

Saint Joan Revision Booklet

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Plot Summary

Scene 1 has Joan enter Robert de Baudricourt's castle, and persuading him to support her in going to see the Dauphin, in order to fight for France in the Hundred Years War. It establishes the structures of authority that society is built on, and introduces how Joan disrupts those structures.

Scene 2 sees Joan enter the Dauphin's court, and ends with the French court supporting Joan's course of action. Joan's star is in clear ascendancy in this scene. Of particular note is how the French court responds to Joan.

Scene 3 occurs just before the Battle of Orleans. The primary action here is Joan's interaction with Dunois, the French commander, and the contrast between the two characters. The scene ends with Joan inspiring Dunois just before the Battle of Orleans.

In summary, Scenes 1-3 introduce the figure of Joan, and her place within and disruption of the medieval world.

Scene 4 is set after the Battle of Orleans, which is a major French victory. Joan's opponents articulate their resistance to her influence. While Scenes 1-3 see Joan's rise, Scene 4 is the turning point in Joan's career as authority figures turn against Joan.

Scene 5 is set after Charles' coronation, sees Joan's arc fall further. Scene 5 mirrors Scene 2, as both scenes show Joan's encounter with the French court – but while in Scene 2 they are willing to support her, Scene 5 sees Joan isolated by the French court. Joan leaves the scene still determined to fight the English.

Scene 6 is set after Joan has been captured by the English. The climax of the play, Scene 6 is a trial where the Inquisition tries Joan for heresy. The scene ends with Joan's burning, and Stogumber's subsequent drastic transformation after witnessing her death hints at the impact of Joan's life and death.

The Epilogue is set some twenty-five years after Joan's death, with the trial of Joan having found to be a miscarriage of justice. Yet the Epilogue blurs the boundaries of time, drawing in the past, while offering a glimpse into the future. It ends with Joan alone on the stage in prayer, asking "how long, O Lord, how long?" – a question which the audience must necessarily wrestle with.

Brief Notes – Scene 1

Plot

The Opening Scene

Any opening scene has an introductory function – where the intentions of the playwright are made clear, and the audience is given some idea of the theme and scope of the work. This is critical how Scene 1 is understood.

Scene 1 is the first movement in the three scenes which chart Joan's rise and since it is the beginning of her ascendancy, this clues us in to trying to identify patterns which will repeat themselves on a larger scale through Scenes 2 and 3.

Chunking the Scene

The plot of Scene 1 can be chunked into smaller sections, which makes them easier to remember and process.

1. Robert and Steward's conversation about eggs and Joan: conversation about eggs shows how the "act of God" is misunderstood, which then foreshadows how the matter of Joan will similarly be misunderstood, introduces Robert and Steward and the dynamic between them, introduces Joan through other characters
2. Joan's entry, Joan's first contact with Robert: introduces Joan to the audience, introduces conflict between Joan and Robert and outlines the main issues that will emerge (Protestantism vs Catholicism, nationalism vs feudalism, issues of gender), portrays Joan as catalyst of change
3. Robert and Polly discuss Joan: demonstrates the practical lenses through which Joan is viewed (and the inability to see Joan through other lenses), introduces Polly as a genuine supporter of Joan
4. Joan's re-entry and persuasion of Robert: Joan's charisma and influence displayed, arguments about nationalism vs feudalism made, the laying of eggs and Robert's admission that "she did come from God" suggests that understanding Joan necessitates going beyond the purely practical matters of battle and politics that were previously discussed

Characters

Robert

- Robert, the squire of Baudricourt, is full of bluster and violence, which serves to cover up his lack of personal virtue. In this capacity, he functions as a foil to Joan, where he is the target of her wit and his lack of imagination stands only emphasises Joan's progressive and creative nature.
- At the same time, he functions as a representative of feudal power, with its insistence and dependence on established hierarchy in order to maintain its power. Similarly, Robert's dismissive attitude towards Joan, along with his endorsement of her for the practical purpose of defeating the English foreshadow how other authority figures will see Joan.
- Robert and the Steward are a clear parallel to Dunois and his Page, serving to differentiate a spectrum of authority figures.

Steward

- The Steward is a comic figure who accentuates Robert's high-handed bluster.
- Shaw also uses the Steward to emphasis the contrast between Joan and Robert: through the difference between his sly servility towards Robert and awe of Joan.

- The Steward also gives voice to Joan's influence, and he seems to approach her more as a supernatural phenomenon rather than a human woman, hinting at the necessity of differentiating between the lenses being employed in approaching the figure and the narrative of Joan.

Joan

- Our heroine enters, a charming figure carrying powerful ideas, buoyed by the vibrancy and authenticity of her faith, all mediated through her wit and force of personality.
- Her imagination is emphasised: in her religious imagination of the voices and her faith, but also the creative and productive aspect of her imagination in how she proposes alternative conceptions of power structures, as well as gender and vocational identity.
- Her entrance and re-entrance in the middle of the play hints at how she will interrupt the existing structures of the day, particularly since Joan is an unwanted interruption to Robert. Nevertheless, Robert cannot ignore Joan, and the effects of her passage are clearly demonstrated in the change enacted through his final lines in Scene 1.
- Despite her exceptionalism, the naivety and ignorance born of her youth and station in life are only on full display in Scene 1, though these are presented in a damning manner, since Robert is a relatively weaker opponent.
- Joan is also presented a catalytic figure: it is the entry of Joan onto the field of battle that is going to mark a change in French fortunes in the Hundred Years' War.

Polly

- As Joan's supporter, Polly stands in contrast to Robert. He is a voice of reason and logic, and has a clearly articulated rationale for supporting Joan.
- Nevertheless, despite Polly's acknowledgement of Joan's genius and near-miraculous aspect, his support for her is based on decidedly earthly lenses, as he sees her as a potential solution to France's military problems. Polly's approach thus hints at how Joan is received: seen for her practical value despite Joan's insistence on prioritising the mission of God.

Dramatic Significance

Setting

Scene 1 is set on a "fine spring morning", pointing to the newness and hope that Joan is associated with. It opens in the castle of Vacouleurs, Robert's feudal seat, which represents the base of feudal power which Joan will conduct her first foray against. Robert is seated at a table, with a stool under the table, which is a direct parallel to how Warwick is seated when Scene 4 opens – however, their treatment and response to Joan is very different. The relative privacy of the first floor of the castle also stands in contrast to the openness and public nature of the court in Chinon in Scene 2.

Comedy

In Scene 1, Shaw uses humour to expose and satirise the flaws of feudal authority, as well as draw the audience onto Joan's side. However, some of the humour is generated because of Joan's presumptions and ignorance, pointing to out of sync Joan is with the structures of authority which she is working against.

Context

The opening of any play introduces the characters, the context and setting, as well as providing a frame through which the audience can engage with the main concerns of the play. The background of the Hundred Years' War is laid out, providing the historical context of the play. Baudricourt, his Steward, and Polly all do not appear again in the rest of the play, and Shaw uses them to establish the existing power structures and social norms of the play.

Symbols and motifs

Hens and egg-laying are a symbol of fertility, and clothing as a representation of authority and personality (Robert's attire in contrast to Joan's).

Themes

Nationalism vs Feudalism

Joan's desire to drive the English out of France is thoroughly modern – the nobility is abolished during the French Revolution in 1789, making her nationalist ideas more than three hundred years ahead of her time.

Gender

The rest of the characters labelling Joan as a woman is juxtaposed against Joan's refusal to be defined by her gender but instead by her vocation, thereby showing how Joan's conception of identity is thoroughly modern and progressive.

Power and Authority

Shaw begins to explore the nature of authority in Scene 1, using Robert to sketch the hierarchical nature of institutional authority, with its insistence on forms and the resistance of those structures to change. Joan's challenge to Robert invites the audience to consider the effectiveness and legitimacy of institutional authority, positioning Joan as an alternative.

Brief Notes – Scene 2

Plot

Scene 2 sees Joan advance towards the court and ends with Charles giving command of the army to Joan. Through how the members of the court speak of her, the myth of Joan is seen to be already growing, and this will later be extended into Scene 4, and eventually Scene 6.

Chunking the Scene

The plot of Scene 2 can be chunked into smaller sections, which makes them easier to remember and process.

1. The Court assembles, discusses Charles and Joan: provides an insight to the nature of the court through the various characters, introduces the first contact with a member of the Church (the Archbishop), shows the feudal structures (political and religious) that Joan contests
2. Charles' entry: introduces Charles, establishes parallel between Charles and Joan and thereby setting up a comparison, conversation about Joan continues to provide insight into how Joan is viewed from different angles
3. Archbishop and La Tremouille talk about miracles: demystifies miracles for the audience, shifts the focus to the effects created by the miracle, forces audience to re-examine the story of Foul Mouthed Frank and by extension the story of Joan
4. Joan's entry into the court: Joan's naivety on display in her lack of insight about the Archbishop and the nature of the court, Joan's genuine faith stands in contrast to the artifice of the Archbishop, Joan's lack of court manners and relative lack of sophistication in the court setting also demonstrated
5. Joan versus Charles: Joan's arguments laid out in full, Joan's influence demonstrated
6. Charles reconvenes the court: Joan's effect on Charles, Joan's victory punctuated by a drawing of swords

Characters

The Archbishop

- The "artful fox" is a politically savvy operator who serves as the central reference point as Scene 2 opens. The action of the scene revolves around the Archbishop, with Charles hiding behind him as the most obvious physical manifestation of such. This points to the centrality of religious authority in the society of the Middle Ages, but as Joan enters, the Archbishop is also displaced as Joan replaces him as the central figure, which again points to Joan's disruptive effect.
- Nevertheless, the Archbishop cannot be reduced to a villain, or a caricature of an unfaithful churchman. While the Archbishop's very practical view of miracles and faith might seem to be incongruent with his position as a man of the cloth, this does not negate his desire to preserve and defend the Church's purposes and authority.
- The Archbishop is a far more credible authority figure compared to Robert (and in fact the other authority figures in Scene 2) because of his intelligence and cunning, as well as his ability to reinterpret events to suit his purposes. While this demonstrates how events might be reshaped to fit one's preferred narrative, it also betrays the Church's inability to consider the validity of other perspectives (a trait later echoed by other members of the Church).
- The Archbishop naturally stands in contrast to Joan in terms of how they conceive of their faith. Also, the Archbishop's treatment of Joan is characteristic of the feudal system in general, where he sees Joan's value in practical and military terms, rather than the potential ideological progress which she carries.

- The Archbishop pronouncing the blessing over the kneeling figures at the end of the scene hints at the power that the religious institution carries – that only with the sanction of the Church can any action proceed, which does not bode well for Joan’s future.

La Tremouille

- The Chamberlain, La Tremouille is nominally in charge of France’s armies, but as Charles points out, he is quite removed from the front line.
- Together with the Archbishop, he serves as the face of the feudal system, and functions as a complement to the Archbishop (particularly in the discussion of miracles).
- His interaction with Charles verges on the farcical, pointing out the relative emptiness of the court’s authority, compared with Joan’s personal force of will.
- Like Robert, Tremouille is dependent on violence to enact his will, and his authority is very much based on hierarchical structures rather than personal quality, as evidenced by his choking at the end of the scene.

Bluebeard

- Bluebeard seems charmingly irrepressible, but there is a mean streak to him. His enjoyment of deceit belies his true nature (which Shaw makes sure to articulate in the stage directions), and his inclusion within the court setting points to the nature of the court more than anything else.
- Bluebeard’s masquerade as Charles is hardly miraculous, as the audience must be keenly aware of the blue beard that adorns his chin, a striking visual marker if there ever was one.

La Hire

- La Hire is distinctly affected by Joan, but is also the member of the court who is most in favour of her. While he does seem to believe that there is something supernatural about Joan, he still supports her because he sees no harm in “trying” to see if Joan’s presence will help Dunois at Orleans, which is a decidedly practical way of seeing the situation.
- La Hire’s behaviour is testament to Joan’s influence, as he stops swearing, and is also the one who draws his sword in support of Joan at the end of the scene.
- La Hire stands in contrast to the other members of the court in his rough simplicity, and lack of jockeying for power.

Charles

- The king-in-waiting, Charles has an agile and nimble mind which enables him to stand his ground against the bullying of the rest of the court. He too is a clever operator, knowing when to back down (to the Archbishop), but also when to get his punches in (as he gibes and makes fun of the other members of the court).
- Charles’ movement from nearly a jester-like figure in his own court to taking real action as a leader by the end of Scene 2 points to Joan’s influence, and establishes Charles’ own rise. However, this must be seen through the lens of Joan’s action, as it is Joan who first empowers Charles’ movement towards kingship, and her death that validates his consolidation of power as Charles the Victorious.
- The parallel between Charles and Joan can be made on the basis of leadership and authority: both are national figures, but the means by which their influence is established is different. At the same time, Charles’ ability to negotiate the politicking of the court emphasises Joan’s inability to do so.

Joan

- As in Scene 1, Joan’s potency and drive are clearly evident, as is her youth and inexperience at court.
- Joan’s hairstyle is of note here – she wears her hair in a short bob, a hairstyle that was a symbol of the growing movement for gender equality in the early 20th century. However, the court ladies laugh at Joan’s hair, suggesting a stark difference in the conception of gender roles.

- In her interaction with the Archbishop, the audience is shown how even a “stone idol” can be genuinely affected by Joan’s fervour. At the same time, the force of Joan’s faith is demonstrated, as is her inability to see that faith and religious power are in fact two separate quantities.
- In her persuasion of Charles, Joan’s wit and rhetorical ability is brought to the fore. In appealing to Charles in fulfilling his kingly duty, Joan makes arguments that are built on fulfilling obligations to both nation and God, which shows the progressive nature of her ideas, ideas which the 20th century audience is surely in favour of. On the flip side, this also shows how Joan’s ideas run contrary to how the court conceives of duty and power.
- However, it must be noted that Charles’ own ideas of wanting to live out his own life free of the demands of duty and station are also modern in conception – to some degree Charles also desires to be a self-defining figure.

Dramatic Significance

Setting

Like Scene 1, Scene 2 is set in a great castle, which points to the static, immovable nature of the institutions that Joan must come up against.

The court is also full of pomp and ceremony (e.g. the page’s announcement of the entrance of various characters), against which Joan is clearly out of place. The scale of the throne room is also massive, with an entire backdrop of courtiers who are witness to Joan’s entry, thus creating an impression of public spectacle. This however means that when the court is emptied when Joan speaks to Charles alone, there is a noticeable change in the dynamics of the stage, as if Joan’s force is occupying the entirety of the room, as Charles cannot escape it wherever he runs.

The scale of the setting also contributes to visualising Joan’s impact, particularly in the reaction that she evokes (both in the teasing, and in the final drawing of swords).

Staging

The Archbishop looming behind Joan is rather ominous, pointing to how the Church might be looking over Joan’s shoulder in a rather insidious fashion.

Shaw uses the throne as a useful reference point to track Charles’ change, and by extension, Joan’s influence. First, Bluebeard occupies it as a pretender, then Charles sits in it as a “piteous figure”, and finally takes the throne and issues orders like a king.

Joan’s chasing Charles around the throne room is also a manifestation of the battle of will and logic that is being articulated, and also demonstrates her dynamic nature. Compare this with how Joan moves in Scene 1, as well as Scene 3 – and finally with the latter half of the play, where Joan is instead static and metaphorically caged by her circumstances.

Comedy

In Scene 2, the comic action of the court allows Shaw to poke fun at its hypocrisy, with the slapstick humour contributing to a nearly farcical presentation. Charles’ cleverness is a major source of this humour, with sly wit finding targets in the Archbishop, La Tremouille, and later even in Joan.

Humour is also employed to illustrate the dynamics of power at work: while Charles’ mockery of the other members of the court is funny because he is ‘punching up’ and his humour is a form of resistance, the court’s mockery of Joan when she enters is not funny because it is in essence, the bullying of the nobility at work. Whether the audience finds something funny or not is contingent on such understanding of humour, and it is always useful to distinguish *why* Shaw wants the audience to find something funny.

Of particular note is Joan – while we laugh at the court because of her indefatigable response to their attempts at bullying and intimidation, Joan herself does not find her own responses funny, betraying her lack of awareness.

The audience's capacity to laugh is predicated on their awareness of the discrepancy between imagined realities, e.g. the court's belief that they are superior against the reality of their hypocrisy, and thus any laughter is a product of being able to distinguish between layers of meaning. However, this does not always hold true for Joan, whose response to both the court ladies' laughter and Bluebeard's mockery of the Archbishop is tremendously serious, suggesting that her perception of the world is distinctly singular.

Symbols and motifs

Clothing as expression of identity and personality, the miracle of Foul Mouthed Frank, anachronistic language and expression (Pythagoras, heliocentricism).

Themes

Power and Authority

The nature of institutional authority is at the center of the examination of the court, but Shaw also shows how Joan's ideas can have a productive effect through Charles' change in Scene 2. Charles vs Joan also stands as a study of two very different forms of personal authority.

Nationalism vs Feudalism

Joan's call to arms is based on a nationalistic ethos where the rights of the individual are secondary to the greater good, which stands in contrast with the feudal authorities whose concerns are far more selfish and territorial.

Religion

Joan's genuine religious fervour stands in contrast with the superstitious leanings of the court. At the same time, Shaw makes us aware through the Archbishop of the trappings of religious power (he can make it an "excommunication matter"), and how it is constructed and enforced through narratives, pointing out its deliberate and artificial nature. The difficulty that the audience will encounter in negotiating the differences in the presentation of religion in Scene 2 mirrors the same difficulty that Joan encounters in future, except that Joan is unable to resolve the apparent tension between earthly concerns and divine inspiration.

The relationship between the religious institution and the legitimacy of any supposed miracles is also illustrated through the Archbishop's comments.

Identity

Identity being determined by inheritance and station is placed against Joan's definition of identity against tradition, and through her own action.

Joan's identity is also of concern in Scene 2, as demonstrated in how the court discusses who and what she is: she is both angel and whore, hope and source of fear, a catalyst for change, and a religious icon.

Miracles

The question of what is a miracle is continues from Scene 1, but Shaw also introduces the possibility of reframing an "act of God" through the Archbishop's imposition of various narratives on both Foul Mouthed Frank and Joan, hinting at what will happen to Joan's arc (ha-ha, Joan's arc...).

Medieval vs Modern

Shaw outlines the medieval understanding of Joan's modern ideas through the Archbishop and La Tremouille, who decry a heliocentric view of the universe, and label Pythagoras as an "utter fool". They reject a heliocentric view because it goes against whatever they believe to be true, which is a pattern of thought that will then apply

to how the medieval institutions react to Joan's modern ideas, leading to labelling her a "witch" and a "heretic" simply because she does not conform to their established frames of reference.

Brief Notes – Scene 3

Plot

A very short scene, Scene 3 concludes Shaw's framing of the play, with Joan's victory imminent. Joan's momentum is increasing, but Dunois' tempering of her urgency subtly hints at the potential disaster that would visit itself upon Joan if she were to be left unchecked.

Consider how Scene 3 is juxtaposed with Scene 4: Joan's very concrete presence is followed by her conspicuous absence, and Joan's inevitable victory is followed by the plotting of her inevitable downfall. Shaw uses Scenes 1-3 to set up the second half of the play, and Scene 3 is critical in solidifying the audience's expectations and impressions of Joan, in order that Joan's fall becomes clearer.

Chunking the Scene

The plot of Scene 3 can be chunked into smaller sections, which makes them easier to remember and process.

1. Dunois and his page wait for Joan/the kingfisher: introduces Dunois, creates anticipation for Joan's entry, introduces kingfisher as a symbol for Joan
2. Joan's entry: Joan's energy and dynamism emphasized, but at the same time her impetuous nature and myopic view, which is in contrast to Dunois' cooler approach and more holistic understanding of the complexity of the situation
3. Joan and Dunois discuss war: Contrast between Dunois and Joan about the practicality of war emerges, showing that while Joan possesses "military sense", she remains untutored in the political aspects of war; Dunois also willing mentor Joan instead of rejecting her; contrast between Dunois and Joan in their religious approach
4. The wind changes, Dunois' passing the baton to Joan: Dunois' ability to transfer leadership and authority in evidence, Joan's inspirational effect on display

Characters

Dunois

- Bluebeard names him as the "brave Dunois, the handsome Dunois, the wonderful invincible Dunois, the darling of all the ladies, the beautiful bastard" – while Bluebeard's needling words and sly nature might cast a shadow of doubt upon Dunois' character, he is perhaps the most favourably portrayed member of the nobility in the entire play. This makes him a useful point of comparison with the rest of the figures of institutional authority in the play.
- As a leader of men, Dunois' authentic influence (as demonstrated in his relationship with his page) stands in stark contrast to how Robert relates to his Steward.
- As a military man, Dunois' ability to rationalise the use of force contrasts with both Robert and La Tremouille's indiscriminate violence.
- Dunois' cool rationality is also distinct from Joan's fiery passion – while this explains the difference in his approach to war from hers, it is the same quality that distinguishes his rather methodical approach to faith from Joan's genuine ardour.
- Dunois' capacity for enjoying beauty and poetry also stands in contrast to how the Archbishop and La Tremouille speak of poetry as a tool to construct narratives that allow them control.

- Nevertheless, Dunois is not an all-powerful superhero with no flaws. Bear in mind that Dunois does not stand with Joan at the end, though one cannot blame him: he makes sensible arguments for why Joan should stand down in Scene 5.

The Page

- Just like his counterpart the Steward, the Page serves as a complement to Dunois.
- The Page is also a useful dramatic tool for Shaw, who uses him to focus and direct the audience's attention: he points to the kingfisher, and Shaw has him sneeze "violently" so that the audience is aware of him when he "notices the pennon" shifting in the wind. What naturally develops from this observation of the Page's interruptions is that we must pay careful attention to what the Page wants us to look at.

Joan

- Joan's good "military sense" is evident, as she makes sensible suggestions about overcoming the difficulties that are presented to her.
- The purity and simplicity of her faith is also clear when she agrees to pray for the wind to change, but also of note is the certainty with which Joan approaches this duty, pointing to her sense that she is always right.
- Joan's attitude towards Dunois also betrays her youthful naivety: in calling Dunois (clearly her military superior) "lad", she is clearly in breach of decorum and propriety, except in this case Dunois is a good-natured enough character to go along with her. The accompanying observation, however, is that Joan's success is predicated on Dunois' allowing such behaviour, and a different response from an authority figure will certainly bode differently for Joan.

Dramatic Significance

Setting

Scene 3 is set in the evening – the sun is setting on Joan's proverbial day, functions as a narrative reference in relational to the morning and afternoon of Scene 1 and 2, where a unit of narrative is ending.

Being set on the River Loire, with all the attendant symbolism of the river (moving, flowing, dynamic, having two sides) is also significant – it points to the difficulty that Joan has in negotiating and surmounting dynamic obstacles, and also establishes a distinct contrast between Scenes 1 and 2, suggesting to the audience that we must look for differences in the way that Joan approaches the problem thrown at her.

Staging

Dunois' kneeling to Joan is a powerful image, particularly in light of how Dunois stands when Joan enters. Another feature of this scene is the movement across the stage: the flitting of the kingfisher, the entrance of Joan, the flowing of the river, and the catching of the pennon in the wind. All this movement could point to Joan's motive force (i.e., her ability to move and change things), and also contributes to the choreography of Joan's ascension. Against this is the figure of Dunois, a calm anchor around which the action flows, though he too is caught up in Joan's influence.

Symbols and motifs

The River Loire, the kingfisher as symbolic of Joan (pay attention to the religious imagery of "Mary in the blue snood"), the baton as a symbol of authority.

Themes

Power and Authority

Joan and Dunois both share the same kind of personal authority, but the difference in how they are able to negotiate the necessary use of military authority is also evident. It is also useful to compare Joan and Dunois in terms of their leadership – who follows them, and how this is conducted.

The issue of existing structures of authority comes up again with Dunois reminding Joan that those in command are not allowed “displays of personal courage”, suggesting that there are lines of authority which one must abide by.

However, Dunois’ willingness to follow Joan’s lead also points to his recognition that authority does not stem only from a position within an established hierarchy, but instead is founded in personal quality and virtue.

Gender Identity

In Scene 3 Joan rejects being categorised as a woman: she decries being married, feminine dressing, and dreaming of “lovers” and “money”, which are all the traditional markers of femininity. In throwing off this categorisation and claiming instead dreams of military glory, Joan’s views on gender are shown to be progressive. Nevertheless, this is also a simplistic reduction, as Joan is unable to see that she cannot fully divorce her identity from her womanhood.

Ironically, in rejecting these pillars of womanhood as lesser and weaker, Joan is guilty of the same prejudice as the feudal authorities are in rejecting her on grounds of her being a woman.

Religion and Miracles

To Dunois, the miracle of the west wind changing is a military necessity that can be negotiated: while he has offered prayers and candlesticks, he does see Joan primarily as a saint and not a soldier – she is the means by which he will acquire the miracle necessary to defeat the English. Dunois’ understanding of religion is one of cause and effect, where if he makes the appropriate religious propitiation, favour will be shown to his situation, and if there is no favour, then the natural course of action is to then look for greater intervention (i.e. Joan). Dunois’ expectation of Joan’s successful intervention is further proof of this understanding.

Joan seems to share a similar belief in the logical causation that underpins miraculous events, to the point where supernatural intervention is a natural part of her worldview, seen when she quips that Dunois is “right” in saying that St. Catherine “will make God give me a west wind”.

Despite Dunois’ and Joan’s decidedly different approaches to faith, it seems that there must be some kind of order and logic to a miracle, rather than random divine intervention. Cast against the existing means of interpreting miracles presented in Scenes 1 and 2, the audience must then be aware of the necessity of logical interpretation of any narrative, thereby extending this necessity to the narrative of Joan herself.

Brief Notes – Scene 4

Plot

Scene 4 is the turning point of the play, and marks the beginning of Joan's downfall. Even as the scene opens with the facts of Joan's victory at Orleans, the discussion between Cauchon and Warwick centers on bringing about Joan's end. By the end of Scene 4, the forces of the Church and the political estate have been arrayed against Joan, which given the fact that she remains a young, untutored girl, foreshadows her inevitable demise.

Chunking the Scene

The plot of Scene 4 can be chunked into smaller sections, which makes them easier to remember and process.

1. Warwick and Stogumber await Cauchon's arrival: Stogumber's very English understanding of Joan stands in contrast to Warwick's more calculated and objective perception, Warwick outlines the difficulty that the feudal lords have with Joan
2. Cauchon's entry and the subsequent discussion between Cauchon and Warwick: Cauchon makes the charge of heresy against Joan and outlines the threat she poses to the Church, Warwick outlines the threat Joan poses to the State, tension between Church and State on display
3. Cauchon and Warwick come to an agreement that Joan is their "common enemy": the alliance struck between the Church and the State, Protestantism and Nationalism given a name, the alliance highlights the scale of what Joan is up against

Characters

Warwick

- Warwick clearly represents the State. He is an adroit political operator used to manoeuvring in political waters, such as when he arranges matters with "calculated deference" to Cauchon, and yet "assumes the lead" in the discussion.
- When Warwick speaks of Joan, he never calls her by name, which suggests a dehumanisation of Joan on Warwick's part. This points to how he sees the matter of planning Joan's end as a political transaction rather than the death of a young girl.
- Warwick is farsighted in his assessment of Joan's potential impact, which is why he is one of Joan's most dangerous opponents.
- Despite being clearly opposed to Joan, Warwick is not a villain: his goal is the preservation of feudal power, rather than any personal vendetta against Joan. This is expressed in his business-like approach in conducting this arrangement with Cauchon, where the entire matter is a transaction and entirely "professional", rather than being born of his personal stake in the matter.

Stogumber

- Stogumber is an English chaplain, and while he is vocationally a member of the Catholic Church (and thus should place his allegiance to the Church above that of his nation), he burns with a nationalistic fervour.
- In contrast to Warwick and Cauchon's more reasoned defenses of their positions, Stogumber's denouncement of Joan is based more on blind prejudice and ignorance rather than clear ideological grounds.

- While Stogumber's nationalist leanings are similar to Joan's, the nature of their nationalist feelings (English domination vs. French unity) are quite distinct.
- Again, while Stogumber's passion parallels Joan's, Stogumber is cognizant of superior authority and is able to back down from and apologise to Cauchon. Joan, on the other hand, does not do this when confronted with any authority figures.

Cauchon

- Cauchon is an ardent defender of the Church, and takes offense at Joan's Protestant ideas because they threaten to substitute the Church's role as mediator between God and men.
- He employs apocalyptic imagery to describe Joan, and thus if Joan is a threat to society, then it follows that it is the duty of the Church to oppose her. Similar to Warwick, Cauchon's opposition to Joan is on institutional and ideological grounds, rather than personal.
- Cauchon cannot be characterized as some kind of corrupt clergyman! In fact, he is bound to his duty, and is truly desirous of saving Joan's soul from damnation. He is trying his best, and must be judged on those grounds.

Joan

- When she is on the stage, Joan is unafraid to speak up for herself. However, Joan is absent from this scene, and this absence might suggest that she is unable to defend herself against Cauchon and Warwick.
- Pay attention to how Joan is characterised in this scene: she is made out to be the harbinger of the apocalypse and someone who can "wreck the whole social structure of Christendom", and this scale of the language used to describe Joan points to the degree of influence that she has.

Dramatic Significance

Setting

Scene 4 is set in an English camp, in the midst of the Hundred Years War. Yet there is no physical fighting on the stage, suggesting that what is going on is instead a battle of ideas and of wits. Furthermore, the English and French are now no longer on opposite sides, but are allied against Joan, contributing to how Scene 4 marks the beginning of Joan's shift from heroine to heretic.

Staging

The action in Scene 4 takes place around a table: suggesting that there is a business-like air to the scene, where Cauchon and Warwick are coming to an agreement. This arrangement also suggests a certain decorum that is present, that where even in a tent, at war, there are forms which must be obeyed, which then points to the hierarchy and order that Joan is acting against.

Arranged around the table, Cauchon, Stogumber, and Warwick might symbolise a maintenance of this order, and they only stand when their business is concluded. This stands in contrast to Scene 1, where Robert also sits magisterially at the table in an effort to dictate and maintain order, yet Joan's presence at the table is disruptive to the very order that he is trying to impose. The visual parallel between Scene 1 and 4 draws the audience's attention to firstly, Joan's presence in Scene 1, and lack thereof in Scene 4; and secondly, the kind of opponents that Joan is up against.

Symbols and motifs

Titles and positions – Warwick is introduced as the Nobleman, Stogumber is introduced as the Chaplain, while Cauchon is always addressed as "Bishop", which emphasises the weight that society places on position and hierarchy.

Themes and Key Ideas

Gender

Stogumber reasons that of Joan's victory at Orleans is because she is a witch, discrediting Joan's military ability. This reduction of Joan's genius to supernatural means suggests that Stogumber is unable to conceive of Joan as a soldier simply because of her gender, resulting "witch" and "sorceress" become the labels for Joan's ability, which is a microcosm of society's inability to accept Joan's exceptionalism on grounds of her being a woman.

The Church

While Cauchon is deliberately planning Joan's death, and Stogumber is a prejudiced man who possesses violent passions, it does not mean that the Church is an evil institution. While their actions are indeed cruel, they remain justifiable from the Church's point of view (see Cauchon's argument against heresy). The irony, of course, is that in desiring to protect society from dangerous forces and to advance society's growth, the Church is actually cutting down the individual who can bring about that societal evolution.

Individual vs Society

(Nationalism vs feudalism, Protestantism vs Catholicism)

Scene 4 clearly posits the conflict between Joan and the powers that be as the individual against the full weight of the societal institutions of the State and the Church. Joan's Protestant ideas negate the need for the Church to act as an intermediary between man and God, while Joan's nationalist ideas threaten to upend the feudal structure of lord and serf. The audience must consider the causes of this conflict, given that Protestantism and nationalism are very much the order of the day in 1925, when *Saint Joan* is performed. In Cauchon and Warwick, the scale and intractability of the institutional powers is established, but also their unwillingness to begin to consider the value of what Joan has to offer.

Nevertheless, Joan is not blameless – she is indeed a "rebel" against the established norms of the day, and in her vigorous movement forward she is oblivious to the disruption that she causes, naively believing that her way must be the right way. Scene 4 demonstrates clearly society's response to such an approach.

Brief Notes – Scene 5

Plot

Where Scene 4 shows the forces arrayed against Joan, Scene 5 shows Joan's isolation, as well as displaying Joan's own part to play in her downfall. Joan seeks to convince the French court to press the attack, giving her reasons for it, but her arguments are met with those of the court's. By the end of Scene 5, the army, the crown, and the church have all formally withdrawn their support for Joan, leaving her to leave the stage alone. Yet even in that apparent isolation, Joan's final speech reconfigures her loneliness as a kind of strength in and of itself.

Chunking the Scene

The plot of Scene 5 can be chunked into smaller sections, which makes them easier to remember and process.

1. Joan and Dunois in the ambulatory: frames Joan in a more vulnerable state, beginning with her initial isolation, while her naivety contrasted against Dunois' mature understanding of the true nature of society's reaction to Joan; the discussion of the voices shows Joan's understanding of voices versus Dunois' reasoned acceptance that while contrary to appearances, she is in fact logical
2. Entry of other characters and the ensuing conflict: despite Joan's desire to continue the fighting, the French court is loath to do so, and their resistance elicits a more childish reaction from Joan; Dunois and the Archbishop are able to justify their rationale for not supporting Joan, thus articulating the two positions at stake; how Joan's pride gives offense to the court
3. Joan's response and exit: Joan's conviction despite the justified resistance of the court on display; the glumness of the court on upon exit confirms that they are not villains, but simply bound to their institutional agenda in their withdrawal of support for Joan

Characters

Joan

- Compared to Scenes 1-3, where Joan's positive traits are on display, in Scene 5 Joan's youthfulness and ignorance are in focus here – she does not understand “why do they not love me”. Her body language is markedly childish (stamping her feet and pouting, for example), she is petulant to the point of exasperating the other far more adult characters (she is naively incapable of seeing the effect she is producing”).
- Her pride and naivety are clear for all to see, as are the consequences of this same pride and naivety she is isolated from Dunois, Charles, and the Archbishop.
- Nevertheless, Joan's naivety and pride stems from her genuine belief in the rightness of her cause. Her daring and innocence stand in stark relief to the Archbishop's world-weariness, Charles' cynicism, and Dunois' reasoned practicality.
- By the end of the scene, Joan is all alone: nobody is on her side. But her final speech before she leaves the stage marks her isolation as not only desperate, but also an indicator of how she is set apart – she is not alone, because God is with her.

Dunois

- Dunois is the voice of maturity and reason in this scene, very clearly pointing out what Joan cannot see. In this vein, he functions as Joan's foil in order to highlight her innocence and how despite her vision and her voices, she is unable to see the world for what it is.
- Dunois is also sensible and practical: he points out the hard truth of logistics in war, but retains the capacity to accept that what Joan says is true because she gives “very sensible reasons”. Here he is a good example

of a more moderate and balanced practicality, which can accept Joan's reasoning (though he might not understand it).

- Nevertheless, Dunois remains a part of the institution: he withdraws his support for Joan because of his duty to the army. However, he is no villain and is justified in his course of action simply because he is doing his best, having counted "how many lives any move of mine will cost".

Charles

- Charles is as shrewd as ever: having achieved his goal of being crowned king, he does not want to risk his own person or his situation by taking Paris. The motivation behind his course of action is the concern with his own comfort, but also a cognizance of political reality (taking Paris is a risk, which plays out when Joan is captured). In this way he is also a foil to Joan, whose concern is for France and for God, instead of herself, but is also ignorant of political reality. Charles' awareness that things can go wrong stands in sharp contrast to Joan's blithe innocence that everything will go her way, because she has faith in God.
- Charles' impatience with Joan's pride is representative of the attitude of the court towards Joan, neatly summarised when he says that "It always comes back to the same thing. She is right; and everyone else is wrong." Compare this with his attitude towards her in Scene 2.

Bluebeard

- Bluebeard takes offense at Joan's insistence that she is right, reading it as pride, that she is "not content with being Pope Joan", but must be "Caesar" and "Alexander" as well.
- Bluebeard describes Joan as "quite impossible", suggesting that he cannot accept neither who Joan is, nor her ideas.
- On both counts, Bluebeard's response to Joan is emblematic of the response of the feudal institution.

La Hire

- In this scene La Hire is warlike and aggressive, and speaks in support of Joan. However, this seems to be because the course of actions she suggests is in line with his nature as a "war dog" and the emotions she stirs up in him, rather than actual belief in what Joan stands for.

The Archbishop

- Even as he enters the scene, in reprimanding Joan for breaching protocol, the Archbishop reminds the audience of the extant order of feudal society despite Joan's apparent success.
- In keeping with his naming, the Archbishop is protective of the position of the Church. For him, the Church is infallible, but Joan's refusal to acknowledge the primacy of the Church is what rankles him. He functions in this scene as the voice of the Church, which holds a monopoly of God and faith since "the voice of God on earth is the voice of the Church Militant".
- The Archbishop is not, however, personally opposed to Joan. He does attempt to warn her, and when he tells Joan about what Peter Cauchon is capable of, it is with some helplessness that he recounts the facts. In withdrawing the support of the Church, he is like in Dunois: justified because he is doing his duty.

Dramatic Significance

Setting

The cathedral at Rheims informs us that it is post-coronation, implying that Joan is no longer of any utility to Charles, and can be set aside.

The pillar in the ambulatory that bears one of the stations of the cross, while Joan is praying draws a parallel to Jesus praying at Gethsemane (Matthew 26). In the biblical narrative, this is when Jesus is moving towards his death on the cross, and is praying alone – and in the process of praying, is abandoned by his disciples who cannot stay awake to wait and pray with him. Similarly, Joan too is moving towards her death, and is also being abandoned by those who previously supported her. Naturally this also sets up Joan as a parallel messianic/genius figure to Jesus.

Staging

Scene 5 is the only scene where Joan begins on stage – and in this case, she is all alone, emphasising the sense of isolation that Joan faces, which will only increase as the rest of Scene 5 progresses. Joan leaving the stage alone, just as the scene begins with her alone is a poignant reminder of her isolation from society.

The chiming of the cathedral clock is a reminder that time is moving forward, and with it, Joan's movement towards her eventual death at the stake. At the same time, the bells are also the means through which Joan hears her voices, and so they are also a reminder of both her faith, and her inspirational nature.

Held in the cathedral at Rheims, Joan's praying shows her to be a person of faith, much more than the Archbishop or any of the other characters.

The morose mood at the end of the scene reads as a product of valuing institutional duty over personal conscience.

Symbols and motifs

Clothing – Joan wears male attire, which could be read as how she refuses to be defined by her gender, but at the same time marks her as transgressive.

Themes and Key Ideas

Faith, religion, and the voices

Joan's voices must be taken as a product of her imagination, and cannot invalidate the value of her ideas. When the Archbishop and Charles deride Joan's claims, they are proof of their own ignorance, given that there is no proof that Joan is crazy.

Pride and tragedy

In this scene Joan's pride and naivety exasperate the other characters. The Archbishop calls Joan's behaviour "the sin of pride".

The Archbishop's reference to "old Greek tragedy" frames Joan as a tragic hero, doomed to die because of her own hubris. Yet Joan's pride is not a monstrous pride centered on herself, but rather is a product of her innocence and her faith in God. One should not read Joan as a traditional tragic heroine, but rather containing elements of tragedy. After all, Shaw does make this very clear in the preface, where he states that the tragedy of Joan's death is "what men do at their best, with good intentions, and what normal men and women find that they must and will do in spite of their intentions".

A reasonable approach would be to point to Joan's pride as cause for her downfall (the Archbishop does warn Joan that "pride will have a fall", which Joan ignores), but also the pride of the institutions in being similarly convicted of their own rightness. Any analysis of pride should not focus exclusively on one side, but examine both Joan and her opponents.

Society

Dunois and the Archbishop are not unsympathetic to Joan, but are simply bound to their institutional duty more than their conscience, while Charles is doing as the newly-crowned king must. They are doing their best, according to the roles they inhabit, but it is such behaviour that damns Joan. The critique of society is not that it is made up of murderers, but that in society doing its best, is condemning Joan. This might be developed into a point about the inability of society to progress due to its own rigidity, or preference for hierarchy and duty over conscience.

Brief Notes – Scene 6

Plot

Scene 6 is the climax of the play, where Joan is put on trial, sentenced, and sent to the stake. Chronologically, it takes place nearly two years after the Battle of Orleans, and Joan has spent all that time as a captive.

Scene 6 is the height of the play and must be discussed in every essay you write (even in a PBQ, where your reference to other parts of the play or the conclusion must address Scene 6). Key elements include the power of the institutions on display, in all their finery and flaws, and well as how that is opposed by Joan.

Chunking the Scene

The plot of Scene 6 can be chunked into smaller sections, which makes them easier to remember and process.

1. Warwick discusses the trial with Cauchon and the Inquisitor: Warwick's insistence on his desired end coming up against the justice of the Church shows the institutions at odds; D'estivet's entry shows the variety of churchmen on display, beginning a pattern of exposing the various flaws of the Church; Warwick leaves but his presence (as a representative of the State) remains in the background, punctuated by later reminders of the soldiery, etc.
2. The court assembles: Courcelles and Cauchon demonstrate their ignorance and foolishness; the Inquisitor's speech on heresy makes clear the position of the Church in having to preserve the status quo; Cauchon's rejoinder on the topic of heresy positions the Church as a defender of society; the calling in of "the accused" is formal and according to protocol, serving as a reminder of the structures that govern society.
3. Joan's entry and trial: Joan's initial parry against Courcelles and D'estivet's clumsy assaults, showcasing her vitality and strength; the nature of the institution in being bound to tradition as torture is "customary"; Cauchon desirous of saving Joan's soul and doing his bounden duty; Joan articulates the logic behind her behaviour; Joan's shift towards desperation when she is confronted with the conviction and the weight of the Church that culminates with her signing the recantation.
4. Joan triumphant: Joan's position turning when she rises "in consternation and terrible anger", and then pronouncing her judgment upon the entire trial; the final declaration of excommunication juxtaposed with Joan's silence pointing to both the mighty structures of the Church and the Law and Joan's own conviction and strength at once; the burning takes place.
5. Disorder resultant because of what has been done to Joan: Cauchon's doubt; Warwick's unease, Stogumber's transformation, Ladvenu's declaration.

Characters

Warwick

- As the representative of the state, Warwick remains the iron fist clad in velvet. Despite the pleasantries, Warwick's intent to destroy Joan is clear, and he will not be deterred from this, being willing to employ force to achieve his goals. He is the equal of the Inquisitor in upholding the purposes of their respective institutions.
- While his detachment and cool veneer seems to distance him from the effects of Joan's death, he is nonetheless disturbed by it.

- Warwick bookends the scene, and so while the trial is one conducted by the Church, it is symbolically bookended by the presence of the State.

Cauchon

- Cauchon continues to be the defender of the Church, in its role as a pillar of feudal society.
- Cauchon is an idealist, and is not in any way guilty of malice. He truly believes in the rightness of the Church's cause, the value of its authority, and is sincere in his desire to save Joan's soul, even as he seeks the elimination of her threat.
- Like Joan, he is convinced of the righteousness and certainty of his position, making him a foil to Joan in this aspect.
- His use of apocalyptic language in his speech about heresy is reminiscent of how he speaks in Scene 4, and serves to illustrate the view of the Church on aberrant views.

The Inquisitor

- The representative of the Holy Inquisition, he is insistent upon the need for order, and makes it clear that his business is the restoration of order. In this way the Inquisitor is emblematic of the desire of the Church and society at large to maintain the established parameters and structures of society.
- The Inquisitor's concern is not for any of the other charges levelled against Joan, but that of heresy, because it is the authority of the Church that Joan is threatening. To deem it as heresy would be to negate the authority of Joan's thought and word.
- He understands that Joan is an "innocent creature", but is willing to send her to the stake in order to defend the interests of the Inquisition.

D'estivet

- Overweening and fawning, D'estivet embodies the legalistic aspect of the Church, who is concerned with the letter of the law, rather than a quest for justice. His insistence on prosecution is a product of his duty (he is the promotor), which blinds him to what justice really is (even a justice on the terms of the Church – Cauchon is comparatively far closer to justice than D'estivet is).
- He identifies himself as the Promotor, again demonstrating the concern with occupying his role within the hierarchy of the Church rather than as an individual.
- He attempts to question Joan, but the tables are turned on him, with Joan the one questioning his line of questioning. Joan's triumph of logic and intellect over him and Courcelles points to the farcical aspect of the Church.

Stogumber

- Stogumber is violent and ignorant, expressed in his taking part in Joan's burning.
- While ostensibly a holder of a "holy office", his sympathies lie far more with the English cause than the offices of the Church.
- While he is transformed into a wretched wreck at the end of the scene, pointing to Joan's transformative ability, he cannot be read as a fully redeemed character, for he remains blind and is ignorant of who Joan is even in the Epilogue.

Courcelles

- Vain and self-important, Courcelles is concerned only with the superficial, and fails to grasp the import of the trial and the central issue of heresy.
- Courcelles is married to the structure of the Church, failing to understand why Joan should not be tortured. He is an exemplar of one who is blindly obedient to the existing structures that be. Compare this to Joan, who is obedient to God and her own faith, but is also blind in her own way.
- Courcelles is ridiculous in both his questioning of Joan and the claims he makes, serving as comic relief, but also inviting derision and laughter at the failings of the Church. However, that he plays a role in Joan's trial is also ridiculous, pointing to how the institutions have failed Joan.

Ladvenu

- The most sympathetic churchman, who is actually trying to aid Joan. It is question about whether there is “any harm in the girl’s heresy” which shifts the Inquisitor into another gear.
- Yet despite his sympathy for Joan, Ladvenu remains tied to the Church and places his duty first and foremost, even expressing shock that Joan would think she would be free. Ladvenu’s sympathy does not absolve him of the blame for Joan’s death.
- Nevertheless, Ladvenu is changed following Joan’s death, and is the most hopeful of all the clerical figures in terms of containing the potential for redemption and freedom from the structures that bind society.

The Assessors

- The assessors function as a sort of chorus, echoing the general sentiment of the response to Joan. Analysis of the assessors is usually made in light of their response to a statement, accentuating the prior point.
- The response of the assessors to Joan’s declaration of her independence is also quite horrifying: they judge her as blasphemous, which is a demonstration of the short-sightedness of society.

The Executioner

- A looming presence as Joan enters, the Executioner is a tangible reminder of the punishment that is heaped upon Joan as a result of the judgment of the Church. He is the physical expression of the “mighty forces, the Church and the Law” that have crushed Joan.
- His behaviour might even be labelled as performative, where what he is enacting against Joan is simply part of the habitual machinery of the institution of the Church. Look at his ease in a formal setting, his adherence to the logic of the Church despite understanding that Joan is not guilty, and his antiphonal pronouncement of the excommunication – all of which point to his awareness that he is playing his well-rehearsed part in an unfolding of the Church’s position.
- At the same time, in having the instrument of the Church and the Law reporting that Joan’s “heart would not burn”, Shaw points to the inability of the institutions to fully eradicate Joan.

Joan

- Joan begins the scene in strength as she is brought in, but the turning point comes when she is confronted with the prospect of death. However, while Joan’s admission to signing the recantation might seem like a defeat, she does so out of practicality, believing that she will be freed.
- Nevertheless, her final defiant stand renders her victorious. Take note of how her speech before she dies places her in clear opposition to the rest: they are “stone dead”, she is alive; their counsel is “of the devil”, hers is “of God”.
- In the end it is Joan who utters judgment on the Church with her “last word”, upending and disrupting the deliberate order of the court.
- However, Joan’s death is not a glorious thing, as Shaw takes pains to display the horror of the burning. In fact, Joan’s being condemned to the stake is wasteful and tragic. Be careful not to take an overly positive approach towards Joan dying for what she believes in.

Dramatic Significance

Setting

The setting of Scene 6 is a trial, so while the trial exists within the world of the stage, one should also consider that the audience is also witness to the trial, putting them in position of both judge and jury. By doing this, Shaw places the burden of judgment upon the audience, requiring them to decide what constitutes justice.

Joan sits on a stool at the center of the stage, while her judges sit above her and the assessors are arrayed around, signalling the shape of power in society. This draws attention to Joan's isolation, yet also the irony of a young woman being bound by the powers that be.

The light of the flames at the stake are visible from the stage, a reminder of the horror that transpires at Joan's burning.

Humour

Shaw cleverly uses humour to adjust the tone and mood of the scene – but if anything, the comic elements only serve to deepen the sense of tragedy and injustice that accompanies Joan's death. The laughter elicited from witnessing Joan's victories over the ineffectual churchmen allows the audience to celebrate Joan and poke fun at the flaws of the Church, but at the same time this laughter is despairing, because it is these very flaws that result in the injustice of Joan's death.

Pomp and Ceremony

Pay attention to the formality of the proceedings (displayed in speech, stage directions, as well as the props used), which signal the presence of a prescribed order, expressed in protocol, both as the trial opens, as well as in the excommunication. Likewise, this order is disrupted when protocol is not obeyed, both by Joan as well as the other participants of the trial. Pay particular attention to how this is done over the course of the scene: order is well established as the scene opens, Joan's entry disrupts it, and disorder reigns after Joan's death.

Themes and Key Ideas

The Church

The mighty institution of the Church is on full display in Scene 6, with all its power as well as all its follies. Scene 6 must be included in any discussion of the Church, where the breadth of the characters points to how men are controlled by fear, ignorance, passion (and not reason), and the blindness caused by the walls of the hierarchy. At the same time, it also demonstrates how men intent on doing what they think is right, in a just and rational manner, can also result tragedy.

Note how even in Scene 6, the Church and the State remain at odds with each other.

Order

In Scene 6 is a clear criticism of the feudal order and institutions built along fixed lines at large. Courcelles' insistence that "the torture is customary" and the Inquisitor's intonation that "Habit is everything" point to how society works along these fixed lines, but it is the insistence upon obedience to these parameters (which ironically are supposed to keep society safe) that dooms society.

Justice

The trial is carefully arranged and obeys the justice of the Church, and the intolerance of the Church is rational given that the Church must function as a pillar of society defend it from potential threat. However, earthly justice is clearly flawed – first expressed through D'estivet and Courcelles, and then the larger problem of how this justice does not bring society forward as it should.

Tragedy

The great tragedy of the play is that it is not cruelty or malice that drives Joan to the stake (for there is no character who is clearly malicious – the foolish ones are clearly in error, while the more potent characters all have clear justifications), but ignorance, fear, blindness, and a narrowness of vision.

Brief Notes – the Epilogue

Plot

The Epilogue seems to soften the blow of Joan's death, and proves Warwick's words in Scene 6 that we have not seen "the last of her". Yet as she returns, whether in life or in death or in memory, Joan is still not accepted by society.

Chunking the Scene

The Epilogue can be chunked into smaller sections, which makes them easier to remember and process.

1. Ladvenu enters Charles' bedchamber: the contrast between Ladvenu's genuine pursuit of justice for Joan versus Charles' cavalier attitude; Ladvenu's speech about the justice of Joan's trial versus the injustice of the trial of Joan's judges; Ladvenu's declaration of separation from the institutions; Charles' reaction to the entire tableau being blown askew
2. Joan appears, followed by all the characters: Joan and Charles discuss the rehabilitation; Joan and Cauchon discuss justice; the entry of the Soldier; Stogumber's continued blindness; the entry of the Gentleman who announces the canonisation
3. Final resolution: all the characters praise Joan, then all the characters leave Joan and give their reasons for doing so; the play ends with Joan alone on the stage.

Characters

Charles

- While Charles is now Charles the Victorious, he remains unchanged: he is self-centered, and cares not for Joan except in how he made use of her death to validate his own kingship.
- Charles is an example of practicality: "I take the world as it is, and say that top-side-up is right-side-up; and I keep my nose pretty close to the ground". While this is a rational course of action, this means that Charles is as much as prisoner of society and human nature as any other character, since he does not challenge his existing worldview despite having been exposed to Joan.
- Charles leaves Joan in preference for his bed and comfort, which is in line with his preference to avoid difficulty.

Ladvenu

- By having Ladvenu leave the stage early and avoiding the final indignity of rejecting Joan, Shaw exempts Ladvenu from the blame of rejection.
- Ladvenu's personal pursuit of justice for Joan is preferred, particularly since he has separated himself from the trappings of the institutions, as he declares that "my path will not lie through palaces, nor my conversation be with kings."

Cauchon

- Cauchon's idealism shines through here – he is upset about the injustice that is done to him.
- He makes a clear distinction between the "justice of Man" and the "justice of God". Yet despite his awareness of a higher justice, Cauchon's own understanding of justice is still limited, and he is proof that indeed, "mortal eyes cannot distinguish the saint from the heretic". In this Cauchon is emblematic of the limited vision of society.

Dunois

- Dunois exhibits some degree of repentance, given that he acknowledges that Joan's way is what won, as well as having written a letter for her.
- However, while he acknowledges that his conscience does prick him when he admits that "[he] should never have let the priests burn [Joan]," his excuse is that it was "the Church's business, not mine". Despite his sympathy for Joan, Dunois remains part of the institution of the State.

The Soldier

- From the soldier's mouth comes a clear critique of power structures, as the inhabitants of hell are "emperors and popes and kings and all sorts".
- He is an exemplar of how following the individual conscience over prescribed authority is the path that society must take, and is considered a saint for it.
- In some ways, the Soldier functions as the voice of society's conscience, which is silenced otherwise.

Stogumber

- He is no longer "The Chaplain", and exhibits some degree of having changed.
- Stogumber still does not recognise Joan, pointing to his lack of vision.
- By the end of the play, it is apparent that Stogumber's repentance is limited, as he is still unable to contend with the prospect of Joan's return.

The Executioner

- The Executioner's failure is his loyalty to his profession.

Warwick

- As sly and glib as ever, Warwick's apologies to Joan excuse his actions as political necessity.
- His slippery denials of personal responsibility demonstrate one way in which society fails Joan.

The Gentleman

- The Gentleman appears "in the fashion of the year 1920", and elicits a reaction of "uncontrollable laughter", mirroring how Joan's appearance elicits laughter and derision in Scenes 1 and 2.
- As another member of the Church, the Gentleman continues to obey protocol, but the pronouncement of Joan's sainthood is continually punctuated by Joan's exclamations and reactions.
- The Gentleman functions as a glimpse into the future, yet in this snapshot nothing seems to have changed: the Church and the State are at odds, Joan remains an obstacle, and the remembrance of Joan is contingent on representations and images of her (which Shaw is opposed to – see his scathing assessment of other dramatizations of Joan in the Preface) as opposed to understanding her spirit and what she stands for.

The Archbishop

- Along with the Inquisitor, the Archbishop appears beside Cauchon, framing the members of the Church as a whole.
- Despite his acknowledgment of Joan for redeeming the Church, he is still unable to accept her, pointing to the futility of Joan's return.

The Inquisitor

- The Inquisitor is guilty of the prioritisation of institutional obligation over individual conscience. Like Warwick, he cannot see past the prescribed needs of his institution.

Joan

- Joan still stands apart from the other characters even in the Epilogue. She is unburdened by guilt, and transcends the boundaries that other characters are bound by – she is not trapped in hell, and she is free of the questions of judgment that plague Cauchon and Stogumber.
- Despite the earthly rehabilitation and canonisation, the acceptance of Joan is still in question, given that Joan cannot recognise her own statue, as well as how the processes of ostensibly accepting Joan (i.e. the rehabilitation and canonisation itself) are fuelled by politics and institutional necessity, as opposed to the “the memory and the salvation” that Joan prioritises over symbolism.
- Joan remains a figure who offers hope, especially in the final moments where there is an acknowledgement of what she represents. The hopelessness of the play therefore lies in the response to Joan rather than Joan herself.

Dramatic Significance

Setting

The setting of the Epilogue with a dream, as well as the entrance of the Gentleman and the references to the 20th century suggest that Joan’s influence cuts across chronological boundaries, but at the same time, even after the passage of time, society is still not able to accept Joan.

Consider how the scene begins with Charles in bed, and how the stage is filled. The reassembly of all the characters, as they appear on stage, increases the momentum of the scene, drawing it towards the height of the Epilogue as they praise Joan. Yet this is undercut by the successive exits of the characters, sharpening the sense of Joan’s isolation as the play ends.

Costumes

The Gentleman’s dress still evokes laughter: society is no different, as the ridicule for Joan’s appearance in Scenes 1 and 2 repeat themselves in the Epilogue.

Symbols and motifs

Statues are used to represent and commemorate Joan. However, this can be read as a failure of society to truly recognise what Joan truly stands for, since Joan herself cannot recognise the statue. Also, the statue is a figure of stone, where the parallels with the Archbishop being a “stone idol” and Joan’s rejection of being “stone dead” being quite glaring criticisms of this manner of remembering Joan.

Lighting

Take note of how light and darkness are used to symbolise ignorance and knowledge in this scene.

Themes and Key Ideas

Justice

While the injustice of Joan’s burning seems to have been overturned by Charles’ order to rehabilitate Joan, it remains that the means of this rehabilitation was unjust, with Joan’s own comment that her judges were “as honest a lot of poor fools as ever burned their betters”. The Epilogue demonstrates that earthly justice remains flawed, with the injustice of the trial, the injustice done to Cauchon, as well as the inability of the arbiters of earthly justice (i.e. men like Cauchon and the Inquisitor) to see beyond the bounds of earthly justice, and make judgments based on a higher standard of divine justice, unaffected by the obligations of institutional obedience.

Individual vs society

Joan is transcendent in this scene – she is beyond the confines of the institutions that still blind and trip up the other characters.

Essay Questions

Paper 1 Section C: Saint Joan Questions

****When submitting practice essays for the essay questions, please write out the full essay question at the top of your essay.**

When submitting PBQs, please include the PBQ number from this booklet. All essays should be submitted in hard copy unless otherwise indicated.

Please also note the following deadlines:

- **Friday, 16th August 2024, 12.30pm (if you want your essays marked and returned before Prelims)**
- **Thursday, 3rd October 2024, 12.30pm (if you want your essays marked and returned before the A levels).**

Do NOT submit essays on questions marked with a (X).

Questions in bold are recommended for writing practice.

1. Discuss the presentation in the play of ideas about monarchy. (GCE A Levels 2018) *PBQ on heresy, passage from Scene 6. (X)
2. 'Joan is a rebel not a saint.' With this comment in mind, consider Shaw's dramatic portrayal of Joan. (GCE A Levels 2019) *PBQ on dramatic effect of miracles, passage from end of Scene 3). (X)
3. 'Throughout the play Joan suffers from her readiness to humiliate the men she deals with.' How far do you agree? (GCE A Levels 2020) *PBQ on dramatic presentation of *The Inquisitor* – excommunication ritual in Scene 6 (p. 111 to 113). (X)
4. Discuss Shaw's treatment of different types of power and authority in *Saint Joan*. (GCE A Levels 2021) (X)
5. 'The real reason for Joan's execution was to punish her unwomanly and insufferable arrogance.' In the light of this comment, discuss Shaw's presentation of men's attitudes towards women in the play. (GCE A Levels 2022) *PBQ on Scene 5. (X)
6. Discuss the dramatic presentation and significance of comic moments in the play. (GCE A Levels 2023) *PBQ on dramatic presentation of the Archbishop in Scene 2. (X)
7. Discuss Shaw's treatment of power in *Saint Joan*. (PJC MY 2017) (X)
8. 'Shaw's Joan is a sensible young woman caught up in a nonsensical series of events.' Discuss. (X)
9. **'Must then a Christ perish in torment in every age to save those that have no imagination?' Discuss the presentation and significance of imagination in *Saint Joan*. (RI Prelims 2019)**
10. **'*Saint Joan* presents the promises rather than the failure of humanity.' How far do you agree with this comment on the play? (CJC Prelims 2019)**

11. **'By the end justice has been served.'** How far do you agree with this comment in relation to *Saint Joan*? (TMJC Prelim 2019)
12. "A great individual winning a spiritual victory out of material defeat." In the light of this comment, discuss the presentation of greatness in the play. (JPJC Prelim 2019)
13. "A society bent on preservation, tends to turn in on itself, leading to stagnation and decay." (JPJC MY 2019) How far do you agree with this view of the play?
14. 'How can you say that I am disobedient when I always obey my voices, because they come from God.' Discuss the presentation of obedience in *Saint Joan*. (TMJC Prelim 2019)
15. "Set free, child, after such wickedness as yours! What are you dreaming of?" Discuss the role and importance of freedom in *Saint Joan*. (MJ Prelim 2018)
16. "[Joan] is betrayed neither from without nor from within; she is simply caught between two levels of truth" (Barnet, 1956). Discuss the idea of truth as it is presented in *Saint Joan*. (RI Promo 2019)
17. "Habit is everything." (The Inquisitor, Scene VI) In the light of this quotation, comment on the significance of imagination in *Saint Joan*. (CJC Prelim 2020)
18. **We want some mad people now. See where the sane ones have landed us!**
Discuss the presentation of madness and sanity in *Saint Joan*. (RI Prelim 2020)
19. **'The play suggests that individual responsibility is more important than institutional loyalty.'**
How far would you agree with this comment on Shaw's *Saint Joan*? (RI CT 2019)
20. 'A young and innocent creature crushed between these mighty forces, the Church and the Law.' In the light of this comment, discuss Shaw's presentation of institutions in the play. (VJC Prelim 2021)
21. 'If you dare do what this woman has done – set your country above the holy Catholic Church – you shall go to the fire with her.' Discuss Shaw's presentation of the Church in the play. (RI Promo 2022)
22. 'The chief instruments of society come together in hatred to crush goodness and truth.' How far do you agree with this view of the play? (JPJC Prelim 2022)
23. "What is the good of commonsense?" Discuss Shaw's presentation of commonsense in light of Polly's comment. (RI Prelim 2022)

PBQs

General Approach

The focus of the PBQ must always be the close reading which answers the question, so that is your main business. Deal specifically with the keyword.

Introductions

PBQ introductions should begin by setting the context of the passage, and immediately move into addressing the keyword. The introduction also allows opportunities to do some initial cross-referencing, as well as showing awareness of dramatic significance (either in terms of performance, or dramatic structure).

Cross references

Your 'elsewhere in the play' should be used to expand on a point that you have made based on the passage. You should know where the primary speeches made by the key characters are.

- Stogumber – Response to burning and transformation
- Cauchon – Scene 4 monologues or Epilogue
- Warwick – Scene 4 monologue, political necessities
- Inquisitor – monologue, excommunication ritual
- The Archbishop – Scene 5, miracles, faith, Pythagoras speech
- Dunois – River Loire, military pragmatism
- Charles – Scene 2 and Charles the Victorious
- Ladvenu – 2 trials, response to burning, and Epilogue (justice)
- Joan – monologues, recantation, Epilogue

PBQ 1 – Scene 4/Joan's antagonists, RI Prelim 2022

Write a critical commentary on the following passage, relating it to the dramatic presentation of Joan's antagonists, here and elsewhere in the play.

<i>The Nobleman:</i>	Oh! you are an Englishman, are you?	
<i>The Chaplain:</i>	Certainly not, my lord: I am a gentleman. Still, like your lordship, I was born in England; and it makes a difference.	
<i>The Nobleman:</i>	You are attached to the soil, eh?	
<i>The Chaplain:</i>	It pleases your lordship to be satirical at my expense: your greatness privileges you to be so with impunity. But your lordship knows very well that I am not attached to the soil in a vulgar manner, like a serf. Still, I have a feeling about it; [<i>with growing agitation</i>] and I am not ashamed of it; and [<i>rising wildly</i>] by God, if this goes on any longer I will fling my cassock to the devil, and take arms myself, and strangle the accursed witch with my own hands.	5 10
<i>The Nobleman</i>	[<i>laughing at him goodnaturedly</i>]: So you shall, chaplain: so you shall, if we can do nothing better. But not yet, not quite yet. THE CHAPLAIN <i>resumes his seat very sulkily.</i>	15
<i>The Nobleman</i>	[<i>airily</i>]: I should not care very much about the witch — you see, I have made my pilgrimage to the Holy Land; and the Heavenly Powers, for their own credit, can hardly allow me to be worsted by a village sorceress — but the Bastard of Orleans is a harder nut to crack; and as he has been to the Holy Land too, honors are easy between us as far as that goes. He is only a Frenchman, my lord.	20
<i>The Chaplain:</i>	A Frenchman! Where did you pick up that expression? Are these Burgundians and Bretons and Picards and Gascons beginning to call themselves Frenchmen, just as our fellows are beginning to call themselves Englishmen? They actually talk of France and England as their countries. <i>Theirs</i> , if you please! What is to become of me and you if that way of thinking comes into fashion?	25
<i>The Chaplain:</i>	Why, my lord? Can it hurt us?	30
<i>The Nobleman:</i>	Men cannot serve two masters. If this cant of serving their country once takes hold of them, goodbye to the authority of their feudal lords, and goodbye to the authority of the Church. That is, goodbye to you and me.	
<i>The Chaplain:</i>	I hope I am a faithful servant of the Church; and there are only six cousins between me and the barony of Stogumber, which was created by the Conqueror. But is that any reason why I should stand by and see Englishmen beaten by a French bastard and a witch from Lousy Champagne?	35 40

<i>The Nobleman:</i>	Easy, man, easy: we shall burn the witch and beat the bastard all in good time. Indeed I am waiting at present for the Bishop of Beauvais, to arrange the burning with him. He has been turned out of his diocese by her faction.	
<i>The Chaplain:</i>	You have first to catch her, my lord.	45
<i>The Nobleman:</i>	Or buy her. I will offer a king's ransom.	
<i>The Chaplain:</i>	A king's ransom! For that slut!	
<i>The Nobleman:</i>	One has to leave a margin. Some of Charles's people will sell her to the Burgundians; the Burgundians will sell her to us; and there will probably be three or four middlemen who will expect their little commissions.	50
<i>The Chaplain:</i>	Monstrous. It is all those scoundrels of Jews: they get in every time money changes hands. I would not leave a Jew alive in Christendom if I had my way.	
<i>The Nobleman:</i>	Why not? The Jews generally give value. They make you pay; but they deliver the goods. In my experience the men who want something for nothing are invariably Christians.	55
	<i>A PAGE appears.</i>	
<i>The Page:</i>	The Right Reverend the Bishop of Beauvais: Monseigneur Cauchon.	
	CAUCHON, <i>aged about 60, comes in.</i> THE PAGE <i>withdraws.</i>	60
	<i>The two Englishmen rise.</i>	
<i>The Nobleman</i>	[<i>with effusive courtesy</i>]: My dear Bishop, how good of you to come! Allow me to introduce myself: Richard de Beauchamp, Earl of Warwick, at your service.	
<i>Cauchon:</i>	Your lordship's fame is well known to me.	65
<i>Warwick:</i>	This reverend cleric is Master John de Stogumber.	
<i>The Chaplain</i>	[<i>glibly</i>]: John Bowyer Spenser Neville de Stogumber, at your service, my lord: Bachelor of Theology, and Keeper of the Private Seal to His Eminence the Cardinal of Winchester.	
<i>Warwick</i>	[<i>to CAUCHON</i>]: You call him the Cardinal of England, I believe. Our king's uncle.	70
<i>Cauchon:</i>	Messire John de Stogumber: I am always the very good friend of His Eminence. [<i>He extends his hand to THE CHAPLAIN who kisses his ring</i>].	75
	(Scene 4)	

Write a critical commentary on the following passage, relating it to the presentation of institutions, here and elsewhere in the play.

<i>Charles:</i>	It always comes back to the same thing. She is right; and everyone else is wrong.	
<i>The Archbishop:</i>	Take this as your last warning. If you perish through setting your private judgment above the instructions of your spiritual directors, the Church disowns you, and leaves you to whatever fate your presumption may bring upon you. The Bastard has told you that if you persist in setting up your military conceit above the counsels of your commanders —	5
<i>Dunois</i>	<i>[interposing]</i> : To put it quite exactly, if you attempt to relieve the garrison in Compiègne without the same superiority in numbers you had at Orleans —	10
<i>The Archbishop:</i>	The army will disown you, and will not rescue you. And His Majesty the King has told you that the throne has not the means of ransoming you.	15
<i>Charles:</i>	Not a penny.	
<i>The Archbishop:</i>	You stand alone: absolutely alone, trusting to your own conceit, your own ignorance, your own headstrong presumption, your own impiety in hiding all these sins under the cloak of a trust in God. When you pass through these doors into the sunlight, the crowd will cheer you. They will bring you their little children and their invalids to heal: they will kiss your hands and feet, and do what they can, poor simple souls, to turn your head, and madden you with the self-confidence that is leading you to your destruction. But you will be none the less alone: they cannot save you. We and we only can stand between you and the stake at which our enemies have burnt that wretched woman in Paris.	20 25
<i>Joan</i>	<i>[her eyes skyward]</i> : I have better friends and better counsel than yours.	30
<i>The Archbishop:</i>	I see that I am speaking in vain to a hardened heart. You reject our protection, and are determined to turn us all against you. In future, then, fend for yourself; and if you fail, God have mercy on your soul.	35
<i>Dunois:</i>	That is the truth, Joan. Heed it.	
<i>Joan:</i>	Where would you all have been now if I had heeded that sort of truth? There is no help, no counsel, in any of you. Yes: I am alone on earth: I have always been alone. My father told my brothers to drown me if I would not stay to	40

	mind his sheep while France was bleeding to death: France might perish if only our lambs were safe. I thought France would have friends at the court of the king of France; and I find only wolves fighting for pieces of her poor torn body. I thought God would have friends everywhere, because He is the friend of everyone; and in my innocence I believed that you who now cast me out would be like strong towers to keep harm from me. But I am wiser now; and nobody is any the worse for being wiser. Do not think you can frighten me by telling me that I am alone. France is alone; and God is alone; and what is my loneliness before the loneliness of my country and my God? I see now that the loneliness of God is His strength: what would He be if He listened to your jealous little counsels? Well, my loneliness shall be my strength too; it is better to be alone with God; His friendship will not fail me, nor His counsel, nor His love. In His strength I will dare, and dare, and dare, until I die. I will go out now to the common people, and let the love in their eyes comfort me for the hate in yours. You will all be glad to see me burnt; but if I go through the fire I shall go through it to their hearts for ever and ever. And so, God be with me!	45
	<i>She goes from them. They stare after her in glum silence for a moment. Then GILLES DE RAIS twirls his beard.</i>	50
<i>Bluebeard:</i>	You know, the woman is quite impossible. I don't dislike her, really; but what are you to do with such a character?	55
<i>Dunois:</i>	As God is my judge, if she fell into the Loire I would jump in in full armor to fish her out. But if she plays the fool at Compiègne, and gets caught, I must leave her to her doom.	60
<i>La Hire:</i>	Then you had better chain me up; for I could follow her to hell when the spirit rises in her like that.	65
<i>The Archbishop:</i>	She disturbs my judgment too: there is a dangerous power in her outbursts. But the pit is open at her feet; and for good or evil we cannot turn her from it.	70
<i>Charles:</i>	If only she would keep quiet, or go home!	75
	<i>They follow her dispiritedly.</i>	

(Scene 5)

Write a critical commentary on the following passage, relating it to the dramatic presentation of Warwick, here and elsewhere in the play.

Warwick comes in through the arched doorway on the judges' side, followed by his page.

The Page [pertly]: I suppose your lordship is aware that we have no business here. This is an ecclesiastical court; and we are only the secular arm.

Warwick: I am aware of that fact. Will it please your impudence to find the Bishop of Beauvais for me, and give him a hint that he can have a word with me here before the trial, if he wishes? 5

The Page [going]: Yes, my lord.

Warwick: And mind you behave yourself. Do not address him as Pious Peter.

The Page: No, my lord. I shall be kind to him, because, when The Maid is brought in, Pious Peter will have to pick a peck of pickled pepper. 10

Cauchon enters through the same door with a Dominican monk and a canon, the latter carrying a brief.

The Page: The Right Reverend his lordship the Bishop of Beauvais. And two other reverend gentlemen. 15

Warwick: Get out; and see that we are not interrupted.

The Page: Right, my lord [he vanishes airily].

Cauchon: I wish your lordship good-morrow.

Warwick: Good-morrow to your lordship. Have I had the pleasure of meeting your friends before? I think not. 20

Cauchon [introducing the monk, who is on his right]: This, my lord, is Brother John Lemaître, of the order of St Dominic. He is acting as deputy for the Chief Inquisitor into the evil of heresy in France. Brother John: the Earl of Warwick.

Warwick: Your Reverence is most welcome. We have no Inquisitor in England, unfortunately; though we miss him greatly, especially on occasions like the present. 25

The Inquisitor smiles patiently, and bows. He is a mild elderly gentleman, but has evident reserves of authority and firmness.

Cauchon [introducing the Canon, who is on his left]: This gentleman is Canon John D'Estivet, of the Chapter of Bayeaux. He is acting as Promoter. 30

Warwick: Promoter?

Cauchon: Prosecutor, you would call him in civil law.

Warwick: Ah! prosecutor. Quite, quite. I am very glad to make your acquaintance, Canon D'Estivet.

D'Estivet bows. [He is on the young side of middle age, well mannered, but vulpine beneath his veneer]. 35

Warwick: May I ask what stage the proceedings have reached? It is now more than nine months since The Maid was captured at Compiègne by the Burgundians. It is fully four months since I bought her from the Burgundians for a very handsome sum, solely that she might be brought to justice. It is 40

very nearly three months since I delivered her up to you, my Lord Bishop, as

a person suspected of heresy. May I suggest that you are taking a rather unconscionable time to make up your minds about a very plain case? Is this trial never going to end?

The Inquisitor: [smiling]: It has not yet begun, my lord.

45

Warwick: Not yet begun! Why, you have been at it eleven weeks!

(Scene 6)

PBQ 4 – Epilogue/impact of Joan's death, CJC Prelim 2019

Write a critical commentary on the following passage, relating it to the portrayal of the impact of Joan's death here and elsewhere in the play.

	<i>The door opens; and an old priest, white-haired, bent, with a silly but benevolent smile, comes in and trots over to Joan.</i>	
THE NEWCOMER:	Excuse me, gentle lords and ladies. Do not let me disturb you. Only a poor old harmless English rector. Formerly chaplain to the cardinal: to my lord of Winchester. John de Stogumber, at your service. <i>[He looks at them inquiringly]</i> Did you say anything? I am a little deaf, unfortunately. Also a little – well, not always in my right mind, perhaps; but still, it is a small village with a few simple people. I suffice: I suffice: they love me there; and I am able to do a little good. I am well connected, you see; and they indulge me. Poor old John! What brought thee to this state?	5
JOAN:	I tell my folks they must be very careful. I say to them, 'If you only saw what	10
DE STOGUMBER:	you think about you would think quite differently about it. It would give you a great shock. Oh, a great shock.' And they all say 'Yes, Parson: we all know you are a kind man, and would not harm a fly.' That is a great comfort to me. For I am not cruel by nature, you know.	15
	Who said you were?	
THE SOLDIER:	Well, you see, I did a very cruel thing once because I did not know what	
DE STOGUMBER:	cruelty was like. I had not seen it, you know. That is the great thing: you must see it. And then you are redeemed and saved.	
CAUCHON:	Were not the sufferings of our Lord Christ enough for you?	20
DE STOGUMBER:	No. Oh no: not at all. I had seen them in pictures, and read of them in books, and been greatly moved by them, as I thought. But it was no use: it was not our Lord that redeemed me, but a young woman whom I saw actually burned to death. It was dreadful: oh, most dreadful. But it saved me. I have been a different man ever since, though a little astray in my wits sometimes.	25
CAUCHON:	Must then a Christ perish in torment in every age to save those that have no imagination?	
JOAN:	Well, if I saved all those he would have been cruel to if he had not been cruel to me, I was not burnt for nothing, was I?	
DE STOGUMBER:	Oh no; it was not you. My sight is bad: I cannot distinguish your features: but you are not she: oh no: she was burned to a cinder: dead and gone, dead and gone.	30
THE EXECUTIONER:	<i>[stepping from behind the bed curtains on Charles's right, the bed being between them]</i> She is more alive than you, old man. Her heart would not burn; and it would not drown. I was a master at my craft: better than the master of Paris, better than the master of Toulouse; but I could not kill The Maid. She is up and alive everywhere.	35
WARWICK:	<i>[sallying from the bed curtains on the other side, and coming to Joan's left hand]</i> Madam: my congratulations on your rehabilitation. I feel that I owe you an apology.	40
JOAN:	Oh, please don't mention it.	

WARWICK:	<i>[pleasantly]</i> The burning was purely political. There was no personal feeling against you, I assure you.	
JOAN:	I bear no malice, my lord.	45
WARWICK:	Just so. Very kind of you to meet me in that way: a touch of true breeding. But I must insist on apologizing very amply. The truth is, these political necessities sometimes turn out to be political mistakes; and this one was a veritable howler; for your spirit conquered us, madam, in spite of our faggots. History will remember me for your sake, though the incidents of the connection were perhaps a little unfortunate.	50
JOAN:	Ay, perhaps just a little, you funny man.	
WARWICK:	Still, when they make you a saint, you will owe your halo to me, just as this lucky monarch owes his crown to you.	
JOAN:	<i>[turning from him]</i> I shall owe nothing to any man: I owe everything to the spirit of God that was within me. But fancy me a saint! What would St Catherine and St Margaret say if the farm girl was cocked up beside them!	55

(Epilogue)

PBQ 5 – Scene 4/atmosphere and dramatic effects, CJC Prelim 2021

Write a critical commentary on the following passage, relating it to the portrayal of atmosphere and its dramatic effects, here and elsewhere in the play.

CAUCHON: I cannot burn her. The Church cannot take life. And my first duty is to seek this girl's salvation.

WARWICK: No doubt. But you do burn people occasionally.

CAUCHON: No. When The Church cuts off an obstinate heretic as a dead branch from the tree of life, the heretic is handed over to the secular arm. The Church 5
has no part in what the secular arm may see fit to do.

WARWICK: Precisely. And I shall be the secular arm in this case. Well, my lord, hand over your dead branch; and I will see that the fire is ready for it. If you will answer for The Church's part, I will answer for the secular part.

CAUCHON: *[with smouldering anger]* I can answer for nothing. You great lords are too 10
prone to treat The Church as a mere political convenience.

WARWICK: *[smiling and propitiatory]* Not in England, I assure you.

CAUCHON: In England more than anywhere else. No, my lord: the soul of this village girl is of equal value with yours or your king's before the throne of God; and my first duty is to save it. I will not suffer your lordship to smile at me as if I 15
were repeating a meaningless form of words, and it were well understood between us that I should betray the girl to you. I am no mere political bishop: my faith is to me what your honor is to you; and if there be a loophole through which this baptized child of God can creep to her salvation, I shall guide her to it. 20

THE CHAPLAIN: *[rising in a fury]* You are a traitor.

CAUCHON: *[springing up]* You lie, priest. *[Trembling with rage]* If you dare do what this woman has done—set your country above the holy Catholic Church—you shall go to the fire with her.

THE CHAPLAIN: My lord: I—I went too far. I— *[he sits down with a submissive gesture]*. 25

WARWICK: *[who has risen apprehensively]* My lord: I apologize to you for the word used by Messire John de Stogumber. It does not mean in England what it does in France. In your language traitor means betrayer: one who is perfidious, treacherous, unfaithful, disloyal. In our country it means simply one who is not wholly devoted to our English interests. 30

CAUCHON: I am sorry: I did not understand. *[He subsides into his chair with dignity]*

WARWICK: *[resuming his seat, much relieved]* I must apologize on my own account if I have seemed to take the burning of this poor girl too lightly. When one has seen whole countrysides burnt over and over again as mere items in military routine, one has to grow a very thick skin. Otherwise one might go mad: at 35
all events, I should. May I venture to assume that your lordship also, having to see so many heretics burned from time to time, is compelled to take—shall I say a professional view of what would otherwise be a very horrible incident?

CAUCHON: Yes: it is a painful duty: even, as you say, a horrible one. But in comparison 40
with the horror of heresy it is less than nothing. I am not thinking of this girl's body, which will suffer for a few moments only, and which must in any event

die in some more or less painful manner, but of her soul, which may suffer
to all eternity. 45

WARWICK: Just so; and God grant that her soul may be saved! But the practical problem
would seem to be how to save her soul without saving her body. For we
must face it, my lord: if this cult of The Maid goes on, our cause is lost.

THE CHAPLAIN: *[his voice broken like that of a man who has been crying]* May I speak, my
lord? 50

WARWICK: Really, Messire John, I had rather you did not, unless you can keep your
temper.

THE CHAPLAIN: It is only this. I speak under correction; but The Maid is full of deceit: she
pretends to be devout. Her prayers and confessions are endless. How can
she be accused of heresy when she neglects no observance of a faithful 55
daughter of The Church?

CAUCHON: *[flaming up]* A faithful daughter of The Church! The Pope himself at his
proudest dare not presume as this woman presumes. She acts as if she
herself were The Church. She brings the message of God to Charles; and
The Church must stand aside. She will crown him in the cathedral of 60
Rheims: she, not The Church! She sends letters to the king of England
giving him God's command through her to return to his island on pain of
God's vengeance, which she will execute. Let me tell you that the writing of
such letters was the practice of the accursed Mahomet, the anti-Christ. Has
she ever in all her utterances said one word of The Church? Never. It is 65
always God and herself.

Scene IV

PBQ 6 – Scene 5/righteous indignation, VJC Prelim 2022

Write a critical commentary on the following passage, relating it to the dramatic presentation of righteous indignation, here and elsewhere in the play.

The Archbishop: The voice of God on earth is the voice of the Church Militant; and all the voices that come to you are the echoes of your own wilfulness.

Joan: It is not true.

The Archbishop [*flushing angrily*]: You tell the Archbishop in his cathedral that he lies; and yet you say you are not proud and disobedient. 5

Joan: I never said you lied. It was you that as good as said my voices lied. When have they ever lied? If you will not believe in them: even if they are only the echoes of my own commonsense, are they not always right? and are not your earthly counsels always wrong?

The Archbishop [*indignantly*]: It is waste of time admonishing you. 10

Charles: It always comes back to the same thing. She is right; and everyone else is wrong.

The Archbishop: Take this as your last warning. If you perish through setting your private judgment above the instructions of your spiritual directors, the Church disowns you, and leaves you to whatever fate your presumption may bring upon you. The Bastard has told you that if you persist in setting up your military conceit above the counsels of your commanders— 15

Dunois [*interposing*]: To put it quite exactly, if you attempt to relieve the garrison in Compiegne without the same superiority in numbers you had at Orleans— 20

The Archbishop: The army will disown you, and will not rescue you. And His Majesty the King has told you that the throne has not the means of ransoming you.

Charles: Not a penny.

The Archbishop: You stand alone: absolutely alone, trusting to your own conceit, your own ignorance, your own headstrong presumption, your own impiety in hiding all these sins under the cloak of a trust in God. When you pass through these doors into the sunlight, the crowd will cheer you. They will bring you their little children and their invalids to heal: they will kiss your hands and feet, and do what they can, poor simple souls, to turn your head, and madden you with the self-confidence that is leading you to your destruction. But you will be none the less alone: they cannot save you. We and we only can stand between you and the stake at which our enemies have burnt that wretched woman in Paris. 25

Joan [*her eyes skyward*]: I have better friends and better counsel than yours.

The Archbishop: I see that I am speaking in vain to a hardened heart. You reject our protection, and are determined to turn us all against you. In future, then, fend for yourself; and if you fail, God have mercy on your soul. 30

Dunois: That is the truth, Joan. Heed it.

Joan: Where would you all have been now if I had heeded that sort of truth? There is no help, no counsel, in any of you. Yes: I am alone on earth: I have always been alone. My father told my brothers to drown me if I would not stay to mind his sheep while France was bleeding to death: France might perish if only our lambs were safe. I thought France would 40

have friends at the court of the king of France; and I find only wolves
fighting for pieces of her poor torn body. I thought God would have 45
friends everywhere, because He is the friend of everyone; and in my
innocence I believed that you who now cast me out would be like strong
towers to keep harm from me. But I am wiser now; and nobody is any
the worse for being wiser. Do not think you can frighten me by telling me
that I am alone. France is alone; and God is alone; and what is my 50
loneliness before the loneliness of my country and my God? I see now
that the loneliness of God is His strength: what would He be if He
listened to your jealous little counsels? Well, my loneliness shall be my
strength too; it is better to be alone with God: His friendship will not fail
me, nor His counsel, nor His love. In His strength I will dare, and dare, 55
and dare, until I die. I will go out now to the common people, and let the
love in their eyes comfort me for the hate in yours. You will all be glad to
see me burnt; but if I go through the fire I shall go through it to their
hearts for ever and ever. And so, God be with me!

(Scene 5)

Write a critical commentary on the following passage, relating it to the effects of humour, here and elsewhere in the play.

	<i>A clerical-looking gentleman in black frockcoat and trousers, and tall hat, in the fashion of the year 1920, suddenly appears before them in the corner on their right. They all stare at him. Then they burst into uncontrollable laughter.</i>	
<i>The Gentleman:</i>	Why this mirth, gentlemen?	5
<i>Warwick:</i>	I congratulate you on having invented a most extraordinary comic dress.	
<i>The Gentleman:</i>	I do not understand. You are all in fancy dress: I am properly dressed.	
<i>Dunois:</i>	All dress is fancy dress, is it not, except our natural skins?	
<i>The Gentleman:</i>	Pardon me: I am here on serious business, and cannot engage in frivolous discussions. <i>[He takes out a paper, and assumes a dry official manner]</i> . I am sent to announce to you that Joan of Arc, formerly known as The Maid, having been the subject of an inquiry instituted by the Bishop of Orleans –	10
<i>Joan</i>	<i>[interrupting]</i> : Ah! They remember me still in Orleans.	15
<i>The Gentleman</i>	<i>[emphatically, to mark his indignation at the interruption]</i> : – by the Bishop of Orleans into the claim of the said Joan of Arc to be canonized as a saint –	
<i>Joan</i>	<i>[again interrupting]</i> But I never made any such claim.	
<i>The Gentleman</i>	<i>[as before]</i> : – the Church has examined the claim exhaustively in the usual course, and, having admitted the said Joan successively to the ranks of Venerable and Blessed, -	20
<i>Joan</i>	<i>[chuckling]</i> : Me venerable!	
<i>The Gentleman:</i>	– has finally declared her to have been endowed with heroic virtues and favored with private revelations, and calls the said Venerable and Blessed Joan to the communion of the Church Triumphant as Saint Joan.	25
<i>Joan</i>	<i>[rapt]</i> : Saint Joan!	
<i>The Gentleman:</i>	On every thirtieth day of May, being the anniversary of the death of the said most blessed daughter of God, there shall in every Catholic church to the end of time be celebrated a special office in commemoration of her; and it shall be lawful to dedicate a special chapel to her, and to place her image on its altar in every such church. And it shall be lawful and laudable for the faithful to kneel and address their prayers through her to the Mercy Seat.	30
<i>Joan:</i>	Oh no. It is for the saint to kneel. <i>[She falls on her knees, still rapt]</i> .	35
<i>The Gentleman</i>	<i>[putting up his paper, and retiring beside the Executioner]</i> : In Basilica Vaticana, the sixteenth day of May, nineteen hundred and twenty.	
<i>Dunois</i>	<i>[raising Joan]</i> : Half an hour to burn you, dear Saint: and four centuries to find out the truth about you!	40
<i>De Stogumber:</i>	Sir: I was chaplain to the Cardinal of Winchester once. They always would call him the Cardinal of England. It would be a great comfort to	

me and to my master to see a fair statue to The Maid in Winchester Cathedral. Will they put one there, do you think?

The Gentleman: As the building is temporarily in the hands of the Anglican heresy, I cannot answer for that. 45
A vision of the statue in Winchester Cathedral is seen through the window.

De Stogumber: Oh look! look! that is Winchester.

Joan: Is that meant to be me? I was stiffer on my feet. 50
The vision fades.

The Gentleman: I have been requested by the temporal authorities of France to mention that the multiplication of public statues to The Maid threatens to become an obstruction to traffic. I do so as a matter of courtesy to the said authorities, but must point out on behalf of the Church that The 55
Maid's horse is no greater obstruction to traffic than any other horse.

Joan: Eh! I am glad they have not forgotten my horse.
A vision of the statue before Rheims Cathedral appears.

Joan: Is that funny little thing me too?

Charles: That is Rheims Cathedral where you had me crowned. It must be you.

Joan: Who has broken my sword? My sword was never broken. It is the sword of France.

Dunois: Never mind. Swords can be mended. Your soul is unbroken; and you are the soul of France.

(Epilogue)