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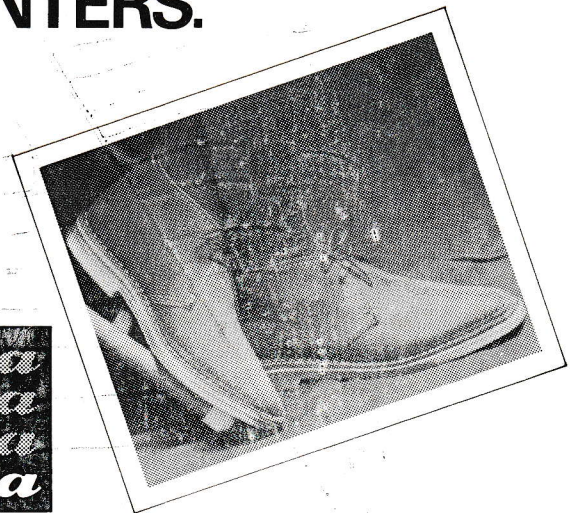
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1992

**THE NAIROBI CITY PLAYERS**

PRESENT

# **SAINT JOAN**

BY GEORGE BERNARD SHAW

DIRECTED BY  
**NIGEL SLADE**



*NAIROBI MUSICAL SOCIETY PRESENTS*

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**OCT. 27**  
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*AT THE KENYA NATIONAL THEATRE*

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26th and 27th OCTOBER, 1972  
KENYA CULTURAL CENTRE

Guest of honour: **MR. HUMPHREY SLADE**



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## DIRECTOR'S NOTES

"For the story of Joan I refer the reader to the play. It contains all that need be known about her."



Joan, a humble girl from a peasant village, who was to guide France's destiny.

Quite apart from writing a play with definite, underlined themes, Shaw also meant his picture of Joan and her day to be historically well grounded. On the whole, he has succeeded amazingly. The play covers a two year period and depicts, or refers to, much of as what happened. Moreover many of the words in the play were actually spoken at the time. Likewise Joan's own background, her achievements, her failures, her ordeal and her spirit are strikingly and accurately portrayed.

But the background is not *always* clear. And Shaw's handling of history also poses questions. How far indeed *has* he kept to fact? What of his characters — how close to their historical counterparts are they? And the scenes — do we witness what actually happened? These notes will consider these and other questions.

Who was fighting whom when the play begins?

At the risk of oversimplification the background can be outlined thus: There were three distinct parties:

*The English.* The English were pouring forces into France in order to secure the whole of it. This was not quite the unprincipled aggression that it seems. After the battle of Agincourt in 1415, Henry V made a treaty with the father of Shaw's Dauphin, whereby he was to be heir to the French throne. But he died before the Dauphin's father and the treaty became more or less invalid. On the latter's death there was strong reluctance to recognise Henry's V's infant son, Henry VI, as the heir and it was to establish this claim that the English were fighting. Their commander was Thomas, Duke of Bedford, the infant Henry's regent in France.

*The Burgundians.* Burgundy was an extremely powerful province The Duke of Burgundy was on bad terms with the Dauphin, largely because his father had been assassinated by one of the Dauphin's men-at-arms, allegedly at the Dauphin's instigation (a point Shaw conceals). This strengthened his pro-English feelings, which were already there for he had given his daughter in marriage to Bedford.

*The Dauphin's party.* Charles VII was the uncrowned King of France and not universally recognised even as that. Such recognition rested on his being crowned and consecrated in Rheims Cathedral which was in enemy territory. He naturally resisted the Anglo-Burgundian threat. But his troops were badly disciplined, most of his commanders lacking in fibre and his army's weapons inferior to those of the English, though he had an advantage in numbers.

By May 1429, the English and the Burgundians had overrun half France but were held up by stubborn resistance from Orleans on the Loire. But it looked as if Orleans would fall sooner or later, thus giving the enemy a strong base from which to thrust further south.

Scene 1: How did Joan manage to convince de Baudricourt?

Shaw presents in 20 minutes what it took Joan well over three months to achieve. Baudricourt's first reaction was simply to send her home. But she returned still demanding to be sent to Charles and claiming that she had a divine mission to save France. This time Baudricourt did nothing except to allow her to stay at his castle, where she remained for three weeks. She then suddenly fronted him once more and accurately foretold a military setback that soon afterwards

Continued on page 6

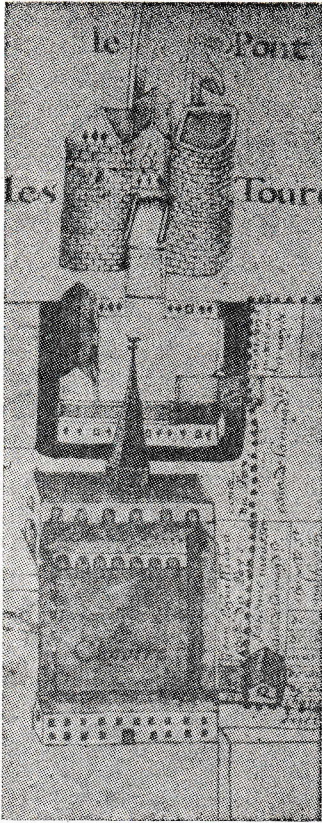




*This portrait of Joan in armour is taken from a contemporary book of French poetry.*



## DIRECTOR'S NOTES



*The strategic fort on the bridge into Orleans.*

occurred near Orleans. This amazed de Baudricourt enough for him to agree to her request to be sent to the Dauphin with the words "Go! And come what may!"

Whether Joan's prediction was an remarkable as de Baudricourt seems to have thought is debatable. Joan could well have made a calculated guess merely from talking with his soldiers. Nonetheless it is singular that a rustic teenager succeeded first in capturing the attention of a hardened and practical soldier like de Baudricourt and then in getting her way with him.

This is the real "miracle" of Scene 1, namely the miracle of Joan's personality and spirit.

Scene 2: How true is Shaw's portrait of Charles?

Charles had a more positive determination to win his crown than Shaw suggests. But the corrupt outlook of his court had obliged him to rely on the Duke de la Tremouille to direct military operations, of which he, Charles, understood little. But this Duke, like many in Charles' circle, was more interested in personal ascendancy over Charles than in any activity in the field.

Scene 2: How was Joan received?

During her 350 mile journey to Chinon, she sent a letter to Charles to the effect that she had special "information" for his ears only. On her arrival she was examined by a deputation of monks, whom she told that she had been sent by God to raise the siege at Orleans and to crown Charles in Rheims. She also claimed that she would pick out

Charles from a crowd. When admitted to the court, she did indeed pick out Charles, who was hiding amongst his courtiers. That someone else impersonated Charles is probably a legend.

Scene 2: Was Joan's recognition of Charles a miracle?

Joan must have had a clear enough description of Charles before she saw him; so her recognition is easily explained. More marvellous is that she persuaded the monks who interviewed her in advance to be admitted at all for her claims must have seemed preposterous to any clear thinking person, as churchmen were (and are!).

Scene 2: How did Joan win Charles' confidence?

This can never be known. They spoke alone for two hours and both steadfastly refused to reveal anything of what was said.

Irrespective of what happened, it must have been Joan's personality that prevailed. This is what Shaw seeks to show.

Joan was not appointed to the army at once. She was first examined for a long time by a council of churchmen under the Archbishop of Rheims. Eventually they pronounced in her favour and she was sent to join the French troops outside Orleans.

Scene 3: What was the French army doing outside Orleans?

The military position is sufficiently explained in the scene. But the real purpose of Dunois' strategy is not. He was not aiming to attack the besieging English at the walls but to break into

**Continued on page 16**







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## SCENES

- Scene 1                    *"There is something about her"*                    (de Poulengy)
- Scene 2                    *"The Maid comes with God's Blessing and must  
be obeyed"*                    (Archbishop)

### Interval of 15 minutes

- Scene 3                    *"I will lead; and your men will follow"*                    (Joan)
- Scene 4                    *"If this cult of the Maid goes on, our cause is lost"*                    (Warwick)
- Scene 5                    *"You stand alone: absolutely alone . . ."*                    (Archbishop)

### Interval of 15 minutes

- Scene 6                    *"And now we do cast thee out . . ."*                    (Cauchon)
- Epilogue                    *"Half an hour to burn you, dear Saint: and four  
centuries to find out the truth about you!"*                    (Dunois)



# SAINT

C A

<i>Robert de Baudricourt</i> .....	ANDREW PASSEY
<i>His Steward</i> .....	PAT TAYLOR
<i>Joan</i> .....	ANNELISE SCHONNEMANN
<i>Bertrand de Poulengy</i> .....	CLIVE RUSHBROOKE
<i>The Duke de la Tremoïille</i> .....	CHARLES COPSON
<i>The Archbishop of Rheims</i> .....	RON STARLING
<i>Court Page</i> .....	JOHN POOK
<i>Gilles de Rais ("Bluebeard")</i> .....	BRIAN BROWN *
<i>Captain La Hire</i> .....	SAM MADOKA
<i>The Dauphin (later Charles VII)</i> .....	RON MARKS
<i>The Duchess de la Tremoïille</i> .....	JOAN STALLY
<i>The Duke of Vendôme</i> .....	RUNNALS DAVIS
<i>Jack Dunois (The Bastard of Orleans)</i> .....	GORDON CUTTS
<i>Dunois' Page</i> .....	JOHN POOK
<i>Richard de Beauchamp, Earl of Warwick</i> .....	TIM BUTCHARD
<i>John de Stogumber, English Chaplain</i> .....	JOHN BRAITHWAITE
<i>The Earl of Warwick's Page</i> .....	JEREMY BISHOP
<i>Peter Cauchon, Bishop of Beauvais</i> .....	ALBERT SALINAS
<i>Brother John Lemaitre, the Inquisitor</i> .....	HUMPHREY SLADE
<i>Canon John D'Estivet</i> .....	WALTER HINDS
<i>Canon de Courcelles</i> .....	JOE OKWACH
<i>Brother Martin Ladvenu</i> .....	RUNNALS DAVIS
<i>The Executioner</i> .....	BRIAN NOLAN
<i>An English Soldier</i> .....	BENNY GOODMAN
<i>A Clerical Gentleman</i> .....	BRIAN BROWN

\* BRIAN BROWN replaces DAVID HANCOCK who rehearsed the part.

Directed by



# BENE

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# JOAN

CAST

## Members of the Dauphin's Court

Maggie Bain, Shirley Bishop, Irene Jeffries, Margaret Lawson, Jenny See, Marjorie Smith, Maxine Sibitis, Heather Steadman, Sheila Taylor, John Achungo, John Braithwaite, Brian Brown, Douglas Ife, John Muchiri, Philip Mwaniki, Joe Okwach, Maurice Owiti, Clive Rushbrooke, Albert Salinas, Isaiah Shimali, Naresh Sood.

## Men at Arms

Brian Nolan, Ngige Gitau.

## Trial Assessors

John Achungo, Charles Copson, Gordon Cutts, Ngige Gitau, David Hancock, Douglas Ife, Sam Madoka, Ron Marks, John Muchiri, Philip Mwaniki, Maurice Owiti, John Pook, Clive Rushbrooke, Isaiah Shimali, Naresh Sood, Ron Starling, Pat Taylor.

## English Soldiers

Brian Brown, Benny Goodman, Andrew Passey.

by NIGEL SLADE

# BROS

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## FOR THE NAIROBI CITY PLAYERS

Costumes designed by .....	MARY EPSOM
Executed by .....	SHIRLEY BISHOP
Assisted by .....	Marian Slade, Felicity Theman, Sheila Taylor, Jackie Bracher.
Production Secretary .....	JOAN STALLY
Business Manager .....	PETER PEARCE
Publicity .....	PETER PEARCE, EDWARD SCOTT
Programme .....	TONY THACKER, IAN MULHOLLAND
Poster and Programme Cover .....	SAM MADOKA.
Schools Publicity .....	TONY BISHOP
Producer's Assistant .....	MARIAN SLADE
Photographs .....	GEOFFREY GRIMSHAW
Early Rehearsal Photographs .....	ROBERT KINGSTON DAVIES
Joan's Understudy .....	JENNY SEE
Rehearsal Understudy .....	RUNNALS DAVIS
Joan's Armour .....	BRIAN BROWN
Sound recorded by .....	NIGEL SLADE, MARGARET WANJIRA
Assisted by .....	John Okumu, Marian Slade
Sound Operation .....	KEN TURNER

(All stage arrangements are under the organisation of  
Stage Operators and Technical Specialists)

Stage Manager .....	IVOR MORTIMER
Assistant Stage Managers .....	JOAN STALLY, JOE LEE
Set Design .....	LAURIE SLADE
Design Executed by .....	CHRIS COOK
Construction Manager .....	MAX ALFONSO
Construction Crew .....	Bill Brown, Brian Brown, Lynda Bramich, Nigel Bramich, Jackie Braysher, Sid Clark, Chris Cook, Peter Crampton, Linda Gresham, Frank Gresham, Graham Gilbert, Allan Konye, Irene Jeffreys, Joe Lee, Veda Mortimer, Ivor Mortimer, Brian Nolan, Ben Odour, Bill Petrie, Ann Petrie, John Pook, Geoff Palfreyman, Clive Rushbrooke, Jim Smith, Tony Steadman, Joan Stally, Felicity Theman, John Tyson, Brian Valette, Liz Willford.
Stage Crew .....	Bill Brown, Nigel Bramich, Sid Clark, Chris Cook, Peter Crampton, Graham Gilbert, Geoff Palfreyman, Bill Petrie, John Tyson, John Yates.
Properties .....	JANE GILBERT
Assisted by .....	Veda Mortimer, Vivienne Davis, Anne Petrie.
Lighting Design .....	THEATRICAL ENTERPRISES (KENYA) LTD.
Lighting .....	Brian Valette, Dorothy Young, Max Alfonso, Tony Steadman.

## FOR THE NATIONAL THEATRE

Manager .....	LEO PARDO
Box Office .....	GERRY STONEHAM
Theatre Electricians .....	JULIUS M. KAARA, JASON MWAI



## ACKNOWLEDGEMENTS

THE NAIROBI CITY PLAYERS wish to express their appreciation and thanks to:—

Bata Limited for providing shoes.

The Headmaster of St. George's School for rehearsal facilities.

The Headmistress of Jacaranda School for rehearsal facilities.

The Provost of All Saints Cathedral for permission to photograph rehearsal pictures in the Cathedral.

Lenana School and Kenya Institute of Mass Communications for use of lighting equipment.

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## NAIROBI CITY PLAYERS

In September 1956 an "acting group" was formed to be known as the Nairobi City Players, and in its Constitution set down the following aims and objects:—

- (a) Regularly to present theatrical productions of a good dramatic and artistic standard by utilising and co-ordinating the best available acting talent, producers, set designers and technical stage assistants.
- (b) Towards the fulfilment of (a) above, to be unstinting in the cost of production, subject to the limit set by the Standing Committee.
- (c) To take all necessary steps to encourage the drama and to improve the facilities available for theatrical productions.

The City Players have adhered rigidly to these aims from their formation and since that time have presented at the National Theatre, Nairobi, a total of 60 productions including 14 full scale musicals.

The City Players are controlled by a STANDING COMMITTEE as follows:—

Peter Pearce ( <i>Chairman</i> )	Tony Thacker
Bryan Epsom ( <i>Business Manager</i> )	David Field
Gordon Purcell ( <i>Treasurer</i> )	Arthur Docherty
Ken Latham ( <i>Executive Member</i> )	Alva MacPherson
Rurik Ronsky	Tony Bishop
Walter Hinds	Benny Goodman
	Ted Scott

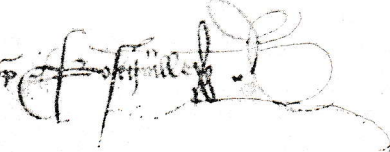
In addition to the Committee there is an Associate Membership limited to 50 Members.



q̄ anime / que omnia percipit nisi quod dico sentit / qm̄ tali modo  
 Sicut dicitur ab ecclia et fide quam spondisti in sacro baptisate  
 et miratus auctoritatem dei ab ecclia que tamen ipse audiat  
 et sp̄i dicitur / Regitur & gubernatur / Dixit etiam platus ecclie  
 qui vos audit me audit et qui vos spernit me spernit / Dum  
 ergo non vultis subire ecclie facto receditis & nascendo vos  
 subire eidem non subicitur vos deo / et erratis in illu articulo  
 vnam sanctam eccliam que qualis sit & cuius auctoritatis  
 als in precedentibz monitionibz sufficienter est declaratum / Vos ergo  
 hinc adentis ex parte dno & meo & dno beluacensi & dno vicarij  
 inquisitoris iudicium vestro mones toro & horrore p̄ illum  
 pietatem quam geritis cura passionem creatoris vbi et  
 dilectionem quam habetis ad salutem anime & corpore  
 omnia p̄dicta corrigere et emendare / Sed vos reduratis ad  
 vnam veritatem obediendo ecclie subeundo iudicium & determinationem  
 cui quoad p̄dicta / Et sic agendo saluabitis animam vestram  
 redimetis b̄t estimo corpus a morte si no hoc non feceritis  
 sed perferantur fratre animam vram obitu damnatione et  
 de definatione corporis subito / In quibz vos p̄suari dicitur / h̄c ip̄e

Postquam vero ip̄a Johanna in hunc modum admonita extitit  
 et h̄m̄ exhortationes audiuit / consequenter ad ista respondit  
 sub hac forma / Quantum est de dicit & factis meis q̄ ego dixi  
 in processu ego ad hoc me defero & volo ea sustinere / Item  
 interuocata vnum credit ne q̄ ip̄a teneatur subire dicit  
 & facta sua ecclie militante vel aliam q̄ deo / Respondit Ego  
 volo manentem illum modum q̄tum ad hoc quem ego scripsi  
 dixi et teni in processu / Item dixit q̄ si ip̄a esset in iudicio  
 et videret ipsum accipere lingua parata et tortorem aut plium

Responso Johanne  
 supra

Affirmo & S̄p̄ 



Translation of the page from the record of Joan's trial.

ALL that will be lost if you do not do as I tell you. For in this way you cut yourself off from the Church and from the faith which you promised in holy baptism. You separate the authority of God from that of the Church which, however, is ruled, guided and governed by His authority and His spirit. Indeed he said to the bishops of the Church: 'He that heareth you heareth me, and he that despiseth you despiseth me'. While therefore you refuse, to submit to the authority of the Church, by the fact of your refusal, you refuse to submit to the authority of God; you sin against that article **unam sanctam ecclesiam**\*. You have already been shown sufficiently in the previous admonitions the meaning and nature of the authority of the Church. And now in the name of my lords the Bishop of Beauvais and of the Vicar of the Inquisition, your judges, I urge, implore and exhort you, by the piety with which you are animated towards the passion of your Creator and the love which you bear for the salvation of your soul and your body, correct and amend all your errors, return into the way of truth and obedience to the Church submit yourself to her judgments and determinations. By so doing you will save your soul and, it is my belief, you will deliver your body from death. But if you do not do this, if you persist in your errors, know that your soul will be consigned to damnation and I fear the destruction of your body as well. May Jesus Christ preserve you from this". After Joan had been admonished in this fashion and had listened to the exhortations, she replied in this manner: "As to my words and to my acts which I declared during the trial, I stand by them and I wish to maintain them." And again when she was asked if she believed and held that she was not bound to submit her acts and words to the Church militant or to anyone other than God she replied: "I wish to maintain that manner which I have held so far in the process". Again she said that if she was under sentence and she saw the fire lit and the faggots kindled and the executioner ready . . . . .

Joan's  
reply  
proud

I affirm the above. Boisguillaume

\*i.e. the article of the Creed - one holy Church



## DIRECTOR'S NOTES



*In this miniature from a medieval manuscript Joan carries a lance, and a shield with her coat of arms.*

Orleans itself with supplies. He then meant to fight by making sallies from within.

Joan was not informed of the strategy nor of its purpose. She came to Dunois believing that they were going to attack the English rather than merely try to get into Orleans. When she discovered that she had been deliberately misinformed she was as annoyed as Shaw shows her.

Scene 3: Who was Dunois?

The real Dunois was known as the Bastard of Orleans because he was sole but illegitimate son of the murdered Duke of Orleans. Thus his interest in saving Orleans was personal as well as military. The stage Dunois however is a combination by Shaw of the real Dunois and another able commander, the Duke D'Alencon (" . . . thereby saving a suit of armour"!)

Scene 3: What part did the wind play? Did it really change?

The wind was really as vital as Shaw says it was. And on Joan's arrival it did change — but only after she had been there for some little time. She does not seem prayed for a change. Instead she regained her temper enough to calm the rising impatience of Dunois and his officers, advising them to sit back and wait. She successfully soothed them all and it was then, a little later, that the wind changed in their favour.

Again the real "miracle" is not the wind but a girl's capable handling of a highly experienced general. This is Shaw's real point in Scene 3.

However, though they entered Orleans fairly easily, it took more than a month and a single fight to drive the English away. In this, Joan was wounded in the shoulder — not in the throat, as Shaw later says she was.

Scene 3: How much fighting did Joan herself do?

The only blow she struck was across the shoulders of a "camp follower" with the flat of her sword blade, which allegedly broke. She always led troops into action carrying a white banner but refrained from actual fighting.

Scene 4: Is this scene historically true?

It is most unlikely that Warwick and Cauchon met at this stage of the war. Shaw has dropped his history book, as can be seen if we pick it up again.

The real Warwick would not have been involved in the discussion that is presented. His part in Joan's story begins when she was captured. If anything, the stage Warwick here stands for Bedford.

Nor would Cauchon have been negotiating with the English at this stage. He certainly worked with the English later to destroy Joan, but only after his expulsion from the bishopric of Beauvais. This was not until after Charles' coronation, which in the play follows this scene.

Cauchon was not as highly principled as he is presented. When he eventually connived with the English against Joan, it was solely to obtain the bishopric of Rouen, which was in English hands. He was more politically motivated than Shaw's fiercely church-minded prelate.

Shaw seeks to do two things. One is to illustrate the thinking of those in power at the time — the Church and the peerage. The ideas that Cauchon and Warwick express were the ideas by which

**Continued on page 17**



## DIRECTOR'S NOTES

society was regulated and which Joan's personality was threatening. More important, Shaw here shows that his is more than a romantic tale about a purposeful miss. In the mouths of her enemies her real greatness is defined — her novel sense of nationalism and her forceful individualism in the teeth of all establishment. And, in view of the tightly ordered society of her day, this is perhaps the greatest "miracle" of all.

The true attitude of the English is shown in de Stogumber (whose real part was minimal). The English were out to destroy her — nothing else! English propaganda against her as a witch is seen Shakespeare's picture of Joan ("La Pucelle") in *Henry VI — Part 1*.

Scene 5: What was Charles' attitude to Joan after his coronation?

In this scene Shaw telescopes several events, some of which did not occur until much later. His purpose is to stress Joan's individuality in terms of her "loneliness".

Charles had not stopped thinking of fighting as Shaw suggests. He was still quite determined to rid France of the English and wanted Joan's services for this. But he first wished to make a treaty with Burgundy, which was now more favourably disposed towards him. He was supported by the Archbishop of Rheims. Fighting was suspended during negotiations and Joan lay idle at court meanwhile. But Charles had no intention of sending her home.

Scene 5: Did Charles make his treaty with Burgundy?

Yes.

Scene 5: Then why was Joan captured by a Burgundian?

The treaty broke down, increased English activity led to Burgundy being re-allied with England. Joan, more or less on her own initiative, set out to relieve Compiègne then in enemy hands. Here she was captured by the Burgundians who sold her to the English.

Scene 6: If Joan was in English hands, why was she given over to French Churchmen to be tried?

Why was she not executed by the English at once?

To execute her immediately had been Bedford's first thought. But he later realised that, if she could be branded as a "witch" or a "heretic" Charles' consecration would be invalidated. This would strengthen Henry VI's claim to the French throne. She was handed over to be tried under Cauchon. The Earl of Warwick was detailed to observe proceedings and supervise her custody.

Scene 6: How fair were Joan's judges?

Shaw presents a court sincerely concerned with persuading Joan to recant, in order to save her. He makes out that it was Joan's own perseverance that destroyed her. But her real judges were less fair. Cauchon was out to see her condemned as a heretic, though his attitude towards her did soften at a later stage. The assessors were Burgundian or selected for their pro-English tendencies.

Scene 6: What part did the Inquisitor play?

Shaw's Inquisitor is more positive than the historical counterpart. He is drawn as the sole person able to keep order and guide proceedings. But the real representative of the Inquisition merely watched that formalities were observed and perhaps advised on procedure.

Scene 6: What was Joan's trial like?

Though Shaw reproduces accurately much of what was said, the trial was a much lengthier business than it seems onstage. It was not so much a trial as an "interrogatory". It lasted four months, during which Joan was intensively "examined" both privately and publicly. It can be timetabled thus:

21st Feb. — 15th March: Various examinations everyday, interrupted from 24th to 27th by Joan falling seriously ill.



*A rare XV century miniature of Joan in Women's clothes.*

**Continued on page 18**



## DIRECTOR'S NOTES

15th March: Joan was formally asked to submit to the judgment of the Church, renounce masculine dress, deny the inspiration of her voices, and confess as wicked her attempt to escape (she had earlier jumped from a tower) and especially her claim that she was responsible to God and not the Church. She refused.

18th April: Cauchon visited her privately to attempt a mild exhortation.

2nd May: She was given a public warning by Cauchon. She appealed to be sent to the Pope. This was ignored.

9th May: She was taken to the torture chamber but it was eventually decided not to torture her.

23rd May: Utterly worn out, she signed a recantation, without fully understanding its contents. She was condemned to life imprisonment and given a woman's dress to wear.

27th May: She was found to have resumed masculine dress, probably because her woman's dress had been stolen. This was regarded as a relapse. She was handed over to the English for burning.

30th May: Dressed once again as a woman she was taken to Rouen market square. A public condemnation was read. She was then burned at the stake.

Scene 6: Did Joan go back on her recantation?

It seems not. By the end of May she was so weak and exhausted that she had little spirit left and hardly understood what was happening. Quite possibly she did not know that what she signed was a recantation at all.

The Epilogue: When did the English quit France?

Shaw implies that they were gone by 1456, the dramatic date of this scene. In fact it is hard to date their departure exactly. But, after Joan's death, Charles established a more permanent alliance with Burgundy against England and began with Dunois a series of full scale and successful onslaughts on English possession. By 1453 English power in France was completely broken, though sporadic fighting continued for several years afterwards.

The Epilogue: How was Joan's good name restored?

In 1450 Charles instituted an ecclestial inquiry into the 1431 trial. He was more concerned with the inquiry than the stage Charles appears to be, but he was more interested in his own standing than in Joan's reputation; her condemnation as a relapsed heretic had invalidated his consecration. Joan parents were used as petitioners. The enquiry lasted until 1456, when Joan's condemnation was finally annulled and the full blame for the 1431 proceedings placed fully on the then dead Cauchon. Joan was beatified in 1909 and in 1920 was declared a saint by Pope Benedict XV.

The Epilogue: What is the point of it?

The scene is criticised as being an anti-climax to the trial scene. It has of course no historical relationship. Critics add that it tells us no more of Joan, puts a cynical light on the play as a whole, is distasteful, and is only there for Shaw to bore an exhausted audience with his own "clever clever" reflexions. Shaw himself refused to remove it:

"I was writing about Joan the Saint — not plain Joan"

His attitude to criticism is typically cynical:

"I could hardly be expected to stultify myself by implying that Joan's history in the world ended unhappily with her execution instead of beginning there . . . for many a woman has got herself burned by carelessly whisking a muslin skirt into the drawing room fireplace, but getting canonized is a different matter — and a more important one. So I am afraid the Epilogue must stand."

This is no defence — nor is it meant to be. Actually the Epilogue means too much to Shaw for him to cheapen his genius by trying to justify it. From it emerges the happy truth that all humanity respects and adores an individual who is an individual . . . and the sad truth that the same humanity cannot bear an individual that challenges it. So the Epilogue is a moral. Perhaps playwrights should leave the writing of morals to Aesop. Even so Aesop would have been stuck for a fable. Shaw uses fact.



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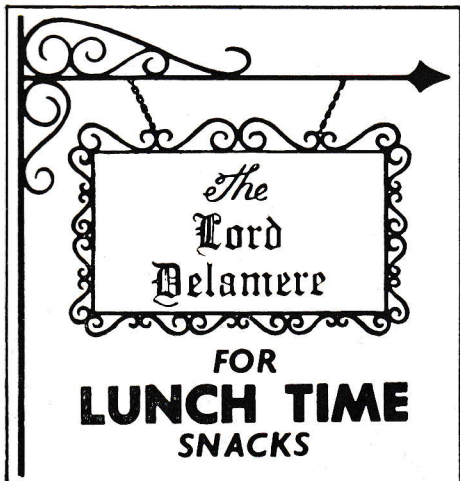
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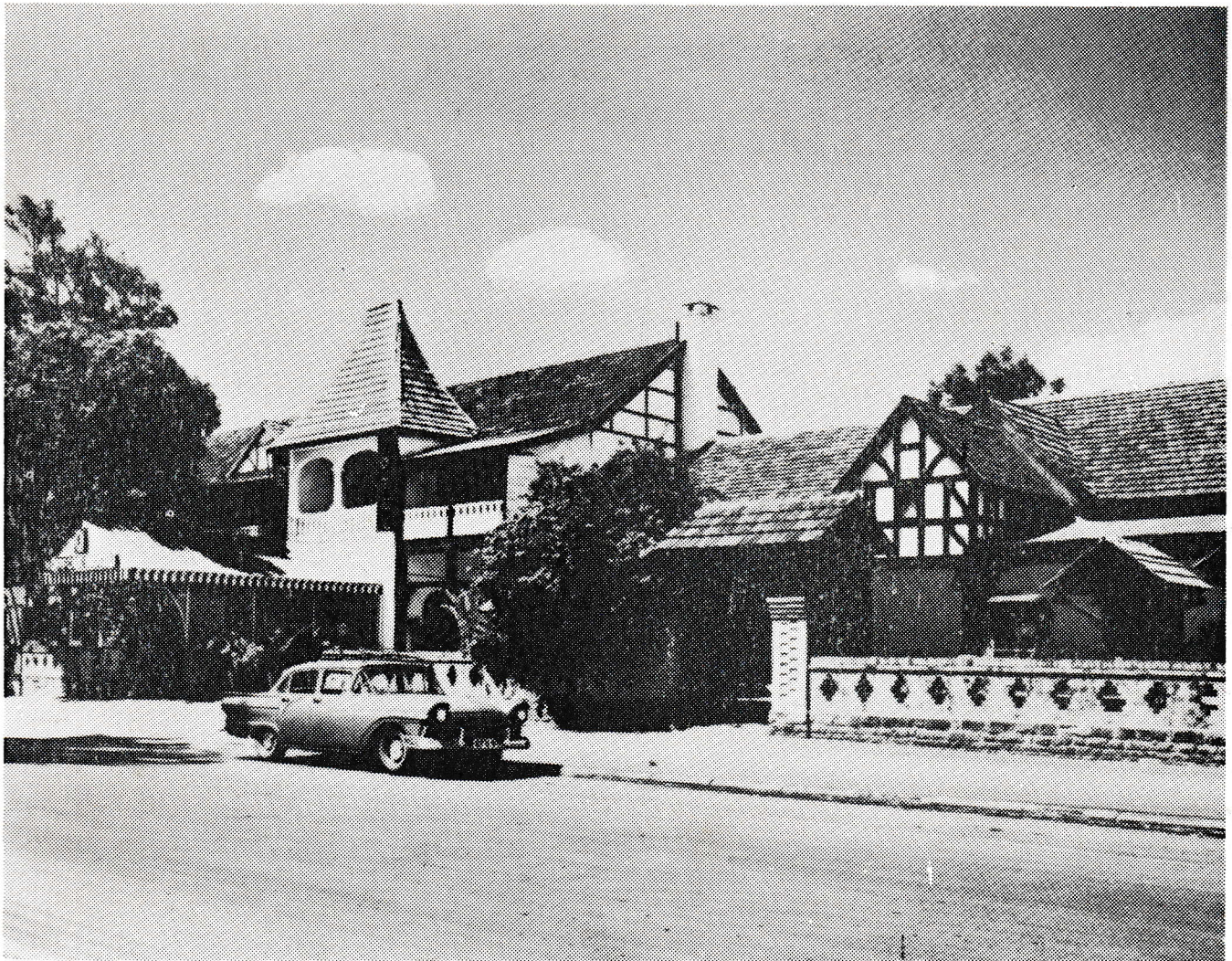
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