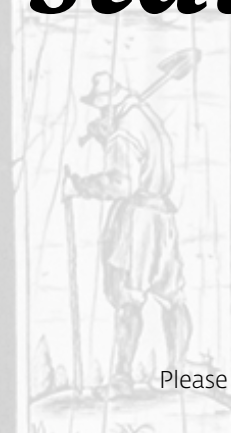
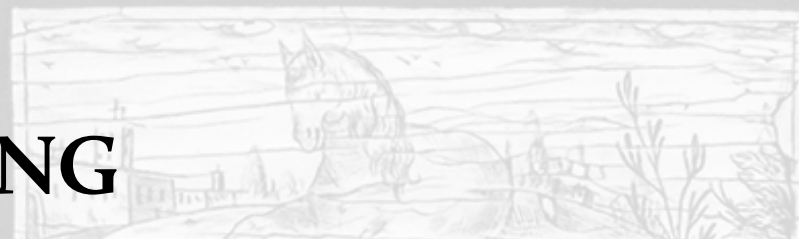
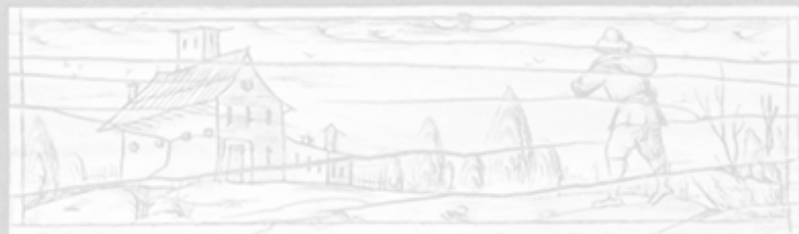


*musée des
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du
design*



Entrance hall and main staircase

ENG

Please leave this booklet in the room

This room is the former main entrance of the mansion. Consisting of the vestibule and the main staircase, it is not in the axis of the porte cochère but in the right side pavilion (the left side is a secondary entrance and the service staircase). The main building can thus be reserved, towards the courtyard, for a vast dining room and, towards the garden, for a series of salons in enfilade. The wrought iron railing, a masterpiece of Bordeaux ironwork, is of a rather unusual design in Bordeaux: a succession of openwork balusters joined by a double-sided garland of oak leaves and acorns.



Facing the entrance door

This **cabinet** (Evrard de Fayolle bequest, 1911), a Parisian work from the first half of the 17th century (transformed in the 19th), illustrates the initial phase of cabinet making, a technique that consists of hiding the structure of a piece of furniture in common wood (here, poplar and fir) under a thin sheet of precious wood (here, ebony). The austere façade is decorated with a sculpted and engraved decoration combining religious ("The Baptism of Christ") and mythological ("The Birth of Memnon") scenes from engravings by Giulio Romano (1499-1546). The sobriety of the exterior decoration contrasts with the spectacular interior niche in marquetry of ivory and

polychrome wood. The cabinet allows the storage of small precious objects or confidential papers in the multiple drawers hidden behind its doors. As a piece of furniture of luxury and pomp, the cabinet affirms the prestige of its owner within the social scale of his time.

On the cabinet

A Hispano-Moorish **bowl** and two **chargers** of glazed earthenware earthenware, from the 15th and 16th centuries (bequests Bonie, 1895; Evrad de Fayolle, 1911; Périé, 1945).

The base of the ebony cabinet, transformed into a display case in the 19th century, features Italian tin-glazed earthenware known as "majolica":

- ▶ A **charger** with historiated decoration, illustrating the meeting of Renaud and Armide after Jerusalem liberated by Tasso, Castelli, late 17th century (gift by Evrad de Fayolle, 1911).
- ▶ A **charger** with ruins decoration, Anganaro, late 17th century (Chalus bequest, 1960).
- ▶ A **covered ewer**, Castelli, 17th century (Périé bequest, 1945).
- ▶ A **plate with the Medici coat of arms**, Caffagiolo, 16th century (Périé bequest).
- ▶ Three **chevrettes (containers to drink water)**, Venice, late 16th century (Périé bequest, 1945 and Bonie bequest, 1895).
- ▶ An **albarello**, Sicily, early 17th century (Périé legacy, 1945).

To the right

A leather-covered wooden **chest** with studded decoration, 17th century (gift of Lataillade, 1969).

A painted mahogany scrolled **floor clock**, a Bordeaux interpretation of the Parisian Regency model, mid-18th century (gift of the Friends of the Hôtel de Lalande, 2002).

In the alcove

A **cabinet**, Antwerp, circa 1610, with engraved ebony, ivory, and bone veneer on a fir and alder core. It is a piece of furniture derived from the portable chest (see side handles), designed to store precious objects in its many drawers. The engraved decoration is inspired by Cesare Ripa's Iconology (Justice, Geometry), while the rest of the imagery is of a naturalist character in the purest Flemish tradition (Périé legacy, 1945).



The **Assumption of the Virgin, tabernacle door cover plate**, silver, Augsburg, 18th century, after a composition by the painter Hans Rottenhammer, from the former church of Saint-Projet in Bordeaux. Very beautiful work of repousse, enhanced by parts treated in chiseling to give an impression of bas-relief. The presence of a discharge stamp of the Bordeaux generality of 1790, suggests that this object was perhaps ordered by a German living in Bordeaux to be offered to the church of the Germanic community in Bordeaux.



On the wall

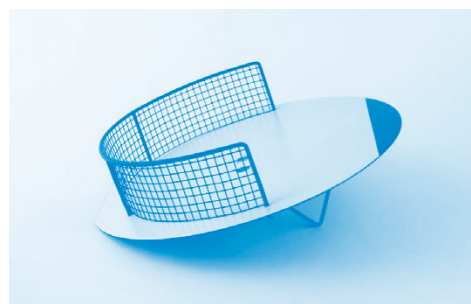


Nathalie Du Pasquier (née en 1957)
Arizona carpet
1983
Memphis Milano, 2018
Wool
Purchased by the City of Bordeaux, 2019
Inv. 2019.7.4

Facing the stairs

Table crosspiece legs, circa 1700, with base and belt in exotic wood (rosewood). It can be considered as the oldest piece of port furniture in the museum. The top is treated in marquetry with ribbons of holly, inlays of yellow wood and compartments of burr walnut and elm burr (Bonie collection, 1895).

On the table



Daniel Weil (born 1953)
Claire fruit bowl
1984
Anthology Quartett
Lacquered metal
Purchased by the City of Bordeaux, 2020
Inv. 2020.5.1

On the wall

Two **single-branch light plates**, with rococo style decoration in repousse brass, from the first half of the 18th century, frame a Portrait of Jeanne de Baritault, Dame de Terrefort, formerly attributed to Guy François and now anonymous, dated 1648. This portrait pays tribute to one of the oldest families of Aquitaine. The only daughter of Raymond de Baritault, squire and lord of Terrefort (Saint-André de Cubzac) and Rochecave (Sainte-Croix du Mont), and of Jeanne de Quineure, she was born in Saint-Macaire in 1619 and died in Bordeaux in 1679. She married Jacques de Fayet in the first marriage and then, in 1643, Jean de Gueysierre, squire and adviser to the Court of Aides, to whom she brought Terrefort as a dowry. Her cherry-colored mouth and the cleverly arranged beauty spots ("mooches") enhance the radiance of her regular face. Added to this is the great lightness of her curls, the neckline and the extraordinary hairstyle made of small multi-colored feathers (gift of the Friends of the Musée d'Art ancien, 1933).



Garouste & Bonetti - Elisabeth Garouste (born 1946) and Mattia Bonetti (born 1952)
Barbare chair
1981
Galerie Néotù
Iron with "antique bronze" patina, cowhide, leather lace
Deposit of the Cnap
Inv. Fnac 04-424



Garouste & Bonetti - Elisabeth Garouste (born 1946) and Mattia Bonetti (born 1952)
Tripode floor lamp
1983
Galerie Néotù
Wrought iron, bronze patina, terracotta, bulb
Deposit of the Cnap
Inv. Fnac 89050

At the foot of the staircase



Daniel Weil (born in 1953) and Gerard Taylor (born in 1960)
Living room/Flower Table
1988
Anthology Quartett
Wood, lacquered metal, glass
Purchased by the City of Bordeaux, 2018
Inv. 2018.9.4

In the main staircase



Andrea Branzi (born 1938)

Bar Milano, "Bau.Haus I" collection

1979

Alchimia

Metal and lacquered wood, glass

Purchased by the City of Bordeaux, 2014

Inv. 2014.12.2

Two torchères (pedestals), carved and gilded oak, ca. 1740. Intended to hold a torch, these torchères came from the chapel of the Dominican convent, now the church of Notre Dame in Bordeaux.

The Triumph of Scipio, tapestry, Flanders, early 17th century (deposit of the Musée des Beaux-arts de Bordeaux).

On the walls

Portrait of Jehan de Gères, lord of Camarsac, French anonymous, 17th century. This portrait, which depicts Jehan de Gères on August 1, 1616, the day of his election as jurat of Bordeaux, is in the tradition of 16th-century ceremonial paintings in which the figure poses in an official manner with his titles and coat of arms. There were three jurats who participated in the decisions made at the town hall and were elected every two years. Despite a certain provincial stiffness, he does not lack presence. It is perhaps the work of Jas Le Roy, of Flemish origin, who settled in Bordeaux in 1654. This painting was donated in 1971 by François Georges Pariset, director of the Institute of Art History at the University of Bordeaux (deposit of the Musée des Beaux-Arts de Bordeaux, 2002).



On the landing of the 2nd floor

Portrait of Louis of France (1661-1711), eldest son of Louis XIV and Maria Theresa of Austria, known as 'Monsieur' or 'Le Grand Dauphin'. Direct heir to the throne (Dauphin) throughout his life, he received the title of Grand Dauphin on his death, to distinguish him from his son the Duke of Burgundy, who became "Dauphin". This anonymous portrait, in the manner of Pierre Mignard, echoes the portrait of Louis XIV (embossed leather medallion) exhibited on the ground floor in the Second Antichamber. The king's heir is portrayed here as a military leader, in reference to the battles in which he took part between 1688 and 1694 alongside the royal army during the war of the League of Augsburg.



Pierluigi Cerri (né en 1939)

Orio table

1985

Fontana Arte

Glass, metal

Purchased by the City of Bordeaux, 2020

Inv. 2020.20.1

