



MUSÉE DE LA VIE ROMANTIQUE










MUSEUM VISIT

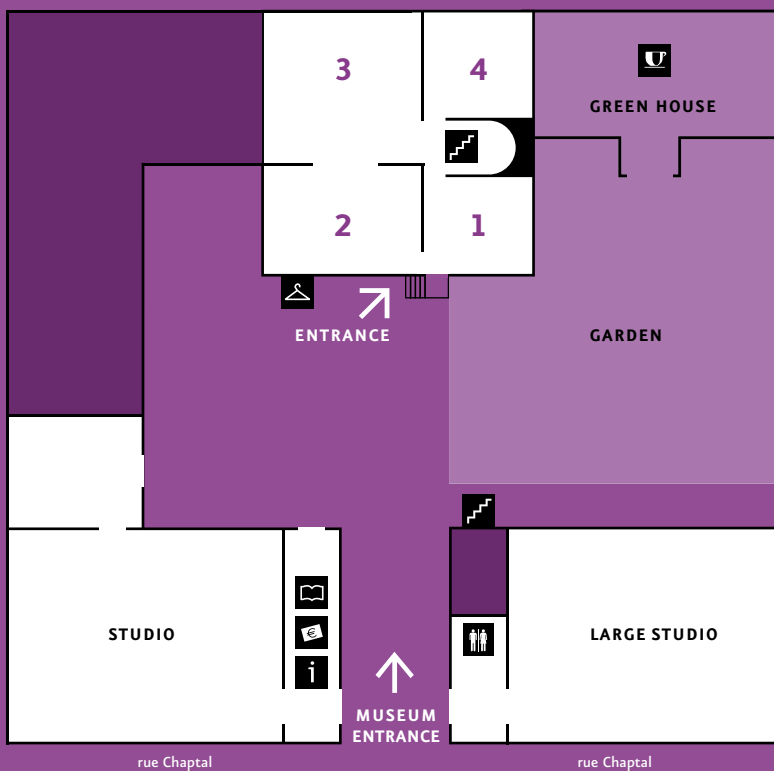
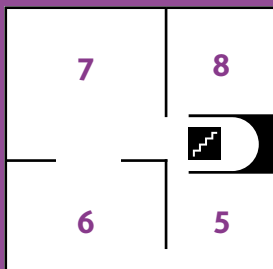
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LE MUSÉE DE LA VIE ROMANTIQUE HOME OF THE PAINTER ARY SCHEFFER (1795-1858)

Built in 1830 in the recently urbanized neighborhood known as *La Nouvelle Athènes*, this home remained with the descendants of the Ary Scheffer and Ernest Renan families until 1983, when it became a City of Paris Museum dedicated to evoking 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. Twin studios oriented toward the north, which promises constantly even lighting, are located on each side of a walkway leading to the courtyard. Each year, they welcome temporary exhibitions. To the left of the walkway upon entering is the studio-salon where on Fridays, Ary Scheffer hosted the artistic and literary elite, including George Sand, Chopin, Delacroix, Rossini, Liszt, Pauline Viardot, Thiers and Dickens. On the right is a matching painting studio that was used by Ary Scheffer and his brother Henry, as well as by students and assistants.

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or send a message to: reservations.museevieromantique@paris.fr

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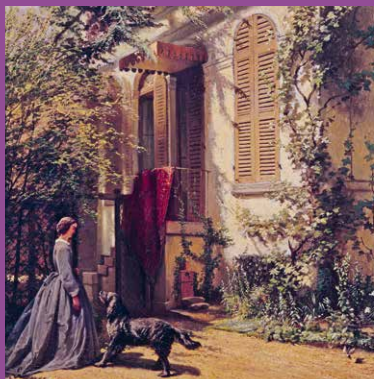
GROUND FLOOR

ANTECHAMBER

Born in Dordrecht in 1795, Ary Scheffer was of Dutch origin. As a young man, he became one of the leading figures of the Romantic movement in Paris, which culminated in the Salon of 1827. Starting in 1822, he taught drawing to the children of the future King Louis-Philippe. Because of his historical paintings and portraits, he occupied an influential position in the world of the arts and 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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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 Boymans Museum in Rotterdam, came to study with the brothers in Paris. He painted invaluable views 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 the recumbent sculpture of his deceased 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 when his daughter lived there in 1865.

ROOM OF TREASURES

“I value only those things that have come to me from people I love.” One hundred and seventy 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 Maréchal de Saxe, her great-grandfather; the sculptor Auguste Clésinger, the writer’s son-in-law; the engraver Luigi Calamatta, father of her daughter-in-law; and, of course, Frédéric Chopin and Eugène Delacroix, described by Sand as “quite a dauber”.



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

In the display cases, quill pens, paper cutter, boxes and seals with George Sand’s initials (G.S.) evoke the woman who began her career on the pages of *Le Figaro* writing with Jules Sandeau, whose abbreviated surname would become her pen name. Among the souvenirs inherited from her grandmother, she was especially fond of the Maréchal de Saxe’s snuffbox and, above all, of the ruby offered by the Dauphine, mother of Louis XVI, to her grandniece Marie-Aurore. Sand said of it: “I always wear this ring.” Rings, earrings and bracelets, prestigious or not, reflect the family saga that made her comment that “The blood of kings was mixed in my veins with the blood of the poor and the insignificant.”

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 emblematic hand of Chopin recall the eight years of their passionate relationship.



George Sand,
Auguste Clésinger,
1847
© musée de la
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**The last scene
of "Leila"**
by George Sand,
Eugène Delacroix,
circa 1847
© musée de la
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The medallions of Sand, Liszt, Musset and Delacroix by David d'Angers, the portraits of Maurice Sand, the singer Pauline Viardot and the engraver Luigi Calamatta 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/
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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
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The patina of memory

“In remembrance of beautiful things,” the memorabilia of George Sand are displayed in a setting designed by Jacques Garcia that opens a door to the writer’s world. Above the chimney, the famous portrait of Sand by Auguste Charpentier dated 1838 is framed 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. Many of the items of furniture belonged to her, including a Louis XV desk with two cabriolet armchairs

and a “tombeau” chest of drawers in marquetry topped by a bust of the Maréchal by 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 Delacroix and the illustrator of some of his mother’s novels. On a pedestal table, a stauette representing the dancer Amany (1838) evokes the success of small bronzes made in tribute to the stars of the theater and dance under the July Monarchy and often created by Jean-Auguste Barre.



Portrait of
Maréchal de Saxe
Maurice Quentin
de la Tour,
circa 1748
© musée de la
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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
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BELOW

Imaginary Landscape,
George Sand, circa 1850-70
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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 portraits of women, this small room presents both the acquaintances of the master of the house and representations that were characteristic of the Bourbon Restoration and the July Monarchy, as exemplified in the generous bust of Madame Mention by the sculptor Théophile Bra and the portrait of Madame Ledoyen by Louis Hersent. La Malibran, the glorious star of Romanticism, portrayed by François Bouchot in the role of 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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The Scheffer-Renan family

The only daughter of Ary Scheffer and Sophie Marin, one of his models, Cornélia Scheffer was a talented pianist and friend of Pauline Viardot. After the death of her father in 1858, she and her husband, Dr. René Marjolin, bought the property on Rue Chaptal, where they were hosts to Charles Gounod, Ivan Turgenev and Henri Martin. Since she was childless, she bequeathed the greater part of Ary Scheffer's studio in 1899 to his hometown of Dordrecht (Netherlands), which gave a special place to the works of the artist in its museum. In 1856, Cornélie Scheffer, who was the daughter of Henry Scheffer, Ary's brother and also a painter, married the philosopher Ernest Renan.



Cornelia Scheffer-Marjolin,
Ary Scheffer
© musée de la
Vie romantique /
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In 1898, their daughter, Noémie Renan-Psichari, inherited the home from her aunt Cornélia Scheffer-Marjolin after the Council of Paris refused to transform it into the Scheffer Museum. Finally, in 1983, her descendant Corrie Psichari-Siohan contacted André Malraux and the mayor of Paris and succeeded in ensuring that the Chaptal enclosure would become a Museum of the City of Paris.



Madame Mention,
Théophile Bra, 1825
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C. Rabourdin /
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THE ORLEANS ROOM

When they arrived from Dordrecht (Netherlands) in 1811, the three Scheffer brothers – Ary, Arnold and Henry – associated with the liberal circles, which were influenced by the ideas of the French Revolution and hostile to the Restoration. Since the Duke of Orléans wanted a drawing teacher for his children, Baron Gérard suggested Ary Scheffer, who was 27 at the time. The young painter was cultivated, spoke several languages and his political ideas coincided with those of the future Louis-Philippe. On February 27, 1822, he gave their first lesson to Ferdinand-Philippe (1810-1842), Louise (1812-1850) and Marie (1813-1839), who all had an affinity for the arts.



Horsewoman with Greyhound,
Marie d'Orléans,
1835-1838
© Éric Emo / musée
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The teacher and his pupils became friends. Under his guidance, Princess Marie affirmed her talent for sculpture and became one of the leading women sculptors in France before her untimely death. Here, we can see *Horsewoman with Greyhound* and *Rider Jumping over a Fence*, also known as *The Falcon Hunt*.

**Queen Marie-Amélie
in Mourning,**
Ary Scheffer, 1857
© musée de la
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These two decorative groups illustrate both the princess's taste for riding and her preference for the Middle Ages. They are opposite the small bronze copy of her monumental Joan of Arc in marble for the Museum of the History of France at Versailles, which shows a more contemplative aspect of her work.



The Princess of Joinville,
Ary Scheffer, 1844
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The Orléans family always remained loyal to Ary Scheffer and ordered many paintings from him, including the supposed portraits of the royal daughters, princesses Louise and Marie d'Orléans and the formal portrait of the Princess of Joinville (née Francisca de Braganza, sister of the Emperor of Brazil) shortly after her marriage to the third son of Louis-Philippe, François-Ferdinand d'Orléans. In 1857, he painted Queen Marie-Amélie in mourning, in exile at Claremont, in England.



Joan of Arc Praying,
Marie d'Orléans,
vers 1837
© musée de la
Vie romantique /
Roger-Viollet

ARY SCHEFFER'S STUDY

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) made him one of the main protagonists of the Romantic school, along with his particularly spiritual 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
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Gothic Revival 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. Until 1830, his large paintings were often composed of many characters; here, he focuses on a closeup of the hero inside a narrow space. The erudite Faust concludes with bitterness that knowledge has brought him no benefit. Behind him, Mephistopheles the devil spies on his future victim. With the help of Mephistopheles, Faust is able to win the heart of Marguerite, which no longer finds rest.

She is shown here after abandoning her spinning wheel, with an open prayer book in front of her. The theme of *Lenore, the Dead Travel Fast* is based on the German ballad with the same title by the poet Gottfried-August Bürger, who was revived 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 adopted this subject, which illustrated both the Orientalist style sweeping Europe at the time and the painter's philhellenism.



The Giaour,
Ary Scheffer, 1832
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Byron also inspired the painting by Barthélémy-Charles Durupt entitled *Manfred and the Ghost* (1817): 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 woman. Durupt used the Gothic Revival aesthetic popular at the time, which he combined with theatrical effects and the refinement of an imaginary medieval setting. In *The Righter of Wrongs* (1835) by François-Hippolyte Debon, this student of Baron Gros painted himself as he subject of 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



ABOVE
Ernest Renan,
Henry Scheffer, 1862
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BELOW
Ary Scheffer's Studio,
Arie Johannes Lamme, 1851
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Religious inspirations

A portrait of Ernest Renan by his father-in-law Henry Scheffer is placed among the representations of Calvin and the abbot Gaspard Deguerry (who was parish priest of La Madeleine, an esteemed preacher, acquainted with Lamartine and Thiers and a frequent visitor to Rue Chaptal) by Ary Scheffer. A brilliant seminary student and *agrégé de philosophie* who was a professor at the Collège de France, Renan played a key role in the study of religions for fifty years. His particularly multifaceted work covers *The History of the Origins of Christianity* (seven volumes, 1863 – 1881), *The Life of Jesus* (1863), *Buddhism* (1884) and *History of the People of Israel* (five volumes, 1887 – 1893). He also wrote *What Is a Nation?* (1882). In 1856, Renan, who was thirty-three at the time, was received into the Academy of Inscriptions and Literature and in 1878 became part of the French Academy.

The same year, he married Cornélie Scheffer, the painter Henry Scheffer's daughter and Ary Scheffer's niece. Although he never lived there, Ernest Renan was a frequent visitor to the Scheffer home on Rue Chaptal. In 1898, his widow inherited the property on the death of her cousin, Cornélia Scheffer-Marjolin, Ary Scheffer's daughter. Later, this was where Noémi Renan-Psichari raised her children, Henriette Psychari-Revault d'Allonnes and Corrie Psychari-Siohan. The latter soon decided to protect the *Chaptal Enclosure*. This led to the opening of the Renan-Scheffer Museum in 1982, which became the City of Paris "Musée de la Vie romantique" in 1987 after restoration.



MUSÉE DE LA VIE ROMANTIQUE HÔTEL SCHEFFER-RENAN

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www.
muséevierromantique.
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