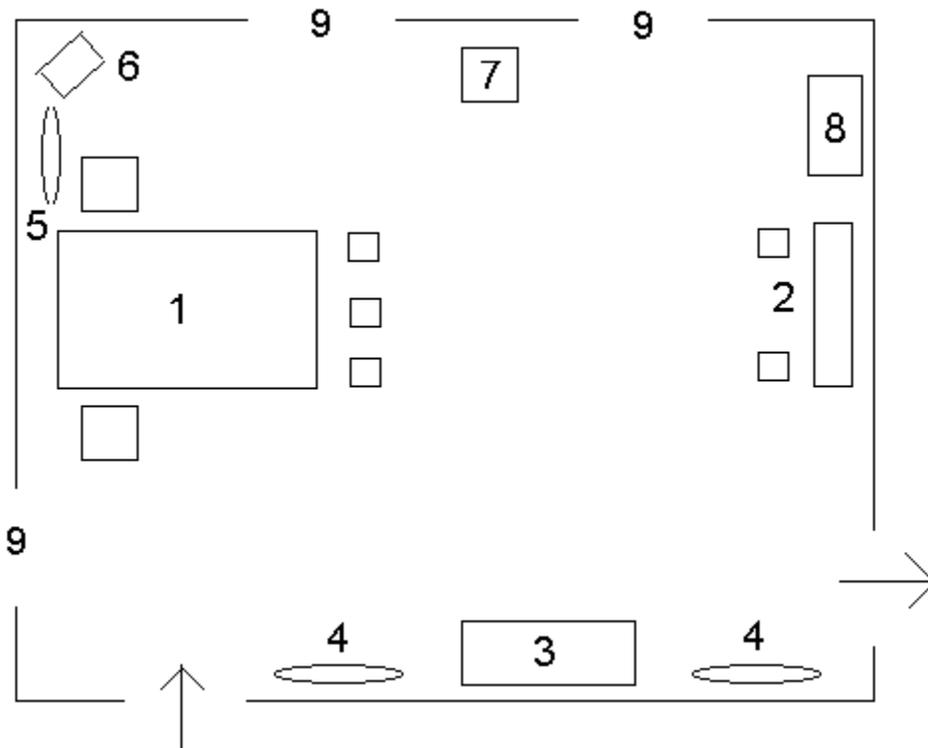


## LOUIS XIV ROOM (17 E)



Louis XIV stayed here in May 1675 when he was besieging Dinant.

As a result France annexed the territory between Givet and Dinant under the Treaty of Nijmegen (1678). Under the Treaty of Rijswijk (1698) the French had to evacuate Dinant. They did so slowly after having destroyed the citadel and part of the city. Givet remained French, an isolated island surrounded by the Principality of Liege. It was disenclaved by the Borders Treaty (1769-1772): the region between Givet and Fumay became the possession of France.

This room was slept in by the Dukes of Beaufort-Spontin for the whole time they remained in Freÿr.

- (1) The bed with its tester was furnished with curtains, which were drawn to protect one from the cold. The inner silk curtains date from the same period.
- (2) The outstanding mantelpiece with its fine grey marble from Waulsort is adorned with impressive stuccoes.
- (3) Inlaid console table in Italian Baroque style of the 17<sup>th</sup> century.

- (4) Two battle scenes (17<sup>th</sup> century), one of which depicts the siege of Vienna by the Turks (1683) and the other a battle in Italy.
- (5) Portrait of Viscount Patin of Langemark (17<sup>th</sup> century).
- (6) Travel coffer.
- (7) Louis XIII armchair like the others in this room.
- (8) The cabinet on the left of the mantelpiece was decorated by Victoria Bonaert, wife of Henry, Baron von Bonstetten. The latter descended from an old family from Bern (Switzerland), a member of which had immigrated to the Austrian Low Countries, where he became an officer in the armies of Maria-Theresa.  
Victoria lived at the beginning of the 19<sup>th</sup> century in the romantic time, when tourism started to develop. It inspired her to paint these small scenes: gardens from England, ancient ruins from Italy, a stormy North Sea and breathtaking Alpine scenes, all in the romantic Swiss manner.
- (9) This bedroom, the only one that offers a view of the east and the north, is very bright. Look out of the windows and note the contrast between the view of the formal garden and that of the wild nature and rocks.

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