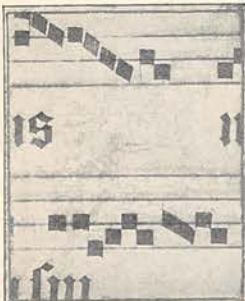


NEWLY DISCOVERED PORTRAITS OF JEANNE D'ARC.



PORTRAIT OF JEANNE D'ARC WITH HALO, IN MANUSCRIPT OF FIFTEENTH CENTURY. BRAUN PHOTOGRAPH.



Notes of "plein chant" on the reverse of the above.

TWO interesting miniature portraits of Jeanne d'Arc have recently come to light in Alsace. They are in the collection of M. Georges Spetz of Isenheim, to whom THE CENTURY is indebted for permission to reproduce them in black and

but which are certainly French. He at first thought that the artist was of Lorraine, but his researches since have led him to relinquish this attribution, while he holds to the theory that the type of face is that of Lorraine.

The first of these miniatures is painted upon parchment, and ornaments an initial letter of an antiphon of the fifteenth century. The head of the maid is surrounded by a saint's halo. On this point M. Spetz says in a letter to the Editor: "The artist certainly

white. M. Spetz informs us that the two portraits have been cut out of manuscripts which are said to have been found in Italy,

¹ This is the only periodical publication of them permitted by M. Spetz, except in the "Notes d'Art et d'Archéologie" issued by the Société de Saint Jean in Paris.

painted this picture after the trial of rehabilitation; and there exist contemporaneous pictures which similarly represent her, proving that already in the fifteenth century she was considered a saint.» The long hair is not peculiar to this portrait. The heroine's locks were cut short during her martial career, but

Here the hair is short and the head is inclosed in a helmet.

With regard to the coloring of these paintings, M. Spetz informs us as follows: «According to tradition, Jeanne d'Arc was a brunette; the hair is a dark blond («blond foncé») in the miniatures. The blue eyes in



PORTRAIT OF JEANNE D'ARC IN HELMET, IN MANUSCRIPT OF FIFTEENTH CENTURY. BRAUN PHOTOGRAPH.

this and some other early representations dignify her with the long hair belonging to the woman, to the virgin.

On the back of this initial letter and portrait appear some notes of sacred music («plein chant»), which are reproduced here at the beginning of the article.

The second portrait is from a fifteenth-century manuscript recounting the history of Jeanne d'Arc. Upon the back the parchment has been mutilated, but the following words in Gothic characters are legible:

ins de hardiment . . .
gloire de France . . .
dez hardiz cōbatant . . .

the portrait which has the halo are those of one who sees visions.» He says that the miniatures are evidently not portraits from life, but that they have the great value of being contemporaneous or of belonging to a time when the memory of her was still fresh. M. Spetz adds: «The Baron de Braun, of the collateral line of descent of Jeanne d'Arc, who knows all the iconographic documents which have appeared, writes to me that these miniatures recall none of the types of the maid, and that he knows no picture of the great heroine having so much character and approaching so near his own idea of Jeanne d'Arc.»

The Editor.