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MAIDEN, MARTYR, SINNER AND SAINT:
PERFORMING THE NARRATIVES OF JOAN OF ARC

A Capstone Experience/Thesis Project Presented in Partial Fulfillment
of the Requirements for the Degree Bachelor of Fine Arts
with Mahurin Honors College Graduate Distinction
at Western Kentucky University

By
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May 2021

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2021

ABSTRACT

This Capstone Experience/Thesis Project, made possible through the WKU Mahurin Honors College, is a study of historiography, or the way history is written. Joan of Arc is used to explore historiography because she is a figure that is written in many ways, each version giving us a snippet of the whole picture. The show written based on my research is titled *Jehanne*. I wanted to tell Joan's story, but not just one version of it; I wanted to tell the whole story of who she *is*, not just what she did or what she believed. Not only does *Jehanne* tell the story of Joan of Arc, but it also illustrates historiography's effect on her story; we see two playwrights' versions of her, where they differ and where they merge; The audience is confronted with the differences and discrepancies between the versions, leading them to ask, "What is the truth?" Further, *Jehanne* allowed me to be a historian myself in the writing of my show by changing the plays and trial record to meet my needs as a playwright. The root of historiography shaped my show and trickled into every choice I made along the way. Perhaps it is impossible to capture the essence of a person in words, but I wanted to put my voice in the mix of Joan's story which has been told and retold so often; the voice of a twenty-two-year-old Catholic woman from Nashville, TN in 21st Century America.

Keywords: Joan of Arc, Historiography, Theatre Performance

Dedicated to
all those who have chosen St. Joan of Arc as their Patron Saint,
or those who admire her as I do,
that you may find inspiration and courage in her indomitability.

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This is the part where I say thank you. Thank you to those who read this paper, to those who watched this show, and to those who got me here. I suppose it is fitting to thank my family for saying, “yes, you can study what you love,” when I told them I wanted to study Musical Theatre. Thank you for noticing the way my eyes lit up when I thought about it, and for being willing to put up with people’s comments of, “what is she going to do with *that?*” You’ve always believed in me, even when I didn’t believe in myself. Thank you.

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CONTENTS

Abstract	ii
Acknowledgements	iv
Vita.....	vii
Introduction.....	2
The Subjectivity of Historiography	3
What is Historiography?.....	4
The Role of the Historian	5
Is Performance a Valid Method of Historiography?	5
Archive and Repertoire	8
Joan of Arc: A Case Study.....	10
The Versions of Joan	13
The Trial of Condemnation	14
“St. Joan” by Bernard Shaw	15
“The Lark” by Jean Anouilh, Adapted by Lillian Hellman	16
A Clear Discrepancy	17
The Creation Process: Writing Jehanne.....	18
Why “Jehanne”?.....	19
Why Solo Performance?.....	21
Why Voiceover?.....	22
Layers	23
My Edits	24
Presenting Jehanne.....	25
Limitations	25
What Have I Learned?	27
Who is Joan?	27
What’s Next?.....	28
Jehanne.....	29
Appendix A: Mapping Story Beats.....	54

Appendix B: Cast and Crew of Jehanne	58
Appendix C: Poster	60
Bibliography	61
Notes	65

“In all things, I wait on our Lord.”¹

-Attributed to Joan of Arc

Introduction

My love for Joan of Arc was sparked in my Acting VI class in Spring 2019. I was assigned a scene from *The Lark* by Jean Anouilh. The scene was between Charles VII, played by my classmate, Cam Lane, and Joan, played by me. I had some trouble playing Joan at first. I was too apologetic and timid. These notes prompted me to do research on Joan; being Catholic, I knew she was a Saint in the Church, but I knew little else of her. After a quick Wikipedia search of her, anyone who knew me could have told you that I was obsessed with her story. I still do not know what it was exactly, but something about her story spoke to me. I took such comfort in her youth and in the hardships she faced because I saw that it was possible to do great, heroic deeds as a young woman, told by her society that her beliefs are wrong. I think Joan came to me at a time when I needed a hero; her bold witness to the love of God inspired me profoundly.

After Acting VI, I took Solo Performance in Fall 2019. One of the assignments in that class is the “historical figure” assignment, in which the students write and perform a five-minute piece on any historical figure. I chose Joan. This assignment resulted in a piece I called *Bravely*, which is seen in *Jehanne* as my take on “the tree” scene. Performing this piece was one of the happiest moments of my time as a performer. I felt alive. I was proud of my work, my writing *and* my performance of it. My classmates and my professor enjoyed my work, and I was hooked. I wrote a fifteen-minute solo performance about Joan and her influence on me for my Solo Performance Final, titled *Indomitable*. When I wrote that, I knew that I could not stop writing about Joan. Her story was too important to me to leave in my head. I knew that she was my focus for my

CE/T, but I needed more than that. I needed a research topic, and I found it in the subjectivity of historiography.

The Subjectivity of Historiography

The writing of history has been closely examined by historians' contemporaries since history was first written down. In ancient writing, historians were held to high standards to create objective histories; "When favoritism and hostility are removed, truth is the residuum."² In an effort to produce truthful narratives, most ancient historians did not write about their contemporaries because it was understood that someone cannot be free of bias from, "personal benefits or injury;" disclaimers were required in contemporary histories, while histories of the distant past left them out.³ Although historians were under moral scrutiny in the writing of their histories and were expected to, "adopt the more favorable, more credible interpretation" of any given evidence,⁴ it was believed that histories of the past were not biased because the writers had nothing immediate to gain from the subject of the history.⁵ At first glance, this claim makes sense, but it led me to question how an objective history is written when based on previously written histories by those who wrote about it *then*: by those who were biased. Each piece written about Joan of Arc, even my own, is based on sources that came before: biased sources, translated sources, incomplete sources. It all goes back to her trial record, arguably the most reliable source we have about her, and the original transcript is missing.⁶ How can we know that the Joan we all know is accurate? Even if we had the original transcript, would it be free of bias? Does the bias of the past automatically mar the efforts of modern historian's objectivity? Further, because, according to Freddie Rokem, "performances about historical events very directly reveal their ideological

preferences and position within the specific social and the cultural context in which they have been created and performed,” I questioned if performance could capture a history through its bias, or if the bias could enhance the history told.⁷ These questions led me to dive into researching historiography and how theatre is used to study it.

What is Historiography?

Historiography, the writing of history,⁸ turns the past into history, a written form, or something you can study. Michael de Certeau, a leader in the study of historiography, has written, “‘historiography’ (that is, ‘history’ and ‘writing’) bears within its own name the paradox... of a relation established between two antinomic terms, between the real and the discourse.”⁹ The Past is the real thing while the Discourse is the way we talk about it. Presenting the past and discourse as if they are the same is the goal of historiography in general, but they merge only in “as if” scenarios because the discourse of history can never become the past.

Western culture understands history as “a past” and “a present”, that we can know and mark decisively the moment it changes. According to de Certeau, these rifts or breakages are “self-motivated” attempts to interpret a past that is not clear-cut or organized, creating a narrative that “can be understood” by selecting what fits this narrative and forgetting what does not;¹⁰ this was allowed to happen because, “for the last four centuries, ‘the making of history’ has referred to writing.”¹¹ This is seen in chronological time periods, which divide up the past into bite-size, tangible moments that can be studied and explained.¹² This method allows our brains to understand the past but is flawed in that these moments in history are understood as sharp breaks rather than processes. While this method makes history clear and concrete, it does not truly capture

the reality; "... The events of history as they really took place lack a coherent narrative structure... any narrative version of these events is based on some form of selection."¹³

The Role of the Historian

The historian then, plays a central role in historiography because he is the one performing the selection for his particular history. In writing his history, the historian makes himself the authority by excluding others that could get in the way because, "the group (or the individual) is legitimized by what it excludes."¹⁴ Every fact cannot be included in every narrative, and the belief systems, background, and goals of the historian shape what is included, creating a biased account. This does not have to discredit the history. Rather, in the study of historiography, "...we must... accept that the historical past can be told in a number of different ways; that the narrative presented by a historian may be based on a specific point of view and on different vested interests; that it is the historian's individual version of what actually happened...only when such forms of subjectivity are clarified is it possible to understand that a playwright... [is] presenting their specific version of what actually happened or what is significant."¹⁵ Historians "do not make history, they can only engage in the making of histories;" they use facts to create a staging of the past rather than creating the past.¹⁶ Because they cannot truly capture the past in their writing or performance, historians create a kind of fiction, where the person written about becomes a character version of himself and will never *be* himself.¹⁷ History only represents and re-presents the past.

Is Performance a Valid Method of Historiography?

Should theatre artists try to capture history through performance? Charlotte Canning argues that certain kinds of performance can and do serve as historiography;

these kinds of performances are those that “foreground historical operation” and make “the processes that construct history... physical, gestural, emotional, and agnostic.”¹⁸

These are works that show how the history was written from the sources. She also argues, “history that overtly acknowledges the ways in which it is a performance of the past, but not the past itself,”¹⁹ is a form of historiography, especially for feminist issues and stories.

Traditionally, performances are not seen as history, but rather, “dramatizations, biographies, or autobiographies,” although the performances are built on research and true historical events.²⁰ Canning argues that these kinds of performance are “historiographical moments that reveal the processes of transforming the past into history and that blur the boundaries between historiography and dramaturgy;”²¹ in other words, these shows are examples of Michel de Certeau’s claim, “the historian makes history virtually, but not actually”—the historian writes history, but does not *make* history. Canning also states, “Performance is an act of history because it works to negotiate but not to resolve an important contradiction: history is not the past but a narrative about that past, one that comes to stand in for that past.”²² Theatre is understood as historiography because it offers a writing of history, even if this history has been overlooked in times past. The performances discussed in Canning’s article do not claim to *be* the past, but a *look* at the past. Because of this, they are a form of historiography, and this feat is possible for other works as well.

History is defined as, “the study of past events, particularly in human affairs; the whole series of past events connected with someone or something; a continuous, typically chronological, record of important or public events or of a particular trend or

institution.”²³ Although theatrical efforts often handle the past and create narratives about it, theatre is often not viewed as a legit historiography.²⁴ Diana Taylor challenges this trend in her claim that embodied performance creates and transmits knowledge in ways that do not include writing, and the memories and identities conserved through embodiment occur in “literate, semi-literate, and digital societies.”²⁵ But Taylor admits, “it is difficult to think about embodied practice within the epistemic systems developed in Western Thought, where writing has become the guarantor [of] existence itself,”²⁶ an argument backed up by de Certeau’s claim that, “for the last four centuries, ‘the making of history’ has referred to writing.”²⁷ We seem to discredit a history that is not written, and we fight for those histories that have not been written down. One way to capture these stories is through performance because performance, “can demonstrate aspects of and ideas about history that are less possible in print. It can encourage considerations of the gestural, the emotional, the aural, the visual, and the physical in ways beyond print’s ability to evoke or understand them.”²⁸ Canning argues further, “through the connections between the audience and the performer(s), performed history can actively place the past in the community context of present time;”²⁹ in other words, performance makes the past present for a moment. I find this interesting in the context of my faith; as a Catholic woman, I regularly attend the Mass, which we say is performed by the priest and the members of the congregation. We believe that the past of the paschal mystery, Christ’s Passion, Death and Resurrection, becomes fully present through the performance of the Mass, only for a moment. Though we are not transmitted physically in time, we accept the mystery of it, just as an audience accepts the fact that the performer, for a moment, *is* Joan of Arc, and that we are seeing the past played for us on the stage.

One of the major differences between theatre and other kinds of historiography is the lag between the events and the theatrical performance. This lag matters because it allows for the bridging between performance and history, creating a spectrum of possibilities for historical fiction or allegorical presentations of the past, or more historically accurate presentations.³⁰ This further allows for meta³¹-theatricality, or theatre that is self-referential, showing how the history was constructed while on-stage.³² The lag itself is meta because it acknowledges that the thing happening on stage is not the thing that happened long ago, that “then” and “now” are connected, but not the same, that what is re-presented onstage is *then* in the *now*.

Theatre engages in the ever-changing representations and understandings of the past, which is sometimes challenged and sometimes reinforced.³³ Further, the theatre intervenes directly with ideological debates about the past because, rather than serving as a discourse on the event, the event is re-presented, altered, and lived by a person on a stage, saying the words, and doing the deeds. This physical being on the stage blurs the lines between the “real” and the “discourse”, the “past” and the “history”.³⁴ Theatre presents the past, and in effect, our understanding of it in real time and space, allowing for confrontation of the past, which can shape the future.

Archive and Repertoire

“Performance’ ... constitutes... the many practices and events—dance, theatre, ritual, political rallies, funerals—that involve theatrical, rehearsed, or conventional/event appropriate behaviors.”³⁵ It also serves as an epistemology, or a way of knowing, through embodiment.³⁶ There are many opinions on the definition of performance, if it is authentic or artificial, and if it has the staying power needed to “transmit vital

knowledge;”³⁷ some say that performance disappears, while some say it does not because it also serves as memory. With the new realm of the digital world, many performances are not disappearing, and are always available, though they are now part of the archive rather than only the repertoire.

The archive “exists as documents, maps, literary texts, letters, archaeological remains, bones, videos, films, CDs, all those items supposedly resistant to change.”³⁸ It is important because it allows us to work across time and space, trace traditions and sources, and though the interpretation of something may change, we have the archive to stabilize these interpretations.³⁹ One limit to the archive, though, is that material joins the archive once it is “selected, classified, and presented for analysis”; many things fall through the cracks.⁴⁰ Who decides what is “worthy” of the archive? Further, the archive is not incorruptible or immune to manipulation, and those who curate the archive could corrupt it.⁴¹

The repertoire “enacts embodied memory: performances, gestures, orality, movement, dance, singing—in short, all those acts usually thought of as ephemeral, non-reproducible knowledge.”⁴² The repertoire cannot be captured on a page, or even digitally; “a video of a performance is not a performance... the video is part of the archive [and] what it represents is part of the repertoire”.⁴³ Because of this, the repertoire “requires presence” and allows people to participate in the transmission of knowledge. Knowing is passed on by doing and seeing rather than reading, much like oral tradition or rituals and ceremonies. Even if the embodiment changes, the meaning, passed down through the repertoire, can remain the same and can reveal the past to us.⁴⁴ Therefore, the repertoire also allows us to study influences and trace traditions⁴⁵ like the archive. These

two sides of the coin are both necessary to create a full understanding of the past.⁴⁶ Historiography, then, is “born... from the rift between a subject that is supposedly literate, and an object that is supposedly written in an unknown language,”⁴⁷ the archive and the repertoire.

Joan of Arc: A Case Study

My first exposure to the different versions of Joan was *Recollections of Joan of Arc* by Mark Twain, where he poses as a childhood friend of Joan’s and writes about her as if he were with her until her death.⁴⁸ I also knew there was at least one play about her, *The Lark* by Jean Anouilh, and as I researched her more, I found that Bernard Shaw has a play about her, *St. Joan*. She shows up as Joan de Pucelle, or Joan the Virgin, in Shakespeare’s *Henry VI, Part 1*. I found the Trial of Condemnation from 1431, and the Trial of Nullification from 1455, in which the first trial was overturned.⁴⁹ I also found two plays written by another Catholic Saint from France, St. Therese of Lisieux, who wrote and performed as Joan in her Carmelite convent in the 1800’s before Joan was officially beatified as a Saint in the Catholic Church.⁵⁰ When I read these different retellings of Joan’s story, I realized how different each one is, and how, while they tell the same story and have many of the same story beats within them, they all paint a distinct image of Joan of Arc. The differences did not stop at Joan, but also encompassed every character in the plays. Joan’s stories perfectly captured the heart of my research and theatre’s ability to participate in historiography.

Joan’s history is a wonderful example of the Archive and the Repertoire at work. While the archive shapes the repertoire, the archive “can never totally dictate

embodiment.”⁵¹ This is clear in Joan’s story; while we have her trial record, the record only captures her words. We cannot precisely access the Trial itself because it was an embodied performance which goes beyond the words; what is lost is what was only embodied, such as her behavior, her physical reactions, and her appearance. These elements that cannot be captured on the page are no less important to who Joan is or how the trial proceeded. In fact, they are crucial in understanding her, but they are lost. I believe that this lost element is what has led us to so many different interpretations of Joan; when only the words are provided, the author brings his own bias and creates from them a physical person, leading to countless subjective interpretations of the playwright’s words, which come from their subjective interpretation of their sources. The person of Joan is more in the repertoire than the archive, which makes plays a wonderful way to study her because they allow us to, “take seriously the repertoire of embodied practices as an important system of knowing and transmitting knowledge... [and] expand the traditional archive,”⁵² or typical understanding of her story.

Further, Joan’s history provided examples of Diana Taylor’s “scenario” a “meaning making paradigm that structure[s] social environments, behaviors, and potential outcomes.”⁵³ A scenario “structures our understanding” because it presents characters and/or situations that we have all seen before,⁵⁴ such as “The Trial,” “The Conquest,” “The Witch at the Stake.” These scenarios have shaped our understanding of history because we assume the ending of scenarios. Behaviors resulting from the setup of a scenario are predictable, natural reactions to this situation; however, they are malleable.⁵⁵ Using scenarios in performance allow us to explore both the archive and the repertoire, suggesting alternate endings or challenging assumptions. What scenarios

would Joan fit into? “The Martyr,” “The Pious Woman,” “The Woman on Trial for Witchcraft,” “The Maid.” She also fits some that are non-traditional for women at her time, such as “Rallying the Troops” and “The Commander of the Army.” Perhaps “Joan of Arc” has become a scenario, calling to mind a woman who stood up to the patriarchy and fought for the truth. “The Trial” is certainly a scenario. This trial may fit a subcategory of “The Holy Inquisition,” or even “The Trial of Joan of Arc,” because we all know that she was burned at the stake. By presenting this scenario, I had the opportunity to challenge the assumption that she would die right away, and included the recantation scene, showing how our understanding of this scenario has become limited over time.

Further, Joan’s story illustrates well this situation: “the historian analyzes situations whereas, for a power, it was at the time a question of objectives to be sought.”⁵⁶ Her judges wrote her trial record to achieve a present goal, shaping then the versions of her that exist now. Each subsequent record has done the same. Whether or not it was intentional, some things were left out in the trial record, in Anouilh’s play, and in Shaw’s play, because, to create the desired narrative, authors leave out certain details. Because I wanted to create a human Joan, certain details are included, excluded, emphasized, or glossed over. Even my bias shapes my version of Joan, just as Shaw and Anouilh’s biases shaped their versions of her. Coley Taylor captures this well in his words, “the Maid’s followers believed that she came from God and adored her as a prophet, saint and military idol. The Burgundians and English were stricken with fear at her success and when she was captured condemned her as a witch and apostate. The Roman Catholic Church has canonized her as a saint. Mr. Shaw has hailed her as the first

Nationalist and the first Protestant. Other interpretations of her personality are as completely far apart. Every book about her adds to the controversy.”⁵⁷ This controversy now includes my voice.

Finally, Joan is an appropriate subject for my work because hers is a story I wanted to tell. What fascinated me was the fact that Joan, being human, did have a lived experience, despite her remembrance as a hero, a giant, and a saint. She was a real person, but that person is lost beneath the labels. I wanted to create a lived experience for Joan, to explore the *person* of Joan of Arc, which is distinct from but based on the versions that have come before. Part of the reason I wanted to choose her is because I could not write her without personal bias, meaning that I have a desired result from my efforts. This means then that I had to make conscious choices, participating directly in historiography, creating another layer to “Joan of Arc.”

The Versions of Joan

Below, I dive into the different “versions” of Joan that I discovered in my study. Much of these discoveries are based on my interpretations of the scripts/transcripts that I read. These discoveries illustrate well that playwrights are historians because, “the aim of historians, on the basis of the available documentation of these past events, is to present their authorized version of that past, usually in different forms of narrative writing. Theatrical performances about historical events are aesthetic adaptations of events that we more or less... know have actually occurred. The theatre, by performing history, is thus re-doing something which has already been done in the past, creating a secondary elaboration of this historical event.”⁵⁸ The trial transcript provided the playwrights with

material from which to write their histories. These plays and the transcript provided me with my material to write my history of Joan. The playwrights used certain sources to guide their writing, and their work has become the “available documentation” for mine and future work on Joan of Arc.

The Trial of Condemnation

When reading Joan’s trial, I was struck by the formality of the written transcript of the dialogue between Joan and her Judges, and by the formality of the transcript’s narration. The transcript is dense and academic, and in parts reads like a novelization of the event. Joan’s responses are often in paragraph form and are often not conversational, but rather, quick and to the point. Further, the record was originally written in French and translated into English. Regardless, she seemed eloquent and direct, so I thought I should portray the Joan I read—this resulted in a straight posture and a matter-of-fact delivery of the lines, as much as possible; I still wanted her to be human, but more academic and less emotive in her delivery. A specific instance from the text that supports these choices follows:

“And then did We forbid Jeanne, without Our permission, to leave the prison which had been assigned to her in the Castle, under pain of the crime of heresy. ‘I do not accept such a prohibition,’ she answered, ‘if ever I do escape, no one shall reproach me with having broken or violated my faith, not having given my word to anyone, whosoever it may be.’”⁵⁹

This is one example of the ‘quick’ responses of Joan. We do not hear how long it took her to reply. All we have is her answer, which comes right after the question.

Because of this, it reads as if Joan answered right away. Further, this is an example of her no-nonsense attitude, saying directly that she does not accept what the judges have said. Finally, it also illustrates the “novel” feel of the transcript, as the author of the transcript uses “we” to talk about what the judges did, like a narrator of a novel. The description of what the judges said rather than the actual words they said feels like narration and allows for personal interpretation. What the judges said at that moment is unknown. We are left with the Judge’s account of what happened, leaving out what was deemed unimportant. This is seen again in the First public examination: “And as she complained that she had been fastened with chains and fetters of iron, we said to her...”⁶⁰ We will never know what Joan said in this moment, only that she complained in being chained-- Shaw handles this moment in his play⁶¹, though we do not know what she really said.

“St. Joan” by Bernard Shaw

In *St. Joan*, what struck me about Joan was her brashness. She is very bold and does not mince words. She often responds with sass and bite.⁶² Joan refers to her companions by name, rather than by title. This Joan manifested as an annoyed teenager, which she could have been. Joan was not polished. She did not understand the “right way to act;” perhaps this is why she seems rude, rather than actually being rude on purpose. However, I thought it would be fun to play up the sass, and I thought it gave a nice contrast to the piety and matter of fact versions seen elsewhere. This Joan is sarcastic, brassy, and over it. Physically, she leaned into one hip, rolled her eyes, and hunched over while sitting, her legs open in a more masculine posture. A specific instance from the text that supports these choices follows:

D’Estivet: [*harshly*] Woman: it is not for you to question the court: it is for us to question you.

Courcelles: When you were left unchained, did you not try to escape by jumping from a tower sixty feet high? If you cannot fly like a witch, how is it that you are still alive?

Joan: I suppose because the tower was not so high then. It has grown higher every day since you began asking me questions about it.

D’Estivet: Why did you jump from the tower?

Joan: How do you know that I jumped?

D’Estivet: You were found lying in the moat. Why did you leave the tower?

Joan: Why would anybody leave a prison if they could get out?

D’Estivet: You tried to escape?

Joan: Of course I did; and not for the first time either. If you leave the door of the cage open the bird will fly out.

D’Estivet: [*rising*] That is a confession of heresy. I call the attention of the court to it.

Joan: Heresy he calls it! Am I a heretic because I try to escape from prison?

D’Estivet: Assuredly, if you are in the hands of the Church, and you willfully take yourself out of its hands you are deserting the Church; and that is heresy.

Joan: It is great nonsense. Nobody could be such a fool as to think that.”⁶³

“The Lark” by Jean Anouilh, Adapted by Lillian Hellman

When reading *The Lark*, I noticed that Joan seemed pious and more naive or innocent than in other plays. This is because Joan’s relationship with her voices is discussed more, and she uses formal titles when referring to her judges. Also, God seems to encapsulate every thought of this Joan; she asks questions about theology and clearly shares her beliefs about God.⁶⁴ Further, the other characters describe this Joan as pious, simple, and sweet.⁶⁵ I thought it would not be unlikely that she was confused during her trial since she was uneducated and maybe had not heard of the Inquisition or the politics

of the wider world. I wanted to play into her youth and innocence in this version. This physicality included feet slightly turned in, and hands clasped. She is a little nervous, slightly timid at first until she gets into it. I sat on the edge of the block in the trial, and I let her sway. A specific instance from the text that supports these choices follows:

“Joan: I don’t talk that way to the Blessed Saint Michael Messire!

Promoter: The Devil told you he was Saint Michael, and you were fool enough to believe him.

Joan: I believed him. He could not have been the devil. He was so beautiful.

Promoter: The devil *is* beautiful!

Joan: (shocked) Oh, Messire!

Cauchon: (to the Promoter) These Theological subtleties are far above the understanding of this poor child. You shock her without reason.

Joan: You’ve lied, Canon! I am not as educated as you are, but I know the devil *is* ugly and everything that is beautiful is the work of God. I have no doubts I know⁶⁶....

Joan: And another time it was Saint Marguerite and Saint Catherine who came to me (**she turns to the Promoter**). And they too were beautiful.

Promoter: Were they naked?

Joan: (Laughs.) Oh Messire! Don’t you think our Lord can afford to buy clothing for His saints?”⁶⁷

A Clear Discrepancy

When digging into the versions of Joan, some similarities are present, such as the authors including many of the same moments and story beats. However, each story beat differs in these plays because Shaw and Anouilh write two quite different Joans. Below, one of the clearest differences is included:

1. **“The Archbishop:** I have no blessing for you while you are proud and disobedient.

Joan: Oh, why will you go on saying things like that? I am not proud and disobedient. I am a poor girl, and so ignorant that I do not know A from B. How could I be proud? And how can you say that I am disobedient when I always obey my voices because they come from God?”⁶⁸

2. **“Cauchon:** ... Beware of your pride, Joan.

Joan: (Softly) I know that I am proud. But I am a daughter of God. If He didn't want me to be proud, why did He send me His shining Archangel and His Saints all dressed in light? Why did He promise me that I should conquer all the men I have conquered? Why did He promise me a suit of beautiful, white armor, the gift of my king? And a sword? And that I should lead brave soldiers into battle while riding a fine white horse? If He had left me alone, I never would have become proud.”⁶⁹

The Creation Process: Writing *Jehanne*

Jehanne, the result of my studies, is a one woman play about Joan Of Arc, three different versions of her that exist, which I used to build my own version. The play asks the question, “Who was Joan of Arc?” and strives to answer that question by looking at a selection of the many sources available to us. Conventions⁷⁰ are set up that include color, physicality, and sound. The conventions are switched between using a rewind sound, showing the distinctions between versions of Joan and alerting the audience to the change. This show challenges the expectations of the audience by using these

conventions and challenging the hero narrative we all know of Joan—we see her fail and we see her cry. We see her impatient and rude behavior. We see her doubt and her fear. Ultimately, we see her say “yes” to God’s will, but before this, “the whole story must be played”,⁷¹ which shows us the humanity of Joan that I so desperately wanted to find. One of my favorite parts of the show is “the recantation” scene. When reading the trial transcript, I did not realize that Joan renounced her visions on May 23rd, seven days before her death.⁷² This moment is played in Shaw and Anouilh’s shows as well, but after reading it in the trial transcript, I realized the gravity of those words. This is one of my favorite moments because it challenges the expectations of the audience; I assume that most of my audience will expect her death to come after the third trial scene is over. However, we will see instead the truth; the vulnerable, broken, scared-to-death Joan who *did* have doubts. I like that this story-beat disproves the perfection that I often assume of Saints; this, married with the impatience of Shaw’s Joan, the innocence of Anouilh’s, and the “lack of trust” of mine, illustrates a human being rather than a list of achievements or virtues.

Why “Jehanne”?

I titled my show *Jehanne* because I am aiming to capture the woman behind the writing, the person behind the deeds. There are three surviving letters that Joan dictated, and at the bottom, it is believed she or a scribe signed her name, spelled “Jehanne.”⁷³ These letters inspired a simple scene where Joan was eating a piece of bread and practiced writing her name in the dirt and on a piece of paper. This scene did not make the final cut, but in writing this scene, I discovered a desire to play with moments that we have no proof ever happened, or moments that are not documented. I began writing

moments where Joan was convincing a friend that her voices were real, a scene where Joan cut her own hair, and the scene of her crying over the dead. There are scenes from her trial at Poitiers, a scene of her in prison, a scene of her angrily praying after the officers of the army tricked her. I wrote a monologue version of my “Charles VII” scene as well; these scenes, in varying stages of “done-ness”, were placed in reverse chronological order and originally made up the second piece of my show. In conversations with my first reader, we decided the show was becoming too long, and the “rewinds” of the first part of the show were lost in the little moments that I was writing. It seemed that my purpose, of exploring the different versions of Joan, was lost, as well as my desire for my audience to know Joan rather than just her story. While the audience would get to know my Joan from this show, they would not question as much the truth of “which Joan is correct” or get to decide for themselves, because I would have spoon fed them my answer.

To refocus, I looked through the plays and the trial record and found the story beats that repeated. I made notecards and created a chart (See Appendix 1); these enabled me to clearly see the story beats and how Shaw and Anouilh chose some of the same and some differing details from the trial to include. One thing I noticed is that in each play the author wrote a scene surrounding the siege at Orleans, Charles VII, and the Call. These moments are all written differently, and different elements of the story are emphasized. I thought it only fitting that these be the moments I write and include in my show; these scenes, introduced by snippets from the other shows to maintain my structure, make up the third piece of my show, which is where we meet my version of Joan. By including my own versions of these scenes, we see the version of Joan that is the product of my

research and my bias. We see a Joan that is unique from the others because she is influenced by “Emma” in the way she is presented.

I wanted to write *my* Joan, creating yet another version of her, a version from the outlook of a 22-year-old Catholic woman in Bowling Green, KY in 2021, which is informed by the other versions that have come before. I also wanted to deal with the end of her story; it felt like the right call to see all the versions melding together at the end, mine among them, unraveling the convention and just seeing Joan. My bias and my life influenced the Joan I created, and this Joan may change with me as I change. My Joan became a version who simply *is*; who lives without the pressure of other’s opinions and chooses to do the next best thing because that is the right thing to do, not because she must prove herself. At her last moments, I wanted to see her like that; free, giving her final “yes” to God as she goes into the fire for Love.

Why Solo Performance?

When writing this show, it was never a question of *if* it was a solo performance. In my mind, there was no other way to write this show. The idea of writing Joan really took off after my Solo Performance class, and it felt right to finish my time at WKU by coming full circle with that same project. While I could have done this show with other actors onstage, solo performance seemed the best option because the focus remains on Joan and the different versions of her; the focus is on Joan in her physicality, her different reactions to the same events, etc. One woman on stage allows for more flexibility and more theatrical staging, sets, and lighting. Also, because of COVID-19, I could only perform unmasked if I were alone on stage. *Jehanne* is dependent on the words said and

the acting behind them; performing unmasked was important to me because I wanted the audience to see Joan's face.

Further, solo performance works for this show because it is an unconventional piece of theatre breaking the chronological order of events and playing the same story beat multiple times in a row. The voiceovers lend an unconventional element because Joan speaks to the characters as if they are there, but they are really disembodied voices. The rewind sound draws us out of the moment of the scene and in a stroke of meta-theatricality, acknowledges that the audience is watching a play; this rewind sound does not occur in Joan's world, but in the world of the play, jolting the audience back to reality to acknowledge that they are watching a character version of a real person. Solo performance is already unconventional because it does not have to follow the rules of a normal stage play; this show, using many unconventional elements, made the most sense as a solo show.

Why Voiceover?

“My voices said...”, “my voices told me to...”: these phrases are common in *The Trial of Condemnation*. When explaining her deeds, Joan refers to her voices. This repetition struck me because it was also repeated in Shaw and Anouilh's plays. Once I decided that I wanted to use the different versions of the story beats from the trial as seen in Shaw and Anouilh's plays, I needed to decide how I was going to have the other characters “onstage” with Joan. I did not want to only hear Joan's lines, but I did not want to have other actors either. Joan hears the disembodied voices of her judges throughout the show, and she speaks to them throughout the play as if there are other people present onstage. I thought this was an interesting way of using the subject matter

of the play, Joan, to inform how the play was structured; if Joan heard voices, why shouldn't the character version of Joan also hear voices?

Another element of consideration was if we would hear the angel voices that Joan claims came to her; I am of the belief that they did come to her. Because of this, it was important that Joan did not read as a lunatic or a heretic, but that she was telling the truth. I decided that the angel voices should be heard; this idea began as an idea for a transition convention, having the voices drawing us to the next scene chronologically once the “rewinds” were over for a particular scene. This idea grew into having the voices speak over certain lines where Joan is quoting them; I thought this would be a good way of establishing the voices. In the transitions of the piece, we hear the voices as well; they serve to take us to the next moment and I had them say relevant words or phrases to the scene which was about to play; this idea sprung from an element of Brechtian theatre, in which the end result of the scene is announced to the audience before the scene plays. While I did not ultimately go “full Brechtian” with this element, the inspiration stuck, and the voices, which we hear clearly in “The Tree” scene, are sprinkled throughout to establish them as being real and integral to the story.

Layers

Another element that was discussed in the creation of this show was palimpsest. Palimpsest is, “writing material (such as a parchment or tablet) used one or more times after earlier writing has been erased; something having usually diverse layers or aspects apparent beneath the surface.”⁷⁴ History, with its layers of meaning, narratives, and biases is just this, a “document” with layers upon layers, some of which are erased and covered up. This idea that pieces of Joan have been erased to fit a certain narrative or character

was interesting to me. The semi-competing narratives of Joan that exist create a palimpsest of Joan of Arc, giving us one image on the surface which is made up of layer after layer of history, bias, and truth, hidden beneath the public image that is given the spotlight. I created a palimpsest in my piece by layering the different versions of Joan over the other and in the end, showing one Joan that gives the yes, heroic or idiotic depending on your worldview. I layer and layer these versions, first stripping them back and then building them up as the story plays. We see her trial, then add the Shaw, then Lillian Hellman's adaptation of Anouilh's version, and finally, my own, illustrating on the stage what has happened to her in historiography over the years.

My Edits

Joan's story allowed me to participate in the historian's selection of facts, creating a unique narrative with my own goals. I created my own history by first selecting story beats. I selected moments/lines from the trial record and plays that handled these story beats, then created scenes out of the lines I chose. Not all the lines come from the same section of the trial, or the same section of the plays. Not only did I create my own versions of the trial, recantation, and other moments in her life, I also created my own versions of the plays themselves. This is because I pasted different scenes from the plays together, creating a different scene from the existing scenes. An example of this is below:

“Inquisitor: Silence Brother Ladvenu. Do you have need to question her further?... Why she still persists in wearing man's dress when it is contrary to the commandments?

Joan: You have asked me that over and over again. The Uniform is of no consequence. My voices told me to **put it on.**”⁷⁵

I changed the script by adding “Silence Brother Ladvenu” because Ladvenu is not onstage at this point in *The Lark*, but he is onstage in my version. Further, Joan’s line is performed in *The Lark* during the recantation scene, another section that is used later in *Jehanne*. In reality, this line is said after a line found on page 16 of my script: “**Cauchon:** Do you renounce forever the wearing of that brazen uniform?”. However, to fit my needs, I took this statement from Anouilh’s recantation scene and added it to my trial scene. This changes my audience’s understanding not only of Joan but also of Anouilh’s narrative. This is only one example; my edits are marked and discussed in my annotated script (see “*Jehanne*” script below).

Presenting *Jehanne*

Jehanne was presented in tandem with Claire Wilson’s *Cut Song Cabaret* on March 29th, 2021 on the WKU Department of Theatre and Dance YouTube page. It streamed at 7 pm CST, and as of the writing of this paper, has reached 412 views. Overall, I was pleased with my performance, and received positive feedback from audience members. Below, some post-viewing observations are discussed.

Limitations

The COVID-19 proved a challenge to this show because it shortened my timeline. Originally, I was to perform *Jehanne* in April, giving me all of March to rehearse. Instead, I finished my script and recorded my voice overs with enough time for two full weeks of rehearsal. This caused some stress, and I think it did negatively affect my show a bit, because I had less time to play with the physicality of each Joan. I also had less access to faculty help due to the limited timeline and the inability to meet in person.

Another hurdle was the sheer quantity of sound cues in my show. The final number was around 191 sound cues in a 52-minute show. Recording and editing these cues was, for my sound designer, an incredibly time-consuming job, and for myself, a substantial time commitment. I scheduled individual rehearsals with each of my actors for my voiceovers, and group rehearsals via Zoom. This also ate into my own rehearsal time, though rehearsing scenes with my actors was helpful in memorization and developing motivations. The sound cues were necessary to my vision for the show, but changes in the process of rehearsing and building them is advised.

Another challenge posed was the need to film the show. While I was able to use a camera provided by the Mahurin Honors College, I did not have access to the camera before the day of filming, resulting in an unprepared videographer and unknowns about sound quality. Many shots, therefore, are too zoomed in, and the blocking/cyc colors that are so important to the show are lost. Also, because my videographer had not seen the show, she was unprepared to pan the camera when I moved, resulting in many moments where I walked out of frame. I could use multiple camera angles and hopefully capture the blocking more if this was filmed again in the future. Further, the microphone I wanted to use for myself did not work, so my video editor manually edited the volume of my show. These issues are easily remedied in the future with clearer communication of my needs and expectations, easy access to any needed equipment, and more time to rehearse.

Finally, one of the greatest challenges in this process was trying to direct myself as I performed. This was difficult because I could not see my physicality, or objectively make changes. My stage manager acted as a pair of second eyes for some rehearsals, and Dr. David Young helped by watching a run. While I am happy with my performance, I

think acting as *either* performer *or* director would have allowed for greater distinctions between physicalities and ease in rehearsing. Having another person in the room with me every night would have helped me to develop my blocking and motivations and push me to go further with my physical interpretations of each Joan; one moment that hit me is when Joan first renounces her voices. The heavy breathing and physical shakiness of my body did not read on camera. Hesitation/self-consciousness is a challenge I face as an actor, resulting in small choices feeling large. After watching the show, my “big choices” felt small. While this could be partly due to filming the show, I still think the physical world of the show needs to read more clearly and could have done so with more consistent outside direction.

What Have I Learned?

Who is Joan?

Joan is not able to be pinned down in words or in performance. Joan was a person, and she was complex. I know many facets of her supposed personality. I know that in my mind she was impatient, bold, brassy, and honest; she was young, and a little scared, too. In my mind, she was a girl, like me, trying to do God’s will and discern His voice among the countless voices that influenced her. But I also know through my studies that I cannot truly know her. I can know what she did, and some details about her life, but she is a mystery beyond grasp because she was *real*. Perhaps the mystery is what keeps me intrigued; I want to discover the impossible truth of who she was and what was truly happening in her mind as these events unfolded. But I am limited by the borders of my own mind, my own experience, and my own subjective bias. Perhaps discovering Joan is

more of a self-discovery, as I see myself in her, take inspiration from her, and create the version of her that best encourages me to go bravely.

What's Next?

If, and hopefully when, I take this show beyond WKU, there are a few things I would change. A few line edits are discussed in my annotated script (see below), and I would need to continue refining my script as I workshopped this piece. After watching the show, I realized some ways I could make the conventions clearer: I could cut the first lines of each show in between the announcer's lines on page 5, so that the announcements, physicality, and color are not muddled up with other things. I would need to acquire rights to the shows used and/or ask for permission to piece the shows together; I did not acquire these permissions for this project because it is for educational purposes only. Finally, I would maybe try having the voiceover actors perform live on mics offstage if possible; this would work best I think if it were filmed, but I think it would be a fun idea to let my actors play off the energy in the room just as the actress playing Joan gets to. I would hire professional voice actors and have more rehearsal time with them. I would have more rehearsal time as well, continuing to work on Joan's physicality shifts. I do hope this show continues to grow after graduation. I hope to work with Catholic theatres to workshop and maybe someday publish my script, so that Joan can reach more audiences. I hope to continue writing about Joan and other female saints, to help young women like myself find inspiration, courage, and support in these heroes. This show has taught me how to do so, and I look forward to continuing my efforts.

Jehanne

By Emma Cox

Color Code:

Yellow: from the Trial of Condemnation

Green: from *St Joan*, Shaw

Blue: from *The Lark*, Jean Anouilh

Characters:

Joan: Joan of Arc, the Maid. A young girl of 19 who goes to France to save it, at God's command. Bold, honest, and impatient. She hails from Domremy, and in 1429 she leaves her home, goes into France, takes Orleans, and crowns the dauphin King at Reims. She is captured in Compiègne by the Burgundians and sold to the English in 1430.⁷⁶ (Emma Cox)

The Inquisitor: The representative for the Holy Inquisition. He travelled to get here. He is interested only in heresy, not in the politics surrounding Joan. Foreboding, a little menacing and sinister. Historically, Jean Lemaitre, the Deputy to Maitre Jean Graverend, who was "Doctor Inquisitor" in France.⁷⁷ He is concerned with her beliefs because they were not "strictly orthodox" according to the contemporary theologians at the time. This is after/during the Western Schism in the Catholic Church, when there were three popes; theologians and church leaders at the time were very aware of heresy.⁷⁸ (Joseph Choate)

The Promotor: Jean d'Estvit, the promotor of the case against Joan⁷⁹. In the plays, he is written as the bad guy, or someone who is not quite secure in doctrine or theology, and who brings his personal devils to the trial. The prosecutor of the case. (Doug Payne)

Cauchon: The Bishop of Beauvais. In the plays, he is a good man doing work that is not black and white; he is trying to do right by Joan and the Church, but these goals seem to conflict. Historically, Pierre Cauchon, who helped the English buy Joan from the Burgundians for 10,000 francs; he was on the side of the English and hid the politics with the theology; he is held responsible for her excommunication and execution.⁸⁰ (Hunter LeBlanc)

Ladvenu: A Dominican brother. A holy man who is trying to help Joan save her soul. Kind, gentle, and genuine. Historically, Brother Martin Ladvenu was present for her trial and stood with Joan as her sentence was read⁸¹. (Hunter Brooks)

Robert de Baudricourt: The first obstacle to Joan's mission. A military man for the French, in charge of Vaucouleurs, one of few English occupied towns loyal to Charles VII. He gives her a horse and armor and sends her to the Dauphin in Chinon. (Doug Payne)

The Steward: A character from Shaw's play who is in awe of Joan. (Hunter Brooks)

Dunios: “The Bastard of Orleans”. A French military captain and trusted advisor to Charles VII. He defended Orleans until Joan arrived.⁸² (Joseph Choate)

Warwick: An Englishman, from the secular arm. Technically, it is he and his men who kill Joan after she is excommunicated from the Catholic Church. He had power over Rouen as the commander of the English army⁸³. (Joseph Choate)

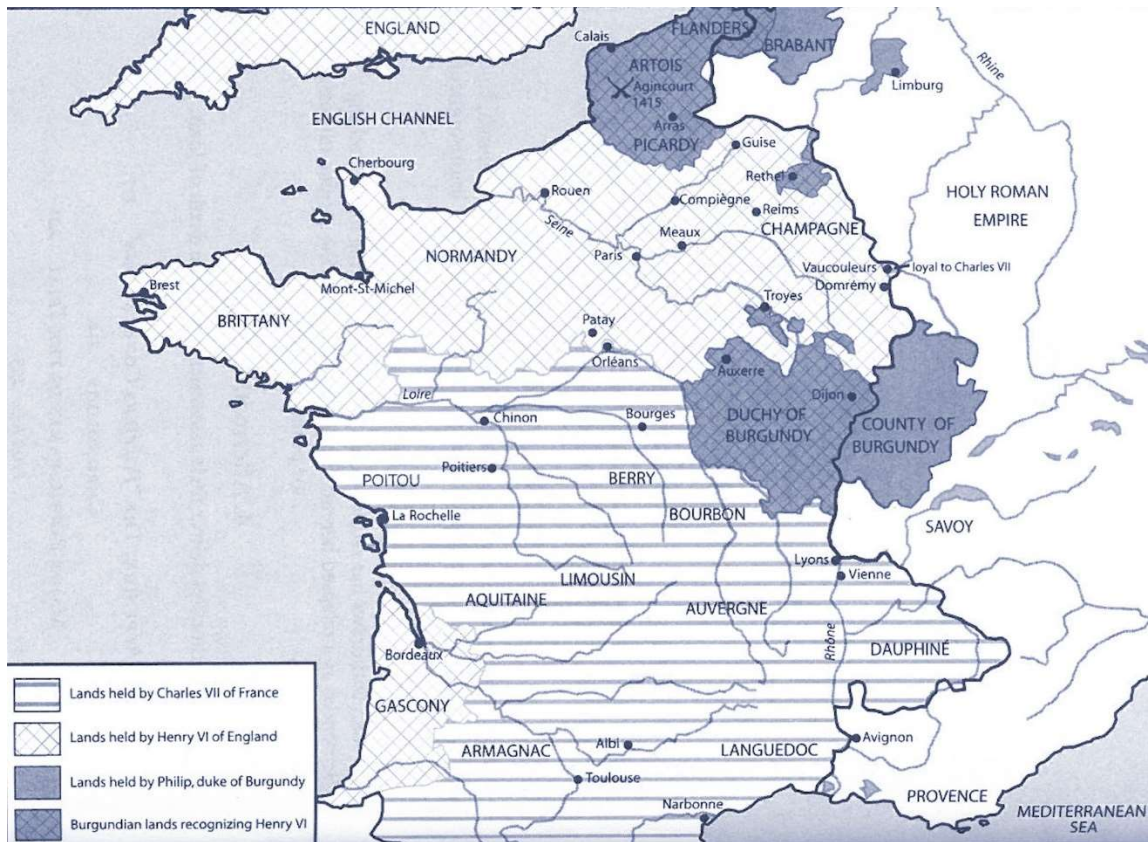
Charles: King Charles the 7th of France, seen as the Dauphin, or heir to the throne, in this show. Timid, and unimposing, but he wants to be powerful, but has come to believe he is a failure. Eventually crowned rightful King of France in Reims.⁸⁴ (Hunter Brooks)

The Announcer: Think “curtain speech in the lab theatre before studio shows”. Sets up my convention of switching between the plays about Joan. (Joseph Choate)

St. Catherine: St Catherine of Alexandria. A Catholic Martyr and one of the 14 holy helpers, a particularly powerful intercessor. Died in 305 in Alexandria Egypt. Patron saint of scholars, unmarried girls, and apologists.⁸⁵ Probably Joan’s favorite. (Molly Cornett)

St. Margaret: St. Margaret of Antioch. A Catholic Martyr and one of the 14 holy helpers, a particularly powerful intercessor. Not much is known of her.⁸⁶ I imagine her sweet, soft spoken, but incredibly strong and secure in her faith. Where faith is concerned, she will not sway. (Katelyn Noll)

St. Michael the Archangel: An archangel in heaven. Not human. Patron of soldiers among other groups. The leader of the army of Heaven. In the church, his roles include combatting Satan and “escort the faithful to Heaven at their hour of death”⁸⁷ (Tommy Rhodes)



Map of France and powers in France in the 1420's ⁸⁸

- ⁸⁹**Domremy:** Joan's Hometown (1412-1429)
- **Vaucouleurs:** Where she went to see Robert de Baudricourt. Received armor and six men to escort her to the King (1429).
- **Chinon:** Where she met the king and convinced him of her mission. (1429).
- **Poitiers:** Where she was questioned about the source of her voices by the King's supporters. Referred to in her trail as "my trial in Poitiers." (1429)
- **Orleans:** Where she raised the siege that the English had laid in 1428. This was a big win for the French and gave them hope. (1429)
- **Reims:** Where she crowned the Dauphin King Charles VII. Now Charles was the rightful heir to France and therefore had more supporters. (1429)
- **Compiègne:** Where she was captured when going to relieve the French army. She tried to escape and was moved. She was sold to the English after her capture here. (1430)
- **Rouen:** Where she was tried by the Holy Inquisition, found a heretic, and excommunicated. This town was under English control. She was burned in the marketplace here, and her remains were tossed in the Seine River. (1430-31).

*Lights up on Joan standing center stage, her gaze upward and her hands out to her side as if her hands are being held. Upstage Left there is a tall block that represents the stake. Center Stage Right there is a small square block that is the bench in the trial. The cyc is pinkish-purple, "Jehanne color". Voiceover begins to play.*⁹⁰

The Announcer: Hello, and welcome to this evening's performance of *Jehanne* by Emma Cox. Please silence your cell phones and enjoy the show.

*The voiceover ends. Then, a rewind sound effect begins. Joan takes a step forward and becomes younger, more innocent, and childlike in her physicality.*⁹¹ *She looks forward. The cyc changes color to blue, "Lark color". Then,*

The Announcer: Hello, and welcome to this evening's performance of *The Lark* by Jean Anouilh, adapted by Lillian Hellman. Please silence your cell phones and enjoy the show.

Joan looks at the characters as they speak.

Voice of Warwick: Everybody here? Good. Let the trial begin at once. The quicker the judgement and the burning, the better for all of us.

Voice of Cauchon: No, sire. The whole story must be played. Domremy, **the Voices,**⁹² Chinon⁹³--

The Voice of Warwick: I am not here to watch the children's story of the warrior virgin, strong and tender, dressed in white armor, white standard streaming in the wind. If they have time to waste, they can make statues that way, in days to come.⁹⁴

*Rewind. Joan takes a step forward and all her weight shifts to one side. Her posture is not as tall, but more relaxed, almost casual.*⁹⁵ *Her gaze is forward. The cyc changes to a orangey pink, "Shaw color".*

The Announcer: Hello, and welcome to this evening's performance of *St. Joan* by Bernard Shaw. Please silence your cell phones and enjoy the show.

Joan again reacts to the lines as they are delivered.

Voice of Robert de Baudricout: No eggs! No eggs!! Thousand thunders, man, what do you mean by no eggs?

Voice of Steward: Sir: it is not my fault. It is the act of God.

Voice of Robert de Baudricourt: Blasphemy. You tell me there are no eggs and you blame your Maker for it.⁹⁶

*Rewind. Joan takes a step forward and her posture is very straight*⁹⁷. *She looks forward as the cyc changes to Trial color.*

The Announcer: Hello, and welcome to this evening's dramatized reading of "The Trial of Condemnation, 1431", the Trial of Joan of Arc. Please silence your cell phones and enjoy the show.

⁹⁸During this monologue, Joan turns upstage and walks slowly, as in a procession, to center stage. Turning to walk around the square block, she arrives “at the trial”, and turning downstage to face the audience, she sees her judges before her. The Promotor sits stage Left, Cauchon, Center, and the Inquisitor sits stage right. Ladvenu sits near Joan, stage right.

Cauchon: “We did, first of all, command to be read the Royal letters conveying surrender and deliverance of the said woman into Our hands; afterwards the letters of the Chapter of Rouen, making concession of territory for Our benefit. This reading ended, Master Jean d’Estivet⁹⁹, nominated by Us as Promoter of the Case, did, in Our presence, show that the aforesaid woman of the name of [Joan] had been, by the Executor of Our Mandate, cited to appear in this place at this hour and day, here to answer, according to law, to the questions to be put to her.”¹⁰⁰

The cyc remains (TRIAL COLOR). Joan, still standing, hears,

Cauchon, Promotor, and Inquisitor: “Swear to speak the truth on the things which shall be asked of you.”¹⁰¹

Joan: “I know not upon what you wish to question me; perhaps you may ask me of things which I ought not to tell you.”

Cauchon: “Swear.”

Joan: *Joan sees Ladvenu bringing her the Bible. Looking to Cauchon and placing her hand on an imaginary Bible ...* “Of my father and my mother and of what I did after taking the road to France, willingly will I swear; *Ladvenu tries to take the bible, but* of the revelations which have come to me from God, to no one will I speak or reveal them, save only to Charles my King¹⁰² ...; because I have received them in visions and by secret counsel, and am **forbidden to reveal**¹⁰³ them.”¹⁰⁴ *She removes her hand from the Bible and sits.*

The Promotor: “Why did you throw yourself from the top of the Tower at Beaufort?”¹⁰⁵

Joan: “I had heard that the people of Compiègne¹⁰⁶ ... were to be put to fire and sword; and I would rather have died than live after such a destruction of good people. That was one of the reasons. The other was that I knew I was sold to the English; and I had rather die than be in the hands of ... the English.”

The Promotor: “When you made this leap, did you think you would kill yourself?”

Joan: “No; but, in leaping, I commended myself to God. I hoped by means of this leap to escape, and to avoid being delivered up to the English.”

The Promotor: “You said that my Lord of Beauvais puts himself in great danger by bringing you to trial; of what danger were you speaking? In what peril or danger do we place ourselves?”

Joan: “I said to (*acknowledging Cauchon*) my Lord of Beauvais, ‘You say that you are my Judge; I do not know if you are, but take heed not to judge wrongly, because you

would put yourself in great danger; and I warn you of it, so that, if Our Lord should punish you for it, I shall have done my duty in telling you.”

The Promotor: “But what is this peril or danger?”

Joan: “Saint Catherine has told me that I shall **have help**¹⁰⁷; I do not know if this will be to be delivered from prison, or if, whilst I am being tried, some disturbance may happen, by which I shall be delivered. The help will come to me, I think, in one way or the other. Besides this, my Voices have told me that I **shall be delivered** by a great **victory**¹⁰⁸; and they add: ‘Be resigned; have no care for thy **martyrdom**; you will come in the end to the **Kingdom of Paradise**¹⁰⁹.’ They have told me this simply, absolutely, and without fail. What is meant by my martyrdom is the pain and adversity that I suffer in prison; I do not know if I shall have still greater suffering to bear; for that I refer me to God.”¹¹⁰

The Promotor: “Since your Voices told you that you would come in the end to the Kingdom of Paradise, have you felt assured of being saved and of not being damned in Hell?”

Joan: “I believe firmly what my Voices have told me, that I shall **be saved**¹¹¹; I believe it as firmly as if I were already there.”

The Promotor: “Do you know if you are in the grace of God?”¹¹²

Joan: “If I am not, may God place me there; if I am, may God so keep me. I should be the saddest in all the world if I knew that I were not in the grace of God. But if I were in a state of sin, do you think the Voice would come to me? I would that everyone could hear the Voice as I hear it. I think I was about thirteen when it came to me for the first time.”

The Promotor: What was the first Voice that came to you?”¹¹³

Joan: *seeing him in her mind’s eye, Joan closes her eyes and says,* “It was Saint Michael: I saw him before my eyes; he was not alone, but quite surrounded by the Angels of Heaven.”

The Promotor: “In what likeness did Saint Michael appear to you?”¹¹⁴

Joan: *remembering,* “I did not see a crown: I know nothing of his dress.”

The Promotor: “Was he naked?”

Joan: *surprised he would even ask, this brings her out of her memories,* “Do you think God has not wherewithal to clothe him?”

The Promotor: “Was it God who prescribed to you the dress of a man?”¹¹⁵

Joan: “What concerns this dress is a small thing – less than nothing. I did not take it by the advice of any man in the world. I did not take this dress or do anything but by the command of Our Lord and of the Angels.”

The Promotor: “Did it appear to you that this command to take man’s dress was lawful?”

Joan: “All I have done is by Our Lord’s command. If I had been told to take some other, I should have done it; because it would have been His command.”

Inquisitor: (*stage right, diagonal*) You place yourself in grave peril by your lying inventions. Answer us on the matters concerning your revelations, and so save yourself from the torture.¹¹⁶

Joan: “Truly if you were to tear me limb from limb, and separate soul from body, I will tell you nothing more; and, if I were to say anything else, I should always afterwards declare that you made me say it by force... *Joan considers what she has heard from her voices, then reveals,* I asked counsel of my Voices if I ought to submit to the Church, because the Clergy were pressing me hard to submit, and they said to me: ‘ If you want God to come to your help, **wait on Him**¹¹⁷ for all your doings.’ I know that Our Lord had always been the Master of all my doings, and that the Devil had never had power over them...¹¹⁸ in all things I wait on Our Lord.”¹¹⁹

We hear the “rewind sound” from before. The cyc turns “Shaw Color”. Joan walks around the block again with a more careless gait. She plops onto the bench. Someone ties her left leg to the chair, and her feet are chained together. Then we hear:

Cauchon, Inquisitor: “Swear to speak the truth on the things which shall be asked of you”¹²⁰

Joan: “You say this to me every time. I have said again and again that I will tell you all that concerns this trial. But I cannot tell you the whole truth... I am weary of this argument: we have been over it nine times already. I have sworn as much as I will swear; and I will swear no more.”¹²¹ *Joan leans over with impatience. As she does, her left foot is held back, as it is chained to the bench. Frustrated,* “And why must I be chained by the feet to a log of wood? Are you afraid I will fly away?”¹²²

The Promotor: Woman: it is not for you to question the court: it is for us to question you. When you were left unchained, did you not try to escape by jumping from a tower sixty feet high? If you cannot fly like a witch, how is it that you are still alive?¹²³

Joan “I suppose because the tower was not so high then. It has grown higher every day since you began asking me questions about it...”¹²⁴

Inquisitor: You tried to escape?¹²⁵

Joan: Of course I did; and not for the first time either. If you leave the door of the cage open the bird will fly out.

The Promotor: That is a confession of heresy. I call the attention of the court to it.

Joan: Heresy he calls it! Am I a heretic because I try to escape from prison?¹²⁶... It is great nonsense. Nobody could be such a fool as to think that.¹²⁷

Cauchon: I have told you before Joan, that you are doing yourself no good by these pert answers.

Joan: But you will not talk sense to me. I will be reasonable if you will be reasonable.

The Promotor: My lord, should she be put to the torture?¹²⁸

Inquisitor: You hear, Joan? This is what happens to the obdurate. Think before you answer...¹²⁹

Joan: “If you tear me limb from limb until you separate my soul from my body you will get nothing out of me beyond what I have told you. What more is there to tell that you could understand? Besides, I cannot bear to be hurt; and if you hurt me I will say anything you like to stop the pain. But I will take it all back afterwards; so what is the use of it?”

Ladvenu: “There is much in that. We should proceed mercifully.”

The Promotor: But the torture is customary.¹³⁰

Inquisitor: “It must not be applied wantonly. If the accused will confess voluntarily, then its use cannot be justified...”¹³¹

Cauchon: “It will not be done today if it is not necessary. Let there be an end of this. I will not have it said that we proceeded on forced confessions... Woman: you have said enough to burn ten heretics. Will you not be warned? Will you not understand?”¹³²

Joan tries to ask what heresy she has confessed.

Ladvenu: Listen. Do you not believe that you are subject to the Church of God on earth?¹³³

Joan: Yes. When have I ever denied it?... [But] God must be served first.¹³⁴

The Promotor: Then your voices command you not to submit to the Church Militant?

Joan: My voices do not tell me to disobey the church. *More slowly this time* But God must be served first.

Cauchon: And you, and not the Church, are to be the judge?

Joan: What other judgement can I judge by but my own?...¹³⁵

Cauchon: Out of your own mouth you have condemned yourself... Dare you pretend, after what you have said, that you are in a state of grace?¹³⁶

Joan: If I am not, may God bring me to it! If I am, may God keep me in it!...¹³⁷

The Promotor: I must emphasize the gravity of two very horrible and blasphemous crimes which she does not deny. First, she has intercourse with evil spirits, and is therefore a sorceress.¹³⁸

Joan stands and interrupts the Promotor,

Joan: Is the blessed St. Catherine an evil spirit? Is St. Margaret? Is Michael the Archangel?

The Promotor: How do you know that the spirit which appears to you is an archangel? Does he not appear to you as a naked man?

Joan: Do you think God cannot afford clothes for him?

Ladvenu: Well-answered Joan.

Inquisitor: It is, in effect, well answered...¹³⁹ Joan: the church instructs you that these apparitions are demons seeking your soul's perdition.¹⁴⁰ *Joan tries to interrupt him.* Now as to this matter of the man's dress. For the last time, will you put off that impudent attire, and dress as becomes your sex?

Joan: I will not.

The Promotor: The sin of disobedience, my Lord.

Joan: But my voices tell me I must **dress as a soldier**¹⁴¹!

Ladvenu:¹⁴²...Joan: does not that prove to you that the voices are the voices of evil spirits? Can you suggest to us one good reason why an angel of God should give you such shameless advice?

Joan: Why, yes, what could be plainer commonsense? I was a soldier living among soldiers. *Joan waits for a response of understanding. When she receives only looks of confusion, she tries to explain further,* I am a prisoner guarded by soldiers. *Joan realizes that the judges are still not understanding the danger she is in. In dismay that she has to explain this to educated men,* If I were to dress as a woman, they would think of me as a woman; and then what would become of me? If I dress as a soldier, they think of me as a soldier... that is why St. Catherine tells me I **must not dress as a woman**¹⁴³ until she gives me leave¹⁴⁴... I believe God is wiser than I; and it is His commands that I will do.¹⁴⁵

We rewind again, and the cyc changes to (LARK COLOR). Joan walks around the block again with a more childlike bounciness about her. Then we hear:

Cauchon: "Swear to speak the truth on the things which shall be asked of you."¹⁴⁶

Joan: "That question is not written in your charge against me"¹⁴⁷

Promoter: Don't act the fool. The devil understands French. You could have said, 'go away filthy, stinking, devil.'

Joan: I don't talk that way to the Blessed Saint Michael Messire!¹⁴⁸

Promoter: The Devil told you he was Saint Michael and you were fool enough to believe him.

Joan: I believed him. He could not have been the devil. He was so beautiful.

Promoter: The devil *is* beautiful!

Joan: You've lied, canon! I am not as educated as you are, but I know the devil *is* ugly and everything that is beautiful is the work of God. I have no doubts I know.

Promoter: You know nothing...¹⁴⁹

Cauchon: Enough, enough Messire. Let her speak...¹⁵⁰

Joan: And another time it was Saint Margaret and Saint Catherine who came to me. And they too were beautiful.

Promoter: Were they naked?

Joan: Oh Messire! Don't you think our Lord can afford to buy clothing for His saints?

Cauchon: You make us all smile, Messire with your questions. You are confusing the girl with suggestions that good and evil is a question of what clothes are worn by what Angels and what Devils. *To Joan* But it is not your place to correct the venerable Canon. You forget who you are and who we are¹⁵¹... beware of your pride, Joan.¹⁵² *She looks to her lap. After a moment, Joan...* listen well to what I must ask you. At this moment, are you in a State of Grace? *Joan looks up at him.*

Ladvenu: Messire, this is a fearful question for a simple girl who sincerely believes that God has chosen her. Do not hold her answer against her...¹⁵³

Cauchon: Are you in a state of Grace?...¹⁵⁴

Joan: *slowly and simply,* If I am not, God will help me in Grace. If I am, God will keep me in Grace.

Ladvenu: Well spoken, Joan.¹⁵⁵

Inquisitor: I have at no time spoken. I speak to you now. I represent here the Holy Inquisition, of which I am the vicar for France...¹⁵⁶Stand up. *Joan stands quickly, a bit fearful at his direct and stern voice.* You will answer now to me. Are you a Christian?

Joan: Yes, Messire.¹⁵⁷

Inquisitor: You were very young when you first heard your voices.¹⁵⁸

Joan: Yes. My voices told me to go and **save the kingdom**¹⁵⁹ of France.

Inquisitor: A strange order to an ignorant peasant girl.

Desiring to gently correct the Inquisitor,

Joan: Not so strange, Messire, because it turned out to be the truth.

Inquisitor: I say a strange order to a girl who had seen nothing of war. The troubles of France could have been no more to you than tales told at twilight. And yet suddenly you went out into the great world of kings and battles, convinced it was your mission to aid

your brothers in their struggle to keep the land on which they were born, and which they imagine belongs to them.

Joan: Our Lord could not want the English to kill us and to conquer us. He could not want us to live by their laws and wishes. When they have gone back across the sea I will not go and pick a fight with them... I've always said that.

Inquisitor: And I say your presumption is not suited to my taste.

Ladvenu: She did not mean Messire—she speaks in a youthful fashion.

Inquisitor: Silence Brother Ladvenu.¹⁶⁰ Do you have need to question her further?... Why she still persists in wearing man's dress when it is contrary to the commandments?¹⁶¹

Joan: You have asked me that over and over again. The Uniform is of no consequence. My voices told me to **put it on**^{162, 163}

The Promotor: It was the Devil who told you to put it on.

Turning to the Promotor,

Joan: Oh, Messire, put away the devil for today. My voices chose the uniform because my voices have good sense. I had to ride with soldiers. It was necessary they not think of me as a girl. It was necessary they see in me nothing but a soldier like themselves. That is all the sense there was to it.

Cauchon: ...Humble yourself Joan, and the Church will take your hand... Trust yourself to the Church...¹⁶⁴

Joan: For that which is of the Faith, I turn to the church, as I have always done. But what I am, I will not denounce. What I have done, I will not deny."¹⁶⁵

¹⁶⁶*A sound cue plays that moves us forward in time and the cyc changes to Trial Color. The saints voices are heard as part of this sound cue; St. Catherine, St. Margaret, St. Michael: Resigned, martyrdom, the end, Kingdom of Paradise.*¹⁶⁷ *Courage, boldly, afraid. Joan is standing in front of the block. Then, listening intently, she hears,*

Cauchon: ¹⁶⁸“[Joan]... it is now time, at the end of your Trial, to reflect well on all that has been said to you. This is the fourth time... [we have] made known to you the perils which endanger your soul and body, [and will be the last] if you do not... consent to correct yourself and your sayings by submitting to the Church... and by accepting her judgment. Up to this time you have obstinately refused...”

Inquisitor: “Reflect, Joan, upon this: if, when you were in your King's realm, a soldier... had suddenly risen and said, ‘I will not obey the King, I will not submit either to him or his officers,’ would you not have said yourself that this man should be condemned? But what will you say of yourself, you, brought up in the Faith of Christ, if you do not obey the officers of Christ... the Prelates of the Church? What judgment will you give on yourself? Cease, therefore, to hold this damnable speech... I beseech you, amend yourself, return into the way of truth, obey the Church, submit to her judgment and

decision. “In thus acting you will save your soul; you will redeem – so I believe – your body from death. But if you do not, if you persist, know that your soul will be overwhelmed by damnation, and I fear for the destruction of your body. “May Our Savior Jesus Christ preserve you from all these evils!”

Joan: “As to my words and deeds, such as I have declared them in the Trial, I refer to them and will maintain them.”

The Promotor: “Do you not... think yourself bound to submit your words and deeds to the Church Militant, or to any other but God?”

Joan: “What I have always said in the Trial, and held, I wish still to say and maintain. If I were condemned, if I saw the fire lighted, the faggots prepared, and the executioner ready to kindle the fire, and if I myself were in the fire, I would not say otherwise, and would maintain to the death all I have said.”

As the Inquisitor speaks, Joan is flanked by two guards. They push her forward to walk, and she begins to process out of the trial to the marketplace and the stake stage left. The cyc begins to turn a deep red.

Inquisitor: In the Name of the Lord, Amen.

All the pastors of the Church who have it in their hearts to watch faithfully over their flock, should, when the...Sower of Errors works by his machinations and deceits to infest the Flock of Christ, strive with great care to resist his... efforts with the greatest vigilance, above all in these perilous times, when so many false prophets are come into the world with their sects of error and perdition, according to the prediction thereof made by the Apostle.

Therefore, because that before Us, competent Judges, you, [Joan], commonly called the Maid, have been indicted and cited in a Case of Faith, on account of thy pernicious errors; after having seen and examined with great attention the whole series of the Trial... We, the Judges, say and decree: that you, [Joan], have deeply sinned in pretending untruthfully that thy revelations and apparitions are of God; in seducing others; in believing lightly and rashly; in making superstitious divinations; in blaspheming God and the Saints; in prevaricating as to the law, Holy Scripture, and the Canonical sanctions; in despising God in His Sacraments; in fomenting seditions and revolts; in apostatizing; in encouraging the crime of heresy; in erring on numerous points in the Catholic Faith.¹⁶⁹

During the voiceover above, we hear the voices of the saints and the voices of the judges.

All men's voices: “Joan, confess. This is your last chance to save yourself. You are mistaken. Confess! Submit to the Church. You will be damned!”. **Saint voices:** *Be resigned; have no care for thy martyrdom; you will come in the end to the Kingdom of Paradise.*¹⁷⁰ Answer boldly. Be not afraid! These voices mingle, and it is chaos. Joan cannot discern the Judges from the Saints. She becomes severely anxious and cannot bear to keep her eyes open. Holding her ears and head to hide from it, she crouches at the foot of the stake. By the end of the voiceover, the confusion is too much; she knows she must make a choice to save herself, and exclaims,

Joan: I will hold all that the Church ordains, all that you, the Judges, wish to say and decree – in all I will refer myself to your orders!¹⁷¹ *As she speaks, the cyc returns immediately to Trail color. She repeats pieces of this line until she hears,*

Ladvenu: You confess?!¹⁷²

Looking up, she uncovers her ears and realizes that all is silent. Looking around in confusion and embarrassment, trying to calm her heavy breathing, she says,

Joan: [If] the Clergy decide that the apparitions and revelations which I have had are not to be maintained or believed, I will not believe nor maintain them; in all I refer me to you and to our Holy Mother Church!

Rewind sound plays. Joan circles the bench and goes into the trial again. The cyc changes to Shaw color. Then, standing, Joan hears,

Cauchon: ¹⁷³Joan: I am going to put a most solemn question to you. Take care how you answer; for your life and salvation are at stake on it. Will you for all you have said and done, be it good or bad, accept the judgement of God's Church on earth? More especially as to the acts and words that are imputed to you in this trial¹⁷⁴ ..., will you submit your case to the inspired interpretation of the church militant?

Joan: I am a faithful child of the church. I will obey the Church-

Cauchon: You will?

Joan: -provided it does not command anything impossible.¹⁷⁵

Ladvenu: Impossible? ¹⁷⁶

Joan: If you command me to declare that all that I have done and said, and all the visions and revelations I have had, were not from God, then that is impossible: I will not declare it for anything in the world. What God made me do I will never go back on; and what he has commanded or shall command I will not fail to do in spite of any man alive. That is what I mean by impossible. And in case the Church should bid me do anything contrary to the command I have from God, I will not consent to it, no matter what it may be. ¹⁷⁷

The Promotor: Flat Heresy... do you need anything more than this?¹⁷⁸

Ladvenu: Joan: we are all trying to save you...¹⁷⁹ Do you see that man who stands behind you?¹⁸⁰

Joan turns and sees the torturer.

Joan: Your torturer? *Joan realizes that there must be a reason the torturer is still present. But the Bishop said I was not to be tortured.*

Ladvenu: You are not to be tortured because you have confessed everything that is necessary for your condemnation. That man is not only the torturer: he is also the Executioner...¹⁸¹

Joan: *horrified* But you are not going to burn me now?

Inquisitor: You realize it at last.

Ladvenu: There are eight hundred English soldiers waiting to take you to the market-place the moment the sentence of excommunication has passed the lips of your judges. You are within a few short moments of that doom.

Joan: *Joan has turned to look at the stake. Seeing it, she falls into the block and sits, rocking in fear, she clutches her arms and exclaims, Oh, God!*

Ladvenu: Do not despair Joan. The Church is merciful. You can save yourself.

Joan: *hopefully, and turning to Ladvenu,* Yes, my voices promised me I should not be burnt. St. Catherine bade me **be bold**¹⁸².

Cauchon: Woman: are you quite mad? Do you not yet see that your voices have deceived you?

Joan: Oh no: that is impossible.

Cauchon: Impossible! They have led you straight to your excommunication, and to the stake which is there waiting for you.

Ladvenu: *pressing the point hard* Have they kept a single promise to you since you were taken...? The devil has betrayed you. The Church holds out its arms to you.

We see Joan realize that her common sense is telling her to save herself. She realizes that she hasn't been delivered as promised. She realizes she feels abandoned and terrified.

Joan: *despairing* Oh, it is true: it is true: my voices have deceived me. I have been mocked by devils: my faith is broken. I have dared and dared; but only a fool will walk into a fire: God, who gave me my commonsense, cannot will me to do that.

Ladvenu: Now God be praised that He has saved you at the eleventh hour!¹⁸³

Joan: What must I do?

Cauchon: You must sign a solemn recantation of your heresy¹⁸⁴... [Brother Ladvenu], read it to her.¹⁸⁵

Joan: Do not trouble. I will sign it.

Inquisitor: Woman: you must know what you are putting your hand to. Read it to her, Brother¹⁸⁶... and let all be silent.

Rewind. Joan circles the bench then sits on the edge, her head in her hands. Cyc changes to "Lark color". Then she hears,

Cauchon: Joan, for the last time I offer you the saving hand of your Mother Church. We wish to save you, but we can delay no longer¹⁸⁷... confess your sins and return to us. We will save you.

Joan: I wish to return to the Church. I want the Holy Communion. I have asked for it over and over again, but they have refused to give it to me.¹⁸⁸

Cauchon: After your confession, when you have begun your penance then we will give it to you. *There is no answer. Very Softly* Are you not afraid to die?

Joan: Yes. I am afraid. What difference does it make?¹⁸⁹

Cauchon: Joan, we cannot believe in the divinity of your voices.¹⁹⁰ But if we are wrong then we will have committed a monstrous sin of ignorance¹⁹¹... But we are the priests of your church. Trust our belief that we are right¹⁹²... you will be at peace.

Joan: I cannot follow what you say. I am tired. Oh, [Messire]¹⁹³, I do not sleep at night. I come here and all is said so fast that I cannot understand...¹⁹⁴

Cauchon: Look at me Joan, keep your mind here¹⁹⁵... Help me to save you.

Joan: *falling to her knees*, What do you want me to say? Please tell me in simple words.

Cauchon: I am going to ask you three questions. Answer yes three times. That is all¹⁹⁶...

Joan nods.

Cauchon: Do you entrust yourself with humility to the Holy Roman and Apostolic Church, to our Holy Father, the Pope, and his bishops?¹⁹⁷...

Joan: Yes, but--- I don't want to say the opposite of what my voices told me.¹⁹⁸

Cauchon: You understand¹⁹⁹... this is the last thing I can do for you.

Joan: Messire, deep in your heart do you believe that our Lord wishes me to submit to the judgement?

Cauchon: I so believe.

Joan: *Joan looks at Cauchon.* Then I submit.

Cauchon: You promise to renounce forever the bearing of arms?²⁰⁰

Joan: ... *broken*...I renounce forever the bearing of arms.

Cauchon: Do you renounce forever the wearing of that brazen uniform?²⁰¹

Joan: I have said that if you put me in a Church prison, I will take off this uniform.

Promotor: You will not bargain. Put aside that dress or... you will be declared a sorceress.

Joan: *Softly to Cauchon and hesitant to reveal this information*, I am not alone in prison. Two English soldier guards are in the cell with me night and day... I try hard not to sleep but sometimes I am too tired—*she stops, embarrassed*. In this uniform it is easier for me to defend myself...²⁰²

Cauchon: Why haven't you told us this before?

Joan: Because the soldiers told me they would be hanged if I said anything---

Cauchon:²⁰³ I am sorry [Joan]. It won't happen again. The Church will protect you from now on. I promise you.

Joan: Then I agree to put on a woman's dress.

Cauchon: Thank you child. That is all. *Joan slumps in exhaustion and curls into a pitiable position on the ground...* Brother Ladvenu drew up the Act of Renunciation... please read the act [Brother].²⁰⁴

Ladvenu: ²⁰⁵I, Joan, commonly called the Maid, confess having sinned through pride and malice in pretending to have received revelations from our Lord God. I confess I have blasphemed by wearing an immodest costume. I have incited men to kill through witchcraft and I here confess to it. I swear on the Holy Gospels I will not again wear this heretics dress and I swear never to bear arms again. I declare that I place myself humbly at the mercy of our Holy Mother Church and our Holy Father, The Pope of Rome and his Bishops, so that they may judge my sins and my errors. I beseech Her to receive me in Her Bosom and I declare myself ready to submit to the sentence which She may inflict upon me. In faith of which I have signed my name upon this Act of Renunciation of which I have full knowledge.²⁰⁶

Joan repeats the lines as they are spoken. Looking up gratefully at Brother Ladvenu,

Joan: What comes next, Brother?

²⁰⁷*Another sound cue plays, moving us backward chronologically in time. The lights fade to Trial Color as we hear the saints in the sound cue: **Saints:** layered, reverberating, Orleans, raise, siege, wounded, go on, go on. Be not afraid. Joan sits on the square block and says,*

Joan: I was quite certain of raising the siege of Orleans; I had revelation of it...a hundred and even more of my people were wounded. I had said to them: 'Be fearless, and you will raise the siege.' Then, in the attack on the Bridge fortress, I was wounded in the neck by an arrow or cross-bolt... I knew quite well that I should be wounded; I had told the King so, but that, notwithstanding, I should go on with my work...I have told you often enough, that I had nothing done but by the command of God. It was I, myself who bore [my] banner, when I attacked the enemy, to save killing anyone, for I have never killed anyone.²⁰⁸

Rewind sound, cyc changes to Shaw color. Joan stands and hops onto the square block. Then,

Joan: I will be the first up the ladder when we reach the fort²⁰⁹... I dare you to follow me.

Dunois: You must not dare a staff officer, Joan: only company officers are allowed to indulge in displays of personal courage. Besides, you must know that I welcome you as a saint, not as a soldier. I have daredevils enough at my call, if they could help me.

Joan: I am not a daredevil; I am a servant of God. My sword is sacred: I found it behind the altar in the church of St. Catherine, where God hid it for me; and I may not strike a blow with it. My heart is full of courage not of anger. I will lead; and your men will follow; that is all I can do. But I must do it: you shall not stop me.

Rewind and cyc change to "Lark Color". Joan stands in front of the square block. Then,

Inquisitor²¹⁰: You were a tender little girl. And you were a tender woman. You cried for the wounded in every battle—

Joan: Yes, I cried for the wounded. They were French.

Inquisitor: And you cried for the English. You stayed with a wounded English soldier who screamed through a night of pain... ²¹¹

Joan: *looking up at him...* You know that Messire?

Rewind, cyc changes to “Jehanne color”²¹². Joan runs between the two blocks out to the battlefield of Orleans. When she sees the first dead soldier she pauses for a moment, seeing before her a massacre. Steeling herself, she creeps forward, and peers at the face of the closest soldier to her. She sighs loudly, seeing his face, covered with dried, splattered blood. This scene can be slightly ad-libbed. Speaking to God,

Joan: The English and French all die the same, don't they? *She swallows hard. Kneeling, she sees the wound that killed this man. She realizes her desire to apologize to the English soldier and says to him,*

²¹³*I... I am sorry Messire, for what happened to you today. I hope you were not in much pain. Looking at his wound, she sees the pain he must have felt. Frustrated, But, if you all had just gone home this would not have happened to you; if you would have just gone home... I do not want you all to die! Why won't they leave us in peace?! Lord! Please let them leave us in peace.*

Looking up. Oh Lord, I will never understand why you allow this suffering. Help me to understand!

Looking back to the soldier before her,

I do doubt sometimes, you know...that God knows what He is doing... but I never doubt that he loves me. I hope you know that God loves you, too. And I hope you are with Him now, and that you are looking down on me and I hope you know that... I am sorry.

Oh Lord have mercy on us for the blood on our hands. Give me courage Lord. Please, Lord have mercy on this man. Allow him to come to You. Hold Him to your heart.

She bends over the man in front of her and lays her hands on his eyes to close them.

Rest now, messire. God willing, I will see you in paradise.

She rises and walks a few paces to the next body. Kneeling down again, she begins to pray.

*Fade to same transition on page 18 with these words: **Saints**: Reims, coronation, Charles, crown, King, France, Be not afraid. Joan walks back to the square block and sits.*

The Promotor: “Did you see an Angel over the King?”

Joan: "...Pass on. Before the King set me to work, he had many apparitions and beautiful revelations."

The Promotor: "What revelations and apparitions had the King?"

Joan: "I will not tell you; it is not yet time to answer you about them; but send to the King, and he will tell you. The Voice had promised me that, as soon I came to the King, he would **receive** me²¹⁴...²¹⁵My King and many others have also heard and seen the Voices which came to me..²¹⁶: There is not a day when I do not hear this Voice; and I have much need of it. But never have I asked of it any recompense but the salvation of my soul.²¹⁷

Rewind, cyc changes to Shaw color. Joan stands and faces diagonal Stage Left.

Joan:²¹⁸I have a message to thee from God; and thou must listen to it, though thy heart break with the terror of it.

Charles: I don't want a message; But can you tell me any secrets? Can you do any cures? Can you turn lead into gold, or anything of that sort?

Joan: I can turn thee into a King, In **Reims Cathedral**²¹⁹; and that is a miracle that will take some doing, it seems.

Rewind, cyc changes to Lark color. Joan kneels facing diagonal stage Right. Then,

Charles: ...I'm glad to be alive. I've told you the truth. I am afraid. I've always been, and I always will be.²²⁰

Joan: And now I'll tell you the truth: I am also afraid. *With force.* And why not? Only the stupid are not afraid. What is the matter with you? Don't you understand that it was far more dangerous for me to get here than in is for you to build a kingdom? I've been in danger every minute of the way, and every minute of the way I was frightened. I don't want to be beaten, I don't want pain, I don't want to die. I am scared.

Charles: (*softly*) What do you do when you get scared?

Joan: Act as if I wasn't. It's that simple. Try it. Say to yourself, yes, I am afraid. But it's nobody else's business, so go on, go on. And you do go on.

Rewind, cyc changes to "Jehanne color" as she stands and walks center stage.²²¹ Then,

Joan: My voices said that I was to come to you, to take you to Orleans and **raise the siege**²²². And once we win Orleans, it is **straight to Reims** to crown you king.

Charles: King! *Joan begins to continue telling him about it. Charles laughs* Ha, the Archbishop told me not to listen to your presumptuous claims—king, ha. If that's all, then, you can tell God to find another fool to be crowned by a maid.

Joan: Don't laugh at God, Charles.

Charles stands.

Charles: You dare call me Charles, in my court?

Joan: Oh, you insist I call you Dauphin? Well, if you want to be called Dauphin forever, then let them call you Dauphin, Charles. You are not more important than the Lord. I will call you what I like while you call God a liar. *France* is winning her freedom! And He wants to use you to do it! Why do you doubt the goodness of God?

Charles: It's impossible!

Joan: No! It isn't impossible. You can say it is impossible, but what does it matter? I am here, aren't I? Let me ask you, then, how did I get here if this was not true? Did they tell you we met the English on the road and were not found out? And that we faced trial after trial, but not one of us lost heart? What else would give these men that kind of hope? Its God, Charles. He has more for you than you planned for yourself. You limit Him when you refuse to try. Be bold, go bravely into the unknown and God will light the way.

She looks up and sees the vision her voices promised her. It is bigger than she thought. Quickly,

You have to listen now. My voices told me they would send you **a sign**²²³. *Backing up to see the whole thing*, God wants to promise you this; do you see it Charles?

Charles: I—I do?!

Joan: Do you see the crown?

Charles: *almost a whisper*, Yes...? How can this—?

Joan: And God wants to show us that He will keep this promise. He will, but only if you do what He asked. You have to give me command of the army. The Archbishop thinks you won't do it, but I know you will. Because God chose you to lead, and you know how to listen to God.

Charles walks stage left. Joan follows him and gets in front of him, forcing him to answer her.

Charles: I—no. No, no this is not--?

Joan: Listen to me, Charles! I need the army, and then you will be king, and then the English will get out of our country and we will live in peace. This is the way God has willed it. And then, after our victory, we can all know that you are our king, and the people will love you, and I can go home! Charles, let's go tell them now. Let's go tell them that you say yes! *Seeing him thinking, her excitement gets the best of her, and she runs Stage Right towards the Archbishop.*

Charles: I—no. I can't.

Joan: *Turning back Stage Left*, Why not?!

Charles: The Archbishop, all of them, they all think I'm crazy, because my father...they tell me I cannot lead.... *He Sighs*. They tell me God has... abandoned me. And that He doesn't find me ...fit... to save our country. *He thinks through the things that these people think of him.* I am... I'm afraid.

Joan: My voices tell me every day **not to be afraid**²²⁴. Sometimes it doesn't work. They've told me I will **be hurt**.²²⁵ Right here.²²⁶ *She holds her neck and Charles turns to face her.* I'm scared, but I'm still here. Being afraid does not make you a coward, Charles. I know how it feels to be afraid, but I do not run away even when I look my own suffering in the eye. If God calls you to save us, He will not abandon you. He will give you the courage to say yes. *As if the insight came from God, You care about France! And that is worth a little fear, isn't it? There is a moment of hesitation. Joan begs God to give him courage.*

Charles: I—I think—yes. It is.

Joan: *Smiling,* Thank you. Would you like to tell them, or me?

Charles: You. Please.

Joan nods and turns Stage Right. She takes a step towards the Archbishop.

Joan: Monsignor Archbishop, my Dauphin has made his choice. Will you take me to my army?

As we transition, same lighting and sound as page 18 with these words: Angel Voices: The Tree, Domremy, mission, the time has come, Be not afraid. Joan sits on the square block again.

Promotor: "What have you to say about a certain tree which is near to your village?"

Joan: "Not far from Domremy there is a tree that they call 'The Ladies' Tree' -others call it 'The Fairies' Tree'... I have sometimes been to play with the young girls, to make garlands for Our Lady of Domremy. Often I have heard the old folk...say that the fairies haunt this tree... I do not know, and have never heard if the fairies appear there; but my brother told me that it is said in the neighborhood: 'Jeannette received her mission at the Fairies' Tree...' ²²⁷

Rewind, cyc changes to Shaw Color. Joan stands and faces diagonal Stage Left then hears,

Robert: How do you mean? Voices?

Joan: I hear voices telling me what to do. They come from God.

Robert: They come from your imagination.

Joan: Of course. That is how the messages of God come to us. ²²⁸

Rewind, cyc changes to Lark Color. Joan faces diagonal Stage Right. Then,

Joan: I swear to you before God that I am telling the truth. It's been happening for a long time and always at the noon or evening Angelus. The Saints appear to me. They speak to me... Father, try to understand the trouble I'm in. for three years I've refused what they ask. But I don't think I can say no much longer. I think the moment has come when I must go. ²²⁹

Rewind, cyc changes to Jehanne Color. ²³⁰She circles around block and enters joyfully, humming a tune under her breath. She has come to pick flowers to take to the chapel in

adoration of Mary. She picks her flowers and takes in the view. She decides to relax a bit under the tree and lays down. Singing, words now.

“Bide Always green in our young hearts, L’arbre Fee de Bourlmont! And we shall always youthful be, not heeding time his flight; And when, in exile wand’ring, we shall...yearn for glimpse of thee, oh rise upon our”²³¹—

She suddenly looks up. She has heard someone say her name.

Jacques? Pierre? *She looks around the tree. Seeing no one, she looks up.* Or perhaps you have something to say? *Kneeling a few steps away, she prays,* I am hesitant to go. I am afraid. France has been heavy on my heart... but forgive me St. Michael but it does not make sense! Why would God send *me*? How am *I* supposed to bring France to victory? I have felt you have more to tell me—I know you must. I know I am to leave my home, but I do not know where to go. I do not know how I am to do it. I know I must. I’ve been so impatient to hear what you have to say! But now I feel you are going to tell me and... there is part of me that does not desire it because I know it will be difficult. I am afraid to leave my mother. To leave my home! But even so... (*with no doubt or fear*), I know God will be with me. I desire to do His will! St. Michael, please reveal it to me!²³²

She bends her head in prayer. A voiceover begins as she hears the voices.

Angel Voices: Good, Trust, Courage, Bold. *This is reverberating, a little muffled.* .

Lifting to her knees during this, she exclaims,

Good St. Michael protect me! Good St. Catherine speak gently to me. Good St. Margaret hold me in your arms. Whatever God wills, I will do it! *As in a trance, she stands.*

All Saints’ Voices: Be good, Joan. Trust in God. Go! Go into France! We will not abandon you, child. “Go to Vaucouleurs, to Robert de Baudricourt, the governor; he will give you men-at arms and send you to the King”.²³³ The time has come! We will be with you. God will be with you.

As these next four lines happen, it builds into a heavenly choir of voices, each Saint bringing light and joy to the sound. Think “Heavenly hosts singing praises”.

St. Michael: Be not afraid.

St. Michael and St. Margaret: Be not afraid.

St. Michael, St. Margaret, and St. Catherine: Be not afraid!

ALL plus Joan: Be Not Afraid!

Joan’s voice rings out loudly and clearly, which leads her to come out of the trance, falling forward. She is suddenly scared. She is unsure of herself. She is having trouble trusting, but she will come to in time. She crosses herself. She comes back to where she is, seeing the flowers and tree. They comfort her. She gathers her flowers, looking around at her home, saying goodbye. Sadly, she sings,

“And when, in exile wand’ring, we shall fainting yearn for glimpse of thee, oh rise upon our sight!”²³⁴

*The Same sounds and lights play that move us forwards chronologically in time, the saints saying: St. Catherine, St. Margaret, St. Michael: Resigned, martyrdom, the end, Kingdom of Paradise.*²³⁵ *Courage, boldly, afraid. Joan walks back into the trial and sits on the floor, her legs cradled in her arms.*

Joan: What comes next, Brother?²³⁶

Cauchon: [We maintain, Joan, that you have deeply sinned.]²³⁷ But because that, after being many times charitably admonished and long waited for, you have at last, with the help of God, returned into the bosom of the Church, thy Holy Mother, with contrite heart, and have openly revoked thy errors; because, having solemnly and publicly cast these far from thee, you have abjured them by the words of your own mouth, together with the heresy with which you are charged: We declare thee set free... from the bonds of excommunication which held thee enchained, charging thee to return to the Church with a true heart and sincere faith.

Inquisitor: But because you have sinned rashly against God and Holy Church, We condemn thee, finally, definitely and for salutary penance, saving Our grace and moderation, to perpetual imprisonment, with the bread of sorrow and the water of affliction, in order that you may bewail your faults, and that you may no more commit [these acts] which you shalt have to bewail hereafter.²³⁸

Joan: Perpetual imprisonment? Am I not then to be set free?

Ladvenu: Set free, child after such wickedness as yours! What are you dreaming of?

Joan:²³⁹ My voices were right...²⁴⁰ Yes; They told me that... I was not to listen²⁴¹ to your fine words nor trust to your charity. You promised me my life; but you lied.²⁴² *Cyc changes to LARK COLOR as Joan realizes what she has done. She turns to Brother Ladvenu.*

Joan: I have done wrong. And I don’t know how or why I did it. I swore against myself. That is a great sin, past all others--- I still believe in all that I did, and yet I swore against it. God can’t want that. What can be left for me?²⁴³ *Looking up, to the voices,* ²⁴⁴I was only born the day you first spoke to me. My life only began on the day you told me what I must do, my sword in hand. You are silent dear my God because you are sad to see me frightened and craven. And for what? A few years of unworthy life. *Hearing God speak to her now, she falls to her knees.* I know. Yes, I know. I took the good days from you and refused the bad²⁴⁵. I know. Dear, my God, forgive me, and keep me now to be myself. Forgive me and take me back for what I am. *Looking to the Judges...*²⁴⁶ I deny my confession.

Lights change to TRIAL COLOR

“In everything, I told you the truth... in my Trial, as well as I know...*standing*, I did not intend to deny [that] my apparitions... were Saint Catherine and Saint Margaret; what I said was from fear of the fire: I revoked nothing that was not against the truth. I would

rather do penance once for all – that is die – than endure any longer the suffering of a prison.²⁴⁷

Ladvenu: Joan!

Cauchon: Do you hear yourself child?

Joan: You think that life is nothing but not being stone dead²⁴⁸... to shut me from the light of the sky and the sight of the fields and flowers; to chain my feet so that I can never again ride with the soldiers nor climb the hills; to make me breathe foul, damp darkness, and keep from me everything that brings me back to the love of God when your wickedness and foolishness tempt me hate Him: all this is worse than the furnace in the Bible that was heated seven times. I could do without my warhorse. I could drag about in a skirt²⁴⁹... if only I could still hear the wind in the trees, the larks in the sunshine, the young lambs crying through the healthy frost, and the blessed church bells that send my angel voices floating to me on the wind. But without these things I cannot live; and by your wanting to take them away from me, or from any human creature, I know that *your* counsel is of the *devil*, and that *mine* is of *God*.²⁵⁰ *Cyc light change to “Jehanne Color”*

²⁵¹**Ladvenu:** Joan. Joan please. You are not in your right mind. Please.

Joan: God loves me, brother; Oh! I have never known anything so much! He wouldn't ask me to deny Him and then die in hell.

Ladvenu: But how can you be sure?

Joan: When have I ever been sure? I know I can't die in there. I think God is asking me to do this, brother, I do, and I can't explain it to you. But if I go into the fire, in faith that God is leading me there, *trusting* that God is leading me there, trusting that *He* is faithful and true... He will not abandon me. When I leapt from the tower I leapt for fear. But now I leap into the fire for Love. *Internally*, My Jesus, forgive me for my blindness. *This* is what you meant by **martyrdom**²⁵². *Hands out*, I commend my past to your mercy and my future to your providence. And this is the **victory**.²⁵³ *She addresses the judges*, I forgive you. *Seeing Heaven*, You are sending me home. Hold a cross for me Brother. So I can see His face. And He can see mine.²⁵⁴

The front/side lights fade. We see a silhouette of Joan walking to the stake. And the Lark Color lights the cyc. When she reaches the stake, Joan faces the front and looks up to Jesus, seeing Him and the hosts of Heaven above her.

²⁵⁵**Ladvenu:** Courage, Joan. We pray for you.

Cauchon: May God forgive us all.

Inquisitor: What does she do?²⁵⁶

Ladvenu: She is quiet.

Inquisitor: Is her head lowered?

Ladvenu: No, Messire. Her head is high. *Lights transition to Shaw color.* I took this cross from the church for her that she might see it to the last: she had only two sticks that she put into her bosom. When the fire crept round us, and she saw that if I held the cross

before her I should be burnt myself, she warned me to get down and save myself. My lord: a girl who could think of another's danger in such a moment was not inspired by the devil. When I had to snatch the cross from her sight, she looked up to heaven. *As these last lines play, the cyc turns a deep red.* And I do not believe that the heavens were empty. I firmly believe that her Savior appeared to her then in His tenderest glory. She called to Him and died. This is not the end for her, but **the beginning**²⁵⁷ ²⁵⁸.

*On this last line, Joan has seen the gates of Heaven open to her. As the last line plays, her hands out in a gesture of surrender and acceptance, she leans forward and takes her last breath.*²⁵⁹

Quick Blackout.

END.

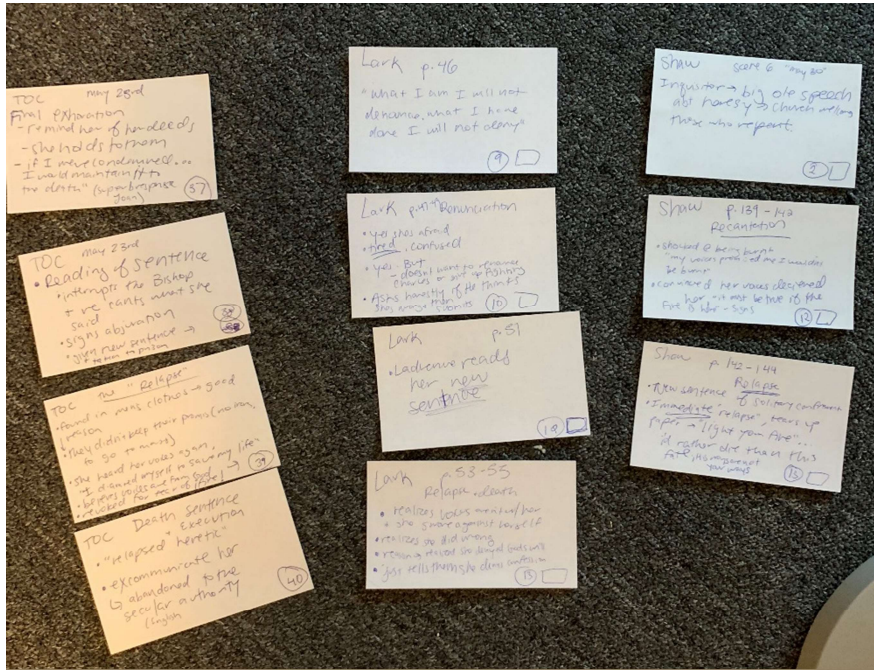
APPENDIX A: MAPPING STORY BEATS

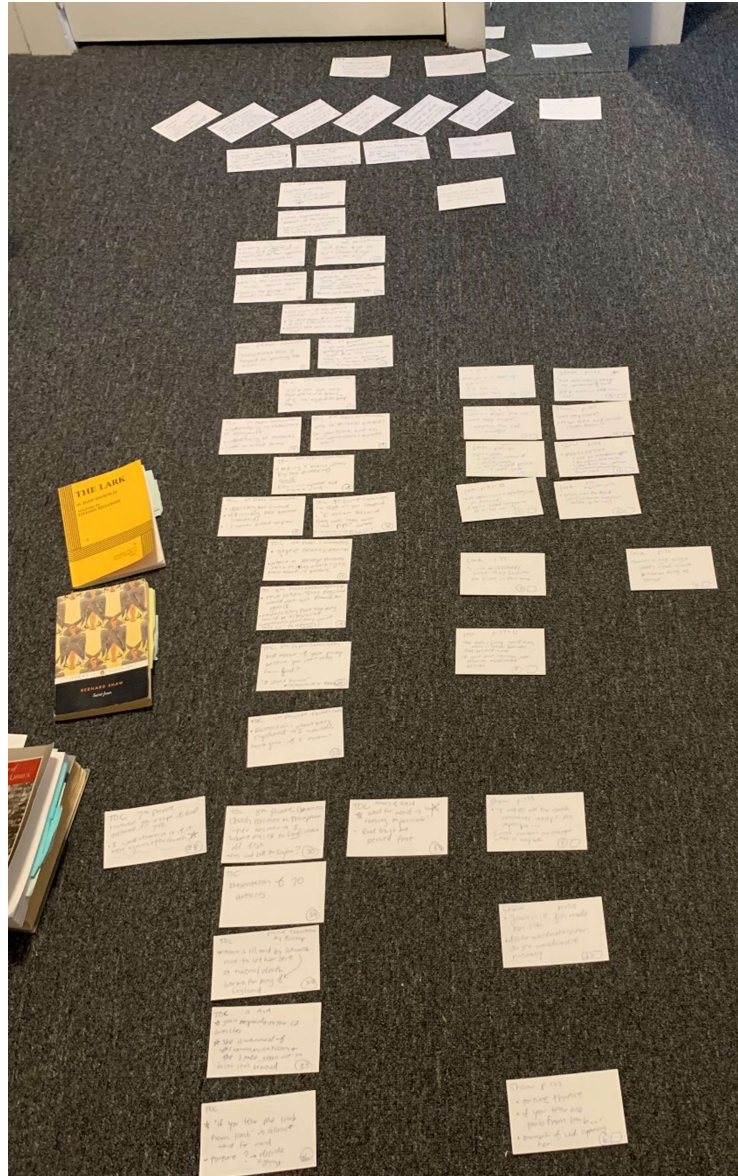
Chart:

#	General Title of Beat ²⁶⁰	In Trial Record ²⁶¹	In Shaw? ²⁶²	In Lark?
1	<p>“Swear On the Gospels”</p> <ul style="list-style-type: none"> Bargains with them about saying certain prayers, etc. as well many times in trial (good example here) 	1	TS (5)	
2	“Childhood” (Upbringing, faith background, Family stories, tree, etc.)	2, 4, 12, 13, 23, 24	TS (7), pg. 67, 119	p. 6-7, p. 11-14
3	“Escaping from Prison”	3, 21, 26	TS (4)*	
4	“My mission is.../saying YES” (tree, fairy tree parts)	5	p. 68-70	TS (3), p.7-8, 11-14
5	“Baudricourt”	6	Scene 1, p. 1-	pg. 15-20
6	“Charles 7”	7,25 (apparition)	Scene 2, p. 84-88, p 63?	p. 28-33
7	“‘I asked of my voices’ and ‘beware Bishop’”	8, 27 *		
8	“I don’t know if I can share this”	9	p. 68, TS (5), p. 133	
9	“hanged for the truth”	10, 29	TS (5), pg. 133	
10	“If I am not may God place me there...” State of Grace	11	TS (9)	TS, 2
11	“Describing Angels, was St. M naked?”	14, 19	TS (10), p. 110	TS (1) p. 8-9
12	“Men’s clothes”	15, 6	TS (11), p. 71	TS, 11 (during renunciation)
13	“Describing her banner/armor, ‘I never killed anyone’”	16, 31	p. 63, p. 94	TS, (7, p. 42) (6)—crying over the dead (also found in twain)
14	“Revelation about her injury/describe Orleans”	17	Scene 3—sent to the wrong place, p. 99	TS (8)—About La Hire in this play

15	“more revelations about her mission—God doesn’t want us in England’s control”	18	p. 69	TS (4)- Charles is your king, p. 27, p. 41
16	“did your men believe you were from God?”	20	p. 65-71, p. 73, 79-80	TS (5), p. 19, p. 26, p.37
17	“Revelations about being Captured”	22	p. 112, 116	
18	Church Militant vs. Triumphant—“I refer me to God”	28, 30, 33	TS (8), p. 118	p.37 *
19	“Take me to the Pope”	31		
20	Presentation of 70 articles	32		
21	Joan is Ill/not allowed to die naturally	34	TS (3)	
22	Exhortation/warned one last time	35, 37		p. 46 (what I am...)
23	Torture threat—“If you tear me limb from limb...”	36	TS (6)	TS 9
24	Deliberations b/w Judges	This happens multiple times: before private examinations and before the relapse	TS (1, 2), Scene 4	p. 20-22
25	Reading of Sentence	37, 38 (read to her out at the stake)	TS (12), not explicitly read	TS (9) (not explicitly read)
26	Joan’s Recantation/reading of new sentence	38	TS (12)	TS (10, 12)
27	Relapse/Death sentence	39	TS (13)	TS (13)
28	Joan’s Death	Not In trial record	Described in Detail p.144-149	pg. 55

Images:





These are the notecards I made, put into a chart form. The cards in the first “column” are from the trial record. The Second and Third Columns in each photo are from Shaw and Anouilh, respectively. These notecards helped me visualize the holes in each narrative of Joan’s life and helped me visualize the way historiography has worked in Joan’s story. These cards further helped me see what each author found important and helped me write each scene.

APPENDIX B: CAST AND CREW OF *JEHANNE*

Cast:

Joan—Emma Cox

Cauchon—Hunter LeBlanc

Inquisitor—Joseph Choate

Promotor—Orrin Payne

Ladvenu—Hunter Brooks

Announcer—Joseph Choate

Warwick—Joseph Choate

Robert de Baudricourt—Orrin Payne

Steward—Hunter Brooks

Dunois—Joseph Choate

Charles VII—Hunter Brooks

Saint Michael—Tommy Rhodes

Saint Catherine—Molly Katherine Cornett

Saint Margaret—Katelyn Noll

Crew:

Stage Manager—Lorelei Frank

Sound Designer—Michael Frohling

Lighting Designers—Coleton Wood and Michael Frohling

Voiceover Recording—Rachael Prewitt and Michael Frohling

Sound Board Op—Katelyn Noll

Light Board Op—Destiny [LASTNAME]

Videographer—Ella David

Video Editor—Riley Grief

Poster Design: Emma Mcgee

Camera Provided Courtesy of the Mahurin Honors College

APPENDIX C: POSTER

The poster features a blue background with a white border. At the top, the WKU logo (a crown) is followed by the text 'WKU Theatre & Dance Presents'. Below this, the title 'Jehanne' is written in a large, white, cursive font, with 'by Emma Cox' underneath. The second title, 'Cut! Song cabaret', is written in a bold, black, sans-serif font with a white outline. The word 'Cut!' is on the top line, 'SONG' is on the second line, and 'cabaret' is on the third line. A pair of scissors is positioned horizontally behind the word 'SONG'. To the left of the text, there is a vertical line of white dots. At the bottom, the text reads: 'Streaming Performance on Monday, March 29th at 7pm For More Information, Visit WKU.showare.com'. A small copyright notice is at the very bottom.

WKU Theatre & Dance
Presents

Jehanne
by Emma Cox

Cut! by Claire Wilson
SONG
cabaret

Streaming Performance on
Monday, March 29th at 7pm
For More Information,
Visit WKU.showare.com

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² T.J. Luce, Ancient Views on the Causes of Bias in Historical Writing Source: *Classical Philology*, Jan., 1989, Vol. 84, No. 1 (Jan., 1989), pp. 16-31 Published by: The University of Chicago Press p. 17 Stable URL: <http://www.jstor.com/stable/270041>.

³ Luce, 20.

⁴ Luce, 21-2.

⁵ Luce, 20.

⁶ “The Trial of Condemnation,” Jeanne d’Arc la Pucelle, Soren Bie, 2021, <https://www.jeanne-darc.info/trial-of-condemnation-index/>.

⁷ Freddie Rokem, *Performing Histories: Theatrical Representations of the Past in Contemporary Theatre*, Iowa City: University of Iowa Press, 2000, 24.

⁸ “Historiography,” Merriam Webster, Merriam Webster, 2021, <https://www.merriam-webster.com/dictionary/historiography>.

⁹ Michel de Certeau, *The Writing of History*, Translated by Tom Conley, New York: Columbia University Press, 1988, XXVII

¹⁰ De Certeau, 4.

¹¹ De Certeau, 5-6.

¹² De Certeau, 3-4.

¹³ Rokem, 10.

¹⁴ De Certeau, 5.

¹⁵ Rokem, 8.

¹⁶ De Certeau, 8.

¹⁷ De Certeau, 8-9.

¹⁸ Charlotte Canning, “Feminist Performance as Feminist Historiography,” *Theatre Survey*, 45, no. 2 (2004): 227.

¹⁹ Ibid.

²⁰ Canning, 228.

²¹ Ibid.

²² Canning, 231.

²³ “History,” Merriam Webster, Merriam Webster, 2021, <https://www.merriam-webster.com/dictionary/history>.

²⁴ Canning, 230.

²⁵ Diana Taylor, *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, Durham and London: Duke University Press, 2003, XVII.

²⁶ Diana Taylor, XIX.

²⁷ De Certeau, 5-6.

²⁸ Canning, 230.

²⁹ Ibid.

³⁰ Rokem, 7.

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- ³¹ “Meta,” Merriam Webster, Merriam Webster, 2021, <https://www.merriam-webster.com/dictionary/meta>. “Showing or suggesting an explicit awareness of itself or oneself as a member of its category : cleverly self-referential”.
- ³² Rokem, 7.
- ³³ Rokem, 3.
- ³⁴ Rokem, 12.
- ³⁵ Diana Taylor, 3.
- ³⁶ Ibid.
- ³⁷ Diana Taylor, 4-5.
- ³⁸ Diana Taylor, 19.
- ³⁹ Ibid.
- ⁴⁰ Ibid.
- ⁴¹ Ibid.
- ⁴² Diana Taylor, 20.
- ⁴³ Ibid.
- ⁴⁴ Ibid.
- ⁴⁵ Ibid.
- ⁴⁶ Diana Taylor, 21.
- ⁴⁷ De Certeau, 3.
- ⁴⁸ Mark Twain, *Personal Recollections of Joan of Arc*, New York, Harper & Row, 1896.
- ⁴⁹ “Jeanne d’ Arc’s Trial of Nullification 1455,” Jeanne d’Arc la Pucelle, Soren Bie, 2021, <https://www.jeanne-darc.info/trial-of-nullification>.
- ⁵⁰ See “Therese of Lisieux”.
- ⁵¹ Diana Taylor, 21.
- ⁵² Diana Taylor, 26.
- ⁵³ Diana Taylor, 28.
- ⁵⁴ Ibid.
- ⁵⁵ Diana Taylor, 28-9.
- ⁵⁶ De Certeau, 9.
- ⁵⁷ Coley Taylor, “The Trial of Condemnation”, Jeanne d’Arc la Pucelle, Soren Bie, 2021. <https://www.jeanne-darc.info/trial-of-condemnation-index/>.
- ⁵⁸ Rokem, 6.
- ⁵⁹ “First Public Examination.” In *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-first-public-examination/>.
- ⁶⁰ Ibid.
- ⁶¹ Bernard Shaw, *St. Joan*, (London: Penguin Books, 2003), 132.
- ⁶² One of my favorite monologues from *St. Joan* is on p. 115-16. In this monologue, Joan chastises her King, Bishop, and Military Companions for their doubt of God. They tell her that her time of victories is over and that she is not allowed to continue her work. She replies with evidence that their efforts have never stopped her, and call them out on their doubt.
- ⁶³ Shaw, 132.
- ⁶⁴ Jean Anouilh, *The Lark*, Adapted by Lillian Hellman, New York: Kingman Brewster, Isidore Englander and John Hersey, 1985. This is seen especially on p. 9-10.
- ⁶⁵ Anouilh, 21.
- ⁶⁶ Anouilh, 8.
- ⁶⁷ Anouilh, 9.
- ⁶⁸ Shaw, 117-18.
- ⁶⁹ Anouilh, 9.

⁷⁰ “Convention,” Merriam Webster, Merriam Webster, 2021, <https://www.merriam-webster.com/dictionary/convention>. “An established technique, practice, or device (as in the theater)”. Conventions are things accepted as the norm, like social conventions-- in the theatre these include clapping after the performance, silencing your cell phone, etc. They are also used in this play because I ask my audience to accept an established norm, which is that the rewind sound et al. means we are seeing again the same moment, and that the clock ticking sound means we are moving to a different moment in time.

⁷¹ Anouilh, 4.

⁷² “Deliberations held on May 9th, 12th, 19th, and the Final Session and Sentence and Recantation,” In *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-deliberations-final-session-sentence-and-recantation/>.

⁷³ “Letters by Jeanna d’Arc,” Jeanne d’Arc la Pucelle, Soren Bie, 2021, <https://www.jeanne-darc.info/biography/letters/>.

⁷⁴ “Palimpsest,” Merriam Webster, Merriam Webster, 2021, <https://www.merriam-webster.com/dictionary/palimpsest>.

⁷⁵ See *Jehanne*.

From Annotated Script of *Jehanne*:

⁷⁶ Malcom G.A. Vale and Yvonne Lanhers, “St. Joan of Arc,” Encyclopedia Britannica, Encyclopedia Britannica, May 26th 2020, www.britannica.com/biography/Saint-Joan-of-Arc. I read this because I wanted to understand what Joan did and what the historical impact of her actions. I have a better idea now of the importance of crowning the Dauphin and raising the siege, and a simple walk thorough of the timeline of her actions.

⁷⁷ “Deliberations held on May 9th, 12th, 19th, and the Final Session and Sentence and Recantation”, in *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-deliberations-final-session-sentence-and-recantation/>. It is unclear to me if Jean Lamitre was serving as the Inquisitor or if he was only speaking for the Inquisitor.

⁷⁸ “Western Schism,” Encyclopedia Britannica, Encyclopedia Britannica, May 13th, 2020, <https://www.britannica.com/event/Western-Schism>.

⁷⁹ “First Public Examination”, in *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-first-public-examination/>.

⁸⁰ “Pierre Cauchon,” Encyclopedia Britannica, Encyclopedia Britannica, January 1st, 2020, www.britannica.com/biography/Pierre-Cauchon.

⁸¹ “Second Process: The Relapse, The Final Adjudication, and the Sentence of Death”, in *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-second-process-the-relapse-adjudication-and-death-sentence/>.

⁸² “Jean d’Orleans, comte de Dunois,” Encyclopedia Britannica, Encyclopedia Britannica, November 20th 2020, <https://www.britannica.com/biography/Jean-dOrleans-comte-de-Dunois>.

⁸³ “Richard Beauchamp, 13th Earl of Warwick,” Encyclopedia Britannica, Encyclopedia Britannica, April 26th, 2020, <https://www.britannica.com/biography/Richard-Beauchamp-13th-earl-of-Warwick>.

⁸⁴ Yvonne Lanhers. “Charles VII.” Encyclopedia Britannica. Encyclopedia Britannica, July 18th, 2020. www.britannica.com/biography/Charles-VII-king-of-France. The information on this page and in the “Hundred Year’s War” page helped inform my writing of this character, which was more based on the way he is portrayed in the other plays.

⁸⁵ “St Catherine of Alexandria,” Catholic Online, Your Catholic Voice Foundation, 2021, https://www.catholic.org/saints/saint.php?saint_id=341.

⁸⁶ “St. Margaret of Antioch,” Catholic Online, Your Catholic Voice Foundation, 2021, https://www.catholic.org/saints/saint.php?saint_id=199/.

⁸⁷ “St. Michael the Archangel,” Catholic Online, Your Catholic Voice Foundation, 2021, https://www.catholic.org/saints/saint.php?saint_id=308.

⁸⁸ Douglass O. Linder, “Map of Political Divisions in France in Late 1420’s,” Famous Trials, UMKC School of Law, 1995-2021, <https://www.famous-trials.com/the-trial-of-joan-of-arc-1431/2358-map-of-political-divisions-in-france-in-late-1420s>.

⁸⁹ “Hundred Years’ War,” Encyclopedia Britannica, Encyclopedia Britannica, September 10th, 2020, www.britannica.com/event/Hundred-Years-War. This citation is for all the information under the map. I used Encyclopedia Britannica for a summary of the information I needed on the Hundred Year’s War and the other people involved. The information from this site was used to give me the basics of location and the people Joan met along the way. Joan would not have known all of this information, but I wanted to have a better grasp on it to inform my writing. I know that this source is not the best for studying the people, but my project focuses on how they are portrayed more than who they are; therefore, I feel this source provided the appropriate and relevant information for this project.

⁹⁰ This voiceover will establish the convention of the play that I am popping between versions of the same story/the same scene. The color and physicality changes show that these versions are all distinct, but these versions all tell the same story in different ways. By rewinding to the beginning and repeating the same blocking (seen here as stepping forward and standing still, and later by walking around the block Stage Right) we see that the same story beat is being performed again and again. This sets my convention and then allows me to break it later. Putting *Jehanne* first says that I cannot write my version without the foundation of the others. Joan is swept deeper and deeper into these versions, and eventually we get to the purest source, the trial, and she begins.

⁹¹ When reading *The Lark*, I noticed that Joan seemed very pious and younger than in other plays. I wanted to play into her youth in this version. Her physicality is a little nervous, slightly timid at first until she gets into it. The thought that helped me get here was “I do not understand”. I thought it wouldn’t be unlikely that she was confused during her trial since she was uneducated and maybe hadn’t heard of the Inquisition or the politics of the wider world. This physicality included feet slightly turned in, and hands clasped. I sat on the edge of the block in the trial, and I let her sway.

⁹² The notes on these bolded words will explain which saints speak these words. Because the saints are used in the transitions and are heard in the “tree scene”, I needed to introduce them as the saints early, and having them reinforce the words Joan says she heard from them achieves this goal and also suggests that Joan’s voices *were* real, which I believe is true. **All saints’ voices.**

⁹³ Dome-reh-mee, sheen-non.

⁹⁴ Jean Anouilh, *The Lark*, adapted by Lillian Hellman (New York: Kingman Brewster, Isidore Englander and John Hersey, 1985), 5.

⁹⁵ In *St. Joan*, what struck me about Joan was her brashness. She is very bold and does not mince words. She often responds with sass and bite. This Joan manifested as an annoyed teenager, which she could have been. Joan was not polished. She did not understand the “right way to act”; perhaps this is why she seems rude, rather than actually being rude on purpose. However, I thought it would be fun to play up the sass, and I thought it gave a nice contrast to the piety and matter of fact versions seen elsewhere. This Joan is sarcastic, brassy, and over it. Physically, she leaned into one hip, rolled her eyes, and hunched over while sitting, her legs open in a more masculine posture.

⁹⁶ Bernard Shaw, *St. Joan*, (London: Penguin Books, 2003), p. 59.

⁹⁷ When I read the trial record of The Trial of Condemnation, I was struck by how “proper” Joan sounded. She was matter of fact. I know part of this is that the record we have is a written account of people who were writing as she spoke, who were writing in French and Latin, and that this account is translated. Regardless, she seemed eloquent and direct, so I thought I should portray the Joan I read—this resulted in a

straight posture and a matter-of-fact delivery of the lines, as much as possible; I still wanted her to be human, but more academic and less emotive in her delivery. The thought, “Answer Boldly, Joan”, which she claims her voices said to her in the Third Public Examination, helped me get there.

⁹⁸ Here begins the “trial” scene of my show.

⁹⁹ John D’Est-ee-veht.

¹⁰⁰ “First Public Examination”. This trial record is in the Public Domain. I found it on a website, which took it from a book version of the trial, which is cited here. All the blocking notes in the yellow are mine.

¹⁰¹ “First Public Examination.”

¹⁰² “First Public Examination.” Cut “and to you I will not reveal them, even if it cost me my head”.

¹⁰³ **All Saint’s voices.**

¹⁰⁴ “First Public Examination.” The story elements of this trial scene appear in the order they were first mentioned in the trial, though the content comes from different/later parts of the trial. This is because many of the same topics are covered more than once, and often there is more about them later in the trial, even when it is mentioned early on.

¹⁰⁵ “Fifth Private Examination.”

¹⁰⁶ Pronounced kom-pee-en.

¹⁰⁷ **St Catherine.**

¹⁰⁸ **All Saints.**

¹⁰⁹ **All Saints.**

¹¹⁰ I think I need this line because it sets up her shock at the fire. It also gives more information on her voices.

¹¹¹ **St. Catherine.**

¹¹² “Third Public Examination”, in *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-third-public-examination/>.

¹¹³ “Fourth Public Examination”, in *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-fourth-public-examination/>.

¹¹⁴ “Fifth Public Examination”, in *Jeanne D’Arc, Maid of Orleans: Deliverer of France*, Edited by T. Douglas Murray, (London, William Heinemann, 1903), <https://www.jeanne-darc.info/trial-of-condemnation-index/trial-condemnation-fifth-public-examination/>.

¹¹⁵ Fourth Public Examination.

¹¹⁶ “Deliberations held on May 9th...” I wrote this line—from a paragraph explaining what they said to her before the following line.

¹¹⁷ **All saints.**

¹¹⁸ “Deliberations held on May 9th...”

¹¹⁹ “Fifth Private Examination.”

¹²⁰ “First Public Examination.”

¹²¹ Shaw, p. 133. I cut the middle of this monologue from “God does not allow the whole truth to be told” to “is sure to be hanged”. I think I could add all of this monologue back in the future.

¹²² Shaw, p. 132. I took the end of this line from p. 132 to more closely follow the story beats in the Trial version seen before. In Shaw, many of the same story beats occur, but in a different order. Because the first line of my scene, taken from p.133, worked best to get into my version of the scene, I had to backtrack a little bit to build the scene how I wanted it. Shaw’s “trial scene”, scene 6 of the play, begins with a conversation between the Judges and is Shaw’s version of the day of her death, May 30th, 1431. It begins with the piece on jumping from the tower, which did not work as the beginning of my scene using the same first line in all three versions.

¹²³ Shaw, p. 132. I combined D’Estivet’s line with Courcelles’ line. Shaw has many extra characters present at the trial, which did not work for my play, so I often took other character’s lines and gave them to d’Estivet, who was the Promotor. I called him “Promotor” in my script for clarity and consistency.

¹²⁴ Shaw, p. 132. Cut from D’Estivet: “Why did you jump...” to Joan: “... if they could get out”.

- ¹²⁵ Shaw, p. 132. I gave this line to the Inquisitor even though it is the Promotor in the play. I wanted some variety.
- ¹²⁶ Shaw, p. 132. Skipped the line between these lines in the script, D'Estivet: "Assuredly...and that is heresy."
- ¹²⁷ Shaw, p. 132. Skipped the line between these lines, D'Estivet: "You hear... this woman."
- ¹²⁸ Shaw, p. 133. Changed this line to the Promotor from Courcelles.
- ¹²⁹ Shaw, p. 133. Cut from "...the instruments?" to Executioner: "... seen them".
- ¹³⁰ Shaw, p. 133. Changed this line to the Promotor from Courcelles.
- ¹³¹ Shaw, p. 133. Cut from Courcelles: "But this is unusual..." to "... it is always done".
- ¹³² Shaw p. 134 for the first part of the line. Shaw, p. 135 for the second part of the line. I skip to this line so I can use the rest of pg. 134-5 later in the play.
- ¹³³ Shaw, p. 136. Cut the beginning of this line.
- ¹³⁴ Shaw, p. 136. From the middle of this line, I cut Ladvenu's line, "Good... stands here today?"
- ¹³⁵ Shaw, p. 136. Cut the Judge's collective "OH!", or gasp which occurs after this line in *St. Joan*.
- ¹³⁶ Shaw, p. 136. Cut from the middle of this line from "We have striven" to "face of God".
- ¹³⁷ Shaw p. 136. Skipped to p.137 for the next line. Cut from Ladvenu: "That is a very good reply..." to D'Estivet: "...Only, with great respect,".
- ¹³⁸ Shaw, p. 137. Cut the rest of this line so Joan could interrupt. I felt this built the scene more effectively, as it was about to end.
- ¹³⁹ Shaw, p. 137. Cut from "But no evil" to "the Most High".
- ¹⁴⁰ Shaw, p. 137. Cut from "Do you accept..." to "...she will not be saved".
- ¹⁴¹ **All Saints.**
- ¹⁴² Shaw, p. 138. Cut one "Joan" from the start of this line.
- ¹⁴³ **St Catherine.**
- ¹⁴⁴ Shaw, p. 138.
- ¹⁴⁵ Shaw, p. 135. The very end of this line is from earlier because I thought it was a nice way to end the scene.
- ¹⁴⁶ "First Public Examination."
- ¹⁴⁷ Jean Anouilh, p. 8. I made a cut after this line because it was repetitive. My cuts are as follows: Promotor: Why didn't you say to the archangel, "*Vado retro Santanas*"? Joan: I don't know any Latin, Messire. And *that* question is not written in your charge against me."
- ¹⁴⁸ Mess-yeur.
- ¹⁴⁹ Anouilh, p. 8. I cut the rest of this line and a chunk from this scene from Anouilh because it was not needed for my version. On page 8 and 9 I cut from "... Evil has a lovely face when a lovely face is needed" ... to "I do not like the way you speak in this court. I warn you again--...".
- ¹⁵⁰ Anouilh, p. 9. Cut from p. 9 as follows: ...Let her speak peacefully with her Voices. There is nothing to reproach her with so far". Looking back, I think I would add the rest of this line back into the play because it sets up Cauchon's mercy that is seen later.
- ¹⁵¹ Anouilh p. 9. I cut "We are your priests, your masters, and your judges."
- ¹⁵² Anouilh p. 9-10. I cut from, Joan: "I know that I am proud..." to Cauchon: "Messire...". I also changed the question from the Inquisitor's question to Cauchon's question. The blocking in *The Lark* allows for the Inquisitor to "ask" if Joan is in a state of Grace through Cauchon. Because I don't have actors on stage except for one woman, the blocking would not work, so I played it as if this question is all Cauchon's idea.
- ¹⁵³ Anouilh p. 10. Cut "She is in great danger and she is confused".
- ¹⁵⁴ Anouilh, p. 10. Cut from Joan: "Which moment is that messire?" to Cauchon: "Joan, are you in a state of Grace".
- ¹⁵⁵ After this line, I skip to Anouilh, p. 39. The "trial scene" in this play is the entire play. It flashed backwards and forwards in time as Joan talks about her life during her trial. This is why my "trial scene" is pieced together from pages far apart in the play.
- ¹⁵⁶ Anouilh, p. 39. Cut from "I have arrived from the south of Spain..." to "You will understand me".
- ¹⁵⁷ Anouilh, p. 40.
- ¹⁵⁸ Anouilh, p. 41. Cut from Joan: "Yes, Messire." To "... the Celestial Voices began to use most unusual words".
- ¹⁵⁹ **All Saints.**
- ¹⁶⁰ Anouilh, p. 45. I added "Silence Brother Ladvenu" because Ladvenu is not onstage at this point in *The Lark*, but he is in my version.

¹⁶¹ Anouilh, p. 46. I cut from “to ask...” to “what need to ask her” from this line in the play. I cut the rest of this line as well.

¹⁶² **All Saints.**

¹⁶³ Anouilh, p. 49.

¹⁶⁴ Anouilh p. 44. Cut the beginning of this line. Then cut from “In your heart...” to Joan: “Yes”. Also cut “She will weigh” to “self- judgement”.

¹⁶⁵ Anouilh, p. 44-5.

¹⁶⁶ I included the “recantation” scene because many people do not know that this occurred before Joan’s death. I did not know it myself for a long time, even after learning about her. I think this moment really shows her humanity, which is why I found it important to include; it also stays true to the historical events. I wonder how Joan felt in this moment. Below, we see three versions!

¹⁶⁷ “Fifth Private Examination”.

¹⁶⁸ “Deliberations Held on May 9th...” This is from May 23rd. I gave these lines to Cauchon and the Inquisitor; they were spoken to Joan in French by Dr. Pierre Maurice. I gave Cauchon the first part and gave the Inquisitor the second because I wanted to play with Cauchon’s character. It is said that he is help responsible for her death, and I do not know who he was or what his true motivations were in this trial. I felt that I could make him more human, too. Perhaps he did not know what he was doing, or he was struggling to do what is right by Joan and to save himself. I wanted the Inquisitor to be the “scary” one, and Cauchon to be more moderate. Even if just in this rendition of the story, perhaps we can give Cauchon the benefit of the doubt, and the chance to redeem himself.

¹⁶⁹ “Deliberations Held on May 9th...” This is under the subheading, “The Sentence”. The second paragraph of this line is written below the “Abjuration” or Joan’s lines on this page. Joan’s interruption is written in the trial record before these words, originally spoken by Cauchon, are said. I wanted them here because they finish the entire sentence, which would have been read in full if not for Joan’s interruption. Because I wanted these scenes to end with her renouncing her stance, I needed these words spoken before her interruption. I gave this monologue to the Inquisitor for the same reason described above. Also, my actor for the Inquisitor was more equipped to perform this monologue, which was part of the decision.

¹⁷⁰ “Fifth Private Examination.”

¹⁷¹ “Deliberations Held on May 9th...” Under the subheading “The Sentence”.

¹⁷² I added this line to bring Joan out of her confusion and back to reality.

¹⁷³ Shaw, p. 134. Cut the beginning of this line.

¹⁷⁴ Shaw, p. 135. Cut “by the Promotor here”.

¹⁷⁵ Shaw, p. 135. Cut D’Estivet’s line, “She imputes... impossible.”

¹⁷⁶ I added this line for a transition into the monologue.

¹⁷⁷ Shaw, p. 135.

¹⁷⁸ Shaw, p. 135. Pulled “Flat Heresy” from The Assessor’s line and replaced “My Lord” with it.

¹⁷⁹ Shaw, p. 138. Pieced this line together to flow through to the next story beat more concisely.

¹⁸⁰ Shaw p.139.

¹⁸¹ Shaw, p. 139. Cut from “Executioner...” to The Executioner: “...cruel death.”

¹⁸² **St. Catherine, urgently.**

¹⁸³ Shaw, p. 140. Cut Cauchon: “Amen!”

¹⁸⁴ Shaw, p. 140. Cut from Joan: “Sign?...” to Ladvenu: “...to sign.”

¹⁸⁵ Shaw, p.141. I added his name for clarity.

¹⁸⁶ Shaw, p. 141. Cut “Martin” for clarity.

¹⁸⁷ Anouilh, p. 47. Cut from “the crowd has been waiting...” to “For the last time I say...”.

¹⁸⁸ I did not add all the stage directions from the script into my script because I wanted my voiceover actors, any myself, to get to make choices about their characters. In this line, Joan is supposed to “cling to his robe”, in reference to Cauchon. Later we see some stage directions from the actual play, but here we do not.

¹⁸⁹ Anouilh, p. 47. Cut the rest of this line.

¹⁹⁰ Anouilh, p. 47. Cut from “but if we are wrong—and certainly...” to “

¹⁹¹ Anouilh, p. 47. Cut “and we will pay for it the rest of our eternal lives.”

¹⁹² Anouilh, p. 48. Cut “as you trusted your good villain priest. Place yourself in our hands.”

¹⁹³ Anouilh, p. 48. Changed “sire” to “Messire” for consistency.

¹⁹⁴ Anouilh, p. 48. Cut from “You torture me...” to “a taste of country milk”.

¹⁹⁵ Anouilh, p. 48. Cut from “I am an old man...” to “Be Kind.”

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- ¹⁹⁶ Anouilh, p. 48. Cut from “Help me, Joan.” to “No! We cannot wait.”
- ¹⁹⁷ Anouilh, p. 48. Cut the rest of this line.
- ¹⁹⁸ Anouilh, p. 48. Cut from “I don’t want to say...” to “Are you mad?”
- ¹⁹⁹ Anouilh, p. 49. Cut “now that we are your only protectors” and the rest of this line.
- ²⁰⁰ Anouilh, p. 49. Cut from Joan: “But Messire...” to Charles: “It would be very dangerous for me”.
- ²⁰¹ Anouilh, p.49. Cut from Joan: “You have asked me...” to Promotor: “... but I tell even you—“
- ²⁰² Anouilh, p. 50. Cut from Cauchon: “Have you had to defend...” to Joan: “...so I will stay awake in the night—”
- ²⁰³ Anouilh, p. 50. The beginning of this line was said by Warwick in *The Lark*. I changed “madame” to “Joan”. The rest of the line is as written.
- ²⁰⁴ Anouilh, p. 50-1. Cut from “Will you permit...” to Inquisitor: “...your Glory.” I added “Brother” to the end for clarity.
- ²⁰⁵ Anouilh, p. 51. Cut “I have prayed for you Joan” from the beginning of this line.
- ²⁰⁶ Anouilh, p. 51. Cut Joan signing the paper, and I made it a statement, not a question. Having Joan sign something imaginary didn’t make sense to me here.
- ²⁰⁷ The next three scenes are my takes on three moments for which there is no transcript. This section of the show was where I needed to be reeled in. I wanted to include many more moments, but Dr. Dvoskin pointed out that this show would be *way* too long if I included all of the moments of her life. Instead, I chose three. I chose Orleans, or the aftermath of it, because I was fascinated by the courage it took to pray over the dead, and the thoughts that would be going through her head in the face of mass destruction. I chose the Charles moment because this was her greatest fight up to that point, and the moment that her mission could finally begin; how do I think she would fight for that? Finally, I chose her initial YES at the tree. I wanted to see carefree Joan in her home, before it all. I also wanted to see her say YES to God and imagine how she would feel after doing so. These three movements are one that we do not have proof ever happened. There is no official document that says Joan cried over the dead English Soldiers, and that she said “these exact words” to Charles. We cannot prove that her voices came to her. However, these three moments show us the humanity of Joan, something I feel is lost; many people know about her death but do not know who she was or the story behind her death. I thought it would be fun to share my take on Joan with my audience, which resulted in this “section” of the show.
- ²⁰⁸ “Fourth Public Examination.” I changed the order to make the transition clearer.
- ²⁰⁹ Shaw, p. 92. Cut “Bastard”.
- ²¹⁰ Anouilh, p. 40.
- ²¹¹ Anouilh, p. 40. Cut end of this line.
- ²¹² This is the first scene in which we meet “Jehanne” Joan, or Emma’s Joan. I wanted her physicality
- ²¹³ This scene was thought up after reading Twain’s *Book and The Lark*; in both of these, Joan comes across as younger and more sensitive. Above this scene, from *The Lark*, The Inquisitor mentions that Joan cried for the dead, even the English; and this scene was born!
- ²¹⁴ **All Saints.**
- ²¹⁵ Second Public Examination. Cut “Those of my party knew well that the Voice had been sent me from God; they have seen and known this Voice, I am sure of it.”
- ²¹⁶ Second Public Examination. Cut “there were there Charles de Bourbon and two or three others”.
- ²¹⁷ Second Public Examination. Cut the end of this statement in the Trial.
- ²¹⁸ Shaw, p. 86. Cut the beginning of this line.
- ²¹⁹ **All Saints.**
- ²²⁰ Anouilh, p. 31. Cut the beginning of this line.
- ²²¹ This scene was the hardest for me to write. It began as a monologue version. After working it and reading it with Dr. Dvoskin, it seemed that I needed Charles in the scene too—Dr. Dvoskin pointed out that in every other scene that I have other characters present, those characters speak through voicover. I added Charles in, and had to work with the “fight” that Joan has to get him to say yes. Reading about him helped me to write him. Once it got to where it is now, I decided to stop editing and let it be what it is. I am happy with it; Joan needed to become more vulnerable and connect with Charles, and once I added that, it felt more natural and realistic. I would still want to work this scene if given the chance to workshop the show later.
- ²²² **All Saints.**
- ²²³ **All Saints.**
- ²²⁴ **All Saints.**

²²⁵ **All Saints.**

²²⁶ I realized later that this line shows Joan telling Charles that she should be wounded “but that, notwithstanding [she] should go on with [her] work”, as she reveals in the transition into the Orleans scene above.

²²⁷ Third Public Examination. I cut the end of this line, in which Joan says that she did not actually receive her visions at this tree. I decided to cut it because I had the freedom to do so, and because the scene that follows occurs near the tree, which is where I have imagined she saw her voices. This is an example of how I wrote history differently than it occurred. When making this decision to cut this line or keep it, I figured that I could cut it as part of my study on historiography; I see how easy it is to change the meaning of her words simply by cutting part of it. How many of her words have been changed before now? This is my edit, in which I feel justified, even though Joan explicitly states that “It is not the case; and I told him the contrary.” I could have kept that part of the line and still written the scene with her receiving her visions at the tree, but because the tree was already in the scene and I wanted to use the song as Joan’s goodbye, I cut it for clarity and a testament to the ease of changing history.

²²⁸ Shaw, p. 68.

²²⁹ Anouilh, p. 12. Cut from “they answer...” to The Father: “...they’d talk to me”.

²³⁰ I wrote this scene in Solo Performance class in the Fall of my Junior Year. I knew that I wanted to keep writing for Joan after writing this scene. Dr. Dvoskin shared with me that this scene felt like a girl making a choice, not trying to prove herself to anyone at this moment, but only trying to do what is right. This thought helped inform the other versions of Joan as well; Shaw’s Joan wanted to prove her bravery, Anouilh’s to prove her piety, and the Trial to prove she was correct. Emma’s Joan... well. She is someone I look up to because maybe she isn’t trying to prove herself to everyone like I do. Maybe she is just trying to do God’s will regardless of what other people think. In the introduction to St. Therese’s book of plays, the author calls her versions of Joan a thinly veiled self-portrait. I think my veil is a little thicker, but I still wanted to create a version of Joan who spoke to me and who inspired me. We cannot know who she really was, or which “version” is most accurate. We can, however, collect the evidence, find her humanity, and draw from her story the strength we need ourselves in that moment. This is my tribute to Joan, an indomitable woman who I desire to imitate, a sinner who became a Saint because she gave everything to God.

²³¹ Mark Twain, *Personal Recollections of Joan of Arc*, New York, Harper & Row, 1896. 8-9. The melody sung was just a tune I made up in my head.

²³² Second Public Examination. This and other places in the trial document her speaking about her visions, which informed my writing of this scene.

²³³ Janet Tuckey, *Joan of Arc, “The Maid”* (London, Marcus Ward and Co., 1880), 28.

²³⁴ Mark Twain, 9.

²³⁵ “Fifth Private Examination.”

²³⁶ This is called the “relapse” officially because Joan was declared a relapsed heretic. In my opinion, it is the “victory”. After these three moments from her life, we come back to the trial, right after she has denied everything that came before. The audience is brought right back into her misery, her confusion, after seeing her celebrate victories and say YES with great trust and confidence. These scenes propel Joan into her final YES. By coming back to this moment again, we see the weakness, the humanity, of Joan. We realize what the trial has done to this heroic figure, and we see that even she was not immune to fear.

²³⁷ I added this line to transition into the paragraphs that follow.

²³⁸ “Deliberations held on May 9th...” These speeches are said to Joan after her recantation. It isn’t clear who actually spoke them.

²³⁹ Shaw, p. 143. Cut the beginning of this line. Originally I kept it in, but when I was working on the blocking and acting, it was not landing, so I cut it.

²⁴⁰ Shaw, p. 143. Cut Ladvenu: “Joan! Joan!”

²⁴¹ **All Saints.**

²⁴² Shaw, p. 143. I skipped the monologue and saved it for later in this scene. I wanted this scene to layer all the Joan’s without rewinding, so I popped between versions. I wanted to build this moment from her realizing the clergy lied to her, realizing that her voices were right all along, and realizing that she had

messed up. I wanted then to see her decide to deny her confession, then to explain herself with the monologue from Shaw.

²⁴³ Anouilh, p. 53. In this scene in *The Lark* Joan is speaking to Warwick in prison. Joan does not leave “the trial” in my version, and Warwick is not present for the trial, so in my blocking, Joan turns to Ladvenu in this moment, and it is more internal. Cut from Warwick: “Certainly they are not going to make you a gay life...” to “but the main thing is to be here”.

²⁴⁴ Anouilh, p. 54.

²⁴⁵ **All Saints.**

²⁴⁶ Anouilh, p. 54. Cut “Call your soldiers, Warwick.”

²⁴⁷ “Second Process: The Relapse, The Final Adjudication, and the Sentence of Death.” I cut parts of this line and pieced it together from quotes on this page. As far as I could tell, there is not an official document discussing her death and the trial record ends after her final sentence is read; therefore, this is the last we hear from “trial Joan” in my play, even though this occurred on May 28th and she died on May 30th.

²⁴⁸ Shaw, p. 143. Cut “It is not... no affliction.” This did not seem necessary to me because the “bread and water” mentioned in the new sentence above is only mentioned that one time. I did not think this would make sense to my audience. I may be wrong!

²⁴⁹ Shaw, p. 143. Cut “I could let... other women.” I wanted to keep this monologue shorter so I cut it.

²⁵⁰ Shaw, p. 143. Emphasis mine.

²⁵¹ This is the only “trial scene” that I dealt with. In conversations with Dr. Dvoskin, I felt that I wanted to deal with her final and definitive “YES” to God, because this is one of those moments I wonder about. What was she thinking in that moment/ What would I be thinking in that moment? I don’t know if I could do what she did. I hope that if given the chance, I could go boldly as she did to her death, to uphold truth. Regardless, I hope I did the moment justice in my rendition.

²⁵² **All Saints.**

²⁵³ **All Saints.**

²⁵⁴ This scene ties together all the ribbons that are tied through this play. The use of the word “victory” was one that I wanted to play with. In her first trial, she claims her voices said she ‘was to be delivered by a great victory’. In my version of the Charles scene, she says that after their victory she can go home. And then, in this moment, she realizes that her martyrdom is the victory her voices spoke of all along.

²⁵⁵ Anouilh, p. 55.

²⁵⁶ Anouilh, p. 55. Changed this line to the Inquisitor from Charles. Also cut the end of this line.

²⁵⁷ **All Saints.**

²⁵⁸ Shaw, p. 148.

²⁵⁹ At the very beginning, Joan looks up with her hands out. She does this here at the end as well. On the final words, she takes a breath and leans forward, seeing before her the gates of Heaven and the beginning of the Life to come. I wanted it to end victoriously, because to me this was a victory to die for the Truth; I do hope I succeeded.

From Appendices:

²⁶⁰ The title I gave to each story beat in the Trial transcript. Yellow Highlights are moments I wanted to use/refer to my versions of the trial scene. The Green are the moments I wanted to write myself. The blue are moments I wanted to use for the recantation scene. The pink are moments I wanted to use for the relapse scene.

²⁶¹ These numbers coincide with the notecards I made for the trial, pictured below.

²⁶² TS=Scene 6. The numbers in brackets (#) coincide with the notecards I made for each play respectively.