

PALAIS DE LA BOURSE HISTORY

BORDEAUX PALAIS DE LA BOURSE





THE ROYAL SQUARE

In the 18th century, the idea of offering a square adorned with a **statue of Louis XV**, to testify to the loyalty and patriotism of the inhabitants, spread throughout France.

In Bordeaux, the Intendant of **Guyenne**, **Claude Boucher**, suggested creating an equestrian statue to the glory of the young monarch Louis XV in the heart of the Royal Place. It seemed obvious to the King's architect, **Jacques Gabriel**, to locate this place near the Garonne river, to welcome foreigners and give them a good idea of the city as soon as they arrived.

He designed the buildings surrounding the square in homage to the **Place Vendôme** in Paris, imagined by his cousin **Mansart**. The **project** began in **1731**.

Since its creation in **1705**, the Bordeaux Chamber of Commerce has been struggling to accommodate all the merchants, who come to Bordeaux during the trade fairs. To remedy this issue, **Intendant Boucher** opened the Place Royale for the holding of fairs.

Gradually, the idea of **establishing the Bourse du Commerce in the North Pavilion** of the building surrounding the Place Royale gained ground.

The Palais de la Bourse was inaugurated in **1749**. The Bordeaux Chamber of Commerce, which has never moved since, became one of the uncontested authorities of the city due to the development of colonial **maritime trade**. City Customs moved into the South Pavilion, named **Hôtel des Fermes**.



THE FOUNTAIN

The Place Royale lost its royal statue during the French Revolution. It was then renamed **Place de la Liberté**.

A modest fountain column adorns the heart of the Place Royale.

In the 19th century, the town council commissioned the architect **Visconti** to design a statue; thus was born the **Fountain of the Three Graces**.

The sculptor **Guméry** created Aglaé, Thalie and Euphrosine.

His colleague **Juandot** sculpted the children on dolphins and pedestal mouldings.

THE STOCK EXCHANGE OVER THE YEARS

For half a century, **the Stock Exchange was held every day under the open sky**, in the courtyard of the **Hôtel de la Bourse**, known as "**La Place**", and the crowd of merchants who gathered there were only protected from the sun and rain by the vaulted galleries that lined it.

In 1808, the Bordeaux Chamber of Commerce commissioned **Bonfin** to create a wooden-framed glass roof over the courtyard.

This "unsightly wooden cover", as it was called at the time, was nevertheless honored by a visit from **Napoleon 1st and Empress Josephine**.

The fronts of the Palais de la Bourse were then embellished with sculpted ornamentation, as **mascarons and pediments**, which can be seen nowadays.

Claude Francin, an Alsatian artist, decorated the pediments which represent the junction of **the Garonne and Dordogne rivers** (to the north), with **Neptune opening the way to trade** (to the south).

He depicts the **greatness of the Prince** on the square's central pediment (to the east).



In **1825**, the Palais de la Bourse suffered another disaster: a fire.

After repairing the damage, the Chamber of Commerce decided to redesign the main staircase, creating the current "**Escalier Monumental**", with its double revolution.

During the works, it was decided to extend the Palais de la Bourse: the architect **Charles Burget** remained faithful to the identity of the building designed by Jacques Gabriel, and work began in **1862**.

The **Place Gabriel** was then created. Two new **pediments** were designed by **Coeffard and Jouandot** on the themes of consular justice, industry and agriculture. **By 1865**, the Bourse was once again open to merchants and the public.

By **1921**, the Palais de la Bourse had become too small. The Chamber of Commerce decided to redevelop the **Gabriel aisle**. Barely had the work been completed when another fire occurred. The glass roof was destroyed, rebuilt and doubled with the current **Art Deco** version.

But the worst was yet to come: on the night of December 8, **1940**, 2 bombs hit the Bourse and the Douane, causing a fire lasting several hours in the roofs, which had to be rebuilt. Work was finally completed in 1953.

In **1971**, the Bourse was declared "national property". The Consular Court and the Commercial Court continue to hold their audiences there to this day.

NAME HISTORY

Place Royale

In 1743 under Louis XV

Place de la Liberté

In 1752 under the 1st French Republic

Place Impériale

In 1808 under Napoleon 1st

Place Royale

In 1815 under Louis XVIII

Place de la Bourse

Since 1848 (2nd Republic)





INSIDE THE PALACE

The Bordeaux Gironde Chamber of Commerce and Industry, as owner of the building, has always been committed to preserving its **architectural heritage** and the **many works of art** in its possession.

As a result, many of the historic salons have been restored, with care to preserve their original identity. Today, these salons contain a range of works of art, including **paintings, tapestries and busts**, as well as **tableware by Vieillard**.

THE HALL

Inside, a large courtyard, large arcades and a central staircase are reserved for merchants' transactions.

A chapel was located in the corner of the staircase.

Another remarkable works of art are the enameled terracotta **dials** (clock and weather vane) made **in 1750** by **Hustin, a master craftsman** from Bordeaux, as well as 19th century **holosteric barometers** made by **Naudet** house. The clock gave the time to the traders who gathered daily in the inner courtyard of the Bourse.

The **monumental wrought-iron door** at the Atrium center was designed by **Dumaine** in 1773.



The central staircase unfolds majestically, with landings and a double staircase similar to the **Staircase of the Ambassadors** at the Château de Versailles.

Dumaine completed the original ironwork on the ground floor with 2 additional doors on the 1st floor landing.

The oval shaped medallions that complete the door panels depict in turn: **consular justice, maritime trade and wine.**

HISTORIC AREAS OF THE PALAIS DE LA BOURSE

Bourse Area

The Grand Foyer, the Hall de la Bourse with its Atrium and Arcades

Tourney Area

The salon Bleu, the salon Doré, the salon Beaujon, the salon Tourny and the salle des Commissions.

THE SALON BLEU

First Salon on the right as you enter the Tourny Area, facing the quay, a wide room originally named "Salle des Bustes".

This room owes its name to the intense blue of the Brussels tapestry depicting an armed horseman entering an ancient city (by Gaspar Van Bruggen).

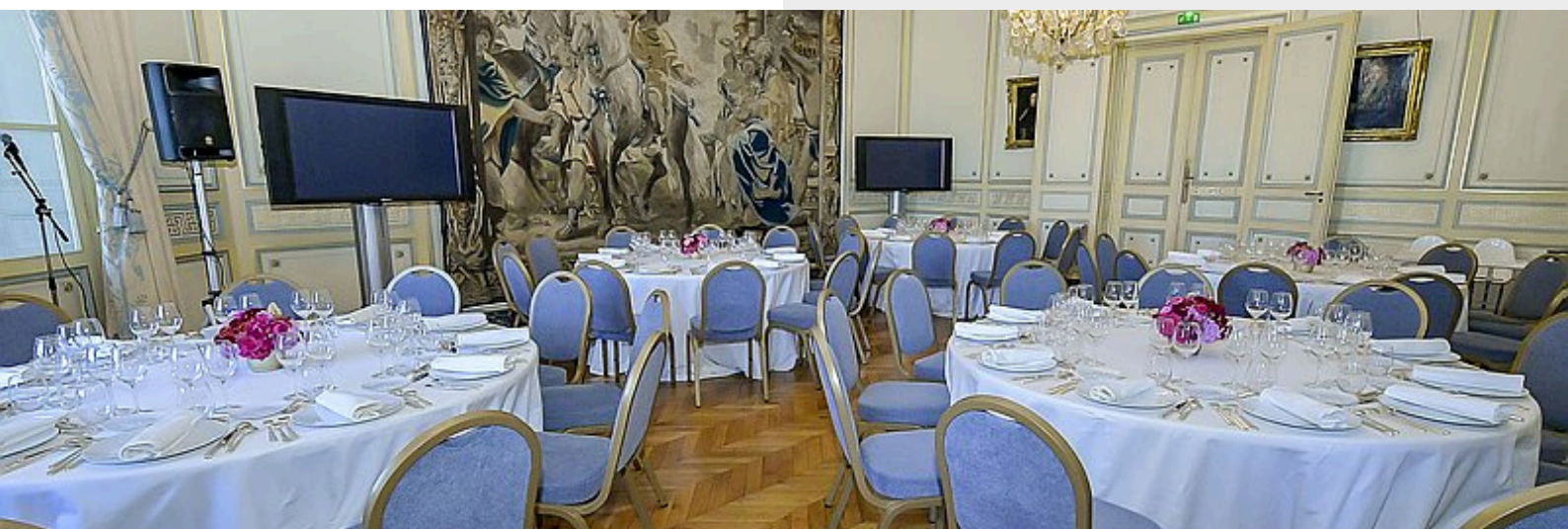
The Salon was furnished in a Louis XVI style, with gilded woodwork.

We find two marble busts representing the Comte d'Artois (later **Louis XVIII**) and his brother, the Comte de Provence (**later Charles X**). The first was sculpted by Gros and the second by Pajou in 1778. Both were commissioned by the Consular Jurisdiction, who donated them to the Chamber of Commerce in memory of the princes' visit to the Bourse in **1777**.



IT ALSO INCLUDES :

- A **Louis XVI** clock
- Two **Louis XVI** andirons
- An oil portrait of **Louis de France**, the **Grand Dauphin**, son of **Louis XIV** and Marie-Thérèse.
- An oil portrait of **Philippe Duc d'Anjou**, future Philip V, King of Spain.
- An oil portrait of **Louis Auguste de Bourbon**, Duc de Maine, legitimate son of Louis XIV and Mme de Montespan.
- An oil portrait of **Philippe Duc d'Orléans**, Regent of France.





THE SALON D'ANGLE

This narrow room communicates with both **the Salon d'Attente and the Salon Doré.**

It contains an oil painting by **Caminade** representing the **Duchesse of Angouleme** landing in Bordeaux opposite the Bourse.

This painting was originally offered to the Duchesse of Angouleme, but it's the collector Raymond Jeanvrot, who donated it to the Chamber of Commerce in the 20th Century. Only **art history enthusiasts** will notice on this canvas that the Duchesse of Angouleme is dressed for the first and only time in blue, rather than her usual white.

On the right, an English gouache engraving from the early 19th century depicts the port of Bordeaux as seen **from Chateau Trompette**, the former stronghold of Bordeaux, destroyed at Napoleon's request.

To the left of the vestibule opens a room known as the "Salon Doré".

IN THE SALON D'ATTENTE, WE FIND :

- A display table containing the Chamber's collection of medals and tokens.
- Two rectangular canvases, one depicting the Comte de Provence, the other the Comte d'Artois.

THE SALON DORÉ



Former 'salon d'Honneur', the room is adorned with antique woodwork, recently redecorated, and five oil-painted door tops, three of which are by unknown artists. The other two were painted by **Larrée, an artist from Bordeaux** (Grand Prix of Rome), who gave one of his characters the features of Georges Barrès, then President of the Chamber of Commerce. The painter portrayed himself as a sailor smoking his pipe.

The salon also features four large medallion portraits in tapestry, from the **Manufacture des Gobelins**, woven by Pierre-François Cozette, the father, and Michel-Henri Cozette, the son. These portraits were commissioned by **Nicolas Beaujon**.

One is the portrait of Louis XV, the second is that of Marize Leczinska, the third represents the Dauphin, later Louis XVI, and finally the last represents the Dauphine, Marie Antoinette of Austria.

We also find an oil portrait of the young King Louis XIV, which might be an original one painted by **Claude Le Febvre** around 1670. The painting was donated by **Lucien Maurel**, former Vice-President of the French Chamber of Deputies.

MANUFACTURE DES GOBELINS

Since 1662, when Colbert decided to bring the Parisian workshops under a single roof, the world-famous Manufacture des Gobelins has made its mark on the history of tapestry, particularly with its exclusive "**Haute Lice**" technique.



THE SALON BEAUJON

Formerly the work office of the President of the Chamber of Commerce, it features an oil portrait of Nicolas Beaujon, after **Carle Vanloo**.

Below the portrait is a “jussion letter” from 1563 in which King Charles IX asked the Bordeaux Parliament to create a **consular court** in the city.

Also on display are two Gobelins tapestry panels from 1772, after compositions by Boucher, entitled ‘**La Bonne Aventure**’ and ‘**Le Pêcheur**’; an oval portrait of Louis XVI given by the King to Nicolas Beaujon, a white marble fireplace and a column clock, both in white marble from the Louis XVI period.



And finally, four 18th-century door tops by an unknown artist, representing **Earth, Air, Water and Fire**. They come from the **Hôtel de Lalande** in Bordeaux.

WHO IS NICOLAS BEAUJON ?

Born in Bordeaux in 1718, he was involved in his father's business as a **seed merchant** from an early age. He was involved in supplying Limousin and Guyenne, particularly during the food shortage that ravaged the region in 1747. The following year, he was named director of the Guyenne Chamber of Commerce. The reputation he acquired helped **Intendant Tourny** to request letters of nobility for him in 1750. In 1753, he moved permanently to Paris, where he became **banker to the King and the Court**, and later general treasurer under Louis XV.

Gifted with discerning taste and surrounded by wise people, Nicolas Beaujon built up a collection of works of art in the **Hôtel d'Évreux**, now the **Palais de l'Élysée**, which contributed to his fame and renown.





THE SALON TOURNY

This former meeting room of the Bureau de la Chambre de Commerce features marble busts of **Jacques Jules Gabriel**, the father, author of the plans of the Place de la Bourse and the surrounding building; and the bust of **Ange-Jacques Gabriel**, his son, who completed the project after his father's death.

IT ALSO INCLUDES :

- an unsigned oil portrait of Marie Adelaïde de France, daughter of Louis XV.
- a pastel portrait of the Marquis de Tourny painted around 1745, including one of Guillaume Jarreau, President of the Chamber of Commerce.
- two portraits based on reproductions by Tourny and Jarreau.
- six modern door tops, by the **Larrée** painter from Bordeaux.



THE SALLE DES COMMISSIONS

This is the largest salon, which, like the other ones, is located along **Place Jean Jaurès**, formerly Place Richelieu.

For some fifty years, this room was used for meetings of the **Consular Assembly**. The increase of associated members led to its disuse. The Salle des Commissions is now the preferred venue for conferences and catering.

We find the oil portrait of **Jean-Baptiste de Fénelon**, esquire, born in Bordeaux on February 22, 1654, consul of the Bourse in 1688 and presiding Judge in 1698. This painting was donated by Mademoiselle M.Faure, in memory of her brother, **G.Faure**, President of the Consular Assembly from 1929 to 1933.



IT ALSO INCLUDES :

- An oil portrait of **Jean Sylvain Bailly**, Mayor of Paris, guillotined in 1793, painted by Mosnier in 1789.
- A scone cartel from the **Louis XV** period, with its base.
- Six door tops, by Larrée (1927), depicting imagined views of the city's 18th century harbor and quays, like those in the next room.



THE SALLE DES COMMISSIONS TAPESTRY

But the masterpiece of this salon is undoubtedly the **Royal tapestry** created by the prestigious Manufacture des Gobelins.

This work is part of a series of ten tapestries based on the life of Moses, created in the 18th century at the request of King Louis XIV.

The tapestries were themselves inspired by ten paintings by **Charles Lebrun** (2) and **Nicolas Poussin** (8). Nicolas Poussin was considered one of the world's greatest painters in the 17th century.

The tapestries have been installed in the **Louvre** and the **Château de Versailles**. The present piece, "Moses saved from the waters", arrived at the Palais de la Bourse in the 1920s, at the request of the Bordeaux Chamber of Commerce and Industry to the Mobilier National.



WHAT MAKES THIS PIECE SO SPECIAL ...

Considered as a **masterpiece**, the **tapestry** is the only piece of art not belonging to the Palais de la Bourse; but it is now in our possession under concession from the Mobilier National, due to the restoration work undertaken by the Chambre de Commerce et d'Industrie in the 1980s.

The craftsmen of the Manufacture des Gobelins had then worked on its restoration for 7 years.





HISTORY OF THE PALAIS DE LA BOURSE

BORDEAUX

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