

MAIRIE DE PARIS 



Museum
handbook



Musée de la Vie
romantique

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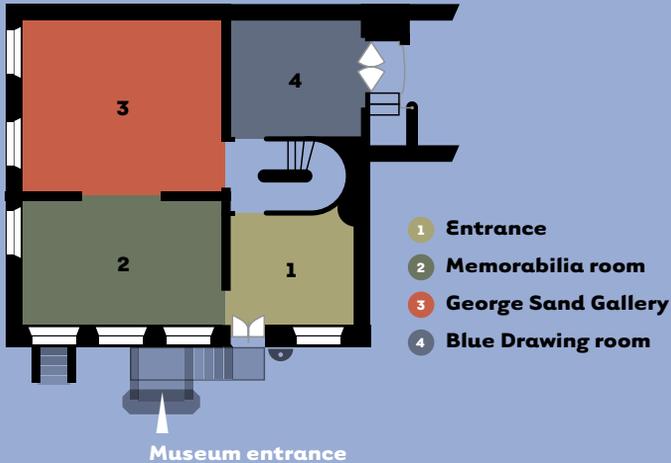


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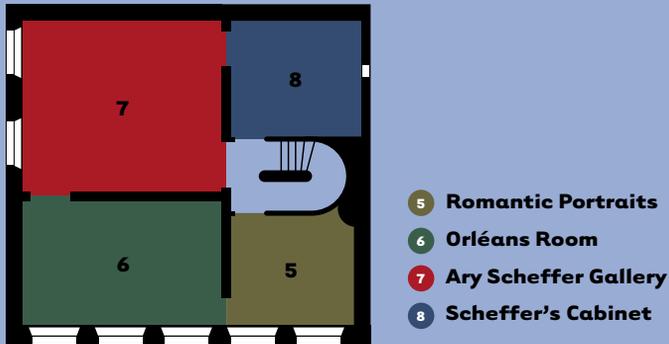
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Museum map

Ground floor



1st floor



The museum

The house of the painter Ary Scheffer (1795-1858)



The Scheffer-Renan mansion.

Located in the heart of the Paris district called *The New Athens*, this property was built in 1830 on a piece of land previously owned by the Abbesses of Montmartre, next to Comte Chaptal's. It remained in the Scheffer-Renan family till it was transferred to the City of Paris in 1983, to become the museum of the Romantics, dedicated to arts and literature of the first half of the XIXth century.

It is one of the few remaining artists' homes, dating from the early days of king Louis-Philippe's monarchy.

The ground floor displays keepsakes, furniture and portraits, previously owned by the writer George Sand (1804-1876) and bequeathed by her grand-daughter Aurore Lauth-Sand to the City of Paris in 1923.

The upper floor offers highlights of Ary Scheffer's art (portraits, historic and religious paintings...) among other artefacts of Romanticism.

Each Friday Ary Scheffer would entertain prestigious guests in his working studio opening to the left of the passage – when arriving –: George Sand, Chopin, Delacroix, Rossini, Liszt, Pauline Viardot, Thiers... The studio opposite was used by his brother, the painter Henri Scheffer, as well as assistants and pupils. These two twin studios facing the north, on each side of the paved courtyard, are used nowadays to show two temporary exhibitions each year.

Ground floor

Arie Johannes Lamme,
The garden of rue Chaptal,
1865.



1 Entrance

The Dutch born painter Ary Scheffer (Dordrecht, 1795- Argenteuil, 1858) arrived in Paris in 1811 and became a fashionable portrait painter when the Général de La Fayette sat for him in 1818. He was to become close to the Royal family of Orléans, and a major figure after the Revolutionary days of 1830. He then settled on these premises, rue Chaptal. Sophie Marin who sat for him became his wife in 1850 after her husband Général Baudrand died. His daughter, Cornelia commissioned a commemorative marble bust of her father to the sculptor Jules Cavalier, a young collaborator of the sculptor David d'Angers.



Jules Cavalier,
Ary Scheffer,
1859.

Around George Sand

“I only care about things that come from the people I loved, and who are no more there”

A hundred and seventy artefacts were previously in Nohant, the country manor given to George Sand by her grand mother Madame Dupin de Francueil, born Marie-Aurore de Saxe. Among them is a display of Sand's ancestors

Ground floor

and entourage: The Maréchal de Saxe her great grand father, his daughter Aurore with her husband Louis-Claude Dupin de Francueil, the sculptor Auguste Clésinger, who married her daughter Solange; the famous engraver Luigi Calamatta, whose daughter Lina married Maurice, son of George Sand, Frédéric Chopin and Eugène Delacroix, Alexandre Manceau, her last companion.

The snuff box of Maréchal de Sax by goldsmith Jean Massé, circa 1748. The miniature portrait (XVIII c.) was added later.



2 Memorabilia room

“Jewels cherished without being expensive”

Feather pens, paper knives, seals with George Sand's initials (G. S.) recall the novelist who started her career writing for *Le Figaro*, together with Jules Sandeau – who inspired her pen name: Sand.

Among her grand-mother's heirlooms, she cherished her great grand father's snuff box (The Maréchal de Saxe) and the ruby given by the Dauphine (mother of Louis XVI) to Marie-Aurore de Saxe her great niece:

“I always wear this ring...”. Rings, buckles and bracelets reflect her femininity.

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Thomas
Couture,
*Portrait
of Maurice.*



Jean Auguste
Dominique
Ingres, *Portrait
of Luigi
Calamatta,*
1828.



Jean Baptiste
Clésinger,
known as
Auguste,
*Plaster cast
of Chopin's
left hand,*
circa 1849.

The writer's circle

The bust of George Sand by sculptor Auguste Clésinger - her son in law - was exhibited at the Salon of 1848.

His plaster casts of Sand's arm and Chopin's emblematic hand are reminders of their eight year love affair.

Sand's intimate circle is recalled with medallions of Liszt, Musset, Delacroix...by David d'Angers in the central showcase, and on the walls, portraits of her son

Maurice Sand, the singer Pauline Viardot, the engraver Luigi Calamatta by Jean-Auguste Dominique Ingres, and works by Eugène Delacroix. Sand would own seven paintings and numerous watercolours and drawings by Delacroix.

Ground floor

3 The George Sand drawing room

Memories

The writer's *memorabilia* are displayed in a setting suggesting the atmosphere of the Period of Royal Restoration.

Above the mantel piece, her famous portrait by Auguste Charpentier is framed by those of her paternal grandparents: *Marie-Aurore de Saxe [as Diana with her bow]*, and her husband, the tax collector *Louis-Claude Dupin de Francueil*.

The pastel portrait by Maurice Quentin de La Tour of the *Maréchal, Comte de Saxe*, illegitimate son of Auguste II de Saxe and great grand father of George Sand, could be seen at Nohant. Among his possessions were his Louis XV desk and two cabriolet *armchairs*, an inlaid chest of drawers, (bearing a plaster bust of the Maréchal by Laurent Delvaux) two XVII century Dutch *chairs* and his illegitimate



George Sand
drawing room.

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Auguste Charpentier,
Portrait of George Sand,
Circa 1837.



Maurice Quentin de Latour,
Portrait of Maréchal de Saxe,
Circa 1748.



Attributed to Adélaïde Labille-Guiard,
Portrait of Marie-Aurore de Saxe en Diane,
Circa 1777.



Maurice Dudevant-Sand,
La Mare au Diable,
1844.

daughter Marie-Aurore de Saxe's inlaid jewel box monogrammed A.D.S. On the right, a drawing by the writer's son Maurice Sand, relates to her novel, *La Mare au Diable au bois de Chanteloup*. Maurice has been Delacroix's only pupil, also on the pedestal table a bronze of dancer Amani (1838) by the very popular artist of the time, Jean-Auguste Barre.

Ground floor

4 The blue drawing room

From pen to brush

Towards the end of her life in Berry, George Sand went back to painting and skilfully invented a new technique of “squashed watercolour” that she called “Dendrites”. She laid pigments with a brush and pressed them while still wet between two sheets of paper, thus obtaining a stain. “This blotting produces strange ramifications, where I can imagine woods, forest or lakes, and I can paint over these shapes merely produced by accident”.



George Sand,
Landscape.

5 Romantic portraits

Women and the Romantics

This selection focuses on the Women of the time: *Madame Mention* carved by Théophile Bra; *Madame Ledoyen* painted by Louis Hersent; the famous young singer *La Malibran* by François Bouchot as *Desdemona* (in Rossini's opera *Othello* adapted from Shakespeare - on loan from the Louvre). Ary Scheffer and later, the Italian Vincenzo Vela have carved marble hands in the sentimental fashion of the time. A bourgeois realism style would soon follow with Paul Dubois, director of l'Ecole des Beaux-arts from 1878 to 1905, well known for his picturesque "néo-florentine" style.



Ary Scheffer,
*Portraits of
Cornelia
and Cornélie
Scheffer,*
1854.

The Scheffer-Renan family

Cornelia Scheffer, who sat for her portrait by her father Ary, would assist him and talently copy some paintings on request. She entertained here in this house when married to the surgeon René Marjolin, and received Henri Martin, Ivan Tourgueniev and Charles Gounod...

Childless, she bequeathed in 1899 most of her father's work to his native city Dordrecht (Nederland), soon to be exhibited in a newly built museum. Her cousin, *Cornélie Scheffer*, daughter of the painter Henry Scheffer, also sat for Ary. She married philosopher Ernest Renan in 1856. It is their daughter Noémie Renan-Psichari who inherited the property from her great-aunt Cornelia Scheffer-Marjolin in 1898, the City of Paris Council having declined to turn it into a Scheffer Museum. When her descendant Corrie Psychari-Siohan patroned by the minister of Culture André Malraux and the Mayor of Paris, made a bequest in 1983, it became a museum of the City of Paris.

Ary Scheffer,
*Marie
d'Orléans,*
1831.



François
Bouchot,
La Malibran
as
Desdemona,
1834.



Ary Scheffer,
*La Princesse de
Joinville,*
1844.



6 Orléans room

In 1819, the painter Baron Gerard introduced Ary Scheffer to the duc d'Orléans, the future King Louis-Philippe, who was looking for an art teacher for his children. Scheffer remained a close friend of the royal family. The portrait of *Queen Marie-Amélie in mourning* he painted in 1857 when she was in exile at Claremont, Sussex, hangs here with the portraits of her daughters, princess Louise and princess Marie d'Orléans. The latter soon became under Scheffer's guidance the first woman sculptor in France and sadly died in her young age. In 1837 she carved in marble a monumental *Joan of Arc* for Versailles castle, hence here a smaller version in bronze. Her young sister in law, la Princesse de Joinville, born Dona Francesca de Bragança, sister of the Emperor of Brazil, sat rue Chaptal for this official portrait, soon after her marriage with Prince François-Ferdinand d'Orléans, the third son of King Louis-Philippe.

7 Ary Scheffer gallery

The peak of Scheffer's career was during the "July Monarchy" (1830-1848). His paintings inspired mostly by history and literature were well praised at the annual Salon.

He received commissions from the Beaux-Arts administration and the Royal House.

His paintings such as *Gaston de Foix* (1824) and *Les Femmes soubliotes* (1828, Louvre) and later *Françoise de Rimini* (1835) inspired by Dante's *the Divine Comedy* proved he was a major protagonist of Romanticism. Scheffer met most of the celebrities of the time, painters Delacroix, Huet, Ingres, Vernet, Flandrin et Delaroché as well as politicians and writers, like Guizot, Montalembert, Lammenais, Tocqueville...



Ary Scheffer
Gallery.



Thomas
Phillips,
*Portrait of Ary
Scheffer.*



René de Saint-
Marceaux,
*Bust of Ernest
Renan.*

Néogothic inspiration after Goethe, Bürger, Scott, Byron...

Like most of his contemporaries, Scheffer drew his inspiration from the writings of the time. He found his sources in *Faust*, Goethe's famous play, for *Marguerite au rouet* and *Faust dans son cabinet*. They contributed to his reputation as a history painter at the Salon of 1831. The painting *Lenore, les morts vont vite* was inspired by the ballad of German poet Gottfried-August Bürger, translated by Gérard de Nerval and set into fashion by Madame de Staël.

Effie et Jeanie dans la prison d'Edimbourg was drawn from Walter Scott's novel, *The Heart of Midlothian*.

Le Giaour (a Turkish pejorative word meaning non muslim or Christian) was the hero of Byron's drama (1813) who inspired Delacroix with *Le combat du Giaour et du Pacha*, in 1827 (Petit Palais, Paris), Scheffer followed with this first *modello* and a large painting shown at the Salon in 1833. Byron also inspired the painting of Barthélémy- Charles

1st floor

Durupt: *Manfred et l'esprit* (1817), showing the spirit who is tormented by his sister's murder appearing in a medieval setting as a ghostly woman, with a fashionable and theatrical neogothic style. *Le Justicier* (1835) by François-Hippolyte Debon, another dramatic, theatrical testimony of Gothic revival in the fashion of Walter Scott's novels. Debon who was a pupil of Gros showed this self-portrait in the Salon of 1835. "What talent! What energy!" wrote Baudelaire in 1845.



Henry Scheffer,
Ernest Renan,
1862.

Portraits

Charles-Arnold Scheffer, the most erudite of the three Scheffer brothers was a journalist at *L'Indépendant* and *Le Constitutionnel*, Louis Ratisbonne, translator of the Divine Comedy sat for Ary Scheffer, who himself was painted by Thomas Phillips, professor at the Royal Academy of London. The philosopher *Ernest Renan*, recently married to Cornélie, sat for his father-in-law Henry Scheffer, and for the sculptor René de Saint-Marceaux.

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Scheffer's cabinet

Religious inspirations

As a convinced lutherian, Scheffer sympathised with liberal Christians and tried to renew the genre of French religious paintings. His *Saint Augustin et Sainte Monique* became a strong symbol, often reproduced. *Gaspard Deguerry*, priest of La Madeleine church was a renown preacher and a friend of Lamartine, Thiers, and a regular visitor of the rue Chaptal. Through his influence Scheffer obtained several religious commissions. One of Scheffer's

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followers for more than twenty years, Auguste Legras was also interested in religious subjects and painted *Les Litanies de la Vierge*.

La Mort de Géricault was sketched by Scheffer for a picture exhibited at the Salon in 1824 (Louvre). The author of the *Radeau de la Méduse* died tragically at the age of 32.



Arie Johannes
Lamme,
*Ary Scheffer
In his studio*,
1851.

The Chaptal house, as a subject of inspiration

Arie-Johannes Lamme, a Dutch cousin of the Scheffer family, came to Paris to study painting in 1829 before his appointment as director of the Boymans museum in Rotterdam. He painted *Ary Scheffer in the company of his daughter, in his studio*, while painting *L'Amour divin et l'amour terrestre* in front of the plaster cenotaph of his mother. On the easel: *La Tentation du Christ*. Lamme also painted Scheffer's last studio in Argenteuil where he was to die on June 15, 1858.

Musée de la Vie romantique

Hôtel Scheffer-Renan

16 rue Chaptal

75009 Paris

Tel.: 01 55 31 95 67

Fax.: 01 48 74 28 42

www.vie-romantique.paris.fr

Access

Metro: Saint-Georges, Pigalle,
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Bus: 67, 68, 74

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4, rue Moncey,

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Opening times

Every day, 10am to 6pm,
except Mondays
and public holidays.

Admissions

Free admission to permanent
collection and garden.

Admission with charge for
temporary exhibitions.

Garden tearoom

Snacks and beverage,
from May to October,
open Tuesday to Sunday
11:30 am. 5:30 pm.

Friends of the musée de la Vie romantique

16 rue Chaptal

75009 Paris

Tel./ Fax.: 01 49 95 08 64

amvr@wanadoo.fr

www.amvr.net

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walks around the New Athens
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Information and bookings
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