

The burghers beseeched the Maid to accomplish the task entrusted to her by God and also the king. Mounting her horse she said «In the name of God I will do it, and whoever loves me should follow.»

ANONYMOUS / Chronique de l'établissement de la fête (Story of the

listen to the Story of

Orléans

Joan of Arc

Villes et Pays d'art et d'histoire
Heritage circuit 





Joan of Arc is today known throughout the world as a symbol not only of courage and freedom, but also of self-sacrifice and resistance to the invader. Her fame derives from the role she played in France, and more particularly in Orléans, during the 15th Century. The memory of her entry into Orléans is marked in the names of streets, shops, statues, ceramics, stained glass, etc. The city of Orléans honours its heroine during the Joan of Arc Festival and in three municipal institutions: the Fine Arts Museum, the Regional Historical and Archeological Museum and the Joan of Arc House. This brochure provides key reading for understanding this pivotal period of France's history, as well as a circuit (centrefold) to discover the evocation of Joan of Arc in Orléans.

Wars in France

Joan of Arc was born in a specific political context: the Hundred Years War.

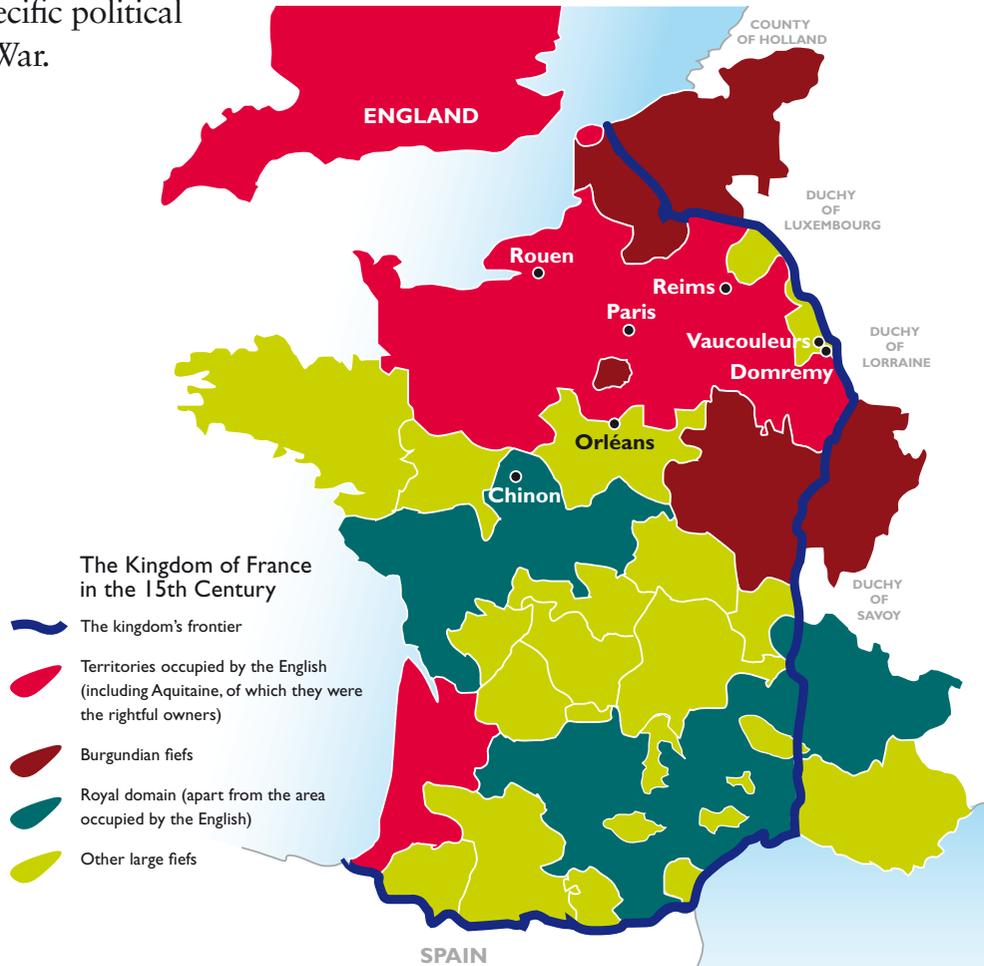
At the heart of the Hundred Years War

The beginnings of the war

The Hundred Years War (1337-1453) was a particularly active period in a conflict that had existed between the kingdoms of France and England since 1066. The issue was the oath of fealty that made the King of England dependent on the King of France for his French domains (the duchies of Normandy and Aquitaine, the counties of Poitou and Anjou). The kings of England wanted to withdraw from this whereupon the kings of France, to force them to take the oath, confiscated their domains. Once the oath had been renewed, however, the kings of France rarely returned all of the lands.

Reopening the conflict

After the death of Philip IV's three sons, leaving him without a male heir, the crown passed to Philip VI of Valois, his nephew.



But the daughter of Philip IV the Fair had married Edward II, King of England, by whom she had a son, Edward III. It was Edward III who, reacting to the confiscation of the Duchy of Aquitaine, laid claim to the Kingdom of France in 1340. He declared war on Philip VI, already weakened by the revolt of the King of Navarre, Charles II the Bad, who was another grandson of Philip IV the Fair. The descendants of Edward III and Philip VI would fight for years for the Kingdom of France's crown.

A war within the war

After an initial period marked by several French defeats, notably at Crecy in 1346 and Poitiers in 1356, the conflict subsided in 1380. It began again with a new civil war between the Duke of Orléans and the Duke of Burgundy; John the Fearless, Duke of Burgundy, had had Duke Louis of Orléans, brother of King Charles VI, assassinated. The king was mad and incapable of governing and so it was the Dauphin Charles who, to avenge his uncle, had the Duke of Burgundy assassinated in 1419. The new Duke of Burgundy, Philip the Good, then made an alliance with King of England, Henry V, who had defeated the French army at Agincourt in 1415. This put Charles VII, who had become king on the death of his father in 1422, in a difficult situation, caught between the Duke of Burgundy, who had seized Paris in 1418, and the English, who were once again victorious in 1424 at Verneuil.

Her origins

Joan of Arc (Jeanne d'Arc) was born in 1412 at Domremy, a village dependant on the county of Bar (now Lorraine) located at the edge of the Holy Roman Empire. Her father, Jacques d'Arc, a farmer, was a well-off peasant with land and a plough team. Her mother was Isabelle Romée.

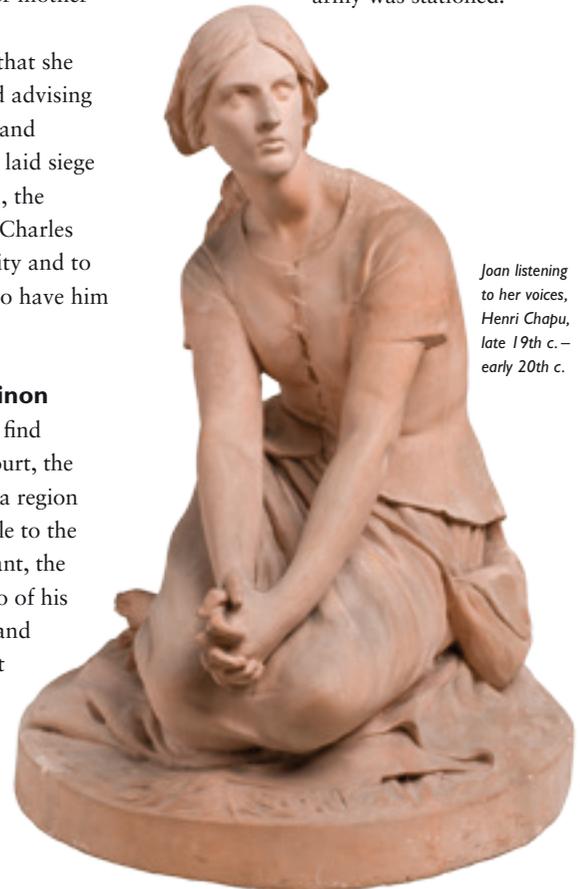
At the age of 13, Joan said that she had heard a voice from God advising her above all to be sensible and obedient. When the English laid siege to Orléans in October 1428, the voice told her to meet with Charles VII, to lift the siege of the city and to conduct the king to Reims to have him publically crowned.

From Domremy to Chinon

Joan left for Vaucouleurs to find Captain Robert de Baudricourt, the only royal representative in a region that was generally favourable to the Burgundians. At first reluctant, the captain nevertheless had two of his men at arms, Jean de Metz and Bertrand de Poulengy, escort her to Chinon where the king was residing.

Leaving on the 13th of February, the little band arrived at Chinon on the 23rd.

Joan was at first received coldly. The French army had once again been battered at the Battle of the Herrings and Joan, of course, had no proof of her divine mission; she could only offer to demonstrate the veracity of the task she had been given by lifting the English siege of Orléans. After six weeks of examination at Poitiers, Charles VII finally sent Joan of Arc to join the defenders of Orléans. She travelled to Tours, where she was given a suit of armour, a horse and a standard, and then to Blois where the royal army was stationed.



Joan listening to her voices, Henri Chapu, late 19th c. – early 20th c.



Jean-Jacques Scherrer, 1887 © MBOAO

2 Musée des Beaux-Arts

Part of the collection in the Fine Arts Museum reflects the success of Joan of Arc representations since the second half of the 19th Century. Joan had become a political issue with the Republicans seeing her as a combatant close to the people and the Monarchists favouring her Divine mission.

L'Entrée de Jeanne d'Arc à Orléans, (Joan of Arc's entry in Orléans) painted by Jean-Jacques Scherrer in 1887 is a prize exhibit of this collection.

3 Cathédrale Sainte-Croix

During her stay in Orléans, Joan would have seen the choir of the Sainte-Croix (Holy Cross) Cathedral such as it still is, but the transept and porch towers of her time were those of the Romanesque cathedral. Inside the building, 10 windows dedicated to Joan of Arc are the work of the master stained-glass artists Galland and Gibelin (1893).



© Jean Puyo

The cathedral's north tower contains five bells commissioned from Georges Bollée, bell founder at Saint-Jean-de-Braye, a suburb of Orléans. They were dedicated on the 1st of May, 1898, with the largest, a great bell of 6 tonnes, being named after Joan of Arc.

In 1926, a chapel was consecrated to Saint Joan by Mgr Touchet, one of the architects of her canonisation; he is represented praying at the foot of the statue of Joan of Arc (in white marble sculpted by Vermare, 1912) that was originally placed on the high altar. The pedestal's bas relief represents Joan returning from her victory at the *Tourelles* (fortified turrets). The chapel's stained glass window was designed by Pierre Carron in 2000. Joan of Arc is shown at the top of the pointed arch. The blue lower part represents her horse and the red elements reflect the war and the flames of the stake.

Bas reliefs can also be seen, since 1982, on the cathedral forecourt. They are the work of Paul Belmondo, father of the French film actor.

4 Rue Jeanne-d'Arc

In 1769, Mgr Jarente obtained permission to build a new street across the mediaeval quarter, linking the cathedral to the *rue Royale*. The architect, François-Narcisse Pagot, drew up the plans in 1824, and the street was finally opened in 1841. Intended to be called the *rue Bourbon*, it was renamed shortly before its completion with the name of Orléans's liberator.



Charles Penée, 1853 © MBOAO

After the destruction from the 1940 bombings, the *rue Jeanne-d'Arc* (Joan of Arc Street) was extended westward to the intersection between the *rue de la Hallebarde* and the *rue du Tabour*. A new square was thus created, the *place du Général-de-Gaulle*, where the *Maison de Jeanne d'Arc* (Joan of Arc House) is located.

5 Porte de Bourgogne

The Bourgogne (Burgundy) gate which closed the city wall to the east was still



© Jean Puyo

visible in 1902. Every year the Joan of Arc Festival begins with a commemorative procession on the evening of the 29th of April, the anniversary of Joan's arrival by the *Porte de*

Bourgogne. The gate is reconstructed for the occasion using a life-size mock-up and the young woman symbolising Joan of Arc is welcomed there by the mayor and some of the inhabitants.

6 Musée historique et archéologique de l'Orléanais

A room dedicated to Joan of Arc in the Regional Historical and Archeological Museum gives a chronological guided tour of a selection of works of art and common objects from the Renaissance to the present day. In particular it contains the Joan of Arc portrait known as the *Portrait de l'hôtel de ville* (Portrait of the City Hall) by Germain Vaillant de Guélis (1581), the *Bannière de la ville* (The City Banner) a 16th c. painting representing Joan of Arc, and *Jeanne d'Arc au sacre* (Joan of Arc at the Coronation), a bronze by Antoine Bourdelle (1910).



Germain Vaillant de Guélis, 1581 © MBAC

7 Maison de Jeanne d'Arc

The Joan of Arc House is the former residence of Jacques Boucher, treasurer general to the Duke of Orléans, where the Maid of Orléans stayed in April and May 1429. Burnt down in the June 1940 bombings, the house was rebuilt between 1961 and 1965. In 1975 it was dedicated to Joan of Arc as a museum which, in 2012, entered a new era. The ground floor now hosts a multimedia room with interactive terminals and a panoramic film retracing the heroine's life. The upper floors include the research and Joan of Arc documentation centre with some 37,000 documents concerning the Maid of Orléans.



© Centre Jeanne d'Arc

8 Chapelle Notre-Dame-des-Miracles

To the south of the *Maison de Jeanne d'Arc* (Joan of Arc House) is the church of Saint Paul. It is likely that Joan passed here because it was the parish church for Jacques Boucher's mansion where she was staying. Enlarged and greatly remodelled in the 16th Century, the church of Saint Paul was burnt-out in 1940 and had to be partly demolished. Reconstructed in 1966, it now covers only half its original area. The Chapel *Notre-Dame-des-Miracles* was preserved despite the damage sustained. Joan of Arc is brought to mind by the ceramics of the Orléans artist, Jeanne Champillou: six scenes from her life are depicted on the inside, and the east face shows Joan at the feet of a Virgin and Child.



Jeanne Champillou, 20th c. © Jean Puyo

9 Place du Martroi

The *place du Martroi* (Martroi Square) lies just to the north of the mediaeval walls of the city that Joan knew. A first statue erected there in 1804 was the work of Edme Gois. In 1855, it was decided to move the original statue and replace it by a monumental bronze equestrian statue by Denis Foyatier. The bas reliefs of the pedestal were done by Vital-Dubray and represent various scenes of Joan's life

A. Dureau, XX^e s. © ANJO - IFRBO



from her voices at Domremy to the stake at Rouen. The pedestal was damaged during the battles for Liberation in 1944. The bas reliefs, removed in 1987, have been replaced by casts. The originals are kept in the *Musée des Beaux-Arts* (Fine Arts Museum).

10 The 15th Century city walls

The city of Orléans was surrounded by a wall as early as the 4th Century CE. This was extended in the 14th Century to enclose the village of Dunois. At the beginning of the Hundred Years



Marc Albert | 1995 © Centre Jeanne d'Arc

Contact details of the cultural institutions

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1, rue Fernand-Rabier
45000 Orléans
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Musée historique de l'Orléanais
Hôtel Cabu - Square
45000 Orléans
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War, even though the city extended beyond its walls, the surrounding ditch was redug, the walls were repaired and various structures, bulwarks (*boulevards*) and barriers were constructed in front of the gates to provide defences adapted to the new techniques of warfare.

A few parts of the Roman and Mediaeval walls still survive. To the east one can still see the *Tour Blanche* (White Tower) and a section of the Roman curtain wall. To the north the wall is visible in the courtyard of the former bishop's palace and near the cathedral; the frame of the Martroi gate can be seen in the parking beneath the square. To the west, sections of the mediaeval wall are still visible in the *rue du Cloître-Saint-Paul* and *rue de la Chèvre-qui-Danse*.



et archéologique
e Abbé-Desnoyers

Maison de Jeanne d'Arc
3, place du G^l-de-Gaulle
45000 Orléans
+33 (0)2 38 52 99 89

Outside the centre

Rue des Tourelles

The statue now visible in front of 2, *rue des Tourelles* (Turrets street) is the original statue from the *place du Martroi*, which was then called *place Saint-Pierre*. This warrior Joan of Arc, the work of Edme Gois, was originally moved to the left-bank entrance of the *pont Royal*, now the *pont George V* on 27 April 1855. In 1941, it escaped the melting down of all the metal statues, and was reinstalled on 18 May 1955 at the site



© MBAC

of the *Tourelles* fort. Its pedestal is that of the former statue of the Republic by Louis Roguet, which had been requisitioned and melted down by the Germans.

On the other side of the street is a cross, put there in 1967, to remind us, like the name of the street, of the site of the old *Tourelles* fort.

Église Sainte-Jeanne-d'Arc

The Church *Sainte-Jeanne-d'Arc* was built in 1966 in the middle of modern buildings near the prison. The architects, Even and Picard, wanted to create a building featuring a new process by the stained-glass window maker, François Chapis: a *mur-lumière* (light screen), which is a panel of translucent polyester that can cover large areas. The building

© Jean Puyo



is designed as a spiral covered with a helicoidal wooden roof structure supported by a reinforced concrete frame. A bas relief representing Joan of Arc decorates the facade on *rue de Québec*.

The streets commemorating Joan of Arc

Several streets of Orléans recall Joan of Arc and her story in their names. Other than the *rue Jeanne-d'Arc*, there is the *place Domremy* (where she was born), the *rue Isabelle-Romée* (Joan of Arc's mother), the *rue Pierre-du-Lys* (her brother), the *place Dunois*, the *rues de Gaucourt, d'Illiers, de Lahire, de Xaintraillles* (her comrades in arms), the *rue Jean-d'Aulon* (her squire), the *rues Croix-de-la-Pucelle, de Vaucouleurs, de Chinon, de Patay, de Jargeau* and the *quai des Tourelles*.

And also ...

During your peregrinations, you can push open church doors to discover other statues dedicated to the heroine of Orléans. You will also find mentions and representations of Joan in the streets, in shops and even in specialities of Orléans: coffee, *cognac* (a quince preserve), beer, chocolate, etc.

© Jean Puyo



The turning point for Orléans

The arrival of Joan of Arc raised the moral of the French troops who then routed the English from the siege of Orléans and conducted Charles VII to be crowned at Reims before beginning the reconquest.

Raising the siege of Orléans

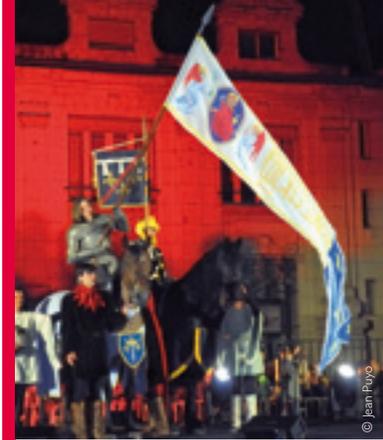
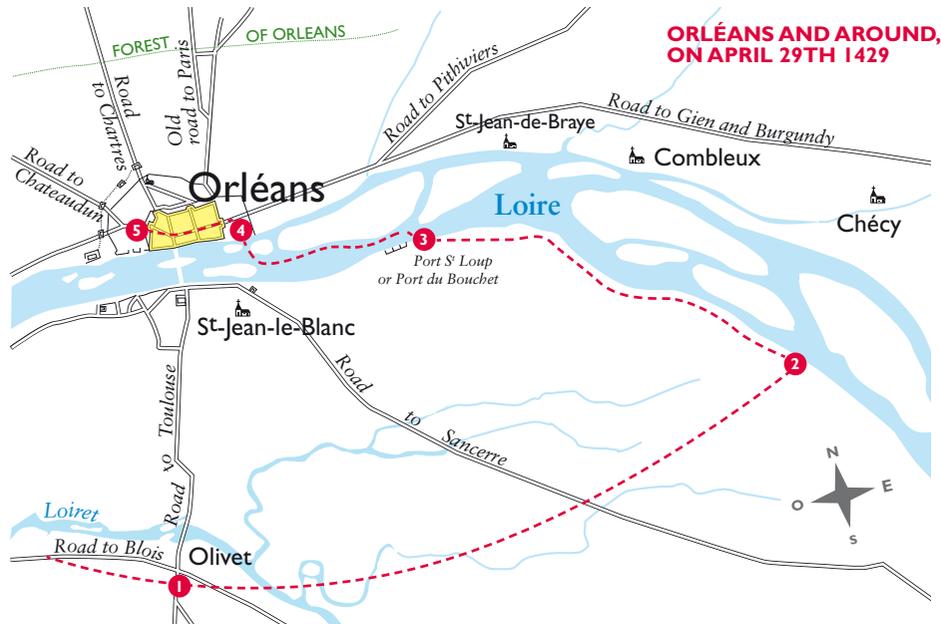
The siege of Orléans

Having conquered Normandy in 1415 and the Paris Basin in 1420, the English wanted to take Anjou, homeland of their ancestors, the Plantagenets. Victories and defeats succeeded one another. On its march towards Angers in October 1428, the English army laid siege to Orléans. The city was protected by a surrounding wall flanked by towers and encircled by wide ditches; its conquest would be more difficult than the English imagined. They first took the *Tourelles*, the fortified turrets that closed the southern end of the bridge over the Loire, and then

built small earthwork fortifications (*bastilles*) to cut the main access routes to Orléans. Finally they bombarded the city, destroying the mills on the river and the *Châtelet*, residence of the Duke of Orléans.

Joan's arrival in Orléans

Joan left Blois with a supply convoy escorted by Marshall Sainte-Sève and Admiral de Culant. Skirting Olivet to the south ①, the convoy reached the Loire opposite Chécy ②, on the 29th of April. Boats from Orléans were to load supplies, sailing upstream with the wind and redescending with the current.



Her military colours

A standard, which is a large narrow flag with two tails, and a pennon, a small triangular flag, were made for Joan in Tours. It was not common to entrust military colours to a woman. Her pennon represented an Annunciation; it was accidentally burnt when Joan entered Orléans. Her standard depicted Christ flanked by two angels near the shaft. The central part carried the inscription "Jhésus Maria", and the two tails carried the emblem of the King of France, Commander of the army (three fleurs de lys on a blue background).

But the wind was blowing in the wrong direction and the boats could not reach the point of embarkation. Joan therefore left to meet the Bastard of Orléans, cousin of the king and future Count of Dunois. She joined him at the *Port du Bouchet* ③ and told him that she had a better adviser than he; at this moment the wind changed direction, which convinced the Bastard that Joan had God's help. The convoy reached Orléans ④ where Joan would stay with Jacques Boucher, treasurer to the Duke of Orléans ⑤.

ORLÉANS, ON APRIL 29TH 1429



ENGLISH POSITIONS

-  English fortresses: fortified camps of the English
-  Les Tourelles and its boulevard defending the bridge and captured by the English

FRENCH POSITIONS

-  Fortified gates with work of protection moved forward (boulevard)
-  Clod Saint-Antoine

Joan of Arc at the crowning of Charles VII,
Maurice Denis, 1909.



The Coronation campaign

Joan was now seen by all as the person through whom victory was possible; her action at Orléans had boosted the moral of the French troops. The newly galvanized army then crushed the English forces at Patay (18th of June 1429), and so opened the way to Reims. The king's coronation on the 17th of July 1429 in the presence of Joan confirmed the legitimacy of Charles VII in everyone's eyes. Towns that had been reluctant to submit to his authority now sent ambassadors to recognize him as king.

Departure of the English

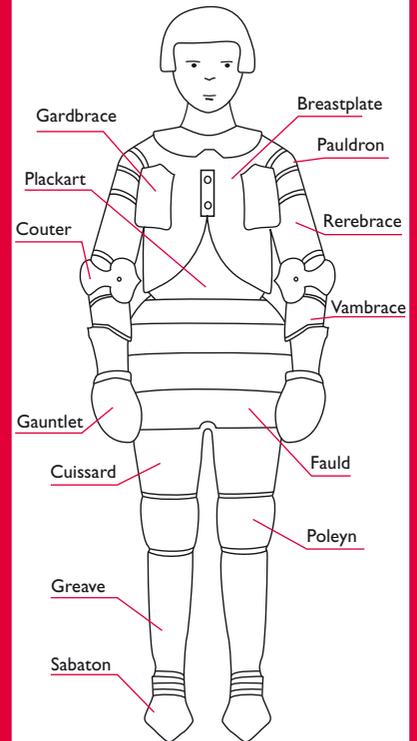
Enthusiastic, the Bastard left for Blois to find the rest of the royal army. He returned on the 4th of May and, in Joan's presence, the French took the *Bastille Saint-Loup* ①, to the east of Orléans. On the 6th, the French captured the *Bastille des Augustins* ②, to the south, and on the 7th they retook the *Tourelles* ③ following a violent assault during which Joan was wounded. The next day, the 8th of May 1429 while a mass was being said between the two armies in line of battle, the English left the city without a fight. The siege of Orléans was lifted.



Épinal
illustration,
19th c.

Joan's armour

Known as plate armour or white harness, the armour purchased for Joan was probably of mediocre quality, as indicated by the relatively modest sum given over for its purchase. Also, it was not intended for Joan to use it in hand to hand fighting; rather it was to protect her from arrows shot from a distance. Despite this, Joan wanted whenever possible to join in the attacks. It is thus that she was twice wounded by an arrow and once by a stone, and she finally left her armour as a votive offering in the Abbey church of Saint Denis. When the town of Saint Denis was retaken by the English in 1430, the armour was removed from the church and disappeared.



Joan of Arc's condemnation and glorification

After being captured and sentenced to the stake, Joan was finally rehabilitated, thus entering into history and becoming a legend.

*Joan of Arc illustrated for children,
Boutet de Monvel, 1896.*



© Centre Jeanne-d'Arc

Her trial and condemnation

Sold to the King of England, Joan was sent to Rouen where she was accused of heresy and tried by an ecclesiastical court. She was charged in particular with re-igniting the war; she was also accused of wearing men's clothing and her voices were considered as being inspired by the devil. Her trial lasted from the 9th of January to the 24th of May 1431. She eventually submitted, recanted the errors of which she was accused, and was condemned to life imprisonment. Three days later, she retracted her submission. Considered as a relapsed heretic (recidivist), she was burned alive on the *Place du Vieux-Marché* (Old Market Place) in Rouen on the 30th of May 1431.



© Jean Puyo

Capture and trial

Her last campaigns and her capture

The French army, having retaken the Paris Basin although without being able to recover Paris, headed south to Berry where it seized Saint-Pierre-le-Moutier before suffering a new defeat outside La Charité-sur-Loire. Joan of Arc then spent the remainder of the winter at Sully-sur-Loire before riding to Compiègne, which was being besieged by the Duke of Burgundy. It is there that she was captured during a sortie on the 23rd of May 1430.

The nullification trial

When Charles VII conquered the city of Rouen on the 10th of November 1449, he asked that light be shed on Joan's trial. A first enquiry was carried out on the 4th and 5th of March 1450. Later it was the Church, having been responsible for the trial and condemnation of Joan, which ordered an official enquiry that was carried out from the 2nd to 22nd of May 1452. Pope Calixtus III finally allowed a retrial which opened on the 7th of November 1455 in the cathedral *Notre-Dame-de-Paris*. The formal session repealing Joan's sentence took place in Rouen on the 7th of July 1456.

Towards canonization

After the French Revolution, Joan became the subject of national debate between monarchists and republicans: should she be seen as the champion of the King of France's restoration or as a victim of the priests? The start of the canonization process in 1869, launched by Mgr Dupanloup, Bishop of Orléans, once again revived the tensions. Joan of Arc was finally canonized in 1920 and proclaimed the second patron saint of France in 1922; the First World War had reconciled the French of all sides around the figure of Joan of Arc as a symbol of resistance to occupying forces.

Joan's rehabilitation

Historical works

Joan's contemporaries were struck by the young woman's character and she is talked about in several contemporary chronicles, letters and other documents written during her lifetime and immediately after her death. Copies of her trial appeared a generation later; religious treatises devoted to her are also among the first books printed as of 1473. She is also mentioned in 16th and 17th century historical works and collections devoted to illustrious men and women. She was considered proof of the interest that God had for the Kingdom of France.

The first scientific collection of the sources of Joan of Arc's story was published by Jules Quicherat between 1842 and 1849. The text of the condemnation trial was published from 1960 to 1974 and that of the nullification trial from 1977 to 1988. The last scholarly biography is that by Colette Beaune in 2004.

Literary works

Various novels have been written about Joan by authors from around the world such as Mark Twain in the United States, Hubert Montheillet in Belgium, André Brink in South Africa, Thomas Keneally in Australia and Knud Dahlerup in Denmark. In France, the first novel was published by Béroalde de Verville in 1599, and now between two and four are published each year.



On stage and screen

Shakespeare was the first to portray Joan on stage. She has since been a character in plays and operas in France, Germany (Schiller, 1800), Italy (Verdi, 1845) and Russia (Tchaikovsky, 1880). The cinema then took over and Joan of Arc is the heroine of the world's first feature film directed by Cecil B. DeMille in 1917. Her story has since been featured in some fifty French, American, Italian and German films. The last film dedicated to her is the one of Philippe Ramos in 2012.

Representations

Statues of Joan of Arc can probably be found in every church in France, and are also common in public squares both in France and abroad (United States, Canada, India, etc.). In addition, many painters have depicted episodes of her life.



The Joan of Arc Festival

On the 8th of May 1429, Joan of Arc led a spontaneous procession to thank Heaven for the departure of the English. The following year this procession was organised by the Bishop of Orléans and the Bastard of Orléans.

Since then, and practically without interruption, Orléans has celebrated Joan of Arc through annual festivals that have evolved with time. Thus, every year since 1945 the memory of Joan has been evoked by a young woman in armour on horseback.

The Joan of Arc Festival now retraces the main stages of the Maid of Orléans's time in the city, from her arrival to the raising of the English siege, i.e. between April 29th and May 8th. The programme of festivities swings between tradition and modernity with a host of events: mediaeval festival and market, "son et lumière" on the Cathedral, Electro Set, parades, concerts, etc.

At once civilian, military and religious, the Joan of Arc Festival in Orléans is a unique event in France.

For further information:
www.orleans.fr

Listen to the story of **Orléans, Ville d'art et d'histoire...**

... as recounted by a **Ministry of Culture accredited guide**

The guide will welcome you. He knows all the facets of Orléans and will provide you with key reading so as to understand the proportions of a square and the development of the city through its districts. The guide is there for you, so feel free to ask questions.

The Ville d'art et d'histoire Department

coordinates and implements the initiatives of Orléans, Ville d'art et d'histoire. It provides activities throughout the year for the citizens, children and youth of Orléans. It is ready to assist in any project.

Orléans belongs to the national network of Cities and Places of Art and History

The Ministry of Culture and Communication, Directorate General of Heritage, attributes the nomination of "Villes et Pays d'art et d'histoire" to local authorities that sustain their heritage. It also ensures the proficiency of the tour guides and architectural/heritage guide-lecturers, as well as the quality of their work. From antique remains to 21st Century architecture, the Cities and Places reveal France's heritage in all its diversity. The current network of 183 "Villes et Pays d'art et d'histoire" imparts knowledge throughout France.



Nearby

Blois, Bourges, Chinon, Loches, Tours and Vendôme are designated "Villes d'art et d'histoire".

The Loire Touraine, Loire Val d'Au Bois and Vallée du Cher et du Romorantinais regions are designated "Pays d'art et d'histoire".

Information

Mairie d'Orléans (Orléans Town Hall)

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Service Ville d'art et d'histoire
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**Orléans
Mairie**

Front cover: statue on the steps of the *Hôtel Grosloot* © Jean Puyo; *Jeanne d'Arc illustré pour les enfants*, Boutet de Monvel, 1896 © Centre Jeanne-d'Arc / Back cover:

Illumination of the cathedral © Jérôme Grelet; *L'itinéraire sacré*, Lucien Boucher, 20th c. © MBAO
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