

# PARCOURS

# TROYES



GB

GRAND EST



VILLES  
& PAYS  
D'ART &  
D'HISTOIRE  
DIRE

**1. Pouan treasure**

© Jean-Marie Protte, inv.  
860.19.1 to 14 ; Art Gallery  
Coll., Troyes

**2. Plan of Troyes  
in the late 13th century**

© Claude Bérisé, after a  
plan by P. Pietresson de  
Saint-Aubin

**Front cover  
Carved beam**

© Daniel Le Nevé

**Timbered houses  
in Rue Émile-Zola**

© Daniel Le Nevé



# TROYES :

## THE TOWN SHAPED LIKE A CHAMPAGNE CORK

**THE TOWN'S SHAPE IS THE RESULT OF ALTERATIONS TO THE LAYOUT OF THE GALLO-ROMAN TOWN, SUCCESSIVE CHANGES IN THE COURSE OF THE RIVER SEINE AND THE BUILDING OF FORTIFICATIONS IN THE DAYS OF THE CHAMPAGNE FAIRS.**

### **AUGUSTOBONA : A GALLO-ROMAN TOWN**

The name (Augustobona) suggests that ancient Troyes was founded during the reign of the Julius Claudius dynasty. The town was mentioned by Pliny the Elder in 63 A.D. under the name "Tricasses" and by Ptolemy in the second century under the official name "Augustobona".

In those days, it was a fairly small town, a transit point for soldiers and goods. Then it began to attract Gallic noblemen, craftsmen, merchants and country people. The town's geographical position was probably determined by the Via Agrippa that ran from Milan to Boulogne-sur-Mer, the proximity of the Seine and the river's probable confluence with the Vienne.

The road ran through the town from east to west, along the same line as "Rue de la Cité" today, forming the *decumanus maximus* within the walled town.

Discord in the last two hundred years of the Roman Empire changed the urban landscape. Indeed repeated invasions by Barbarians from the east from the second half of the 3rd century onwards forced the town to look inwards and build walls round an area estimated to have been approximately 16 hectares.

### **URBAN DEVELOPMENT IN THE MIDDLE AGES**

In the 11th century, the Counts of Champagne owned a fortress in Troyes. From the 12th century, the town enjoyed huge prosperity and this brought with it changes in the urban landscape. New buildings were erected, among them the Counts' castle, the hospital, the bishop's palace etc. and a new town wall. The number of streets increased and ancient roads were abandoned. Whole new urban districts sprang up. By digging channels to drain the wetlands, Troyes gained more space, creating areas that were ideal for tanneries, abattoirs and mills.

Hugues de Payns, a friend of Count Hugues I of Champagne, founded the Order of the Knights Templar in 1118 to defend pilgrims on their journey to Palestine. The Rule under which these monk-soldiers lived was approved in 1128 at the Council of Troyes attended by St. Bernard who had recently established a Cistercian monastery in Clairvaux.

From 1229 to 1231, Count Thibaut IV of Champagne had new walls built on the east side of the town, diverting the River Seine and creating the town's current "champagne cork" shape. The new commercial and industrial districts formed the body of the "cork" while



the head corresponded to the old town and later developments.

### **EXCEPTIONAL HERITAGE BUILDINGS AROUND THE PALACE OF THE COUNTS OF CHAMPAGNE**

Count Henri I commissioned a palace outside the *castrum* and abandoned the feudal castle occupied by the first Counts of Champagne. Work began circa 1150 and continued with the construction of the Collegiate Church of Saint-Étienne in 1157 backing onto the main apartments in the palace. The church housed a remarkable treasure as well as the tombs of Counts Henri I and Thibaut III. The palace precinct in Troyes bordered to the east by the cathedral, to the north by the hospital and to the south by Notre-Dame-aux-Nonnains abbey and Saint-Urbain's Basilica, formed an exceptional group of heritage buildings in which secular and spiritual power merged. However, the disruption of the French Revolution combined with urban developments in the early 19th century destroyed it.



### **CHAMPAGNE'S FAIRS : THE TOWN'S INTERNATIONAL INFLUENCE**

Champagne's fairs were first held in the 11th century but it was not until the late 12th century that they acquired any form of organisation, thanks to the Counts of Champagne, particularly Thibaut II who showed particular interest in them, introducing currency exchange booths. More importantly, the "Regulation of Fairs" in 1137 allowed him to extend his protection to hawkers outside his lands. Fairs were held twice a year on fixed dates in the four towns on his land - Troyes, Bar-sur-Aube, Provins and Lagny. In Troyes, the "warm" fair began on 24 June (the Feast of Saint-Jean) while the "cold" fair began on 1st October (Feast of Saint-Rémi) and lasted for a fortnight. It was held in the Saint-Jean District, with temporary shelters erected to each side of the church for merchants who came here from all over Europe.

Guards ensured that people complied with contracts and the "troy ounce" was the unit of weight used for precious metals.

The town, which then had a permanent population of 10,000 to 20,000, welcomed over a thousand outsiders during these periods in the 12th and, more especially the 13th centuries when the fairs prospered and the commercial



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**1. Abbey of Notre-Dame-aux-Nonnains and Counts of Champagne's palace print by Charles Fichot**

© Pascal Jacquinot, Mitantier B.1.1.1, Vol. I, 1852, Troyes district media library

**2. Seal of Count Henri I The Liberal**

© Noël Mazières, 42F12, Aube Archives

**3. Plan of Troyes at the end of the 12th century**

© Claude Bérésé, after a plan by P. Pietresson de Saint-Aubin

**4. La tour de l'Orfèvre à Troyes (Goldsmith's Tower in Troyes), Charles Fichot, 2nd quarter of the 19th century**

© Jean-Marie Protte, inv. 37.7.5, Art Gallery Coll., Troyes

**5. Troyes, the old herb market, Charles Fichot, 2nd quarter of the 19th century**

© Jean-Marie Protte, inv. 37.7.4, Art Gallery Coll., Troyes

**1. Sainte Barbe,  
16th century,  
church of  
Saint-Pantaléon**  
© Daniel Le Nevé

**2. Lion-Noir mansion,  
16th century**  
© Daniel Le Nevé

**3. Genesis Window,  
16th century,  
church of  
Sainte-Madeleine**  
© Carole Bell





aspect gradually decreased, replaced by currency exchanges arranged by Italian bankers. A succession of political crises then led to the fairs' decline.

### **THE 16TH CENTURY, A BEAUTIFUL TIME FOR TROYES**

The town's vernacular architecture reflects the wealth that returned to the area in the late 15th and early 16th centuries.

In fact, Champagne as a whole and, in particular, the town of Troyes flourished in the early 16th century. In addition to the well-established textile industries and tanneries, papermaking and printing began to enjoy a boom. Mills were rebuilt and churches were extended or renovated.

The town also entered a period of prosperity for the Arts, to such an extent, in fact, that people began to speak of the Troyes school of painting, sculpture and stained glass. The period was known as the "Beautiful 16th century in Troyes". As far as sculpture was concerned, the works produced in Troyes were famous far beyond the immediate area. They included works by the Master of Chource or the sculptor Domenico Fiorentino who helped to popularise the Italian Renaissance style throughout the town.

On 24 May 1524, however, a dreadful fire destroyed one-third of the town. One thousand five hundred houses were set alight, as were the churches of Saint-Nicolas, Saint-Pantaléon and Saint-Jean-au-Marché. The urban landscape was changed but the favourable economic climate of the day and the wealth of some of the townspeople ensured that the damaged districts could be rebuilt.

After the fire, damaged churches were renovated, new streets were laid out so that emergency services could move about more easily and numerous timbered houses and private stone mansions were built, the latter with typical "Champagne checkerboard" bonding.

The enthusiasm for reconstruction was not limited to the fire-damaged districts ; it spread to the entire "champagne cork", giving the urban architecture a more uniform appearance.

**1. Usine du Vouldy  
(Cotton mill)**

© Daniel Le Nevé

**2. Aerial view of the old  
town centre  
("the Champagne Cork")**

© Les Quatre Vents



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# FROM MEDIAEVAL TOWN TO MODERN TOWN : THE EXTENSION OF THE TOWN CENTRE

**THE FRENCH REVOLUTION IN THE 18TH CENTURY, URBAN MODERNISATION IN THE 19TH CENTURY, THE URGENT NEED FOR RECONSTRUCTION AFTER THE WAR AND THE SOCIAL HYGIENE MOVEMENT HAD INEVITABLE CONSEQUENCES FOR THE URBAN LANDSCAPE IN TROYES TOWN CENTRE.**

## **ALTERATIONS TO THE TOWN IN THE 17TH AND 18TH CENTURIES**

Tree-lined avenues were laid out around the moat from the second half of the 17th century. Numerous religious orders also established communities in Troyes between 1610 and 1640 e.g. Capuchin friars, Carmelites, Oratorians, Visitandines, Ursulines, the congregation of Our Lady, Priests of the Mission, etc. It was during this century, between 1624 and 1670, that Troyes Town Hall was built.

As to the town walls, they became obsolete in the 18th century.

New alignments were also planned for the town in 1769 by engineer Bocher de Coluel but the plan was only partially put into effect. The document, drawn up before the excessive demands of the revolutionary era, remains an extremely precious town planning document.

The French Revolution had a significant effect on Troyes' layout. Churches were demolished, sold off to private buyers and turned into housing or storage depots. Abbeys became public buildings (prefecture, prison, hospice etc.).

In particular, revolutionary ideas led to the disappearance of the churches that were part of Saint-Loup Abbey (now Art gallery and archaeology museum, Natural history museum)

and Notre-Dame-aux-Nonnains Abbey (beside the Prefecture) as well as the Collegiate Church of Saint-Étienne (Place du Préau). They also precipitated the destruction of the Counts of Champagne's castle (Place du Préau).

## **19TH CENTURY, THE GOLDEN AGE OF THE HOSIERY INDUSTRY AND CHANGES TO THE URBAN LANDSCAPE**

The 19th century was another significant period in the town's history because Troyes became the technological centre of the French hosiery industry, which had its golden age between 1885 and 1910 as a result of the introduction of the Cotton loom and the subsequent rise in productivity. In fact, business boomed and the town became internationally famous. Among the family dynasties were the Valton, Poron, Mauchauffée and Lebocey.

The town then specialised in the production of stockings thanks to a few well-established manufacturers such as Poron Frères, Guivet and Couturat who installed vertical looms.

Set up beyond the line of the old moat between 1870 and 1910, hosiery factories spread across wasteland on the outskirts of the town, mainly to the south-west. Sheds and brick chimneys were dotted across the urban landscape.



At the same time, working-class estates began to be built around Troyes, leading to the spread of traditional yet innovative housing. The tradition of family mansions continued to exist but detached houses began to appear, followed by estates and investment properties. With a hierarchy based on captains of industry and bankers, the existence of Troyes' middle class was reflected in the town's architecture.

The urban landscape was more notably changed by work on the Upper Seine Canal linking Troyes and Nogent-sur-Seine. The project had been mooted by Napoleon but work did not begin until 1840, cutting the Champagne Cork in half in a north/south direction. A port was created in the town centre with the digging of a vast basin, partly over the remains of the Counts of Champagne's castle. Spoil was recycled to build the canal locks. The canal was opened to traffic between Troyes and Marcilly in 1846.

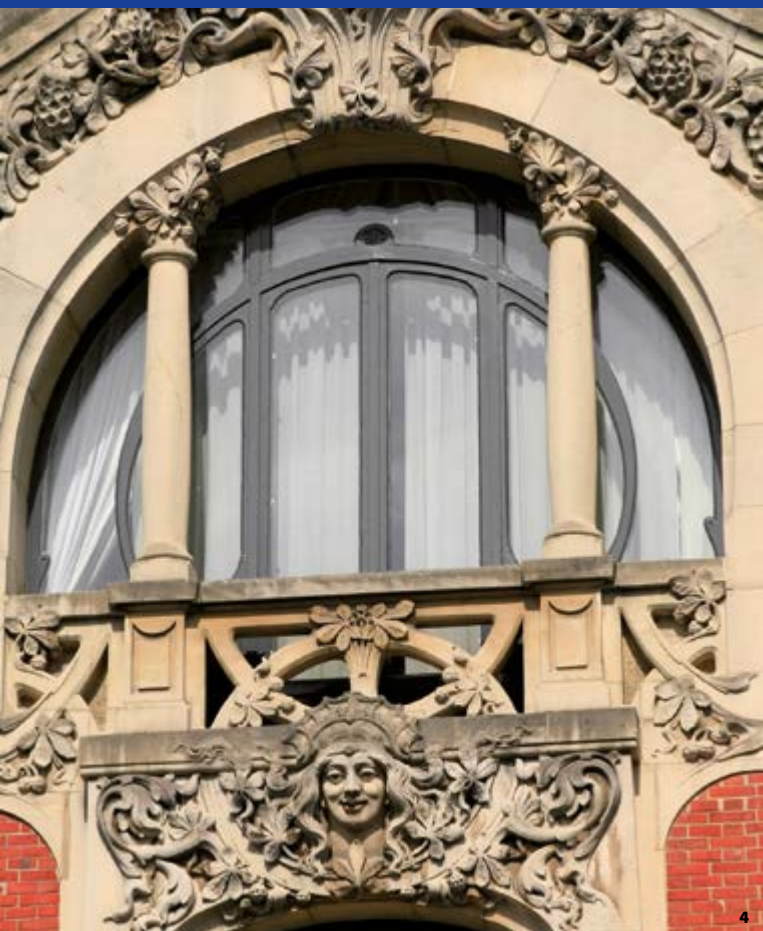
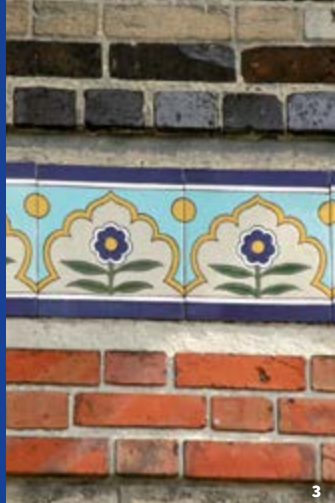
Numerous historic buildings were demolished at this time, one such being the counts' feudal castle in 1840 and 1862. Others were given a new purpose, like the Franciscan friary that became a prison. Entire blocks of 16th century houses were demolished. Those in Rue de la Charbonnerie were knocked down too in 1875 to leave way for the new Rue des Quinze-Vingts.

The town walls were demolished and the moat filled in to allow for wide avenues, with some areas turned into public gardens (e.g. "Swiss Valley" along today's Boulevard Gambetta). The plans for street alignments sounded the death knell for certain house fronts and corbelled upper floors. The tiny cottages beside the cathedral and churches were knocked down.

### **MODERN CHANGES TO THE TOWN**

The early 20th century was a continuation of the previous century. Only a few stylistically new buildings stand out, such as the Viardot Villa built in 1908 for a wealthy local merchant in the Art Nouveau style. The tramway took over the town, taking advantage of the street alignments and the opening of new boulevards.

In the 1930s and 1940s, canals were filled in. The Upper Seine Canal, for example, was replaced by boulevards lined with new or expanding hosiery companies. Gradually, there was a trend towards the renovation of Troyes old town.



**1. Quai Dampierre  
and quai des  
Comtes-de-Champagne**

© Claude Bérésé,  
*La Mémoire de Troyes II*,  
1998, Vintage post cards

**2. Swiss Valley garden**

© Carole Bell

**3. Frieze in the  
Marguerite Villa,  
19th century**

© Daniel Le Nevé

**4. Close-up of the Viardot  
Villa, early 20th century**

© Daniel Le Nevé



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**1. Art gallery and archaeology museum, Natural history museum, 17th to 18th centuries**

© Daniel Le Nevé

**2. Cathedral of Saint-Pierre-et-Saint-Paul, 13th to 17th centuries**

© Adrien Clergeot



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# SIGHTSEEING IN TROYES

## **CATHEDRAL OF SAINT-PIERRE-ET-SAINT-PAUL**

The cathedral is a wonder of Gothic architecture with one of the largest areas of narrative stained-glass windows in France. The stained glass dates from the 13th century in the chancel and from the 15th and 16th centuries in the nave. Since 1793, the cathedral has also contained the organ from Clairvaux Abbey.

Its treasure includes a superb collection of reliquaries (including one for St. Bernard of Clairvaux, restored in accordance with plans drawn by Viollet-le-Duc), relics, Limoges enamels, insignia and pieces of gold and silver plate. Among the most outstanding are an 11th-century box made of purpled ivory, the 14th-century purses belonging to the Counts of Champagne, the enamelwork on the head-reliquary of St Loup (16th century) and the 17th-century chapel containing gold and silver plate, a gift from Édouard Colbert.

## **ART GALLERY AND ARCHAEOLOGY MUSEUM, NATURAL HISTORY MUSEUM**

This museum, which was built in the 9th century, is home to two museums that were first opened during the French Revolution.

The art gallery and archaeology museum houses

several vast collections and is famous for its 14th to 19th-century paintings by Giotto, Malouel, Spranger, Vasari, Rubens, Jordaens, Philippe de Champaigne, Le Brun, Mignard, Boucher, Hubert Robert and David. It also has two very rare works by Watteau and France's largest collection of paintings by Natoire.

Dating from the Middle Ages are sculptures from buildings in and around Troyes, a number of valuable works of art and an outstanding 12th-century stained-glass window.

The archaeology collection covers the period from prehistoric times to the Carolingian era. It includes impressive megaliths, tombs with chariots and Celtic jewellery, the amazing Vaupoisson Apollo (a large Gallo-Roman bronze statue) and the Pouan treasure trove, a set of weapons and jewellery made of gold with garnet decoration dating from the days of the Barbarian invasions.

Troyes' natural history museum has been open to the public since 1833 and is the only museum of its kind in Champagne. The permanent exhibition was redesigned at the end of 2015 to highlight "the diversity of living things here and elsewhere"; through an exhibition of almost 300 animals from all over the world. A visitor trail specially designed for children gives an entertaining, hands-on approach to biodiversity.



**1. Modern art museum,  
16th to 17th centuries**

© Daniel Le Nevé

**2. Rood screen  
in the Church of  
Sainte-Madeleine,  
16th century**

© Daniel Le Nevé

**3. Basilica of Saint-  
Urbain, 13th century**

© Daniel Le Nevé

**4. Church of Saint-  
Pantaléon, 16th, 17th and  
18th centuries**

© Daniel Le Nevé

## **MUSÉE D'ART MODERNE (MODERN ART MUSEUM)**

The former bishop's palace, built in the 16th and 17th centuries, has been restored and is now home to a collection given to the State in 1976 by an industrialist couple from Troyes, Pierre and Denise Lévy.

Since 1982, the museum has displayed almost 3,000 works, most of them from the couple's private collection and reflecting their love of French art from 1850 to 1960 (Delaunay, Modigliani, Soutine, Balthus, Buffet etc.). The collection includes an outstanding set of Fauvist works, a collection of non-Western works and one of the largest collections of works by André Derain. The Art Déco works include paintings and glass by Maurice Marinot, an artist from Troyes.

## **APOTHECAIRERIE DE L'HÔTEL-DIEU-LE-COMTE (APOTHECARY MUSEUM)**

The hospital, the Hôtel-Dieu-le-Comte founded in the 12th century by Count Henri I the Liberal of Champagne, still has the apothecary set up in the early 18th century. It houses an outstanding exhibition of medicine boxes and tin-glazed earthenware from the 16th to 18th centuries, showing the history of pills, potions and medicines.

## **MUSÉE DE VAULUISANT (HOSIERY AND 16TH-CENTURY ART MUSEUM)**

The Vauluisant residence, part of which was built in the 16th century, now houses two very different collections - hosiery and Renaissance art in Champagne.

The museum takes a look at the great days of hosiery, a textile industry that made Troyes famous and brought it the title of European capital of jersey fabrics in the 19th and 20th centuries.

The museum also has a collection of statues, paintings and stained-glass windows dating from the 16th century, a reminder of a prosperous period when Troyes was a wonderful centre of artistic creation : le Beau XVI<sup>e</sup> siècle, the beautiful 16th century.

## **MAISON DE L'OUTIL ET DE LA PENSÉE OUVRIÈRE (TOOL MUSEUM)**

This museum is now housed in the Mauroy mansion built circa 1550. Restored and managed by France's journeymen ("Les Compagnons du Devoir"), its exhibition has consisted since 1974 of a collection of 11,000 "hand tools" dating from the 17th, 18th and 19th centuries in addition to a library of 32,000 books on manual trades. The collection was put together by an enthusiastic



Jesuit priest, Father Paul Feller, and is the only one of its kind in the world.

### **CHURCH OF SAINTE-MADELEINE**

Built in the 12th century and altered in the 16th, the Church of Sainte-Madeleine is the oldest church in the town. It is most famous for its carved stone roodscreen dating from the early 16th century. The openwork wooden enclosure that once stood under it is kept in the Vauluisant Museum. The windows in the chancel are filled with superb early 16th-century stained glass telling the story of Genesis. Wonderful sculptures dating from the 16th century are also exhibited in the building.

### **BASILICA OF SAINT-URBAIN**

Consecrated as a minor basilica church in 1964, Saint-Urbain's is a pure gem of Gothic architecture bearing a noticeable resemblance to the Sainte-Chapelle in Paris and Saint-Ouen's Church in Rouen. It was founded by Jacques Pantaléon, who was born in Troyes in 1185 and elected Pope in 1261 under the name Urban IV. The church stands on the site of the clogmaker's shop owned by his father and was built between 1262 and 1286 with the exception of the vaulting in the nave. The tympanum above the main door and the stained glass in the chancel date from the 13th century.



### **CHURCH OF SAINT-PANTALÉON**

Rebuilt after the Great Fire of 1524, the church contains some sixty 16th-century status saved from destruction during the French Revolution. They include *Faith* and *Charity* carved by Domenico Fiorentino, an Italian artist who worked in Fontainebleau during the reign of François I. The narrow nave decorated with some superb 16th-century *grisaille* windows rises to unusual 17th-century vaulting built of chestnut.





### **CHURCH OF SAINT-JEAN-AU-MARCHÉ**

This church stands in one of the busiest parts of the town, where the Champagne Fairs were held during the Middle Ages. It is one of the oldest churches in Troyes, badly damaged by the Normans in the 9th century and rebuilt between the 13th and 14th centuries. Louis the Stammerer was crowned king here in 878 A.D. and, in 1420, it was chosen for the wedding of Henry V of England and Catherine of France. Damaged by the 1524 fire, it again underwent alteration. Until the end of the 19th century, there were small cottages to each side of the church. Its 17th-century High Altar is decorated with paintings by Pierre Mignard and bronzes by François Girardon.

### **TOWN HALL**

Famous for its revolutionary motto, “Unity, Indivisibility of the Republic, Liberty, Equality, Fraternity or Death”, Troyes Town Hall remains one of the few surviving vernacular buildings in the Louis XIII style. The front, on which restoration work has been completed in 2012, includes black marble columns and a niche containing a sculpture of Minerva wearing a helmet, a replacement for the statue of Louis XIV that was smashed during the French Revolution.

### **PETIT-LOUVRE MANSION**

This was a canons’ residence from the Renaissance to 1792, home to canons from

the Saint-Pierre chapter, including Louis Budé, brother of humanist Guillaume Budé, who lived here from 1501 to 1517. His successor was Odard Hennequin, Bishop of Troyes between 1528 and 1544. In the late 18th century, the building became a coaching inn. Troyes town council purchased it in 1976. Since its restoration, it has housed a number of council offices and the Louis François Unesco Centre.

### **JUVÉNAL-DES-URSINS MANSION**

Once the property of the Juvénal des Ursins family, the mansion was rebuilt after the 1524 fire in the Renaissance style. It has an amazing oriole window with stained glass dating from the first quarter of the 16th century. The glass includes three inserted pieces in the shape of stars. The building is an architectural gem, representative of the “Beautiful 16th century in Troyes”.

### **COVERED MARKET**

Inaugurated in the late 19th century, the building designed by architect Edmond Bailly remains one of the largest “Baltard-style” covered markets in France. Such markets were a remarkable combination of cast iron, iron and glass. At present, the market is a “must” for anybody interested in local Aube produce and other mouthwatering delights. As to the mezzanine added in the late 1980s, it has a few small shops and some council department offices.



**1. Front of the Town Hall,  
17th century**

© Carole Bell

**2. Petit-Louvre mansion,  
16th century**

© Daniel Le Nevé

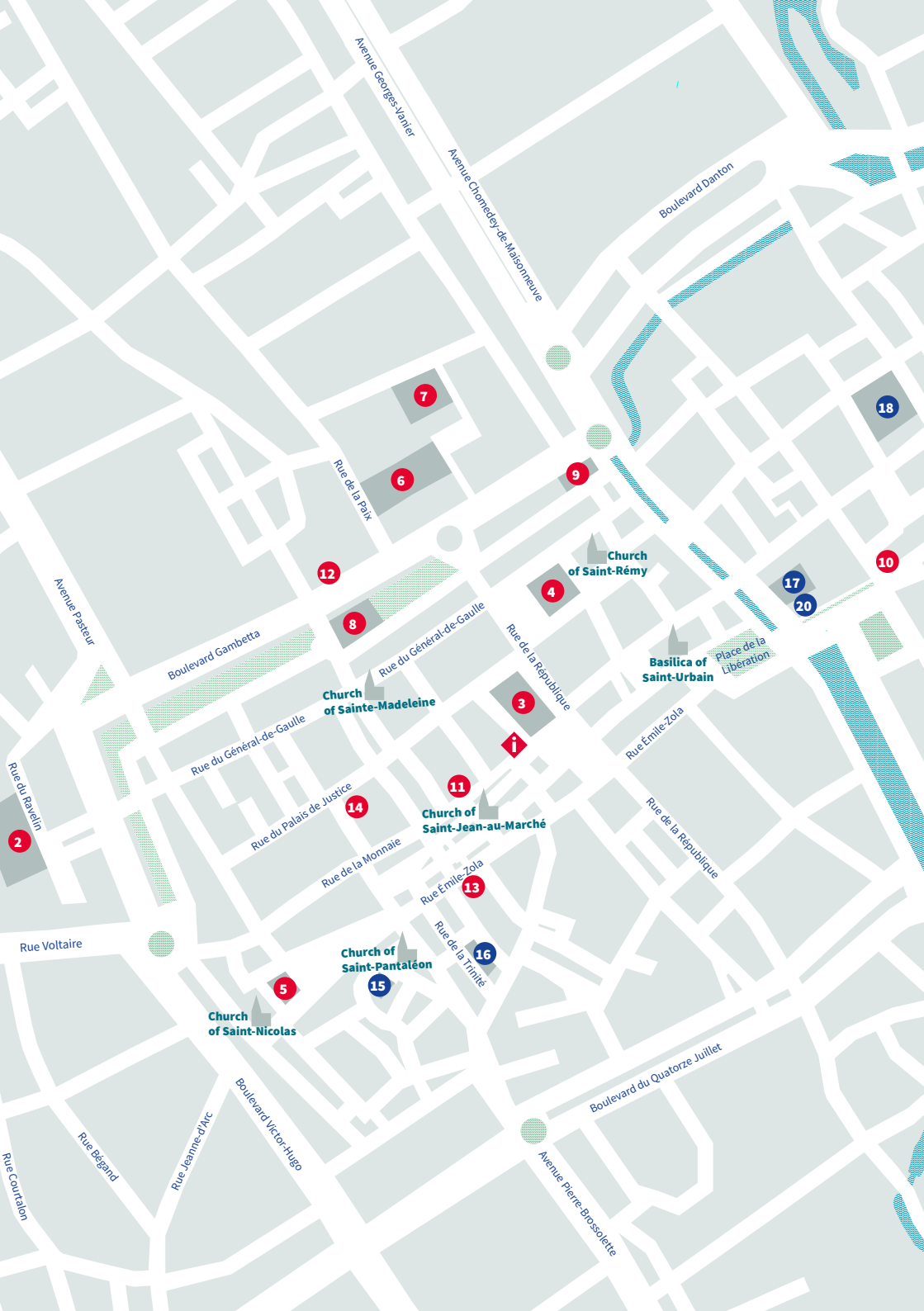
**3. Juvénal-des-Ursins  
mansion, 16th century**

© Daniel Le Nevé

**4. Covered market,  
19th century**

© Daniel Le Nevé





Avenue Georges-Vanier

Avenue Chomede-de-Maisonneuve

Boulevard Danton

7

6

18

Church of Saint-Rémy

10

17

20

12

8

4

Boulevard Gambetta

Church of Sainte-Madeleine

Basilica of Saint-Urbain

Place de la Libération

Rue du Général-de-Gaulle

Rue du Général-de-Gaulle

Rue de la République

Rue Émile-Zola

Rue du Pavélin

2

Rue du Palais de Justice

Rue de la Monnaie

Rue Émile Zola

Rue de la République

Church of Saint-Jean-au-Marché

11

13

15

Church of Saint-Pantaléon

16

Church of Saint-Nicolas

5

Rue Voltaire

Boulevard du Quatorze Juillet

Boulevard Victor-Hugo

Avenue Pierre-Brossolette

Rue Bégon

Rue Jeanne-d'Arc

Rue Couratton

Rue du Général-de-Gaulle

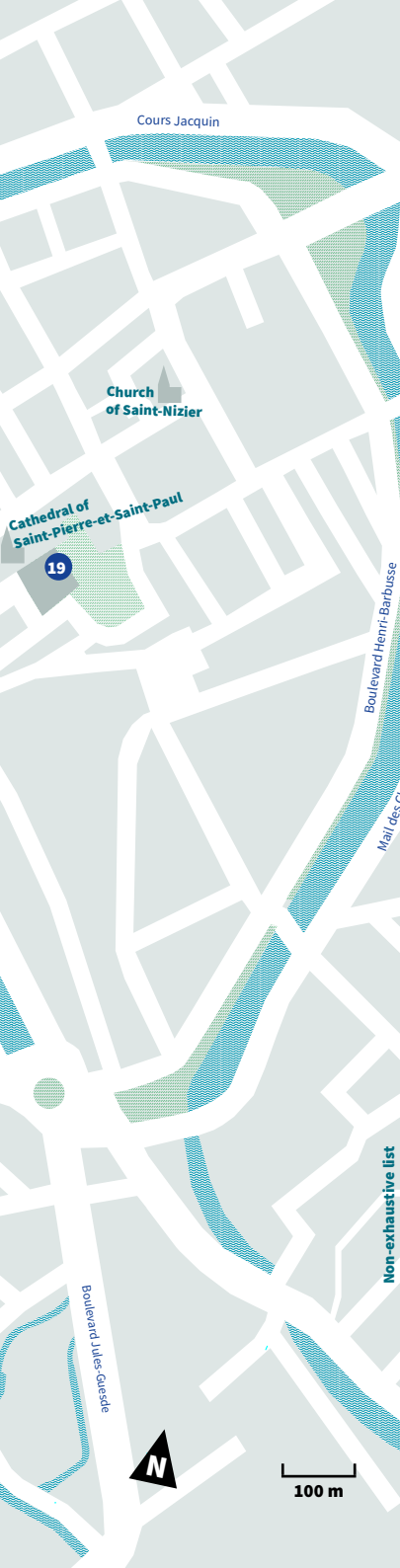
Rue de la République

Rue Émile-Zola

Rue de la République

Rue Émile Zola

Rue de la Trinité



# LOCAL PLAN

- 1** Office de Tourisme (Tourist office)
- 2** Gare SNCF (Station)
- 3** Hôtel de Ville (Town Hall)
- 4** Les Halles (Covered market)
- 5** Bourse du Travail
- 6** Espace Argence
- 7** Médiathèque (Media Library)
- 8** Théâtre de la Madeleine
- 9** Théâtre de Champagne
- 10** Hôtel du Petit-Louvre (Petit-Louvre mansion)
- 11** Hôtel Juvénal-des-Ursins (Juvénal-des-Ursins mansion)
- 12** Villa Viardot (Viardot Villa)
- 13** Hôtel du Lion-Noir (Lion-Noir mansion)
- 14** Centre Culturel Rachi (Rashi cultural center)

## MUSEUMS

- 15** Musée de Vuluisant (Hosiery and 16th-century art museum)
- 16** Maison de l'Outil et de la Pensée Ouvrière (Tool museum)
- 17** Apothicairerie de l'Hôtel-Dieu-le-Comte (Apothecary museum)
- 18** Musée des Beaux-arts et d'Archéologie - Museum d'Histoire naturelle (Art gallery and archaeology museum, Natural history museum)
- 19** Musée d'Art moderne (Modern art museum)
- 20** Cité du vitrail (Stained glass museum)

# “IS THIS A GOTHIC TOWN AS PEOPLE LIKE TO CLAIM ? IS IT NOT ALSO A RENAISSANCE TOWN ?...”

Gabriel GROLEY, journalist and historian from Troyes, 1982. Preface to "A la renommée de la Cité Troyenne", *L'Héritage troyen du XIX<sup>e</sup> siècle*, Tome 1, pub. by Éditions la Renaissance, 1984

## For information

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www.vpah-troyes.fr

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## Troyes belongs to the national network of Towns and countries of Artistic and Historic Interest

The General Directorate of Heritage, a department within the French Ministry of Culture and Communication, awards the title of "Towns and countries of Artistic and Historic Interest" to local authorities that work to highlight and enhance their heritage. It guarantees the skill and competence of official tourist guides and architecture or heritage officers and the quality of the actions undertaken. From archaeological remains to contemporary architecture, these Towns and Localities bring heritage to the fore, in all its guises. At present, a network of 186 Towns and countries of Artistic and Historic Interest offers visitors an insight into their knowledge and know-how throughout France.

## Nearby

Châlons-en-Champagne, Reims, Langres, Sedan and Charleville-Mézières are all "Towns of Artistic and Historic Interest".

## The Animation du patrimoine

service coordinates the initiatives taken by Troyes, Town of Artistic and Historic Interest, jointly with the regional division for cultural affairs DRAC Grand Est.

## Design

Service Animation du patrimoine  
Agathe Guyard, Ville de Troyes.

## Text

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and Philippe Riffaud-Longuespé.

## Production

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## Lay-out

By Des signes studio Muchir  
Desclouds.

## Photos

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Troyes