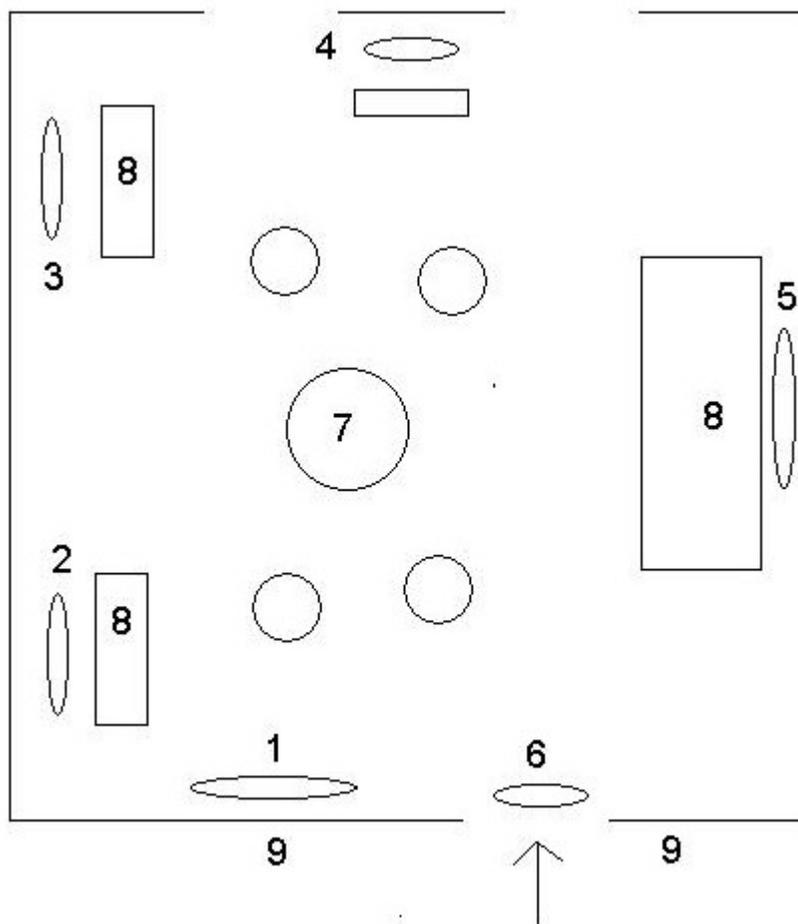


LAUBESPIN's BEDROOM (13 E)



This room is basically furnished in the Charles X (1824-1830) style. You will notice that the corridor dates from that period. Indeed, the mantelpiece is centred on the room and not on the wing. It is different in the next room located on the other side of the chapel hall, where the corridor was added in the 19th century. The room houses a series of portraits of 19th century cousins and relatives of Theodule of Laubespın (Brussels 1848 – Freÿr 1935), grandson of the first Duke of Beaufort-Spontin, Frederic (Namur 1751 – Florennes 1817).

- (1) A beautiful Spanish woman from Andalusia? A noteworthy portrait, painted by J-F Portaels 1818-1895), of Claire of Saint Mauris, Marchioness of Laubespın. It was said of her that she was a beauty and knew it. Her husband was first cousin of Theodule of Laubespın
- (2) A Spanish dandy: Mariano, 12th Duke of Osuna (Madrid 1814 - Beauraing 1882), also first cousin of Theodule. He ruined himself by living on a very grand scale. He used to have his horses shodden with silver nails (a blessing for those who picked them up) He was Spanish Ambassador to St Petersburg and, when visiting the Tsar, he dressed his people in sable, a very rare fur, which was only used for banquet cloaks. His wife, Princess of Salm, was also very extravagant. She used to bathe in jenny milk and powder her hair with gold sequins.

- (3) The prestige of full uniform: Wladimir, Count von Daun (Vettau 1812 -Vienna 1905), husband of Ninna of Laubespín, eldest sister of Theodule. He was commander-in-chief of the Austrian army during the Italian War of Independence. His wife followed him on the various battlefields, guided by the sound of the cannons.
- (4) A child of the Revolution: a delicate pastel of Juliet, wife of Lionel of Laubespín, former student of the Ecole Polytechnique (1829) and their son Antoine. She was born a Sieyes, a relative of Emmanuel Joseph, previously Father Sieyes, author of a lampoon "What is the Third State? Everything. What was it? Nothing", a firebrand and catalyst of the French Revolution. He voted for the death of Louis XVI, became the Second Consul and drafted the outline of French common law. Later Napoleon reworked it into his own Code and claimed its authorship. As a reward the Sieyes were raised to the peerage and given important offices, through which they grew rich.
During the French Revolution the Laubespíns emigrated to save their heads but lost everything else. This union between, on the one hand, a daughter born of uncompromising revolutionaries, who became conservative as their wealth grew and, on the other hand, a member of an old family from Franche-Comté massacred by the Revolution, led my mother Gilda of Laubespín (1921-1987) to say: "In my veins runs blood from guillotined aristocrats as well as their executioners."
- (5) Dressed up as Queen Victoria and painted by V Fontaine (1837-1884), Louise of Avesgo (Coulonges 1855 - Freÿr 1952), wife of Theodule of Laubespín, saw the Tuileries go up in flames during the Commune in 1870, arrived in Freÿr in 1876 and spent the rest of her life there. She had class but without arrogance. She lived through both World Wars: during the first one the Germans turned Freÿr into a military hospital, and in the second one she endured the Gestapo raiding the house.
- (6) Pedro, 11th Duke of Osuna, who died at the age of 34, was the eldest brother of Mariano (2).
- (7) The details of the relationships between these various people are described in the genealogical tree on the table.
- (8) Mary-Joseph of Yturbe, wife of Axel Bonaert, made the bed, the writing desk and the chest of drawers available. These items come from her maternal grandparents, Francis and Rosita of Castries, about whom you can find more details in the text on the table.
During the American War of Independence, Charles de Castries was Secretary of the French Royal Navy, his son an officer at the Battle of Yorktown, and Gabriel de Laubespín a captain on the "Raisonné". Hence the two families are members of the Cincinnati.
- (9) Upon leaving the room you will discover in the corridor two beautiful landscapes from the school of Gilles Neyts (1618-1687) *the Temptation of Saint Anthony* and *Saint John the Baptist in the desert*.

