

# Romantic Paris, 1815-1848

PRESS KIT  
May 2019

Exhibition at the Petit Palais and the Musée de la Vie Romantique

22 May – 15 September 2019



Petit Palais  
Musée des Beaux-Arts  
de la Ville de Paris

Tuesday - Sunday, 10 am - 6 pm  
Open late: Friday until 9 pm

## INFORMATION

[www.petitpalais.paris.fr](http://www.petitpalais.paris.fr)



Eugène Lami, *Scène de Carnaval, place de la Concorde*, 1834.  
Huile sur toile. Musée Carnavalet.  
Crédit : © Musée Carnavalet / Roger-Viollet

Exhibition sponsored by



#Parisromantique

With the backing of



## PRESS CONTACT :

**Mathilde Beaujard**  
[mathilde.beaujard@paris.fr](mailto:mathilde.beaujard@paris.fr)  
01 53 43 40 14

Exhibition organised in association with





## CONTENTS

Press Release	p. 3
Guide to the exhibition	p. 6
The exhibition scenography	p. 13
Exhibition album	p. 15
The Ingres of the Montauban's museum	p. 16
The musée de la Vie romantique	p. 17
Paris Musées, a network of Paris museums	p. 18
About the Petit Palais	p. 19
Practical information	p. 20

## PRESS RELEASE

After *Paris 1900: La Ville Spectacle* the Petit Palais is presenting *Romantic Paris*, a further episode in its overview of the great periods that have shaped the city's identity. **This is both an exhibition and a cultural event: a sweeping panorama of the French capital during the Romantic years** from the fall of Napoleon in 1815 to the revolution of 1848. **Over 600 works**— paintings, sculptures, costumes, objets d'art, furniture – plunge the visitor into the artistic, cultural and political ferment of the time. The exhibition's **immersive design** takes the form of a tour of the period's emblematic Paris sites: the Tuileries, the Palais-Royal, the Nouvelle Athènes quarter, Victor Hugo's Notre-Dame, and the Grand Boulevards and their theatres. At the same time an additional segment at the Musée de la Vie Romantique rounds off the exhibition with a look at the city's literary and high-society salons.



Eugène Lami, *Carnival Scene, Place de la Concorde*, 1834.  
Oil on canvas. Musée Carnavalet  
Crédit : © Musée Carnavalet / Roger-Viollet

**Portraying a day in the life of the city**, the tour begins in the early hours at the **Palais des Tuileries**, the royal residence and the nation's political hub. Exceptional loans, notably from the Museum of Decorative Arts in Paris, have enabled evocations both of the interiors and of figures who left their mark on fashion, like the Duchesse de Berry, or on the arts, like Marie d'Orléans, a remarkable sculptor in her own right.

The day continues with **a stroll through the Palais Royal**. A spectacular model from the Musée Carnavalet combined with historical recreation conveys all the liveliness of this temple to business and pleasure, while **luxury items, small bronzes and fashion accessories** testify to the sophisticated craftsmanship of the time. **A selection of costumes** lent by the Palais Galliera museum likewise illustrates the «chic» of the Parisiennes and dandies who had already made Paris the world's fashion capital.

**Next comes** a strangely cramped display of artworks – this is what **the annual Salon des Beaux-Arts at the Louvre** looked like, with paintings and sculptures brought together in a hodgepodge of the different trends of the time: **Chassériau, Delacroix, Girodet and Ingres** cheek by jowl with **Vernet and Delaroche**, while **Bosio, David d'Angers, Pradier and Préault** provide the sculpture.

**The following room is dedicated to the taste for things medieval** that blossomed after the French Revolution. Initially a source of inspiration for the «Troubadour» painters, the Middle Ages went on to influence the Romantics: the success of Victor Hugo's famous novel *Notre Dame de Paris* (1831) rekindled popular passion for the «Dark Ages» and the picturesque heritage of Old Paris.

**Time now for a reminder that the backdrop to this cultural vibrancy was one of marked political instability.** Deposed in July 1830, King Charles X was replaced by Louis-Philippe, who quickly became just as unpopular. Rioting was frequent and gave rise to Honoré Daumier's famous lithograph *The Massacre in Rue Transnonain* (1834). Here political caricatures by **Daumier, Granville, Traviès and Roubaud** illustrate the political issues and struggles of the time, while a selection of paintings and sculptures recalls the street battles in Paris in July 1830.



## PRESS RELEASE

The theme of revolution is also addressed via two emblematic works of the same year: Victor Hugo's play *Hernani* and Hector Berlioz's *Symphonie Fantastique*.

**This period also saw the birth of the myth of the bohemian artist**, seeking inspiration and recognition but doomed to a wretched existence in an uncomprehending bourgeois society. Paintings and engravings conjure up the lives of these artists, as well as the working-class entertainments – dances and costume celebrations – that were then becoming popular.

**La Nouvelle Athènes**, a neighbourhood near Gare Saint Lazare, was home to the studios of many artists, including those of Ary Scheffer (now the musée de la Vie Romantique), Géricault and even Delacroix for a time, as well as the residences of Georges Sand, Chopin and other famous figures.

**The day comes to an end on the Grand Boulevards**, where Parisians loved to stroll and enjoy themselves. There was the Théâtre Italien for opera, as well as more working-class entertainment venues. The stars of the time included the actress **Marie Dorval**, the actor **Mélingue** and the dancers **Fanny Essler** and **Marie Taglioni**, remembered here in portraits, souvenirs and designs for sets and costumes. The exhibition closes with the **Revolution of 1848** and the disillusionment of the Romantic generation, as expressed in the original handwritten version of Gustave Flaubert's *Sentimental Education*.

### Interactive terminals to enhance your exhibition experience

**The first terminal** covers the political context of the period via four historical episodes: the Restoration, the revolution of 1830, the July Monarchy and the revolution of 1848.

**The second terminal offers an interactive map of Paris**: all the main monuments and political sites, plus the emblematic literary, artistic and entertainment places of interest mentioned in the exhibition.

**And an app for your mobile**: Track down the traces of the period still to be found in Paris: a kind of playful treasure hunt taking you to the parts of the city covered by the exhibition. Devised in conjunction with the Ma Langue Au Chat communication agency, the app is available free for iOS and Android, in English and French. Two excursions: one for adults, one for all the family.



Charles-Édouard Leprince, *Julie and Saint-Preux on Lake Geneva*, 1824, oil on canvas, Montmorency, Musée Jean-Jacques Rousseau  
Photo Didier Fontan

## PRESS RELEASE

**And there's more : at the Musée de la Vie Romantique you can immerse yourself in the literary salons of the period.** A hundred exhibits – paintings, sculptures, drawings, manuscripts and clothes– offer the ambience and the legacy of the salons, those Romantic literary hotbeds frequented by such greats of the early 19th century as **Victor Hugo, Honoré de Balzac** and **Théophile Gautier**. The salons were the expression of the sense of artistic solidarity so dear to the Romantics, and the exhibition highlights the interplay between literature, the fine arts and music. The visit is filled out by interactive terminals, a listening room and a cultural programme.



Louis-Léopold Boilly, *The Effect of Melodrama*, c. 1830, oil on canvas,  
Versailles, Musée Lambinet  
Photo RMN-Grand Palais/Philipp Bernard

### EXECUTIVE CURATORS :

**Christophe Leribault**, director, Petit Palais

**Jean-Marie Bruson**, honorary executive curator, Musée Carnavalet

**Cécilie Champy-Vinas**, sculpture curator, Petit Palais

### EXHIBITION CURATORS :

**Gérard Audinet**, director, Maisons de Victor Hugo, Paris and Guernsey

**Yves Gagneux**, director, Maison de Balzac

**Audrey Gay-Mazuel**, heritage curator, Musée des Arts Décoratifs

**Sophie Grossiord**, executive curator, Palais Galliera

**Maïté Metz**, heritage curator, Musée Carnavalet

**Cécile Reynaud**, director of studies, EPHE

**Gaëlle Rio**, director, Musée de la Vie Romantique

# GUIDE TO THE EXHIBITION

Napoléon had dreamed of making Paris a megalopolis that would be the political capital of Europe. The fall of the Empire prevented him from accomplishing this objective, but the Parisians of the Restoration and the July Monarchy continued to believe that they lived in the best city in the world—the artistic, musical and scientific capital—but also the capital of pleasure and fashion. Many foreigners shared this conviction, certain that Parisian recognition would ensure them international renown. As a result, the city swarmed with voluntary exiles, musicians such as Rossini, Liszt or Meyerbeer, scientists like Alexander von Humboldt, writers such as Henri Heine, but also refugees fleeing fraught political environments: Adam Mickiewicz, Frédéric Chopin and the Princess Belgiojoso. The intermingling of all these external influences, in a relatively liberal context, favoured the emergence of a unique intellectual effervescence in a Europe where many nations still lived under oppressive regimes.



Etienne Bouhot, *Le jardin et le palais des Tuileries vus du Quai d'Orsay*, 1813, huile sur toile,  
Salon de 1814, Paris, Musée Carnavalet  
Photo Musée Carnavalet / Roger-Viollet

## I. The Palais des Tuileries

Eclipsed by the Château de Versailles since Louis XIV had set up court there, the Palais des Tuileries became the permanent Parisian residence of the Head of State from the time of the Consulat to the Second Empire. A symbol of the sovereign's power, it disappeared in the fires of the Paris Commune of 1871 and the new Third Republic abandoned plans to rebuild it. During the period examined here, the palace was successively occupied by the senior branch of the Bourbons, Louis XVIII and Charles X, from 1814 to 1830, and then by the House of Orléans, with Louis-Philippe I, from 1830 to the 1848 Revolution.

Under the Restoration, the only truly popular member of the royal family was the Duchesse de Berry: an image of 'kindness, sweetness, wit, and gaiety'. Concerned with being fashionable, she furnished her apartment in the Pavillon de Marsan according to the most recent trends, and brought the old palace to life by organizing parties, some of which have remained famous, like the legendary Marie Stuart themed costume ball (quadrille) on 2 March 1829.

Under Louis-Philippe, several members of the royal family were appreciated by Parisians, including Ferdinand-Philippe, the Crown Prince; succeeding the Duchesse de Berry as occupant of the Pavillon de Marsan. He favoured the return to eighteenth century style and Boulle marquetry furniture, all the while amassing a collection of modern artwork. His brutal death in 1842, in a car accident, caused great dismay. One of his sisters, the endearing Princess Marie d'Orléans, a talented artist, was particularly fond of the Middle Ages and had a surprising neo-Gothic salon-studio set up in her apartment.



# GUIDE TO THE EXHIBITION



Édouard Dubufe, *Jeune fille au portrait*, vers 1840, Musée des Arts décoratifs  
Photo MAD

## II. The Palais-Royal

Early nineteenth-century Parisian guidebooks were unanimous: the Palais-Royal was the undisputed epicentre of Parisian life. Built in 1628 for Cardinal Richelieu, the Palais-Royal later became the residence of the Orléans family. Completely reconfigured at the end of the eighteenth century, it became increasingly popular due to the many boutiques and entertainment venues housed in its galleries. Seized under the Revolution, in 1814, it was restored to the Duc d'Orléans, the future Louis-Philippe, who lived there until his accession to the throne in 1830. He entrusted its renovation to architect Pierre Fontaine. Fontaine designed the layout of the magnificent Orléans gallery, one of the capital's most famous covered passages, housing dozens of boutiques and which allowed strollers to indulge in the pleasures of shopping even in bad weather. The Palais-Royal was in fact extremely well known for its shops: a diverse range of luxury items could be found here, including fabrics, clocks, small bronze items, jewellery, porcelain and all kinds of trinkets that contributed to the capital's reputation. It also attracted other distractions however: the place was famous for its cafes and restaurants, such as Véry, Véfou and the Frères Provençaux offering the best in gastronomical fare. But the Palais-Royal housed less respectable pleasures too: it had become the den of gamblers and prostitutes who gathered on the different floors. The popularity of the Palais-Royal, at its height up until the early 1830s, gradually lessened in favour of the Grands Boulevards, when solicitation and gambling were forbidden.



Eugène Delacroix, *Le Christ au jardin des Oliviers*, 1826, Salon de 1827, huile sur toile, Paris, église Saint-Paul-Saint-Louis  
Photo COARC / Roger-Viollet.

## III. The Louvre: the Salon

Established at the end of the seventeenth century, this major exhibition traditionally took place in the Salon Carré of the Louvre, hence its name. By the beginning of the nineteenth century the Salon was the highlight of the Parisian art scene. Frequently mentioned in the press, it was the main contemporary art exhibition: all young artists aspired to have their work accepted by the jury, well aware that the success of their careers depended on their success at the Salon. Given the event's growing popularity, which resulted in an increase in the number of paintings and sculptures presented over the years, it soon became necessary to exhibit works in several of the museum's adjoining rooms and to make it an annual occurrence from 1833 onwards. All genres and styles were represented there and the paintings were hung close to each other, while the sculptures were displayed on the ground floor.

# GUIDE TO THE EXHIBITION

The Salons of the 1820s saw the emergence of Romantic art, with the presentation of painted masterpieces ranging from Géricault (*The Raft of the Medusa*, 1819 Salon) and Delacroix (*The Barque of Dante*, 1822 Salon; *The Massacre at Chios*, 1824; *Christ in the Garden of Olives*, 1827). In the 1830s, attention was instead focused on the sculptors of the new school: Barye and Duseigneur exhibited at the Salon of 1831 and the latter's *Roland furieux* is still considered one of the best examples of Romanticism in sculpture. In the 1830s, the jury displayed greater severity towards the Romantics: some like Barye and Préault were regularly excluded and were therefore forced to develop new selling points and exhibition strategies. The Salon's dominance, undisputed up until that point, then began to be questioned. Only works exhibited at the Salon, with a few exceptions, are displayed in this room.



Charles de Steuben, *La Esméralda*, Salon de 1839, huile sur toile, Nantes, Musée d'Arts  
Photo RMN-Grand Palais/Gérard Blot

## IV. Notre-Dame de Paris

In 1831 Victor Hugo's *Notre-Dame de Paris* was published. The novel's undeniable success was partly due to it being a dramatic love story, as well as a colourful depiction of Paris in the late fifteenth century. A magnificent example of the penchant for the Middle Ages experienced during the Romantic era, the book inspired several painters and draughtsmen, from Auguste Couder to Charles Steuben and Louis Boulanger. As proof of its success, the novel was even adapted for the opera by Louise Bertin, and its protagonists—Esmeralda, Phoebus and Quasimodo—served as motifs for clocks and small bronze statues. The novel contributed to the rediscovery of the old part of the city, directly surrounding the cathedral, of which picturesque views became increasingly popular, including works by English watercolour artists such as Thomas Shotter Boys. This craze for old Paris was part of a wider movement of rediscovering and appreciating the city's medieval architectural heritage. This led to the creation of the post of the Inspector-General of Historical Monuments in 1830, soon occupied by Prosper Mérimée, author of *Carmen*. The Romantic generation's passion for the Middle Ages also extended to objects of art, as demonstrated by Alexandre du Sommerard's collection at the Hôtel de Cluny. Whether on clocks, wallpaper, boxes, binding, and clothing Gothic motifs were available in a limitless range of formats and supports. Gothic interiors even made their appearance, such as the famous study set up by the Comtesse d'Osmond in her Parisian residence—one of the earliest recorded examples of 'Gothic taste' in Paris.



## GUIDE TO THE EXHIBITION



Léon Cogniet, *Les Drapeaux*, 1830, huile sur toile, Orléans, musée des Beaux-Arts  
Photo musée des Beaux-Arts/Ville d'Orléans

### V. 1830, Revolutionary Paris

On 25 July 1830, from his residence in Saint-Cloud, Charles X signed six ordinances that undermined fundamental freedoms, particularly the freedom of the press. When Parisians learned of these the following day, riots broke out around the Palais-Royal and the Bourse, while barricades were erected in working-class districts of the old part of the city. Against all odds, the fighting ended in a victory for the people against the royal troops: the Hôtel de Ville, Notre-Dame, then the Louvre and the Tuileries fell into the hands of the insurgents, and Charles X was forced to flee. The liberal deputies, out of concerns for order, appealed to Louis-Philippe d'Orléans who was proclaimed 'King of the French'. It took just three days, from 27 to 29 July 1830 to overthrow the Bourbon dynasty. Louis-Philippe's reign, admittedly more liberal in its early days, was closely monitored by the press, where caricatures were rife, allowing talented illustrators such as Daumier and Grandville to make a name for themselves.

The political revolution then underway had major repercussions on the arts scene. Two works, both created in 1830, can be said to embody the Romantic revival: *Hernani* by Victor Hugo, a drama performed on 25 February 1830 at the Théâtre-Français and the *Symphonie fantastique* by Hector Berlioz, performed on 5 December 1830 in the auditorium of the Conservatoire for the first time.

Monuments, built under the Restoration and the July Monarchy, were also greatly affected by the political upheavals of the time. If Louis XVIII sought to make a clean sweep of the recent past by constructing the Expiatory Chapel, Louis-Philippe, on the other hand, tried to reconcile the French with their revolutionary and imperial heritage. Louis-Philippe known as the 'roi bâtisseur' (king-builder) completed many of the construction projects initiated by his predecessors. These included the Église de la Madeleine and the Arc de Triomphe, as well as new projects like the Bastille Column and Napoléon's tomb at Les Invalides.

## GUIDE TO THE EXHIBITION



John James Chalon, *Bal public*, 1818, huile sur toile, Paris, musée Carnavalet - Histoire de Paris  
Photo Musée Carnavalet/Roger-Viollet

### VI. The Quartier Latin

‘Of all Parisian produce, the most Parisian of all products is undoubtedly the *grisette*. Nowhere else will you meet something so young, gay, fresh, slender, astute, agile and content with so little as the *grisette*.’ This is how Jules Janin pays tribute to this mythical character that permeates all of Parisian literature in the first half of the nineteenth century, defined by Littré in his dictionary as a ‘young girl who works as a seamstress, embroiderer, etc., and is easily courted by young people.’ Henry Murger in his *Scènes de la vie de bohème* provided an unforgettable portrait of a *grisette* named Mimi.

If the *grisette* was mostly, although not exclusively, found on the Left Bank—her work in a boutique or a workshop often took her to various parts of the Right Bank—her appointed stronghold, which she shared with her companion, typically a law or fine arts student, remained the Latin Quarter. It was there that these couples, often ephemeral, led a life of gaiety and nonchalance, immortalized by Gavarni’s lithographs. The preferred entertainment of a *grisette* and her ‘Arthur’ was to dance a polka or the cancan, a risqué dance banned from salons, in one of the many public dance halls attended by students, such as the Grande Chaumière, the Closerie des Lilac or the Prado. *Grisettes* appeared regularly in the novels of Paul de Kock—very popular at the time—and in the songs of the ‘national poet’ Pierre-Jean de Béranger.



Arie Johannes Lamme, *Atelier de l'artiste Ary Scheffer*, rue Chaptal, 1851, huile sur bois, Paris, Musée de la Vie romantique  
Photo Musée de la Vie Romantique  
Roger-Viollet

### VII. The Chaussée d’Antin and Nouvelle Athènes (New Athens)

The districts known as Chaussée d’Antin and Nouvelle Athènes, although adjoining, were very different in character. The former, taking in the rues Caumartin and Grange-Batelière and running along the boulevard, was subdivided into plots in the second half of the eighteenth century. The area around the Consulate became the banking district and home of the nouveaux riches. Here were found the houses of numerous bankers—James de Rothschild and Jacques Laffitte both lived on the rue d’Artois (current-day rue Laffitte); François-Alexandre Seillière lived on rue Le Peletier and Alexandre Aguado on the rue Grange-Batelière. Numerous art collectors also lived in the area, including the Comte Demidoff and the Marquis d’Hertford.

## GUIDE TO THE EXHIBITION

Nouvelle Athènes on the other hand, was a newer and more affordable district, demarcated by the rues Blanche, Saint-Lazare and Martyrs. It attracted a different population. Many artists came to settle here: Théodore Géricault, Horace Vernet, Eugène Isabey, Paul Delaroche, Ary Scheffer, etc., as well as famous actors like Talma and Mademoiselle Mars, musicians and writers. At the centre of this district lay the Square d'Orléans, built in 1830, which became a veritable artistic hub, focused around George Sand and Frédéric Chopin, Alexandre Dumas, pianist Pierre-Joseph Zimmermann, singer Pauline Viardot and painters Claude-Marie and Édouard Dubufe. Last but not least, sculptor Jean-Pierre Dantan established his 'museum' here, where he presented portrait busts and caricatures of well-known Parisian figures.



Louis-Léopold Boilly, *L'entrée du théâtre de l'Ambigu-Comique à une représentation gratis*,  
Salon de 1819, Musée du Louvre  
Photo RMN-Grand Palais  
Philippe Fuzeau

### VIII. The Grands Boulevards

This long artery, which runs from the Madeleine to Bastille, was far from homogenous. From the Madeleine to the area around Chaussée d'Antin, the boulevard crossed through an affluent but dreary area. The Chaussée d'Antin marked the beginning of the 'boulevard' par excellence, the pulsating heart of Parisian fashion, formed by the boulevards des Italiens and Montmartre. Expensive gold and porcelain boutiques could be found alongside famous cafes, restaurants and ice cream parlours: Café de Paris, Maison Dorée, Café Riche, Café Anglais, Tortoni, Café Hardy, etc., attracting a clientele of dandies and elegant ladies. Also in this area were the large subsidized theatres, the Opéra, Théâtre-Italien, the Opéra-Comique and, a little further away, the Théâtre-Français.

An invisible border, established along the rue Montmartre, separated this flamboyant boulevard from a calmer and more bourgeois axis. On the boulevards Bonne-Nouvelle and Poissonnière, there were lots of shops and cafes but these were less pretentious. The customers who frequented these spots did not have to dress like the men and women seen in fashion engravings.

The area around the boulevard Saint-Martin was the location of many popular theatres, particularly along the boulevard du Temple. Quiet and rather dreary in the morning, in the evening it was full of activity, with eight theatres and fifty open-air merchants attracting crowds from the Marais and the popular suburbs to the east of Paris. Given the number of bloody melodramas performed here, the area became known as the 'Boulevard du Crime'. However, it disappeared during Haussmann's urban redevelopment campaigns in the early 1860s.



# GUIDE TO THE EXHIBITION



Louis-Léopold Boilly, *L'Effet du mélodrame*,  
vers 1830, huile sur toile,  
Versailles, musée Lambinet  
Photo RMN-Grand Palais/Philipp Bernard

## EPILOGUE

### The 1848 Revolution

The revolution of February 1848 brought an abrupt end to the July Monarchy. Unable to stop the popular uprising born from the prohibition of a great republican banquet in Paris, Louis-Philippe decided to abdicate in favour of his grandson, the Comte de Paris, on 24 February 1848. The opposition, stronger and better organized than in 1830, nevertheless refused to recognize the child and proclaimed the Republic, while a provisional government was appointed, in the interval period up until the next elections. Its members included steadfast Republicans like Alphonse de Lamartine and François Arago, who were unable however, to carry out their mission for long. The new revolutionary movements of June 1848 and their violent repression increased political instability which led to the election, in December, of Louis-Napoléon Bonaparte, the future Napoléon III.

The February Revolution, whose evocation symbolically closes this stroll through Romantic Paris of the nineteenth century, had a profound impact. The episode of the looting of the Tuileries on the evening of 24 February was recounted by several witnesses. A few days after the events, Daumier produced an eloquent lithograph depicting a street urchin—a 'gavroche'—sitting with great satisfaction on the vacant throne of Louis-Philippe, which would later be burnt on the Place de la Bastille, at the foot of the July Column. Twenty years later, Gustave Flaubert would also mention this episode in his novel *L'Éducation sentimentale*, demonstrating his disillusionment for the Romantic enthusiasm for the revolutionary masses.



## THE EXHIBITION SCENOGRAPHY

The scenography of the exhibition is a journey on foot through Romantic Paris that alternates between exterior and interior venues. It takes place over the course of a day, from early morning, with an evocation of the apartments in the Tuileries, to nightfall, with the theatres and concert halls of the Grands Boulevards. The times of day are signified by changes in the lighting as the visit progresses through space and time. The lighting intensifies the sense of being immersed in the 19th century settings, both interior and exterior, as the visitors make their way through.

The colours, the light and the decor give an immediate identity to each place: the outdoor spaces are in tones of urban stone, with added graphic details in old gold or black steel. The light is daylight, as it varies from hour to hour. The interior spaces are in colours evocative of the tastes of the period. The daylight enters through doors, windows and skylights. Warm lighting effects add to the mood.

The chronological sequences 1815, 1830, and 1848 provide a break in the scheme. The lighting there is uniform and discreet.

### **The Tuileries Palace**

The visitor's tour begins with a visit to four apartments that recreate the aristocratic world of the Palais des Tuileries. Large windows connect the apartments. The early morning light is warm and low in the sky. Paneling and walls in soft colours that vary from one apartment to another, along with carpets on which furniture and objects stand recreate a warm and cosy atmosphere. Through a glazed (and closed) French window, one can see the salon in the Louvre with all the paintings on the walls.

### **The Galleries of the Palais Royal**

After rising, a morning walk through the covered shopping arcades in the nearby Palais Royal. The long, narrow, glass-roofed, space of the Galerie Seine in the museum has ideal proportions for recreating the neoclassical colonnade and the succession of shop fronts that lined the Royal Palace. These have been reproduced in their exact dimensions. Perspective views (on wallpaper) extend the row. Each façade has its own shop sign and displays a particular type of merchandise, from clocks to accessories for dandies. Reflected in a huge mirror you can see the clothes of yesterday as well as the visitors of today, swelling the crowd of window-shoppers from the past. The stone coloured façades, the old-gold shop fronts and signs are bathed in cold, steady daylight, while the shop windows glow in a warm light that brings out the colours and the gold.

### **The Salon du Louvre**

The tour continues with a visit to the exhibition halls in the Louvre: the legendary Salon. The red ochre walls are completely covered with paintings; sculptures stand in the centre of the room. Visitors – like Salon-goers in the 19th century – can lean on the barriers that run all around the edges of the room.

It is noon, the overhead lighting is warm and diffuse, it bathes the walls from top to bottom and throws the statues into relief.

### **Notre-Dame de Paris**

A return to the past, a fascination for the Middle Ages, and an enthusiasm for heritage. Windows with Neo-Gothic moulding recreate a medieval cloister style in shades of stone and sky blue.

### **From the Latin Quarter to the Barrières, the Bohemian life**

Street atmosphere. The space is narrow, under the glass roof of a studio that reinforces the image of the poverty-stricken artist. This is followed by images of the people of Paris, bohemian life, students and servant girls.



# THE EXHIBITION SCENOGRAPHY

## From the Chaussée d'Antin to Nouvelle-Athènes

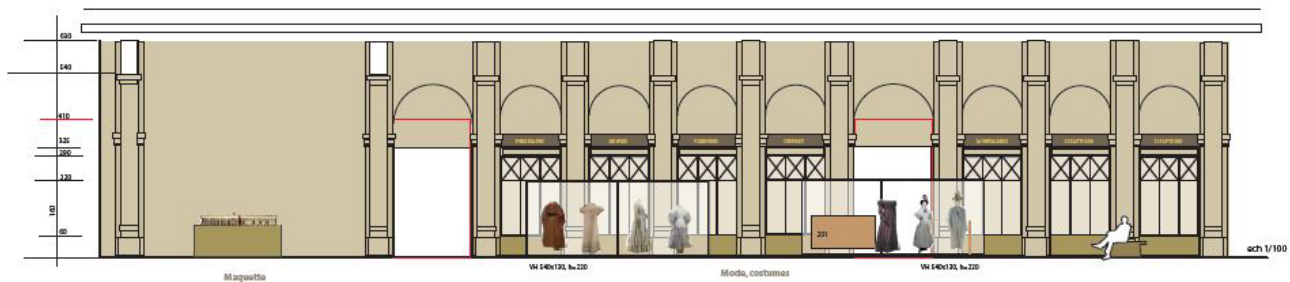
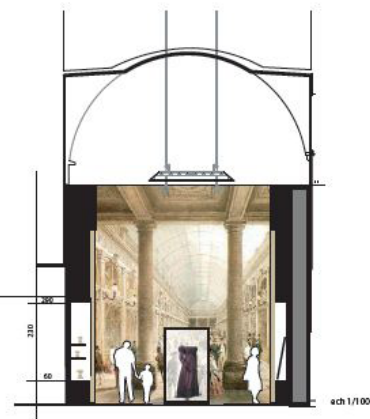
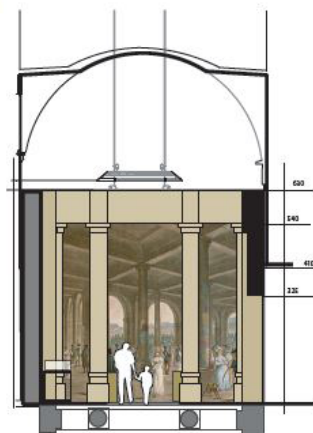
Chopin's piano sits in the middle of an artist's studio. It is 8pm, the sun is beginning to set and a warm, low-angled light enters the room through the glass wall of the studio.

## From the Grands Boulevards to the Comédie-Française

Night has fallen. Visitors gather in the rotunda for an evening stroll. The space is bathed in a blue light, set off by the orange glow of a lamppost in the middle of a circular bench. The visitor walks through a massive doorway and enters the foyer of a theatre. Three wide windows framed by heavy curtains offer views of Paris by night. In the centre, down the middle of this long room, there are benches with red velvet cushions alternating with display cases. The red and gold colours, the panelling, the outlines of chandeliers projected with gobos, all add warmth and luxury to the atmosphere of the foyer.



2. LES GALERIES DU PALAIS ROYAL, LE COMMERCE DE LUXE





# EXHIBITION ALBUM



Between the fall of Napoleon and the 1848 revolution, Paris eschewed any retreat into national identity and established itself as the cultural melting pot of Europe.

This book describes the extraordinary wealth of artistic activity that flourished in Paris during the period. In spite of the vagaries of contemporary French politics, the capital embraced English literature and dress, was passionate about Spain, supported the Greek cause, grieved for Poland, and discovered Germany, while still continuing to love Italian opera. The city drew Rossini, Liszt and Chopin to its salons, revelled in literary battles and thrived on the delights of luxury and sophistication.

Abundantly illustrated and containing numerous essays and commentaries on a wide variety of works, the book takes us to all the high spots of Romanticism in Paris: the galleries of the Palais-Royal, the Salon, the Comédie-Française and the bohemian Latin Quarter from New Athens to the Grands Boulevards.

The journey is not limited to painting and sculpture; it also takes in architecture, literature, theatre, music, opera and dance, not to mention fashion and the decorative arts. The book provides the reader with a fully informed feeling for the stunning effervescence of the Romantic period.

*Paris romantique, 1815-1848*

Editor, Jean-Marie Bruson

Preface by Adrien Goetz. Texts by Gérard Audinet, Olivier Bara, Thierry Cazaux, Cécilie Champy-Vinas, Stéphanie Deschamps-Tan, Anne Dion-Tenenbaum, Yves Gagneux, Audrey Gay-Mazuel, Stéphane Guégan, Marie-Laure Gutton, Catherine Join-Diéterle, Wassili Joseph, Marine Kisiel, Élodie Kuhn, Vincent Laisney, Sylvie Le Ray-Burimi, Christophe Leribault, Maïté Metz, Jean-Luc Olivié, Pauline Prevost-Marcilhacy, Cécile Reynaud, Gaëlle Rio, Thierry Sarmant, Miriam Simon, David Simonneau

**Éditions Paris Musées**

24 x 30 cm

Bound

512 pages

470 illustrations

49,90 euros



*Romantic Paris, 1815-1848 - 22 may / 15 september 2019*

## THE INGRES OF THE MONTAUBAN'S MUSEUM

**Exhibition in the permanent collections  
19 May - 1 September 2019**



Jean-Auguste-Dominique Ingres,  
*Portrait de Madame Caroline Gonse*,  
1852, huile sur toile,  
Montauban, musée Ingres Bourdelle

At the end of this year, the new Ingres-Bourdelle Museum in Montauban will re-open to the public after a stunning renovation. To temper our patience, the Petit Palais is presenting some of the treasures in its collections. The exhibition is centred around the *Portrait of Caroline Gonse* (1852, oil on canvas), the only completed portrait of Jean-Auguste-Dominique Ingres's late period that is still in France. In addition to a version of *Roger delivering Angelique*, the selection includes several sketches for famous works by the master, including *The Martyrdom of Saint Symphorian*, *The Apotheosis of Homer* and a striking negative sketch for the *Portrait of Madame Moitessier*. The exhibition, which includes a selection of drawings from the Musée de Montauban, provides a rare opportunity to get involved in the less obvious aspects of Ingres's creativity.

**Admission free**

## LE MUSÉE DE LA VIE ROMANTIQUE



In the heart of the Nouvelle Athènes neighborhood, the **Hôtel Scheffer-Renan** mansion located at 16 Rue Chaptal in the ninth arrondissement, has housed the **Musée de la Vie Romantique**, a City of Paris museum, since 1987.

A discreet alleyway edged with centuries-old trees leads to a charming Italian-style house facing a paved courtyard and a charming garden full of roses and lilacs. **Ary Scheffer** (1795- 1858), a **painter and sculptor of Dutch origin** lived there from 1830 until his death. He had a studio oriented toward the north built on each side of the courtyard; one was for working and teaching, the other for living and welcoming guests. **Everyone who was anyone in the intellectual and artistic Paris of the July Monarchy made it a point to be seen at the “Enclos Chaptal”**: Delacroix, George Sand and Chopin who were regular visitors living nearby along with Liszt, Rossini, Turgenev, Dickens, Berlioz and Gounod.

Piously conserved, first by Scheffer’s daughter, **Cornelia Scheffer-Marjolin**, and then by his grand-niece **Noémi**, daughter of the philosopher **Ernest Renan**, this exceptional site was for one hundred and fifty years home to a family that was fully devoted to the arts and letters. **The City of Paris became its depositary in 1983 and took over full ownership on January 1, 2007.**

A museographical orientation led to the reconstruction in 1987 with the help of decorator Jacques Garcia of a harmonious historical setting that evokes the Romantic epoch.

On the ground floor are memorabilia of writer George Sand, including portraits, furniture and jewelry from the eighteenth and nineteenth centuries, which was bequeathed to the Carnavalet Museum by her grand-daughter, Aurore Lauth-Sand.

On the first floor, paintings by Ary Scheffer are hung along with works by his contemporaries.

**The nostalgic charm of the museum also stems from the restoration of the workshop-salon, with a library enriched by four generations of Scheffers, Renans, Psicharis and Siohans.** Renovated in 2007, the painter’s studio enriches the concept of Romanticism with exhibitions that alternate heritage and modern themes.

After eight months of work to optimize visitor reception in 2018, **disabled visitors have fuller access to museum areas** such as the alley, the courtyard and the landscaped garden, which are now open to all. Temporary exhibitions can now be visited using an elevator. The main building and the collections on exhibition can also be accessed through a virtual visit installation located inside the house.

**The new tea room** managed by **Rose Bakery** is open throughout the year and enables visitors to enjoy the garden and greenhouse of this charming home. The interior garden and a bookshop round out the services.

Contact :

Catherine Sorel

Responsable du service presse et communication

presse.museevieromantique@paris.fr

catherine.sorel@paris.fr

T. +33 (0) 1.71.19.24.06





*Romantic Paris, 1815-1848 - 22 may / 15 september 2019*

## PARIS MUSÉES A NETWORK OF PARIS MUSEUMS

Administratively grouped together as Paris Musées, the fourteen museums and heritage sites of the City of Paris possess collections that are as exceptional for their diversity as for their quality. To open up and share this significant cultural heritage, they have adopted a new visitor experience policy, moderated prices for temporary exhibitions, and focus on providing access to members of the public who traditionally lack access to cultural offerings. Their permanent collections, which are free\*, and the temporary exhibitions and varied cultural programming reached 3 million visitors in 2018.

\*With the exception of establishments that have paid-entry temporary exhibitions as part of their permanent collections (Archaeological Crypt of the Ile de la Cité, Catacombs).

## PARIS MUSÉES CARD FOR EXHIBITIONS AT YOUR OWN PACE!



A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris\*, as well as special tariffs for activities. It entitles the holder to reductions in the bookshop-boutiques and the cafe-restaurants, and to receive prior information about events in the museums. In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or via the site:  
[www.parismusees.paris.fr](http://www.parismusees.paris.fr)

\*Except the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs.

## ABOUT THE PETIT PALAIS



Petit Palais, Paris Museum of Fine Arts © C. Fouin



Petit Palais, Paris Museum of Fine Arts © B. Fougereol



Petit Palais, Paris Museum of Fine Arts © B. Fougereol

Built for the Exposition Universelle de 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914.

Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautiful collection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewelry by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

Since 2015, the collection presentation has been extensively reworked. It has been enriched by two new galleries on the garden floor level, one of which is dedicated to the Romantic period. In one gallery, restored large-format paintings by Delaroche and Schnetz are surrounded by works of artists such as Ingres, Géricault and Delacroix. In the second gallery, decorative paintings by Maurice Denis are interspersed with works by Cézanne, Bonnard, Maillol and Vallotton. In the fall of 2017, the collection of icons and Eastern Orthodox arts, which is the largest one in France, will benefit from a new museographic presentation. An area will also be dedicated to sketches of the major nineteenth-century Parisian settings. Early in 2018, these new presentations will be complemented in the North Gallery by collections of monumental sculptures from the nineteenth century.

The program of temporary exhibitions at the Petit Palais alternates ambitious major subjects like *Paris 1900*, *Baccarat*, *Les Bas-fonds du Baroque (Baroque Slums)* and *Oscar Wilde* with monographs that allow rediscovering forgotten painters such as Albert Besnard or George Desvallières. Since 2015, contemporary artists (Thomas Lerooy in 2015, Kehinde Wiley in 2016, Andres Serrano in 2017) have been invited to exhibit in the Petit Palais permanent collections in order to create a dialog with these paintings and reveal links between their works and those of the museum.

The café is closed for renovation work until the 15th of May included.  
Scheduled re-opening : the 16th of May

*The museum is open daily from 10 a.m. to 6 p.m. except on Monday.  
Open on Friday until 9 p.m. for the temporary exhibitions.*  
**[petitpalais.paris.fr](http://petitpalais.paris.fr)**



## PRACTICAL INFORMATION

### **Romantic Paris, 1815-1848**

**22 May - 15 September 2019**

#### **OPENING HOURS**

Tuesday to Sunday 10:00 am to 6:00 pm

Closed on Mondays and July 14

Late opening Friday until 9:00 pm.

#### **ADMISSION CHARGES**

Free entry to the permanent collections

Charges for temporary exhibitions:

**Full price:** 13 euros

**Reduced price:** 11 euros

Free up to and including age 17

**Combined ticket** with the exhibition «Romantic Germany, Drawings from Weimar's Museums»:

**Full price:** 16 euros

**Reduced price:** 14 euros

**Combined ticket** with the exhibition «Romantic Paris» at the musée de la Vie romantique:

**Full price:** 16 euros

**Reduced price:** 14 euros

#### **PETIT PALAIS**

Musée des Beaux-Arts de la Ville de Paris

Avenue Winston-Churchill - 75008 Paris

Tel: + 33 1 53 43 40 00

Accessible to handicapped persons.

#### **TRANSPORT**

Metro stations

Champs-Élysées Clemenceau   

Franklin D. Roosevelt   

Invalides  

Bus : 28, 42, 72, 73, 83, 93

Café Restaurant 'Le Jardin du Petit Palais'

Open from 10:00 am to 5:00 pm

The café is closed for renovation work until the 15th of May included.

Scheduled re-opening : the 16th of May

Bookshop-Boutique

Open from 10:00 am to 6:00 pm,

Late closing: 9 pm