

VISITOR'S GUIDE



MUNICIPAL MUSEUM

TOWN OF HUY



FORMER MONASTERY OF THE FRIARS MINOR

In around 1230, a small community of Franciscans established themselves near the church of Saint-Jacques-au-Tilleul. A few years later, a member of the nobility, Hubin de Saint-Martin, made them a gift of land located on rue des Chevaliers (now rue Vankeerberghen).

An initial monastery was built, of which today remains only some parts of the early church, which would go on to be modified in the 14th, 16th and 17th centuries.

It was also in the 17th century that the friars decided to rebuild the monastery buildings. Anchor plates bearing the years 1664, 1669 and 1687 are visible on three of the cloister's four galleries. The sanctuary received new interior decoration and the baroque portal was built in 1658. The site was abandoned by the friars during the Revolution. Starting in 1837, the police force came to occupy a part of the buildings. The town of Huy acquired the property in 1872.

Between 1923 and 1925, a partial restoration of the buildings took place (see the north gallery of the cloister, dated 1923). A number of different occupants would go on to share the site. Without taking into account their date of arrival, they include : a law court, a school, a part of the state archives, the municipal museum, the Huy municipality's gardening service...

musée communal

Musées de Huy



ROOM OF THE BEAU DIEU

With its selection of various works of art (paintings, sculptures, fragments of stained glass, seals, coins, furniture, etc.), this room evokes the political, social and religious life in Huy during the Ancien Régime. The town's Charter of Franchise was received by Huy's inhabitants in 1066. It was granted by Prince-Bishop Théoduin of Bavaria in exchange for the townspeople's generous financial contributions for the construction of the Notre Dame collegiate church, built in the Romanesque style. While the original document was lost following the Battle of Othée (1408), we can determine what its content was thanks to a number of existing copies that complement one another.

- The Presentation of Jesus at the Temple
- Head of Saint John of Nepomuk
- The children of Saint Nicholas (miracle of the salting tub)
- Christ, known as Marie Antoinette's
- Saint Roch
- The Beau Dieu of Huy or Beau Christ

a. THE PRESENTATION OF JESUS AT THE TEMPLE

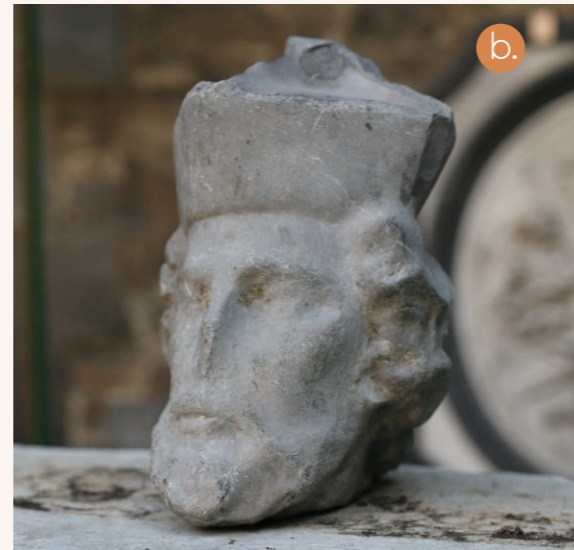
This painting on wood, created in 1620 by the Liège-based painter François Bidelot (b., Liège, circa 1585-d., after 1640), is an homage to those responsible for managing Huy's charitable institutions. It depicts the Virgin presenting the Infant Jesus to the elderly Simeon, who recognizes Jesus as the Messiah. The coats of arms located in the upper left and right corners are those of the town's two burgomasters at the time this painting was made, Jacques de Préalles and Jean de Hoyoul. Below can be seen the portraits of eleven men. These are the representatives of Huy's eleven trades. Each is depicted with his personal coat of arms, as well as with the coat of arms of his guild. The representative of the winemaker's guild is featured second from the left, at the bottom of the painting. To his right we can see the master, the clerk and the servant of the Grand Hôpital, a charitable institution founded in the 13th century. The coat of arms of Jean de Groesbeeck, the governor of the town and of the castle at the time, is visible under the speech scroll.



François Bidelot (b., Liège, circa 1585-d., after 1640),
The Presentation of Jesus at the Temple, 1620.

b. HEAD OF SAINT JOHN OF NEPOMUK

In all likelihood sculpted in the 18th century, it is said to have come from a statue of the saint that was once present on the old Pontia bridge. The saint had his hands and feet bound and was thrown into the Vltava (the river that flows through Prague, most notably) at the behest of King Wenceslaus IV of Bohemia (reign dates : 1363-1419). Due to the manner of his death, he became the protector of boatmen and of bridges, which his statues frequently adorned.



c. THE CHILDREN OF SAINT NICHOLAS (MIRACLE OF THE SALTING TUB)

This group, sculpted from oak, depicts three young children, resuscitated by Saint Nicholas, emerging from the salting tub into which they had been tossed by an evil butcher (or innkeeper) after having been killed and dismembered. The smooth back of this work seems to indicate that it was either hanged or, most likely, part of a larger work or an altarpiece. The work may have been sculpted by Jean Hans (b., Liège, 1668-d., after 1742), a student of Jean Del Cour.



d. CHRIST, KNOWN AS MARIE ANTOINETTE'S

This elegant 18th-century ivory sculpture, certainly of French craftsmanship, is placed on an ebony cross and features in the middle of a windowed case with a delicately worked frame. It once decorated a bedroom at the Palace of Versailles (that of Marie Antoinette ? Louis XVI ?). In the 1790s, the composer Arnold Michel Adrien (or Andrien) (b., Liège, 1756-d., Huy, 1814), Marie Antoinette's singing instructor, is said to have taken it as a souvenir and presented it as a gift to his cousin Sacré Bastin, a former burgomaster of Huy. Charles Godin later acquired it and gave it to the local hospital, which eventually donated it to the museum.

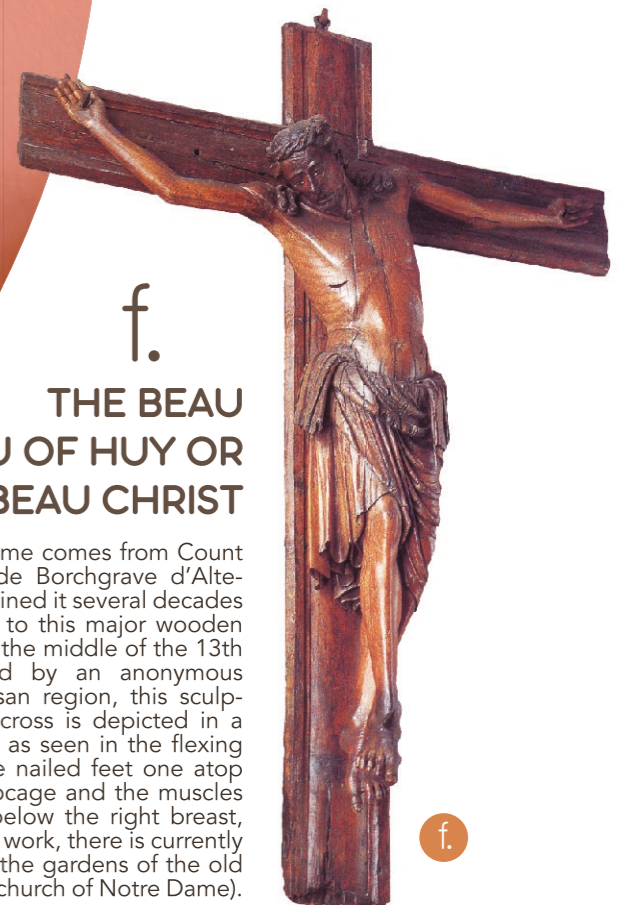


e. SAINT ROCH

According to legend, Roch was born in Montpellier in the 14th century. Of noble birth, he gave away his possessions to the poor and undertook a pilgrimage to Rome. The Eternal City was, at the time, struck by an outbreak of the plague that was ravaging Europe. Roch decided to devote himself to aiding plague victims before returning home. On his way home, he contracted the disease himself (a sign of the dreadful infection can be seen on his knee, which his garment is raised above) and took shelter in a wood so as not to infect others. Fed by a dog that brought him a piece of bread every day and cared for by an angel, he recovered and went back on his route. As to his ultimate fate, two stories diverge. One has it that he died in prison near Angera (Lombardy), where he was arrested as a spy. The other story says that he had made it back to Montpellier and situates his death in his hometown. The scallop shells on the upper part of the saint's clothing are not related to the Way of St. James pilgrimage but rather serve to indicate that Roch was a pilgrim. The work is by the sculptor Cornélis Vander Veken (1666-1740), a native of the town of Mechelen.

f. THE BEAU DIEU OF HUY OR BEAU CHRIST

This name comes from Count Joseph de Borchgrave d'Altena, who coined it several decades ago to refer to this major wooden sculpture from the middle of the 13th century. Sculpted by an anonymous artist from the Mosan region, this sculpture of Christ on the cross is depicted in a strikingly realistic manner, as seen in the flexing and swaying of the body, the nailed feet one atop the other, the tautness of the ribcage and the muscles of the arms, the open wound below the right breast, etc. As for the provenance of this work, there is currently no precise information (perhaps the gardens of the old Mottet hospital or the collegiate church of Notre Dame).



- Saint Michael vanquishing Satan
- Plate with the keys of the town of Huy
- Metalworker's weights
- Barber's dish in Huy porcelain
- Cardinal's plate in pewter with the instruments of the Passion
- Plate in Andenne porcelain with the first Belgian flag

ROOM OF APPLIED ARTS

Devoted entirely to the old applied arts of Huy (pewter, porcelain, watchmaking, silverware, etc.), this room also showcases porcelain from Liège, Namur, Boch Luxembourg, Vaudrevange (now in the state of Saarland, Germany) as well as pewterware from Namur and Liège. In the past, the pewterers (the term given to artisans who worked with tin alloyed with, depending on the time and the place, lead, copper, zinc, antimony, etc., given that pure tin could not be shaped) of Huy enjoyed an excellent reputation. The pewterware of Huy generally bore three hallmarks: one of the town (a castle with three towers, with a flag flying from the top of each tower), one of the master (a seahorse, or more commonly a crowned rose), and one pertaining to the quality of the alloy. The pewterers were part of the haberdashers' guild, which was something of a hodgepodge guild as it included trades that had little, if anything, in common with each other.



c.

a. SAINT MICHAEL VANQUISHING SATAN

Dating from the beginning of the 18th century, this large oak statue, which used to be housed in a room on the first floor of the town hall, was linked to the haberdasher's trade, of which Saint Michael was the patron saint. As head of the heavenly armies, the archangel is depicted vanquishing the devil, whose head can be seen crushed under the saint's left foot.



b.

b. PLATE WITH THE KEYS OF THE TOWN OF HUY

These silver keys symbolise municipal authority and were used during the conducting of certain judicial proceedings. They were also presented to distinguished visitors during Joyous Entries as well as to military leaders as a sign of submission. Dating from 1699 (the year is engraved on each of the keys), they are the work of the silversmith Simon van Leemputte (b. 1661), who worked in Huy but whose name indicates that he was not a native of the town. He had married a daughter of Jean Delloye, a three-time burgomaster of the town, and died in 1748. The plate on which the keys are set was made later (1743). It is the work of Jean-François Dupont (1691-1760), a silversmith from Liège who was likely originally from Huy.



c.

c. METALWORKER'S WEIGHTS

Made from cast bronze and bearing the hallmark of Bavaria, among others, these weights fit into each other like a Russian doll. The case, which features a cover with a handle, allowing it to be carried, has an engraved inscription indicating that these weights belonged to « AU MESTIER DES SR FEBVRES DE HUI ». The year 1643 is mentioned on the inscription. The word « FEBVRES » refers to metalworkers, who occupied a dominant position in the hierarchy of guilds. They were based in and around rue des Fouarges, a Walloon term designating forges.



d.

d. BARBER'S DISH IN HUY PORCELAIN

The décor for this piece was inspired by illustrations from the artist Remacle Le-loup (1694-1746), a native of Spa, created between 1738 and 1744 for a book entitled *Les Délices du Pays de Liège* by the French writer Pierre-Lambert de Saumery (1690-1767). This dish depicts the Tihange Castle. The painter Martin Téhy (b. 1787), a native of Huy, signed and dated this piece. The indentation on the side allowed for the plate to be slid under a man's chin during shaving. This dish was made by the L'Homme et Ledoux manufacture, active between 1823 and 1827.

e. CARDINAL'S PLATE IN PEWTER WITH THE INSTRUMENTS OF THE PASSION

This type of plate takes its name from its shape, which recalls the hats worn by cardinals in the Catholic Church. The engraved décor features instruments from the Passion of Jesus Christ (cross, column, whip, hammer, nails, ladder, lance, sponge with vinegar set on a reed, pincers, etc.). The work was made by the pewterer Gilles II de Tongres, who became a master in 1698.

f. PLATE IN ANDENNE PORCELAIN WITH THE FIRST BELGIAN FLAG

On the first flag adopted by Belgium, the three colours, taken from those on the coat of arms of the old Duchy of Brabant, are arranged horizontally (from top to bottom: red, yellow and black). Adopted by the provisional government in 1830, it took its current form (vertical stripes with black by the pole) the following year.



e.

f.

ICONOGRAPHY ROOM

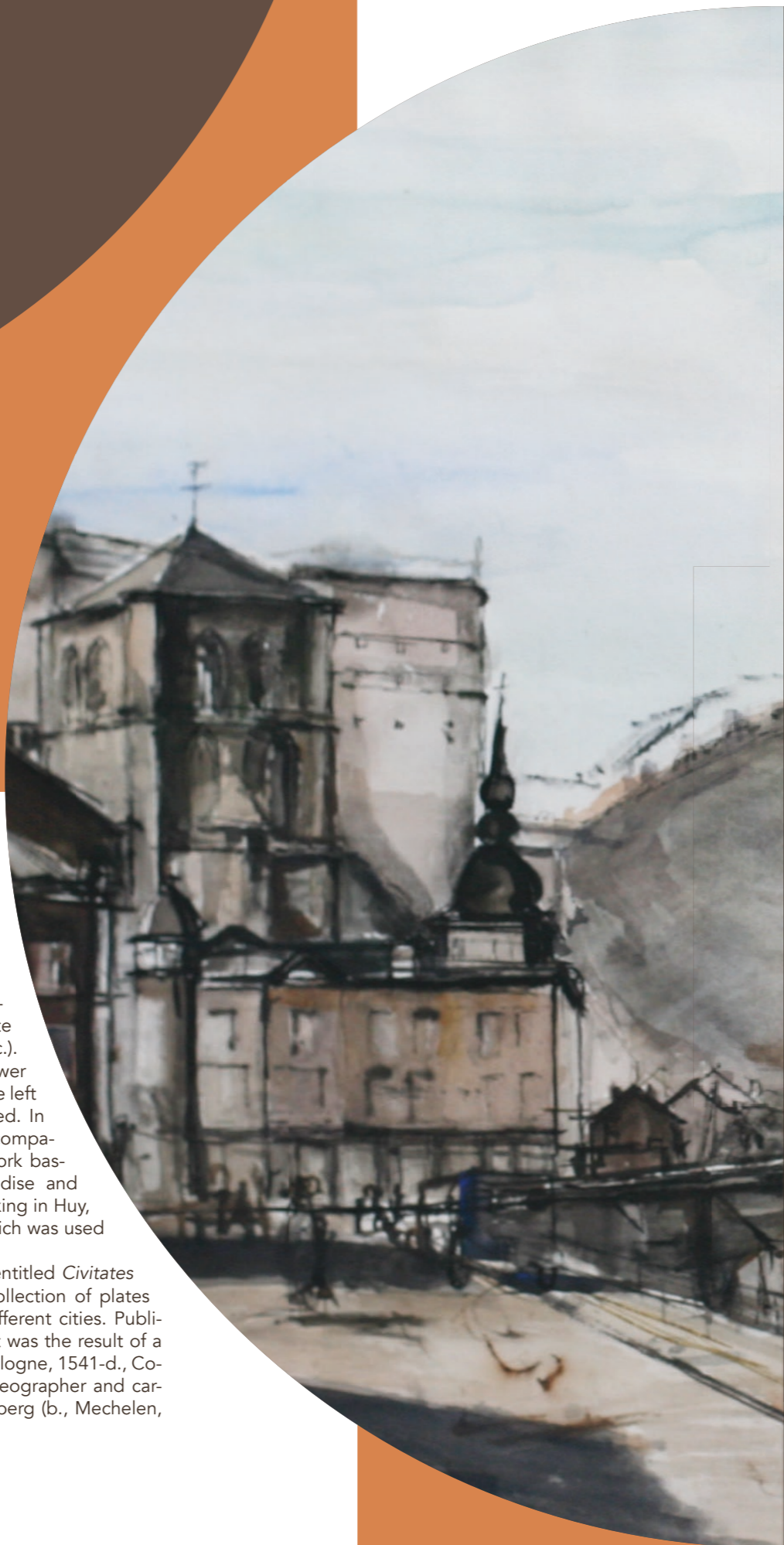
The town of Huy's picturesque setting has inspired a number of artists over the centuries. A selection of such works is presented in this room.

a. HUY

Taking up the lower left corner of the etching, the cartouche provides information on, among other things, the name of the town depicted as well as the year MDLXXVIII (1574). The most important monuments are clearly visible (castle, collegiate church, city wall with towers, churches, etc.). Neufmoustier Abbey can be seen in the lower right corner. On the south-facing hills (to the left of the castle), numerous vines are depicted. In the foreground, a man and a woman, accompanied by a child and a dog, carry wickerwork baskets, most probably filled with merchandise and foodstuff. In the room devoted to winemaking in Huy, you will see a rather similar basket, but which was used to carry grapes after harvest.

This printed image was part of a volume entitled *Civitates Orbis Terrarum (Cities of the World)*, a collection of plates featuring bird's-eye views and maps of different cities. Published between 1572 and 1617, this project was the result of a collaboration between Georg Braun (b., Cologne, 1541-d., Cologne, 1622), an ecclesiastical dignitary, geographer and cartographer, and the engraver Franz Hogenberg (b., Mechelen, 1535-d., Cologne, 1590).

- Huy
- View of Huy
- The collegiate church and the old bridge of Huy



c.

Georg Braun (b., Cologne, 1541-d., Cologne, 1622) and Franz Hogenberg (b., Mechelen, 1535-d., Cologne, 1590), Huy, 1574.

b. VIEW OF HUY

Painted in the 1660s by the painter and draughtsman Gillis Neyts (b., Overijse, circa 1618, or in Ghent, circa 1623-d., Antwerp, 1687), this painting is of high value for its study of Huy's topography. From the left bank, one can see the large and small islands, which were connected to the right bank in the 19th century, as well as the vast agricultural lands of Tihange. The city's walls, the Saint-Jean tower, the churches of the Croisiers monastery and of Neufmoustier Abbey, the chapel of La Sarte, the spire of Saint-Mengold, the collegiate church, the castle and the bridge are also identifiable. Elegantly attired men and women figure in the foreground.

b.

Gillis Neyts (b., Overijse, circa 1618, or in Ghent, circa 1623-d., Antwerp, 1687), *View of Huy*, 1660s.



c. THE COLLEGIATE CHURCH AND THE OLD BRIDGE OF HUY

This work by Paul Delvaux (b., Antheit, 1897-d., Veurne, 1994), a mixture of watercolour and Indian ink, is signed and dated in the lower right corner (October 1933). It features three elements that make the identification of Huy quite easy: Notre Dame collegiate church, the bridge and the fort. At the beginning of the 1930s, the artist painted a number of views of the region where he was born. His surrealist paintings with their recurrent themes (trains, stations, skeletons, female nudes, etc.) would come later.

c.

Paul Delvaux (b., Antheit, 1897-d., Veurne, 1994), *The collegiate church and the old bridge of Huy*, 1933.



- Polished blade of a flint axe
- Bronze razor
- Fragment of a column shaft with scale pattern
- Rock crystal belt buckle with silver tongue
- Ice-skates made from bone

ARCHAEOLOGY ROOM

Huy's subsoil has provided no shortage of artifacts. The discoveries made at the dawn of the 21st century by archeologists working for the Walloon Region at the Aux Ruelles site (left bank) are displayed alongside older finds, including the remarkable collection from the Merovingian cemetery of Saint-Victor (6th-7th centuries).



a.

a. POLISHED BLADE OF A FLINT AXE

In the Neolithic period (which, in what is now Belgium, corresponds to roughly 5300-2200 BC), the axe was a tool that became increasingly widespread. Indeed, as people started to settle, they began to clear forests for the purposes of gaining land for agriculture and livestock farming. This instrument was also used for woodworking and carpentry. Hewn from stone, then cut, the blade of the axe was then polished by being rubbed on a sandstone, siliceous or granite rock, before being attached to a wooden handle.



10

b. BRONZE RAZOR

Discovered on Mount Picard (the hill where the fort now stands), this can be dated to the end of the second millennium BC (Late Bronze Age) by comparison to an identical instrument dated to the second-half of the 11th century BC found in tomb 3 of the Vidy site (a neighbourhood in Lausanne, Switzerland). Made from bronze (an alloy of copper and tin), it features an elegant openworked handle.

c. FRAGMENT OF A COLUMN SHAFT WITH SCALE PATTERN

This artifact was dug up outside of any archeological context during digging work near Saint-Séverin Square (rue de l'Image). It most likely was a part of a monument that was quite widespread in the north of Gaul during the Gallo-Roman period : a column topped with an equestrian statue (usually Jupiter) vanquishing an anguiped (a monstrous creature whose atrophied lower limbs end in snake tails). The Gallo-Romans interpreted this as the victory of good over evil, of light over darkness.

d. ROCK CRYSTAL BELT BUCKLE WITH SILVER TONGUE

This buckle was found in 1985 in tomb 139 of the Merovingian necropolis of Saint-Victor (6th-7th centuries) and likely belonged to an important figure. This was an exceptional discovery as very few such objects have been brought to light. As rock crystal is not present in the region (just like garnet, a gemstone favoured by Merovingian metalworkers), the excavation of this piece bears witness to the existence of commercial trade with distant regions, most notably the Alps. The crafting of the material required specialised expertise.

e. ICE-SKATES MADE FROM BONE

These medieval ice-skates come from the neighbourhood where the Grand Hôpital was located. They were made from animal bones. Holes were pierced that allowed for the skates to be attached to shoes, most likely by means of leather straps.



b.

e.

c.

d.

11

- Large wine press with screw
- The great Saint Monday
- Cupboard with printed matter

THE WINEMAKING ROOM

The first vines are said to have been planted in Huy during the Roman period. That being said, the oldest written evidence concerning the presence of vineyards seems to date to the beginning of the 9th century (first half of the 7th century for Amary). Among the eleven trades of the past, winemakers were associated with market gardeners, i.e., growers. Their patron was Saint Vincent and their parish church was Saint Peter's. During the Ancien Régime, Huy was home to a number of religious communities, most of which possessed vineyards. These vineyards either served to provide wine for the religious communities themselves or were rented out in exchange for royalties. For a long time, it was thought that the numerous sieges of the city by Louis XIV's troops did heavy damage to the industry, which, as an aside, was not the town's most important economic activity. This does not seem to have been the case, however. The production and consumption of wine only decreased slightly. The wine of Huy began to be referred to as plonk, perhaps starting in the 19th century. A lot of evidence attests to the poor quality of the drink at the time. The two world wars would put the final nail in the coffin of this winemaking tradition, which, beginning in the second half of the previous century, had already started on its inevitable demise. The last professional winemaker, Édouard Nokin, closed his business in 1946. In 1963, Charles Legot, an amateur wine lover, replanted vines on the hills below the chaussée de Waremme and the clos Bois-Marie. The first bottles were produced four years later. Other wine lovers would follow his lead and contribute to the revival of winemaking in Huy and its surroundings.

FRANÇOIS-CHARLES, des Comtes de Velbruck, par la grace de Dieu Prince Evêque de Liège, Prince du St. Empire Romain, Duc de Bouillon, Marquis de Franchimont, Comte de Loos, de Horne, &c. Baron de Herfial, &c. &c. &c.

Quoique l'ordre des Vendanges, & la maniere d'y procéder aient été déterminés par plusieurs Règlements, émanés de l'autorité des Princes nos prédécesseurs, notamment par ceux des ans 1656, 1700 & 1714, rappelés par celui du 26 Août 1737, (lequel sera ci-dessous réimprimé) statuant iceux Règlements, entr'autres points essentiels, la défense expresse à tous & quelconques: " De faire la Vendange, avant que deux Experts, députés par les dix principaux Vignerons n'aient fait la visite des Vignes, & avant que le jour n'ait été fixé sur leur rapport.. Néanmoins, & malgré ces sages précautions, dont l'objet fut d'assurer aux Vignerons & Possesseurs de Vignes la conservation & la récolte des fruits de leurs dispendieux travaux, Nous apprenons, que ledits Règlements sont fréquemment éludés par le défaut de subordination & la malversation de quelques Vignerons (souvent nouveaux-venus & le moins adhérents) qui, par caprice ou par intrigue, sans le consentement ou concours des autres, & sans attendre, que la visite des Vignes soit faite dans les règles, & que le jour de la Vendange soit fixé dans le Canton, osent venir arbitrairement, sans intervention ni interpellation quelconque, vendanger leurs Vignes, quoi qu'enclavées dans la généralité du Canton. Apprenant aussi, que par un abus, non moins préjudiciable, des afforains osent, contre tout droit & raison, venir vendanger, dans une Jurisdiction, qui leur est étrangère, les Vignes qu'ils y possèdent, pareillement à leur volonté, sans aucun égard & sans s'informer, si les Vignes de ce Canton ont été jugées en état d'être vendangées, ou non; à prétexte, que le jour des Vendanges seroit fixé dans leur Canton, quoique d'une Jurisdiction distincte & séparée de celle-là: d'où il résulte, que, pour ne pas être foulé ni pillé dans ses Vignes, un chacun est contraint, ou de vendanger avec les étrangers, & d'anticiper, à son grand dommage, sur la maturité du Raisin; ou ne le faisant point, d'être sur pied jour & nuit, pour garder ses Vignes, non sans beaucoup de frais, de fatigues & de molestation. A quoi voyant pourvoir de plus en plus efficacement, Nous, en préférant derechef la parfaite observation des Règlements sus-mentionnés, ordonnons & statuons les Articles ultérieurs suivants.

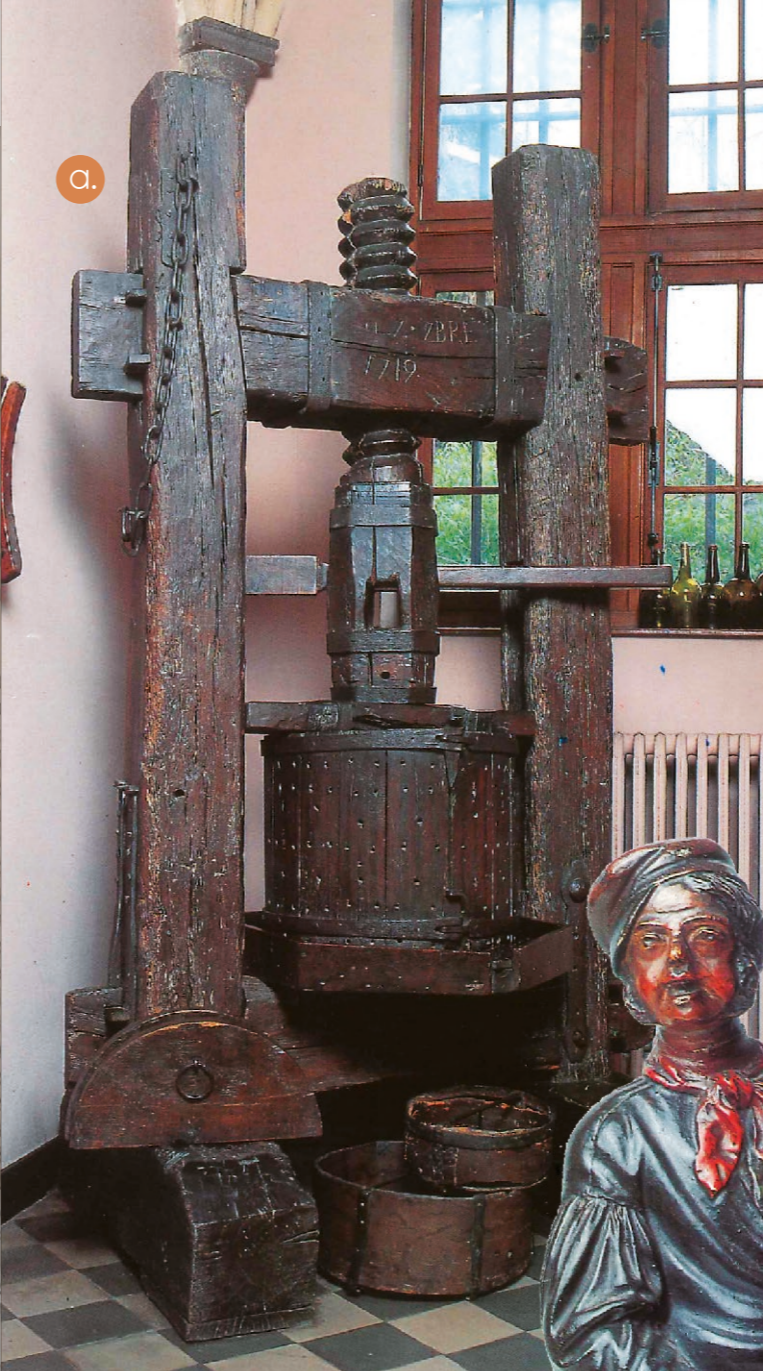
I. A l'approche des Vendanges, le, ou les Bourguemaîtres des Communautés respectives, ou les Vendanges au lieu, devront se concerter avec les principaux adhérents, ou avec les Députés ordinaires (s'il y en a) d'icelles Communautés, pour convenir de trois ou quatre Experts, tirés d'entre les dix principaux Vignerons du Canton, pour faire la visite des Vignes, d'après le rapport desquels le jour sera fixé pour la Vendange, & ensuite dénoncé en due forme, au Prône & par affiche à la porte de l'Eglise paroissiale.

II. Nous défendons bien expressement à tous Vignerons, Propriétaires ou Locataires afforains, ainsi qu'à tous autres, ayant des Vignes dans un même Canton, d'y mettre le pied pour vendanger, avant que le jour n'ait été fixé à cet effet dans la Jurisdiction, ou dans la Communauté, dont ce Canton ressortit, en la maniere et deffus prescrite; à peine de confiscation tant des Raisins vendangés contrairement au présent Edit, que de cinquante florins d'or, telle qu'elle est déjà statuée par ledit Mandement de 1737.

En cas arrivant, que ledits Experts seroient entr'eux de divers sentiment, ou que l'un d'eux intéressés voudroient contredire à leur jugement, le différend devra être porté au Conseil-Privé de notre Conseil-Privé, qui en décidera sommairement, sans ordre de procédure.

Nous Commandons à tous & un chacun de se conformer exactement tant aux articles ci-dessus rappelés, qu'à notre présent Edit, lequel sera public & affiché partout où il conviendra, pour qu'il produise ses pleins effets: enjoignant aux Officiers, Justiciers, & autres qu'il appartient, de veiller à la parfaite exécution, sous les peines & amendes y portées par ledit Mandement du 13 Septembre 1781.

DE BLISIA, F.
DE CHESTRET.



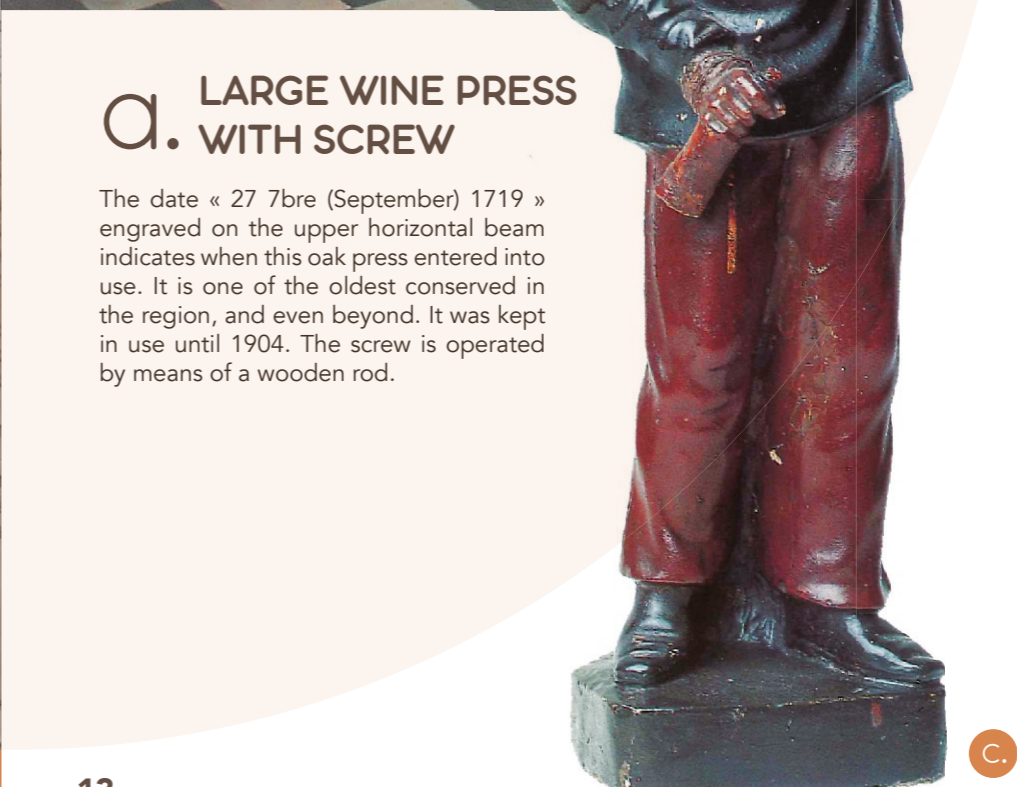
a. LARGE WINE PRESS WITH SCREW

The date « 27 7bre (September) 1719 » engraved on the upper horizontal beam indicates when this oak press entered into use. It is one of the oldest conserved in the region, and even beyond. It was kept in use until 1904. The screw is operated by means of a wooden rod.

b. THE GREAT SAINT MONDAY

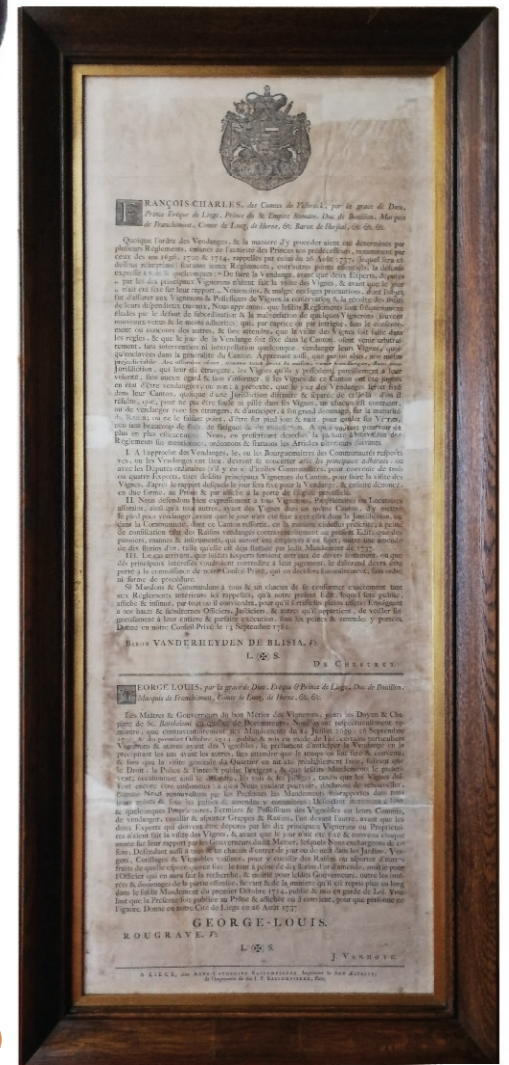
This painted plaster work bears the signature « Geedts » on its base, although it is not clear which member of this family of artists made it. Born in Leuven in 1802, Guillaume-Auguste Geedts moved to Huy in 1835. A painter and a sculptor, he also made statues, vases and a variety of objects in plaster and terra cotta. His three sons, Auguste, Hippolyte and Paul, were also painters and sculptors. As sculptors, they produced likenesses of Saint Barbara, Saint Eligius, Our Lady of La Sarte, as well as angels for churches and decorative objects for interiors. Here, the Geedts have depicted the great Saint Monday in the guise of a tipsy winemaker, celebrating Saint Monday, a day that workers in the past would frequently take off.

While the origins of this tradition date back to the Middle Ages, it was really during the 19th century, a time of rapid industrialisation, that Saint Monday was celebrated. Religious and economic resistance to this traditional celebration, though, would put an end to it.



c. CUPBOARD WITH PRINTED MATTER

Dated 13 September 1781, this cupboard bears a text from François-Charles de Velbruck, Prince-Bishop of Liège from 1772 to 1784, determining the dates of the grape harvest. It refers back to an edict (26th of August 1737) from Georges-Louis de Berghes (reign dates: 1724 to 1743) dealing with the same subject and reproduced on the lower third of the document.



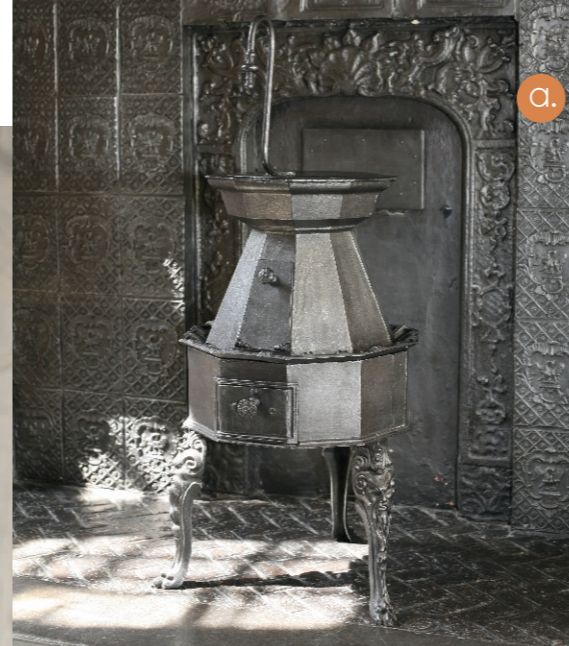
- Stove to heat irons
- A rolling mill, factory in Régissa
- Michaux-style velocipede
- Portrait of Alexis Godin
- License plate for an automobile
- Fireman's bucket
- Lark mirror
- Shop sign in the shape of a shoe

ROOM OF DAILY LIFE AND INDUSTRY

This room displays various objects that bear witness to local industrial activity in the past (metallurgy, essentially) as well as items that reflect what daily life used to be like (hunting, lighting, folk medicine, drawing of lots for military service, fashion accessories and jewellery, tobacco supplies, etc.).

The exceptional driving force and quality of the waters of the Hoyoux explain why this tributary of the Meuse saw the construction of numerous mills along its banks. These mills were used for a number of different purposes and served to operate, among other things, bellows and trip hammers indispensable for the metal industry, mallets to beat the pulp obtained from rags in order to make paper, and pestles which, during the pressing of cloth, made the material solid, supple and soft.

In the second half of the 19th century, Nestor Martin and Nicolas Porta made a name for themselves in the foundry industry. Pans, cemetery crosses, irons, stoves, coat hangers, umbrella stands and coffee grinders, among other items, were produced in their factories.



a.

a. STOVE TO HEAT IRONS

This cast iron stove was designed to heat flat irons. When placed on the top or stood up on the sides, the irons could be heated to the temperature desired.



b.

b. A ROLLING MILL, FACTORY IN RÉGISSA

This watercolour was painted by the Belgian painter and sculptor Constantin Meunier (b., Etterbeek, 1831-d., Ixelles, 1905) around 1879 and depicts workers in the rolling mill of Régissa (today the municipality of Marchin). Suffocating heat, filthy conditions and darkness : such was the lot for these labourers, day after day.

Constantin Meunier (b., Etterbeek, 1831-d., Ixelles, 1905),
A rolling mill, factory in Régissa, around 1879.



c.

c. MICHAUX-STYLE VELOCIPÈDE

Dating from the 1860s-1870s, this takes its name from Pierre Michaux (b., Bar-le-Duc, 1813-d., Bicêtre, 1883) and his son Ernest (b., Saint-Brieuc, 1842-d., Paris, 1882), who invented the velocipede with pedals, likely in 1861. This model features wooden spokes and rims, with the rims being ringed with iron. A brake shoe was activated by a cable (now lost) wound around the handlebars and acting on the back wheel. In honour of its creators, this

15 bicycle is also known in French as a « michaudine ».



d.

Jean-Mathieu Nisen (b., Ster, 1819-d., Liège, 1885),
Portrait of Alexis Godin, 1859.

d. PORTRAIT OF ALEXIS GODIN

This oil painting on canvas was painted in 1859 by Jean-Mathieu Nisen (b., Ster, 1819-d., Liège, 1885). The work is a depiction of Alexis Godin (1796-1866), whose charming sideburns feature prominently. Godin was a member of an important Huy-based paper-making family. Alongside his wife Eugénie (née Parnajon, 1798-1861), he supported a number of philanthropic projects, making major monetary donations to assist terminally ill elderly people, as well as orphans and abandoned children.



e.

e. LICENSE PLATE FOR
AN AUTOMOBILE

In 1897, the Vandenkieboom family, which had up till then had specialised in the manufacture of household implements in stamped iron, tinned iron and untinned iron, took the name « Vandenkieboom & Fils » and established their factory on rue des Jardins. They began to increase their offer by producing enamelled and galvanised products.

The license plate displayed here is in iron covered in blue-coloured enamel and contains the following information on the obverse : the province in which the vehicle is registered (Liège), the year and the registration number. The reverse side bears the following inscription : « VANDENKIEBOOM HUY ».

f. FIREMAN'S
BUCKET

Dating from 1785 and made from boiled leather (a process designed to harden the animal's hide), this bucket belonged to the city of Liège's fire brigade. It features the town's perron as well as the coats of arms of the two burgomasters at the time, Charles-François de Le Duc et de Sougné and Henri-Philibert de Coune.

g. LARK
MIRROR

This object, a piece of wood studded with small mirrors, is, in fact, a trap used by hunters. Placed on a stake stuck into the ground (for lark mirrors with threads), it pivots and attracts birds with its sparkle. Hunters could then easily capture the birds in a net or shoot them. The saying « mirror for larks » can be used figuratively to refer to a trap for gullible people.

h. SHOP SIGN IN THE SHAPE
OF A SHOE

Dated 1764, it may have been a sign pointing out to pedestrians the « La Bien Chaussée » shop, located on la Neuverue (currently rue Neuve). A number of these old promotional signs can still be seen in the town centre : « Au Pot d'Or », « A la Main d'Or » (rue des Fouarges), « A l'Arbre d'Or » (intersection of rue Griange and rue des Sœurs-Grises).

g.



The furniture and objects displayed in this space evoke the living rooms dear to our ancestors. The imposing fireplace comes from the Hologne-aux-Pierres Castle (part of the municipality of Grâce-Hollogne). The lintel on its elegant mantelpiece features the perron of Liège in its centre, along with the letters « L G » and the year 1621. Cherubs and fruit are depicted on either side. For their part, the jambs possess an intricately sculpted décor, featuring, among other elements, portrayals of the master of the house and his wife. Three artisanally-manufactured trammel hooks are suspended from above the fireplace. Each features a stirrup in the shape of a bird, with an engraving of its year of manufacture (1782). An oak box bed from the Hesbaye region (18th century), originally from Villers-le-Bouillet, can be seen in a corner of the room. Beds of this kind were normally placed against the wall of the kitchen, the adjoining room in which the hearth was located. Those in the bed could thus take advantage of the heat from the fireplace.

- Warming pans
- Bride's crown and bouquet
- Studded coffee grinder

a. WARMING PANS

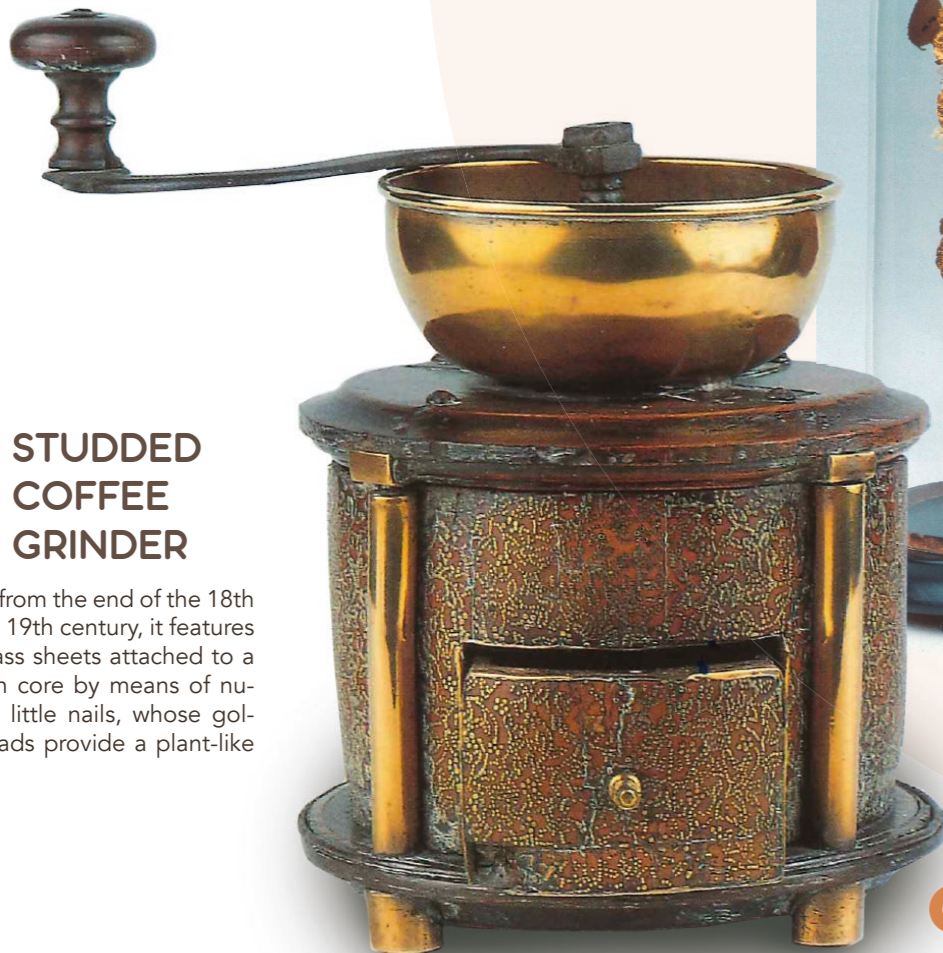
Made from brass or copper, these warmers are equipped with a handle allowing them to be placed under the covers of a bed. The embers they contained allowed one to heat up the bed. Hot air was diffused from the holes pierced in the lids.

b. BRIDE'S CROWN AND BOUQUET

Under this glass cover, a bride preciously conserved her crown and bouquet of orange-blossom flowers from her wedding day. These flowers symbolised virginity and marriage. They were frequently prepared using white wax. The bouquet is placed on a kind of small stool made from wire and gold paper and covered in velvet. The two rectangular mirrors were meant to ward off evil spirits.

c. STUDDED COFFEE GRINDER

Dating from the end of the 18th or early 19th century, it features thin brass sheets attached to a wooden core by means of numerous little nails, whose golden heads provide a plant-like décor.



Several objects have been selected to provide the visitor with a sense of what daily life was like for children in the past, whether they were at school or playing.



- School case
- Magic lantern for children
- Feeding bottles

CHILDREN'S CORNER

a. SCHOOL CASE

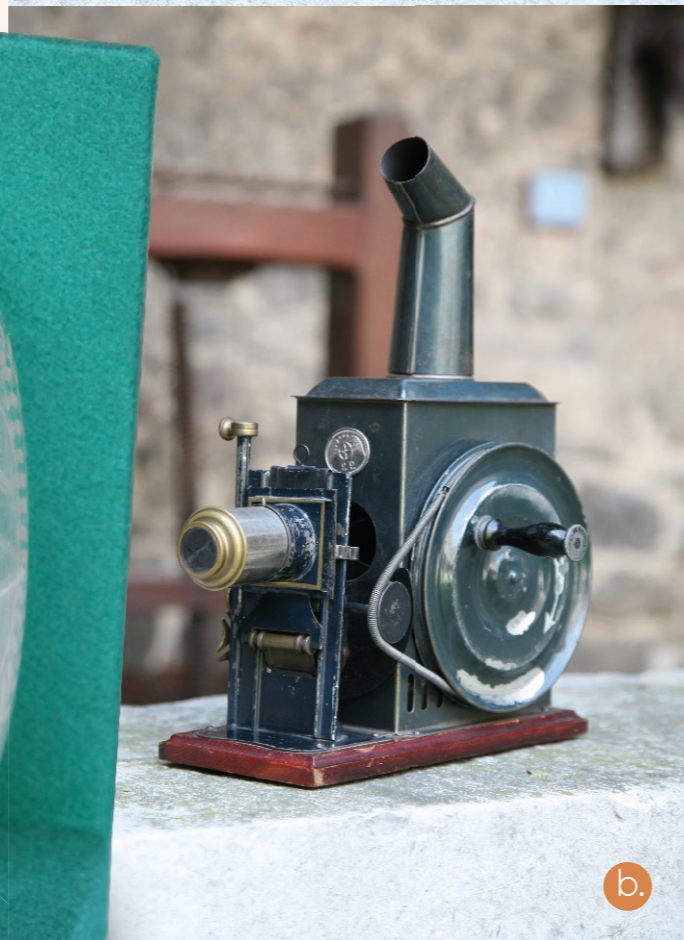
This wooden case has the year 1794 displayed on its sliding cover, in addition to three letters (perhaps identifying its owner). The predecessor of the schoolbag, it was referred to as a « casse di scolî » in the Walloon dialect.

b. MAGIC LANTERN FOR CHILDREN

Developed in the 17th century, this is one of the ancestors of the cinematograph invented by the Lumière brothers in 1895. By means of this instrument, images painted on glass plates are projected onto a screen. These images could be of a number of different subjects : daily life, politics, religion, eroticism, horror, etc. During projections for an audience, a storyteller would often accompany the images.

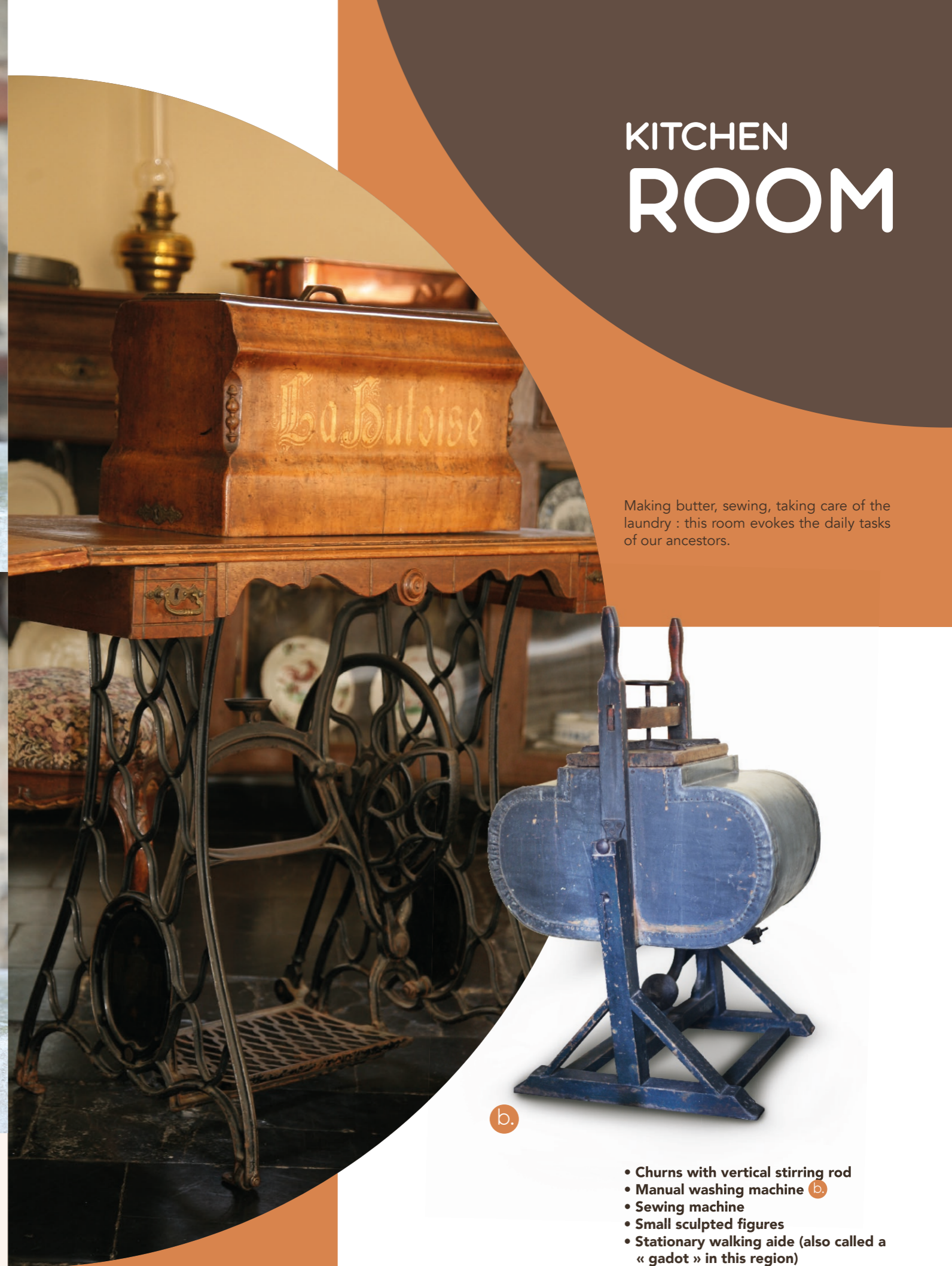
c. FEEDING BOTTLES

These glass bottles date from the 18th and 19th centuries. The oldest is decorated with delicately engraved flowers, leaves and birds. The teat was attached to the bottle's only opening, through which the bottle was also refilled. The more recent of the bottles has an opening on the side to facilitate refilling, as well as a glass teat.



KITCHEN ROOM

Making butter, sewing, taking care of the laundry : this room evokes the daily tasks of our ancestors.



- Churns with vertical stirring rod
- Manual washing machine (b.)
- Sewing machine
- Small sculpted figures
- Stationary walking aide (also called a « gadot » in this region)

KITCHEN ROOM

a. CHURNS WITH VERTICAL STIRRING ROD

These containers, one made of wood and encircled with iron hoops, two in brown stoneware and a fourth in blue stoneware from La Roche-en-Ardenne, allow one to see (with the exception of one of the churns) the end of these rods. Operated from the top to the bottom, the rod serves to churn the cream so that it becomes butter. Each features a truncated cone-shaped display in this room may have been used in Ardenne regions middle of the 19th century. As for the décor of the stoneware churn from La Roche, its colour is due to the presence of cobalt oxide.



a.

b.

b. MANUAL WASHING MACHINE

Dating from the beginning of the 20th century, laundry could be washed by means of vigorously swinging the vat.

c. SEWING MACHINE

The American Elias Howe (b. Spencer, 1819-d., New York, 1867) is credited with inventing the lockstitch sewing machine, which first appeared in 1846. The model presented here likely dates to the beginning of the 20th century and was manufactured by the La Hutoise firm.



c.

d. SMALL SCULPTED FIGURES

Almost certainly dating to the 19th century, the figures displayed here feature a bust of Napoleon. Such figures, featuring a human head or bust, were made of cast iron and were parts of andirons. Andirons, placed perpendicularly at the back of a fireplace, are bracket supports on which logs are placed. Napoleon's « N » monograph is visible on the two supports.



d.

e. STATIONARY WALKING AIDE (ALSO CALLED A « GADOT » IN THIS REGION)

Made up of two rectangular frames horizontally attached to legs, this piece of furniture was designed to allow children to learn how to walk without risking a fall. The young child was placed in the sliding square with a circular opening.



e.

DINING ROOM

Two buffets with two glass doors, a chest of drawers, a console table, a grandfather clock, a settee and a piano contribute to the evocation of a bourgeois dining room of the 19th century.



c.

- Bust of General Claude Jacques Lecourbe
- Piano
- Bust of Joseph Lebeau



a.

a. BUST OF GENERAL CLAUDE JACQUES LECOUBE

This bust in painted plaster is the work of Henri-Joseph Rutxhiel (b., Lierneux, 1775-d., Paris, 1837), a sculptor who made a name for himself in the City of Light. It is a bust of Claude Jacques Lecourbe (b., Besançon, 1759-d., Belfort, 1815), a brigadier who distinguished himself, among other occasions, at the Battle of Fleurus on 26 June 1794, a French victory against the Austrians and their allies, won under the command of Jean-Baptiste Jourdan. In July of that year, Lecourbe installed his headquarters in Neufmoustier Abbey, in the name of the deputy of the Lower Rhine, Claude Hilaire Laurent (b., Mailleroncourt-Charette, 1741-d., Strasbourg, 1801).

b. PIANO

Made by the Huy-based Mossoux & Fils piano makers, this upright piano dates from the late 19th or early 20th century. An antique-style medallion decorates the case of the instrument.



b.

c. BUST OF JOSEPH LEBEAU

This work in black painted plaster is from the sculptor Guillaume Geefs (b., Borgerhout, 1805-d., Schaerbeek, 1883). It is a bust of Joseph Lebeau. Born in Huy on 3 January 1794 in a house located on the Grand-Place, Lebeau obtained a doctorate in juridical science from the University of Liège. In 1830, he became a counsel for the prosecution in that city before launching into a distinguished political career. Of a liberal mindset, he held a number of different positions, including deputy, Minister of Justice, Minister of Foreign Affairs and Governor of the Province of Namur. From 18 April 1840 to 13 April 1841, he was Chief of Staff (a position analogous to today's prime minister) in the first homogeneous liberal government. He died in his hometown on 19 March 1865. Guillaume Geefs also made a full-length statue of Lebeau located in the centre of the roundabout near the Cultural Centre of the District of Huy. It was erected by means of a public subscription and inaugurated in 1869.

ÉMILE DELPÉRÉE ROOM

The visit of the museum concludes with this small room devoted to three of this town's painters. As Émile Delpérée's works are the most numerous, the room bears his name.



A painter, watercolourist and pastelist, **Émile Delpérée** was born in Huy in 1850 and died in Esneux in 1896. His last name was originally Daxhelet but he took his adoptive parents' name and used it to sign his works, most likely as a sign of gratitude. Trained at the Academy of Fine Arts in Liège by the man who would go on to become his father-in-law, Charles Soubre (b., Liège, 1821-d., Liège, 1895), Delpérée's favourite themes were landscapes, historical subjects and portraits.

An oil painting on canvas provides us with a remarkable frontal portrait of the father of his wife Eugénie. On the opposite wall is a pastel of the bust of a charming young girl.

Three other works from the artist can be compared with each other. A triple portrait shows the artist at his easel with his adoptive parents, François and Joséphine, seated at a table. A full-length portrait shows François leaning on a cane, a top hat placed upside down on a piece of furniture. Finally, a self-portrait with a three-quarter view shows us the handsome bearded face of the artist. Delpérée died before he could complete the painting.

- **Émile Delpérée**
- **Isidore Lecrenier**
- **Victor Thise**



Émile Delpérée (b., Huy, 1850-d., Esneux, 1896), *Émile, François and Joséphine Delpérée*, not dated.



Isidore Lecrenier (b., Huy, 1823-d., Liège, 1889), *Portrait of Léopold Godin*, 1850s.

Two portraits from **Isidore Lecrenier** (b., Huy, 1823-d., Liège, 1889) are presented in this room. One is of Léopold Godin (b., Huy, 1802-d., Huy, 1867), a member of the illustrious paper-making family, who held a doctorate in medicine from the University of Liège. The other depicts a canon by the name of D. Thomasse. Lecrenier is known primarily for his portraits and religious compositions.



Victor Thise (b., Huy, 1888-d., Liège, 1967), *Self-portrait*, not dated.

Finally, **Victor Thise** (b., Huy, 1888-d., Liège, 1967) left us a small self-portrait where he can be seen wearing a hat and glasses and smoking a pipe.

TOWN OF HUY

MUNICIPAL MUSEUM



Municipal Museum, rue Vankeerberghen, 20
4500 Huy - Tel : 085/23 24 35 - musee@huy.be

    www.huy.be
www.musees.huy.be

musée communal
Musées de Huy

