



EMPIRE TO THE BELLE EPOQUE:

Paris in the 19th Century

The 19th century was a fascinating time in Paris. It's hard to choose among the city's many 19th-century landmarks. As a result, this walking tour is potentially the longest in this series. But the guide includes options for tailoring the walk to fit your time, energy and personal interests. The tour begins with a look at monuments to Napoleon I and Napoleon III's imperial aspirations including the **Arc de Triomphe** and the 19th-century **Louvre**. It also includes buildings which are emblematic of the city's 19th-century economic aspirations including the Paris **stock exchange**, several **banks**, and the **Saint-Lazare** railroad station. You'll see how shopping evolved in Paris, from atmospheric covered passages such as the **Galleries Vivienne** and **Colbert**, to grand department stores like **Galleries Lafayette** and **Au Printemps**. The **Palais-Royal**, the **Opéra Garnier** and the **Musée Jacquemart-André** provide a glimpse into how wealthy Parisians lived and entertained themselves during this era. And you'll visit two beautiful churches, **Saint-Augustin** and **Saint-Eugène-Saint-Cecile**. The tour ends with an optional visit to the 19th-century structure that has become the city's most iconic monument, the **Tour Eiffel**.

Start: Arc de Triomphe (Métro: Charles de Gaulle/Etoile) or
Place de la Concorde (Métro: Concorde)

Finish: Musée Jacquemart-André (Métro: Saint-Philippe-du-Roule) or
Tour Eiffel (Métro: Bir-Hakeim)

Distance: 3 - 4 miles (short version); 4 - 5 miles (long version)

Time: 4 - 5 hours (short version); the better part of a day (long version)

Best Days: Tuesday - Friday

HISTORY

Politics and Economics

During the 19th century, after one last burst of glory under Napoleon I, France struggled through an uneasy political transition to a republican form of government and a less powerful role in European affairs. At the same time, the country became more prosperous as the Industrial Revolution gained momentum. And Paris flowered as the culture and entertainment capital of Europe, giving birth to Impressionist painting and ushering in what became known as the "Belle Époque."



Napoleon I

As the 19th century began, **Napoleon Bonaparte** (1804-1814) was quickly consolidating the power he had seized as part of a coup d'état at the end of the French Revolution. He was elected First Consul for life in 1802. In 1804 he crowned himself Emperor **Napoleon I**. While Napoleon was certainly an authoritarian ruler he achieved many internal reforms. He created more efficient state and educational bureaucracies with promotion based on ability. Legally, his **Napoleonic Code** guaranteed equality before the law, protection of property, and religious toleration. Serfdom and feudalism were abolished.

Internationally, Napoleon pursued the **Napoleonic Wars**. He came close to dominating all of Europe. The beginning of his downfall came in Russia in the winter of 1812, when his armies were decimated after an unsuccessful attempt to take Moscow. Two years later Napoleon was defeated by a coalition of foreign armies and exiled to the island of Elba. In 1815, he escaped, returned to France and raised an army. But he was again defeated at the battle of **Waterloo** and banished for good to the island of Saint Helena.



Louis-Philippe I

At the **Congress of Vienna**, the European powers who defeated Napoleon took back territories they had lost during the Napoleonic Wars. They also brought back the Bourbon monarchy (the **Restoration**). The first restored monarch, **Louis XVIII** (1814-1824) was generally wise enough to retain many of the rights and freedoms attained through the Revolution. His successor **Charles X** (1824-1830) was not so smart and tried to restore many clerical and aristocratic privileges. He ultimately became too conservative for the bourgeoisie, and was overthrown with the installation of the **July Monarchy** of **Louis-Philippe I** "The Citizen King" (1830-1848). Louis-Philippe was backed by the middle class but faced opposition from monarchists on one side and the working class on the other side for most of his reign.

In 1848, a series of revolutions finally unseated the monarchy for good. Napoleon Bonaparte's nephew, **Louis-Napoleon Bonaparte** (1848-1870) was elected President of the **Second Republic**. Four years later when the National Assembly refused to allow him to stand for re-election, Louis-Napoleon led a coup d'état to retain control of the government. A year later, he held a national election in which the voters voted resoundingly for "the restoration of imperial dignity." Louis-Napoleon became Emperor **Napoleon III**.



Napoleon III

Although initially authoritarian, Napoleon III ultimately introduced some degree of parliamentary government. He supported business and banking, pressed France's interests in Indochina, north Africa, Syria, and (not very successfully) in Mexico, and pursued his passion for urban development in Paris. His tenure ended when he underestimated Bismarck in the **Franco-Prussian War**. Shortly after the war began, Napoleon III and 100,000 of his troops were surrounded and captured. As a result, he was deposed by his countrymen and exiled to England.

Following Napoleon III's exile, a new republican government continued to pursue the war with Prussia until Paris, besieged for months, finally capitulated. A newly elected National Assembly negotiated a settlement with Bismarck. The resulting **Treaty of Frankfurt** forced France to pay huge indemnities, to give up Alsace and part of Lorraine, and to allow a triumphal march of Prussian soldiers through the devastated city of Paris. The extremely conservative Assembly was generally distrusted by radical republican elements in Paris. It did not help matters when the Assembly moved the seat of the national government from Paris to Versailles and instituted some very unpopular economic measures. These moves sparked a rebellion in Paris. The ensuing struggle, the **Commune of 1871**, was short-lived but extremely violent and destructive. When order was finally restored, deep divisions and resentments remained. Nonetheless, the republican government (the **Third Republic**) managed to prevail well into the next century.

Throughout a century of political confusion, the French economy thrived and grew. Governments of all forms and political leanings were very supportive of business and industry, subsidizing new roads, railroads and canals, and maintaining protective tariffs. The **Industrial Revolution** brought a new consumer and manufacturing-based economy and a new social structure. While many saw the era as an "age of progress," others saw things rather differently. Industrial workers suffered from terrible working conditions and the urban poor lived in squalid crowded slums. These situations prompted the rise of trade unions and a variety of social reform movements. In the later part of the century, the country joined in the **imperialist frenzy** occurring throughout Europe by finishing the conquest of Algeria, adding Tunis and French West Africa to France's holdings, opening the Suez Canal, and creating the Union of French Indochina in Southeast Asia. Paris also celebrated the country's economic progress by hosting **universal expositions** in 1855, 1867, 1878, 1889, and 1900.

Philosophy, Science, and Religion

The 19th century was the age of “isms.” In the arts, **romanticism** balanced **classicism**’s faith in reason by stressing the importance of emotions, imagination, the past and nature. In politics, proponents of **conservatism** argued against revolutionary change and in support of established political and religious authorities. Advocates of **liberalism** emphasized individual rights and were wary of government involvement in many aspects of society. **Marxism** looked to a time when the industrial working class would overthrow the bourgeoisie, a classless society would emerge, and the state would wither away. **Socialism** shared many of the goals of Marxism but its proponents believed more in evolutionary than revolutionary change. Politicians of all political persuasions fanned the flames of **nationalism**, motivating their citizens, in places like France, to become more patriotic by encouraging them to identify with their common national traditions, language, culture and institutions.

Scientific advances led to ongoing technological advances and new ways of thinking about the world. Charles Darwin’s **theory of organic evolution** according to natural selection revolutionized previous thinking about the origin of man. Sigmund Freud’s theories about the **human unconscious** opened up entirely new ways of understanding human behavior. French scientists were key participants in a number of fields. **Louis Pasteur** developed the **germ theory** of disease and **Marie and Pierre Curie**’s work with **radiology** opened up a whole new subatomic world. In general, scientific discoveries continued, as they had in previous centuries, to undermine religion.

Architecture

During most of the 19th century, architectural styles were very conservative. There were no major new architectural movements or schools of thought. Old styles were simply repeated using newer materials and building techniques. 19th century buildings in almost every conceivable **revival style** can be found in Paris — **neo-Romanesque, neo-Byzantine, neo-Gothic, neo-Renaissance, neo-Baroque, neo-Rococo, neoclassical**. Many of these 19th-century buildings are very **eclectic**, mixing and matching two or more styles.



École des Beaux Arts

Starting in 1819, the **Ecole des Beaux Arts** took over the role of arbiter of architecture from the Academy of Architecture which had been abolished during the Revolution. The Ecole’s focus was on classical architecture, styles which in all their variants took their inspiration from ancient Greece and Rome. Certain types of buildings were more likely than others to follow the École des Beaux Arts lead.

Churches were somewhat outside the Beaux Arts classical architectural mainstream. They were designed most frequently, although not exclusively, using neo-Romanesque, neo-Byzantine, and neo-Gothic styles. These styles harked back to the church’s early Christian and medieval roots.



Madeleine

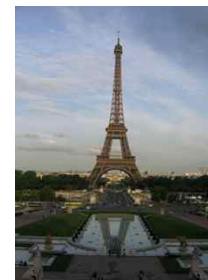


Louvre

Civic building styles generally followed “Beaux Arts” tastes. The neoclassical style fit especially well with Napoleon I’s aspirations to make Paris the center of a “new Roman Empire.” The elegant neoclassical architecture of his era, with its strong lines, relatively sparse decoration, and occasional simple curves is often described today as the **First Empire style**. Napoleon III preferred more decoration. The neo-Renaissance and neo-Baroque styles of his era, with their hallmark mansard roofs, abundant (some might say excessive) decoration, high windows, and surfaces accented by different materials, textures and colors, are referred to as the **Second Empire style**.

Hôtels and mansions for the “nouveaux riches” industrial, commercial and financial classes were built in a great variety of styles, although neo-Renaissance and neo-Baroque mansions became especially popular, and sometimes tasteless, expressions of the new wealth and position of their occupants.

Apartment buildings proliferated in Paris throughout the 19th century, especially under Napoleon III. Rigid building codes controlling heights of cornices, balconies and other decorative features led to uniformity, simplicity and consistency (and sometimes monotony). Toward the end of the century, some liberalization of the building codes allowed for more creativity and decoration.



Tour Eiffel

While 19th-century architectural styles changed little from previous centuries, construction materials and methods changed dramatically. **Iron and glass** construction methods laid the groundwork for stylistic changes in the next century. Initially, iron was seen as a material fit only for industrial use. It was, in fact, extremely well suited for many large industrial and commercial-age structures such as factories, railroad stations, shopping arcades and department stores. However, by the end of the century, it made its way into almost every type of building. The Tour Eiffel is, of course, emblematic of the new iron age architecture. More typically, iron frames were covered in traditional revival-style exterior and interior decoration.

Growth and Development

Paris grew exponentially in the 19th century. Between 1801 and 1851 the population nearly doubled, growing from **546,800 to 1,053,300**. During the next fifty years it more than doubled again, to **2,714,000** in 1901.

Still another wall was built around the city. This wall, constructed under the direction of President Adolphe Thiers between 1841 and 1844, was intended to protect the city from the Prussians but actually helped them lay siege to the city during the Franco-Prussian War. In 1860, the city's administrative boundaries caught up with its military boundaries. The annexation of all of the land inside the **Thiers Wall** doubled the city's land surface.



Crêperie

Growth in the first half of the century was spurred by the Industrial Revolution and the accompanying transportation revolution. In 1833, Paris had no train stations. By 1842, there were six stations: **Gare Saint-Lazare, Gare du Nord, Gare de l'Est, Gare de Lyon, Gare de l'Austerlitz (then Orléans), and Gare Montparnasse**. A belt railway also encircled the city. New neighborhoods developed around the new train stations. Their character then, and to some degree still today, reflects the origins of people arriving at each station. For example, crepes from Brittany are still found in many restaurants around the Gare Montparnasse and there are many seafood restaurants around the Gare de Lyon.

By mid-century Paris was sick — polluted, filthy, overcrowded, crime-ridden, and afflicted by cholera. The second half of the century began with a tremendous program to address these problems. This program (called by some the greatest **urban renewal** project the world has ever seen) was carried out by Napoleon III and the Préfet of the Seine, Baron Georges-Eugène Haussmann. (The Préfet was the national government's chief executive for Paris which had no mayor at the time.) Napoleon III had the ideas. He was a romantic who was passionate about improving and beautifying the city. Haussmann implemented Napoleon III's ideas. He was definitely not a romantic. He was efficient, ruthless, arrogant and financially astute. Under Haussmann's direction, projects were facilitated by dictatorial decrees, expropriation powers, and ordinances preventing the rental of unsanitary housing.

Over two nearly two decades, Napoleon III and Haussmann eradicated slums, opened long, broad, straight streets and boulevards, enforced stringent design standards, increased park space, redesigned and expanded the water system, and built an entirely new sewer system. Here are just some of the projects Napoleon III and Haussmann undertook.

The Ile de la Cité had been the worst slum in Paris for centuries. Many others had tried to eradicate it. Napoleon III and Haussmann succeeded. They tore down dilapidated structures in front of Notre-Dame and created a plaza in front of the cathedral (which many felt was way too large).

New streets were built everywhere. The rue de Rivoli was linked to the rue Saint-Antoine creating a crosstown east-west artery. At the same time the boulevard de Strasbourg and boulevard Saint-Michel were opened up to create a north-south corridor. A circle of grand boulevards was started on both the Right Bank and the Left Bank. Streets were laid out radiating from the Arc de Triomphe as well as from the place d'Italie and the place de la République. As approaches to train stations were cleared, streets were also built linking the stations to each other and the rest of the city. And the grand avenue de l'Opéra was started in front of the newly constructed Opéra Garnier.

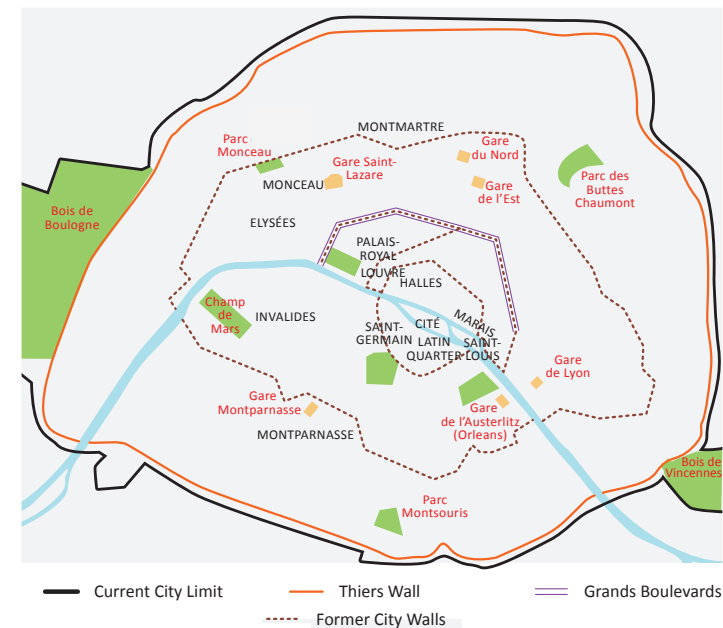


Parc Monceau

Park space increased tenfold under Napoleon III. He loved gardens and kept his chief landscape engineer Jean-Charles-Adolphe Alphand very busy. Alphand designed two parks — **Parc des Buttes Chaumont** and **Parc Montsouris** — from quarries as stone was removed to build in other parts of the city. He also designed the **Parc Monceau** and developed two large wooded parks, the **Bois de Boulogne** and **Bois de Vincennes**. Many smaller parks were created as well.

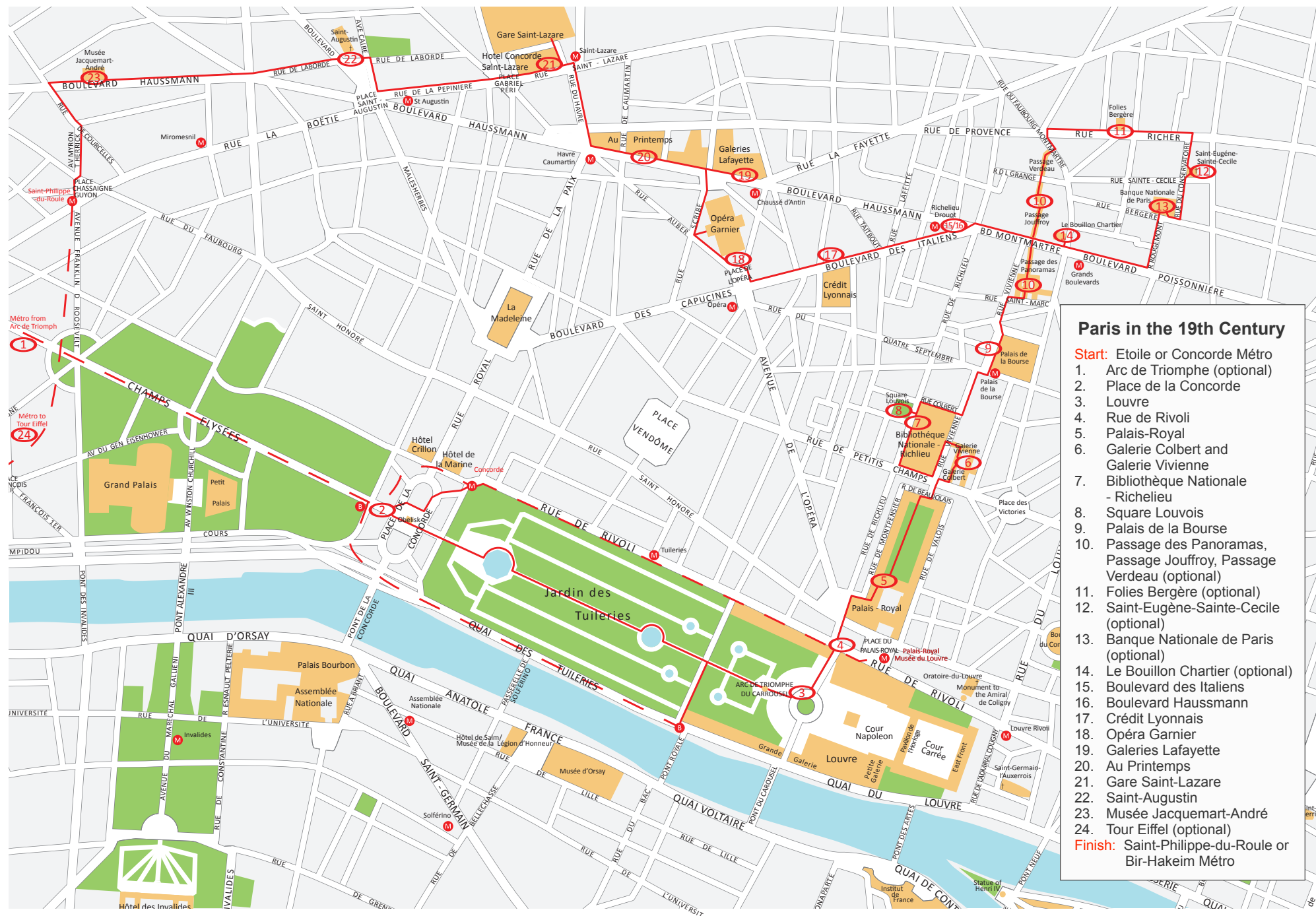
Predictably, Napoleon III and Haussmann's projects were not without controversy. They slashed through and destroyed much of the fabric of the old inner city, as often as not simply moving poor people (from the central city to the east side) without necessarily bettering their lot. And they were enormously expensive. But Paris was cleaned up, opened up and transformed into the city most people think of when they think of Paris today.

19th Century Paris - Growth and Development



WALKING TOUR

Route Map



Logistics

Time and Distance: You can arrange this walking tour in several ways, depending on your time, energy, and interests.

The shortest version of the tour includes stops 2-9 and 15-23. It's a 4-mile walk which can be shortened to a 3.2-mile walk by taking a bus or the Métro instead of walking between the place de la Concorde and the Louvre.

The addition of stops 10-14 adds a mile to the walking tour. You'll be rewarded for your efforts with the opportunity to see several of the city's most charming covered passages, one of the prettiest churches in Paris, the elegant Banque Nationale de Paris, the Folies Bergère and a classic late 19th-century restaurant.

You can also add either or both of Paris' best known monuments to the beginning and end of the tour by starting the day at the Arc de Triomphe and/or wrapping things up at the Tour Eiffel. Instructions are included for linking these stops by Métro to the rest of the tour.

Plan on 4-5 hours for the shortest version of the walking tour. With all the stops, the tour can easily take a day. Of course you can also spread the walk over two days. In that case, consider stopping on your first day right before you reach the Opéra Garnier. Start your next day at the Opéra and continue from there.

When to Go: The best days to do this walking tour are Tuesday - Friday. Avoid Sundays when Galeries Lafayette, Au Printemps and many of the shops in the covered passages are closed. On Saturdays, the stores are open, of course, but the area around the Opéra and the large department stores can get very crowded. Mondays aren't good for this walk since the Bibliothèque Nationale and the church of Saint-Augustin are closed. If you do decide to do this walk on a weekend, and you intend to cover the optional section of the walk including Saint-Eugène-Sainte-Cécile, plan your time to get to the church before it closes at 2 PM on Saturday and 1 PM on Sunday.

Helpful Hint: One of the best views of the Eiffel Tower is from the Arc de Triomphe. Get there early in the morning when the sun from the east is shining on the tower. A nice time to visit the Eiffel Tower is just before sunset. It's fun to see the lights coming on around the city from the top of the tower.

Start

*If you choose to begin this walk at the Arc de Triomphe, take the Métro to the **Charles de Gaulle/Etoile** station. Otherwise, take the Métro to the **Concorde** station and begin the walking tour at the place de la Concorde.*

Buildings and Monuments



1. Arc de Triomphe (optional)

The **Arc de Triomphe** is emblematic of **Napoleon I's** grandiose ambitions. It is the largest triumphal arch in the world and its sculptures extol Napoleon's greatest military victories during his quest to conquer all of Europe. Napoleon commissioned the arch in 1806 but it wasn't completed until 1835. The scale of the monument made it an enormous undertaking. Construction was interrupted several times due first to Napoleon's defeat in 1814 and then to subsequent architect and regime changes. The only opportunity Napoleon had to even partially use the monument in his lifetime came in 1810. He commissioned the arch's architect, Jean-François Chalgrin, to create a giant painted wood and canvas mock-up of the arch for his wedding procession to ride under prior to his marriage to his second wife Marie-Louise. Thirty years later, the procession carrying Napoleon's body back from Saint Helena to the Invalides passed under the completed structure. The arch sits at the summit of the Chaillot Hill. The decision to place the arch there was the



culmination of over a century of debate about how to terminate the city's grand axis running from the Tuileries to the crest of the Champs Elysées. At the time the arch was built, it was at the center of a simple junction of four avenues at the edge of the city. The "étoile" (star) configuration with its twelve intersecting avenues is the work of Napoleon III and Baron Haussmann. Their plan for the Etoile was designed by Jacques Hittorff who, in addition to the avenues, designed a uniform circle of luxury four-story residences around the plaza. Although the arch was originally intended to frame triumphal marches into Paris, it no longer serves that function. Today the Tomb of the Unknown Soldier sits under the arch. (www.arc-de-triomphe.monuments-nationaux.fr ; daily Apr-Sep 10 AM-11 PM, Oct-Mar 10 AM-10:30 PM, 9€)

*There are three options for getting to the place de la Concorde. **Walk** a mile and a half down the Champs Elysées. Or take the **Métro** from the Charles de Gaulle/Etoile station to the Concorde station. Or catch the 73 **bus** on the east side of the Etoile and take it down the Champs Elysées to the place de la Concorde.*



2. Place de la Concorde

In addition to initiating construction of the Arc de Triomphe to terminate Paris' major east-west axis, Napoleon also completed terminations for a major north-south axis crossing the east-west axis at the **place de la Concorde**. At the north end of the axis, he commissioned Pierre Vignon in 1806 to design a temple to the glory of France's armies. The building, now known as the **Madeleine**, was placed on the foundations of a church started well before the Revolution but never completed. Like many of Napoleon's major building projects the Madeleine is huge and is intended to recall and associate Napoleon with the grandeur of imperial Rome. At the same time he commissioned the Madeleine, Napoleon directed the construction of a new monumental facade of Roman columns on the **Palais Bourbon** at the southern end of the axis. The giant obelisk at the center of the place de la Concorde was installed in 1936. It is from the Temple of Ramses III in Luxor

and was a gift from the Viceroy of Egypt. Between 1936 and 1840, Jacques Hittorff designed and directed construction of the iron fountains on either side of the obelisk, as well as the 20 columns and 80 candelabras around the square. Hittorff also designed eight statues representing French towns for the tops of the plaza's 18th-century guard houses.

*You have **three choices** for getting from the place de la Concorde to the Louvre. The pleasant **walk** through the Jardin des Tuileries is about .8 mile. Or you can take the **Métro** from the Concorde station at the northeast corner of the plaza to the Palais Royal/Musée du Louvre station on the north side of the Louvre. Or you can catch the 24 **bus** on the west side of the plaza on the Champs Elysées and get off at the Pont Royal stop on the river side of the Louvre. In all cases, make your way into the Arc de Triomphe du Carrousel at the west end of the Louvre.*



3. Louvre

Napoleon I resumed construction on the **Louvre** in 1805 after a long period of neglect during the 18th century. He commissioned his architects Charles Percier and Pierre Fontaine to build a wing on the rue de Rivoli, adjacent to the **Tuileries Palace** (since destroyed). He also commissioned the same architects to design the **Arc de Triomphe du Carrousel** (1806-08) to provide a ceremonial entrance to the Tuileries palace and to commemorate his victories in the campaign of 1805. Under **Napoleon III**, Louis Visconti and Hector Lefuel completed the final phase of Louvre construction between 1853-57, constructing the last part of the **façade on the rue de Rivoli** and a set of **interior sections** with symmetrical courtyards. It is easy to see where Napoleon I's work leaves off and Napoleon III's work begins. The sections designed for Napoleon III



are much more elaborately decorated than the sections constructed under Napoleon I. There are double free-standing columns rather than single pilasters; the roofs are high mansard roofs; and there is sculpture absolutely everywhere. This rather ostentatious design, which came to be known as the Second Empire style, was not uniformly well received. One critic said the palace looked like "a vulgar self-made man", a particularly apt description for architecture created by a regime whose power base was made up of "nouveau riche" capitalist bourgeoisie. With the completion of Napoleon III's additions, the Louvre became virtually an imperial city within the city of Paris. (www.louvre.fr ; Mo, Th, Sa-Su 9 AM-6 PM, We, Fr 9 AM-10 PM, closed Tu; 10€)

Exit the Louvre to the north, taking a minute to look up and down the



4. Rue de Rivoli

Napoleon I's final contribution to the city's east-west axis was the creation of the **rue de Rivoli** to link the place de la Concorde to the Tuileries Palace and the Louvre. In addition to authorizing the building of the street itself, Napoleon had his official architects, Charles Percier and Pierre Fontaine design facades to line it. The architecture included ground floor arcades, three full floors (versus two floors more typical of the time), continuous balconies at the piano nobile (second) and attic floors, and a masonry band at the third floor — all reinforcing continuity and perspective. Rue de Rivoli became what some have called “the most influential street in the world”, setting a pattern followed for many of the streetscapes created in Paris and a number of other cities in the second half of the century. Napoleon I's contribution to the street ended at the Palais-Royal. In 1855, Napoleon III and Haussmann extended the street another 3 kilometers, repeating Percier and Fontaine's facades in the section next to the Louvre.

Cross rue de Rivoli; walk straight ahead on rue Richelieu; turn right on rue Montpensier to a courtyard with black and white striped “sculptures”; turn left and follow the arcade into the Palais-Royal gardens.



5. Palais-Royal

The **Palais-Royal** has a complex history. In the 17th century, it was known as the Palais Cardinal after Cardinal Richelieu who built a residence there. He gave the palace to the royal family when he died. The apartments, arcades and gardens were built in the late 18th century by a descendant of Louis XIV known as “Philippe Egalité” for his liberal leanings during the Revolution. **For the first third of the 19th century, the arcades and gardens were the absolute center of Parisian high society.** They were filled at that time with fancy restaurants, entertainment, shops and casinos. The Palais-Royal was very popular for several reasons. First, since the complex was privately owned by an important person, it was off limits to the police, making it easy for gambling and more than a few prostitutes to thrive there. Second, many patrons were drawn to a set of temporary wooden shopping and entertainment arcades, called the Galeries de Bois. They were built by



Philippe Egalité at the southern end of the gardens when he ran out of money to construct anything more permanent. The galleries, lit from above by skylights and at one end by a festive “gypsy camp” or “county fair.” They survived for over forty years until they were finally replaced in 1830 by the more permanent Galerie d'Orléans. The entire Palais-Royal complex went into decline when Louis-Philippe ended gambling there in 1836. The Galerie d'Orléans was demolished in 1935. Today the palace residence buildings house several state ministries. The lovely gardens are somewhat of a surprise to many people, hidden away as they are in the midst of one of the city's most congested areas. They provide a wonderful respite from the hustle and bustle just outside.

After enjoying the gardens, exit to the north; cross rue des Petits Champs and you'll find an entrance into the Galerie Colbert which leads in turn to the Galerie Vivienne.



6. Galerie Colbert and Galerie Vivienne

The Galeries de Bois were the precursors to (and the Galerie d'Orléans was the most famous of) a unique type of spacial development which originated in Paris in the first half of the 19th century, **covered passages or galleries.** The passages were a cross between a street and a building, offering clean, protected, well lit space for people to shop, stroll, and use as short cuts between blocks. This environment was especially attractive considering that streets were still largely unpaved, dirty, unlit, and dangerously clogged with carriage traffic. The development of the passages was facilitated by new iron and glass construction methods and made profitable by the growing capitalist bourgeois class in Paris who were attracted to the passages by their elegance and intimacy. They went to the passages to stroll, to be entertained, to gaze at the beautiful shop window displays, to see and be seen, and to spend money. In their heyday, there were over 50 covered passages in Paris. Sadly, only 20 remain today. The **Galerie Vivienne** and **Galerie Colbert** are two fine examples. (continued on next page)



6. Galerie Colbert and Galerie Vivienne (cont.)

The Galerie Vivienne, with its elaborate mosaic floor, fancy tea rooms, shops and rotunda became the most frequented passage in Paris soon after it was completed in 1823. The Galerie Colbert was built in direct competition in 1826 with an elaborate "Pompeian" decorative theme. While it was viewed as an artistic success, it was never as commercially viable as its older neighbor. Both passages fell into decline with the advent of Haussmann's wide fashionable paved and well lit boulevards and later of department stores. The passages were renovated in the late 20th century. The Galerie Vivienne, in particular, is now a wonderful place to wander through shops or to stop for a cup of coffee.

Exit the Galleries on to rue Vivienne; you will be opposite the Bibliothèque Nationale. Go around either end of the building to the entrance on rue Richelieu on the west side. (Note: The library is being renovated during 2011 and the entrance on rue de Richelieu may be closed. If it is, enter through the guard station on rue Vivienne.)



7. Bibliothèque Nationale - Richelieu

The **Bibliothèque Nationale - Richelieu** is one of two sites housing the collections of the French national library. The collections include every French book printed since 1537 when François I ordered that every new book published or sold in France had to be deposited in the royal library. (The other library is the modern Bibliothèque Nationale - Mitterrand). The original buildings were constructed as a private residence in 1635 and acquired by Cardinal Mazarin in 1641. They were extensively enlarged and remodeled by Henri Labruste between 1854 and 1875. Henri Labruste was the first French architect to use cast iron and glass construction methods in a major building. His design using cast iron for an earlier library, the Bibliothèque Sainte-Geneviève (1844-1850) was considered very innovative, and was influential in the design of many subsequent buildings with iron frames. That library included a beautiful reading room with two parallel sets of cast-iron arches supporting parallel glass vaults.



In 1867, in the Bibliothèque Nationale, Labruste designed another spectacular **reading room** covered by nine metal and glass domes and supported by thin, tall cast iron columns. The reading room is closed to the public, but it is often possible to look in at it through glass doors. They are accessed by entering the library complex through the entrance on rue de Richelieu, turning right through the courtyard and proceeding toward the part of the building now housing the Cabinet des Médailles which is open to the public. (If, due to construction, you have to enter on rue Vivienne you may not be able to access the glass doors leading to the main reading room. But as you walk toward the Cabinet des Médailles you can look in through a window on the left at another oval-shaped reading room with a very pretty glass dome, also designed by Labruste.) (www.bnf.fr; 58 rue de Richelieu; Tu - Sa 10-7, Su 12-7, closed holidays and mid September)

As you exit the Bibliothèque Nationale, you'll see a park across rue de Richelieu. It is the



8. Square Louvois

The **Square Louvois** is one of the many small parks and gardens Napoleon III, Haussmann, and their chief landscape engineer, Jean-Charles-Adolphe Alphand, created throughout Paris. While their larger creations such as the Bois de Boulogne and the Bois de Vincennes are better known, small parks and squares such as this one had an equally important impact on the look and feel of the city. This square was built on the site of an opera house demolished after a member of the royal family was assassinated there in 1820. Louis-Philippe had the fountain built in 1844. The four figures personify French rivers. The landscaping was designed by Alphand in 1859.

After enjoying the square for a few minutes, exit and turn left (north) on the rue de Richelieu; in half a block cross the street into rue Colbert on the north side of the Bibliothèque Nationale; turn left at the next corner onto rue Vivienne and continue to the end of the next block where you'll see the Palais de la Bourse across the street to the right.



9. Palais de la Bourse

Napoleon I commissioned the **Palais de la Bourse** for the stock exchange and laid the cornerstone himself in 1808. It is one of the largest buildings of the Napoleonic era. The original building was designed by Alexandre-Théodore Brongniart in a neoclassical style with 64 Corinthian columns. Its Roman temple style appealed to Napoleon's imperial aspirations and led Victor Hugo to refer to it as a "temple of money". The statues on either side of the entrance represent Justice, Commerce, Agriculture and Industry. The wings were added to the building in the early 1900's. The Bourse originally housed the commercial exchange as well as the stock exchange until the old grain market at Les Halles was transformed into the Bourse de Commerce (1885-89) in the second half of the century.

*For the **longer version** of this walking tour, continue on rue Vivienne; at rue Saint-Marc, cross the street, turn right and you'll find the entrance to the Galerie Feydeau on the left. This Galerie is a branch of the larger Passage des Panoramas. For the **shorter version** of this tour, continue on rue Vivienne to the boulevard Poissonnière, turn left and walk to where boulevard Haussmann and boulevard des Italiens intersect. Skip to stop 15.*



10. Passage des Panoramas, Passage Jouffroy and Passage Verdeau (optional)

The **Passage des Panoramas** was among the first covered passages built in Paris. It was built by an American shipowner whose main interest was the construction of two "panoramas." Panoramas were rotundas covered with painted landscapes or battle scenes, and very popular at the time. The panoramas (since destroyed) were built in 1799, and the shopping arcades were built in between them in 1800 in order to make the panoramas more commercially viable. The first trial of gas lighting in a public space occurred in the Passage des Panoramas in 1816. Opposite this passage, across the boulevard Montmartre, are two of the last covered passages built in Paris, the **Passage Jouffroy** and the **Passage Verdeau**.



These two passages were built as a joint development between 1845 and 1847. They're strikingly larger and lighter than the older Passage des Panoramas. Toward the northern end of the Passage Jouffroy, the space was so narrow there was only room for the passage and one row of shops. The designer repeated the pattern of the shop fronts in wood on the other side and an enterprising bookseller subsequently installed shelves there and created a shop. The Passage Joffroy was the first Paris arcade with heat beneath the tile floors.

As you emerge from the Passage Verdeau turn left; at the corner turn right and cross rue du Faubourg Montmartre on to rue Richer where you'll find the Folies Bergère two blocks down on the left.



11. Folies Bergère (optional)

The **Folies Bergère** opened in 1869. At the time it was called the Folies Trevise for the street next to the corner on which it sits. But the name was soon changed to the Folies Bergère (another nearby street) after the prominent Duc de Trevise objected to his name being associated with such a potentially disreputable place. The Folies Bergère was the first music hall in Paris, providing bawdy entertainment to the masses. Over the years it has staged everything from operettas, to comic operas, to acrobatic and live animal shows, to musical reviews. In its heyday between 1890 and 1920, it had as many as 40 sets and 1,000 costumes. The Folies Bergère was especially known for its exotic performers clad in very flashy, revealing costumes. The most famous was Josephine Baker who, for her first performance, was lowered onto the stage from the ceiling clad in a skirt made of bananas (and not much else). Other famous performers included singers such as Maurice Chevalier, Yves Montand and Edith Piaf. The Folies Bergère's art deco facade was added during a remodeling project in the 1920's. (www.foliesbergere.com)

Continue on rue Richer to rue du Conservatoire; turn right; at rue Sainte-Cécile turn left and you'll find the entrance to



12. Saint-Eugène-Sainte-Cécile (optional)

Saint-Eugène-Sainte-Cécile was built in 1854-55 in response to the need for new churches in then growing suburbs such as the Faubourg Montmartre. Designed by Louis-Adrien Lussou and Louis-Auguste Boileau in a Gothic revival style, it was the first church in Paris to be built with a metal frame, a choice made primarily because funds were limited. The church cost half what a stone structure would have cost. The facade, with arched windows and doors set into tall walls, is relatively plain. As a result, it's a real surprise to enter the church and find a soaring, elegant interior. With its glowing lights, rich painted decoration, and tall stained glass windows, the church is one of the most beautiful in Paris. The stained glass windows depict the Stations of the Cross on the lower level and the life of Christ above. (www.saint-eugene.net ; daily, Mo 6-8, Tu-Fr 9:30-8, Sa 9-2, Su 9-1)

Continue on rue du Conservatoire to rue Bergère; turn right and you'll find the Banque Nationale de Paris.



13. Banque Nationale de Paris (optional)

Like other banks built in the late 19th century, the **Banque Nationale de Paris** (formerly the **Comptoir National d'Escompte**) was built between 1878 and 1882 in a style intended to demonstrate the strength and stability of its sponsor. The designer of this particular bank, Edouard-Jules Corroyer, employed a vaguely Roman theme and piled multiple architectural elements on top of each other. The facade starts with a triumphal Roman arch which is topped by a pediment, a pyramid-shaped roof, a clock and a bell tower. The entrance was intentionally placed off center so it could remain on axis with the rue Rougemont and achieve maximum visual impact when viewed from the boulevard Poissonnière. The facade is covered with sculptures and carvings. The sculpture over the entrance depicts Prudence, with Commerce and Industry above on either side. The opulent interior banking hall is flanked by large Doric columns and covered by a large rectangular stained glass skylight.

In front of the bank, head down rue Rougemont to boulevard Poissonnière; turn right; cross rue du Faubourg Montmartre; turn right and you'll find an alleyway on the left leading to



14. Le Bouillon Chartier (optional)

The food is pretty standard brasserie fare and the waiters are notoriously rude, even by Paris standards, but eating here is an experience. The menu is huge. Tables are draped in linen tablecloths covered with white sheets of paper where waiters write your order, add up the prices, tear off the sheet and present it to you as your bill. Even if you don't dine here, take a look inside this classic late 19th-century restaurant. **Le Bouillon Chartier** was founded in 1896 as a place for workers and people in the neighborhood to get an inexpensive hot meal. Today it is one of only a few restaurants of its kind left in the city. Inside you'll find high ceilings, skylights, wooden tables and small chairs crammed together, tile trimmed mirrors, and brass coat hooks. There are still wooden racks along the walls with numbered drawers where customers stored their own cloth napkins. (www.restaurantchartier.com; daily, 11:30-3 and 6-10)

Walk back to boulevard Poissonnière; turn right onto what then becomes boulevard Montmartre; walk until you reach a V-shaped intersection with boulevard Haussmann leading to the right and boulevard des Italiens angling to the left.



15. Boulevard des Italiens

You are looking at the intersection of two types of "**grands boulevards**." The **boulevard des Italiens** is the most famous of the "grands boulevards" Louis XIV created between 1668 and 1705. Having secured France's borders, he decided to tear down the outdated medieval walls of Charles V and to create broad tree-lined boulevards in their path. (The word boulevard is taken from the Middle Dutch word "bulwerc" meaning a bulwark or sentry walk along a rampart.) From their inception the boulevards were popular places to promenade. Over the years they became more and more developed with theaters, restaurants, cafes, and other types of entertainment. **The late 19th century was the heyday of these "grands boulevards."** Eventually, as they became more and more congested and began to draw a somewhat mixed crowd, the boulevards became victims of their own success. Many of the fashionable people moved on to other parts of the city. While their golden age is past, the boulevards closest to the opera are still quite lively. Those further east are a bit seedy.

Now turn your attention to boulevard Haussmann.



16. Boulevard Haussmann

While technically, the term “grands boulevards” refers to those created by Louis XIV, the term has also come to be used for many of the grandest boulevards created by Napoleon III and Haussmann. The **boulevard Haussmann**, in particular, is often linked to the earlier “grands boulevards” because of its proximity to them and its association with the grandest Parisian department stores, Au Printemps and Galeries Lafayette. Haussmann’s boulevards are especially known for the uniformity of their building facades and balconies. These boulevards, perhaps even more than the original “grands boulevards,” have come to define and distinguish the streetscapes of Paris.

Continue on boulevard des Italiens staying on the north side of the street; after you cross rue Laffitte and rue Taitbout, look left across the street; the huge building you'll see is the Crédit Lyonnais bank building.



17. Crédit Lyonnais

The **Crédit Lyonnais** was once the world's largest bank. Despite scandals and huge losses in the 1990's, it remains one of France's largest banks along with Banque Nationale de Paris (BNP) and Société Générale. It was founded in Lyon in 1863 by Henri Germain who began the construction of the huge edifice on boulevard des Italiens in 1878 to house his Paris headquarters. It is typical of the grand buildings banks were building in Paris at the end of the century. Deposit banking was a new force in the economy. Banks were building grand new headquarters to impress their clients, many of whom were small depositors putting their funds into banks for the first time. The neo-Baroque style building with a central pavilion inspired by the Louvre, was designed by William Bouwens van der Boijen. It is the largest privately sponsored building in Paris.

Continue walking on boulevard des Italiens which turns into boulevard des Capucines; when you reach the place de l'Opéra you'll see the Opéra to the right.



18. Opéra Garnier

The **Opéra Garnier** (1860-1875) is the thirteenth building to house the Paris opera. Its official name is now the Théâtre National de l'Opéra de Paris. Most of its predecessors were consumed by fire, a common fate of theaters in early days due to torches and candles used for light and onstage theatrical effects. In the case of this particular building, an assassination attempt on Napoleon III and the Empress Eugénie in the previous opera house prompted the Emperor to commission the construction of a new opera house in a safer location with better entrances and exits. Charles Garnier, at the time a relatively unknown 35 year-old architect, was selected in a blind competition to design the building. He persevered through a long construction period despite a number of challenges: foundations built over an underground water source, lack of funds, and interruptions during the Franco-Prussian War and the Commune of 1871. The grandiose neo-Baroque facade and opulent, richly sculpted and gilded interior reflect the importance Napoleon III attached to the project. Garnier's use of so many



types and colors of materials, unprecedented at the time, is part of what gives the building its unique appearance. The building's neo-Baroque exterior and interior decoration hide what was then a thoroughly modern iron structural frame. The auditorium, which seats slightly more than 2,000 people, is relatively small relative to the size of the rest of the building which is taken up by a grand staircase, a grand foyer, and many hallways and vestibules. This balance reflects the priorities of the opera's rich patrons who tended to view the opera as more of a social experience than a cultural event. Today most operas are held in the newer Opéra Bastille. The ballet remains in this building. A visit to see the interior of the opera house is well worth the time. The ticket windows are around to the left (west) side of the building. (www.operadeparis.fr ; daily 10-5 for guided tours and unguided visits; 12.50 € guided and 9 € unguided)

As you leave the Opéra's west entrance, turn right onto rue Scribe and walk to boulevard Haussmann; Galeries Lafayette is just across the street.



19. Galeries Lafayette

Paris pioneered in the development of the modern department store. Department stores were descendants of and contributed to the demise of covered passages. They adapted the passages' iron and glass top-lit spaces to a much larger scale. Large department stores could undercut smaller boutiques because they could buy and sell in volume. They also featured many new customer conveniences such as clearly marked fixed prices, the ability to make returns and exchanges, cafes and restaurants, and home delivery. Two of the city's oldest and grandest department stores are located along boulevard Haussmann where their growth was spurred by their proximity to the grand boulevards. **Galeries Lafayette** was founded by two cousins, Théophile Bader and Alphonse Kahn. Their store grew from a small novelty shop to a large department store in the 1890's. The store you see today was constructed in 1906-07 pursuant to a design by George Chedanne and Ferdinand Chanut. Be sure to go inside to see the beautiful stained glass atrium over the center of the ground floor in the main building. The food hall on the lower level is also fun to explore.

As you leave Galeries Lafayette turn right. The next department store is ...



20. Au Printemps

Au Printemps was founded in 1865 by Jules Jaluzot and rebuilt in its current form in 1881 according to a design by Paul Sédille. Sédille's iron frame design became a model for many other department stores around the world. The store was partially rebuilt in the early 1920's after a fire destroyed much of the interior. Au Printemps was the first department store lit by electric lights. Be sure to see, and consider having lunch under, the spectacular stained glass dome over the Café Flo on the 6th floor. The dome was constructed as part of the 1920's rebuild. The rooftop cafe (reached from the 3rd floor) also has a nice and much less expensive cafe and excellent views of Paris. (Both Galeries Lafayette and Au Printemps are open Mo-We, Fr-Sa 9:30 AM-7 PM, Th 9:30 AM-9 PM, closed Su.)

As you exit Au Printemps, turn right and continue on boulevard Haussmann to rue du Havre; turn right to the place du Havre ; take a left and you will see the Hotel Concorde Saint-Lazare across the street on the right; Gare Saint-Lazare is behind the hotel.



21. Gare Saint-Lazare

If you plan to travel to Claude Monet's home in Giverny or other destinations in Normandy, you will take a train from **Gare Saint-Lazare**. The original station, built in 1835, was the first railroad station in Paris and was in the vanguard of the rapid growth in transportation occurring at the time. The station was rebuilt in 1840 and the largest of the wide iron and glass train sheds was constructed in 1851-53. Jules Lisch added the huge neoclassical station facade during a rebuild in 1885-87. The **Hotel Concorde Saint-Lazare**, in front of the station, was the first hotel in Paris to be attached to a train station. It was called the Grand Hotel Terminus when it was built in 1889. Wealthy hotel guests arriving by train for the universal exposition could access the hotel via a covered footbridge (now closed). The hotel was thought to be very luxurious in its day with modern conveniences



such as electricity and elevators. A number of Impressionist painters lived in the area around Gare Saint-Lazare, used it to travel to their favorite getaways such as Argenteuil and Bougival, and made it the subject of their paintings. Most famously, Claude Monet did eleven paintings of the steamy, smoke-filled station in all types of light and weather conditions. It was the first time he painted a series of paintings of one subject, an approach he subsequently used for other subjects such as the Rouen Cathedral series. It is worth looking inside both the hotel — the lobby is very pretty — and the enormous train station.

Walk west on rue Saint-Lazare through the place Gabriel Péri and on to rue de la Pepinière; continue until you reach the place Saint-Augustin where you will see the church of Saint-Augustin to the right.



22. Saint-Augustin

Saint-Augustin (1860-71) was designed by Victor Baltard who is better known for his design of the central Les Halles market (since demolished). It was the second church in Paris to be constructed with a metal structural frame. (The first was Saint-Eugène-Sainte-Cécile.) In Saint-Augustin the metal frame helped solve the design problem of how to place the church on a narrow tapering lot. With the metal frame, the walls could be lighter and take up less space. Iron-frame buildings were also cheaper and faster to construct. The church is very eclectic, combining a number of different styles. Its two defining features are the monumental dome which rises to almost 200 feet, and the richly ornamented facade with sixty stone, bronze and lava figures. The church's placement is an example of a central tenant of Baron



Hausmann's approach to urban design. Hausmann worked to enhance the vistas on wide streets and boulevards by aligning them so they would terminate or intersect at major buildings and monuments, either existing or new. Saint-Augustin stands at a major intersection and also provides a monumental terminus for the southern section of boulevard Malesherbes which opened about the same time construction began on the church. (www.saintaugustin.net ; Su 8:30-12:30, 4-7:30, Mo-Fr 8:30-7:00, Sa 8:30-12:30, 2:30-7:30; Jul-Aug Su 10-12:30, 4-7:30, Tu-Fr 10-1, 4-7, Sa 10-12 4-7:30)

From the front of the church, turn right on rue Laborde which angles over to boulevard Hausmann; continue to the right on boulevard Hausmann until you reach the Musée Jacquemart-André on the right.



23. Musée Jacquemart-André

The **Musée Jacquemart-André** (1869-75) provides a chance to see how the rich lived in Paris in the last part of the 19th century. The museum was once the private residence of Edouard André, the sole heir to a huge banking fortune, and his wife Nélie Jacquemart, a society portrait painter. The residence was designed in a neo-Renaissance, neoclassical style by Henri Parent. Its "mini-chateau" design is unusual in that the garden facade faces and is set back from the street and the main courtyard is reached by a semicircular drive extending around the back of the building. The residence is one of many rather ostentatious mansions the imperial aristocracy built in the late 19th century in the area adjacent to the Parc Monceau, a district which had been annexed to Paris by Napoleon III and Hausmann in 1860. After André built his mansion, he spent his money traveling around Europe buying works of art to exhibit in the mansion. Over the years, André, with his wife's assistance and artistic guidance, amassed over 5000



works of art, one of the finest private art collections in France. After André died, Nélie Jacquemart continued to collect still more works of art, broadening her travels to include the Far East. When she died, the collection was bequeathed to the Institut de France. The residence opened as a museum in 1913. The marvelous and varied collection is well worth seeing and the museum's restaurant, in the mansion's former dining room, is a nice place to have lunch or afternoon tea. (www.musee-jacquemart-andre.com: 158 blvd Hausmann; open daily 10-6; 10 €)

*As you leave the Musée Jacquemart-André turn right, then turn left onto rue de Courcelles; angle right onto avenue Myron T Herrick and walk another block to place Chassaigne-Goyon where you will find the **Saint-Philippe-du-Roule Métro** station. If you want to finish your day at the Tour Eiffel, take the Métro Line 9 (direction Pont de Sèvres) to the Trocadéro station, where you can enjoy the view and then walk over the Pont d'Iéna to the Tour Eiffel. If you don't want to visit the Eiffel Tower, this excursion ends here.*



24. Tour Eiffel (optional)

When the **Tour Eiffel** was built, it was intended to be temporary, was quite controversial, and was called a useless monstrosity by many Parisians. Today, over 100 years later, the tower has become the primary symbol of Paris. The giant tower was built for the 1889 Universal Exposition which celebrated the centenary of the French Revolution. As the exposition's centerpiece, the organizers wanted a huge structure that would capture the public's imagination. Two engineers in the firm of Gustave Eiffel designed the present structure in response to a competition. At first Eiffel himself was not particularly interested in the design his engineers came up with, but he eventually changed his mind and embraced the structure which now bears his name. Eiffel made his name designing bridges and railway viaducts. He also designed the metal framework for the statue of Liberty. Once Eiffel got on board with the design for the Tour Eiffel, he personally oversaw its construction. Iron sections were fabricated in Eiffel's foundries and assembled on site in a little over two years. The assembly

was a major logistical feat. The tower contains 18,000 iron sections and 2.5 million rivets. It is covered with 60 tons of paint. At nearly 1,000 feet tall (without the antenna on top), the tower was the tallest structure in the world when it was built, surpassing the 555 foot Washington Monument. Its height was not surpassed until the Chrysler Building was constructed in the 1930's. Over the years, the top of the tower has been used as a weather station, a telegraph station, a radio station and a television station. But the tower was and still is primarily a tourist attraction. If you want to scale it, you can now avoid standing in line for tickets by buying tickets for a particular date and time on line. (www.toureiffel.fr ; daily Sept-mid June 9:30 AM-11:45 PM, mid June - Aug 9 AM-midnight; 13.50 € for the elevator all the way to the top)

Finish

*You will find the **Bir-Hakeim Métro** station west of the Tour Eiffel. Walk west (left as you face the river) along the quai Branly to the Pont de Bir-Hakeim and turn left.*