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JOAN OF ARC

From engraving by N. Le Mire, after painting in Hotel de Ville, Orleans

Joan of Arc

Loan Exhibition Catalogue

Paintings, Pictures, Medals, Coins,
Statuary, Books, Porcelains,
Manuscripts, Curios, Etc.

Under the Auspices of

The Joan of Arc Statue Committee

(For a Statue of Joan of Arc in the City of New York)

The Museum of French Art
French Institute in the United States
The American Numismatic Society

in

The American Numismatic Society Building

Broadway, between 155th and 156th Streets
New York City

January 6th to February 8th, 1913

Joan of Arc Statue Committee

For a Statue in the City of New York

HONORARY PRESIDENT

J. Sanford Saltus

PRESIDENT

Dr. George Frederick Kunz

President American Scenic and Historic Preservation Society

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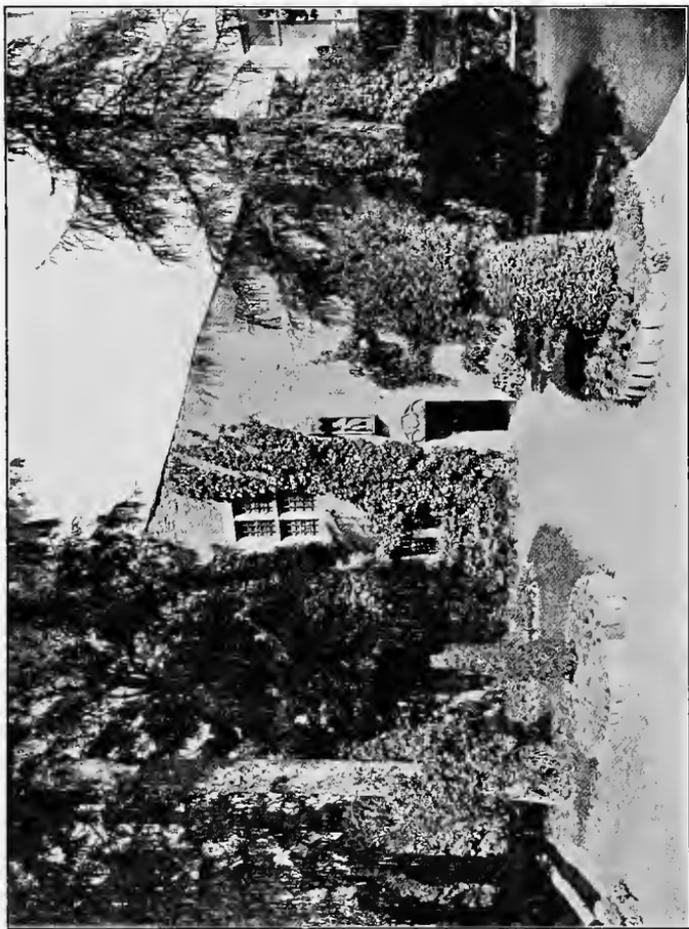
Chiefly Concerned in Constructing the Collection and Catalogue

Dr. George F. Kunz

J. Sanford Saltus

Bauman L. Belden

Frank Weitenkampff



JOAN OF ARC'S HOME IN DOMREMY

From a modern photograph

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“But Joan la Pucelle shall be France’s Saint”

*Words of King Charles VII in Shakespeare’s King Henry VI
First Part: Act I, Scene VI.*

Ceremonies Attending the Opening
of
The Joan of Arc Exhibition

Under the Auspices
of

The Joan of Arc Statue Committee

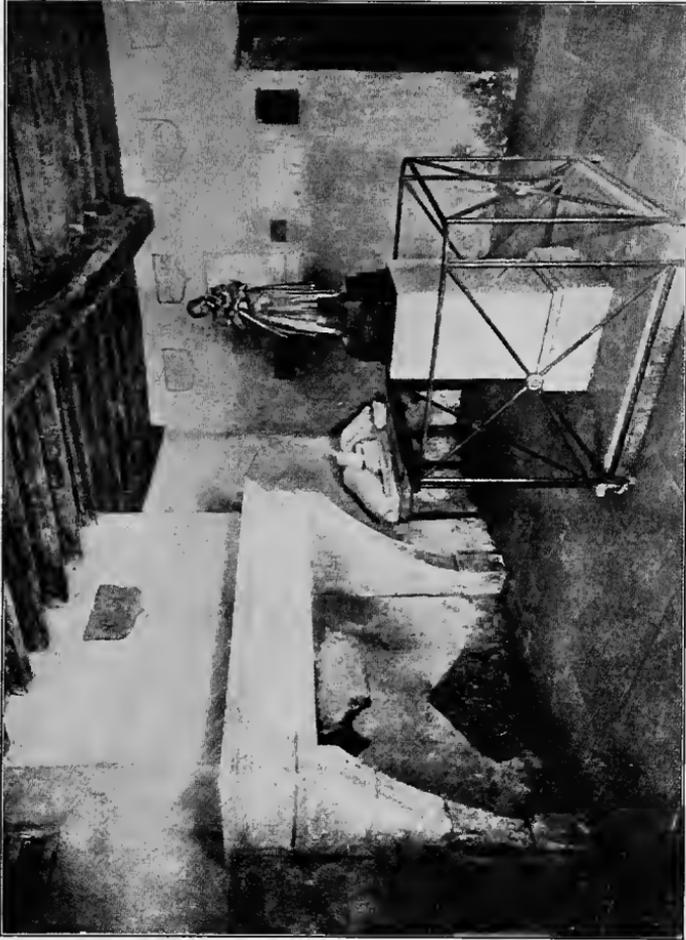
The Museum of French Art
French Institute in the United States

The American Numismatic Society

in

The American Numismatic Society Building
New York City

Monday, January 6th, 1913



ROOM IN WHICH JOAN OF ARC WAS BORN

From a modern photograph

INTRODUCTORY REMARKS OF DR. GEORGE FREDERICK KUNZ

PRESIDENT OF THE JOAN OF ARC STATUE COMMITTEE.

Ladies and Gentlemen: Some three years ago several of us thought that it would be an excellent idea if on the five hundredth anniversary of Joan of Arc we could proceed with arrangements that would lead to the erection of a statue of Joan of Arc in the City of New York. We all of us have often heard it said that virtue has its own reward, but when a woman has not only virtue, but she has valor, she has love for her country and courage to go to war, it is not surprising that five hundred and one years after she was born even the City of New York, with all its rush and turmoil, should see fit to set aside a day for the opening of an exhibition which is to last one month.

Important affairs of state have prevented the French Ambassador from being with us to-day, but he has done us the honor to delegate the first Secretary of the French Embassy to deliver an address for him. We are also especially fortunate that the author of "The Martyrdom of an Empress" contributes a splendid article on "The Pearl of France." Then we have a contributor to our exhibition here who will address us presently, the Honorable C. B. Stover, the Commissioner of Parks of the City of New York. I refer to an exhibit you will find in the case, the portrait of a young lion cub that was born last year, and which our public-spirited friend, Commissioner Stover, named Joan of Arc. About her love of country, we can scarcely venture to speak, but we know that she is warlike, because for five days a photographer vainly attempted to take her photograph. However, she at last realized that she had Commissioner Stover to deal with instead of a Henry the Sixth or a Charles the Seventh.

France is not only the home and origin of much that is best in science and literature and the home of Joan of Arc, but it is also the home of much of the good and best in modern art. No one has done more to recognize this than two of our committee; one, Senator Clark, in buying great works and sending them to this country, and

our other speaker, the President of the Museum of French Art, French Institute in the United States, Honorable McDougall Hawkes.

We have in this country ninety French alliances, which have been grouped into a greater alliance, and we have with us to-day Professor Louis Delamarre, the Secretary of the Federation of French Alliances in America, who will favor us with an address on the heroine of France. Another speaker to whose words we shall listen, Mr. J. Sanford Saltus, our Honorary President, is one of the originators of the idea of the statue, and during his recent sojourn of two years in Europe he has made a number of studies along this line.

Our Honorary President, Mr. J. Sanford Saltus, who has sustained us in so many ways, not only financially, but by visiting so many places in Europe, obtaining things for us, and Mr. Belden and other members of the Committee have united their efforts to bring together what you see here, and what will remain on view here for one month.

We shall also have the pleasure of hearing Dr. Edward Hagaman Hall, Secretary of the American Scenic and Historic Preservation Society, whose many and valuable contributions to the early history of our city have done so much to foster interest in the preservation of our old landmarks. His admiration of the character and achievements of the Maid of Orleans make him an earnest worker for the success of our project.

I may add that our committee have what we think is two-thirds of the amount of money that will be required: we have \$20,000; we hope to raise \$30,000.

We want to thank those friends of ours who have remembered the day and occasion, and who have sent this beautiful floral tribute.

Our Committee has decided upon several things; one is that the statue must be artistic, and there will be no question as to whether the sculptor is American, Russian or Hottentot, nor does the committee care whether a man or a woman designs the statue. Upon one thing, however, we shall be insistent, that is, that the statue must be worthy of one of the greatest personalities that has ever lived, of one of the greatest of nations, France, to which it must also be a tribute, and to the coming greatest city in the world, New York. We have with us in the committee Mr. John W. Alexander and Mr. Frederick Dielman, President of the Federation of Fine Arts, and



JOAN OF ARC LISTENING TO THE VOICES
After the painting by Bartolini

also our Honorary President, Mr. J. Sanford Saltus, who has given particular attention to this matter.

Before I close, let me say that probably no character is recognized by more nations than Joan of Arc. A catalogue has been prepared by the committee in which you will find fifty illustrations and which will be handed you as you leave the door. Of the exhibition, we hope you will have time enough to see something to-day, but it will remain open for one month from ten in the morning until six in the evening, except on Sundays, when it will be open from ten to five, and Mr. Belden of our committee and his assistants will be glad to show you attention.

We thank you for coming to-day.

Letter of the French Ambassador, stating reasons why the date January 6th should be maintained as "Joan of Arc Day." For this reason the Joan of Arc Statue Committee adopted that day for the opening of the exhibition.

AMBASSADE DE FRANCE

A

WASHINGTON

DECEMBER 18, 1912.

DEAR MR. PRESIDENT :

Answering your kind letter, I beg to state that a bill has been laid before our Parliament in view of a day being selected for a yearly national fête in honor of Jeanne d'Arc.

An annual commemoration already takes place at the present time, but this is a local one, held at Orleans, to celebrate the deliverance of the city on the 8th of May.

My impression is that if the day of the birth were selected for the intended national fête, the 6th of January would be chosen without the change in the calendar being taken into account.

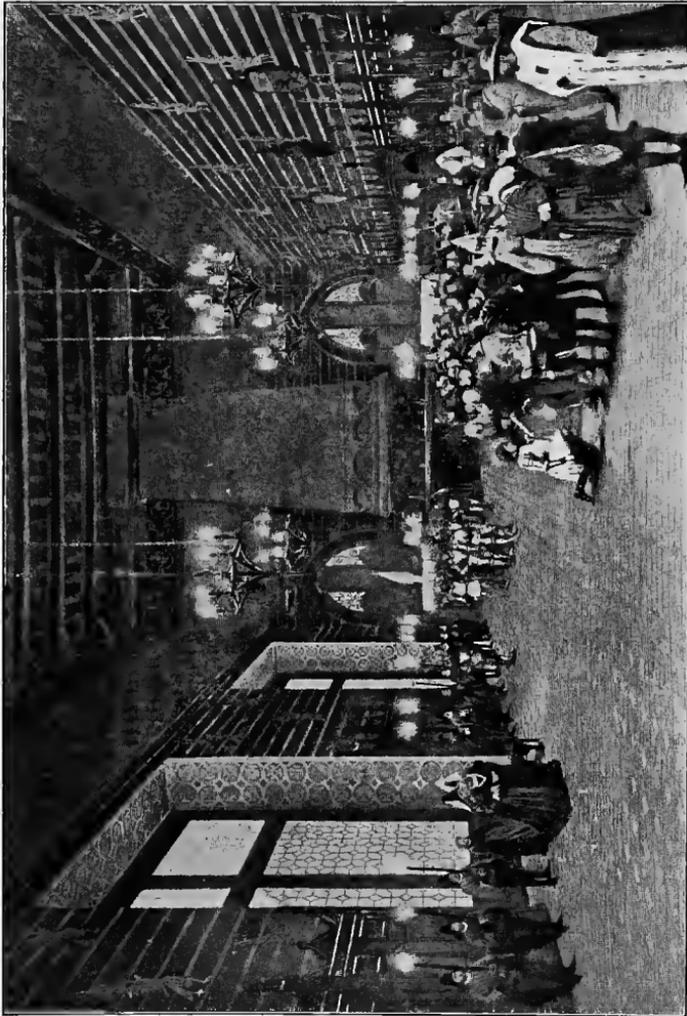
Allow me to add that I am deeply touched by the intention of you and your friends to raise a monument to the heroine of the France of the past and the France of to-day, the simple, valorous, clear-sighted, ready-witted, impassioned girl of Lorraine, who awakened a great country from an almost deadly sleep, changed the course of history, died as she had lived, a model for men and women of all time, winning the admiration of friend and foe alike, and deserving that all think of her who never thought of herself, as modest at the head of armies as she was pasturing her sheep, and leaving in the brief span of a nineteen years' life a record with which no other can compare.

Believe me, dear Mr. President,

Most sincerely yours,

JUSSERAND.

Dr. G. F. Kunz.



GRAND HALL OF THE PALACE AT CHIONON

After the painting by P. Carrier-Belleuse

ADDRESS OF VICOMTE DEJEAN

FIRST SECRETARY OF THE FRENCH EMBASSY, WASHINGTON, D. C.

His Excellency, the French Ambassador, unable to leave Washington on account of very urgent engagements, could not, to his great regret, join you to-day.

He has entrusted me with the esteemed honor of representing him, but he has not given me (unfortunately for you) the power of delivering such a charming speech as he would have addressed to you under the inspiration of the heroine to whom you propose to erect a statue.

I desire, nevertheless, to tell you, as he would have done it himself, the sincere pride of every Frenchman to witness the manifestation organized under your initiative.

Nothing, as a matter of fact, is more flattering for a country than to see another country adopt and consecrate its own heroes and erect statues to them. Few people have such a fame, such an apotheosis. Yet such is the fate of the humble shepherdess of Domremy. The history of her life has claimed the admiration of the whole world for five centuries and causes to-day in your country the desire of adding one more tribute of respect to the numerous homages which she has received and is still receiving every day.

I have not the pretention of speaking here of the mission of Jeanne d'Arc and of her part in our history. I would only say to you, that I am not surprised to see you so numerously sympathizing with this kind creature and touched by the history of this humble girl, who stimulating the courage of the men, inspiring captains and soldiers, saved her country from one of those terrible crises, from which France has always recovered with splendor.

Patriotism and energy, such were the supreme qualities of Jeanne d'Arc; these are the qualities which you place in the first rank in the United States and by which most of your actions are inspired; these two qualities enabled this poor country girl of Lorraine to lead

her King to be crowned in Rheims. By the same qualities you were victorious at Saratoga and Yorktown.

But something more has touched you in the history of Jeanne d'Arc; she was a woman, and the purest woman of her time. So much courage and energy, united in so charming a being, and put to the service of so noble a cause, should surely give a halo of poetry to the glory of having made her country free of the invading enemies.

This is all you love, this is all you want everyone to know and to love. Therefore, in the name of His Excellency, the French Ambassador, I want to thank you, ladies and gentlemen, who have had this most noble and generous initiative. Your squares and your avenues are already adorned with the statues of the great men who have conquered and defended the independence of your country; the statue of Jeanne d'Arc will be in the right place in the midst of all these, as she showed centuries before their time, the same virtue, the same bravery, the same devotion.

Her statue will not only be the image of the Maid of Orleans; it will be for all at the same time the symbol of the love of Fatherland.



JOAN OF ARC EXHIBITION, AMERICAN NUMISMATIC SOCIETY BUILDING—LOOKING SOUTH.

JEANNE D'ARC

“La Bonne Lorraine”; ah, sainted, rare
Selene of the Azure fair;
Ah, Shepherdess of Stars like these
Of France—undying Fleurs-de-Lys
Of Faith to see, and Soul to dare;

The vigils of thy fold and care
The sworded Seraphim did share,
Thine eyes outreached the centuries,
“La Bonne Lorraine”!

Thine are the Angels that upbear
In Ruin, Doubt, and black Despair;
And in that hour when foes increase
Saint of the Hearthstone and of Peace,
Pucelle, for us thy sword and prayer,
“La Bonne Lorraine”!

M. M.

“LA PASTOURE D’ARC”

By the Author of “The Martyrdom of an Empress”

ONE of the prettiest “Fontaines” in France, once, was the “Fontaine aux Groseillers,” a limpid spring bubbling merrily within its natural basin of moss-tinted granite, and overshadowed moreover by a marvellous tree, known all over the country-side by the alluring name of “l’Arbre aux Fées.” Children gathered there often, a trifle fearfully perhaps, since they were much afraid to disturb the nixies and fays drowsing among its cool verdure—for, alas! they were reputed to be easily angered by noise, and very, exceedingly tricky when thus irritated. However, when the children could coax the nine-year old daughter of a certain farmer named Jacques to head their timid battalions, they approached the “Fontaine” and its tantalizing tree almost with courage, since, as they put it, “Jeanneton had power over the fairies, the elves, the birds of the air, and all other beasties of wood and furrow.”

This courageous little person of nine was already a curious type of ancient, ancient France; her turn of thought was a bit mystical, but her singularly clear and sound mind, her lithe, strong body, were the ideal of healthy childish perfection. Her chestnut locks fell about her sun-kissed face, her straight nose with quivering nostrils gave the impression of high mettle, and her eyes were wonderful; blue as gentians are, though when she was “thinking deep,” as the saying goes, they lightened perceptibly to a velvety azure, which reflected nothing at all of what passed within her mysterious little soul. When angry on the contrary—she was not yet a Saint then—these great long-lashed eyes turned almost black, as black at least as a dark sapphire seen by the light of a candle.

Shortly after she had reached her ninth birthday, the undercurrent of passion no one had ever divined in her, was suddenly aroused by the brutal inroad upon her quiet and pastoral surroundings of



RUINS AT CHINON WHERE JOAN MET CHARLES VII.

From a modern photograph

a fierce troop of English and Burgundian soldiery, who fell upon this verdant corner of Lorraine, faithful to France, and swept, sword and torch in hand, through its flower-starred fields and creeper-grown cottages, leaving death and destruction behind them.

Her small fists clenched, her face as white as snow, her eyes kindled to points of flame, the child stood still as a statue while her homestead was ransacked and pillaged. She never uttered a sound, nor allowed herself a shriek, and no tears came to her relief. When the enemy had gone, and only then, did she seem to come to herself, and to her father and mother's fright the child's pale rigid lips parted, and she spoke: "Soon we will avenge this!" was all she said; but the voice was so altered, so strangely determined and inexorable, that they believed her brain had been turned by what she had just witnessed, and plied her with dainties, begging her to be a "good little girl again!"

"A good little girl" she did indeed prove herself to be. She fed the wild wood-doves that flocked about her whenever she called them, and carefully tended the famous sheep, the reiteration of whose woolly presence has become somewhat monotonous during the long centuries that should have left them behind in the dim past—useful but perchance overdone accessories. She had a special tenderness, too, for blossoms of all sorts, especially for those of a huge climbing white rose, that in the fullness of their transparent floescence revealed a shining heart of gold. The foliage of the great rose, climbing to the very gables of the house, was of a greyish green, edged—as many such foliageages are even nowadays—with delicate carmine, exactly of the same color as that of its big hooked thorns. These flowers were her particular delight, and often when the full moon shone she would crouch before the great clusters of bloom until their spicy perfume and nacred whiteness so wrought upon her that each and every rose seemed a little angelic face smiling at her through glorious golden eyes.

One fine mid-day of July, in the year of Our Lord 1425, the girl, who was nearing now the wise age of fourteen, was standing in the garden spinning; one hand whirling the spindle tirelessly with the mechanical and unthinking precision that long habit brings. As it happened, white wool in a fleecy mass was wrapped about her distaff, bound lightly by a blue cord. Her whole body was still, excepting for the busy little hands fluttering from spindle to distaff. She was facing her white roses—just now at the height of their beauty—nevertheless her eyes were of their most sombre blue, for it was the anni-

versary of that Anglo-Burgundian invasion which had left such an ineffaceable impress upon her soul. Immovable, she was awaiting the song of the noonday bell that soon would drift down to her from the slender spire of the little church close behind. At last it came, one melodious clang, another—and then dazzled by the summer shine of her cascade of roses, it seemed to her that a great light began to radiate from them, spreading in broad rays to form a quivering Aureole. On and on sang the bell, dropping to a mere murmur of floating music, rising again as though to underline its crystal-clear meaning. She understood what it meant to convey, her whole being trembling with desire to hear more, and yet more, in order to comprehend quite! Her spindle was lying on the grass at her feet, her gaze was as azure now as the turquoise of the sky above, and slowly she knelt down, a glory on her face, praying, praying, for guidance and the power to obey the wondrous command.

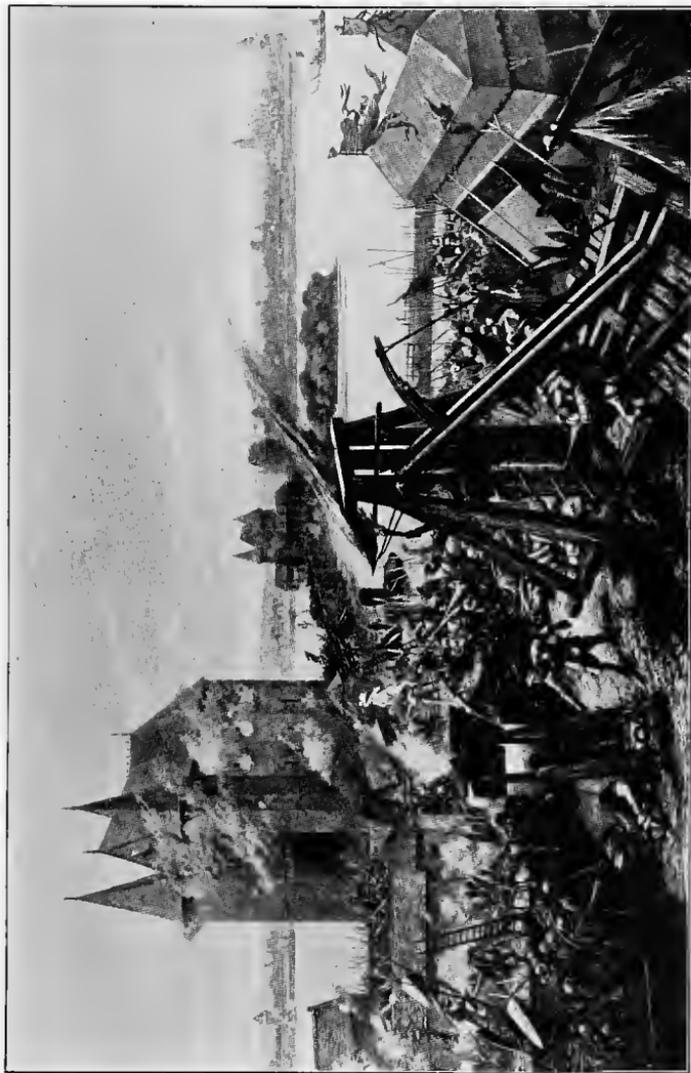
It is to be feared that after-times misunderstood the character of that little maid, and the import of that moment. She has been presented as an “*Illuminée*”; as a half-masculine being, with a genius for war and a nimbus of legend; again, as simply demented; and even as a “white witch” with supernatural powers. But all these conceptions are as false as any will be that fails to consider the time when she lived, and the inwardness of this peerless creature; whose “imagination” led her to the self-abasements and self-sacrifices of heroism, and whose whole being was permeated with Faith of the most golden, pure, and true. There exist to-day similar natures and characters, differing from her’s only in degree and achievement; but one only meets with them in those lands that like Brittany retain in a large measure the ideas and the beliefs of the Long Ago; where stubborn heads and loyal hearts refuse to be convinced by any argument that they are no longer what their fathers were, that Heaven is nothingness, and all that is Royalty is forever gone. They, too, are called mystics—“*illuminés*”—fools, perhaps, but what can prove their folly excepting Time—and the Almighty hand which guides all Fates, sometimes by instruments made slender that they may vibrate and respond.

As if born to be guided by fortuitous circumstances, but a comparatively short time after the Vision in the Roses, a footsore wayfarer stopped at the farmstead where the little maid thought and fretted over things “too high for her,” as her parents would have said



JOAN OF ARC LEAVING VAUCOULEURS

From the painting by J. J. Scherrer



JOAN OF ARC AT THE BATTLE OF ORLEANS

After the painting by P. Carrier-Belleuse

had they but known. The traveller came from far, and he was as yet only at the end of half his journeying. He asked permission to rest an hour or so in the shade of the trees, and if he might be pardoned for such boldness, a sup of milk and a crust of bread, for which he craved the boon of paying. The Farmer, however, would have none of this. "Pay? *Nenni, mon camarade*"; he was not so poor as to require payment for a meal—except the payment be a little news from the outside. News was rarer than coin and more valuable in this green desert of Lorraine, where he labored in the sweat of his brow.

Nothing loth, as soon as refreshed, the "*passant*," luxuriously reclining on the velvet sward, began to talk, and to talk well, too—as was the wont of many wanderers of those days, whose only equipage was their shoon.

He told much of the death of the King, intermingling the tragic recital by more than one orison, for like the people of Paris, he could not but deplore this great misfortune, and like them, repeat again and again "Ah, never will we have one like you again, beloved Sovereign! Misfortune awaits us now, ruin, wars, and deep sorrows." In his picturesque language he told how while the King was dying, his reluctant Dauphin was on the road from the Saintonge to Berry, where he mostly resided, and how he, as soon as his father's death was made known to him, had adopted simply the title of Regent of France, well aware of the dread complications his claiming of the Throne would entail. The sketchy portrait of Charles, the erstwhile Dauphin, was given in a few masterly strokes of the tongue. A mere boy, alas, head-strong and yet weak of purpose and action. Handsome, debonnaire, pleasure-loving; in fine, one who would never be fit to hurl the English out of France and hold alone the tangled reins of government. A "*beau-parleur*," but vacillating in his decisions and opinions. But who was there to help him retain the Royal state he had finally adopted—after interminable tergiversations, and when still at his private castle of Mehun-sur-Yèvre?

Many comments followed, the Farmer and his guest exchanging remarks more or less sapient, but which fell in two pretty ears, very wide awake indeed. For the young girl, though apparently fascinated by her eternal distaff and spindle, stood unnoticed close behind them, ardently drinking in each syllable. "They say yonder that France, lost by a woman, will be reconquered by a virgin," the traveller quoted,

adding a doubt or two about the sanity of this prediction, which was echoed by the peasant's derisive laughter! The girl shivered. What had those bells murmured to her heart? Why had the roses quivered and shone like the wing-feathers of Angels? What were those signs all pointing to, and why also this ever-increasing restlessness, this unquietness of heart, oppressing her more and more as day followed day, and night followed night? Suddenly she bent brusquely forward between the two men, her face flushed, her eyes ablaze with enthusiasm.

"Why do you laugh?" she cried. "Why should not the prophecy be true?"

Both hearers turned, startled by that sudden apparition, and by those bold words.

"Are you mad?" the angry father clamored, astounded by a liberty of speech and attitude unheard of then when children addressed their parents. The "*raconteur*" was staring at the beauty of face and form so unexpectedly revealed to him: "Have you swallowed all shame?" the father vociferated, "to dare speak to me in such a fashion, and before a stranger, too?" This seemed a hard pill indeed to down! His hitherto humbly respectful daughter apparently took no heed of wrath or remonstrance. She had straightened herself, and was looking fixedly in front of her:

"Let me go," she said in a strangely calm voice. "Let me go, and make that poor Prince a real King. Let me go and save France. I know I can do it. I have known it long, and now the time has come. Let me go!"

Her tone was neither supplicating nor imperative. She asked a boon, but as if it were her unquestionable right, and the men jumped simultaneously to their feet in order to stare at her more nearly. A dusky red had overspread the paternal countenance; the father's grey eyes were sparkling with fury.

"Hear me!" he growled, "if you speak thus again, if you attempt any folly, I shall drown you with my own hands in the horse-pond. Begone, you sinful lass, and keep home till I release you from penance."

But the girl remained unmoved, though her father had raised his heavy hand to strike.

"Hold there, comrade!" said the wayfarer, stepping hastily between him and the girl. "Look at her—look at her, man. Why she's in-



JOAN OF ARC CAPTURED AT COMPIEGNE

After the painting by P. Carrier-Belleuse

spired, predestined! . . . Do you know what Merlin the Enchanter predicted long, long ago? . . . I now remember having heard it. 'A virgin will save France,' eh? Look at your child, *mon gars*, and blaspheme no more!"

"Blaspheme or not, she shall obey me!" the other, quite beside himself, cried out, raising his arms heavenward: "A girl who frightens everyone with her owlish ways, her pretense of finding everything that's lost, even water underground . . . Almighty God — who cursed my house with such as she!"

The "Pastoure," as she was called, owing to her love for animals, and her tending of flocks, was still motionless; her face had whitened under its amber tan, but otherwise she showed no dread, no emotion of any sort, though her father's violence usually terrified her. Her mind was made up; this was a fact that any keen observer might have seen at a glance, but even this sleek-spoken wanderer who gazed steadily at her did not see.

"It's the hour for me to go my way," he said, "and if you will take a friend's advice, Gossip, don't punish the child. She's a rare beauty, and a Saint from Heaven, too, if I'm any judge. Anyhow, I'll proclaim her virtues wherever I go; and so thanking you for your generosity, I'm off."

Probably the emotions of the last half hour had been too much, even for the sturdy tiller of the ground, for he let this chance visitor depart without a gesture of either acknowledgment or reproof. But at the first word of adieu the girl had fled, and so well concealed herself, that clever would have been the one who could have discovered her.

Time stumbled along under circumstances that for the inhabitants of the little farmstead were nothing but an armed truce. The young girl was constantly watched, her parents and brothers being neither tender nor confiding, but her own resolve remained unshaken. Hourly almost she implored the King of Heaven to let her save that earthly King—rightful Sovereign of France—who did not know how to save himself—and free his kingdom. Silently, calmly, the "Maid" continued to elaborate plans, which being given her complete ignorance—of course, she could not even read—were as marvellous as her Heavenly promptings had been.

She had become wondrously beautiful, and the lads of Lorraine

were not blind enough to overlook this fact. One of them especially, the handsomest stripling of them all, blue-eyed and golden-haired, was resolved to gain her love, having with old-time honesty obtained first the consent and encouragement of his coveted father-in-law to be. "It will drive every dream from the maiden's head to enter married life," the farmer had told his good wife; at which sage remark she had nodded assent, knowing too well what married life was, in her case at least, to question its driving away dreams.

The maiden, however, wholly obdurate to the languishing glances of her suitor, equally by sun or by moonlight, at last appealed to her Father-Confessor to defend her from so distasteful a pursuit. Henceforth her home-life, from the painful thing it had been, became utterly unendurable, though she showed no outward sign of her deepening grief. But after another while she could bear no longer the perpetual tension under which she labored; and one night, in the dark of the moon, she fled to the house of her uncle, situated a few leagues away. There were thorns in the forest, and thread-like tracks where branches crossed each other; no doubt now and again a wolf snarled in the dense thickets; but what cared the stout-hearted lass who knew no fear, excepting that of doing wrong? Her flight seemed right to her, and a thing she could not have avoided had she wished to do so. It was pre-ordained, the result of a command she could not disobey; so what mattered effort, nay, even pain? A voice seemed to sing in her heart that her aim was near to its accomplishment, and she could not doubt. Besides, so acute were her senses, so closely had she lived with Nature, that darkness and obstacles melted before her fleet progress. The pallid phosphorescence of the huge fungi clinging to the trunks of trees, or flattened on the moss, gave light enough, she thought, and when a startled owl flew noisily above her head she was in wise alarmed. All birds were her friends, and more, had not she herself been called owlish in her ways? On and on she ran, unfettered now, and unhindered, light as thistledown, praying the while almost unconsciously to that Great King who sat enthroned far beyond the sombre forest-roof and the black vault of Heaven above; yes, praying for the "poor Prince" whom she was hurrying now to make King of her beloved country.

The dawn was just creeping grayly upon the sleeping world when she drew near her goal, so she knelt to the soft Angelus of the pale "Clochettes"—those flowers that are reputed to swing their little

lilac bells in the mist before sunrise—and said her beads more reverently and fervently, if that were possible, than on other morns.

Her uncle, less thick-headed than her father was, greeted her right joyously; and after a while consented to take her to the Sire de Baudricourt, in command at Vaucouleurs, to whom she said simply: “Lead me to the Dauphin” (she would not call him King until he had been anointed), “My King of Heaven sends me to save him.”

* * * * *

From this point, however, history, written in all languages by all sorts of wise or otherwise men, tells whomsoever wills to read, the stormy life of “la Pastoure,” henceforth Jeanne d’Arc, who at one and the same time was the greatest leader and strategist of her day, who conquered the English, saved France, and set her Kingly Protégé on his rightful Throne. What use is there to say more?

What goes before is merely the true portrayal of the little maid, before her name rang throughout Christendom. The beads of this chaplet were gathered from the sayings of simple people among whom the tale was handed down from generation to generation; as also from certain black-letter parchments that lie hidden in the never-visited muniment rooms of old castles, together with a great respect for past grandeurs and past martyrdoms. Thus are there a score or so who know how the sweetest and purest of beings came to win Paradise for her own, through blood and battle and fire; which left her unscathed and unhurt in heart and in soul, whatever some of her tormentors may have claimed to the contrary.

ADDRESS OF HON. C. B. STOVER

COMMISSIONER OF PARKS, CITY OF NEW YORK.

Mr. Chairman, Ladies and Gentlemen: It is the purpose of the Committee and the Societies in charge of this exhibition to erect a statue to Joan of Arc in the City of New York; and for this reason doubtless the Park Department is represented here to-day. With the invitation to speak on this occasion came the assurance that this monument will be a supreme work of art, and I accepted the invitation gladly. For I do not believe that the Park Commissioner, to whom the application must be made for a site for a proposed public monument, should stand at the gates of our parks, like an ugly watch dog, to warn off builders of monuments. It is true our City is famous for some amazing statuary. But acceptance of the bad in the past furnishes not the slightest ground for rejecting the good to come. Long-continued jesting over our freakish statues has produced a widespread indifference, not to say antagonism, to more statuary in public places. This should not be. Rather let it be the City's rule to welcome gifts of truly great statues to truly great men and women. For such there long will be room. And more room can be made by a dexterous determination to rid our city of the monstrosities which now disfigure it—a deed already accomplished in one famous case.

Who will say there is an excess of good statuary in our city? In the "Catalogue of the Works of Art belonging to the City of New York," prepared and issued by the Art Commission in 1909, the number of entries under Sculpture, including Tablets, Fountains, etc., is 222, but the actual number of public statues, not counting the numerous Mayors up on the Hall of Records, and the numerous law-givers high up on the Court House of the Appellate Division, is only about one-third this number. As for Paris, I find in Henard's "Les Jardins et les Squares," published in 1911, a list of statues, fountains, and other monuments in the gardens and squares of Paris, amounting to 412, still far ahead of our city numerically.

For a long time our city gave no encouragement to public monu-



JOAN OF ARC IN PRISON AT ROUEN
Bas-relief by Vital-Dubray, at Orleans

ments. Its record to the middle of the nineteenth century is thus stated in our Art Commission's Catalogue:

"In the years between the founding of the United States Government and 1850, various attempts were made to induce the Common Council to erect statues to distinguished men and individuals, and certain societies sought to enlist the co-operation of the citizens to honor men in this way. All efforts to secure either public or private funds for erecting statues were unsuccessful during the first sixty years following the Revolution. The first piece of sculpture bought by the city was the white marble bust of Henry Clay, purchased in 1852, although a few busts were presented to the city much earlier than this."

In that time, when the city made the first purchase of statuary, Central Park was called into being; and in the sixties, after the Park Commissioners had built that elaborate piece of architecture known as the Terrace, a big sculptural question arose. The original designs included "full-length statues, as also busts, of distinguished Americans, upon the large pedestals," which are now covered with ornamental caps, then thought to be temporary. A writer of that day congratulates the Commissioners on "making no attempt whatever as yet to procure statues for these places," and he advises that "it be not done until there is ample means to secure the best work possible in America." The same writer goes on to say, "First-rate statues are as yet hardly to be got for money here, though we cordially believe that they will be produced in good time; but until they can be had it is best to wait, for a second-rate statue is like a tolerable egg—it is not to be endured. If one statue is found fit to be placed upon the Terrace in a generation, we shall think we are getting on very well indeed."

But far away from those days, both in time and artistic ability, is our present age. America now has, here and abroad, sculptors fitted for any task.

Still, granting all this, I find that some quite intelligent fellow-citizens smile at the proposition of a statue of Joan of Arc here in New York City. They smile because to them she seems not only to belong to a far-away and different age, but because they find her both visionary and legendary. Though much that is legendary early gathered around this marvelous maid, yet probably by reason of both the lengthy trial and the elaborate depositions at the rehabilitation, the

character and the career of no hero of past centuries are more clearly defined than those of Joan of Arc.

Though she saw visions, she was far from being visionary. No leader of men ever knew better how to keep her counsel than did she. She saw clearly the task set for her, and knew how to await the time of its fulfillment. After she had heard the voices and beheld the saintly visitors, she continued in the daily work of her peasant home, the work of spinning, sewing, of tending to the flocks in the fields. She was not, nor did she seek to become, an ascetic saint. The voices told her to save France from the English; they said to her, "You must go into France; go, raise the siege which is being made before the City of Orleans," and she replied, "I am but a poor girl, who knows nothing of riding and fighting." But these voices were obeyed, though she could say later, "I would rather have been torn asunder by four horses than have come into France without God's leave."

The marvelous clear-headedness of this visionary is shown in numberless instances in the trial, as also, for example, is shown how far removed this visionary was from the class of the sorcerer and the witch.

"What have you done with your mandrake?"

"I never had one. But I have heard that there is one near our home, though I have never seen it. I have heard it is a dangerous and evil thing to keep. I do not know for what it is used."

"Where is this mandrake of which you have heard?"

"I have heard that it is in the earth near the tree of which I spoke before; but I do not know the place."

"What have you heard said was the use of this mandrake?"

"To make money come; but I do not believe it. My voice never spoke to me of that."

And when, as often, they sought to entrap her in her words, how vain!

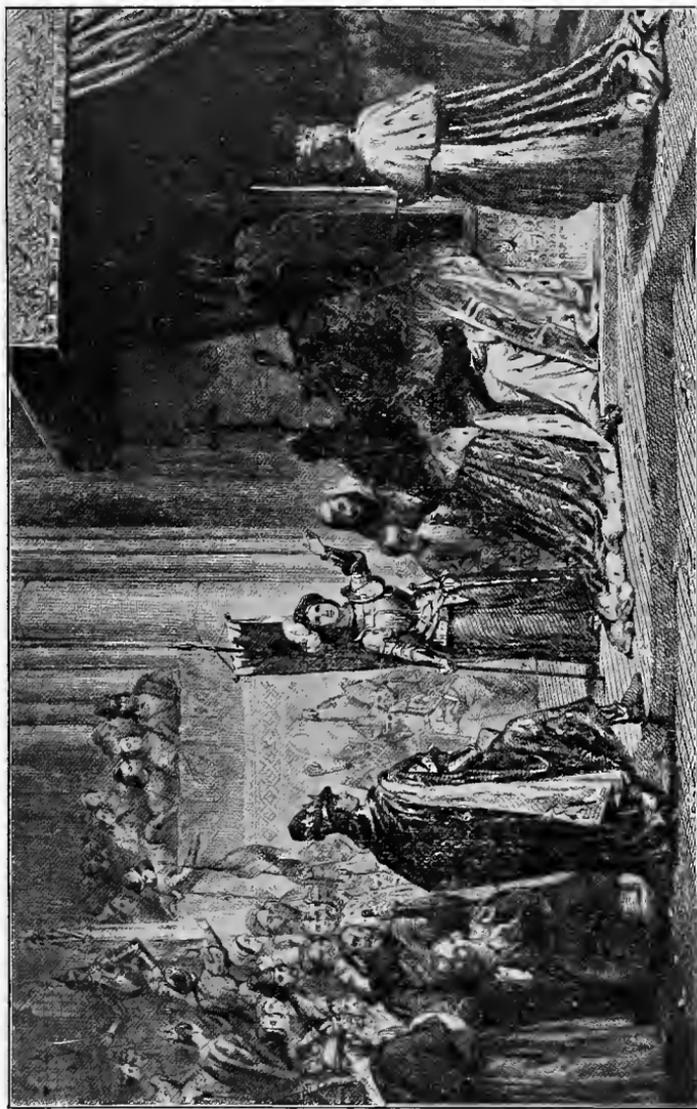
"In what likeness did Saint Michael appear to you?"

"I did not see a crown. I know nothing of his dress."

"Was he naked?"

"Do you think God has not wherewithal to clothe him?"

And what tenacity did she show over and over again when the Bishop of Beauvais and the Assessors sought to make her reveal things she had sworn not to reveal!



CORONATION OF CHARLES VII., AT RHEIMS

From engraving by Joh. Demare after the painting by Vinchon

"What sign did you give your king that you came from God?"

"I have always answered that you will not drag this from my lips. Go and ask it of Him."

"Have you sworn not to reveal what shall be asked of you touching the trial?"

"I have always told you that I will tell you nothing of what concerns my king. Thereon I will not speak."

"Do you not know the sign that you gave to the king?"

"You will not know it from me."

"But this touches the trial."

"Of what I have promised to keep secret I will tell you nothing. I have already said, even here, that I could not tell you without perjury."

And even in respect to fairies and the "Fairies' Tree," how Joan of Arc stands apart from her age and her playmates! On this subject she said at the trial, "I have also heard one of my godmothers say that she has seen fairies there; whether it be true, I do not know. As for me, I never saw them that I know of. If I saw them anywhere else, I do not know. I have seen young girls putting garlands on the branches of this tree, and I myself have sometimes put them there with my companions. But ever since I knew that it was necessary for me to come to France I have given myself up as little as possible to these games and distractions. There is also a wood called the Oak Wood, which can be seen from my father's door; it is not more than half a league away. I do not know and have never heard if the fairies appear there. But my brother told me that it is said in the neighborhood: 'Jeannette received her mission at the Fairies' Tree.' It is not the case, and I told him the contrary. When I came before the king, several people asked me if there were not in my country a wood called the 'Oak Wood,' because there were prophecies which said that from the neighborhood of this wood would come a maid who should do marvelous things. I put no faith in that."

And so I might go on for an hour to show by such quotations how this maid of visions and voices was anything but a visionary. Well may New York erect a statue to such a visionary, one so clear-headed, resolute, and practical. For our age and our land, no less than other ages and lands, need men and women who can see such visions as will enable them to guide us on our onward march, to the City of God. (Applause.)

**ADDRESS (IN PART)
OF HON. McDOUGALL HAWKES**

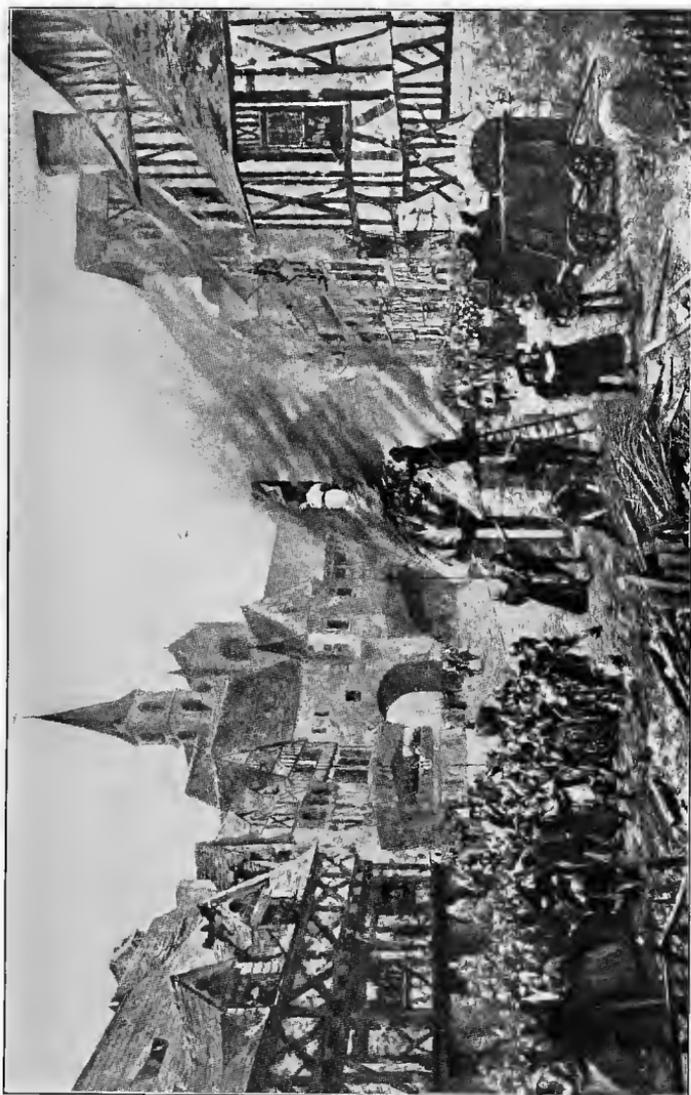
CHAIRMAN OF THE BOARD OF TRUSTEES OF THE MUSEUM OF FRENCH
ART, FRENCH INSTITUTE IN THE UNITED STATES.

The occasion which brings us here is in every sense most interesting; the time at our disposal is, however, so short that I do not hesitate to confine my remarks to the personality of this very remarkable woman, in many respects one of the most remarkable women of the world; this exhibition has brought together in a country the existence of which was not at that time, at the time she was born, even dreamed of, an assemblage to do her honor, and to perpetuate in this new land the memory of her noble deeds.

It is not possible for me to allude in detail, as I shall not have the time to do so, to the events in her life, beyond simply recalling to your mind that she was born of simple peasants in the Eastern part of France, not very far from Nancy, and that her house still exists to-day and is visited by tourists from all over the world.

Whether her impulse came from visions or from religious enthusiasm, or from what to me seems to be a much more likely explanation, the growing feeling of modern patriotism, is immaterial; Mr. Stover has explained to you his idea of what the moving impulse was; be all that as it may, at any rate what she did has seldom been equalled by any one, be it woman or man.

Her trip to Chinon to impress upon the King of France, or rather the uncrowned King of France, a sense of his responsibilities would of itself stamp her as one of the great characters of history. Her composure when she found him, she, a humble peasant girl among the entourage of a court, was altogether remarkable. Following this interview, and notwithstanding many discouragements, she so impressed the would-be Monarch of France with a sense of his duties that he finally allowed events to take the course which she indicated;



BURNING OF JOAN OF ARC AT ROUEN

After the painting by P. Carrier-Belleuse

and her path was not by any means an easy one, for even in her most clear-cut ideas she was constantly being thwarted by people who perhaps were jealous of her possibilities, or who, through sheer incapacity, were unable to perceive the standard which she was raising.

Her rôle at Orleans was extraordinary; that city, we may say, fell almost at the approach of her steps; her subsequent desire to see the King crowned in Rheims was carried in very much the same sort of way; one of the greatest art monuments of France, the Cathedral of that city, became thus forever associated with her personality.

She stands as the embodiment, in my judgment, of the irresistible power which womanhood, true womanhood, is able to exercise for good over humanity, and as such her memory can well be cherished and blessed, and she may be taken as an inspiration all over the world. (Applause.)

DISCOURS DE M. LOUIS DELAMARRE

SECRÉTAIRE GÉNÉRAL DE LA FÉDÉRATION DE L'ALLIANCE FRANÇAISE.

MONSIEUR LE PRÉSIDENT, MESDAMES, MESSIEURS :

La Fédération de l'Alliance Française aux Etats-Unis et au Canada ne pouvait manquer de s'associer aux hommages rendus à Jeanne d'Arc à l'occasion du cinq-cent-unième anniversaire de sa naissance. En "boutant" l'étranger hors de France, Jeanne d'Arc a non seulement assuré l'indépendance de son pays, mais elle en a sauvé sa langue et sa littérature qui auraient sans doute fini par disparaître, au bout de quelques siècles, sous la domination anglaise. Elle a donc en quelque sorte commencé cette campagne que poursuit l'Alliance Française, pour la diffusion de notre littérature à travers le monde, et à ce titre nous lui devons un tribut de reconnaissance.

Qu' elle soit, comme elle le dit, l'envoyée de Dieu, ou non, Jeanne d'Arc n'en reste pas moins une créature humaine qui agit, dans toute la liberté et la conscience de son individualité; l'appel divin n'a pas fait d'elle une de ces créatures amorphes, sans ressort et sans énergie, qui agissent comme des automates, nous trouvons en elle des facultés harmonieusement pondérées.

Entre tant d'autres belles qualités, ce que j'admire le plus en Jeanne d'Arc, c'est son intelligence. Des le premier jour de sa carrière publique elle a vu nettement le but qu'elle voulait atteindre et elle a clairement distingué les moyens d'y parvenir.

S'il y eut jamais une époque dans l'histoire du monde où il fut plus difficile de connaître son devoir que de l'accomplir, ce fut sans contredit celle où Jeanne parut à la cour de Chinon.

Quel était alors le roi légitime de la France ?

Dequies un siècle on s'entregorgeait sur les champs de bataille pendant que les légistes discutaient pesamment sur les provisions de la loi salique. Le royaume de France était presque également partagé entre le roi d'Angleterre et le pauvre roi de Bourges. Bien plus, en vertu du traité signé à Troyes en 1420, le trône de France avait été

régulièrement cédé au roi d'Angleterre Henri V, qui avait part surcroit, épousé la fille de Charles VI et Isabeau de Bavière! Comment le peuple aurait-il pu démêler la vérité dans un imbroglio où les plus sages ne se retrouvaient pas? Si la reine de France avait préféré donner le trône à son gendre plutôt qu'à son fils, pourquoi la masse du peuple ne se serait-elle par ralliée autour du drapeau anglais? La situation ne laissait par d'être angoissante.

Jeanne, elle, n'hésita pas. En arrivant à la cour de Chinon, elle salue le Dauphin comme l'héritier légitime des rois de France. Depuis longtemps le pauvre Dauphin est sous l'influence d'impressions pénibles et de doutes affreux. Ce qu'on lui a raconté de la conduite de sa mère, lui fait craindre qu'il ne soit pas le fils du dernier roi. Mais Jeanne le rassure; ses voix lui ont révélé un secret qu'elle lui communique; elle le proclame roi de France.

Cette intelligence, Jeanne la manifeste à tous les moments de sa courte carrière, tant dans ses vues politiques que dans ses plans stratégiques.

Comment ne pas admirer, Mesdames et Messieurs, la rectitude de jugement de cette simple fille des champs qui au Conseil du Roi met en déroute la sagesse des politiques vieilliss au maniement des affaires? La grande question qui se posait alors était moins de savoir comment on chasserait les anglais de France, que de déterminer l'attitude à tenir à l'égard du duc de Bourgogne. Ce puissant vassal du roi de France tenait entre ses mains les destinés du royaume; la victoire définitive appartiendrait aux anglais ou aux français, suivant qu'il accorderait son appui aux uns ou aux autres. Il était trop puissant pour qu'on songeât à le combattre, or les courtisans allaient répétant qu'il fallait se l'attacher par des concessions. Mais des concessions, c'était la dépendance du roi, c'était l'amoindrissement du territoire royal, c'était, autant dire, une abdication partielle. Sur ce point, Jeanne n'hésita jamais, du premier coup, elle avait compris le danger que cachait "la paix de Bourgogne" et elle réclamait, comme gage de paix, la soumission loyale et complète du duc au chef de la famille, au Roi de France. Les vues de la pucelle ne prévalurent pas d'abord et ce n'est que plus tard, lorsqu'elle eut disparu, que les politiques reconnurent qu'elle avait raison et se conformèrent à ses principes.

Même intelligence dans ses plans stratégiques, qu'il s'agisse de faire passer les troupes royales à travers les lignes ennemies, d'organiser une bataille d'assiéger ou de défendre une place, elle a des idées simples

qui font sourire les vieux chefs d'armée, mais qui néanmoins conduisent à la victoire. Rien n'est plus significatif sous ce rapport que ce court dialogue avec Dunois. On organisait alors la délivrance d'Orléans. Jeanne l'aborde avec la familiarité et la bonhomie qui lui étaient ordinaires. "N'êtes-vous pas, dit-elle, le batard d'Orléans?—Où, et je suis ravi de vous voir.—C'est vous qui avez conseillé de me faire venir côte de la Sologne? C'était l'avis des plus sages.—Eh bien! En mon Dieu, mon conseil est meilleur; vous avez voulu tromper et vous vous êtes trompé." On suivit donc ses conseils et l'on réussit.

Mais la grande préoccupation de Jeanne, ce qu'elle considérait comme le but même de sa mission c'était le sacre du roi à Reims. Les courtisans, de lâches opportunistes, déclaraient que l'entreprise était hasardeuse, impossible; Jeanne la regardait comme l'étape définitive qui précéderait la victoire. Elle savait que le sacre du Roi ranimerait les courages; elle savait que, lorsque le peuple aurait crié sous les voûtes de la vieille basilique de St.-Remi: "Noël! Longue vie au Roi de France?" ces acclamations se repercuteraient d'écho en écho jusqu'aux extrémités du royaume dissipant la crainte, ramenant l'espoir et rendant l'énergie aux volontés affaiblies. L'événement lui donna raison plus encore que la délivrance d'Orléans, le sacre du Roi à Reims changea la face des affaires. Jeanne avait admirablement compris la situation.

Telle fut, Mesdames et Messieurs, l'intelligence de Jeanne d'Arc. Si, par d'autres qualités aimables et fortes, elle est le type de la femme en général et de la femme française en particulier, par la netteté de ses vues et la clarté de ses idées elle représente un des aspects les plus caractéristiques du génie français.



JOAN OF ARC EXHIBITION, AMERICAN NUMISMATIC SOCIETY BUILDING—LOOKING WEST

ADDRESS OF J. SANFORD SALTUS

HONORARY PRESIDENT OF THE JOAN OF ARC STATUE FUND.

“At midday, in my father’s garden, in the summer.”

Mr. President, ladies and gentlemen: I quote those words first because something said them, I don’t know what, the voice a long time ago. I do not understand what that voice was. No one ever will. It was something that only came to the peasant girl in the lowlands of Lorraine, and, at the command of that voice, she left her home, her father’s garden, where she first heard it, the voice, and went forward to Orleans to the war—you all know that. And you know what France thinks of the Maid of Orleans.

I have seen perhaps the grandest pageant of modern times at Compiègne, and when nobody seemed to know who took the part of the king and of the other characters there, but it seems by one accord they selected a lady of noble birth to take the part of Joan of Arc. Probably some of you have seen the processions in Paris, long lines of flowers, far more impressing than the roar of cannon and the beating of drums. Mr. Stover has told us what she is thought of in America, but here it might be well to say what she is thought of in England. If there is any place in the world that we would not think she would be well thought of it is in England, but at the pageant there, in London, in the grounds of the Protestant Bishop, it was feared that if they had Joan of Arc as one of the characters it might make feeling in England. I was there at the opening day and there was quite a large representation of the Army of England scattered around before the ramparts of Orleans. They were all deriding the girl that was to come, calling her a witch, and then there was a very little stir in one part of the field, and a lady on horseback galloped forward. There was the noise of battle, but in a very little while she was victorious, and the banner of France floated there over the ramparts, and that English audience rose up

and cheered, as only the English can, showing that English fairness had prevailed.

Then at the Shakespearian Ball the Countess of Lytton took the character of Joan of Arc from Shakespeare's Henry VI, a play little known at that, and this is one of the most remarkable characters perhaps in Shakespeare, and was very ably represented.

I happened to look over that play last night, and I was very much struck there with the words of Shakespeare, who in his prophetic flight puts these words into the mouth of the King: "And Joan, the Pucelle, shall be France's Saint." That was a long time ago, and within a very few months it is expected she will be the Saint of France.

Then at the Shakespearian dinner of the Urban Club in London, which I had the honor to attend, I spoke of the statue that might be erected of Joan of Arc in New York. There was an applause to that remark.

Then last summer I went to Hasselt, a little town in Belgium. Every seven years they have there a pageant and festival of the Tree of Jessie; historical, biblical and legendary characters from pre-historic times are represented in a long procession, and they all walked, with one exception. Joan of Arc alone rode on horse-back. As to the biblical characters, of course, they have to go into the Holy Land for those, but I don't think, apart from that, there was any character outside of Belgium, except Joan of Arc, and that was pretty near the borders of Burgundy, the country she fought against.

I mention that because Mr. Stover spoke of places where she was well thought of in America. Certainly if she is in England, she ought to be well thought of here.

There is one thing more I would like to say that you probably will remember. When she wanted to go to Orleans, and said that she would take the city, somebody said, "But God would not have us believe you, unless you show us some sign;" and she replied, "I have not come to give signs, but to take Orleans—that will be my sign."

That is the feeling we ought to have here. Dr. Kunz will tell you that there are funds enough, and this afternoon you have all shown that there is interest enough, so I think that we will very

soon learn that the statue is erected, and we can take people to see it, and that will be the best sign that there is an interest in Joan of Arc.

Mr. Stover has said so much about history that I don't think there is much that I can say, especially as it is getting rather late. Everyone here, after they have heard the other speakers, especially the French Consul, who represents France, I am sure will think it will not be necessary to talk about the statue because they will soon take their friends to the park or somewhere, and say, "That is the statue that has been put up in the City of New York to the Lily Maid." (Applause.)

APPRECIATION OF JOAN OF ARC

(WRITTEN FOR THE JOAN OF ARC COMMITTEE.)

NEMOURS, January 3, 1913.

What can I tell you, sir, about Jeanne d'Arc? Everything has been said and written—of her all comes from the heart and all goes to the heart. She was the adoration of my youth and of my middle life, and she causes enthusiasm in my old age. Of her prodigious path among men, no certain documents are known other than the depositions through her own mouth at the time of her trial and the less reliable depositions made in the course of her trial for rehabilitation.

The rest is nothing but talk and useless verbiage. One writer only has risen to the height of such a subject, the genial hallucinated Michelet, in a short recital, all vibrating with emotion.

In tears he related to us the mission, the passion and the Calvary of the humble country woman; as admirable by her prodigy as by her delicious and pitiable humanity.

Jeanne d'Arc does not belong alone to France, but also to all those whose thoughts are enough elevated to grasp the superior and the beautiful amidst goodness.

BOUTET DE MONVEL.

ADDRESS OF DR. EDWARD HAGAMAN HALL

SECRETARY OF THE AMERICAN SCENIC AND HISTORIC PRESERVATION SOCIETY.

Mr. Chairman, Ladies and Gentlemen: I shall try to express just two thoughts which may serve perhaps as an answer to those of whom Commissioner Stover spoke, who smile at this idea of erecting a statue of Joan of Arc in New York, and which may also explain the reason why nations other than France admire this character, as Mr. Saltus has said. For that same question has been asked of me: "Why do we want a statue of Joan of Arc in New York?" And the objections appear to be twofold. First, they say France is so far away, and what do we Americans have in common with Joan of Arc? The second objection is that of time: She lived so long ago.

First, my answer is to the geographical limitation: Truth and genius and goodness do not know geographical boundaries. You cannot draw an imaginary line, and set a limit to the influence of virtue and genius. Whoever serves his fellowmen in any way serves the world, so that we can claim a proprietorship in all of the great men and women who have lived in the past. England may take particular pride in Shakespeare and Ruskin and Dickens, but I think we feel that we have a share of proprietorship in them, as much as England, and we do not withhold our admiration of Hugo and Moliere, or Cervantes, or Michael Angelo, or Goethe, or Beethoven, or Mozart, or William of Orange, or Van Dyke, because they were foreigners. No nation can copyright her geniuses and prevent others from feeling their influence, admiring them and striving to imitate them. So that we of America, and we of New York, share the culture of the world, and we have a share in all that was good in Joan of Arc.

Now, as to the time limitation: Every man and woman—I am sorry we have not in the English language a pronoun which represents both sexes, so we have to use the word "man," and I mean by that man and woman—every man serves his generation in the terms of the generation in which he lives. I think it was Taine

who said that character and the expression of character depend upon three great factors, namely: heredity, environment and epoch, and by epoch he meant that accumulation of human experience which represents a stage of civilization at any time. Joan of Arc expressed herself in the terms of her generation. It may be objected that she was born eighty years before Columbus discovered America. It was an age of inquisition, it was an age of mysticism and superstition, it was when kings and queens had a different status than now. What have we in common with her? The point is, she expressed herself in the terms of her generation. So did George Washington. If George Washington lived to-day he could not be President of the United States; he couldn't be the same George Washington and be President of the United States. If he were President of the United States he would be a different George Washington. If Shakespeare lived to-day he could not have put a play on in one of our theatres. We could not have had the heroism of Jack Binns one hundred years ago, because the instruments with which he expressed his heroism did not then exist; but this is the important thing, the principles which lie back of all these manifestations of patriotism, goodness, truth, virtue, know no limitations of time, and their influence is just as strong to-day as it was 500 years ago.

Joan of Arc was essentially a patriot; she had ideals and she had the conviction of them; and she endeavored to lead the lawful rulers of her time to do their duty. And who shall say we do not need the value of such an example to-day? I believe every thinking person has in the chambers of his thoughts a Hall of Fame in which he sets up images of poets, and musicians, and patriots, and great men and women he admires, and I think those a very great influence on our lives. And since good examples are contagious—as well as bad examples—I think it is our duty to materialize those ideals in the form of statues, and set them up outside of our thoughts in public places, so that they can also influence other people.

And those are the reasons why we have this exhibition to-day, those are the reasons why we want to put up a statue of Joan of Arc in New York. (Applause.)

ADDRESS OF DR. GEORGE FREDERICK KUNZ

PRESIDENT OF THE JOAN OF ARC COMMITTEE.

(WITH CHRONOLOGY.)

Ladies and Gentlemen: It is one of the strange ironies of history that those who compassed Jeanne's destruction took great pains to preserve a full and complete record of her interrogatories. While only a few fragments remain of the original minutes in French, a complete translation into Latin was prepared by Thomas de Courcelles, at the instance of Pierre Cauchon, the Bishop of Beauvais, Jeanne's most implacable enemy. And yet no nobler monument exists of the Maid of Orleans than this very document, for it reveals at once the perfidy of her judges and her own earnestness, honesty and singleness of purpose.

The artist who wishes to represent the Maid of Orleans can nowhere find a better source of inspiration for his task than a perusal of this record of her trial. The old portraits and miniatures differ considerably from each other and do little more than suggest a general physical type; the spirit, the life, the soul, must be drawn from the simple and touching words spoken by Jeanne in answer to the questions of her judges.

We have several representations of Jeanne d'Arc dating from an early period, but the most competent authorities believe that none of them can be looked upon as portraits in the strict sense of the term. M. de Viriville and M. de Bouteiller, who have written valuable monographs on this subject, incline to the opinion that a remarkable equestrian statuette, now in the Musée de Cluny, and formerly in the Carrand and Odier Collections, gives us the earliest, and possibly the most authentic, type. They believe that this figure, or its prototype, was one of those set up for the veneration of the faithful in many churches throughout France, in the years 1429 and 1430. Another larger statuette, in the Musée de Cluny, of a similar type but of later date, came from the Church of Montargis. Such figures are mentioned in the charges brought against the Maid at her trial; however, when questioned, she declared that only once had she seen a picture of herself. This was at Arras, and was in the hands of a Scotchman; but with the exception of this statement, nothing is known of such a portrait.



JOAN OF ARC EXHIBITION, AMERICAN NUMISMATIC SOCIETY BUILDING—LOOKING NORTHWEST.

Boutet de Monvel's painting on wall—"Joan Leading the Army."
Stone from Dungeon in foreground in front of Fremiet's—"Joan."

The earliest of the miniatures depicting the features of Jeanne d'Arc was expected in 1451, and is in a manuscript in the Bibliothèque Nationale, in Paris (MS. 632, 2). Here the Maid is figured standing, holding a shield bearing the arms accorded to her family by Charles VII. She has long, blond hair, falling down over her shoulders. As the authentic descriptions all agree in the statement that Jeanne had black hair, which she wore close-cropped from the time she entered on her military career, there can be little doubt that this miniature portrait is simply a fancy sketch.

An old municipal record states that in 1429 there was in Ratisbon a painting of "How La Pucelle Fought in France," and in the Church of St. Paul in Paris, destroyed in 1797, there is said to have been a representation of the Maid in a stained-glass window, possibly executed as early as 1436. No trace exists of the former work, and the description of the latter indicates that it may have been some allegorical figure, popularly regarded as a portrait of Jeanne.

Very naturally, the principal statues of the Maid of Orleans are to be seen in that city. Here, in 1458, shortly after the *procès de réhabilitation* instituted by Calixtus III, a monument was erected in her honor, and was placed upon the bridge across the Loire. Many of the women of Orleans are said to have sold their jewels and devoted the proceeds, as well as their savings, to this purpose. The monument was of bronze and the design was very elaborate, representing Christ on the cross, at the foot of which was the figure of the Virgin Mary, while on the right and left were the kneeling figures of Charles VII and the Maid, both depicted in the act of adoring the Redeemer. This monument was wrecked by the Protestants in 1567, but it was restored—not very successfully, and with many changes—in 1571. From an old print it appears that in this restoration Jeanne Darc was represented kneeling, and with long, flowing hair; she was clad in a complete suit of armor, wore large spurs, and bore a sword; resting on the ground at her side was her helmet, and an upright lance bore a pennon with the arms of the City of Orleans. In the disorders incident to the Revolution, this work was finally destroyed, the bronze being recast into cannon, one of the pieces being named "La Pucelle." While we must regret the destruction of a work of such historic interest, we cannot but feel that Jeanne herself would have approved the use to which the material was put.

Just in front of the new bridge may now be seen the statue executed by François Gois, about the year 1800. Here the Maid is shown

trampling upon a shield bearing the arms of England; in her right hand she holds a naked sword, while with her left she presses the oriflamme to her breast, as though in the act of defending it from the enemy. The artist conceived and executed the work according to the classical standards prevalent in his time, and a critic (M. Buzonnière) says that we see here "the Greek style improperly applied to a medieval subject."

On the Place du Martroi stands an equestrian statue of Jeanne d'Arc by Foyatier, which was erected in 1855. The Maid is fully armed and is seated on a steed of massive build. She holds the reins in one hand, the other being outstretched, while her uplifted face indicates that she is seeking for grace and inspiration from above. The statue is a little over fourteen feet in height and stands on a pedestal more than fifteen feet high.

Perhaps the most poetic and impressive statue of the French heroine is that executed from the design of Princess Marie d'Orléans, daughter of Louis Philippe. Two copies of this exist, one in marble, placed in the gardens of Versailles, and the other in bronze, erected before the Hotel de Ville in Orleans. The Maid is shown standing, her head slightly bent, as though in deep thought; her arms are crossed upon her breast, and in her right hand is a small, naked sword. Her armor consists of a breastplate and she wears a short skirt reaching to the knees. On the stump of a tree nearby rest her helmet and gauntlets. The rustic simplicity of her expression is in striking contrast with her warlike accoutrements. In the Grand Salon of the Hotel de Ville is a small equestrian figure of the Maid, also the work of the princess. Both horse and rider are in the armor of the fifteenth century. Jeanne holds the reins in her left hand and a drawn sword in her right; she looks down at a fallen Englishman, who is almost under her horse's feet. Her expression indicates a certain human sympathy for the vanquished, but an unswerving determination to pursue her great aim.

The statue by Rude, in the Louvre Museum, is a remarkable work which has been variously estimated by the critics. As in the celebrated picture by Bastien-Lepage the Maid is supposed to be listening to the Voices which announce her mission. Her head inclined slightly to one side, her right hand raised to the ear and her nostrils dilated, she listens with rapt attention and seems to be striving intensely to catch the mysterious accents scarcely audible to mortal ears. With her left hand she seizes a helmet which rests on a breastplate, as though

she were on the point of arming herself to obey the divine command.

The figure of the Maid on the monument erected on the Place du Vieux-Marché at Rouen suggests, in attitude and bearing, rather an armed Minerva than the simple and earnest peasant girl of history; at the same time the face is commonplace and expressionless.

The very fact that none of the statues heretofore erected fully satisfies our ideal should be an incentive to the production of a better work, and in the City of New York the subject presents many difficulties, and requires the creation of a very complex type; a blending of feminine and masculine characteristics, of idealistic and heroic qualities, of deep feeling and martial ardor. Let us hope that the artist who may be entrusted with the execution of this difficult task will be able to produce a work at once truly original and in accord with the best traditions.

The statue by Chapu, exhibited in the Paris Salon of 1872 and now in the Luxembourg Museum, represents Jeanne kneeling with clasped hands, and gazing intently as though seeking to imprint upon her memory the celestial visions that appear to her. She is shown in peasant garb, and the noble simplicity of form and feature make this one of the most satisfactory representations of the Maid ever executed.

See *Gazette des Beaux Arts*, 2d Ser., Vol. 6 (1872), p. 57.

In the *Revue Archéologique XI Année*, II Partie (1854-5), plate 257, fig. 4, is a representation of the old miniature painting by Poignarre executed in 1451. MS. in Bib. Nat. Small and quaint.

An engraving of the ancient equestrian statuette of Jeanne d'Arc, now in Musée Cluny in Paris, is given on p. 13 of E. de Bouteiller's "Notes Iconographiques sur Jeanne Darc," p. 13. This is taken from the *Gazette des Beaux Arts*, 1878, Ser. II, Vol. XVIII, p. 533. Bronze in the collection of M. Odier. "La Pucele d'Orléans."

"Jeanne Darc listening to the Voices," by Rude, executed in 1852, now in the Louvre, originally designed to be placed in the Luxembourg Gardens. For illustration see Gonse, "La Sculpture Française," Paris, 1895, p. 281.

Small equest. statue by Princess Marie d'Orléans, in *Gazette des Beaux Arts*, 1898, 3d Ser., Vol. XIX, p. 439.

Medal by Roty, *Ibid.* p. 440.

The well-known and equestrian statue by Frémiet, in the Place des Pyramides, in Paris, illustrates the difficulty of combining in one type the manifold qualities requisite for a realization of our ideal of Jeanne

d'Arc. Still we cannot deny that this work has great artistic merits and is very impressive.

Illustration in *Century* for 1878, Vol. ii, p. 722. Also in Gonse, "La Sculpture française," Paris, 1895, p. 295.

For those of us who have been endeavoring during the past two years to further the project for the erection in New York City of a statue of the pure and sublime heroine, Jeanne d'Arc, it is most gratifying to note the growing success of the movement to establish a national holiday in France in her honor, and the unanimity with which the members of the widely-divergent political parties in that country are working toward the attainment of this end. Here we can see the influence still exercised, after the lapse of five centuries, by a grand and noble personality, whose aims and motives during life were free from self-seeking and owed their origin solely to an exalted patriotism. It is this that has served to unite Radicals and Catholics in a common effort, for this movement enlists the sympathies of both in that it appeals to the general sentiment of patriotism which animates all Frenchmen, regardless of differences of religious or political faith. Hence it is that the directors of the political destinies of the great French Republic and the bishops and clergy of the Catholic Church in that country find here a high and common ground for united action.

The recent celebration in Orleans on May 8th of the raising of the siege of that city by La Pucelle was marked with more than the usual ceremony, because in this year fell the five-hundredth anniversary of Jeanne d'Arc's birth. The processions were very impressive and brilliant, and in one of the market-places a reproduction of the scene presented in a market of the olden time was offered, the stalls being arranged to represent as clearly as possible those of the early fifteenth century, and the costumes of the vendors and their assistants being also faithful copies of those worn in that period.

Many of the heroic figures of history appeal only to those of their own nationality, but Jeanne d'Arc is dear to all true patriots the world over; and she should be more especially dear to our American women, for this noble example of their sex gave the lie, nearly five hundred years ago, to the trite assertion that while woman may be tender and true, she cannot be fearless and courageous in the defense of the right. For all these reasons the project for a monument to Jeanne d'Arc in America is not merely the expression of an admiration for what is

great and noble in the past, but also of the aspirations shared by a majority of American women.

The history of a nation is a part of its very life, and only by looking backward to the beginnings of national life is it possible to rightly understand the significance of the present and to forecast the future. Even the mistakes made in the past have their educational value, just as the errors of youth contain a valuable lesson for mature age; hence it is impossible to exaggerate the importance of the study of a nation's history. However, while the printed page speaks only to the intellect, the relics of the past and the spots whereon great events transpired exert a much more important influence upon the mind and heart of the beholder.

Let us consider the contemporaneous conditions and those who ruled European countries at the time of Joan of Arc.

During the brilliant, but all-too-brief career of the peerless Maid of Orleans, France owned as her legitimate, though not undisputed sovereign, Charles VII (1403-1461). Though his anointment and coronation as King of France did not take place until July 17, 1429, his reign is dated from 1422, the year of the death of his imbecile father, Charles VI (1368-1422), and also that of France's great enemy, Henry V (1387-1422). England, however, owned allegiance to the child-king Henry VI (1421-1471), the son of Henry V, who was but eight years of age when Jeanne raised the Siege of Orleans. The conduct of affairs was in the hands of his uncles, John, duke of Bedford, as Regent of France, and Humphrey, duke of Gloucester, as Protector of the realm of England.

Though but a duchy, and theoretically at least, a feudatary of the French crown, Burgundy was at this time virtually independent, and her reigning sovereign, Philip the Good (1396-1467), the father of Charles the Bold, played a most important part in the drama of Jeanne's life as the friend of England and the enemy of France. Not long after her death, however, he changed his policy and joined his forces and interests with those of Charles VII.

Though but indirectly interested in the stirring events transpiring in France, the German Emperor, Sigismund (1368-1437), and the Duke of Austria, Albert V (d. 1439), Sigismund's son-in-law and successor in 1438 as emperor, undoubtedly kept themselves well informed as to the progress of the war. There is little cause to believe, however, that a very lively interest in the matter was felt by another contemporary, Great Prince Vasili III (1425-1462), in far-away Moscow,

where he was entirely engaged in consolidating and augmenting Russian power. Still less strong must have been the interest of the Grand Turk Murad II, who became sultan in 1421, and who fought unsuccessfully against Scanderbeg and Hunyadi.

The Italy of the early part of the fifteenth century was so busy with its manifold internal dissensions that even such momentous events as the conquest of the greater part of France by the English and the subsequent freeing of her territory from foreign domination did not probably excite widespread interest. The Venetian Republic had just secured, by the Peace of Ferrara, in 1428, a large increase of territory gained in alliance with the Florentines. Milan, then ruled by the Visconti, the States of the Church, administered by Pope Martin V (1417-1431) and Naples, were the most influential geographic unities of Italy at this time, outside of Venice, Florence and Genoa.

To aid in a better understanding of the collection, the following chronology may be useful:

Jeanne d'Arc (or Jeanneton Darc) was born at Domremy, a village partly in Lorraine and partly in Champagne. According to the commonly received chronology, the date of her birth was..... January 6, 1412.

Late authorities do not venture to be so precise, placing her birth somewhere between..... 1410 and 1412.

Her father was Jacques d'Arc (or Jaqueton Darc), originally of Ceffonds in Champagne; her mother was Isabeau (Zabillat) Vouthon, this latter name signifying the place of her birth, a village a league and a half from Domremy. She bore the surname Romée, probably because she had made a pilgrimage to Rome, or some other distant pilgrimage.

Jeanne had three brothers, Jacques (or Jacquenim), Jean and Pierre, and one sister, Catherine.

She first heard the "voices" when about thirteen years of age in..... 1424 or 1425.

On the first occasion she perceived a great light at her right and heard a voice addressing her. Later the figure of the Archangel Michael appeared to her and later still those of St. Cath-

crine and St. Margaret, with whom she held frequent intercourse, more especially with St. Catherine.

Charles VI of France, surnamed the Bien-Aimé, was born in Paris..... December 3, 1368.

He ascended the throne on the death of his father, Charles V, on..... September 16, 1380.

He became deranged when twenty-four years old in..... 1392.

Charles VII, his son, surnamed later the Victorious, was born in Paris..... February 22, 1403.

Henry V of England, son of Henry IV, was born at Monmouth in..... August, 1387.

Battle of Agincourt and overwhelming defeat of the French on.. October 25, 1415.

Treaty of Troyes, by the terms of which Henry V and his heirs were to succeed to the throne of France after the death of Charles VI, signed May 21, 1420.

Henry V married Catherine, daughter of Charles VI..... June 2, 1420.

Henry VI, son of Henry V and Catherine of France, was born at Windsor..... December 6, 1421.

Henry V died at Bois-de-Vincennes..... August 31, 1422.

Charles VI died in Paris..... October 21, 1422.

Jeanne's first visit to Robert de Baudricourt to induce him to take her to the Dauphin (Charles VII) was made in.... May, 1428.

She was accompanied by her cousin by marriage, Durand Lassois.

Siege laid by the English to Orleans.... October 12, 1428.

"Battle of the Herrings," severe defeat of the French in a sortie from Orleans..... February 12, 1429.

Jeanne's second visit to Robert de Baudricourt, captain of Vaucouleurs, in the course of which she persuades him to conduct her to the Dauphin.. February 13, 1429.

Jeanne arrives at the court of the Dauphin in Chinon..... March 6, 1429.

Letter addressed to the Regent Bedford

commanding the English to leave the soil of France	March 22, 1429.
Jeanne enters Orleans.....	April 29, 1429.
Defeat of the English before Orleans.....	May 7, 1429.
Here Jean was wounded by an arrow between her neck and shoulder.	
Siege of Orleans raised.....	May 8, 1429.
Taking of Jargeau.....	June 12, 1429.
Taking of Beaugency.....	June 17, 1429.
Battle of Patay, crushing defeat of the English. The old hero Talbot taken prisoner.....	June 18, 1429.
Troyes opens its gates to Jeanne and the Dauphin	July 11, 1429.
They enter Rouen....	July 16, 1429.
Anointment and coronation of Charles VII in the Cathedral of Rheims.....	July 17, 1429.
During the ceremony Jeanne stood alongside of the king, holding her sacred banner.	
Unsuccessful attack by the French upon Paris, Jeanne wounded.....	September 8, 1429.
Taking of Saint-Pierre le Moustier, near Nevers, end of.....	October, 1429.
Jeanne lays siege to La Charité, but is forced to raise the siege toward the end of.....	1429.
Jeanne and her family ennobled with the surname of du Lis.....	December 29, 1429.
Jeanne comes to the relief of Compiègne, then besieged by the English.....	May 24, 1430.
She is wounded and taken prisoner in a sortie on the same day.....	May 24, 1430.
She is delivered up to the English by John Duke of Luxembourg, who received a payment of 10,000 francs from Pierre Cauchon, Bishop of Beauvais, their intermediary, in.....	December, 1430.
She is imprisoned in a tower (now demolished) of the Château of Rouen.....	December, 1430.
The English give her up to the Inquisition for trial	January 3, 1431.
Her public examination in the royal chapel of	

- the Château of Rouen began. February 21, 1431.
- Publicly accused as a heretic and witch. March 20, 1431.
- Makes her submission to the church and is pardoned, but condemned to life imprisonment. May 24, 1431.
- She was surrendered by the ecclesiastical authorities into the hands of the English, yielded to the temptation to reassume her male attire, which she had forsworn, and was considered to have relapsed.
- Jeanne revokes her abjuration, and is condemned as a relapsed heretic by Bishop Cauchon and a court of 48 assessors. May 29, 1431.
- Burned at the stake in the market place of Rouen (Place du Vieux Marché). May 30, 1431.
- Sentence revoked by Pope Calixtus III after a review of the trial. July 7, 1450.
- Appeal addressed to the Holy See for Jeanne's beatification by Monseigneur Dupanloup, Bishop of Orleans, in. 1867.
- Proposal to enroll her among the saints solemnly approved by Pope Leo XIII. January 27, 1894.
- Formal proposal for her canonization registered in. February, 1903.
- Declared Venerable by Pope Pius X on the Feast of the Epiphany (her birthday). January 6, 1904.
- Decree of Beatification promulgated by Pope Pius X. April 11, 1909.
- A Mass and Office of Blessed Joan extracted from the "Commune Virginum" have been approved by the Holy See for use in the Diocese of Orleans.
- Founding of the Joan of Arc Statue Committee for a statue in the City of New York by George F. Kunz and J. Sanford Saltus. December 4, 1909.
- 500th Anniversary of the birth of Joan of Arc. January 6, 1912.
- Official opening of the Joan of Arc Statue Committee's exhibition at the American Numismatic Society. January 6, 1913.
- 501st birthday. January 6, 1913.

PROF. DANIEL JORDAN

Je viens de feuilleter une liste des ouvrages se rapportant à Jeanne d'Arc : gros volumes, brochures, articles de revues, poèmes, drames et discours, prose et vers, écrits dans presque toutes les langues de l'Europe : en tout plus de deux mille titres. Le nom de la Pucelle d'Orléans est associé à Goliath, à Dieu, dans des titres comme : Dieu et la France, ou Jeanne d'Arc ; Jeanne d'Arc et Goliath. On a discuté à l'infini sa mission, ses visions, son procès, sa prison, ses juges, son martyre, sa famille. On a fait un atlas de ses voyages et de ses expéditions militaires ; on a discuté son séjour dans chacune des villes où elle a passé, de sorte qu'il est maintenant possible de faire un pèlerinage commençant à Domrémy et se terminant sur la place du Vieux Marché de Rouen. D'aucuns ont affirmé qu'elle était lorraine, d'autres qu'elle était champenoise ; d'autres enfin ont nié qu'elle fût française. Un érudit ambitieux a calculé ce que Jeanne d'Arc avait coûté à la France et à l'Angleterre. Et cette liste de deux mille titres est bien loin d'être complète. Innombrables sont les pages, documents, livres, les productions de l'art, de l'esprit et du cœur, qui se rapportent à Jeanne d'Arc. Il n'y a pas dans l'histoire un seul homme, ayant disparu avant d'avoir complété sa dix-huitième année, qui soit aujourd'hui aussi vivant que cette jeune Française.

Si maintenant vous relisez une partie des pages de nos auteurs, inspirées par elle, il est une vérité qui s'impose : les grands faits de l'histoire humaine, présentés avec le simple respect de la vérité, l'emportent de beaucoup en intérêt sur les œuvres de fiction, romans ou drames, basés sur ces mêmes faits, mais déformés par les imaginations les mieux intentionnées. L'histoire prend une place de plus en plus grande dans la littérature contemporaine, maintenant qu'elle a à sa disposition toutes les autres sciences, ses servantes, comme au moyen-âge les sciences étaient les servantes de la théologie. Jamais cela n'a été plus vrai que pour Jeanne d'Arc. M. Hanotaux, son dernier historien, s'en est rendu parfaitement compte lorsqu'il a

écrit: "Il faut que tout écrivain, tout artiste, qui touche à un tel sujet, apprenne à quel ridicule définitif il s'expose, s'il s'éloigne de la simple et nue vérité." C'est précisément là ce qui fait la supériorité de l'ouvrage de M. Anatole France, autre historien récent de Jeanne d'Arc, car il s'est borné à exposer, d'une main de maître et avec un art consommé, les simples témoignages de l'histoire, c'est à dire des faits.

Il y a exactement un an, on fêtait en France le cinquième centenaire de la naissance de Jeanne d'Arc. Nous sommes aujourd'hui témoins que la mémoire de Jeanne n'est pas non plus oubliée en Amérique. Pour l'Américain comme pour le Français, le patriotisme n'est pas une affaire de race, mais l'amour pour l'idéal pur et généreux qui est au cœur de tous les vrais patriotes. Si La Rochefoucauld a dit que l'absence éteint les petites passions et accroît les grandes, on a aussi dit qu'il en est des gloires comme des passions: seules les toutes grandes gloires subsistent et s'accroissent: témoin la gloire de Jeanne d'Arc, qui n'a fait qu'augmenter avec le temps. Il y a trois ans, Jeanne a été mise au rang des bienheureuses, par les représentants de la même Eglise dont d'autres représentants l'avaient autrefois condamnée à la mort infamante. Les catholiques français n'ont du reste pas attendu la béatification de Jeanne d'Arc pour la mettre sur leurs autels. Catholiques, protestants, juifs, Français de toutes les croyances, ne la vénèrent pas moins, et ne la vénèrent pas davantage non plus, maintenant que tardive justice lui a été rendue.

Comment expliquer l'intérêt que notre âge témoigne pour tout ce qui se rapporte à Jeanne d'Arc? C'est qu'à bien des égards elle est moderne. Par toute sa vie, elle affirme le droit de vivre libre sur le sol natal. Elle fait la guerre à l'envahisseur. Elle proclame la légitimité de la guerre de libération, contre le droit de conquête, contre la guerre excitée par la convoitise malgré les très nobles prétextes toujours invoqués. On a dit que Jeanne personnifie le bon sens, le courage vif, la répartie prompte, le coup d'œil juste, la bonne humeur, toutes qualités chères aux Français: M. Hanotaux le reconnaît, et il dit même qu'il est inutile d'insister, tant cela lui semble évident. N'est-elle pas bonne, charitable, généreuse envers les pauvres pendant son enfance? Ne montre-t-elle pas toute sa vie de la sympathie pour le faible et pour le vaincu? Pendant sa période de triomphe, Jeanne est décidée et prompte, sans

hésitation et sans peur. Elle exerce sur les hommes un véritable ascendant." Devant le triomphe momentané de ses ennemis, pendant son procès, au moment où le danger s'affirme réel, elle garde sa présence d'esprit. Elle comprend et juge la situation. Elle embarrasse ses juges, qui l'avaient condamnée d'avance, parce qu'elle ne leur fournit pas de bons prétextes à condamnation. Elle est maîtresse de l'ironie, cette arme bien française. Un de ses juges lui demandait si les saintes qui lui parlaient s'exprimaient en français: "Mieux que vous," répondit-elle à l'interrogateur qui avait fortement l'accent de sa province. A l'injustice elle oppose l'ironie mordante, qui affole ses juges, car dans l'énumération de leurs griefs, ils n'oublient pas de l'incriminer dans les termes suivants: "Jeanne ne craint pas de parler sans respect des plus grands personnages, se permettant un ton de moquerie et de dérision." En un mot, sa gaieté, sa vivacité, sa belle humeur, ne la désertent presque jamais. A cet idéal plutôt mâle, Jeanne joint l'idéal le plus aimé de la femme, la chasteté et la pitié: chaste et pure, elle le fut; il lui répugne aussi de verser le sang ennemi; en vraie femme enfin, avec la pitié immense qu'elle a pour le roi et pour le peuple français, elle ne se contente pas de regarder et de pleurer, mais elle se jette courageusement dans l'action. Quoi d'étonnant à ce que Jeanne ait été vénérée en France pendant des siècles? Quoi d'étonnant à ce que sa mémoire soit vénérée aujourd'hui, même dans cette ville si éloignée du pays de sa naissance, où nous espérons bientôt voir un monument digne de l'idée que nous nous faisons de cette enfant pure?

Si Jeanne d'Arc est moderne, si elle est encore si appréciée au XXe siècle, à d'autres égards elle appartient au moyen-âge, et pour cela elle fera toujours appel aux imaginations religieuses. Comme le moyen-âge, elle a la foi mystique et absolue. Pleine de confiance en sa mission, brûlant d'un amour intense pour son pays et pour le roi qui le symbolise, elle voulait partir au secours de la France, "impatiente, nous dit un contemporain, comme une femme enceinte qui attend son accouchement." Elle a affirmé sa mission, a converti beaucoup d'indifférents, y compris le roi de France; elle l'a décidé à agir, s'est mise elle-même à la tête d'une armée, a rempli de confiance les soldats français et d'épouvante les soldats anglais; elle a délivré Orléans et fait sacrer Charles VII, lui rendant ainsi l'appui moral de la majeure partie de ses sujets catholiques.

Toute cette grande impulsion fut donnée par la Pucelle, mais son intervention aurait pu être réduite à néant, si Jeanne n'était tombée au pouvoir des politiques anglais et bourguignons qui la condamnèrent à être brûlée vive. Jugée par des politiques, condamnée par des politiques, du reste abandonnée par les politiques qui entouraient Charles VII, sa mort a complété son œuvre. Transformée en martyr, Jeanne morte a été plus grande et plus puissante que Jeanne vivante. En refusant de reconnaître devant ses juges que la cause de Charles VII n'était pas la cause de la justice divine, elle a fait pour son pays le suprême sacrifice. On n'a pas eu tort de faire remarquer que Jeanne aussi a eu son Golgotha; elle a eu'elle aussi son moment de défaillance lorsqu'elle s'est écriée, en apprenant qu'elle allait être brûlée: "Mon corps net et entier qui ne fut jamais corrompu sera consumé et réduit en cendres.." Mais après cela Jeanne ne faiblit plus, et c'est là sa force. Un tel sacrifice ne pouvait être inutile dans un pays où, comme Lincoln en Amérique, les héros nationaux sont d'abord ceux ont péri en luttant dans une grande cause.

Pour comprendre le prodige accompli par Jeanne d'Arc, il suffira de rappeler qu'au moment où elle apparaît sur la scène, la France est divisée, déchirée en deux grands partis. D'une part ce sont les partisans du jeune et indolent roi de France, Charles VII. D'autre part les partisans du duc de Bourgogne, un des grands princes féodaux, allié de près par la naissance à la famille royale de France, allié par le mariage à la famille royale d'Angleterre. Comme presque tous les grands princes féodaux d'alors, le duc de Bourgogne combattait pour son agrandissement personnel, aux dépens du roi de France son suzerain. A côté de ces deux partis, comme le troisième larron de la fable, le roi anglais qui voulait la succession à la couronne de France, en vertu du prétexte qu'il était par les femmes l'héritier direct de Philippe le Bel. En théorie, deux rois pour la France, deux maris pour la même femme, un de trop. En fait, l'anarchie: les Anglais occupaient plus de la moitié de la France, et Charles VII, qui avait perdu ses plus belles provinces, n'était plus que le roi de Bourges. Au moment où Jeanne parut, la France était donc dans une situation désespérée. Partout la guerre civile, la violence, le vol, le meurtre, le rapt, la misère physique et morale. Les miséreux n'ont guère de patriotisme, et il y avait une indifférence presque générale au triomphe ou à la défaite du parti national.

Le patriotisme français date d'avant Jeanne d'Arc. Du jour où

la Chanson de Roland avait commencé à faire couler les larmes des châtelaines en extase devant le troubadour et le trouvère, à la seule mention de "douce France," il existait dans le cœur des Français un sentiment profond pour le sol natal. Le patriotisme qui a commencé avec l'amour du clocher et l'amour de la terre, vous savez que nos populations françaises l'ont eu. L'amour de la famille, de la petite communauté qui vit autour du clocher, a été si profond qu'il s'est senti à l'étroit chez nous; il a eu besoin de s'étendre en dehors des limites du village; il s'est épanché sur tout le pays où l'on entendait le doux parler de France. Puis pendant les jours de malheur amenés par la guerre de Cent Ans, comme conséquence des haines politiques qui opposèrent province à province, ville à ville, village à village, il s'est fait une réaction profonde. Le scepticisme fit place à l'enthousiasme national, le doute à la foi. On se demanda si la France valait les sacrifices que l'on avait faits et les misères que l'on endurait. C'est alors que parut Jeanne, qu'elle réveilla l'esprit national, par sa vie et surtout par sa mort, car l'idée de patrie avait un martyr de plus. Grâce à Jeanne, la France a repris conscience d'elle-même; grâce à elle, patrie est un élément nécessaire. Le patriotisme français a atteint son unité nationale.

Jeanne a donc eu sa part, sa grande part, dans la création ou l'évolution du patriotisme moderne, de cet idéal généreux qui consiste à s'attacher aux nobles idées que représente un pays et une civilisation, et tout en servant son pays à servir l'humanité dont la patrie est un élément nécessaire. Le patriotisme français a atteint une autre de ses plus sublimes expressions en 1789. La France d'alors, par sa soif de la liberté, qu'elle ne désirait pas pour elle-même seulement, mais dont elle voulait doter les autres pays, inspire alors à un Allemand le plus grand compliment qu'un étranger puisse lui faire: "Tout homme a deux patries, celle de sa naissance et la France."

Honneur donc au pays qui a su inspirer un tel amour en dehors de ses frontières! Honneur à Jeanne d'Arc qui restera en France et à l'étranger le symbole du patriotisme le plus pur! Honneur enfin aux citoyens libres de cette grande République Américaine qui ont eu l'initiative de la généreuse entreprise en l'honneur de laquelle nous nous sommes réunis ce soir en si grand nombre!

PICTURES

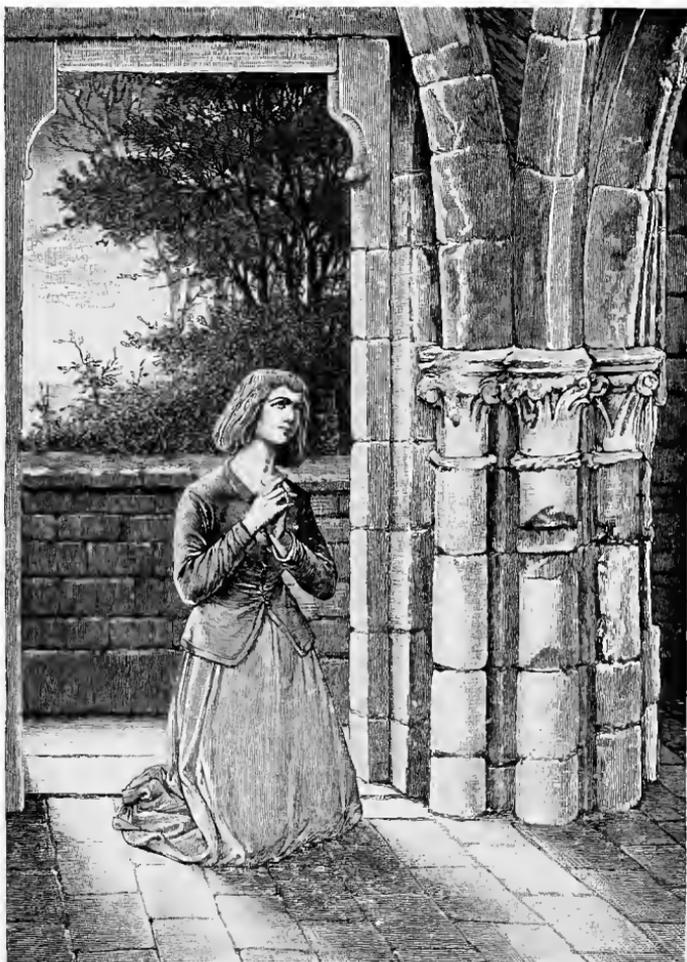
- 1—**Joan of Arc's Home.** It was located in Domremy, France, and therein she was born. Modern photograph.
- 2—**Joan of Arc Standing Outside Her Home in Domremy.** After the painting by P. Carrier-Belleuse.
- 3—**Home of Joan of Arc in Domremy.** From a photograph.
- 4—**Home of Joan of Arc; exterior.** From a photograph.
- 5—**Home of Joan of Arc; exterior.** From a photograph.
- 6—**Entrance to Joan of Arc's House.** From a photograph.
- 7—**Room in which Joan of Arc was born at Domremy, France, January 6, 1412.** From a photograph.
- 8—**Room in which Joan of Arc was born at Domremy, France, January 6, 1412.** From a photograph.
- 9—**The Vision of Joan of Arc. 1427.** From the painting by J. E. Lenepveu, in the Panthéon.
- 10—**Joan of Arc Listening to the Voices.** After the painting by Bartolini.
- 11—**St. Michael the Archangel, Patron of France and Bearer of Directions from Heaven to Joan of Arc.** After the painting by Raphaël.
- 12—**Joan of Arc Hearing Mysterious Voices.** Fanciful picture.
- 13—**An Angel Admonishes Joan of Arc to Liberate France by the Sword.** From the painting by J. E. Lenepveu.
- 14—**"Whither Goest Thou, Jeanne?"** Engraving from the story of Joan of Arc by Marius Sepet.
- 15—**Joan of Arc Praying.** From the painting by P. H. Flandrin.

- 16—Joan of Arc Receiving Holy Communion. After the painting by Maurice Denis.
- 17—Joan of Arc in Prayer. After a painting by P. Blanchard, in the Paris Salon of 1911.
- 18—Blessing Joan of Arc's Flag. From the painting by Michel.
- 19—Blessing the Standard (flag) of Joan of Arc. After the painting by Michel.
- 20—Joan of Arc Praying on Eve of Battle.
- 21—Joan of Arc Praying in the Church at Vaucouleurs. From a fanciful engraving.
- 22—Joan of Arc Receiving the Sword of St. Catherine. Engraving by Wale.
- 23—Joan of Arc at the Head of Her Troops. After the painting by J. L. Beuzon.
- 24—Joan of Arc Leaving Vaucouleurs. From the painting by J. J. Scherrer.
- 25—Joan of Arc Leaving Vaucouleurs by the Gate of France. Window in the church of Vaucouleurs, the work of the Catholic Institution.
- 26—Joan of Arc Holding Her Banner. Fanciful picture.
- 27—Joan of Arc Leaving Vaucouleurs. From the painting by J. E. Lenepveu.
- 28—Joan of Arc Leading Troops to Battle. After the painting by J. L. Beuzon.
- 29—Joan of Arc Welcomed by the Crowds. From the painting by J. E. Lenepveu.
- 30—Ruins of the Hall of the Palace at Chinon, where Joan of Arc First Met Charles VII. Photograph.
- 31—Joan of Arc at the Palace of Chinon, Recognizing the Young King Charles VII Among the Officials. Bas-relief by Vital-Dubray, of the statue in the Place du Martroi, at Orleans.
- 32—Grand Hall of the Palace at Chinon. From the painting by P. Carrier-Belleuse.



BLESSING JOAN OF ARC'S STANDARD

After the painting by Michel



JOAN OF ARC PRAYING IN THE VAUCOULEURS CHURCH

From a fanciful engraving

- 33—Joan of Arc Addressing Charles VII., by Inspiration. Engraving by J. Galland from drawing by H. Singleton.
- 34—Joan of Arc Presented to Charles VII., in the Palace Hall at Chinon, February, 1429. Engraving by Aristide Cholet from the painting by Papety.
- 35—Joan of Arc's Entrance into Orleans. After the painting by Bartolini.
- 36—Cathedral at Orleans, where Joan of Arc came to give thanks to God after the deliverance of Orleans. From a photograph.
- 37—Joan of Arc Charging the Enemy. From the painting by Jacques Courtois (called "The Bourguignon"), in the Joan of Arc Museum at Orleans.
- 38—House Occupied at Orleans by Joan of Arc. From a photograph.
- 39—Joan of Arc Entering Orleans Victorious. From the painting by J. J. Scherrer.
- 40—Capture of the Fortress by Joan of Arc, May 7, 1429. From the painting by J. E. Lenepveu.
- 41—Joan of Arc at the Battle of Orleans. From the painting by P. Carrier-Belleuse.
- 42—Patay Battlefield; June 18, 1429, when Joan of Arc Gained the Great Victory. After the painting by P. Carrier-Belleuse.
- 43—The Cathedral of Rheims. From a photograph.
- 44—Coronation of King Charles VII., in the Cathedral of Rheims, July 17, 1429. Bas-relief by Vital-Dubray; part of the statue in the Place du Martroi, at Orleans.
- 45—Joan of Arc Bearing Her Banner at the Coronation of King Charles VII., at Rheims, July 17, 1429. From the painting by Ingres, in the Museum of the Louvre.
- 46—The Coronation in Notre Dame Cathedral, Rheims, July 17, 1429. After the painting by Bartolini.
- 47—Coronation of King Charles VII., of France, in the Cathedral of Rheims, July 17, 1429. From the mural painting in the Panthéon, by J. E. Lenepveu.

- 48—Joan of Arc Watched by an Angel During Her Sleep. From the painting by G. W. Joy.
- 49—Joan of Arc Holding Her Banner at the Coronation of Charles VII. After the painting by Ingres, in the Louvre Gallery.
- 50—Coronation of Charles VII., in the Cathedral at Rheims, July 17, 1429. After the painting by Bartolini.
- 51—Coronation of Charles VII. After the mural painting in the Panthéon, by J. E. Lenepveu.
- 52—Coronation of Charles VII. Engraving by Joh. Demare, after the painting by Vinchon.
- 53—Rheims Cathedral, where Charles VII. of France was Anointed King, July 17, 1429. After the painting by P. Carrier-Belleuse.
- 54—Storming of Compiègne, May 24, 1430. From the painting by P. Carrier-Belleuse.
- 55—Cathedral of Notre Dame at Paris. From a photograph.
- 56—Joan of Arc is Wounded in the Thigh by a Dart from a Cross-bow, and Taken Prisoner by the Duke D'Alençon, in the Battle at Compiègne, May 24, 1430. Bas-relief by Vital-Dubray; part of the statue in the Place du Martroi, at Orleans.
- 57—Joan of Arc, Surrounded by Soldiers at Compiègne, Defends Herself Bravely. From the painting by J. E. Lenepveu.
- 58—Parish Church of St. Jacques, at Compiègne. Engraved by Fossard.
- 59—Cathedral of St. Gatien at Tours. Engraved by W. H. Capone from the drawing by T. Allom.
- 60—Joan of Arc in Paris at the Head of Her Army. From the painting by P. Carrier-Belleuse.
- 61—Joan of Arc a Prisoner, at Compiègne, on the evening of May 24, 1430. From the painting by Patrois.
- 62—Tower of the Dungeon of the Château de Philippe-Auguste, at Rouen, wherein Joan of Arc Was Confined. From a modern photograph.



THE VICTORY AT PATAY, JUNE 18, 1429

After the painting by P. Carrier-Belleuse

- 63—The Castle of Philip Augustus, wherein Joan of Arc Was Imprisoned, Dec. 25, 1430, to May 31, 1431. Photograph of an old drawing.
- 64—Joan of Arc, Going to the Trial, Prostrates Herself Before the Holy Sacrament. Engraving by Marius Sepet.
- 65—Tower “Joan of Arc” at Rouen. Modern photograph.
- 66—Tower of Joan of Arc Remains Discovered in 1908. From a photograph.
- 67—Remains of the Tower Destroyed in 1809, Discovered in April, 1908. From a photograph.
- 68—Joan of Arc, in Prison at Rouen and Held in Chains, is Insulted by Her Jailers. Bas-relief by Vital-Dubray; part of the statue in the Place du Martroi, at Orleans.
- 69—Cathedral of Rouen. Engraving Aus d. Kunstanst d. Bibl. Inst. in Hildbh. Eigentum d. Verleger.
- 70—Last Communion of Joan of Arc. From the painting by Michel.
- 71—Joan of Arc Being Burned at Rouen, May 30, 1431. From the painting by J. E. Lenepveu, in the Panthéon.
- 72—Burning of Joan of Arc at Rouen. From the fresco in the Panthéon, by J. E. Lenepveu.
- 73—Cathedral of Rouen; commenced in 1202; towers erected in 1487, and the facade in 1509; spires destroyed in 1514 and 1822; reconstructed 1824. From a photograph.
- 74—Death of Joan of Arc, May 30, 1431.
- 75—Burning of Joan of Arc at Rouen, France, May 30, 1431. From the painting by Bartolini.
- 76—Burning of Joan of Arc at Rouen, May 30, 1431. From the painting by P. Carrier-Belleuse.
- 77—At the Instant Joan of Arc Died, Rouen, France, May 30, 1431, an English Soldier Beheld a White Dove Take Flight to Heaven. From the painting by J. E. Lenepveu.
- 78—Pronouncing the Panegyric at St. Peter’s in Rome, April 19, 1909. From a photograph of the scene.

- 79—Ceremony of Canonization, interior of St. Peter's, Rome, April 19, 1909. From a photograph.
- 80—Beatification of Joan of Arc. From a photograph.
- 81—Glorification of Joan of Arc. From the painting by Bartolini.
- 82—Chancel of St. Peter's on Day of Canonization. From a photograph.
- 83—Audience at the Canonization in St. Peter's. From a photograph.
- 84—Pope Pius X in Act of Canonization. From a photograph.
- 85—Mgr. Touchet Reading Discourse at the Canonization. From a photograph.
- 86—Pope Pius X Giving His Benediction. From a photograph.
- 87—Pope Pius X Blessing the Flag of France. From a photograph.
- 88—Joan of Arc Glorified. From the painting by Bartolini.
- 89—Scene Before St. Peter's on the Day of the Beatification. From a photograph.
- 90—Reading the Canonization Warrant, April 19, 1909. From a photograph.
- 91—Audience of Franciscans in St. Peter's. From a photograph.
- 92—Pontification by the Bishop of Orleans. From a photograph.
- 93—Discourse by Mgr. Touchet, in St. Peter's. From a photograph.
- 94—Response by Pope Pius X. From a photograph.
- 95—Pope Pius X in Adoration, at St. Peter's.
- 96—Procession on Joan of Arc Day. From a photograph.
- 97—Pope Pius X. Pontiff of Canonization of Joan of Arc.
- 98—Pope Pius IX. During his pontificate the cause was introduced.
- 99—Pope Leo XIII. Under his pontificate Joan of Arc was declared to merit canonization.



BISHOP CAUCHON



DUKE OF BURGUNDY



COU'NT DE DU'NOIS



CARDINAL BEAUFORT

- 100—**Cardinal Ferrata.** He sustained the cause of Joan of Arc at Rome.
- 101—**R. P. Hertzog.** He presented the cause of Joan of Arc at Rome.
- 102—**Mgr. Touchet, Bishop of Orleans.** He continued the cause of Joan of Arc with indefatigable zeal.
- 103—**Mgr. Dupanloup.** Inaugurator of plan to canonize Joan of Arc.
- 104—**Cardinal Couillié.** Successor to Mgr. Dupanloup as Bishop of Orleans.
- 105—**Henry, Cardinal Beaufort, Bishop of Winchester.** Was born in Beaufort Castle, Anjou; died at Winchester, Eng., April 11, 1447. He was president of the court which sentenced Joan of Arc. Engraved by J. Parker, from original picture in the collection of Hon. Horace Walpole, Strawberry Hill.
- 106—**John, Duke of Bedford.** He was the third son of King Henry IV., of England; born June 20, 1389; died at Rouen, Sept. 14, 1435; was the English Regent for France at the time both Henry VI. and Charles VII. aspired to the throne. Engraved by Basan from the drawing by Vertue.
- 107—**Philip, Duke of Burgundy, Le Bon (The Good); also called "le Hardi," "Philippe Le Hardy" and Filippo duca di Borgogna.** He was born at Dijon, France, 1396; died at Bruges, 1467. As Regent of France he signed the treaty of Troyes in 1420, and was allied with England against Charles VII. An engraving.
- 108—**Philippe le Hardy, Duke of Burgundy.** Engraving by Droyer.
- 109—**Count de Dunois, John of Orleans, surnamed "The Bastard of Orleans.** He was born at Paris, Nov. 23, 1402; died at St. Germain-en-Laye, near Paris, Nov. 24, 1468; natural son of Louis, Duke of Orleans, and Mariette d'Enghien; defended Orleans, 1428-29; conquered Normandy and Guienne from the English. Engraved by Gaillard, after the painting by F. W.
- 110—**Duke of Burgundy, Count de Dunois.** An engraving.
- 111—**John of Orleans, Premier Comte de Dunois.** An engraving.
- 112—**Bastard of Orleans, Dunois.** Natural son of Louis, Duke of Orleans. Engraved by Harding from a portrait in Montfaucon.

- 113—**King Charles VI., of France.** Surnamed "The Well-Beloved" (le Bien-Aimé), was born at Paris, Dec. 3, 1368; died at Paris, Oct. 21, 1422; son of King Charles V.; reigned 1380-1422; being a minor at his accession, the regency was conducted by his uncles, the dukes of Anjou, Burgundy and Berry; assumed government in 1388; became deranged in 1392, whereupon a dispute for power arose between the Duke of Burgundy and the King's brother, the Duke of Orleans, the former (who died in 1404) gaining. Jean, son of Duke of Burgundy, procured the murder of the Duke of Orleans in 1407, and civil war resulting, Henry V. of England invaded France, defeating the French at Agincourt, Oct. 25, 1415, and supported by Queen Isabella, the Burgundians concluded a treaty with Henry V., at Troyes, May 21, 1420, by which he was to be king of France on the death of King Charles VI. He married Isabella of Bavaria. Engraving from the collection of Mons. de Val.
- 114—**Queen Isabella, of France.** Isabeau de Bavière became the wife of King Charles VI., and instead of favoring the cause of her son, Charles VII., of France, espoused that of her grandson, King Henry VI., of England. She was born in 1371; died in 1435. An engraving.
- 115—**King Charles VI., of France.** Engraving by Pannier.
- 116—**Queen Isabella, of France.** Engraving by Derly from a drawing by Deveria.
- 117—**King Charles VI., of France.** Engraving by Pinssio from a drawing by Boizot.
- 118—**Queen Isabella, of France.** Engraving by De Bee, in Mezeray's "History of France."
- 119—**King Charles VI., of France.** Engraving by Jones from a drawing by Singleton.
- 120—**Queen Isabella, of France.** Engraving by Masson from a drawing by Philippoteux.
- 121—**Hat of the Type Worn by Joan of Arc.** Following an authentic contemporaneous description.
- 122—**Joan of Arc.** An old engraving.
- 123—**Joan of Arc.** From Kate D. Sweetser's "Ten Girls from History," Duffield & Co.



QUEEN ISABELLA OF FRANCE

From an old engraving



KING CHARLES VI, OF FRANCE

Engraving from the da Val collection

- 124—Joan of Arc. Engraving by R. Page; pub'd by J. Robins & Co., London, 1821.
- 125—Joan of Arc. Engraving by Pollit, from painting by J. Ingres in 1846.
- 126—Joan of Arc. An engraving.
- 127—Joan of Arc. Engraving, J. M. Wright.
- 128—Joan of Arc. Engraving by S. Hollyer, after J. Champagne.
- 129—Joan of Arc. Engraving by Geoffroy from drawing by G. Staal.
- 130—Joan of Arc. Fanciful figure in armor.
- 131—Joan of Arc. Fanciful figure in armor.
- 132—Joan of Arc. Fanciful figure in armor.
- 133—Joan of Arc. Engraving by J. C. Buttre.
- 134—Joan of Arc. An engraving.
- 135—Joan of Arc. Engraving by S. S. Cowperthwait.
- 136—Joan of Arc. An engraving.
- 137—Joan of Arc. Engraving by W. Marshall.
- 138—Joan of Arc. Engraving by Hincliff, after Lecurieux.
- 139—Joan of Arc. Engraving by Mackenzie from an original in the town of Orleans; pub'd by T. Hurst, London, 1803.
- 140—Joan of Arc. Engraving, pub'd by Neele & Stockley, London.
- 141—Joan of Arc. Engraving by Mackenzie from an original drawing; pub'd by Vernor & Hood, in 1803.
- 142—Joan of Arc. An engraving.
- 143—Joan of Arc. Engraving by Bien.
- 144—Joan of Arc. Engraving by M., London.
- 145—Joan of Arc. An old engraving.
- 146—Joan of Arc. Engraving by N. Le Mire, after an old painting in the Hotel de Ville at Orleans.
- 147—Joan of Arc. An old engraving.

- 148—Joan of Arc. Engraving by G. S. Gaucher.
- 149—Joan of Arc. Engraving by R. Cooper, from an old print by Marcenay.
- 150—Joan of Arc. Engraving by G. S. Gaucher.
- 151—Joan of Arc. Engraving by R. Delvaux.
- 152.—Joan of Arc. An old engraving.
- 153—Joan of Arc. Engraving by Beisson.
- 154—Joan of Arc. Old engraving by B. Moncornet.
- 155—Joan of Arc. Engraving by W. N. Gardiner; pub'd by E. Harding, London, 1790.
- 156—Joan of Arc. Engraving pub'd by James Sindee, London, 1807.
- 157—Joan of Arc. Engraving by Schubert.
- 158—Joan of Arc. Engraving pub'd by Furne, Paris.
- 159—Joan of Arc. Engraving by Audibrant; pub'd by Furne, Paris.
- 160—Joan of Arc. Engraving, Rosmaster, Dresden.
- 161—Joan of Arc. Engraving by J. Pass, after the picture by Godefroy.
- 162—Joan of Arc. Engraving by Mackenzie from original drawing.
- 163—Joan of Arc. Pencil drawing by Juliette Desgrany, 1868.
- 164—Joan of Arc. An old engraving.
- 165—Joan of Arc. Engraving by Colin after picture by Jules Uzanne.
- 166—King Henry VI, of England. He was born at Windsor, Eng., Dec. 6, 1421; died at London, May 21, 1471; reigned 1422-61; son of King Henry V and Catherine of France; succeeded to the throne at the age of 9 months, under protectorship of his uncle, John, Duke of Bedford, it being exercised by Bedford's brother, Humphrey, Duke of Gloucester, during Bedford's absence as regent in France; crowned King of France at Paris, Dec. 16, 1430, in accordance with the treaty of Troyes; but by 1453 had lost all his possessions in France except Calais, in consequence of the successes of Joan of Arc. He married Margaret, daughter of René, titular King of Naples, and in 1453 was stricken with insanity.



KING HENRY VI., OF ENGLAND

From engraving by P. Vanderbanck

- 167—King Henry VI., of England. Engraving by P. Vanderbanck, after the picture by E. Lutterell.
- 168—King Henry VI., of England. Engraving by Chambers.
- 169—King Henry VI., of England. Engraving by W. N. Gardner, after the picture by S. Harding.
- 170—King Henry VI., of England. Engraving by R. Sheppard.
- 171—King Henry VI., of England. Engraving pub'd by S. A. Oddy, London.
- 172—King Henry VI., of England. Engraved by Vertue.
- 173—King Henry VI., of England. Engraving by Rhodes; pub'd in 1803, by J. Wallis, London.
- 174—King Henry VI., of England. Engraved by J. Thornthwaite; pub'd in 1788, by T. Cadell, London.
- 175—King Henry VI., of England. Engraving.
- 176—King Henry VI., of England. Engraving by J. Chapman; pub'd in 1799, London.
- 177—King Henry VI., of England. Old engraving.
- 178—King Henry VI., of England. Engraving by G. Gabrielli, after his own drawing; pub'd in 1875, by Eton Williams & Son.
- 179—King Henry VI., of England. Engraving by A. W. Warren; pub'd in 1803, by J. Stratford, London.
- 180—King Henry VI., of England. Engraving from a painting on a panel at Kensington Palace.
- 181—King Henry VI., of England. Engraving by W. Ridley for C. Cooke, London, from the painting in Kensington Palace.
- 182—King Henry VI., of England. Engraving by B. Reading; pub'd in 1793, by T. Cadell, London.
- 183—King Henry VI., of England. Engraving by White in an old English book.
- 184—King Henry VI., of England. Engraving from an old book printed in England.

- 185—King Henry VI., of England. Engraving pub'd in 1801, by Edward Harding, London.
- 186—King Henry VI., of England. Engraving from an old book.
- 187—King Henry VI., of England. Engraving from an old book.
- 188—King Henry VI., of England. Engraving by Rogers, from a drawing by Vertue.
- 189—King Henry VI., of England. Engraving from a very old book.
- 190—King Charles VII., of France. Surnamed "The Victorious" (le Victorieux), son of King Charles VI., was born at Paris, Feb. 22, 1403; died at Mehun-sur-Yèvre, near Bourges, France, July 22, 1461; reigned 1422-61. On his accession he found a rival in Henry VI., of England, who claimed the crown by virtue of the treaty of Troyes. The English were masters of the entire country north of the Loire, including the capital, and in 1428 invested Orleans, which was delivered by Joan of Arc in 1429. He was crowned at Rheims, France, on July 17, 1429, and entered Paris in 1436. He married Marie d'Anjou, and his mistress was Agnes Sorel.
- 191—King Charles VII., of France. Engraving from an old history.
- 192—King Charles VII., of France. Engraving from an old book.
- 193—King Charles VII., of France. Engraving from an old book.
- 194—King Charles VII., of France. Engraving from an old book.
- 195—King Charles VII., of France. Engraving from an old book.
- 196—King Charles VII., of France. Engraving from an old book.
- 197—King Charles VII., of France. Engraving from an old book.
- 198—King Charles VII., of France. Engraving from an old book.
- 199—King Charles VII., of France. Engraving by P. Thomson after the drawing by Boizot.
- 200—King Charles VII., of France. Engraving published in 1805, by J. Wilkes, London.
- 201—King Charles VII., of France. Engraving by Pinssio, from the drawing by Boust.
- 202—King Charles VII., of France. An old engraving.



KING CHARLES VII., OF FRANCE

From engraving in an old history

- 203—**King Charles VII., of France.** Engraving by B. Moncornet.
- 204—**King Charles VII., of France.** Engraving from the collection of Clement Gressier, Paris.
- 205—**King Charles VII., of France.** Engraving from La Veu Hurand, Paris.
- 206—**King Charles VII., of France.** Engraving by B. L. Prevost from the drawing by C. N. Cochin's son.
- 207—**King Charles VII., of France.** An old engraving.
- 208—**Duc d'Anjou, Father of Marie d'Anjou, the wife of King Charles VII.** An old engraving.
- 209—**King Charles VII., of France.** An old engraving.
- 210—**Duchesse d'Anjou. Mother of Marie d'Anjou, the wife of King Charles VII.** An old engraving.
- 211—**King Charles VII., of France.** Engraving by Pannier.
- 212—**King Charles VII., of France.** Engraving by Charles Wittmann.
- 213—**King Charles VII., of France.** Engraving by Marcenay, from portrait owned by Marquis de Brancas.
- 214—**Marie d'Anjou, Queen of France; wife of Charles VII.** An old engraving.
- 215—**King Charles VII., of France.** Engraving by Le Maitre after the drawing by Vernier.
- 216—**Marie d'Anjou, Queen of France; wife of Charles VII.** An old engraving.
- 217—**Agnes Sorel.** She was the favorite mistress of King Charles VII., of France; born at Fromentau-Touraine, about 1409; died near Jumigny, Feb. 9, 1450; was brought up with Isabella, the wife of René d'Anjou; her influence over the King was generally beneficial. Engraving from an ancient portrait.
- 218—**Agnes Sorel.** Engraving by Swebach after the painting by Mme. Colin.
- 219—**Agnes Sorel.** Engraving from "Vieux Châteaux de France."

- 220—**Agnes Sorel.** Engraving by C. T. Riedel after the drawing by A. Desenne.
- 221—**Agnes Sorel.** Engraving by Metzmacher, 1868.
- 222—**Agnes Sorel.** Engraving by Cazenave.
- 223—**Agnes Sorel.** Engraving by Lovichon after the drawing by Chasselat.
- 224—**Agnes Sorel.** Engraving by Bein.
- 225—**Agnes Sorel.** Engraving by A. Schultheiss after the drawing by Fr. Pecht.
- 226—**Joan of Arc Leading a Charge.** By De Monvel.
- 227—**Joan Imploring Divine Aid.** By De Monvel.
- 228—**Joan Guided by Inspiration.** By De Monvel.
- 229—**Joan, the Shepherdess of Domremy.** By De Monvel.
- 230—**Joan's Inspiration at Her Home.** By De Monvel.
- 231—**Joan Ponders on Her Course.** By De Monvel.
- 232—**Joan Seeks Assistance in Her Cause.** By De Monvel.
- 233—**Joan Leaving Vaucouleurs for Chinon.** By De Monvel.
- 234—**Joan on the Journey to Chinon.** By De Monvel.
- 235—**Joan Points Out Charles VII.** By De Monvel.
- 236—**Joan Questioned by the Court Sages.** By De Monvel.
- 237—**Joan's Army Proceeds to Orleans.** By De Monvel.
- 238—**Joan's Army Crossing the Loire at Checy.** By De Monvel.
- 239—**Joan Entering Orleans at Night.** By De Monvel.
- 240—**Joan Wished to Pray Before Attacking.** By De Monvel.
- 241—**Joan's Army Awaits Assistance.** By De Monvel.
- 242—**Joan's Army Repeatedly Repulsed.** By De Monvel.
- 243—**Joan Rallied Her Men in the Crisis.** By De Monvel.

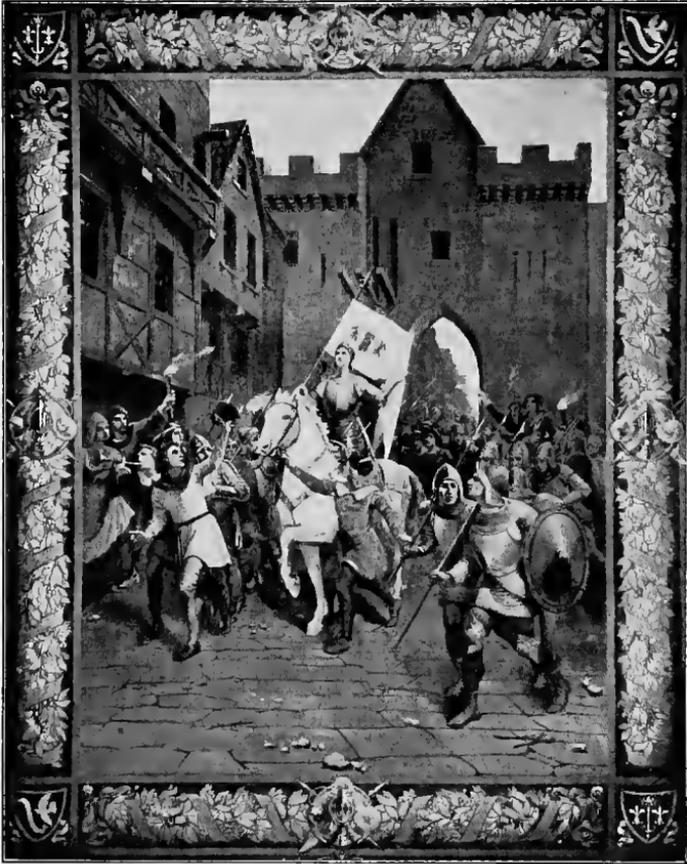


AGNES SOREL

From an engraving by Metzmacher, 1868

- 244—Joan Weeps on Beholding the Slain. By De Monvel.
- 245—Joan Argues Before the Council. By De Monvel.
- 246—Joan Takes the Bastion of Augustinians. By De Monvel.
- 247—Joan Refuses to Fight on Sunday. By De Monvel.
- 248—Joan Describes the Victory to Charles VII. By De Monvel.
- 249—Joan Occupies Jargeau, June 11, 1429. By De Monville.
- 250—Joan Fights the English at Patay. By De Monvel.
- 251—Joan Conquers the English, June 18, 1429. By De Monvel.
- 252—Joan Prays with the Dying Soldiers. By De Monvel.
- 253—Joan Forces Them to Give Back Prisoners. By De Monvel.
- 254—Joan Attends Coronation of Charles VII. By De Monvel.
- 255—Joan Kneels Before the King. By De Monvel.
- 256—Joan Cordially Welcomed by Populace. By De Monvel.
- 257—Joan Wounded by a Crossbow Dart. By De Monvel.
- 258—Joan Leaves Her Armor on the Altar. By De Monvel.
- 259—Joan is Discouraged by Inactivity. By De Monvel.
- 260—Joan Goes to Defense of Compiègne. By De Monvel.
- 261—Joan is Captured at Compiègne. By De Monvel.
- 262—Joan Brought Before Duke of Burgundy. By De Monvel.
- 263—Joan Escapes; but Falls from the Wall. By De Monvel.
- 264—Joan is Maltreated in the Rouen Dungeon. By De Monvel.
- 265—Joan Prays for Deliverance in Captivity. By De Monvel.
- 266—Joan Attacked by Earl of Stafford. By De Monvel.
- 267—Joan is Regarded as a Heretic. By De Monvel.
- 268—Joan Tried by the English Bishops. By De Monvel.
- 269—Joan Answers Her Accusers. By De Monvel.

- 270—Joan is Led Away to be Put to Death. By De Monvel.
- 271—Joan Burned to Death at the Stake. By De Monvel.
- 272—The Call of Joan of Arc. By A. Chevallier Tayler, 1908.
- 273—Burning of Joan of Arc. By A. Chevallier Tayler, 1908.
- 274—Vigil of Joan of Arc. By A. Chevallier Tayler, 1908.
- 275—The Maid Leading Her Troops. By A. Chevallier Tayler, 1908.
- 276—Joan of Arc in Prison. By A. Chevallier Tayler, 1908.
- 277—Trial of Joan of Arc. By A. Chevallier Tayler, 1908.
- 278—Joan of Arc, the Shepherdess. Colored print.
- 279—Joan Going to Meet the King at Chinon. Colored print.
- 280—Joan of Arc at the Court of Charles VII. Colored print.
- 281—Joan of Arc Approaching Orleans. Colored print.
- 282—Joan of Arc Attacking Orleans. Colored print.
- 283—Joan of Arc Routing the English. Colored print.
- 284—Joan of Arc Received by the King. Colored print.
- 285—Joan of Arc at the Coronation. Colored print.
- 286—Battle of Patay. Colored print.
- 287—Burning of Joan of Arc. Colored print.
- 288—Joan of Arc Beatified. Colored print.
- 289—Joan of Arc Statue. Erected at Bonsecours, France. Sculptor: Barrias.
- 290—Joan of Arc Statue. Erected in the Luxembourg, Paris. Sculptor: Cordonnier.
- 291—Joan of Arc Statue. Erected in the Museum at Versailles. Sculptor: Princess Marie of Orleans.
- 292—Joan of Arc Statue. Erected in the Louvre, Paris. Sculptor: Rude.



JOAN OF ARC'S ENTRANCE INTO ORLEANS

After the painting by Bartolini

- 293—**Joan of Arc Statue.** Erected at Orleans. Sculptor: Princess Marie of Orleans.
- 294—**Joan of Arc Statue.** Erected in the Luxembourg, Paris. Sculptor: Albert Lefevvre.
- 295—**Joan of Arc Statue.** Erected in the Luxembourg, Paris. Sculptor: Frémiet.
- 296—**Joan of Arc Statue.** Erected in the Paris Salon, 1910. Sculptor: Ray Rivoire.
- 297—**Joan of Arc Statue.** Erected in the Luxembourg, Paris. Sculptor: Chapu.
- 298—**Joan of Arc Statue.** Erected in the Cathedral of Rheims. Sculptor: Prosper d'Epinay.
- 299—**Joan of Arc Statue.** Sculptor: De Marcilly.
- 300—**Joan of Arc Statue.** Erected in Paris. Sculptor: Bourgoïn.
- 301—**Joan of Arc Statue.** Erected in Church of St. Augustin and Notre Dame de la Gare, Paris. Sculptor: Jules Déchin.
- 302—**Joan of Arc Statue.** Erected before St. Denis Church, Paris.
- 303—**Joan of Arc Statue.** Erected in Church of the Madeleine, Paris. Sculptor: Raoul Larche.
- 304—**Joan of Arc Statue.** Sculptor: R. De Meurville.
- 305—**Joan of Arc Statue.** Sculptor: Raoul Larche.
- 306—**Joan of Arc Statue.** Sculptor: Charles Desvergnés.
- 307—**Joan of Arc Statue.** Erected at Compiègne, France.
- 308—**Joan of Arc Statue.** Sculptor: Charles Desvergnés.
- 309—**Joan of Arc Statue.** Sculptor: A. Vermare.
- 310—**Joan of Arc Statue.** Sculptor: Emile Chatrousse.
- 311—**Joan of Arc Statue.** Banner of Joan Decorating the Statue of the Virgin in Notre Dame, Paris.
- 312—**Joan of Arc Statue.** Sculptor: Mercié.
- 313—**Joan of Arc Equestrian Statue.** Erected in the Pantheon, Paris. Sculptor: Paul Dubois.

- 314—**Joan of Arc Equestrian Statue.** Shown in the Salon des Artistes Français, 1910. Sculptor: Anna V. Hyatt.
- 315—**Joan of Arc Equestrian Statue.** Erected in Place des Pyramides, Paris. Sculptor: E. Frémiet.
- 316—**Joan of Arc Equestrian Statue.** Erected in Philadelphia, Pa.
- 317—**Joan of Arc Equestrian Statue.** Erected in Lafayette Square, Nancy, France. Sculptor: E. Frémiet.
- 318—**Joan of Arc Equestrian Statue.** Shown in the Salon of 1910, Paris. Sculptor: Anna V. Hyatt.
- 319—**Joan of Arc Equestrian Statue.** Erected at Orleans. Sculptor: Foyatier.
- 320—**Joan of Arc Equestrian Statue.** Bas-relief on the statue in the Place du Martroi, Orleans, showing her capture. Sculptor: Vital-Dubray.
- 321—**Joan of Arc Equestrian Statue.** Bas-relief on the statue in the Place du Martroi, Orleans, showing her departure. Sculptor: Vital-Dubray.
- 322—**Joan of Arc Equestrian Statue.** Bas-relief on the statue in the Place du Martroi, Orleans, showing her entering that city. Sculptor: Vital-Dubray.
- 323—**Joan of Arc Equestrian Statue.** Erected in the Place du Martroi, Orleans. Sculptor: Foyatier.
- 324—**Joan of Arc Equestrian Statue.** Shown in the Paris Salon of 1912.
- 325—**Joan of Arc Equestrian Statue.** Erected at Paris, in the Place des Pyramides. Sculptor: E. Frémiet.
- 326—**Joan of Arc Equestrian Statue.** Erected in the Place des Pyramides, Paris. Sculptor: E. Frémiet.
- 327—**Joan of Arc Equestrian Statue.** Erected in the garden of the old bishopric at Orleans. Sculptor: Level.
- 328—**Joan of Arc Equestrian Statue.** Erected in the Place du Martroi, Orleans. Sculptor: Foyatier.
- 329—**Joan of Arc Equestrian Statue.** Erected at Vaucouleurs.



JOAN OF ARC

By E. Frémiet, shown at Paris Salon, 1889

- 330—**Joan of Arc Equestrian Statue.** Erected on summit of Ballon d'Alsace, in environs of Semur.
- 331—**Joan of Arc Equestrian Statue.** Shown in the Paris Salon, 1910. Sculptor: Anna V. Hyatt.
- 332—**Joan of Arc Equestrian Statue.** Erected at Chinon, France. Sculptor: J. Roulleau.
- 333—**Joan of Arc Equestrian Statue.** Erected in the Cluny Museum.
- 334—**Joan of Arc Equestrian Statue.** Erected in the Pantheon, Paris. Sculptor: Paul Dubois.
- 335—**Joan of Arc Equestrian Statue.** Shown at the Paris Salon, 1889. Sculptor: E. Frémiet.
- 336—**Joan of Arc Equestrian Statue.** Erected in the Place des Pyramides, Paris. Sculptor: E. Frémiet.
- 337—**Joan of Arc Equestrian Statue.** Erected in the Place des Pyramides, Paris. Sculptor: E. Frémiet.
- 338—**Joan of Arc Equestrian Statue.** Erected in the Pantheon, Paris. Sculptor: Paul Dubois.
- 339—**Joan of Arc Equestrian Statue.** Erected in the Pantheon, Paris. Sculptor: Paul Dubois.
- 340—**Two Angels Bearing a Shield.** Hanotaux print. From "La Mer des Hystoires"; studio of Pierre Le Rouge, 1487.
- 341—"La Pucelle à Cheval." Hanotaux print. The Maid of Orleans on horseback; from "La Hystoria de la Ponzella de Francia," a Spanish pamphlet dated 1562; Burgos, P. de Junta. In this engraving Jeanne is seen using a curved weapon; such curved swords were in use from the time of the Crusades and were called "Turkish weapons." Dunois is also represented with a sword of this kind in the "Recueil de Thévet."
- 342—**Interior of Cottage "The House of Rest."** Hanotaux print. From "Le Chateau de Labour," by Pierre Gringore, published in 1499, by Philippe Pigouchet.
- 343—**A Bavarian Princess.** Hanotaux print. From "Die Cronycke van Hollandt, Zeelandt. Bourgongen." These wood cuts are partly taken from the Nuremberg Chronicle and from other earlier ones.

- 344—**Legend of St. Catherine.** Hanotaux print. From “La Légende dorée,” printed in French by Ant. Verard, in 1496.
- 345—**The Arrival of the Messenger.** Hanotaux print. From “La Belle de Vienne”; Anvers; G. Leu; 1487.
- 346—**Interview in the Court of a Chateau.** Hanotaux print. From “Chronique de Hollande.”
- 347—**La Pucelle Kneeling Before Charles VII.** Hanotaux print. From “Vigilles de Charles VII.”; edit. Le Caron, Paris; no date; XV Century.
- 348—**How Siege Was Laid to Orleans by the English.** Hanotaux print. From “Vigilles de Charles VII.”; Johan du Pré, 1493.
- 349—**Battle on a Plain—Knights, Pikemen and Harquebusiers.** Hanotaux print. From “Chronique de Hollande.”
- 350—**Combatant Wounded in the Breast.** Hanotaux print. From “Bertrand du Guesclin; Lyon; G. Le Roy.
- 351—**Bertrand du Guesclin.** Hanotaux print. His portrait from “Bertrand du Guesclin.”
- 352—**Outworks of the City of Orleans.** Hanotaux print. Drawn from an ancient plan.
- 353—**Combat of Cavalry.** Hanotaux print. From “Histoire de la Destruction de Troye la Grande”; printed for Jacques Milet; 1484.
- 354—**How the Christian King Charles VII. Went to be Crowned at Rheims in Spite of All Impediments.** Hanotaux print. From the “Grandes Chroniques de France”; Paris; Regnault.
- 355—**Coronation of the King of France at Rheims.** Hanotaux print. From “Chroniques de France,” printed for Ant. Vêrard in 1493.
- 356—**The Great Pardon of Our Lady of Rheims.** Hanotaux print. From a broadside printed in 1482, for Jehan du Pré.
- 357—**Siege of the City.** Hanotaux print. From “Chronique de Hollande.”
- 358—**Cavalcade.** Hanotaux print. From “Vigilles de Charles VII.”; ed. Le Caron.



JOAN OF ARC

By Chapu, in the Luxembourg, Paris

- 359—**Arms of France Borne by Two Angels.** Hanotaux print. From “Grandes Chroniques,” last page.
- 360—**Lancelot and La Hire.** Hanotaux print. Drawn by R. Favier from design on very old playing-cards.
- 361—**La Pucelle.** Hanotaux print. From design on one of a pack of playing-cards of XVth Century, belonging to the Musée d’Issoudun.
- 362—**Jeanne d’Arc Spinning at Her Father’s Side.** Hanotaux print. From “Vigilles de Charles VII.”; Paris; Jehan du Pré; 1493.
- 363—**Hermit.** Hanotaux print. From “Chronique de Hollande.”
- 364—**The Blessed Virgin.** Hanotaux print. From “Histoire du Chevalier Oben; printed for Guillaume Le Roy, at Lyons, in 1480.
- 365—**Pilgrimage.** Hanotaux print. From “Les Heures à l’usage d’Amiens”; printed for Ph. Pigouchet; end of XVth Century.
- 366—**Annunciation.** Hanotaux print. From “Miroir de Rédemption”; Bâle; Richel; 1478.
- 367—**Our Lady of Pity.** Hanotaux print. From drawing by R. Favier of original in Musée du Puy.
- 368—**Blessed Virgin of the Minor Friars.** Hanotaux print. From “Dialogo de la Salute”; Ancona; 1527.
- 369—**Prayer to the Virgin in an Orchard.** Hanotaux print. From Heures à l’usage de Romme”; by Jehan du Pré; 1488.
- 370—**God in His Majesty.** Hanotaux print. From the “Missel de Paris”; Simon Vostre; 1497.
- 371—**Venice.** Hanotaux print. From “Bergomensis Jacobus Philip-pus Supplementum chronicorum.”
- 372—**St. Bernardino of Siena Preaching.** Hanotaux print. From “Fra Roberto Caracciolo Prediche”; 1517.
- 373—**The Minor Friar.** Hanotaux print. From “Speculum fratrum minorum,” in “Officina magistri Karoli, 1524.
- 374—**The King Upon His Throne.** Hanotaux print. From “Ogidius Romanus [Columna] Regimiento de principes”; translated by Don Bernardo, Bishop of Osma; Seville, 1494.

- 375—**Courier Delivering Letter.** Hanotaux print. From “Chronique de Hollande” (at the end).
- 376—**King of France Holding Court.** Hanotaux print. From “Grandes Chroniques”; ed. Regnault.
- 377—**King of France at a “Bed of Justice,” Surrounded by His Councillors.** Hanotaux print. From “La Somme rurale de Boutheillier; Jehan du Pré; 1486.
- 378—**La Pucelle with Hood and Long Dress.** Hanotaux print. After “Vigilles de Charles VII”; ed. Le Caron.
- 379—**A Quiet Place for Knights to Meet.** Hanotaux print. From “Rappresentazione di San Eustacio”; Florence, 1571.
- 380—**A Woman Riding on Horseback Accompanied by Squires.** Hanotaux print. From “Von eines Konigs, tochter von Frankrich,” Strasbourg, Gruninger; 1500.
- 381—**Joan of Arc on Horseback.** Hanotaux print. From the “Mer des Hystoires”; edit. by Claude Davost; Lyon.
- 382—**Read Your Book.** Hanotaux print. From “Chronique de Hollande,” at the end.
- 383—**Martyrdom of St. Margaret.** Hanotaux print. From Kristeller’s “Early Florentine Woodcuts”; London; 1897.
- 384—**Prophecy of the Venerable Bede, the Sybil.** Hanotaux print. From “Profetie di varii profeti et Sibille,” Florence; beginning of the XVIth Century; Essling.
- 385—**How La Pucelle Approached the King.** Hanotaux print. From Vigilles des Charles VII”; edit. Jehan du Pré.
- 386—**Crown, Globe and Sceptre.** Hanotaux print. From “Chronique de Hollande.”
- 387—**The King in Prayer.** Hanotaux print. From “Le Livre des Bonnes Moeurs”; compiled by Brother Jacques de Grant; studio of Caillaut; 1487.
- 388—**Siege of a City, Use of Artillery.** Hanotaux print. From Lirers Chronik.
- 389—**Charlemagne, St. Louis and St. Remi.** Hanotaux print. From “Grandes Chroniques de France.”



JOAN OF ARC

Statue by Paul Dubois erected in Paris

- 390—**St. Margaret.** Hanotaux print. From “Légende des Saints de Voragine”; Lyon; M. Huss.
- 391—**A Pope.** Hanotaux print. From “Sermones Sancti Augustini”; edit. Gering & Renbolt; in the “Soleil d’Or; 1498.”
- 392—**St. Anthony of Florence.** Hanotaux print. From “Tratatto vulgare di Frate Antono Arcivescoco”; Florence; 1496.
- 393—**The Church Militant and the Church Triumphant.** Hanotaux print. From “Chronique de Hollande.”
- 394—**Consecration of the King at Rheims.** Hanotaux print. From “Chroniques de France”; printed for Ant. Vérard; 1492.
- 395—**The Lords of the Earth Slaughter One Another.** Hanotaux print. From “Chronique de Hollande.”
- 396—**Taking of Constantinople.** Hanotaux print. From “Chronique de Hollande.”
- 397—**Death of King Charles VI.** Hanotaux print. From “Vigilles de Charles VII.”; J. Du Pré.
- 398—**Death on Horseback Drives Priests and Nobles to Annihilation.** Hanotaux print.
- 399—**The Feudal Castle.** Hanotaux print. From “Chronique de Hollande.”
- 400—**St. Michael.** Hanotaux print. From “Légende des Saints”; J. de Voragine; Lyon; M. Huss.
- 401—**Siege of Paris by King of France.** Hanotaux print. From “Grandes Chroniques.”
- 402—**Celestial Phenomena.** Hanotaux print. From “Chronique de Hollande.”
- 403—**Celestial Vengeance.** Hanotaux print. From “Chronique de Hollande.”
- 404—**Charles VII.** Hanotaux print. By Jean Fouquet; sketched by R. Favier.
- 405—**Charles VII. Lying Between “Intelligence” and “Melancholy.”** Hanotaux print. From “Dicts et Ballades de M. Alain Chartier”; about 1489.

- 406—**Philip of Burgundy.** Hanotaux print. From the bust in the gallery of the Prince of Wurtemberg.
- 407—**Philip the Good, Duke of Burgundy.** Hanotaux print. From "Chronique de Hollande."
- 408—**Courtiers Conversing.** Hanotaux print. From "Chronique de Hollande."
- 409—**Richemont's Portrait.** Hanotaux print. After Gaignières; 1458.
- 410—**Jean VI., Duke of Brittany.** Hanotaux print. After a water-color of the cabinet des Est.; sketched by R. Favier.
- 411.—**A Councillor of the Duke of Burgundy.** Hanotaux print. From "Chronique de Hollande."
- 412—**Duke of Burgundy Surrounded by His Councillors.** Hanotaux print. From "Die Burgundische Historie"; Strasbourg; 1477.
- 413—**Blazon of France and Burgundy.** Hanotaux print. From "Chronique de Hollande."
- 414—**Jean Gerson.** Hanotaux print. After the engraving of the Cabinet des Estampes; sketched by R. Favier.
- 415—**Battle.** Hanotaux print. From Bertrand du Guesclin.
- 416—**The Messenger.** Hanotaux print. From "Chronique de Hollande."
- 417—**A Burgundian Prince.** Hanotaux print. By Lucas de Leyde, From "Chronique de Hollande."
- 418—**Coat of Arms of Burgundy.** Hanotaux print. From "Chronique de Hollande."
- 419—**Tournament at the Court of Burgundy.** Hanotaux print. From "Chronique de Hollande."
- 420—**Festivals at the Court of Burgundy.** Hanotaux print. From "Chronique de Hollande."
- 421—**Council in the Royal Camp.** Hanotaux print. From "Vigilles de Charles VII."; ed. Le Caron.
- 422—**Regnault de Chartres.** Hanotaux print. After a portrait in the Cabinet des Estampes; sketched by R. Favier.



JOAN OF ARC

Statue before the Church St. Denis, Paris

- 423—**Arms of France Supported by Two Angels.** Hanotaux print. From “Grandes Chroniques de France.”
- 424—**Court Banquet.** Hanotaux print. From “La Belle Maguelonne”; printed for Guillaume Le Roy; Lyon; before 1480.
- 425—**Knights on the March.** Hanotaux print. From “Chronique de Hollande.”
- 426—**Plan of Compiègne.** Hanotaux print. From a document preserved in the Dépôt des cartes et plans à la Bibliothèque Nationale.
- 427—**Battle before a Stronghold.** Hanotaux print. From “Chronique de Hollande.”
- 428—**Blessed Virgin.** Hanotaux print. From “Chronique de Hollande.”
- 429—**How the English Brought La Pucelle to Rouen and Did Her to Death.** Hanotaux print. From “Vigilles de Charles VII.”; printed in Paris for Jehan du Pré, 1492.
- 430—**Bishop and Pope.** Hanotaux print. From “Sermons de S. Augustin”; printed for Gering & Renbolt, 1498.
- 431—**Pope and Cardinals.** Hanotaux print. From “Gragorii Homelia”; Venice, 1504.
- 432—**Tower of Veux Château in which La Pucelle was Imprisoned.** Hanotaux print. From “Livre des Fontaines,” 1525; after Sarrazin.
- 433—**Combat of Cavalry Against Infantry.** Hanotaux print. From “Lirers Chronik.”
- 434—**Taking of Rouen by the English.** Hanotaux print. From “Vigilles de Charles VII.”; ed. Jehan du Pré.
- 435—**Duke of Bedford.** Hanotaux print. Sketched by R. Favier from a print in the Cabinet des Estampes; Bibliothèque Nationale.
- 436—**Deliberation of the English Council.** Hanotaux print. From “Bertrand du Guesclin.”
- 437—**Rouen, a City of Murder and Treason.** Hanotaux print. From “Chronique de Hollande.”
- 438—**The Leopards of England.** Hanotaux print. From “Lirers Chronik.”

- 439—**Shield of France, the Arms of the City and University of Paris.** Hanotaux print. Mark of Jean Bocard, bookseller of Paris.
- 440—**A Doctor.** Hanotaux print. From “Sermons de S. Augustin.”
- 441—**Bishop Pierre Cauchon’s Coat-of-Arms.** Hanotaux print. After Sarrazin.
- 442—**Bishop Pierre Cauchon’s Tombstone.** Hanotaux print. From *Bibliothèque Nationale des Estampes, Gaignières.*
- 443—**A Bishop.** Hanotaux print. By Lucas of Leyden, from “*Chronique de Hollande.*”
- 444—**An Abbé.** Hanotaux print. From “*Chronique de Hollande.*”
- 445—**The Professor Teaching.** Hanotaux print. From “*Mer des Hystoires.*”
- 446—**A Judge.** Hanotaux print. From “*Sermons de S. Augustin*”; 1498.
- 447—**Tombstone of Thomas de Courcelles and of His Brother.** Hanotaux print. After Gaignières. *Bib. Nat. Cab. des Estampes.*
- 448—**Jeanne d’Arc.** Hanotaux print. Sketched by the clerk at the trial; from Vallet de Viriville’s “*Recherches iconographiques sur Jeanne d’Arc, dite la Pucelle d’Orleans, 1855.*”
- 449—**A Sybil.** Hanotaux print. From “*Heures à l’usage de Rome*”; by Ph. Pigouchet.
- 450—**Celestial Court.** Hanotaux print. From “*Missale Viridunense*”; printed for Jehan du Pré; 1481.
- 451—**The Church Militant.** Hanotaux print. From “*Chronique de Hollande.*”
- 452—**Sitting in Judgment.** Hanotaux print. From “*Chroniques de France*”; printed for Ant. Vérard; 1492.
- 453—**Preacher in the Pulpit.** Hanotaux print. From “*Passio domini nostri Jesu Christi*”; Strasbourg; beginning of XVI. Century.
- 454—**Fragment of a Plan of Rouen.** Hanotaux print. From *Bibl. Nat. Depot des cartes et plans.*



JOAN OF ARC

Statue in the Cluny Museum showing XVth Century Armor

- 455—**Massacre of Peasants.** Hanotaux print. From "Histoire de Sigismonde fille du Prince Tancrede"; Strasbourg.
- 456—**The Man-at-Arms.** Hanotaux print. From "Chronique de Hollande."
- 457—**De Berneval, Architect of the Rose-window of St. Ouen in Rouen.** Hanotaux print. From a drawing preserved in the Bibl. Nat. des Estampes.
- 458—**Battle between the Fleur-de-lis and the Leopards.** Hanotaux print. From "Ancienne Chronique de Brabant; Anvers, R. Van den Dorp; 1497.
- 459—**A Knight.** Hanotaux print. From "Chronique de Hollande."
- 460—**St. Thomas Aquinas, and the Teaching of the Church.** Hanotaux print. From "Commentaires sur Aristote"; Venice, 1496.
- 461—**Jean Gerson.** Hanotaux print. From "De Imitatione Christi"; 1502.
- 462—**The Pope with the Cardinals and Bishops.** Hanotaux print. Communication by M. Leclère.
- 463—**Rome.** Hanotaux print. From "Bergomensis Jacobus Philipus Supplementum chronicarum"; 1492.
- 464—**The Preaching.** Hanotaux print. After "Caracciolo," 1495.
- 465—**The Seed and the Balance.** Hanotaux print. From "Heures à l'usage de Romme"; 1498.
- 466—**Holy Conversation.** Hanotaux print. From "L'Explication de Pater noster;" studio of Pierre Levet; 1489.
- 467—**Jean d'Arc Salutes the King at Chinon.** Hanotaux print. From "Vigilles de Charles VII.;" ed. J. Du Pré.
- 468—**How King Henry was Crowned in Paris with two Crowns by the English.** Hanotaux print. From "Vigilles de Charles VII.;" ed. J. du Pré.
- 469—**The King Making His Re-entry Into Paris.** Hanotaux print. From "Grandes Chroniques de France"; printed for Ant. Vérard; 1492.
- 470—**Rainbow Over a Troubled Sea.** Hanotaux print. From "Chronique de Hollande."

- 471—**Siege Laid to Ponthoise by the French.** Hanotaux print. From "Vigilles de Charles VII.;" ed. J. du Pré.
- 472—**Margaret of Anjou.** Hanotaux print. From a stained-glass window; Gaignières Cab. des Estampes; sketched by R. Favier.
- 473—**A Doctor.** Hanotaux print. From Sermons de S. Augustin.
- 474—**Portrait of Guillaume d'Estouteville.** Hanotaux print. From a picture in the archiepiscopal residence at Rouen; sketched by R. Favier.
- 475—**Tombstone of Guillaume Chartier, Archbishop of Paris.** Hanotaux print. From Collection Gaignières, Bibl. Nat. Cab. des Estampes.
- 476—**Suppliant Woman.** Hanotaux print. From "Heures à l'usage de Romme"; printed for Jehan du Pré; 1488.
- 477—**Jeanne d'Arc.** Hanotaux print. From the miniature of the "Proces de Réhabilitation"; Bib. Nat.; sketched by R. Favier.
- 478—**Prayer to the Virgin.** Hanotaux print. From Kristeller's "Early Florentine Woodcuts"; London; 1897.
- 479—**Jean Jouvenel des Ursins.** Hanotaux print. After a picture in the Louvre, Paris.
- 480—**Pontifical Arms.** Hanotaux print. From the "Grand Pardon de Notre Dame de Reims"; broadside printed in 1482 for Jehan du Pré.
- 481—**Jeanne d'Arc and Charles VII. Kneeling Before a Pieta.** Hanotaux print. Sketched by R. Favier after an engraving of Leonard Gaultier, representing the monument erected before the XVI Century on the bridge of Orleans, in "Hordal Heroinæ Jeanne d'Arc—Historia," 1612.
- 482—**Jehanne la Pucelle.** Hanotaux print. From a miniature of the "Champion des Dames"; about 1450.
- 483—**Jeanne d'Arc with a Crown.** Hanotaux print. Published in Grassailles "Regalium Franciac libri duo"; Lyon; 1538.
- 484—**Jeanne d'Arc.** Hanotaux print. Portrait of Hotel de Ville of Rouen, probably executed toward the end of the XVI Century; prototype of the "Pucelle au chaperon."
- 485—**Joan of Arc in Armor.** By F. V. Du Mond.



JOAN OF ARC

By Princess Marie of Orleans, in the Versailles Museum

- 486—Joan of Arc's Vision. By F. V. Du Mond.
- 487—Joan of Arc in the Forest. By F. V. Du Mond.
- 488—Joan of Arc Before the Governor at Vaucouleurs. By F. V. Du Mond.
- 489—The Governor of Vaucouleurs Keeps His Promise to Joan of Arc. By F. V. Du Mond.
- 490—The Paladin's Appearance in Court. By F. V. Du Mond.
- 491—Joan of Arc Reprimands the Conspirators. By F. V. Du Mond.
- 492—Joan of Arc Discovers the Disguised King. By F. V. Du Mond.
- 493—Examination of Joan of Arc by the Council. By F. V. Du Mond.
- 494—Joan of Arc Chooses Her Standard-Bearer. By F. V. Du Mond.
- 495—Joan of Arc and La Hire. By F. V. Du Mond.
- 496—Joan of Arc and the Dwarf. By F. V. Du Mond.
- 497—Joan of Arc's Entry into Orleans. By F. V. Du Mond.
- 498—Joan of Arc Surprises the Conspirators. By F. V. Du Mond.
- 499—Capture of the Tourelles. By F. V. Du Mond.
- 500—Joan of Arc Dictating Letters. By F. V. Du Mond.
- 501—Siege of Orleans. From the painting by J. E. Lenepveu.
- 502—The Duchess Kisses Joan of Arc. By F. V. Du Mond.
- 503—The Evening Meal. By F. V. Du Mond.
- 504—Joan of Arc and Wounded Soldier. By F. V. Du Mond.
- 505—Coronation at Rheims. By F. V. Du Mond.
- 506—Joan of Arc Drills Her Father. By F. V. Du Mond.
- 507—The Paladin Tells How He Won Patay. By F. V. Du Mond.
- 508—Capture of Joan of Arc at Compiègne. By F. V. Du Mond.

- 509—**Joan of Arc.** From portrait in Hôtel de Ville at Rouen.
- 510—**Rainguesson and DeConte Making their Way to Rouen.** By F. V. Du Mond.
- 511—**Trial of Joan of Arc.** By F. V. Du Mond.
- 512—**Joan of Arc's Execution.** By F. V. Du Mond.
- 513—**Joan of Arc Signs the Accusation.** By F. V. Du Mond.
- 514—**Cauchon Accuses Joan of Arc of Violating Her Oath.** By F. V. Du Mond.
- 515—**Jacques d'Arc and Uncle Laxart Watching the Procession.**
By F. V. Du Mond.
- 516—**Embellishment Showing the Doorway of Joan of Arc's Home.**
By F. V. Du Mond.
- 517—**Joan of Arc, Maid of France.** By Agnes A. Hilton.
- 518—**Joan of Arc Praying.** By Agnes A. Hilton.
- 519—**Joan of Arc Bearing Her Standard.** By Agnes A. Hilton.
- 520—**Joan of Arc Entering Orleans.** By Agnes A. Hilton.
- 521—**Joan of Arc Succors a Soldier.** By Agnes A. Hilton.
- 522—**Coronation at Rheims.** By Agnes A. Hilton.
- 523—**Joan of Arc Fondling Children.** By Agnes A. Hilton.
- 524—**Joan of Arc Burned at the Stake.** By Agnes A. Hilton.
- 525—**Joan of Arc Rallying Her Men.** By Agnes A. Hilton.
- 526—**Joan of Arc in Prison.** By Agnes A. Hilton.
- 527—**Joan of Arc's Trial.** By Agnes A. Hilton.
- 528—**Joan of Arc's Capture.** By Agnes A. Hilton.
- 529—**Joan of Arc's Vision.** By Gaston Bussière.
- 530—**Joan of Arc at Trial.** By Gaston Bussière.
- 531—**Coronation of Charles VII.** By Gaston Bussière.
- 532—**The Land Afar Off.** By Gaston Bussière.



JOAN OF ARC

Equestrian Statue by Anna V. Hyatt

- 533—**For God, King and Country.** From silver medallion by Bromsgrove Guild of Artists.
- 534—**She Can Neither Read Nor Write.** From bronze medallion by the Bromsgrove Guild of Artists.
- 535—**La Pucelle de Dieu.** From bronze statuette by the Bromsgrove Guild of Artists.
- 636—**The Scene of Her Mission Inspires the Maid.** From the painting by Gaston Bussière.
- 537—**Joan of Arc Places Armor on Altar.** From the painting by Gaston Bussière.
- 538—**Joan of Arc on Way to the Stake.** From the painting by Gaston Bussière.
- 539—**Joan of Arc Yields Her Limbs, but Keeps Her Faith.** From the painting by Gaston Bussière.
- 540—**Joan of Arc as a Child.** By J. Jellicoe.
- 541—**Joan of Arc at Play.** By J. Jellicoe.
- 542—**Joan of Arc Meets Charles VII.** By J. Jellicoe.
- 543—**Joan of Arc Entering Orleans.** By J. Jellicoe.
- 544—**Joan of Arc Wounded.** By J. Jellicoe.
- 545—**Captured at Compiègne.** By J. Jellicoe.
- 546—**Joan of Arc on Castle Roof.** By J. Jellicoe.
- 547—**Joan of Arc Faces Her Judges.** By J. Jellicoe.
- 548—**Joan of Arc Bas-relief,** by H. Gauquié, in the Cathedral at Rouen, showing her burned at the stake.
- 549—**Bas-relief,** by H. Gauquié, in the Cathedral at Rouen, showing her entrance into Orleans.
- 550—**Reredos in the Chapel Joan of Arc in the Cathedral at Rouen.**
- 551—**Bas-relief,** by H. Gauquié to the memory of Charles VII., in the Cathedral at Rouen.
- 552—**Altar in the Chapel Joan of Arc,** of the Cathedral at Rouen, designed by Messrs. Navone of Genoa and Gauquier of Paris.

- 553—**Joan of Arc Statue**, by Navone, in the Cathedral at Rouen.
- 554—**Marble and bronze decoration**, by Allar, in the Basilica of Domremy, depicting her listening to the "voices."
- 555—**Bas-relief**, by Vital-Dubray, of the statue in the Place du Martroi, at Orleans, depicting her burning at the stake at Rouen, May 30, 1431.
- 556—**Joan of Arc Bell**, in Notre Dame Cathedral, Paris.
- 557—**La Croix Pucelle**, erected in the forest of St. Germain.
- 558—**Joan of Arc Banner**. Given to the Notre Dame Cathedral at Paris.
- 559—**Lacework**, showing Joan of Arc on horseback.
- 560—**Joan of Arc Equestrian Statue**, by Paul Dubois, erected before the Cathedral at Rheims.
- 561—**Entrance to the Rheims Cathedral**, showing the statue of Joan of Arc before it.
- 562—**Tower of Joan of Arc**, at Rouen, where she was confined.
- 563—**Tablet at Rouen**, indicating where Joan of Arc was burned at the stake.
- 564—**Capture of Orleans**, from the painting by Lenepveu.
- 565—**The spot where Joan of Arc died**, decorated with floral tokens.
- 566—**Castle of Philippe-Auguste**; erected in 1204.
- 567—**Joan of Arc in Prison**.
- 568—**Monument to Joan of Arc**, before the Church de Bon-Secours at Rouen.
- 569—**State of Joan of Arc in the monument group** before Bon-Secours Church.
- 570—**The Joan of Arc Monument** before the Church of Bon-Secours, Rouen.



JOAN OF ARC

Statue by Bourguin, Paris

- 571—**Church at Domremy**, erected in honor of Joan of Arc.
- 572—**Bas-relief**, designed by Vital-Dubray as part of the imposing statue erected in the Place du Martroi, at Orleans, depicting St. Catherine and St. Marguerite announcing to Joan of Arc that St. Michael will govern her life.
- 573—**Joan of Arc Statue**. Engraving by Pigeot.
- 574—**Isabella of Bavaria**, entering Paris to become Queen of France as wife of Charles VI.
- 575—**Joan of Arc Statue**. Engraving by George Cooke, and published by Vernor, Hood & Sharpe; Poultry, 1807.
- 576—**Joan of Arc Statue**, at Rouen. Engraving by H. Heath.
- 577—**Isabella of Bavaria**, who became wife of King Charles VI., of France.
- 578—**Joan of Arc Statue**. Engraving by Gervais from a drawing by A. Devéria.
- 579—**Joan of Arc Window**, executed by F. Gaudin; drawn by E. Grassel.
- 580—**Joan of Arc**. Engraving by E. Hargrave; printed in Court Magazine, 1840.
- 581—**Cathedral at Orleans**.
- 582—**Church of Notre Dame**, at Poitiers. Engraved by W. Wallis; drawn by T. Allom.
- 583—**Joan of Arc in Prison**. Engraving.
- 584—**Joan of Arc**. Symbolical picture, 1910 anniversary, at Rouen.
- 585—**King Henry VI.**, of England.
- 586—**Young woman costumed in armor** such as worn by Joan of Arc.
- 587—**Joan of Arc Statue**. New model by Allouard, shown in his studio, in Paris.

- 588—**Armor of about 1400**, owned by the Metropolitan Museum of Art in the City of New York. This basinet appears to have hung above the main altar of the Church of St. Pierre du Martroi, at Orleans, and to have passed as the casque of Joan of Arc. It is related in the record of her life that she placed her armor on the altar, when discouraged, and left it there. This specimen is evidently, *ex voto*, of French workmanship, and of the time of Joan of Arc; but there is no documentary evidence showing to whom it belonged. Photograph.
- 589—**Armor of XV Century**; French. Side view of last. Photograph of an exhibit at the Metropolitan Museum of Art, New York City.
- 590—**Armor of XV Century**; German. Used in riding on horseback. Photograph of an exhibit at the Metropolitan Museum of Art, New York City.
- 591—**Armor of XV Century**; French. With headpiece for horse. Photograph of an exhibit at the Metropolitan Museum of Art, New York City.
- 592—**Armor of XV Century**; French. Photograph of an exhibit at the Metropolitan Museum of Art, New York City.
- 593—**Mme. Sarah Bernhardt as Joan of Arc Reading Her Testament**. Photograph by Henri Manuel; Paris.
- 594—**Joan of Arc Wounded**, represented by Mme. Sarah Bernhardt. Photograph by Henri Manuel; Paris.
- 595—**Mme. Sarah Bernhardt**, representing Joan of Arc reading her Testament. Photograph by Henri Manuel; Paris.
- 596—**Joan of Arc in Her Dungeon Cell**, represented by Mme. Sarah Bernhardt. Photograph by Henri Manuel; Paris.
- 597—**Joan of Arc in Her Home at Domremy**, represented by Mme. Sarah Bernhardt. Photograph by Nadar; Paris.
- 598—**Joan of Arc with Her Flock**. Worked in silk; after the picture by F. Lematte.
- 599—**Joan of Arc in Prayer**. Worked in silk.

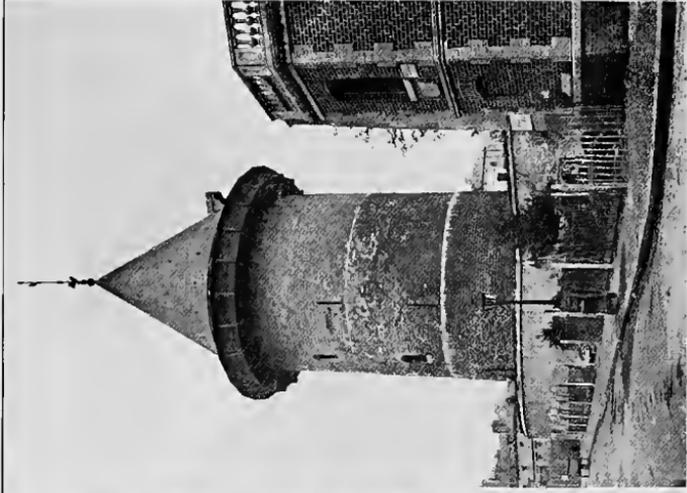


JOAN OF ARC RECEIVING ST. CATHERINE'S SWORD

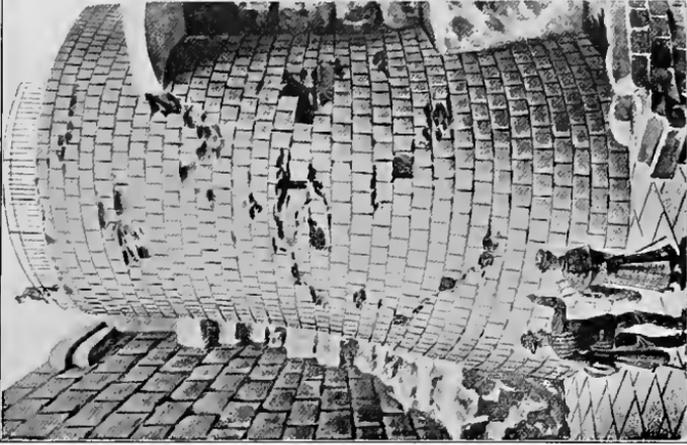
- 600—**Joan of Arc on Horseback.** The Paul Dubois statue in black and white. Silhouette by Gustavus Wallé, New York City.
- 601—**Joan of Arc.** Engraving from original owned by the Chevalier Lenoir.
- 602—**Joan of Arc.** Galvans, by Giovanni Cariatì.
- 603—**Joan of Arc.** Design for medal by Giovanni Cariatì.
- 604—**Joan of Arc.** Design for statue by Giovanni Cariatì.
- 605—**Joan of Arc.** Drawing by Giovanni Cariatì.
- 606—**Joan of Arc.** Drawing by Giovanni Cariatì.
- 607—**Joan of Arc, the Liberator.** Fête poster issued at Paris for public information by the Placard and Pamphlet Committee; published by Mouillot, Paris.
- 608—**Joan of Arc Decorative Shield.** Fête poster issued at Paris, May 19, 1912; published by Vercasson, Rue Martel, Paris.
- 609—**Joan of Arc.** Bust of the statue by Mercié.
- 610—**Joan of Arc.** Full length statue by Mercié.
- 611—**Joan of Arc Makes a Sortie from the Gates of Orleans.** Engraving by C. W. Wass, 1851; after the painting by W. Etty, R. A. Loaned by R. Fridenberg; New York City.
- 612—**Joan of Arc's Inspiration.** Engraving by Sidney L. Smith, after the painting in the Metropolitan Museum, New York City, by Bastien Lepage.
- 613—**Joan of Arc Leading Her Army to Orleans.** Oil painting by Boutet de Monvel; 8 ft. 6 in. long; 4 ft. 6 in. high. Loaned by U. S. Senator William A. Clark, New York City.

CURIOS

- 614—**Stone** (about 50 lbs.) taken from the dungeon of the stronghold at Rouen, France, in which Joan of Arc was held in chains, starved, abused and tortured. Secured by M. Jean de Beaurepaire of Rouen who possesses a large collection of Joan of Arc material, and sent by him to Dr. George F. Kunz, of New York, President of the Joan of Arc Memorial Fund Committee.
- 615—**Mug**, painted by Raymond Perry, a feature of the Salmagundi Club's annual banquet, held in December, 1912. Loaned by J. Sanford Saltus, Esq.
- 616—**Joan of Arc Dinner-plate**. Loaned by Mrs. Cuyler Reynolds, Albany, N. Y.
- 617—**Joan of Arc Dinner-plate**. Loaned by Mrs. Cuyler Reynolds, Albany, N. Y.
- 618—**Joan of Arc Dinner-plate**. Loaned by Mrs. Cuyler Reynolds, Albany, N. Y.
- 619—**Shield**, of the design used by Joan of Arc.
- 620—**Signature of Joan of Arc**, magnified and photographed. Not more than three signatures are known to exist. Enlarged by Drummond, New York City.
- 621—**Stamps** used during the festival at Orleans in 1912, in honor of Joan of Arc, showing her on horseback.
- 622—**Stamp** bearing likeness of Joan of Arc.
- 623—**Silk Ribbon** worn in the Joan of Arc fête of 1912 at Orleans, France.
- 624—**Special pamphlet**: "Blessed Jeanne d'Arc, Maid of Orleans." Paper, frontispiece, 14 pp. Published by Allday, Birmingham, Eng., 1909.
- 625—**Letter of M. Jusserand**, Ambassador of France to the United States, expressing an estimate of the character of Joan of Arc to Dr. George F. Kunz, as President of the Joan of Arc Memorial Fund Committee. Dated French Embassy, Washington, D. C., Dec. 18, 1912.
- 626—**Letter of Giovanni Cariatì**, the well-known Italian sculptor now in this country, offering to loan exhibits, written to the president of the committee, Dec. 12, 1912.



ROUEN PRISON TOWER
From a drawing



REMAINS OF DUNGEON TOWER
From a photograph

- 627—**Letter of M. Jean de Beurepaire**, of Rouen, France, to Dr. George F. Kunz, regarding the stone taken from the tower of the prison in which Joan of Arc was confined at Rouen. Written July 5, 1912.
- 628—**Letter of M. Jean de Beurepaire**, of Rouen, France, to Dr. George F. Kunz, regarding present condition of the site of the prison where Joan of Arc was held. Written May 12, 1912.
- 629—**Poem**, in chirography of Percy Mackaye, entitled "By the Ladies' Tree," from his play "Jeanne d'Arc," written at Corinth, N. H., 1906.
- 630—**Letter**, from the Secretary-General of the "Souvenir Français," (a French organization founded in 1906, for the purpose of studying the lives of soldiers and sailors who died for their country and erecting monuments thereto). Written in appreciation of advice that a monument was proposed to Joan of Arc in this country. Dated, Paris, Dec. 9, 1912.
- 631—**Letter of J. Sanford Saltus, Esq.**, advocating a National pageant throughout France on the annual birthday of Joan of Arc. Written Jan. 2, 1911.
- 632—**Letter of P. B. de Crevecœur**, Librarian and Secretary of Fraser Institute (Free Public Library), Montreal, Canada, Dec. 18, 1912, regarding the Joan of Arc statue designed by A. Vermare, and erected in Montreal, Oct. 6, 1912, through efforts of the Union Nationale Française.
- 633—**Music**: "A Jeanne d'Arc;" song words by J. Trebor; music by R. P. Ligonnet. Published by E. Coutarel, Paris.
- 634—**Music**: "Cantate à Jeanne d'Arc;" words by M. l'Abbè Degron. Published by E. Ploix, Paris.
- 635—**Music**: "Jeanne d'Arc;" drama in five acts and in verse by Jules Barbier; music by Charles Gounod. Published by Choudens Sons, Paris.
- 636—**Music**: "Marche Lorraine;" words by Jules Jouy and Octave Pradels; music by Louis Ganne. Published by Enoch & Co., Paris.
- 637—**Program**, admission card, pictures and printed reviews on the Maude Adams production of Schiller's "Joan of Arc" in the Harvard Stadium, June 22, 1909, for the benefit of the Germanic Museum. Loaned by Prof. Horatio S. White, of Cambridge, Mass.

- 638—**Souvenir of the Shakespeare Memorial National Theatre Ball**, in Royal Albert Hall, London, Eng., June 20, 1911, in costume, showing the Countess of Lytton as Joan of Arc. Loaned by J. Sanford Saltus.
- 639—“**The Century Magazine**” series of 1897 containing “The Days of Jeanne d’Arc,” by Mary Hartwell Catherwood, illustrated by Boutet de Monvel.
- 640—**E. H. Southern and Julia Marlowe** in “Joan of Arc,” as acted by them at the Waldorf in New York and in London, season of 1906-07. Loaned by Percy Mackaye.
- 641—**Book Poster** for Percy Mackaye’s “Jeanne d’Arc. Loaned by Percy Mackaye by request.
- 642—**Poster** used for the Maude Adams production of Joan of Arc at the Harvard Stadium, June 22, 1909. Loaned by Charles Frohman, Esq.

STATUETTES

Equestrian statuette,	13½" x 4¼";	height, 29".	By	Frémiet.
“ “ “	13½" x 4¼"	“ 29"	“	“
“ “ “	11⅞" x 5"	“ 17"	“	P. d’Epinay.
“ “ “	27½" x 11½"	“ 42"	“	P. Dubois.
Statuette.....	12¾" diam.	“ 17½"	“	Henri Chapu.
Bust, Marble Base...	4½" x 4½"	“ 11¾"	“	C. de Franoz.
Statuette.....	10" diam.	“ 27"	“	Math. Moreau.
“	8½" x 6½"	“ 20¾"	“	H. Allouard.
“	8" x 8"	“ 28"	“	Mercié.
“	10" x 6"	“ 19"	“	Frémiet.
“	9" x 9"	“ 30"	“	Charpentier.
“	8" x 8"	“ 26"	“	Bouret.
“	4½" diam.	“ 15"	“	Frémiet.
“	7½" “	“ 28"	“	E. Barrias.
“	14" x 12"	“ 28"	“	Alfred Boucher.



MUG, BY RAYMOND PERRY. SALMAGUNDI CLUB, 1912

Loaned by J. Sanford Saltus

MEDALS

RELATING TO JOAN OF ARC FROM THE COLLECTION OF THE AMERICAN NUMISMATIC SOCIETY

- 1—Bust of Napoleon facing right. NAPOLEON BONAPARTE
PREMR. CONSUL DE LA REP. F. Rev. Statue. A JEANNE
D'ARC XI DE LA REP. QUE. In field, J. M. CHAPTAL
MTRE. DE L'INTR. J. P. MARET PREFET. A. E.
CRIGNON DESCRMEAN MAIRE. E. GOIS FILS INV.
DUPRE SCULP. Bronze, 55 mm. Struck to commemorate
the re-erection of the statue at Orleans in 1803. The original
statue having been destroyed during the French revolution.
- 2—Bust in armor to left. JEANNE D'ARC. Reverse, Inscrip-
tion in eight lines, NEF, A DONREMY, EN M.CCCC.XI.,
MORTEE, EN M. CCCC. XXXI., GALERIE METALLIQUE,
DES GRANDS HOMMES FRANÇAIS, 1823. By J. Domard.
Gold, 41 mm.
- 3—Same, Silver.
- 4—Same, Bronze.
- 5—Half length, facing right, tied to stake, flames below, MA. MIS-
SION. ETAIT DE DIEV. Reverse, full length, facing right,
sheep to left, angel above, bench and growing lilies in back-
ground, city in the distance. VA FILLE AV GRAND
COEUR. By C. Roty (1896). Silver, 45 mm.
- 6—Same, Bronze.
- 7—Same, Gold, 29 mm.
- 8—Same, Silver.
- 9—Same, Silver, 23 mm., with ring for suspension
- 10—Same, Gold, 21 mm.

- 11—Same, Silver.
- 12—Same, Silver, 15 mm.
- 13—Full length facing left, trees, angel and sheep in background, by Daniel-Dupius. Galvano silvered, plaquette, 63x101 mm.
- 14—Obverse the same. Reverse branch of lilies and buds. Inscription in five lines JEANNE D'ARC LIBERATRICE DU TERRITOIRE. Silver, 41x67 mm.
- 15—Same, Bronze.
- 16—Full length facing left, in forest, two sheep to left, three angels in background. Reverse, Banner on lance, shield with arms, palm leaf, BEATIFICATION DE JEANNE D'ARC LE 18 MAI 1909, by Rene Baudichon. Bronze, 51 mm.
- 17—Bust in armor to left. JEANNE D'ARC 1412-1431. Reverse full length, kneeling, facing right, receiving sword and shield from two angels. By C. Yencesse. Silver, 27 mm., with ring.
- 18—Same, Bronze.
- 19—Same, Silver, 22 mm.
- 20—Same, Bronze.
- 21—Same, Silver, 18 mm.
- 22—Same, Bronze.
- 23—Full length, kneeling, full face, sheep, flowers, tree and house in background, above on scroll JEANNE D'ARC ECCVTANT SES VCIN. Reverse Arms, DOMREMY ORLEANS ROUEN 1412-1431. Bronze, 33 mm., with ring.
- 24—Figure and inscription as on No. 23, above three angels with sword, banner and helmet. Reverse as No. 23. Bronze, 33 mm., with ring.
- 25—Full length in armor, banner in right hand, left hand resting on alter, helmet and shield on the ground, VIVE LABEUR JEHANNE D'ARC on scroll above. Reverse as No. 23. Silver, 33 mm., with ring.
- 26—Same, Bronze.



1



2)



2



1

- 27—Same, Silver, 26 mm.
- 28—Same, Bronze.
- 29—Same, Silver, 20 mm.
- 30—Same, Bronze.
- 31—Half length, with hands clasped, facing right, tree and city in background. Reverse, armorial shield, sword and banner. By F. Rasumny. Silver, 25 mm., with ring.
- 32—Same, Bronze.
- 33—Same, Silver, 21 mm.
- 34—Same, Bronze.
- 35—Same, Gold, 19 mm.
- 36—Same, Silver.
- 37—Same, Bronze.
- 38—Same, Silver, 18 mm.
- 39—Same, Bronze.
- 40—Full face, in armor. Halo of gilt. IEHANNE DE PAR LEROY DV. CIEL SAVVE LA FRANCE. Reverse, full length on horseback above K. Crowned. QVANT IE FV FAIT SANS DIFERANCE AV BRVDENT ROI AMI DE DIEV ON CBEISSOIT BAR TOVT EN FRANCE: FORS A CALAIS QVI EST FORT LIEV: Silver, 28 mm pierced, with ring.
- 41—Same, 23 mm.
- 42—Same, 19 mm.
- 43—Same, 15 mm.
- 44—Same, 11 mm.
- 45—Same, 9 mm.
- 46—Full length on horseback; to left, with banner, AVANT LA BATAILLE. Reverse, in eight lines, A LA GLOIRE IMPERISSABLE DE JEANNE D'ARC. LA VIERGE HEROIQUE ET MARTYRE. L'ANGE DE LA BATHRIE FRANÇAISE. Palm and lilies below. By F. Mouchon. Bronze, 51 mm.

- 47—Full length on horseback to left, with banner. Reverse, Arms. Inscription in five lines: et fust "par la grant pitie qui estoit au Roiaume de France." By F. Fremiet. Silver, 50 mm.
- 48—Same, Bronze.
- 49—Same, Gold, 28 mm., with ring.
- 50—Same, Silver.
- 51—Same, Bronze, without ring.
- 52—Same, Silver, 22 mm., with ring.
- 53—Same, Bronze, without ring.
- 54—Same, Silver, 18 mm., without inscription on reverse, with ring.
- 55—Same, Bronze, without ring.
- 56—Same, with armorial shield above horses head. Silver, 36 mm., with ring.
- 57—Same, Bronze, without ring.
- 58—Full length on horseback to left, with banner BSE JEANNE D'ARC B. P. N., below arms, 1412 to left, 1431 to right. Reverse. Sword, banner and palm branch, above, 1412, 1431. Silver, 24 mm. with ring.
- 59—Same, Bronze.
- 60—Same, Silver 20 mm.
- 61—Same, Bronze.
- 62—Same, Silver, 18 mm.
- 63—Same, Bronze.
- 64—Same, Silver, 16 mm.
- 65—Same, Bronze.
- 66—Same, Silver, 14 mm.
- 67—Same, Bronze.
- 68—Same, Silver, 12 mm.
- 69—Same, Reverse, blank, 10 mm.



- 70—Bust in armor, nearly full face, BEATA JOHANNA D'ARC.
Reverse, Armorial shield and lillies. By F. Vernon. Silver
27 mm. with ring.
- 71—Same, 23 mm.
- 72—Same, 19 mm.
- 73—Same, 15 mm.
- 74—Same, 11 mm.
- 75—Same, 8 mm.
- 76—Bust in armor and helmet, nearly full face. JEHANNE D'ARC,
1412-1431. Reverse, Armorial shield, sword and banner (same
as No. 31). By F. Rasumny. Silver, 25 mm. with ring.
- 77—Same, Bronze.
- 78—Same, Silver, 21 mm.
- 79—Same, Bronze.
- 80—Same, Silver, 19 mm.
- 81—Same, Bronze.
- 82—Same, Silver, 16 mm.
- 83—Same, Bronze.
- 84—Full length in armor, sword in right hand, banner in left. JEANNE
LIBERATRICE DE LA FRANCE. Reverse as last. By
F. Rasumny. Silver, 25 mm. with ring.
- 85—Same, Bronze.
- 86—Same, Silver, 21 mm.
- 87—Same, Bronze.
- 88—Same, Silver, 19 mm.
- 89—Same, Bronze.
- 90—Same, Silver, 16 mm.
- 91—Same, Bronze.
- 92—Laureated bust in armor to right, BIENHEUREUSE JEANNE
D'ARC. Reverse, Armorial shield and lilies, DE BAR LE
ROI DV CIEL, above 1412-1431, below 1909, by Emile Dropsy.
Gold, two colors on obverse, 34 mm. with ring.

- 93—Same, Silver.
- 94—Same, Bronze.
- 95—Same, Silver, 26 mm.
- 96—Same, Bronze.
- 97—Same, Gold, two colors on obverse, 20 mm.
- 98—Same, Silver.
- 99—Same, Bronze.
- 100—Same, Silver, 16 mm.
- 101—Same, Bronze.
- 102—Same, Silver, 11 mm.
- 103—Same, Bronze.
- 104—Same bust, JEHANNE D'ARC VIVE LABEVR. Reverse as last, 26 mm.
- 105—Same bust, DE PAR LE ROI DV CIEL. Reverse, Arms. Irregular edge. Silver, with gilt field on obverse, 23 mm. pierced, with ring.
- 106—Same, Bronze.
- 107—Same, Silver, with gilt field on obverse, 18 mm.
- 108—Same, Bronze.
- 109—Same, Gold, two colors on obverse, 13 mm.
- 110—Same, Silver, gilt field on obverse.
- 111—Same, Bronze.
- 112—Bust in armor to left, to right, arms, in each upper corner a branch of laurel, below, et fust "par la grant pitie qui estoit au Roiaume de France." By Emile Dropsy. Galvano plaque, silvered with gilt halo around head, 85x110 mm.
- 113—Same, 52x66 mm.
- 114—Same, with DE PAR LE ROI DV CIEL in five lines to left of bust, below JEANNE D'ARC. 42x54 mm.



5



5



16



16



23



23



24

- 115—Same, bust to left, branch bearing leaves and a lily, to right RSE
JEANNE D'ARC. Reverse, blank. Silver, 50 mm. with ring.
- 116—Same, Bronze.
- 117—Obverse, same. Reverse same as No. 92. Silver, 34 mm. with
ring.
- 118—Same, Bronze.
- 119—Same, Silver, 26 mm.
- 120—Same, Bronze.
- 121—Same, Silver, 20 mm.
- 122—Same, Bronze.
- 123—Same, Silver, 16 mm.
- 124—Same, Bronze.
- 125—Same, Silver, 11 mm.
- 126—Same, Bronze.
- 127—Same, bust. JEHANNE D'ARC. Reverse as last, but without
the three dates. Irregular edge. Silver, with gilt field on
obverse. 30 mm. pierced, with ring.
- 128—Same, Bronze.
- 129—Same, Gold, two colors on obverse, 23 mm.
- 130—Same, Silver with gilt field on obverse.
- 131—Same, Bronze.
- 132—Bust in armor to left, on scroll above, JEANNE D'ARC. Reverse,
Armorial shield, banner and branch of laurel. By Emile Dropsy.
Silver, 31 mm. with ring.
- 133—Same, Bronze.
- 134—Same, Gold 26 mm.
- 135—Same, Silver.
- 136—Same, Bronze.
- 137—Same, Silver, 23 mm.

- 138—Same, Bronze.
- 139—Same, Gold, 20 mm.
- 140—Same, Silver.
- 141—Same, Bronze.
- 142—Same, Silver, 16 mm.
- 143—Same, Bronze.
- 144—Same, Silver, 11 mm.
- 145—Same, Bronze.
- 146—Bust in armor to left. B. JEHANNE D'ARC B. P. N. Reverse,
 Armorial shield on laurel wreath JESVS MARIA 1412-1431.
 Silver, 23 mm., with ring.
- 147—Same, Bronze.
- 148—Same, Silver, 21 mm.
- 149—Same, Bronze.
- 150—Same, Silver, 19 mm.
- 151—Same, Bronze.
- 152—Same, Silver, 15 mm.
- 153—Same, 12 mm.
- 154—Same, obverse. Reverse, sword, banner and palm branch, above
 1412-1431. Silver, 17 mm., with ring.
- 155—Same, Bronze.
- 156—Same, 15 mm.
- 157—Same, Silver, 9 mm.
- 158—Bust in Court dress to left. Reverse, Arms. Inscription in five
 lines: et fust "par le grant pitie qui estoit au Roiaume de
 France." Silver, 32 mm., with ring.
- 159—Same, Bronze, without ring.
- 160—Same, Silver, 28 mm., with ring.



17



17



47



40



40



47



31



31

- 161—Same, Bronze, without ring.
- 162—Same, Silver, 22 mm., with ring.
- 163—Same, Bronze, without ring.
- 164—Same, without inscription on reverse, Silver, 18 mm., with ring.
- 165—Same, Bronze, without ring.
- 166—Same, Silver, 16 mm., with ring.
- 167—Same, Bronze, without ring.
- 168—Same, obverse. Reverse, Fleur de lis. Silver 13 mm., with ring.
- 169—Same, Bronze, without ring.
- 170—Laureated bust in armor to left Bse JEANNE D'ARC P. P. N.
Reverse, sword, banner and palm branch, above 1412-1431.
Silver, 24 mm., with ring.
- 171—Same, Bronze.
- 172—Same, Silver, 21 mm.
- 173—Same, Bronze.
- 174—Same, Silver, 18 mm.
- 175—Same, Bronze.
- 176—Same, Silver, 16 mm.
- 177—Same, Bronze.
- 178—Same, Silver, 14 mm.
- 179—Same, Bronze.
- 180—Same, Silver, 12 mm.
- 181—Same, 10 mm.
- 182—Bust in armor to right. Fleur de lis on each side, above JEHAN-
NE. Reverse, arms and banner inscribed DOMREMY, 1419.
Bronze, 33 mm.
- 183—Bust in armor to right. BIENHEUREUSE JEANNE D'ARC
TRIEZ POUR ROUS. Reverse, Cloud hiding sun, above
JHESUS MARIA. By F. Magdelaine. Silver, 27 mm., with
ring.

- 184—Bust in armor to right. Reverse branch of lilies. Silver, 28 mm., with ring.
- 185—Same, Bronze.
- 186—Same, Silver, 20 mm.
- 187—Same, Bronze.
- 188—Same, Silver, 18 mm.
- 189—Same, Bronze.
- 190—Same, Silver, 16 mm.
- 191—Same, Bronze.
- 192—Laureated bust in armor to left, ornamented field. Reverse wreath. By L. Tricard. Gold, 27 mm., with ring.
- 193—Same, Silver.
- 194—Same, Bronze.
- 195—Same, Silver, 20 mm.
- 196—Same, Bronze.
- 197—Bust in armor and helmet to left Bsc JEANNE D'ARC. Reverse, rose and ivy leaves. By Becker. Silver, gilt, 28 mm., with ring.
- 198—Obverse same. Reverse, scroll and lilies. Gold, 23 mm., with ring.
- 199—Same, Silver gilt.
- 200—Same, 18 mm.
- 201—Same, 16 mm.
- 202—Same, 13 mm.
- 203—Same, 11 mm.
- 204—Bust as last. JEANNE above. Reverse same as No. 197. Silver gilt. Oval 24x28 mm., with ring.
- 205—Obverse same. Reverse same as No. 198. Silver gilt. Oval 20x23 mm., with ring.
- 206—Same, 15x18 mm.
- 207—Same, 14x16 mm.



70



93



70



76



93



76



208



117



208

- 208—Half length in armor, facing slightly to left. Banner in left hand, Arms in field to left. Reverse, Helmet and crossed swords. below in two lines Bsü JEANNE D'ARC 1412-1431. By F. Cain. Silver, 26 mm., with ring.
- 209—Same, Bronze.
- 210—Same, Silver, 23 mm.
- 211—Same, Bronze.
- 212—Same, Silver, 20 mm.
- 213—Same, Bronze.
- 214—Same, Silver, 18 mm.
- 215—Same, Bronze.
- 216—Three quarter length in armor, facing slightly to right, banner in right hand, left hand resting on altar. Reverse, Palm branch to left, sword to right, three fleur de lis between, above, in two lines, BIENHEUREUSE JEANNE D'ARC. Below RIEZ POUR NOUS. By Tairac. Silver. Irregular shape, 27x30 mm., with ring.
- 217—Same, Bronze.
- 218—Same, Silver, 24x27 mm.
- 219—Same, Bronze.
- 220—Same, Silver, 22x24 mm.
- 221—Same, Bronze.
- 222—Same, Silver, 19x21 mm.
- 223—Same, Bronze.
- 224—Same, Silver, 16x18 mm.
- 225—Same, Bronze.
- 226—Same, Silver, 13x15 mm.
- 227—Same, Bronze.
- 228—Three-quarter length in armor, facing slightly to left, in right and, banner inscribed JHESUS MARIA. By Giovanni Cariatì Plaquette, Galvano, gilt, 48x72 mm. (Loaned by Signor Cariatì.)

COINS

CHARLES VI—1380-1422.

229—Gros Florette, Silver.

CHARLES VI—1422-1468

230—Gros de Roi, Silver.

231—Grand Blanc, Silver (two specimens).

232—Blanc, Silver.

HENRY VI OF ENGLAND—1422-1461.

233—Statue, Gold (two specimens). Struck in France during the English occupation.

234—Grot, Silver. Struck at Calais.



228



133



113

et fust in a quatuor m die
est in a hanc m die de fratre



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Boutet de Monvel, Artist. Original Manuscript. "Panegyric of Joan of Arc," especially written for the Joan of Arc Statue Committee. Paris, France, January 3, 1913.

Piece of old printed chintz, 25x30 inches, showing six scenes from the life of Joan of Arc. (In gilt frame.) Loaned by Miss Frances A. Dallett.

