

MAIRIE DE PARIS



Covered passages

in Paris



Covered passages in Paris

“

The passages are a peaceful form of the crowd.

It controls itself better there, it stretches out ;

it warms itself up by rubbing against the walls.

The pace of the pedestrians no longer slows down humbly,

winding around the line of cars like ivy on oak trees.

They no longer wade through the mud or the elements.

The passage shelters them and envelops them in an almost

domestic gentleness. It is a street that gathers itself together,

or an interior that constantly undoes itself.”

JULES ROMAINS « Puissances de Paris » - 1911

THE COVERED PASSAGES developed in the capital over a period of only sixty years or so, between the late 18th century and the mid-19th century. Innovative in terms of their architectural shape as well as their social role, and systematically lined with shops, the passages were places of great diversity. There were usually homes above the shops, and luxury boutiques, toyshops, performance venues, bookshops and restaurants stood side by side. Of the sixty or so covered passages that were built, fifteen or so remain, gathered together on the Right Bank. Most are either classified Historic Monuments, listed on the Historic Monuments register or protected by the Local Urbanism/Protection Plan for the city of Paris. Each passage has its own special character but they have one thing in common: they are all private roads, some open to pedestrians, some not, and are all run by private owners.

Aware of the unique value of this heritage and the many risks that threaten it, in 2002, Paris Town Hall launched a project to enhance the covered passages of Paris by helping owners to take their historical value and architectural quality into account. Agreements have already been signed to make provision for a public passage easement, and include a list of architectural specifications in the joint ownership arrangement in exchange for a financial contribution from the City of 25% of the cost of the work needed to conserve and enhance them.



Around the Madeleine

● Pages 6 to 9

Around the Palais Royal

● Pages 10 to 17

Around the Grands Boulevards

● Pages 18 to 23

Around the Portes

● Pages 24 to 31

Around the République

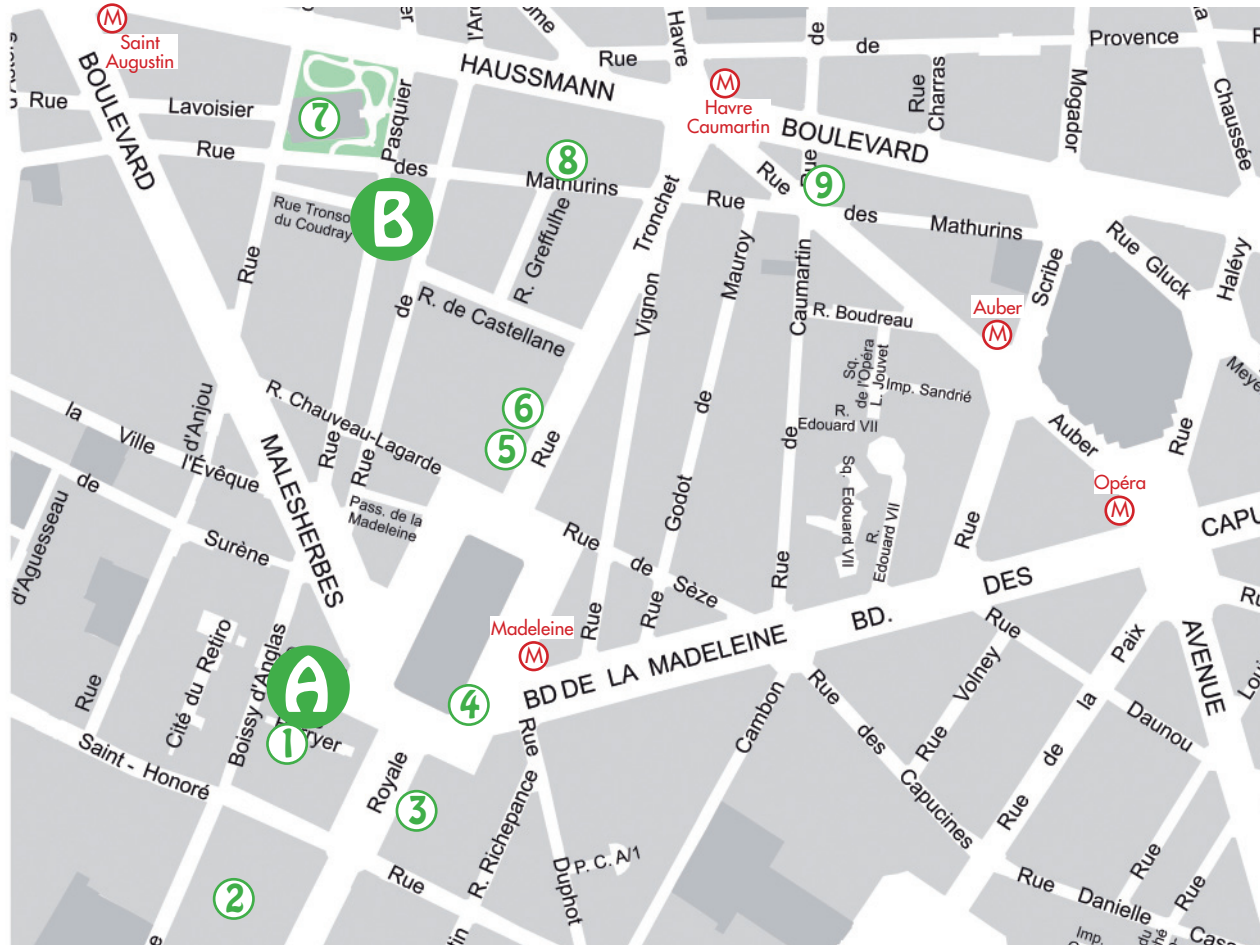
● Pages 32 to 34

Bibliography

Page 36

Covered passages

around the Madeleine



- A** The Madeleine Gallery
- B** Puteaux Passage
- 1 to 9** Curiosities

Around the Madeleine

THE MADELEINE DISTRICT stretches along two world-famous roads : the Champs-Élysées and Rue du Faubourg Saint-Honoré. The latter, dotted with superb hotels, contains embassies and great institutions. To the north, the Europe district is separated from the rest of the arrondissement by the railway. Its terminus, Saint-Lazare, is the busiest station in Paris. The district is characterised by refined opulence on the inside and discreet architectural expression on the outside. Leading French and foreign companies do business in its offices, and its shops specialise in luxury, fashion and the art world.

A The Madeleine Gallery

Entrances 9, place de la Madeleine/30, rue Boissy d'Anglas
53 metres long

AN ARCHITECTURALLY ELABORATE GALLERY. Its opening is linked to that of the eponymous square and the construction of its church. The Jouffroy passage company had bought part of the square, which formed an angle with Rue Boissy d'Anglas. The architect Théodore Charpentier undertook the work and the gallery opened in 1845. The façades of the building opening onto the square are imposing. Two superb caryatids by Jean-Baptiste Klagman stand on either side of the passage's main entrance. The glass roof is divided into panels supported by elegant flying buttresses. On the ground floor, the Restaurant Lucas-Carton has exceptional Art Nouveau decoration from 1904-1905, attributed to Louis Majorelle, and its bronzes are by Louis Galli.



① The Village Royal, formerly Cité Berryer

25, rue Royale/
24, rue Boissy d'Anglas
Known as Marché d'Aguesseau Passage until 1837, this uncovered passage became Cité Berryer in 1877, named after the lawyer and politician. In 1994, it was restored and renamed « Village Royal ».

② The Royale Gallery

9-11, rue Royale
This uncovered passage, closed on Sundays, is a group of shops dedicated to upmarket tableware.

③ Ladurée Tea Room

16, rue Royale
In 1871, Louis-Ernest Ladurée opened one of the first tea rooms in the capital, decorated by Jules Chéret.

④ Art Nouveau public toilets

to the right of the Madeleine Church, in the basement
Mahogany cubicle doors decorated with stained glass, a ceramic ceiling and mosaic friezes have been a feature of this site since 1905.

⑤ Hôtel Pourtalès

7, rue Tronchet
Built in 1839, then modified in 1870 by the architect Hippolyte Destailleur, this Italian Renaissance mansion is reminiscent of the palaces of Tuscany.

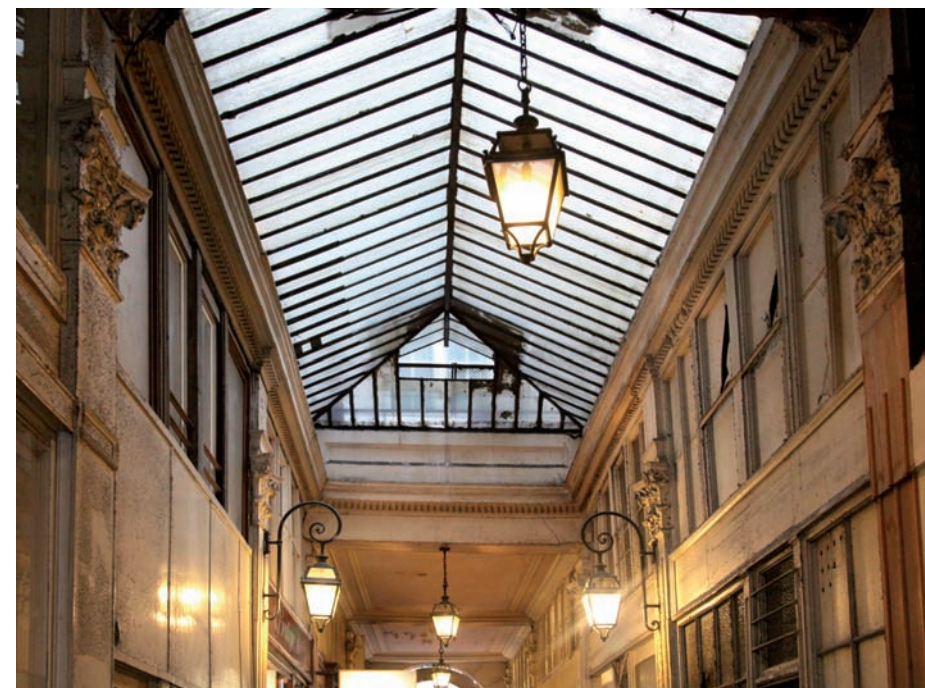
⑥ The Madeleine Market

11, rue Tronchet/7, rue de Castellane
This shopping mall, known as Palacio de la Madeleine, replaced the old market in 1930.

B Puteaux Passage

Entrances 33, rue de l'Arcade/28, rue Pasquier
29 metres long

THE PASSAGE was opened by Mr Puteaux in 1839 on the site of the Benedictine priory of La Ville-l'Evêque. The passage has since been forgotten. It was created as the result of speculation on the construction of Gare de l'Ouest station, now Gare Saint-Lazare. Mr Puteaux thought the new station would be built between Rue Tronchet and Rue de l'Arcade, opposite his passage. It has six well-preserved bays and opens up beneath a bridge building made of decorated stone on Rue Pasquier. Its glass roof only covers half the alley.



⑦ Expiatory Chapel

29, rue Pasquier
Located on Square Louis XVI, this was designed in 1815 by the architect Pierre-François-Léonard Fontaine and stands on the site of the cemetery where Louis XVI and Marie-Antoinette were buried in 1793. A little-known masterpiece and symbol of the Restoration, this funerary edifice is a successful example of late Neo-Classicism. The building contains two remarkable sculpted groups by François-Joseph Bosio and Jean-Pierre Cortot.

⑧ Mathurins Theatre

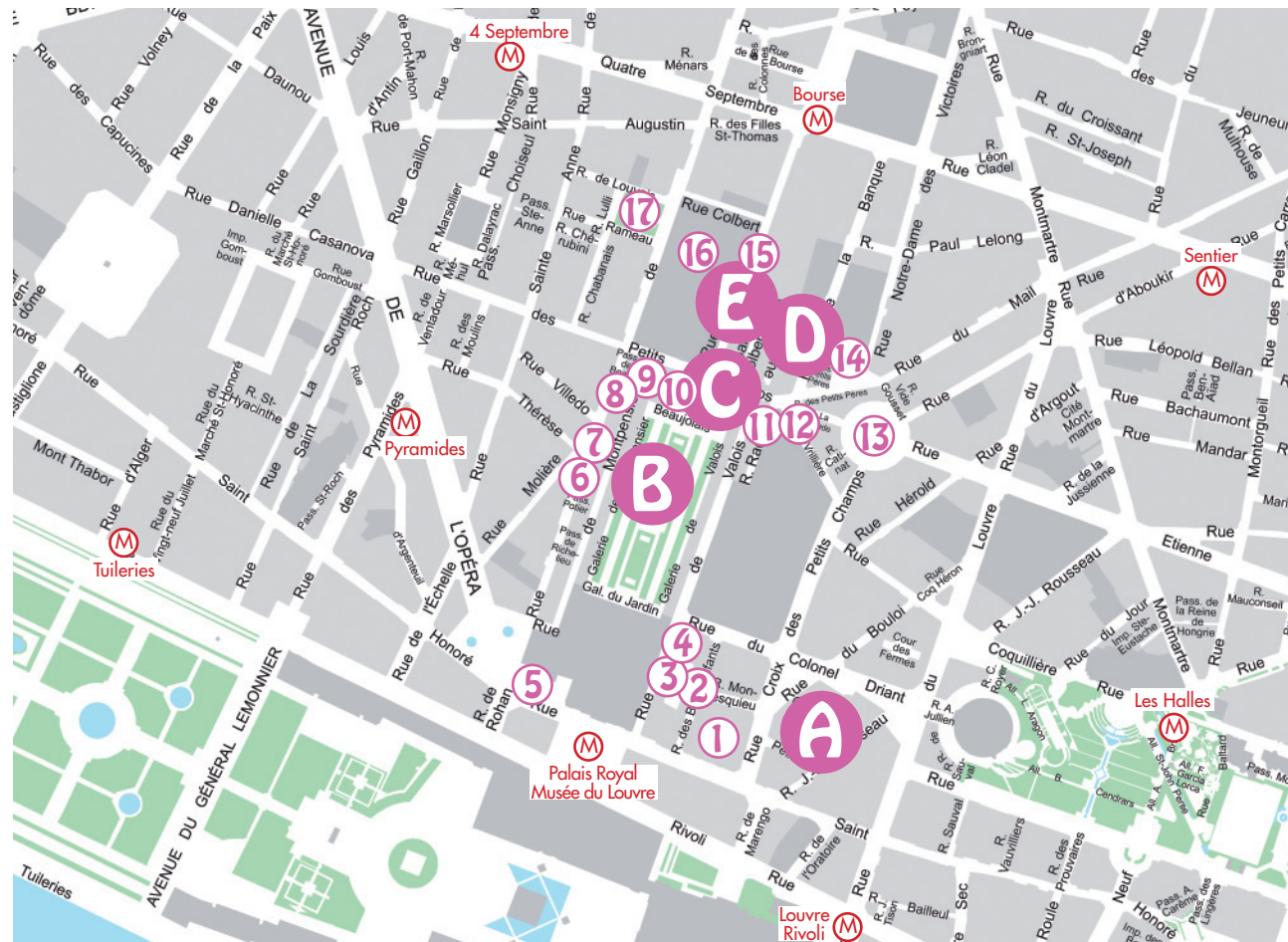
36, rue des Mathurins
Built in 1898, it was extended in 1922 by Charles Siclis, who played on the contrast between old and modern.

⑨ Old Turkish bath

18, rue des Mathurins/rue Auber
This Neo-Mauresque façade from 1876 is the work of Albert Duclos and William Klein.

Covered Passages

around the Palais Royal



Around the Palais Royal

IN THE SHADOW OF THE PALAIS ROYAL, the character and identity of the district are closely linked to the history and development of Paris during the last three centuries. This district took shape as the city grew beyond its walls. It developed as a result of speculation during the Old Regime, and the desire to police and embellish the city, for example by levelling the hills and opening up Avenue de l'Opéra. The latter divided this part of the territory in two : the whole western part of the district already belonged to the shopping world and bank and insurance company headquarters. On the other hand, to the east of the big avenue, a literary and theatre district if ever there was one, the narrow streets surrounding the august monument have kept alive the memory of the artists, writers and theatre professionals who loved to frequent these places.

- A** Véro-Dodat Gallery
- B** Palais Royal Galleries
- C** Deux Pavillons Passage
- D** Vivienne Gallery
- E** Colbert Gallery
- 1 to 17** Curiosities

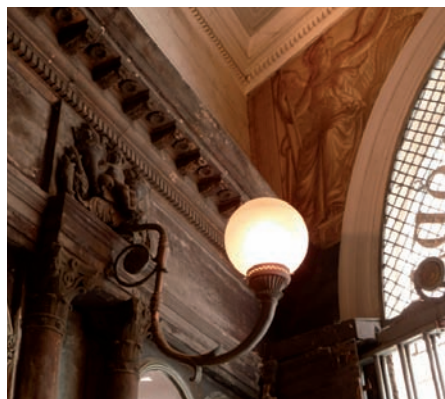
A Véro-Dodat Gallery

Entrances 19, rue Jean-Jacques Rousseau/2, rue du Bouloi
80 metres long

IN 1826, two pork butchers, Véro and Dodat, decided to build a gallery between Rues du Bouloi and Jean-Jacques Rousseau. It is part of the group of passages created in the immediate environment of the Palais Royal, hence the name of « gallery ».

It has a beautiful layout which more than ever creates an illusion of depth, thanks to the diagonal pattern of the black and white marble slabs on the floor, and the continuous façade of the shops.

The ornaments are inspired by the usual theme in contemporary commercial buildings : pilasters at the base, lyre-shaped railings ; on their capitals, a naked child sitting between two horns of plenty, leaning against a caduceus ; above, in the mezzanine, a frieze of palmettes and caducei. The materials were chosen for their luxurious appearance : copper for the shops' woodwork, with a design quite similar to the Palais Royal shops, imitation mahogany wood for their fronts, small painted columns in false onyx, etc. The final supreme luxury is marouflaged canvas adorning the ceilings of the unglazed parts. Long garlands of laurel leaves and fruit painted in white, tied with golden ribbons and interspersed with similarly golden rosettes, appear on either side of paintings depicting Mercury, Minerva, Ceres and Apollo. Other works feature children playing the mandolin or pan flute, painting or studying geography on a globe. Alfred de Musset sometimes visited this place, where he came to see the famous actress Rachel, who lived here.



① Annex of the Ministry of Culture

1-9, rue Montesquieu

This consists of two buildings : one built by Georges Vaudoyer in 1920, the other by Olivier Lahalle in 1960. To conceal their stylistic differences without erasing them, the architect Francis Soler chose to surround them with the same repeated motif.

② Vérité Passage

9-11, rue des Bons Enfants/
place de Valois

This corresponds to the streamlined arcade built by the architect Jean-Sylvain Cartaud. With very little decoration, it heralded the Classicism of the following era.

③ Place de Valois

Open to the public in 1796, it was originally called Cour des Fontaines.

④ Former restaurant

8, rue de Valois

A house whose wrought iron balcony is supported by five lion consoles. For a long time it bore the sign « Boeuf à la mode » (« Pot roast beef ») (1847-1936).

B Palais Royal Galleries ...

THE VALOIS, BEAUJOLAIS AND MONTPENSIER GALLERIES surrounded the Palais Royal gardens. Other galleries were built inside, relics of which still remain today, such as the Orléans Gallery, of which only the colonnades are left.

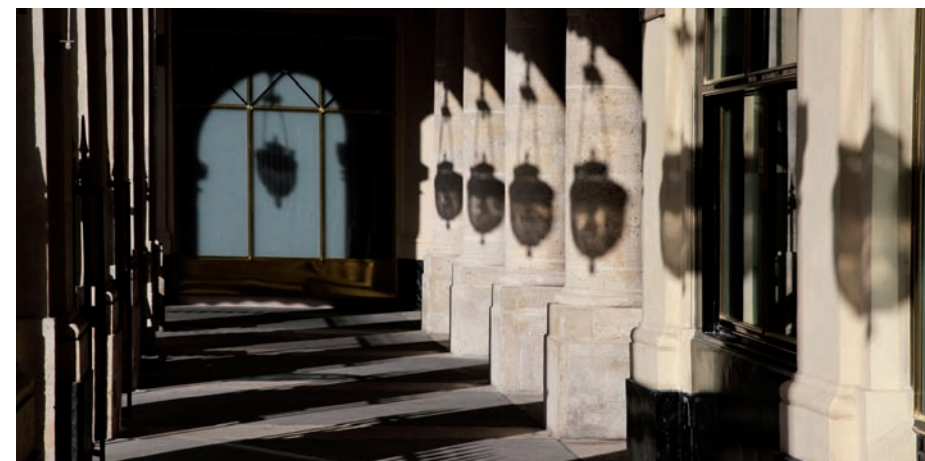
In order to pay his court's expenses, the Duke of Orleans, Philip Equality, extended the Palais Royal and let the ground floor out to traders who ran gambling dens, thus turning the Palais Royal into a real bazaar.

In 1786, three of the four planned buildings were completed in accordance with the plans by Victor Louis. During execution, special care was taken over the details of the decorative elements. The repetition of the groups of ornaments, over two-hundred times, is a tour de force that Victor Louis achieved while avoiding the pitfall of monotony, thanks to the skilfully calculated proportions. The uniformity of the details gives the architecture an element of grandness that could not have been obtained by using a variety of masses in such a small space.

The construction of the fourth wing was postponed due to insufficient credit. In its place, the entrepreneur built the Bois galleries, with the glass gallery as an extension.

Following a fire, the architect Pierre-François-Léonard Fontaine rebuilt a new gallery, the Orléans Gallery, in 1828.

The Palais Royal Galleries become models for life in the passages : loiterers sheltered there in bad weather, people engaged in limitless debauchery, and you could find everything in this bazaar.



⑤ « Palais Royal » metro station

place Colette

An original creation from 2000, « the Kiosk of the Nightwalkers » by Jean-Michel Othoniel is an amazing sculpture made of two cupolas and adorned with translucent glass beads made of blown Murano glass and cast aluminium.

⑥ Molière Fountain

rue de Richelieu/rue Molière

This fountain, a work by Louis-Tullius-Joachim Visconti, contains a bronze statue of Molière by Gabriel Seurre. A small genie holding crowns stands on top of the statue. On either side are Serious Comedy and Light Comedy, marble figures by Jean-Jacques Pradier.

⑦ Residential building

28, rue de Richelieu

A remarkable residential building in the « Mauresque » style, opulently decorated with ornamental sculptures.

⑧ Palais Royal Theatre

38, rue de Montpensier

The architect Paul Sédille was appointed to build an emergency staircase, installed on the outside of the façade. Combining essential functions with aesthetics, he made this staircase into an ornamental composition.

⑨ « Le grand Véfour » restaurant

17, rue de Beaujolais

A gem of 18th century decorative art. The mirrors, adorned with delicate woodwork carved with Louis XVI-style garlands, alternate with famous painted canvases inspired by the Neo-Classical Pompeian frescoes.

B ... and its passages

Richelieu Passage

Entrances 15, rue de Montpensier/18, rue de Richelieu

FORMERLY KNOWN AS **BRETAGNE PASSAGE**, at the time, this passage was one of those opened to enable residents of Rue de Richelieu to go to the Palais Royal garden, from which they were separated by the buildings that Victor Louis had put up.

Potier Passage

Entrances 23, rue de Montpensier/26, rue de Richelieu

THIS PASSAGE OPENED IN THE EARLY 19TH CENTURY and served the gardens of Palais Royal from Rue de Richelieu. 26, rue de Richelieu was a famous mansion built in 1643, and inhabited in 1770 by President Jean-Baptiste-Gaspard Bochart de Saron, the first President of the Parliament of Paris under the Old Regime.

Work began on the housing estate surrounding the old Palais Cardinal circa 1630. It was built by the entrepreneur Louis Le Barbier. In 1781, the inner wall of the Palais Royal was added, with ordered façades designed by Victor Louis.

Hulot Passage

Entrances 31, rue de Montpensier/34, rue de Richelieu

THIS OPENED IN 1787 and was named after its owner at the time. At the time, this passage was one of those opened to enable residents of Rue de Richelieu to go to the Palais Royal garden, from which they were separated by the buildings that Victor Louis had put up.

Beaujolais Passage

Entrances 47, rue de Montpensier/52, rue de Richelieu

THIS PASSAGE OPENED IN 1812 to make it easier for the residents of Rue de Richelieu to get to the Palais Royal gardens. The passage was dug under an 18th century building that still contains traces of the 17th century (small windows), and is thought to have been built circa 1684 (located on the Rue de Richelieu side and inhabited by the composer from Liège, André Grétry, in 1780).

Work on the housing estate surrounding the old Palais Cardinal began circa 1630. It was built by the entrepreneur Louis Le Barbier. In 1781, the inner wall of the Palais Royal was added, with ordered façades designed by Victor Louis.

Perron Passage

Entrances 9, rue de Beaujolais/Beaujolais Gallery from the Palais Royal gardens

DATING FROM 1784, this passage leads to a staircase serving the Palais Royal. It was very famous between 1809 and 1826, when it was a meeting place for stockjobbers and traffickers of all kinds, attracted by the Stock Exchange which had opened in the neighbourhood.

C Deux Pavillons Passage

Entrances 6-8, rue de Beaujolais/5, rue des Petits Champs
33 metres long

THIS PASSAGE, WHICH FORMS A CROSS, was built in 1820 by Count Dervilliers to connect Rue de Beaujolais with Rue des Petits Champs. It is named after the two pavilions on either side of it, on the side of the Palais Royal gardens. In 1826, the passage entrance faced the Colbert Gallery.

At this point, Maître Marchoux, the owner of the Vivienne Gallery, acquired this passage and changed its path. Its avenue was rebuilt on a slant to face the Vivienne Gallery, thus recuperating the pedestrians going from Rue Vivienne to the Palais Royal gardens, while the Colbert Gallery lost this precious flow of customers.



⑩ House

4-10, rue de Beaujolais
This architecturally sober house was built in the 17th century. Its main features of interest are the passage and the treatment given to the change in level between the two streets.

⑪ Spiral staircase

35, rue de Radziwill/48, rue de Valois
Formerly a meeting place for all manner of crooks, this building constructed in 1781 has a remarkable circular staircase lit by a glass roof.

⑫ Hôtel de Toulouse

1-3, rue de la Vrillière
This mansion, built circa 1640 by the architect François Mansart, contains a splendid gallery measuring 40 metres in length. Its ceiling has a fresco painted by François Perrier, in the style of the Mirror Gallery at Versailles Castle.

D Vivienne Gallery

Entrances 4, rue des Petits Champs/5-7, rue de La Banque/6, rue Vivienne
176 metres long

THE CHAIRMAN OF THE CHAMBER OF NOTARIES, Maître Marchoux, who lived in this business district, bought the mansion at 6, rue Vivienne and the adjoining house whose garden overlooked Rue des Petits Champs. He wanted to build the most beautiful and attractive gallery of all the covered passages in Paris. He called on the architect François-Jacques Delannoy, who trained at the Empire School. The latter combined pilasters, arches and cornices with the various symbols of success (laurel crowns, ears of wheat and palm leaves), riches (horns of plenty) and trade (caduceus of Mercury). The floor mosaic is the work of Giandomenico Facchina.

The gallery was inaugurated in 1826. It attracted many shoppers with its tailor, boot maker, wine dealer, restaurant, bookshop, haberdasher, confectioner, print dealer etc.

From the Second Empire onwards, the gallery lost some of its appeal when the prestigious shops moved to the Madeleine and the Champs Élysées. However, old firms such as the Siroux bookshop (1828) are still there.

At n°. 13 in the gallery, where Eugène-François Vidocq lived in 1840, stands a truly remarkable monumental staircase.



13 Place des Victoires

Inaugurated in 1686, this square was created as an initiative by Marshall de La Feuillade and the city of Paris. It was dedicated to the victories of the armies of Louis XIV, and Jules Hardouin-Mansart was appointed to design it. In 1828, the current statue was erected at the centre of the square. This work by François-Joseph Bosio depicts Louis XIV on horseback.

14 Place des Petits-Pères

This square was formed in 1805 on the site of a forecourt belonging to the Augustine Convent known as Petits-Pères. The square contained the beautiful church of Our Lady of the Victories, whose first stone was laid by Louis XIII in 1628.

E Colbert Gallery

Entrances 6, rue des Petits Champs/2-4, rue Vivienne

IN 1826, the Adam et Compagnie firm bought an old mansion from the State, built by Louis Le Vau. It belonged to Colbert, then to the Regent Philip of Orleans. The Public Debt Fund was based in the building.

To compete with the Vivienne Gallery, the Adam et Compagnie firm decided to build a gallery just as remarkable as its neighbour in place of the mansion.

The architect Jacques Billaud erected a vast rotunda, lit by a glass dome. He placed a magnificent bronze candelabrum at the centre, supporting a ring of seven crystal globes, lit with gas, called the « luminous coconut tree ». It became the foremost destination for romantic trysts under the July Monarchy. It has since disappeared, replaced by a statue built in 1822.

The architecture of the gallery inspired many architects all over Europe : the rotunda principle was often used to cross paths in a gallery. The National Library later bought the gallery.



15 « Le grand Colbert » restaurant

2, rue Vivienne
This was once a fashionable shop, converted into a restaurant in 1900. It was renovated in 1985, regaining its original appearance. The main room is decorated with paintings in the Pompeian style. The mosaic floor is identical to the one in the Vivienne Gallery.

16 National Library of France

5, rue Vivienne/58, rue de Richelieu
The National Library was extended in several phases. With its metal architecture typical of the Second Empire, the reading room is the work of Labrousse, and the magnificent Mazarine Gallery, by François Mansart, has retained its original décor.

17 Fountain and Square de Louvois

rue de Richelieu
The square was created in 1839 by the architect Gabriel Davioud and the engineer Jean-Charles Alphand. It is named after the former mansion of the Marquis of Louvois. At the centre, the fountain is made up of female sculptures symbolising the four main rivers of France.



AFTER THE VICTORIES OF 1670, when the defence of Paris was pushed back to the country's borders, Louis XIV decided to replace the Charles V and Louis XIII walls with a planted walkway. The boulevards then became a place of enjoyment and relaxation for the Parisians who visited the theatres, cafés, large mansions, covered passages, and then the first cinemas.

- Covered passages - 19

A Choiseul Passage

Entrances 40, rue des Petits Champs/23, rue Saint-Augustin
One of the longest in Paris (190 metres)

ORIGINALLY, the Mallet Bank had a large quadrangle demarcated by Rue Gaillon, Rue Neuve Saint-Augustin, Rue Sainte-Anne and Rue Neuve des Petits Champs. At the time there were four mansions and their gardens there, including the Hôtel de Gesvres, which became famous as a Regency gambling den.

The four mansions were destroyed, and only a few elements of the Hôtel de Gesvres were preserved, including the porch that now forms the north entrance of the Choiseul Passage. The passage's entrances, with pilasters and a pediment, were built by the architect Tavernier in 1825. According to Johann-Friedrich Geist, of all the Parisian passages, it is « the one that best embodies the character of the street : two rows of houses facing each other, connected only by a projecting glass roof ».

The theatre and literature were the two most striking characteristics of the passage. Visitors to the surrounding theatres strolled along the main path. Paul Verlaine's first editor had his bookshop in the passage, and Ferdinand Céline lived there for many years as a child.



① Bouffes parisiens Theatre

4, rue Monsigny
In 1855, Jacques Offenbach moved to the former Comte Theatre in the Choiseul Passage. In 1862, when Offenbach left, the new director had the theatre razed to build a new, larger one. From 1986 to 2007, the Bouffes Parisiens were directed by Jean-Claude Brialy.

② Drouant restaurant

15/18, place Gaillon
Every year since 1914, the Goncourt literary prize has been awarded in the lounges of this restaurant.

③ Gaillon Fountain

place Gaillon
On the square created in 1707, this fountain, a work by Louis-Tullius-Joachim Visconti built in 1828, is framed by a portico with Doric columns and a pediment.

B Princes Passage

Entrances 5bis, boulevard des Italiens/97, rue de Richelieu
80 metres long

IN 1859, a businessman named Jules Mirès acquired the former luxury hotel called « Grand hôtel des princes et de l'Europe », at 97, rue de Richelieu. He also owned the building located at 7, boulevard des Italiens. The Mirès Bank and its company were therefore able to open a passage that enjoyed an extremely pleasant location. In « Le monde illustré », Marc Vernoll declared that « the Mirès Passage, which opens onto one of the most popular and elegant boulevards in Paris, connects with the main business street, Rue de Richelieu ». The inauguration of the Mirès Passage in 1860, which later became the Princes Passage, heralded the end of the Parisian passages. It was the last covered passage to be built in Paris during the Baron Haussmann era.



④ Building

6, rue de Hanovre
Built by the architect Adolphe Bocage in 1908, this Art Nouveau building has a façade typical of the period. The variety of openings on the façade reflects the many different ways this building was used. This concrete building is covered with motifs inspired by the sea, by the ceramicist Alexandre Bigot. The entrance hall is occupied by a large horseshoe staircase with floral motifs.

⑤ Building

17, boulevard des Italiens
Built in 1878 in the style of Haussmann and the universal expositions, this building is organised around a large double revolution staircase inspired by the one at Chambord Castle, designed by Leonardo da Vinci. The pediment, sculpted by Camille Lefèvre, is an allegory for banking activities.

⑥ Opéra Comique Theatre

place Boieldieu
Erected in 1898 by Louis Bernier, this backs onto Boulevard des Italiens. In fact, the Italian actors refused to allow their theatre to be located next to the entertainers and vulgar street artists. For the decoration, the architect called on numerous artists. The subjects included the most commonly used allegories in theatre ornamentation.

☉ Panoramas Passage

Entrances 11/13, boulevard Montmartre/38, rue Vivienne/ 151, rue Montmartre
133 metres long

IN 1799, Thayer had two towers built on Boulevard Montmartre, where he installed his panoramas. In order to make it easier to access the Palais Royal and attract customers to his « rama things », he opened a passage to shelter passers-by from the rain and mud. The passage was an immediate success thanks to the Parisians' enthusiasm for the panoramas, its exceptional location on the boulevard and proximity to the Stock Exchange, and above all the Variétés Theatre that was built next to it in 1807. In 1816, the first attempt at gas-fuelled street lighting took place in this very popular passage. The rotundas on Boulevard Montmartre were demolished in 1831. In 1834, Jean-Louis Grisart added the Saint-Marc, Variétés, Feydeau and Montmartre galleries, to compete with the Colbert, Vivienne and Véro-Dodat galleries. Nowadays, the shop of the Alsatian engraver Stern is still based there, dating from the early 19th century. The « L'arbre à cannelle » tea room still has the coffered ceiling and decorative elements of the old Marquis chocolate shop.



⑦ Rue des Colonnes

This was one of the most important undertakings of Parisian town planning in the late 18th century. It was built under the direction of the architect Joseph Bénard. The Neo-Grecian decoration which enhances the ground floor was given a sober treatment, reflecting the austere taste of the period.

⑧ Place de la Bourse

Created in 1809 on the site of the Filles Saint-Thomas convent, the Stock Exchange was built by the architect Alexandre-Théodore Brongniart. The building is surrounded by a covered gallery formed by columns and statues at all four corners. The Stock Exchange was extended between 1902 and 1907.

⑨ Debaube et Gallais chocolate shop

33, rue Vivienne
The shop was created in the late 19th century. Decorated in grey and gold in the Louis XVI style, it has a range of chocolates that display all the refinement of the Age of Enlightenment.

⑩ Variétés Theatre

7, boulevard Montmartre
Miss de Montansier, director of the Variétés, appointed the architect Jacques Célérier to make this theatre in 1806. Inspired by Greek antiquity, the façade features Doric columns on the ground floor and Ionic columns upstairs, the whole group crowned by a triangular pediment.

⑪ « Bébé Cadum » painted wall

5, boulevard Montmartre
Painted on the gable at the top of this building, the original wall advertisement dated from 1919. Following its refacing in 2009, the painted wall was identically reproduced.

☉ Jouffroy Passage

Entrances 10-12, boulevard Montmartre/9, rue de la Grange Batelière
140 metres long

THE BUILDING THAT CROSSES THE JOUFFROY PASSAGE replaced a famous house during the Restoration. In the 1820s, it was home to such a wide variety of artists, including François-Adrien Boieldieu and Gioacchino Rossini, that it was known as « The artists' box ». In 1882, Arthur Meyer, director of the Le Gaulois newspaper, decided to team up with Alfred Grévin, a famous caricaturist of the day, to create a gallery of waxworks. The Jouffroy Passage, inaugurated in 1847 and named after the director of the company that owned the road, was the first passage to be built entirely from iron and glass. It had a highly advanced glass roof, and its layout made a double bend with a right angle. The decoration was relatively sober in appearance (two clocks). The configuration of the site meant the architects had to create an L-shaped overhang from a staircase which compensated for a slight downward slope. Attractions drew crowds of onlookers : a dance hall, then a puppet theatre, café with live music, and finally the Grévin Museum, which has been the district's biggest attraction since 1882. The shops in the passage were always of high quality, including the windows of the cafés « with billiards », milliners, tailors, hairdressers, laundrywomen, glove makers...

☉ Verdeau Passage

Entrances 6, rue de la Grange Batelière/31bis, rue du Faubourg Montmartre
75 metres long

THE NORTH EXTENSION OF THE JOUFFROY PASSAGE, the Verdeau passage connects Rue de la Grange Batelière to Rue du Faubourg Montmartre, and was a product of the same property development scheme (1847). It was named after the merchant Jean-Baptiste-Ossian Verdeau, one of the company's main shareholders along with Félix Jouffroy. The architect Jacques Deschamps combined façades and internal decoration in the late Neo-Classical style, which was fashionable at the time, with a glass roof and very streamlined internal façades. Like in the Jouffroy Passage, a large skylight runs along a herringbone patterned vault.

⑫ « Chez Chartier » restaurant

7, rue du Faubourg Montmartre
This restaurant was created in 1896 by two brothers, Frédéric and Camille Chartier, under the name « Le bouillon ».

⑬ Cité Bergère

6, rue du Faubourg Montmartre/21-23, rue Bergère
A beautiful group of hotels in the Restoration style, created in 1825, with decorated awnings above the carriage doors.

⑭ Former fishmonger's shop

24, rue du Faubourg Montmartre
The coloured earthenware tile decorations adorning the front and inside of the current shop provide a reminder of its original purpose.

⑮ « A la mère de famille » shop

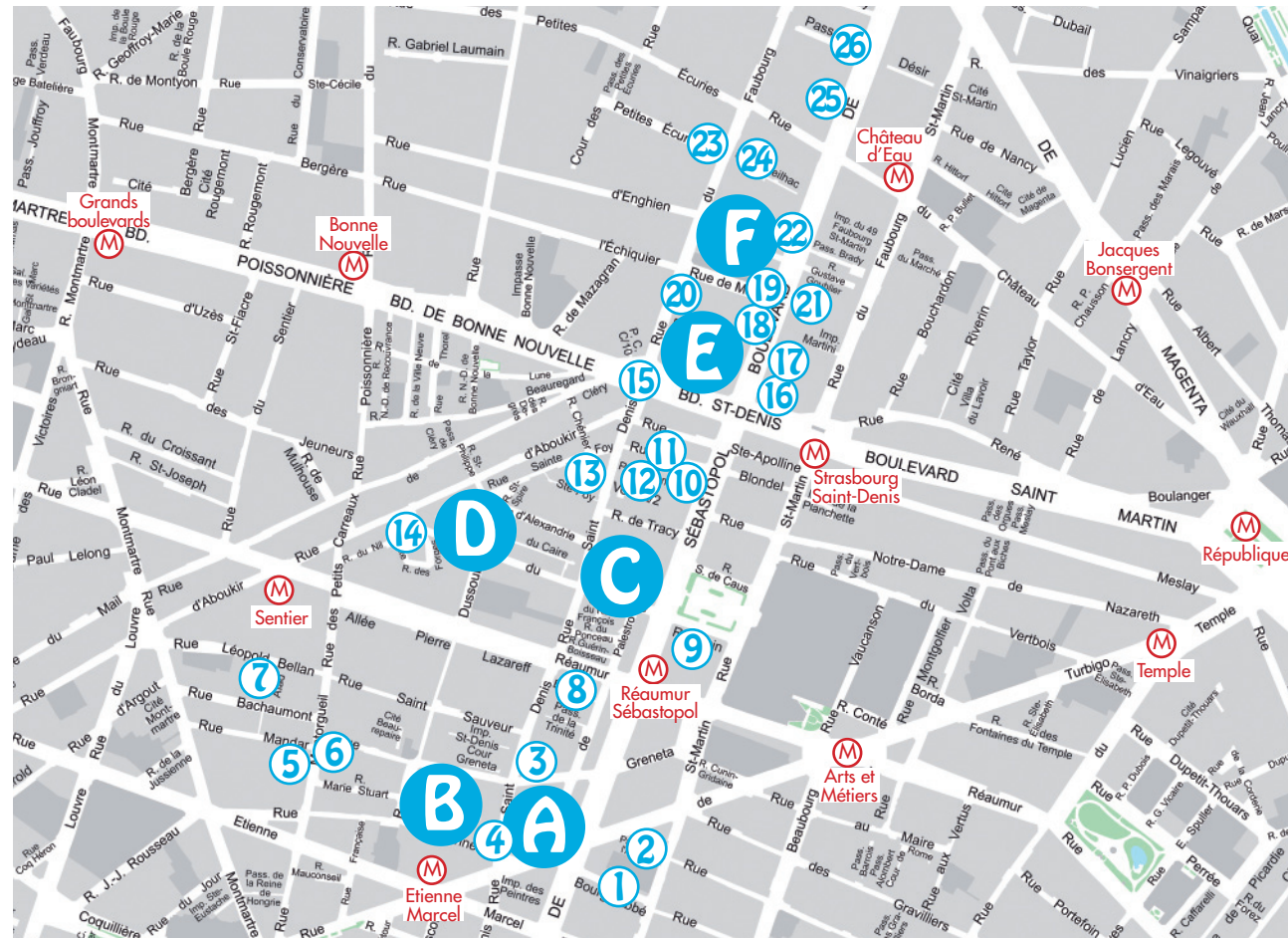
1, rue de Provence
The site of a shop founded in 1761. The shop started out as a grocer's and specialised in confectionery. The shop front, renovated in 1895, is typical of the Belle Époque.

⑯ The Folies Bergère

32, rue Richer
This venue opened in 1869 under the name of « Folies Trévise », and became « Folies Bergère » in 1872. Manet painted « The Bar at the Folies Bergère » there in 1881 and Joséphine Baker was the star of the « En super Folies » revue in 1936.

Covered Passages

around the Portes



- A** Bour l'Abbé Passage
- B** Grand Cerf Passage
- C** Ponceau Passage
- D** Caire Passage
- E** Prado Passage
- F** Brady Passage
- 1 to 26** Curiosities

Around the Portes

THIS IS A DISTRICT STEEPED IN HISTORY AND HERITAGE, especially architectural heritage of very high quality. It developed historically in the shadow of the Charles V rampart, the removal of which was a good omen of the prosperity that this old suburb would come to know. Complete with dynamic theatres offering audacious programmes, and passages and shopping galleries that were sometimes visionary, the Portes Saint-Denis and Saint-Martin district remains an urban area that combines a dynamic economy with a culture of stylish living. On the street side, Rue Saint-Denis, the backbone of our trail, was named the abbey it led to. It was the triumphal road taken by the sovereigns upon their solemn entry into Paris. On the suburb side, Rue du Faubourg Saint-Denis, the former royal road taken by the sovereigns upon their solemn entry into Paris, leads to the Basilica of Saint-Denis in the north. Its name comes from the fact that it is an extension of Rue Saint-Denis, but is on the outside of the surrounding wall now symbolised by the Porte Saint-Denis : it is no longer part of the town, but a suburb.

A Bourg l'Abbé Passage

Entrances 120, rue Saint-Denis/3, rue de Palestro
47 metres long

BUILT IN 1828, between the Grand Cerf Passage and the Ancre Passage, the Bourg l'Abbé Passage originally led to the street of the same name. It was shortened by several metres when the Boulevard de Sébastopol was made and Rue du Palestro was created. The door of the passage opening onto this street was the work of the architect Henri Blondel, who was also the architect of the Produce Exchange. The two caryatids on either side of the entrance, sculpted by Aimé Millet, represent Industry and Commerce, symbolised respectively by machine parts and an anchor, the attribute of the merchant navy. The cartouche is decorated with a hive, the emblem of business activity. The passage is of modest proportions, yet has an original sense of style with its barrel vault. It was recently restored to highlight the paintings that adorned this passage, in their original colours.



① The former Guerbois Baths

7, rue du Bourg l'Abbé
Before becoming the famous « Les Bains Douches » nightclub, which has now closed, this site was once occupied by the Guerbois Baths. This luxury establishment, built in 1913 by the architect Eugène Ewald, offered a complete range of treatments.

② Ancre Passage

30, rue de Turbigo/
223, rue Saint-Martin
This uncovered passage, named Ancre Royal then Ancre Nationale, connected Rue Saint-Martin to Rue du Bourg l'Abbé. The maritime origin of the name (ancre means anchor) is thought to come from « Au grand Saint-Pierre » inn, with its distinctive sign in the shape of a ship's anchor. One of the last umbrella repair shops in Paris was based in this very ornate passage, which was restored in 1998.

③ Greneta Fountain (formerly La Reine Fountain)

142, rue Saint-Denis/
28, rue Greneta
These relics are all that remains of the fountain built in 1502. The fountain was incorporated into the corner building built by Jacques-Richard Cochois in 1732.

B Grand Cerf Passage

Entrances 145, rue Saint-Denis/10, rue Dussoubs
113 metres long

IN 1825, the « roulage du Grand Cerf » company building, the terminus for the stagecoaches of the Messageries Royales (French royal mail), was demolished. The passage's date of opening remains unclear, but definitely predates the riots that erupted in Rue Saint-Denis in 1827.

It is worth a look for the quality of its architecture. With a height of around 12 metres, it is the tallest of all the Parisian passages. Its partly metal structure made it possible to build two fully glazed façade levels. It was residential from the third floor up. It therefore seems likely that this passage was designed more for production and craft activities than luxury and product sales.

Its simple, sober decoration was in the Neo-Classical style. After being neglected for many years, the Grand Cerf Passage was restored in 1990.



④ Café

143, rue Saint-Denis
This 19th century building has a bar on the ground floor, whose décor probably dates from 1910. The wooden front has two ceramic panels. Inside, the walls and ceiling are also covered with ceramic panels depicting the four regions of Italy.

⑤ Stohrer cake shop

51, rue Montorgueil
This old cake shop, where the rum baba was invented, was founded in 1730 and has decorative panels called « Les renommées » (allegorical figures), painted in 1864 by Paul Baudry.

⑥ « Au rocher de Cancale » restaurant

78, rue Montorgueil
This restaurant, founded in 1820, was named « Rocher de Cancale » in 1847. Its front is covered with wood panelling. The columns and medallions are in the Louis XV style. At the corner, a cast iron rock forms the sign.

⑦ Ben Aïad Passage

8-10, rue Mandar/
8, rue Bachaumont/
9, rue Léopold Bellan
A relic of the Saumon Passage, this open passage was very popular until the late Second Empire, in particular for its famous Saumon Ballroom. All that remains of this passage is the section of the Mandar Gallery, later known as the Ben Aïad Passage (named after its former owner). By looking at its entrance gates, you can still see where people would have entered the old Saumon Baths.

C Ponceau Passage

Entrances 212, rue Saint-Denis/119, boulevard de Sébastopol
92 metres long

PONCEAU PASSAGE opened in 1826. The creation of Boulevard de Sébastopol, in 1854, reduced its length. Few elements of the original construction remain : the glass roof, lights and decoration have all been lost. Only a few mouldings have stood the test of time, along with the ceilings and the three shops (guard's lodge) on the Boulevard de Sébastopol side. Ponceau Passage has become a warehouse like so many others in the Sentier district.



⑧ Félix Potin Building

51, rue Réaumur/
boulevard de Sébastopol
This building, the former headquarters of the Félix Potin shops, was built by the architect Charles-Henri Le Maresquier in 1910, in the Neo-Baroque style : it has a polychrome corner rotunda and decorative elements modelled in the round (garlands of fruit, caducei, attributes of Hermes).

⑨ The Gaîté Lyrique

3bis, rue Papin
Created in 1862, this theatre became one of the gems of the Parisian cultural scene. During the following 140 years it had a series of different directors, including Jacques Offenbach. Now renovated, the Gaîté Lyrique is dedicated to digital cultures.

⑩ Hôtel Saint-Chaumont

131, boulevard de Sébastopol
Located in the Lemoine Passage, this rocaille-style mansion was built in 1735 by Jacques-Hardouin-Mansart de Sagonne.

⑪ Former brothel

32, rue Blondel
This building contains a former brothel called « Aux belles poules », which opened in 1921. The ground floor room is adorned with a beautiful ceramic decoration from the 1920s. The façade has a broken tile decoration from the 1930s.

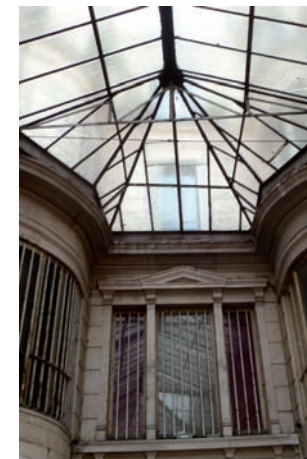
⑫ Building

23, rue Blondel
This 18th century stone building has a beautiful clock. A surprising painted wooden front encloses its old courtyard.

D Caire Passage

Entrances 2, place du Caire/16-34-44, rue du Caire/239, rue Saint-Denis/33, rue d'Alexandrie
The longest in Paris : 370 metres

THE CAIRE PASSAGE is named after the public's enthusiasm for Egypt following Bonaparte's expedition in 1798. The passage opened in 1799 on the site of the Filles-Dieu convent buildings and garden. Originally, the tombstones of the nuns from the convent were used to make part of the tiling in the various galleries that make up this passage. It was the first to be made after the Bons Enfants Passage. It is also the longest. The passage, initially named the Foire du Caire Passage, has three galleries : Saint-Denis, Sainte-Foy and Caire. The layout of the galleries is shaped like an axe, with the triangle to the west and the « handle » facing Rue Saint-Denis. Small houses are assembled along narrow paths. Each house has a cellar, a shop, an upstairs floor, and an attic floor above the passage. The bays are punctuated by colossal pilasters in an unusual order that combines Doric and Egyptian. The main industry in this passage was lithographic printing, then shop window dummy production. The passage attracted few passers-by, and its main visitors were people taking shelter from bad weather. There were plans to demolish it, but the financial claims of its co-owners saved it. Located at the heart of the Sentier district, the passage became a meeting place for professionals and ready-to-wear wholesalers.



⑬ Sainte-Foy Passage

261, rue Saint-Denis/
14, rue Sainte-Foy
This passage, which opened in 1813, has picturesque low houses at the end. The change of level between the two streets, indicated by the steps in the passage's staircase, corresponds to the height of the levee on which the Charles V rampart was built.

⑭ 2, place du Caire

The façade marking the entrance to the Caire Passage is adorned with three superb effigies of the Goddess Hathor, whose distinctive cow's ears were made by the sculptor Joseph Garraud (1828). Above these heads is a frieze, also sculpted in the « return to Egypt style » but more freely interpreted.

E Prado Passage

Entrances 18, boulevard Saint-Denis/12, rue du Faubourg Saint-Denis
120 metres long

PRADO PASSAGE was built in 1785 and was named Bois de Boulogne Passage after a ball that took place there. It was an uncovered passage of the kind that was often created during that era. It already had the rotunda that marks the central joint of the passage. A Mount of Piety commissioner was based there in 1836, and the « Voitures de Paris à Saint-Denis » carriage company also had their offices there. It was only covered in 1925, and in 1930, a successful year, it was given its current name. Today, all that remains of its splendour are the Art Deco flying buttresses that adorn the metal forms of its glass roof. These wooden arches roughcast with plaster follow an arrangement that was made fashionable by the Vivienne Gallery.



15 Porte Saint-Denis

A relic of the monumental gates between the city and the suburbs, dedicated to the glory of Louis XIV that were erected in accordance with the wishes of Colbert. This triumphal arch was built in 1672 by François Blondel. A Latin dedication to the magnificence of Louis the Great and other inscriptions adorn this gate.

16 Fan Museum

2, boulevard de Strasbourg
Created in 1993, this was the first French museum entirely dedicated to fans.

17 Comédia/Eldorado Theatre

4, boulevard de Strasbourg
The new theatre, rebuilt by the architect Pierre Dubreuil in 1932, was named Comédia Theatre 2000.

18 Building

19, boulevard de Strasbourg/
1, rue de Metz
Built between 1914 and 1916, its masonry and metal façade has distinctive ceramic decorative work and very sober floral and geometric motifs.

19 Painted wall

boulevard de Strasbourg/
rue de Metz
Decoration created by Jan Voss in 1991.

20 Brasserie Julien

16, rue du Faubourg Saint-Denis
A symbol of Art Nouveau, its decorations are by Louis Trézel, based on the drawings of Alfons Mucha. Sarah Bernhardt was a frequent visitor.

F Brady Passage

Entrances 46, rue du Faubourg Saint-Denis/33, boulevard de Strasbourg
216 metres long

THIS PASSAGE was built in 1828 by a trader called Brady. Its central part was removed in 1854 when the Boulevard de Strasbourg was made.

The part connecting Rue du Faubourg Saint-Denis to Boulevard de Strasbourg is covered, while the part that goes from this boulevard to Rue du Faubourg Saint-Martin is not. Originally, the passage formed a homogeneous group with an elegant rotunda that compensated for the slight slant of its layout.

In 1831, it became a second-hand clothes bazaar, where traders and reading rooms abounded. The plans of the time show that there were also baths there. In the early 20th century, it was neglected.

Since the 1970-1980s, it has been geared towards Indian and Pakistani shops, which now occupy the entire passage. As early as 1830, Alfred de Musset wrote « the Indies begin just beyond the limits of the boulevard ».

Its name is still inscribed on the floor in a blue mosaic on a yellow background.



21 Antoine Theatre

14, boulevard de Strasbourg
This theatre opened in 1866 under the name of the Menus Plaisirs Theatre, inspired by the Menus Plaisirs du Roi (the department in charge of royal ceremonies and events). It was renamed the Antoine Theatre in 1897.

22 Industrie Passage

42, rue du Faubourg Saint-Denis/
27-29, boulevard de Strasbourg
Created in 1827, this uncovered passage is named after the shops and workshops that line it.

23 Cour des Petites Écuries

63, rue du Faubourg Saint-Denis/
18-20, rue d'Enghien
This is named after the small stables of Louis XV, which were established here in 1755. The brasserie at n° 7 has a decoration from 1910.

24 Reilhac Passage

54, rue du Faubourg Saint-Denis/
39, boulevard de Strasbourg
A very pretty fountain and a statue depicting a young Venus occupy this passage.

25 « Tree shadow » painted wall

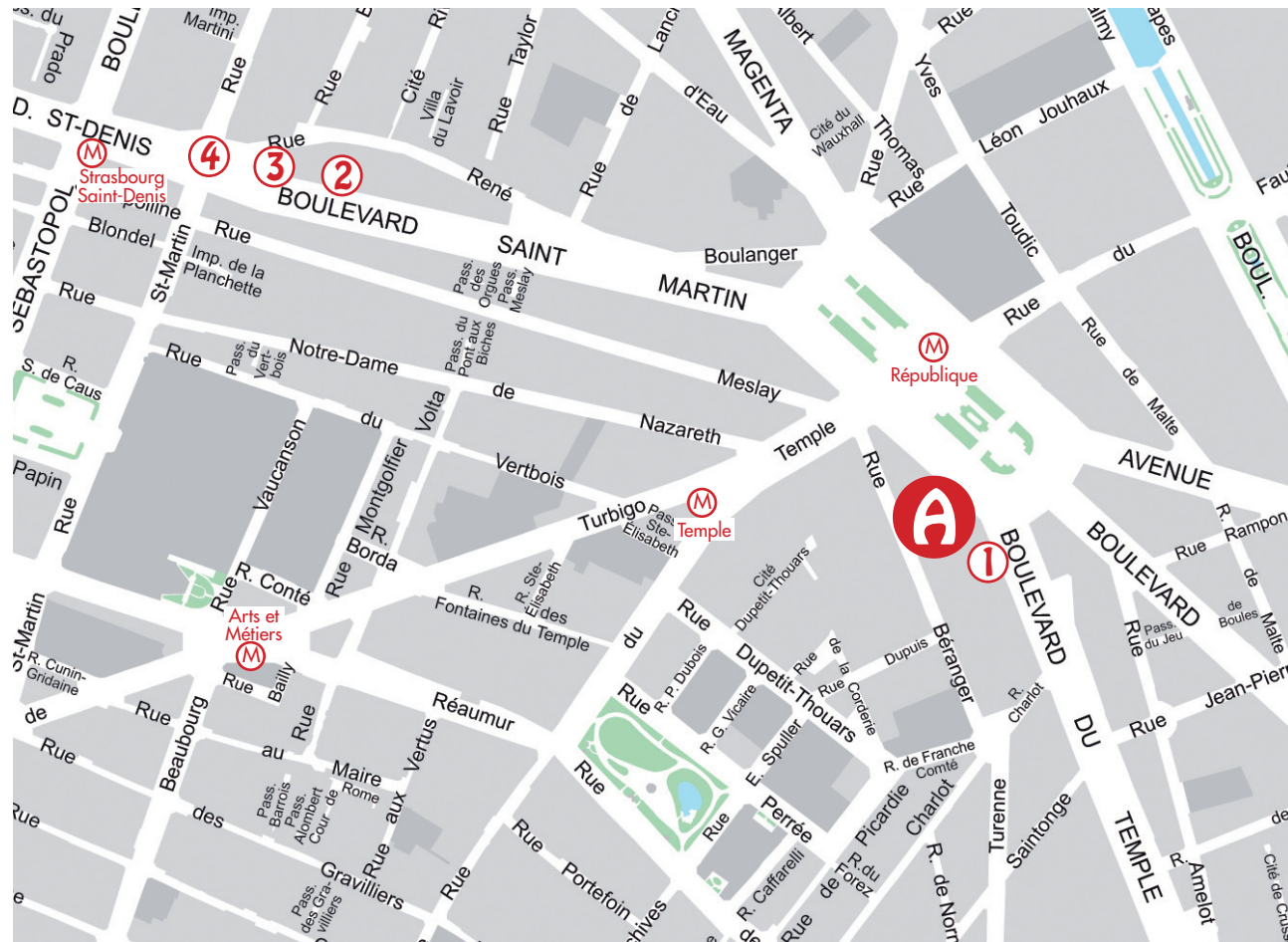
47, boulevard de Strasbourg
Decoration created by Tamas Zanko in 1986.

26 Désir Passage

50, boulevard de Strasbourg/
84, rue du Faubourg Saint-Denis
Its façades are an identical reproduction of the old workers' houses.

Covered passages

around the République



Around the République

PLACE DE LA RÉPUBLIQUE

Created under the Second Empire and known as Place du Château d'Eau until 1879, Place de la République was renamed to mark the centenary of the French Revolution.

Located at the site of the former bastion of Porte du Temple, one of the entrances to Paris in the Middle Ages, it is the result of successive developments following the line of the Charles V wall. Under the Second Empire, it took on a rectangular shape, with the construction of a barracks and the creation of new roads. It was redesigned in 1865 by Gabriel Davioud, who added a new fountain and two squares. The Statue of the Republic was inaugurated on 14 July 1884, creating a centre for the square.

A Vendôme Passage
1 to 4 Curiosities

A Vendôme Passage

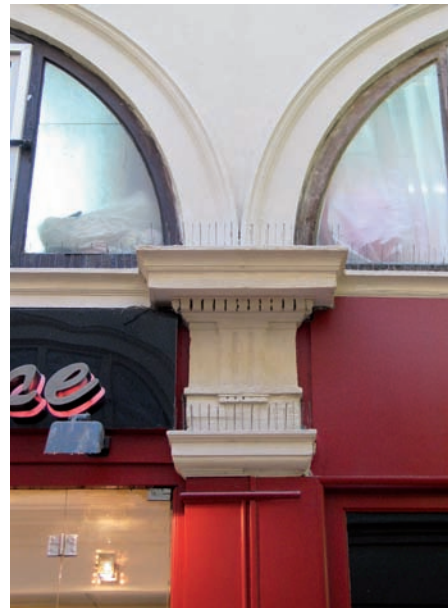
Entrances 3 place de la République/16-18 rue Béranger
57 metres long

THIS PASSAGE WAS BUILT in 1827 to replace the Jeu de Paume Passage, which stood on the site of the Filles du Sauveur convent. Its owner, General and Baron Jean Dariule, appointed the architect Jean-Baptiste Labadye to implement his plans.

Although the premises were adequately lit, with an exceptional location on Boulevard du Temple and opening onto the Marché du Temple, the passage received few visitors and was soon ignored.

The situation was exacerbated during the Second Empire, due to the works carried out by Baron Haussmann, which involved destroying a large part of Boulevard du Temple in order to create Place de la République.

This transformation cut four metres off the passage. The façade building was rebuilt and a new gate designed by Sotoy marked the entrance to the passage.



① Déjazet Theatre

41, boulevard du Temple

Initially a music café called Folies Mayer, it became an operetta theatre in 1854. It was renamed Folies Concertantes then Folies Nouvelles, and the first works by Jacques Offenbach were performed there. In 1859, the venue was acquired by the famous actress Virginie Déjazet, whom it is named after. Marcel Carné filmed the indoor scenes for « Les Enfants du paradis » (« Children of Paradise ») there. It is the only theatre on the « boulevard of crime » to have escaped the transformations of Haussmann.

② Porte Saint-Martin Theatre

16, boulevard Saint-Martin

After it was burnt down on 25 May 1870 during the events of the Commune of Paris, the theatre was rebuilt in 1873 by the architect Oscar de la Chardonnière. The façade by the sculptor Jacques-Hyacinthe Chevalier is adorned with powerful caryatids symbolising Tragedy, Drama and Comedy.

③ Renaissance Theatre

20, boulevard Saint-Martin

Created in 1872, this theatre was directed by Sarah Bernhardt. She asked Alfons Mucha to create all the posters for its shows. The caryatids on the façade are the work of Albert-Ernest Carrier-Belleuse.

④ Porte Saint-Martin

This triumphal arch was erected in 1674 by order of Louis XIV, in honour of his armies' victories. Standing 18 metres tall, it is made of limestone with bosses ; the attic is marble.

Bibliography

ROBERT DOISNEAU and BERNARD DELVAILLE
Passages et Galeries du XIX^e siècle
Le piéton de Paris, ACE éditeur, 1981

BENJAMIN WALTER and JEAN LACOSTE
*Paris, capitale du XIX^e siècle :
le livre des passages*
Les éditions du Cerf, 1989

BERTRAND LEMOINE
Les passages couverts
Les éditions de la Délégation à l'action
artistique de la ville de Paris, 1990

PATRICE DE MONCAN
Les passages couverts de Paris
Les éditions du Mécène, 1995

PATRICE DE MONCAN
*Le guide des passages couverts de Paris -
Plans, promenades, histoire, littérature*
Les éditions du Mécène, 2000

GUY LAMBERT
Paris et ses passages couverts
Monum, Les éditions du Patrimoine, 2002

JEAN-CLAUDE DELORME and ANNE-MARIE DUBOIS
Passages couverts parisiens
Les éditions Parigramme, 2002

PATRICE DE MONCAN
Les passages couverts en Europe
Les éditions du Mécène, 2003

ALAIN GOUDOT
Carnets de Paris : Les passages couverts
Les éditions Équinoxe, 2007

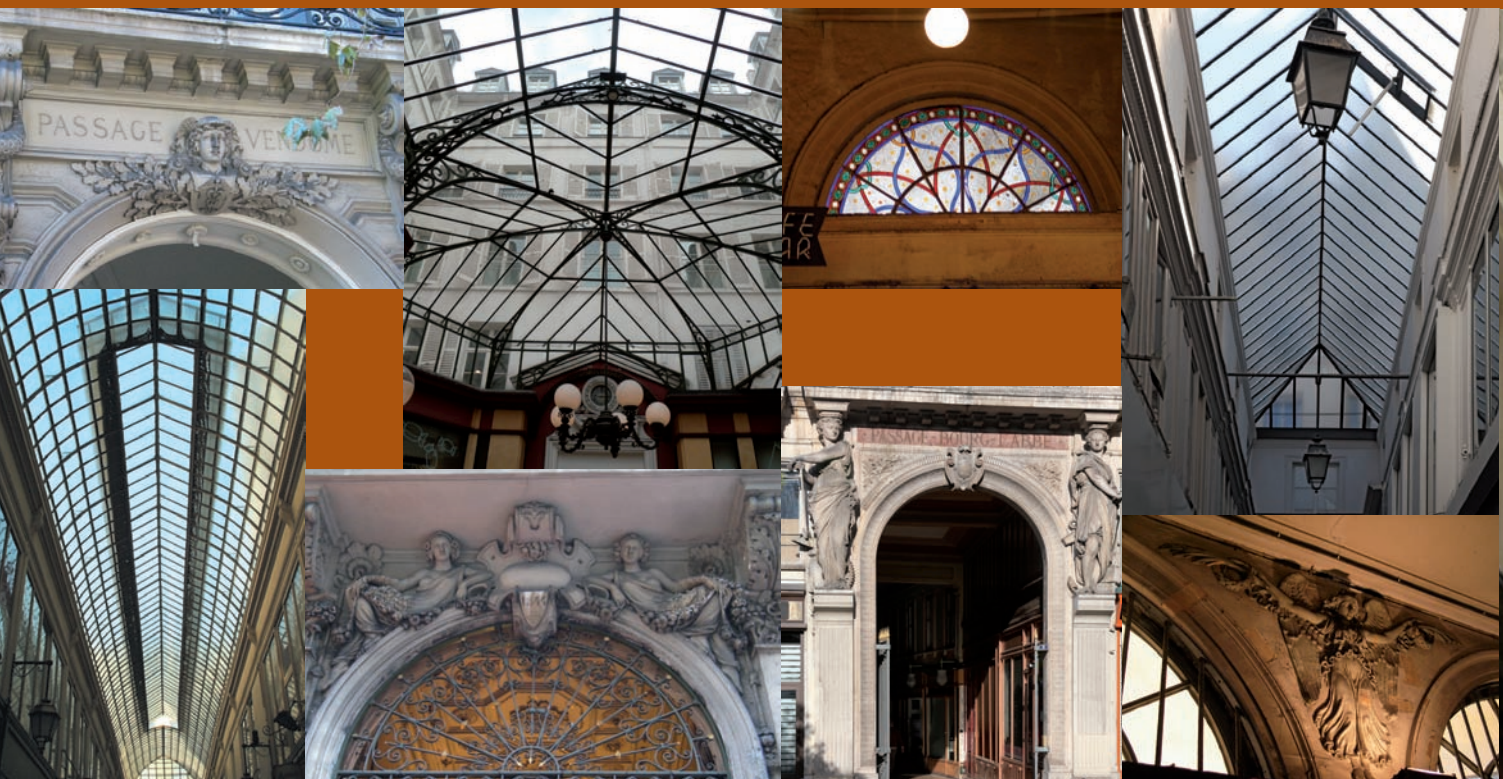
*Passages couverts de Paris - Promenades
illustrées dans les passages parisiens*
Texts by Catherine Grive - Photos by Sylvain
Sonnet
Les éditions Déclics, Collection Tranches
de ville, 2009

PATRICE DE MONCAN
*Le livre des passages de Paris -
Aujourd'hui, histoire, architecture*
Les éditions du Mécène, 2009

RICHARD KHAITZINE
*Galleries et passages de Paris -
À la recherche du temps passé*
Grenoble, Le Mercure dauphinois,
Collection « Le p'tit flâneur », 2010

SYBIL CANAC and BRUNO CABANIS
Passages couverts de Paris
Les éditions Charles Massin, Collection
« Les essentiels du patrimoine », 2011

Credits : Paris Town Hall, Directorate of Town Planning
Véronique Caillet, Jacques Leroy, Guy Picard
Design, production : Paris Town Hall, Directorate of Town Planning,
Consultation and Communication Department
Printing : Etoile Imprim - 2012 - Legal deposit ongoing



TOUTE L'INFO
au 3975* et
sur PARIS.FR

*Prix d'un appel local à partir d'un poste
fixe sauf tarif propre à votre opérateur