



MUSÉE DE LA VIE ROMANTIQUE










MUSEUM VISIT

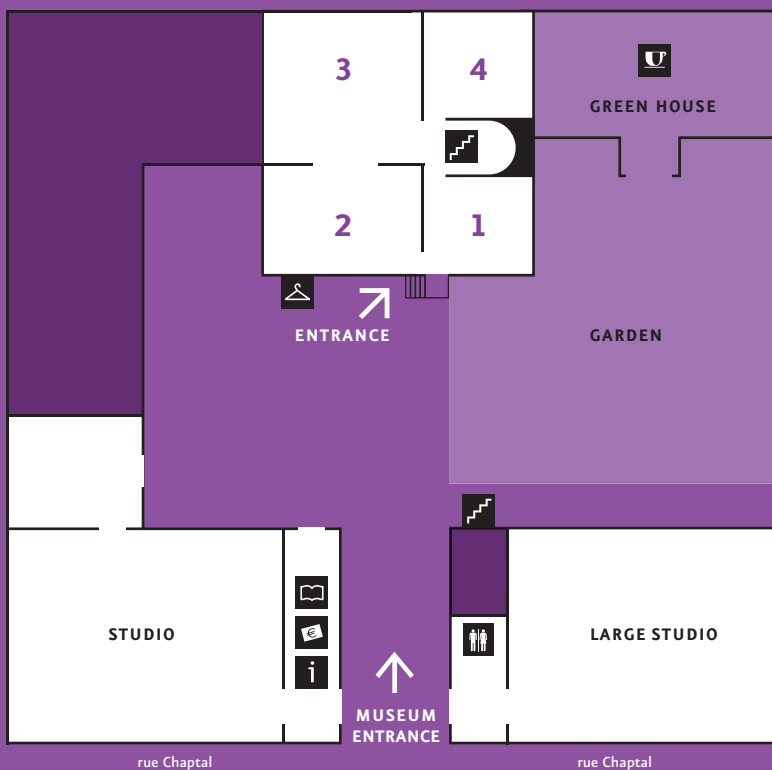
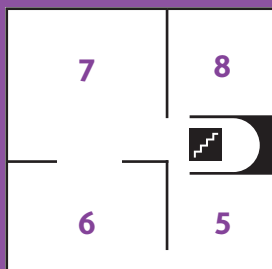
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LE MUSÉE DE LA VIE ROMANTIQUE HOME OF THE PAINTER ARY SCHEFFER (1795-1858)

Built in 1830 in the recently urbanized neighborhood known as *La Nouvelle Athènes*, this home remained with the descendants of the Ary Scheffer (1795-1858) and Ernest Renan (1823-1892) families until 1983, when it became a City of Paris Museum that evokes the artistic and literary life of the first half of the nineteenth century. Including a paved courtyard and garden, this “Musée de la Vie romantique” is built on land adjoining the estate of Count Chaptal that had belonged to the Abbesses of Montmartre.

Today, it is one of the last remaining artist’s homes built under the Bourbon Restoration and the July Monarchy. On the ground floor of the house, memorabilia, furniture and portraits that belonged to George Sand (1804-1876) and were bequeathed to the City of Paris in 1923 by her granddaughter Aurore Lauth Sand, evoke the writer and those close to her. On the first floor, the works of the painter Ary Scheffer are presented in all their diversity (portraits, religious and historical paintings, etc.), along with other mementos of the Romantic era. Located on both sides of the alley and oriented toward the north, the two studios are used for temporary exhibitions. To the left of the alley on entering the home is the studio-salon where each Friday Ary Scheffer welcomed the artistic and literary elite (George Sand, Chopin, Delacroix, Rossini, Gounod, Liszt, Pauline Viardot, Tourgueniev), as well as political personalities (Thiers, Béranger, Henri Martin, Daniel Manin, Lamennais). To the right is the painting studio occupied by Ary, his brother Henry and their students and assistants.

SERVICES

COAT AND BAG ROOM

Large bags and backpacks must be left in the coat and bag room (free of charge). Suitcases are not accepted.

AUDIO GUIDES

These guides can be rented for a €5 fee at the reception desk and are available in French, English, Spanish and French Sign Language.

CULTURAL ACTIVITIES

Mandatory reservation for groups and information on stories, guided tours and self-guided visits: reservations.museevieromantique@paris.fr

BOOKSTORE SHOP

Open from 10 a.m. to 5:45 p.m.

PARTNERSHIPS AND COMPANY EVENTS

For information, contact Marie-Dominique Crabit: marie-dominique.crabit@paris.fr

FRIENDS OF THE MUSEUM

16, rue Chaptal, 75009 Paris
samvr@outlook.com

TEA ROOM

“A Tea in the Garden”
Open daily except Mondays
and certain holidays
from 10 a.m. to 5:45 p.m.

GROUND FLOOR

ANTECHAMBER

Born in Dordrecht in 1795, Ary Scheffer was of Dutch origin. As a young man, he became one of the leading figures of Romanticism in Paris, which apogee was at the Salon of 1827. Starting in 1822, he taught drawing to the children of the future King Louis-Philippe and occupied an influential position in the world of the arts for his historical paintings and portraits. He chose to live on Rue Chaptal, in the heart of a neighborhood filled with actors, painters and writers.



Ary Scheffer,
Thomas Phillips,
circa 1840
© musée de la
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Roger-Viollet



Façade of the Ary Scheffer Home Seen from the Garden; Arie-Johannes Lamme, 1865
© musée de la Vie romantique / Roger-Viollet

The Chaptal Home, a source of inspiration. Arie-Johannes Lamme, who was a Dutch cousin of the Scheffers and the future director of the Boijmans Museum in Rotterdam, came to study with the brothers in Paris. He painted an invaluable record of the setting – poetically envisioned as the backstage of creation – like the scene of Ary Scheffer painting *Heavenly Love and Earthly Love* in his studio in front of a recumbent sculpture of his mother and accompanied by his daughter. Lamme also painted Ary Scheffer's last studio at Argenteuil, where Scheffer died on June 15, 1858, just one month after he moved there, as well as the master's house as it looked like when his daughter lived there in 1865.

ROOM OF TREASURES

“I value only those things that have come to me from people I love.” Works and objects from the Nohant estate, handed down to George Sand from her grandmother, Madame Dupin de Francueil, née Aurore de Saxe, evoke the writer’s family environment. Paintings of her ancestors and other family members are hung on the walls of the house: the Count of Saxony, her great-grandfather; the sculptor Auguste Clésinger, the writer’s son-in-law; the engraver Luigi Calamatta, father of her daughter-in-law; Frédéric Chopin and Eugène Delacroix, described by Sand as “quite a dauber”; and Alexandre Manceau, the author’s last companion.



Neck ribbon made by George Sand for her granddaughter Aurore
© Rémi Briant / musée de la Vie romantique / Roger-Viollet



Round brooch with swallow, one of George Sand’s first jewels, which she gave to her granddaughter Aurore
© Rémi Briant / musée de la Vie romantique / Roger-Viollet

Modest but cherished treasures

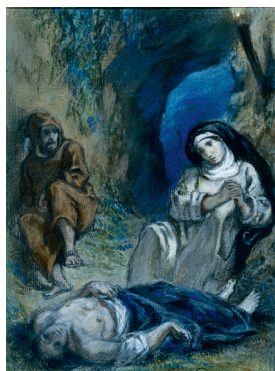
A pen, boxes and stamps with the monogram of George Sand (G.S.) evoke her early career at *Le Figaro* with Jules Sandeau, whose abbreviated surname would become her pen name. Among the souvenirs inherited from her grandmother, Marie-Aurore de Saxe, she was especially fond of the Count of Saxony’s snuffbox and the ring described in *The Story of My Life*, a gift from the Grande Dauphine, the mother of Louis XVI, to her cousin Marie-Aurore: “...I held a beautiful ring in my hands [...], which my grandmother had taken from her finger and asked me to put it on my mother’s finger.” Rings, earrings and bracelets reflect the family saga that led her to write: “The blood of kings was mixed in my veins with the blood of the poor and humble.”

Those close to the writer

In the Salon of 1848, the sculptor Auguste Clésinger exhibited the bust of George Sand, whose daughter, Solange, he had married. Their union was brief and stormy. His plaster casts of the writer's arm and the famous hand of Chopin recall the eight years of their passionate relationship.



George Sand,
Auguste Clésinger,
1847
© musée de la
Vie romantique /
Roger-Viollet



**The last scene
of "Leila"**
by George Sand,
Eugène Delacroix,
circa 1847
© musée de la
Vie romantique /
Roger-Viollet

The medallions of Sand, Liszt, Musset and Delacroix by David d'Angers, along with his portraits of Maurice Sand and the singer Pauline Viardot, the portrait of the engraver Luigi Calamatta by Jean-Auguste Dominique Ingres and the works of Eugène Delacroix (Sand owned seven of his paintings and numerous watercolors and drawings) depict this intimate circle.



**Plaster cast of
Chopin's left hand,**
Auguste Clésinger,
circa 1849
© Fr. Cochenec et E. Emo /
musée de la Vie
romantique / Roger-Viollet

Alfred de Musset,
David d'Angers, 1831
© Eric Emo /
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GEORGE SAND'S DRAWING ROOM



George Sand,
Auguste Charpentier,
circa 1837
© musée de la
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Roger-Viollet

The patina of memory

“In remembrance of beautiful things”: the memorabilia of George Sand are displayed in a setting designed by Jacques Garcia that invites visitors to enter the writer’s world. Above the chimney, the famous portrait of Sand by Auguste Charpentier dated 1838 is accompanied by those of her paternal grandparents: Marie-Aurore de Saxe as Diana the Huntress and her husband, the tax officer Louis-Claude Dupin de Francueil. The furniture presented here belonged to her and includes a Louis XV desk with two cabriolet armchairs, a “tombeau”

chest of drawers in marquetry topped by a bust of the Count of Saxony, the illegitimate son of August II of Saxony, victor of Fontenoy and future king of Poland and George Sand’s grandfather, by the sculptor Laurent Delvaux. On the right wall, a drawing illustrating *The Devil’s Pool* gives an idea of the talent of Maurice Sand, George Sand’s son, who was the only student of Eugène Delacroix and the illustrator of some of his mother’s novels. On a pedestal table, a statuette representing the dancer Amany (1838) by Jean-Auguste Barre evokes the success of small bronzes made in tribute to the stars of the theater and dance.



Portrait of
Maréchal de Saxe
Maurice Quentin
de la Tour,
circa 1748
© musée de la
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Roger-Viollet

THE SMALL BLUE DRAWING ROOM

From pen to brush

Toward the end of her life in her beloved Berry region, George Sand enthusiastically took up watercolor and skillfully practiced the art of creating “dendrites,” a technique that she also called “watercolor by pressing”. Paint is applied to the paper with a brush and while still wet is blotted with another sheet to obtain a random streak of color. “This blotting produces curious ramifications. Using my imagination, I can see forests or lakes, and I accent the vague shapes produced by chance.”



ABOVE
Le Concert,
Eugène Devéria, 1832
© musée de la
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Roger-Viollet

BELOW
Imaginary Landscape,
George Sand, circa 1850-70
© musée de la
Vie romantique /
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The artist first determines whether the eye can see a sky, a small valley or a river. Next, she emphasizes certain lines with a needle and a pen; finally, she finishes this imaginary landscape with watercolors, sometimes using white highlights and letting the color of the paper show through.

This graphic arts room is also the place to present drawings by celebrities of the Romantic era (the singer Maria Malibran, the tragedienne Rachel, Princess Mathilde) or evocations of the epoch, such as *The Concert* by Eugène Devéria, which depicts the atmosphere of evenings that brought together the members of the Romantic circle in the apartment that the painter shared with his brother Achille.

FIRST FLOOR

THE ROMANTIC PORTRAITS ROOM

Feminine romanticism

Dedicated to the portraits of women, this room presents the close friends of the master of the house and celebrities of the epoch, as exemplified by the generous bust of Madame Mention by the sculptor Théophile Bra. La Malibran, the glorious star of Romanticism, portrayed by François Bouchot as Desdemona in Rossini's *Othello* based on Shakespeare (permanent loan from the Louvre Museum), is found next to that of her sister, Pauline Viardot. Pauline was a friend of Ary Scheffer, who painted her with an intense, intimate presence.



Pauline García Viardot,
Ary Scheffer, 1840
© Stéphane Piera /
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Vie romantique /
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The Scheffer-Renan family

The illegitimate daughter of Ary Scheffer, Cornélia Marjolin-Scheffer was a talented pianist and the student of Auguste Franchomme. After the death of her father in 1858, she purchased the property that he had only rented and lived there until her death in 1899. She bequeathed the home and part of its collections to her young cousin, Noémie Renan, the daughter of Ernest Renan and Cornélie Scheffer-Renan. The greater part of Ary Scheffer's studio was bequeathed to his birth city of Dordrecht (Netherlands), where the local museum conserves the world's largest collection of his works.



Cornelia Scheffer-Marjolin,
Ary Scheffer
© musée de la
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The property was finally handed down to Corrie Psichari-Siohan, the daughter of Noémi Renan and wife of the composer and orchestra director Robert Siohan. To protect the home from the menace of real estate speculation, the couple sold it to the French State in 1956 for a symbolic amount so that it could be used as a cultural establishment. Following the implementation of various projects, management of the property was transferred to the City of Paris in 1981 as the Scheffer-Renan Museum and became the Museum of the Romantics in 1987.



Madame Mention,
Théophile Bra, 1825
© E. Emo et
C. Rabourdin/
musée de la
Vie romantique/
Roger-Viollet

THE ORLEANS ROOM

When they arrived from Dordrecht (Netherlands) in 1811, the three Scheffer brothers – Ary, Arnold and Henry – became part of the liberal circles, which were influenced by the ideas of the French Revolution and hostile to the Restoration. The painter François Gérard recommended Ary Scheffer, who was twenty-seven at the time, to the Duke of Orléans, who was looking for a drawing teacher for his children. The young painter was cultivated, spoke several languages and his political ideas coincided with those of the future Louis-Philippe, King of France from 1830 to 1848. On February 27, 1822, he gave their first

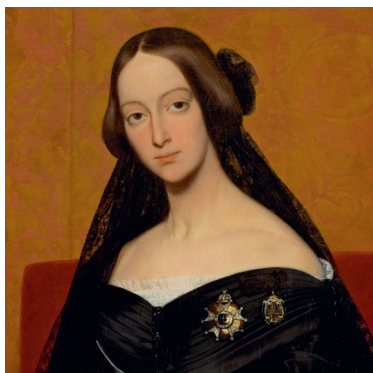


Horsewoman with Greyhound,
Marie d'Orléans,
1835-1838
© Éric Emo / musée
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lesson to Ferdinand-Philippe (1810-1842), Louise (1812-1850) and Marie (1813-1839), who all had a strong affinity for the arts. The teacher and his pupils became friends. Under his guidance, Princess Marie developed her artistic talent and stood out among the first women sculptors in France before her untimely death at the age of twenty-five.

**Queen Marie-Amélie
in Mourning,**
Ary Scheffer, 1857
© musée de la
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Here, we can see *Horsewoman with Greyhound* and *Rider Jumping over a Fence*, also known as *The Falcon Hunt*. These two decorative groups illustrate both the princess's taste for riding and her preference for the Middle Ages. The statue in bronze, a small-scale reproduction of the monumental *Joan of Arc* in marble executed for the Museum of the History of France in Versailles, presents a more contemplative aspect of the work of Marie d'Orléans.



The Princess of Joinville,
Ary Scheffer, 1844
© musée de la
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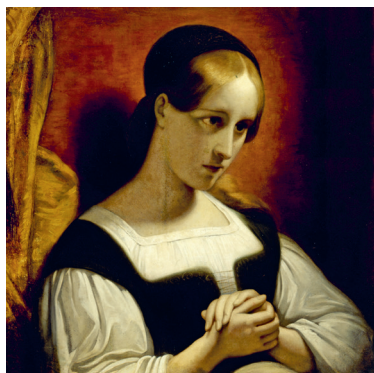
Joan of Arc Praying,
Marie d'Orléans,
vers 1837
© musée de la
Vie romantique /
Roger-Viollet

The Orléans family would remain faithful to Ary Scheffer and commissioned many paintings from him, including portraits of the daughters Princess Louise, future Queen of Belgium, and Marie, as well as the formal portrait of the Princess of Joinville (née Doña Francisca de Braganza, sister of the Emperor of Brazil), shortly before her marriage to François-Ferdinand, the third son of Louis-Philippe. Finally, in 1857, he painted the portrait of Queen Maria Amalia in mourning, during her exile at Claremont in England.

ARY SCHEFFER'S STUDY

7

Scheffer's career reached its peak during the July Monarchy (1830-1848). At the Salon, his works inspired by history and literature were purchased by the Administration of Fine Arts and the Ministry of the Royal House. *The Death of Gaston de Foix* (1824) and *The Souliot Women* (1828, Louvre Museum) put him at the forefront of the Romantic movement, along with his particularly sensitive interpretation of Paolo and Francesca, the lovers from Dante's *Divine Comedy*, which also inspired Delacroix, Ingres and Devéria. At the time, Scheffer was in touch with the painters Delacroix, Huet, Ingres, Vernet, Flandrin and Delaroche, as well as with religious, political and literary leaders such as Guizot, Montalembert, Lamennais and Tocqueville.

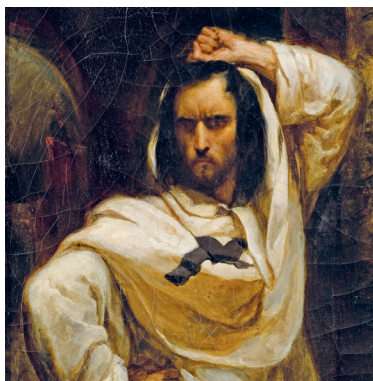


Marguerite at the Spinning Wheel,
Ary Scheffer, 1831
© musée de la
Vie romantique /
Roger-Viollet

Literary inspiration: Goethe, Bürger, Scott and Byron

Like many of his contemporaries, Scheffer was inspired by the era's most well-known writings. He found the subjects for *Marguerite at the Spinning Wheel* and *Faust in his Study* in Goethe's play; these paintings represented a turning point in his career. Starting in 1830, he broke with the tradition of large formats with numerous characters; here, he represents a close-up of the protagonist within a close-cropped setting. The erudite Faust observes with bitterness that knowledge has brought him no benefit. In the background, Mephistopheles spies on his future victim. With his help, Faust seduces Marguerite. Abandoned, she waits for his return and cries, alone with her spinning wheel.

Lénore, the Dead Travel Fast illustrates the last stanza of the ballad by the poet Gottfried August Bürger, made fashionable by Madame de Staël and translated by Gérard de Nerval. *Effie and Jeanie in Edinburgh Prison* comes from a novel by Walter Scott, *The Heart of Midlothian*. *The Giaour* (a pejorative Turkish word for designating a Christian), who was the hero of a dramatic poem by Byron (1813), had already inspired *The Combat of the Giaour and the Pasha* by Delacroix (1827, Petit Palais, Paris) before Scheffer took up this subject, which reflected both the Orientalist style and the philhellenism sweeping Europe at the time.



The Giaour,
Ary Scheffer, 1832
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Byron also inspired the painting by Barthélémy-Charles Durupt entitled *Manfred and the Ghost* (1831): haunted by the memory of the sister he killed, Manfred tries to forget his crime by calling on seven ghosts, one of which appears to him “as a beautiful woman” (excerpt from the Salon booklet). Durupt used the currently fashionable Gothic Revival aesthetic to create a refined medieval setting. In *The Righter of Wrongs* (1835) by François-Hippolyte Debon, the artist painted himself as an executioner in a strikingly strange and theatrical work. Exhibited in the Salon of 1835, it subscribed to the Romantic ideal of painful and tragic intensity. “What talent! What energy!” exclaimed Baudelaire in 1845.



Satan,
Jean-Jacques Feuchère,
1833
© Stéphane Piera /
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THE RENAN ROOM



Religious inspirations

The portrait of Ernest Renan by his father-in-law Henry Scheffer is placed next to that of the abbot Gaspard Deguerry (priest of La Madeleine and an esteemed preacher, close to Thiers and Lamartine) by Ary Scheffer. A brilliant seminary student and *agrégé de philosophie* who was a professor at the Collège de France and became a member of the *Académie des Inscriptions et Belles Lettres* in 1856, Renan played a determinant role in the study of religions for fifty years. An essential part of his opus is dedicated to this topic: *Histoire des origines du christianisme* (*History of the Origins of Christianity*, 1863–1881), with *The Life of Jesus* as the first volume, and *History of the People of Israel* (1887–1893). His *What is a Nation?* lecture at the Sorbonne in 1882 is one of his most famous texts. In this discourse, Renan defined the nation simply as “the desire of a people to live together,” and summarized it as “a great gathering of men, healthy of mind and warm of heart, who create a moral conscience that is called a nation.”



ABOVE
Ernest Renan,
Henry Scheffer, 1862
© musée de la
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Roger-Viollet

BELOW
Ary Scheffer's Studio,
Arie Johannes Lamme, 1851
© musée de la
Vie romantique/
Roger-Viollet

A home-studio

A frequent guest at the Scheffer home, he met Cornélie, the daughter of Henry Scheffer, whom he married in 1856. Her daughter Noémi inherited the property on the death of Cornélia Scheffer-Marjolin, Ary Scheffer's daughter. She brought up her four children there. Her sons Ernest and Michel died on the front, respectively in 1914 and in 1917. Henriette Psichari-Revault d'Allonnes and Corrie Psichari-Siohan acted to protect the Chaptal property, which would become the Museum of the Romantics in 1987.



MUSÉE DE LA VIE ROMANTIQUE HÔTEL SCHEFFER-RENAN

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ACCESS

Metro: Blanche, Pigalle,
Saint-Georges, Liège
Bus : 30, 54, 67, 68, 74
Vélib' : 9026, 9027, 9028
Parking : 10, rue
Jean-Baptiste Pigalle
Autolib' : 1, rue Jean
Lefebvre, Paris 9; 28
d'Aumale, Paris 9; and
23 bd de Cligny, Paris 9.

OPENING HOURS

Open daily except
Mondays and holidays
from 10 a.m. to 6 p.m.
Ticket window closes
at 5:40 p.m.

SECURITY

Bags are checked
at the entrance.
The site is under
vide-surveillance.

ACCESS FOR THE DISABLED

For information, call
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ACCESSIBILITY

All temporary exhibition
rooms are accessible.
A digital tool providing
a virtual visit to the
site is available free of
charge for the disabled.
A guided tour in braille
is available upon request.
A guidebook entitled
Practical Information
and Introduction to
the Museum is available
in an easy-to-read and
easily understandable
format for the
intellectually disabled
at the reception desk
or from the museum
website.

RATES

Free access to the
permanent collections.
Ticket required for
temporary exhibitions.
Unlimited access and
preferential entry with
the annual Paris Museums
card: €20 / €40 / €60
(student card (under 26)
/ individual / duo card)
More information at
www.parismusees.paris.fr

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Information: marie-claude.
sabouret@paris.fr

PHOTOS

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of the State, at
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Cover: Portrait of Cornelia Schaffer-Margolin;
Aby Schaffer, Musée de la Vie romantique;
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LES MUSÉES
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