The Regout estates:

Comparison between the architectural self-representation of two generations of entrepreneurs

Floris van Wanroij
ID 151009
Pigeonhole 185
3rd February 2006
final research paper

Tutor: Prof. Dr. Homburg

Table of content

1. Introduction

> Impressive indeed is the driveway with its old trees. A monumental gate closes off the entry and two lions rest on the top of massive pillars. (…) But unusual is the architecture of the house. Two stories high, it rises up from the ground. A king could reside here. And the surrounding park (…) enough hedging to make it elegant. (…) A graceful dome sits on a small hill. (…) The whole is what it seems: the country estate of a wealthy industrialist (Van den Boogard, 1995, p. 5).

This what a traveller wrote down in his journal when he was passing through Meerssen in the second part of the nineteenth century. But even today one may very easily be dazzled by the splendour of the affluent mansions and imposing castles that lay scattered throughout the countryside between Maastricht and Meerssen. Most of these estates were possessed or commissioned by the Regout family. These estates from the object of research in this paper. In this paper I want to give an answer to the question if these buildings illustrate the image that the Regouts tried to create and cultivate. Can they shed light on the mechanisms of self-representation and self-fashioning of Petrus Regout and the second generation of the Regout family?

In the next paragraphs, several questions will be addressed, in an attempt to formulate an answer to the above stated topic. First of all, we will discuss the phenomena of 'self-fashioning' and 'self-representation', in this case through the application of specific architectural styles. Secondly, we will touch upon the theory regarding entrepreneurial estates, in order to confront the 'Regout real estate' with the dominant trends within the entrepreneurial milieu from the second half of the nineteenth century.

The most important part of the paper, however, will be devoted to the Regout estates themselves. This part will start with a short biography of Petrus Regout, the founder of the Sphinx factories and, perhaps even more important for this research paper, the Regout family fortune and several of the Regout estates. Subsequently we will make a comparison between his estates and the estates, villas and townhouses of the sons of Petrus Regout. In both cases the architectural style of these buildings, or their architectural decorum, will be analysed in order to distinguish a 'genealogy' in the Ragout buildings. This analysis will be made from a chronological perspective. It is not my intention to merely discuss the various architectural styles of the mansions and villas. I want to go a step further and concentrate on the *meaning* of those

styles with respect to the image that these two generations of the Regout family tried to create and cultivate.

I fully realise that there already exists a vast amount of texts regarding the Regout family and also about the individual buildings that I will examine in this paper. But by making an analysis of these buildings through a chronological perspective, I hope to contribute to a specific issue regarding the Regout history: the self-fashioning of these notorious entrepreneurs by means of the architecture of their country estates. Furthermore I will suggest some topics of further research in this field.

2. Self-fashioning through architecture

Important of this paper is the idea that architecture has a meaning. Consequently, a building becomes an expression. And the adaptation of certain architectural styles, along with their meaning, can serve as an instrument of self-fashioning and self-representation. This might sound rather abstract, so an example may be in order. The clearest example is probably that of *renaissance* architecture from the sixteenth century. This style was not merely a system of outer forms, but also carried clear ideological connotations. The departure of gothic architecture to forms that were derived from Classical examples implied a departure from a certain worldview and the acceptance of another. The term *'renaissance'*, derived from the France translation of the Italian *'rinascità'*, refers to the rebirth of classical culture and marks a clear departure from the 'dark' Middel Ages (Adriaens, 1992, p. 152). Under influence of *Humanism*, the Medieval feudal system was threatened by republican ideals, derived from Antiquity. The ideas of individualism and freedom applied to the self-conscious civilian, a social class that strove for independency from the Church and the Aristocracy (Honour, 2000, p. 422). A town like for instance Antwerp, that commissioned a large town hall in renaissance architecture, made a clear statement. It sought alliance with the mighty city-states from the Roman Period. In other words: it fashioned itself after its Roman 'predecessors'. Thus Antwerp created a new identity for itself, an image.

A famous example how architecture can be used as an instrument to convey a message or as a carrier of meaning meaning, can be observed in seventeenth century France. The Arts and architectures were employed in order to support the absolute rule of the autocratic king Louis

XIV (Honour, 2000, p. 611). Louis XIV moved the monarchical residence out of the centre of Paris to a suburb in Versailles. There he built the single most opulent palace ever built for a king of Europe: the palace of Versailles. His palace, realised outside the city of Paris, may serve as an illustration of this detachment from his nobles and his court and a display of his monarchical wealth, power, and largesse.

In the same way the neo-styles of the nineteenth century can be seen as the visual expression of the ideology behind *Romanticism* (Adriaens, 1992, p. 236; Honour, 2000, p. 671). But also nationalism or chauvinistic ideology can be expressed through the use of certain styles (Pey, 2004, p. 22). In the second part of the nineteenth century, the than still young nation of Belgium made use of neo-gothic and neo-renaissance architecture, since the Flanders was a very important cultural and economic centre in the late Middle Ages and the sixteenth century (Timmers, 1980, p. 218). In The Netherlands the emancipation of the Roman Chaotic Church stimulated the use of neo-gothic architecture. For the Catholics this style referred to the period before the Reformation, when the Catholic Church was at the height of its power (p. 220). In both cases, a reference through architecture to an older historic period provided a new identity.

Thus far I have only discussed kings, nations and cities, but how can we apply the mechanism of self-representation through architecture to a factory owner like Petrus Regout? In reference to Bentmann and Müller, Mekking states that architecture forms a popular and very effective instrument to establish ones status. So architecture can serve as a status symbol, but also as an instrument to establish and confirm social prestige (Mekking, 1975, p. 9). In this respect, I think it is important to emphasise that Petrus Regout belonged to a new social class: that of the *nouveau rich* industrialists. In the same way that a young nation or religion likes to connect itself with its rich past, a 'social novelty' like the industrialist might also look for a connection with an existing social or cultural repertoire in order to represent himself.

4. The estates of Petrus Regout, the Pottery King

4.1 Who was Petrus Regout?
It might be an amusing experiment to show a picture of this portrait painting to several people and ask them whom they think the painting depicts. I suppose not many people will come up with

the right answer: Petrus Regout. Most people will probably not even recognise a factory owner in this majestic figure.

Fig.1. Petrus Regout, by J.H.Egenberger, 1849. Regout is dressed in his uniform of Senator of the 'Eerste Kamer', the Dutch House of Lords.

Petrus Regout commissioned this painting in 1849 from J.H.Egenberger (Van de Boogard, 2001, p. 14). The way in which he has himself represented in this painting is rather unambiguous: as a nobleman of the high aristocracy, as royalty even. But who is this man in the painting?

Petrus Laurentius (Dominicus) Regout was born in Maastricht on March 23rd 1801. His family had a business (wholesale and retail) in glass and earthenware. His parents were specialized in English earthenware, mainly Wedgwood, French crystal and porcelain. They owned a shop in the Boschstraat, in the centre of the city of Maastricht. In 1814 disaster struck the Regout family. Petrus' father died suddenly and Petrus Regout, the eldest son of the family, was forced to leave school and start working in the shop of his parents. Nevertheless, the Regouts

were blessed with a bit of luck. The transition from pewter kitchenware to earthenware and porcelain under French influence made their retail activities into a booming business.

So things were looking up for the Regout family. On 17th June 1825 Petrus married Maria Aldegonda Hoeberechts. Furthermore, Petrus enlarged the company with a workshop for cutting, grinding and polishing glass and crystal that was brought in from Val St. Lambert. This enterprise was rather successful until the 1830s. Between 1830 and 1839 the Southern provinces of Kingdom of the Netherlands, what is now the Kingdom of Belgium, rebelled of against King William I of Orange. This turned Maastricht into a besieged city, caught between the South (Belgium) and the North (Holland). When the Dutch Government forbid trade with the rebelling provinces, this meant a disaster for Regout family and their company. The transit function of the city was severely weakening and its source of income dried up. In addition the river *Maas* was closed for all traffic.

In 1833 the *Maas* was partially and conditionally opened and duties on trade with other cities in Holland were abolished. When Petrus' mother died in 1834 he became fully in charge of the company. In 1835 he already employed 100 workers. Import of raw materials and semi-finished product from 'Belgium' was allowed to supply national industry. But import of finished goods from Belgium remained forbidden. However... Belgian suppliers refused to deliver raw glass and unfinished crystal products to Petrus Regout for his cutting factory. So Petrus decided to start manufacturing himself. A short time later, he started a nail factory, together with his brother and his brother-in-law. In 1836 Petrus started a factory for painted earthenware. English earthenware formed the source of inspiration for his products. This 'inspiration', to put it mildly, went so fare that many items were basically copied from the English originals. In 1839, the year of the formal break between The Netherlands and Belgium, Petrus started manufacturing glass and crystal in Maastricht.

The industrial approach of Petrus Regout turned out to be very successful. But Petrus Regout did not stop after he founded his Crystal and Earthenware Factory. He also was involved in various regional activities to still his restless entrepreneurial spirit. He was not only the co-founder of a railway to Maastricht and a steam train company between Rotterdam and Maastricht, but also of a paper factory and in addition he was involved in charcoal mining. Furthermore he was co-founder of the railway from Maastricht to Aachen, Germany, and from 1845 he was president of the board of commissioners of the Railway Company. And if that was not enough,

Petrus was also the co-founder of the local gas-factory in and of a rifle factory. So Petrus Regout employed many people in Maastricht. In an paternalistic (Van Iterson, 1992, p. 119), almost feudal way the 'pottery king' ruled over his subjects. Gerard Brom, a contemporary of Petrus Regout, stated that Regout felt he was 'king of Maastricht and south Limburg as well' (Maenen, 1959, p, 110).

But he was not only doing well as an entrepreneur. In 1849 Petrus became a senator for the *Eerste Kamer*, the Dutch equivalent of the House of Lords, which he was for a period of ten years. He represented the Province of Limburg and specialised in Foreign Affairs, Trade and Customs. From 1851 till 1853 Petrus was also a member of the City Council in Maastricht. In his political activities Petrus was known for his conservative character. (And by taking part in politics, Petrus also set a trend in the Regout family. Some of his sons and grandsons were also involved in the Dutch National politics. Two of his grandsons would even become Secretary of State.)

From 1869 onwards, Petrus Regout appears to enter the final phase in his live. In this year he had a large neo gothic tomb monument build in Meerssen (Stenvert, 2003, p. 257; Regout family archive No 164). One year later he associated with his four sons and spent more and more time at his estate in Meerssen. Regout took up permanent residence at *Vaeshartelt* in 1875 (Maenen, 1959, p. 96). But even after 1870 Petrus Regout stayed closely involved with 'his' factories. Eight years later, on the 11th February 1878, he died at his country estate in Meerssen. He was the first 'captain of industrialist' in The Netherlands. The founded the largest factory of his period. He had established a mightily industrial empire and gathered a vast family fortune. He had met with kings and had been presented with several high decorations, among which a high Papal decoration, a Knighthood in the *Order of the Dutch Lion* and the French *Legion d'Honneur* (Maenen, 1959, p. 113). All this leads up one question: in what kind of house did this man live?

4.2 The real estate

After discussing the biography of Petrus Regout it may hardly be surprising that Regout owned a lot of real estate. Naturally he owned factory buildings. Furthermore, Regout owned a lot of houses that he used for housing his workers and employees. 'Infamous' is probably the adjective that best suits his *Cité Ouvrière*: a large 'storehouse' to almost literally stock up four hundred of his workers. This horrible result of Regouts 'efficiency', to get as much return as possible

through the smallest possible investment (Ubachs, 1934, p. 40), generated a lot of critique and gave the Regout family a very bad name. But we are interested in more pleasant buildings: the estates and villas of Petrus Regout in Maastricht and Meerssen.

The plurality of the terms 'estates' and 'villas' may cause some surprise. 'Did this Petrus own several estates?' Yes he did. To be precise: in the 1860s he owned four castles between Maastricht and Meerssen, the *Castle Vaeshartelt*, *Klein Vaeshartelt*, *Petite Suisse* and *La Grande Suisse*, a villa, the *Villa Canne*, and several townhouses in Maastricht. This may evoke a second question: 'What did he do with all these houses?' This is a very interesting question. And the answer will turn out to be rather surprising. But to get to this answer we will first have to discuss the houses themselves.

4.2.1 Houses in the city centre on Maastricht

After the death of his father, Petrus Regout stayed with his mother at their house in the Nieuwstraat. When he married Maria Aldegonda Hoeberechts on the 17th June 1825, he moved to a house in the Vijfharingenstraat (Regout, 1975, p. 12). They did not live there for a long time. When their first child, Maria, was born on 23rd of October 1826, they already lived at the Jodenstraat. In 1827 the young family moved again, this time to the Boschstraat 1303, a house bought by the mother of Petrus Regout (p. 12).

As we have seen above, the Belgian Revolution caused a lot of problems for entrepreneurs in Maastricht and a considerable number of them moved their businesses to Belgian territory, in most cases to the city of Liège. It is rather curious that Petrus Regout acquired a house in Liège on the first of October 1830, at no. 17 Rue du Pont (Regout, 1975, p. 12). It is unclear why he bought this house. And in 1832 he also acquired the building Souverain Pont no. 317 in Liége. Maenen suggests that Petrus Regout might have used this building before the Belgian Revolution of storage (Maenen, 1959, p. 88). It may also be an indication that Petrus Regout was thinking to move his business to Belgium. Even if this was the case in the early 1830s, a few years later Petrus Regout started investing in Maastricht on a large scale.

Interesting for this paper is the acquisition of the 'Refugee-house' *Van Hocht*, at the Boschstraat 69-71 in 1851. Petrus Regout had the façade rebuilt extensively (Van den Boogard, 2001, p. 94) and had this massive building divided up in several apartments. Stenvert states that the building contained houses for higher employees of the factory. (Stenvert, 2003, p. 213).
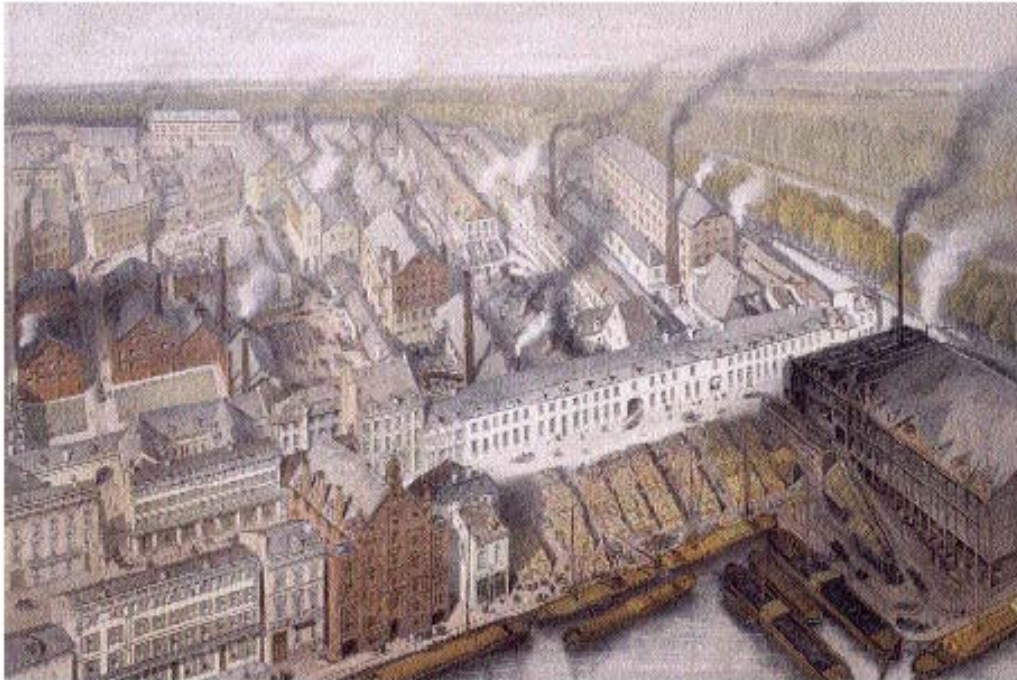
Fig.2. Regouts Factory buildings at the Boschstraat (artificial composition). (Source: 'Album dédié à mes enfantes et mes amies', 1866.)

Fig.3. The refugee-house 'Van Hocht', bought and by Petrus Regout rebuild in 1851

Personally I think it is more likely that he originally used these apartments for his children. His four eldest children got married in the years 1851 and 1852 (see the Appendix), so they needed houses of their own. *Huize Van Hocht* was rebuild in a rather stylish fashion, so I think that Petrus used it for his family members. Petrus Regout himself lived at his house in the Boschstraat 1303 until the late 1860s (Mekking, 1975, p. 13).

4.2.2 Houses in the countryside

Regout's most important acquisition is without doubt that of *Castle Vaeshartelt,* at Weert 9 in Meerssen, also in 1851. *Castle Vaeshartelt* has a long and rich history. It was first mentioned in a written document dating from 1311 (De Win, 1978. p. 93). The name is derived from the name of the man who inherited the castle, by that time know as *'Hartelt'*, in 1381. This man was called Servaes van Mulcken and his house became know as *'Hartelt of Servaes'*, or *'(Ser)Vaes' Hartelt'* (Van den Boogard, 1995, p. 7). In the next centuries *Vaeshartelt* belonged to various well-known noble families, like the Cortenbach family and even to the Nassau's. The castle got its present shape in 1739, when colonel Rudolf Sturler had the old castle rebuild (p. 10). In 1803 Jacques Pierre Nolens bought the castle and had it extended with the northern wing. The architecture of this wing shows clear influences from the *Empire*-style. In this period *Vaeshartelt* got the character of a refined classical country estate.

In 1841 king William II acquires the estate from the family De Gimaudet de Rochebouet. Petrus Regout, who had met the king a few months earlier during a state visit to Maastricht, acted as the authorized representative of the king (Regout family archive No 67). The king had some alterations made to the castle. The entrance was rebuild and enriched with a robust freestone façade. He also had the original *Empire* downstairs windows of the north wing replaced with arches. William did not have many opportunities to enjoy his newly acquired hunting estate: all in all he spent two times two weeks at *Vaeshartelt* (Van de Boogard p. 15).

In 1851 Petrus Regout bought *Vaeshartelt* and its extensive grounds for the second time, but this time for himself. He made much more alterations to the castle than king William had done. But Petrus made sure that one thing never changed: the northern wing of *Vaeshartelt* was persistently referred to as 'the palace'. *Vaeshartelt* hardly fitted this description and Regout would add all the

Fig.4. The east wing of Vaeshartelt with its freestone entrance, build by king William II

Fig.5. Detail of the key-stone of the entrance with the initials of king William II.

Fig.6. The façade east wing of Castle Vaeshartelt. (Source: 'Album dédié à mes enfantes et mes amies', 1866.)
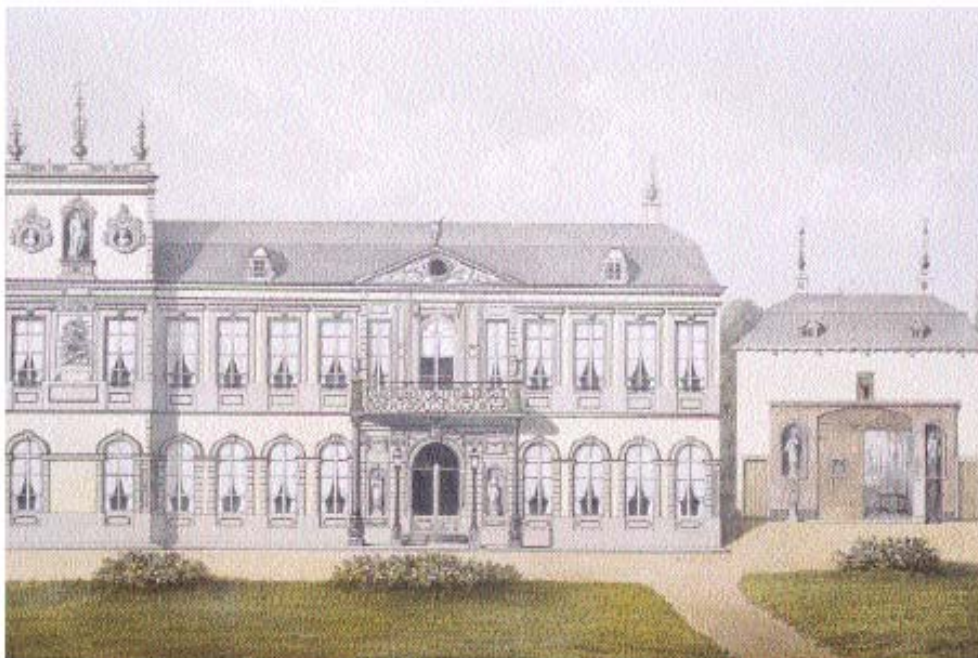

Fig.7. The façade of the north wing with its balcony and the fake tower. (Source: 'Album dédié à mes enfantes et mes amies', 1866.)

grandeur it missed in the coming years. In his attempt to make *Vaeshartelt* in an impressive residence, he undoubtedly went over the top. The façades are decorated with murals of bouquets and floral ensembles. The north wing was enhanced with a fake tower, in fact nothing more than two coulisse walls. This imitation tower contained niches with busts and was coroneted of with statues. Petrus also added several buildings, among which a carriage house, horse stables and a chapel. There is only one term that suits these buildings: decadent.
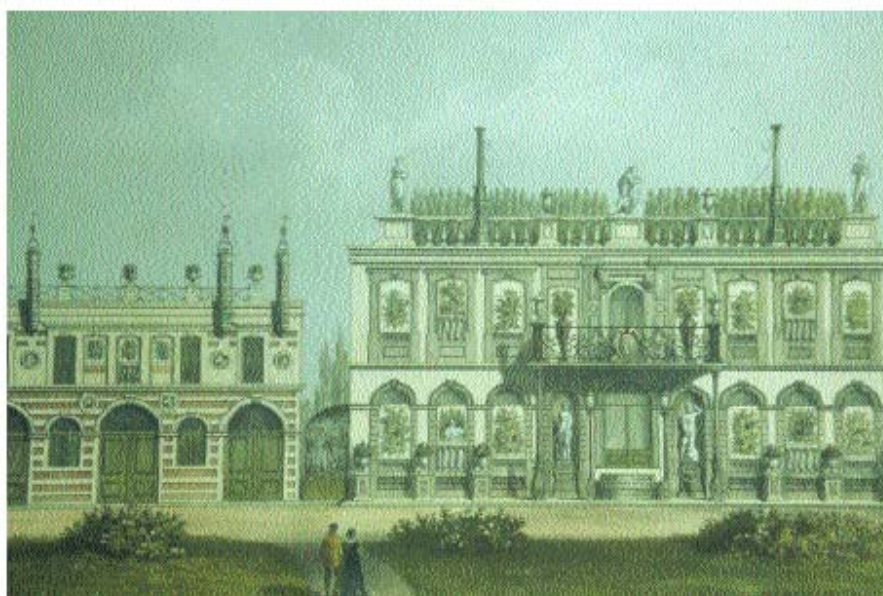
Fig. 8. Carriage house and stables. (Source: 'Album dédié à mes enfantes et mes amies'.)

Inside the castle, as much as possible from the interior of the king was preserved. Petrus did add a new room at the backside of the north wing: a *fumoir* or smoking salon. This room was decorated with several pastoral wall paintings and mythological sculptures. The impressive landscape park was designed by the J.Gindra (Van de Boogard, 1995, p. 29). It was highlighted with several garden ornaments, monuments, fountains and an impressive cascade. Extremely curious is the pagoda-shaped library that is located in the large pond. On the rooftop are six fountains (see next page).

Fig.9. The magnificent fountains on the grounds of Vaeshartelt. (Source: 'Album dédié à mes enfantes et mes amies', 1866.)
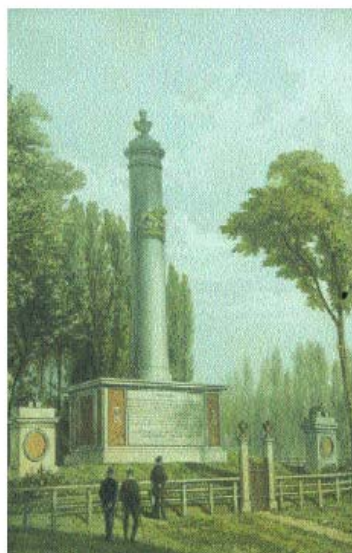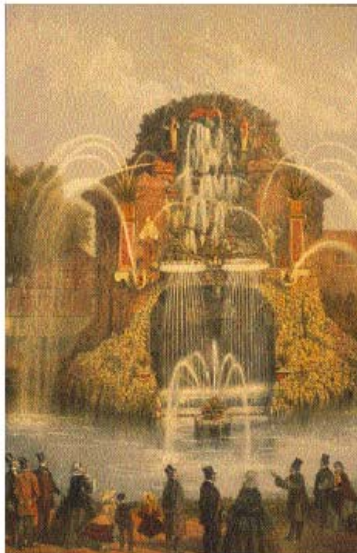
Fig.10. Several of the garden ornaments: the Cascade, a monument to commemorate the purchase of Vaeshartelt and the pagoda-shaped library in the large pond. (Source: 'Album dédié à mes enfantes et mes amies', 1866.)

The acquisition of *Vaeshartelt* seams to have awakened Regout's enthusiasm for residential real estate. In 1856 Petrus Regout acquired the mill *Nekummermolen* (Stenvert, 2003, p. 242) in order to use it as a varnish mill. In 1860 Petrus Regout built the eclectic *Villa Canne*, Mergelweg 454, on the terrain next to the mill (Stenvert, 2003, p. 238). Building a mansion near your factory appears to be in line with what other entrepreneurs did in the nineteenth century.

Fig.11. The Villa Canne and the Nekummermolen

In 1861 Petrus Regout bought a villa near *Castle Vaeshartelt*. The German architect Wilhelm Wickop designed this villa, at Weert 18-20-22 in Meerssen, in 1857. Regout had the façade and gardens redecorated extensively (Van den Boogard, 2001, p. 143) and renamed it *Klein Vaeshartelt*. In 1862 Petrus Regout also bought *Villa De Kanjel,* Mariënwaard 35 in Meerssen. This old country house dated back to the beginning of the eighteenth century (1736). The house was rebuilt and enlarged extensively by Regout between 1865-1866 (Van den Boogard, 2001, p. 102). He named it *La Grande Suisse*. During the 1860s Regout also built a new 'castle' and named it *Petite Suisse*.
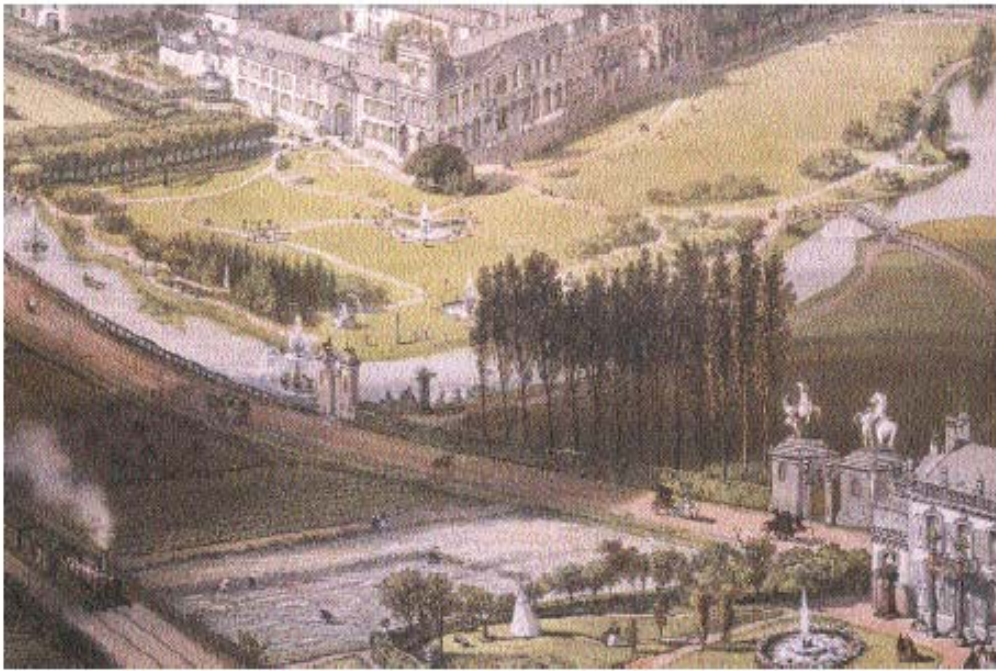
Fig.12. Castle Vaeshartelt in the backside and Villa Klein Vaeshartelt in the front. The road from Maastricht to Meerssen and the railway cross the estates. (Source: 'Album dédié à mes enfantes et mes amies', 1866.)

Fig13. The front of Villa Klein Vaeshartelt. (Source: 'Album dédié à mes enfantes et mes amies', 1866.)

Fig14. Villa La Grande Suisse in its present state.
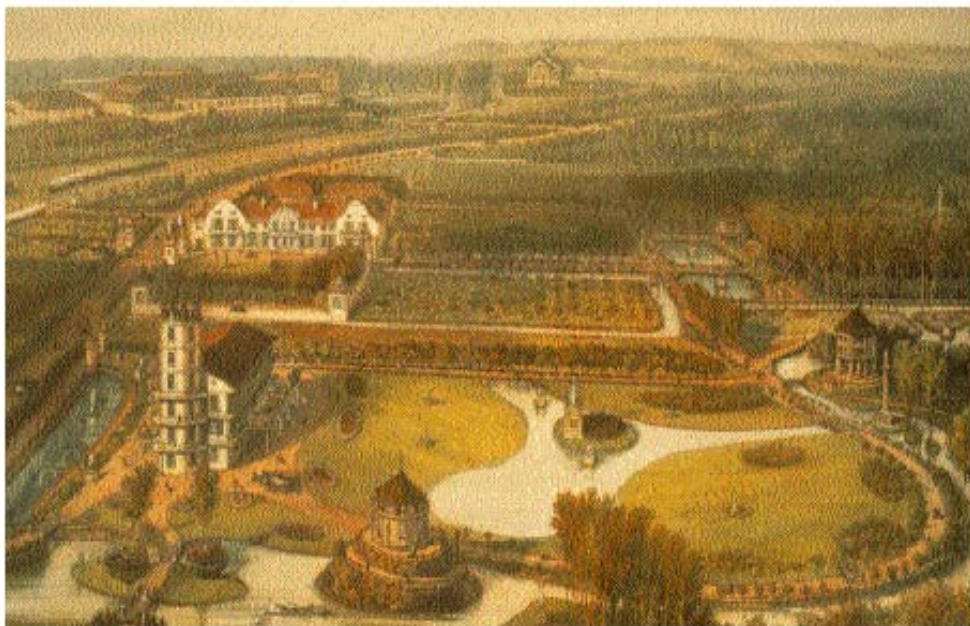
Fig.15. Villa La Grande Suisse and Petite Suisse with surrounding gardens. (Source: 'Album dédié à mes enfantes et mes amies', 1866.)

But, as we all ready asked ourselves at the beginning of this paragraph, what was the exact purpose of *Vaeshartelt* and the other villas? As we have seen above, Petrus Regout bought other villas nearby the *castle Vaeshartelt* and had them rebuilt. What did he do with all these houses? To get an answer to this question we should devote some attention to a fascinating source, the famous *'Album dédié à mes enfantes et mes amies',* that Petrus Regout commissioned from Th. Muller in 1866. This album consists of a collection of chromolithographs depicting the entrepreneur himself, his Royal and Papal decorations, and all his possessions: his factory buildings as well as his country estates. In the following passage Van de Boogard explains Regouts intentions behind this album:

> [The lithographs] show nothing else but the reality of the prestigious status symbol that Regout had erected for himself at Vaeshartelt, as a monument for his own grandeur. He sent the album to international hotels, yes even to the Royal Family, so that rich people might actually come and visit the estate. Of course he was so occupied with making money that he even wanted to get a profit out of his estate by renting out the villas for a short of a longer period, to those who could not afford the luxury of owning such villas themselves. (Van de Boogard, 1995, p. 19)

The mere fact that an entrepreneur owned these estates does not automatically mean that we should understand them as 'entrepreneurial estates'. Even the *Villa Canne*, which seems to be constructed in line with what other factory owners did, served another purpose. Petrus Regout did not use this house for himself or his family, but rented it out. During the 1860s and 1870s Jesuits used the villa as a country retreat (Van de Boogard & Minis, 2001, p. 144). And the other villas were used in the same way. *Petite Suisse* was even designed and built as a hotel.

As we have seen above, Petrus Regout realised around 1870 that he had entered the final stage of his life. He took up permanent residence at *Vaeshartelt*. It appears that he also gave up his prestigious endeavour to rent out the villa at the *Vaeshartelt* estate. In 1875 *La Grande Suisse* was sold to the 'Zusters Franciscanessen van Boetvaardigheid en Liefde', who renamed it to *Mariënwaard*. In 1877 *Huize Van Hocht* was sold to the 'Zusters van het Arme Kind Jesus' (Stenvert, 2003, p. 213). Petrus Regout died at *Vaeshartelt* on the 11th February 1878, and was buried in his tomb in Meerssen.

4.3 The architectural style of Petrus Regout

Petrus Regout left many traces behind in Maastricht. And some of these traces are of an architectural nature. But is it possible to distinguish an architectural 'style' of Petrus Regout, or at least a style that he seamed to prefer? To answer this question, we will have to point our attention to the actual object of study: the estates and villas themselves.

Yet we find ourselves confronted with a problem. Many of the estates and villas no longer exist in the form they had when Petrus Regout owned them (as is the case with *La Grande Suisse*, the original *Villa Canne*, *Klein Vaeshartelt* and *Castle Vaeshartelt* how it was between 1851 and 1878), or, even worse, do not exist at all anymore, (in the case of *Petite Suisse*). Again the lithographs from the *'album dédié à mes enfantes et mes amis'* from 1866 can serve as a valuable source of information.

The architectural resemblance between the four country houses is striking. One can speak about an architectural unity. The decorations are relatively decadent and the estate shows some influence of the Italian *palazzo* style (especially in the coulisse tower and carriage house). The term the best suites the estates is *'eclectic'*, since the architectural elements and decorations were derived from various architectural styles (Blijdestijn, 2000, p. 78). In the original *Petite Suisse*, for instance, classical elements, a *tympani*, were combined with a gothic tower, that shows clear resemblances to the gothic tower of the forecourt of *Castle Heeswijk* in Heeswijk-Dinther (Brabant). (See the illustration on the next page)

But there are more resemblances between the buildings that Petrus Regout built. I would like to compare (1) the only complete building that has stayed intact: *Huize Van Hocht*, (2) the porch, covered with a balcony, that Petrus Regout added to the *Empire*-wing of *Vaeshartelt*, (3) the original *Petite Suisse* and, to a lesser extent, (4) some parts of *La Grande Suisse* and (5) the original *Villa Canne*. These five eclectic buildings all share, or used to share, certain comparable elements.

An obvious similarity is that the façades of *Petite Suisse*, *La Grande Suisse* and the *Villa Canne* all show multi-coloured baroque *tympani*. Another similarity is that the façade of *Huize Van Hocht* features a *Parisian* style balcony, that runs all over the forefront of the building. This architectural element was also applied in the original *Petite Suisse.* Here the balcony even runs all around the entire building, characteristic for the architecture of apartment-buildings in Paris. It is

Fig.17. Villa Petite Suisse with a classical tympani, gothic tower and Parisian balconies

Fig.18. Gitic tower of castle Heeswijk

Fig.19. Tympani of La Grande Suisse sculptures

interesting that the park of the *Vaeshartelt* estate housed several reproductions of famous sculptures from Paris, like *'The Horsetamers'* of Guillaume Coustou, that decorate the Champs Elysées (Van den Boogard, 2001, p. 47). The last resemblance, also consers the balconies. The

balconies of *Huize Van Hocht* and that above the porch of *Vaeshartelt*, both show similar cast-iron panels. (See illustration.)

Although one can hardly define about a clear 'style', the buildings from Petrus Regout do show several striking architectural resemblances. It is also clear that he favoured imposing architecture and especially *Parisian* styles. This imposing, if not decadent, character might also have an explination. Petrus Regout belonged to an initially new social class. He was a 'social novalty', so the speak. This meant that there was no existing cultural repertoire Petrus Regout could conform himself too. In this approach towards his workers, he follows old aristocratic, even feudal examples. During his life he strove for acceptance from the existing upper-class, but was never granted an equal place among them. *Vaesharlelt* may be seen as an attempt to show off his enormous wealth, a visual status symbol. The album Regout had made and sent around is in line with his wish to exhibit his riches and prosperity. So the image Petrus Regout wanted to create and cultivate was that of an extremely rich self-made man who could afford whatever he wished for, and even surpassed the aristocracy.

Fig.20. The cast-iron balcony on the porch of Vaeshartelt.

Fig.21. The Parisian balcony of Huize Van Hocht.

5. The estates of the Regout family, the Princes of Pottery

The second generation of the Regout family inherited a large industry and a vast family fortune. And what about the estates? In the first chapter of his book *Een eeuw Modern Kapitalisme (One century of Modern Capitalism)* Ubachs uses the estates of Petrus Regout as a symbol for the greed of this never satisfied capitalist. "In 1841 Regout's profit had increased so much that he could buy *Vaeshartelt*, the king's hunting estate." (Ubachs, 1934, p. 17) Ubachs continues to describe the many successes of Petrus Regout and mentions rather cynically: "It was around that time that Regout bought the second country estate for one of his five sons" (p. 20). Ubachs gives his final 'punch' with the remark: "By that time Regout was already a very wealthy man and had gathered enough riches for the fifth estate for one of his five sons" (p. 22).

Although I appreciate Ubachs metaphors, they are all but historically correct. As we have seen above, Petrus Regout did not buy the estates for his children. Petrus saw the estates as investments that had to generate profit, and not as 'presents' for his children. (The original *Petite Suisse*, located at the spot where Maria Weustenraad-Regout built another villa in 1880, was even designed as a hotel.) The 'Princes of Pottery' did not live in castles until their father had died. So they had to provide themselves with castles and impressive mansions. The next paragraph will be devoted to the real estate of the second generation of the Regout family and their residences.

5.1 The real estate

After the children of Petrus Regout had inherited the Pottery Kingdom they bought and built several grand mansions and impressive estates. It is interesting, though, that these buildings show striking differences in architecture from those of their father. Some of the houses that Petrus owned were passed on to his children. *La Grande Suisse* and *Huize Van Hocht* had already been sold a few years before his death. As stated above, his children changed or rebuild the houses they inherited to a large extent. This was the case with *Castle Vaeshartelt* and the *Villa Canne*. Other buildings were replaced all together, like *Petite Suisse*. Petrus' eldest daughter Maria had it torn down and replaced it with a new mansion. Two sons of Petrus Regout erected impressive houses at new locations. (In chronological order: the *Villa Wijckerveld* in 1879 by Eugène Regout, *Castle Kruisdonck* in 1880 by Louis Regout and the *Villa Regout* in 1895, again commissioned by Eugène Regout.) Furthermore the children of Petrus Regout owned several town houses in the centre of Maastricht.

In the following sub-paragraphs I will discuss the houses of the second generation Regout per child. For the record, in these sub-paragraphs will I only discuss eight children of Petrus Regout, although he had ten, because two children, Victor and Wilhelmina, died young and never possessed real estate (see the Appendix).

5.1.1 Maria Gertrudis Hubertine Weustenraad-Regout

Maria Gertrudis Hubertine Weustenraad-Regout was born on the 23rd of October 1826 at the Jodenstraat in Maastricht. Her four children were all born in Maastricht (between 1852-1858). The '*Adresboek*' shows that in 1875 she lived at the Boschstraat 944 (Rosenkrans, 1875). In 1890 she no longer owned a house in the city centre of Maastricht (Rosenkrans, 1890). She and her husband had the *Villa Petite Suisse*, Meerssenerweg 1, rebuilt in 1880 after the design of the German architect Wilhelm Wickop. J.Gindra designed the park (Stenvert, 2003, p. 238).

Fig.22. Villa De Kanjel, built in 1880, to repalce Villa Petite Suisse.

This new villa was given the name that originally belonged to *La Grande Suisse*: *Villa De Kanjel* (Rosenkrans, 1900; Regout, 1975, p. 22).

5.1.2 Petrus Alexander Hubertus Regout

Petrus Alexander Hubertus Regout was born on the 24th of February 1828 in the Boschstraat in Maastricht. His ten children were all born in Maastricht (between 1853-1866). In 1861 Petrus Regout junior has a townhouse build for himself at the Boschstraat 42 in Maastricht (Mekking, 1975, p. 15). The house was designed by the architect W. Wickop (Van den Boogard, 2001, p. 139). This is clearly an eclectic design, that combined architectural elements of various styles, such as baroque balustrades, classical frontons and Saxon arches.

Fig. 23. The townhouse of Petrus Regout junior, built in 186.

A picture from the 1920s in the Regout family archive shows that the townhouse of Petrus Regout Junior used to have a balustrade (similar to the balcony) at the rooftop (No 297). In 1875 he still lived in the Boschstraat (Rosenkrans, 1875). In 1879, however, he appears to live in the *Villa Canne*.

Fig. X The *Villa Canne from the front- and backside*

In that year the house was enlarged and in 1886 a carriage house was added (Stenvert, 2003, p. 238). In 1890 he no longer owns a house in the centre of Maastricht (Rosenkrans, 1890). Petrus Regout junior dies on the 11th of February 1897 at the *Villa Canne*. His wife, Gertude Hubertine Amélie Polis also dies at the *Villa Canne* on 10 September 1904 (Regout, 1975, p. 24).

5.1.3 Hubert Edouard Thomas Regout

Hubert Edouard Thomas Regout was born in Maastricht on the 24th October 1829 and he died there on the 6th November 1878 (Regout, 1975, p. 66). His eleven children were all born in Maastricht (between 1852 and 1868). It is not clear where he lived exactly. He possibly owned a house on the Grote Gracht or the Markt (Rosenkrans, 1875). I found no record of an estate or coutryhouse that belonged to Edouard Regout.

5.1.4 Eugène Bernard Hubert Regout

Eugène Bernard Hubert Regout was born in Maastricht on 20th April 1831. His eleven children were all born in Maastricht (between 1855 and 1880). In 1875 he lived at Grote Straat 1791 (Rosenkrans, 1875). In 1879 he had the *Villa Wijckerveld*, at the Meerssenerweg, build after the design of J.E. Rémont (Stenvert, 2003, p. 235).

Fig.24. The Villa Wijckerveld.

According to Stenvert, Eugène and his second wife Marie Léonie Hubertine Regout also commissioned the *Villa Regout*, St.-Lambertuslaan 8, most likely designed by S.J. Rémont, the son of the architect who designed *Villa Wijckerveld* (Stenvert, 2003, p. 235).

Fig.25. The Villa Regout.

It is not clear why they build the *Villa Regout*, since Eugène and Marie Léonie both appear to have lived in the *Villa Vijckerveld* until the first decade of the twentieth century. Eugène died in Meerssen on the 2nd May 1908 at the *Villa Wijckerveld.* His second wife, Marie Léonie, also died there, on the 6th of February 1906 (Regout, 1975, p. 80). Both villas are eclectic in style but also show elements of the neo-renaissance, a style that was very fissionable in the second half of the nineteenth century. The exposed brickwork and freestone side-stones are clearly derived form neo-renaissance.

5.1.5 Louis Gérard Hubert Regout

Louis Gérard Hubert Regout was born in Maastricht on the 11th of December 1832. His twelve children were all born in Maastricht (between 1856 and 1873). In 1875 he owned a house at Markt 28, which he still owned in 1900 (Rosenkrans, 1875; 1900). In 1880 he had the *Castle Kruisdonck* build in Meerssen.

Fig.26. The Castle Kruisdonck

J.Gindra probably designed the park. The caretaker's house and carriage building were constructed around 1900 with neo-renaissance- and chalet elements (Stenvert, 2003, p. 238).

5.1.6 Maria Hubertina Anna Emilie Brouwers-Regout

Maria Hubertina Anna Emilie Brouwers-Regout was born in Maastricht on the 12th of August 1834. Her three children were all born in Maastricht (1863-1867). In 1875 she lived at Witmakersstraat 2403 (Rosenkrans, 1875). Emilie died in Wittem on the 24th of November 1886 at the impressive *Castle Nijswiller* (Regout, 1975, p. 122). But her eldest daughter, Francisca Hubertina Emilia Helena Maria, got married at *Nijswiller* on the 7th October 1884, so I think it very likely that the family Brouwers-Regout lived there in 1884.

Fig.27. The Castle Nijswiller

In 1895 her son Paul Marie François Hubert Brouwers lived in *Klein Vaeshartelt* and still lived there in 1900 (Rosenkrans, 1900). He changed its affluent decoration and had the house rebuilt: he added a *Mansard*-roof and two bay windows.

Fig.28. Villa Klein Vaeshartelt in its present state

5.1.7 Joséphine Hubertine Pauline Leurs-Regout

Joséphine Hubertine Pauline Leurs-Regout married a doctor in Roermond and her only daughter was born there. Pauline died at the 30th march 1864 in Roermond, only twelve days after the birth of her daughter (Regout, 1975, p. 126). I assume that she has lived her entire married life in Roermond.

5.1.8 Johan Hubert Gustaaf Regout

Johan Hubert Gustaaf Regout was born in Maastricht on the 4th of November 1839. On the second of September 1868 he married Marie Louise Constantine Henriette Ghislaine Petry in Aubin-Neufchâteau. Four of his five children were born in Meerssen (between 1869-1877), so he probably lived in Meerssen after his marriage. This is further substantiated by the fact that the '*Adresboek*' contains no reference to a house in Maastricht. His son Alphonse Hubert Joseph Patrice Regout (*Maastricht 19-01-1874-†Bruges 26-06-1947) lived at *Château de Neufchâteau* (Regout, 1975, p. 136; Regout family archive No 303). This castle may already have been in the possession of his parents (possibly from mothers side), since Gustaaf got married in Aubin-Neufchâteau. Gustaaf died in Meerssen on the 8th of February 1923 at the *Castle Vaeshartelt*. His youngest son inherits *Castle Vaeshartelt*. His other three sons all appear to own castles too. That

is: *Castle Bethlehem* in Meerssen, *Castle Meerssenhoven* in Itteren and *Château de Val-Dieu* in Aubel (Regout, 1975, pp. 130-144: Regout family archive No 299, No 304).

Fig.29. Castle Vaeshartelt as it looks today, with the its domed tower

5.2 The architectural style

First of all it is interesting to realise that most of the villas or castles of the children of Petrus Regout were bought or built shortly after the death of Petrus: Maria build the *Villa De Kanjel* in 1880, Petrus junior had the *Villa Canne* enlarged in 1879 (Stenvert, 2003, p. 238), Eugène had the *Villa Wijckerveld* build in 1879 followed by the *Villa Regout* in 1895 and Louis had the *Castle Kruisdonck* build in 1880. Furthermore I have found no evidence that Emilie lived at the *Castle Nijswiller* before 1884. All of this gives the strong impression that Petrus Regout kept the largest part of the family fortune for himself until this death, since his sons and daughters bought and (re)built their expensive houses (very shortly) after 1878. But it is also an indication that his children felt the need to represent themselves after the death of their father as the new generation

of factory owners. In the next part we will look into the question how they fashioned themselves through the architectural styles they used.

Let's start with the family estate: *Castle Vaeshartelt*. As we have seen above, practically all of the splendid creating that Petrus Regout had done, has disappeared over the years. Gustaaf Regout, who inherited *Vaeshartelt*, started dismantling its decadent architecture shortly after he obtained it. He had the fake tower torn down, as well as the decadent carriage house and stables. Also many of the garden ornaments that his father had erected were dismantled. So Gustaaf changed the character of *castle Vaeshartelt* and transformed it back into a more modest country estate. He did this not only by tearing down rudiments of his fathers' effluent taste, he also added an curious architectural feature to the house: the domed tower above the royal entrance. Gustaaf did not rent out the castle but used it for his own family. Gustaaf's son, Edouard Hubert Joseph Regout, planted a fruit orchard on the grounds of the estate and changed *Vaeshartelt* into an agricultural estate.

Petrus Regout junior also moved to one of his father's possessions: the *Villa Canne*. In 1879 he had this villa enlarged and redecorated in an eclectic style. He changed the roof construction by extending the sidewalls. He replaced the tympani with an attic window and added to bull's-eye roof lights. Furthermore the extended the villa with a new wing that housed a kitchen.

Maria and Louis had new houses build near the *Vaeshartelt estate*. These houses are without a doubt grand, but still less decadent than their father's estate was. Maria built the elegant eclectic *Villa De kanjel*, after the design of Wilhelm Wickop. The architectural elements were manly derived from classical examples, which makes the villa is refined and distinguished. *Castle Kruisdonk* shows some traces of early *Art Nouveau*, in the stone balconies and the roof of the large tower. The skylights show influences of the *chalet-style* (Blijdeveld, 2000, p. 84). This house is very tasteful was well. Both villas are examples of eclectic architecture, without getting pompous.

Eugène chose for a completely new location for his villas. In the second part of the nineteenth century, many cities developed large residential areas outside the medieval city walls. These new 'villa parks' were *en vogue* with the rich middle class:

> The wealthy middle-class would like to live in the countryside, like the existing upper-class and rich factory owners, but cannot afford a large country house or estate. For this

new middle-class is a life in the country to expensive, so they have to satisfy themselves with a villa at the border of the city. In this way the so-called 'villa park' is born, to satisfy the wish of this social class to live 'outside'. We distinguish two different sorts of villa parks: the urban en the rural villa park. (…) The concept of these original villa parks is in both cases based on relatively large plots of land, that together form a landscape park, that means that they have a more or less uniform character in planting, just like a large landscape park, with several detached villas and mansions. In these original villa parks, public and private green are seen as one large landscape system." (Bisscheroux, 1997, p. 100)

The city Maastricht devepoteed two to such parks: Wijckerveld at the east shore of the *Maas* (Bisscheroux, 1997, p. 67) and the 'Villapark' in St-Pieter, at the other side of the river (p. 103). In 1879 Eugène built a large villa in Wijckerveld and in 1895 the *Villa Regout* at the St. Lambertusstraat in Maastricht (Van den Boogard & Minis, 2001, p.141). Together with three other huge villas, the *Villa Regout* formed the centre of the residential Villapark St-Pieter. Several entrepreneurs (like for instance the Bonhomme family) owned villas there. Eugène evidently conformed himself to the modern concept of the *fin de siècle* villa park. He did make sure, however, that he owned the largest house in the area.

So the houses that the children of Petrus Regout had designed or redecorated for themselves were all but modest and clearly show the intention to impress. Still the houses were in a way more conservative than the estates of their father. The second generation of the Regout family choose for rather conventional architectural styles, like neo-renaissance and neo-classical architecture with eclectic elements. They certainly did not get involved with *avant-garde* architecture, such as the *Art Nouveau*. Although majestic, their houses were much less decadent than the *Vaeshartelt* estate of Petrus Regout. So I think one can observe a clear difference between the estates of Petrus Regout and the younger generations of the Regout family. This difference has to do with the social group they wanted to conform themselves too. Regouts children tried to link up with the trends within the social class of the *nouveau rich* of the end of the nineteenth century. While their father strived for acceptance by the aristocracy and imitated noble examples, his children styled themselves after dominant trends within the contemporary entrepreneurial *milieu*. Perhaps this is why the Regout children avoided controversial *avant-garde* architecture and instead choose for more conservative styles. The image the second generation of the Regout family tried to construct and cultivate is that of an established *nouveau rich* family, living among there equals in contemporary villas, located in stylish and expansive parts of the city.

7. Conclusions

As 'social novelties', Petrus Regout and the second generation of the Regout family represented themselves through the architectural styles they used. In creating and cultivating an image, they sought association with different cultural repertoires. Although he fashions himself after the nobility, the message Petrus Regout tries to convey through the *Vaeshartelt* estate is that rather unambiguous: here lives an extremely rich self-made man who surpasses the existing upper-class and aristocracy. The architectural styles of his estates mirror his attitude: he shows of his wealth by beating the aristocracy in its own game. The second generation of the Regout family seeks acceptance of another social class: the *nouveau rich*. The architecture of there estates illustrated that they seeks alliance and recognition of the rich middle class and the other entrepreneurs.

8. Further research

If I would continue to do research in this 'field', I would look to two unanswered questions:

- The exact address of Edouard Regout.
- Changes made too historic building by the Regout family, like the *Castel Nijswiller*, which appears to have been enlarged at the end of the nineteenth century.

But I think it would be even more interesting to de general research in the estates of entrepreneurs. There exists very little literature on that subject, so I would be nice to dive into that topic.

9. Sources

Archives:

Regionaal Historisch Centrum Limburg
- Rijksarchief Limburg
- Gemeentearchief Maastricht
-Archives of the Regout family

Literature:

Adriaens, F., Baudouin, P., Claerhout, A. & Mertens, P. (1995). *Kunst van Altamira tot heden.* Kapellen: Uitgeverij Pleckmans

Bisscheroux, N. & Minis, Servé (red.) (1997). *Architectuurgids Maastricht 1895-1995.* Maastricht: Stichting TOPOS

Blijdenstijn, R. & Stenvert, R. (2000). *Bouwstijlen in Nederland 1040-1940.* Nijmegen: Uitgeverij SUN

Boogard, J. van den (1995). *Kasteel Vaeshartelt.* Maastricht: Stichting Historische Reeks Maastricht

Boogard, Jac van den & Minis, Servé (eds.) (2001). *Monumentengids Maastricht.* Leiden: Primavera Pers.

Boogard, J. van den (2001). Regouts Rijkdom. In: *Historische en heemkundige studies rondom het Geuldal* 11:2001 pp. 7-48

Buch, J. (2000). *A Century of Architecture in the Netherlands 1880/1990.* Rotterdam: NAi Publishers

Crassier, L. baron de (1937). *Dictionnaire Historique du Limbourg Neerlandais. De période féodale a nos jours (fin).* Maastricht: Limburgse Streekplannendienst

Heshusius, Monda (1997). *Maastrichts aardewerk: gids voor verzamelaars en liefhebbers van het aardewerk van Petrus Regout/De Sphinx en Société Céramique.* Baarn: Tirion.

Honour, H. & Fleming, J. (2000). *Algemene Kunstgeschiedenis.* Amsterdam: Meulenhoff

Iterson, A.T.M. van (1992). *Vader, Raadgever en Beschermer. Petrus Regout en zijn arbeiders 1834-1870.* Maastricht: Universitaire Pers Maastricht

Maenen, A. J. Fr. (1959). *Petrus Regout 1801-1878. een bijdrage tot de sociaal-economische geschiedenis van Maastricht.* Nijmegen: N.V. Centrale Drukkerij

Mekking, A. (1975). Petrus Regout. Een ondernemer als bouwheer. In: *Wonen-TA/BA* 1-75, pp. 8-28

Nijhof, P. (1985). *Oude fabrieksgebouwen in Nederland.* Amsterdam: De Bataafsche Leeuw

Olde Meierink, B. (1983). De Twentse fabrikantenbuitenplaats. Een verkenning naar een onbekend verschijnsel van de industriële revolutie. In: *De woonstede door de eeuwen heen*. Nummer 60, pp. 42-70

Regout, G.M.H. (1975). *Généalogie de la Famille Regout.* Namur: Anciens Etablissements Godenne

Rosenkrans, W. (1875, 1890, 1900). *Adresboek gemeente Maastricht en Wijk*. Maastricht:

Timmers, J.J.M. & Peeters, G. (1980). *Schoonheid der Nederlanden.* Amsterdam/Brussel: Elsevier

Smaal, A.P. (1979). *Kijken naar monumenten in Nederland.* Baarn: Bosch & Keuning N.V.

Stenvert, R. (2003). *Monumenten in Nederland: Limburg.* Zwolle: Waanders

Ubachs, M. (1934). *Een eeuw Modern Kapitalisme. De Regouts. Leed en Strijd van Maastricht's Proletariaat.* Tongeren: Socialistische Drukkerij

Vries, W. de (1978). J.C. van Marken en 'Het Agnetapart' te Delft. In: *Tijdschrift voor sociale geschiedenis.* Nummer 10 pp. 3-34

Vries, W. de (1981). Prof. Eugen H. Gugel, J.C. van Marken en de villa "Rust Roest" te Delft. In: *Bulletin KNOB*, september 1981, pp. 113-134

Win, J.Th.H. de (1978). *'Kastelen' in Limburg.* Hoensbroek: Drukkerij Rosbeek

Woud, A, van der (1997). *Waarheid en Karakter. Het debat over de bouwkunst 1840-1900.* Rotterdam: NAi Uitgevers

Websites

http://www.geheugenvannederland.nl/gvnnl/handler.cfm/event/onpage/pageID/FD82897C-C5BC-4D77-A818-51F545E30396

http://www.geulle.com/geulle/geschiedenis/molen.html

http://www.kasteleninlimburg.nl/

http://www.lagrandesuisse.nl/site/project/project_historie.html

http://www.parlement.com/9291000/biof/01098

http://www.wilhelmus.info/his/algemeen/wijck.htm

.

Appendix

Overview of four generations of the Regout Family tree:

I

Petrus Leonardus Dominicus REGOUT
*Maastricht 27-01-1765
†Maastricht 10-01-1814
%Maastricht 09-09-1800
Maria Gerdrudis NIJSTEN
*Geleen 23-05-1766
†Maastricht 07-06-1835

II

(1) Petrus Laurentius
*Maastricht 23-03-1801
†Meersen 18-02-1878
%Maastricht 17-06-1825
Maria Aldegonda HOEBRECHTS
*Maastricht 19-09-1798
†Maastricht 14-11-1878

(2) Jean Thomas
*Maastricht 10-04-1803
†Maastricht 22-05-1871

(3) Thomas Dominicus
*Maastricht 07-03-1805
†Maastricht 04-07-1862
%Maastricht 12-01-1836
Catharina Jeannette Hubertina
GHIJSEN
*Maastricht 25-09-1812
†Maastricht 02-09-1894

(4) Maria Ida
*Maastricht 12-10-1807
†Maastricht 26-02-1810

(5) Henricus Hubertus
*Maastricht 30-04-1810
†Maastricht 29-09-1810

II(1)
Petrus Laurentius (Dominicus) REGOUT
  *Maastricht 23-03-1801
  †Meersen 11-02-1878 *(Castle Vaeshatelt)*
  %Maastricht 17-06-1825
Maria Aldegonda HOEBRECHTS
  * Maastricht 19-09-1798
  †Maastricht 14-11-1878

III
(1) Maria Gertrudis Hubertine
  *Maastricht 23-10-1826
  †Limmel 04-09-1898 *(Petite Suisse)*
  %Maastricht 19-04-1851
  Jean Jacques Adolphe
  WEUSTENRAAD
  *Maastricht 23-05-1813
  †Maastricht 25-12-1859

(2) Petrus Alexander Hubertus
  *Maastricht 24-02-1828
  †Maastricht 11-02-1897 *(Villa Canne)*
  %Maastricht 24-08-1852
  Gertude Hubertine Amélie POLIS
  *Maastricht 05-05-1830
  †Maastricht 10-09-1904 *(Villa Canne)*

(3) Hubert Edouard Thomas
  *Maastricht 24-10-1829
  †Maastricht 06-11-1878
  %Maastricht 24-08-1852
  Marguerite Marie Théodosie
  Léontine KERSTEN
  *Liége 13-10-1829
  †Maastricht 20-05-1893

(4) Eugène Bernard Hubert
  *Maastricht 20-04-1831
  †Meerssen 02-05-1908 *(Villa Wijckerveld)*
  (1) % Maastricht 24-08-1852
  Caronile Hortense Victorine
  BONHOMME
  *Maastricht 17-08-1831
  †Maastricht 12-05-1861
  (2) % Maastricht 02-02-1864
  Marie Léonie Hubertine REGOUT
  *Maastricht 28-12-1837
  †Meerssen 06-02-1906 *(Villa Wijckerveld)*

(5) Louis Gérard Hubert
  *Maastricht 11-12-1832
  †Maastricht 06-01-1905
  %Venlo 07-05-1855
  Thérèse Hubertina BERGER
  *Venlo 05-06-1829
  †Maastricht 13-10-1899

(6)   Maria Hubertina Anna Emilie
        *Maastricht 12-08-1834
        †Wittem 24-11-1886 *(Castle
        Nijswiller)*
        %Maastricht 01-10-1861
        Joachim Hubertus BROUWERS
        *Maastricht 13-10-1829
        †Maastricht 20-05-1893
(7)   Hubert François Victor
        *Maastricht 25-11-1835
        †Maastricht 25-11-1837
(8)   Joséphine Hubertine Pauline
        *Maastricht 04-10-1837
        †Roermond 30-03-1864
        %Maastricht 25-10-1862
        Carolus Henricus Gisbertus Hubertus
        LEURS
        *Roermond 06-04-1828
        †Roermond 05-02-1900
(9)   Johan Hubert Gustaaf
        *Maastricht 04-11-1839
        †Meerssen 08-02-1923 *(Castle
        Vaeshartelt)*
        %Aubin-Neufchâteau 02-09-1868
        Marie Louise Constantine Henriette
        Ghislaine PETRY
        *Liége 21-12-1849
        †Meerssen 13-07-1916 *(Castle
        Vaeshartelt)*
(10)   Wilhelmina Aldegonde Hubertine
        *Maastricht 26-08-1841
        †Gand 05-11-1868

III(1)

Maria Gertrudis Hubertine REGOUT
        *Maastricht 23-10-1836
        †Limmel 04-09-1898 *(Petite Suisse)*
        %Maastricht 19-04-1851
Jean Jacques Adolphe WEUSTENRAAD
        * Maastricht 23-05-1813
        †Maastricht 25-12-1859

IV

(1)   Maria Julienne
        *Maastricht 02-02-1952
        †Heer ..-10-1926
        %Maastricht 04-10-1870
        Edgard Liberat Camille Alard Marie
        baron de HEUSCH de BOMROUCK
        *Hasselt 18-12-1820
        †Heer 30-03-1920

(2)   Marie Hubert Pierre Maurice
        *Maastricht 07-09-1854
        †Aachen 07-04-1907
        % .. 22-10-1877
        Maria Theresia LÜCKERATH
        *Euskirchen 25-03-1855
        †Godesberg 27-03-1925

(3)   Alice Marie Hubertine Berthe
        *Maastricht 31-08-1856
        †Maastricht 11-05-1899
        %Maastricht 24-08-1852
        Jan Alfred Marie Maximin PYLS
        *Maastricht 03-05-1855
        †Maastricht 27-03-1940

(4)   Fernand Adolphe Hubert Marie
        *Maastricht 04-01-1858
        †Anvers ..-..-1939
        %Anvers 22-08-1924
        Maria Elisabeth Theodora SCHMIDT
        *Baarle-Nassau 20-01-1872
        †Meerssen 06-02-1937

III(2)

Petrus Alexander Hubertus REGOUT
  *Maastricht 24-02-1828
  †Maastricht 11-02-1897 *(Villa Canne)*
  %Maastricht 24-08-1852
Gertude Hubertine Amélie POLIS
  *Maastricht 05-05-1830
  †Maastricht 10-09-1904 *(Villa Canne)*

IV

(1) Georges Louis Hubert
  *Maastricht 10-06-1853
  †Maastricht 06-12-1853
(2) Petrus Hubertus
  *Maastricht 01-09-1854
  †Maastricht 30-07-1928
  %Venlo 12-09-1876
  Louisa Petronella Roberta Wilhelm
  BERGER
  *Venlo-14-04-1853
  †Maastricht 22-02-1932
(3) Jules Joseph Hubert *(Villa Canne)*
  *Maastricht 03-12-1855
  †Maastricht 09-12-1932
  %Venlo 24-08-1880
  Frederika Clementina BERGER
  *Venlo 02-08-1858
  †Maastricht 03-07-1927
(4) Ernest Edouard Hubert
  *Maastricht 21-08-1857
  †Maastricht 28-10-1935
  %Andenne 24-08-1852
  Bertha VIELVOYE
  *Andenne 18-05-1858
  †Maastricht 11-10-1937 *(Kaberg)*
(5) Alfred Hubert *(Kasteel Rijkholt)*
  *Maastricht 14-08-1858
  †Spa 20-06-1935
  %Ambij 24-06-1887
  Angèle Maria Delphine Gustavine
  STEVENS
  *Marchienne-au-Pont 20-10-1866
  †Gronsveld 09-09-1899
(6) Constant Gustave Hubert
  *Maastricht 21-12-1859
  †Maastricht 24-12-1959
(7) Victor Gustave Guillaume
  *Maastricht 11-01-1861
  †Maastricht 05-05-1892
(8) Georges Eugène Hubert
  *Maastricht 12-02-1862
  †Maastricht 09-02-1863

`

(9)   Léopold Hubert
        *Maastricht 27-12-1863
        †Liége 11-01-1932
        %Tongres 22-09-1885
        Joséphine Flore Léonie Marie
        BETTONVILLE
        *Tongres 05-02-1864
        †Liége 16-02-1932

(10)   Charles Marie Hubert
        *Maastricht 05-01-1866
        †Liége 19-09-1932
        %Liége 10-11-1891
        Louise Marie Joséphine DESOER
        *Liége 15-06-1871
        †Liége 20-02-1935

III(3)

Hubert Edouard Thomas REGOUT
>*Maastricht 24-10-1829
>†Maastricht 06-11-1878
>%Maastricht 24-08-1852

Marguerite Marie Théodosie Léontine KERSTEN
>*Liége 13-10-1829
>†Maastricht 20-05-1893

IV

(1) Marie Hubertine
>*Maastricht 17-08-1852
>†Marbais ..-11-1915
>%Maastricht 28-12-1875

Jules DESCAMPE
>*Marbais 05-12-1842
>†Marbais 05-06-1923 *(Château de Rigenée)*

(2) Hubert Marie Pierre Edouard Fernand
>*Maastricht 11-10-1853
>†Maastricht 28-04-1854

(3) Marie Pierre Hubert Casimir Edouard Adrien
>*Maastricht 30-09-1854
>†Nijmegen 12-03-1930

(4) Pierre Hubert Léon
>*Maastricht 08-09-1855
>†Utrecht 30-01-1908

(5) Marie Hubertine Eugénie
>*Maastricht 21-11-1856
>†Maastricht 28-12-1935

(6) Hubert Dieudonné Frédéric
>*Maastricht 26-12-1858
>†Gouda 12-02-1937
>%Den Haag 27-08-1884

Charlotte Clara POLIS
>*Maastricht 20-08-1857
>†Den Haag ..-..-1938

(7) Hubert Louis Gaston
>*Maastricht 12-04-1862
>†Wassenaar 29-11-1939
>%Maastricht 07-01-1886

Barbara Marie Theresia COENEGRACHT
>*Roermond 15-12-1864
>†Blaricum 03-12-1944

(8) Henri Paul Hubert
>*Maastricht 12-01-1861
>†Maartischt 21-07-1861

(9)   Gustave Hubert Louis Lucien
        *Maastricht 20-06-1864
        †Aken 23-06-1906
        %Maastricht 07-08-1888
        Anna Marie Joséphine Michaëlline
        Hubertine RUTTEN
        *Maastricht 27-08-1865
        †Maastricht 17-10-1917

(10)   Marie Thérèse Hubertine
        *Maastricht 29-08-1866
        †Maastricht 12-04-1873

(11)   Hubert Jean Xavier
        *Maastricht 28-07-1868
        †Maastricht 12-04-1873

`

III(4)

Eugène Bernard Hubert REGOUT
        *Maastricht 20-04-1831
        †Meerssen 02-05-1908 *(Villa Wijckerveld)*
        (1) % Maastricht 24-08-1852
Caronile Hortense Victorine BONHOMME
        *Maastricht 17-08-1831
        †Maastricht 12-05-1861
        (2) % Maastricht 02-02-1864
Marie Léonie Hubertine REGOUT
        *Maastricht 28-12-1837
        †Meerssen 06-02-1906 *(Villa Wijckerveld)*

IV

(1) William Victor Hubert Antoine
        *Maastricht 08-05-1855
        †St-Pieter 29-05-1881
(2) Mathilde Aldegonde Hubertine Marie
        *Maastricht 31-08-1857
        †Maastricht 16-05-1928
        (1) % Maastricht 27-05-1879
        Joseph Jean Marie Hubert
        STARREN
        *Maastricht 25-01-1852
        †Maastricht 22-01-1888
        (2) % Maastricht 03-09-1889
        Constant SCHREINEMACHER
        *Maastricht 04-01-1852
        †Maastricht 04-07-1929
(3) Paul Gustave Hubert
        *Maastricht 03-08-1859
        †Maastricht 04-06-1905
        %Meerssen 15-08-1885
        Valentine M.Alexandrine Josephina
        STEVENS
        *Liége 17-05-1865
        †Maastricht 27-03-1937
(4) Marcel Louis Hubert
        *Maastricht 06-04-1861
        †Maastricht 10-08-1904

(Second marriage of Eugène REGOUT)

(5) Jeanne Marie Joséphine Hubertine
        *Maastricht 26-03-1866
        †Breda 01-08-1953
        %Meerssen 14-06-1886
        Emile SCHREINEMACHER
        *Maastricht 12-08-1853
        †Maastricht 01-12-1909
(6) Bertha Aldegonda Jeanne M.
        Hubertine
        *Maastricht 11-01-1868
        †Meerssen 16-12-1890

(7)   Eugène Marie Hubert
       *Maastricht 22-04-1869
       †Liége 30-11-1922
       %Argenteau 29-01-1902
       Marie Josée H. VAN HOVE
       *Tirlemont 30-03-1877
       †(Belgian Congo) 1944

(8)   Maria Joséphine Hubertine
       *Maastricht 09-07-1870
       †Maastricht 11-04-1926
       %Meerssen 03-08-1896
       Hendrik Karel Marie Theodoor
       JANSEN
       *Arnhem 09-09-1865
       †Maastricht 11-02-1947

(9)   Henri Marie Hubert
       *Maastricht 19-09-1872
       †Brussels 30-09-1855
       (1) % Brussels 08-05-1900
       Clara Louise Jeanne DU PON
       *Louvain 28-01-1871
       †Brussels 20-03-1927
       (2) % (No Discription)
       Madeleine Thérèse Chartlotte de
       WALCKIERS de TRONCHIENNES
       *Louvain 18-05-1872
       †Alost 10-03-1965

(10)   Laura Ignace Hubertine Marie
       *Maastricht 16-04-1874
       †Liége 26-09-1965
       %Meerssen 16-04-1895
       Paul Hubert Joseph Louis LHOEST
       *Maarsticht 25-10-1871
       †Maastricht 04-06-1920
       (Villa St-Pierre)

(11)   Arthur Ignace Hubert Marie
       *Maastricht 12-11-1875
       †Namur 04-08-1950
       %Jambes 24-05-1904
       Louise Marie Joséphine Eugénie
       THIBAUT de MAISIERES
       *Jambes 09-01-1880
       †Wépion 31-01-1947
       (La Pairelle)

(12)　Léonie Ignace Hubertine Marie
　　　*Maastricht 05-08-1877
　　　†Maastricht 16-04-1953
　　　%Meerssen 17-06-1902
　　　Pierre Antoine Hubert Arnold
　　　BONHOMME
　　　*Maastricht 02-10-1872
　　　†Heerlen 20-06-1938

III(5)
Louis Gérard Hubert REGOUT
        *Maastricht 11-12-1832
        †Maastricht 06-01-1905
        %Venlo 07-05-1855
Thérèse Hubertina BERGER
        *Venlo 05-06-1829
        †Maastricht 13-10-1899

IV
(1)   Louise Pierre Hubert
        *Maastricht 20-01-1856
        †Venlo 24-08-1856
(2)   Maria louisa Aldegonda Josephina
        *Maastricht 31-01-1858
        †Maastricht 18-01-1907
        %Maastricht 10-02-1898
    Joannes Michaël van WAIJENBURG
        *Amsterdam 11-05-1852
        †Amsterdam 01-04-1922
(3)   Eugénie Hubertine Louise
        *Maastricht 29-06-1856
        †Maastricht 09-01-1901
        %Meerssen 05-09-1882
    Amand Nicolas Alexandere
    CLAESSENS
        *Maastricht 27-06-1856
        †Tongers 04-03-1901
(4)   Emile Hubert
        *Maasrticht 20-10-1860
        †Ahrweiler 30-04-1905
        %Amsterdam 20-04-1887
    Regina Maria WESTERWOUDT
        *Amsterdam 12-04-1863
        †Amsterdam 11-02-1941
(5)   Louis Hubert Wilem
        *Maastricht 27-10-1861
        †Rome 27-10-1915
        %Amsterdam
    Wilhelmina Joanna EVERARD
        *Amsterdam
        †Den Haag 25-12-1956
        (Villa Kruisdonk)
(6)   Edmond Robert Hubert
        *Maastricht 04-06-1863
        †Den Haag 18-01-1913
        %Amsterdam 10-01-1889
    Catharina monica Maria van
    SONSBEECK
        *Leeuwarden 26-10-1860
        †Den Haag 22-05-1942

(7)   Anna Emilia Louisa Hubertina
        *Maastricht 14-04-1865
        †Amsterdam 13-11-1900
        %Maastricht 22-08-1885
        Willem Jan Maria WESTERHOUDT
        *Amsterdam 13-03-1858
        †Assel 10-05-1952

(8)   Josephina Wilhelnina Theresia
        Hubertina
        *Maastricht 29-10-1866
        †s'Hertogenbosch 21-06-1943
        %Maastricht
        Jhr. Theodorus Ghijsbert Marie
        SMITS heer van Oyen & Eckart
        *Eindhoven 30-02-1860
        †Utrecht 09-08-1919

(9)   Johannes Hubertus
        *Maastricht 15-01-1869
        †Maastricht 25-02-1969

(10)   Josefina Hubertina
        *Maastricht 09-03-1870
        †Maastricht 03-02-1874

(11)   Johannes Pius Maria
        *Maastricht 16-06-1871
        †Maastricht 17-06-1871

(12)   Louise Eugénie
        *Maastricht 15-10-1873
        †Maastricht 17-01-1881

III(6)
Maria Hubertina Anna Emilie REGOUT
       *Maastricht 12-08-1834
       †Wittem 24-11-1886 *(Nijswiller)*
       %Maastricht 01-10-1861
Joachim Hubertus BROUWERS
       *Maastricht 13-10-1829
       †Maastricht 20-05-1893

IV
(1)   Francisca Hubertina Emilia Helena Maria
       *Maastricht 07-07-1863
       †Princenehage ..-..-1929
       %Nijswiller 07-10-1884
       Philippe Paul Hubert TIELENS
       *Maastricht 28-03-1855
       †Ambij 18-03-1916

(2)   Petrus Hubertus Godfriedus Emilius Josephus
       *Maastricht 01-04-1866
       †Laurensberg 18-08-1935
       %Watergraafsmeer 22-08-1916
       Foséphine DERKUM
       *Köln-Vippes 29-11-….
       †Laurensberg 13-07-1949

(3)   Paul Marie François Hubert *(Klein Vaeshartelt)*
       *Maastricht 05-12-1867
       †Maastricht 14-04-1923
       %Brussels 22-04-1892
       Anna Maria Sophia BAUBUIN
       *Liége 15-12-1872
       †Meerssen 06-12-1898

III(8)
Joséphine Hubertine Pauline REGOUT
        *Maastricht 04-10-1837
        †Roermond 30-03-1864
        %Maastricht 25-10-1862
Carolus Henricus Gisbertus Hubertus LEURS
        *Roermond 06-04-1828
        †Roermond 05-02-1900

IV
(1)   Maria Joséphine Guillaumette
       Hubertine
       *Roermond 18-03-1864
       †Brussels 25-02-1942
       %Roermond 19-01-1885
       vicomte Charles Albert Marie Ernest
       van AEFFERDEN
       *Hooglede 17-05-1854
       †Roermond 21-12-1922

III(9)
Johan Hubert Gustaaf REGOUT
    *Maastricht 04-11-1839
    †Meerssen 08-02-1923 *(Castle Vaeshartelt)*
    %Aubin-Neufchâteau 02-09-1868
Marie Louise Constantine Henriette Ghislaine PETRY
    *Liége 21-12-1849
    †Meerssen 13-07-1916
    (Castle Vaeshartelt)

IV
(1)   Gustave Joseph Marie Eugène
    *Meerssen 25-05-1869
    †Meerssen 20-11-1920
    %Meerssen 05-08-1890
    Joséphine Berthe Mélanie STEVENS
    *Maastricht 11-10-1870
    †Meerssen 08-04-1959
    (Castle Bethlehem)

(2)   Edmond Francois Joseph
    *Meerssen 20-07-1870
    †Meerssen 07-05-1926
    (Castle Meerssenhoven)

(3)   Alphonse Hubert Joseph Patrice
    *Maastricht 19-01-1874
    †Bruges 26-06-1947
    %Amsterdam 28-04-1898
    Augusta Maria HENDRICHS
    *Amsterdam 05-03-1875
    †Visé 04-10-1931
    (Château de Neufchâteau)

(4)   Adolphe Eugène Hubert Joseph
    *Meerssen 14-03-1876
    †Brussels 26-03-1952
    %Liége 14-04-1902
    Jeanne Henriette Marie Louise
    LALOUX
    *Liége 05-02-1881
    †Aubel (Val-Dieu) 17-07-1971
    (Château de Val-Dieu)

(5)   Edouard Hubert Joseph
    *Meerssen 31-12-1877
    †Meerssen 21-11-1947
    %Meerssen 04-06-1918
    Jkvr. Henriette Sophie Caroline
    Marie van der DOES de VILLEBOIS
    *Wateringen 11-03-1896
    †Meerssen 11-06-1939
    (Castle Vaeshartelt)