



WHEN JOAN OF ARC ENTERS HISTORY

PROSPER JOLLOIS AND CHARLES PENSÉE,
FROM DOMRÉMY TO ORLÉANS

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The recent acquisition, thanks to participatory sponsorship, of the painting by Jean-Antoine Laurent depicting engineer Prosper Jollois and his assistant, draftsman Charles Pensée, discovering Joan of Arc's birthplace, has brought to light a key episode in the legacy of the Maid of Orléans. A secondary figure in national history under the Ancien Régime, Joan of Arc indeed entered the pantheon of French heroes under the Restoration (1814-1830). From Domrémy to Orléans, Prosper Jollois and Charles Pensée would play a central role in this.

Attention turns to Domrémy when in 1818 the birthplace of Joan of Arc, the owner of which had refused to sell to a Prussian who wished to reassemble it stone by stone in Germany, is sold to the Vosges department. Louis XVIII, eager to promote the veneration of this Catholic heroine, commissioned Prosper Jollois, a great man who fifteen years earlier was in charge of *A Description of Egypt*, to restore it. Hardly had they entered the house when Jollois and Pensée were struck by the weight of the place, to which they devoted themselves for several years, as well as to the one who inhabited it: Joan of Arc, at that moment, has just entered History.

Passionate about his subject, which he explored from a historical and archaeological perspective, Jollois very early on perceived the importance of Orléans in the Joan of Arc epic. His appointment in 1822 as chief engineer of Loiret allowed him to continue his work there with Charles Pensée. While the Maid would inspire them throughout their lives, the resources they discovered in the Loire region led them to broaden the scope of their investigations. Thanks to Jollois, whose work is still recognized today, Orléans became aware of its heritage and rediscovered its past. The picturesque image left by Charles Pensée through his famous watercolors has, for its part, firmly established itself in the collective memory, far beyond the borders of Orléans. This exhibition for the first time highlights the decisive role played by these two scholars in the legacy of Joan of Arc and the city she liberated.

DOMRÉMY, WHERE IT ALL BEGAN

The architects of the heritage process of Joan of Arc's house in Domrémy, Prosper Jollois and Charles Pensée gave the decisive impetus to the movement to glorify the heroine at the beginning of the 19th century. Nicolas Gérardin was the protagonist through whom this story began. This presumed descendant of the d'Arc family and owner of the maiden's birthplace preferred to hand it over to the Vosges department rather than sell it to a Prussian count who wanted to dismantle it in order to reconstruct it on his land. After the purchase of the house on June 20, 1818, its restoration was entrusted to the chief engineer of Bridges and Roads of the department, Jean-Baptiste Prosper Jollois (1776-1842).



Jean-Antoine Laurent (Baccarat, 1763 – Épinal, 1832), *The birthplace of Joan of Arc before its restoration, with Jean-Baptiste Jollois and Charles Pensée in it*, 1819, oil on panel, purchased by the Society of Friends of the Museums of Orléans thanks to crowdfunding bringing together 220 donors, 2025. Donation from the Society of Friends of the Museums of Orléans, 2025, inv. 2025.19.1

By demolishing the ancillary constructions to open up and put the restored house in perspective, he organized a true place of pilgrimage, with a monument in memory of the heroine, and a free school for the education of young girls from Domrémy, Greux, and the surrounding villages. Carried by the enthusiasm of this achievement, Jollois continued with the publication of *An Abridged History of the Life and Exploits of Joan of Arc*, followed by a notice publicizing the Johannic complex of Domrémy and its inauguration, on September 10, 1820. The work was published by the prestigious press of Pierre Didot the elder in Paris in 1821, illustrated with plates by Charles Pensée (1799-1871), a young draftsman from Épinal.



Jean-Antoine Laurent (Baccarat, 1763 – Épinal, 1832), draftsman, Jean François Villain (Buire-au-Bois, 1790 – Paris, after 1852), lithographer, *Picturesque Views of the Vosges. Trip to Domrémi-la-Pucelle, 1820, View of the village of Domrémi*, Orléans, Joan of Arc Center, inv. 00.173.064



Jean-Antoine Laurent (Baccarat, 1763 – Épinal, 1832), *The birthplace of Joan of Arc before its restoration, with Jean-Baptiste Jollois and Charles Pensée in it*, 1819, oil on panel, purchased by the Society of Friends of the Museums of Orléans thanks to crowdfunding bringing together 220 donors, 2025. Donation from the Society of Friends of the Museums of Orléans, 2025, inv. 2025.19.1

Of Moselle origin, Vosges by adoption, the author of a *Joan of Arc devoted to the salvation of France in front of a statue of Saint Michael* exhibited at the 1817 Salon, painter Jean-Antoine Laurent naturally felt concerned when Joan of Arc's house was destined to become a national monument. Accompanying Prosper Jollois and Charles Pensée on site, he immortalized the very moment when they discovered the venerable home, filled with a sacred and historical feeling.



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Jean-Antoine Laurent (Baccarat, 1763 – Épinal, 1832), draftsman, Jean François Villain (Buire-au-Bois, 1790 – Paris, after 1852), lithographer, *Picturesque Views of the Vosges. Trip to Domrémi-la-Pucelle*, 1820, Orléans, Joan of Arc Center

1. Cover, Orléans, Hôtel Cabu - Museum of History and Archeology, inv. 9804.0

2. View of the Domrémi Valley, Orléans, Joan of Arc Center, inv. 00.173.058

3. View of the village of Domrémi, Orléans, Joan of Arc Center, inv. 00.173.064

4. Joan of Arc's room before its restoration, Orléans, Joan of Arc Center, inv. 00.173.066

5. Joan of Arc's room after its restoration, Orléans, Joan of Arc Center, inv. 00.173.067

6. Door of Joan of Arc's house, Orléans, Joan of Arc Center, inv. 00.173.065

Published in 1820, the year of the official inauguration of Joan of Arc's house, this series of five lithographs was the first to promote this new heritage site. While Laurent was sentimentally attached to the region, the publication of his booklet had a commercial purpose. Its title echoes that of the Picturesque and Romantic Travels in Ancient France, a periodical lithographic work created the same year by Baron Taylor along with Charles Nodier and destined for immense success. The terms 'picturesque' and 'travel' are invitations to escape in space and time



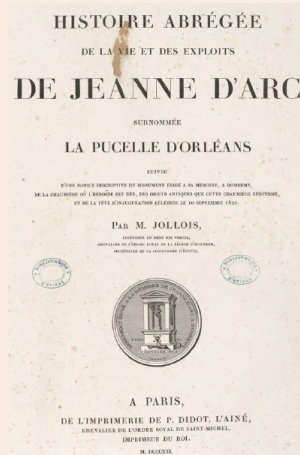
Charles Pensée (Épinal, 1799 – Orléans, 1871), *Domrémy and the house of Joan of Arc before its restoration, 1818*, Conté pencil and white chalk, Orléans, Philippe Nivet collection

Memory of Domrémy, 1820, Pen and brown ink, gray wash and highlights of white gouache, Orléans, Philippe Nivet collection



Charles Pensée (Épinal, 1799 – Orléans, 1871), *The Meuse Valley and the village of Domrémy, 1818*, watercolor, Orléans, Philippe Nivet collection

Barely nineteen years old when he accompanied Jollois to Domrémy, Charles Pensée was already experimenting there with the genre of picturesque views that would make him famous in Orléans twenty years later. The exceptionally large format of this watercolor reflects his artistic ambition in his preferred technique. The presence of a shepherdess with her flock is a reference to the childhood of Joan of Arc, an idea that Laurent reused in his *View of the Domrémy Valley*.



Jean-Baptiste Prosper Jollois (Briennon-l'Archevêque, 1776 – Paris, 1842), author, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, After Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Friedrich Schroeder (Dresden, 1768 – Paris, 1839), engraver (frontispiece), After Louis Lafitte (Paris, 1770 – Paris, 1828), draftsman, *An Abridged History of the Life and Exploits of Joan of Arc nicknamed the Maid of Orléans; Followed by a descriptive notice of the monument erected in her memory, in Domrémy, of the cottage where the heroine was born, of the antique objects contained in this cottage, and of*

the inauguration celebration held on September 10, 1820, Paris, Pierre Didot the Elder, 1821, Orléans, Joan of Arc Center, inv. 74.12.2647

Published under the auspices of the king, this work aimed to promote royal patronage by recalling the means implemented by Louis XVIII to perpetuate the memory of Joan of Arc. The choice of the publisher, Pierre Didot the Elder, the king's printer, and of the author of the frontispiece, Louis Lafitte, the draftsman of the king's cabinet, attests to the official nature of the publication. But it is above all a scholarly work, the result of Jollois's passion for the illustrious warrior which would soon lead him to Orléans. To finance this editorial project, Jollois solicited shareholders and subscribers from the Vosges and the Loiret. The medal engraved on the title page, based on Jollois's design, differs from its final version.



Bertrand Andrieu (Bordeaux, 1761 – Paris, 1822), medallist, Alexis-Joseph Depaulis (Paris, 1790 or 1792 – Paris, 1867), medallist, Under the direction of Jean-Pierre-Casimir Marcassus, called Baron de Puymaurin (Toulouse, 1757 - Toulouse, 1841), *Medal of the Domrémy monument, 1820, bronze, Orléans, Benoît Souciet collection*

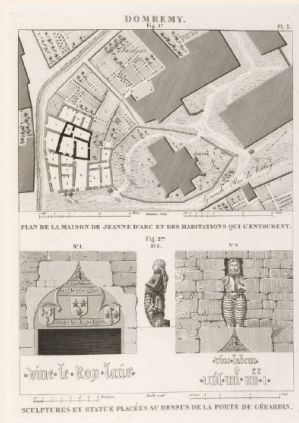
Obverse: «Ludovicus. XVIII. Franc. Et. Nav. Rex.» (Louis XVIII, King of France and Navarre).
Reverse: «Ioannae. Darc.natalis.locus.» (To Joan of Arc her birthplace)
In the exergue: «Consecratus. ex.edicto. MCCCXX.» (consecrated by virtue of a law, 1820)
«Depaulis F.»

This medal, struck on the occasion of the inauguration of the monument erected to Joan of Arc at Domrémy, was made after a drawing by Prosper Jollois.



Raymond Gayrard, also known as Gayrard père (Rodez, 1777 - Paris, 1858), Medalist, Under the direction of Jean-Pierre-Casimir Marcassus, called baron de Puymaurin (Toulouse, 1757 - Toulouse, 1841), *The City of Orléans to Nicolas Gérardin*, 1818, bronze, Orléans, The Friends of Joan of Arc Center

When the city of Orléans became aware of Gérardin's patriotic gesture, it had a gold medal struck in his honor to present to him. Two silver copies were given to the Prefect of the Vosges and the President of the General Council of Loiret. The dedication on the obverse conveys the commonly held idea that Nicolas Gérardin is a descendant of the d'Arc family. In reality, in the 16th century the house passed into the hands of the Counts of Salm, and was later bought in the 18th century by Jean Gérardin, of whom Nicolas is a descendant.



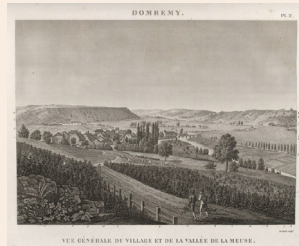
Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, *Domrémy - Plan of Joan of Arc's house and the surrounding buildings - Sculptures and statue placed above Gérardin's door*, Plate no. 5 of the *Abridged History of the Life and Exploits of Joan of Arc* by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.268

In black on the map are outlined the four main rooms constituting the Arc family's house, then enclosed in a complex that was to be destroyed. The sculpted stone with coats of arms above Gérardin's door, the owner of the house, was originally placed above the door of Joan of Arc's room, where it was to be restored during the renovation. Set into the wall above the sculpted stone, the statue of Joan in armor kneeling was restored and moved to her room.



Martin Pierson (Uruffe, 1836 – Vaucouleurs, 1900), *Joan of Arc*, 1878, Terracotta, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. A. 4569

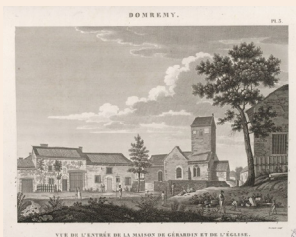
This statue of Joan of Arc with long hair, in armor, kneeling, was inspired by the one once placed on the front of her house in Domrémy. This work itself derives from the bronze monument erected on the Pont des Tourelles in Orléans in 1502, melted down in 1792, but known through a life-size copy erected in 1560 in the Cathedral of Toul. Broken during the Revolution, it was replaced in 1890 by a copy by Martin Pierson, a sculptor from Meurthe and founder of the International Artistic Union of Vaucouleurs. Dated 1878, the Orléans terracotta was modeled on the occasion of the bicentennial of the Peace of Nijmegen.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, *Domrémy – Topographical plan of the village and its surroundings*, Plate No. 1 of the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.047

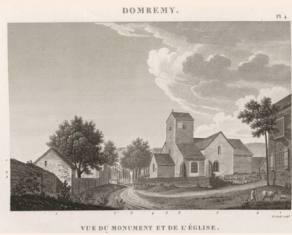
Domrémy – General view of the

village and the Meuse valley, Plate No. 2 of the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.048

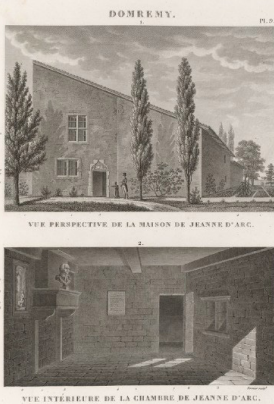


Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, *Domrémy – View of the entrance of Gérardin's house and of the church*, Plate no. 3 of the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 87.56.009

This view is taken from the square in Domrémy on which the façade of Gérardin's house opens, which includes that of the d'Arc family at the back. The house has nothing remarkable apart from the crowning and the statue above the door, partly hidden by the vine covering the walls. Next to it, the small 12th-century church has a square bell tower like those found in the region. It was in the garden, between her house and the church, that Joan is said to have heard her first voices.

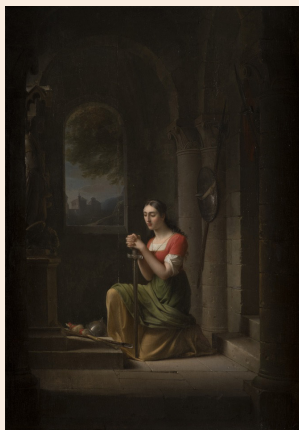


Domrémy – View of the monument and the church, Plate no. 4 of the Abridged History of the Life and Exploits of Joan of Arc, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.267



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, *Domrémy – Perspective view of Joan of Arc's House and interior view of Joan of Arc's room*, Plate No. 9 from the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.270

Restored by Jollois, the facade of the house was returned to its original state, with the carved stones above the door. The partially blocked windows were reopened and fitted with colored glass. The old fireplace was put back in place, and the cornice of the double cupboard repaired. The floor was covered with stone slabs, and the upper floors restored. A white marble table bears the inscription of the entire project and of its contributors. On the mantelpiece there is a bust of the king, while to its left, near the window, hangs the painting by Jean-Antoine Laurent.



Jean-Antoine Laurent (Baccarat, 1763 – Épinal, 1832), *Reproduction of Joan of Arc dedicating herself to the salvation of France before a statue of Saint Michael, 1815, Salon of 1817, oil on wood, Épinal, Departmental Museum of Ancient and Contemporary Art, inv. FNAC PFH-2446*

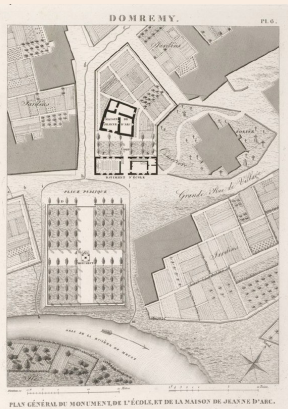
In 1819, for the decoration of Joan of Arc's chamber, Louis XVIII ordered the acquisition of a painting by Jean-Antoine Laurent, a painter from the Vosges who became famous for his anecdotal genre paintings, called «troubadour.» This work, presented at the Salon of 1817, recalls the legendary episode of Joan of Arc discovering Charles Martel's sword in the church of Sainte-Catherine-de-Fierbois. At the foot of an altar, where a statue of Saint Michael slaying the dragon stands, she had laid down her distaff and spindle and stood there, knee on the ground, leaning with both

hands on a sword she had already grasped to rush to France's help, in the posture of a person engaged in great designs.

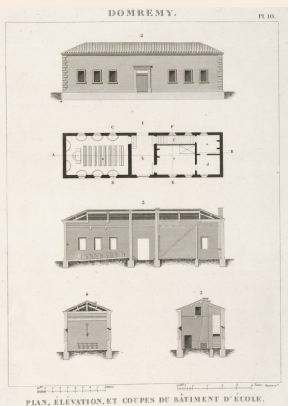


Julien-Léopold Boilly, known as Jules Boilly, (Paris, 1796 – Paris, 1874) (attributed to), *House of Joan of Arc after its restoration*, Oil on canvas, 1820s, Paris, Pierre Brost Gallery

During the restoration of the house, the adjacent square was redeveloped and two pavilions connected by a covered passage were built to house a girls' school as well as the director's residence. It is from this passage, serving as the school's courtyard, that Jules Boilly painted the house, offering a direct view of the façade, at the cost of a perspective correction, as the house is not exactly aligned on axis in reality. This painting, conceived as a picturesque landscape, reveals the publicity made around the renovation of the site and the development of subjects based on Joan of Arc on the genre painting market under the Restoration.

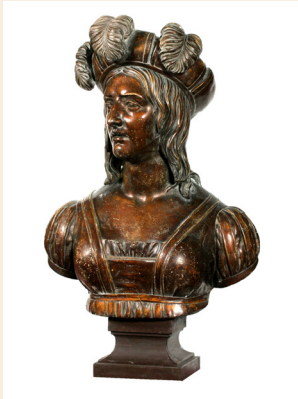


Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, *Domrémy – General plan of the monument, of the school and of the house of Joan of Arc*, Plate No. 6 from the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.269



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, *Domrémy – Elevation and section plan of the school building*, Plate no. 10 from the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.271

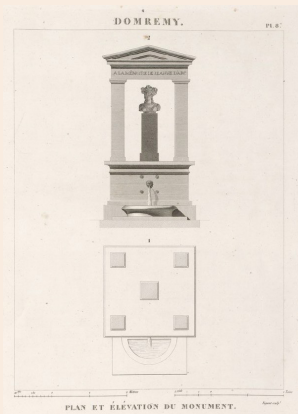
In 1818, Louis XVIII granted the necessary funds for the foundation of a free school for the education of young girls from Domrémy, Greux, and the surrounding communities. Facing the fountain, the building, twenty-one meters long and six meters wide, rises on the site of the dwellings that surrounded Joan's dilapidated house. The classroom, which could accommodate 40 students, is on the left upon entering, and the principal's residence is on the right. A covered passage leading to the courtyard served as a playground.



Jean-François Legendre-Héral (Montpellier, 1796 – Marcilly, 1851), *Bust of Joan of Arc*, 1820, Patinated plaster, Blois, Royal Castle, inv. 995.4.1

This bust is the original plaster of the marble bust sculpted in 1820 at the expense of Louis XVIII, who approved of its placement on the fountain monument erected in honor of Joan of Arc in Domrémy. The work of the young and talented sculptor Legendre-Héral, this representation of Joan wearing a plumed hat is inspired by the so-called Hôtel de Ville Portrait (Orléans, Hôtel Cabu – Museum of History and Archaeology), commissioned at the end of the 16th century by the city of Orléans, which served as a model until the 19th century for all representations of Joan of Arc.

The original bust, placed on a cippus and a stone pedestal surrounded by four pillars, is sheltered by an antique-style cornice.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Jean Desaulx (Paris, 1772 – Paris, 1841), engraver, *Domrémy – Plan and elevation of the monument*, Plate No. 8 from the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orléans, Joan of Arc Center, inv. 00.173.258



Charles Pensée (1799-1871), *Domrémy – Perspective view of the monument*, Plate no. 7 from the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orleans, Joan of Arc Center, inv. 00.173.256
Domrémy – View of the square at the time of the monument's inauguration, Plate no. 11 from

the *Abridged History of the Life and Exploits of Joan of Arc*, by Prosper Jollois, 1821, Orleans, Joan of Arc Center, inv. 00.173.263

In this view taken from the island opposite, the jubilant crowd fills Domrémy square and the roofs of its buildings to attend the inauguration of the monument on September 10, 1820. The mayor of Domrémy and the priest welcome the delegations. Blessings and speeches follow one another. The monument's veil falls, and a crown of laurels and immortelles is placed on Joan of Arc's head. The presence of MPs from Orléans, Nancy, Commercy, Toul, Vaucouleurs... gives this ceremony the appearance of a national celebration intended to honor the memory of the heroine, at her birthplace.

IN THE FOOTSTEPS OF JOAN OF ARC: JOLLOIS AND PENSÉE IN ORLÉANS

The collaboration between Charles Pensée and Prosper Jollois continued in Orléans from 1822 onwards when the latter was appointed chief engineer of the Bridges and Roads of Loiret. In the city once besieged by the English and liberated on May 8, 1429, the liberator occupied their minds more than ever. Pensée celebrated in a lithographic album the key moments of the 400th anniversary of the city's liberation, while Jollois investigated the siege of 1429, a major episode of the Hundred Years' War.

When the engineer left Orléans in 1829 to take up new positions in Paris, the collaboration between the two men continued at a distance, notably with the publication of the collection *Ancient and Modern Monuments Erected in France in Memory of Joan of Arc* (1834), their last joint project related to the heroine. In 1855, the bronze statue made after Marie d'Orléans' Joan of Arc, donated by Louis-Philippe in gratitude for the regrets expressed by the people of Orléans following the princess's death in 1839, established itself as a new icon that Pensée immortalized in his new picturesque views. Placed at the foot of the staircase of the Hôtel Grosloot, the famous statue became a symbol of the city.



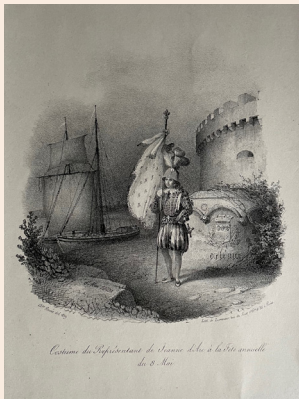
Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, lithographer, publisher, Domrémy- *Overdoor and fragment of a statue erected in memory of Joan of Arc at the place of her birth*, Plate No. 1 of *Ancient and Modern Monuments Erected in France in Honor of Joan of Arc*, by Prosper Jollois and Charles Pensée, 1834, Orléans, Joan of Arc Center, inv. 00.173.232



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Charles-François Vergnaud-Romagnési (Orléans, 1785 – Orléans, 1870), lithographer, *The Festival of Joan of Arc in Orléans. May 8, 1829. 400 years after the liberation of this city.* Lithographed drawings by Ch. Pensée, 1829, Orléans, Museum of Fine Arts, inv. 2009.0.449

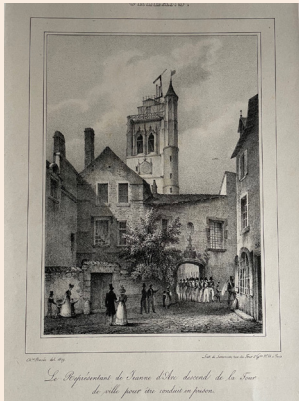
For this exceptional festival, Charles Pensée presented a set of engravings illustrating, for two of them, the places of birth and death of Joan, but above all the events marking the celebration. Punctuated by the sounds of bells and artillery discharges, one is invited to follow the procession led by the representative of Joan of Arc through the city. The panegyric delivered in the cathedral and the procession constituted its highlight. Renewed every year,

this event recalls the memory of what the city owes to its heroine, the lifting of the English siege on May 8, 1429.



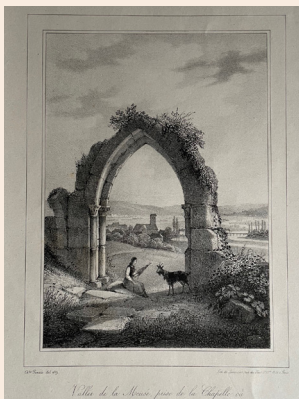
Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagnaux, 1887), lithographer, *Festival of Joan of Arc in Orléans: Costume of the representative of Joan of Arc at the annual May 8 festival, 1829, Orléans, Joan of Arc Center, inv. 00.173.224*
Festival of Joan of Arc in Orléans: The Representative of Joan of Arc goes to the City Tower to announce the Festival, 1829, Orléans, Joan of Arc Center, inv. 00.173.226

Through illustration, Charles Pensée depicted the presence of a young boy, the representative of Joan of Arc, tasked with following a precise protocol, throughout the celebration. Dressed in red and yellow attire, with a gray felt hat adorned with plumes on his head, he carries a white flag sprinkled with golden fleurs-de-lis. Escorted by a military detachment, he proceeds to the city belfry tower up to the main gate of the old town hall, which has housed the museum since 1825.



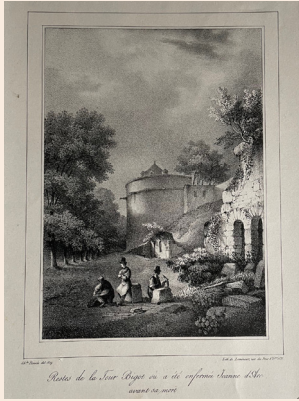
Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), lithographer, *Festival of Joan of Arc in Orléans: The Representative of Joan of Arc descends from the City Tower to announce the Festival to be taken to prison*, 1829, Orléans, Joan of Arc Center, inv. 00.173.227
Festival of Joan of Arc in Orléans: On May 8, 1829, on the anniversary of the liberation of Orléans, the procession leaves for the first time through the main door of the Cathedral Church to go to the site of the Tourelles, 1829, Orléans, Joan of Arc Center, inv. 00.173.228

The representative of Joan of Arc, brought to the town hall to announce the festival there, is put in the prison that had been prepared for him to spend the night in. He comes out the next day to join the procession. After the eulogy delivered in the cathedral, carrying his flag in his hand, he accompanies the procession, which until then had taken the south gate and which exits for the first time through the main gate to go to the site of the Tourelles. It is punctuated by several stations. At the end of the ceremony, the representative of Joan of Arc returns his costume and receives compensation.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), lithographer, *Celebration of Joan of Arc in Orléans: Domrémy. The Meuse Valley taken from the chapel where Joan of Arc used to pray*, 1829, Orléans, Joan of Arc Center, inv. 00.173.229
 Charles Pensée (Épinal, 1799 – Orléans, 1871), *The Meuse Valley and the village of Domrémy*, 1829, Conté pencil, pastel and white chalk, Orléans, Philippe Nivet collection

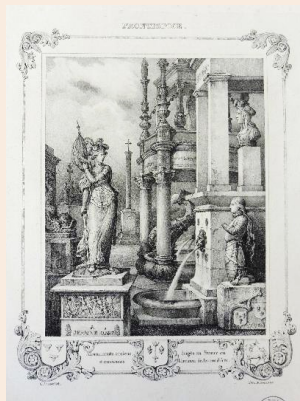
This view is taken from the hillside offering a beautiful panorama of the Meuse Valley and of the village of Domrémy, where one can see the silhouette of the church with its square bell tower, Joan of Arc's birthplace, and the bridge. The ruins in the foreground are those of a former chapel that belonged to the Hordal family, probably related to that of the Maid. For the plate of this bucolic scene, the ruins frame a young shepherdess sitting on a stone slab, equipped with her spindle. Although she is accompanied by a goat instead of a ewe, she is a reference to the youth of Joan of Arc



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), lithographer, *Celebration of Joan of Arc in Orléans: Rouen - Remains of the Bigot Tower where Joan of Arc was imprisoned before her death*, 1829, Orléans, Joan of Arc Center, inv. 00.173.225

Charles Pensée (Épinal, 1799 – Orléans, 1871), *The Bigot Tower in Rouen*, 1829, Pen and brown ink, brown ink wash, Orléans, Philippe Nivet collection

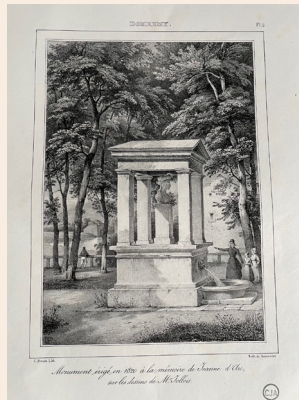
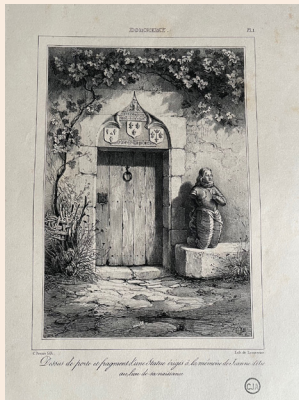
Captured in Compiègne in May 1430, Joan of Arc was held in several places of detention until her trial, which began in Rouen in January 1431. Here Charles Pensée depicts the Bigot Tower where the heroine is said to have been imprisoned before her execution. However, there seems to be a confusion with the so-called Maiden Tower where she was actually confined, located 60 meters west of the keep. The Bigot Tower, which is mentioned near the Saint-Patrice Church to the west of the castle, was located on the northwest wall of the city and was still visible in the 19th century.



Jean-Baptiste Prosper Jollois (Brienon-l'Archevêque, 1776 – Paris, 1842), author, Charles Pensée (1799-1871), draftsman, lithographer, publisher, *Ancient and Modern Monuments Erected in France in Memory of Joan of Arc*. Collection composed of nine sheets of lithographed drawings by Ch. Pensée, Professor in Orléans, with a descriptive text by Mr. Jollois, member of several learned societies, Orléans. 1834, Orléans, Joan of Arc Center, inv. 00.173.231

Charles Pensée (1799-1871), draftsman, lithographer, publisher, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), lithographer, printer, *Frontispiece of Ancient and Modern Monuments Erected in France in Honor of Joan of Arc*, 1834, Orléans, Joan of Arc Center, inv. 74.12.2643

It was thanks to Pensée's lucky idea, as Jollois liked to say, that, in 1834, the two of them gathered the views of monuments in memory of Joan of Arc in a collection, the edition of which Pensée took on. In memory of Domrémy and of their first project concerning the heroine in 1820, Pensée chose to frame the title of the collection with a composition featuring elements of the monument with its lion-head fountain and the bust of Joan of Arc by Legendre-Héral, embellishing the whole with greenery. The frontispiece brings together the monuments, which are then presented in individual plates documented by Jollois's notice.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, lithographer, publisher, *Domrémy-Overdoor and fragment of a statue erected in memory of Joan of Arc at the place of her birth*, Plate No. 1 of *Ancient and Modern Monuments Erected in France in Honor of Joan of Arc*, by Prosper Jollois and Charles Pensée, 1834, Orléans, Joan of Arc Center, inv. 00.173.232
Domrémy – Monument erected in 1820 in memory of Joan of Arc based on the designs by Mr. Jollois, Plate No. 2 of *Ancient and Modern Monuments Erected in France in*

Honor of Joan of Arc, by Prosper Jollois and Charles Pensée, 1834, Orléans, Joan of Arc Center, inv. 00.173.233

The house of Domrémy with its ancient elements and the monument erected in honor of Joan of Arc in 1820, which was the subject of several engravings in 1821, were offered a more picturesque representation by Pensée. Next to the old door surrounded by greenery, with its top carved with coats of arms and mottos, the statue of the kneeling Joan, the various possible origins of which Jollois developed in his notice, was placed on the ground. Pensée glorifies the fountain monument in memory of the Maid, perfectly integrated into the landscape.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, lithographer, publisher, *Orléans – Statue erected under the Consulate of Bonaparte in memory of Joan of Arc on the Martroi Square*, Plate No. 5 from *Ancient and Modern Monuments Erected in France in Honour of Joan of Arc*, by Prosper Jollois and Charles Pensée, 1834, Orléans, Joan of Arc Center, inv. 00.173.236

After the Revolution, the city of Orléans received Bonaparte's approval to erect a monument to Joan of Arc in the public space. The work by Edmée Gois presented at the 1803 Salon was selected. Placed in 1804 on Martroi Square, topped with a hat adorned with plumes, with a cuirass covering her chest, the statue holds a flag taken from the enemy. Bronze bas-reliefs decorate its pedestal. An archetype of 19th-century public monuments, it is surrounded by an iron fence. This statue was replaced by that of Joan of Arc on horseback by Denis Foyatier in 1855.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, lithographer, publisher, *Orléans – Monumental cross erected in 1817 in memory of Joan of Arc near the site of the old bridge Turrets*, Plate No. 6 of *Ancient and Modern Monuments Erected in France in Honor of Joan of Arc*, by Prosper Jollois and Charles Pensée, 1834,

Orléans, Joan of Arc Center, inv. 00.173.237

Charles Pensée (Épinal, 1799 – Orléans, 1871), *Monumental cross erected in 1817 in memory of Joan of Arc near the site of the old bridge Turrets*, 1829, Conté pencil/crayon, Orléans, Philippe Nivet collection

In 1817, a cross in memory of Joan of Arc was erected not far from the site of the Fort des Tourelles and near the place where the Augustinians' convent once stood. By erecting this monument, the municipal authority wished to mark the resting point of the procession that, every year on May 8, the anniversary of the liberation of Orléans, leaves the cathedral to go to the site of the exploits of the illustrious warrior whose memory is celebrated. Its pedestal bears the arms of the d'Arc family and of the city of Orléans, as well as inscriptions related to its inauguration.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, lithographer, publisher, *Rouen – Former monument erected in honor of Joan of Arc on the site of her execution and destroyed in 1755*, Plate no. 7 of *Ancient and Modern Monuments Erected in France in Honor of Joan of Arc*, by Prosper Jollois and Charles Pensée, 1834, Orléans, Joan of Arc Center, inv. 00.173.238
Rouen – New monument erected in honor of Joan of Arc on the site of her execution in 1756, Plate no. 8 of *Ancient and Modern Monuments Erected in France in*

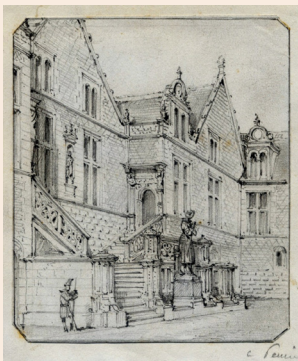
Honor of Joan of Arc, by Prosper Jollois and Charles Pensée, 1834, Orléans, Joan of Arc Center, inv. 00.173.239

The trial of Joan of Arc, condemned to the stake in Rouen in 1431, was annulled during its revision in 1456. The final verdict then called for monuments to be erected in her honor. Pensée reproduced the first one built in Rouen: three columns arranged on a triangular plan, topped by a dome surmounted by the statue of Joan, surrounded by strong women, the lower part being intended for a fountain. Having fallen into disrepair, it was replaced in 1756 by a monument considered less elegant by Jollois, its massive base being topped with a statue of Joan of Arc by Michel-Ange Slodtz.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), lithographer, Alphonse Gatineau (Orléans, 1801 – Orléans, 1884), publisher, *Orléans Musical Congress [Joan of Arc at Domrémy, in an architectural frame and scenes of the liberation of Orléans]*, 1837, Orléans, Museum of Fine Arts, inv. 2016.0.2251

Charles Pensée chose to illustrate this musical event taking place in Orléans in 1837 after depictions of the Maid and of the monuments related to her history. At the center, we can see Joan of Arc as a shepherdess and her village appears in a monumental frame, a composition from his *Domrémy* plate from the series *Festival of Joan of Arc in Orléans* of 1829. Beneath, he depicts the Fort des Tourelles and, on the right, one of the cathedral towers. The whole is surmounted by the bust of Joan by Legendre-Héral in a composition similar to that shown in *Monuments Erected in Honor of Joan of Arc* (1834).

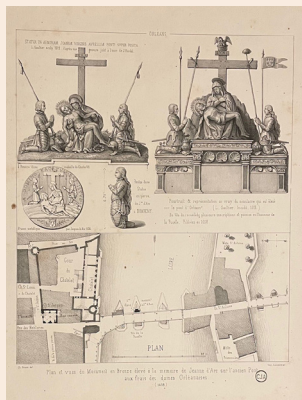


Charles Pensée (Épinal, 1799 – Orléans, 1871), *View of Hôtel Grosloz with the statue of Joan of Arc by Marie d'Orléans*, Around 1857, Graphite pencil, Orléans, Philippe Nivet collection
Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Victor Petit (Troyes, 1817 – Aix-les-Bains, 1871), lithographer, *Porch of the Town Hall of Orléans*, 1857, Orléans, Museum of Fine Arts, inv. 2011.0.1514

In gratitude for the condolences addressed to

King Louis-Philippe by the people of Orléans following the death of his daughter Marie in 1839, in 1841 the city received the bronze copy of the statue of Joan of Arc with a renewed appearance designed by the princess, and made in marble by Auguste Trouchaud

This very precise document is particularly representative of Orléans from the 15th to the 17th century, the configuration of the city not having been truly changed until after the construction of the Pont Royal and the opening of rue Royale in 1751-1760. This historical map served as a model for Jollois' work.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagnaux, 1887), lithographer, printer, *Map and view of the bronze monument erected in memory of Joan of Arc on the old bridge at the expense of the Ladies of Orléans (1458), 1833*, Orléans, Joan of Arc Center, inv. 00.173.247
Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagnaux, 1887), lithographer, printer, *Orléans – Monument erected in 1771 in honor of Joan of Arc at the corner of Rue Royale and Rue de la Vieille Poterie, Plate no. 4 of Ancient and Modern Monuments Erected in France in Honor of Joan of Arc, by Prosper Jollois and Charles Pensée, 1834*, Orléans, Joan of Arc Center, inv. 00.173.235

In 1458, the women of Orléans had a monument erected at their own expense on the second pier of the old bridge. It depicts Charles VII and Joan of Arc, kneeling before the Virgin holding Christ on her knees, at the foot of a large cross. Partially destroyed in 1562, recast in 1570, set aside in 1745, it was restored in 1771 at the junction of Rue Royale and Rue de la Vieille-Poterie. This version presents the same group, but the Christ is lying down, Joan's hair is tied back, and her lance is on the ground. In 1792, it was broken and its pieces taken to the foundry.

PROSPER JOLLOIS, A PIONEER OF ORLÉANS' ARCHAEOLOGY

Between 1798 and 1801, during his first professional experience, Prosper Jollois discovered the passions that would shape his life: science, history, antiquities. Barely twenty-two years old at the time, he was among the artists and scholars chosen to accompany Bonaparte on his military campaign in Egypt. While applying his engineering skills to the modernization of the country's infrastructure, he devoted himself passionately to the study of Egyptian antiquities. A pioneer of Egyptology and a recognized archaeologist, he continued his activities in these fields at the sites of his successive assignments.



Gabriel Jean-Louis Rabigot (Paris, 1753 – Orléans, 1834), *Entrance to the former Great Cemetery of Orléans, 1825*, Oil on canvas, Orléans, Museum of Fine Arts, inv. PE.738

In 1823, barely had he arrived in Orléans when he began excavations on the site known as the Fountain of the Etuvée, during a study on the city's water supply, and uncovered the remains of a Gallo-Roman sanctuary dedicated to the local goddess Acionna. During the same year, the discovery of numerous ancient fragments in the old Grand Cemetery (Campo Santo), soon to be converted into a grain market, allowed him to hypothesize the existence of a Roman pottery workshop. Compiled in his *Memoir on the Antiquities of the Loiret Department*, published in 1836, his work would make it possible to irrefutably locate the ancient Cenabum on the site of Orléans, significantly advancing the knowledge of the city's ancient past.



Roman Gaul, 52 BC – 486 AD, *Fragment of a large bowl*. Terracotta, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. A.549

The Fountain of l'Étuvée

It was on that site that Prosper Jollois conducted his first archaeological excavations in Orléans. In 1822, Mr. Benoist-Latour, a philanthropist and member of the Royal Society of Sciences, Literature, and Arts of Orléans, decided to clear the spring of l'Étuvée, located northwest of the city, on the boundary of Fleury-les-Aubrais, in order to supply the public fountains of Orléans. In August 1823, Jollois carried out three surveys that revealed the structures of a timbered well, but above all a stele bearing a dedication to nymph Acionna, mentioning the construction of a portico with its ornaments, which suggests the existence of a Gallo-Roman sanctuary. Although these initial investigations did not succeed in bringing the spring back to the surface, the site became an important location for local archaeology.

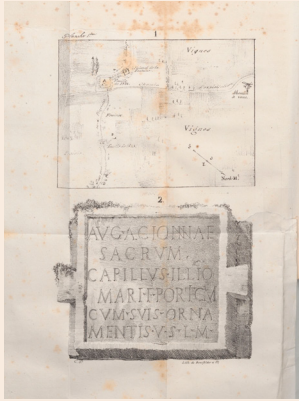
Apart from the plaque dedicated to Acionna, known only through the cast at Hôtel Cabu, none of the ancient vases and fragments found by Jollois on the site are currently located. All the items which are exhibited come from recent excavations carried out by the National Institute for Preventive Archaeological Research (INRAP).



Roman Gaul, *Stele dedicated to Acionna*, Mid-1st century – mid-2nd century AD, plaster cast made by the Musée des Antiquités Nationales Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 79.3.1

The Latin inscription on this votive stele can be translated as follows: "Dedicated to Augusta Acionna, this portico with its outbuildings were built by Capillus, the son of Illiomarus (a Gaulish name which had been Romanized), who fulfilled his vow willingly, as is right." Acionna is a deity unknown outside of Orléans (the suffix -ona means "river"

in the Celtic language). Jollois's scholarship allowed him to draw deductions about the context in which the stele was created: "Capillus is a Roman name, and Illiomarus is a barbarian name which can only be Gaulish. It seems to us that one must deduce from this connection [that the time of the inscription] is not much later than the conquest of Gaul by the Romans and that it must date from the time when the influence of Roman rule was such that the sons of the Gauls were already abandoning their barbarian names to take Roman ones."



Jean-Baptiste Prosper Jollois (Brienon-l'Archevêque, 1776 – Paris, 1842), author, Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Senefelder et Cie, lithographer, *Report on the recent excavations undertaken at the site of the Euvé Fountain and on the antiquities discovered there*, Orléans, 1825, Orléans, Central Media Library, H.73



Roman Gaul, 1st–2nd centuries AD, *Seven votive offerings*, bronze, Orléans, Regional Directorate of Cultural Affairs, Regional Archaeology Service, inv. 45234161-002317, 002318, 002320, 002322, 002328, 002331, 002332

These bronze sheet plaques depicting eyes or faces were generally intended for a healing deity.



Roman Gaul, 1st–2nd centuries AD, *Two-handled vase*, Bronze, Orléans, Regional Directorate of Cultural Affairs, Regional Archaeology Service, inv. 45234161-002483



Roman Gaul, 1st–2nd centuries AD, *Incense burner*, Bronze, Orléans, Regional Directorate of Cultural Affairs, Regional Archaeology Service, inv. 45234161-002335

Roman Gaul, 1st–2nd centuries AD, *Knife*, copper alloy, Orléans, Regional Directorate of Cultural Affairs, Regional Archaeology Service, inv. 45234161-002336



Roman Gaul, Mid-2nd century AD, *Headless seated female statuette*, Limestone, Orléans, Regional Directorate for Cultural Affairs, Regional Archaeology Service, inv. iso.20352.0.3

This statuette was discovered during preventive excavations carried out in 2007–2008 at Clos de l'Étuvée. It may depict a mother goddess or Lady Fortune, perhaps originally holding a cornucopia. Although modest in size, it is of a significantly higher quality of workmanship than other local effigies. Another hypothesis suggests it may be an ex-voto, given its small size.



Roman Gaul, 1st–2nd centuries AD, *Two decorative figurines*, bronze, Orléans, Regional Directorate for Cultural Affairs, Regional Archaeology Service, inv. 45234161-002469, 45234161-002483

Roman Gaul, 4th–5th centuries AD, *Four fibulae*, bronze, Orléans, Regional Directorate for Cultural Affairs, Regional Archaeology Service, inv. 45234161-002467, 002475, 002484; iso 40148.0.17



Roman Gaul, 4th–5th centuries AD, *Key*, bronze, Orléans, Regional Directorate for Cultural Affairs, Regional Archaeology Service, inv. 45234161-002412

The Great Cemetery of Orléans

The former Great Cemetery of Orléans, situated to the north of the cathedral, served as the city's main burial ground from the Middle Ages until the 18th century. Probably founded as early as the 12th century, it took the form of a vast enclosure surrounded by arcaded galleries, most of which were built between the late 15th and 16th centuries. This 'campo santo' was both a burial ground and a defining urban space, marked by Renaissance chapels and portals. Damaged during the Wars of Religion, it was subsequently restored and then radically transformed. In 1786, for health reasons, it was decommissioned, like most cemeteries within the city walls. The arcades were then repurposed.

During the Revolution, it was confiscated as national property and definitively lost its sacred character. The buildings surrounding it were then used as storage spaces or warehouses, in line with the logistical needs of the revolutionary period.

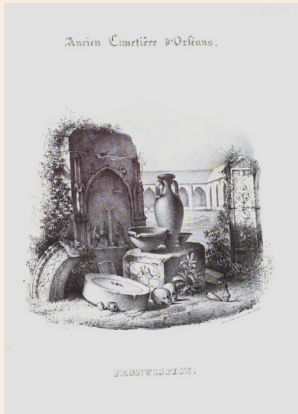
During the First Empire, this practical use was reinforced. The arcaded galleries were converted to house military stables, taking advantage of their covered structure and vast footprint. During the Restoration, the site was assigned to the construction of a grain market.



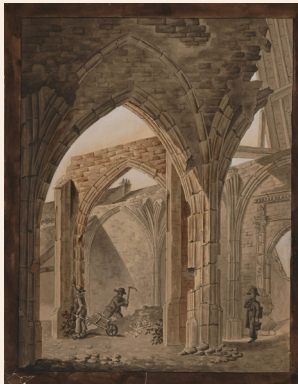
Jean-Baptiste Prosper Jollois (Brienon-l'Archevêque, 1776 – Paris, 1842), author, Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, *Antiquities of the Grand Cemetery of Orléans*, Paris, Orléans, 1831, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 141

Jollois's work on the Great Cemetery of Orléans (Campo Santo) was published seven years after the excavations he carried out on the site in 1823–1824, when the decision was taken to build a grain market in its centre. The antiquarian's observations in the field, which revealed layers of clay soil as well as numerous ceramic fragments and earth mixed with charcoal and ash, led him to hypothesise the existence of a pottery workshop dating back to the Gallo-Roman era. This hypothesis, however,

has not been confirmed by subsequent research. The ceramics reproduced by Charles Pensée in his volumes are, for the most part, 1st-century sigillata vases from Southern Gaul.

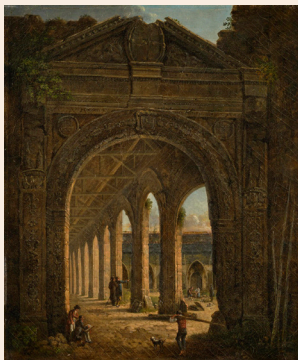


Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagnaux, 1887), lithographer, Frontispiece to *The Antiquities of the Great Cemetery of Orleans*, 1831, Lithograph, Orléans, Museum of Fine Arts, inv. 2016.0.2536



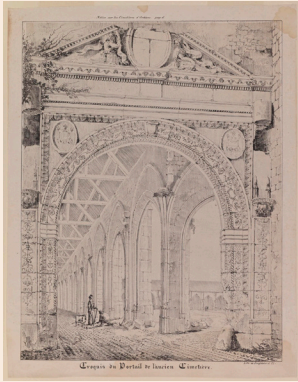
Prévost fils (? – ?), *Entrance to the Great Cemetery via Rue de l'Évêché*, Circa 1825–1830, Pen and brown ink, brown ink wash, Orléans, Museum of Fine Arts, inv. 81.9.5

Despite its naive execution, this wash, by an unidentified amateur artist, is of interest in that it depicts the excavation work underway in the galleries of the old cemetery. The exhumed bones serve as a reminder of the site's former purpose.



Gabriel Jean-Louis Rabigot (Paris, 1753 – Orléans, 1834), *Entrance to the former Great Cemetery of Orléans*, 1825, Oil on canvas, Orléans, Museum of Fine Arts, inv. PE.738

The view depicts the main entrance, rebuilt in the 16th century, opening onto the great gallery. Of the four original Gothic arcaded galleries, only three remain; the site of the fourth one, demolished at the end of the 18th century, is now occupied by the École supérieure d'art et de design



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Senefelder et Cie, lithographer, *View of the entrance to the old cemetery of Orléans*, 1824, Lithograph, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2001.5.9

The plate served as the frontispiece to the *Historical Account of the Former Great Cemetery and the Present-Day Cemeteries of the City of Orléans* by Charles-François Vergnaud-Romagnési (1785–1870). What is remarkable about this work is that the text is entirely lithographed. Vergnaud-Romagnési, another renowned archaeologist from Orléans, whose work was occasionally criticised by Jollois however, became a member of the Royal Society of Sciences, Literature and Arts of Orléans in 1825.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), lithographer, *Southern gate of the old cemetery of Orléans*, 1843, Lithograph, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2162

The plate is taken from *Architectural History of Orléans*, by Louis-Augustin-Léon Nouel de Buzonnière, published in 1849.

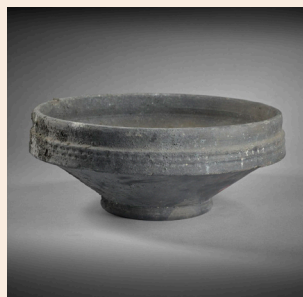
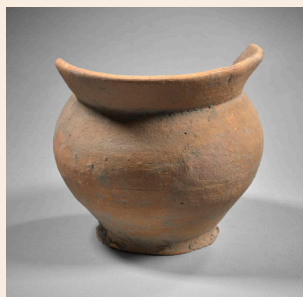


Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, *The Grain Market in the old cemetery of Orléans*, 1843, Lithograph, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2164

The plate is taken from the album *Orléans, monuments and public institutions of this city*, published by Alphonse Foucher, stationer at 30 Rue Jeanne d'Arc, in 1843.



Anonymous, *Medal commemorating the inauguration of the Orléans grain exchange, 1824, Silver, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 11705*



Roman Gaul, 52 BC – 486 AD

1. Funerary pot
 2. Fragment of a large bowl
 3. Small bowl
 4. Fragment of a bowl
 5. Fragment of a vase
- Sigillata pottery

Contrary to what Jollois claimed in his thesis, the fragments of ancient pottery found in the Great Cemetery were not

produced locally, but originated from southern Gaul. Their provenance effectively refutes the hypothesis, accepted in the 19th century, of a pottery workshop at this site during the time of the Carnutes



France, 16th century

6. Funerary vase

Terracotta, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 10319 [1], A.549 [2], A.458 [3], A.550 [4], A.555 [5], 9846 [6]



Giovanni Pasqualino Boldù (Venice, active between 1454 and 1475), *Laureate head of Marcus Aurelius as a child*, bronze, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 6447

This laureate head of Marcus Aurelius by a 15th-century Venetian artist is one of the many medals discovered during the excavations at the Campo Santo in 1823–1824. Jollois dated them back to the Roman period: ‘These medals are of Augustus, Tiberius, Nero, Domitilla, wife of Vespasian, Domitian, Hadrian [...]. It should be noted here that most of these medals were found deep in the ground. Thus, we can state with certainty that the pottery workshop in Orléans existed until the reign of Constantine, which lasted from the year 305 to the year 337 AD.’



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Godefroy Engelmann (Mulhouse, 1788 – Mulhouse, 1839), lithographer, *Exhumation of the remains of famous jurist Pothier*, 1823, Lithograph, Orléans, Museum of Fine Arts, inv. 2016.0.2569

Alongside the archaeological excavations, work on the grain market hall necessitated the exhumation of the remains of jurist Robert-Joseph Pothier (1699–1772). The writings of this former holder of the Royal Chair of French Law at the University of Orléans were highly influential. His remains were transported and interred in Sainte-Croix Cathedral. Carried out on 14 September 1823, the operation was sketched on the spot by Charles Pensée and immediately produced as a lithograph. The release of the plate was announced two months later in *The Bibliography of France*.

IN THE ERA OF LEARNED SOCIETIES: A CAREER AS AN ANTIQUARIAN

Jollois's discoveries in the East, revealed through *A Description of Egypt*, a work as luxurious as it is scholarly, of which he is one of the contributors, earned him immense prestige in the world of science. Wherever his career led him, he took part in the work of local learned societies, then experiencing a period of great growth throughout the country. Initially a member of the Académie Stanislas of Nancy and the Société d'émulation of the Vosges department, he became a member of the Royal Society of Sciences, Literature and Arts of Orléans in 1822. It is in the *Annals* of this society that he would publish his studies of regional interest.

When Jollois arrived in Orléans, the medieval city began its transformation according to the hygienist and rational principles of early industrial-era urban planning. Local archaeological activity was then closely linked to the engineering missions carried out by him and his successors as part of urban renovation. Even after his departure for Paris in 1829, he returned to Orléans to keep up with the latest discoveries and to investigate in the field.

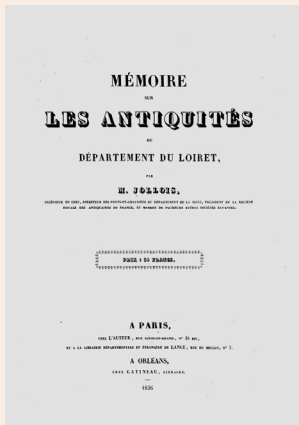
His expertise was also sought to assess the validity of the historical work of certain members, such as that of Charles-François Vergnaud-Romagnesi on the location of the Fort des Tourelles, at the risk of challenging the results. His recognition as a scholar would come with his election as president of the Royal Society of Antiquarians of France in 1835.

ANTIQUARIAN. n. m. One who is engaged in the research and study of ancient monuments, such as ancient medals, books, statues, sculptures, inscriptions, etc.

Jean-Charles Laveaux, *New Dictionary of the French Language*, Paris, 1820



Roman Gaul, 52 BC – 486 AD, *Mother Goddess*, Terracotta, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. A.7108



Jean-Baptiste Prosper Jollois (Brienon-l'Archevêque, 1776 – Paris, 1842), author, *Memoir on the Antiquities of the Department of Loiret*, Paris, Orléans, 1836, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 9270

The result of eight years of archaeological research conducted by Jollois whilst he was serving in the Loiret, this work is the first to demonstrate irrefutably that Cenabum, the city of the Carnutes mentioned in Caesar's Commentaries, was situated on the site of Orléans, whereas until then it had been more commonly placed within the territory of Gien. 'In undertaking such a subject, we had to take particular care to gather the most precise information on the places we were to discuss, and we wished for the reader to have, so to speak, the evidence of the case before their eyes.' (Prosper Jollois, Preface)



Roman Gaul, 52 BC – 486 AD, *Funeral stele dedicated to Marcus Marsillus*, Limestone, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. A.2258

Unearthed in 1833 near the house of Jean-Lazare Lutton-Mandar, on Quai du Châtelet, at the corner of the quai and Rue des Bouchers, this funerary stele is the most significant artefact discovered during the demolition of the city's Roman enclosure wall. Jollois devoted a lengthy analysis to it in his *Mémoire sur les antiquités du département du Loiret*: «[...] the effigy of a figure who appears to be from the Gallo-Roman period has been carved in relief. He is indeed clad in the sagum, a garment that is nothing other than a kind of smock whose use has continued to the present day.

He holds an instrument with both hands, undoubtedly characteristic of his profession: it is a sort of iron pick, pointed at the end, where there is a curved branch that could be used for digging and ploughing the earth. The other end of this ploughing tool is capped by a rounded pommel in which a hole has been pierced...» The Roman inscription reads "To the Manes and in memory of Marcus [son] of Marsillus". Although in perfect condition when it was unearthed, the stone suffered damage from exposure to damp and was subsequently shattered during the bombing raids of June 1940. It underwent major restoration at the Grenoble Nuclear Studies Centre in 1975. This involved impregnating the fragments with a resin and exposing them to gamma radiation in order to strengthen the resin's molecular structure. The fragments were then joined together.



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Thierry frères [Pierre and Jean Thierry], printer and lithographer, *Various ancient fragments collected during the demolition of the foundations of the old walls of Orléans*, Plate XXIII from the *Mémoire sur les antiquités du département du Loiret*, by Prosper Jollois, 1836, Lithograph, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2001.5.1

“We owe the drawings we are publishing today to Mr Pensée, who has often lent us the assistance of his talent for our research.”



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, lithographer, publisher, *Orléans – Fragment of a painting by Martin from 1741 depicting the city and the old bridge, on which can be seen the monument erected in honour of Joan of Arc at the expense of the Ladies of Orléans*, Plate No. 3 from *Ancient and Modern Monuments Erected in France in Honour of Joan of Arc*, by Prosper Jollois and Charles Pensée, 1834, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 71.7.10

In this plate, Pensée copies a painting then attributed to Jean-Baptiste Martin (1659–1735), known as Martin des Batailles, depicting the monument on the bridge representing the Virgin and her son, before whom Charles VII and the Maid are kneeling. The bird’s-eye view does not show the location of the old drawbridge, which had been replaced by a fixed bridge. It bears witness to the significant changes to the area since the 15th century. The Saint-Antoine and Poissonnières islets, inhabited islands halfway up the bridge, are still depicted here. Now in a private collection, the painting, which is now anonymous, is dated around 1690.



Jean-Baptiste Prosper Jollois (Brienon-l'Archevêque, 1776 – Paris, 1842), draftsman, Alphonse Jean-Baptiste Gatineau (Orléans, 1801 – Orléans, 1884), publisher, *An Atlas of Plans, Maps, and Illustrations for The History of the Siege of Orléans in 1428 by the late Mr. Jollois, with Explanations of the Plates*, Circa 1850, Orléans, Museum of Fine Arts, inv. 2009.0.433



Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, publisher, Charles François Vergnaud-Romagnési (Orléans, 1785 – Orléans, 1870), lithographer, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), printer-lithographer, *Fort des Tourelles. Details of the arrow slits of the East Tower*, Plate No. 3 from *The Fort des Tourelles located at the head of the old bridge of Orleans*, Orléans, 1831, Orléans, Joan of Arc Center, inv. 76.67.1

This print is taken from the album of four lithographed plates compiled by Pensée in collaboration with Charles-François Vergnaud-Romagnési while the latter was preparing his publication on Fort des Tourelles.



Jean-Baptiste Prosper Jollois (Brienon-l'Archevêque, 1776 – Paris, 1842), *Description of a terracotta figurine discovered in Tigy, Loiret department*, Followed by Charles-François Vergnaud-Romagnési (Orléans, 1785 – Orléans, 1870), *Report on behalf of the Arts Section, regarding the preceding report*, Excerpts from the *Annals of the Royal Society of Sciences, Literature, and Arts of Orléans*, XII, 1832, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 9251

Jollois's report on the figurine which had been discovered at Tigy was read at the meeting of the Royal Society of Sciences, Literature, and Arts of Orléans on August 5, 1831. Vergnaud-Romagnési drafted a report to discuss its conclusions at the November 29th meeting of the same year.



Roman Gaul, 52 BC – 486 AD, *Mother Goddess*, Terracotta, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. A.7108

This figurine was discovered by Mr. Gault, a landowner in Tigy, east of Orléans, not far from Neuvy-en-Sullias, while digging in his garden to plant a pear tree. It was brought to the attention of Jollois due to his reputation as an expert in antiquities. Noting the influence of Greco-Roman statuary, he could not be certain of the figure's identity or the object's function, but nevertheless acknowledged that the "figurine is ultimately a piece not to be dismissed, and one that would be appropriately placed in the collection of an antiquities enthusiast and even in a museum." «The Mother Goddess has been the object of worship in Gaul and Britain since the Neolithic period.



Jean-Baptiste Prosper Jollois (Brienon-l'Archevêque, 1776 – Paris, 1842), author, Charles Pensée (Épinal, 1799 – Orléans, 1871), illustrator, lithographer, Alexandre Henri Jacob (Orléans, 1789 – Orléans, 1859), illustrator, Senefelder et Cie, lithographer, lithographic printer, *Description of an antique chest on display in the Church of Saint-Aignan in Orléans*, Excerpt from the *Annals of the Royal Society of Sciences, Literature, and Arts of Orléans*, VII, 1824, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 9247



France, second half of the 15th century, *Chest known as the Louis XI Chest*, After 1461, Wood (oak), Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2017.0.11

The historical and artistic significance of this chest (on display on the first floor) did not escape Prosper Jollois when he discovered it in the sacristy of Saint-Aignan Church, as evidenced by the lengthy descriptive note he devoted to it in 1824. His talents as an art historian are evident in his iconographic analysis and in the historical contextualization of the object. Depicting the coronation of Louis XI, the chest provides valuable insight into the royal coronation ritual and sheds light on the sculptural works produced within the sovereign's entourage. According to tradition, this chest was intended to house sacred vessels given by the king following his coronation. It is said to have been donated by Louis XI to the Royal Collegiate Church of Saint-Aignan in Orléans around 1480. The sculpted figures were, moreover, mutilated in 1793, in the midst of the revolutionary turmoil. The object was donated by the Fabrique de Saint-Aignan to the museum, which was then being renovated, in the very year of Jollois's publication.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *View of Saint-Aignan Church in Orléans*, 1846, Watercolor, highlighted with white gouache, over a graphite pencil sketch, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 6947

The Saint-Aignan Collegiate Church is dedicated to the bishop and patron saint of the city (c. 358 – c. 483). In 1820, the ground of the square was leveled and trees were planted in a more symmetrical arrangement than before.

In the background on the left, the steam pump of the Motte Sans Gain (or Motte-Sanguin) cotton mill, which closed in 1858, is visible. The church's crypt appears on the 1840 list of buildings designated as historic monuments.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *Charles Pensée, his sister, and the Vergnaud-Romagnési family*, 1828, Watercolor, Orléans, Philippe Nivet Collection

This group portrait reflects the bonds of friendship between Charles Pensée and the Romagnési family. They are likely posing in the garden of Charles-François Vergnaud-Romagnési, on the site of the former Notre-Dame du Chemin cemetery in Orléans. Identified by an inscription on the reverse, the

figures are, from left to right: Amélie Pensée, Charles's sister; Élise Vergnaud, the little girl with the doll; Madame Vergnaud-Romagnési; Charles-François Vergnaud-Romagnési, reading the newspaper in the armchair; Charles Pensée, standing behind him; Edmond Romagnési and Sophie Vergnaud, the two seated children; and Noël Armet, a landowner in Saint-Loup. Charles François Vergnaud (1785–1870) had added his wife's name, Françoise Angélique Sophie Romagnési—sister of the Orléans sculptor Narcisse Romagnési—to his own, no doubt to facilitate his inclusion in Orléans's cultural elite. A saltpeter maker by trade, lithographer, and amateur archaeologist, Vergnaud-Romagnési published numerous articles on the antiquities of the Loiret. Self-taught in the field, he was not always taken seriously by scholars, notably by Prosper Jollois.

CHARLES PENSÉE, A PICTURESQUE LANDSCAPER AND SCIENTIFIC ILLUSTRATOR

Trained in technical drawing by his uncle, a surveyor and land measurer in Épinal, Charles Pensée was hired as a foreman at the Bridges and Roads of the Vosges, where he worked under the direction of Prosper Jollois, starting in 1819. His taste for antiquities and for drawing monuments and landscapes was awakened through contact with the famous antiquarian whose reports he illustrated with watercolor drawings. Arriving in Orléans in October 1822, Pensée quickly connected with the artistic and scholarly community, in full effervescence at the time when the city was preparing to establish its first museum. This particularly stimulating context led him to settle permanently in Orléans, at 13 rue de la Bretonnerie, making every effort to live from his art. The official illustrator for Jollois and the *Annals* of the Royal Society of Sciences, Literature, and Arts, of which he became a full member in 1828, he taught drawing in various institutions and published lithographic albums praised for their excellence. A witness to urban transformation, an attentive observer of local life, from the Restoration to the Third Republic, Pensée dedicated his long life to creating a picturesque and romantic cartography of Orléanais.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *View of the façade of the Saint-Jacques Chapel in Orléans, 1836*, Watercolor and gouache over graphite pencil lines, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 12062



Martial François Marcille (Orléans, 1790 – Paris, 1856), *Portrait of Charles Pensée*, 1830, Oil on canvas, Orléans, Museum of Fine Arts, inv. PE.623.A

The son of a family of landowners in the Beauce region, François Marcille abandoned the grain merchant profession he had practiced in his youth in Orléans to become a painter. He moved to Paris in 1822 to train and cultivate his artistic knowledge at the Louvre Museum. His portrait of Charles Pensée is a testament to their friendship and is the only known likeness of the Orléans-based artist, alongside Vergnaud-Romagnési's lithograph. Though he remained an amateur artist, Marcille became one of the greatest French collectors of his time, amassing dozens of works by Boucher, Chardin, Fragonard, Greuze, Prud'hon, and Géricault. In Orléans, he served as an art historian and, alongside successive curators, contributed to the rediscovery of artists from previous centuries. His connection to Pensée stems from his central role in 19th-century cultural Orléans.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *View of the Vosges*, Circa 1820–1825, Graphite pencil, Orléans, Museum of Fine Arts, inv. DE.997

The founding of the municipal museum in December 1823, at the initiative of the Count of Bizemont, and its opening on November 4, 1825, likely influenced Charles Pensée's decision to settle permanently in Orléans, a city particularly vibrant in terms of art and cultural heritage. As someone dedicated to teaching drawing, he was naturally among the museum's first donors in this field, contributing this *View of the Vosges* as early as 1825.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *Crypt of Saint-Aignan Church in Orléans*, Circa 1825, Black stone with white chalk highlights, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 96.2.11



Charles Pensée (Épinal, 1799 – Orléans, 1871), *Stone Carvers in the Church of Saint-Euverte*, 1826, Watercolor over graphite pencil sketch, Orléans, Museum of Fine Arts, inv. DE.948

After the abolition of the Orléans Abbey of Saint-Euverte in 1790, its church was converted into a saltpeter works, then a cotton mill, and finally a stonemason's workshop. A saltpeter worker by trade, Vergnaud-Romagnési likely introduced Pensée to this site, whose history he knew intimately. The snapshot-like effect created by the worker standing facing the viewer, contrasting with the monumentality of the setting, demonstrates Charles Pensée's talent for drawing from life. This is the second

drawing" (the title under which he is listed in the catalog) in 1826.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *View of the Hôtel des Créneaux in Orléans*, 1837, Watercolor and gouache over a graphite pencil sketch, Orléans, Museum of Fine Arts, inv. DE.942

Like the *View of the Saint-Jacques Chapel*, the view of the Hôtel des Créneaux is part of Pensée's most painterly body of work—pieces intended for display at exhibitions organized by the Friends of the Arts of Orléans, with the aim of being acquired by a collector or even by the museum. Depicting the façade of the building, which once housed the city hall from the 15th to the 18th century, the work entered the collections around 1840. Pensée reproduced it as a lithograph for Buzonnière's *Histoire architecturale de la ville d'Orléans*, published in 1849.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *Hôtel Cabu in Orléans*, Circa 1840, Watercolor, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 340

Best known as the home of Diane de Poitiers during the Romantic era, the Hôtel Cabu was then considered one of the most beautiful Renaissance buildings in the Loire Valley. It was purchased in 1862 by the city to house the historical museum. Pensée witnessed its slow conversion but did not attend its inauguration in 1879. The work was reproduced as a lithograph by Pensée for Buzonnière's « Architectural History of the City of Orléans », published in 1849.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *View of the façade of the Saint-Jacques Chapel in Orléans*, 1836, Watercolor and gouache over graphite pencil lines, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 12062

This large watercolor is one of Pensée's masterpieces. The Saint-Jacques Chapel was located on Rue des Hostelleries, near the Loire River, at the lower end of Rue Sainte-Catherine. At the level of the cart covered with a tarp lies the beginning of Rue de la Pierre-Percée, which then turns left before passing under Rue Royale. This 12th-century chapel, which served as a stopover on the pilgrimage to Santiago de Compostela, has suffered extensive damage. Its Flamboyant Gothic façade, characteristic of the late 15th and early 16th centuries, was designated a historic monument in 1849, then moved to the garden of the Hôtel Grosloot when the Châtelet district was demolished in 1883.



Charles Pensée (Épinal, 1799 – Orléans, 1871), *Bronzes from Neuvy-en-Sullias*, Between 1861 and 1864, Graphite pencil, colored pencil, and watercolor, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2013.7.1

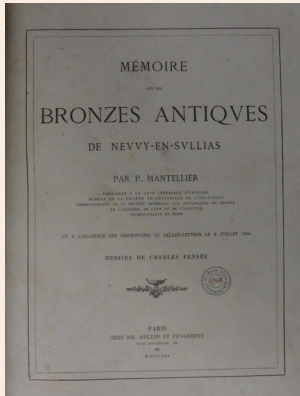
This sheet depicts all of the Gallic bronzes discovered on May 27, 1861, in Neuvy-en-Sullias (Loiret) and added to the museum's collections the following year (on view in the museum's permanent exhibition on the second floor). It belongs to a series of drawings produced by Pensée between 1861 and 1864 to illustrate the treatise devoted to this "treasure" by Philippe Mantellier de Montrachy, curator of the historical museum, read at the Académie des Inscriptions et Belles-Lettres on July 8, 1864, and subsequently published in 1865. Given the significance of the discovery, this series is one of Charles Pensée's most significant contributions as a scientific illustrator.



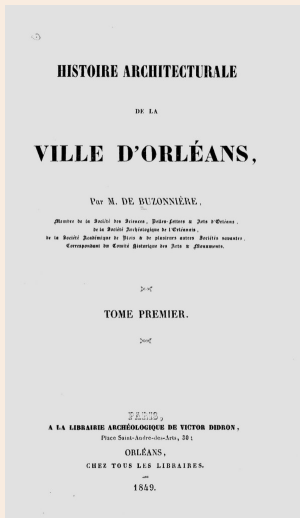
Charles Pensée (Épinal, 1799 – Orléans, 1871), *Various statuettes from Neuvy-en-Sullias*, Between 1861 and 1864, Graphite pencil, colored pencil, and watercolor, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2013.7.17



Charles Pensée (Épinal, 1799 – Orléans, 1871), *Stag from Neuvy-en-Sullias*, Between 1861 and 1864, Graphite pencil, colored pencil, and watercolor, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 2013.7.7



Philippe Mantellier de Montrachy (Trévoux, 1810 – Paris, 1884), Charles Pensée (Épinal, 1799 – Orléans, 1871), draftsman, Albert Adam (Paris, 1833 – Paris, 1900), lithographer, Joseph Rose Lemercier (Paris, 1803 – Bagneux, 1887), printer-lithographer, Félix Bienaimé Feuardent (1819–1907) and Camille Rollin (1843–1906), publishers, *Memoir on the ancient bronzes of Neuvy-en-Sullias*, Paris, 1865, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 17433



Léon de Buzonnière (Orléans, 1797 – Orléans, 1876), Charles Pensée (Épinal, 1799 – Orléans, 1871), *Architectural History of Orléans*, 1849, Orléans, Hôtel Cabu – Museum of History and Archaeology, inv. 85.2

This work, written by the Orléans scholar Léon de Buzonnière, was published in 1849 accompanied by an album of sixteen lithographed plates by Charles Pensée. It is part of the movement spearheaded in particular by the Commission des monuments historiques, established in 1837 to inventory, protect, and restore buildings and objects of historical or artistic interest.

CHARLES PENSÉE

1799

August 11.

Birth in Épinal (Vosges).

Around 1815

General foreman at the Vosges Bridges and Roads in Épinal.

1819-1822

Worked under the direction of Jollois.

1822

October.

Arrival in Orléans.

1823

Introduction to lithography with Charles-François Vergnaud, called Vergnaud-Romagnesi.

1825

October.

Permanent settlement in Orléans, 13 Rue de la Bretonnerie, with his sister Amélie.

1828

Full member of the Society of Sciences, Literature, and Arts of the city.

1831

First participation in the Salon of Living Artists, at the Louvre. He exhibited there twelve times until 1870.

1847

Louis-Philippe presented him with two Sèvres vases.

1847-1869

Traveled every summer across France to renew his repertoire.

1853

Entrusted with teaching drawing at the Imperial lycée of Orléans.

1860 (around)

Part of the fifteen artists chosen to create watercolor views of France for Queen Victoria.

1864-1865

Among his students at the Imperial lycée was Paul Gauguin.

1871

July 11.

Death. On the 14th, his funeral gathered a large crowd of people from Orléans and Épinal. He was buried at Saint-Vincent cemetery.

1872

March and June.

Sales of his drawings and watercolors organized with the help of Eudoxe Marcille, the museum director, and bookseller Henri Herluison

PROSPER JOLLOIS

1776

January 4.

Born in Briennon-l'Archevêque (Yonne).

1794-1797

He entered the École Polytechnique and was part of the class of Year III, from which 14 members of the Institute and 3 ministers would emerge. He obtained the rank of brigade chief in 1796 and joined the Corps of Bridges and Roads at the end of his studies.

1798-1802

Appointed a member of the French expedition to Egypt as a collaborator of the Commission of Sciences and Arts, he embarked on May 19, 1798, in Toulon, on the *Guerrier*. He traveled through Upper Egypt, made numerous surveys of antiquities (Thebes, Esneh, Dendera) with his companion Édouard de Villiers du Terrage, discovered the temple of Amenhotep III in the Valley of the Monkeys, and conducted hydraulic works in Cairo and in the Nile Delta.

1802-1810

Secretary of the Commission of Egypt, he took part in the writing of *A Description of Egypt* (19 volumes published between 1809 and 1822), an encyclopedic work foundational to Egyptology.

1814

Knight of the Legion of Honour.

1818

Visited Joan of Arc's house in Domrémy accompanied by Charles Pensée.

1819-1822

Chief Engineer of Bridges and Roads of the Vosges in Épinal.

1821

Marriage to Élisabeth Amélie Soufflot, great-niece of architect Jacques-Germain Soufflot.

1822-1829

Chief engineer of Bridges and Roads of Loiret; secretary of the Departmental Antiquities Commission; full member of the Society of Sciences, Literature, and Arts of the city.

1830-1842

Chief engineer director of Bridges and Roads of the Seine: he devoted himself to the completion of the quays and ports of Paris.

1840

Officer of the Legion of Honor.

1842

June 22.

Death in Paris.

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& D'ARCHÉOLOGIE

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Jean-Antoine Laurent, *La maison natale de Jeanne d'Arc avant sa restauration,*
avec Jean-Baptiste Jollois et Charles Pensée (détail), 1819, musée des Beaux-Arts, inv. 2025.19.1