

BRUSSELS
CATHEDRAL OF ST. MICHAEL AND ST. GUDULA

THE
STAINED-GLASS WINDOWS
OF THE
CATHEDRAL





Fig. 1 General view towards the choir of the cathedral.

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Frontside cover: The Last Judgment Window.

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A Collection of Exceptional Stained-Glass Windows from the 16th, 17th and 19th Centuries

— In addition to the collegiate church of St. Peter and St. Guido, located in the suburb of Anderlecht, the cathedral of St. Michael and St. Gudula is the only building in Brussels that contains original, monumental stained-glass windows *in situ*. The windows seen in the cathedral today date back to the 16th century (12 windows), 17th century (4 windows) and 19th century (31 windows, not counting the three medallions in the Maes chapel behind the choir) (Fig. 1). The historic figures with their coats of arms, heraldic mottos and emblems, and the people and scenes depicted, trace the religious and political history of the former Low Countries, today divided into the Netherlands and Belgium. The cathedral windows constitute a major and important collection, unique among European stained glass. There were more windows in the collegiate church (which was designated a cathedral in 1962), but they have not survived the vagaries of history and changes in taste. According to various references in the archives and documents, it is evident that several windows dating between the 14th and 17th centuries have since disappeared, including one depicting the coats of arms of the seven Brussels lineages (mentioned in 1387), others bearing the arms of the butchers and the brewers (mentioned in 1497 and 1575, respectively), and others for which the town of Lier was condemned to pay in 1429. During the restoration of the choir of the cathedral in 1874—during which the stone mullions in their corresponding bays were replaced—the four windows in the ambulatory of the choir, made in 1840 by the Capronnier

workshop, were already replaced in 1879 by other windows from the same studio. Luckily, they have been saved. The Royal Museums of Art and History in Brussels purchased them and house them now in storage. These windows depict allegories and events from the New Testament, including a very beautiful Nativity scene (Fig. 2).

Stained-glass windows have decorated the cathedral from its beginning, and their placement was often linked to the different phases of the building's construction (between the year 1226 and the start of the 16th century). Those in the Blessed Sacrament chapel and in the chapel of Our Lady of Deliverance are contemporary of these parts of the building (1533-1542 for the Blessed Sacrament chapel and 1649-1654 for the chapel of Our Lady of Deliverance).

Not all the windows in the cathedral are made of narrative stained glass; some are simply plain glass. The circular openings in the triforium, below the windows of the choir, were never filled with narrative stained glass. Although they were walled in during the 16th or 17th century, they date from the end of the 13th century (Fig. 3) and were uncovered during the most recent restoration of the cathedral (1983-2000). New windows replaced the 13th century glass in the triforium, and the originals are carefully conserved in the cathedral.

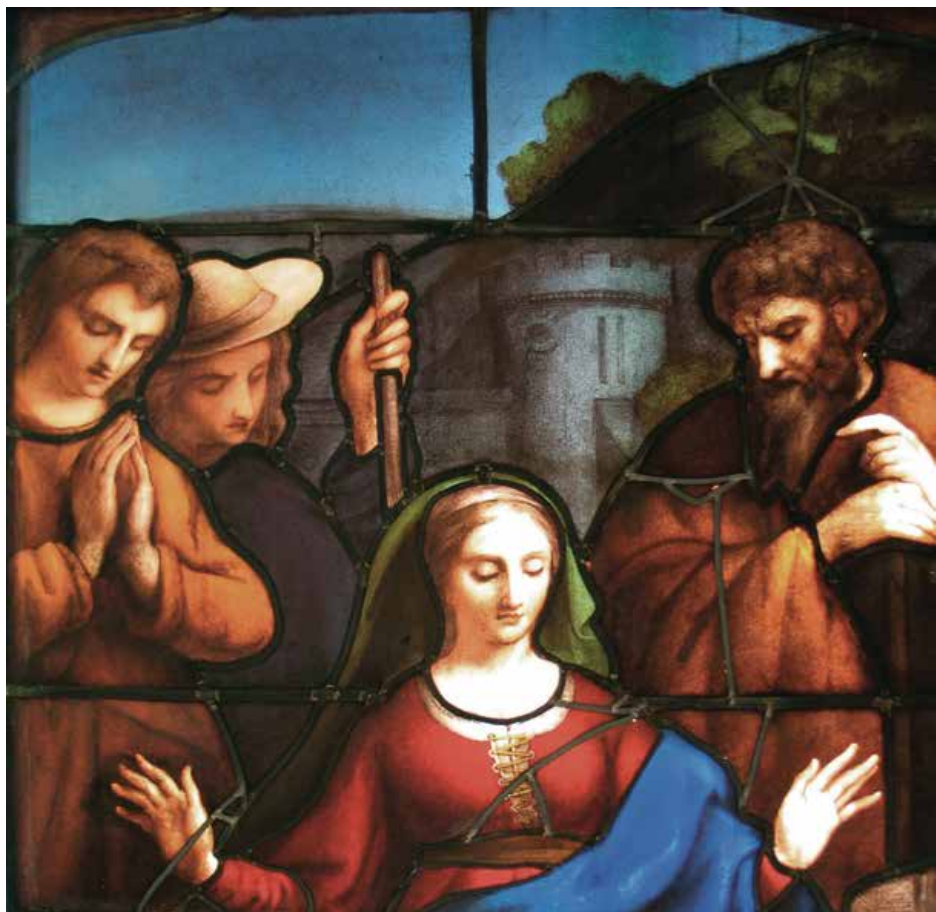


Fig. 2 Detail of a Capronnier window, formerly in the ambulatory of the choir.

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a.



b.

Fig. 3 Glazed oculus from the choir from the end of the 13th century.
(a. after removal, b. *in situ*).

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Generous and Prestigious Donors

— The donors of the cathedral's stained-glass windows were prestigious men and women. The following members of the imperial reigning Habsburg family are pictured in the windows of the choir: Emperor Maximilian (1459–1519) and his wife Mary of Burgundy (1457–1482) (I), their son, Philip the Fair (1478–1506) (NII), their daughter, Margaret of Austria (1480–1530) (SIII), and their grandsons, Charles V (1500–1558) and Ferdinand (1503–1564) (SII). Margaret of Austria, who governed the former Low Countries from 1507 to 1530, likely donated these windows (SIII) (Fig. 4). She favoured stained-glass windows as a means of asserting the dynastic power of the Habsburgs. Between 1518



Fig. 4 Detail: Margaret of Austria (SIII).

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and 1530 she also donated collections of windows to Mons, Lier and Hoogstraten, to name only those that have been preserved.

The windows in the transept and the Blessed Sacrament chapel were installed from 1537 onwards, apparently on the initiative of Charles V. He had excellent means at his disposal for illustrating his devotion to the miraculous Blessed Sacrament and the power of the Habsburgs. The latter were allied through marriage to the reigning families of Europe, as shown in the four windows of the Blessed Sacrament chapel (1540-1547), donated by his brother Ferdinand I (1503-1564) (**Nvi**), his sisters Eleanor of Austria (1498-1558) (**Nvii**), Mary of Hungary (1505-1558) (**Nviii**) and Catherine of Austria (1507-1578) (**Nix**), and their respective spouses.

The great west window (1528) (**W**) was donated by the prince-bishop Erard de La Marck (1472-1538), who ruled the principality of Liège with an iron fist from 1505 to 1538. The prelate supported Charles V in his imperial election against Francis I in 1519, earning him his red cardinal's hat in 1521.

The windows in the chapel of Our Lady of Deliverance were similarly donated by rulers and personalities well known at the time: the King of Spain Philip IV (**Sviii**), Archduke Leopold William (1614-1662) (**Six**) (great-nephew of Charles V and representative of King Philip IV in the southern Low Countries from 1647 to 1656) (Fig. 5), the German Emperor Ferdinand III (1608-1657) (**Svi**) and Ferdinand's son Leopold I (1640-1705) (**Svii**). In the window he financed, the Spanish King Philip IV depicted his aunt Isabella Clara Eugenia of Austria with her husband,



Fig. 5 Detail: Archduke Leopold William (Six).

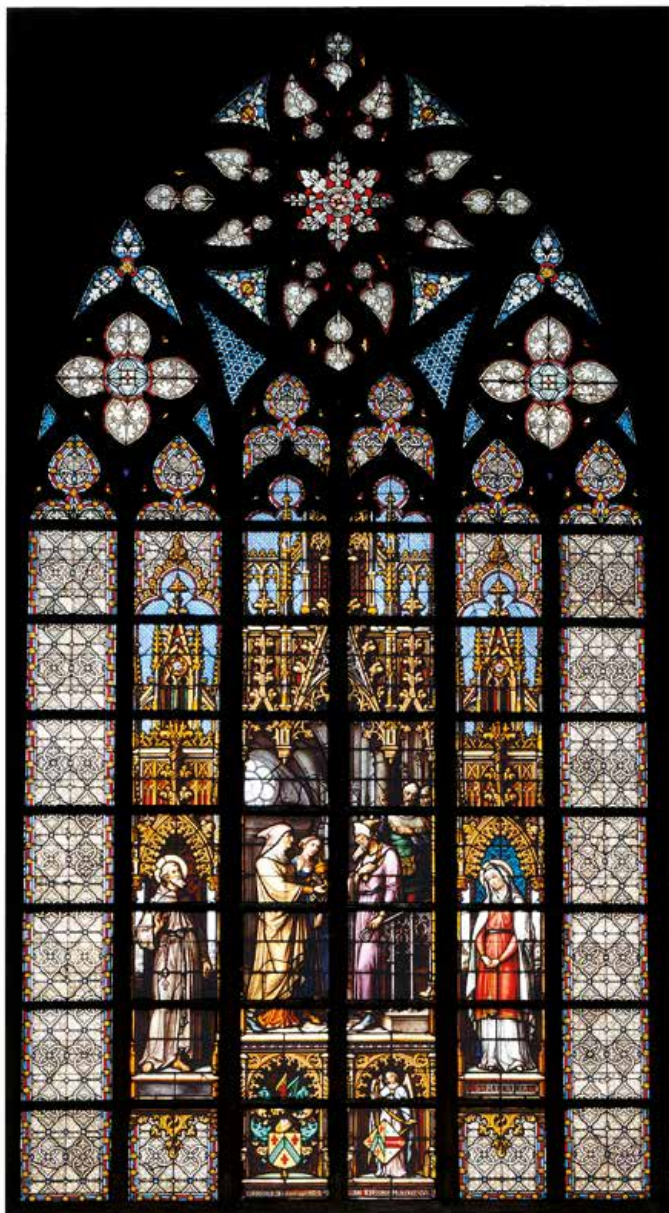
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Archduke Albert of Austria, who reigned over the southern Low Countries from 1598 to 1621 (**Sviii**). After the death of her husband, Isabella became Governor of these territories until her own death in 1633.

The 19th century windows were also prestigious donations: the royal family (Kings Leopold I and Leopold II) and Belgian nobility (the families Charliers de Buisseret, de Jonghe d'Ardoye, de Fierlant, de Viron, Zaman, de Robino, de Birago, de Masserano, de la Hamaide, Cornet d'Elzius du Chenoy, du Renson de Latour et de Noduwez, Prisse, etc.). The first window of the chapels of the side-aisles along the nave was a donation from Mélanie Van Tieghem (Fig. 6), the wife of François-Auguste Van Hamme who, on 5 March 1856, bequeathed 3000 francs to the parish council for a stained-glass window, "depicting the miracle of the Blessed Eucharist venerated in this church". All the windows in the side chapels portray this theme. The dean of the cathedral, Louis Verhoustraeten, had one window dedicated to the memory of his parents (**s10**) and the other commissions followed at regular intervals. The installation of the new windows in the side chapels was finished in time for the 500th anniversary of the Miraculous Blessed Sacrament.

Fig. 6: Window of Mélanie Van Tieghem (**s9**). ▶

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Portraits and Stories in the Glass

— The stained-glass windows of the 16th and 17th centuries all depict the portraits of their donors or of the people commemorated in them (Fig. 7), with their coats of arms and mottos. The most noteworthy motto is certainly that in the bottom of the Last Judgment window: *VOTIS DECIPIMUR ET TEMPORE FALLIMUR, OMNES MORS RIDET CURAS, ANXIA VITA NIHIL* (“We are disappointed by our desires and deceived by time, death scoffs at our worries and our anxious life is nothing but vanity.”). This motto was composed by the Dominican monk Johannes Leo Placentius (1500–1548?) for the window’s donor, Erard de La Marck. Conversely, in the 19th century windows, the donors or people commemorated in them are not generally pictured (except in **n3** and **Niv**). Their names and titles, the age and prestige of their families, and the motives behind their donations are nevertheless portrayed in the windows by inscriptions, coats of arms, mottos, and patron saints. For example, in the window **Sxii** on the west façade, St. Amadeus represents Amédée de Beauffort (1836–1858), who had numerous posts, including director of the former « Musée d’Armes anciennes, d’Armures, d’Objets d’Art et de Numismatique », president of the Royal Commission of Monuments, and president of the “conseil de fabrique” (church council) of Saints-Michel-et-Gudule.

The patron saints of the cathedral and the city of Brussels, St. Gudula and St. Michael, are portrayed many times in the cathedral’s stained-glass windows: in the choir (**Sii** and **Nii**), in the Last Judgment window (**W**), in the Blessed Sacrament



Fig. 7 Detail: Archduchess Isabella (Sviii).

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chapel (**Niv** and **Nvii**), in the Maes chapel behind the choir (**s2** and **n2**) and in one of the side chapels (**s10**). In the oldest windows, St. Gudula is portrayed in the choir next to Charles V and Ferdinand (**Sii**). In the Last Judgment window in the west façade, St. Michael is depicted not as patron of the cathedral, city, or a donor, but rather as the protagonist of the Last Judgment: he rises above the scales that weigh the souls of the dead. In the window in the south side-aisle of the nave, Dean Louis Verhoustraeten donated in memory of his parents (**s10**), St. Michael and St. Gudula appear on the left and right in the position where the coats of arms are depicted in the other windows.

The windows in the Blessed Sacrament chapel (1540-1547) (Fig. 8) and those in the side chapels (1856-1870) illustrate scenes extracted from the narrative of the “Story of the Miraculous Hosts, known as the miraculous Most Holy Sacrament”, the oldest versions of which date back to the middle of the 15th century. The origins of the story of the Miraculous Hosts can be traced back even earlier, to the end of the 13th century in accounts telling of the desecration of hosts by the Jews. The references to these legendary accounts are rooted in the historical and political-religious context of anti-Semitism at the time and should be viewed with a critical detachment far beyond any polemic. A window depicting Charles V that has since been lost from the Blessed Sacrament chapel also illustrated this story (scene of the desecration of the Host); it has been replaced in the corresponding bay by the window of the Triumph of the Blessed Sacrament, designed and completed by the Capronnier atelier in 1848 (**Nv**). Ideally,



Fig. 8 The four oldest windows of the Blessed Sacrament chapel. (Nix, Nviii, Nvii, Nvi)

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the windows in the side chapels should be viewed in the story's chronological order and the events surrounding the devotion to the Miraculous Blessed Sacrament, starting on the south side and moving towards the west door from the choir end, then on the north side coming back towards the choir again i.e. from bay **s6** to **sl3** and from **n11** to **n5**.

According to the legend, shortly before Holy Week in the year 1370, Jonathan, a rich Jew living in Enghien and head of the synagogue in Brussels, ordered a Jewish convert from Louvain

- named Jean de Louvain - to steal some consecrated hosts for a payment of 60 “sheep” or pieces of gold (**Nix** and **s6**). Jonathan took the hosts and put them on display, mocking them before his friends (**Nviii** and **s7**). Soon afterwards, he was assassinated in his garden in Enghien (**Nvii** and **s8**). His widow and son fled to Brussels, where they offered the hosts to other Jews in the city (**Nvi** and **s9**). These Jews desecrated the hosts, which in turn started to bleed (**s10**). This was the miracle of the Miraculous Hosts. The horrified Jews then wanted to get rid of the wafers from Brussels and entrusted them to their fellow Jews in Cologne. A young Jewish woman called Catherine, recently converted to Christianity, was given the task of transporting them from Brussels to Cologne for 20 gold coins ; she was given the ciborium containing the stabbed hosts (**s11**). However, she changed her mind and gave the hosts instead to her uncle, Pierre Van Den Hede, the parish priest of the church of Our Lady of the Chapel (or the Chapel church) (**s12**), before appearing in court where she was interrogated by Duke Wenceslas and Duchess Jeanne of Brabant (**s13**). On the basis of her testimony, the Jews were arrested and condemned to death (**n11**). The Miraculous Hosts were divided between the Chapel church and the collegiate church, where they were solemnly laid to rest (**n10**). In 1436, a weaver named Jean saw Christ in a vision expressing the desire to see the procession of the Miraculous Hosts, which had been abandoned, revived (**n9**). In 1529, Margaret of Austria instituted a specific procession in honour of the Miraculous Hosts (**n8**); until then, the procession had taken place on the feast of Corpus Christi. During the religious unrest of the 16th century, the Miraculous Hosts passed through many benevolent hands, including those of the

canon Josse Hauwaert and the chaplain Jean De Meulemeester (**n7**). Jean Hauchin, the archbishop of Mechelen from 1583 to 1589, solemnly collected the Miraculous Hosts from where they had been kept safely during this period of religious uncertainty (**n6**). The story of the Miraculous Hosts or the Miraculous Blessed Sacrament ends with the stained-glass window in the north side-aisle closest to the transept (**n5**), which depicts the cardinal and archbishop of Mechelen, Engelbert Sterckx (1792-1867), solemnly instituting a brotherhood of the Miraculous Blessed Sacrament.

The large window in the north transept depicts Charles V and his wife Isabella of Portugal, accompanied by their patron saints, in prayer before the reliquary cross containing the Miraculous Hosts (1537) (**Nxi**) (Fig. 9); on 29 January 1531, Charles V came to venerate the Miraculous Hosts, which had been preserved in the collegiate church since the end of the 14th century. In the opposite window (1538) (**Sxi**), his sister Mary of Hungary honours the memory of her husband Louis II Jagiellon, King of Hungary, killed on 29 August 1526 in the battle against the Turks at Mohács, recalled in the lower section of the window by the long inscription in a large circular cartouche.

Following the same concept as the windows in the Blessed Sacrament chapel, the four windows in the chapel of Our Lady of Deliverance depict religious scenes in their upper sections, above the donors or commemorated persons in the lower sections. From right to left, the scenes depicted are the Visitation (**Six**), the Annunciation (**Sviii**), the marriage of Mary

and Joseph (**Svii**), and the Presentation of the Virgin in the Temple (**Svi**).

The Last Judgment window (1528) (**W**) is made up of three parts. In the top section, Christ judges the righteous and the damned, surrounded by the apostles, the Virgin Mary (at the far left), and St. John the Baptist (at the far right). In the middle section, among the righteous, angels hold up symbols of the works of mercy, and under the central cross of the Passion, St. Michael stands above the scales for weighing souls and brandishes his sword. In the lowest section, between the righteous on the left and damned on the right, the donor Erard de La Marck kneels in prayer before an allegory of the virtue Faith.



Fig. 9 Window in the north transept with Charles V and his wife Isabella of Portugal (Nxi).

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Inspired Artists

- There are two distinct phases in the creation of a stained-glass window: its design and its manufacture. The design phase entails the development of a reduced scale model of the window, followed by the enlargement of this model to the actual size onto a “cartoon” or sketch. The design could be “internal” or “external” to the atelier. The archives, models and cartoons which have been preserved show that most of the cathedral’s windows were made on the basis of projects/models of persons external to the atelier.

Various artists were involved in the design of the oldest windows: for the 16th century windows, Bernard Van Orley (circa 1488–1541), Pieter Coecke (1502–1550) (Fig. 10), Michel Coxcie (1499–1592); for the 17th century windows, Jean De Labarre (circa 1603–1668), and Théodore Van Thulden (1606–1669). The preparatory cartoons of the windows made by Jean De Labarre and Théodore Van Thulden in the chapel of Our Lady of Deliverance have been preserved (Fig. 11). This is exceptional and merits special attention; most of the time, such documents were either destroyed or dispersed, and very few exist from the Ancien Régime (before 1789). The cartoons were found in the attic of the cathedral in 1771 and were handed over to the state as payment for an extraordinary grant for the creation of the four windows in the ambulatory (1840). They are currently kept in the archives of the Royal Museums of Art and History in Brussels.

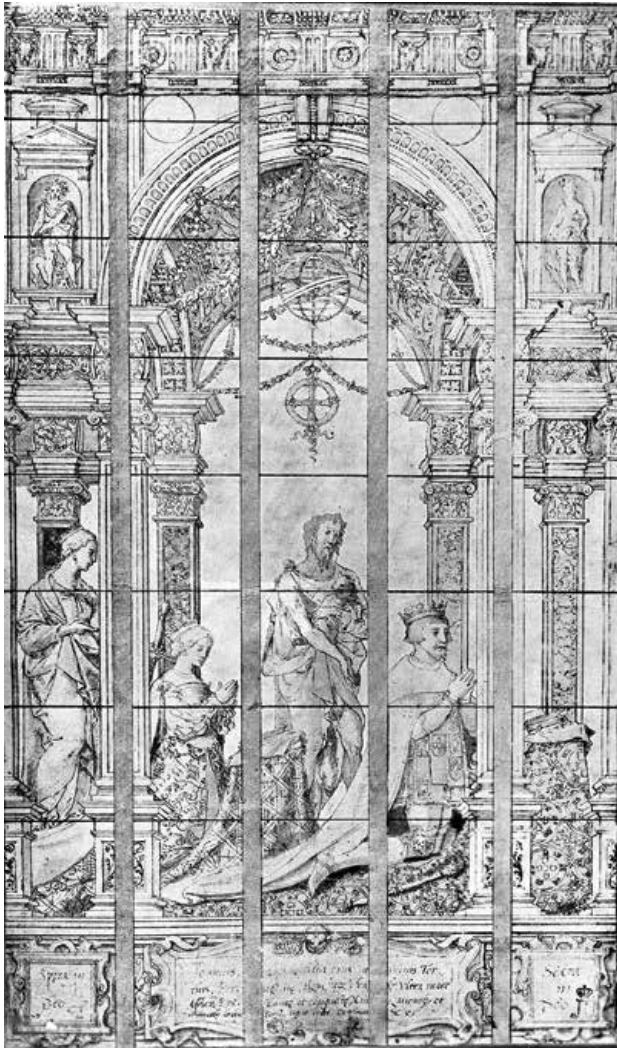


Fig. 10 Plan of the window attributed to Pieter Coecke and his atelier (not completed), for the window of John III of Portugal (Nix).

All the 19th century windows in the cathedral were crafted in the atelier of the glass painter Jean-Baptiste Capronnier (1814–1891), one of the most famous artists at that time. This atelier worked both with its own designs as well as with those developed by other artists. The plans for the windows in the side chapels were drafted by Charles de Groux (1825–1870). The Capronnier atelier had already worked with a renowned “external” painter (François-Joseph Navez, 1787–1869) on the windows which were placed in the ambulatory in 1840 and removed in 1879. They are now kept at the Royal Museums of Art and History. A preparatory tracing of the scene of Ezekiel’s Vision of Glory (n3) bears the signature of the Parisian designer Joseph-Emile Delalande, who had been approached by Capronnier (Fig. 12). Fortunately, most of the preparatory cartoons relating to the 19th century windows in the cathedral are kept in the Royal Museums of Art and History, but they cannot be exhibited because of their state of preservation.



Fig. 11 Cartoon of the window of the Emperor Ferdinand III and his wife Eleanora (Svi).

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Fig. 12 Preparatory tracing of the scene of Ezekiel's Vision, with the monogram of Joseph-Emile Delalande (n3).

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The Use of Age-Old Techniques

— Whether the stained-glass windows are old or new, the technique used to make them is fundamentally the same. The compositions are assembled from pieces of plain glass and glass coloured by metal oxides. The pieces are mostly painted on the inner side with grisaille for the detailing and the shading, and with silver stain for the yellow motifs (such as architectural details or the hair of certain characters). Even though they were designed to be visible and legible from a great distance, the windows display scenes of considerable pictorial quality with careful detailing and fine patterns (Fig. 13). The glass panes are assembled with lead strips or “comes” soldered together with pewter. From the 17th century onwards, a new kind of painting was used: vitreous enamel, formed from coloured glass reduced to powder and easily melted down. Its use is common in the windows of the chapel of Our Lady of Deliverance (Fig. 14) where it results in darker and less luminous compositions than those in the Blessed Sacrament chapel opposite where this kind of painting has not been used.

While the technique has not changed much, the style of the windows has evolved over the years. In the choir (1520–1530), among Gothic ornaments and structures, there is a tentative but progressive introduction of a new ornamental and decorative repertory inspired by the Italian Renaissance. In the transept and the Blessed Sacrament chapel, the styles of Roman antiquity are openly visible, with clear references to classical antiquity, blending in with certain local decorative



Fig. 13 Detail of the windows in the choir.

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Fig. 14 Detail of the window depicting Archduke Albert and Archduchess Isabella (Sviii).

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formulations. In the chapel of Our Lady of Deliverance, the baroque aesthetic triumphs and references to the great works of Peter-Paul Rubens (1570–1640) can easily be identified. In the 19th century windows, the historicism is paramount in the many neo-Gothic architectural decorations that surmount the historiated (pictorial) scenes (windows in the nave side chapels). There are other references to mediaeval windows such as the insertion of narratives into medallions (windows of the ambulatory of the choir), a device typical of 13th century windows (Fig. 15).

The Challenges of Maintaining, Preserving, and Restoring a Fragile Heritage

— Like the building which serves as their showcase, the stained-glass windows need constant care and attention. Since the 16th century, and even earlier considering the windows which have been lost, the archives testify to regular upkeep. Throughout the ages, the oldest windows of the cathedral have undergone maintenance no less than 24 times. In the 19th century, this work combined with sporadic repairs was obviously no longer sufficient, and as such, a large-scale renovation began. The windows were removed for a complete, in-depth restoration. From 1840 onwards, the Capronnier atelier, which handled the new designs (as described above), took charge of the repairs.

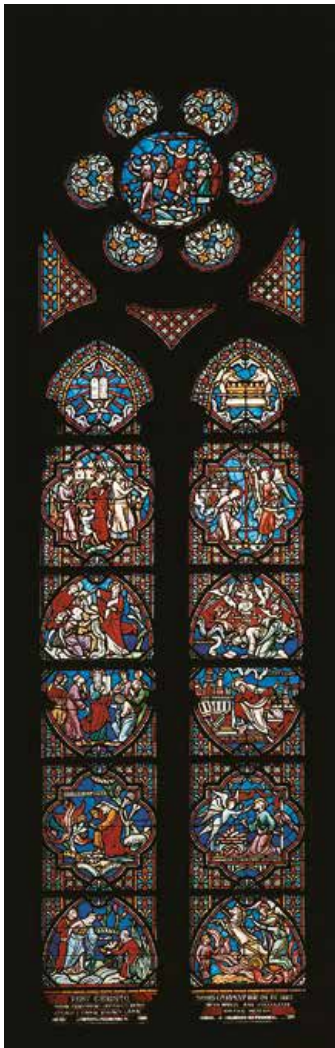


Fig. 15 Window in the ambulatory (n3).

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During World War II, the oldest windows of the cathedral were taken down and restored, and subsequently placed between 1949 and 1951. This enabled an invaluable photographic record to be created systematically, panel by panel, now accessible online on the website of the Royal Artistic Heritage Institute in Brussels (<http://balat.kikirpa.be>) (Fig. 16).

Incidental damage and successive interventions have altered and disrupted the appearance of some of the windows, such as the window in the north side of the upper choir (NIII) depicting a prince and a princess whose iconography has been obscured, particularly in their coats of arms, thus raising doubts as to their precise identity. The coats of arms in this window have ended up being adapted to one of the possible identifications: Margaret of Austria and her first husband Juan of Aragon. In general, the oldest windows contain numerous restored parts, but the original areas that have been preserved sufficiently enable us to appreciate the art of the designers and manufacturers of the 16th and 17th centuries.



Fig. 16 Production of the photographic montages of stained-glass windows of the cathedral of St. Michael and St. Gudula at the Royal Museums of Art and History (1941).

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Fig. 17 View of the choir of the cathedral during the restoration (1999).

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During the latest renovation of the cathedral (1983–2000), most of the stained-glass windows were again restored (Fig. 17). The Last Judgment window was not included at that time – its turn will soon come. The Friends of the Cathedral have been raising funds over recent years to cover the cost of this important work.

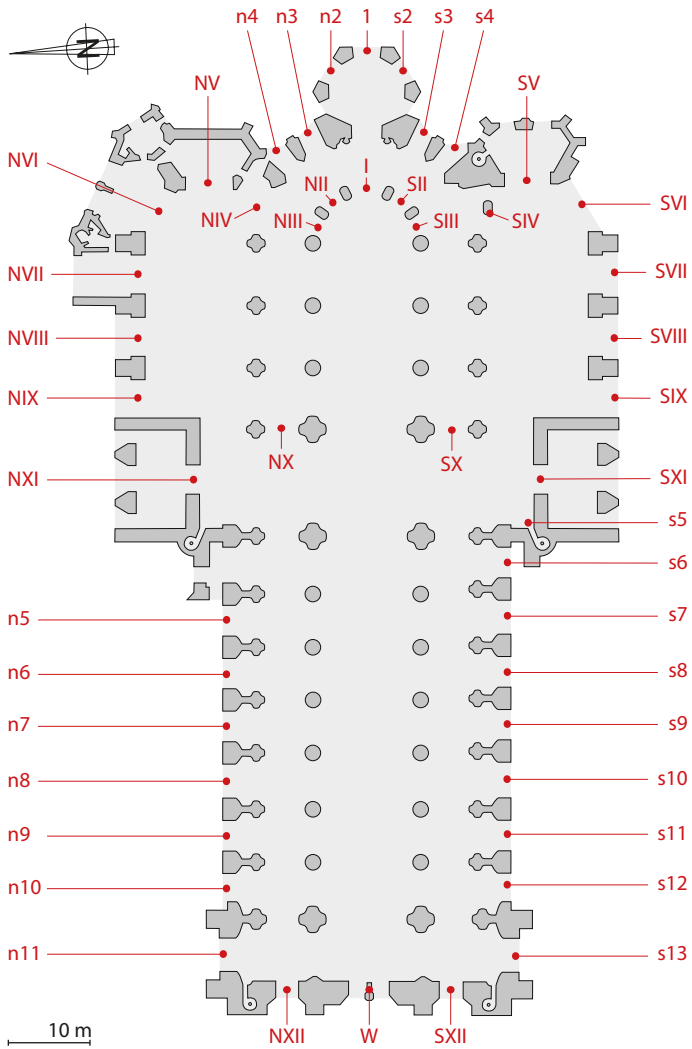
Location and identification of the stained-glass windows

— The windows are numbered according to the international conventions of *Corpus Vitrearum*. The numbering starts with the windows situated in the axis of the choir in the East and continues towards the West, indicating along the way the windows in the North (N) and South (S) side wall façades. Capital letters and Roman numerals are used to indicate the windows in the higher levels of the walls; lower-case letters and Arabic numerals denote the windows in the lower levels. The windows are thus presented from the axial bay of the choir, and then alternating between the north and south sides, progress towards the western façade. The display of the windows in the chapel of the Blessed Sacrament and those of side chapels in the nave deviate from this rule in order to follow the logic of the narrative scenes.

16th CENTURY WINDOWS

The five windows in the upper choir (1520–1530) – atelier of Nicolas Rombouts?

- I Maximilian of Austria and Mary of Burgundy. Virgin with Child (ca. 1520).
- NII Philip the Fair and Juana of Castille. St. Michael (ca. 1520).
- SII Charles V and his brother Ferdinand. St. Gudula (ca. 1520).
- NIII An unknown prince and princess. St. Margaret (between 1520 and 1530).



SIII Margaret of Austria and Philibert II of Savoy. St. Margaret (ca. 1524).

The large window above the west door (1528) - Bernard Van Orley? (design) and Brussels atelier? (completion)

W Erard de La Marck, Prince-Bishop of Liège. Last Judgment.

The two large windows above the side doors of the transept (1537 and 1538) - Bernard Van Orley (design) and Jean Hack (completion)

NXI Charles V and his wife Isabelle of Portugal kneeling in prayer before the reliquary of the Miraculous Hosts held by God the Father and accompanied by their patron saints, Charlemagne and Elisabeth of Hungary (1537).

SXI Mary of Hungary and Louis II Jagiellon kneeling in prayer before the Holy Trinity, accompanied by their patron saints the Virgin Mary and St. Louis, king of France (1538).

The four windows depicting the story of the Miraculous Blessed Sacrament (1540–1547) in the north wall of the chapel of the same name - Bernard Van Orley and Michel Coxcie (design) and Jean Haeck (completion)

NIX John III of Portugal and Catherine of Austria and their patron saints John the Baptist and Catherine of Alexandria. In the upper half, to the left, Jonathan, a wealthy Jew from Enghien, asks Jean de Louvain to steal the hosts for him; to the right, Jonathan leaves with the hosts and Jean de Louvain with his payment (1542).

NVIII Louis II and Mary of Hungary and their patron saints, Louis, king of France, and the Virgin and Child. In the upper part, the

transfer of the hosts to the Jews of Enghien by Jonathan, his wife, and his son (1547).

- Nvii Francis I and Eleanor of Austria and their patron saints Francis of Assisi and Eleanor. In the upper part, the murder of Jonathan (1540).
- Nvi Ferdinand I and Anne of Bohemia and their patron saints Ferdinand and Anne carrying the Virgin and Child. In the upper part, Jonathan's wife and son carry the hosts to Brussels (1546).

17th CENTURY WINDOWS

The four windows in the south wall of the chapel of Our Lady of Deliverance (Lady Chapel) (1654-1663) - Theodore Van Thulden (design) and Jean De Labarre (design and completion)

- Svi Emperor Ferdinand III of Austria and Eleanor of Austria and their patron saints Ferdinand and Eleanor. In the upper part, the Presentation of Mary in the Temple (1656).
- Svii The emperor Leopold I accompanied by St. Leopold and St. Ignatius. In the upper part, the marriage of Mary and Joseph (1658).
- Sviii The archduke and duchess Albert and Isabella and their patron saints Albert of Liège and Elizabeth of Hungary. In the upper part, the Annunciation (1663).
- Six The archduke Leopold-William, Governor of the Low Countries, and their patron saints Leopold and William of Aquitaine. In the upper part, the Visitation (1654).

19th CENTURY WINDOWS

The windows in the Maes chapel (St. Mary Magdalen chapel), donated by the Merode family (1843) – J.B. Capronnier (design and completion)

- 1 The Holy Trinity.
- n2 St. Michael between St. Henry and St. Felix.
- s2 St. Gudula between St. Werner and St. Frances of Rome.

Three medallions in the dome of the chapel

Angels bearing the instruments of the Passion.

The four windows in the ambulatory of the choir in neo-Gothic style of the 13th century (1879) – Joseph-Emile Delalande (design) and J.B. Capronnier (design? and completion)

- n3 Life of Moses and the prophets Isaac, Jeremiah, Ezekiel and Daniel.
- s3 Scenes from the life of Christ, from the Incarnation to the calling of St. Peter.
- n4 The Book of Genesis.
- s4 Scenes from the life of the Church and the history of Belgium.

Two windows in the Blessed Sacrament chapel (1873 and 1848) – J.B. Capronnier (design and completion)

- Niv The Virgin Mary receiving Communion, donors and patron saints, with St. Michael and St. Gudula in the tympanum.
- Nv The Triumph of the Blessed Sacrament, to which homage is being paid by the secular authorities (in the lower left section Charles V and Isabella of Portugal followed by their children Philip, Maria and Juana and their patron saints) and by the

religious authorities (in the lower right part Pope Adrian VI, tutor of Charles V, Cardinal Guillaume de Croÿ, Bishop Jacques de Croÿ and the Dean of the cathedral).

Two windows in the chapel of Our Lady of Deliverance (1874 and 1866) – J.B. Capronnier (design and completion)

- Siv The Coronation of the Virgin Mary by the Holy Trinity.
- Sv The Virgin Mary presents the rosary to St. Dominic.

Windows in the transept (1872 for Sx, 1876 for Nx and 1880 for s5) – J.B. Capronnier (design and completion)

- Nx Asher, Gad, Levi, Judah, Benjamin and Joseph.
- Sx Moses, Jacob, Isaac, Melchizedek, Abraham and Noah.
- s5 The Good Samaritan, coat of arms of Caroline d’Ursel and of the d’Ursel, Harcourt and Clermont-Tonnerre families.

Windows of the legend of the Miraculous Blessed Sacrament in the nave side chapels (1856–1870) – Ch. De Groux (design) and J.B. Capronnier (completion)

- s6 Jonathan the Jew proposes to Jean de Louvain that he should steal the hosts; Jean de Louvain starts to climb up the ladder with the stolen ciborium in order to leave the chapel Saint Catherine with the ciborium containing the naked hosts. St. Leopold and St. Louis (1870). Coats of arms of King Leopold I and Queen Louise-Marie of Orleans.
- s7 Jonathan makes fun of the stolen hosts spread out on the table before his family while Jean de Louvain leaves the room carrying the payment for his theft. St. Leopold and the Virgin with Child (1870). Coats of arms of the Kingdom of Belgium

- and the House of Habsburg (Leopold II and Marie Henriette of Austria).
- s8** Assassination of Jonathan in his garden in Enghien. St. Charles and St. Joseph (1869). Coats of arms of Duke Charles d'Ursel and his wife Josephine de Masserano.
- s9** Jonathan's widow carries the hosts to the Brussels synagogue. St. Francis of Assisi and St. Melania the Younger of Rome (1856). Coats of arms of François-Auguste Van Hamme and Mélanie Van Tieghem.
- s10** Desecration of the hosts in the Brussels synagogue and their miraculous bleeding. St. Louis, St. Michael the Archangel, St. Gudula and St. Joseph (1861). No coats of arms. Donated by Louis Verhoustraeten (according to the inscription).
- s11** Handing over of the ciborium containing the hosts desecrated by the Jews to the young Catherine. St. Charles Borromeo and St. Eugene (1861). Coats of arms of the Marquess Charles de Trazegnies d'Ittre.
- s12** Catherine gives the hosts to her uncle, the parish priest of Our Lady of the Chapel church. St. Cornelius, Pope and St. Francis of Assisi (1862). Coats of arms of Baron François Charles de Wykersloot de Weedesteyn and his wife Louise de la Trémouille.
- s13** Appearance of Catherine before Duke Wenceslas and Duchess Jeanne of Brabant. St. Florentius and St. Rose of Lima (1862). Coats of arms of Baron Albert Florent Joseph Prisse and his wife Rosa van Meeuwen. Coats of arms of Baron François de Fierlant and his wife Anne de Viron, and of Baron Paul de Fierlant and his wife Cécile Zaman.
- nl1** Proclamation by a magistrate of the death sentence of four Jews tied up and kneeling at his feet. St. James the Younger and St. Louis, King of France (1867). Shield with the initials R and F.

- Donation of Clémence Antoinette Rousille-Fischer, in memory of her husband and daughter, following the inscription.
- n10** Solemn transfer of the Miraculous Hosts from Our Lady of the Chapel church to the collegiate church of St. Gudula. St. Louis, King of France, and the Virgin with Child (1864). Coats of arms of Count Louis Joseph Benoît Cornet d'Elzius du Chenoy and his wife Marie Françoise Félicité du Renson de Latour et de Noduwez.
- n9** Jean le Tisserand kneeling in the shadow of the ambulatory of St. Gudula is struck by heavenly light. St. Thierry of Reims and St. Julienne de Cornillon (1863). Coats of arms of Théodore Louis Maurice de la Hamaide and his wife Marie-Julienne de Fierlant.
- n8** Mary of Hungary follows the procession instituted by Margaret of Austria in 1529. St. Augustine and St. Barbara (1865). No coats of arms. Donation of Anne Barbara Odile Frédérique Diewan, né Velings, in memory of her husband Augustin Diewan.
- n7** The transfer of the Miraculous Blessed Sacrament by Canon Hauwaert to Jean De Meulemeester to protect it from the iconoclasts. St. Francis of Assisi and St. James the Elder (1866). Coats of arms of Balthazar de Robiano, Lancelot de Birago and his wife Françoise de Renialme, Jean-Antoine de Robiano and his wife Agnes de Allemanni, François de Robiano and his wife Jacobine de Birago.
- n6** Jean Hauchin, Archbishop of Mechelen, solemnly collects the Miraculous Blessed Sacrament from the room where it was hidden during the religious troubles of the 16th century. St. Francis of Assisi and St. Anne teaching the child Mary to read (1867). Coats of arms of Baron François de Fierlant and his wife

Anne de Viron, and of Baron Paul de Fierlant and his wife Cécile Zaman.

- n5** Solemn reinstatement of the Brotherhood of the Miraculous Blessed Sacrament by Cardinal Sterckx, Archbishop of Mechelen, on 21 July 1861 (1870). Coats of arms of Viscount de Jonghe d'Ardoye and his wife Lucie Charliers de Buisseret.

Demi-bays above the doorways in the west façade (1860) – J.B. Capronnier (design and completion)

- Nxii** St. Elizabeth between St. Leopold and St. Albert.
Sxii St. Amadeus between St. Gabriel and St. Amelia.

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Back Cover: detail of the Last Judgment Window.

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