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1 Orchestrion (1913)

The only example of its kind in the world, the Soléa is an orchestrion (mechanical orchestra) built in 1913 for the café-restaurant Le Fribourgeois by the firm Weber in Waldkirch (Germany). Demonstration on request.



This photo was taken inside the café Le Fribourgeois in 1913 and was commissioned by the firm Charrière et Cie. It shows an initial version of the smaller orchestrion that was replaced shortly afterwards by the current instrument. © Alfred Husser Musée gruérien, Bulle.

The café *Le Fribourgeois* was designed according to plans drawn up in 1898-1899 by the architect Frédéric Broillet.

The Le Solea orchestrion was built in Waldkirch (Germany) at the Weber Frères factory. It was sold and installed in *Le Fribourgeois* in 1913-1914 by the firm Charrière & Cie, from Bulle, which represented various manufacturers of

harmoniums, player-pianos and orchestrions in the canton. The instrument was restored in 1977–78 by Les Frères Baud in L'Auberson.

The oak cabinet measuring 4 metres long, 2.50 metres high and 1.10 metres wide houses a 52-note Feurich piano, 4 sets of 28 pipes – flutes, violin, baritone and “Gedeck”, a 28-note xylophone, a bass drum, a side drum, a tambourine, a triangle and castanets. In the bottom section, three pairs of bellows activated by an electric motor inflate two regulator reservoirs that supply the windchests. Rolls of perforated paper 36 cm wide, driven by a guide roller, are held against a metal bar commonly known as a “flat flute” with 88 apertures, each corresponding to a note or a function.

A lead pipe connects each aperture to a pneumatic relay controlling a valve that releases air into the pipes, activates or triggers the sets, controls the hammer bellows or displaces the shutters that modify the sound volume. The instrument is completed by two animated windows depicting local Gruyère landscapes: on the right, a parade crossing the Javroz iron bridge in Charmey against a sky criss-crossed by aircraft; on the left, a beautiful sunrise and sunset over the town of Gruyères.

Following the removal of orchestrions from the Le Tivoli café in Bulle and the Le Gothard café in Fribourg, the instrument is to our knowledge the last of its kind conserved in a public establishment in the canton of Fribourg. It is also probably one of the last in working order still to be found in its place of origin in Switzerland.

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The bull is the heraldic emblem of Bulle. This sculpture by the artist from Ticino Nag Arnoldi was offered to the town in 1996 in memory of Pierre Glasson (1907-1991), a former member of the government of the canton of Fribourg.



Built during construction of Bulle-Romont railway station in 1868, the Avenue de la Gare underwent major transformations at the beginning of the 20th century: construction of the Hôtel des Alpes in 1906 and of the Bochud house in 1910 (today the La Potinière building). The Hôtel des Alpes was demolished in 1960. On the left in this photograph, taken around 1910, is the post and telegraph building. © Charles Morel Musée gruérien

The bull sculpture, a work by the sculptor and native of Ticino Nag Arnoldi, was given to the town by Renée Glasson-Koller, in memory of her husband Pierre Glasson. It is installed in the centre of the roundabout on the Avenue de la Gare.

Nag Arnoldi

Nag Arnoldi, sculptor, painter and teacher. Born in Locarno (Ticino) in 1928, he was a frequent visitor to the workshops of different painters and architects in Lugano during the years of his artistic training. He later went to Murano where he studied techniques of glassmaking. In the 1950s he obtained a diploma in theatrical costume and set design. Painting, book art, ceramics and glassmaking became the tools of intensive research, which in the 1970s found its fullest expression in sculpture. His work is inspired in particular by the world of the circus and myth, with recurring figures such as warriors, horses and bulls. His technical mastery allows him to experiment with contrasts, for example the softness of flat surfaces and the rawness of materials, the mixing of hard, straight lines with free-floating curves. He has produced numerous works, including fountains in Lugano and Paradiso, as well as some imposing sculptures in Lausanne, Bulle, Giubiasco, Vaduz and Locarno. N. Arnoldi taught from 1962 to 1993 in the decorative arts section of the Centro Scolastico Industrie Artistiche in Lugano. He is a world-renowned artist and his work, inspired by his many travels in Europe and Latin America, can be seen all over the world. Several exhibitions have been devoted to him in the United States: in New York, San Francisco, Santa Fe and San Diego. N. Arnoldi has also exhibited at the National Museum of Modern Art of Mexico and in St-Petersburg, as well as in Switzerland, the United Kingdom, France, Germany and Italy.

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Pierre Glasson

Born 28.4.1907 in Bulle, died 4.5.1991 in Fribourg. Son of Edouard, a materials wholesaler, and of Marie Virginie Peyraud. Nephew of the photographer Simon Glasson and husband of Renée Koller.

P. Glasson began his training in Bulle and Fribourg and later studied law in Fribourg, Berlin and Göttingen; he obtained his doctorate in 1937. Lawyer in Bulle (1938-1946). A deputy in Fribourg's Grand Council (1941-1946), a communal councillor (executive) in Bulle (1942-1946), president of the Arts and Crafts Circle of Bulle and a member of La Gruyere's radical party, P. Glasson cemented his popularity by successfully defending the protagonists of the Bulle riot in 1944. In 1946 he was elected to the Council of State, taking the seat from

the conservative Joseph Piller, and until 1959 ran the Department of Justice, Communes and Parishes. Elected as a national councillor in 1946, he sat in parliament from 1951 to 1971 (due to an incompatibility of posts). He led the radical party at cantonal level (from 1946) and nationally (1964-1968). In 1959 he stepped down from government to focus on the private economy where he occupied a number of positions (tobacco and chocolate industries). A man of culture, P. Glasson was active in sponsorship and was president of the Landwehr Music Circle from 1963 to 1983. A Brigadier General, he commanded the Frontier 2 brigade.

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Also of interest

A bronze model of the bull at the Musée gruérien, in the section *A Living Town* of the permanent exhibition.

Find out more

Raoul Blanchard (et al.), *Nag Arnoldi : château de Gruyères*, exhibition catalogue, 2001

Dalmazio Ambrosioni, *Nag Arnoldi 1980-2000: le esposizioni, le opere pubbliche*, Ed. d'arte Ghelfi, Verona, 2001.

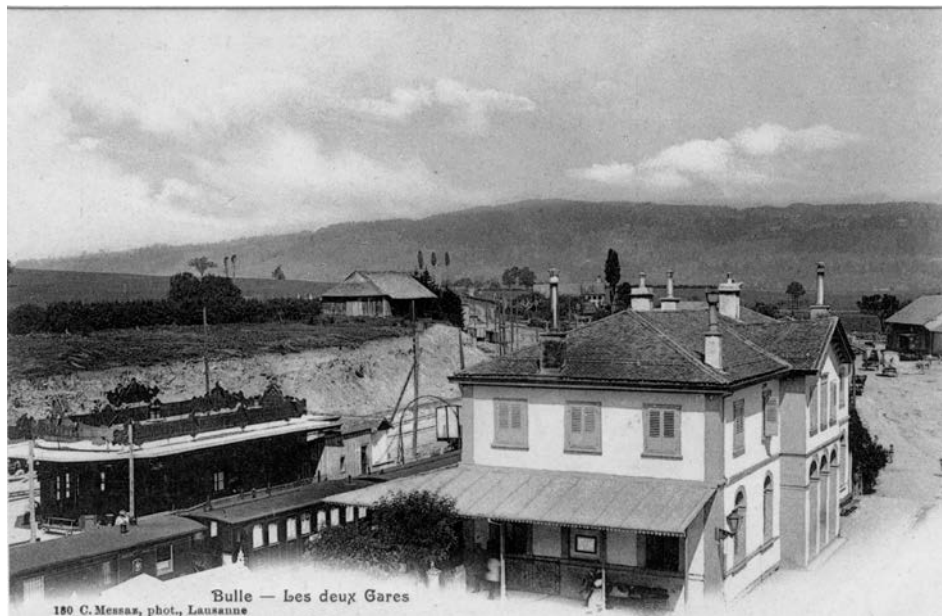
Nag Arnoldi : l'homme et le mythe, exhibition catalogue, Olympic Museum, Lausanne, 1999.

Giorgio Cortenova (et al.), *Nag Arnoldi*, Hoffmann, Frankfurt, 1992

Pierre Glasson (1907-1991), Bulle, 1994.

2 Artworks at the station (1990)

The painting in the hall and the mosaics (1992) on the floor of the railway station are the work of Jacques Cesa. Covering an area of more than 300 m², the frescoes on the bus station walls were made in 1990 by Jacques Cesa, Georges Corpataux, Pierre-André Despond, Dominique Gex, Jacques Rime and Daniel Savary. They depict La Gruyère by day and by night.



At the beginning of the 20th century, Bulle had two railway stations. On the right, the normal-gauge Bulle-Romont station serving steam locomotives. On the left, the narrow-gauge Palézieux-Montbovon station which catered for electric locomotives. The existence of two buildings was captured in several postcards. Reflecting political tensions of the time, the Bulle-Romont company, which supported the radicals, and Les Chemins de Fer Electriques de La Gruyère (CEG), established by conservatives, were unable to agree on a single station. Postcard by C. Messaz, Lausanne, circa 1905.

The Bulle-Romont railway line was inaugurated in 1868. It connected the administrative centre of the district of La Gruyère to the Lausanne-Berne main line (1862). The Châtel-Bulle-Montbovon, Châtel-Palézieux and Bulle-Broc regional lines were built at the beginning of the 20th century by Les Chemins de Fer Electriques de La Gruyère (CEG). Plans for the creation of a Bulle-Fribourg

line, aired in 1912, remained on the drawing board. Today's railway and bus stations were built by Les Transports Publics Fribourgeois (TPF) between 1987 and 1992. Several works of art were created by regional artists to mark the occasion. Below is the explanatory text written at the time by Jacques Cesa, an artist from Bulle and a member of the station's artistic committee:

Bus station, train station; where the stars intersect at the junction of the Great Bear, I have dreamt since childhood of a beautiful, brightly painted station, resembling a canvas by Fernand Léger with its wealth of railway signals and signposts.

The pure beauty of the materials, station workers - railwaymen and technicians - merged by the artist with the colourful comings and goings of trains and locomotives...

A vast electronic network at the dawn of the 20th century, like a galaxy; the enduring rails and ballast, pristine and functional; journeys, travel, celebration. And in that boundless network connecting towns, cities and countries, travellers - children, men and women - momentarily pass through the station, carrying happy memories or dreams of holidays, or en route to work, morning and evening; employees, schoolchildren, mothers and their babies visiting the doctor, or pensioners arriving for a Thursday outing in Bulle and a game of cards. A vast network, a grand shop window for an entire region and for our guests, with that unavoidable detour for those on foot: the two stations, a land of stations; the bus station and the railway station.

The owner, architects and designers wished from the very outset to integrate art and artists in their huge undertaking. The presence of art is visible today in the choice of colours and materials.

In both stations, this presence takes the form of paving stones that call to mind the town, with the colour blue for technical parts and yellow for the barriers that guide travellers from one station to the other and on to the car park, and by the use of Burgundy red for signposts.

In the passageway under the rails, the aesthetic is an abstract composition of tiles.

In the bus station, art is present on the large rear wall, painted in acrylic by six artists from La Gruyère directly onto the concrete base: Jacques Rime, Daniel Savary, Dominique Gex, Georges Corpataux, Pierre-André Despond and Jacques Cesa. This fresco, progressing from day to night, from the silvery moon to the midday sun, depicts the district of La Gruyère, vibrant with its abundance of nature. The silence and beauty of the earth; lichen, forests, mountain streams, fallen rocks, banks of snow, clouds; the play of light and shadow in the unending relationship with fish, birds, wild animals and livestock, all life-size, on a par with mankind.

In the railway station, art finds expression in the main hall with its marble floor and granite towers that reach to a ceiling painted with a galaxy of stars at the junction of the Great Bear; the building's granite facade shimmering in the sun through its veins of stone, copper-coloured in storms as the rain lashes down, with the station clock ever-present to tell the time.

In the restaurant, with its mosaic decor, art is present in the stained-glass window made by the sisters Anne and Marie-Pierre Monférini, depicting the flowers of La Gruyère.

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3 Town Hall (1809)

The Town Hall building dates from 1809, four years after the fire that destroyed the town. Formerly the seat of the city burghers, it houses the communal authorities and stands on the Grand-Rue, the main shopping thoroughfare of Bulle.



Bulle, Grand-Rue and Town Hall, circa 1910. © Charles Morel Musée gruérien

Under the Ancien Régime, the society that predated the French Revolution, the Town Hall was the seat of authorities representing the “noble and honourable bourgeoisie”; the latter included families who benefited from the rights of the bourgeoisie and the privileges that went with it; they lived alongside the “townsfolk”, who were “tolerated” but considered as outsiders. Members of the bourgeoisie and townsfolk alike were governed by the patricians of the city-state of Fribourg, represented in Bulle by the bailiff, who occupied the castle. The ways of the Ancien Régime disappeared with the invasion of the French army in 1798 and the foundation of the Swiss Republic.

After the fire of 1805, the town of Bulle experienced serious financial problems. However the council wished to rebuild the Town Hall quickly. The work of drawing up plans was given to Charles de Castella and that of construction to the entrepreneur Frédéric Rosselet. After long-drawn-out discussions and the raising of an additional tax, the Town Hall was inaugurated in 1809, i.e. three years after the first stone was laid in 1806. The Town Hall dominates nearby buildings but has nothing prestigious about it. Its relatively austere façade reflects the circumstances of its construction, namely one of the most difficult periods in the history of Bulle. The town council held its first meeting there on 29 October 1808. Throughout the time work was in progress, the authorities occupied the Les Halles building. At that time the ground floor housed an inn and shops, converted into coffee rooms at the end of 1829 and later into a post office. The ground floor façade was converted twice, around 1900 and 1950. The pediment of the Town Hall, which represents the town's coat of arms surrounded by two lions, was constructed in 1957 by the marbler Alexandre Bellora, a native of Bulle, after a drawing by Antoine Claraz, from Fribourg. Today the building is home to the local authorities and some of the town's administrative services. The ground floor is occupied by a restaurant. The hall at the rear of the Town Hall is the venue for the festival Les Francomanias (French songs).

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4 Saint-Pierre-aux-Liens church (1816)

The church was rebuilt after the fire of 1805 and consecrated on 22 September 1816. The great organ is the work of the famous Aloys Mooser, of Fribourg.



The church pictured from the north, circa 1920. © Photo Glasson Musée gruérien

The oldest known references to the church in Bulle date back to the year 850, however its original construction probably precedes this (6th century). The edifice was rebuilt or converted on a number of occasions, notably in 1750-1751. It was not spared by the fire of 1805: only a few walls remained standing. Renovation work lasted many years. During this period, parishioners attended services in the Church of Notre-Dame de Compassion.

The freestone used to rebuild the bell-tower was prepared locally during the winter of 1806, at Grandvillard quarry. Fifteen lotteries were organised to raise funds for the work. Construction of the tower, begun in September 1808, lasted two years.

Two cannons purchased from the State of Fribourg were melted down to make the six bells of the carillon. They are today the last hand-operated lever carillon in Switzerland, together with the church bells of Salvan (VS). The bell-tower or dome of the church is covered with 8850 sheets of tin-plate.

Considerable sums were invested in reconstruction of the church, which in addition to its religious vocation became a symbol of the town's resurrection and vitality. The new building was consecrated on 22 September 1816. Its interior is home to the remarkable organ constructed between 1814 and 1816 by the native of Fribourg Aloys Mooser (1770-1839), a famous maker of organs and pianos. The instrument drew admiration from personalities such as Felix Mendelssohn (1822), Franz Liszt and George Sand (1836). It has been listed as a monument of national historical interest since 1973.

The church underwent major reconversion work in the 20th century. During work carried out in 1932, the choir was enlarged; the original neo-classical interior was removed. Further conversions in 1973 and 2007 gave the building its present-day appearance.

Many works of art can be admired inside the building, including in the aisle a Madonna and child by the sculptor Claude Glasson (1679). This statue was originally installed on the old Porte d'Enhaut. In the nave, an Adoration of the Shepherds and a Virgin of the Rosary painted by Joseph Reichlen in 1879 and 1890; in the choir, bronze liturgical furniture by the sculptor Antoine Claraz, with enamels by Liliane Jordan (1973-1974) in front of a monochrome triptych by Vincent Marbacher (2007); stained-glass windows by Emilio Beretta, Bernard Schorderet and Alexandre Cingria (in particular the stained-glass window representing the Martyr of Saint-Pierre); a mosaic of the Way of the Cross and painted decoration of the vault by Emilio Beretta (1931-1932). The bell on the square in front of the church was originally in the church-tower and dates from 1809.

Born 27.6.1770 in Fribourg, died 19.12.1839 in Fribourg. The son of Joseph Anton and Elisabeth Fasel. Husband of Maria Blanchard, later of Rosa Blicklé. A. Mooser trained with his father and in the workshop of the Silbermanns, who were organ makers in Strasbourg. He later trained in Mannheim and Vienna with the piano maker Anton Walter. He returned to Fribourg at the end of 1796. His piano-fortes were highly prized: his clients included Marie-Louise of Austria in 1816 and, post-1834, Prince Nicolai Borisovich Yusupov of St-Petersburg. Construction of the four-manual organ of Saint-Nicolas de Fribourg collegiate church (1834) earned him great renown, as did many literary plaudits. A. Mooser had the ingenious idea of adding an Echo keyboard to the instrument, the stops for which were placed on the narthex. This arrangement was often imitated, particularly by the Callinet brothers in Masevaux (Alsace) shortly after Mooser's death, and inspired other offset stop mechanisms. The great organs of Fribourg provide an interesting synthesis of German and French organ makers and combine classical and pre-Romantic elements. Smaller instruments, such as the two-manual balustrade organ in Montorge (comm. Fribourg) from 1810, almost fully conserved, testify to the consistency, craftsmanship and sound quality of instruments made by A. Mooser.

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Find out more

Information panels on the walls and Aloys Mooser's organ in the main entrance of the church.

Jean Dubas, *Notice historique sur l'église paroissiale de Bulle*.

François Seydoux, *Les orgues de Saint-Pierre-aux-Liens à Bulle, aperçu historique*.

The Halles building dates from 1787. A trading centre for grain for the regions of La Gruyère and Pays-d'Enhaut, this edifice was the first to be rebuilt after the fire of 1805.



Parade in front of the Les Halles building, Cantonal Festival of Fribourg Singers, Bulle, 13.05.1933

© Photo Charles Morel Musée gruérien

Formerly this building was used as a grain hall; destroyed by the fire of 1805, it was the first to be rebuilt by the authorities according to the plans of 1787. Aware that “the most important activity is the sale of grain” and that “Bulle is the granary of the entire region”, the town council decided five days after the fire to rebuild the structure immediately and improve its environment. The hall then had three granaries at ground level, including the large public granary, and twelve granaries on the first floor. The new adjoining inn, the ground floor of which served as a “work yard” with its store of tiles and tools, had nine guest rooms as well as a bar, plus a room reserved for two years – the period set aside for rebuilding the Town Hall – for meetings of the town council and burghers.

From an architectural point of view, the building drew much of its inspiration

from traditional rural structures. Today it is used as a parish hall with meeting rooms. A large room for conferences and lotteries was added to the structure in 1968. In the covered area, the inscription 1805 can be distinguished on two beams, referring to the date of reconstruction of the building.

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The bandstand, built at the initiative of the town's musical society, was inaugurated in 1907. It is situated on the square where Bulle market, a tradition that dates back to the Middle Ages is held every Thursday.



Bulle, Market Square and Rue de Bouleyres, 1931. © Photo Glasson Musée gruérien

Aware that the population of Bulle preferred attending open-air musical performances to paying for indoor concerts, members of the town's music society organised a rousing cavalcade for the 1905 Mardi Gras, with horsemen and women, singers, dancers and Bohemian dancers, circus musicians and drummers in the costumes of lansquenets (German mercenary soldiers from the 15th to the 17th century). All proceeds from the event went towards building a bandstand. Since the carnival procession raised only 250 of the 5555 francs needed for its construction, the remainder was provided by the town.

The Market Square

The bandstand, inaugurated in 1907, is located on the Market Square. After the fire of 1805 much of the town was destroyed, with the exception of the castle and a few other buildings. As can be seen from the town map of 1722, the central part of the square previously accommodated a row of fifteen or more houses: all were destroyed by the fire. In 1808, Bulle town council decided to clear this terrace to help prevent further fires, and adopted a lighter and more modern approach to town planning. This gave rise to the Rue de la Promenade and the Market Square.

Bulle market embodies a commercial tradition dating back to the Middle Ages. In the 12th century, the Bishops of Lausanne, the feudal lords of Bulle, granted the town market privileges, a right previously contested by the market of Gruyères; the Counts of Gruyères renounced their claim in 1195. Bulle market was held on a Monday until 1628. That year, market day was moved to Thursday, which is still the case today.

The Sainte-Croix Institute

The building opposite the bandstand, close to the Church of Notre-Dame de Compassion, is the old Sainte-Croix Institute. The sisters of Sainte-Croix de Menzingen were a religious order who took up residence in Bulle in 1899. They opened the first higher education classes for young women: a boarding school, a secondary school and a teacher training college. The building was expanded in 1903 and 1912. For sixty-five years, until the opening of mixed classes at La Gruyère secondary school (1965), the Sainte-Croix Institute remained the only institution of this kind in Bulle. The last class closed its doors in 1986. The buildings have belonged to the town of Bulle since 2012.

Find out more:

Pierre-Alain Stolarski, *Une harmonie dans la cité. Corps de musique de la ville de Bulle (1803-2003)*, Bulle, 2003.

Anne Philipona, "Émancipation ou conservatisme? Les religieuses et l'enseignement", in *Histoire au féminin*, Cahiers du Musée gruérien, n° 8, 2011.

This statue by the sculptor Carl Angst inaugurated in 1933 represents Nicolas Chenaux (1740-1781), from La Tour-de-Trême, who headed a popular revolt against the patrician government of Fribourg in 1781.



Inauguration of the Chenaux monument, 1933. On the left in the bowler hat is Jean-Marie Musy, Fribourg's first federal councillor from 1919 to 1934.

© Photo Glasson Musée gruérien

Just opposite the castle is one of the town's thirty or more fountains. It is overlooked by a statue. Its subject, a man with a determined air, his fist raised in a sign of defiance, is Pierre-Nicolas Chenaux, one of the historical personalities of the La Gruyère region. Pierre-Nicolas Chenaux was born in 1740 into a well-off farming family in La Tour-de-Trême. An enterprising young man, he devoted his early years unsuccessfully to business (property, cheese, grain, mining and livestock breeding). Disappointed in his military ambitions too, he fared better at

politics. His outspokenness and virulent criticisms ensured him undeniable popularity among the population.

Origins of the revolt

From 1780 to 1784, in the wake of economic, political and religious problems, the canton of Fribourg lived through a troubled period, the most spectacular manifestation of which was the Chenaux uprising (also known as the “Chenaux Revolution”) in 1781.

Pierre-Nicolas Chenaux and his followers took issue with the oligarchic government of Fribourg for revoking around thirty religious festivals, abolishing the convent of La Valsainte and planning the introduction of new taxes. Chenaux promised his accomplices that their debts would be wiped out, that an agrarian law would be passed, and that farmers would be granted free ownership of the land they held under lease.

Thus it was that on 29 April 1781, Pierre-Nicolas Chenaux headed a small band of men under the command of officers. Gathered in Bulle at the Auberge de l'Épée Couronnée (today the Hôtel du Cheval Blanc), Chenaux plotted a revolt and planned to take Fribourg by surprise. The date chosen was initially Saint-Jean (24 June), later brought forward to the festival of 3 May. However the Fribourg government, already alerted by similar cases elsewhere, was prepared. Forewarned of the plot, it ordered the arrest of Chenaux; however the latter, assisted by his informers, managed to escape the government's clutches.

At the heart of the uprising

On 1st May 1781, Chenaux heard that Fribourg had put a price on his head. Instead of hiding or running away, he took the initiative, harangued the population and, on 2 May, made his way to the Fribourg capital. On 3 May the gates of the town stayed closed and bargaining took place; the assailants took this opportunity to rally two to three thousand country folk to their cause, while the besieged population started to panic and sent word to Bern for assistance. Fearing that the Fribourg uprising would give ideas to their French-speaking bailiffs, the authorities in Bern lost no time in sending their troops to assist their

neighbour. Fribourg was therefore well prepared to face poorly armed and insufficiently organised farmers.

On 4 May 1781, the native of Vaud Benjamin Louis Monod de Froideville, a former Prussian officer in command of government troops, easily obtained the surrender of several hundred men. During the night of 4/5 May, after retreating to a wooded area, Chenaux was seized by one of his own men, tempted by the large reward promised for his capture. A fight broke out, as a result of which Chenaux was killed. His body was taken to the town of Fribourg, where he was publicly decapitated and dismembered.

Consequences

Shortly afterwards, the people flocked to his grave and declared him “Saint Nicolas Chenaux, Martyr of Freedom”. This somewhat rapid and spontaneous canonisation provoked the ire of the Church and was sharply condemned. Moreover, government repression against the rebels became extremely severe; prison sentences, orders to be sent to the galleys, banishments and fines were the lot of most insurgents.

At a political level the Fribourg authorities, encouraged by Bern, Lucerne and Soleure, opted for appeasement. Parishes and communities were invited to express their wishes in writing. None of the proposals emanating from the countryside contested the institution of the patriciate per se, but some requested a lightening of the tax burden and restoration of the recently abolished religious festivals and processions. However, the common bourgeoisie of the capital, through clever and insistent manoeuvrings, made it known that it aspired to an improved distribution of power with the privileged bourgeoisie. The conflict intensified; it came to a head in 1783 with the forced exile of their main representatives. The latter therefore joined survivors of the call to arms of 1781 abroad. Some welcomed the French Revolution of 1789 and returned to the country in 1798.

A victim of the infamous procedure of “*damnatio memoriae*” (banishment from memory), recollections of Chenaux gradually faded. It was not until 1848 that the radical political wing rehabilitated him officially. In 1933, this monumental statue

was erected in Bulle, on the Market Square, in honour of the “Defender of the people’s freedoms”.

The day after Chenaux’s death, to bolster its repression, the Fribourg government ordered the sign of the Auberge de l’Épée Couronnée, the former headquarters of Chenaux, to be taken down and burnt on the public square, in order to discourage once and for all the most virulent enemies of Fribourg. Even though its visible manifestation disappeared, the ideology and spirit of opposition remained. And it did not stop the inhabitants of Bulle from reopening the establishment under a new name, the Cheval-Blanc, nor from adorning the new sign with a sword crowned with laurel leaves pointing towards Fribourg, in memory of the events of 1781.

Many of Chenaux’s allies exiled in France continued to oppose the *Ancien Régime* in their capacity as members of the *Club Helvétique* in Paris (1790-1791). One of the aims of that society, namely to carry revolution to the Swiss cantons, was successful in 1798 with the invasion of the country by the French Army and the creation of a Swiss Republic founded on the new ideals of individual freedom and equality, centralised on the French model.

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Carl Albert Angst

Carl Albert Angst (1875-1965), from Geneva, was the son of a cabinetmaker. He was a skilled engraver and sculptor of wood (including Art Nouveau furniture) in Paris from 1896 to 1911, firstly with Jean-Auguste Dampt and then as a self-employed tradesman from 1903. Throughout this time he drew and sculpted, mainly portraits of children. He won a prize for a planned Swiss national monument on the theme “The Age of Heroes” in 1909. A teacher at the School of Industrial Arts of Geneva (1911-1913) and a member of the Federal Commission of Fine Arts (1916-1918, 1927-1930), he produced sculptures for public squares, as well as busts and medallions (Barthélemy Menn, Ferdinand Hodler), the frame of the station clock in Lausanne, and the symbol of Justice for the frontispiece of the Federal Court and three of its portal adornments. Carl Albert Angst sometimes drew inspiration from Greek and Egyptian art. He was influenced

greatly by Auguste Rodin, with whom he shared a taste for psychological symbols and allusions. A large number of his works disappeared when a warehouse owned by the Museum of Art and History in Geneva caught fire in 1987.

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Find out more

Georges Andrey, “Le monument Chenaux, la fête, le symbole”, in *La Fête*, Cahiers du Musée gruérien, n°1, 1997.

Georges Andrey, “La révolution Chenaux”, in *Pouvoirs et territoires*, La Gruyère dans le miroir de son patrimoine, T. 3, Editions Alphil, 2011.

Alain-Jacques Tornare, “Révolution française et Contre-révolution. Impacts en Gruyère (1781-1815)”, in *Pouvoirs et territoires*, La Gruyère dans le miroir de son patrimoine, T. 3, Editions Alphil, 2011.

Also of interest

The sign of the Hôtel du Cheval Blanc, formerly the Auberge de l'Épée Couronnée, the headquarters of Chenaux.

Models of the statue and the “urn containing the skull of Nicolas Chenaux”, in the section “Contours in motion” of the permanent exhibition *La Gruyère, footprints and detours*, at the Musée gruérien.

The heart of the old town, a meeting place and the site where important matters were discussed, the lime tree was planted between 1730 and 1742. It was replaced by a new tree in 2004.



Bulle, Place du Tilleul, circa 1910. © Charles Morel Musée gruérien

Under the *Ancien Régime*, the lime tree was the symbolic heart of the community; in most towns, a lime tree was planted near the market square and the town hall. Guilds and fraternities were accustomed to meeting “under the lime tree”. There is evidence of such activities in Bulle, Rue, Romont, Fribourg, and Estavayer. The tree was also a public notice board: news of the insurgent Pierre-Nicolas Chenaux was posted there in 1781. In Bulle there is a second lime tree, near the entrance to the Church, which may have served the same purpose.

According to an engraving by David Herrliberger dated 1758, the lime tree located near the Town Hall was at the time surrounded by four other trees which provided shade for benches placed on the square. When French troops invaded Switzerland in 1798 and established the regime of the Swiss Republic, the lime

tree in Bulle became the canton's first "tree of freedom", a symbol of revolutionary ideals.

The tree survived the fire of 1805. Around 1850, the lawyer, politician and writer Nicolas Glasson wrote a long poem of 17 stanzas in its honour, entitled "Stanzas for the Lime Tree of Bulle". Extract:

*Que de mots dits sous ton feuillage
Joyeusetés, propos grivois
Récits de Nestors de village
Et sentences de vieux Bullois*

*(So many words spoken under your
leaves
Happy thoughts and bawdy accounts
Tales of village Nestors
And sayings of old townsfolk of Bulle*

*Sous ta verte et splendide arcade
Tu gardes aussi tes regrets
De Chenaux tu vis la croisade
Et tu pleuras sur ses cyprès*

*Under your verdant and splendid
canopy
You also harbour regrets
With Chenaux you witnessed the
crusade
And cried for the cypress tree*

*Tu vis la flamme désastreuse
Briller dans Bulle épouvanté
Monter, bondir victorieuse
Puis s'éteindre avec la cité*

*You saw the disastrous flame
Burn in stricken Bulle
Climb and leap victorious
Then die with the town)*

"Les Poètes de la Gruyère", *La Gruyère Illustrée*, Fascicule VI, 1898.

Six pillars and a stone surround were added to the base of the lime tree around 1850. To one of the pillars an object was attached which today can be found in the Musée gruérien: a half-ell, a unit of measurement for baled straw, which was a popular economic activity between 1830 and 1890.

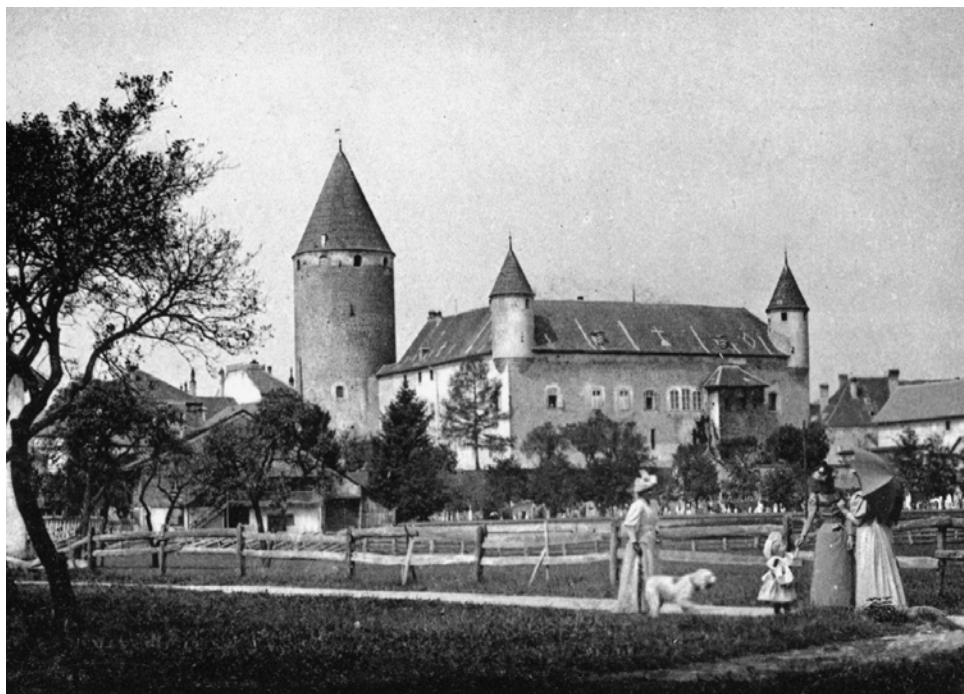
At the end of the 19th century the tree retained its central place. It was also a popular walking destination: in front of the castle wooden booths were erected for use by local shopkeepers. These "market stalls" were replaced by other buildings at the beginning of the 20th century.

Five of the six stone pillars were removed in 2000. The lime tree, sick and fragile, was cut down for safety reasons in 2003. Dendrochronological research carried out at the time produced an estimate of its age as approximately 273 years. A new lime tree was planted in the spring of 2004. Paving dating from the Middle Ages discovered when the old trunk was removed can be seen through an opening dug in the ground.

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9 Castle (1291)

Constructed from 1291 by the Bishop of Lausanne, the feudal lord of Bulle, the castle has retained its administrative vocation: it is occupied by the district prefecture, the court and the gendarmerie. The main tower reaches a height of 33 metres (108 feet). The inner courtyard is open to the public.



Bulle, the castle viewed from the east, circa 1910 © Charles Morel Musée gruérien

Foundation

Construction of the castle lasted forty years, begun by the Bishop of Lausanne Guillaume de Champvent in 1291 and completed in 1331. The purpose of the structure then was to defend Bulle against the claims of the Counts of Gruyères, vassals of Savoy, Counts of Savoy based in Châtel-Saint-Denis, and Louis de Savoie based in Romont; the latter attempted to gain a foothold in Vaulruz from 1302. In the Middle Ages the castle kept watch over one of the two main entrances to the town, the Porte d'Enhaut (upper gate). The Porte d'En bas (lower gate, located at the end of the Grand-Rue and demolished in 1805), the small Poterne entrance, and a rampart surrounding the existing historic town centre, completed the defensive fortifications.

Architecture

Although the town of Bulle was never directly subjected to domination by the feudal lords of Savoy, the castle's builders drew inspiration from the latter's military architecture, adopting a simple geometrical layout: a square with towers at all four corners, known as the "Savoy square", which can be seen also in the castles of Romont, Morges and Yverdon in particular. The main tower is a 33-metre high keep with a diameter of 13.5 metres; at ground level, the walls are up to 2.16 metres thick. The original entrance to the tower is 9.7 metres above ground. Three other turrets overlook the castle's walls. Without the large circular tower, the shape of the castle is almost square, 44 metres long and 41 metres wide. The north side (main entrance) and also the south and east sides are formed by three solid buildings; a no less robust enclosure forms the junction on the east side. This square is surrounded by a 17 metre wide moat. It is impossible to say if this moat was filled with water permanently or only in times of danger. We do know however that the *Les Usiniers* canal, the town's only source of running water at the time, passed between the castle and the lime tree and provided the water required to fill the moat. The castle had a drawbridge at the end of the 18th century, the fixtures of which can still be seen on either side of the main entrance. The castle was spared by the two devastating fires of 1447 and 1805. Despite some renovation and modifications, it retains today the contours of a medieval fortress.

Use

In the Middle Ages, the Bishop of Lausanne was represented at the castle by a lord and a mayor. The lord had keep of the castle and maintained a court of law there; he also collected taxes owed to the overlord by the inhabitants of Bulle. The mayor assisted the lord of the castle and delivered summary justice. Arrangements were made to ensure that the Bishop could rely on twelve beds, installed in the building adjoining the hospital on the present-day site of the monastery, whenever he passed through Bulle.

From 1537, after annexation of the town of Bulle by Fribourg, the castle was the seat of Fribourg bailiffs, the predecessors of modern prefects. In the 18th century, to the left of the main entrance, on the side of the Church of Notre-Dame de Compassion, stands the pillory, a small building where people who committed minor transgressions were put in chains and left exposed, sentenced to public humiliation; on the right is the turnstile, a revolving cage used for the same purpose.

Conversions

Between 1763 and 1768, major work was undertaken inside the castle, in the bailiff's apartment and in the reception hall. In the 18th century a series of buildings housing shops bordered the moat on the side of the lime tree. These shops were replaced in the second half of the 19th century by ever taller buildings that gradually concealed the castle from sight. These buildings were gradually demolished by the commune of Bulle from 1968.

In 1854, prisons were installed in the south wing of the castle. In 1946, new cells were added in the north-east corner. The castle was listed as an historic monument of national importance following a restoration campaign supervised by the Confederation between 1921 and 1930. To coincide with construction of the new Musée gruérien, a public footpath crossing the moat was opened in 1976.

Today, the castle is occupied by the prefecture of La Gruyère, the court and the gendarmerie. It is owned by the State of Fribourg. The inner courtyard is open to the public.

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Also of interest

The sections “A living town” and “Contours in motion” of the permanent exhibition *La Gruyère, footprints and detours*, at the Musée gruérien.

Find out more

Daniel de Raemy, *Châteaux, donjons et grandes tours dans les Etats de Savoie (1230-1330)*, Cahiers d'archéologie romande 1998, Volume 1.

Marc-Henri Jordan, *Le château de Bulle*, Pro Fribourg, n°93, 1991

10 Notre-Dame de Compassion (1688)

Destination of many pilgrims in the 17th and 18th centuries, the Church of Notre-Dame de Compassion was founded in 1350 and converted in 1688-1692. It was served by Capuchin monks from 1665 to 2004.



Bulle, Church of Notre-Dame de Compassion, Capuchin monastery and fire-fighters' house (demolished in 1972), circa 1900 © Photo Charles Morel Musée gruérien

From 1350, Bulle boasted a hospital which offered refuge to the sick, the poor, orphans and travellers. The hospital was located on the same site as the monastery. On 26 and 27 August 1447, a fire laid waste to the town, from the hospital to the church which stood on the same spot as today. A good part of the town was rebuilt in 1454. A new hospital and a new church were erected.

The 29th June 1665 saw the arrival of the first three Capuchin monks: a superior, a father and a brother. They took up residence in the rooms of the hospital, which was replaced between 1671 and 1679 by a monastery. The hospital was relocated to a building situated near the Porte d'Enhaut. In 1679, the Fribourg government officially gave permission for the Capuchin monks to remain in Bulle. The church was enlarged in 1688. It was attended by the Capuchins, who also served the community by taking in the poor. In the entrance, under the Heimatstil porch (1909) visitors can admire a magnificent sculpted gate which also dates from 1688.

In 1692 the sculptor from Bulle Pierre Ardieu (1649-1735), with his collaborators, finished the Baroque style main altar, which includes a multitude of statues surrounding the Blessed Virgin. A century later, another artist from the region, Joseph Deillon (1727-1795), modified and added to the work of Ardieu. Over the centuries, successive occupants (burghers, parishioners and Capuchin monks) maintained the church, which underwent different conversions as the need arose. The stained-glass windows of the choir are by Jean-Edward de Castella (1924) and those in the nave are by Yoki (1965 and 1984).

The monastery of the Capuchin Fathers and the Church of Notre Dame de Compassion were an important destination for pilgrims in the second half of the 17th century and throughout the 18th century, and this contributed greatly to development of the local economy. Pilgrims flocked from all corners of French-speaking Switzerland, Savoy and Franche-Comté. On important religious days and during some festivals, as many as 1800 pilgrims would be present. Crowds were so great that services were established for different orders.

In response to prayers answered, pilgrims made votive offerings, namely small pictures covering the walls of the nave. All of the pilgrims needed to eat, drink

and sleep, and take back souvenirs, and shopkeepers made the most of this: in 1722, there were eight inns and wine-sellers, as well as around fifteen shops situated opposite the church and around the castle moat.

While their order had been present in Bulle for more than three centuries, the last Capuchins left the monastery in 2004 due to recruitment difficulties. Since Capuchin monks may not own property, in the 20th century the nave of the church became the property of the parish of Bulle, while ownership of the choir of the church, and the inner choir reserved for “private” prayer by devotees, passed to the Holy See (Vatican), and the monastic part to the State of Fribourg. In 2007, the State of Fribourg ceded its title to the parish. The Vatican did likewise in 2010. The monastery’s important library joined the collection of the Cantonal and University Library of Fribourg. Numerous objects saved from the monastery are held by the Musée gruérien.

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Also of interest

The church, its altar and votive offerings attached to the walls of the sanctuary. Statue of the Blessed Virgin, collection of votive offerings and book of miracles from the church in the section “A living town” of the Musée gruérien.

Find out more

Ivan Andrey, *Fin de chapitre*, Bulle, 2004 (introduction).

Jean Dubas, *Notre-Dame de Compassion, un pèlerinage à Bulle*, Bulle, 1984.

The castle garden, mentioned on a map dated 1722, is a green haven in the centre of town. Opened to the public in 1999, it is located on the path linking the Market Square to the Musée gruérien.



View of the castle and its garden, the Capuchin monastery, the Church of Notre-Dame de Compassion and the old Cabalet cemetery, circa 1910. © Charles Morel Musée gruérien

Little is known about the castle garden, which is already featured on the oldest known map of Bulle dated 1722. At that time the garden was used by bailiffs who lodged at the castle. At a later date, the garden was redeveloped in a symmetrical “French” style. The prefects who took over from the bailiffs kept up its use until conversion of the garden as a public space in 1999.

The Museum and the Library collect and showcase the region's heritage. Founded in 1917 thanks to the generosity of the writer and journalist Victor Tissot, the institution took up residence in 1923 in the Hôtel Moderne and moved to the existing building in 1978. Models of the town of Bulle (1722, 1912, 2002) and permanent circular walk La Gruyère, footprints and detours.



Inauguration of the Musée gruérien on 3 June 1978. Speech by Federal Councillor Hans Hürlimann. © KEYSTONE

Bulle became the administrative centre of the Gruyère district in 1848. From 1868, plans for a museum circulated in the town and the region: the botanist and priest Jean-Joseph Chenaux and the painter Joseph Reichlen tried to open a natural history centre and a local art museum, but without success.

In 1917, Bulle inherited the fortune of Victor Tissot, a journalist and writer originally from Fribourg who later lived in Paris. The founder of the *Almanach*

Hachette and the editor of *Figaro Littéraire* and numerous other publications, he became rich by writing a vitriolic portrait of Prussian Germany entitled *Voyage au pays des milliards*. Tissot bequeathed all his wealth to create a museum and a library worthy of the name in Bulle.

Chaired by the industrialist Lucien Despond, a committee began searching for historic objects with the help of Hans Lehmann, Director of the Swiss National Museum. The museum's first curator, Philippe Aebischer, was a friend of Tissot. He sent entire wagon loads of objects and works of art from Paris, acquired from house clearances and antique dealers.

After initial plans to site the attraction in the castle, the museum and library were housed in the old Hôtel Moderne. Due to a disagreement with the local authorities, Philippe Aebischer was replaced in 1923 by Henri Naef. This historian from Geneva, a specialist in the Reformation, added to collections and made the local region the new focus of the museum; with his successor Henri Gremaud he became an ardent defender of rural and traditional La Gruyère.

The Society of Friends of the Musée gruérien was founded in 1974. A systematic and illustrated inventory of the museum's collections was created the same year under the supervision of Denis Buchs, who was appointed director and curator in 1979. In 1978, the construction of a new building, the creation of a new permanent exhibition and the organisation of a programme of temporary exhibitions showcased the richness of collections and gave the institution a new lease of life. The library's collections were computerized and linked to the French-speaking heritage network (RERO) in 1998. The building was enlarged in 2001. The following year, the institution became a school library for the Bulle-Morlon circle. The computerized inventory of the museum's collections was begun in 2005.

Isabelle Raboud-Schüle was appointed director and curator in 2006. A new permanent exhibition, "La Gruyère, footprints and detours" was opened on 3 February 2012 in the presence of Federal Councillor Alain Berset, in an entirely renovated building.

© Musée gruérien

Find out more

Le Musée gruérien, Cahiers du Musée gruérien, n°7, 2009.

www.musee-gruerien.ch

13 Hôtel Moderne (1906)

Built in 1906 in the mould of the luxury hotels of Lausanne and Montreux, and bankrupted one year later, the Hôtel Moderne is a remarkable testament to Belle Epoque architecture.



The Moderne circa 1910. © Charles Morel Musée gruérien

The Grand Hôtel Moderne is the most remarkable testament to Belle Epoque architecture in Bulle. In 1902, Henri Finks, a local ironmonger, ordered plans from prominent architects: the Lausanne-based practice of Georges Chessex, and Charles-François Chamorel-Garnier, whose constructions included in particular Broc chocolate factory (1897-1920) and the Lausanne-Palace hotel (1912-1915). The developer invested his entire fortune in this venture.

Opened with great fanfare on 4 February 1906, the Moderne included a café-brasserie, a skittles ground, spacious lounges, 21 bedrooms and a large auditorium with galleries. It was the only luxury hotel ever built in the canton and probably one of the shortest-lived the world has known: the establishment went bankrupt at the end of 1907. It was purchased by the State Bank, which established its Bulle branch there and kept the hotel open for several years. The large hall was used as a cinema in the 1910s. The building's outward appearance was simplified in the 1930s, as can be seen by comparing the existing building with old photographs.

The Musée gruérien, founded in 1917, was installed in the Hôtel Moderne from 1923 to 1978, when it was moved to the present-day building. The Belle Époque luxury hotel was lucky to escape demolition. Today its rooms are apartments. The auditorium still exists but is not open to visitors. The ground floor, which previously housed the Museum Café, has been home to a succession of public establishments through to the present day.

© Musée gruérien and Cultural Heritage Department of the canton of Fribourg

Find out more

Aloys Lauper, "L'architecture hôtelière de la Belle Époque", in *Le Tourisme, Cahiers du Musée gruérien*, n°3, 2001.

Aloys Lauper, "La Belle Époque des architectes. Les transformations de Bulle entre 1890 et 1910", in *La Gruyère dans le miroir de son patrimoine*, T.2, Éditions Alphil, 2011.

Anne Philipona, "Château médiéval ou Hôtel Moderne? Le Musée gruérien se cherche des murs (1917-1974)", in *Le Musée gruérien, Cahiers du Musée gruérien*, n°7, 2009.

Carmen Buchiller, "Le Moderne, un patrimoine menacé", in *Le Musée gruérien, Cahiers du Musée gruérien*, n°7, 2009.

Monument sculpted by Antoine Claraz in 1957. In the centre stands Joseph Bovet (1879-1951), composer of religious and secular music, particularly famous for his song “Le Vieux Chalet”.



Life-size plaster model of the Bovet monument, workshop of the Fribourg sculptor Antoine Claraz, 1957. © Alphonse Derungs Musée gruérien

Father Bovet

Joseph Bovet was born on 8.10.1879 in Sâles (Gruyère). The son of Pierre, a teacher and farmer, and of Marie-Joséphine Andrey, he was educated at the

boarding school of Saint-Charles de Romont (FR), at Saint-Michel de Fribourg College (1896-1900), and in Einsiedeln (1900-1901); he spent a study period at the Benedictine monastery of Seckau in Austria (1903), and later at the Seminary in Fribourg. Ordained as a priest in 1905, J. Bovet served his curacy in Geneva (parish of Notre-Dame, 1905-1908). Upon his return to Fribourg he became a singing teacher at the teacher training college (from 1908) and at the Grand Seminary (from 1910), choirmaster at Saint-Nicolas Cathedral (from 1923), and canon from 1930. Director of the capital's principle ensembles, taking charge of the entire musical life of the canton, he influenced collective tastes. A prolific composer, J. Bovet was the author of some 2000 works, half of which were secular. From the simple song to the Festspiel (an important historical or commemorative show very fashionable between 1880 and the inter-war period), he often captured the public imagination. Perceived as one of the masters of popular song, J. Bovet was able to offer his contemporaries what might be termed "musical roots" at a time when rural society was under attack by modernism. The song *Le Vieux Chalet* (1911), famous throughout Switzerland, is typical of this kind of work. His festivals, "Grevire" (1930) and "Mon Pays" (1934) in particular, were grandiose depictions of a country in search of a new identity. Through the Cecilian Movement (church choral societies) J. Bovet also helped to re-establish religious music. He was charismatic and immensely popular; following his death on 10.2.1951 in Clarens (comm. Montreux), Fribourg (1955) and Bulle (1957) erected statues in his honour. He is rightly considered to be the father of choral culture and a pillar of cantonal identity. An important intermediary in the "Christian Republic", Fribourg's conservative catholic regime between 1880 and the inter-war period, J. Bovet created structures that survived his death.

The sculptor Antoine Claraz

Antoine Claraz was born in Fribourg on 8 September 1909. He was educated at the Cantonal Technicum, at the Kunstakademie (Munich, Germany) from 1932-1933, at the École Nationale Supérieure des Beaux-Arts, and in the workshop of L. Simon in Paris. Affiliated to the SPSAS (Society of Swiss Painters, Sculptors and Architects), the OEV (l'Œuvre) and the Institut Fribourgeois, he was a member of various committees and juries. He staged personal and collective exhibitions in a number of towns and took part in the *Salons Internationaux de la Médaille* in Paris, Vienna and Rome, where he won numerous prizes and competitions. Antoine Claraz abandoned painting in 1943 to devote himself solely to sculpture. He received both public and private commissions.

Endowed with great dexterity, he was a master of clay, plaster, wood, hard and soft stone, copper and alloys. A renowned artist in the techniques of “repoussé”, forged and welded metalwork, he was unafraid to work in very large formats. Antoine Claraz set the standard in terms of religious art with numerous liturgical designs. His works can be seen in Switzerland in the cantons of Fribourg, Geneva, Valais, Vaud, Neuchâtel, Basel, Schwyz, Zurich, Ticino, Zoug, Soleure and Aargau, as well as in France, Italy, Germany, England, the United States, Romania, Martinique, Ruanda and Togo. In Bulle, Antoine Claraz produced the pediment for the Town Hall and liturgical furniture for the church. He died in Fribourg on 29 May 1997.

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The cattle markets of Saint-Denis Square

The monument dedicated to Father Bovet has occupied a central position on the Place Saint-Denis since 1957. This square was formerly used as a market square. From the second half of the 19th century, with the advance of the railway – the Bulle-Romont line was built in 1868 – the cattle markets of Bulle grew significantly in stature. Figures given by the regional press indicate the scale of the event: between 24 and 26 September 1912, 1218 head of cattle were loaded at Bulle station. They occupied a total of 201 wagons. On 24 September 1912 the autumn fair was held. Thoroughbred cattle changed hands for as much as 1500 to 1600 francs (by way of comparison, during the 1914-1918 war Swiss soldiers

received a wage of 80 centimes a day). The cattle market was transferred to the covered market (today the Espace Gruyère) in 1957.

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Also of interest

The sections “The Echo of Images”, “Under the Sign of the Cross” and “A Living Town” of the permanent exhibition *La Gruyère, footprints and detours*, at the Musée gruérien.

http://www.youtube.com/watch?v=_9Scg3kzpD8

Find out more

Patrice Borcard, *Joseph Bovet, 1879-1951*, Editions de la Sarine, 1993.

Antoine Claraz, Exhibition Catalogue, Museum of Art and History, Fribourg, 2000.

The steeple and clock of the tower are vestiges of the Porte d'Enhaut, one of the medieval gates leading into the town. The gate was demolished in 1836 to facilitate the movement of people and goods.



Passage de l'Union and Tocsin tower, circa 1900 © Photo Charles Morel Musée gruérien

The general assembly of city burghers seriously envisaged demolishing the Porte d'Enhaut, one of the medieval entrances to Bulle, at a meeting on 29 May 1836:

"The council has long since felt the need to enlarge the narrow passage under the gate tower, near the Auberge de la Mort. This passage, which does no honour to the town of Bulle, has become so dangerous on market days that serious accidents can be prevented only by taking precautions."

The clock and bell of the tower were transferred to the turret which can still be seen today in the Passage de l'Union. The statue of the Blessed Virgin, a work by the sculptor from Bulle Claude Glasson which previously adorned the Porte d'Enhaut, can today be found inside the Church.

Opposite the Tocsin tower, on the Rue de Gruyères, is the Hôtel du Cheval Blanc, formerly the Auberge de l'Épée Couronnée, the 18th century headquarters of Nicolas Chenaux.