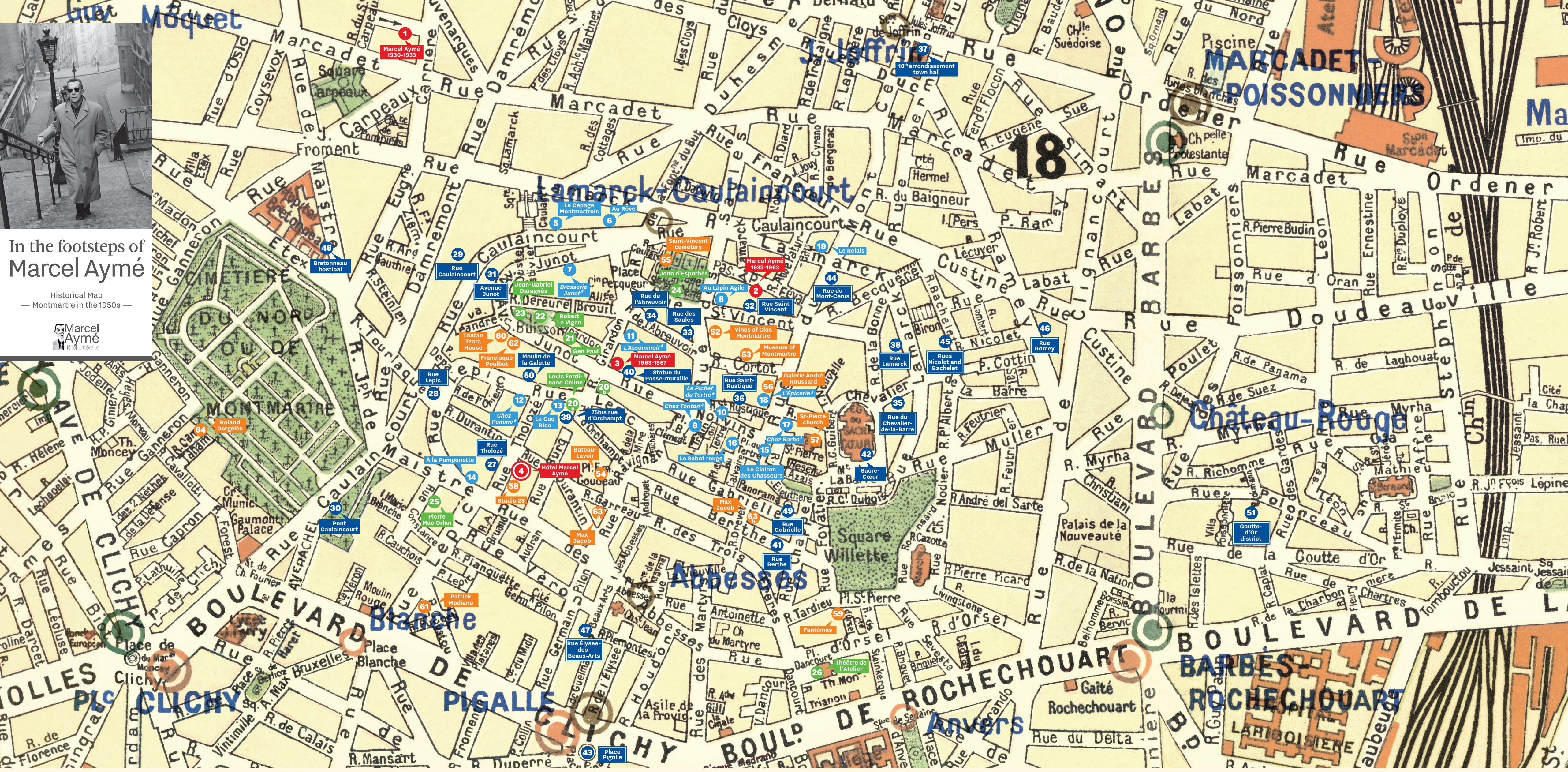




In the footsteps of Marcel Aymé

Historical Map  
— Montmartre in the 1950s —

Marcel Aymé  
1904-1993



Marcel Aymé's domiciles

- 19 Rue du Square-Carpeaux.** In 1930, the author of *La Table-aux-crevés* (The Hollow Field, Prix Renaudot 1929) had a view on the Eiffel Tower from his small apartment on the 8<sup>th</sup> floor of a beautiful new building.
- 9 ter Rue Paul-Féval,** 5<sup>th</sup> floor. In 1933, Marcel Aymé and his wife Marie Antoinette moved to the heights of Montmartre to never leave the neighborhood, just like Céline they settled just behind the legendary cabaret *Au Lapin Agile* where he soon became a regular.
- 26 Rue Norvins,** 5<sup>th</sup> floor. Today **2 Place Marcel Aymé.** Marcel Aymé moved here in 1963. You can admire Jean Marais' sculpture *The Man Who Walked through Walls* (1989).
- 16 Rue Tholozé, Hôtel Littéraire Marcel Aymé.** The writer lived in Montmartre for most of his life – some forty years. From Rue Tholozé, mentioned in one of his short stories, you can follow his footsteps. Aymé walked the streets of Montmartre every day, visiting his painter and artist friends in their studios or meeting them in the bistros.

Marcel Aymé's restaurants and cafés

- 68 Rue Caulaincourt, Au Réve.** Since 1910, this café is an institution. In *Le Passe-muraille* (The Man Who Walked through Walls), Marcel Aymé tells about Dutilleul's arrest while he was sitting in front of a glass of lemon white wine. He also mentions this café in his novel *La Belle Image* (Beautiful Image), just like Céline does in *Féerie pour une autre fois* (Fable for Another Time). Marcel Aymé contacted the tutor to the café's young owner, Elyse Segard-Planchon, in 1964.
- 65 Rue Caulaincourt, Chez Pierre Manière\*,** today **Le Cépège Montmartrois.** Mythical restaurant, where Paris' high society met with that of Montmartre. Marcel Aymé sets here several parts of his novel *La Belle Image* (Beautiful Image).
- 41 Avenue Junot, Brasserie Junot\*.** You could see there a portrait of Gen Paul on the letter-head of the brasserie, painted by Mainssieux.
- 22 Rue des Saules, Au Lapin Agile,** at the intersection with Rue Saint-Vincent. This was the location of the famous cabaret from 1860, with its sign painted by André Gill who gave it its name ("le lapin à Gill", "Gill's rabbit"). It has been patronized by Montmartre's artists since the beginning of the twentieth century. Pierre Mac Orlan set his novel *Quai des Brumes* (Port of Shadows) here. Marcel Aymé placed here one of his short stories, *Marie-Jesus*, in which he evokes the singer Yvonne Darré. The cabaret is still directed by Aymé's friend Yves Mathieu.

Marcel Aymé's friends in Montmartre

- 98 Rue Lepic** (1929-1940) and **4 Rue Girardon** (1941-1944), **Louis-Ferdinand Céline** (1894-1981) completed the novel

Voyage au bout de la nuit (Journey to the End of the Night, prix Renaudot 1930) in this two-room apartment at the corner of the passage to Rue d'Orchamps, at the back of a courtyard, under the roof. In February-March 1941 he moved to Rue Girardon with his wife Lucette and his cat Bébert. This 5th floor apartment was opposite Gen Paul's studio and had a panoramic view of Paris.

- 2 Avenue Junot (2 Impasse Girardon), Eugène Paul, aka Gen Paul,** born in 1895 at 98 Rue Lepic. The painter, a close friend of Marcel Aymé and illustrator for Céline lived there from 1917 to his death in 1976. His workshop was described by Aymé in his short story *Avenue Junot*. On Sundays Gen Paul organised the "Mass at Gégène", a happy get-together of all his friends from Montmartre.
- 11 Rue Simon Desreux,** close to Allée des Brouillards. The actor **Robert Le Vigan** (1900-1972) lived here – he was also quoted in the short story *Avenue Junot*. Marcel Aymé proposed him to play in the film *La Rue sans nom* (Street Without a Name), an adaptation from his novel. He is also known for his roles in *Quai des Brumes* (Port of Shadows) and *La Banderola*. It was the Vigan who offered the mythical cat Bébert to his friend Céline. In his short story *La Vigne* in Céline's novel *D'un Château l'autre* (Castle to Castle), Nord (North) and Rigodon (Rigodon).
- 34 Avenue Junot, Jean-Gabriel Daragnès** (1888-1950) founded his Atelier Daragnès in 1928. Mentioned by Marcel Aymé in the short stories *Avenue Junot* and *En attendant (While Waiting)*, he was a designer, craftsman, printer and engraver. He illustrated Pierre Mac Orlan's and many other quality bibliophile books.
- 23 Rue Saint-Vincent,** studio of the painter **Jean d'Espèrbes** (1899-1988). "He explores a secret world on his canvases in a cloudy green tone that seems to be the colour of his dreams", Marcel Aymé.
- 14 Rue Rance,** apartment of Pierre Mac Orlan between 1947 and 1961 (Pierre Durocher, 1992-1970). Mac Orlan was a regular customer of the *Lapin Agile* cabaret and married the owner's daughter Marguerite. He described the cabaret in detail in his novel *Quai des Brumes* (Port of Shadows). Mac Orlan is mentioned in Marcel Aymé's *Avenue Junot*. Around 1947 he bought a mezzanine apartment in Rue Rance but left Montmartre in the 60s to move to Saint-Cyr-sur-Morin.
- 1 Place Charles Dullin, Théâtre de l'Atelier** The theatre was directed by André Barsacq from 1940 with the "Compagnie des Quatre Saisons". He started to direct Jean Anouilh's *Le Roi des Voleurs* (Thieves' Carnival) and then staged plays by Félicien Marceau, Jacques Audoubert, Françoise Sagan and René de Chaban. He directed several pieces by his friend Marcel Aymé: *La Tête des autres* (Other People's Heads, 1952), *Les Quatre vérités* (1954), *Les Oiseaux de lune* (The Moon Birds, 1955), *Les Moultures* (The Mouldings, at the Théâtre des Bouffes-Parisiens in 1961). He lived at 2 Rue Berthe, today Rue André Barsacq.

Literary places

- 7 Rue Tholozé,** one of the most beautiful streets of Montmartre with its perspective on the Moulin de la Galette, and immortalized by the painter Utrillo and Gen Paul. In Marcel Aymé's short stories it is the street of encounters. Martin, from the short story *Le Temps mort* (Dead Time), who only lives every other day, resides in a building on Rue Tholozé, at the exact location of the Marcel Aymé Literary Hotel. Soon he would meet Henriette who lives in Rue Durantin, as well as Yvette, the mistress of young Antoine in the *Chemin des écoles* (The Transient Hour). As for the *Man Who Walked through Walls*, he falls in love in a dairy shop on Rue Tholozé.
- 26 Rue Lepic.** It connects Montmartre's lower and higher parts, starting from Place Blanche and almost reaching Place du Tertre. There are many shops, conducive for Marcel Aymé's characters to fall in love. Martin, in *Le Temps mort* (Dead Time), meets Henriette at the butcher's shop. Dutilleul, in *Le Passe-muraille* (The Man Who Walked through Walls) twice meets there a beautiful blonde who became his mistress.
- 26 Rue Caulaincourt.** The "Champs-Élysées of Montmartre" is described by Marcel Aymé in his novel *La Belle image* (Beautiful image): "The Rue Caulaincourt, which curves on the side of Montmartre, is Paris' most beautiful street. It looks like a path to paradise, because it departs from a cemetery – Montmartre cemetery –, and climbs up winding into the sky." In *Traversée de Paris* (Across Paris), set during the occupation and the black market, Martin and Grandjean managed to deliver a pig weighing 100 kilograms to the butcher Marchandot on Rue Caulaincourt. The Café Au Réve is still located at number 69, where the man who walked through walls had a lemon white wine with his friends as he was arrested.
- 20 Pont Caulaincourt.** In the short story *En attendant (While Waiting)* Marcel Aymé sets a grocery store on Rue Caulaincourt in front of which fourteen people wait during a winter from 1939 to 1972. A girl mentions Caulaincourt bridge, a kind of viaduct built in 1887 and passing over the cemetery of Montmartre. The building of the bridge caused Stendhal's tomb to be moved a little in 1962.
- Avenue Junot** gave its name to a short story by Marcel Aymé, telling about beautiful Adélaïde who loved only men with beards. In the short story *Les Sabines* (Sabine Women) Sabine meets her lover Theoreme on Avenue Junot.
- 1 Place Charles Dullin, Théâtre de l'Atelier** The theatre was directed by André Barsacq from 1940 with the "Compagnie des Quatre Saisons". He started to direct Jean Anouilh's *Le Roi des Voleurs* (Thieves' Carnival) and then staged plays by Félicien Marceau, Jacques Audoubert, Françoise Sagan and René de Chaban. He directed several pieces by his friend Marcel Aymé: *La Tête des autres* (Other People's Heads, 1952), *Les Quatre vérités* (1954), *Les Oiseaux de lune* (The Moon Birds, 1955), *Les Moultures* (The Mouldings, at the Théâtre des Bouffes-Parisiens in 1961). He lived at 2 Rue Berthe, today Rue André Barsacq.

League Boots) is on this street. The schoolchildren's expedition departs from their school in Rue du Mont-Cenis.

- 34 Rue de l'Abreuvoir.** This is the address of Sabine and her husband Antoine Lemurier in *Sabine* (Sabine Women). Dutilleul, the man who walked through walls, meets his friend Gen Paul here.
- 36 Rue du Chevalier-de-la-Barre.** In the short story *Les Sabines* (Sabine Women), Sabine's lover is called Théoreme and has his painter's studio on this street.
- 36 Rue Saint-Rustique.** In *Les Sabines* (Sabine Women), Sabine dreams of seeing her lover Theoreme establishing a grocery shop, which does not please the young painter.
- 37 Place Jules-Joffrin, 18th district town hall.** The narrator of *La Carte* (Tickets on Time) queues in front of the town hall to take a time card and recognizes his friends from Montmartre, the writers and artists Céline, Gen Paul, Daragnès, Fauchois, Soupault, Tintin, Esparges and others.
- 38 Rue Lamarck.** The address of the hero's apartment in the short story *Le Décret* (The Decree).
- 75 bis Rue d'Orchamps.** Probably one of the most famous literary addresses. This is the fictional address of Dutilleul – aka Garou-Garou – in the short story *Le Passe-muraille* (The Man Who Walked through Walls).
- Rue Norvins, Statue du Passe-muraille,** statue of the man who walked through walls. Walking through walls, he secretly met his mistress in one of the houses but he ended up locked in a wall by accident. The painter Gen Paul came to console the "prisoner" with a song. Jean Marais' statue looks very much like the writer.
- 40 Rue Berthe.** This street is the home of Michael in *Le Chemin des écoles* (The Transient Hour).
- 26 Rue du Sacré-Cœur,** mentioned in *La Grâce* (The State of Grace) where the hero Duperrier goes to church.
- 40 Place Pigalle.** In *Traversée de Paris* (Across Paris), Martin is arrested here by the police and accused of the murder of Grandjean.
- 44 Rue du Mont-Cenis,** communal school at number 26. After school, the children of *sept lieues* (The Seven-League Boots) argue on the stairs of this street.
- 46 Rue Nicolet and Bachelet** meet here. Two poor schoolchildren, Gustave, from the short story *Confidences*, and Odéon, from *Bottes de sept lieues* (The Seven-League Boots), live here. Both children go to the nearby municipal school on Rue du Mont-Cenis. The poet Paul Verlaine attended on Rue Nicolet, number 44, at the house of his wife Mathilde Maute's parents, where one day in September 1871 they were joined by young Arthur Rimbaud.
- 46 Rue Ramey,** Madame Froula's grocery store in *Les Bottes de sept lieues* (The Seven-League Boots).
- 7 Rue Elysée-des-Baux-Arts (now Rue André Antoine).** The brick-a-brac store from *Bottes de sept lieues* (The Seven-

7 and 13 Rue du Mont-Cenis, Galerie André Roussard. Created in 1946, it is the oldest art gallery in Montmartre. It presents modern and contemporary art and is specialized in Gen Paul.

- 2 Rue du Mont-Cenis, Saint-Pierre church.** Cited by Marcel Aymé in his short story *La Vamp et le Normalien*, it is one of the oldest churches in Paris. It was here that Gen Paul's second marriage took place in 1948, as well as Marcel Aymé's funeral in 1967.
- 10 Rue Tholozé, Studio 28.** In 1928 a new independent avant-garde cinema opened on the site of the cabaret *La Péridaïère*. In 1950 Jean Cocteau became a sponsor and designed the chandeliers for "the theater of masterpieces and the masterpiece of theaters". Abel Gance's film, *Napoléon*, with Albert Dieudonné, was first shown in 1927 and remained a year on the bill.
- 1 Rue Tardieu, Fantômas.** The address of the "criminal genius", a series invented by Pierre Veuve and his secretary Marcel Allain. Between 1911 and 1913, many of these famous adventures are set in Montmartre. Marcel Aymé had, for sometime, imagined adapting *Fantômas*' adventures for cinema. The poet Robert Desnos wrote the "Complainte de Fantômas" for Radio Paris in 1933.
- 15 Avenue Junot, Tristan Tzara House** (1896-1963). This Romanian-born poet and artist was the founder of the Dada movement in 1916. His complete archive is kept at the library of the Institut Jacques Doucet.
- 11 Rue Goutte-d'Or, Patrick Modiano.** The Nobel Prize laureate for Literature in 2014 began writing in this house around 1965 and evokes it in several of his novels.
- 13 Avenue Junot, Francisque Poullbot** (1879-1946). Draughtsman and illustrator, Poullbot is one of the founders of the *Revue de Montmartre* in the 1920s. He opened a dispensary in Rue Lepic for the street kids, and coined the name, the little "poubottes" of Montmartre. He made many drawings of them.
- 7 Rue Ravignan** (1905-1912) then **17 Rue Gabrielle** (1912-1920), **Max Jacob** (1876-1944). The artist and poet coined the name *Bateau-Lavoir*. He lived next door and was very close to his friend Picasso. He was a beloved figure of Montmartre, which he left for good in the 1920s.
- 3 Rue Camille-Tahan, about 1919, Roland Dorgèles** (1895-1973). The author of *Croix de Bois* (Wooden Crosses, 1919) passionately loved Montmartre and the *Lapin Agile* cabaret. He recounts his memories in several books such as *Le Château des brouillards* and *Quand j'étais montmartrois*. He was one of the first to notice the talent of young Marcel Aymé whom he helped to obtain a Blumenthal Foundation scholarship in 1930.

"At the end of his life, Marcel Aymé evoked the time of his Montmartre pre-war period as a fable of urban prehistory. The air was pure; the morning deep; the light of early morning; work was made of small-scale jobs; convenience was idleness. Wine grew on a few hillsides and it was even possible to harvest the grapes. Goats ran down the slopes of the hill"

Pol Vandromme, « Marcel, Roger et Ferdinand », La Revue Célimienne, p. 21-22.

A place indicated in bold italics and followed by an asterisk\* no longer exists or has changed its name.

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15 rue Tholozé, 75018 Paris  
01 45 05 05 06  
hotel-litteraire-marcelayme.com