

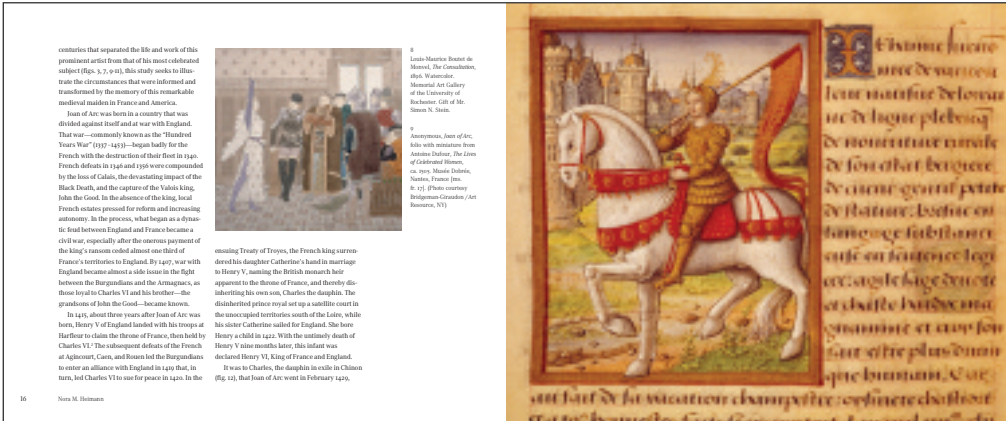


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- TITLE:** **JOAN OF ARC**
Her Image in France and America
- AUTHORS:** **Nora M. Heimann and Laura Coyle**
- IMPRINT:** **GILES** in association with the Corcoran Gallery of Art, Washington, D.C.
- LIST PRICE:** **US\$24.95/UK£12.95**
- PUBLICATION:** **November 2006**
- ISBN:** 1 904832 19 9 (10 digit); 978 1 940832 19 5 (13 digit)
- SPECIFICATION:** 191mm x 229mm (9" x 7¹/₂"), 80 pages, printed in 4 colours, hardback
- ILLUSTRATIONS:** Up to 70 colour and 20 mono illustrations
- TEXT:** Up 15,000 words, including Foreword/Acknowledgments; essay by Nora M. Heimann; essay by Laura Coyle; Bibliography; Photographic Credits and index
- MARKET:** Students and scholars of art history, art theory and criticism; social and political historians; students and historians of women's studies and feminism; illustrated children's book collectors and bibliophiles
- SALES POINTS:**
- Presents major new research on the history and wider context of the portrayal of Joan of Arc in France and America
 - Draws on a huge range of carefully researched images of Joan of Arc, many never seen before, from museum, libraries and archives in France and the U.S.
 - An invaluable resource for those interested in the cultural legacy of Joan of Arc
 - Accompanies an exhibition at the Corcoran Gallery of Art, opening in November 2006
- CONTENTS:** *JOAN OF ARC: Her Image in France and America* celebrates the cultural legacy of a medieval French heroine who led the armies of her nation to victory against the English, who was tried on charges of heresy, and who was burned at the stake in Rouen in 1431. Two decades after her death, her trial was reopened and the court reversed the verdict. But it was not until the pinnacle of her popularity, nearly 500 years later, that the Catholic Church canonized her.

advance information



Born in Domremy, France, around 1412, Saint Joan endures as one of the most famous people of the Middle Ages, and her extraordinary life has engaged generations of historians, writers, artists and—most recently—Hollywood film producers, many of whom have used her image to stir an astonishing array of passions. This highly illustrated book, published on the occasion of a major exhibition at the Corcoran Gallery of Art, is the first to explore the history of Joan’s image both in France and the United States.

For several centuries representations of Joan have reflected the historical contexts in which they were created, and have been used to promote a huge variety of political, cultural and religious views. These range from icons of martial ascendancy and nationalist unity to paragons of humble piety and maidenly purity, supporting both the power of the people, and the divine right of kings.

Leading art historian, Nora Heimann, explores the history of Joan’s image in France from the 15th century to 1920. Heimann demonstrates that where Joan’s image appears—from public monuments to bottles of perfume—it is nearly always tied to the most timely political events and debates often revolving around the fluctuating relationship between Church and State.

Laura Coyle, in her essay *A Universal Patriot: Joan of Arc in America during the Gilded Age and Great War*, examines Joan’s image in America in the later 19th and early 20th century, from the Gilded Age through to the period immediately following World War I. Drawing on works as wide-ranging as Mark Twain’s apologist biography, the Ringling Brothers enormous “Spectacles”, U.S. War Bond posters and Hollywood movies, Coyle shows how these images of Joan eminently suited American concerns about self-reliance, feminism, patriotism, and self-sacrifice. Coyle’s essay also includes the history of the commissioning of the Gallery’s remarkable series of paintings representing events from Joan of Arc’s life executed by the French artist and book illustrator Louis Maurice Boutet de Monvel between 1903 and 1911, which were commissioned by Senator William A. Clark. Boutet de Monvel’s illustrated and immensely popular deluxe picture book *Jeanne d’Arc* (1896) was the precursor to these paintings, and was published in both France and America. The authors assess the reasons why de Monvel’s images of Joan were so widely admired on both sides of the Atlantic.

The volume includes a Bibliography and index.

AUTHORS:

Nora M. Heimann is Associate Professor, Department of Art at the Catholic University of America in Washington, D.C., and Guest Curator, European Paintings at the Corcoran Gallery of Art. She is a leading art historian and teacher of art theory, and previous publications include *Joan of Arc in French Art and Culture: From Medieval Maiden to Modern Icon* (2004), and *Inheritors of a Legacy: Charles Lang Freer and the Washington Avant-Garde* (1999).



A UNIVERSAL PATRIOT: JOAN OF ARC IN AMERICA DURING THE GILDED AGE AND THE GREAT WAR

Laura Coyle
Curator of European Art
Corcoran Gallery of Art

Six dazzling oil and gold leaf paintings (1906–ca. 1912–13) that narrate the life of Joan of Arc, by the French artist Louis-Marie Boutet de Monvel, inhabit a distinct realm in the Corcoran Gallery of Art’s collection (fig. 66; see also figs. 1–65). These altering paintings, arrived at the Corcoran in the 1930s, and enthusiastic critics welcomed them warmly as among the “most heraldic work” at the museum as well as “one of the most poetic and inspiring of all the memorials to that mysterious genius and practical visionary—the Maid of Orléans.”

Boutet de Monvel’s series radiates with the allegory of America’s passion for Joan of Arc, which lasted from about 1870 to 1918. The cultural context for these works and other famous representations of the Maid (circulating during that era) illuminates the reasons Americans fell so hard for her: a beguiling combination of Joan’s extraordinary patriotism, French nationality, Dutch youth, and fair sex. At the same time, the dancing of the American mass media and the expansion of popular entertainment multiplied representations of her and disseminated them far and wide.

William Andrews Clark (1839–1925), one-time senator for Montana (1901–7) and enormously wealthy “Copper King” businessman, commissioned the Corcoran’s paintings, but he was just one of Joan’s many devotees. From the Gilded Age (1870–1914) through World War I (1914–18), Joan of Arc fascinated legions of Americans young and old, across religions, class, and gender lines. A Bible-dipping trope in hundreds of original works of art dating from the 1850s through 1918, as well as plaster casts, reductions, and replicas of famous French sculptures and monuments of the Maid of Orléans, in American schools (fig. 67), museums, and parks. Thousands of books about her written for adults, families, and children crowded the shelves of public and private libraries across the United States (fig. 68), and spellbinding theatrical productions and free-trading Brothers Circus spectacles featured Joan of Arc’s story (fig. 72). Joan also helped to inspire the suffragettes (fig. 79) and to motivate the allied soldiers during the Great War (fig. 73).

In America, Joan of Arc’s image as a patriot dates to the nation’s founding. In 1798, an Irish

66
Louis-Marie Boutet de Monvel, *The Covering of the Flag* (1905), oil and gold leaf on canvas, Corcoran Gallery of Art, Washington, DC. William A. Clark Collection (1912)

Laura Coyle, formerly Curator of European Art at the Corcoran Gallery of Art, Washington, D.C., is an independent scholar.

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