila, which included walking unshod. The convent was built about 1612 at the initiative and the expense of Archduke **Albert** and Archduchess **Isabella** on the site of the former town house that had belonged to the **Hornes** family, which was torn down by order of the duke of Alba. The convent was closed in 1796. The street was renamed rue de la Jeunesse during the **French regime**. The convent building was demolished in 1811 and, in 1814, replaced by a large **prison** where **Paul Verlaine** was incarcerated. The prison was, in turn, replaced by military barracks, which were sold in 1977.

PETIT CHÂTEAU/HET SLOTJE. The Petit Château designated the large, crenelated barracks buildings that occupied the site on boulevard Neuvième Regiment de Ligne. From the 16th to the 19th centuries, there existed here a rather modest country manor house and gardens owned by well-to-do bourgeois and known by residents as "Het Slotje" (little castle), a name it retained after the Austrian government bought it in 1775 to install an army garrison. It was demolished in 1848 and replaced by barracks. German troops used it in **World War II** and, in 1945, it served as a holding center for accused collaborators. Later used as a center for army recruitment and selection, the Petit Château was demolished in 1984.

"PETITE VALSE, LA." "La Petite Valse," the world-famous melody, was written in 1952 by Jo Heyne, a Brussels pianist and nightclub

entertainer. The tune was popularized by Fred Astaire and Ethel Smith, among others.

PETIT, GABRIELLE-ALINE-EUGÉNIE-MARIE-GHISLAINE (1893–1916). Gabrielle Petit was born in Tournai on 20 February 1893 into an impoverished family. Her mother died when she was young, and her father abandoned the family. As a young woman in **Mechelen**, she worked as a sales clerk, as a waitress, and, compelled by poverty, quite likely as a prostitute. She met and fell in love with Maurice Gobert, a young noncommissioned officer. When **World War I** broke out in August 1914 Petit worked collecting funds for the Red Cross in **Molenbeek-Saint-Jean**. Gobert reached Britain and rejoined the Belgian army. With no news from him (he never answered her letters and later married someone else), Petit traveled to Britain via the Netherlands in July 1915. An English officer recruited her for espionage work, and she returned to settle in Brussels, where, operating under the name Mademoiselle Legrand, she secured agents and sent reports on military activities regularly back to Britain. Her network was discovered by German police following betrayal, likely by a Dutch courier. She was arrested on 2 February 1916 and condemned to death. At **Saint-Gilles prison**, **Petit** refused to sign a petition for clemency and heaped abuse on her jailors despite being treated well and earning the sympathy of several guards. She was led out onto the national firing range at **Schaerbeek** and shot on the morning of 1 April 1916, proclaiming as she fell: "Long live Belgium! Long live the king!" National memorial services were held in May 1919. A statue stands in the place Saint-Jean.

PETIT SABLON, PLACE DU/KLEINE ZAVELPLEIN. Situated on the site of the former **cemetery** of the Saint-Jean **hospital**, the place du Petit Sablon was designed by **Henri Beyaert** and opened to the public in 1890. The small **park** is noteworthy for its integration of natural elements—flowerbeds and hedges—with the urban landscape. It features a grand wrought-iron gate and enclosing wrought-iron railings, which are individually unique and topped with 48 bronze statuettes representing the arts and crafts of Brussels.

Inside the grounds is a statue of the counts of **Egmont** and **Hornes** by Charles-Auguste Fraikin (1817–1893), which dates from 1864.

The figures were moved here from the **Grand' Place** in 1879. Other surrounding statues represent leading Belgian statesmen, artists, and scientists, including **William of Orange** and Gerhard Mercator.

PHILIP OF SAINT-POL (1404–1430). Philip of Saint-Pol was born in Brussels on 25 July 1404, the second son of **Anthony of Burgundy** and Johanna van Saint-Pol. He entered Brussels from Paris on 2 October 1420, following his appointment as regent by the **Estates** of **Brabant**, his brother Duke **John IV** having left the city on quarreling with the **Estates**. John gathered an army at s'Hertogenbosch, in the Netherlands, and was granted entry to Brussels on 21 January 1421. Philip fled to **Leuven** and returned with an army of rural aristocrats and burgers, who joined with the city's craftsmen in expelling John's army. The ex-*amman* Jan Clutinc was executed for having betrayed the city. Philip acquiesced in the statute of 11 February 1421, by which the craftsmen secured a share in municipal government. Reconciled with the Estates, John IV returned on 11 October 1421. Philip succeeded as duke in 1427. In 1428, he forbade the sale of English **cloth** in Brabant in an effort to combat competition. Philip died childless on 4 August 1430, having recognized **Philip the Good** of Burgundy as heir to his lands.

PHILIP THE GOOD (1396–1467). Philip III, the Good, was born in Dijon, in Burgundy, on 31 July 1396. He inherited the duchy of **Brabant** in 1430 from his nephew **Philip of Saint-Pol**. With Philip's accession, Brussels was ruled by the **Burgundian regime** and the city was integrated into a vast territorial empire. Urban authorities contributed generously to finance ducal policies, staged elaborate spectacles, and paid for enlargement and embellishment, in 1431 and 1452, respectively, of the **Coudenberg Palace**. Gifts in monies and goods were lavished on ducal officials to attract and retain royal residents. Ambassadors, clerics, and merchants flocked to Brussels. Philip spent lavishly on building projects and purchase of luxury items, including goldsmiths' wares, precious gems and fabrics, and **painting**s. He spent more and more time in Brussels—six months in 1451, a year from spring 1451 to spring 1452, and then 350 days in 1460, 358 in 1462, and 363 in 1465. During Philip's rule, the legislative powers of the **aldermen** were reduced under the Sentence of Saint-Omer of 1461. Philip died in Bruges on 15 June 1467.

PICARD, EDMOND (1836–1924). Born in Brussels, Edmond Picard, together with Octave Maus (1856–1919), founded the review *l'Art moderne* in 1866. The periodical served to promote the principle of art as an active participant in the work of social action in contrast to the view of "art for art's sake" then advocated in ***La Jeune Belgique***. A lawyer, writer, and politician who served as a Socialist Party senator, Picard created the Libre Académie Picard in 1906, which advanced the notion of a "Belgian soul" that comprised a synthesis of the very best of the Latin and Germanic peoples. In doing so, his efforts carried nationalistic, racist, and anti-Semitic overtones. Picard died in Dave-sur-Meuse.

PICQUET, PAUL (1876–1956). Born in **Saint-Gilles**, architect Paul Picquet studied at the **Académie royale des Beaux-Arts** (1893–1897). His designs reflected largely an art deco style as exhibited in approximately 40 residences and townhouses in the **Berkendael** district in **Ixelles**, including his own home at avenue Molière 30. The architect Robert Picquet is his son.

PLAS, LOUISE VAN DEN (1877–1968). A founder and leader of Christian feminism, Louise van den Plas was born in Brussels on 24 January 1877. She spent much of her youth in France and early acquired an interest in promoting **women**'s rights. She helped found the Feminisme chrétien de Belgique group in 1902 and edited its monthly journal of that title (1905–1914; 1919–1940). Plas defended a moderate feminism in harmony with the principles of Catholicism and she was a tireless advocate for women's suffrage. Following passage of a law granting certain categories of women the right to vote and serve in local government (1920), she was elected a communal councillor in **Woluwe-Saint-Lambert** in 1921 and again in 1932. She died at Willaupuis on 4 December 1968.

PLISNIER, CHARLES-MARIUS-FERNAND (1896–1952). A **French**-language poet, novelist, and essayist, Charles Plisnier was born at Glin in the province of Hainault on 13 December 1896. He spent his childhood in Mons and studied law at the **Université libre de Bruxelles**, where he published his first poems in 1919. Plisnier practiced law and, in 1921, joined the Communist Party, with which he would become actively engaged. His status as a surrealist poet grew steadily. Marked

by a total absence of traditional techniques, his works included *Élégie sans les anges* (Elegy without angels [1922]). He won the Prix Goncourt in 1937 for a collection of short stories (*Faux Passeports*, False passports [1935]). Plisnier later moved to France where he wrote several short novels marked by rigorous observation and strict adherence to classic compositional style. He died in Brussels on 17 July 1952.

POELAERT, JOSEPH (1817–1879). One of the most renowned and prolific Belgian architects, Joseph Poelaert was born in Brussels on 21 March 1817. He pursued courses at the **Académie royale des Beaux-Arts** followed by studies in Paris. His first major **architecture** commission came in winning the competition to erect a monument in place **Rouppe** in honor of the first **burgomaster** following national independence. The bronze fountain he designed was completed in 1846. His talent won increasing recognition. A jury in 1850 awarded him the project to construct the **Colonne du Congrès**, completed in 1859. It was this work that led to his appointment as architect of the city. Poelaert completed restoration work of the church of **Sainte**-**Catherine**, designed the church of **Notre-Dame de Laeken**, and carried out the redesign of the **Théâtre royal de la Monnaie**. Long desirous of building a new edifice to house the law courts, the national government turned to Poelaert, who submitted a draft plan that won unanimous approval by an official commission. The **Palais de Justice** remains his signature work, but he did not live to see its completion, having died in Brussels on 3 November 1879, four years before its inauguration.

POELAERT, PLACE/POELAERTPLEIN. Located in front of the **Palais de Justice**, the place Poelaert was laid out between 1867 and 1883 and is the largest square in Brussels, measuring 155 m by 50 m (508 ft. by 164 ft.)

PÔLE NORD–PALAIS D'ÉTÉ. Comprising the north wing of covered **markets** built on rue Grétry in 1873–1874, which was used for commercial purposes until 1890, the Pôle Nord was inaugurated on 25 December 1893 as a skating rink and used as such from December to March each year. In spring it was transformed into the Palais d'Été, a music hall where reviews and theatrical shows were given. After **World War II**, it was used as a **cinema** (Palais du Lévrier). After 1958, the site was used as a parking lot.

POLICE. Maintenance of public order was early the responsibility of city **government**. In the city's interior, police duties were entrusted to sergeant jurors (*sergent-jurés*) under the authority of the ***amman***. The **gates** and ramparts of the town wall were guarded by companies of citizens and by groups drawn from the **guilds**. The crossbowmen's guild also performed police duties.

Following Belgian independence (1830), each commune furnished a police force. Police and the civic guard—a citizen force serving under elected officers—were maintained as separate entities by each borough in the 19th century. After 1918, the civic guard forces were largely eclipsed by local police. Police work was hampered in the 19th century and much of the 20th by the many separate forces in existence. In April 1893, demonstrators advocating universal manhood suffrage were banned in Brussels but welcomed in **Saint-Gilles**, **Ixelles**, and other **communes**.

National reforms were introduced following the scandals engendered from police and judicial incompetence in the Dutroux case (1996). A law of 7 December 1998 put in place a nationwide federal police force, effective 1 January 2001, and local police corps, which regroup former communal corps and area brigades of the national police (gendarmerie). Police corps operate in six zones in Brussels:

1. Brussels Capital/Ixelles
2. Brussels West (**Molenbeek-Saint-Jean**, **Koekelberg**, **Jette**, **Ganshoren**, **Berchem Sainte-Agathe**)
3. Zone South (**Anderlecht**, Saint-Gilles, **Forest**)
4. **Uccle/Watermael-Boitsfort/Auderghem**
5. Zone Montgomery (**Etterbeek**, the two Woluwes)
6. **Schaerbeek/Evere/Saint-Josse-ten-Noode**

Each corps is headed by a chief responsible to a police board composed of the **burgomaster**s of the municipalities in that zone.

The city's central police station is located at rue Marché au Charbon 30.

POLITICAL PARTIES. During the 1990s the Liberals (Parti Réformateur Libéral) entered the ruling coalition in the Brussels regional government despite being in opposition in the other regional legislatures and at the federal level. It has garnered about 34 percent of the

vote and constitutes an indispensable player in regional coalition building. Either alone or as part of a group, it is the main electoral force in **Ixelles**, **Etterbeek**, **Koekelberg**, **Uccle**, **Forest**, and the two Woluwes.

The Socialists (Parti Socialiste), the strongest force in the late 1980s and early 1990s, now holds second place at both regional and municipal levels. Several **communes** have long been traditional "red" strongholds—**Anderlecht**, **Saint-Gilles**, **Evere**, **Saint-Josse-ten-Noode**, and **Molenbeek-Saint-Jean**.

The **Front démocratique des Francophones** remains the third largest party, with strength in **Auderghem**, **Watermael**-**Boitsfort**, and **Woluwe Saint-Lambert**. The moderate Christian Democrats (Parti Social Chrétien) are traditionally strong in the city of Brussels, **Ganshoren**, **Jette**, and **Berchem-Sainte-Agathe**. The radical right made inroads during the 1990s with the Front National winning six seats on the Brussels Regional Council in 1995. Radical Francophone parties do best in the southern and southeastern communes, where **Dutch**-language representation is virtually nonexistent.

During the 1990s, the number of Dutch-speaking elected officials hovered around 11 percent for communal elections and 14 percent for regional contests. They secure seats either as members of the regional divisions of a Flemish party, as members of Flemish cross-party lists, or as members of bilingual lists of one political party. Local contests hinge on local issues and personalities rather than the **language** question. At the regional level electoral lists must be unilingual. Voters are free to vote any list. The Dutch-language lists do best in western and northwestern suburbs.

The position of the parties on the status of Brussels mirrors the linguistic division. Moderate Dutch-language parties (Vlaamse Liberalen en Democraten, Christelijke Volkspartij, Socialistische Partij) call for a guaranteed bilingual status for the **Brussels Capital Region** (BCR) to ensure unfettered participation by their linguistic compatriots, encourage Dutch-language learning, and support bicommunity initiatives that do not promote further Francophone inroads. The right-wing Vlaams Bloc seeks an eventual independent state of **Flanders** with Brussels as capital. The party affirms that the **French** presence in Brussels is of relatively recent origin and can be reversed over time. Francophones in Brussels will support the party when they

realize it is in their economic interest to do so, Vlaams Bloc adherents maintain.

French-language parties (Parti Réformateur Libéral, Parti Social Chrétien) uphold current regional arrangements while stressing cultural and economic ties that link the BCR with Wallonia. Close association is essential to thwart any possible moves by Flanders to change the language border into a political border. The Parti Socialiste supports enlargement of the region to include neighboring areas, including the *communes à facilités*. The Front démocratique des Francophones calls for a strengthening of French language and culture in the BCR and close ties with **Wallonia**. *See also* NATIONAL POLITICS.

POMPE, ANTOINE (1873–1980). Antoine Pompe, born in Brussels on 9 December 1873, played a leading role in the development of modern **architecture** in Belgium in the years 1910–1920. Self-taught, he contributed to drafting plans for the Palace Hotel (1908). He is especially known for his design of the Orthopedic Clinic of Dr. Van Neck at **Saint-Gilles** (1910), one of the earliest examples of functionalism in Belgium. Pompe died in **Uccle** on 9 February 1980.

POPELIN, MARIE (1846–1913). The first Belgian woman who earned a degree in law, Marie Popelin was born probably into a well-to-do middle-class family, but little is known of her early life. She taught at Lycée Gatti de Gamond, moved to Mons in 1875, and returned to Brussels at age 37 to begin studies in law at the **Université libre de Bruxelles**, where she earned her degree in 1888. Frustrated in her efforts to secure a post at the bar, Popelin spent the rest of her life fighting for **women**'s rights. She cofounded the Ligue belge du Droit des Femmes (1897), organized an international congress of feminists to coincide with the **World's Fair of 1897**, and worked to regroup various feminist organizations in creating the Conseil national des Femmes belges (1905). Sick and exhausted from waging a struggle that had produced few results, Popelin died on 5 June 1913.

POPULATION. *See* DEMOGRAPHY.

PORCELAIN. Porcelain, or faience, production became a successful luxury industry during the 18th century. In 1705, the Dutchman Cornelis

Mombaers founded a manufactory that blossomed under the direction of his son Philippe, who managed production from 1724 to 1754. The firm remained in business until 1832. In 1751, Jacques Artoisnet established a competing operation. The Monplaisir works at **Schaerbeek**, begun by Jean-Sebastien Vaume and named for the chateau where production took place, became famous but enjoyed only a brief existence (1786–1790), forced to close due to competition and high production costs. In 1818, Frédéric Faber founded a factory in **Ixelles** that achieved much success and which continued under ownership by the Cappellemans brothers (1849–1870). In 1833, Christophe Windisch established a firm also in Ixelles that remained in operation until 1953, when Henry Demeuldre, whose family had acquired it in 1869, ceased production.

A decline in the trade set in during the late 1860s but a revival began at the turn of the 20th century with new operations, such as those of Gallo, Glineur, Helman, Rigoli, and Sigismondi, several of which remain in business.

Porcelain produced in Brussels is characteristically white or colored with a pronounced enamel glaze and features, most notably, bowls and vessels in the form of animals and plants.

PORTAELS, JEAN-FRANÇOIS (1818–1895). The painter Jean-François Portaels was born in Vilvoorde on 30 April 1818. His father, a rich brewer, sent him to study at the **Académie royale des Beaux-Arts** and he also apprenticed as a pupil of **François-Joseph Navez**. Portaels won the Grand Prix de Rome in 1842 and subsequently traveled extensively in Europe, North Africa, and the Levant. He returned to Brussels in 1849, married the daughter of Navez, and opened a private studio school. In 1878 he secured the post of director of the Académie royale des Beaux-Arts, a goal he had long sought.

Portaels executed a great number of works, including decorative **painting**s (found, for example, in the church of **Saint-Jacques-sur-Coudenberg**), biblical and oriental scenes, genre pictures, and portraits of officials and members of the fashionable set. His defining style can best be characterized as a transitional one between neoclassicism and romanticism. A major figure on the Belgian cultural scene in the 19th century, he is noteworthy especially for his role in training artists. His many pupils included **Pierre-Charles van der Stappen**. Portaels died in **Schaerbeek** on 8 February 1895.

PORT OF BRUSSELS. The Port of Brussels originated on the **Senne River** and dates from the city's origin. Once the economic heart of the city, the old port has been supplanted by the modern facility located in the northwestern environs. The completion of the **Willebroeck Canal** in 1561 gave Brussels access to the open sea. The canal was deepened between 1829 and 1836. A total of 167 ships docked at the canal's basins in 1870. In 1881, the Société des Installations maritimes de Bruxelles was created to upgrade facilities to accommodate oceangoing vessels. In 1897, the city expended 14 million francs to purchase the land to create the Vergote basin, to lay the avenue du Port, and to build large warehouses and, for freight forwarding, a **railway** station, the Gare de **Tour & Taxis**, named for the family that owned three-fourths of the land acquired. Plans were drafted in 1902 to build a wider, deeper canal. **World War I** delayed the project. The new canal was completed and opened in 1922. The old **quays** that had serviced the city were filled in.

The port is operated by the Port of Brussels Regional Company (Société régionale du Port de Bruxelles/Gewestelijke Vennootschap van de Haven van Brussel), a pararegional entity run by a board of directors under authority of one or more ministers of the **Brussels Capital Region**. Approximately 18 million tons of merchandise transit through the port annually, employing some 12,000 individuals. The 14 km (9 mi.) of waterways and 12 km (7 mi.) of quays are accessible to ships weighing up to 4,500 tons.

PRÉ AUX LAINES/WOLLENDRIES. The Pré aux Laines ("wool meadow") was situated adjacent to eastern sections of the **second town wall** and was used by weavers and drapers as the site for drying wool. It was located close by the Gross Tour ("great tower"), which was dubbed the Wollendries Tour and that stood opposite the church of the Carmes dechaussés.

PRESS. The first newspaper properly so-called was published in August 1649. *Le Courrier véritable des Pays-Bas* appeared every three or four days. It was issued as *Relations véritables* as of 1 January 1653. Publication was inhibited during the **Spanish** and **Austrian regimes** by censorship directed by religious authorities. Reforms under Emperor **Joseph II** allowed wide tolerance. The *Gazette des*

Pays-Bas, an exemplar of Enlightenment-era thought, appeared in the early 1760s.

A stamp duty on newspapers was imposed during the **French regime** but without reducing the volume of production. Censorship and heavier taxes ensued under **Napoléon Bonaparte**. Freedom of the press was established under the **Dutch regime**. The *Courrier des Pays-Bas*, founded on 6 August 1821, led liberal opposition to the policies of King **William I**'s government. After Belgian independence (1830), it became republican in orientation under the title *Le Courrier Belge* and disappeared in 1848. The first **Dutch**-language daily *Vlaemsch België* was founded in 1844. It lasted only nine months.

After 1830, journalism flourished, spurred by lively political debate and boosted by abolition of the stamp duty in 1848. *Méphistophélès*, an early 1830s weekly satirical review, was representative.

Founded as *L'Indépendent* in 1831, *L'Indépendence belge* (the name was changed in 1843) was created with funds provided by King **Leopold I**. It posted correspondents worldwide and remained in publication until 1940. *L'Étoile belge* (1850) and, later, *Echo du Parlement*, read especially by the governing elites, appealed to nonsectarian readers. The *Journal de Bruxelles* (1841) was the city's most prominent 19th-century Catholic paper. It was joined in the l860s by the *Courrier* and the *Croix*. *La Chronique* (1868) and *La Gazette* (187l) supported Liberal Party policies. The 1880s saw the conservative *Patriote* (1883) followed by the radically anticlerical *La Réforme* (1884). In 1884, *Le Peuple*, the organ of the Belgian Workers' Party, began publication.

Cheap daily newspapers arrived in the late 19th century in conjunction with the first **Dutch**-language papers for mass readership, including *De Nieuws van den Dag* (1885) and *Het Laatste Nieuws* (1888). The daily *Le Soir* first appeared in 1887 as a newspaper neutral in editorial content and made available, free of charge, its revenues obtained through sale of advertisements and want ads, then a novelty. *La Dernière Heure* appeared in 1906.

During **World War I**, the press was heavily censored. *Le Patriote* went underground in 1914 and appeared as *La Libre Belgique*, a title it retained at war's end. Collaborationist papers appeared—*Le Bruxellois*

and *La Belgique*. During the interwar years there emerged *Le Drapeau rouge* (1921), the paper of the Communist Party, and *Le Pays Réel*, the organ of the **Rex** party. **World War II** saw again the appearance of an important underground press, including *La Voix des Belges* and, in a reprise of its role, *La Libre Belgique*.

The major dailies today consist of three **French**-language papers, *Le Soir* (independent), *La Dernière Heure* (independent), and *La Libre Belgique* (Catholic), and three Dutch-language papers *Het Laatste Nieuws* (liberal), *De Standaard* (Catholic), and *De Morgen* (left-wing). *See also BULLETIN, THE*; VAN DOREN, EUGÈNE.

PRIGOGINE, ILYA (1917–2003). Ilya Prigogine was born in Moscow, Russia, on 25 January 1917. His family settled in Brussels in 1921. He earned a doctorate at the **Université libre de Bruxelles**, where he joined the faculty in 1947. He became a Belgian citizen in 1949. Prigogine won the Nobel Prize in chemistry in 1977 for his development of mathematical models of irreversible thermodynamics. He was a member of 63 national and **international organizations**, and he wrote 20 books and approximately 1,000 research articles. Prigogine died in Brussels on 28 May 2003.

PRINTING. Printing arrived in the late 15th century. Thomas van der Noot published several works from 1508 to 1520. Following the city's designation as capital (1531) the need to publish official documents encouraged printing operations. In 1557, Michel van Hamont was named official court printer, although his press produced few books. Firms operated by Roger Velpuis and Jean Mommaert dominated the scene at the end of the 16th century through most of the 17th century. There were 140 printing operations and bookshops in Brussels throughout the 18th century with a total of 21 and 11, respectively, in 1785.

A decree of 1793 forbade reprinting texts from France, which caused a downturn in activity. The industry revived in 1815 when heavy censorship and laws limiting the number of presses in France accrued to Brussels advantage.

In 1818, the first printing press made of iron arrived. Lithography was brought by Charles Senefelder, brother of the inventor. Philippe-Marie-Guillaume Vandermaelen published a groundbreaking *Atlas*

Universel (Universal atlas) in six volumes (1825–1827) employing the new technique.

In 1830, there were 52 printing presses in the metropolitan area. Beginning in 1836, firms profited handsomely from counterfeit reprinting of texts published in France, which they sold at low prices and for which the authors received no percentage of the profits. Following complaints from French writers, such production was ended in 1852. In 1838, Jean-Baptiste Bruylant (1817–1886) founded a publishing house and printing works that, through acquisitions, became a major firm. Brussels remains the center of the publishing industry in Belgium.

PRISONS. During the Middle Ages, Brussels possessed three prisons. The **Treurenberg** served as the state prison. The Vrunte ("friend") for "vrundt" had no fixed premises until 1521 when a building located opposite the **cloth** hall was acquired for use as a prison. Built in 1522, the **Amigo** remained as a place of incarceration until 1930. The **Steenporte** was the third prison in the city. It was falling into ruins by 1759. Authorities closed it and prisoners were moved to the porte de **Hal**. A major 19th-century prison was located on the site of the convent of the **Petits Carmes** on rue des Petits Carmes.

The prison at **Saint-Gilles** is the major facility in greater Brussels today. Constructed between 1878 and 1884, the castlelike structure was originally designed to harbor 620 inmates. It houses male prisoners. Female felons are detained in the prison at **Forest**, which also holds men.

PRO ARIS ET FOCIS. Pro Aris et Focis (For Hearth and Home) arose as a leading revolutionary committee advocating democratic government during the late 1780s and early 1790s. In early summer 1767, the committee was formed in secret by **Jan-Baptist Verlooy** and associates. Lawyers, including **Jean-François Vonck**, wholesale merchants, and bankers—individuals who played no role in governing the city—were charter members. Supporting resistance launched earlier by **Henri Van der Noot** and bolstered by the steadfastness of the city's residents in opposing efforts by Emperor **Joseph II** to impose reforms against their will, the committee called for, and then actively organized, armed resistance. Members advocated a popular revolution to create a government representative of the will of the people.

Known popularly as Vonckists in contradistinction to Van der Noo-tists, they came to clash with the latter in calling for gradual abolition of privileges and widening of democracy against preservation of the traditional system of ancient liberties. The two groups pooled their armed forces in expelling the Austrians during the **Brabant Revolution**, but mutual hostility subsequently prevailed, leading to an inability to agree on a governing framework for an independent Belgium. Committee members opposed radical measures enacted during the **French regime** in affirming that Belgians sought freedom in their own manner. Pro Aris et Focis marked the birth of liberal nationalism in Belgium, which reemerged in the constitution of 1831.

PROTESTANTS. Early Protestant preachers and practitioners include the Cathars in the 13th century. In the early 15th century, a Carmelite monk, William of Hildernisse, preached doctrines that recalled those of John Wycliffe. The bishop of Cambrai compelled him to recant on 12 June 1412. In 1502–1503, two preachers who attacked veneration of the Virgin Mary were burned, and, on 30 August 1518, Lauken van Moeseke was decapitated because he expressed doubts about the value of the sacraments. In 1521, Augustinian monks were arrested in Antwerp for preaching Martin Luther's (1483–1546) precepts and sent to Brussels. On 1 July 1523, two of them, Henri Voes and Jan van Es-schen, were burned at the **Grand' Place**. Nonetheless, Lutheran beliefs spread and sermons were preached, including at the workshop of **Bernard van Orley**, despite a prohibition in 1521 against possession of Lutheran books and even, in 1526, against pronouncing his name. Several **tapestry** weavers were punished in 1527 for attending sermons by the Lutheran Claes van der Elst, including Pieter de **Pannemaker**.

In the 1530s, Munsterites and Mennonites arrived. Executions in 1534 were followed by a relatively tranquil period until 1541, when they were renewed. In 1543, Calvinists established a **Dutch**-speaking and a **French**-speaking community, the latter composed largely of the court nobility and the well-to-do, who met in conventicles at se-cret places. By 1561–1563, Calvinists were meeting nightly, and, in June 1566, *grand prêches* ("large preachings") took place. Icono-clasts wreaked havoc, and Protestants dropped the 15th-century lime-stone statue of the Virgin and child (the celebrated "Black Virgin" now in the **Sainte-Catherine** church) into the **Senne** River.

The arrival of the duke of Alba in 1567 launched the **wars of religion** that saw Protestants executed and expelled. Many returned in 1573, but tensions rose, especially after 1575 when Protestants were allowed to worship publicly. The Calvinist-dominated city government granted open tolerance, which ended with capitulation to the forces of **Alessandro Farnese**. Protestants were given two years to either abjure or leave. Many departed but many also stayed.

Services were held in secret during the Counter-Reformation, but Protestants could worship at the chapel in the Dutch embassy after its opening in 1656 and also at the English mission. Despite official disapproval, 400 Protestant exiles arrived from Geneva in 1762. English residents established an Anglican church in 1783.

In 1803, Protestants were given the former Chapelle royale in the **Palais de Charles de Lorraine** to use for worship. On 25 July 1805, Protestant faiths were accorded official recognition. A Methodist mission run by the London Missionary Society arrived after **Waterloo**, and the Dutch Reformed Church—the Temple des Augustins— was the central place of worship for that sect during the **Dutch regime**. It was occupied by Belgian revolutionaries on 5 September 1830. They ransacked the premises the following day in search of arms and munitions. Swiss theologian Jean-Henri Merle d'Aubigné (1794–1872) served as a preacher to the Dutch royal court in Brussels in 1823.

King **Leopold** I, a Protestant, worshiped at the former Chapelle royale. The Société evangélique belge was founded in 1837 and, by 1865, Brussels counted eight Protestant churches—two French-speaking, two Dutch-speaking, three English-speaking, and one both French- and German-speaking. The numbers grew to 13 by 1914 and to 44 for the 19 communes just after 1945. The American preacher Reverend Billy Graham led a crusade in 1975. At present, Protestant churches are supported especially by the many **expatriates** living in the metropolitan area.

PUBLIC ASSISTANCE. Religious institutions provided the bulk of assistance for the needy in early Brussels in distributing bread and, much less frequently, small sums of money. A number of foundations were established, notably the foundation of Saint-Eloy, by tradition founded about 1000, and those run by the **parishes** (called "Tables").

The number of beggars and vagrants grew and a riot in 1532 drew attention to their plight. By an imperial decree of 3 January 1539, a "Supreme Charity," composed of two members from the *lignages* and two from the **nations**, was established to supervise the work of the foundations. An ordinance of 6 July 1588 enjoined beggars to work, and the city created a "house of correction" (Tuchthuys) in 1625 where vagrants and others were compelled to work. Such individuals attempting to enter the city were turned away at the **gates**. To house the mentally deranged, the magistracy decreed construction of a home (Simpelhuys) on 31 March 1590. It was remodeled in 1741 and 1768, but conditions remained appalling, and remedial efforts were not begun until the end of the 18th century with construction of annexes for the mentally ill at hospitals, notably at **Saint Pierre**'s in 1789.

In the early 19th century, assistance for the poor was provided by private organizations—68 of which were grouped into a mutual aid agency in 1870 under the impetus of **Burgomaster Jules Anspach**—which serviced the entire metropolitan area. In 1889, the city set up a work exchange, and a committee was created to assist private agencies that supplied social insurance and low-income housing. An intercommunal unemployment fund was established in 1909 and a law of 1925 mandated communal unemployment assistance. A communal unemployment exchange was founded in 1935.

The unemployed are required to report twice monthly to a communal office. Job training and employment services are administered by the **Brussels Capital Region** through the Brussels Regional Office of Employment (Office régiona1 bruxellois de l'Emploi/Brusselse Gewestelijke Dienst voor Arbeidsbemiddeling). Rights to unemployment benefits and distribution of such remain a federal government responsibility as part of the national social security system.

PUBLIC HOUSING. Low-income housing assistance was first provided by private charities. Groups such as the Société anonyme des habitations ouvrières and the Société anonyme de l'Immobilière bruxelloise were extended credit by the city's public assistance agency, Hospice de Bruxelles. Growing worker discontent in the late 19th century led to pressures to systematize efforts but, aside from

larger financial outlays by the city, no concrete steps were taken. The first public housing was erected in 1907, the Cité Ouvrière, comprising 272 units located between rues Blaes, de la Rasière, and des Vers. It was managed by an agency created by the city, the Société d'habitation à bon marché, under the name Le Foyer bruxellois. The Foyer acquired dilapidated buildings and carried out demolition, rebuilding, and remodeling of dwellings.

In existence since 1994, the Brussels Regional Housing Authority (Société de Logement de la Région bruxelloise/Brussels Gewestelijke Huisvestingsmaatschappij) works to make housing available to low-income residents by promoting creation of public real estate companies, acquiring real estate and building and renovating premises, granting loans to third parties for renovation work, and maintaining inventories of area needs.

PURPLE RAIN. On 6 October 1646, a purple rain fell on Brussels and the downpour elicited scientific examination and explanation. The astronomer Godefroid Wendel, visiting Brussels, wrote the treatise *Pluvia Purpurea Bruxellensis*, which contained findings that sought to explain the phenomenon in terms of natural causes. In addition, the work contained discussions of other astronomical issues, including a defense of the theories of Copernicus.

PUTTERIE. A neighborhood of the **lower town** located in the vicinity of the **Gare Centrale**, the Putterie was cleared for construction of the station beginning before **World War I** during which 15,000 residents were displaced. The name survives in designating a street in front of the station.

– Q –

QUARTERS. Brussels is divided into administrative quarters (*quartiers*, *wijken*): Centre, **Haren**, **Laeken**, **Louise**, **Neder-over-Heembeek**, Nord, and Nord Est. *Quartiers* are also descriptive titles that refer to certain districts.

QUAYS. The old inner-city harbor extended southwest in a series of basins from the Marché au Porcs (pork market), where the **Willebroeck Canal** entered, to the present site of the church of **Sainte-Catherine** and east to where the **Koninklijke Vlaamsche Schouwburg** now stands, the latter occupying a building that was used as a customs office.

Quays were built over time between the church of Sainte-Catherine and the place de l'Yser, and their names indicated the types of wares that were unloaded and sold. They included quai aux Briques (bricks), quai au Bois à Bruler (firewood), quai à la Houille (coal), and quai au Foin (hay). The basins were gradually filled in and the quays built over in conjunction with construction of the modern **Port of Brussels**, which made them obsolete. Only the basin between the quai au Bois à Bruler and the quai aux Briques remains water filled.

The area is now a quaint, rather bohemian section of the city known for its seafood restaurants, which is a legacy of the city fish market held here until 1955.

QUETELET, LAMBERT-ADOLPHE-JACQUES (1796–1874). A mathematician, astronomer, sociologist, and statistician, Adolphe Quetelet was born in Ghent on 22 February 1796. A brilliant student, he earned a doctorate in mathematics at the University of Ghent and, in October 1819, he occupied the chair in elementary mathematics at the **Athenée de Bruxelles**. He was instrumental in establishing an astronomical observatory in Brussels, which was founded in 1826. He was named director in 1828. Keen to observe, measure, and record, Quetelet studied shooting stars and made detailed investigations in physics and meteorology. He also undertook a study of rates of births and deaths in Brussels in the 1820s. In June 1836, he marked out the meridian in the pavement of the south transept of the Cathédrale des **Saints-Michel-et-Gudule** in defining the north/south longitude of Brussels.

Quetelet played a prominent role in convening the first international congress of statistics, held at Brussels in September 1853, at which he presided. He died in Brussels on 17 February 1874. A statue of Quetelet stands in the garden of the **Palais des Académies**.

QUIÉVREUX, LOUIS (1902–1969). A journalist and essayist, who wrote under the name of Jef Lawaait, **French**-language author Louis

Quiévreux penned works about Brussels that chronicled events in the city's daily life. Born in **Molenbeek-Saint-Jean**, Quiévreux was a prolific writer of stories. His works included *Mes milles et un Bruxelles* (My thousand and one Brussels [1961]), a collection of tales that entail a picturesque and oftentimes amusing look at the city's residents. The inhabitants of the **Marolles**, whose dialect Quiévreux learned, occupy a central place in the stories. He penned a daily article in *La Lanterne* entitled "*Un jour qui passe*." An ardent urban preservationist—he sought unsuccessfully to save the **Mont des Arts** from redevelopment—Quiévreux was a leader in efforts to protect and restore the **Îlot Sacré**, a term that he coined. He died on 21 October 1969.

– R –

RAET, LODEWIJK DE (1870–1914). An economist, Lodewijk de Raet was born in Brussels on 17 February 1870. A proponent of Flemish nationalism, he held that the economic development of **Flanders** was a necessary precondition to its cultural emancipation and to enhanced political power. Many of his writings are collected in *Over Vlaamsche Volkskracht* (On Flemish popular power [1906–1913]). He died in **Forest** on 24 November 1914.

RAILWAYS. Brussels served as the point of arrival of the first railroad on the European continent with completion of a rail link from **Mechelen**, inaugurated on 5 May 1835. The train proceeded at 20 km per hour (12 mph) and English engineer and locomotive builder George Stephenson (1781–1848) traveled as a guest of honor. Early trains consisted of open carriages and departures were announced by the blowing of a bugle.

Additional lines followed rapidly and, within 10 years, the city constituted the central axis for lines running north to south from Antwerp to Namur and west to east from Ghent to Liège. The first international connection was completed in 1843 with service to the Rhineland, followed in 1846 with a link to France. Early construction and operation were undertaken by the Belgian government followed by a period from 1844 to 1870 under private ownership. The government again

resumed control after 1870. By 1860, railway passengers to Brussels surpassed 1 million.

The **Allée Verte** was the first railway station in Brussels. The **Gare du Nord** and **Gare du Midi** followed quickly. The Gare du Quartier Léopold, in **Ixelles**, designed by **Gustave Saintenoy**, opened in 1855. The **Gare Centrale** was inaugurated in 1952. The Schuman station, located adjacent to the **European Union** institutions, provides local, national, and international services.

Railroads became electrified beginning with the line from Brussels to Charleroi in 1949. The rest of the Belgian network followed in the 1950s.

RAINDORF, MAURICE (1909–1943). The son of political refugees from Russian Poland who arrived in Brussels in 1906, Maurice Raindorf was born on 16 February 1909. He completed primary studies in **Ixelles** and attended the Athenée de Saint-Gilles from 1921 to 1926. He worked in private business and became an ardent socialist and an equally active antifascist. In the summer of 1941 Raindorf began to assist in publication of underground newspapers, including *Le Peuple* and *La Libre Belgigue*. He became a key operative whose identity was revealed under torture by a prisoner of the Gestapo. Caught and condemned to death by the German War Council, he was imprisoned at **Saint-Gilles** and deported on 28 July 1942 to Bochum, Germany. In 1943, he was taken to Cologne where he was decapitated on 18 March. On the 80th anniversary of his birth, the commune of **Uccle** renamed the square adjoining avenue Wolvendael and **Dieweg** in his honor.

RAVENSTEIN (TOWNHOUSE) (RUE RAVENSTEIN 3). The last surviving aristocratic mansion from the **Burgundian regime**, the Hôtel Ravenstein comprises only a small part of the original palace built by the prince of Cleves in the 15th century. Alterations were completed in the 19th and 20th centuries. The site now occupied by the **Palais des Beaux-Arts** once housed the stables and gardens. Professional institutes presently occupy the mansion.

RÉGENCE, RUE DE LA/REGENTSCHAPSSTRAAT. The majestic avenue that runs in a straight line linking the place **Royale** to the

place **Poelaert**, the rue de la Régence was built in the early 19th century to provide a direct link between the place **Royale** and the church of **Notre-Dame du Sablon**. Construction of an upscale thoroughfare was intended to eliminate some of the narrow, winding lanes in the vicinity and promote redevelopment of the neighborhood's derelict buildings. Following construction of the **Palais de Justice**, the street was lengthened, and, because the new section was wider than the old, the latter was enlarged to conform to the former. The street was named after the Council of the Regency (Régence, Regentie), the name by which the communal council was known during the **Dutch regime**.

RÉGENT, BOULEVARD DU/REGENTLAAN. A section of the **inner ring road** that replaced the **second town wall**, the boulevard du Régent runs from the rue de Namur to place Surlet de Chokier. It was designed by **Jean Vifquain** in 1819 when leveling of the ramparts was still underway. In 1821, it was paved and officially called boulevard du Prince in honor of the prince of Orange, son of King **William I**. It was renamed boulevard du Régent on 1 August 1831 in hommage to Baron Erasme Surlet de Chokier, who served as regent pending the arrival of King **Leopold I**. Until 1860, it was separated from the avenue des Arts by a grill to prevent smuggling of goods and evasion of **toll** payments, and, in 1850, the porte Léopold was opened at the juncture of rue Belliard to facilitate links between the city and the burgeoning **Léopold** district. Arthur Rimbaud composed a poem titled *Boulevard du Régent* while in Brussels with **Paul Verlaine** in 1872.

RELIGIOUS ORDERS. Monasteries and convents were established early. In 1228, the Franciscans arrived and occupied a site at the current **Bourse**. The Brothers of Our Lady (or Carmelites) appeared about 1249. The Boghards and Alexiens followed. The **Riches-Claires** founded a convent in 1343 near the porte de **Hal**. The nuns were given an annual income and were therefore forbidden to beg, whence the origin of their name. The Brothers of the Common Life established themselves in the **Saint-Géry** quarter in 1471. The order was dissolved in 1588.

Few additional religious houses were founded until the 16th century, except for the convent of the Preachers, established in 1457 by

will of the late Isabelle, duchess of Burgundy and **Brabant**. The Jesuits arrived soon after their founding (1540), followed by the Augustinians (1589) and the Capucines (1595). Archduke **Albert** and Archduchess **Isabella** were fervent in their faith and welcomed a host of religious orders, including Discalced Carmelites (1610), Minimes (1616), and Brigittines (1621). The Oratorians (1633), Visitandines (1661), Ursulines (1662), and English Dominicans (1668) followed. The Jesuits built a church (1606–1615) followed by the Augustinians (1620–1642).

The reputation of Brussels as a bastion of the Roman Catholic faith endured throughout the 17th and 18th centuries. Religious orders continue to run schools, **hospitals**, and charitable institutions in the metropolitan area today.

RÉMI, GEORGES. *See* HERGÉ.

REREDOS. Reredos (*retables*, *retabels*) appeared about the 13th century. They were first made of stone, then of wood, which was the material employed during the 14th to the 16th centuries, the period when reredos of exquisite craftsmanship were made.

Constituting a veritable three-dimensional painting, reredos generally depicted liturgical themes, most especially scenes from the life and death of Jesus Christ, Mary, and the saints. In Brussels, the production of reredos was strongly influenced by the work of the Master of Hakendoven and **Rogier van der Weyden**. From the second half of the 15th century, a distinctive style emerged, one characterized by sumptuously draped figures whose features displayed a pronounced pathos. From 1490 to 1530 the **Borreman** family developed a unique style reflective of the above characteristics.

Reredos entailed the work of carpenters, sculptors, gilders, and painters in their production, and each **guild** noted its contribution with a distinctive mark on the finished work. In Brussels, these included an open compass enclosing a plane for the carpenters, a mallet for the sculptors, and the word "Bruesel" for the gilders and painters.

RÉSIDENCE PALACE (RUE DE LA LOI 155). Designed by architect Michel Polak (1885–1948) between 1923 and 1926, the Résidence

Palace constituted one of Europe's most luxurious apartment blocks at the time of its construction. Inspired by the great transatlantic passenger liners, the 180 apartments boasted a rooftop restaurant, luxury boutiques, a post office, health facilities, and an art deco swimming pool and **theater**. The 11-storey complex is used today for office space and for residences for employees of the **European Union**.

REXISM. Rexism began as a Catholic right-wing populist movement in the early 1930s that inclined more toward fascism as the Great Depression deepened with a concomitant fall in the prestige of parliamentary democracy and a rise in the popularity of Adolf Hitler among rightist elements across Europe. Proclaiming open contempt for democracy and employing verbal lies and physical violence, the Rexist Party, under its leader Léon Degrelle, garnered 21 percent of the vote in Brussels and the Walloon provinces and won five seats in the Chamber of Representatives from the Brussels area in the elections of 1936. In a by-election in Brussels in 1937, the mainline parties established a common front behind Prime Minister Paul van Zeeland, who defeated Degrelle by 76 percent to 19 percent of total votes. The Rexists suffered a sharp decline in the election of 1939, securing only 4.43 percent of the total national vote and a mere two seats in Brussels. Public discredit followed after **World War II**.

RICHES-CLAIRES, RUE DES/RIJKEKLARENSTRAAT. The Riches-Claires nuns established a convent in 1343 near the porte de **Hal**. It was destroyed by Calvinists in 1578 and was subsequently moved to the center of the city on this street. The complex of buildings included a church, designed by Luc Fayd'herbe (1616–1697), convent, and school offering free instruction to the children of the poor, bakery, brewery, and gardens. In 1783, the house was disbanded under the decree dissolving many religious houses issued by Emperor **Joseph II**. The order was abolished in 1796 during the **French regime** and the grounds were used to shelter French troops. They were sold in 1805, except for the church.

The street was laid out in 1867. In 1981, the city's central library was located here.

RIMBAUD, ARTHUR. *See* VERLAINE, PAUL.

RIOTS OF 1834. After Belgian independence in 1830, sentiment in support of King **William I** of the Netherlands remained strong among members of the aristocracy and wealthy industrialists. Newspapers subsidized by the Dutch government, notably *Le Lynx*, published increasingly vitriolic attacks against the Belgian sovereign, labeling him a usurper. In March 1834, the government authorized the sale of horses owned by the prince of Orange. A subscription was raised to purchase the horses, which were sent to the prince. Done in secret, the transaction was made public on 2 April when *Le Lynx*, followed by other newspapers, began to list subscribers. After a demonstration at the **Théâtre royal de la Monnaie** on 5 April, groups formed in the streets and sacked an Orangist café and the printing works of *Le Lynx*. Townhouses of prominent Orangists were plundered. Republican agitators unfurled red flags. **Burgomaster Nicolas Rouppe** refused to call in the army and the civic guard refused to take up arms. **Charles Rogier** harangued the crowds to disperse. A total of 114 rioters were arrested, but all were later released and some French and Polish exiles were expelled. Opponents of an independent Belgium subsequently became reconciled to the new regime.

RISING OF 1360. Brussels was divided into two hostile camps in the mid-14th century—the wealthy patricians and the bourgeois members of the craft **guilds**. Although class divisions were not as sharply defined as elsewhere in **Brabant**, the bourgeoisie in the city held little power. In 1356, as a reward for driving Flemish invaders from Brussels and to mark his displeasure at the disloyalty of the patricians, Duke Wenceslaus granted craftsmen an equal share with the *lignages* in city **government**. However, he soon revoked the concession, which sparked plans in July 1360 for armed action against the patricians by guild members. Butchers assembled under arms at their **guildhall** and weavers, fullers, and dyers burned the **Steenporte**. The rebels were subsequently cut down in the streets by mounted patricians and stringent penal laws were enacted to suppress dissent. Discontent remained rife and revolution continued to threaten until moderate patricians began implementing measures in 1368 to grant burgers greater participatory rights in city government.

RISING OF 1421. The rising of l421 originated in a conflict between rival groups of *lignages* that stemmed from dual assassinations (*see* HEETVELDE). The city was riven by a factional division that pitted partisans of Duke **John IV** against those of the **Estates** of **Brabant**, including craftsmen. The latter rallied around the duke's younger brother **Philip of Saint-Pol**, whom the Estates recalled from exile in August 1420 and on whom they conferred the title of regent. John left Brussels on 30 September. He returned with an army composed largely of German knights and was granted entry to the city on 21 January 1421. Philip fled. He later returned with an army of his own, which joined with craftsmen, fearful of being massacred by John's supporters, to expel the forces of the duke. On 27 January 1421, craftsmen occupied the **Grand' Place** and crowds demonstrated before the **Coudenberg Palace**. On 29 January, the ex-*amman* Jan Clutinc was decapitated, ducal household members were arrested, and **aldermen** favorable to John were imprisoned or fled. The statute of 11 February 1421 brought a revolutionary change in city **government** by introducing democratic rule with reorganization of the crafts into nine political corps, the **nations**, that would participate in urban governance until the **French regime**. Philip accepted the statute as did John, who was subsequently reconciled with the Estates. John returned to Brussels on 11 October 1421.

RISINGS OF 1303 AND 1306. In 1290, Duke **John I** forbade artisans from forming associations without prior approval of the **aldermen** and *amman*. Efforts by the bourgeoisie to secure admission to the **cloth guild** broke out into rebellion in 1303. The right was accorded by Duke John II in a privilege of 6 May 1303.

On the vigil of Candlemas 1306, a quarrel between two city residents in which a commoner was wounded by a patrician member of a *lignage* led to a riot in which townhouses of the rich were torched and ducal authority was derided. Craftsmen drafted a new constitution, in which the city's seven aldermen were to be chosen by commoners, two financial assessors were to be added to the city council, and the **jurors** were to be reestablished. Duke John, who had been absent from the city, refused to acknowledge the new constitution. In mid-February 1306, he sided with the patricians and declared virtual war on the craftsmen. The patricians left Brussels for Vilvoorde

where John had arrived shortly before with an army of knights. The city's craftsmen gave battle and were defeated on 1 May. On 12 June 1306, the duke authorized the magistrates to crush any additional outbreaks by any means believed necessary. Through enactment of successive ordinances, craftsmen were disarmed, guild meetings were prohibited, and the old city government of seven aldermen chosen by the *lignages* was reinstituted. Until the **rising of 1421**, they held the preponderance of power.

ROBERTS-JONES, DANIEL-ADOLPHE (1806–1874). The father of painter Daniel-Adolphe Roberts-Jones emigrated from Britain to Brussels, where he established a renowned carriage works. Daniel-Adolphe was born in Brussels on 14 November 1806. He began decorating coaches and, in time, he became noted worldwide for his **painting**s of romantic landscapes and animal scenes. His portraits of horses included *Nano* (1866), the beloved horse of Queen Marie-Henriette. He died in **Schaerbeek** on 13 March 1874.

RODENBACH, PIETER JACOB (1794–1848). Pieter Rodenbach was born in Roeselare, West Flanders, on 28 June 1794. During the Napoleonic Wars, he joined the Imperial Guard and served in the Russian campaign. After 1815, he enlisted in the Dutch army. After **Waterloo**, he returned to Roeselare and ran the family brewery while becoming an outspoken opponent of Dutch rule.

During the opening events of the **Belgian Revolution**, Rodenbach departed for Brussels together with a small group of armed men. He was probably present at the **Théâtre royal de la Monnaie** on 25 August 1830. A fervent nationalist, he became a member and then vice-chairman of the patriot club Réunion patriotique centrale de Bruxelles. Rodenbach supported the creation of a volunteer corps to defend Brussels, and he received a commission from revolutionary leaders to organize a group of armed men to contribute to the city's defenses. Under the provisional government, Rodenbach was commissioned a colonel in the cavalry and charged with organizing a company of riflemen. Following independence, he was appointed by King **Leopold I** as military commander for the capital. His conduct was called into question in 1833 when he was accused by Petrus Simon, a carriage maker, of failure to pay debts, and his wages were

garnished by order of the minister of war. During the **riots of 1834** he took part in the suppression of pro-Dutch Orangist demonstrations. In recognition of his service to the country he was appointed quartermaster for the military headquarters in Brussels in February 1839, but the post was abolished in June of that year. Rodenbach died in **Saint-Josse-ten-Noode** on 20 January 1848.

ROFFIAEN, FRANÇOIS-XAVIER (1820–1898). A painter, François-Xavier Roffiaen was born in Ieper on 6 August 1820. He studied at the **Académie royale des Beaux-Arts**. A landscape painter, he drew inspiration from the countryside outside Brussels. He died in **Ixelles** on 25 January 1898.

ROGIER, CHARLES-LATOUR (1800–1885). Born in Saint-Quentin, France, on 17 August 1800, Charles Rogier practiced law in Liège and became an exponent of anti-Dutch grievances. Following the outbreak of the **Belgian Revolution** in August 1830, he entered Brussels on 7 September at the head of a column of volunteers from Liège. The troops, with contingents from Brussels, fought skirmishes outside the city with the advancing Dutch army. Rogier fled the city on 23 September when Dutch troops entered and invested the **Parc de Bruxelles**, but he soon returned on news that citizens were fighting the invaders. He helped secure an armistice and was a principal member of the provisional national government. Rogier drafted the decree ordering the burial on the place des **Martyrs** of those who had fallen in the struggle. A leader of the Liberal Party, he sponsored the bill to create the first **railway** in continental Europe and served as prime minister from 1847 to 1852 and from 1857 to 1867. Rogier died in Brussels on 21 May 1885. A statue was erected in his honor in 1896 and the place **Rogier** is named for him.

ROGIER, PLACE/ROGIERPLEIN. In 1842, the communal council of **Saint-Josse-ten Noode** named the square in front of the **Gare du Nord**, then under construction, the place des Nations in tribute to the role of the newly arrived **railways** in drawing the countries of Europe closer together geographically. At that time the square was not paved. On 8 June 1885, the council unanimously approved renaming the square in honor of **Charles Rogier**, the recently deceased statesman who was an active

promoter of railway building. Rogier had been a resident of the **commune**, maintaining a home at avenue de l'Observatoire 12 (today, avenue Galilée).

RONNER, ALICE EMMA HENRIETTE (1857–1957). The artist Alice Ronner was born in Brussels on 9 September 1857. The daughter of **Henriette Knip**, who was well known for her scenes featuring dogs and cats, Ronner chose, in contrast, to concentrate on flowers and still life in her **painting**s. Her works were characterized by a decorative, realistic style with a slight impressionistic influence.

Ronner belonged to the Cercle des Femmes Peintres together with most other contemporary female painters in Brussels, and she exhibited regularly at salons held by the group and at other exhibitions in Brussels as well as in Ghent, Antwerp, and abroad. She died in **Ixelles** on 4 July 1957.

ROUPPE, NICOLAS-JEAN (1769–1838). The first **burgomaster** of Brussels after Belgian independence, Nicolas Rouppe was born in Rotterdam, the Netherlands, on 17 April 1769. He entered the seminary at a young age but later left, having been duly influenced by the anticlerical doctrines of the Enlightenment. He moved to Brussels in the 1790s, where he presided over republican celebrations, on 21 January 1795, commemorating the execution of King Louis XVI. Under the Directory, he was named commissioner of executive power, and, in 1800, he was appointed mayor by **Napoléon Bonaparte**. Arrested in 1802 for protesting the incarceration of several notable citizens charged with trading in contraband goods, Rouppe was exiled from Brussels and placed under police surveillance.

Left destitute, he played no public role during the **Dutch regime**; rather, he joined the ranks of those opposed to the government. He served on a consultative committee that called for the separation of Belgium from the Netherlands and was elected on 9 September 1830 to head the Brussels-based Committee of Public Safety.

Rouppe was named burgomaster by the provisional national government on 22 October 1830. He was also appointed a deputy and, subsequently, a member for Brussels to the National Congress. As burgomaster, he maintained order in the capital during the regency period, and he officially welcomed King **Leopold I** on his arrival in

Brussels on 21 July 1831. He rallied the citizens with a stirring call for the city's medical services to stand ready following the invasion of Belgium by Dutch troops on 6 August 1831. Rouppe took vigorous measures to combat the cholera epidemic of 1832; strove in vain to prevent violence during the Orangist **riots of 1834**; and played a leading role in founding the **Université libre de Bruxelles** in 1834.

Elected a deputy for Brussels at the first legislative elections for the Chamber of Representatives, Rouppe resigned in 1836 to devote himself entirely to his municipal duties. Exhausted from overwork, he died on 3 August 1838. In his memory, city officials authorized establishment of place **Rouppe**, inaugurated on 26 September l841. A national subscription secured funds to erect a bronze fountain to adorn the square. Designed by **Joseph Poelaert** it was installed in 1848.

ROUPPE, PLACE/ROUPPEPLEIN. Place Rouppe was inaugurated on 26 September 1841. Named in honor of the city's first **burgomaster Nicolas Rouppe**, the square is sited on a large meadow that was used as a place to dry the laundry of a nearby firm, the Blanchisserie de la Pierre bleue. On the south side of the square stood the first **Gare du Midi**—originally Gare des Bogards—that opened on 17 May 1840. Proximity to the train station made the square the nerve center for many early **trams**. The city's central bus station is located here.

ROUSSEAU, JEAN-BAPTISTE (1829–1891). Born in Marche on 5 August 1829, Jean-Baptiste Rousseau was educated at the **Athenée** in Brussels and the **Université libre de Bruxelles**. He studied painting at the **Académie royale des Beaux-Arts**, but it was as an art critic that he made his reputation. Together with an associate, he founded *Diable à Bruxelles*, a widely read journal on art and culture. Named an inspector of fine arts for the Ministry of the Interior in 1877, he worked vigorously to promote embellishment of the capital, especially encouraging sculptural adornment of urban spaces. His efforts included ensuring the decoration of the place du **Petit Sablon**. Secretary of the commission that organized the celebrations to mark Belgium's 50th anniversary of independence, Rousseau was the principal planner of events, which included an exhibition of Belgian art

together with the official opening ceremonies held on 21 July 1880 at the Parc du **Cinquantenaire**. He died in **Ixelles** on 13 November 1891.

ROYALE, PLACE/KONINGSPLEIN. Originally planned to be a parade ground, the place Royale, located on the summit of the **Coudenberg** hill, was occupied by only a few isolated buildings in 1769 when the city council and Governor **Charles of Lorraine** decided to develop the grounds. Work on the site, situated behind the **Coudenberg Palace**, evolved into an ambitious scheme to create an imposing regal square. Designed by French architects Barnabé Guimard (1731–1805) and Nicolas Barré in 1774, the square is perfectly symmetrical in the neoclassical style. The place Royale was earlier known successively as place de la Cour, place de Lorraine, and place Impériale.

The center of the square was adorned by a statue of Charles of Lorraine. It was toppled in 1794 during the **French regime** and the metal melted down to mint coins. A tree of liberty, which replaced the statue, was burned down in 1814. The equestrian statue of Godfrey of Bouillon (ca. 1060–1100) that now stands in the square was crafted by **Eugène Simonis** in 1848.

In the 19th century, banks, insurance companies, elegant hotels, and upscale terrace **cafés** adorned the square. A traditional site for royal ceremonies, the place Royale served as the site for the investiture of King **William I** and King **Leopold I**. It is largely surrounded by **museums** and ministries today.

ROYALE, RUE/KONINGSSTRAAT. At its origin the rue Royale was one of four streets intended to border the **Parc de Bruxelles**. The road was laid out in 1776 to link the new place de Lorraine (today the place **Royale**) with the place de Louvain (**Treurenberg**). The city paid for the work and, in compensation, secured certain state lands and authority to collect **taxes** on all houses built, among other rights. It was called rue de la Liberté during the **French regime** and then rue Impériale during the French Empire. It constituted the street of luxury commerce par excellence in the 19th century, and it was extended beyond place de Louvain at that time.

RUUSBROEC (or RUYSBROECK), JAN VAN (1293–1381). The writer Jan van Ruusbroec was born at Ruysbroeck, near Brussels, in 1293. He came to the city in 1304 and was ordained a priest about 1317. He served 25 years as vicar at the collegiate church of **Saints-Michel-et-Gudule** and then retired to the solitude of the **Forêt de Soignes** at Groenendael in April 1343. Taking the habit of an Augustinian monk, he devoted himself to prayer and writing in becoming one of the great mystical authors of the Middle Ages. Ruusbroec died at the monastery at Groenendael on 2 December 1381. Written in the Brussels dialect, 11 of his treatises and seven of his letters survive.

RUYSBROECK, JAN VAN (early 15th c.–1485). Jan van Ruysbroeck was born probably in Brussels into a family of stonecutters. His name first appears as a councillor appointed by the craft **guilds** after 1421 and, in 1429, he is named among the **aldermen** of Vilvoorde. In 1449, he was commissioned by the city council to build a tower with spire to replace the belfry of the **Hôtel de Ville**. The work was finished six years later.

In 1459, he was named master mason of the duchy of **Brabant**. Although the office was abolished in 1467 and replaced with one for each of four cities, including Brussels, he was guaranteed a continued salary by the council, and his services remained in demand. He grew wealthy and owned considerable property throughout the city. Ruysbroeck died blind and suffering from loss of memory in Brussels on 28 May 1485.

RYSSELBERGHE, OCTAVE-JOSEPH VAN (1855–1929). Octave-Joseph van Rysselberghe was born in Minderhout on 22 July 1855. A leading representative of **art nouveau**, he designed many buildings in Brussels (Hôtel Otlet [1894]). He died in Nice, France, on 30 March 1929.

– S –

SABLON/ZAVEL (DISTRICT). The Sablon is a district of the city located in the southeast area of the **pentagon** centered on the place du **Grand Sablon** and the place du **Petit Sablon**. It serves as a connect-

ing district between the **upper town** and the **lower town**. A favored residential area of the aristocracy, it had become largely working class by 1900. The workers left during the 20th century, and it is now a very busy, increasingly upscale quarter with many antique shops, art galleries, **cafés**, and restaurants.

SAINTE-CATHERINE/SINT-KATELIJNE (CHURCH) (PLACE SAINTE-CATHERINE). Situated on the south side of the place Sainte-Catherine, the church of Sainte-Catherine occupies a site of a chapel first cited in 1201 and of an earlier church built from the 14th to the 15th centuries, whose foundation had been steadily sinking in the marshy soil. The baroque-style tower is all that remains. The church was designed by **Joseph Poelaert** and Wynand Janssens and built from 1854 to 1859. It features an admixture of Romanesque, Gothic, and Renaissance styles. The new edifice contains a number of pictorial works from the former church, notably by Theodor van Loon (*Annunciation*) and Jan van Orley (*Brussels Chronicle, Adoration of the Kings*). It also contains a renowned Black Madonna statue dating from the 14th century; originally made of limestone, it has turned black over time. *See also* PARISHES.

SAINTE-CATHERINE, PLACE/SINT-KATELIJNEPLEIN. This square was laid out in 1870 after the Sainte-Catherine basin, one of the great docks servicing vessels plying the **Willebroeck Canal**, was filled in. The square was built over the old salt and seed **quays**, and it served as the site for the city fish **market** until 1955. The area has been associated with the name of Saint Catherine since the beginning of the 13th century. *See also* MARCHÉ AUX POISSONS.

SAINTE-MARIE/SINT-MARIA (CHURCH) (PLACE DE LA REINE). Located in **Saint-Josse-ten-Noode**, this church was designed by Ghent-born architect Louis van Overstraeten (1818–1849). Work commenced in 1845 and the edifice features a Byzantine-like octagonal ground plan topped by a star-studded copper dome. Buttresses, semicircular side chapels, rose windows, and fretted, receding arches characterize the structure, built of stone and newly restored.

SAINTENOY, GUSTAVE-JEAN-JACQUES (**1832–1892).** Architect Gustave Saintenoy was born in Brussels on 6 February 1832. He

completed a number of commissions in the **Léopold** district, which underwent rapid development in the mid-19th century following abrogation of **tolls** (1860). Saintenoy designed the elegant Villa Dansaert, on rue de la **Loi**, and he contributed to construction of the town house for the count of **Flanders**. His work was marked by a combination of elements of neoclassicism with Louis XVI style. Saintenoy died in **Schaerbeek** on 17 January 1892.

SAINTENOY, PAUL-PIERRE-JEAN (1862–1952). The grandson of architect Jean-Pierre Cluysenaar (1811–1880) and the son of **Gustave Saintenoy**, Paul Saintenoy was born in **Ixelles** on 19 June 1862. A student of **Félix Laureys** at the **Académie royale des Beaux-Arts** in the early 1880s, Saintenoy completed early commissions that reflected a revival of Flemish Renaissance style (Delacre pharmacy, 1895). By 1900, his designs had evolved toward a marked affinity for **art nouveau** (**Old England**, 1899), and, after 1904, toward a classicist style evidenced in many buildings, most notably several banks in Brussels. After 1910, Saintenoy concentrated largely on teaching, research, and writing, especially on topics in the history of **architecture**. A teacher for 30 years at the Académie royale des Beaux-Arts, he served on the Commission royale des Monuments et Sites and, as such, played an important role in efforts to construct and reconstruct edifices and monuments commemorating the events of **World War I**. Saintenoy died in Ixelles on 18 July 1952.

SAINT-GÉRY/SINT-GOORIK (ISLAND). The island of Saint-Géry—or Grand Île—was the largest of three islands in the **Senne** River. It was located on the current site of the place Saint-Géry. Legend holds that Saint **Géry** built a chapel on the island circa 695, and it is a traditional locale of the ducal *castrum*. It was linked to the surrounding environs by three bridges—the Spiegelberg (at the current boulevard **Jules Anspach** and rues de Borguel and des Pierres), the Haut Font (later called the Pont des Juifs), and the Hollant bridge. Tradition has always held that the Île Saint-Géry constitutes the original center of Brussels.

SAINT-GÉRY, PLACE/SINT-GOORIKSPLEIN. The place Saint-Géry is located on the site of the former island of that name, reputedly

the locale where the chapel to Saint-**Géry** was built circa 695. The square dates from 1788 and occupies the spot where the Saint-Géry church stood, which was demolished at that time. It was designated place de la Fontaine during the **French regime** because of the pyramidal, iron fountain erected at its center. The name was changed to Saint-Géry in 1832, and the fountain was enclosed in 1881 by the Halles Saint-Géry, an airy, covered **market** built of glass and iron that replaced the open market which had long been held here. *See also* SAINT-GÉRY (island).

SAINT-GILLES/SINT GILLIS. The suburb in the **Brussels Capital Region** directly south of the porte de **Hal**, Saint-Gilles is first mentioned in 1216 and a mayor and **aldermen** are recorded in existence in 1222, when it was called Superior Bruxella in Latin and Obbrussel (Op Brussel [upper Brussels]) in the **Dutch** dialect, a name given it by the religious authorities in the abbey of **Forest** in whose territory it was located. In 1298, John II, duke of **Brabant**, granted its citizens the same liberties as those enjoyed by their neighbors in Brussels. The community was included within the *cuve* of Brusse1s, except in religious matters for which it fell within the **parish** jurisdiction of the powerful abbey of Forest. In the 18th century, the abbey established a separate parish denominated as Op-Brussel-Saint-Gilles, which was shortened in time to Saint-Gilles.

The original area was much larger, but construction of the **second town wall** expanded the limits of Brussels to the south, leaving Saint-Gilles as the village closest to the city. Large pools located near the ramparts and the Leybeke, a stream running through the area, served as sources of water. In 1661, the city bought two parcels of land from the congregation of **Riches-Claires** to utilize the water sources located thereon; lead pipes and a hydraulic mechanical prop were installed to bring water to southeastern sections of the city, which, together with water from **Saint-Josse-ten-Noode**, serviced residents for three centuries.

The community was ravaged by troops of John the Fearless, duke of Burgundy, in 1414 and again in 1489 by those of Maximilian of Austria. In 1672, a fort was built by order of the count of Monterey, governor-general of the Netherlands. Constituting a forward post of the porte de Hal, it was demolished in 1782.

Until the 19th century, Saint-Gilles was largely agricultural. The major industrial enterprise—linen weaving—was established near the porte de Hal in 1841.

In 1864, the commune ceded a strip of land to Brussels to enable construction of the avenue **Louise**. The prison in Saint-Gilles, constructed in English Tudor Style, was built between 1878 and 1884. Throughout the 19th century middle-class and well-to-do city residents bought inexpensive rural parcels of land on which to build homes. Wide streets were laid out. By 1900, Saint-Gilles was an opulent town of 50,000, a community where renowned **art nouveau** architects built innovatively designed homes for wealthy clients.

Saint-Gilles is divided into two distinct sections. The lower town is situated around the porte de Hal and the square fronting the church of Saint-Gilles. The latter is the third to be built here. The first was demolished in 1578 and the second proved too small for the growing congregation. The current edifice in the neo-Romanesque style was built beginning in 1866 and consecrated on 12 April 1880. The lower section is heavily populated by recent **immigrants**. The upper section consists of residential areas to the south and east of the church. The locale constitutes a treasury of art nouveau masterpieces, including **Victor Horta**'s workshop, now a **museum**.

Many middle-class residents have moved out of Saint-Gilles in the last several decades for communities farther to the south and east. Immigrants, most especially North Africans, have replaced them.

SAINT-JACQUES-SUR-COUDENBERG/SINT-JAKOB-OP-DE-KOUDENBERG (CHURCH) (PLACE ROYALE). Saint-Jacques-sur-Coudenberg began as the chapel in service to the sovereigns of **Brabant** when in residence at the **Coudenberg Palace**. It dates from between 1047 and 1121. The name derives from its use by pilgrims who stopped here on their way to Santiago de Compostela, Spain. **Charles of Lorraine** had the church demolished and the new edifice was sited in line with rue **Montagne de la Cour** to ensure the symmetry of the place **Royale**. He laid the cornerstone in 1776. The west façade was designed by French architects Barnabé Guimard and Nicolas Barré in the late 1780s and the building was erected by Louis-Joseph Montoyer. In 1849, **Tilman-François Suys** endowed it with a new attic and campanile. It was transformed into a Temple of

Reason during the **French regime**. On 21 July 1831, Prince Leopold of Saxe-Coburg-Gotha took the oath as **Leopold I**, king of the Belgians, on the steps leading up to the peristyle of the church. *See also* PARISHES.

SAINT-JEAN-BAPTISTE AU BÉGUINAGE/SINT-JAN DE DOPER (CHURCH) (PLACE DU BÉGUINAGE). Dedicated to Saint John the Baptist, this church served as a place of worship for the **Beguines**. The original Gothic chapel was rebuilt beginning in 1657. A financial shortfall delayed completion until 1676, when it was consecrated. The architect is unknown. It serves as a classic example of the Italianate-Flemish style of **architecture**. The hexagonal tower has a Gothic structure and the exterior includes baroque features such as onion-shaped lantern turrets on the side chapels and elaborately ornamented transept walls. The interior features a profusion of **sculptures** and rich ornamentation.

SAINT-JOSSE-TEN-NOODE/SINT-JOSSE-TEN-NOODE. Saint-Josse-ten-Noode refers to Saint Josse, a Roman Catholic saint who was born in 593 and died about 669. Also known as Judoce, he was the son of a Breton king. A saint whose aid was sought by **women** seeking children, Saint Josse was thus the object of those in "need" (Noode, Noede, Nude, Ode).

The hamlet is first mentioned in 1251. From the beginning of the 13th century it belonged to the *cuve* of Brussels and it was linked administratively, juridically, and fiscally to the city. It was early known for the quality of wines produced, and **Charles the Bold** recommended their consumption for medicinal purposes. The area remained attached to the **parish** of Sainte-**Gudule** and a separate parish was set up only in 1803, when a chapel was established. The community counted about 300 residents by the mid-18th century, and there were approximately 1,000 inhabitants when Saint-Josse was organized as a **commune** during the **French regime**.

Population grew rapidly in the 19th century parallel with development —from 3,200 in 1830 to 14,708 in 1846, when the area was largely suburbanized. The commune lost roughly half its territory when southern portions were ceded to Brussels by a law of 7 April 1853. This area was subsequently developed as the **Léopold** district. Today Saint-Josse is the

smallest and most densely populated of the 19 communes in the **Brussels Capital Region**. Beginning in the 1950s, the borough became distinguished for its high-rise buildings, including the 20-storey Prévoyance Sociale (1956) and the 30-storey Centre International Rogier (1958) followed by the Tour Madou and Tour Astro.

SAINT-LAURENT, **RUE/SINT-LAURENSSTRAAT.** The rue Saint-Laurent served as the center of legalized prostitution in Brussels until **World War II**. Prostitution in the city originated with the public baths (*étuves*, *stoeven*) that appeared on the Stoofstraat (Steam Bath Street), one of the city's oldest thoroughfares, in the Middle Ages. The baths, which served both sexes together, were equated with brothels among many of the public and regulations were enacted at an early date. Though not particularly stringent, city ordinances forbade solicitation after the sounding of the evening bell and placement of lights in brothels. Beginning in the 15th century, the public executioner (*bourreau de Bruxelles*) was charged with controlling the trade. Stricter regulations were drafted during the **Burgundian regime**, but the need for such a service was acknowledged and few were punished.

In the 18th century it was estimated that one out of six women in the city were engaged in the trade. During the **French regime**, prostitutes were compelled to undergo mandatory examinations in **hospitals** at regular intervals. In 1844, they were issued identity cards and had to undergo medical examinations twice a week. A vigorous campaign against the white slave trade was begun in the 1880s when, in the so-called *affaire des petites Anglaises*, it was discovered through court cases in Great Britain that young English girls were being lured to Brussels by promises of jobs in nightclubs and bars.

The regulatory regime lapsed in the late 1940s when it was largely viewed as discriminatory against **women**. Prostitution remains legal in Belgium, although soliciting and pimping are both liable to prosecution.

SAINT MICHAEL'S AGREEMENT (1992). Concluded on 28 September 1992 (the eve of the feast day of the saint), the Saint Michael's Agreement contained provisions by which Belgium became a full-fledged federal state. The powers of the regional governments were

expanded and regional parliaments were henceforth to be directly elected. *See also* FEDERALIZATION.

SAINT-NICHOLAS/SINT-NIKOLAAS (CHURCH) (RUE DE TABORA/PETITE RUE AU BEURRE). The exact date of the founding of the church of Saint-Nicholas is not known. It is first mentioned in documents dating from the second half of the 12th century. The church has existed from the early days of the city's development, established near the **Grand' Place** by the merchants of Brussels and dedicated to Saint Nicholas, one of their patron saints. It acquired considerable fame in sheltering a statue of the madonna—Notre-Dame de la Paix—believed to dispense miraculous powers. The original Romanesque church was rebuilt in Gothic style in the 14th–15th centuries and rebuilt again following its destruction during the **wars of religion**.

The church was once again almost completely demolished during the **bombardment of 1695**. A cannonball struck an interior pillar where it remained embedded, and the badly damaged bell tower collapsed completely in 1714. Plans to rebuild the church as an exact replica of the old were never carried out; however, in 1956 the west front was given a new Gothic-style façade.

Works of art decorating the church include *Christ among the Scribes* by Jan van Orley in the north aisle and, opposite the entrance, a small **painting** *The Virgin and Sleeping Child* reputedly by Peter Paul Rubens. *See also* PARISHES.

SAINT-PIERRE/SINT-PIETER (HOSPITAL) (RUE HAUTE). The Saint-Pierre **hospital** was founded as a leprosarium in 1174. The care of leprosy was gradually discontinued as the affliction was eliminated. The last leper died here in 1740. In 1227, the convent of Saint-Pierre-op-Brussel was founded to care for wounded Crusaders returning from the Holy Land. A convent of Augustinian nuns operated here until the decree dissolving religious orders was issued in 1783 under the **Austrian regime**.

The Hôpital royal Saint-Pierre, the only royal hospital in the Austrian Netherlands, opened in 1788, and many of its supplies were secured from convents and **monasteries** closed in the wake of the 1783 decree. Medical courses were begun and wards for the incurably sick, expectant mothers, and the insane were added. In 1803, **Napoléon**

Bonaparte gave the facility a generous financial gift. A school of medicine was established in 1823, which was merged with the faculty of medicine of the **Université libre de Bruxelles** on the latter's founding in 1834. The hospital was rebuilt in stages from 1849 to 1878. These facilities were closed in 1923 and the current complex was erected from 1929 to 1935 to a design by architect **Jean-Baptiste Dewin**. The hospital includes the Institut **Jules Bordet**, which undertakes cancer research, and the Paul Héger clinic, both created in 1939.

SAINT-ROCH. Saint-Roch was the name of a street and surrounding district that was known until the 15th century as the Jewish quarter. In the late 19th century it consisted of about 10 crowded, narrow little streets. In 1883, it was decided to demolish the grimy and unsanitary area. It was intended to comprise part of a grandiose redevelopment scheme that was never carried out and it then formed a portion of the **Mont des Arts**.

SAINTS-MICHEL-ET-GUDULE, CATHÉDRALE DES/SINT-MICHIELS EN SINT-GOEDELESKATHEDRAAL (CHURCH) (PLACE SAINTE-GUDULE). The Cathédrale des Saints-Michel-et-Gudule serves as one of the two central churches of the archdiocese of Brussels-Mechelen, a rank it has shared with the Cathedral of Saint-Rombaut in **Mechelen** since 1962, when it was promoted to cathedral status by the Vatican.

In Merovingian times a small baptistery dedicated to Saint **Michael the Archangel** was built on the site of the present cathedral, but no remains of this little church have survived. In 1047, Count **Lambert II** founded a college of 12 canons and a church on the **Treurenberg** hill, which was dedicated to Saint Michael. In the same year, the relics of Saint **Gudule**, which lay in the royal chapel dedicated to Saint **Géry** near the *castrum* built by **Charles of France**, were transferred to the collegiate church of Saint Michael. Remains of this Early Romanesque church, which featured two round towers built around 1200, have been uncovered during archaeological digs beneath the nave that began in the 1980s.

The present church was begun in the early 13th century. In 1226, Duke Henry I founded a second college of 10 canons, which necessitated enlarging the church. The Romanesque structure was torn

down in stages in constructing the larger edifice. The choir was constructed from 1215 to 1265; the south transept from the late 13th to the early 14th centuries; the south aisle, north transept, and nave completed up to window level in the 14th century; and the north aisle in the 15th century. In 1481, the twin towers were finished. **Jan van Ruysbroeck** worked on the cathedral's construction, most likely commissioned to design the spires. In 1649, the Lady Chapel replaced radiating chancels on the south side of the building, and, in 1678, the baroque style Maes chapel replaced the medieval chapel behind the main altar.

The edifice exhibits a range of architectural styles following completion of different segments—transitional between Romanesque and Gothic in the ambulatory and choir, High Gothic (14th c.) in the south aisle, and Flamboyant Gothic (early 15th c.–early 16th c.) in the north aisle, transept, and towers.

The building exemplifies medieval church design in **Brabant** in featuring a nave, two aisles, and an ambulatory with radiating chapels, but it departs from local **architecture**, which usually displays a single tower, in exhibiting two towers in the French style.

The emphasis on the west front is given to delicate articulation in place of decorative **sculpture**, and the interior is noteworthy for the extensive stained glass, depicting approximately 1,200 scenes in its 16 windows, much of it dating from the 16th century. Between 1579 and 1585, iconoclasts during the **wars of religion** destroyed much of the interior's original works of art. Depictions of Michael and Gudule, in stone, wood, and glass, are much in evidence. The flight of steps leading to the entrance date from 1860.

In addition to the 12 canons major or the canons of the first foundation, there were 10 canons minor or canons of the second foundation, who were subject to a stricter rule than the first, earlier group. There were also chantry priests, who were paid to celebrate masses at one of the many altars in the church. Vicars (*vicarii*) were poor priests who earned occasional money by celebrating offices of a richer cleric who did not wish to stand before the altar himself and so sold the service of doing so to a vicar. The latter were thus often called mercenaries (*mercenarii*). Churchwardens, a priest and two wealthy laymen, were responsible for the maintenance and decoration of the church. The body was first recorded in 1220 as the *fabrica ecclesia*. The wardens man-

aged the rich heritage of the church, which included the tithes of Hofstade, near Aalst, as well as Saint-Gilles-op-Brussel, Boendael, and **Uccle**, among others. The income earned from these continued to grow substantially over the centuries. Boys between nine and 12 (*bonifanten*) lived in a house on rue de Schaerbeek and served as altar boys.

The collegiate church laid claim to being the senior church of Brussels soon after its founding, and the church of Saint-Géry was demoted to that of subordinate chapel. As the oldest institution in Brussels (1047) it has been used for all major ceremonial events since 1312 when Duke John II was interred in the church. Marriage and death services for the Belgian royal family take place here. The exterior has been restored to its original whiteness following refurbishment in the 1990s.

The Vatican has been unable to find definitive proof of the canonization of Saint Gudule and, consequently, the cathedral is referred to as Saint Michael's, although popular opinion has retained the addition of Saint Gudule.

SANITATION. An ordinance of 1341 forbade use of streets for defecation and urination under penalty of fine, but this was largely flaunted. The *mesthoop* (dung heap) created about 1620 near the present site of rue d'Ophem served as a collection point for human and animal wastes from whence they were carted away to rural locales. Industrial wastes were dumped into the **Senne** River. A decree of 1776 attributed to the magistracy exclusive control of street sanitation and removal of wastes. Before the 1770s a "master of wastes" was engaged to remove human wastes in sealed casks and to carry out cleaning of the Senne annually. Decrees that forbade throwing trash into the river or cutting down the trees along the waterway were in place in the 18th century.

An ordinance of 1846 levied hefty fines for public urination. Public toilets were built in the 19th century, generally tucked away in side streets and alleyways. A public street cleaning service began in 1853. A system of sewers was installed beginning in 1840 with the network completed by 1870, covering over 1,500 km (930 mi.). Underground drainage systems follow the principal streets above, which are indicated by plaques affixed at appropriate locations below.

Until 1845, trash was carted to the Mestbaek and later to Heembeek on the east bank of the **Willebroeck Canal** and from there to a remote location. The first incinerator was installed in 1893 along the canal, which operated until just after **World War I**. Updated facilities ensued. Today the incinerator for the **Brussels Capital Region** is situated on the quai Monnoyer. Wastes are burned in four large incinerators.

Street cleaning and residential and industrial waste pickup are operated by Net Brussel (Agence régionale pour la Propreté/Gewestelijke Agentschap voor Netheid), a pararegional organization created by an ordinance of 19 July 1990. Five-year waste prevention and management plans were instituted in 1992–1997 and 1998–2002. The first plan instituted recycling measures and facilities and the second stressed prevention efforts in lowering by 10 percent quantities of wastes produced. A third plan for 2003–2007 is in place.

A decree of 8 March 1989 resulted in creation of the Institut Bruxellois pour la Gestion de l'Environnement/Brussels Instituut voor Milieubeheer/Brussels Institute for Management of the Environment. The institute measures air quality and ambient noise levels in the Brussels Capital Region, proposes plans and programs for environmental preservation, grants environmental licenses, authorizes and oversees the development and management of green spaces (*see* PARKS AND GARDENS), and carries out energy policy. A plan for fighting urban noise has been implemented for 1999–2004.

SAUER, WALTER (1889–1927). The painter Walter Sauer was born on 12 February 1889 in Brussels, the son of a city official. He studied at the workshop of sculptor Victor Rousseau and acquired a knowledge of Far Eastern art. Concentrating on drawing and **painting**, he had his first solo exhibition at the Galerie de l'Intérieur in 1916–1917 and exhibited more than 60 drawings at the Cercle Gaulois in 1923, after which he enjoyed considerable success. Sauer's works, such as *La dame en noir* (The lady in black [1921]) display a detailed graphic quality with precise clear lines. He served as a teacher of decorative art at the Academy in **Ixelles** in 1925–1926. Sauer succumbed to food poisoning in Algeria on 6 September 1927.

SAXE, MAURICE, COMTE DE (1696–l750). The illegitimate son of King Augustus II of Poland and Saxony, Maurice, comte de Saxe, en-

tered the Saxon army at a young age. He enlisted in French service in 1820. In the War of the Austrian Succession (1740–1748), he was named a marshal and, leading a French army, he captured Brussels in 1746. French troops left the city in 1749 following its return to Austrian rule. In recognition of his services, Maurice was made a marshal general by King Louis XV of France. His book *Mes Rêveries* (My reveries [1757]) constitutes a treatise on the art of war.

SCHAERBEEK/SCHAARBEEK. A **commune** within the **Brussels Capital Region** located southeast of the city, Schaerbeek derives its name from the stream that flows south to north and empties into the **Senne** River that is today vaulted over and which was known in the Middle Ages as the Maelbeek. The name signifies "stream in the forest." It is first mentioned in an act of 1120. Schaerbeek was nicknamed the "village of donkeys" and the road linking the porte de Schaerbeek and the church of Saint-Servais was labelled the "donkey's road" (Ezelweg) because of the many pack animals that traversed the route through the community carrying fruits, vegetables, and grains into the city. It was established as an independent commune in 1795. The demolition of the **second town wall** (1818), construction of the **railway** line to **Mechelen** (1835), and abolition of **tolls** (1860) led to gradual development. Urbanization was also promoted in 1824 when, under plans drafted by **Jean Vifquain**, the rue **Royale** was extended to Schaerbeek and, later, to the **Château royal de Laeken**. In 1865, it became the first commune after Brussels to build a covered **market**. The commune ceded a tiny parcel of land to Brussels in 1897 to facilitate construction of the **Port of Brussels**. Many **immigrants**, notably Turks, have settled in Schaerbeek in recent decades.

SCULPTURE. Early-14th-century sculpture developed from **Brabant** regional traditions, which showed a marked affinity for the grotesque (gargoyles on **Notre-Dame de la Chapelle**). Increased realism became apparent from the mid-14th century. The growth of Brussels spawned a demand for large-scale secular sculpture and city authorities began to commission works. Brussels achieved prominence as a center in the 15th century. Claus Sluter introduced an original naturalism, exemplified by the eight figures of prophets together with five

consoles, all that remain from the façade decoration of the **Hôtel de Ville** (ca. 1404–1405) that have been attributed to the Master of Hakendover. Collaboration between sculptors and painters was frequent and countless elaborately carved and painted wooden altarpieces were completed. The **reredos** was a Brabant specialty. Sculptors in Brussels concentrated on commissioned pieces rather than works for the open market.

In the early 1500s, classical motifs were gradually introduced amid the profusion of Gothic detail. Jan Mone (ca. 1480–ca. 1459), sculptor to Emperor **Charles V**, carved alabaster altarpieces for the chapel of the **Coudenberg Palace** (1538–1541), now in the Cathédrale des **Saints-Michel-et-Gudule**. The **wars of religion** led to emigration of sculptors and stagnation in production. A rebuilding and redecoration campaign began under Archduke **Albert** and Archduchess **Isabella**, which continued through the 17th century. Single statues began to appear while local sculpture retained its characteristics of realism and naturalism. **Jérôme Duquesnoy** the elder crafted **Manneken-Pis**. Peter Paul Rubens (1577–1640) is credited with introducing the baroque style. The slackening economy of the late 16th century meant patronage became rarer although the court continued as an important source for commissions.

An abundance of woodcarvings appeared in the 18th century. Just prior to the French Revolution, sculptors, increasingly involved in secular projects, adopted the strict neoclassical style, thereby largely eliminating figurative elements. The turmoil of the years 1790–1815 led to a loss of religious patronage. Neoclassicism remained dominant in the first half of the 19th century. Gilles-Lambert Godecharle (1750–1835) remains the best known, notably his models for the pediments of the **Château royal de Laeken** and the **Palais de la Nation**. French **expatriates** François Rude (1784–1855) and Auguste Rodin (1840–1917) exerted a strong influence. Rodin spent the years 1870 to 1877 largely in Brussels where he executed public monuments but also portrait busts (sculptor Paul de Vigne [1876]). The **Geefs** family rose to prominence in the 1830s.

Belgian independence (1830) saw a gradual increase in state promotion, including the erection of patriotic monuments. The mid-19th century has been described as an era of statuemania, with sculpting of religiously inspired, devout neo-Gothic or heroic "knight"-style

statues of subjects from the Middle Ages and the Renaissance. The **Musée d'Art moderne** purchased directly from artists or at salons. The bourgeoisie followed state patronage. Charles-Auguste Fraikin (1817–1893) became famous for his nudes (*L'amour captif*, Captive love [1845]).

Use of bronze allowed sculptors to move away from strict neo-classical forms toward more mobile shapes and malleable surfaces. The Compagnie des Bronzes, a firm much employed by artists, revived bronze-casting techniques in the 1870s. The Italian Renaissance became a frequent source of inspiration, notably for **Julien Dillens**, **Pierre-Charles vander Stappen**, and Thomas Vinçotte (1850–1925) (*Giotto* [1874]).

Brussels became a major center of production in the last 20 years of the 19th century, promoted by groups such as **Les XX**. **Constantin Meunier** and Jef Lambeaux (1852–1908) achieved particular prominence. During the years that **art nouveau** flourished, sculptors became increasingly interested in the decorative aspects of carving and they often integrated natural elements, such as ivory from the Congo, into their works.

Auguste Rodin's loose modeling technique became a preeminent source of inspiration for young Belgian artists of the early 20th century, notably **Rik Wouters**. **George Minne** developed a unique style akin to symbolist trends and Oscar Jespers (1887–1970) and Joseph Cantré (1890–1957), who was known for his medal art, represented expressionist concepts.

The internationalism displayed at the Brussels **World's Fair of 1958** led many sculptors to abandon traditional styles and both follow and set cosmopolitan trends. Pol Bury (1922–) produced kinetic works beginning in the 1950s. **Marcel Broodhaers** adapted forms of pop art, conceptual art, and performance art to critique the Belgian art scene. Since the 1980s artists have diversified both concepts and materials, which have led them to move further beyond reality. *See also* SIMONIS, LOUIS-EUGÈNE; VAN DER STAPPEN, PIERRE-CHARLES.

SEAL. *See* COAT OF ARMS.

SECOND TOWN WALL. The occupation of Brussels by Flemish troops under Louis of Male, count of Flanders, in 1356 served to

awaken officials of the city and the duchy of **Brabant** to the need for a second town wall. Expansion of the town beyond the **first town wall** afforded advantages in close-in cover given to attacking armies while technological advances in artillery had made the center of Brussels vulnerable to bombardment. Begun in 1357, immediately following the expulsion of the Flemish, the wall of brick and stone was completed in 1379. The configuration following the **pentagon**-shaped layout is preserved in the inner ring of **boulevards**. The wall stretched approximately 7 km (4.5 mi.) and featured 72 defensive towers and seven **gates**.

Defensive works were strengthened in the 1570s and again in the 1670s. The ground in front of the walls was cleared of all buildings, bastions were built to cover the approaches to the porte de **Hal**, a citadel erected on the heights of **Saint-Gilles**, and trenchworks dug around sections bordering **Koekelberg** and **Anderlecht**. By the late 18th century, the walls had fallen into disrepair, and, in 1782, Emperor **Joseph II** decreed their dismantling. They disappeared gradually with demolition undertaken beginning with a first phase 1782–1785 and continuing during the **French** and **Dutch regimes**. A decree to construct boulevards in their place was issued by **Napoléon Bonaparte** in 1810.

SECOND UNION OF BRUSSELS. Following the First Union of Brussels (9 January 1577) the **Estates-General** concluded a second union on 10 December 1577 reaffirming its commitment to secure the withdrawal of Spanish forces from the Netherlands. Drafted at the insistence of **William of Orange**, it represented an attempt to promote cooperation between Roman Catholics and Calvinists, who were growing increasingly uneasy in their joint alliance. *See also* WARS OF RELIGION.

SECTION. Prior to the **French regime**, Brussels was fractured administratively into some 40 subdivisions. To replace this complex configuration with a more orderly arrangement, in 1795, new municipal divisions were established. Under a decree issued by authorities of the *département* of the **Dyle**, the city was divided into eight *sections* (sections). These remained as administrative districts until the turn of the 20th century. Boundaries followed "natural frontiers"—prominent

streets and the **Senne** River. The *sections* and their locations around the **second town wall** included:

Section des Sables	Porte de Namur to porte de Hal
Section de Terre-Neuve	Porte de Hal to pont du Diable
Section du Marché aux Grains	Pont du Diable to porte de Flandres
Section du Canal	Porte de Flandres to porte d'Anvers
Section de la Monnaie	Porte d'Anvers to porte de Schaerbeek
Section de la Fontasne-bleue	Porte de Schaerbeek to porte de Leuven
Section du Parc	Porte de Leuven to porte de Namur
Section du Centre	Area around the **Grand' Place**

SEGHERS, ALEXANDRE (1803–1866). Born in Brussels on 17 August 1803, Alexandre Seghers served in the patriot army during the **Belgian Revolution**. A founding member of the Société entomologique belge (1855), he was a keen urban planner who wrote a tract in 1863 laying out a new communications link connecting the **upper town** and the **Nord** and Luxembourg rail stations with central Brussels. He founded a weekly newspaper *Bulletin du canton d'Ixelles* (1861) and took an avid interest in development of the eastern suburbs. Seghers died in a cholera epidemic on 3 October 1866 in **Ixelles**.

SEGHERS, CORNEILLE-JEAN-ADRIEN (1814–1869). The painter Corneille Seghers was born on 18 March 1814 in Antwerp, where he studied. In 1844 he moved to Brussels where he completed portraits and other **painting**s, most of which were ordered by buyers in Germany and Britain, but that also included works completed for wealthy city residents. His etchings, done in a style imitative of Rembrandt, enjoyed considerable success.

SENNE/ZENNE (RIVER). The Senne is the river on which Brussels was founded. The name derives from the Celtic "Sonia." It was also called "Sin" in some early sources.

The Senne rises in the province of Hainault and flows through the city from southwest to northeast into the Rupel River, a tributary of the Schelde. It runs for 103 km (64 mi.) At the site of Brussels, the river flowed around three islands: the Île **Saint-Géry** or Grand Île, the largest; the Petite Île or Île d'Overmolen; and the Île des Chevaliers.

The river has four main tributaries; the Maelbeek, Molenbeek, Pede, and Geleytsbeek streams.

Brussels developed at the site where the Senne was no longer navigable and goods had to be unloaded onto ground transport. The three small islands at this juncture also afforded an easily defensible position for a settlement.

Until the 16th century, the Senne served as Brussels only navigable artery. In 1434, the river was deepened and straightened to facilitate ships' passage. The construction of the **Willebroeck Canal** (1531) reduced the river's commercial role. Following the linkage of the canal with the newly constructed **Brussels-Charleroi Canal** (1832) the Senne was no longer needed for transporting goods.

In addition the river was a capricious stream subject at times to flooding and drought-induced low levels. A devastating flood inundated several city districts on 15 August 1850. It also underwent progressive silting up. By the mid-19th century, the Senne had become much polluted—a cholera epidemic in May 1866 killed an estimated 3,467 people—and, in the interests of public health, it was canalized and **vaulted** over between 1867 and 1874 and modern **boulevards** were built.

SERMENTS. The *serments* ("oaths") were confraternities of crossbowmen, archers, and swordsmen formed in the Middle Ages whose members swore oaths to provide military services to the dukes of **Brabant**. The earliest and most famous was the Grand Serment des Arquebusiers de Saint-Georges (Grand Oath of the Crossbowmen of Saint George), which dates from the 13th century. Headquartered at the Halle au Pain (Broodhuys), the group was open to all citizens in good standing, but numbers were limited by decree to 60 men. Employed by Duke John II in 1301 against rebels in **Mechelen**, they were granted land in recognition of their service in the **Sablon** district in 1304. In 1346, Duke John III authorized the members to transport in procession the statue of the Virgin Mary, believed to be miraculous, to **Notre-Dame du Sablon**. Every year an archery competition was held next to the church, the winner declared to be the *roi* ("king") of the s*erment*. Archduchess **Isabella** won the event in 1615.

There were four additional *serments*: the Petit Serment de Saint-Georges (1381), the Serment des Archers de Saint-Sébastien et de Saint-

Antoine (1422), the Serment des Arquebusiers de Saint-Christophe (1477), and the Serment des Escrimeurs de Saint-Michel (1480).

SERRES ROYALES/KONINKLIJKE SERRES. The royal greenhouses at **Laeken** include a number of buildings spreading over approximately 1.5 ha (4 acres). An orangery was built here as early as 1817 but it was King **Leopold II** who inspired construction of the many glass houses now at the site. Anxious to imitate the success of the Crystal Palace in London, Leopold commissioned his architect **Alphonse Balat** to build the royal greenhouses in the 1870s to house plants from around the world as well as to serve as royal reception centers.

SEVEN HILLS. The seven hills on which the **upper town** of Brussels was built are **Coudenberg** ("cold hill"), **Treurenberg** ("hill of tears"), Molenberg ("hill of the mill"), Warmoesberg ("hill of the vegetable herbs"), Sionsberg ("mount Zion"), Blindensberg ("hill of the blind"), and Zavelberg ("hill of sand"). Their names are remembered in those of streets. In addition, **Galgenberg** ("hill of the gallows") serves as the site of the **Palais de Justice**.

SGRAFFITI. Artwork painted on the exterior of private homes, sgraffiti emerged at the end of the 19th century when city officials encouraged urban beautification by organizing competitions for decorating house fronts. Several techniques developed; the most common one involves applying a light-colored base to the surface after which portions of the base are scratched away while still wet, leaving the support medium to show through in displaying a drawing. Street artwork developed at the height of the **art nouveau** period in Brussels and representative examples, which resemble fresco painting, are in evidence. Sgraffiti are found at the house of architect Édouard Ramaekers in Brussels, the house that belonged to architect **Paul Hankar** in **Saint-Gilles**, and the house owned by artist **Paul Cauchie**, a specialist in the technique, in **Etterbeek**, among other locales. The art of sgraffiti continues today.

SIMONIS, LOUIS-EUGÈNE (1810–1882). The sculptor Eugène Simonis was born in Liège on 11 July 1810. He first exhibited at the salon

in Brussels in 1834. His works include his most grandiose, the statue of Godfrey of Bouillon (ca. 1060–1100), erected on the place **Royale** (1848) and the pediment of the **Théâtre royal de la Monnaie** (1854). Simonis also completed ornamentation on the **Colonne du Congrès**, including the bas-relief, the allegorical figure celebrating freedom of worship, and the two lions at the entrance. He died in **Koekelberg**-lez-Bruxelles on 11 July 1882.

SOCIÉTÉ DES AMIS DE LA LIBERTÉ ET DE L'ÉGALITÉ. An association that supported republican government in Brussels on the French model, the Société des Amis de la Liberté et de l'Égalité was founded in November 1792 following the arrival of French forces. Members greeted General Charles-François Dumouriez (1739–1823) in a ceremony at the church of the Jesuits and later planted a liberty tree on the place Meiboom. Inspired by the revolution in France, they called for abolition of religious and traditional privileges, and, in so doing, they clashed with supporters of the **Estates**, members of the **nations**, the clergy, and others, who together comprised a significant segment of the city's population. They gradually assumed control of the city government in 1793, endowing streets with revolutionary names, nationalizing the breweries, standardizing the weight and size of bread, and allowing merchants who were not members of the nations to sell their goods at the **Grand' Place** at lower prices than the latter. Excesses committed by members led to imprisonment of leaders in March 1793 and membership dropped from 500 to 50 and lower. The remaining leaders fled with the French in April and the group never regained its influence during the succeeding **French regime**. Most leaders were French emigrés and army officers who failed to understand the features characteristic of Belgian society.

SOCIÉTÉ GÉNÉRALE. Founded in 1822 on the impetus provided by King **William I**, who favored Brussels over Antwerp as its headquarters city, the Société Générale served as the central government bank from its inception. Known during the **Dutch regime** as the Banque de Bruxelles, it was referred to in the southern provinces simple as "the bank." It drew its principal resources from the state treasury and branches were set up throughout Belgium, where it remained the state bank until 1849. It served as a key financial resource

to spur economic development, which was further stimulated by the competition that arose between the bank and its rival the Banque de Belgique. The bank provided financial support for development of the **Léopold** district and construction of the **Galeries Saint-Hubert**. Encouraged by its example, private banks became active as sources of investment funds and Brussels served as the capital of financial activities in Belgium.

Engaged in many economic activities in addition to banking, the Société Générale was the world's first industrial conglomerate. It occupied a central position in **railway** construction and the smelting of nonferrous metals. It remains the largest industrial corporation in Belgium.

SOCIÉTÉ LIBRE DES BEAUX-ARTS. A grouping of pictorial artists, the Société libre des Beaux-Arts was founded on 1 May 1868. Its chief spokesman was Louis Dubois and its central aim was to promote realism in art. The group organized its first exhibition of **painting**s in December 1868 in the Galerie du Roi at the premises of the daily newspaper *La Chronique*. Exhibits by Belgian artists, including **Constantin Meunier**, and French painters, notably Gustave Courbet and Jean-François Millet, were featured. The salons highlighted trends in naturalism much in vogue in Belgium in the early 1870s. Financial difficulties led to the group's dissolution around 1875.

SOLBOSCH, LE. Located on the eastern edge of the **Bois de la Cambre**, this locale was largely stripped of its forest cover during the **French regime**, its trees used for firewood. An area of meadows and orchards, it was chosen by city authorities as the site of the **World's Fair of 1910**. In 1907, the Belgian government approved the city's annexation of the strip of territory running about 2 km (1.25 mi.) long between the Bois de la Cambre and avenue Adolphe Buyl on condition that streets be laid out following the fair. Le Solbosch is the location of a campus of the **Université libre de Bruxelles**.

SOLVAY, ERNEST (1838–1922). Born at Rebecq-Rognon on 16 April 1838, Ernest Solvay showed an early interest in scientific subjects, most especially chemistry, physics, and natural history. Prevented by illness from attending university, he took a position in the gas works

of his uncle. Together with his brother Alfred, Solvay developed a revolutionary process for industrial fabrication of sodium carbonate. To undertake production, the two founded, on 24 December 1863, the Société Solvay et Cie, which grew to become one of the world's major chemical firms, garnering great wealth for Solvay.

An active philanthropist, Solvay founded scientific institutes, including those of physiology (1895) and sociology (1901), as well as the Solvay School of Business (1902). He endowed the Bibliothèque Solvay, which housed the Institute of Sociology (*See* UNIVERSITÉ LIBRE DE BRUXELLES). He also sponsored creation of the Parc Tournay-Solvay in **Watermael-Boitsfort**. In 1914, Solvay founded the Comité national de Secours et d'Alimentation, which played a central role in supplying provisions to Belgian civilians during **World War I**.

In 1911, Solvay organized a meeting in Brussels of the world's leading chemists and physicists, including Albert Einstein, Marie Curie, Max Planck, and Ernest Rutherford. The conference gave birth to the Solvay International Physics Council, an assembly that drew many of the world's leading scientists to 20 triennial meetings between 1911 and 1991.

SPAAK, PAUL-HENRI CHARLES (1899–1972). Paul-Henri Spaak was born in **Schaerbeek** on 25 January 1899. He undertook secondary studies at the Athénée de Saint-Gilles and spent **World War I** as a prisoner of war in Germany. He earned a degree in law at the **Université libre de Bruxelles** and launched a career in law and politics, the latter of which quickly came to predominate. Elected a deputy from Brussels to the Chamber of Representatives on 27 November 1932 as a moderate Socialist, he held various cabinet posts after 1935 and served almost continuously as foreign minister from 1938 to 1945. Spaak spent **World War II** in exile in London where he worked on proposals for a postwar Benelux customs union. He served three times as prime minister (1938–1939, 1946, 1947–1949). Again foreign minister in postwar governments (1954–1957, 1961–1966), he earned international stature as the first president of the General Assembly of the United Nations (1946), chairman of the Council for European Recovery (1948–1949), and secretary general of the **North Atlantic Treaty Organization** (NATO) (1957–1961). A strong promoter

of European political and economic unification, Spaak worked with his counterparts from the Netherlands and Luxembourg and the resulting Spaak Report served as the basis for the creation of the Common Market (1957), the precursor of the **European Union**.

Spaak surprised domestic public opinion in moving, during his last years, from advocacy of a unitary Belgian state to support for **federalization**. As a member of the opposition, he voted reluctantly against relocation of NATO headquarters to Belgium. He retired thereafter and died in Brussels on 31 July 1972. *See also* NATIONAL POLITICS; POLITICAL PARTIES.

SPANISH REGIME (1506–1713). Rule by Spain began with the accession of **Charles V**. Under Charles, the Council of State, the Privy Council, and the Council of Finances were settled in Brussels. The city became the meeting place of the **Estates** of **Brabant** and seat of the duchy's administrative organs, including the Council of Brabant (a judicial body), Chamber of Accounts, and Tribunal of Forestry, established to preserve ducal forests at the beginning of the 16th century. The **Estates-General** also assembled almost exclusively in Brussels in the course of the 16th century.

As the capital of a far-flung empire, Brussels attracted **immigrants** and distinguished visitors from nearby and throughout Europe. Spanish rulers sought to impose greater central government control. Charles decreed that municipal offices were no longer reserved exclusive to the *lignages* but could be conferred on any member of the nobility. Riots ensued following an increase in the tax on **beer** imposed without the approval of the **nations**. Municipal liberties were codified in 1547. Despite the courtly splendor, there was considerable poverty.

Philip II, a Spaniard by birth and predilection, succeeded in 1555 and the regime's alien, authoritarian character proved unpopular. Discontent was stoked by growing religious discord engendered by the rise of Calvinism. The **wars of religion** found the capital at the center of religious and political events. Calvinist rule ended with seizure of the city by the forces of Duke **Alessandro Farnese** (1585) and the reimposition of Spanish Roman Catholic control saw the departure of considerable numbers of **Protestants**, including many highly skilled craftsmen.

The independence of the northern provinces (1648) left Brussels the capital of a Netherlands reduced by half. In the 17th century, the city failed to recover the economic dynamism experienced in the early 16th century, although luxury trades did revive, notably in catering to the brilliant court of Archduke **Albert** and Archduchess **Isabella** of Austria**.**

Religious uniformity was the hallmark of Spanish rule and the Counter-Reformation (or Catholic Reformation), so fiercely upheld by the rulers, brought a bevy of **religious orders**. Employment was open only to practicing Roman Catholics and only Catholics could be members of the *lignages*.

The 1700s witnessed popular disturbances both at the beginning and at the end of the century. Financial need led the government to impose a tax on wine and beer (the *gigot*) in 1619, sparking a riot on 12 July. Troops entered through the porte de Schaerbeek and trained guns on the city from the ramparts. The dispute ended with a reduction in the powers of the nations, whose independence was further constrained at the end of the century following the discovery of long-lost documents detailing ancient privileges. The government banned publication of the ***Luyster van Brabant*** (1699) and armed resistance ensued, met by 11 battalions of Spaniards and Bavarians on 17 December 1699. Conflict ended in April 1700 and, on 20 August, Governor-general **Maximilian II Emmanuel** proclaimed the Additional Decree, which mandated stricter royal control at the expense of local prerogatives.

The last quarter of the 17th century saw numerous threats to the city from French invaders. **Ixelles**, **Koekelberg**, **Molenbeek**, and Linkebeek were ravaged in 1684. In the War of the League of Augsburg (1689–1697), Brussels was targeted by Louis XIV's forces. The **bombardment of 1695** left much of the city center in ruins. Recovery was rapid and, by 1714, when by terms of the Treaty of Rastatt (6 March) the Spanish Netherlands were ceded to Austria, Brussels had been rebuilt. *See also* ANJOUIN PERIOD.

SQUARES/SQUARES (DISTRICT). This district developed from a plan submitted by **Gédéon Bordiau**. Construction began about 1880 and was completed about 1905. Located in the northeastern section of the city, the area's marshy ground was drained and portions of the

many small lakes were filled in. Square Marie-Louise was the first to be built. The others include squares Gutenberg, Marguerite, and Ambiorix. The area became a centerpoint for **art nouveau**. At the turn of the 20th century, architects such as **Victor Horta** and **Paul Hankar** built town houses for the wealthy bourgeoisie on streets around the squares. Development of commercial and office space in conjunction with the growth of the tertiary sector has made inroads on the residential character of this area in recent decades.

STADE ROI BAUDOUIN. *See* HEYSEL, STADE DE.

STEEN. A *steen* was a well-built house of stone. The first mention of a *steen* appears in a reference at the end of the 14th century to a dwelling at the corner of rue au **Beurre**. Many *stenen* were located on the **Grand' Place**. Some were acquired as **guildhalls**.

STEENPORTE/STEENPOORT. The Steenporte was a **gate** of the **first town wall** that was made superfluous following erection of the **second town wall**. It was subsequently used as a **prison**. Falling into ruins by 1759, it was demolished the following year.

STOCKT, VRANCKE VAN DER (OR VAN DER STOCT) (before 1420–after 1489). The painter Vrancke van der Stockt is believed to have been a journeyman of **Rogier van der Weyden** and it is known that he helped the latter on several of his larger canvases while working on his own productions. He became wealthy and bought considerable property in and around Brussels. After van der Weyden's death, city officials vested him with the title of painter to the city notwithstanding the decision taken in 1436 that the post would remain vacant following the death of the illustrious Rogier. Vrancke van der Stockt died sometime after 1489 in Brussels. Most of his **painting**s are anonymous.

SUENONS, LÉON-JOSEPH (1904–1996). Léon-Joseph Suenons was born in **Ixelles** on 16 July 1904. The son of an owner of a small brewery, he was orphaned at four and grew up in extensive poverty. Joining the priesthood, he studied at the Episcopal College of Sainte-Marie in **Mechelen** and, for seven years, at the Pontifical Gregorian

University in Rome. Ordained on 4 September 1927, Suenons taught at the Catholic University of **Leuven** (1940–1945) and was ordained auxiliary bishop of Mechelen on 16 December 1945. Following the death of Cardinal van Roey, he was named archbishop of Mechelen-Brussels on 24 November 1961. He was named military vicar of Belgium on 2 February 1962. Pope John XXIII elevated him to the cardinalate on 19 March 1962 and he received the red hat on 22 March. An intimate of the late king **Baldwin I** and a prolific publicist, Cardinal Suenons died on 6 May 1996.

SUYS, LÉON-PIERRE (1823–1887). The son of architect **Tilman-François Suys**, Léon-Pierre Suys was born in Amsterdam on 14 June 1823. He pursued the same trade as his father, with whom he apprenticed and from whom he acquired a grounding in the neoclassical style of **architecture** then prevalent. His noteworthy creations include the design of the **Bourse** (1873) and of the interior **boulevards**. He died in **Ixelles** on 5 May 1887.

SUYS, TILMAN-FRANÇOIS (1783–1861). Architect Tilman-François Suys was born in Ostend on 1 July 1783. He studied at the Académie des Beaux-Arts in Bruges until 1805 and in Paris under architects to **Napoléon Bonaparte**. The award of the Grand Prix d'Architecture in 1812 secured his reputation and he spent five years (1813–1818) in Italy studying Roman **architecture**.

Suys returned to Belgium at age 35 and was named architect to King **William I** in 1827. He directed the building of both the Palais des Académies and the center portico (demolished in 1905 and rebuilt) and interior decoration of the **Palais Royal**. In 1835, he was appointed professor at the **Académie royale des Beaux-Arts**, which he held until his death. Appointed architect to King **Leopold I**, Suys undertook restoration work of medieval edifices, including the tower of the **Hôtel de Ville** (1841), and he inspired in large part the creation of the **Léopold** district, a city quarter marked by symmetry and uniformity in street layout and building configuration. Distinguishing works of his career include the church of Saint-Joseph (1842–1849), built of local blue stone, and the square **Frère-Orban**, laid out in 1860.

A dominating presence in architecture in Brussels in the first half of the 19th century, Suys taught many of the leading figures of the

second half of the century. He died near Bruges on 11 July 1861 and is buried at the **cemetery** at **Laeken** in a tomb designed by his son **Léon Suys**.

– T –

TAPESTRY. The preeminent luxury industry in Brussels in the 15th, 16th, and 17th centuries, tapestry weaving began early in the 14th century. First affiliated with the woolworkers' **guild**, tapestry weavers formed an independent guild in 1447. The **Burgundian regime** brought a conjuncture both of the court, which arrived in Brussels as patrons, and of wealthy city merchants, who served as financiers. Tapestry weaving abounded during the late 15th century. Rapid growth threatened quality of production and charges by artists that weavers were making their own cartoons were settled in 1476 when the painters' guild secured a monopoly on production of original cartoons and designs on paper made with charcoal and crayon while weavers could add only trees, flowers, animals, and plants and could complete and correct existing cartoons only with crayon, charcoal, and ink.

Merchants such as **Pieter van Aelst I** commissioned new cartoons and served as intermediaries between the patrons and workshops and so ensured continued expansion. From the second third of the 15th century, workers had access to highly skilled artists such as **Rogier van der Weyden**, and they developed and refined techniques during the last quarter of the century. Using a broader array of colors, woven in finer and finer hachures and employing wool, silk, and metallic threads, weavers sought to create the illusion of spatial perspective and also to achieve realistic portraiture. Although little is known about the artists and weavers because works were often unattributed, Brussels became the premiere center of high-quality production between 1490 and 1510. Several thousand were employed by the mid-1510s and more in the succeeding decades. The volume of orders supported the highly skilled workforce and as many as one-third of city workers may have been employed in the trade by the mid-16th century. Antwerp merchants funded a considerable part of the industry.

However, expansion led to a decline in quality as workshops took shortcuts to hasten production. The guild introduced legislation in 1528 requiring any tapestry over 6 ells (2.81 sq. m) in size to carry two marks woven into the selvage. One was the town mark composed of two B's (for Brussels and **Brabant**) separated by a red shield; the other was the mark of the weaver or merchant from whom the tapestry originated. The marks indicated that the work had been inspected by the guild officers. Penalties were levied for violations. An imperial edict set out detailed regulations for promulgation in October 1546.

The breakup of the design workshops of Raphael in Rome in the early 16th century found Italian craftsmen such as Tommaso Vincidor in Brussels, and weavers in the city completed Italian designs ordered by wealthy patrons. They included the 10-piece *Story of Abraham* (ca. 1541–1543) woven in the workshop of Willem de **Kempeneer** and the l2-piece set *Conquest of Tunis* (1549–1554) woven in the workshop of William de **Pannemaker**.

The high-quality tapestry trade collapsed during the **wars of religion**. Many artists and merchants left during the 1570s and early 1580s for the northern Netherlands, Germany, England, and France. During the 1610s and 1620s, the industry was revived through legal and financial incentives proferred by Archduke **Albert** and Archduchess **Isabella** and the creation of large-scale tapestry cartoons by Peter Paul Rubens (1577–1640), Jacob Jordaens (1593–1678), and others. Great success was achieved through the 17th century until the 1730s; however, the quality and volume attained in the first half of the 15th century were never duplicated. Competition grew from printed cottons, painted fabrics, and wallpaper. The last manufacturer of tapestries, the firm of Van der Borght the Younger, closed in 1794. *See also* COXCIE, MICHIEL.

TAXES AND TOLLS. The financial independence of Brussels was laid in 1229 with creation of a city account divided into sections—taxes, fines, royalties—within which to collect revenues and from which to draw funds for expenses. The city achieved financial autonomy through taxes paid on a variety of goods and services. Until the end of the 13th century, the sovereign held the preponderance of taxing authority, which was gradually conceded to the city in succeed-

ing years. In 1292, Duke **John I** granted the city the right to collect the tax levied for use of the crane to load and unload goods on the quay on the **Senne** River (located at the end of the current rue du **Marché aux Poulets**) and the weighing scales. He also transferred to Brussels the *rentes* levied at city gates. In 1334, the organization of city finances began with the establishment of two treasurers (*receveurs*, *rentemeesters*) who carried out the financial decisions of the municipal authorities and oversaw the city's accounts, which were regularly kept beginning in 1359.

Taxes were levied on a variety of products. **Beer** was the most productive early source of revenue. Production of local beer and import of foreign brews were taxed. Duties were charged on the sale, export, and import of wine, fish, meat, honey, vinegar, wool, skins, **cloth**, leather work, metalware, and imported bread.

Traditional taxes were abolished during the **French regime**, sparking chronic city deficits. Collection of tolls at city gates was reinstituted in the 19th century but became increasingly unpopular. Following vigorous debates that began in 1841, they were abolished under the ministry of Walthère Frère-Orban on 21 July 1860. Residents celebrated although the loss of revenues produced shortfalls in city finances that necessitated a seemingly never-ending search for alternative sources. The system was replaced by a division of receipts carried out largely at the discretion of national and provincial authorities. Insufficient subsidies from these higher levels of government proved to be a cause of recurrent complaints in the 19th and 20th centuries.

At present, local taxes are set by the communal council of Brussels and those of the other **communes**, which also vote the annual budget. **Brussels Capital Region** authorities may levy taxes, but only on goods or services not already taxed. Taxes collected on gaming operations, tavern licenses, death duties, some property taxes, and a vehicle excise tax, among others, constitute the major revenue sources for the region. Non–tax revenues are collected from forestry fees and tolls on waterways. The financial revenues for the **communities** derive from radio and television licensing fees, a share of the income tax, and a portion of the value-added tax revenues.

TEIRLINCK, HERMAN (1879–1967). **Dutch**-language writer Herman Teirlinck was born in **Molenbeek-Saint-Jean** on 24 February

1879. He was an official in the Brussels city government (1902–1906) and was a contributor to the periodical *Van Nu en Straks* and other journals. He wrote expressionist plays in the 1920s (*De man zonder lijf*, The man without a body [1925]) and, later, novels *(Zelfportret of het galgemaal*, Self-portrait or the last supper [1955]). He returned to writing stage plays in the 1960s. Teirlinck founded a national drama school in 1946 (since 1967, Hoger Instituut voor Dramatische Kunst–Studio H. Teirlinck). His theatrical works are notable for their fine sensitivity and decorous, sonorous lyrics. Teirlinck died in Brussels on 4 February 1967.

TENIERS, DAVID, THE YOUNGER (1610–1690). David Teniers was born in Antwerp on 15 December 1610, the son of Flemish painter David Teniers (1582–1649). Taught by his father, the younger Teniers was also a protégé of Peter Paul Rubens and his early works show the influence of Pieter **Bruegel** the Younger, his father-in-law. In 1647, Teniers was named court painter by Archduke Leopold-William of Austria, governor-general of the Netherlands, and, to better fulfill his duties, he moved to Brussels in 1651. Teniers subsequently remained in official favor and the painter and engraver received many notables of the day at his studio, including James, the duke of York, and Louis II, the Great Condé, whose portraits he painted. King Philip IV of Spain bought many of his small, detailed **painting**s. Pastoral scenes of peasant life comprised favorite subjects, and his subtle use of color and brilliant technique make him one of the outstanding Flemish genre artists of his period. His last years were marked by personal tragedies, including the deaths of his wife and sons, and he died alone in Brussels on 25 April 1690.

TERARKEN. Originally called rue d'Angleterre to commemorate the visit of King Edward III of England to his brother-in-law Duke John II in 1298, this street derived its name from the Arca Dei hospice built here by the Clutinc family in 1228. In 1385, an adjoining chapel was built and both buildings survived until 1819. A riding school on the site was destroyed by Dutch shelling during the **Belgian Revolution**.

The name also designated the district that included adjacent streets. The street and district were demolished, beginning in 1910, to make way for the **Gare Centrale**.

TERVUREN. Tervuren (32.92 sq. km, 19,526 pop. [1991]) is a residential suburb of Brussels in Flemish **Brabant**. Long a pilgrimage destination as the site of Saint Huburtus's death (727), Tervuren was chosen for a hunting pavilion by the dukes of Brabant and from the Middle Ages to the end of the 18th century various sovereigns built residences here. The avenue de Tervuren linking the town to the **Cinquantenaire** was built under the impetus of King **Leopold II** in 1896.

The Musée royal de l'Afrique centrale (Royal **Museum** for Central Africa), established under his patronage, originated in 1898 as the Musée du Congo, a permanent museum to house collections assembled for the Palace of the Colonies exhibit at the **World's Fair of 1897**. The current structure was built between 1904 and 1909, and it opened on 30 April 1910. Then known as the Museum of the Belgian Congo it became the Royal Museum for Central Africa in 1960. The collections were largely assembled during the Congo Free State (1885–1908) and Belgian Congo (1908–1960) periods, and the institution has grown to become an important research and repository center.

Foreigners make up about 20 percent of the current population of Tervuren.

THEATERS. Early theatrical and musical performances were staged at the ducal court and in city taverns and inns. Lyric theater began to disengage from the traditional repertoire of the Rhetorical Chambers in the 16th century. In 1625, the magistracy made available a room at the **Hôtel de Ville** for performances. About 1650, brewer Jean Vander Elst built a permanent hall in the street that became known as the rue des Comédiens, which remained until the end of the 17th century. Several other venues emerged in the late 1600s, notably at the Coffy tavern near the **Grand' Place**. The **Théâtre royal de la Monnaie**, which dates from 1700, became one of Europe's finest theaters for dramatic performances. Other sites, notably the Coffy, now limited themselves to light comedies, marionette performances, and circus acts.

In 1782–1783 the Vauxhall theater was built at the **Parc de Bruxelles**. This open-air theater was the first of its kind on the Continent, modeled on the English Falk's Hall or Falk's Garden. Illustrious

visitors included **Napoléon Bonaparte** and Josephine de Beauharnais, who attended a dinner here in 1803, and King **Leopold I** and Queen Victoria (1848). It was used as a casino for German officers during **World War I**, saw little use by the public between the wars, and was closed during **World War II**. It has since been restored.

The Théâtre du Vaudeville opened in 1845 and, one year later, the **Alhambra**, the largest in the city, where music hall and circus acts were staged. Jules Delacre founded the Théâtre du Marais, where classics alternating with modern works were performed.

After 1830, the city subsidized two theaters—the Monnaie and the Théâtre royal du Parc, the former continuing to stage operas and concerts and the latter serving as the premiere theater for light opera and comedy. Later, the **Koninklijke Vlaamsche Schouwburg** (KVS), where **Dutch**-language productions were held, would be similarly supported. Visiting **French**-language productions from Paris have been a mainstay of theaters for centuries.

The Ancienne Belgique (rue des Pierres 25) opened in 1906 as the Vieux Dusseldorf, became the Bruxelles Kermesse in 1913, and acquired its present name in 1937. More a combination nightclub and music hall than a theater, the Ancienne Belgique showcased rising talent locally, nationally, and internationally. **Jacques Brel** debuted here in January 1955. The theater went bankrupt in 1971 and it has served as a cultural center for the Dutch-speaking community since 1979.

Writer and theater director Henri Ronse, born in Brussels in 1946, left for Paris at age 19 but returned in 1980 to found the Nouveau Théâtre de Belgique, where he employed theater, **music**, dance, and the plastic arts in presenting works by authors ranging from Euripides to Maurice Maeterlinck, among many others. Ronse returned to Paris in 1997.

Brussels counts more than 46 theaters in the metropolitan area. French-language houses predominate, including the Théâtre royal du Parc, Théâtre du Rideau, Théâtre Saint-Michel in **Etterbeek**, and Théâtre Varia, where classic French works, among others, are performed. Dramatic and musical performances are staged at the Théâtre de la place des Martyrs, which opened in 1998 on the site of the former Étoile **cinema**. It was the first theater built by the French **community**. Others include the Théâtre de Poche, which opened in 1954

by Roger Domani, and the Chapelle des Brigittines (De Brigittenen), a venue for dance, theater, music, and the visual arts.

The Théâtre national de la Communauté française de Belgique, housed at the Centre Rogier, dates from 1945. Formerly known as the Théâtre national de la Communauté Wallonie-Bruxelles (or simply the "Théâtre national"), the company has counted three directors: founder Jacques Huismans, Jean-Claude Drouot (1985–1990), and Philippe van Kessel (1990–).

The Francophone theater world witnessed considerable shakeup at the end of the 1960s under the influence of radical democratizing trends. The "Jeune Théâtre" movement produced lively debates questioning the traditional links between artists and audiences, and projects developed critical approaches stressing sociopolitical and psychoanalytical themes, among others. Performances were staged increasingly in public-friendly factories, stores, and workshops. Since the 1980s, the "Théâtre Action" movement has seen employment of nonprofessional performers, most especially in comedic roles, in marking a further move toward democratization of the cultural scene. Since 1979, the Brocoli Théâtre has staged productions that employ comedy in making social commentary.

A number of theaters stage Dutch-language works, including, in addition to the KVS, the Kaaitheater, noted for avant-garde plays, and the Beursschouwburg, for experimental productions. Originally a biennial international arts festival, the Kaaitheater founded in 1977, now presents theater, dance, and concert events each season. It is housed in the former Lunatheater, built between 1929 and 1932 on the site of an amusement park by architect Marcel Driesmans. Revues and operettas were staged here for two seasons beginning on 7 October 1932. Used as a variety theater during the 1940s and 1950s, it later stood vacant until it was leased by the Flemish community and reopened on 10 September 1993. The Vlaams Theater Instituut (Flemish Theater Institute) and Flemish cultural centers are also housed here.

Theater **cafés** also exist (Le Jardin de ma Soeur). Dance and musical performances are held at **Forest** National (Vorst Nationaal) and the Cirque Royal (Koninklijk Circus [rue de l'Enseignement 81]). The latter was built in 1876 on the initiative of **Burgomaster Jules Anspach**. It was closed in 1951, renovated, and reopened in 1954.

The French community has run the facility since 1999. *See also* LIT-ERATURE; THÉÂTRE DE TOONE.

THÉÂTRE DE TOONE (IMPASSE SCHUDDEVELD 6/PETITE RUE DES BOUCHERS). The Théâtre de Toone is a traditional puppet **theater** run by a succession of puppet-masters designated as Toone, of whom Toone VIII (Nicholas Géal) is the current titleholder, taking over from his father José in April 2003.

The theater originated in the **Marolles** district in 1830 under Toone I (Antoine Genty, known as Toone the Elder), who invented the Woltje ("little Walloon"), an impudent Brussels street urchin (*ketje van Brussel*) dressed in checked jacket and sporting a dirty, flat cap, who invariably acts as the narrator of the tales. Toone I was succeeded in 1880 by his apprentice, Toone II (Franz Taelemans, known as the Ancestor), who, in turn was followed by Toone III in 1890. In 1911, Toone III was discovered dead, hanging between his puppets. Toone IV, a ward of the theater's founder, directed the puppets for 15 years until succeeded by Toone V (Daniel de Ladewyck), one of his assistants. In 1935, the theater closed for two years until it was revived by Toone VI (Pierre Welleman), who was forced to relocate out of the Marolles because of urban redevelopment. In 1963, he reopened in a **café** in the Kapellemarkt, but only one performance was played as this property was also marked for demolition.

At the end of 1963, Jose Géal, a puppet carver and assistant to Toone VI, succeeded to the title of Toone VII. He bought the current premises, a tiny house built in 1696 following the **bombardment of 1695** on a narrow passageway near the **Grand' Place**.

Plays run the gamut from tragedies to comedies. They are famed for the saucy, oftentimes baudy, performances by the puppets, whose voices are the voice of Toone. They are traditionally performed in the *bruxellois* dialect but today they are also given in French, Dutch, English, and German.

Plays are performed in the upstairs theater, above which a small **museum** contains exhibits of old puppets and puppet-related items.

THÉÂTRE ROYAL DE LA MONNAIE/MUNTSCHOUWBURG (PLACE DE LA MONNAIE). The Théâtre royal de la Monnaie has

been the city's premiere performing arts venue since the 18th century. Today it serves as Belgium's principal opera house.

The name derives from the mint of the duchy of **Brabant**, built in 1420, that occupied a portion of the site. In 1531 the mint was demolished and a square laid out. In 1695, Gio-Paolo Bombarda, an Italian who served as director of the Théâtre du Quai au Foin and financial adviser to Governor-general **Maximilian II Emmanuel**, sought to build a new **theater** to stage lyrical and dramatic performances as well as ballet. Designed by architects Paolo and Pietro Bezzi, the Théâtre royal de la Monnaie was inaugurated in 1700. In 1810, **Napoléon Bonaparte** determined to endow Brussels with an updated facility, but it was not until under the **Dutch regime** that the first stone for a new theater was laid on 9 March 1817. It was built just behind Bombarda's earlier theater, which was located in the current place de la Monnaie. The neoclassical building, designed by Parisian architect Louis Damesne, was inaugurated on 25 May 1819. The simplicity and symmetry of the building, reminiscent of a Greek temple, would serve as a model for a style of **architecture** that would transform Brussels in the first half of the 19th century.

Theatergoers attending a performance at the Théâtre royal stormed from the building on the night of 25 August 1830 to join demonstrating workers in launching the **Belgian Revolution**.

On 21 January 1855, the theater burned and only the columns and relief remained. Within a year, **Joseph Poelaert** rebuilt the edifice, enlarging the auditorium and installing grand staircases in the foyer. Thereafter the theater was used only for opera and ballet. It was closed during **World War I**. During **World War II**, on 30 September 1944, a gala performance was held to celebrate liberation. In 1963, it was acquired by the state and was designated the royal opera house. It remains one of few Belgian cultural institutions supported by the federal government, which concluded an agreement with the theater guaranteeing finances for the 10-year period 1999–2008.

In a major renovation project during the 1985–1986 season, when the theater was closed, the auditorium was raised by 4 m (13 ft.). At the end of 1998, the theater purchased the Vanderborght buildings, a block of houses directly behind the facility. The additional space is used for rehearsal halls, offices, workshops, and storage space for archives.

The repertoire remained largely of French origin until the mid-18th century. Beginning in the mid-1860s, grand opera gained in popularity. La Monnaie witnessed the first performances of *Hérodiade* (1881) by Jules Massanet (1842–1912), *Sigurd* (1884) by Ernest Reyer (1823–1909), *Gwendoline* (1886) by Emmanuel Chabrier (1841–1894), Reyer's *Salammbô* (1890), *Fervaâl* (1987) and *L'étranger* (1903) by Vincent d'Indy (1851–1931), and *Le Roi Arthus* (1903) by Ernest Chausson (1855–1899). In the late 19th and early 20th centuries, the theater was noted for first performances of French translations of especially German works. In 1970, *Lohengrin* was performed and the first French-language rendition of *Parsifal* was staged in 1914.

The interwar years witnessed first performances of *Les Malheurs d'Orphée* (1926) by Darius Milhaud (1892–1974), *Le Joueur* (in French, 1929) by Sergei Prokofiev (1891–1953), *Wozzeck* (in French, 1932) by Alban Berg (1885–1935), and Milhaud's *Choéphores* (1935) and, after the war, *David* (1955). The postwar years saw first performances of French productions of operas by Benjamin Britten (1913–1976), including *The Rape of Lucretius* and *Peter Grimes*.

During the 1980s, the theater, under the direction of Gerard Morcier and musical directors Sir John Pritchard and Sylvain Cambreling, attained European standards of quality in productions. Under the motto "making opera into theater," Morcier continued to commission new works at the same time that interpretations of great classical works by Wolfgang Amadeus Mozart (1756–1791), Guiseppe Verdi (1813–1901), and Richard Wagner (1813–1883), and others were staged. In 1992, Bernard Foccroulle succeeded Mortier as director, and new productions were added to the traditional repertoire with a focus placed on 20th-century works, notably those of Dimitri Shostakovich (1906–1975), Béla Bartók (1881–1945), and others. Recent first performances include *Wintermärchen* (1999) by Philippe Boesmans (1948–) and *A God's Liar* (2000) by John Casken (1949–). *See also* BALLET DU XXe SIÈCLE; MUSIC.

THIELEMANS, FREDDY (1944–). Freddy Thielemans was born on 11 September 1944 in **Laeken**. After completing studies in the commercial sciences, he taught Germanic languages in secondary schools in Brussels beginning in 1966. An active member of the Young So-

cialists, he was elected president of the Brussels section of the Socialist Party and entered political life in winning election in October 1988 to the post of **alderman** in charge of fine arts and, from 17 December 1993, that of public **education** as well. He served as **burgomaster** of Brussels for a brief period (26 April 1994 to 31 December 1994), returned to his alderman position, and was elected to the Council of the **Brussels Capital Region** on 21 May 1995. Thielemans returned to serve as burgomaster, his mandate beginning on 12 January 2001. He is also a poet, a writer of political essays and mystery fiction stories, and a caricature artist.

TINTIN. Tintin is the ageless boy reporter, comic book character whose adventures have been followed enthusiastically by generations of children and adults. Created by Brussels-based illustrator **Hergé**, the boy with the whiff of blond upturned hair accompanied by his trusty white terrier Milou (Snowy in English) first appeared in 1929 in *Le Petit Vingtième*, an offshoot of the newpaper *Le Vingtième Siècle*. The *Journal de Tintin* (Tintin Magazine) first appeared in 1946, offering weekly visual and verbal narratives. A total of 26 volumes of Tintin adventures were produced and translations are now available in approximately 40 languages. The first Tintin movie, *Tintin and the Mystery of the Golden Fleece*, appeared in 1961. Several animated cartoons, beginning with *Prisoners of the Sun* (1969), have also been produced. In his adventures, Tintin finds himself in exotic locales and historical settings. Unfailingly polite, innocent, patient, brave, and sometimes foolhardy, he is forever guided by a clear sense of justice. *See also* COMIC STRIPS.

TOLLS. *See* TAXES AND TOLLS.

TONS (**THOENS, THONS, TOUS, DONS**). The Tons were a family of **tapestry** weavers and painters of cartoons for canvases. Members included Jan I Tons (1456 to 1467–1556), a painter in Brussels who was fined for listening to Lutheran preaching at the home of **Bernard Van Orley** in April 1527. Frans Tons (1576–after 1622) weaved tapestries in his native city.

TOONE. *See* THÉÂTRE DE TOONE.

TORFS, JAN JOSEF (1753–1825). A politician and lawyer, Jan Josef Torfs was born in Brussels. He was a promoter of the secret democratic (Vonckist) society **Pro Aris et Focis**. During the **Brabant Revolution** he was sent to Paris by the Breda Committee (Van der Nootists) to secure recognition of the Belgian republic, but he failed. Torfs worked to secure a democratization of the **Estates** after the Austrian restoration and to create an independent Belgian republic following the arrival of the French in 1794, but he again failed. From 1811 until his death he worked as a lawyer in Brussels.

TOUR & TAXIS. The Taxis or Tassis family was originally from Bergamo, Italy, and became the operators of the postal system in the Hapsburg lands. In 1489 the family was commissioned to establish the first regular postal link between the household of Margaret of York, widow of **Charles the Bold**, under whose tutelage the children of Maximilian of Austria were raised, and Innsbruck, Austria, the residence of the court. Emperor **Charles V** appointed Jean-Baptiste the first master-general of the mails in Brussels in 1516. He established a regular link between Brussels and Vienna. The family residence was constructed at that time at a site along the current rue de la **Régence**. In the 17th century the family commissioned the building of a burial chapel in the church of **Notre-Dame du Sablon**. Designed by Luc Fayd'herbe and V. Anthony, the black marble baroque chapel is dedicated to Saint Ursula. A statue of the saint by Jérôme **Duquesnoy** is featured.

Anselme-François Taxis was born in Brussels on 30 January 1681. In 1715, he was invested by Emperor Charles VI as hereditary general of the posts, which he began to operate in 1725. He implemented improvements in faster mail services and secured a law requiring towns to provide more than one letterbox. He died in Brussels on 8 November 1739 and was the last of the family to be interred in the church. The family town house was demolished in 1872 when the rue de la Régence was extended to the **Palais de Justice**.

The family owned large tracts of land, including a 45 ha (113 acre) site adjacent to the **Willebroeck Canal** on which a sprawling industrial complex was built at the turn of the 20th century. The facilities housed customs offices for the city's inland port as well as **railway** yards and station, a post office, office buildings, and warehouses, in-

cluding the massive five-storey, glass-and-iron roofed Entrepôt royal warehouse. The complex was closed in the 1980s and it has been used for occasional cultural events. The Entrepôt royal is undergoing restoration and tentative plans are under consideration to redevelop the site with hotels, offices, shops, **museums**, and entertainment complexes. *See also* TRANSPORTATION AND COMMUNICATIONS.

TOUR ANNEESSENS/ANNEESSENSTOREN (BOULEVARD DE L'EMPEREUR). A remnant of a corner tower of the **first town wall** that was discovered in 1957 and restored in 1967, the Tour Anneessens is also known as the Tour d'Angle (Hoektoren). Part of a two-storey curtain wall with semicircular arching, the tower features ribbed barrel vaulting. An octagonal staircase turret can be seen against the circular tower and the portion of wall alongside is topped by a parapet walkway lined with merlons. The tower acquired its name from its location near the former site of the **Steenporte**, where **Frans Anneessens** was allegedly imprisoned. During the 15th century, it became known as the "Pyntorre" because it contained a torture chamber.

TOUR DE VILLERS/VILLERSTOREN (BOULEVARD DE L'EMPEREUR). A remnant of the city's **first town wall**, the Tour de Villers encompasses remains of a tower and curtain walls. They were uncovered in 1947 on demolition of old working-class residences, which backed on to the site. Traces of staircases, slit windows, stone corbels, and merlons remain.

TOUR DU MIDI/ZUIDTOREN. The Tour de Midi was built between 1962 and 1967. At the time of its construction it was the tallest office tower in Europe, standing 150 m (492 ft.) in height and featuring 37 floors.

TOURISM. Tourism arrived in Brussels with the onset of modern **transportation and communication** means together with growth in both disposable income and leisure time of the working and middle classes. Before the 19th century, visitors were largely confined to traveling merchants, royal functionaries, diplomatic emissaries, itinerant

artists (**Erasmus**, Albrecht Dürer), and **expatriates**. Travelers lodged largely in inns and in monasteries and convents.

Large numbers of tourists began to arrive in the 1820s and 1830s, notably English visitors drawn to sites associated with the battle of **Waterloo**. Numbers rose consonant with growth in **railway** and steamship services. The many **expositions** and **world's fairs** in Brussels attracted fair goers as attendance figures climbed for succeeding events. Visitors increased dramatically in the post–**World War II** years. Transcontinental air service brought arrivals from outside Europe, the **World's Fair of 1958** was a major draw, and the city's status as headquarters of the **European Union** and other **international organizations** has proved of benefit to the tourist industry as travelers on business in Brussels often combine sightseeing with work duties.

High-rise hotels began to sprout in the 1960s and 1970s, notably the Hilton (1967) and the Sheraton (1973), many of them outlets of international chains that now competed with renowned establishments (**Amigo**, **Métropole**).

A serious oversupply of hotels set in in the 1990s and the city placed a restriction on new building in 1993, with granting of permits contingent on location and size of proposals. As of January 2000, the metropolitan area counted 94 hotels comprising 4,414 rooms. Occupancy rates have been historically low with slack weekend demand since fully one-third of bookings consist of corporate clients. However, recent years have seen hotels attain levels comparable to major European markets.

The 1990s witnessed strong growth in numbers of visitors with a slight decrease in 1998, when 1.2 million travelers were registered, and a rebound in 2000 when Brussels was named cultural capital of Europe and numerous musical and cultural events were held. International guests dominate (approximately 93.8 percent of arrivals in 1998) and, among these, visitors from elsewhere in Europe comprise the vast majority.

The **Grand' Place** and its immediate vicinity remain the core area of the tourist trade in Brussels, a status that they have held since the inception of modern-day tourism. In addition, the quarter housing European Union institutions has now joined such well-established attractions as the **Atomium**, **Mannekin-Pis**, and the Royal district as tourist venues. The Belgacom balloon, called the "Aerophile," a sta-

tionary balloon launched in April 2003 at Espace Gaucheret in **Schaerbeek** has joined sightseeing by bus and horse-drawn carriage among the viewing options.

Brussels International Tourism together with its convention department, Brussels International MICE (Meetings, Incentives, Conferences, and Exhibitions), the latter formerly known as Brussels Congress, constitutes the nonprofit visitors' bureau supported by the **Brussels Capital Region** and the city of Brussels.

TOUR NOIRE/ZWARTETOREN (RUE DE LA VIERGE NOIRE AND PLACE SAINTE-CATHERINE). The Tour Noire constitutes the remains of one of the towers of the **first town wall**. A conical roof was added above the original crenellated platform in restoration work undertaken in 1888. Part of the moat is still visible although the structure is surrounded today by modern buildings. It was saved from demolition at the initiative of **Burgomaster Charles Buls**.

TOWN HALL. *See* HÔTEL DE VILLE.

TRAMS. The first horse-drawn omnibuses (*hippomobile*), popularly known as "dung engines," linked the **Allée Verte** with the place **Royale** in 1835. A metropolitan network was largely completed before 1840. The London-based Belgian Street Railways & Omnibus Co. Ltd. (known as Société Vaucamps) secured a 40-year concession to operate seven routes in 1869. In that year, the first tramway on rails (called an "American railway") began with six horse-drawn cars linking porte de Namur with the **Bois de la Cambre** via avenue **Louise** operated by S.A. Les Tramways bruxellois. The Brazilian Company operated routes along the rue de la **Loi** and the **inner ring road**. These three companies were merged in the mid-1870s. The high cost of horses and the problems encountered by steam and horse power in climbing steep streets led to a demand for electric trams, which began running on 6 May 1894 with service from the city to place Stéphanie. Over the next decade most lines were electrified. The last horse-drawn tram ran on the Bourse-Ixelles line in 1914. An electric generating plant was inaugurated to great fanfare on 28 June 1903.

The first motor buses began operating in 1907 between the **Bourse** and **Ixelles**. The Société des Tramcars Nord-Midi ran buses along rue

Neuve. In 1926, a new company, Les Autobus bruxellois, took over bus operations.

The distinctive yellow color of the tramcars dates from the end of 1913 when directors of the Tramways bruxellois company ordered its use, with painting beginning in December.

In 1925, Société générale des Chemins de Fer économiques, which ran "chocolate trams" (from the color of the cars) merged its 15 lines with Tramways bruxellois, long the largest operator. The latter's fleet numbered 101 cars by 1939 and improvements in speed and service were ongoing. At the end of 1945, the concession granted Tramways bruxellois expired and a management committee for urban transport in the **agglomeration** of Brussels ran the transport network on a provisional basis until the Société des Transports intercommunaux de Bruxelles (STIB) was set up as a mixed public-private company. It began operations in 1954. The fleet was overhauled for the **World's Fair of 1958**. In 1978, the state repurchased shares held by private investors. By ordinances of 1990, the STIB/MIVB (Maatschappij voor het Intercommunaal Vervoer te Brussel) operates public transport services in the **Brussels Capital Region**. Since 1994, 2,000 trams have been in service.

From 1939 to 1964 a single trolley bus route operated on which 24 trolleybuses ran between **Forest** and **Mechelen** via the **Léopold** district station.

In addition, the Société des Chemins de Fer Vicinaux ran a network of light railways (*vicinaux*) in the metropolitan area. The last *vicinal* ran in 1978.

Tram drivers in Brussels have long been familiarly known as *wattmen*. *See also* METRO; TRANSPORTATION AND COMMUNICATIONS.

TRANSPORTATION AND COMMUNICATIONS. During Roman times the Brussels area was bisected by secondary roads. A bridge over the **Senne** River indicates important trading activity being carried out as early as the 10th century. Early economic growth stemmed in large part from the town's location at the crossroads of an important east–west trade route between Cologne and Bruges. The **Burgundian regime** brought Brussels into a far-flung empire and the city's subsequent status as a growing administrative center and royal residence encouraged road and water connections.

The "Chaussée," a municipal agency charged with building and maintaining roads, was in place before 1326. Financially independent, it was run by two "masters" (*maîtres*) chosen by the **aldermen**, to whom they reported. The Chaussée utilized a team of pavers directed by a specialist in road construction. It remained an important component of municipal services until the end of the ancien régime. By 1334, many of the city's streets were paved with cobblestones although local roads were poorly maintained from the 13th through the 15th centuries. Paving continued sporadically so that by about the first quarter of the 18th century the city was connected to all the neighboring **communes**. Good road links were in place to other Belgian towns by the end of the century. The numbering of houses began in the 17th century. The construction of sidewalks in the city began on 1 May 1847.

Daily life in the city was regulated by the tolling of bells. At dawn, the *Koopklok* ("trader's bell") rang to call shopkeepers to their businesses. The *Werkklok* ("work bell") sounded to mark the beginning—and the end—of the working day. Special events and announcements—reading of proclamations and notification of riots, executions, and enemy attacks—were communicated to the populace by the sounding of the tocsin, the *Stormklok* ("storm bell").

The first mail service was organized in 1516 when Emperor **Charles V** gave the Taxis family the postal monopoly for the Netherlands and Spain. In 1520, Jean-Baptiste de **Tour et Taxis** instituted a high-speed system with relay stations and remounts radiating from Brussels to towns in Belgium and to Amsterdam, Paris, Rome, and Toledo. The system remained in operation until the 19th century while journey lengths were shortened and services expanded.

In 1684 as many as 64 coaches arrived in and departed from Brussels. By 1835 more than l00 served the city, including four daily departures for Paris. The arrival of **railways** in 1835 made Brussels the central hub of the new national transportation means. International links began in 1843. **Trams** began service in 1835 and soon lines stretched to outlying boroughs. Railroads led to the demise of horse-drawn coach services and road conditions leading into and out of the city deteriorated in the 19th century.

Water links were established to the sea on completion of the **Wille-broeck Canal** in 1561 and to the south with the **Brussels-Charleroi**

Canal in 1832. The **Port of Brussels** inaugurated in 1922 gave the city a modern seaport.

On 9 September 1846 the first telegraph line—between Brussels and Antwerp—opened. The first telephone service began in December 1877 from an office in **Saint-Gilles** with a call made to the **Palais de Justice**, then under construction. In 1886 links were established to Paris. Radio arrived in 1923 with inauguration of Radio Belgique on 24 November.

Early postwar years saw the arrival of television. Much highway building and rebuilding occurred in conjunction with the **World's Fair of 1958**. A modern multilane ring road was laid around the city.

In 1954 the Société des Transports intercommunaux de Bruxelles (Maatschappij voor het Intercommunaal Vervoer te Brussel) was set up as an independent corporation that operates the tram and bus lines in the metropolitan area as well as the **metro**.

Air service to Brussels was launched in 1920. The first European postal service via helicopter began in Brussels in 1950.

IRISnet is the telecommunications network serving the **Brussels Capital Region**. *See also* ZAVENTEM.

TREURENBERG. The Treurenberg is the hill in the **upper town** on which the Cathédrale des **Saints-Michel-et-Gudule** was built. On the rue Treurenberg stood a massive tower of the **first town wall** that served as a state **prison** from the 16th century until 1760, when it was demolished. Called the "Bastille of Brussels," the windowless prison was labeled Treurenberg, the name dating from the **wars of religion**. Prior to then it was called the porte Sainte-Gudule, referring to its original purpose as a city **gate**. "Treurenberg" signifies "Mount of Tears," or, derived from "Treuenborgh," "fortified chateau." The rue Treurenberg forms a portion of the ancient merchant road from **Flanders** to the Rhineland.

T'SERCLAES, EVERARD (ca. 1315–1387). Everard t'Serclaes was born into one of the great *lignages*, that of Sleeus ("the lion"), of which his family had been members for generations. Nothing is known of his early childhood and youth. Following the entry into Brussels of Flemish troops under Louis of Male, count of **Flanders**, in August 1356, t'Serclaes fled into exile at Maastricht. Informed that

Louis had left the city for Paris following the English victory at Poitiers, t'Serclaes returned via the **Forêt de Soignes** and, on the night of 29 October, he slipped over the ramparts. He met friends and to the cry of "**Brabant** for the great duke" he rallied a motley collection of men, including cooks, tavern keepers, and craftsmen, to drive the Flemish guards from the city. Acclaimed the "savior of Brussels" he was knighted by Wenceslaus, duke of Brabant.

T'Serclaes served as **alderman** in 1365, 1372, 1377, 1382, and 1387. He served as a key representative of the city's patricians in disputes with the duke. In 1387, he persuaded Duchess **Joan** not to sell a strip of crown land to Swedor van Apcoude, the lord of Gaasbeke, one of the last great barons of Brabant. Swedor swore vengeance. On 16 March 1387, t'Serclaes rode out on his mule from Brussels to Lennick, a small village near Gaasbeke castle. He was ambushed on his return. Slashed with swords and mutilated, he died 10 days later. Everard t'Serclaes was widely popular as his fame has endured. Put in place in 1898–1899, a recumbent bronze statue of the folk hero lies under the arcade of L'Étoile **guildhall** on the **Grand' Place**. Passersby stroke its limbs as a gesture to ensure good luck.

TWENTIETH-CENTURY BALLET. *See* BALLET DU XXe SIÈCLE.

– U –

UCCLE/UKKEL. Located south of Brussels, Uccle was first cited about 1090. Its etymology is uncertain although probably of Germanic origin, derived from *huk* ("hill") followed by the diminutive "l." The parish of Uccle is of very ancient origin, perhaps founded as early as the seventh century. Legend holds the church of Saint-Pierre was consecrated in 804 by Charlemagne and Pope Leo III. The area, which fell under the direct jurisdiction of the counts of **Leuven** and then the dukes of **Brabant**, was gradually reduced over the centuries as resident lords built great estates so that the ducal areas (comprised of the village of Uccle), constituted only a small portion of land by the 18th century. A tribunal of **aldermen** is first recorded in 1136. Cited as the county of Uccle in ancient sources, the community gave its name to a feudal right (*droit d'Uccle*) granting certain precisely

defined privileges to rural locales. The village of Uccle was accorded various liberties by the dukes as early as 1213, and a mayoral office existed since the 13th century. The village was constituted as a **commune** in being joined with neighboring great estates during the **French regime**. One of the latter, the chateau of Carlo, located on the current place de Saint-Job, began as a fortified manor house at the beginning of the 13th century and evolved into a neoclassical chateau, built in 1775. It burned in 1790.

Suburban growth began after the 1880s following construction of the avenue **Brugmann** in 1875. Known as the "green commune," the area comprises numerous woods, **parks**, and gardens. Uccle is noted for its upscale residential neighborhoods.

UNION DES VILLE ET COMMUNAUTÉS BELGES (UVCB)/ VERENIGING VAN BELGISCHE STEDEN EN GEMEENTEN (VBSG).

The Union of Belgian Cities and Communes is a research and advocacy body for municipalities large and small across Belgium. Founded on 29 July 1913, it grew slowly until 1954 when it increased its activities dramatically. The union researches issues, publishes studies, advises on legal matters, and represents Belgian cities and towns in lobbying efforts at the European, federal, regional, and community levels.

UNIVERSITÉ LIBRE DE BRUXELLES/VRIJE UNIVERSITEIT BRUSSEL (ULB/VUB).

The Free University of Brussels was founded on 20 November 1834 at the initiative of **Théodore Verhaegen** to give independent Belgium a nonsectarian university to counter Catholic institutions, most especially the Université Catholique de Malines founded the same year. Initially the university was titled Université libre de Belgique. The name was changed in 1842. It opened on the premises of the **Palais de Charles de Lorraine** with 96 students and a teaching staff of 36. By 1900, the student body exceeded 1,000.

Its origins closely tied to freemasonry—Verhaegen was a prominent member of a Brussels lodge—the ULB constituted a bastion of 19th-century liberalism, its founding political and philosophical principles embodying the free-thinking, anticlerical doctrines of the era. Into the 20th century the school would retain its association with the

Left, and its teaching staff counted adherents of positivism, socialism, Marxism, and their variants.

The university received much municipal support. The city supplied most of its early funding and city councillors made up the majority on early administrative staffs. In 1842, the city ceded the property housing the university to the Belgian government but immediately placed at the school's disposal the Palais Granvelle, rue des Sols. This was demolished in 1923 to make way for the **Gare Centrale**, and the university is now housed at its central **Solbosch** campus on grounds donated in **Ixelles** on avenue **Franklin Roosevelt**. The university expanded to include the La Plaine campus, which from 1960 housed the faculty of science, the Pharmaceutical Institute, and the **Victor Horta** Architectural Institute. In 1970, the university began building the **Erasmus** training **hospital** in **Anderlecht**, which is now the site of the faculty of medicine and the school of public health.

Original faculties include those of arts and letters, social sciences, sciences, and medicine. They were followed by the Pharmaceutical Institute (1842), the **Solvay** Business School (1902), an institute of urban studies (1936), a school of criminological science (1945), a faculty of journalism (1945), an institute of modern languages and phonetics (1962), a faculty of public health (1963), an institute of European studies (1963), and an institute of environmental management (1993). Altogether, the university counts today seven faculties, nine institutes, and schools of nursing and public health.

The Bibliothèque Solvay was inaugurated on 11 November 1902. Designed by architects Constant Bosmans and Henri Vanderveld, the building housed the Institute of Sociology until 1921 when it moved to the Solbosch campus. The university press lodged in the building until 1981, after which the structure stood vacant. Increasingly dilapidated, it was listed as a historic monument by the government of the **Brussels Capital Region** and restored under the Brussels Regional Development Agency. The newly renovated building was inaugurated on 27 May 1994.

The Cercle d'Histoire de Bruxelles, founded in 1983, serves as a university-based interdisciplinary research center on the history of Brussels. It counts more than 850 students.

French was the language of instruction since inception although **Dutch**-language courses began as early as 1894 through the efforts

of Lodewijk De Raet (1870–1914). A Dutch-language wing of the university—the Vrije Universiteit Brussel—was set up in July 1950. The VUB became an entirely separate university in 1969 at a site situated south of its French-language counterpart. In a major move toward democratization, since 1968 student representatives have been elected to the university's board of directors and its committees and also to faculty councils. In 2003, the ULB/VUB enrolled over 26,000 students, including 18,000 at the ULB and 8,000 at the VUB.

UPPER TOWN. Those sections of the city situated to the south and east of the **lower town** are designated the upper town (*haut de la ville*). The area straddles a ridge of higher ground denoted by a series of hills—**Coudenberg**, **Treurenberg**, and **Galgenberg**—and embraces locales around the **Grand Sablon** and **Petit Sablon** squares, **Mont des Arts**, **Parc de Bruxelles**, and beyond to the avenue **Louise** and **Léopold** district.

Development of the upper town dates from the ducal fortress begun by **Lambert II**. The royal presence was followed by administrative offices and stately town houses. Public buildings and monuments followed. As such, the upper town has always been associated with royalty and **government**, the aristocracy and the upper bourgeoisie. Distinguishing features include monumental squares joined by classical **boulevards**. The official residence of the royal family, the Belgian federal parliament, federal government ministries, the **Palais de Justice**, and major **museums** are located here.

URBAN DEVELOPMENT. The interdynastic clashes among rulers in medieval western Europe, development of early forms of industrialization in the textile trade, and migration from countryside to town to meet the labor demands of the latter comprise the central features in the growth of Brussels from hamlet to city.

Information on the founding of Brussels is scant and historians differ about details. Still, the area has been inhabited continuously since Roman times. It was the construction of a *castrum* by **Charles of France** in ca. 977–979 that launched the town's beginning, leading to the building of adjoining houses, chapels, dockside facilities, and marketplaces. The settlement's geographic location as a frontier outpost of, first, the county of **Leuven** and, later, the duchy of **Brabant**

led to growth spurred by military necessity. By the 12th century, the military camp was moved to the **Coudenberg** hill overlooking the **Senne** River and the emerging town, which, together with the building of the **Coudenberg Palace**, further solidified a royal presence.

The ruling aristocracy, the merchants and artisans, and the Roman Catholic Church each contributed to the city's growth as an administrative center, a commercial entrepôt, and a place of worship.

The small settlement extended gradually beyond the three small river islands and adjoining riverside marshland to the surrounding high ground, which was enclosed by the **first town wall**, completed in 1100. The area within witnessed steady growth as it offered security from both invaders and river flooding. The wall defined the boundaries within which political and religious authority—centered on the Coudenberg Palace and the collegiate church of **Saints-Michel-et-Gudule**—held sway. The separation of the urban space between a **lower town** and an **upper town**, which proceeded henceforth, would define subsequent patterns of socioeconomic growth.

By 1300, Brussels was a growing commercial and industrial town in Brabant, a political borderland between the kingdom of France and the Holy Roman Empire. It was also becoming an increasingly important ecclesiastical center. Convents, **monasteries**, and church-run **hospitals** and schools acquired an ever-growing presence in the community, a pattern that would continue, except for a brief hiatus during the **wars of religion**, until the end of the 18th century.

By the 13th century and continuing through the 14th century, Brussels bustled with activity stemming from woven wool manufacturing, leather making, and metalworking, among other trades. The **Grand' Place** was founded near the earliest riverside settlement in the 10th or 11th century, and covered **markets** (*halles*, *hallen*) were being built in the midst of open-air markets by the 13th century. The 14th century marked the start of rapid urban growth in the wake of commercial and industrial development that in turn engendered greater political rights and a flowering of art and **architecture**, which would continue for the next two centuries. Population growth and better defenses necessitated construction of a **second town wall**, and city authorities, now vested with greater powers, began building on a grand scale. The foundation stone for the **Hôtel de Ville** was laid in 1401. A department for public roads was set up and street paving began. A

plan was drafted to enlarge the central market place and lay out a rectilinear square. Dwellings occupying the site were expropriated and demolished to create the current Grand' Place. The **guilds** emerged triumphant following the **rising of 1421** and set about building grand **guild** houses. The arrival of the **Burgundian regime** spurred prosperity and considerable construction after 1430, including the Hôtel de Ville and the church of **Notre-Dame du Sablon**.

By 1550, the urban landscape extended beyond the first line of walls and had spread into the area enclosed by the second series in a trajectory that ran from the rue **Haute** north to the collegiate church to the portes de **Schaerbeek** and Leuven and from rue de Flandre and the rues **Sainte-Catherine**, **Marché au Poulets**, and **Marché aux Herbes** to the Coudenberg hill south along the road leading to the porte de Namur. The population was concentrated most densely around the Grand' Place, along the Senne, and in the Sablon and **Béguinage** districts.

The **bombardment of 1695** destroyed much of the center city, erasing much of its heritage in Flemish Renaissance architectural style. Ornate guild houses replaced demolished structures, but, aside from some minor corrections made in the rectilinearity of the Grand' Place, no major alterations were made to the streetscape in the city center, which retained its characteristics of winding, narrow streets lined with long, rectangular buildings densely conjoined.

During the 18th century, the city remained centered on the Grand' Place, although development of the upper town was much stimulated by building of the place **Royale** and the edifices surrounding the **Parc de Bruxelles**. By now, the **pentagon** of fortified walls enclosing the city had been transformed into tree shaded promenades and the walls would be demolished beginning in the 1780s, the grounds serving as the site for wide **boulevards**. A decree of 25 June 1784 closing down city **cemeteries** opened up space for development.

The designation of Brussels as the capital of an independent Belgium in 1830 launched the city on a major urban renewal drive. A national capital demanded government and administrative buildings, diplomatic residences, justice courts, and military installations. However, these were difficult to accommodate in a city with scant amounts of open space within the central confines and interlaced with narrow streets. Beginning with the opening of rue **Royale** before the

end of the **Dutch regime**, entire medieval areas were demolished and most thoroughfares outside the central core were torn up and replaced by planned streets. Between 1830 and 1914, the area encompassing the city doubled from 415 ha (1,025 acres) to 1,046 ha (2,585 acres). City limits extended to the west, where development of the **Léopold** district, acquired in 1853, attracted the wealthy and upper middle classes eager to abandon cramped quarters in the center. The abolition on 21 July 1860 of **toll** posts at points along the circumference line of the former town walls served as a spark for the start of extensive development beyond the pentagon to neighboring **communes**. The arrival of **trams** and **railroads** transformed the urban landscape, a potable water supply system was started in 1857, a sewage system was built between 1840 and 1870, and the **vaulting** of the Senne River and emplacement of modern boulevards, begun in 1867 and completed in 1871, spawned modernization of the central city. Construction of **government** buildings, the **Théâtre royal de la Monnaie**, **theaters**, **museums**, and schools manifested the city's capital status.

Much mid- to late-19th-century development stemmed from the grandiose designs of King **Leopold II** and his municipal backers. The city was transformed as districts were razed to the ground, reconstructed around wide thoroughfares, interspersed with squares adorned with **sculpture**s and lined by public buildings, gardens, and town houses. Projects included completion of the **Bourse** in 1873, demolition of the old working-class quarter **Notre-Dame aux Neiges** in 1874, widening of rue d'Arenberg, construction of the **Evere** cemetery in 1875, and creation of the **Cinquantenaire** in 1880. Sections of the **Marolles** were demolished to make way for the **Palais de Justice**, the crowning embodiment of monumentalism. To create an elegant approach, the rue de la **Régence** was extended across the **Sablon** district. The Léopold district became an upscale development area while the layout of the avenue **Louise** and its extension to the **Bois de la Cambre** (1864) and the establishment of the Nord-Est quarter (1875) launched development to the east and southeast and gave this area a decidedly Parisian stamp. To the north, the **Squares** district was laid out between the 1880s and 1905.

By 1900, the stucco or stone, eclectic or neoclassical façades of town houses built after 1830 had become the norm with only sections

of the ancient town offering examples of what the city looked like before Belgian independence. Completion of the **Port of Brussels** in 1922 spurred alterations to former riverside areas of the old town, and annexation of **Laeken**, **Haren**, and **Neder-over-Heembeek** in 1921 facilitated development northward.

Following **World War II**, communes to the south and southeast developed rapidly and upscale residental and office buildings blossomed. Urban renewal was sparked by the need to update **transportation** links, notably completion of the **Gare Centrale**, in 1952, which had left sections of the city torn up for decades, and modernization of the road network around and through the city, which King Leopold II had advocated since 1905, began in earnest in the 1950s, prompted by the **World's Fair of 1958**. The **Mont des Arts** was transformed into the **Albertine** complex in giving a completely new look to the area linking the upper town with the lower.

Developers evinced a preference for high-rise buildings in the postwar years, the **Tour du Midi** being a conspicuous example of these edifices that would come to dot the skyline. The Espace Nord with its World Trade Center in the business district near the **Gare du Nord** came to resemble a miniature Manhattan.

Beginning in the late 1960s, the arrival of the institutions of the European Community, later the **European Union**, and the accompanying multinational governmental agencies and organizations, lobbying groups, and commercial and investment firms necessitated renovation and construction in sections of the Léopold district, which was largely transformed. Many mansions built in the 19th century have been acquired by corporate buyers and either renovated or torn down and replaced with glass-and-steel office and residential complexes.

A distinctive feature of much urban redevelopment in Brussels entails the usage of buildings in which ground floors are reserved for commercial space and upper floors for residential occupancy.

Haphazard and wholesale redevelopment, resulting in the **brusselization** of the city, led to a backlash and efforts began in the late 20th century to ensure more careful **urban planning**. At the same time, a distinct sociospatial contrast has emerged between more affluent, upscale communes to the south and east, where the bulk of the city's large numbers of **expatriates** lives, and working-class areas

both inside of and directly adjacent to the pentagon as well as in communes to the north and west, where **immigrants** have congregated. Some older, central city districts, notably the Sablon and **Îlot Sacré**, have seen extensive urban renewal in recent years.

URBAN PLANNING. Urban planning is of recent origin in Brussels. Following **World War II**, there was little coordinated planning. A 1962 national law allowed for planning at national, regional, subregional, and local levels. A land use plan (Plan de Secteur de Bruxelles) was drafted in 1979, but it had limited effect. Urban planning began in earnest with creation of the **Brussels Capital Region** in 1989. Spatial planning was organized on two levels—regional and municipal. A land use plan for the region—Plan régional d'Affectation des Sols—and plans for smaller areas within municipalities—Plans particuliers d'Affectation des Sols—are in place. A law of November 1993 established a contractual framework between the region and the **communes** with the aim to rejuvenate rundown neighborhoods. In 1999, the federal government began giving annual grants to the Brussels Capital Region for urban improvements.

A study commissioned in 1986 led to the publication of a report "Espace Bruxelles Europe" in 1988 and to a law in 1992 to protect the residential character of the emerging European district. However, neighborhood committees have claimed that the growth of office space has not been reduced. *See also* ATELIERS DE RECHERCHE ET D'ACTION URBAINES; URBAN DEVELOPMENT.

UTILITIES. *Electricity*. Communal service was implemented by an act of the city council of 4 August 1892. A concession was given to the India Rubber Company to establish an electrical works, which began operations in 1896. A trial run was made in supplying power at the **Parc de Bruxelles** and at place **Rogier**. Early electric lighting of public spaces was subsequently furnished only at the **Grand' Place**. The Tramways bruxellois company installed masts to carry overhead wires to service its **trams** at the turn of the 20th century. In 1929 the Intercommunale Bruxelloise de l'Électricité was created among Brussels and several surrounding **communes**. Production was ended in the 1950s and the city contracted for delivery of services from Société Gazelec. This was followed by service from Société Sibelgaz in

1974 through the Intercommunale bruxelloise de Gas et de l'Électricité. Today Electrabel is the largest power company in Belgium supplying electricity and natural gas. The Institut bruxellois pour la Gestion de l'Environnement (IBGE)/Brussels Instituut voor Milieubeheer (BIM) regulates markets for electricity in the **Brussels Capital Region** (BCR).

Gas. The first gas works in continental Europe opened in Brussels on 24 August 1819. The first streets lit by gas were the new **boulevards** of the **inner ring road** from the **Willebroeck Canal** to the porte de **Schaerbeek**. The first works were located on the rue Saint-Roch and built by the Brian and Fischer Company of Manchester, England. A vast new facility opened on rue des Échelles in **Laeken** in 1875, which was operated by the city. A modern addition was built in 1909. In 1929, the Intercommunale Bruxelloise de Gaz was created among Brussels and several neighboring **communes**. The city discontinued production in the 1950s and contracted for delivery from the Société Gazelec. Public distribution was ended by a decree of 17 October 1974 when the Intercommunale Bruxelloise de Gaz et de l'Électricité secured service from the Société Sibelgaz. The *gazomètre* constitutes the sole surviving building from the city's early gas distribution network. Built in 1892 in **Molenbeek-Saint-Jean**, it is classed as a historical site. The IBGE/BIM regulates markets for gas in the Brussels Capital Region.

Water. Water was first secured from the **Senne** River, from reservoirs, and from wells. The Groote Pollepoel still stands in the Parc d'Egmont as a representative well. Nonpotable water was secured through reservoirs, dug as early as 1300, of which there existed about 15 by the mid-15th century. Water to power mills along the sluggish, shallow Senne was secured by means of basins dug along the river bank, which collected rainwater descending from higher elevations. Wells dug at the foot of the **upper town** on the eastern slope of the Senne valley brought water to the **lower town** by means of pipes, first made of wood and glazed pottery, and then lead. At the beginning of the 17th century sources outside the city began to be extensively tapped. In 1661, the city bought two plots in **Saint-Gilles** and the many pools in Molenbeek-Saint-Jean were sourced. In 1857, the city organized a water service for delivering potable water available

through harnessing freshwater sources in **Etterbeek** and Braine l'Alleud. An intercommunal company serving many suburbs was created in 1891. The Compagnie Intercommunale Bruxelloise des Eaux/Brusselse Intercommunale Watermaatschappij/Brussels Intercommunal Water Company delivers drinking water to the BCR. Water is sourced largely from **Wallonia** (97 percent) with the remaining 3 percent obtained from subterranean sources in the **Forêt de Soignes** and the **Bois de la Cambre**. It is stocked in four reservoirs located around the region. The water is then distributed throughout the region by the Intercommunale Bruxelloise de Distribution d'Eau/Brusselse Intercommunale voor Waterdistributie/Brussels Intercommunal for Water Distribution. Two wastewater treatment plants were built in the north and south of the BCR following a 1980 purification plan. A decree of 23 March 1994 designated the Senne basin as a "sensitive zone" (*zone sensible*) in mandating that 80 percent of phosphorus and nitogen deposits be removed in the purification process. Annual consumption in the BCR totals approximately 60 million cubic meters.

There were many fountains throughout the city through the course of history, notably the **Manneken-Pis** and the fountain at the **Steenporte**, the latter in place from 1642 until 1825.

– V –

VADDER, **LOUIS DE (c. 1560–1623).** Born in Brussels about 1560, Louis de Vadder was a well-known landscape painter. Although little is known of his life, he produced a considerable volume of works and his canvases are disseminated throughout Europe. He excelled at rendering the effects of mist, employing vivid colors, and displaying the play of light in his **painting**s.

VAL DUCHESSE/S'HERTOGHINNEDAAL. The Val Duchesse compromise was reached in July 1963 in negotiations to define the boundaries of the Brussels bilingual area. The agreement gave **French**-language speakers the concessions they had sought in six peripheral **communes**—Drogenbos, Linkebeek, Kraainem, Wemmel, Wezembeek-Oppem, and Sint-Genesius-Rode (*see COMMUNES À FACILITÉS*). French-speakers were granted the right to use French in

contacts with local authorities and to set up French-language nursery and primary schools.

The compromise takes its name from that of the chateau where the agreement was reached. Located in **Auderghem**, it was founded as a convent about 1260, one of Belgium's oldest Dominican residences. It was named for its founder, Duchess Aleyde, the duchess-regent of **Brabant** and widow of Duke Henry III. The complex of buildings was destroyed in 1562, rebuilt, and closed in 1784 following the dissolution of religious houses. The grounds were sold during the **French regime**. In 1930, the Belgian state acquired the chateau, one of two remaining buildings. It has been used as a site for meetings, including the first sessions of the Common Market and the European Atomic Energy Agency (EURATOM).

VANDEN BOEYNANTS, PAUL (1919–2001). Paul Vanden Boeynants was born on 22 May 1919 in **Forest**. He worked as a butcher in Forest and began his political career as president of the federation of area butchers. He was highly acclaimed for his work in managing the **World's Fair of 1958** and he served as an **alderman** in charge of public works. He held the post of chairman of the Parti Social Chrétien (PSC) (**French**-speaking Christian Democrats) from 1961 to 1966 and, while holding a seat in the Chamber of Representatives as a deputy from Brussels, he twice held the post of prime minister (19 March 1966–17 June 1968; 20 October 1978–3 April 1979).

From his power base within an extreme right-wing faction of the PSC, Vanden Boeynants engaged in a decades-long career of mixing public-sector service with private-sector influence peddling. In 1965, he proposed a project to raze the area around the **Gare du Nord** and erect 80 high-rise office blocks. He was much criticized for the plan, which resulted in only eight subsequently built in the so-called Manhattan district. Few private tenants could be found to fill the spaces and government agencies were called upon to make good the gaps.

Known as "VDB" or the "Crocodile," Vanden Boeynants was implicated in a wide range of corruption scandals, including charges that his election campaign in 1968 was financed with bribes obtained from the French aircraft manufacturer Dassault. Under investigation for fraudulent business dealings with Arab arms dealers and implicated in provision of high-class call girls for business partners, he

was found guilty on seven counts of fraud and tax evasion in 1986 and sentenced to three years in prison, which was suspended. Despite his checkered career, he remained popular with the electorate and, although dissuaded from doing so, he considered running for mayor in 1988. In 1989, he was kidnapped by Belgian gangster Patrick Haemers and paid $1.5 million from his personal wealth to secure release. Vanden Boeynants retired from politics in 1995 and became editor of a satirical magazine. He died in Aalst on 8 January 2001.

VANDERKINDERE, LÉON (1842–1906). Léon Vanderkindere was born in **Molenbeek-Saint-Jean** on 22 February 1842. Educated in law and philosophy, he became a professor of medieval history at the **Université libre de Bruxelles** in 1872. He was a founder of modern Belgian historical research (*Siècle des Arteveldes*, Century of the Arteveldes [1879]). He served as a Liberal Party representative for Brussels in the Chamber of Representatives (1880–1884, 1892–1894) and **burgomaster** of **Uccle** (1900–1906), where he died on 9 November 1906.

VANDERMAELEN, PHILIPPE (1795–1869). Born in Brussels on 23 December 1795, Philippe Vandermaelen was a cartographer and publisher. His works included *Atlas universel* (Universal atlas [6 vols., 1827]), *Atlas de l'Europe* (Atlas of Europe [1830]), and two typographical maps of Brussels (1841–1853 and 1846–1854). He died at **Molenbeek-Saint-Jean** on 29 May 1869.

VAN DER NOOT, HENRI (1731–1827). Henri Van der Noot was born in Brussels on 7 January 1731 into one of the city's aristocratic families. Licensed in law at **Leuven** in 1757 he served as a lawyer for the Council of **Brabant** and counted among his clients the **nations** of Brussels. On 23 April 1787, he presented a "Mémoire sur les droits du peuple brabançon" to the **Estates**, which constituted a lengthy treatise on violations of local liberties by Emperor **Joseph II** and authorities of the **Austrian regime**. He formed a committee (*comité*) of resisters, which advocated restoration of ancient local rights and maintenance of traditional governing structures. Van der Noot's name would henceforth be associated with those who supported preserving privileges guaranteed by the ***Joyeuse Entrée*** and enjoyed by the Estates, the nations, and the **guilds**.

At the end of August 1788, the Austrians arrested Madame de Bellem, Van der Noot's mistress and an active writer and distributor of incendiary pamphlets. Van der Noot fled to Breda, the Netherlands, where he sought assistance from the Dutch, British, and Prussian governments to expel the Austrians. The effort proved fruitless but in the subsequent **Brabant Revolution** he was hailed as the "Belgian Washington." Fêted at a ceremony at the **Théâtre royal de la Monnaie** on 18 December 1789, he was named first minister of the newly proclaimed United States of Belgium. Van der Noot later clashed with democrats over the governmental organization of the new republic. Following the return of the Austrians, he fled, first, to the Netherlands and, two years later, to Great Britain. He opposed the democratic republican government established under French auspices in 1792. He returned to Brussels in 1796, uncomfortable with and unwelcomed by authorities of the **French regime**. In 1814, Van der Noot called for restoration of Austrian rule. He died in obscurity in Strombeek on 12 January 1827.

VAN DER STAPPEN, PIERRE-CHARLES (1843–1910). Pierre-Charles van der Stappen was born in Steenokkerzeel, northeast of Brussels, on 19 December 1843. A student of **Jean Portaels** in 1857, he became a professor of **sculpture** and, in 1898, director of the **Académie royale des Beaux-Arts**. He collaborated with **Constantin Meunier** in completing sculptural decoration of the **Jardin Botanique**. A statue of Saint **Michael the Archangel**, sculpted by van der Stappen in 1893, stands in the east wing of the **Hôtel de Ville**. Van der Stappen is known for the wide variety of materials he employed, including marble, stone, bronze, silver, and gold. He died in Brussels on 21 October 1910.

VANDER STRAETEN, CHARLES (1771–1834). Nothing definitive is known about the early life and **education** of Charles Vander Straeten, who was born in Brussels on 14 June 1771. Appointed architect to King **William I**, he was commissioned to design a fitting residence for the sovereign of the Kingdom of the Netherlands following an open competition in which the winner, Joseph Henri of Dinant, had died on 3 February 1820. The king had chosen the town house on the place des **Palais** that Vander Straeten transformed into the **Palais Royal**, which he completed in 1826.

An exponent of neoclassicism, then in vogue, Vander Straeten was also commissioned to design the **Palais des Académies** and a chateau for Crown Prince **Frederick** in **Tervuren**, which burned in 1879. The author of plans for the boulevard du **Régent**, he completed work on the Cathédrale des **Saints-Michel-et-Gudule** and designed the townhall of **Ixelles**. He also laid out the commemorative battlefield at **Waterloo**.

Bitter at the accession of **Tilman-François Suys** to the post of architect to the Dutch king, Vander Straeten hoped for a return to favor under the new monarchy of an independent Belgium. Disappointed when that failed to happen, he died disillusioned in Ixelles on 17 June 1834.

VANDER STRAETEN, EUGÈNE-CHARLESFRANÇOIS (1802–1868). The son of **Charles Vander Straeten**, Eugène Vander Straeten was born in Brussels on 3 May 1802. He established himself as an architect in the city and played an important role as the author of development projects and highways throughout the metropolitan area. He served as **burgomaster** of **Ixelles** from 1846 to 1854 and from 1851 to 1861 and, in holding that post, he oversaw creation of a sewer network, fire service, and public health department. He also published a report on the streets of Brussels in 1845. He died in Ixelles on 2 August 1868.

VANDERVELDE, ÉMILE (1866–1938). The leader of the Belgian socialist movement for nearly 50 years, Émile Vandervelde was born in **Ixelles** on 25 January 1866. His father was a member of the Brussels bar and Émile studied law at the **Université libre de Bruxelles**. His parents were liberals, but their son's political thoughts turned decidedly more radical and, after having read the complete works of French social theorist Pierre Joseph Proudhon (1809–1860)—a gift from his mother—Vandervelde became a socialist.

A convinced adherent of Marxist theory, he was not averse, however, to working to secure improvements in workers' rights under the existing political and economic system. Elected to the Chamber of Representatives in 1894 as its youngest member, he served there until 1938. Vandervelde occupied posts in a number of cabinets, beginning in **World War I** (1916) and later as minister of justice (1919–1921),

foreign affairs (1925–1927), and public health (1935). Until 1900, he represented Charleroi and afterward he served as a deputy for Brussels. A champion of innumerable reform campaigns, he was known for his eloquence and erudition in working to secure legislation favorable to working-class interests.

Vandervelde was chosen president of the Second International in 1900 and presided over the executive committee of the headquarters bureau, located in Brussels. A major socialist theoretician, he affirmed that socialism, rather than serving as an instrument to reinforce state control, must aim to promote the rationalization and democratization of state services. Vandervelde died in Brussels on 27 December 1938. *See also* POLITICAL PARTIES.

VAN DOREN, EUGÈNE (1875–1951). Eugène Van Doren was born in Brussels on 8 November 1875. At the outbreak of **World War I** he was working as the director of a shop making cardboard packing. An ardent patriot, he cofounded a clandestine newspaper at the beginning of 1915 titled *La Libre Belgique*. Together with Victor Jourdain, the founder of *Le Patriote*, the two established the paper as a weekly that soon enjoyed widespread success in occupied Belgium. In 1916, approximately 25,000 copies circulated in secret. The occupying German authorities moved gradually to shut the paper down.

The distributor of the paper, **Philippe Baucq**, was arrested and shot in October 1915, and surprise raids led to more than 250 searches and the arrest of most of the paper's staff on 13 April 1916. Several friends and relatives of Van Doren were arrested but he managed to survive in hiding until the end of the war. *La Libre Belgique* continued publication until the armistice (11 November 1918). Van Doren died in **Schaerbeek** on 27 March 1951.

VAN GOGH, VINCENT (1853–1890). Vincent Van Gogh attended the Training School for Evangelists in Brussels from August to November 1878. He failed to secure the requisite certification to preach the Gospel, and he departed on his own for the coalfields of the Borinage, where he ultimately obtained an appointment teaching, giving Bible readings, and visiting the sick. He lived in abject poverty. Dismissed in July 1879, Van Gogh spent months in bitter disillusionment until he resumed his prior avocation of drawing. Resolved now to

make art his vocation, he returned to Brussels in October 1880 where he resided at rue du **Midi** 72 while sketching and painting. He departed in April 1881 for the Netherlands. His postimpressionist paintings were exhibited in the salons of **Les XX** in 1890 and 1891. In February 1890, Van Gogh sold his painting *Vignes rouges* (Red vineyards) to Anna Bock of Brussels.

Van Gogh's uncle Hendrik Vincent—"Uncle Hein" as Van Gogh called him in his letters—was an art dealer who moved his business from Rotterdam to Brussels.

VAN LANGREN, MICHEL-FLORENT (?–1675). Michel-Florent Van Langren arrived in Brussels in 1611. As mathematician to the king as well as an astronomer, cartographer, and engineer, he undertook studies of Brussels and surrounding areas with a view to ensuring defenses against attack. He proposed plans to divert the course of the **Senne** River to utilize the waters to better assist in fortifying the city as well as to alleviate flooding that periodically devastated the **lower town**. The measures largely failed to be enacted. He also drafted an early lunar map. Van Langren died in Brussels.

VAN MELKEBEKE, JACQUES (1904–1983). A painter, engraver, and art critic, Jacques van Melkebeke spent his childhood and adolescence in the **Marolles** district. In *Imageries bruxelloises* (Images of Brussels [1943]) he reflects on his life in the working-class quarter. Filled with anecdotes and illustrated by the author, the book comprises a colorful collection of impressions, which, although oftentimes somber in depicting the misery so prevalent in the district, are also replete with humor.

VAULTING. The **Senne** River had long been subject to torrential flooding, notably in August 1850, and had also become increasingly polluted. Following a cholera epidemic that killed an estimated 3,467 residents in May 1866, the authorities, led by **Burgomaster Jules Anspach**, decided to cover over the river both to make the center of Brussels a healthier place and to demolish derelict structures in the interest of urban renewal. As duke of **Brabant**, the future king **Leopold II** had been greatly impressed by the wide boulevards laid out in Paris under Georges-Eugène, Baron Haussmann (1809–1891),

and he readily endorsed the scheme, on which work was begun in 1867. Architect **Léon Suys** managed that portion of the project involving vaulting over of the river, which was canalized and the waters channeled to Humbeek. The work was completed in 1874, when, on 15 November, Leopold opened the sluices amid great festivities.

The river runs underground just south of the **Gare du Midi** to reemerge at the pont van Praet in **Laeken**, where it follows the **Willebroeck Canal** in the direction of **Mechelen**.

Jean-Baptiste Mosnier, a Parisian building contractor, was commissioned to construct the **boulevards**, and French contractors built many of the buildings along the routes. Roadwork was carried out by the Belgian Public Works Company, which employed local laborers. The project entailed cost overruns and a lawsuit involving the company and the city. The latter eventually completed the work itself.

Vaulting transformed the city center as many winding, narrow streets dating from the Middle Ages were eliminated with the installation of the boulevards Maurice Lemmonier, **Anspach**, **Adolphe Max**, and **Émile Jacqmain** and the opening of the squares Fontainas, Bourse, and de **Brouckère**. Construction launched a new development in **architecture** with the French influence much in evidence in the façades of the 62 buildings built before Mosnier went bankrupt in 1878, many of which were constructed of stone imported from France in place of brick, the traditional building material of Brussels.

Stretches of the river upstream and downstream of Brussels were vaulted over in the 1950s.

VERHAEGEN, PIERRE-THÉODORE (1796–1862). The son of a member of the Council of **Brabant**, Pierre-Théodore Verhaegen was born in Brussels on 5 September 1796. Following the establishment of a Catholic university at **Mechelen** in 1834, Verhaegen was the moving force in securing support from liberals and freemasons to found the **Université libre de Bruxelles** the same year. He served the new university on the board of directors and as a professor of trade law. A doctrinaire liberal and fiercely anticlerical, although not irreligious, he served as chairman of the Association libérale, established under his impetus in 1847. He entered politics in 1825 as **burgomaster** of **Watermael-Boitsfort** and he later served as a deputy for

Brussels in the Chamber of Representatives (1848–1852 and 1857–1859). Verhaegen died in Brussels on 8 December 1862.

VERLAINE, PAUL (1844–1896). French poet Paul Verlaine arrived in Brussels in July 1873 and wrote to his protégé Arthur Rimbaud (1854–1891) that he was planning to enlist in the Spanish army. Rimbaud arrived post haste and, in the course of frequenting several **cafés**, the two poets argued vociferously. Verlaine threatened to commit suicide. He bought a revolver in an armory in the **Galeries Saint-Hubert** and, on 10 July, he proceeded to fire two shots at Rimbaud in their lodging at rue des Brasseurs 1. Wounded in the wrist, Rimbaud lodged a formal complaint with the authorities and returned to Paris. Verlaine was arrested and incarcerated in the **prison** of the Petits Carmes. He was sentenced to two years' imprisonment during which time he returned to the Roman Catholic faith of his childhood and wrote religious poetry, which later appeared in *Sagesse* (Wisdom [1881]).

VERLOOY, JAN-BAPTISTE CHRYSOSTOMUS (1746–1797). A lawyer and politician, Jan-Baptiste Verlooy was born in Houtvenne, in the province of Antwerp, on 22 December 1746. A leading organizer of **Pro Aris et Focis**, he worked to abolish privileges and promote the political equality of citizens. Verlooy backed revolutionaries in ousting **Austrian** rule in the **Brabant Revolution** and supported an independent Belgian republic. Following the arrival of the French, he advocated annexation by France. On 20 April 1795, he was appointed mayor of Brussels, but he resigned the same year for health reasons. He died in Brussels on 4 May 1797.

VESALIUS, ANDREAS (1514 OR 1515–1564). Andreas Vesalius was born on 31 December 1514 or 1 January 1515. Nothing is known of the first 15 years of his life, which were probably spent in Brussels. He studied at the universities of **Leuven**, Paris, and Padua, where he obtained a degree in medicine in 1537. Appointed a professor of anatomy at Padua, he produced his chief work *De humanis corporis fabrica* (1543) here. The work was based on research obtained by dissections of human cadavers. Employing this revolutionary procedure, Vesalius elicited a storm of criticism but, by so doing, he disproved many of the

then-orthodox doctrines of the second-century Greek anatomist Galen. Named private physician to Emperor **Charles V** in 1544, Vesalius returned to Brussels, where he married Anne van Hamme, the daughter of a councillor with the Brabant Chamber of Accounts. From 1553 to 1556, he lived primarily in Brussels, where he built a large home and ministered to the wealthy and the renowned. Called to Madrid by King Philip II in 1559, he made a pilgrimage to Jerusalem in 1563 and died in Greece on the island of Zante on the return voyage.

A statue of Vesalius sculpted by Joseph Geens in 1845 stands in the center of the place des **Barricades**.

VIFQUAIN (OR VIFQUIN), JEAN-BAPTISTE-JOSEPH (1789–1854). Jean Vifquain was born in Tournai on 24 June 1789. In 1809, he enlisted in an artillery regiment of the French imperial army and he studied mathematics and engineering in the army and later in Paris. He moved to Brussels in 1815 on appointment to a post to supervise building construction in southern **Brabant**, and he worked on the building of the **Théâtre royal de la Monnaie**. His plan for a monument at **Waterloo** was rejected; however, on 6 October 1818, city officials opened a competition for construction of **boulevards** on the site of the **second town wall**, which Vifquain won. He supervised every detail of the work until completion of the thoroughfares. He laid out nearby squares and entrance **gates** to the city. In August 1819, he introduced gas lighting that ran from place **Royale** to the banks of the **Senne** River.

Vifquain witnessed opening events of the **Belgian Revolution** from his house located between Dutch army headquarters and the **Parc de Bruxelles**, and he served as one of three go-betweens to secure a cease-fire between Dutch troops and patriot forces.

Vifquain crafted a plan for, and oversaw construction of, the **Brussels-Charleroi Canal** and, in 1830, drew up plans for the **Léopold** district. In 1829 and 1832 he was involved in two projects to link Brussels and Antwerp via a **railway**. Opposed to the choice of the **Allée Verte** as the terminus of the first rail line, viewing it as profiting northern suburbs to the detriment of Brussels, he laid out an extension of rue **Neuve** in 1841 so as to facilitate travelers' access to the center of Brussels. Worn out by overwork, he died in Ivry-sur-Seine, France, on 31 August 1854.

VILLALOBAR, RODRIGO DE SAAVEDRA Y VINCENT, MAR-QUIS DE (1864–1926). Rodrigo Villalobar was born in Madrid on 4 January 1864 and entered the Spanish diplomatic service in 1887. He served at posts in Washington, D.C., Paris, London, and Lisbon before arriving in Brussels as minister plenipotentiary on 10 March 1913. Following the outbreak of **World War I** and the occupation of the city in August 1914, he used the good relations that he enjoyed with the German authorities to intervene on behalf of the occupied population in seeking to soften harsh measures. Villalobar served as an intermediary to deter worker deportations, prevent the execution of **Edith Cavell**, which was unsuccessful, and, in 1918, protect industrial sites from destruction. His use of the diplomatic courier to transmit documents to the Allies via the neutral Netherlands led to rising suspicions and a diminution of his credit with German officials as the war progressed. Following the cessation of hostilities, he was fêted with awards, including the grant of an honorary citizenship given by city officials. In January 1921, Villalobar was promoted to the rank of ambassador, and he died at his post in Brussels on 9 July 1926.

VLAAMS KOMITEE VOOR BRUSSEL (VKB). The Vlaams Komitee voor Brussel, the Flemish Committee for Brussels, serves as the coordinating body for Flemish organizations in the **Brussels Capital Region**. Founded immediately after **World War II** by **Dutch**-language activists, including future prime minister Léo Tindemans, the VKB publishes *De Brusselse Post*, a monthly publication that serves as a link for organizations and groups and a source for information on Flemish activities and interests in Brussels.

VOLDERS, JAN (1855–1896). A socialist leader and organizer, Jan Volders was born in Brussels on 8 October 1855. He worked for the socialist newspaper in Brussels and participated in the founding congress of the Parti Ouvrier Belge (Belgian Workers' Party) in 1885. A driving force in the demonstrations held in Brussels for universal male suffrage in 1893, he later recoiled from the bloody violence engendered by confrontations with the authorities and subsequently supported compromise measures. He died in Brussels on 11 May 1896.

VONCK, JEAN-FRANÇOIS (1743–1792). Born in Baardegem, East **Flanders**, on 29 November 1743, Jean-François Vonck was working as a lawyer in Brussels when he served, in 1787, as a founding member of **Pro Aris et Focis**, a committee organized to oppose reforms enacted by Emperor **Joseph II**. Fearing arrest, he fled to Breda, the Netherlands, on 30 August 1789. Vonck became the acknowledged leader of the Pro Aris group and secured a merger with the Breda committee of **Henri Van der Noot** by which the revolutionaries, now united, secured the expulsion of the Austrians in the **Brabant Revolution** in October 1789. He advocated gradual reforms in doubling the representation of the Third Estate in the **Estates** so as to equal the other two combined. Failing to secure popular backing for his proposals, and fearing arrest by supporters of traditional privileges led by Van der Noot, Vonck fled Brussels in May 1790.

In Lille, France, he formed with other followers Pro Patria, a group dedicated to the same principles of Pro Aris et Focis. Pamphlets distributed in Brussels called on the citizens to overthrow the tyrannical Estates, and Vonck proclaimed his preference for a return of the **Austrian regime**. However, when the Austrians did return and extended numerous invitations for him to come back to Belgium, he refused, not trusting Vienna to grant a democratically elected assembly, which he believed constituted the cornerstone of reform. In late 1791, Vonck counselled his followers in Brussels to leave the city following virtual civil war between democrats and traditionalists and a crackdown by the Austrians against both factions. Advocates of French intervention, who sought radical democratic reforms, left Vonck and his moderate democrats sandwiched between extremes of left and right. The arrival of French forces in Brussels in November 1792 and elections in December found Vonck absent as a player. He died in Lille on 1 December 1792.

VRIJE UNIVERSITEIT BRUSSEL. *See* UNIVERSITÉ LIBRE DE BRUXELLES.

– W –

WAFFLES. Waffles (*gauffres*, *wafels*) date from ancient Greece, where bakers cooked very flat cakes (*obleois*) between two hot metal plates.

In the 13th century, plates cut in the characteristic honeycomb pattern emerged in Europe, which were called *gauffres (*waffles) in France. The "waffle" (from Dutch *wafel*) first appeared in English print in 1735, by which time waffles were popular in the Netherlands and **Flanders**. Street vendors in Belgium began selling hot waffles in the 19th century.

By then a staple throughout the country, the Belgian variant acquired worldwide repute notably through the efforts of Maurice Vermersch, who began to make the confection before **World War II** using a recipe of his wife's. After the war, he opened two restaurants in Belgium and began serving waffles at the **World's Fair of 1958**. Business boomed in Brussels, and Vermersch together with several partners introduced them in the United States at the New York World's Fair of 1964. Known until then as the Brussels waffle, the name was henceforth changed to the Belgian waffle. Their fame has endured and they are a culinary centerpiece of **tourism** in Brussels.

WALCKIERS. The Hôtel Walckiers was built in the 1780s by architect Louis Montoyer following plans by Barnabé Guimard. Located at the corner of the place des Palais and rue Ducale, the town house was later incorporated into the **Palais Royal** under designs by **Tilman-François Suys**. In 1852, it became the property of the state and the offices of the Civil List are housed here.

WALLER, MAX (1860–1889). Max Waller, the pseudonym of Léopold Nicolas Maurice Édouard Warlomont, was born in Brussels on 24 February 1860. A **French**-language writer, Waller was the founder, with Émile Verhaeren and others, of *La Jeune Belgique* (1881), which he edited and for which he served as the guiding light. Waller was also a poet (*La Flûte à Siebel*, The flute at Siebel [1887]). He died in **Saint-Gilles** on 6 March 1889.

WALLONIA. Wallonia (Fr., *Wallonie*) is the **French**-language region and community of Belgium located to the south of the **Brussels Capital Region**. It includes Walloon Brabant (Fr., *Brabant Wallon*), the portion of the former province of **Brabant** lying to the south of the language border drawn in 1962. It was set up as a separate province in conjunction with **federalization**.

WARANDE. The Renaissance pleasure **park** located on the site of the **Parc de Bruxelles**, the Warande dates from the reign of Emperor **Charles V**. The property of the dukes of **Brabant** since the 13th century, the Warande, or "warren," became famous for its landscape designs and ingenious fountains that, it is said, inspired the architects who designed the gardens at Versailles. It became derelict following the fire that destroyed the **Coudenberg Palace** in 1731. The Parc de Bruxelles is sometimes referred to as the Warande.

WARS OF RELIGION (1567–1585). Since the 1520s, religious tensions had grown in parallel with increasing numbers of **Protestants**. Persecutions began under Emperor **Charles V**, who introduced the Inquisition in 1550. The accession of Philip II (1555) brought to power a regime based in Spain that brooked no opposition to royal authority and Roman Catholic orthodoxy. The Spanish influence in Brussels was pervasive—of 1,700 courtiers, 1,300 were Spanish. Calls for religious toleration and respect for local liberties succeeded in securing the withdrawal of Spanish troops (1561) and the recall of Cardinal Granvelle (1564), the unpopular adviser to **Margaret of Parma**. Protestant and Catholic cooperation culminated in the Compromise of the Nobles, a document demanding abolition of the Inquisition, that was signed by hundreds of nobles (the *gueux*, "beggars") who had assembled at a banquet at the Culembourg town house on the rue des **Petits Carmes** (site of the current Prince Albert barracks). They delivered the declaration to Margaret on 5 April 1566.

The townsfolk backed the aristocrats and tensions mounted. Margaret sought to leave Brussels in the wake of the sacking of churches by iconoclasts (August 1566) but then reluctantly agreed to requests that she respect local privileges and permit Protestant preaching. Now under pressure from moderate Catholics, uneasy with Protestant concessions, she demanded a new oath of allegiance to the king, which split the ranks of the nobility and led to civil war.

The arrival of Fernando Álvarez de Toledo, the duke of Alba, in Brussels on 22 April 1567 accompanied by an army of 20,000 Spanish troops and the establishment of a Council of Troubles on 20 September 1567 put an end to lingering hopes that moderation would prevail. Mardi Gras 1568 saw large-scale police operations in Brussels in which more than 500 were arrested; approximately

36 nobles, including the counts of **Egmont** and **Hornes**, were executed. A reign of terror ensued and armed resistance led by **William of Orange** began.

The proposal of the Council of Troubles, now popularly called the Council of Blood, to impose new taxes, issued on 21 March 1569, sparked resistance from the **nations**, whose refusal to pay the levy on goods and produce (the 10th denier) led to a revenue shortfall and the recall of Alba on 16 December 1573.

The **First Union of Brussels** (9 January 1577) marked a redoubling of efforts to throw off the Spanish yoke. The new governor-general, Don John of Austria, arrived in Brussels on 1 May 1577, but, fearing for his life, he fled to Namur on 24 July. To forestall a return of Spanish troops, a committee of 17, appointed by the magistracy, took charge of improving the city's fortifications. Calvinists began rapidly to acquire positions of dominance in municipal government. William of Orange, a Calvinist, entered Brussels to popular acclaim on 23 September 1577. He was appointed governor of **Brabant** by the **Estates** and, on 7 October, he inspected the city ramparts and prescribed additional defensive preparations.

Nervous at the growth of Protestant power, Catholic nobles turned to Archduke Matthias of Austria to counter William's influence. William together with Matthias entered Brussels on 18 January 1578 and each took the oath of office, Matthias as governor-general and William as governor of Brabant, at the **Hôtel de Ville** on 20 January. They faced the imminent approach of Don John's army, which briefly occupied **Laeken**. A committee of defense, established as early as 1576, oversaw the preparation of the city walls. The population was mobilized, large tracts of the **Forêt de Soignes** were cleared to furnish wood, and churches at **Saint-Gilles** and **Molenbeek-Saint-Jean** were razed to create open ground.

Accommodation of religious differences manifested in the **Second Union of Brussels** (10 December 1577) and replacement of the committee of 17 by a committee of 13, the latter body more prone to compromise, were checked by the dual division of the Netherlands engendered by the Union of Arras (6 January 1579), reconciling Catholics in the southern Netherlands with Spain, and the Union of Utrecht (23 January 1579), registering the resolve of Protestants in the northern Netherlands to make a complete break.

Although an effort by Philip of Egmont, son of the executed count, to secure the city's garrison for the Spanish king was halted (4 June 1579), the status of Brussels as a predominantly Catholic city governed largely by Protestants proved untenable. Catholics remained numerically dominant throughout the period despite the fact that, by 1579, priests feared to appear in public and processions and feast days were abolished. On 24 April 1581, the nations, now with Calvinist leaders, proposed official proscription of the Catholic faith and **religious orders** were declared dissolved. On 26 July 1581, a proclamation read from the Hôtel de Ville declared Philip II officially deposed. These efforts proved unavailing. Protestants, though influential, were always in the minority. The presence of a rabidly Catholic court party, the powerful hold of the ecclesiastical authorities based at the collegiate church of **Saints-Michel-et-Gudule**, and the lack of a local university that might have served as a source of innovative ideas retarded the spread of religious and humanistic attitudes for change among the populace, who demonstrated not overt hostility but rather indifference.

The Spanish threat persisted throughout. The death of Don John (1 October 1578) put a halt to military operations, but they were resumed with great success by **Alessandro Farnese**, the duke of Parma. On 15 June 1579, Archduke Matthias had appointed Oliver Vanden Tympel as military governor of the city in the expectation that Brussels would be the chief target of an offensive. In August 1584, forces led by the duke of Parma approached the city, encircled it, and set up a blockade. Famine set in by January 1585 and the city capitulated on 10 March. The duke promised a general amnesty, pledged to respect the town's privileges, and granted a right to leave the city to those Protestants who chose not to convert. The Counter-Reformation subsequently held firm sway under Spanish overlordship.

WATER. *See* UTILITIES.

WATERLOO. Waterloo is located in **Wallonia** in the province of Walloon **Brabant** about 17 km (10 mi.) south of Brussels. The village grew slowly from the 15th to the 17th centuries. Allied forces numbering 69,000 under the command of Arthur Wellesley, the duke of

Wellington, prevented **Napoléon Bonaparte**'s advance on Brussels by defeating his army of 72,000 at a site south of the village on 18 June 1815. Trapped by Wellington's army of British, Belgian, Dutch, and Hanoverian troops and a Prussian army of 117,000 under Field-Marshall Prince Blücher Van Wahlstatt advancing from the hamlet of Plancenoit, the French fell victim to the union of the two Allied forces. Here on the outskirts of Brussels, 23 years of warfare in Europe came to an end. By nightfall, approximately 10,813 lay dead and 36,195 wounded. Brussels became a vast ward for the injured and dying, sheltering 20,000 in **hospitals**, barracks, churches, and homes.

The Butte de Lion, the most prominent monument among many on the battlefield, rises 40.5 m (132 ft.) high. It was built in 1824–1826 on the spot where the prince of Orange was wounded while fighting Napoleon's Old Guard. The cast-iron lion, forged at the Cockerill foundry in Seraing, was inaugurated on 26 August 1826. Elaborate commemorative festivities were held at Waterloo on the first anniversary of the battle and on the 100th, when the Germans held a grand military revue in June 1915. Reenactments of the battle by costumed players are held here today.

WATERLOO, BOULEVARD DE/WATERLOOLAAN. Running 1,350 m (4,428 ft.) the boulevard de Waterloo links the porte de **Namur** with the porte de **Hal**. One of the **boulevards** of the **inner ring road**, it was laid out beginning in 1823. Known at first as the boulevard de l'Est, it was joined with rue **Haute** in 1828. At that time it consisted of only a narrow band of pavement with no adjoining houses. By 1855, considerable development had taken place, but only on the city side of the thoroughfare. By 1890, the section between porte de Namur and porte Louise became a promenade of the well-to-do, a status that it retained into the early 20th century.

WATERMAEL-BOITSFORT/WATERMAAL-BOSVOORDE. A **commune** of the **Brussels Capital Region** located to the southeast of the city, Watermael-Boitsfort consisted of separate boroughs until joined by order of **Napoléon Bonaparte** in 1811. Watermael is first mentioned in a chronicle dating to 888 and Boitsfort in 1227. The two communities were divided by agricultural land. However, they were united for purposes of religion, both communities together

with **Auderghem** forming a single **parish** of Saint-Clément. The church, located in Watermael, dates from the 10th or 11th century and features one of the oldest Romanesque towers in **Brabant**.

In the 13th or 14th century, the inhabitants dug up portions of the floor of the Woluwe valley to dam streams in creating large ponds from which fish were caught and sold in Brussels, where fresh fish was much in demand. The ducal hunting grounds here were famed throughout Europe until the mid-18th century.

Construction of the avenue de **Tervuren** and avenue **Franklin Roosevelt**, together with extension of the **railway** to Luxembourg, ended the relative isolation of the two localities. However, they remain essentially residential and are characterized by a maze of tiny streets. One-half of Watermael's territory is located within the **Forêt de Soignes**. The small, quiet towns have drawn many artists to locate here, including **Rik Wouters**, **Paul Delvaux**, Albert Dasnoy (1901–1992), and Roger Somville (1923–).

WAUTER, ALPHONSE-JULES (1817–1898). Born in Brussels on 13 April 1817, Alphonse Wauters was a self-taught historian. From 1842 until his death he served as archivist of Brussels. Wauters authored numerous studies, most especially *Histoire civile*, *politique et monumentale de la ville de Bruxelles* (Civil, political, and monumental history of the city of Brussels [1843–1845]) and *Histoire des environs de Bruxelles* (History of the environs of Brussels [1850–1857]), both with Alexandre Henne (1812–1896). Wauters died in Brussels on 1 May 1898.

WEYDEN, ROGIER VAN DER (ca. 1400–1464). The Flemish Renaissance painter Rogier van der Weyden (Roger de la Pasture) was born in Tournai in 1399 or 1400. His father was a cutler, but little is known of the early years of his life. He was a pupil of Robert Campin, the Master of Flémalle, who had been taught by Jan van Eyck. On 1 August 1432 he secured his accreditation as a master painter, and, married to a woman from Brussels, he departed soon afterward for the city that would remain his base for the rest of his life.

Van der Weyden established a large studio and secured much success in earning considerable sums paid by town officials for his **painting**s. The most renowned work, which won for him the title of

official painter of Brussels bestowed by town authorities in 1436, was the *Tableaux de Justice* (Tableaus of justice), which was displayed in the **Hôtel de Ville** and which was destroyed in the **bombardment of 1695**. His altarpiece *Descent from the Cross* (ca. 1438), in the Escorial in Madrid, remains the most famous of his works, which are often difficult to attribute since he did not sign his paintings. In 1450, he traveled to Rome, and it is likely he completed several works while in Italy.

Master Rogier exerted a profound influence on contemporary painting due in part to his use of apprentices, who spread his style across Europe, and to his practice of fashioning detailed models of his subjects. In his paintings, he demonstrates the ability to express maximum action within disciplined structure and depict intense emotion in a groundbreaking way while drawing on a concern to portray the psychological truth of the figures.

Representative works attributed to van der Weyden include *The Entombment Madonna with Four Saints*, and the *Braque Triptych* (ca. 1450), *Man with an Arrow* (ca. 1452), *Francesco d'Este* (ca. 1455), and *Portrait of Charles the Bold* (ca. 1457). Rogier van der Weyden died on 18 June 1464. A Brussels school of painters, a legacy of his studio, included artists Colijn de Coter and **Vrancke van der Stockt**, among others.

WHITE MARCH. The White March took place on 20 October 1996 when more than 1 million participants, schoolchildren prominent among them, paraded through Brussels to express solidarity with the parents of victims of a pedophilia ring and outrage at the alleged ineptitude of law enforcement and legal officials. Reforms of the national police and judicial systems ensued.

WHITLOCK, BRAND (1869–1934). A politician, writer, and diplomat, Brand Whitlock served as U.S. minister to Belgium during **World War I** and played an instrumental role in securing aid to the residents of Brussels. Born on 4 March 1869, in Urbana, Ohio, he practiced law in Toledo, was elected mayor (1905–1911), and simultaneously became an influential author of essays and novels (*The 13th District* [1902]). A passionate social reformer, he toured Europe to study municipal law enforcement agencies and made his last stop

in Brussels, where he became much interested in the city's history of municipal liberties.

Appointed minister plenipotentiary to Belgium during the administration of Woodrow Wilson, he arrived in Brussels in February 1914. Refusing to leave the city after it fell to the Germans in August, Whitlock worked closely with the U.S.-sponsored Commission for Relief in Belgium to distribute material aid and he interceded frequently with the occupation authorities to save many lives. Following the U.S. entry into the war in April 1917, Whitlock moved the legation to Le Havre, France, where he wrote his wartime autobiography *Belgium: A Personal Record* (1919).

After the armistice, in December 1918, the Belgian government elevated the status of the legation to that of embassy. City officials named Whitlock an honorary citizen of Brussels and the **Université libre de Bruxelles** granted him an honorary degree. He toured the United States with King **Albert I** in 1919. He was recalled to Washington following the election of Warren G. Harding in November 1921, but he chose to remain in Europe, residing in Cannes, France, and spending several months each year in Belgium. He continued to write fiction until his death in Cannes on 24 May 1934. The city honors him with the name of a boulevard, and a bust of Whitlock stands in the corridor of the Senate committee rooms in the **Palais de la Nations**.

WIERTZ, ANTOINE JOSEPH (1806–1865). Antoine Wiertz was born in Dinant on 22 February 1806. A painter, architect, and writer, he studied in Antwerp, where he acquired a lifelong devotion to Pieter Paul Rubens (1577–1640). Wiertz's vast canvases depicting melodramatic, classical, or biblical themes reflected Rubens's influence. He won the Prix de Rome in 1832, and, in 1850, he proposed to the Belgian government that if the state would build him a studio large enough for him to carry out his projects, he would bequeath the studio and his artwork to the nation. The state agreed and Wiertz's studio in **Ixelles** is today the Musée Wiertz.

Embittered by the rejection of a **painting** by the Paris salon of 1839, Wiertz began a campaign advocating the development of Brussels as a metropolis to rival the French capital. He called for creation of a city of stately buildings and wide **boulevards**, which he detailed

in his tract "Bruxelles Capitale et Paris Province." Wiertz died in Ixelles on 18 June 1865.

WILLEBROECK CANAL. Belgium's oldest canal, the Willebroeck Canal gave Brussels secure access to the sea. The **Senne** River, the city's sole navigable artery, proved impracticable because of fluctuating water levels and progressive silting up. In 1534, Duke **Philip the Good** granted the city the right to canalize the Senne, and, in 1477, **Mary of Burgundy** authorized the building of a canal. Construction was mandated by an imperial decree of 7 November 1531. The project involved numerous technical difficulties entailing extensive excavations and construction of innovative locks to accommodate drops in elevation.

The canal followed a course from Brussels to Vilvoorde and proceeded to Willebroeck where it joined the Rupel River opposite the town of Boom. From its inception, the project was opposed by **Mechelen**, which saw its ancient privilege of levying duties on goods transported on the Senne endangered. A decree issued by **Mary of Hungary** on 30 May 1530, prior to the project's final approval, removed this impediment.

Ground was broken on 16 June 1550. Work progressed rapidly until construction approached Vilvoorde, where officials raised objections to the canal in claiming the waters in the man-made artery would divert flows from the Senne and render the latter unsuitable for navigation. Work was halted until another decree of Mary of Hungary on 10 October 1555 rejected Vilvoorde's assertion. The canal was inaugurated on 12 October 1561 with much pageantry.

The old port on the right bank of the Senne was now replaced by canal basins and docks for loading and unloading merchandise. In 1560–1561, two basins were dug in the city, the Bassin des Barques and the Bassin des Marchands. The Bassin de Sainte-Catherine was added in 1565 and the Bassin de l'Entrepôt and the Bassin de la Ferme des Boues followed. Traffic on the canal was administered by a special authority—the Schipvaert.

The city instituted boat service for travelers between Brussels and Antwerp via the canal and the Rupel River. In the years after the canal's opening the district around the waterway became one of the city's most fashionable areas.

Between 1829 and 1836 and 1900 and 1922 the Willebroeck Canal was enlarged. Plans were drafted in 1902 for the construction of a sea canal. **World War I** delayed construction but a widened canal was opened in 1922, which made it possible for oceangoing vessels to reach Brussels. The 31.9 km (19.8 mi.) canal today accommodates vessels of 2,000 gross tons. *See also* PORT OF BRUSSELS; SAINTE-CATHERINE, PLACE.

WILLIAM OF ORANGE (OR OF NASSAU) (1533–1584). William of Nassau, the prince of Orange, was born on 24 April 1533 at Dillingham in Germany. A favorite page of Emperor **Charles V**, he was educated at the court in Brussels from age 11 and reared a Roman Catholic. He inherited (1544) the holdings of the branch of the Nassau family in the Netherlands and the principality of Orange in southern France. William owned several residences in Brussels. Following his marriage to Anne of Egmont in 1531, he resided at the **Palais de Nassau**, where he entertained lavishly. He attended Charles V's abdication in Brussels and he later opposed Philip II's policies. One among a number of nobles who organized resistance, William fled to Germany following the arrival of the duke of Alba in 1567. Raising an army, he carried on active resistance. Defeated by Spanish forces as leader of an invading force from the northern Netherlands (1572), William persevered. The northern base was secured, and, following growing opposition to Spanish rule in **Brabant**, he was appointed governor by the **Estates**. He returned to Brussels on 23 September 1577, acclaimed by the populace as the restorer and defender of liberty. William left on 20 October and returned again on 18 January 1578 together with Archduke Matthias of Austria. He took the oath of governor of Brabant at the **Hôtel de Ville** on 20 January. A Calvinist convert (October 1573), William, who was dubbed the "Silent," never lost his hope for an independent, united, and tolerant Netherlands. He continued to lead the opposition forces in fighting the Spanish and was assassinated in Delft, the Netherlands, by Balthazar Gerards, a French Catholic fanatic, on 10 July 1584. William was buried in a mausoleum in the New Church at Delft. *See also* WARS OF RELIGION.

WILLIAM I (1772–1843). The first king of the Netherlands and grand duke of Luxembourg (1815–1840), William I was the son of Prince

William V of Orange, the last stadtholder of the Netherlands. He commanded the Dutch army during the French Revolutionary Wars (1793–1795) and then entered, first, Russian and, then, Austrian service. The Congress of Vienna awarded him the title king of the Netherlands (1815), which included Belgium. He was crowned in Brussels, dual capital of the kingdom, on 21 September 1815.

William ordered construction of the **Palais Royal** and he was a staunch proponent of industrial development in Belgium. He was instrumental in securing the building of the **Brussels-Charleroi Canal**. Nevertheless, William alienated his Belgian subjects with his aristocratic, autocratic ruling style, which compounded unpopular policies in linguistic, educational, and civil rights matters. He entered a tension-filled Brussels in early August 1830, just prior to the outbreak of the **Belgian Revolution**. William refused to recognize the independence of Belgium until 1839. He abdicated in favor of his son William II in 1840.

WITLOOF. Witloof (chicon, Belgian white endive, Brussels Lof) is an endive (*Chicorium intybus*) that was first cultivated in **Schaerbeek** in 1830 by a farmer, Antonius Dekoster. He began to harvest what appeared to be a white plant among the chicory meant for cattle. Witloof ("white leaves") is now grown commercially in the Brussels area.

WOLUWE-SAINT-LAMBERT/SINT-LAMBRECHTS-WOLUWE. A **commune** in the **Brussels Capital Region**, Woluwe-Saint-Lambert is located among the outer suburbs in the so-called second crown (*seconde couronne*) of the metropolitan area. The name Woluwe (sometimes written Woluwé) derived from a tributary of the **Senne** River and the community that evolved in the valley of the Woluwe dates at least from the 12th century. An agricultural settlement through the 19th century, it developed around the ancient hamlet of Roodebeek. Arrowheads and other artifacts dating from the Stone Age have been unearthed in the commune. The medieval history of the borough centers on its church, which was first mentioned in the 12th century and which constituted a dependence of the collegiate church of **Saints**-**Michel-et-Gudule** until the end of the ancien régime. Large farms were owned and managed through seven centuries by the abbey at **Forest**.

The commune has boasted many artists in residence, including painters Constant Montald (1862–1944), Edgard Tytgat (1879–1957),

and Jan Stobbaerts (1838–1914), sculptor Oscar Jespers (1887–1971), and musician Henri Thiébault (1865–1959).

Woluwe-Saint-Lambert remains a residential suburb today.

WOLUWE-SAINT-PIERRE/SINT-PIETERS-WOLUWE. The **commune** of Woluwe-Saint-Pierre developed in the valley of the Woluwe stream, a tributary of the **Senne** River. The name appears for the first time in a charter of the abbey of **Forest** dated 1164 in which the bishop of Cambrai made a gift of the church of Saint-Pierre to the Benedictines in Forest. The rural settlement grew very slowly. Large agricultural holdings were owned and managed by the abbey of Park, near **Leuven**. The commune was progressively urbanized in the 20th century, most especially following creation of the avenue de **Tervuren** (1897). Growing from about 1,000 residents in the 19th century, the community today counts approximately 40,000. Many of those who live here work in the institutions of the **European Union**.

The chateau Manoir d'Anjou (rue au Bois 365) was built by 19th-century industrialist A. C. Madoux, who transformed an earlier structure (château de Putdael) built in 1858 by a Brussels printer and lithographer into a neoclassical showplace. In 1913 the Madoux family put the premises at the disposal of the princes of Orleans, royalist claimants to the French throne, who lived here, except during the world wars when it was requisitioned by the Germans, until 1948 when it was purchased by the Good Shepherd (Bon Pasteur) nuns. It is now used by the religious order as a center for the care of children and families in distress.

In 1906, a track for horse races was built in Stockel. An airfield inaugurated at the **World's Fair of 1910** drew large crowds before **World War I** for aerial shows, and it was here that the first woman parachutist Madame Cayat de Castella was killed in 1914. The airfield was used until 1957. Since 1975, a sports center occupies the site of the racetrack.

The Woluwe Park was laid out in 1899 by French landscape architect Élie Lainé, and the Hôtel de Ville was built in 1961 by architects G. Vermeiren and P. Nicaise.

The collection of antique books assembled by industrialist Michel Wittock is housed in the Bibliotheca Wittockiana, which dates from 1983. The Palais Stocklet residence (avenue de Tervuren 281), built by Austrian architect Josef Hoffman (1870–1956) between 1906 and 1911, stands, in its linear starkness, as a striking counterexample to the lavishness of **art nouveau**.

WOMEN. Women have played a vital role in the economic life of Brussels since the origins of the city. They provided a core element of the workforce in the **cloth** trade, and, later, in other luxury industries, notably **lace** production. In the 19th century, the ranks of factory workers included many women, and, in the 20th century, they constituted a significant part of the labor force in the local **economy** as clerical and service staff.

During the Middle Ages, **Beguines** emerged as a distinctive institution in the Low Countries, and **religious orders** of women have served as teachers, nurses, and dispensers of charity from earliest to contemporary times.

Advances in winning entry into the professions and obtaining civil and political rights came slowly. Inroads were made first in **education**. Creation of the Association pour l'Enseignement professionel des Femmes, founded under the impetus of alderman Jonathan **Bischoffsheim** in 1863, was followed by establishment of Belgium's first nonsectarian school for girls, which opened in 1864 under the direction of Isabelle Gatti de Gamond (1839–1905). In 1880, the first women students were admitted to the **Université libre de Bruxelles**. Madeleine Gevers-Dwelshauvers (1897–1994) became the first female professor at the university in 1925. César De Paepe (1842–1890) established the first Belgian degree-granting nonsectarian nursing school in Brussels in 1887.

Denied a request to take the oath to practice law, an embittered **Marie Popelin** founded the Ligue belge du Droit des Femmes in 1892 to press for wider civil rights. Her cofounders included Louis Frank, Léonie and **Henri La Fontaine**, and Isabelle Van Diest. Van Diest (1842–1916), the first woman physician in Belgium, settled in Brussels in 1884, where she practiced until shortly after the turn of the 20th century. The Fédération belge pour le Suffrage féminin was founded in 1913 by **Louise van den Plas** and Jane Brigode.

Women won admittance to the bar in 1920, by which time progress proved steady. The wartime records of women, who played active roles in aid work and served with distinction in resistance movements during **World War I** and **World War II**, propelled the granting of franchise rights. In April 1920, widows or widowed mothers of soldiers killed in combat or civilians killed by the enemy—who did not remarry—and women in the resistance won the vote in national and provincial elections. All women, except prostitutes (*see* SAINT-LAURENT, RUE) and adulteresses, secured the franchise in local elections, and women over 25 were

eligible to run for national legislative offices. They were granted the right to seek communal council seats (February 1921) and posts as **alderman** and **burgomaster** (August 1921).

In November 1921, Marie Spaak-Janson of Brussels, the mother of **Paul-Henri Spaak**, became the first woman to sit in the Senate in occupying a seat for the Socialists. Her father, lawyer Paul Janson (1840–1913), served as a city councilmember (1884 and 1886) and was an active Liberal Party advocate for social justice and suffrage reform in parliament.

Universal suffrage for all women over 21 followed after World War II—on 27 March 1948 for the national House of Representatives and Senate, and on 26 July 1948 for provincial posts. On 28 July 1981, the voting age for men and women was lowered from 21 to 18. Voting is compulsory (since 1893). Women have served in growing numbers in local elected and appointed **government** positions, including, as of 2004, holding four of the nine seats on the city's college of aldermen.

Abortion rights were secured by a law in 1990, allowing legal abortion in Belgium up to 12 weeks of pregnancy. The legislation was adopted without the signature of King **Baldwin I**, who, in an unprecedented act, placed conscience over constitutional duty in abdicating for a day (4 April). *See also* CAVELL, EDITH; HAPS, MARIE-JULIE; KNIP, HENRIETTE; PETIT, GABRIELLE; RONNER, ALICE EMMA HENRIETTE.

WORLD'S FAIR OF 1888. The Exposition universelle et internationale held in Brussels in 1888 was the first of the world expositions held in the city. The **fair** took place on the grounds of the Parc du **Cinquantenaire**, the same site that served as the locale for the national exposition of 1880.

The fair was noteworthy for the novel program introduced by one of its promotors, Léon Somzée, an engineer and a deputy for Brussels in the Chamber of Representatives. A series of 3,000 questions were posed to specialists from the various participating countries in fields such as commerce, industry, and science. Responses were overseen by special commissions made up of scientists and technicians and the answers were presented in the form of drafted reports or, in practical form, through newly created machines, instruments, or devices.

The exposition failed to fulfill expectations with disappointing attendance numbers caused largely by ongoing social disturbances. Demands for universal male suffrage and amelioration of economic grievances led to widespread riots in 1886 that were bloodily suppressed and left lingering incendiary sentiments.

WORLD'S FAIR OF 1897. National pride spurred government officials to hold a world's fair at Brussels in 1897 to showcase the international economic prowess of Belgium, which ranked fifth among the world's nations in volume of foreign commerce.

Located in the Parc du **Cinquantenaire**, the Exposition Internationale de Bruxelles also featured a colonial affairs exhibition in **Tervuren** that served as the foundation for the Musée royal de l'Afrique centrale (Royal **Museum** of Central Africa). Torrential rains delayed construction and forced postponement of the opening date from 24 April to 10 May. For several weeks thereafter the fair remained unfinished with no water in the ornamental fountains and electrical lighting, a novel feature, incomplete.

The fair featured over 10,000 exhibits from 30 nations, of which 22 were represented officially. There were approximately 3,000 exhibits from France, the largest foreign participant. Similar to 1888, a competition was offered by the Belgian government in which prize money was offered for answers to some 400 questions posed in seeking solutions to problems relating to exhibits. They ranged from the social, such as an educational program to prevent alcohol abuse among students, to the technical, such as a system of frostproof water hydrants for use on highways.

Popular features of the exhibition included the Brussels kermesse, a reconstruction of the old city replete with a 14th-century wall, a Renaissance-style gate designed by **Paul Saintenoy**, and reproductions of three famous city fountains—the **Manneken-Pis**, the Spitter (le Cracheur), and the Three Virgins (les Trois Pucelles). The Congo Free State, a personal possession of King **Leopold II**, featured a model native village, and an alpine exhibit employed special technical effects to allow visitors to experience an actual mountain excursion.

The fair closed on 8 November after having attracted some 6 million visitors.

WORLD'S FAIR OF 1910. The idea for a world's fair to follow those of 1888 and 1897 was first broached at the closing banquet of the latter when sentiment was expressed for a fair to celebrate the 75th anniversary of Belgian independence. An exposition was held that year (1905) in Liège followed by that of Brussels in 1910.

The Exposition universelle et internationale of 1910 confirmed Brussels role as a major host city of international expositions. Located southeast of the city on a site situated southwest of the **Solbosch** Park and northwest of the **Bois de la Cambre**, the exhibition was built at a cost of 18 million Belgian francs, of which some sums were raised by a national lottery. The fair was linked to Brussels by a **tram**line, whose construction promoted the subsequent development of neighboring districts. A series of narrow gauge tramways serviced the interior of the fairgrounds.

The exhibition opened on 23 April and featured attendance by King **Albert** I and Queen **Elisabeth**, who arrived in a gala coach escorted by squadrons of the civic guard. Twenty-one nations participated.

The city of Brussels furnished exhibits featuring pictorial works of art and models of urban development plans. The neobaroque architectural style dominated in the design of the pavilions. A vast machine hall exceeded the total floor space in use at the Paris exhibitions of 1889 and 1900. Exhibits were not arranged in the traditional manner by broad categories (raw materials, machinery), but rather by functional groups, which totaled 22 and included education, electricity, engineering, agriculture, mining, textiles, women's labor, and the armed forces. For the first time at a Belgian fair, a salon of letters featured manuscripts and books by **Dutch**- and **French**-language authors.

Distinguished visitors included ex–U.S. president Theodore Roosevelt, Prince Albert of Monaco, and Kaiser Wilhelm II of Germany.

On 14 August, after most of the visitors had left, a fire broke out near the central gallery and spread rapidly to British exhibits, the city of Paris pavilion, a French restaurant, the executive committee offices, the race track, wild animal enclosures, and the Brussels kermesse, a reproduction of an old city district. The flames were extinguished after several hours and there were no fatalities. The fire did raise public awareness of the fair. It also revealed the inefficiency of the fire services in the metropolitan area. Efforts to put out the blaze were hampered by the lack of standardized equipment employed by the fire departments of the several different **communes** that contributed to the fire-fighting effort (*see* FIREMEN).

The exhibition closed on 8 November having drawn 13 million visitors, including approximately 1 million foreigners.

WORLD'S FAIR OF 1935. The Exposition universelle et internationale of 1935 was the largest of the expositions to date to be held in Belgium. The initiative for the fair began in 1922 with the creation of a committee brought about largely at the urging of **Burgomaster Adolphe Max**. An organizing body was incorporated in 1925 and 20 million Belgian francs raised. Additional sums were secured by a national lottery and government subsidies. King **Albert I** served as patron of the project.

A site was approved and a law of 29 July 1927 authorized the state to cede to the city 125 ha (250 acres) on the **Heysel** plateau in **Laeken**. The city undertook to construct the avenue des Croix du Feu, widen the avenue Van Praet, and dig a roadway under the avenue de la Reine opposite the Royal Church of Laeken to secure access to the grounds. The **Stade de Heysel** was built in 1930.

The fair opened officially on 27 April with the royal family in attendance. Luxurious **parks**, gardens, fountains, and an artificial lake dotted the grounds. Six small trains traversed the fair. No one architectural style dominated among the buildings constructed, although a definite art deco atmosphere prevailed. The monumental Palace contained the bulk of Belgian exhibits and a Palace of Science comprised the Planetarium, seating 500, featuring a reproduction of the movement of the stars, and the Alberteum, a physics exhibit. The Palace of Art, constructed of permanent materials, housed the collection "Five Centuries of Art 1400–1900" that proved immensely popular, with works by Marc Chagall, Henri Matisse, and Pablo Picasso, among others. An international film festival was held, and an early demonstration of television was featured.

Twenty-five countries displayed exhibits in national pavilions while those that did not build separate facilities, such as Germany and the United States, were housed in the international hall.

Obligatory for fairs in Brussels by 1935, an "Old Brussels" (Au vieux Bruxelles) was constructed to reproduce a district of the city from the time of **Charles of Lorraine**. The city of Brussels erected a pavilion and works of Brussels painters as well as tapestries assembled from many museums were on display.

The fair closed on 6 November having attracted some 20 million visitors. *See also* PARC DES EXPOSITIONS.

WORLD'S FAIR OF 1958. The World's Fair of 1958 was the first major world's fair of the post–**World War II** years and the first since the 1939–1940 New York World's Fair. In keeping with earlier Belgian expositions, it was intended to highlight and promote economic growth in Belgium and its overseas territories. At the same time, the fair had as its overarching theme the beneficial use of the power released by the atom. However, postwar global political realities overshadowed much of the fair's intended purposes. As a venue where contrasting visions of capitalist and communist systems were showcased, it became a world stage on which cold war rivalries were manifested.

The Exposition universelle et internationale de Bruxelles was first proposed in 1947, and promoters, including Belgian mining and metallurgy firms, had set 1955 as the year the fair would be held. However, the Korean War (1950–1953) disrupted global financial markets and raised international political tensions, which forced a postponement.

Financed by the Belgian government and various corporations, the exposition was supervised by a standard organizing entity with a director general and commissioner general. The 1935 fairgrounds at **Heysel** were chosen as the site and adjacent land from the royal park at **Laeken** was acquired to enlarge the area by almost 50 percent. Situated on nearly 1,200 ha (3,000 acres) of rolling parkland, the fair included a one-third mile long concrete viaduct to carry passengers from the edge of the park to the center of the grounds. An overhead cable car system and motorized ground transportation vehicles connected the venues.

The fair opened on 17 April 1958. Its centerpoint, situated at the crossroads of four major arterial avenues, was the **Atomium** sphere, the fair's symbol that afforded commanding views of the grounds and the city of Brussels beyond. The fair's exhibits were arranged in three main sections—Belgium and the Belgian Congo, foreign nations, and an amusement area. Ten gates gave access to the fair. A Hall of International Science housed exhibits that promoted the benefits of theoretical research and international cooperation in scientific study. Science was omnipresent. In the electrical energy pavilion a consortium of Belgian industries displayed models of nuclear reactors, and the Soviet Union exhibited *Sputnik*. Optimism reigned at the fair. The virtues of Belgian colonial rule were touted, and exhibitors stressed the need to direct technology toward peaceful uses.

Exhibition halls displayed an array of modernist styles following no rigid formulas. There were 39 official foreign participants, including Vatican City, the first time the city-state entered a world's fair. The United States and the Soviet Union vied with each other in proclaiming the virtues of their respective social and economic systems. Located diagonally across from each other, the pavilion of the former featured modern art and American daily life displays while the latter was filled with technical and industrial exhibits.

Amusements included a reproduction of a typical Belgian village at the turn of the 20th century, Walt Disney's Circarama, and an interplanetary rocket journey in the Jardin des Attractions that transported riders on a trip to Mars.

Construction of the fairgrounds and infrastructure provided significant employment for idle metropolitan workers. The city gained 48 km (30 mi.) of new roadways and 8 km (5 mi.) of tunnels as well as added parkland. The Atomium became a permanent addition to the city's skyline, an enduring symbol of Brussels, and a lasting reminder of the fair. Many prefabricated buildings were disassembled and reconstructed as permanent structures elsewhere in Belgium and Europe.

The 1958 exhibition closed on 19 October after having drawn nearly 42 million visitors.

WORLD TOUR. The World Tour in **Laeken** was meant to imitate the World Tour designed by Parisian architect Alexander Marcel (1860–1928) for the Paris Exposition of 1900. Inspired by King **Leopold II**, it was never completed owing to financial shortfalls and problems in securing property rights. Three sections of the project were completed: the Fontaine de Neptune (Neptune Fountain); the pavillion Chinois (Chinese Pavilion), completed by Marcel in 1909; and the Tour Japonais (Japanese Tower), a Buddhist pagoda erected in 1901–1904 and whose porch formed a part of the Paris original.

WORLD TRADE CENTRE. Located northwest of the **Gare du Nord**, the World Trade Centre comprises three high-rise office towers. Work began in 1968 and involved large-scale demolition of older buildings and relocation of residents. Eight building complexes have been planned, all over 30 storeys high. It is part of an area of skyscrapers dubbed by some the Manhattan district of Brussels, plans for which

were approved by a decree of 17 February 1967. Urban preservationists have decried the development in characterizing it as a classic example of **brusselization**. **See also** VANDEN BOEYNANTS, PAUL.

WORLD WAR I. Germany violated the neutrality of Belgium on 4 August 1914. Belgian troops had been mobilized on 3 August, and troops of the first and second regiments of grenadiers left the Prince Albert barracks on the rue des **Petits Carmes**. On 17 August the royal family fled Brussels. On 19 August Karl von Bülow notified **Burgomaster Adolphe Max** of the imminent arrival of German troops of the Second Army. On 20 August Max negotiated with emissaries at the Baudouin military barracks on the place Dailly. Requisition orders were given to city authorities. At 14:30 hours on 21 August the bulk of German troops entered Brussels along the chaussée de Louvain.

The occupiers would deal with only the burgomaster of Brussels, forcing area municipal authorities to coordinate relief efforts and administrative tasks. Max was arrested five weeks later and other officials followed—Maurice Lemmonier in May 1917 for nondelivery of barbed wire; Émile Jacqmain for refusing to close the schools; Louis Steens for willful resistance. Steens fought pro-Flemish policies; on 26 January 1918 occupation authorities prepared to hoist imperial German banners on the balconies of the **Hôtel de Ville** and the **Maison du Roi** to celebrate Kaiser Wilhelm II's birthday when Steens delivered to them the flag poles that had been broken.

Provisioning residents proved a major concern. Grain stocks were requisitioned and distributed to bakers and an intercommunal cooperative agency established communal stores to supply basic foodstuffs. The agency later worked with the Comité national de Secours et d'Alimentation, which funneled provisions from the Commission for Relief in Belgium, the agency headed by Herbert Hoover that largely saved Belgium from starvation. Soup kitchens fed 60,000 residents. Still, malnutrition and tuberculosis were rampant.

Fines levied by the Germans burdened the city with debt. Resistance was ongoing—clandestinely with the appearance of underground newspapers and acts of sabotage, and openly with defiance by city authorities of German orders. In April 1915, city officials refused to pay for repairs on national and provincial roads; in November 1916, they balked at delivery of lists of the unemployed, used to secure forced labor in Germany. Patriotic demonstrations on 15 No-

vember 1915 at the collegiate church of **Saints-Michel-et-Gudule** and the church of **Saint-Jacques-sur-Coudenberg** were met with closure of public establishments and a curfew.

All construction projects were stopped. Private autos, motorcycles, and bicycles were prohibited and pigeon fanciers were compelled to keep the birds caged. Officials who were arrested or dismissed were replaced by German appointees. The division of the country into north and south in 1917, with Brussels as the capital of the **Dutch**-speaking north, led to administrative paralysis—high-level officials resigned and **French**-speaking authorities refused to move to Namur, the capital of the southern region.

On 22 November 1918, King **Albert I** and Queen **Elisabeth** were met at the porte de Flandre by Adolphe Max, who had returned from Germany on the 17th. Belgian troops entered the city to wild acclaim. *See also* BAUCQ, PHILIPPE; CAVELL, EDITH; PETIT, GAB RIELLE; VILLALOBAR, RODRIGO; WHITLOCK, BRAND.

WORLD WAR II. The forces of Germany's Third Reich launched a surprise attack on Belgium on 10 May 1940. Air raid sirens rang in Brussels and antiaircraft guns opened fire at 5:17 A.M. Bombs fell at **Woluwe-Saint-Pierre**, **Etterbeek**, **Evere**, and **Schaerbeek**, and, on 11 May, they were dropped in the vicinity of the railway stations of **Nord**, **Midi**, and Schaerbeek. Water and gas conduits were laid bare on the rue du Progrès. By 12 May the city was largely deserted—only a few **trams** ran, schools closed, and a large percentage of the inhabitants fled south and west. British troops crossed Brussels toward the east and recrossed the city on 16 May, when the bridges across the **Willebroeck** and **Brussels-Charleroi** canals were blown. Brussels was declared an open city and the German Sixth Army under General Manfred von Reichenau entered in the late afternoon of 17 May. Adolf Hitler came to the city on 1 June.

Following the Belgian surrender of 28 May, refugees returned slowly and daily life grew increasingly harsh with the object becoming one of simple survival as the war progressed. The citizenry endured rationing, conscription for work in Germany, ubiquitous identity checks, and factory closures. The **Université libre de Bruxelles** closed. The only means of locomotion were walking, bicycling, and using the trams, many of which were requisitioned and sent to Germany.

In an effort to secure sympathetic administrators, the occupying authorities issued a decree lowering the age limit of municipal officials,

replacing **aldermen** with fascist collaborators. **Burgomaster Joseph van de Meulebroeck** was dismissed on 1 July 1941 for refusing to deliver the oath of office to new officials. On 24 September 1942, a promulgation was issued creating Greater Brussels (Gross Brüssel), an amalgamation of the 19 **communes** of the **agglomeration**. Jean Grauls, governor of the province of Antwerp, was appointed burgomaster of the grouping. A policy of promoting **Dutch**-language interests was pursued using propaganda employing slogans such as "Brussels, Flemish territory to be reconquered."

Early in the occupation, the Germans strove to present a favorable image. In the summer of 1940 concerts by regimental bands at the place de **Brouckère** and place **Rogier** were regularly held. Still, resistance slowly coalesced. A demonstration on 11 November 1940 at the tomb of the unknown soldier was broken up, and, after several attacks against Germans on 2 January 1943, sanctions were imposed. **Theaters** and concert halls were closed, sports matches canceled, and nighttime tram service suspended. The sanctions were lifted on 29 January.

Collaborationists were countered by resisters. The newspaper *Le pays réel*, the organ of **Rexism**, was met by such clandestine publications as *La Libre Belgique* and *La Voix des Belges*, among others. SS brigades Flanders and Wallonia marched through the city streets. Jewish residents were deported. Underground groups, such as the Armée secrète and the Front de l'Indépendance, the latter based in Schaerbeek, printed literature, engaged in sabotage, sheltered and evacuated **Jews** and downed Allied flyers, and, near war's end, fought in the streets.

Fleets of Allied bombers and fighters in the skies overhead became a regular sight as the war progressed. Brussels was bombed by both sides. Following the occupation, English bombs fell on the rue **Antoine Dansaert** on 18–19 August 1940, killing seven. Bombings occurred on 7 September 1943, when a formation of the U.S. Eighth Air Force accidentally bombed **Ixelles** killing 342 people, on 10 April 1944, and on 2, 8, and 11 May 1944, on the last of which the rail stations and port were damaged.

Brussels was liberated on 3 September 1944 by the first battalion (infantrymen) and the second battalion (armor) of Welsh Guards. Wildly joyful celebrations broke out, which were repeated at war's end on 8 May 1945 (V-E Day). *See also* RAINDORF, MAURICE.

WOUTERS, RIK (1882–1916). Rik Wouters was born in **Mechelen** on 21 August 1882. He studied at the Académie des Beaux-Arts in his native town and went to Brussels in 1902 to study under **Charles van der Stappen**. At first a sculptor, he became a painter in 1911. Much impressed by impressionism, Wouters exhibited his works at the Galerie Georges Giroux in 1911. Mobilized at the outset of **World War I**, he was interned in the Netherlands on 19 October 1914, and he died of cancer in Amsterdam on 11 July 1916.

WYNS DE RAUCOUR, JEAN-FRANÇOIS (CHEVALIER) (1779–1857). Born in Brussels on 6 November 1779, Jean-François Wyns de Raucour served as a lawyer during the **French regime** and later as a member of the provincial council of **Brabant** and an **alderman** on the communal council of Brussels. He was appointed **burgomaster** of Brussels on 15 June 1841. During his mandate, the city negotiated an agreement transferring furnishings, art collections, medals, and manuscripts to the Belgian state in return for annual monetary payments. The church of **Sainte**-**Marie** and the **Galeries Saint**-**Hubert** were constructed during his term in office and plans were drafted for the place du Congrès. He stepped down as the city's third burgomaster on 20 September 1848, and he died in Brussels on 4 January 1857.

– Y –

YSAŸE, EUGÈNE (1858–1931). Born in Liège on 10 July 1858, Eugène Ysaÿe studied in Liège, Brussels, and Paris. A violinist, composer, conductor, and teacher, Ysaÿe gave first performances of sonatas by César Franck, Guillaume Lakeu, and Ernest Chausson. He was a professor at the Conservatoire (1886–1898) and founded the Société symphonique des Concerts Ysaÿe in 1896. The Concerts Ysaÿe, which were held until 1923, introduced the works of César Franck to Belgium.

Ysaÿe wrote operas in the Walloon dialect. He died in Brussels on 12 May 1931. The Concours International Ysaÿe was created by Queen **Elisabeth** in 1937. It became the Concours International Reine Elisabeth in 1951. *See also* MUSIC.

– Z –

ZAVENTEM. The commune of Zaventem, located 12 km (8 mi.) northeast of Brussels in the province of Flemish **Brabant**, is the site of Brussels National Airport (Bruxelles National, Brussel Nationaal). The earliest facility was built in 1944 on the side of the airfield located in the **commune** of Melsbroek. On the occasion of the **World's Fair of 1958**, a terminal was opened in May opposite Melsbroek in Zaventem. A new terminal, adjacent to the 1958 building, was opened officially on 14 December 1994 and a new "A" pier became operational on 16 May 2002. Located on 1,245 ha (3,113 acres) of land, the airport boasts three runways. A spate of armed robberies in 2001 led to a dozen European air carriers refusing to carry high-value cargo through the airport. The airport counted approximately 22 million arriving and departing passengers in 2000, 99.9 percent of them international travelers, and numbers are forecast to grow at an annual rate of 3.9 percent to reach 31 million in 2010. In 2003, the major passenger airline serving Brussels was Virgin Express. *See also* EVERE.

ZENNE. *See* SENNE.

ZINNEKE. A term meaning "bastard" or "mongrel" in the ***bruxellois*** dialect, *zinneke* is a word that is used to denote the bilingual, multicultural character of Brussels. Employed as an expression of pride, *zinneke* was a central theme of the Brussels 2000 festivities, celebrating the city as that year's cultural capital of Europe. A *zinneke* festival featuring cultural events and performances, including **music** and dance, is held in May.

ZWANZE. A dialect word in ***bruxellois***, *zwanze* (verb, *zwanger*) denotes a self-deprecating, sharp-edged humor that has become a characteristic, defining trait of residents. While it can be delivered in a derisive tone, *zwanze* is directed as much at locals as at everyone else and it is invariably good-natured. The word derives from *schwanze*, Yiddish for "penis" or "tail."

The residents of Brussels have been characterized as possessing distinguishing traits that include being straightforward and honest, modest and tending toward introspection, guarded with strangers while at the same time hospitable, stubborn in defense of their prerogatives, and given to a materialistic and individualistic nature.

The Nineteen Communes of the
Brussels Capital Region

Commune	Area (sq. km)	Population	
Anderlecht/Anderlecht	17.7	87,920	(1995)
Auderghem/Ouderghem	10.5	28,964	(2000)
Berchem-Sainte-Agathe/			
Sint-Agathe-Berchem	2.9	19,033	(2001)
Bruxelles/Brussel	32.6	133,859	(2000)
Etterbeek/Etterbeek	3.1	39,370	(2000)
Evere/Evere	5.0	30,314	(1997)
Forest/Vorst	6.2	45,577	(1995)
Ganshoren/Ganshoren	2.5	20,140	(2001)
Ixelles/Elsene	31.0	72,461	(1998)
Jette/Jette	5.0	38,855	(1995)
Koekelberg/Koekelberg	1.2	16,334	(2000)
Molenbeek-Saint-Jean/			
Sint-Jans-Molenbeek	5.9	73,696	(2001)
Saint-Gilles/Sint-Gillis	2.5	44,053	(2001)
Saint-Josse-ten-Noode/			
Sint-Josse-ten-Noode	1.1	22,319	(2000)
Schaerbeek/Schaarbeek	8.1	106,642	(2000)
Uccle/Ukkel	22.9	74,592	(2000)
Watermael-Boitsfort/			
Watermaal-Bosvoorden	12.9	24,543	(1995)
Woluwe-Saint-Lambert/			
Sint-Lambrechts-Woluwe	7.2	47,077	(2000)
Woluwe-Saint-Pierre/			
Sint-Pieters-Woluwe	8.9	37,741	(2000)

Appendix B

Population of the City of Brussels, ca. 1400–2000

Year	Population
ca. 1400	ca. 20,000
1464	ca. 39,000
1755	57,370
1800	66,297
1831	99,522
1866	157,905
1900	183,686
1930	200,433
1947	184,838
1970	161,080
1988	135,979
1995	135,681
2000	133,859

Appendix C

Burgomasters of Brussels, 1830–Present

Nicolas-Jean Rouppe	1830–1838
Guillaume Van Volxen	1838–1841
Jean-François Wyns de Raucour	1841–1848
Charles de Brouckère	1848–1860
André-Napoléon Fontainas	1860–1863
Jules Victor Anspach	1863–1879
Félix Vanderstraeten	1879–1881
Charles Buls	1881–1899
Émile De Mot	1899–1909
Adolphe Max	1909–1939
Frédéric-Joseph Van de Meulebroeck[1]	1939–1956
Lucien Georges Cooremans	1956–1975
Pierre Van Halteren	1975–1983
Hervé Brouhon[2]	1983–1993
Michel Demaret	1993–1994
Freddy Thielemans	1994
François-Xavier de Donnéa	1995–2000
Marion Lemesre	2000–2001
Freddy Thielemans	2001–

[1]Van de Meulebroeck was dismissed from office by the German occupying authorities on 1 July 1941. He was replaced by Jules Coelst. On the establishment of a "Greater Brussels" (Gross Brüssel), encompassing the 19 communes, on 24 September 1942, Jan Grauls was appointed burgomaster (28 September). Greater Brussels was abolished and Van de Meulebroeck returned to his post on 4 September 1944.

[2]Hervé Brouhon died on 19 April 1993. André Gobert completed the term of Brouhon.

Appendix D

Minister-Presidents of the Brussels Capital Region

Charles Picqué	1989–1999
Jacques Simonet	1999–2000
François-Xavier de Donnéa	2000–2003
Daniel Ducarme	2003–

Appendix E

The Nine Nations

Nation	Member Trades*
Our Lady (Notre-Dame, Onze-Lieve-Vrouw)	butchers, saltwater fishermen, vegetable dealers, goldsmiths
Saint Peter (Saint-Pierre, Sint-Pieter)	tanners, belt makers, cobblers, shoemakers, glove makers, purse makers
Saint John (Saint-Jean, Sint-Jan)	blacksmiths, boilermakers, cutlers, chair makers, ceiling plasterers
Saint Nicholas (Saint-Nicolas, Sint-Niklaas)	harnass makers, furriers, spur makers, stonecutters, carpenters
Saint Géry (Saint-Géry, Sint-Goorik)	tailors, stocking makers, old clothes' dealers, barbers, embroiderers
Saint Christopher (Saint-Christophe, Sint-Christoffel)	dyers, shearers, darners, journeymen dyers
Saint Laurence (Saint-Laurent, Sint-Laurens)	wool weavers, launderers, cotton weavers, tapistry weavers
Saint Gilles (Saint-Gilles, Sint-Gillis)	haberdashers, boatmen, fruit dealers, tinsmiths, dealers in fat, freshwater fishermen
Saint James (Saint-Jacques, Sint-Jacob)	bakers, millers, brewers, cabinetmakers, roofers, barrel makers, tavern keepers and/or wine merchants

*list not inclusive.

Division of Residents According to Language Used (in percentages) (censuses 1910–1947)

	1910		1920		1930		1947	
	F	D	F	D	F	D	F	D
Anderlecht	17.4	37.8	15.6	30.1	19.2	26.2	21.6	16.7
Auderghem	14.9	49.9	18.5	20.1	32.3	18.0	36.6	9.0
Berchem Sainte-Agathe	4.2	72.0	8.3	49.5	22.00	33.0	22.6	19.3
Brussels	26.7	16.4	32.8	8.2	33.6	12.9	35.3	9.6
Etterbeek	33.4	19.8	42.0	11.5	50.0	8.0	47.3	4.5
Evere	7.4	59.0	9.6	50.4	14.5	37.5	20.3	21.8
Forest	32.5	21.6	39.0	13.1	43.5	9.3	43.7	5.6
Ganshoren	9.8	69.0	15.9	50.6	19.0	47.1	25.3	20.1
Haren	2.1	79.8	4.2	78.1				
Ixelles	54.0	9.2	58.3	4.3	63.1	4.2	57.9	2.8
Jette	12.2	52.4	13.1	43.6	19.7	27.8	23.6	15.5
Koekelberg	13.9	44.7	15.6	35.8	19.3	23.3	21.4	13.9
Laeken	13.5	36.3	17.2	20.4				
Molenbeek-Saint-Jean	15.8	34.2	15.5	26.7	18.8	26.9	19.1	16.6
Neder-over-Heembeek	1.9	77.5	2.0	65.1				
Saint-Gilles	38.6	9.0	45.4	8.2	49.9	5.6	48.4	3.4
Saint-Josse-ten-Noode	33.0	10.5	38.9	10.7	40.0	6.1	36.4	5.9
Schaerbeek	25.4	16.5	31.8	10.0	40.3	9.8	36.4	6.7
Uccle	21.5	33.6	29.0	20.1	38.6	12.7	41.4	6.6
Watermael-Boitsfort	23.2	31.0	29.2	18.7	40.1	12.7	42.4	6.7
Woluwe-Saint-Lambert	22.9	43.2	26.9	29.5	37.6	19.0	43.0	9.4
Woluwe-Saint-Pierre	20.5	50.3	29.0	30.7	38.4	34.2	37.1	11.3

Source: Frank Logie, "Ruimtelijke spreiding van de Nederlandstalige bevolking in Brussel Hoofd-stad," *Taal en Sociale Integratie* 3 (1981). In Serge Govaert, *Bruxelles en capitales, 1958–2000: De l'expo à l'euro* (Brussels: De Boeck Université), 28.

Appendix G

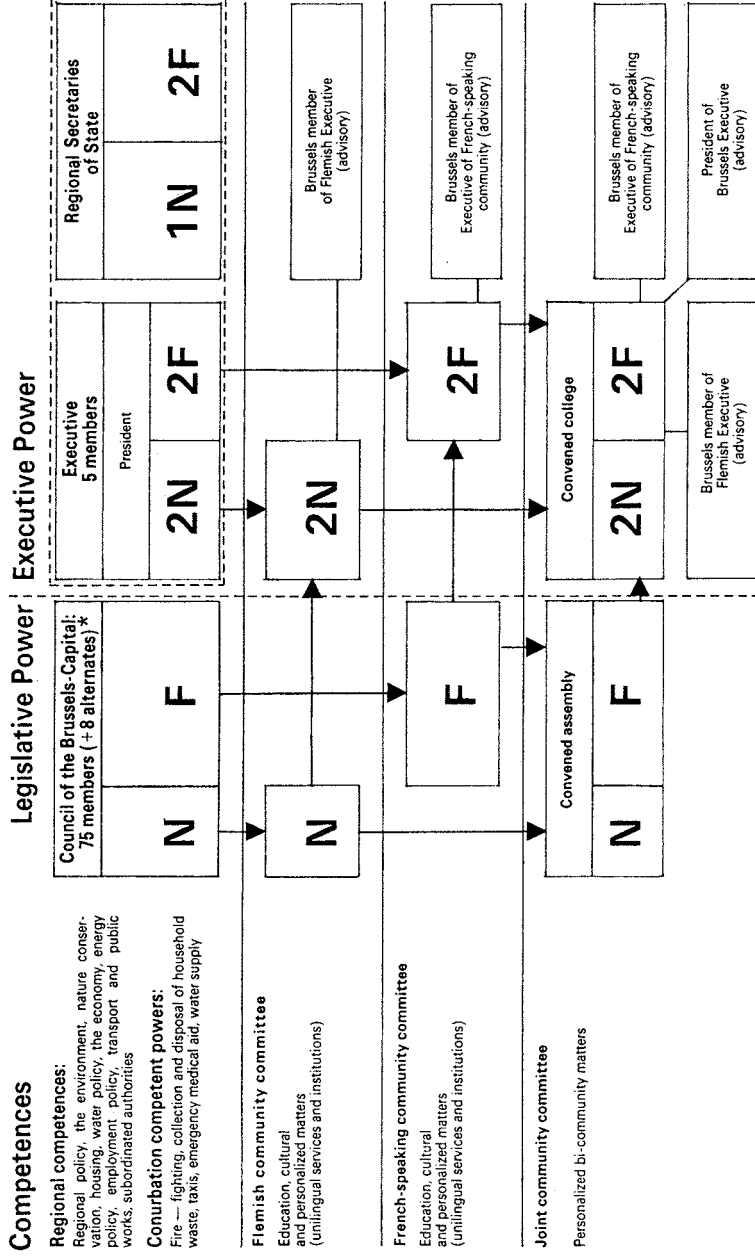# Government of the Brussels Capital Region

Competences

Regional competences:
Regional policy, the environment, nature conservation, housing, water policy, the economy, energy policy, employment policy, transport and public works, subordinated authorities

Conurbation competent powers:
Fire — fighting, collection and disposal of household waste, taxis, emergency medical aid, water supply

Flemish community committee

Education, cultural
and personalized matters
(unilingual services and institutions)

French-speaking community committee

Education, cultural
and personalized matters
(unilingual services and institutions)

Joint community committee

Personalized bi-community matters

Legislative Power | Executive Power

Council of the Brussels-Capital:
75 members (+8 alternates)*

N	F

Executive 5 members

President

2N	2F

Regional Secretaries of State

1N	2F

Brussels member
of Flemish Executive
(advisory)

N

2N

F

2F

Brussels member of
Executive of French-speaking
community (advisory)

Convened assembly

N	F

Convened college

2N	2F

Brussels member of
Executive of French-speaking
community (advisory)

Brussels member of
Flemish Executive
(advisory)

President of
Brussels Executive
(advisory)

* 89 members as of 2004; N = Dutch language; F = French language

Bibliography

There exist few general histories of Brussels in English. A history of the city from its origins to the Spanish regime is found in Ernest Gilliat-Smith's *The Story of Brussels*. Although very dated, the account is a lively read and ranges widely over events, personages, and notable landmarks, which undoubtedly accounts for the many reprints since its original publication in 1906. Recent works include *Brussels* by Andre de Vries, which provides an overview of highlights in stressing the city's literary and cultural history, and *Brussels*, edited by Claire Billen and Jean-Marie Duvosquel, which is a translated volume. Material on Brussels together with a detailed bibliography is found in Robert Stallaerts's *Historical Dictionary of Belgium*. Books written in English on selective subjects also remain limited. Most numerous are those dealing with art and culture, notably *Brussels*: *Fin-de-si*è*cle* by Philippe Roberts-Jones and *Brussels*: *The Art of Living* by Piet Swimberghe and Jan Verlinde.

Historians of Brussels have labored under the handicap of the loss of much of the city's earliest archival records, destroyed in the bombardment of 1695. However, the city has benefited from a succession of excellent archivists from the 19th through the 20th centuries. Alphonse Wauters and Alexander Henne's *Histoire civile, politique et monumentale de la ville de Bruxelles*, published in five volumes (1843–45), and Wauters's *Histoire des environs de Bruxelles* (1851–57), available in reprints, endure as monumental studies and remain indispensable, with the exception of volume 1 of the *Histoire de la Ville* on the city's origins, which has largely been discredited. Paul Bonenfant labored to correct the historical account of the city's beginnings. Mina Martens's *Histoire de Bruxelles* offers an excellent one-volume study of the city's history to the mid-1970s. The collection of booklets published by the Brussels Capital Region in the series "Bruxelles, Ville d'art et d'histoire/Brussel, Stad van

Kunst en Geschiedenis" provides concise, historical accounts of selective locales, including short bibliographies. Published in French and Dutch, some volumes are available in English and Spanish translations.

Primary sources on Brussels are found in the Archives de la Ville de Bruxelles, which contains records of communal council meetings, marriage registers, population statistics, and other documentary evidence from the city's history. Considerable material is also housed at the Bibliothèque royale de Belgique.

Each of the suburban communes also maintains extensive archives, with the exception of Schaerbeek, where a fire ravaged the town hall at the beginning of the 20th century and destroyed the records of the prior periods.

The titles in the bibliography are presented under the following headings:

1. General
    1.1 Atlas, Dictionaries
    1.2 Bibliographies
    1.3 Archives
    1.4 Statistics
    1.5 Yearbooks
    1.6 Websites
    1.7 Guidebooks, Picture Books
2. History
    2.1 General
    2.2 Origins to 1500
    2.3 Spanish Regime
    2.4 Austrian Regime
    2.5 French Regime
    2.6 Dutch Regime
    2.7 Nineteenth Century
    2.8 Period 1914–1945
    2.9 Period 1945–
3. Politics and Administration
4. Economy
5. Cartography
6. Demography
7. Transportation

<div align="center">

1. GENERAL

</div>

1.1 Atlas, Dictionaries

Atlas-Bruxelles-Brussel. Brussels: Éditions Mundaneum, 1944.

Cabry, Y., and S. Demeter. *Atlas du sous-sol de la région de Bruxelles*. Brussels: Ministère de la Région de Bruxelles, 1992.

De Lannoy, Walter. *Sociaal-geografische atlas van Brussel–Hoofdstad/Atlas socio-géographique de Bruxelles-Capitale.* Antwerp: De Sikkel, 1987.

d'Osta, Jean. *Dictionnaire historique* et *anecdotique des rues de Bruxelles*. Brussels: P. Legrain, 1986.

Quiévreux, Louis. *Dictionnaire anecdotique de Bruxelles*. Brussels: Éditions Nelis, 1966.

1.2 Bibliographies

Gerlo, A., and H. D. L. Vervliet. *Bibliographie de l'humanisme des anciens Pays-Bas.* Brussels: Presses universitaires de Bruxelles, 1972.

Pirenne, Henri. *Bibliographie* de *l'histoire de Belgique catalogue méthodique et chronologique des sources et des ouvrages principaux relatifs à l'histoire de tous les Pays-Bas.*

Van den Gheyn, S. J., and Frederic Lyna. *Catalogue des manuscrits de la Bibliothèque royale de Belqique.* 13 vols. Brussels: Lamartin, 1901–48.

Wiener, Lionel. *Bibliographie des théâtres et cinemas de Bruxelles*. Brussels: Van Buggenhoudt, 1925–26.

1.3 Archives

Annales de la Société royale d'Archéologie de Bruxelles. Brussels.
Archives de la Ville de Bruxelles. Brussels.
Pergamini, Charles. *Origines et perennité des archives de la ville de* Bruxelles. Brussels: Société des amis du Musée communal de Bruxelles, 1950.
—— *Les archives historiques de la ville de Bruxelles: Notices et inventaires*. Brussels: Editorial-office, 1943.
——. In*ventaire de archives et documents de la ville de*
Bruxelles. Vol. 1 (1935). Vol. 2 (1937). Vol. 3 (1939). Brussels: Imprimérie industrielle et financière.

1.4 Statistics

BRES. *Indicateurs statistiques bruxellois.* Annual.
Institut national de statistiques. Statistiques financières. Annual.
Institut national de statistiques. Statistiques démographigues. Annual.

1.5 Yearbooks

Annuaire communal, administratif, industriel, commercial. Brussels: Éditions nationales belges.
Anderlecht, 1960–
Auderghem, 1961–
Brussels, 1960–
Etterbeek, 1960– .
Forest, 1960–
Ixelles, 1961–
Jette, 1976–
Molenbeek-Saint-Jean, 1960–
Saint-Josse-ten-Noode, 1977–
Watermael-Boitsfort, 1962–

1.6 Websites

www.bi-tc.irisnet.be   Brussels International Tourism
www.blbe.irisnet.be   Brussels-Europe liaison office

www.bruxelles.be   Official. City of Brussels
www.brussel.be   Official. City of Brussels
www.brucity.be   Official. City of Brussels
www.bruxelles.irisnet.be   Official. Brussels Capital Region
www.brussel.irisnet.be   Official. Brussels Capital Region
www.ccib.irisnet.be   Brussels Chamber of Industry and Commerce
www.expats.com   Brussels and Belgium for expatriates
www.kbr.be   Bibliothèque royale de Belgique/Koninklijke Bib
                              liotheek van Belgiquë/Royal Library of Belgium

1.7 Guidebooks, Picture Books

Abeels, G. *Bruxelles en cartes postales anciennes/Brussel in oude prentkaarten*. Zaltbommel, Netherlands: Europese Bibliotheek, 1972.

Ameeuw, Patrick, et al., eds. *Bruxelles au fil des jours et des saisons.* Lasne, Belgium: ARC, 2001.

Baedeker's Brussels. Basingstoke, U.K.: AA Publishing, 2000.

Brussels, Capital of Europe. Ghent: Snoeck, Ducaju, and Zoon, 1994.

De Braeckenier, A. J. D. *Guide fidèle de Bruxelles, ou noms et demeures des tous les négociants marchands, fabricants, etc. les gens des arts, et généralement de tous les états et métiers établis* à *Bruxelles, rédigés alphabétiquement. À l'année 1804.* Brussels: author, 1804.

de Dijn, Rosine, and Siegfried Himmer. *De Grote Markt van Brussel*. Eupen, Belgium: Grenz-Echo, 1997.

Defosset, Léon. *Aimer Bruxelles.* Brussels: Arts et Voyages, 1980.

Depretre, Dominique. *Brussels*. Brussels: Éditions du perron, 2003.

Des Marez, Guillaume. *Guide illustré de Bruxelles: Monuments civils et religieux.* Brussels: Touring Club royal de Belgique, 1979.

Dexia Banque. *Le peintre et l'arpenteur: Images de Bruxelles et de l'ancien duché de Brabant*. Brussels: Dexia Banque, 2000.

Goedleven, Edgard. *De Grote Markt van Brussel.* Tielt, Belgium: Lannoo, 1993.

The Green Guide: Brussels. Paris: Michelin Travel Publications. Updated annually.

Guicciardini, Lodovico. *Description of the Low Countreys.* Norwood, N.J.: Walter J. Johnson, 1976 [1593].

Mason, Antony. *Brussels, Bruges, Ghent, Antwerp.* London: Cadogan Guides, 1995.

Merckx, Paul. *Brussel-Bruxelles-Brussels-Brüssel*. Brussels: Federale Voorlichtingsdienst, 1994.

Merckx, Vincent, and Georges-Henri Dumont. *A Portrait of Brussels.* Brussels: Merckx, 2002.

Muscat, Kathy, ed. *Inside Guide: Brussels*. 3rd ed. London: APA Publications, 2001.

2. HISTORY

2.1 General

Bernaerts, Aimé, and Roger Keruyn de Marcke ten Driessche. *Les noms des rues* à *Bruxelles. Leur histoire, leur signification, leur sort.* Brussels*:* Éditions de Visscher, 1951.

Billens, Claire, and Jean-Marie Duvosquel, eds. *Brussels*. Antwerp: Mercatorfonds, 2000.

Carnoy, Albert Joseph. *Origine des noms de lieux des environs de Bruxelles.* Brussels*:* A. Bieleveld, 1930.

de Ridder, Paul. *Brussels: History of a Brabant City*. Trans. by Lieven Deprettere. 2nd ed. Ghent: Stichting Mens en Cultuur, 1997.

de Vries, André. *Brussels*. New York: Interlink Publishing, 2003.

Dumont, Charles-H., and Andre Uyttebrouck, eds. *Bruxelles, mille ans de vie quotidienne.* Brussels: La Renaissance du Livre, 1979.

Goodleven, Edgar. *La Grand-Place de Bruxelles: Au coeur de cinq siècles d'histoire*. Brussels: Éditions Racine, 1993.

Hymans, Louis. *Bruxelles, à travers les ages*. 3 vols. Brussels: Bruylant-Christophe, 1882–84.

Julien, Fr. *Bruxelles: Ses origines, son rayonnement en Belgique et dans le monde.* Tournai: Casterman, 1957.

Martens, Mina. *Histoire de Bruxelles.* Toulouse: Privat, 1976.

Monteyne, André. *Les Bruxellois, un passé peu ordinaire.* Brussels: Vander, 1982.

Saint-Hilaire, Paul de. *La Grand-Place de Bruxelles.* Brussels: Rossel, 1978.

Stallaerts, Robert. *Historical Dictionary of Belgium*. Lanham,Md.: Scarecrow Press, 1999.

Wauters, Alphonse-Jules, and Alexandre Henne. *Histoire civile, politique et monumentale de la ville de Bruxelles.* 5 vols. Brussels: Flateau, 1958–59 [1845].

Weyergans, Frans. *La Grand-Place de Bruxelles.* Brussels: Legrain, 1974.

Vanhamme, Marcel. *Bruxelles. De bourg rurale à cité mondiale*. Brussels: Mercurius, 1968.

——. *Histoire de Bruxelles de la Maison de Bourgogne à 1830*. Brussels: Office de publicité, 1945.

——. *Bruxelles jadis: La ville et les événements historiques tels que les artistes les ont vus*. Antwerp: Mercurius, 1975.

Verniers, Louis. *Bruxelles et son agglomération de 1830 à nos jours.* Brussels: Editions de la Librairie encyclopédique, 1958.

2.2 Origins to 1500

Alvin, Frederic. *Les anciens serments d'arbalétriers et d'archers de Bruxelles, leurs sceaux, leurs médailles et leurs jetons.* Brussels: J. Goemaere, 1901.

Bernard, Claire. "Douaire ou dot de Gerberge, Sont-ils à l'origine de la naissance de Bruxelles?" *Cahiers bruxellois* 3, no. 3 (1958): 169–99.

Bonenfant, Paul. "Le premier gouvernement démocratique à Bruxelles, 1303–1306." *Revue de l'Université de Bruxelles* (1921): 3–31.

———. *Une fondation patricienne pour béguines à Bruxelles au XIIIe siècle.* Brussels: Librairie encyclopédique, 1952.

———. "Les premiers remparts de Bruxelles." *Annales de la Société royale d'archéologie de Bruxelles* 40 (1936): 7–47.

Brusselse Post. *Brussel in de XVe eeuw. Een tentoonstelling in woord en beeld.* Brussels: De Brusselse Post, 1953.

Dickstein-Bernard, C. "Repertoire chronologique et analytique des comptes complets fragments et extraits des comptes communaux de Bruxelles, qui subsistent pour la période antérieure à 1370." *Cahiers bruxellois* 20 (1988): 5–105.

———. *La gestion financière d'une capitale à ses débuts: Bruxelles, 1334–1467.* Brussels: Annales de la Société royale d'archéologie, 1979.

Des Marez, Guillaume. *L'organisation du travail à Bruxelles au XVe siècle.* Brussels: H. Lamartin, 1904.

Favresse, Félicien. *Études sur les métiers bruxellois au moyen âge.* Brussels: Université libre de Bruxelles, 1961.

———. "Les premiers statuts connus des métiers bruxellois du duc et de la ville et note sur ces métiers." *Bulletin de la Commission royale d'histoire* 3 (1946): 37–91.

———. "Les draperies bruxelloises en 1282." *Revue belge de philologie et d'histoire* 33, no. 2 (1955): 295–316.

———. "La petite-draperie bruxelloise, 1416–1466." *Revue belge de philologie* et *d'histoire* 29, no. 2 (1951): 486–96.

———. *L'avènement du régime démocratique à Bruxelles pendant le moyen âge,* 1306–1422. Brussels: Lamartin, 1932.

———. "Le keure bruxellois de 1229, publiée." *Bulletin de la Commission royale d'histoire* 8 (1935): 311–34.

Frère, H. "La datation du premier denier bruxe1lois." *Revue belge de numismatique et de sigillographie* 114 (1968): 75–80.

Gilliat-Smith, Ernest. *The Story of Brussels.* London: Dent, 1906. Reprint 1971.

Godding, Philippe. "La bourgeoisie foraire de Bruxelles du XIVe au XVIe siè-
cle." *Cahiers bruxellois* 7, no. 1 (1962): l–64.
———. "Seigneurs fonciers bruxellois (ca. 1250–1450)." *Cahiers bruxellois* 4,
no. 3 (1959): 194–223.
———. "Liste chronologique provisoire des ordonnances intéressant le droit privé
et péna1 de la ville de Bruxelles, 1229– 1657." *Bulletin de la Commission royale
des anciennes lois et ordonnances de Belgique* 17, no. 4 (1953): 339–400.
———. *Le droit foncier à Bruxelles au moyen âge.* Brussels: Universite libré de
Bruxelles, 1960.
Gorrissen, P. "Les finances de la ville de Bruxelles au XIVe siècle." *Cahiers
bruxellois* 1, no. 3 (1956): 161–94.
Laurent, René. "Les sceaux de Bruxelles (XIIIe–XVIIIe siècles)." *Cahiers
bruxellois* 23, no. 1 (1978): 5–22.
Martens, Mina. *Les chartes relatives à Bruxelles et à l'ammanie 1244–1338 con-
servés aux Archives de la ville de Bruxelles.* Brussels: Th. Clerebout, 1977.
———. *L'administration du domaine ducal en Brabant au moyen âge*,
1250–1406. Brussels: Palais des Académies, 1958.
Meulen, Desire vander. *Liste des personnes et des familles admis aux lignages
de Bruxelles depuis le XIV siècle jusqu'en 1792.* Antwerp: H. Simon, 1869.
Parys, H. C. van. "À propos de l'époque de fixation du nom des sept lignages
bruxellois." *Cahiers bruxellois* 5, no. 3 (1960): 165–20l.
———. "L'admission aux lignages de Bruxel1es." *Cahiers bruxellois* 3
(1958):107–37.
Pirenne, Henri. *Medieval Cities, Their Origins and the Revival of Trade*. Trans.
Frank D. Halsey. Princeton, N.J.: Princeton University Press, 1948.
Rochette, Daniel. "Que savons-nous de l'exploitation de la Forêt de Soignes au
XVe siècle?" *Cahiers bruxellois* 11, no. 1 (1966): 1–12.
Sosson, Jean-Pierre. "L'artisanat bruxellois du métal: Hierarchie sociale,
salaires, et puissances économiques (1360– 1500)." *Cahiers bruxellois* 7, no.
4 (1962): 225–58.
Thibaut de Maisières, M. *Le béguinage de Bruxelles.* Brussels: Phototypie in-
dustrielle belge, 1930.
Vanhamme, Marcel. *Les origines de Bruxelles.* 3rd ed. Brussels: Office de pub-
licité, 1951.
Verniers, Louis. *Un millénaire d'histoire de Bruxelles: Depuis les origines
jusqu'en 1830*. Brussels: Éditions De Boeck, 1965.

2.3 Spanish Regime

Cayron, J. R. "Une attaque contre Bruxelles en 1708: Son échec." *Revue belge
d'histoire militaire* 16 (1966): 345–67.

Gossart, Ernst. *L'auberge des princes en exil: Anecdotes de la cour de Brux-elles au XVIIe siècle*. Brussels: Goemaere, 1943.

Hoc, M. "Un magistrat bruxellois d'Ancien Régime: Frédéric de Marselaer (1584–1670)." *Bulletin trimestriel Crédit communal de Belgique* 87 (1969): 27–35.

Lagrange, E. *Souvenirs d'une famille bruxelloise: Le bombardement de 1695.* Brussels: Lebègue, 1924.

Terlinden, Robert. "Les rapports de l'internone Piazza sur le bombardement de Bruxelles en 1695." *Cahiers bruxellois* 3, no. 2 (1958): 85–106.

Van Parys, H. C. *Le bombardment de 1695 et les archives de l'Hôtel de Ville*. Brussels: Société royale d'archéologie, 1956.

Wellens, Robert. "Les états généraux de Bruxelles en 1598 et la cession des Pays-Bas aux Archiducs Albert et Isabelle." *Cahiers bruxellois* 23 (1978): 23–34.

2.4 Austrian Regime

Bonenfant, Paul. *La situation politique et l'opinion aux Pays-Bas en 1773: Les premières réformes de Joseph II. Rapport du ministre de France à Bruxelles.* Brussels: Marcel Hayez, 1924.

Blondel, Édouard J. *La prison de la porte de Hal, 1759–1824.* Brussels: Édi-tions Ferdinand Wallens-Pay, 1943.

Bruneel, C. "Le droit pénal et son application à Bruxelles dans la seconde moitié du XVIIIe siècle." *Cahiers bruxellois* 14 (1969): 157–78.

Galand, Michèle. *Charles de Lorraine, gouverneur-général des Pays-Bas autrichien (1744–1780).* Brussels: Université libre de Bruxelles, 1993.

Gorman, Thomas K. *America and Belgium: A Study of the Influence of the United States upon the Belgian Revolution of 1789–1790.* London: T. Fisher Unwin, 1925.

Hubert, Eugène. *Le voyage de l'empereur Joseph II dans les Pays-Bas*. Brus-sels: Lebègue, 1900.

———. *Les préliminaires de la rèvolution brabançonne: Un complot politique à Bruxelles. Brussels: Maurice Lamertin 1920.*

Lemarié, Alexandre. *Le voyageur bienfaisant, ou anecdotes du voyage de Joseph II dans les Pays-Bas, la Hollande, etc. en 1781, jusqu' à son retour à Vienne, le 18 août.* Paris: Lemarié, 1782.

Mortier, Roland. *Voltaire à la Bibliothèque royale.* Brussels: Édition du "Flam-beau," 1955.

Mortier, Roland, and Hervé Hasquin. *Bruxelles au XVIIIe siècle*. Brussels: Uni-versité libre de Bruxelles, 1977.

Polasky, Janet L. *Revolution in Brussels, 1787–1793.* Brussels: Palais des Académies, 1985.

———. "Revolution, Industrialization and the Brussels Commercial Bourgeoisie, l780–1793." *Revue belge d'histoire contemporaine* 11 (1980): 205–35.

———. "Traditionalists, Democrats and Jacobins in Revolutionary Brussels." *Journal of Modern History* 56, no. 2 (1984): 227–62.

van den Broeck, J. "Anonieme brieven van de Brusselse democrat J. J. Torts, 1790." *Bijdragen tot de Geschiedenis* 59 (1976): 70–80.

van Kalken, Frans. *Madame de Bellem*. Brussels: Lebègue, 1923.

Vi11ermont, Comte Charles de. *La cour de Vienne et Bruxelles au XVIIIe siècle.* Lille: De Brouwer, 1925.

2.5 French Regime

Claessen, P. E. "Otages et émigrés de Bruxelles et du Brabant au temps du ça ira." *Brabantica* 1 (1956): 347–76.

Devleeshouwer, R. *L'arrondissement du Brabant sous 1'occupation française, 1794–1795.* Brussels: Université libre de Bruxelles, 1964.

Fleischman, Théo. *Bruxe11es pendant la bataille de Waterloo.* Brussels: Renaissance du Livre, 1956.

Pergameni, Charles. *L'esprit public bruxellois au début du régime français*. Brussels: H. Lamertin, 1914.

———. "Le culte national à Bruxelles sous le directoire." *Annales de la Société royale d'archéologie de Bruxelles* 38 (1934): 1–22.

Simpson, James. *A visit to Flanders in July, 1815, being chiefly an account of the field of Waterloo, with a short sketch of Antwerp and Brussels at that time occupied by the wounded of both sides*. Edinburgh: W. Blackwood, 1816.

2.6 Dutch Regime

de Jonghe, Albert. *De taalpolitiek van Willem I in de Zuidelijke Nederlanden 1814–1830.* Bruges: Darthet, 1967.

Launois, Jean de. "Barbe von Mons et les refugiés politiques français à Bruxelles en 1815." *Cahiers bruxellois* 7, no. 2 (1963): 120–37.

Laurreyssens, Julienne M. "Growth of Central Banking: The Société Générale and Its Impact on the Development of Belgium's Monetary System during the United Kingdom of the Netherlands (1815–1830)." *Journal of European Monetary History* 15, no. 3 (1986): 599–616.

Pholien, C. *Un complot bonapartiste à Bruxelles en 1818*. Leuven: Imprimerie administrative, 1950.

Schmitz, Yves. *Guillaume ler et la Belgique*. Brussels: A. Gomaere, 1945.

van Kalken, A. *Histoire du royaume des Pays-Bas et de la révolution belge de 1830*. Brussels: Lebègue, 1910.

2.7 Nineteenth Century (1830–1914)

Ascherson, Neal. *The King Incorporated: Leopold II in the Age of Trusts*. Garden City, N.Y.: Doubleday, 1964.

Carton de Wiart. *Souvenirs politiques (1878–1918)*. Bruges: Desclée de Brouwer, 1948.

Charlier, Jean-Joseph. *Les journées de septembre 1830, ou mémoire de Jean-Joseph Charlier, dit la Jambe de Bois, capitaine d'artillerie en retraite*. Liège: Carmans, 1853.

Clerbois, L. *Histoire de l'éclairage public à Bruxelles*. Brussels: Vromant, 1910.

de Maesschalck, Edward. *Karl Marx in Brussels (l845–1848)*. Brussels: Dienst Pers en Publicaties van de BRT, 1983.

Demoulin, Robert. *Les journées de septembre 1830 à Bruxelles et en province: Étude critique d'après les sources*. Paris: E. Droz, 1934.

Deneckere, Martine. "Socialisme en Vlaamse beweging te Brussel (1805–1914). *Taal en Sociale Integratie* 1 (1978): 237–59.

Deroubaix, Louis-François-Joseph. *De l'avenir des villes en général et de Bruxelles en particulier sous le rapport de l'assainissement*. Brussels: Delfoss, 1866.

Dinger, Hattink, and Reinier Elias. *De Brusselsche opstand van Augustus 1830*. Amsterdam: Ellerman and Harms, 1930.

DuBois, Albert. *Les bourgmestres de Bruxelles depuis 1830*. Brussels: P. Weissenbruch, 1897.

Dumont, Georges Henri. *Léopold II*. Paris: Fayard, 1990.

Garsou, J. *Jules Anspach, bourgmestre et transformateur de Bruxelles*. Brussels: Frameries, 1942.

Grosjean-Gubin, E. "Esquisse des premières manifestations wagnériennes à Bruxelles (1860–l880)." *Cahiers bruxellois* 11, no. 4 (1966): 260–302.

Gubin, Eliane. *Bruxelles au XIXe siècle: Berceau d'un flamingantisme démocratique, 1840–1873*. Brussels: Crédit communal de Belgique, 1979.

Hanne, J. *De economische bedrijvigheid te Brussel, l846–1847*. Leuven: Nauwelaerts, 1976.

Hilden, Patricia Penn. *Women, Work, and Politics: Belgium, 1830–1914.* Wotton-under-Edge, England: Clarendon Press, 1993.

Jacquemyns, Guillaume. *Le problème de la "Cuve" de Bruxelles, de 1795 à 1854.* Brussels: Imprimerie médica1e et scientifique, 1932.

Lauters, Francis. *Bruxelles il y a cent ans: Quelques promenades dans le passé bruxelloise*. Brussels: "La Gazette," 1938.

Léderer, André. *Jean-Baptiste Vifquain, grand patriote et ingénieur inconnu*. Mons: Federation du tourisme de la Province de Hainault, 1986.

Lhoest-Offermann, Holde. *Recueil de documents relatifs à la propagande des mouvements socialistes au XIXe siècle à Bruxelles*. Brussels: Archives générales du Royaume, 1967.

Lombaerde, Piet. *Léopold II, roi bâtisseur*. Ghent: Pandora, 1995.

Martens, Mina. *Charles Buls: Ses papiers conservés aux Archives de la Ville*. Brussels: O'Hondt and De Grave, 1958.

Munier, A. *Les habitations ouvrières de Bruxelles, 1846–1910*. Leuven: Université catholique de Louvain, 1965.

Puissant, J. "La politique municipaliste socialiste dans trois communes de l'agglomération bruxelloise (Bruxelles, Molenbeek, Schaerbeek), 1884–l895." *Contributions à l'Histoire économique et sociale* 4 (1966–67): 91–112.

Ranieri, Liane. *Léopold II: Urbaniste*. Brussels: Hayez, 1973.

Roman, C. "Cent cinquante ans d'éclairage au gaz à Bruxelles." *Cahiers bruxellois* 21 (1976): 96–146.

Rooney, John. *Revolt in the Netherlands: Brussels 1830*. Lawrence, Kans.: Coronado Press, 1982.

Schaepdrijver, Sophie de. *Elites for the Capital? Foreign Migration to Mid-Nineteenth Century Brussels*. Amsterdam: Thesis Publishers, 1990.

Teirlinck, H. *Brussel 1900*. Amsterdam: Elsevier/Manteau, 1981.

Van Velthoven, H. "Detailwetgeving en het probleem Brussels 1830–1914." *Taal en Sociale Integratie* 4 (1981): 247–59.

Vire, Liliane. *La distribution publique d'eau à Bruxelles, 1830–1870*. Brussels: Crédit communal de Belgique, 1973.

Witte, Els. "The Formation of a Centre in Belgium: The Role of Brussels in the Formative Stage of the Belgian State (1830–40)." *European History Quarterly* 19, no. 4 (1989): 435–68.

———. "Scheuring in het Brusselse liberalisme. De krachtmeting van 9 maart 1847 tussen doctrinairen en radicalen." *Handelingen Maatschappij Geschiedenis en Oudheidkunde Gent* 22 (1968): 227–50.

———. *Politieke machtsstryd in en om de voornaamste belgische steden 1830–1848*. 2 vols. Brussels: Gemeentekrediet van België, 1973.

Zolberg, A. R. "The Making of Flemings and Walloons: Belgium 1830–1914." *Journal of Interdisciplinary History* 2 (1974): 179–235.

2.8 Period 1914–1945

Binder, Heinrich. *Spionagecentrale Brussel: Der Kampf der deutschen Armee mit der belgisch-englischer Spionage und der Meisterspionin Gabrielle Petit*. Hamburg: Hanseatische Verlagsanstalt, 1929.

Boon, Jan. *Uit het dagboek van de gewone man: Kleine en grote kwellingen van de bezette stad*. Brussels: Het Egelantieke, 1953.

Bruxelles et ses affiches de guerre. Brussels: Lucien Hochetin, 1914–15.

Cammaerts, Émile. *Albert of Belgium: Defender of Rights*. London: Nicholson and Watson, 1935.

Cauvin, André. *La liaison dangereuse*. Brussels: Éditions J.-M. Collet, 1988.

Commission for Relief in Belgium. *Public Relations of the Commission for Relief in Belgium: Documents*. Stanford, Calif.: Stanford University Press, 1929.

Cooremans, L., and M. Martens. *Adolphe Max*. Brussels: Éditions Weissenbruch, 1964.

Davis, Richard Harding. "The Germans in Brussels." Pp. 1-30 in *With the Allies*. New York: Charles Scribner's Sons, 1914.

de Jonghe, A. "Het vraagstuk Brussel in de Duitse Flamenpolitik, 1940–l944: Het Duitse standpunt." *Taal en Sociale Integratie* 4 (1981): 405–43.

Delhaye, Raymond. *La reddition de Bruxelles: Le vendredi 17 May 1940*. Brussels: Bulens, 1941.

Gille, Louis, Alphonse Ooms, and Paul Delantsheere. *Cinquante mois d'occupation allemande, 1914–1918*. 4 vols. Brussels: A. Dewit, 1919.

Guyaux, Albert. *Le bombardement d'Ixelles et d'Evere: Le 7 septembre 1943*. Ixelles: author, 2003.

Hoover, Herbert. *An American Epic*. Chicago: H. Regnery, 1959– 61.

Jacquemyns, Guillaume. *Histoire contemporaine du Grand-Bruxelles*. Brussels: Librairie Vanderlinden, 1936.

Millard, Oscar E. *Burgomaster Max*. London: Hutchinson, 1936.

Pourquoi pas? pendant l'occupation. Brussels: Éditions de l'Expansion belge, 1918.

Ryder, Rowland. *Edith Cavell*. London: Hamilton, 1975.

Twells, Julia Helen. *In the Prison City, Brussels, 1914–1918: A Personal Narrative*. London: A. Melrose, 1919.

Vauthier, Marcel, and Charles Frerichs. *1940–1944: L'université libre de Bruxelles sous l'occupation allemande*. Brussels: Cock, 1944.

Vierset, Auguste. *Mes souvenirs sur l'occupation allemande en Belgique*. Paris: Plon, 1932.

Whitlock, Brand. *Belgium: A Personal Narrative*. New York: D. Appleton, 1919.

——. *The Letters and Journal of Brand Whitlock*. New York: D. Appleton-Century, 1936.

Williot, Gaston. *1940–1946: Images quotidiennes de Bruxelles sous l'occupation*. Brussels: Libro-sciences, 1978.

Withington, Robert. *In Occupied Belgium*. Boston: Cornhill, 1921.

2.9 Period 1945–

Brassine, J. "Les libéraux et les problèmes bruxellois 1945–1962." *Courrier hebdomadaire du C.R.I.S.P.*, nos. 1263-64 (1988):1–40.

Centre de recherche des Institutions sociopolitiques. "Les six communes 'à facilités' de 1a periphérie bruxelloise (situation 1970–71). *Courrier hebdomadaire du C.R.I.S.P.,* nos. 559-60 (1972): 1–41.

Groothaert, Jacques. "Brussels." In *Modern Belgium.* Ed. Marina Boudart, Michel Boudart, and Rene Bryssinck. Palo Alto, Calif.: The Society for the Promotion of Science and Scholarship, 1990.

Govaert, Serge. *Bruxelles en capitales, 1958–2000: De l'expo à l'euro.* Brussels: De Boeck Université, 2000.

——. *May '68: C'était au temps où Bruxelles contestait.* Brussels: Politique et Histoire, 1990.

Haagdorens, L. "De mobilisatie van het 'Vlaams Aktiekomité voor Brussel en Taalgrens' voor de marsen op Brussel (1959–1963)." *Taal en Sociale Integratie* 8 (1986):1–52.

Havelange, Pierre. *Racisme à Bruxelles.* Brussels: LME, 1981.

Informatie Dienst van de Volksbeweging. *Tweede mars op Brussel, 14 oktober 1962.* Ghent: Informatie Dienst van de Volksbeweging, 1963.

Krause, Axel. *Inside the New Europe.* New York: HarperCollins, 1991.

Monteyne, A. "Le monde f1amand de Bruxelles." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 776–77 (1977): 1–40.

Vagman, M. "Le mouvement wallon et la question bruxelloise." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1434–35 (1994): 1–64.

Ydewalle, Charles d'. *La cour et la ville, 1934–1940.* Brussels: Les Éditions libres, 1945.

3. POLITICS AND ADMINISTRATION

Ackaert, J. "De gemeenteraadsverkiezingen van 9 oktober 1988." *Res Publica* 31, no. 3 (1989): 359-84.

Assemblée des parlementaires bruxellois. *Comptes rendus des séances, 1979–1980.* Brussels: Assemblée des Parlementaires bruxellois, 1980.

Ballegaer, Joost. *Vlamingen in de Brusselse smeltkroes.* Kortrijk: Groeninghe, 2002.

Blaise, P., and E. Lentzen. "Les éléctions du 21 mai 1995. II. Les conseils de région et de communauté." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1483–84 (1995).

Blaise, P., E. Lentzen, and X. Mabille. "Enjeux et stratégies du scrutin régional bruxellois." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1238 (1989).

Buelens, J., and K. Deschouwer. "De gemeenten en de loka1e politiek in het Brussels Hoofdstedelijk Gewest." *Res Publica* 39, no. 1 (1997): 89–99.

Carexhe, Genevieve, and Valerie Lemaire. *La région de Bruxelles-Capitale*. Diegem, Belgium: Story-Scientia, 1999.

Centre de Recherche des Institutions socio-politiques. "Les premières éléctions des conseils d'agglomération et de fédération dans la région bruxelloise (21 novembre 1971)." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 559–60 (1972).

Covell, Maureen. "The Pearl Harbor Syndrome: The Status of Brussels and Regionalization in Belgium." *Taal en Sociale Integratie* (1984): 131–58.

Cromheecke, Jan. *Le bourgmestre: Devoirs et pouvoirs*. St. Martems-Latem, Belgium: Ibis, 1971.

de Bruycker, P. "Bruxelles dans la réforme de l'état." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1230–31 (1989): 1–61.

Delcamp, Alain. *Les institutions de Bruxelles: De la commune à l'agglomération de la Région capitale à l'état fedéré*. Brussels: Bruylant, 1993.

Deneckere, Martine. "Socialisme en Vlaamse beweging te Brussel (1805–1914)." *Taal en Sociale Integratie* 1 (1978): 237–59.

de Ridder, Paul. *Het andere Brussel: Pleidooi voor een positieve benadering*. Antwerp: Soethoudt, 1984.

Elmhorn, Camilla. *Brussels, a Reflexive World City.* Stockholm: Almqvist and Wiksell, 2001.

Fitzmaurice, John. *The Politics of Belgium: A Unique Federalism*. London: Hunt, 1996.

———. *The Politics of Belgium: Crisis and Compromise in a Plural Society*. London: G. Hurst, 1983.

Gatz, Sven, and Johan Basiliades. "De rechten van de minderheden in Brussel." *Vlaanderen Morgen* 6 (1997): 7–14.

Haelsterman, W., and M. Abramowicz. "La représentation électorale des partis d'extrême droit." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1567–68 (1997).

Hasquin, Hervé. "Les Wallons, la Belgique et Bruxelles: Une histoire de frustrations." *Revue de l'Université de Bruxelles* 3-4 (1989): 41–58.

Holvoet, L. *Morfologie van de politieke machtsposities te Brussel en het Vlaamse randgebiet: Een politieke-ruimtelijke studie*. Antwerp: De Stikkel, 1982.

Hooghe, Liesbet. *A Leap in the Dark: Nationalist Conflict and Federal Reform in Belgium.* Ithaca, N.Y.: Cornell University Press, 1991.

Kumps, Anne-Marie, Robert Witterwulghe, and Francis Delperée. *L'avenir de Bruxelles, aspects économiques et institutionnels*. Brussels: Facultés universitaires Saint-Louis, 1980.

Lentzen, E., and X. Mabille. "Les résultats des élections communales du 9 octobre 1994. I." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1457–58 (1994). "II," nos. 1459–60 (1994).

Lindemans, Leo. *Het vraagstuk Brussel uit Vlaams oogpunt*. Brussels: Simon Stevin, 1963.

Mabille, Xavier. *Histoire politique de la Belgique*. Brussels: Centre de recherche et d'information socio-politiques, 2000.

———. "Les partis politiques à Bruxelles." *Courrier hebdomadaire du C.R.I.S.P.*, nos. 1086–87 (1985).

Mares, A. *Een databank van "politiek Brussel," 1946–1995*. Brussels: Vrije Universiteit Brussel, 1998.

Monteyne, A. "Brussels, the Central Problem." *Plural Societies* 17, no.3 (1987): 31–39.

———. *Brussel, een vrije stad?* Brussels: author, 1983.

Moureaux, Serge, Michel Burstin, and Jean-Pierre Poupko. *Bruxelles sacrifié: La verité sur le plan Eyskens.* Brussels: Imprimerie Lielens, 1972.

Nassaux, J. P. "Le groupe de travail sur le fonctionnement des institutions bruxelloises. Premier phase: Octobre 1999–Mai 2000." *Courrier hebdomadaire du C.R.I.S.P.,* no. 1682 (2000): 1–37.

———. "Le groupe de travail sur le fonctionnement des institutions bruxelloises. Deuxième phase et accord dit du Lombard." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1716–17 (2001): 1–56.

Peeters, Y. *De koelkast op een kier, een Brussels denkboek*. Antwerp: De Nederlanden, 1984.

Ridder, Martine de, and Luis Ricardo Fraga. "The Brussels Issue in Belgian Politics." *West European Politics* 9, no. 3 (1986): 376–92.

Rowies, L. "Les projets de fusion de communes dans la région bruxelloise (1975–1979)." *Courrier hebdomadaire du C.R.I.S.P.,* no. 885 (1980).

———. "Les enjeux des consultations populaires bruxelloises de l'hiver 1980–1981." *Courrier hebdomadaire du C.R.I.S.P.,* no. 910 (1981): 1–26.

Sägesser, Caroline. *Les pouvoirs à Bruxelles*. Brussels: Centre de recherche et d'information socio-politiques, 2002.

Senelle, Robert. *La réforme de l'État belge. Textes et documents*. Vols. 3 and 5. Brussels: Ministère des Affaires étrangères, du Commerce extérieur et de la Coopération au Développement, 1990.

Swyngedouw, M., K. Phalet, and K. Deschouwer, eds. *Minderheden in Brussel: Sociopolitieke houdingen en gedragingen*. Brussels: Vrije Universiteit Brussel, 1999.

Tastenhoye, Guido. *Vlaams Brabant ingelijfd bij Brussel.* Leuven: Davidsfonds, 1997.

Verstappen, Jack. *De Vlaamse ziel van Brussel*. Bruges: Orion, 1979.

Witte, Els, ed. *De Brusselse rand: Brusselse thema's 1*. Brussels: Vrije Universiteit Brussel, 1993.

Witte, Els, and Harry Van Velthoven, eds. *Language and Politics: The Belgian Case Study in a Historical Perspective*. Brussels: Vrije Universiteit Brussel, 1999.

Witte, Els, Jan Craeybeckx, and Alain Meynen. *Political History of Belgium from the 1830s Onwards*. Trans. Raf Casert. Brussels: Vrije Universiteit Brussel, 2000.

Witte Els, André Alen, Hugues Dumont, and Rusen Ergec, eds. *Bruxelles et son statut/Het statuut van Brussel*. Brussels: De Boeck and Larcier, 1999.

Witte, Els, et al. *Het probleem Brussel sinds Hertoginnedal (1963): Acta van het colloquium VUB-CRISP van 20 en 21 oktober 1988/ Le problème depuis Val Duchesse (1963): Actes du colloque VUB-CRISP du 20 et 21 octobre 1988.* Brussels: Vrije Universiteit Brussel, 1989.

4. ECONOMY

Banque nationale de Belgique. *Aspects économiques et financiers de l'histoire de Bruxelles*. Brussels: Banque nationale de Belgique, 1979.

Baudhuin, Fernand. *Histoire économique de la Belgique (1914– 1939).* 2 vols. Brussels: Bruylant, 1946.

Bauwin, E. "L'industrie manufacturière bruxelloise: Ses principes charac-térisques et difficultés." *Revue belge de géographie* 102, no. 1 (1978): 51–67.

Chambre de Commerce de Bruxelles. *Chambre de Commerce de Bruxelles, l875–1950.* Brussels: Publicentral, 1950.

Dansaert, Georges. *Les anciennes faïences de Bruxelles: Histoire, fabrication, produits.* Brussels: G. Van Oest, 1922.

Eeckhout, Patricia van den. *Lonen van Brusselse arbeiders in openbare in-stellingen 1809–1934, bouwakarbeiders, ziekenhuis- en stadspersoneel*. Brussels: Université libre de Bruxelles, 1979.

Elmhorn, Camilla. *Brussels: The Emergence of a Political World City. Social and Economic Change in a New Historical Context.* Stockholm: Stockholm Universitet, 1998.

Heremans, D., and P. van Cayseele. *Brussel in de staatshervorming: Een economische analy*se. Leuven: ACCO, 1982.

Kerstens, Paul, J. M. Postiav, and Christian Vandermotten. "Bruxelles, capitale de la richesse nationale ou économie en declin?" *Crédit Général* 27 (1983): 1–27.

Linard de Guerttechin, Thierry. "Activités des structures des firmes américains à Bruxelles." *Recherche sociologique*, no. 4 (October 1973): 357–90.

Pelgrims, Gustave. *La gilde drapière et la Chambre de commerce de Bruxelles à travers les âges.* Brussels: Chambre de Commerce, 1950.

Pouillard, Véronique. *Hirsch & Cie: Bruxelles, 1869–1962*. Brussels: Éditions de l'Université de Bruxelles, 2000.

Schneebalg-Perelman, Sophie. "Importance économique de la tapisserie bruxelloise au XVIe siècle." *Annales de la Société royale d'archéologie de Bruxelles* (1981): 219–35.

Spitaels-Evrard, Anne. *De kleine en middelgrote ondernemingen in de negentien gemeenten van de Brusselse agglomeratie*. Brussels: Economisch en Sociaal Instituut voor de Middenstand, 1978.

Terlinden, Charles. *Coup d'oeil sur l'histoire des lignages de Bruxelles*. Brussels: Bruxellensia, 1957.

van Audenhove, M. "Les conditions financières de l'autonomie communale. Le statut financier des communes: Aperçu, historique." *Bulletin trimestriel Crédit communal de Belgique* 20 (1967): 11–15.

van der Wee, Herman. *Structural Changes and Specialization in the Industry of the Southern Netherlands, 1100–1600.* Brussels: Universitaire faculteiten Sint-Aloysius, 1976.

5. CARTOGRAPHY

Abeels, Gustaaf, and Philippe Moureaux. *La Senne*. Brussels: Ministère de la Communauté française, 1983.

Dankaert, Lisette. *L'évolution territoriale de Bruxelles: La cartographie de 1550 à 1840*. 2 vols. Brussels: Arcade, 1968.

———. "Plan de la ville de Bruxelles par Pierre Lefebvre d'Archambault." *Cahiers bruxellois* 14 (1969): 85–90.

de Tailly, Martinus. *Description de la royale et très noble ville de Bruxelles, siège et résidence des ducs de Brabant.* Photogravure of the plan of 1640. Brussels, 1970.

d'Osta, Jean. *Les rues disparues de Bruxelles*. Brussels: Rossel, 1979.

Lemonte-Isabeau, C. "Lefebvre d'Archambault et la cartographie bruxelloise au XVIIIe siècle." *Cahiers bruxellois* 14 (1969): 57–84.

6. DEMOGRAPHY

Bogaert-Damin, Anne-Marie. *Bruxelles, développement de l'ensemble urbain, 1846–1961: Analyse historique et statistique des recensements*. Namur: Presses universitaires de Namur, 1978.

Charlier, J. *La peste à Bruxelles de 1667 à 1669 et ses conséquences démographiques.* Brussels: Crédit communal de Belgique, 1969.

Cosemans, Arthur. *Bijdrage tot de demografische en sociale geschiedenis van de stad Brussel, 1796–1846.* Brussels: Gemeente-Krediet, 1966.

DeLannoy, W. "Demografische ontwikkelingen in de Brusselse agglomeratie sinds 1963." *Taal en Sociale Integratie* 12 (1989): 161–79.

DeLannoy, W., and S. Corte. "De migraties van Marokkanen en Turken binnen het Brussels gewest in de periode 1988–92." *Acta Geografica Lovaniensia* (1994): 63–69.

DeLannoy, W., J. P. Grimmeau, and C. Kesteloot. "De bevolking van vreemde nationaliteit in Brussel-Hoofdstad." In *De vreemdelingen in België volgens de tellingen*. Ed. J. P. Grimmeau. Brussels: Nationaal Instituut voor de Statistiek, 1991.

Grimmeau, J. P., ed. De *vreemdelingen in België volgens de tellingen: Statistische studiën*. Brussels: Nationaal Instituut voor de Statistiek, 1991.

Hasquin, Hervé. "La population de l'agglomération bruxelloise au XVIIIe siècle." *Études sur le XVIIIe siècle* 4 (1977): 13–26.

Jacquart, Joseph. *Bruxelles, la ville tentaculaire aperçu de son évolution démographique, 1800–1945.* Brussels: Author, 1946.

Jouret, Bernard. *Définition spatiale du phenomène urbain bruxellois.* Brussels: Éditions de l'Université de Bruxelles, 1972.

Kesteloot, Christian, and Herman van der Haegen. "Foreigners in Brussels 1981–1991: Spatial Continuity and Social Change." *Tijdschrift voor economische en sociale Geographie* 88, no. 2 (1997): 105–19.

Kesteloot, Christian, Sabine Rousseau, and Martin Louckx. *De sociaal-ruimtelijke structuur van het Brussels gewest: Een atlas van de telling van 1981, van kadastrale gegevens en van criminaliteit.* Louvain-la-Neuve: Université catholique de Louvain, 1992.

Kesteloot, C., K. Peleman, and H. van der Haegen. "Vreemdelingen in België: De ruimtelijke evolutie in de jaren negentig." *Acta Geografica Lovaniensia* 37 (1998): 273–94.

Lesthaeghe, R., and J. Surleyn. "Heterogeneity in Social Change: Turkish and Moroccan Women in Belgium." *European Journal of Population* 11 (1995): 1–29.

Martens, Mina. "Bruxelles en 1321 d'après le censier ducal de cette année." *Cahiers bruxellois* 4, nos. 3–4 (1959): 224–45.

Meeus, B. *De bevolking van vreemde nationaliteit in het centrale gedeelte van de Brusselse agglomeratie.* Brussels: Centrum voor bevolkings- en gezinsstudiën, 1977.

Monteyne, A. *Brussel: Cijfers, prognoses*. Brussels: Dosfel, 1971.

Phalet, K., M. Swyngedouw, and K. Deschouwer, eds. *Minderheden in Brussel.* Brussels: Vrije Universiteit Brussel, 1999.

Stengers, Jan. *Émigration et immigration en Belgique au XIXe et au XXe siècles.* Brussels: Académie royale des Sciences d'outre mer, 1978.

Thomas, F. "Les Bruxellois: Démographie, population active, revenus." *Courrier hebdomadaire du C.R.I.S.P.,* nos. 1390–91 (1993).

Vandamme, A. *Vlaamse rand van Brussel: Een sociaal-demografisch analyse.* Brussels: Centrum voor bevolkings- en gezinsstudien, 1979.

Verbemmen, J. "Bruxelles en 1755: Sa situation démographique, sociale et économique." *Bijdragen tot de Geschiedenis* 44 (1962): 203–33, and 45 (1963): 65–138.

Wijgaerts, D. *De bevolking van Brussel hocfdstad; Een sociaal-demografisch analyse.* Brussels: Centrum voor bevolklngs- en gezinsstudien, 1979.

7. TRANSPORTATION

Abeels, Gustave. *Bruxelles-sur-mer/Brussel-aan-zee*. Brussels: Libre-Science, 1980.

Brunfaut, Fernand. *La Jonction*. Brussels: A. Goemaere, 1959.

Dons, René. "Obbrussel-Saint-Gilles et son réseau des communications." *Cahiers bruxellois* 28 (1987): 5–40.

Jacquemyns, G. *Les diligences, malles-poste et messageries de Bruxelles de 1800–1835*. Brussels: Fondation universitaire, 1931.

Regnier, F. *Création d'une nouvelle gare du Nord sur le territoire de la ville de Bruxelles.* Brussels: Imprimérie des travaux publiques, 1936.

Société anonyme du canal et des installations maritimes de Bruxelles. *L'avant-port du Grand Bruxelles, sa création.* Brussels: E. Guyot, 1932.

Société des Transports intercommunaux de Bruxelles. Histoire des transports publics à Bruxelles. 2 vols. Brussels: Société des Transports intercommunaux de Bruxelles, 1976.

———. *Mille ans de transports à Bruxelles*. Brussels: Société des Transports intercommunaux de Bruxelles, 1979.

van Elst, André. *Les tramways vicinaux de Bruxelles-Sud en images*. Zaltbommel, Netherlands: Bibliothèque européene, 1979.

———. *Les tramways vicinaux de Bruxelles-Nord en images.* Zaltbommel, Netherlands: Bibliothèque européene, 1979.

Vlemincq, A. *La Forêt de Soignes et le projet de ceinture de circulation de l'agglomération bruxellois*. Brussels: Les amis de la Forêt de Soignes, 1953.

8. EDUCATION

Bartier, John. *Un siècle d'enseignement féminin: Le Lycée royal Gatti de Gamond et sa fondatrice.* Brussels: author, 1964.

———. *Université libre de Bruxelles, 1834–1959*. Brussels: Université 1ibre de Bruxelles, 1959.

Boon, Herman P. B. *L'enseignement primaire et l'alphabétisation dans l'agg1omération bruxelloise de 1830 à 1879*. Leuven: Bureau de Recueil, Publications universitaires de Louvain, 1969.

Claikens, W., and M. Goyens. "Les lignages (bruxellois) et les fondations de bourses d'études." *Les lignages de Bruxelles* 8 (1969): 120–27.

de Coster, Sylvain. "La naissance et le développement du Lycée E. Jacqmain." *Cahiers bruxellois* 15–16 (1971): 347–75.

Despy-Meyer, Andrée. *Les femmes et l'enseignement supérieur: L'université libre de Bruxelles de 1880 à 1914*. Brussels: Université libre de Bruxelles, 1980.

Dorchy, Henry. *L'athenée royal de Bruxelles: Son histoire*. Brussels: Office de publicité, 1950.

Dusausoit, Xavier. L'implantation du collège Saint-Michel à Bruxelles et les raisons de son transfert à Etterbeek (1835–1905)." *Cahiers bruxellois* 29 (1988): 107–28.

Fassbinder, H. "L'enseignement à l'école centrale du département de la Dyle." *Cahiers bruxellois* 14 (1969): 179–272.

Goblet d'Alviella, Eugène. *L'université de Bruxelles pendant son troisième quart de siècles*. 2 vols. Brussels: Weissenbruch, 1909–10.

Kint, George, and Frans Grootjans. *Het Nederlandstalig onderwijs in de Brusselse agglomeratie*. 2 vols. Brussels: Ministerie van nationale Opvouding en Cultuur, 1966.

Mallinson, Vernon. *Power and Politics in Belgian Education 1815 to 1961*. London: Heinemann, 1963.

Recht, Laurence. *Contributions à l'histoire des écoles normales de l'état à Bruxelles, 1851–1951*. Brussels: author, 1951.

Swing, Elizabeth Sherman. *Bilingualism and Linguistic Segregation in the Schools of Brussels*. Quebec City: International Center for Research on Bilingualism, 1980.

Uyttebrouck, André, and Andrée Despy-Meyer. *Les cent cinquante ans de l'Université libre de Bruxelles, l834–1984*. Brussels: Université libre de Bruxelles, 1984.

van Velthoven, Henry. "Taal en onderwijspolitiek te Brussel, 1878–1914." *Taal en Sociale Integratie* 4 (1981): 26l–387.

Viré, Liliane. "La 'cité scientifique' du Parc Léopold à Bruxelles, 1890–1920." *Cahiers bruxellois* 19 (1974): 86–180.

Wellens de Donder, Liliane. "François-Antoine Curtet et l'enseignement de la médecine à Bruxelles au début du XIXe siècle." *Cahiers bruxellois* 8, no. 2 (1963): 94–110.

9. LANGUAGE

Aelvort, H. *Honderd vijfentwintig jaar verfransing in de agglomeratie en het arrondissement Brussel 1830– 1955*. Brussels: Simon Stevin, 1957.

Baentens Beardsmore, Hugo. *Le français régional de Bruxelles*. Brussels: Presses universitaires de Bruxelles, 1971.

———. "Les contacts de langue à Bruxelles." In *Le français hors de France*. Ed. Albert Valdman. Paris: Champion, 1990.

———. *Linguistic Accommodation in Brussels*. Brussels: Vrije Universiteit Brussel, 1991

Baentens Beardsmore, Hugo, and H. van Beech. "Language and Television in Brussels." *Taal en Sociale Integratie* 6 (1983): 211–30.

Boreaux, Joseph. *Bruxelloiseries à locutions bruxelloises*. Brussels; Dutilleul, [n.d.].

Bruwaene, L. van den. *Le français à Bruxelles aux siècles passés*. Brussels: Rossel, 1980.

Cosemans, A. "Taaltoestanden historisch gezien; Hat cultureel uitzicht van Brussel in de 18e eeuw tot 1830." *Handelingen van de Zuidnederlandse Maatschappij voor Taal- en Letterkunde en Geschiedenis* (1952): 129–40.

de Kerpel, Paul. *Brusselaar in Brussel*. Hasselt, Belgium: Heideland-Orbis, 1974.

Deprez, Kas, ed. *Language and Intergroup Relations in Flanders and the Netherlands.* Dordrecht, Netherlands: Foris Publications, 1989.

Deprez K., Y. Persoons, and M. Versele. "On the Sense of Identity of the Flemings in Brussels." *Taal en Sociale Integratie* 4 (1981): 93–168.

Fayat, H. *Het Brusselse vraagstuk.* Ghent: Julius Voylsteke-Fonds, 1966.

Gubin, Eliane. "La situation des langues à Bruxelles au XIXe siècle à la lumière d'un examen critique des statistiques." *Taal en Sociale Integratie* 1 (1978): 33–79.

Hemmerechts, Karel. *Het Triëst van het noorden*. Leuven: Davidsfonds, 1964.

Lebouc, Georges. *Le bruxellois en septante leçons*. Brussels: Labor, 1999.

Louckx, F. "Linguistic Ambivalence of the Brussels Indigenous Population." *International Journal of the Sociology of Language* 15 (1978): 53–60.

Murphy, Alexander, B. *The Regional Dynamics of Language Differentiation in Belgium: A Study in Cultural-Political Geography*. Chicago: University of Chicago Press, 1988.

Pohl, Jacques. "Témoignages sur le lexique des parlers francais de Belgique." Ph.D. diss., Université libre de Bruxelles, 1950.

Quiévreux, Louis. *Dictionnaire du dialecte bruxellois*. 4th ed. Brussels: Libro-Sciences, 1973.

Starck, Oscar. *Gauloiseries marolliennes*. Brussels: Lojipe, 1989.

Starck, O., and L. Claessens. *Dictionnaire marollien-français, français-marollien.* Brussels: SGDL, 1988.

Treffers-Deller, Jeanine. *Mixing Two Languages: French-Dutch Contact in a Comparative Perspective*. New York: Mouton de Gruyter, 1994.

Van Loey, A. "Het Brusselsche Nederlands dialect." *Taal en Sociale Integratie* 2 (1979): 77–95.

van Peenen-Grimes, Margaret. "Segmental Processes, Prosody, and Their Interaction in the Bruxellois Dialect of French." Ph.D. diss., University of Minnesota, 1983.

van Oversee, P. *De ziekte aan de Zenne*. Bruges: Excelsior, 1930.

Witte, Els. *Le bilinguisme en Belgique; Le cas de Bruxelles*. Brussels: Université libre de Bruxelles, 1984.

Witte, Els, and Hugo Baetens Beardsmore. *The Interdisciplinary Study of Urban Bilingualism in Brussels*. Philadelphia: Multilingual Matters, 1987.

Witte, E., M. de Metsenaere, A. Detant, J. Tyssens, and A. Mares, eds. *Het Brussels Hoofdstedelijk Gewest en de Taalwetgeving: Brusselse thema's*. Brussels: Vrije Universiteit Brusse1, 1998.

10. LITERATURE

Mallinson, Vernon. *Modern Belgian Literature, 1830 to 1960*. London: Heinemann, 1966.

10.1 Dutch-Language Literature

Christiaens, Dirk. *Brussel is een vreemde stad: Vijfenzeventig dichters over een stad, 1835–1985*. Antwerp: Houte Kiet, 1989.

Debergh, Gwennie, ed. *Brouwers in Brussel, 1964–1976.* Brussels: Vrije Universiteit Brussel, 2000.

de Grote, Gilberte. *Les lettres flamandes (à Bruxelles).* Brussels: Elsevier, 1952.

Neirinckx, Hugo. *Literaire gids voor Brabant en Brussel*. Schoten, Belgium: Hadewijch, 1986.

10.2 French-Language Literature

Association pour la Promotion des Lettres belges de langue française. *Alphabet des lettres belges de langue française.* Brussels: Association pour la Promotion des Lettres belges de langue française, 1982.

Berg, Christian, and Pierre Halen, eds. *Littératures belges de langue française*. Brussels: Le Cri, 2000.

Bernaerts, Aimé. *Proscrits, exilés et écrivains étrangers en Belgique.* Brussels: P. Legrain, 1960.

Berniers, Armand. *Bruxelles, la mal-aimée.* Brussels: Cahiers des arts, 1959.

De Decker, Jacques. *Bruxelles autrement*. Paris. Autrement, 1987.

Goffin, Joël. *Sur les pas des écrivains à Bruxelles*. Brussels: Les Éditions de l'Octogone, 1998.

Prist, Paul. *1900: Souvenirs littéraires*. Brussels: Office de publicité, 1949.

Siraut, Marcel. *Bruxelles littéraire*. Brussels: Pré aux Sources, 1987.

Van Nieuwenbergh, Marcel. *À Bruxelles: Guide pratique et littéraire des itinéraires poétiques*. Brussels: Didier Hatier, 1990.

11. RELIGION

Arts, Père. *L'ancien couvent des Dominicains à Bruxelles*. Ghent: Scheemaecker, 1922.

Bonenfant, Paul. *La charte de fondation du chapitre de Saint-Gudule à Bruxelles*. Brussels: Palais des Académies, 1950.

Braekman, E. M. *Le protestantisme à Bruxelles: Des origines à la morte de Léopold I*. Brussels: Bibliothèque royale Albert I, 1980.

———. "L'église protestante de Bruxelles sous l'ancien régime." *Cahiers bruxellois* 7, no. 3 (1962): 189-202.

Brouwers, Lodewijk. *De Jezuïeten te Brussel, 1587–1773, 1833*. Mechelen: "Huis van Leliëndael," 1979.

Communauté israélite de Bruxelles. *La grande synagogue de Bruxelles, 1878–1978. Contributions à l'histoire des Juifs de Bruxelles.* Brussels: Communauté israélite de Bruxelles, 1978.

de Ridder, Paul, and Andrée Alexandre. *The Cathedral of St. Michael and St. Gudule.* Trans. Alastair Weir. Tielt, Belgium: Lannoo, 2001.

Godding, Philippe. "Les origines du couvent des Dames-Blanches à Bruxelles." *Cahiers bruxellois* 3, no. 4 (1959): 246-52.

Houtaet, François. "Les paroisses de Bruxelles 1803–1951." *Bulletin de l'Institut des recherches économiques et sociales de l'Université de Louvain* (1951).

Juvyns, Claudine. "La communauté des Riches-Claires de Bruxelles de 1585 à 1796." *Cahiers bruxellois* 10, nos. 3 and 4 (1965): 181–239.

Laurent, René. "Les limites des paroisses à Bruxelles au XIVe et Xve siècles." *Cahiers bruxellois* 8, nos. 3 and 4 (1963): 161–226.

Lefèvre, Placide Fernand. *L'organisation ecclésiastique de la ville de Bruxelles au moyen âge.* Leuven: Bibliothèque de l'Université, 1942.

LePerre, Placide. *La collégiale des Saints-Michel-et-Gudule à Bruxelles: Son Histoire, son architecture, son mobilier, ses trésors*. 2nd ed. Brussels: W. Wellens and W. Godenne, 1949.

MacDonell, E. W. *The Beguines and Beghards in Medieval Culture, with Special Emphasis en the Belgian Scene*. New Brunswick, N.J.: Rutgers University Press, 1954.

Pacquet, Jacques. *La collaboration du clergé à l'administration des villes de Bruxelles et d'Anvers aux XIVe et XVe siècles*. Brussels: La Renaissance du Livre, 1950.

Veryeden, A. L. E. *Le martyrologe courtraisien et le martyrologe bruxellois*. Vilvoorde: Allecourt, 1950.

12. SOCIAL LIFE AND WELFARE

Aris, Mario. *Bruxelles la nuit: Physiologie des établissements nocturnes de Bruxelles*. Brussels: Sacré-Duquesne, 1871.

Beauvain, Danielle. *Les Marol1es, milieu socioculturel*. Brussels: Ministère de la Culture française, 1976.

Blockerije, Chris, Dolf Cauwelier, Miek de Keyper, eds. *Knelpuntennota 80, Brussels welzijnswerk en gezondheidszorg in de jaren 80*. Brussels: Brusselse Welzijnsraad, 1981.

Bonenfant, Paul. *L'inventaire des archives de l'Assistance publique de Bruxelles*. Brussels: L. Daneels, 1932.

Bruneel, C. "Un épisode de la lutte contre la mendicité et 1e vagabondage: La maison de correction (tuchthuys) de Bruxelles." *Cahiers bruxellois* 11 (1966): 291–372.

———. "À rude école, le régime pénitentiaire de la maison de correction de Bruxelles." *Cahiers bruxel1ois* 11 (1966): 213–49.

Colard, Armand. *Souvenirs de vieux Saint-Pierre*. Brussels: Éditions Arcis, 1952.

Des Ombiaux, Maurice. *Psychologie d'une capitale: Bruxelles*. Paris: Librairie moderne, 1920.

Dickstein-Bernard, C. "Pauperisme et secours aux pauvres à Bruxel1es au XVe siècle." *Belgisch Tijdschrift voor Filologie en Geschiedenis* 55, no. 2 (1917): 390–415.

d'Osta, Jean. *Mémoires candides d'un Bruxellois ordinaire*. Brussels: Paul Legrain, 1984.

Dumont, Georges Henri. *La vie quotidienne en Belgique sous le règne de Léopold II, 1865–1909*. Paris: Hachette, 1975.

Geevaerts, A. *Vingt années de travail social dans les Marolles*. Brussels: Éditions universelles, 1948.

Gilon, V. *Muser à Bruxelles*. Brussels: Éditions Le Cri, 1995.

Goldschmidt-Clermont, Paul. *Bruxelles et les Bruxellois dans la Communauté belge*. Brussels: Éditions de la Librairie Encyclopédique, 1958.

Martin, Émile. *Souvenirs de la vie bruxelloise, 1890–1930*. Brussels: author, 1957.

Mols, Roger. *Bruxelles et les Bruxellois*. Leuven: Éditions de la Société d'études morales, sociales et juridiques, 1961.

Office d'identification. *Répertoire des oeuvres sociales, d'assistance d'hygiène et de solidarité de l'agglomération bruxelloise et de l'arrondissement de Bruxelles*. Brussels: Office d'identification, 1961.

Pavy, Didier. *Les belges*. Paris: Grasset, 1999.

Renoy, Georges. *Bruxelles à coeur ouvert*. Paris: Ducolet, 1977.

———. *Bruxelles d'un siècle à l'autre*. Zaltbommel, Netherlands: Europese Bibliotheek, 1974.

Ter Meeren, Maurice Braun de. *Le high life bruxellois aux XI, XII, et XIIIe siècles*. Sterrebeek, Belgium: author, 1957.

van de Wiele, Marguerite. *Bruxel1es, refuge des conspirateurs*. Brussels: Office de publicité, 1939.

Vanhemelryck, Fernand. *De criminaliteit in de ammanie van Brussel van de late middeleeuwen tot het einde van het ancien regime*. Brussels: Paleis der Academiën, 1981.

13. ARTS, MUSIC, CULTURE

Abeels, Gustave. *Les pionniers de la photographie à Bruxelles*. Zaltbommel, Netherlands: Bibliothèque européene, 1977.

Bekkers, Ludo, et a1. *L'art dans le métro*. Brussels: Crédit communal, 1993.

Beks, Martin. *Antoine Wiertz: Genie of charlatan?* Oosterbeek, Belgium: Bosbespers, 1981.

Block, J. "What's in a Name: The Origins of Les XX." *Jaarboek van het Koninklijk Museum voor schone Kunsten Antwerpen* 30 (1981-84): 135–4l.

———. *Les XX and Belgian Avant-Gardism 1868–1894*. Ann Arbor: University of Michigan Press, 1984.

Bonenfant-Feytmans, Anne-Marie, and Paul Bonenfant. *Le patrimoine artistique de l'assistance publique de Bruxelles*. Brussels: Imprimerie L. Desmet-Verteneuil, 1950.

Borsi, Franco. *Bruxelles 1900*. Trans. Jean-Marie van der Meerschen. New York: Rizzoli, 1974.

Borsi, F., and H. Wieser. *Bruxelles, capitale de l'art nouveau*. Brussels: Vokaer, 1992.

Borchgrave d'Altena, Joseph de. *Fragments de retables brabançons des XVe et XVIe siècles conservées au Musée Curtiusa Liège*. Liège: Musée Curtius, 1966.

Campbell, Thomas P. *Tapestry in the Renaissance Art and Magnificence*. New Haven, Conn.: Yale University Press, 2002.

Cathédrale Saint-Michel. *La cathédrale Saint-Michel: Trésors d'art et d'histoire, exposition du 8 août au 15 octobre 1975*. Catalog. Brussels: Cathédrale Saint-Michel, 1975.

Chastelain, Jean-Didier. *Bruxelles aux lueurs du passé*. Brusse1s: Éditions Durenda1, 1959.

Cohen, Maurizio. *Bruxelles*: *Art nouveau*. Milan: C1apguide, 1994.

Co1paert, Albert. *Théâtre de Peruchet*. Brussels: Grisard, 1981.

Crick-Kuntziger, Marthe. *Les tapisseries de l'Hôtel de Vil1e de Bruxelles*. Antwerp: De Sikkel, 1944.

Delmarcel, Guy. "*The Triumph of the Seven Virtues* and Related Brussels Tapestries of the Early Renaissance." In *Acts of the Tapestry Symposium*. Ed. Anna Gray Bennett. San Francisco: Fine Arts Museum of San Francisco, 1979.

Derom, Patrick. *The Statues and Monuments of Brussels*. Antwerp: Pandora, 2000.

Derveaux-Van Ussel, G. *Retables en bois*. Brussels: Musées royaux d'Art et d'Histoire, 1977.

Fernand Khnopff 1858–1921. Exhib. cat. Paris: Musée des Arts décoratifs, 1979.

Ginsberg, Lev. *Ysaÿe*. Ed. H. R. Axelrod. Trans. X. M. Danko. Neptune City, N.J.: Paganiniana Publications, 1980.

Grosjean-Gubin, Eliane. "Le Théâtre Flamand à Bruxelles (1860–80)." *Cahiers bruxellois* 10, no. 1 (1965): 38–83.

Haggah, Barbara H. "Music, Liturgy, and Ceremony in Brussels, 1350-1500." Ph.D. diss., University of Illinois at Urbana-Champaign, 1988.

Homage to Brussels: The Art of Belgian Posters, 1895–1915. Exhib. cat. New Brunswick, N.J.: Jane Voorhees Zimmerli Art Museum, 1992.

Huisman, Michel. *Bruxelles à mur ouvert*. Brussels: Vokaer, 1980.

Kozyreff, Chantal. *Le pavillon chinois, son histoire et ses collections*. Brussels: Musées royaux d'Art et d'Histoire, 1980.

Les XX et leurs temps. Exhib. cat. Brussels: Musées royaux des Beaux-Arts de Belgique, 1962.

Les XX–La Libre Esthétique. Cent ans après. Exhib. cat. Brussels: Musées royaux des Beaux-Arts de Be1gique, 1993-94.

Liebrecht, Henri. *Histoire du théâtre français à Bruxelles au XVIIe et au XVIIIe siècles*. Paris: Édouard Champion, 1923.

Loir, Christoph. *La sécuralisation des oeuvres d'art dans le Brabant (1773-1842): La création du musée de Bruxelles*. Brussels: Université libre de Bruxelles, 1998.

Longcheval, Andrée, and Luc Honorez. *Toone et les marionettes traditionelles de Bruxelles*. Brussels: Legrain, 1984.

Mailly, Édouard. *Histoire de l'Académie impériale et royale des sciences et des belles-lettres de Bruxelles*. 3 vols. Brussels: F. Hayez, 1883.

Martiniello, Marco. "Dynamique et pluralisme culture1s dans l'ensemble bruxellois." *Information sur les Sciences sociales* 31, no. 2 (1992): 293–309.

Maus, Octave. *Trente années de lutte pour l'art, 1884–1914*. Brussels: L'oiseau bleu, 1926.

Mesnil, Christian. *L'art nouveau: Aujourd'hui à Bruxelles*. Braine l'Alleud, Belgium: Éditions J. M. Collet, 1992.

Monteyne, André. "Le monde flamand de Bruxelles." *Courrier hebdomadaire du C.R.I.S.P.*, nos. 776–77 (1977).

Mortier, Roland, and Hervé Hasquin, eds. *Musiques et spectacles à Bruxelles au XVIIIe siècle*. Brussels: Université libre de Bruxelles, 1992.

———. *Le livre à Liège et à Bruxelles au XVIIIe siècle*. Brussels: Université libre de Bruxelles, 1987.

Musées royaux d'Art et d'Histoire. *Tapisseries bruxelloises au siècle de Rubens du Kunsthistorisches Museum, Vienne et des Musées royaux d'Art et d'Histoire*. Brussels: Musées royaux d'Art et d'Histoire, 1977.

Musées royaux d'Art et d'Histoire and Musées royaux des Beaux-Arts de Belgique. *La sculpture au siècle de Rubens dans les Pays-Bas méridionaux et le Principauté de Liège.* Brussels: Musées royaux d'Art et d'Histoire and Musées royaux des Beaux-Arts de Belgique, 1977.

Przybylski, Eddy. *Brel à Bruxelles*. Brussels: Le Roseau vert, 2001.

Ranieri, Liane. *Bruxelles, témoins immobiles*. Brussels: IBM, 1979.

Remy, Fernand. *Aux origines de la Bibliothèque royale de Belgique: Étude sur son personnel et ses méthodes de travail, 1837–1850*. Brussels: Bibliothèque royale de Belgique, 1960.

Renier, Lionel. *Histoire des théâtres de Bruxelles depuis leur origine jusqu'à ce jour*. 2 vols. Paris: Duchartre and van Buggenhoudt, 1928.

Risselin-Steenebrugen, M. *Les dentelles belges, du XVIe au XVIIIe siècle*. Brussels: Musées royaux d'Art et d'Histoire, 1976.

———. *Dentelles belges, XIX–XX siècles*. Brussels: Musées royaux d'Art et d'Histoire, 1976.

Roberts-Jones, Philippe. *Brussels: Fin-de-siècle*. Trans. Sue Rose. Cologne: Evergreen, 1994.

Saintenoy, Paul. *Les arts et les artistes à la Cour de Bruxelles*. Brussels: M. Lamartin, 1932.

——— . "Les tapisseries de la cour de Bruxelles sous Charles V." *Annales de la Société royale d'Archéologie de Bruxelles* 30 (1921): 5–31.

Schneebalg-Perelman, Sophie. "Les sources de l'histoire de la tapisserie bruxelloise et la tapisserie en tant que source." *Annales de la Société royale d'Archéologie de Bruxelles* 51 (1966): 279–337.

——— . "Les débuts de la tapisserie bruxelloise au XIVème siècle et son importance durant la première moitié du XVème siècle." *Annales de la Société royale d'Archéologie de Bruxelles* 55 (1978): 27–51.

——— . "Importance économique de la tapisserie bruxelloise au XVIe siècle." *Annales de la Soci*été *royale d'Archéologie de Bruxelles* 58 (1981): 219–35.

——— . "Les sources de l'histoire de la tapisserie bruxelloise ou les origines de l'édit impérial de 1544." *Annales de la Société royale d'archéologie de Bruxelles* 50 (1966): 191–202.

——— . "Un grand tapissier bruxellois: Pierre d'Enghien dit Pierre Van Aelst." *Vlaamse Tapijtkunst* (1969): 279–323.

Senelle, Robert. *The National Library of Belgium*. Brussels: Ministry of Foreign Affairs and External Trade, 1967.

Smolar-Meynart, Arlette, and A. Vinoke. *Dentelles de Bruxelles.* Brussels: Musée du Costume et de la Dentelle, 1982.

Smolar-Meynart, Arlette, et al. *Le Palais de Bruxelles: Huit siècles d'art et d'histoire*. Brussels: Crédit communal, 1991.

Swimberghe, Piet, and Jan Verlinde. *Brussels: The Art of Living*. Trans. Maxim Crowley. New York: Stewart, Tabori and Chang, 1998.

Teirlinck, Herman. *Brussel 1900*. Antwerp: Elsevier Manteau, 1981.

Todd, Olivier. *Jacques Brel: Une vie*. Paris: Laffont, 1984.

van Istendael, Geert. "Brussels: City of the Coming Century." In *The Low Countries: Arts and Society in Flanders and the Netherlands. A Yearbook 1994–95*. Rekkem: Ons Erfdeel, 1994.

van Nuffel, Herman. *De standbeelden van het Brusselse stadhuis.* Brussels: Archief en Museum van Vlaams Leven te Brussel, 1992.

van Opboeke, Roland. *Brusselse kant & kunst*. Brussels: BRT, 1981.

van Puyvelde, Leo. *George Minne*. Brussels: Éditions des "cahiers de Belgique," 1930.

Vanrie, André. *Bruxel1es en gravure*. Antwerp: Erasme, 1978.

Wangermee, Robert, and Philippe Mercier. *La musique en Wallonie et à Bruxelles II: Les XIXe et XXe siècles*. Brussels: La Renaissance du Livre, 1982.

Willinger, David. *Theatrical Gestures from the Belgian Avant-Garde*. New York: New York Literary Forum, 1987.

Woods, Kim. "Five Netherlandish Carved Altar-Pieces in England and the Brussels School of Carving, c. 1470–1520." *Burlington Magazine* 138, no. 1125 (1996): 788–800.

Ysaÿe, A. *Eugène Ysaÿe, 1858–1931: Étude biographique et documentaire*. Brussels: Éditions Ysaÿe, 1974.

14. FOLKLORE, CUSTOMS, SPORTS

d'Osta, Jean. *Bruxelles bonheur*. Brussels: Rossel, 1980.

——. *Le livre d'or du Vieux Marché de Bruxelles*. Brussels: Libro-Science, 1973.

de Vogel, Victor. *Petites chroniques bruxelloises: Scènes de l'histoire de Bruxelles*. Brussels: Vanderlinden, 1939.

de Vogel, Victor, and C. J. Van Landuyt. *Légendes bruxelloises*. Brussels: J. Lebègue, 1925.

Fischer, Frans. *Bruxelles d'autrefois.* 2nd ed. Brussels: Éditions Labor, 1944.

Hardouin, Rosa. *Noëls bruxellois*. Genval, Belgium: Éditions Marie-Mediatrice, 1957.

Hellon, John. *Brussels Fare*. Brussels: Éditions Logo, 1992.

Marinus, Albert. *L'ommegang et le tourisme*. Brussels: Maison de la Bellone, 1955.

Quiévreux, Louis. *Bruxelles, notre capitale: Histoire, folklore, archéologie*. Brussels: Éditions PIM-Services, 1951.

Renoy, Georges. *Bruxelles au temps des chapeaux boules*. Brussels: Rossel, 1975.

Saint-Hilaire, Paul de. *Bruxelles mystérieuse*. Brussels: Rossel, 1976.

Schwilden, Walter. *Un siècle de sport à Bruxelles*. Brussels: Arts et Voyages, 1979.

Service de Recherches historiques et folkloriques de la Province de Brabant. *Guide pratique du folklore; Bruxelles et Brabant wallon*. Brussels: Province de Brabant, 1994.

Steppe, Eugène. *Anderlecht: Histoire d'un grand club*. Brussels: Rossel, 1977.

Thonon, Maggy. *Promenades gourmandes à Bruxelles*. Tournai: Casterman, 1992.

15. PRESS AND PUBLISHING

de Bens, Els. *De pers in België: Het verhaal van de belgische dagbladpers, gisteren, vandaag en morgen*. Tielt, Belgium: Lannoo, 1997.

Garnir, Georges. *Souvenirs d'un journaliste*. Brussels: Presses de l'A.S.A.R, 1959.

Gerin, Paul. *Presse populaire catho1ique et presse démocrate chrétienne en Wa1lonie et à Bruxelles 1830–1914*. Leuven: Nauwelaerts, 1975.

Gilissen, Léon. *La reliure occidentale antérieure à 1940 d'après les manuscrits de la Bibliothèque royale Albert I à Bruxelles*. Turnhout, Belgium: Brepols, 1983.

Simon-Rorive, Marcelle. *La presse socialiste et révo1utionnaire en Wallonie et à Bruxelles de 19l8 à 1940*. Leuven: Nauwelaerts, 1974.

Stephany, Pierre. *Histoire d'un journal libre: La Libre Belgique 1884–1996*. Louvain-la-Neuve: Duculot, 1996.

Vandervorst, Zeegers, J. *Le "Journal de Bruxelles" de 1871 à 1884*. Leuven: Nauwelaerts, 1965.

Verhaegen, Baron P. *La presse catholique à Bruxelles*. Antwerp: Éditions "De Vlijt," 1936.

Vermeersch, Arthur. "Le mouvement de l'industrie et du commerce du livre à Bruxelles, 1815–1836." *Cahiers bruxellois* 3, no. 3 (1958): 200–34.

Vermeersch, A., and H. Gaus. *Répertoire de la presse bruxelloise, 1789–1914*. 2 vols. Leuven: Nauwelaerts, 1965–68.

15.1 Comic Strips

Alessandrini, Margorie, ed. *Encyclopédie des bandes dessinées*. Paris: Albin Michel, 1979.

Assouline, Pierre. *Hergé: Biographie*. Paris: Plon, 1996.

Chaland, Yves. *Bob Fish détectief*. Brussels: Magic Strip, 1982.

———. *Bèreke, un ketje des Marolles*. Brussels: Magic Strip, 1986.

Couperie, Pierre, Henri Filippini, and Claude Molitern. *Encyclopédie de la bande dessinée*. 2 vols. Ivry, France: SERG, 1974-75.

de Laet, Danny. *Au-delà du septième art: Histoire de la bande dessinée belge*. Brussels: Ministère des Affaires étrangères, du Commerce extérieur et de la Coopération au développement, 1979.

Filippini, Henri, Jacques Glenat, Numa Sadoul, and Yves Varende. *Histoire de la bande dessinée en France et en Belgique, des origines à nos jours*. Grenoble: Jacques Glenat, 1979.

Peeters, Benoît. *Tintin and the World of Hergé: An Illustrated History*. London: Methuen Children's Books, 1989.

Thompson, Harry. *Tintin: Hergé and His Creation*. London: Hodder and Stoughton, 1991.

Verbruggen, Pierre. *La bande dessinée: Bibliographie. Cent références commentées*. Havelange, Belgium: "Le Bibliothécaire," 1972.

16. ARCHITECTURE

Adriaenssens, Werner, Christian Carez, and Esther Tansma. *Art Deco architectuur: Brussel 1920–1930*. Brussels: Archives architecture moderne, 1996.

Aron, Jacques, Patrick Burniat, and Pierre Puttemans. *Guide d'architecture moderne, 1890–1990*. Brussels: Didier Hatier, 1990.

Aubry, Françoise. *Musée Horta, Bruxelles, Saint-Gilles*. Paris: Albin Michel, 1990.

Balis, Jan, Els Witte, and Roland Tournay. *Histoire des jardins botaniques de Bruxelles*. Brussels: Crédit communal de Belgique, 1970.

Brussels Hoofdstedelijk Gewest. *Een eeuw architectuur en stedenbouw, 1900–2000*. Brussels: Mardaga, 2000.

Burniat, P., P. Puttemans, and J. Vanderbreeden. *L'architecture moderne à Bruxelles: Guide*. Brussels: Éditions de 1'Octogone, 2000.

Cosyn, A. *Le cimetière de Laeken*. Brussels: Bulens, 1906.

Crédit communal de Belgique. *Bruxelles, construire et reconstruire: Architecture et aménagement urbain, 1780–1914*. Brussels: Crédit communal de Belgique, 1979.

Creuz, Serge. *La maison de la Bellone*. Brussels: Presses de la Bellone, 1984.

de Bruyn, H. *Origine de l'église de Notre-Dame au Sablon à Bruxelles*. Leuven: Ch. Peeters, 1867.

De Hens, Georges, and V.-G. Martigny. *Une école d'architectures—des tendances 1766–1991*. Brussels: Presses de l'Académie royale des Beaux-Arts de Bruxelles, 1992.

Delhaye, Jean. *La Maison du Peuple de Victor Horta*. Brussels: Ateliers Vokaer, 1987.

Duchâteau, Marcel. *The Palais de la Nation: A Guide for Visitors to the Parliament Building*. Brussels: Arcade, 1977.

Dumont, Georges-Henri. *Belgique, des maisons et des hommes*. Brussels: Nouvelles Éditions Vokaer, 1980.

Duquenne, Xavier. *Les origines du Palais de la Nation*. Brussels: Banque Nationale de Belgique, 1980.

Heusquin, Charles. *L'hôpital Brugmann*. Brussels: J. Vromans, 1930.

Juvyns, Marie-Jeanne. *La couvent des Riches-Claires à Bruxelles, 1343–1585*. Mechelen: Sint-Franciskusdrukkerij, 1967.

Kauch, Pierre. *Les bâtiments de la Banque nationale de Belgique à Bruxelles*. Brussels: Imprimerie de la Banque nationale de Belgique, 1964.

Kethulle de Ryhove, Thierry de la, Émile Vanderwoude, and Anne van Ypersele de Strihou. *Le palais royal à Bruxelles*. Brussels: Impriméries et ateliers d'arts graphiques Loiseau, 1979.

Laloire, Édouard. *Histoire des deux hôte1s d'Egmont et du pa1ais d'Arenberg, 1383–1910*. Brussels: F. van Muysewinkel, 1952.

Lemaire, Claudine. *Le palais de Charles de Lorraine, 1730–1980*. Brussels: Bib1iothèque royale Albert Ier, 1981.

Liebaers, Herman. "De la construction d'une nouvelle bibliothèque nationale en Belgique." *Archives, Bibliothèques et Musées de Belgique* 29, no. 2 (1958): 219–31.

Loyer, François. *Victor Horta: Hôtel Tassel, 1893–1895.* Brussels: Archives d'Architecture moderne, 1996.

Maere, René. *L'église Sainte-Gudule à Bruxelles: Étude archéologique*. Brussels: G. van Oest, 1926.

Martens, Valerie. *Le Palais des Beaux-Arts: La création d'un haut lieu de culture à Bruxelles (1928-1945)*. Brussels: Université libre de Bruxelles, 2000.

Martiny, Victor-Gaston. *Bruxelles, l'architecture des origines à 1900*. Brussels: Nouvelles Éditions Vokaer, 1980.

———. *Bruxelles: Architecture civile et militaire avant 1900*. Braine l'Alleud, Belgium: J. M. Collet, 1992.

Meers, Louis. *Art nouveau wandelingen in Brussel*. Tielt, Belgium: Lannoo, 1997.

Oostens, Wittamer Yolande. *Victor Horta, l'Hôtel Solvay*. Trans. John A. Gray, Jr. Louvain-la-Neuve: Institut supérieur d'archéologie et d'histoire de l'art, 1980.

Polak, Jean Michel. *Bruxelles et ses monuments*. Brussels: Leemans et Loiseau, 1967.

Renoy, Georges. *Îlot Sacré*. Brussels: Rossel, 1981.

———. *Quartier royal: Bruxelles reçu*. Brussels: Rossel, 1980.

Sales, Jules. *Théâtre royal de la Monnaie, 1856–1970*. Nivelles, Belgium: Haraux, 1971.

Sejournet, Donatienne, and Vincent Halleux. *Secluded Gardens and Nooks of Brussels*. Liège: Éditions du Perron, 1996.

Somerhausen, Luc, and Willy van den Stee. *Le Palais de la Nation*. Brussels: Sénat de Belgique, 1981.

Terlinden, Charles. *Histoire du Temple des Augustins et de l'église de la Sainte-Trinité*. Gembloux, Belgium: J. Duculot, 1964.

Vanderbreeden, J. "Wooncultuur of de cultuur van het wonen: Het Stoclethuis in Brussel." *Openbaar Kunstbezit in Vlaanderen* 3 (1987) 84–100.

Vanderheyden, Jan Frans. *Zo groeide de Albertina*. Antwerp: De Sikkel, 1954.

Vanhamme, Marcel. *Bruxelles, 1100–1800: Promenades dans le passé*. Brussels: Office de publicité, 1949.

van Kuyck, Hugo. *Modern Belgian Architecture*. New York: Belgian Government Information Center, 1964.

van Ypersele de Strihou, Anne, and Paul van Ypersele de Strihou. *Laeken, résidence impériale et royale*. Brussels: Arcade, 1970.

Willaumez, Marie-France. *Les passages-galeries du XIXe siècle à Bruxelles*. Brussels: Rossel, 1983.

17. URBAN DEVELOPMENT AND PLANNING

Aron, Jacques. *Le tournant de l'urbanisme bruxellois, 1958–1978*. Brussels: Fondation Joseph Jacquemotte, 1978.

Boulanger-Français, J. *Parcs et jardins de Bruxelles*. Brussels: Solibel, 1994.

Buls, Charles. *City Aesthetics*. Trans. Alfred Willis. Brussels: St.-Lukasarchief, 1961.

Capers, W. J. *L'aménagement de la région du Nord-Ouest de Bruxelles*. Paris: Dunod, 1960.

Continental Bank. *Le Quartier Léopold: Hier et aujourd'hui*. Brussels: Continental Bank, S.A., 1980.

Crédit communal de Belgique. *Bruxelles, construire et reconstruire: Architecture et aménagement urbain, 1780–1914*. Brussels: Crédit communal de Belgique, 1979.

DeLannoy, Walter, and Ann Geets. "Urban Renewal in Brussels: How and for Whom?" *Revue belge de la Géographie* 118 (1994): 231–29.

de Meuler, Bruno, and Karina van Herck. *Vacant City: Brussels' Mont des Arts Reconsidered.* Brussels: NA Publishers, 2000.

Demey, Thierry. *Bruxelles, chronique d'une capitale en chantier*. 2 vols. Brussels: Paul Legrain/Éditions CFC, 1990 and 1992.

Des Marez, G. *L'origine et le développement de la ville de Bruxelles: Le quartier Isabella et Terarken.* Brussels: Van Oest, 1927.

Duquenne, Xavier. *Le Bois de la Cambre*. Brussels: author, 1984.

Gilbert, P., A. Vander Linden, and W. de t'Serclaes. "Au quartier du Sablon: Le premier conservatoire de Bruxelles menacé de démolition." *Cahiers bruxellois* 14 (1969): 149–55.

Kesteloot, C. "The Creation of Socio-spatial Marginalisation in Brussels: A Tale of Flexibility, Geographical Competition and Guestworkers Neighborhoods." In *Europe at the Margins: New Mosaics of Inequality*. Ed. C. Hadjimichalis and D. Sadler. Chicester, England: John Wiley, 1995.

Lambotte Verdicq, Georgette. *Contributions à une anthologie de l'espace bâti bruxellois de Léopold II à nos jours*. Brussels: Musin, 1978.

Lievens, Jozef, Nicole Brasseur, and Albert Martens. *De grote stad: Een geplande chaos? de Noortwijk van krot tot Manhattan*. Leuven: Davidsfonds, 1975.

Marin, H. *Les installations éléctriques de la Centrale de la ville de Bruxe1es*. Brussels: Lielens, 1939.

Moore, John W. "Sprouting in Brussels." *National Journal* 21, no. 13 (1989): 1l85–88.

Papadopoulos, Alexander G. *Urban Regimes and Strategies: Building Europe's Central Executive District in Brussels*. Chicago: University of Chicago Press, 1996.

Smolar-Meynaert, Arlette, and John Stengers, eds. *La Région Bruxelles: Des villages d'autrefois à la ville d'aujourd'hui*. Brussels: Crédit communal, 1989.

Stengers, Jean. *Bruxelles: Croissance d'une capitale*. Antwerp: Fonds Mercator, 1979.

Thomas, Louis. *Le quartier de Sablon*. Brussels: Éditions des Artistes, 1956.

Timmeman, Georges. *Main basse sur Bruxelles: Argent, pouvoir et béton*. Berchem, Belgium: EPO, 1991.

van Criekingen, M. "Processus de gentrification à Bruxelles: Le cas du quartier 'Dansaert Saint-Géry.'" *Tijdschrift van de Belgische Vereniging voor aardrijkskundige Studies* 2 (1996): 205-33.

Vandermotten, Christian. "Le plan régional de développement de la Région de Bruxelles Capitale." In *Planification et stratégie de développement dans les capitales européenes*. Brussels: Université libre de Bruxelles, 1994.

Verniers, Louis. *Les transformations de Bruxelles et l'urbanisation de sa banlieue depuis 1795*. Léau, Belgium: Imprimerie C. Peeters, 1924.

18. ENVIRONS OF BRUSSELS

Bernaerts, Aimé. *Histoire de la paroisse de Saint-Gilles-lez-Bruxelles*. Brussels: Éditions De Visscher, 1954.

Bery, Philippe. *Ixelles*. Brussels: CFC-éditions, 2000.

Bosmans, Wim, et al., eds. *Sint-Lambrechts-Woluwe van dorp tot residentiestad*. Tielt, Belgium: Lannoo, 1983.

Camby, José. S*aint-Josse-ten-Noode dans le passé: Esquisse historique*. Brussels: Edimo, 1952.

Collège Saint-Hubert. *Watermael entre Boitsfort et Auderghem: Exposition historique organisé à l'occasion du 256 anniversaire et de l'inauguration des nouveaux batiments de Collège Saint-Hubert. Catalogue*. Brussels: Collège Saint-Hubert, 1978.

Crokaert, Henri. *Évolution territoriale d'Uccle*. Uccle: Administration commerciale, 1958.

Delaunois, Jean-Marie. *Woluwe-Saint-Lambert*. Brussels: CFC-éditions, 2001.

Delaunois, Jean-Marie, and Louis Motguin. *Koekelberg*. Brussels: CFC-éditions, 2000.

Delaunois, Jean-Marie, Louis Motguin, and Guy Paulus. *Jette*. Brussels: CFC-éditions, 2000.

de Koster, Jan. *Kuierend door de straten van Schaarbeek*. 2nd ed. Brussels: G. D'Heveloose, 1981.

Delepinne, Berthe. *Regards sur Ixelles*. Brussels: W. Godenne, 1958.

Denhaene, Gwendolyne. *L'expansion de Bruxelles au XIXe siècle. Naissance de faubourg de Schaerbeek: Histoire et images*. Schaerbeek: Patris, 2002.

Dessaer, R. *Geschiedenis van Wemmel*. Anderlecht: Drukkerij S.A.R., 1945.

Dessart, Maurice E. G. *Esquisse d'une monographie de la Commune d'Evere-lez-Bruxelles*. Brussels: Le Folklore brabançon, 1960–61.

de Waha, Michel. *Recherches sur la ville rurale à Anderlecht au moyen âge*. Brussels: Crédit communal de Belgique, 1979.

Dubreucq, Jacques. *Uccle, tiroir aux souvenirs (1870–1940)*. 2 vols. Brussels: Editest, 1978.

Dupont-Bouchat, Marie-Sylvie. "La police à Saint-Gilles au XIXe siècle." *Cahiers bruxellois* 28 (1987): 611–84.

du Jacquier, Yvonne. *Saint-Josse-ten-Noode au XIXe siècle*. La Hulpe, Belgium: P.-J. Dupuis, 1960.

———. *Saint-Josse-ten-Noode au temps des équipages*. Brussels: author, 1963.

Falkenback, Pierre. *Historique de Woluwe-Saint-Pierre*. Woluwe-Saint-Pierre: Commune de Woluwe-Saint-Pierre, 1973.

Francis, Jean. *La chanson des rues de Watermael-Boitsfort*. Brussels: Musin, 1975.

———. *La chanson des rues de Woluwe-Saint-Pierre*. Brussels: Musin, 1975.

———. *La chanson des rues de Molenbeek-Saint-Jean*. Brussels: Musin, 1975.

———. *La chanson des rues de Forest*. Brussels: Musin, 1976.

———. *Uccle et ses bourgmestres*. Brussels: Musin, 1973.

Gelisse-Valschaerts, Suzanne. *Une commune de l'agglomération bruxelloise: Uccle*. 2 vols. Brussels: Éditions de l'Institut de Sociologie Solvay, 1958–62.

Genin, Louis. *L'ensemble Jette-Ganshoren au cours de la domination française 1792–1814*. Brussels: Cercle d'histoire, d'archéologie et de fo1klore du comté de Jette et de la région, 1968.

———. *Jette: Coup d'oeil sur son passé*. Jette: Librairie J. De Smet-Beyons, 1957.

Gerard, Hervé, and Eric André. *Quartiers d'Uccle*. Braine l'Alleud, Belgium: Collet, 2000.

Hauzeur, De Fooz, Carlos. *Historique de la commune de Saint-Josse-ten-Noode, au fil du temps, de 1251 à 1969*. Brussels: Mondiale, 1969.

Jacquart, Joseph. *Schaerbeek, la commune-champignon: Aperçu de son évolution démographique, 1800–1945*. Brussels: author, 1946.

Jacquemyns, G., and D. Tits. *La forêt de Soignes: Géologie, géographie, biologie, archéologie, histoire*. Brussels: Barette, 1927.

Kempeniers, Joseph. *Histoire d'Obbrussel-Saint-Gilles*. Brussels: Aegidium, 1962.

Lechat, Jean-Louis. *Uccle: Souvenirs du XXe siècle*. Brussels: Arobase, 2001.

Maurissen, Antoon-Willem. *Bijdrage tot de geschiedenis van Sint-Jans-Molenbeek*. Puurs, Belgium: Baete, 1980.

Meire, Robert J. *Histoire d'Etterbeek*. Brussels: Musin, 1981.

Schayes, Joseph, and R. van dan Haute. *Schaerbeek: Esquisse historique et géographique*. Schaerbeek: Éditions de "l'École heureuse," 1949.

Stepman, Charles, Louis Verniers, and Armand Swartenbroecks, eds. *Koekelberg dans le cadre de 1a région nord-ouest de Bruxelles*. Brussels: De Boeck, 1966.

Temmerman, Clery. *Woluwe-Saint-Lambert*. Brussels: Sutton, 2001.

van Ardenhove, Jean. *Les moulins d'Anderlecht*. Brussels: Anderlechtentis, 2001.

van Damme, Daniel. *Promenades archéologiques à Anderlecht*. Brussels: W. Godenne, 1958.

——. *Une heure à la Maison d'Erasme et au vieux béguinage d'Anderlecht*. Anderlecht: Maison d'Erasme, 1952.

——. *Le passé d'Anderlecht*. Anderlecht: A. Defrenne, 1932.

Vander Goten, H., and J. P. Vokaer. *Le Parc Duden à Forest*. Mons: Delporte, 1953.

Vanderlinden, Emiel. *Uit het notitieboek van Jan Vanden Elst, meier te Ukkel (1692–1701)*. Merchtem, Belgium: M. Sacré-De Buyst, 1931.

——. *De vormalige Ukkelsche en Obbrusselsche wijngaarden*. Merchtem, Belgium: M. Sacré-De Buyst, 1931.

——. *Kijk op het dorpsleven te Ukkel in de XVIIIe eeuw naar de meiersrekeningen*. Merchtem, Belgium: M. Sacré-De Buyst, 1926.

van der Mersch, Y. Lados. *Quelques jalons de l'histoire d'Uccle*. 2nd ed. Brussels: De Pinchart, 1969.

Verniers, Louis. *Histoire de Forest-lez-Bruxelles*. Brussels: A. De Boeck, 1949.

Viane, Charles, ed. *Uccle au temps jadis*. Uccle: Uccle Centre d'Art, 1950.

Vincent, Auguste. *Les noms de lieux d'Anderlecht*. Brussels: Folklore brabançon, 1930.

Vokaer, J. P. *Par les rues de Forest: Étude sur la toponymie locale*. Brussels: Cantrin, 1954.

Wauters, Alphonse. *Histoire des environs de Bruxelles*. 17 vols. Brussels: Culture et Civilisation, 1971–74 [1855].

Williat, Gaston. *Schaerbeek avant 1900*. Brussels: Établissements Pauwels fils, 1952.

19. WORLD'S FAIRS

Allwood, John. *The Great Exhibitions*. London: Studio Vistal, 1977.

Catalogue général. Exposition universelle et internationale Bruxelles 1910. *Brussels*: Exposition *universelle et internationale, 1910.*

Commissariat général. *Official Book of the Brussels 1958 Universal and International Exhibition*. Brussels: Commissariat général for the 1958 Exhibition, 1959.

Cullman, Marguerite. *Ninety Dozen Glasses*. New York: W.W. Norton, 1960.

de Meyer, H., and P. H. Virenque. *Brussels 58 in cijfers*. Antwerp: De Nederlandsche Boekhandel, 1959.

Deschamps, Philippe. *Impressions de voyage aux pays des blondes et à l'Exposition de Bruxelles de 1910.* Paris: A. Lemerre, 1910.

Donckiers de Donceel, A., and J. Destrée. *Brussels 58*. Brussels: Société de l'Exposition universelle et internationale de Bruxelles, 1958.

Exposition universelle et internationale. *Livre d'or de l'exposition universelle et internationale de Bruxelles 1935*. Brussels: Société de l'Exposition universelle et internationale, 1935.

Grieken's Guide Books. *Brussels and the Universal Exhibition 1910*. Berlin: Goldschmitt, 1910.

"The U.S. at the Fair." *Newsweek* 51 (14 April 1958): 53.

van Hasselt, I. *Expo 1910: Bruxelles, l'incendie; l'exposition universelle et internationale de Bruxelles*. Mechelen: Stevens, 1980.

About the Author

Paul F. State has lived and worked in Brussels and maintains close ties with the city. He is the recipient of a bachelor's degree in modern European history from the State University of New York at Buffalo, a master's degree in international relations and modern European history from the School of International and Public Affairs of Columbia University, and a master's degree in international public administration from the American University. Mr. State has worked as a journalist and as a writer on topics in international affairs, politics, and history, whose articles have appeared in many major publications, including the New York Times Syndicate and *Newsday*. He is also an editor in European history and a translator of French and Dutch.
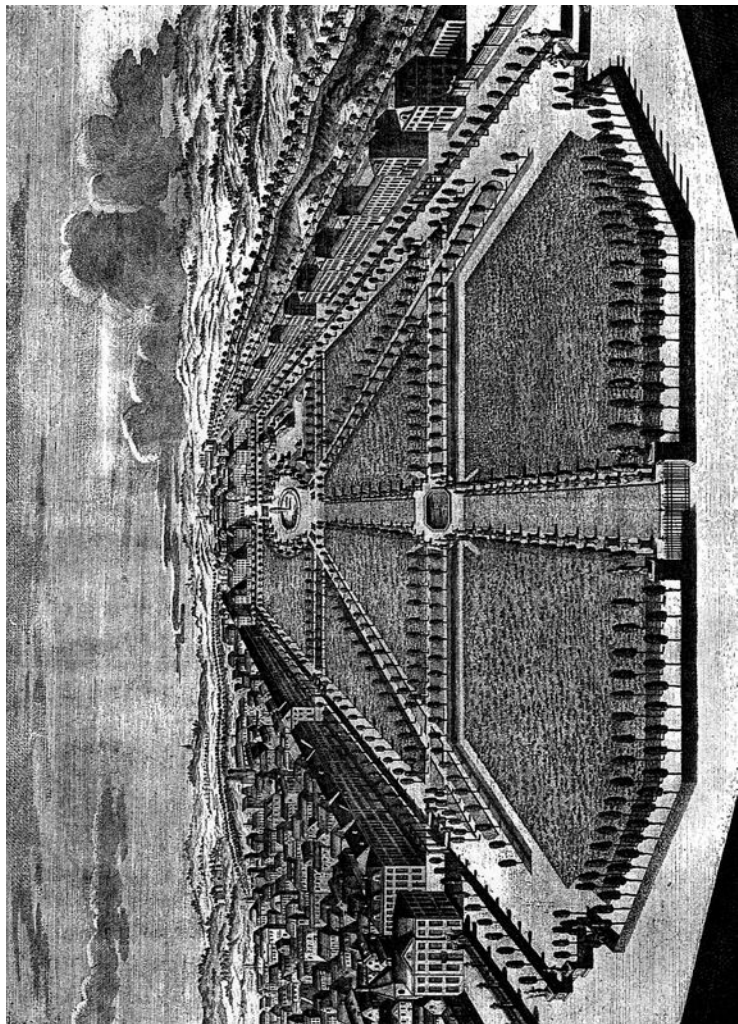
Parc de Bruxelles at the end of the 18th century
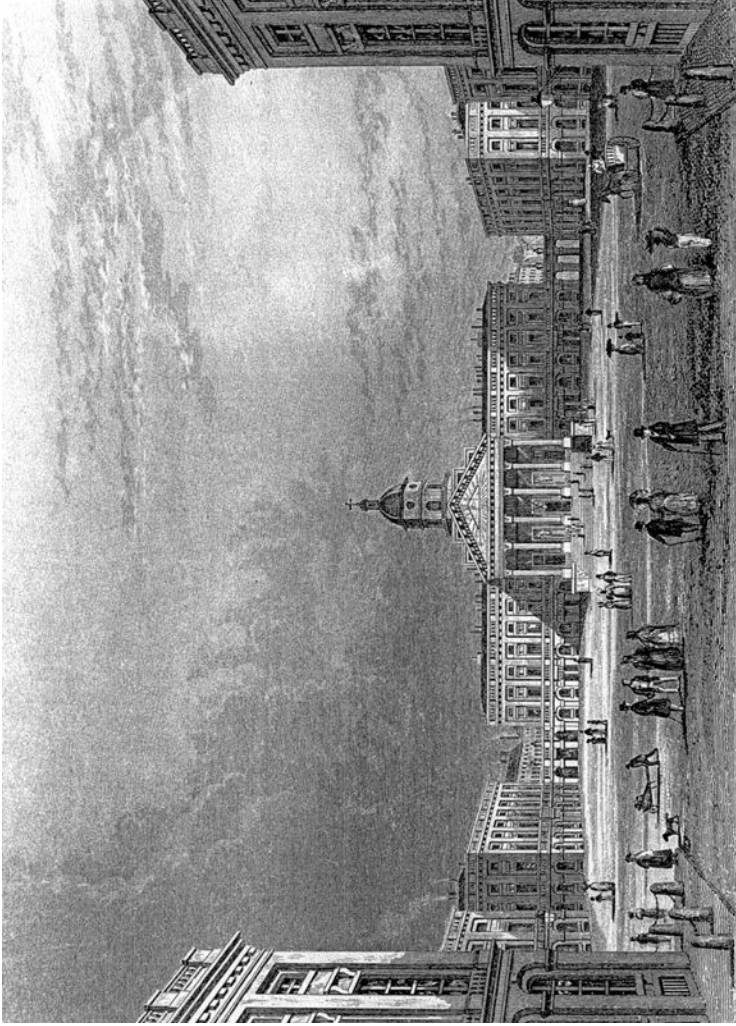
Place Royale in the early 19th century
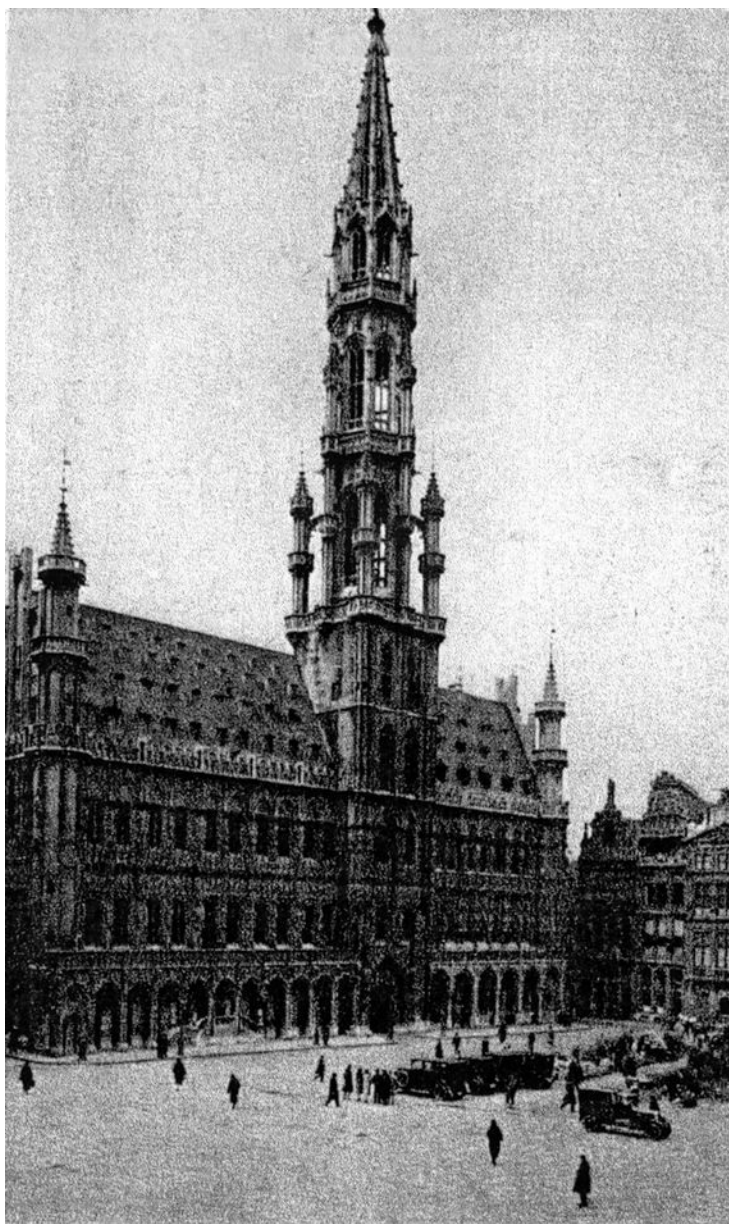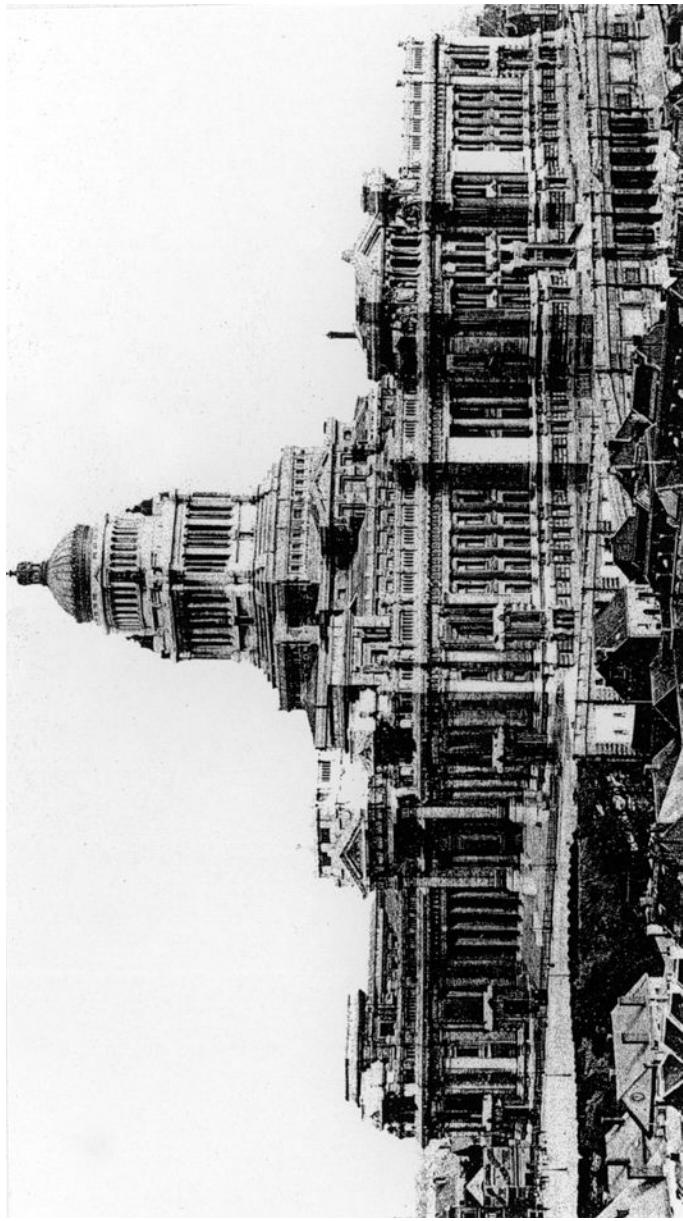
Hôtel de Ville in the early 20th century
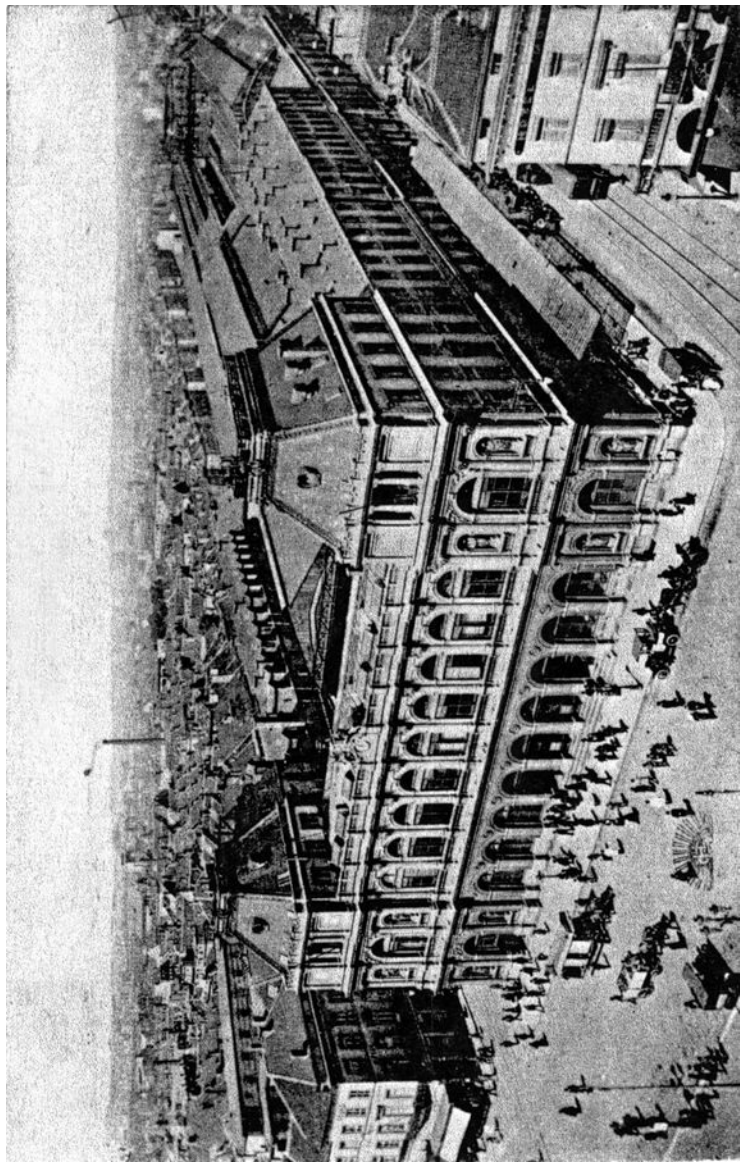
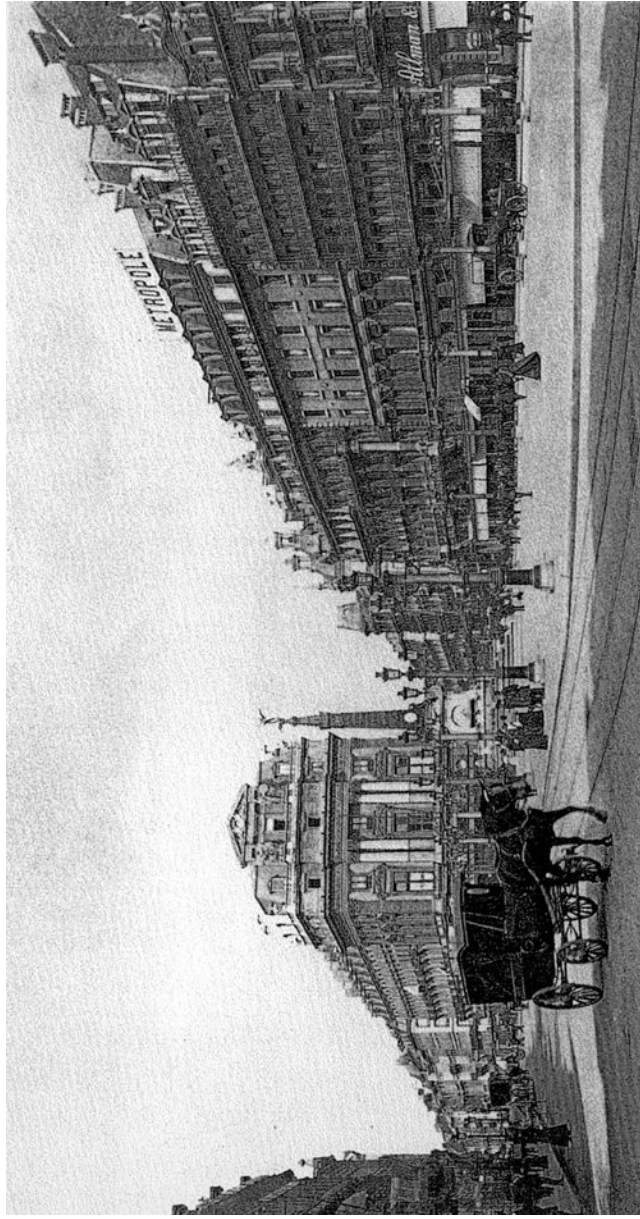*Gare du Nord in the 19th century*

Hôtel Aubecq (1900, now demolished), Victor Horta, architect
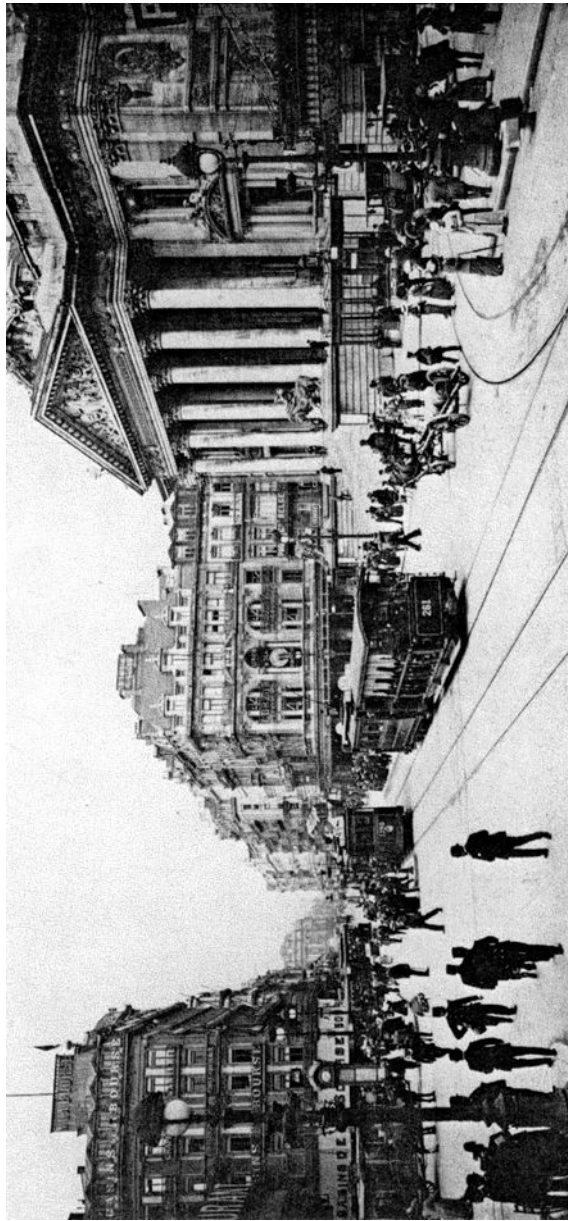
Palais du Roi, about 1900

Place de Justice, about 1900
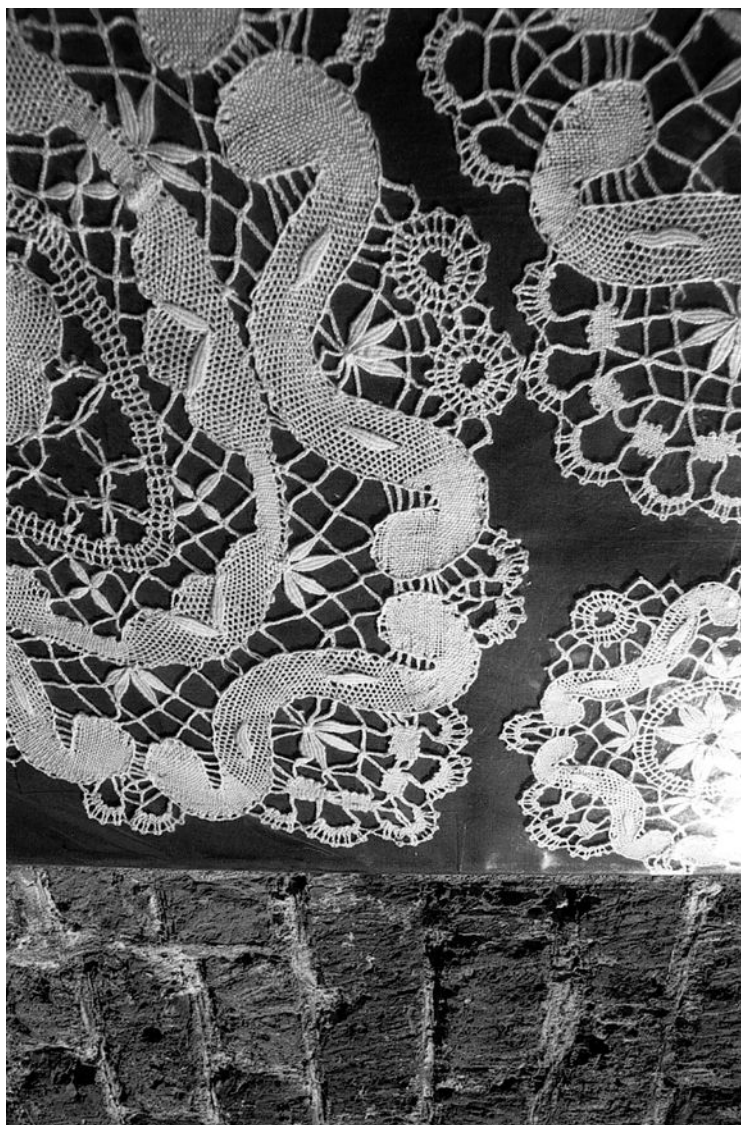
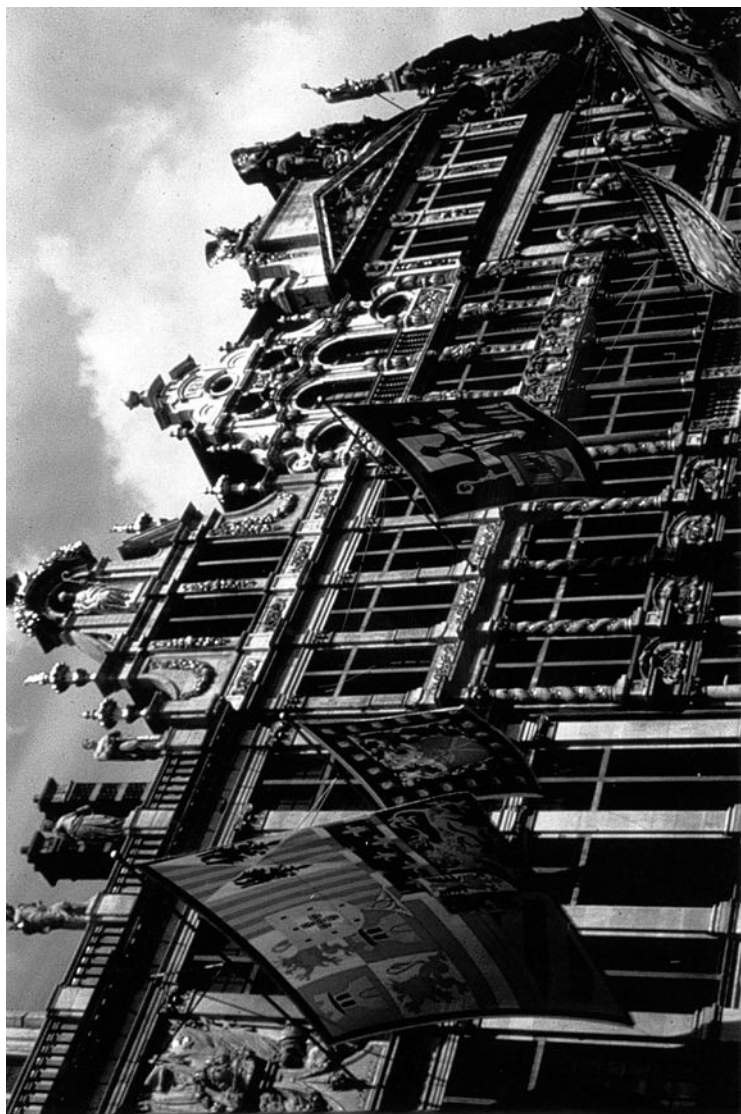*Place de Brouckère, about 1900*

Maison du Roi (Broodhuis), about 1900

The Bourse and boulevard Anspach, just before WWI

Mannekin-Pis

Belgian lace

Guildhalls on Grand' Place