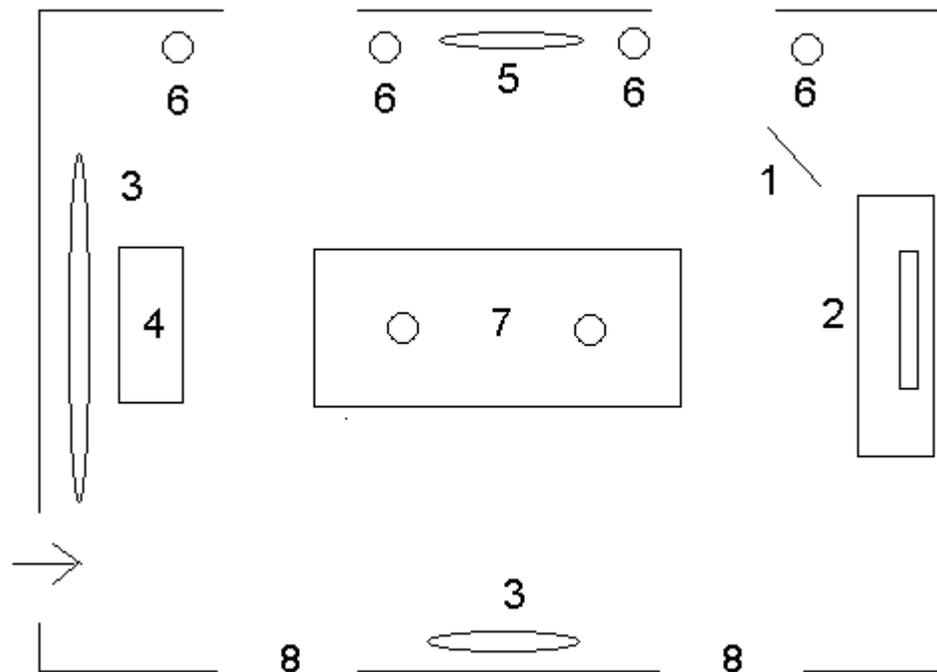


DINING ROOM (03 E)



- (1) You are standing in the oldest part of the castle. Here stood a medieval castle protecting a ford over the Meuse river. It was destroyed in 1554 by the troops of Henry II of France, who was fighting against Charles V. On its ruins arose a new building in 1571. Adrien de Montigny drew it in 1604 for the Albums of the Duke of Croÿ as seen on the enlarged gouache: a Meuse Renaissance country house. The tall tower on the hillside seems to have been built on the remains of one of the medieval towers, as suggested by the lookout post on top. The tower was destroyed later on.
- (2) Originally there were here two vaulted rooms. You can see the starting point of the arches between the windows on the riverside. Countess Louise of Laubespain had them demolished in 1886 to make a larger dining room next to the kitchen located behind the wall. The mantelpiece comes from the castle of Louvigny in Picardie, property of the Louvencourts (mother of Louise). It dates from the 16th century and shows on the right-hand side the water level reached by the Meuse when it last flooded (February 1995). Inside there is an impressive cast-iron fire-back bearing the coat of arms of the Duke Mariano of Osuna, who ordered it to be melted down during the restoration of Beauraing Castle in 1855.
- (3) Two tapestries from the Aubusson workshop (Massif Central 16th century), also called “Verdure”(Greenery) because that is the dominating colour.
- (4) The Italian Renaissance chest (16th century) was used to keep the bride's trousseau.

- (5) A 17th century genre painting showing a family at table. The mother is sitting enthroned in the centre comfortably installed in a wicker armchair. Her husband is worse off: sitting on a three-legged chair, he is getting ready to go back hunting. One distinguishes influences from both the Northern Netherlands (light and shadow) and the Southern Flanders (ornamental background).
- (6) The busts of face cards are the work of Paul Cyffel (1724 - 1806), born in Bruges, renamed Ciffélé upon his emigration to Lorraine, where he was the appointed sculptor at the Court of Stanislaus. After the latter's death, Louis XV did not take on any artist of his stepfather. Ciffélé returned to the Netherlands and established a workshop in Hastière, from which originated these double-sided busts (one smiling and one gloomy). They adorned the gardens, where they are now replaced by replicas.
- (7) Chairs of the 19th century in embossed leather. Portuguese wine amphoras decorated with mythological scenes.
- (8) You are in the eastern wing (1571). Through the windows you will discover the northern (right) and western (opposite) wings, which were gradually built in the early 17th century at the same time as a (today vanished) southern gallery wing. It formed a quadrangle making an inner courtyard. You saw this building painted above a door on the first floor of the Main Hall.

In the middle of the 18th century, since the Beaufort-Spontins owned various residences as a result of their marriage policy, they decided to transform Freÿr into their summer residence.

The southern wing was destroyed so as to let the sun pour freely into the yard. Its porch dating from 1637 was moved to the entrance of the Main Hall built at that time. It was an opportunity – as snobbish people tend to do - to improve the image of the house. The porch had been topped with the coat of arms of the Beaufort-Spontin - Berlaymont couple, who lived here in the 17th century and was only Baron of Freÿr. In a few strokes it was laden with the Marquis's crown and the Prince's ermine (stoat) coat acquired by the Beaufort-Spontins in the 18th century ...

To replace the destroyed southern wing the Beaufort-Spontins added two pavilions with mansard roofs (1769), which were connected by the wrought-iron gate inspired by Jean Lamour (Nancy in Lorraine).

The western wing was profoundly altered. Its original stone facade was rebuilt in brick (1776) while keeping the original Renaissance order of the other wings but transforming the first floor from an outbuilding into guests' quarters.

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