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Joan of Arc in Poetry
Reflecting the age of Shakespeare, Voltaire, Southey, Schiller
and Mackaye.

A Thesis

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by

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3. Robert Southey - " Joan of Arc".
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" Die Jungfrau von Orleans".
5. Percy Mackaye - " Jeanne d'Arc."

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The name of Joan of Arc is one of the most remarkable in history. To understand her and her work for France, it were perhaps well to have some idea of the state of affairs in France and French relations with England at the time of her appearance.

Since the year 1337, when Edward III of England had laid claim to the throne of France, there had been war between the two countries, which sometimes resulted in victory for one side and sometimes for the other. In 1415, Henry V of England renewed the ancient claim and invaded France. Things in France were unusually propitious for Henry's undertaking. In the first place the king, Charles VI. was insane and his son was a young boy, unable to rule the kingdom. Then too, there were two political parties, the Armagnacs and the Burgundians, antagonistic one to the other. The Duke of Burgundy, at the head of the latter, because of some disagreements, joined the English forces, as did his son also, after his father's death. The Scotch who had helped the French were forbidden by the English to send any assistance to their old ally. Naturally, with practically everything in his favor, Henry V. triumphed at the great battle of Agincourt. In 1420 the Treaty of Troyes was signed whereby the Dauphin was disinherited in favor of Henry of England, who was to become king of France on the death of Charles VI. Henry now had a strong footing in France and also the aid of Burgundy and Queen Isabella, the Dauphin's mother. The territory south of the river Loire

was in the power of the Armagnacs , who were loyal to the Dauphin.

In 1422, Henry V. and Charles VI. both died, thus leaving the crown of France and England to the child king Henry VI. The Dauphin and his party held court at Chinon and claimed their right over all France. The French might have made their claim good sooner than they did, had the Dauphin been a man of character. He was on the contrary, a young man, with an indolent, pleasure-loving disposition, who did not feel his responsibilities. The troubles of his kingdom, the misfortunes in war and the desolation of his people did not deeply affect him.

The English regents laid siege to Orleans, the last stronghold north of the Loire, in 1428, hoping thereby to establish the English power in France and to overpower the Dauphin at Chinon. The city held out bravely, but was nearing the end of its endurance when in 1429 Joan of Arc appeared in the field. She appeared at a most critical time, when all was looked on as lost, unless a miraculous power intervened. France was ravaged from one end to the other, the soldiers had lost heart fighting for an indolent, weakling king. Orleans was ready to yield and the Dauphin thinking of retreating from Chinon. Such was the state of affairs when Joan came to Chinon and begged for permission to relieve Orleans.

Joan of Arc was born in 1412, in Lorraine, a border province of France, where the feeling of loyalty for the king and country was intense. She was one of a family of five children,

born of plain, honest peasant folk. As a child, she did what other children of the time and neighborhood did. She learned to knit and to sew, and to perform other household duties which she enjoyed. Sometimes she worked in the fields and cared for her father's sheep and cattle which she herded in the forest of Domremy. She played and danced with the other children, but they often felt that she was better than they were and could not understand her dreamy nature. She was a good, religious girl, loved, we are told, by all who knew her.

As she grew older she heard heavenly voices and believed that the angels St. Michael, St. Catherine and St. Margaret visited her and spoke with her telling her to be good, that she was to be chosen by God to save France. Joan heard these voices oftenest when she was alone in the woods at twilight, when the quiet, peace and beauty of nature probably produced in her a reflective and an imaginative mood. She believed firmly in her visions and in her divine call. She had in all probability heard her elders talk of the distress of France, and had herself experienced some of the misery of war when the Burgundians had ravaged Lorraine. There was also an old prophecy of Merlin which gained many adherents at the time. Merlin, so the story went, had predicted that France would be ruined by a woman and saved by a woman, this woman was to be from Lorraine and a virgin. Joan, of a serious and meditative nature became possessed of the idea that she was the destined liberator of France, and she was strengthened in the conviction by the saints whose visitations had become more

frequent. They counselled immediate action and directed Joan to Robert of Baudricourt, Governor of Vaucouleurs. Her voices told her to fear not, but to relieve Orleans and crown Charles VII. at Rheims. This was a tremendous undertaking for an ignorant, simple peasant girl, but so great was her faith and her and her patriotism that she left for Vaucouleurs, in spite of the remonstrances of her parents, who were not convinced of her divine mission and heartily disapproved of her going to war. Her father wished her to marry and settle down happily in Domremy, but she had vowed to remain a virgin, as it was believed that virgins could accomplish miracles.

Baudricourt of Vaucouleurs laughed at Joan and refused to send her to the Dauphin as she demanded. After several months delay however, Baudricourt, convinced by her perseverance and perfect faith in her own powers, sent her to Chinon. At Chinon, by detecting the king from a large group of courtiers and by other miraculous means, she succeeded in winning his confidence. It was a time of superstition and belief in sorcerers and witches, agents of the devil, so it was thought best to have Joan examined by an assembly of clergy. After a tedious examination the clergy decided that Joan was all that she pretended to be, i.e., a chaste virgin, of good name and undoubtedly sent by God. The Dauphin then accepted her proffered assistance and sent her, together with an army and provisions, to the relief of Orleans. Joan fulfilled her promise in relieving the city and routing the English and

there was great rejoicing and thanksgiving throughout France. Joan by her hope of victory, her enthusiasm built on God's protection and her great patriotism instilled these feelings into the dispirited army. They, with this new courage and faith in their leader, were equal to any undertaking. Other minor victories followed that of Orleans, and on July 7, 1529, she saw Charles VII. crowned in the cathedral of Rheims. Joan was anxious to push on the war, but Charles delayed in his proceedings, and Joan lacking the support she had had, met with defeat and was finally taken prisoner by the Burgundians, by whom she was sold to the English. The English believed her a witch, as she instilled the same degree of fear in their ranks, as she did of ardor and courage in the French. They thought to recover their former prestige by depriving their enemy of supernatural aid. After imprisonment and shameless treatment, on both sides, Joan was condemned to be burned at the stake. Her heroic martyrdom took place in Rouen in 1431. The king for whom she had sacrificed so much neglected her and not until years afterwards made any attempt to clear her name and gain for her that love and admiration which were her due. The English made a false step in burning the "Maid of Orleans" as such an outrage only increased the patriotism and fervor of the French army, which was in the end able to drive the invaders from France. Thus was the last part of Joan's mission fulfilled.

There are few characters which present such dramatic

and poetic possibilities as Joan of Arc. Many biographies, both long and short, have been written of her. She has been treated in historical dramas, where she may be regarded as the spirit and embodiment of patriotism. Her beauty of character, her deep religious nature, her sublime faith and self-sacrificing life all lend themselves to poetic treatment. The supernatural and miraculous in her life as well as the superstitions of the time have been dealt with by romantic writers. Famous French, German and English writers have sought to do her justice, but none have succeeded in picturing her as truly grand as she was. Among the best known works which have Joan of Arc for their central figure are -

French.

Voltaire - "La Pucelle" - Poem.

Anatole France - "Jeanne d'Arc" - Life.

Fabre - "Jeanne d'Arc" - Life.

English.

Southey - "Joan of Arc" - Epic in ten books.

DeQuincy, Dickens, Lord Mahan's - Essays.

Shakespeare - in Henry VI. Drama.

German.

Schiller - "Die Jungfrau von Orleans" - Drama.

American - Modern.

Mark Twain - "Personal Recollections of Joan of Arc".

Mackaye - "Jeanne d'Arc" - Drama.

Of these I shall deal with Shakespeare's, Voltaire's, Southey's, Schiller's and Mackaye's conceptions of the Maid.

Shakespeare - Henry VI. -Part I. .

Shakespeare's character of Joan of Arc, and that of Voltaire's "La Pucelle" are about equally displeasing and in many cases obnoxious. Shakespeare, that is, if he was the author of Henry VI., based this chronicle play on Holinshed and Hall, preserving their prejudices and antagonisms towards the French. The play deals with the political factions of the reign of Henry VI., the beginning of the war of the Roses, and with the warfare between England and France, culminating in the treaty of peace between the two countries. A large part of the play is devoted to Joan and her service to France. It contains a good deal of coarseness, reflecting the age, and also a considerable amount of belief in magic, witches etc. Shakespeare endows Joan with numerous good qualities, such as patriotism, intrepidity and strength. He also represents her as of humble birth, exalted to the height of power and prophecy by God. Further on in the play however, Shakespeare brings out her bad side, and she becomes a revolting character to us.

Shakespeare has perverted history to a great extent in Henry VI. but his violations have no effect on the drama. That part of the play which has no bearing on the subject I shall omit.

Joan's first appearance on the stage is before Orleans where the Dauphin Charles, Regnier, D'Alencon and the Bastard

of Orleans, with their army, have been repulsed by the English. All are disheartened, when Joan comes to offer her assistance. Shakespeare introduces the incident of her recognition of the Dauphin, as have all dramatists. She is represented as a prophetess, "What's past and what's to come she can decry"; as a woman of unusual strength "Christ's Mother helps me, else I were too weak" she says, in her humility. It was the Virgin Mary who appeared to her.

God's Mother deigned to appear to me
And in a vision full of majesty
Will'd me to leave my base vocation
And free my country from calamity,
Her aid she promised and assured success.

This Joan is a good christian girl with implicit faith in God and the mission assigned to her. The story of Saint Katherine's miraculous sword and Joan's vow to remain a maid are also introduced.

Joan wishes no delay in raising the siege of Orleans. There is some doubt for a time as to the final outcome of the attack, but at length, the French are victorious. Talbot, the brave old English general, can account for their defeat only by the fact that the maid is a witch, as she strikes such terror into the hearts of the English soldiers. The English speak of Joan and of Charles in most slurring, indecent terms. Talbot addresses Joan -

" Devil or devil's dam, I'll conjure thee

Blood will I draw on thee, thou art a witch

And straightway give thy soul to him thou servest".

There is here Shakespeare's usual contempt for the French soldiers, and he speaks of Charles as accepting "help from hell" and "baleful sorcery".

There is great rejoicing in Orleans and Charles is extravagant in his praise of Joan, commands that henceforth she, instead of St. Denis may be the patron saint of France.

In other battles which follow that of Orleans, Joan shows her lower nature. Some scenes consist mainly of an exchange of slanderous low epithets, in which the maid is by no means lacking. The enemy calls her-

" Foul fiend of France and hag of all despite
Encompassed with thy lustful paramours! "

and we are forced to give some credence to their accusation Joan shows tact and diplomacy, "sugared words", in winning back Burgundy to the French cause.

In the last act we are disillusioned of any respect we entertained for "La Pucelle", as in Shakespeare's hand she degenerates into a coarse, base creature. Earlier in the play we admired her good qualities; here, when she sees that the English are conquering, she acknowledges her alliance with evil spirits and calls upon them to save her and the French cause.

" The regent conquers and the Frenchmen fly
Now help, ye charming spells and periapts;

And ye choice spirits that admonish me
And give me signs of future accidents"-

The fiends enter but refuse to give her further assistance.
She begs them not to forsake her.-

" My body shall pay recompense, if you will
grant my suit

Cannot my body nor blood sacrifice

Entreat you to your wonted furtherance?

Then take my soul, my body, soul and all

Before that England give the French the feil".

This last touch of patriotism is the only thing which at all redeems her in the entire act. She realizes that her "ancient incantations are too weak" and foresees the defeat of the French in the encounter, where she is taken prisoner by the English.

This last scene is the most revolting of all. Joan denies her old father -

"Decrepit miser, base ignoble wretch!

I am descended of a nobler blood:

Thou art no father, nor no friend of mine."

In spite of her pleadings for mercy, Joan is burned at the stake as a witch. Shakespeare pictures her as false and as most licentious, and we feel that the English were justified in putting her to death. She is led off to her execution, cursing her enemies as she goes.

Shakespeare's Joan of Arc is never a lovable creature, but there is such inconsistency in her character that we

doubt whether Shakespeare could have written the whole play.
In the first acts there are no signs of the degradation to
which she later falls. Shakespeare makes use of the fact,
that with her doubt in her mission Joan's fall was inevitable.
This is the phase of her life he accentuates.

Voltaire's "La Pucelle d'Orleans".

Voltaire's "La Pucelle", has always been a subject of much discussion. During Voltaire's life when it was published, it was received with great applause, but it has also been severely censured, because of its sensuousness and immorality. When Joan of Arc was suggested to Voltaire as a subject for an epic, he said that in his opinion it was fitter to be the subject of a mock heroic burlesque; and that is what he made of it. It contains many just attacks on the immoral social conditions of Voltaire's time and also many attacks on current abuses of the Church, all of which he exaggerated for effect.

"La Pucelle d' Orleans" is low and disgusting and a person of any decency could not read the entire poem. I succeeded in reading enough of it to obtain an idea of - Voltaire pictures France in a low moral state. Joan, he represents as a sturdy peasant girl of good name, who is a chambermaid and stable girl in an inn. She is chosen by St. Denis, the patron saint of France, to save and reform her country. Although she had been an illiterate girl, she now becomes inspired from heaven to perform great tasks. She is tempted in many ways, but she remains innocent through the aid of St. Denis.

With the relief of Orleans Joan feels that she has accomplished her mission, and she pledges herself to marry Dunois, bastard of Orleans.

The poem contains comparatively little about Joan, but

deals principally with the adventures and temptations of lovers and their mistresses in a corrupt state of society.

Voltaire, who was a rationalist in religion, wished in "La Pucelle" to hold up to ridicule the beliefs and conceptions of the Church.

Robert Southey's "Joan of Arc."

Southey's "Joan of Arc" written in 1793 established the poet's reputation. He planned to write an epic on each of the great religions of the world, and his Joan is the Catholic epic. Southey treats only the successful period of the Maid's life, from her visit to the Governor of Vaucouleurs through the accomplishment of her mission in crowning the Dauphin Charles VII. at Rheims. Southey at the time was deeply interested in Rousseau, and in his poem he describes Joan as a simple child of nature. His ideas on natural life and nat-worship of God, show the influence of Rousseau.

Joan is presented

"Was the maiden was

Of saintly paleness, and there seemed to dwell
In the strong beauties of her countenance
Something that was not earthly".

She might be called ecstatic in speaking of her divine revelations and her enthusiasm convinces the most doubtful. Her human side is shown in her affection for her uncle and her love for Theodore, her suitor, and his sister Madelon. She loves Theodore to the end, in spite of her attempt to put aside earthly ties, in order to execute the will of heaven.

Her childhood had been solitary and unhappy. She was of a dreamy, poetic nature, that loved the solitude of the woods

where listening to the stream "All,all was hushed and tranquil in her soul". She says -

"In solitude and peace

Here I grew up,amid the loveliest scenes
Of unpolluted nature"

She describes an unhappy childhood in which she grew up under stern harsh parents,who had no time for love or interest in youth's desires or plans.

Joan was aroused from her dreamy existence by sympathy for her fatherland,which she learned was in such distress because of the wars. She meditated long on the troubles of her country,and at length she had a vision commanding her to go forth to free France. The dream repeatedly appeared to her,when she was in the peaceful woods and meadows she so dearly loved,and she believed in it ,as nothing bad could be in alliance with nature. She heeded the visions orders and left her home for the unknown dangers of war and court. The incident of Joan's recognition of Charles at Chinon,is made use of,here,too,Charles is represented as weak and cowardly and as hating any disturbance of court routine and pleasure. The contrast of the miserable king with his noble-minded saviour is well done. At Chinon Joan is examined by a congress of theologians,who sprinkle her with holy water to see if she is possessed of evil spirits,but they find her pure and innocent,although they reprove her for neglecting the rites and sacraments of the Church. She explains that she could commune better with her maker in the open fields than

in a dark, gloomy church and she does not consider that she has sinned.

"True it is

That for a long time I have not heard the sound
Of Mass high chanted, nor with trembling lips
Partook the holy wafer; yet the birds,
Who to the matin ray prelude poured
Their joyous song, methought did warble forth
Sweeter thanksgiving to Religion's ear
In their wild melody of happiness
Than ever rung along the high-arched roof of man".

Her speech to the clergy on unrestrained worship of God by means of love of all his creatures is wonderfully beautiful.

All France is aroused to new courage because of Joan's implicit faith in God and victory. They march to the relief of Orleans

With stately step she moved, her laboring soul
To high thoughts elevate, and gazing 'round
With a full eye, that of the circling throng
And of the visible world unseeing seemed
Fixed upon objects seen by none beside".

Joan is a brave soldier, always in the thick of the fight, spurring her followers on to conquest. The English she terrifies and they are unable to offer the brave front for which they were known. On the last day of the siege an

arrow pierced Joan's chest, much to the joy of the enemy who now thought themselves rid of the sorceress. Joan lost no time, but drew out the arrow and re-entered the conflict with the same vigorous spirit she had evinced before. The English were forced to acknowledge their defeat and driven by fear and superstition, retreated to the coast. Joan refused to take provisions and showed mercy to the vanquished -

"Mindful of him, whose minister I am; that Gracious God
Who sent me a messenger of mercy forth".

At times Joan is depressed and longs for her home and those ties dear to the heart of woman. She has a dream foretelling her death by fire, so she realizes that no pleasures of this world await her after her work is completed.

The movement is rapid after the victory of Orleans. Charles and his army march towards Rheims, towns submitting all along the route and in Rheims Charles is crowned. "Whilst her (Joan's) hand poured on the monarch's head the mystic oil of Clovis.", with her mission fulfilled, Joan exhorts the king -

"To fear the Lord, and rule,

According to his word and to the laws

The people thus committed to thy care"-

With no request for herself-

"Thus spake the Maid of Orleans, solemnly

Accomplishing her marvelous mission here."

In Southey's conception of Joan of Arc we have a woman inspired of heaven, enthusiastic and courageous, glad to sacrifice herself to free her king and country; on the other side we have a woman with bonds of love and friendship and the desire for domestic happiness. This aspect of her character wins our sympathy, as the other wins our admiration. Southey has laid emphasis on Joan's dreamy, nature-loving disposition and has also made considerable use of the supernatural element. The weakness of the king as well as Joan's dream forebodes ill to her, and except for her grief over her lover's death, that is as far as the tragic is introduced. It is suggested rather than depicted.

Schiller's - "Jungfrau von Orleans."

Among Schiller's dramas is "Die Jungfrau von Orleans", written in 1801. Schiller called it a "romantic tragedy," romantic because of its dependence on the religious conception of the Middle Ages. Johanna is a lovable peasant girl, of a romantic disposition, fond of solitude. Her romantic tendencies led to intercourse with the world of spirits and with the Virgin Mary; "Die heilige Jungfrau" who appeared to Johanna three successive nights, telling her to renounce earthly attachments and to save France and the Dauphin. Her father Thibout thinks woman's proper sphere is in a home as a mother of a family, and he urges Johanna to marry as her sisters had done. Her character is strong and with the path of duty before her, she dares to face her father's displeasure and says farewell to all that was most dear to her. She tells the lambs which she has tended -

"Ihr seid jetzt eine hirtelose Schar
Denn eine andre Herde Muss ich weiden
Dort Auf dem blutigen Felde der Gefahr".

Johanna does not appear at court until after she has fought and won a victory for France. The welcome news precedes her appearance at court and consequently she is well received. She completes her conquest of the king by revealing to him three secrets which he alone knew. She is wonderfully successful in war because of her fearlessness and because the people

look on her as one sent from God and are ready to follow her in any undertaking. One of the English generals speaks of her as -

"Die Furchterliche, die verderblich um sich her
Wie die Brunst des Feuers raset."

She spares none among her enemies; her directions have been

"Mit dem Schwerte sollst du alles Lebende töten
Das der Schlachtengott dir entgeschickt".

Although slaughter repels her, she obeys her directions and shows no mercy, as did Southey's and Mackaye's heroines.

She awakens the love of two French generals, Dunois, the bastard of Orleans, and LaHire, but her heart is unmoved. It is not until she meets Lionel, one of the enemy, that that passion is aroused in her. Her feminine nature triumphs for a time over the spiritual, although contrary to the Virgin's injunction

"Nicht Mannerliebe darf dein Herz berühren mit sündigen Flammen
Zitler Ardenlust". She realizes what it means to be in love; her love is so strong that she disobeys both her commands, as she finds it impossible to kill Lionel. Then follows a great struggle in her soul, between earthly love and her spiritual duty. She feels her inefficiency in fulfilling God's will and regrets that she was ever called from Dom Remi to a project beyond her strength. After a period of despair she regains self-possession and is able to take her part in the coronation scene at Rheims.

In Rheims her father Thibout denounces Johanna as a witch. Johanna answers nothing in the way of denial or defense as she awaits the interposition of heaven. There is nothing but a peal of thunder, which the multitude interprets as a sign of her guilt. She is deserted and banished from the city. She wanders aimlessly about the country, accompanied by a lover of her Dom Remi says, to whom she tells her innocence. She falls into the hands of the English and her old friend hurries to the French camp to secure her release. With the assurance that she is not a witch, and because of their own doubts they prepare to attack the English and release Johanna. Johanna from her prison sees them routed; she breaks her iron chains and flies to their rescue, leading them once more to victory. She is mortally wounded and dies, re-instated in the respect and affections of her country, with a vision of the Virgin and Christ welcoming her into eternal life. - Her last words were

"Kurs ist der Schmerz, und ewig ist die Freude."

Percy Mackaye's "Jeanne d'Arc".

Mackaye's recent play of "Jeanne d'Arc" is one of the most charming on the subject, possessing as it does such airy brilliance and deep pathos. The action of the play covers three years from 1428 until Jeanne's execution in 1431. It follows history as well as Jeanne's life quite accurately.

The setting of the first act is a most picturesque and appropriate one for our first acquaintance with the heroine. It is near Domremy, the thatched cottages of which are to be seen in the distance. Most of the action centers about an old beech, called the "Ladies' Tree", on which the boys and the girls of the village hang garlands in the spring time, and about which they dance and play. In the vicinity is a little shrine to the Virgin and also a holy well, which possesses miraculous healing powers. When we first see her, Jeanne is enjoying herself with the other young people and her friends are going to crown her with a wreath of leaves for winning a foot-race, when one of them says, (referring to the crown-)

"Pish, not that one !

Run to the window of the kirk, and fetch
Yon little halo, made of painted glass -
Sky blue and gold - she left it by mistake
Last time she prayed there."

Her companions are fond of her, but consider her better than themselves and despair of getting to heaven without

Jeanne's intercession -

"Yon keys that dangle at her waist, unlock
St. Peter's wicket."

Jeanne is as light hearted as any of the boys and girls and laughs good naturedly at their jokes and teasing. At times, however, she leaves the rest, to dream by herself, and her friends believed she talked with lady "wood-folk", who according to tradition, lived in the forest. Among the young people, there is a wounded soldier boy, who is unable to take part in the merry-making. Jeanne is of a sympathetic nature and stays behind the rest to entertain him. He tells her of the wars and of the desolation of the kingdom and she in turn confides to him her dreams of battles, in which she has taken part in spirit, if not in body. She also tells him of her vision of Saint Michael and Saints Catherine and Margaret, who have told her that the Lord has chosen her to raise the siege of Orleans and to crown the Dauphin. She feels that she is to be the liberator of France and quotes Merlin's prophecy, "Out of Lorraine, beside the Ladies' Tree shall come a maid, saviour of France". Jeanne's promise of the deliverance of France from the English comforts the disabled boy who has despaired of a French victory.

Jacques, Jeanne's father, disapproves of her interest in the war because of an ominous dream. He says to her "If thou went to war, I'd have thy brothers drown thee". He wishes her to marry and settle down contentedly like the other

girls of Domremy, desiring her betrothal to a young shepherd, Colin, whom he favors. Jeanne tells Colin and her father that "she may not speak her troth to any man", and they cannot understand her. In the twilight when the vesper bells are ringing and there is soft music in the air, shadowy figures appear to Jeanne, who rapt in contemplation, sees St. Michael holding a sword to her. She knows the significance of the sword and in spite of her preference for an uneventful, peaceful life in Domremy she prepares to go to Charles at Chinon.

The scene at court shows the sad condition of France which is dependent on an indolent, pleasure-loving, bankrupt prince. He is in an ignominious position; he cannot pay for his boots, let alone for his army. There is jealousy between two of the prince's courtiers, D'Alencon, a scholar and a man of fine sensibilities, and Tremouille, an intriguer. The latter wittily calls D'Alencon

"A Duke of Parchment,

The mere illumination of a man

Stuck in Life's margin to adorn the text.

He feels for nought this side of Troy".

Through the play D'Alencon upholds and loves Jeanne, while Tremouille does everything to destroy her influence with the Dauphin.

Before Jeanne's appearance in the court salon, the ladies speak most contemptuously of Charles, and one says "Soon he will believe this milking-maid, Jeanne la Pucelle" La Hire a

straightforward, honest soldier, who despises the petty spirit of the court, stands up for Jeanne -

"Tonnerre de Dieu! What man hath seen the face
of Jeanne the Maid and called her charlatan?
Her face - God's eyes! When I am cooked and damned
And devils twirl me on a spit in hell,
I'll think upon that face and her redemption.

Jeanne satisfies the Dauphin of her supernatural nature and fascinates D'Alencon, at the same time that she antagonises Tremouille, who believes her in league with Satan.

The next scene is before Orleans, Jeanne and her soldiers are preparing for the battle by fortifying themselves with the sacraments of the Church. She shows her beautiful character in her ability to turn hardened men of arms to repentance. Jeanne is hurt by the insulting terms the English apply to her, but realizes that personal slander cannot harm her as she is upheld by God and by the faith of her followers. In the attack she is wounded but does not retire until victory is assured, as she and her white banner are an incentive to the besiegers.

D'Alencon who has constantly been at Jeanne's side, shakes her faith in God and herself. He believes that she will be successful because of her purity and simplicity, not because of any miracle. From this time on Jeanne loses heart, she becomes homesick for Domremy and troubled by doubts. All who meet her love her; her page with whom she plays knuckle-

bones, her soldiers and women who meet the army on its march. These women look on her as a saint and bring her their children to be blessed, and to kiss her garments, but she gently turns them away.

Other victories follow Orleans and the army reaches Rheims to crown Charles. There is much splendor and ceremony, which crowds have come to witness. Jeanne takes her part in the pageant listlessly, but becomes alert on hearing the tinkling of pewter sheep-bells, which remind her of home. In the crowd she sees her friends who have come to see her triumph, and with them her father, who has brought the sheep bells to attract her attention. The meeting is a natural and happy one, but Jeanne feels she cannot go home yet. She sends a steel gauntlet to her mother with the following message -

"Show her this and tell her I would rather spin at home, but for a web begun; God sendeth thread and I must spin for France" .

D'Alencon loves Jeanne and feels that she returns his love as he heard her utter his name in her sleep. One night when Jeanne is asleep, D'Alencon stoops to kiss her, but St. Michael, with drawn sword interferes. D'Alencon, the sceptic, realizes his mistake - "Lord, I go, For thou art bridegroom to the Maid of God. And she who lieth there is thy betrothed. And I that dared to love her sinned. Adieu, Bright Sentinel. Thine is the vigil now the midnight and the Maid inviolate". This coming from D'Alencon is in the nature of a prayer and

a confession of faith.

The last scene is in a prison in Rouen, where Jeanne is a prisoner. The neglect and harassing treatment she has suffered, prison life and her loss of faith in herself have done their work and she is a pitiful figure. She is tormented by the voice of a clerk, who in an adjoining room is reading the accusations against her, seventy in number; her enemies fear she will die before they will have the chance to burn her as a witch and so are hurrying her execution. D'Alencon, in the dress of a monk, gains admission to her cell. He comes to comfort her and to restore her belief in her voices, and to die with her. He accomplishes his purpose; her despair of salvation leaves her and she goes heroically to execution, St Michael telling her "Be not afraid".

Mackaye has made particularly happy use of the legends and beliefs of the middle ages. He introduces the fairy-tree, the holy well, Jeanne's visions, the prophecy of Merlin, Jeanne's recognition of Charles, and other instances all producing the spirit of the 15th Century. Jeanne is pictured as child-like in her simplicity, as a home loving girl, who does not revel in war, as does La Pucelle of Shakespeare, but who does her part nobly, because it is her duty. Her mental struggle is well done.

It is out of the question for a poet do justice to Joan of Arc, as a life, full and noble as hers is, cannot be contained

within the confines of a poem or drama. Schiller and Mackaye have succeeded in showing many beautiful aspects of her character, but it is only when supplemented by a book, such as Anatole France's "Joan of Arc", which is an unbiased and scholarly account of her life, that we can arrive at a true conception of the magnitude of her great and heroic soul.

Joan of Arc is inherently a dramatic figure as she, in herself, fulfills all the requirements of a drama. One may consider her heavenly voices and her desire to relieve France as the initial impulse in her career. That following her departure from home her popularity and her triumphs, constitute the rising action, which culminates in the glorious completion of her work. The falling action is characterized by her loss of faith in herself and consequently, by the loss of faith on the people's part, and ends in her neglect and sentence of death. Her recovery from despair and her ability to meet death heroically, because of regained faith and hope, constitute the reaction. All dramatists do not deal with her entire career; Shakespeare emphasizes the decline of her career and her ignominious end: that is, he treats of the falling action. Voltaire and Southey deal with her life when she is most actively engaged in warfare. Schiller takes her from the humble position of her youth to the more exalted height; that is, he deals with the rising action. Mackaye handles her life throughout most beautifully and skilfully.

Like the Faust legend, the life of Joan of Arc has been

used by many writers as a vehicle in which to express the ideas of their age. Shakespeare's Henry VI. shows many aspects of the Elizabethan age; the universality of interest due to the explorations of that period; the effect of the Reformation and of Protestantism in the prejudiced treatment of Joan of Arc, the representative of Catholicism, and the surviving belief in evil spirits, such as witches. It also possesses the excess of passion and grossness which were characteristic of that time.

"La Pucelle" mirrors the degraded moral conditions of Voltaire's time, and reflects the ideas of the so-called "Age of Enlightenment", when reason reigned supreme. That which could not be reduced to reason and was not clear, necessarily was not true; hence Voltaire's attack on the Church and its belief, and his ridicule of Joan.

Southey too, was strongly influenced by the "Age of Enlightenment" and was especially influenced by Rousseau. Joan in glorifying nature and in advocating unrestrained natural worship of God, merely expresses Southey's ideas. Southey was an emotionalist, and this epic shows considerable play of feeling throughout; in Joan's home ties, in her love and sorrow for Theodose, and in the passions of other characters, such as Conrade.

The subject of Joan of Arc naturally attracted Schiller, possessing as it does so many romantic possibilities.

- (1). The fact that Joan was a medieval character and a development of her age, would in itself interest the romanticists.
- (2). The romanticists were interested in natural beings,

and no better example perhaps could be found than Joan of Arc, a child of nature.

(3). The mystery and the supernatural always attached to her name were likewise splendid materials for romantic treatment. Schiller was well able to make the best of these points and in addition introduced her romantic love for Lionel.

It is difficult to see the tendencies of the age in which one is living, so I find it hard to determine in what respect Mackaye's "Jeanne d'Arc" is representative of the present age. It possesses refinement and an artistic sense of what is beautiful which I think are growing upon the world; but above all it possesses a liberality which is more characteristic of this age than of any other.