



JEHANNE OF THE WITCHES

BY SALLY CLARK

PRESENTED BY
THE DEPARTMENT OF DRAMATIC ARTS
DIRECTED BY VIRGINIA REH
DESIGNED BY DAVID VIVIAN
LIGHTING BY CAMERON MORE

FEBRUARY 13, 14, 15, 2014
SEAN O'SULLIVAN THEATRE, BROCK UNIVERSITY

FOR TICKETS CONTACT
THE CENTRE FOR THE ARTS BOX OFFICE
905-688-5550 EXT 3257 OR EMAIL: BOXOFFICE@BROCKU.CA

Marilyn I. Walker
School of Fine &
Performing Arts

Brock University
Faculty of Humanities

AN AUDIENCE GUIDE

Jehanne of the Witches: An Audience Guide

Prepared by:

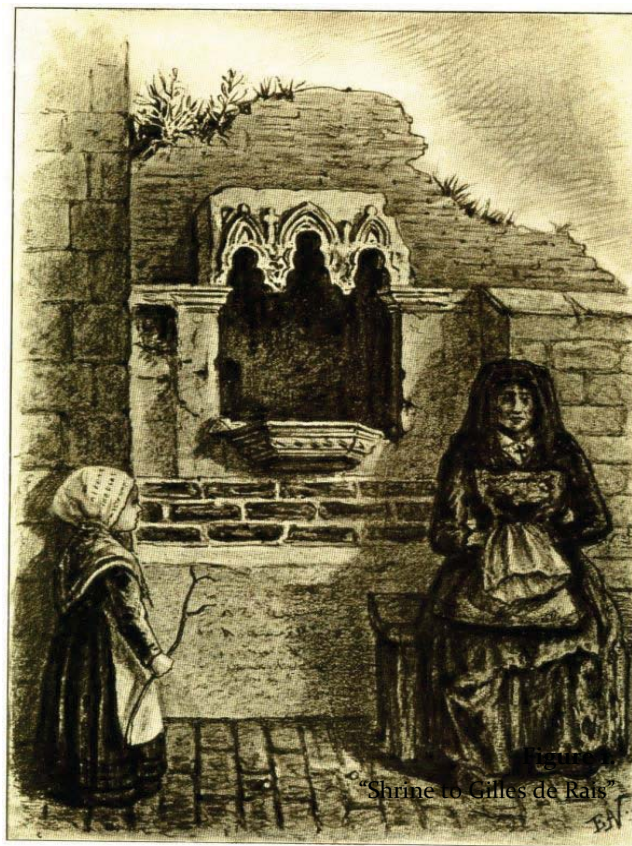
Virginia Reh – Director; Department of Dramatic Arts Associate Professor

David Vivian –Scenographer; Department of Dramatic Arts Chair

Brittany Stewart – Dramaturge; Department of Dramatic Arts Alumna, Current B.Ed. Student

Casey Gillis - Assistant Director; 4th Year Dramatic Arts Student

James McCoy – Assistant Scenographer/Media; 5th Year Dramatic Arts Student



EXPIATORY MONUMENT ERECTED BY MARIE DE RAIS.

Adapted from a Lithograph executed in 1857.

“Christianity vs. Paganism provides the backdrop for this play-within-a-play centering on the relationship between Joan of Arc and the reputed mass murderer, Gilles de Rais (Bluebeard)” - PGC

TABLE OF CONTENTS

1. Collaboration.....	pg. 3
2. Character Descriptions.....	pg. 4
3. Play Summary.....	pg. 5
4. Director's Notes.....	pg. 6
5. Scenographer's Notes.....	pg. 8
6. The Playwright: Sally Clark.....	pg. 9
7. Original Production.....	pg. 10
8. Historical Context.....	pg. 10
9. Role of Religion.....	pg. 13
10. Themes and Big Ideas.....	pg. 17
11. Curriculum Ties.....	pg. 21
12. List of Figures.....	pg. 22
13. Referenced Works.....	pg. 23



Figure 2.
“Map of ‘France’: 1415-1429”

1. COLLABORATION

CAST

Jehanne d’Arc (Joan of Arc).....	Katie Coseni
Voice 1/ Michael/Poulegny, Minguet, Bastard of Orleans, Courtier and a Mother.....	Mallory Muehmer
Voice 2/Catherine, de Baudricourt, La Hire, Court Lady, Whore 2 and a Mother.....	Rachel Romanoski
Voice 3/Margaret, Court Lady, English Soldier, a Mother, and an Attendant.....	Hayley Malouin
Isabelle, a Court Lady.....	Elizabeth Smith
Marie de Raie, Fool, and a Court Lady.....	Nikki Morrison
Gilles de Rais.....	Erik Bell
George de la Tremouille, Bishop Cauchon.....	Derek Ewert
Charles the Dauphin, God, and a Bishop.....	Josh Berard
Priest (Pierre), Village Priest, Archbishop of Rheims, and Pasquerel.....	Lewis Whiteley



Figure 3. “First Cast Read-Through”

PRODUCTION TEAM

Director.....	Virginia Reh
Scenographer.....	David Vivian
Assistant Director.....	Casey Gillis
Assistant Scenographer/Media.....	James McCoy
Dramaturge.....	Brittany Stewart
Stage Manager.....	Nicole Titus
Assistant Stage Managers.....	Amanda McDonnell & Megan Dene
Production Manager.....	Brian Cumberland
Technical Director.....	Adrian Palmieri
Assistant Technical Director.....	Gavin Fearon
Lighting Design.....	Cameron More
Head of Wardrobe.....	Roberta Doylend
Fight Director.....	Daniel Levinson
Music (Jehanne Theme) Composition and Performance.....	Kristen Mueller-Heaslip

2. CHARACTER DESCRIPTIONS

Jehanne d’Arc(Joan of Arc)believed to have led France to victory during the Hundred Year’s War through guidance of three Saints – Michael, Catherine and Margaret.

**Other names for Jehanne include: Jehanne the Maid, La Pucelle, Joan D’Arc, Joan of Arc, Jeanne, Jeannette, The Wanton Virgin, The Maid of Orleans.*

Isabelle.....Mother of Jehanne, believer in the Old Religion.

Robert de Baudricourt.....Minor figure of the French nobility who after numerous denials eventually provides an escort for Jehanne to Charles’ court.

Gilles de Rais.....a Breton Knight, leader in the French Army and companion-in-arms of Jehanne during battle. Loosely attached to the legend of Bluebeard. Sometimes acknowledged to be the first producer/director in French theatre.

George de la Tremouille.....Nobleman, counselor to the Dauphin Charles, cousin to Gilles de Rais.

Bishop Cauchon.....Bishop of Beauvais, strong partisan of English interests during the latter part of the Hundred Year’s War. Prosecutor in Jehanne’s trial and ultimate condemnation.

Charles, the Dauphin.....legitimate heir to the throne of France whose coronation was the ultimate focus for Jehanne’s mission in leading the French troops to victory.

Priest (Pierre).....Assistant to Gilles de Rais.

Village Priest.....Jehanne’s priest in Domremy.

Archbishop of Rheims.....Powerful prelate of the realm, ultimately approved of Jehanne leading the French Army.

Pasquerel.....Jehanne’s Confessor at Court.

Marie de Raie.....Daughter of Gilles de Rais.

Voice 1believed by Jehanne to be St. Michael the Archangel, Patron and Protector, “one of the chief princes” and leader of the forces of Heaven in their triumph over the powers of Hell.

Voice 2believed by Jehanne to be St. Catherine of Alexandria, Virgin and Martyr, Protector of philosophers and preachers, she converted to Christianity through a vision and was condemned to death for converting others (including the wife of her persecutor).

Voice 3believed by Jehanne to be St. Margaret of Antioch, daughter of a pagan priest, Patroness of childbirth. She converted to Christianity and converted many others, all of whom were executed, including Margaret herself. Her historical existence is questionable, as are the legends about her.

***Note:** while many of the characters are historical, there may be some differences in their historically accepted character and the character represented in Clark’s play.*

3. PLAY SUMMARY

The play is not a straightforward retelling of the story of Joan of Arc, in this case, Jehanne. The play deconstructs that legend and explores the inner meanings and relationships. It is a blatantly meta-theatrical piece of theatre, which introduces new elements (first among them being the presence of Baron Gilles de Rais, later Marshall of France, sometimes known as Bluebeard) and as such makes us constantly aware we are watching a play.

Actors play multiple roles; we jump back and forth in time. In this production, we go deeply into the role of Gilles. It is about the struggle between the old “pagan” (female) religion as it is subsumed into the Christian church (male). The play deals in faith, power, deception, blood lust and the price of success. Jehanne sacrifices not only her life, but her purity. We ultimately ask: what is a saint and what is a monster?

The play begins in Jehanne’s hometown of Domremy, France, 1422. Jehanne stumbles upon three Voices whilst lingering around the “Ladies’ Tree”. She believes them to be the voices of three saints, Michael, Catherine and Margaret. At this first meeting Jehanne is made aware of a certain “power” that she possesses, and from this point on the Voices guide her actions throughout the play as she learns to use that power.



Figure 4. “Tapestry of Joan of Arc”

It is not long after Jehanne “meets” the Voices that she is given a task to use her power to fulfill – she must travel to Vaucouleurs to begin her mission of reuniting France by defeating the English and Burgundians in order to crown Charles the Dauphin King of France at Rheims. Under the guise of visiting her pregnant Aunt, Jehanne begins her journey away from her tiny village to Vaucouleurs. There she meets Robert de Baudricourt, whom after being inspired by her Divine Prophecy, provides Jehanne with men’s clothes and some guards to accompany her to Chinon to see Charles the Dauphin.

The Dauphin accepts Jehanne’s belief in her goal, and after delays, allows her to go into battle and lead his people in what is arguably a last ditch effort. Yet, despite her successes Charles is never truly sure about her, questioning if she is “The One” on various occasions. He ultimately hires a Priest to keep watch over her.

With guidance from her Voices, Jehanne finally raises a siege at Orleans and leads France into ultimate victory, only to be disregarded by Charles when she is captured by the Burgundians, charged with heresy and finally burned at the stake.

As for Gilles de Rais, who later suffers the same death, he is left to deal with a Hell of his own devising.

4. DIRECTOR'S NOTES

Jehanne of the Witches has called to me since I saw the original production in 1989. The 80's were an interesting time in Canadian theatre. The role (and number) of women in theatre had become an issue. Women were writing plays and gradually those plays were finding stages. In 1982, Rina Fraticelli published a federally commissioned groundbreaking report on the status of women in Canadian theatres. One of her conclusions was that women would not be represented onstage until more women playwrights were produced on stages and that would not occur until more theatres were run by women. In 1983, I was appointed Artistic Director of the Gryphon Theatre in Barrie and that was hailed as another victory for the cause. Perhaps even more interestingly, a local newspaper announced my production of the musical *Where's Charley?* with a banner headline exclaiming it as a production being run by 3 women (!) - director, choreographer and musicdirector). This was clearly an unusual event at the time.

The feminist movement was particularly interested in exploring the subsumption of earlier female religions into Christianity. *Jehanne of the Witches* is one such play, but so much more. Giving

credit where credit is due, it was a man who encouraged Sally Clark to pursue this project. Clarke Rogers commissioned the work and was its first director.

The feminist writers also explored the centuries of slaughter of women (and men) as "witches. Baṇuta Rubess' play *Smoke Damage: a story of the witch hunts* (1983) was another such play.



Figure 5. "First Full-Cast Rehearsal"

Sally Clark did extensive research on Joan of Arc. In the play she reverted to the old French spelling of the saint's name. She discovered that the notorious Gilles de Rais had fought at Jehanne's side. But most interestingly and what to me makes this play so very compelling, Sally learned in her research that after Jehanne's death Gilles staged an massive and expensive pageant play celebrating Jehanne's victory in the Battle of Orleans. In fact, Gilles de Rais is often cited as the first director-producer in France. It is the very theatricality of the play that intrigues and challenges.

Gender, of course, is a big issue in *Jehanne of the Witches*. Jehanne's voices are all female. They are fading spirits of the dying pagan religion who guide Jehanne through her great "mission". It is Jehanne who identifies them as saints.

One of the great strengths of Christianity was that it didn't completely annihilate the religions of conquered peoples, but rather subsumed local gods into Christianity. There were, of course, pockets of resistance. The area around Domremy, Jehanne's home, was one such region. The Church was also meticulous in its slaughter of witches; they insisted on due process and were thorough in recording the proceedings. Please note that much of what Jehanne says at the trial in the play comes directly from the meticulous transcripts of her "trial".

The "Hundred Years War" was not one war but a series of "wars" spread over the better part of a century. It is important to remember that at that time France was not really a country. It was divided into many smaller kingdoms and fiefdoms, some owed by "France", some by England and others by powerful individual rulers. Part of the significance of Jehanne and this phase of the war was that it led to the creation of something which began to resemble a nation. We understand that history is written by the victors. That is why, for example, Shakespeare's Joan is very different from the French ideal of Jehanne.

This is a play about power, good and evil, mystery, truth, earning for redemption and about theatre itself. There are layers behind layers. I hope you enjoy exploring the twists and turns and depths as much as we have.

5. SCENOGRAPHER'S NOTES

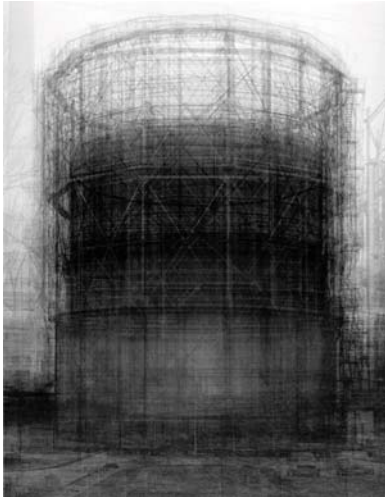


Figure 6. Idris Khan, 'Homage to Bernd Becher', 2007, Bromide print, 30 x 34 in.

The image for the poster is a composite of a still photograph from the 1928 cinematic release *La passion de Jeanne d'Arc* with a cell-phone video of a deer chained to the back of a pick-up and set alight by a Dawson Creek hunter in the summer of 2013. This layering of historical myth-making and the representation of rugged violence has inspired the creative team during our ten-month collaboration.

We have conceived a performance space in the nightmare of Gilles de Rais. This is the world of dark forces unleashed into an unenlightened world, the temporary ramparts of theatrical events and bloody conflict, and the pungent rustic-ness of pre-renaissance Western Europe. This is a world where the secular and the spiritual undulate in muscular transgressions.

Early visual reference for the unfolding of two dimensional histories into three dimensional performances came in the drawings of Idris Khan that interpolate the industrial subjects photographed by Bernd and Hilla Becher. Allegorical images by the Ontario artist Patrick Mahon as well as the work of the late Jeannie Thib provided a scaffold for the constructed dramatic space.

In a very pragmatic way we were compelled to revisit our assumptions about the experience of hell on the occasion of the Lac-Mégantic train derailment and explosion of July 6, 2013. (Forty-two people were confirmed dead with 5 more missing and presumed dead. More than 30 buildings in the town's centre, roughly half of the downtown area, were destroyed.) Candid videos of that great fiery event are referenced in the imagery of our scenographic environment.

Our collaboration is informed by Vellutello's rendition of Dante's *Inferno* in a circular design and aerial-like perspective, much different than the more popularly known 19th century illustrations of *The Inferno* by Gustave Doré. Research about Dante's *Inferno*, the history and myths of Jean d'Arc, reviews of previous productions, the symbology of black magic and other tangents of our creative collaboration are available for review on our collaborative research blog at <http://jehanneofthewitches.blogspot.ca/>.

Jehanne of the Witches: An Audience Guide
Brock University Department of Dramatic Arts
Marilyn I. Walker School of Fine and Performing Arts
February, 2014



Figure 7. Patrick Mahon, "Water and Tower Allegory #4," 2013, ink on wood, 70 x 64 in.

6. THE PLAYWRIGHT: SALLY CLARK

Sally Clark is a playwright, filmmaker and painter born in Vancouver, British Columbia in 1953. She moved to Toronto Ontario to pursue a career as an artist, and completed a B.A. in Fine Arts at York University in 1973.

She has been playwright-in-residence for Theatre Passe Muraille, Shaw Festival, Buddies in Bad Times, Nightwood Theatre, and Nakai Theatre in Whitehorse. She was also the writer-in-residence at the Pierre Burton House Writers' Retreat in Dawson City, Yukon.

Aside from *Jehanne of the Witches*, Clark is the author of several plays, which include *Moo*, *The Trial of Judith K.*, and *Life Without Instruction*. Her plays have received a Chalmers Award, two Dora Mavor Moore Award nominations and a Governor General's Award nomination.

In 1992, Sally Clark was a Resident at the Canadian Film Centre where she wrote and directed her short film, *Ten Ways to Abuse an Old Woman*. It won the Special Prix du Jury at the Henri Langlois International short film festival. Her short film, *The Art of Conversation* won the Bronze Award for Best Dramatic Short at the Worldfest Charleston Festival.

According to critic Jerry Wasserman, most of Clark's plays feature women judged mad or guilty by men "in the patriarchal systems they administer with nightmarish logic... Yet the plays are very funny and the women almost all extraordinary, strong and outspoken." *Jehanne* is no exception to this.

Sally Clark also writes and directs for film.



Figure 8. "Sally Clark"

7. ORIGINAL PRODUCTION

Tarragon Theatre

1989

Toronto, Ontario

Tarragon Theatre lived up to their mission when producing *Jehanne of the Witches* in 1989, as their goal is to create, develop and produce new plays and to provide the conditions for new work to thrive. Tarragon was the first theatre to produce the show.

As a complement to the new work created here, Tarragon presents new plays from all parts of the country, revives significant Canadian plays and produces international work, contemporary and classical.

The show was directed by Clarke Rogers and designed by Dorian Clark.

Theatre Passe Muraille

1987

Toronto, Ontario

Originally workshopped by Elliot Hayes, Clarke Rogers and Sally Clark.

8. HISTORICAL CONTEXT

Hundred Years' War

General Summary

The play is set in Northern France during the Hundred Year's War. The **Hundred Years' War** was a series of conflicts waged from 1337 to 1453 between the Kingdoms of England and France for control of the French throne. Many allies on both sides were also drawn into the conflict. The war had its roots in a dynastic disagreement dating back to the time of William the Conqueror, who became King of England in 1066, while retaining possession of the Duchy of Normandy in France. As the rulers of Normandy and other lands on the continent, the English kings owed feudal homage to the King of France. In 1337, Edward III of England refused to pay homage to Philip VI of France, leading the French King to claim confiscation of Edward's lands in Aquitaine.

Edward responded by declaring that he, not Philip, was the rightful King of France, a claim dating to 1328, when Edward's uncle, Charles IV of France, died without a direct male heir. Edward was the closest male relative of the dead king, as son of Isabella of France, daughter of Philip IV of France and sister of Charles IV. But instead, the dead king's cousin, Philip VI, the son of Philip IV's younger brother, Charles, Count of Valois, was crowned King of France in accordance with Salic law, which disqualified the succession of males who descended through female lines. The question of legal succession to the French crown was central to the war over generations of English and French claimants.

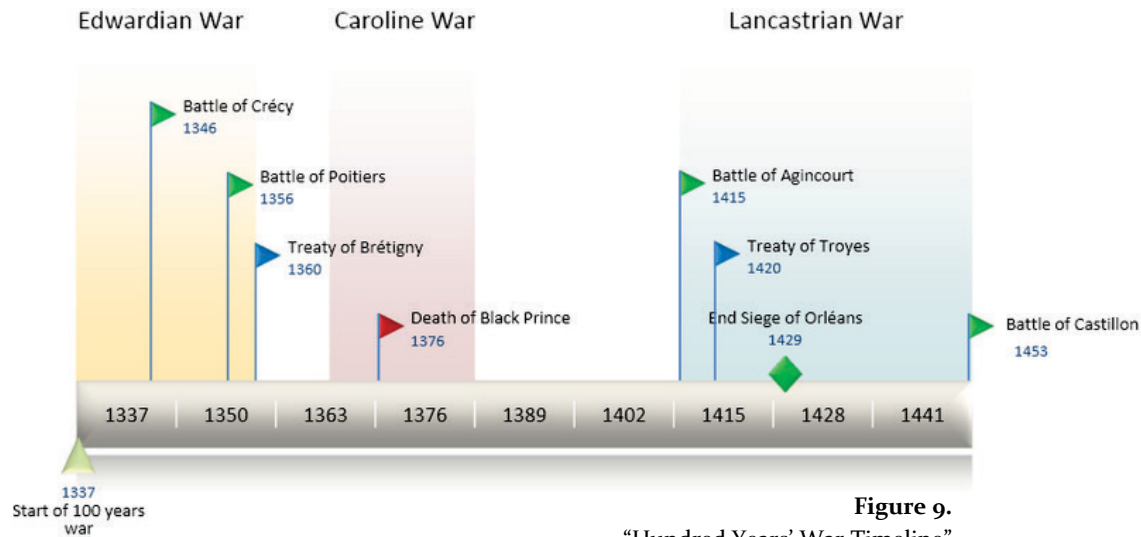


Figure 9.
"Hundred Years' War Timeline"

The war is commonly divided into three phases separated by truces: the Edwardian Era War (1337–60), the Caroline War (1369–89) and the Lancastrian War (1415–53), which saw **the slow decline of English fortunes after the appearance of Joan of Arc in 1429**. Contemporary European conflicts directly related to this conflict were the War of the Breton Succession, the Castilian Civil War, the War of the Two Peters, and the 1383–85 Crisis. The term "Hundred Years' War" is a periodization invented later by historians to encompass all of these events.

The war owes its historical significance to multiple factors. Although primarily a dynastic conflict, the war gave impetus to ideas of French and English nationalism. Militarily, it saw the introduction of weapons and tactics that supplanted the feudal armies dominated by heavy cavalry. The first standing armies in Western Europe since the time of the Western Roman Empire were introduced for the war, thus changing the role of the peasantry. For all this, as well as for its duration, it is often viewed as one of the most significant conflicts in medieval warfare.

With respect to the belligerents, English political forces over time came to oppose the costly venture; while English nobles' dissatisfactions, resulting from the loss of their continental landholdings, was a factor leading to the civil wars known as the Wars of the Roses. In France, civil wars, deadly epidemics, famines and bandit companies of mercenaries reduced the population drastically.

Jehanne's Role

What was Joan's role in the 100 Years War (1337-1453)?

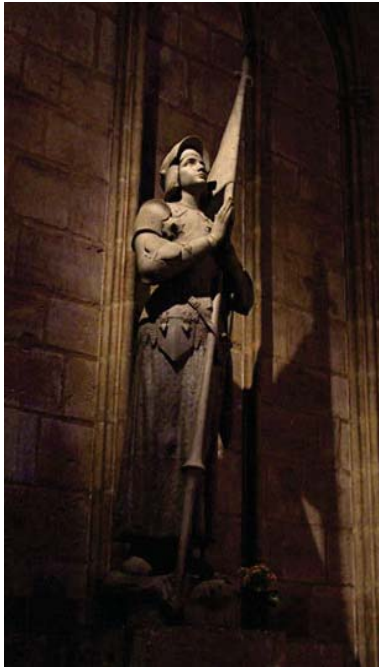


Figure 10. "Statue of Joan of Arc at Notre Dame Cathedral"

- France was losing miserably until Joan came along in 1429.
- She turned the war into a religious one; she believed it was God's will for her to drive the English out of France and save the French people. Joan used her faith to inspire the demoralized French people, ultimately liberating them at the Battle of Orleans.
- Charles likely allowed Joan to lead the army as a last resort and a means for building up a fighting mentality in the people, rather than having a belief in her divine guidance.
- It is important to remember her failures and her successes; despite her ultimate success in liberating the French at the Battle of Orleans, she led her troops to slaughter in Paris. The important thing is that she overcame this adversity and persevered, ultimately leading France to victory.
- Joan allegedly did not actually fight but rather motivated the army – functioning more as a **symbol** (a "mascot").

Was Joan of Arc ever anything more to the state than a propaganda pawn?

Joan's image has historically been used as a symbol for victory from the Napoleonic Wars to WWII. It is likely that during the Hundred Years' War Joan was nothing more than this symbol, and that she was used by the state, which turned her into this warrior figure. This is quite probable, as she allegedly never actually fought in the war. Therefore, as an icon it was easy to use her image and then throw her away when they no longer needed her for there was nothing tangible that she contributed to the war (no lives/land taken). Joan was much more valuable as a martyr.

Joan's Revival

Philippe-Alexandre Le Brun de Charmettes (1785–1870) was a French historian, poet, translator and official. He was the first person to chronicle Joan's life, over 300 hundred years after her death! He was appointed to the *French Conseil d'État* in 1810 and became a préfet (prefect) in the French department of Haute-Saône in 1830.

A contributor to the literary magazine *l'Abeille littéraire*, created by Victor Hugo in 1821, he is mainly known for his successful efforts to rescue the figure of Jeanne d'Arc from partial oblivion and turn her into a national heroine.

His interest for Joan came at a time when France was still struggling to define its new identity after the Revolution and the Napoleonic wars. **The national *ethos* was in search of non-controversial heroes.** A staunch prop to King and country, Joan of Arc was an acceptable symbol to the monarchists. As a patriot and the daughter of commoners, she was seen as one prototype of the low-born volunteers (the *soldats de l'an II*) who had victoriously fought for revolutionary France in 1802 and as such could be claimed by the Republicans. As a religious martyr, she was also popular in the powerful Catholic community. De Charmette's *Orleanide*, today largely forgotten, was another attempt to magnify the national *ethos* as writers like Virgil (the Aeneid), or Camoens (the Lusiad) had done for Rome and Portugal. How intriguing that after death she is no longer considered controversial but rather a perfect balance of church and state as a symbol.

9. ROLE OF RELIGION

Old vs. New Religion

One of the main issues arising from any retelling of the Joan of Arc story is the question: was she Christian or was she Pagan? She claimed her voices were that of the Saints Michael, Catherine and Margaret but, particularly in the play version, it is repeatedly suggested that she might not have been guided by Christian saints at all but rather three figures of the Old Religion from the Dianic Cult; Moon Goddesses of the Ladies' Tree.

“By the Old Gods and the New”: The Virgin and the Voices

Jehanne’s “voices” have been interpreted in a variety of ways. It seems extremely unlikely from all accounts that she simply made up a claim of hearing voices for the sake of theatricality and attention. Some choose to believe that she really was hearing divine commands from saints and angels. Others have attempted to explain the voices as hallucinations that Joan delusionally believed to be saints and angels. Under these interpretations, the messages Joan heard would really be ones she had come up with herself, subconsciously, which were now communicated to her conscious mind via visions and voices. Certainly, hallucinations are not all that uncommon, and are often intense and are commonly perceived within a religious idiom. The voices were always more clear to Joan when she was alone, especially when she was in nature and near the Tree.

Such hallucinations are often triggered by some trauma, and 1425 was a particularly tumultuous year for Domremy and Joan. The burning of the village of Domremy in 1425 may have helped focus Joan's mind on the war, and to suggest to her the mission of ending the war. The typical adolescent tumult Joan was the going through, including her conflicts with her father, who was then trying to marry her off, might also help explain the voices she heard. Whatever their nature, Joan took the voices seriously and they had a dramatic impact on her life.

Appropriately, Saint Catherine and Saint Margaret were both martyred virgins, as Joan would be. Furthermore, Joan's sister's name was Catherine, so if the voices were hallucinations, her constant



Figure 11. “A Pentacle”

hearing of her sister's name might account for why she saw this particular saint. Saint Margaret was familiar to Joan from a statue in the Domremy church.

But our question remains: if the voices were real, from where did they originate? Were they the *Sounds of the Saints* that Jehanne so believed they were? Or were they nothing more than mere *Demons from the Dianic Cult*?

The Dianic Cult

Description

The Dianic Tradition is covered by two schools of thought. The one is called Dianic Wicca, Feminist Dianic Witchcraft, or Women's Spirituality and the other is Danaanic Wicca or "Old Dianic" Paganism. Both were seeds sown by the works of Margaret Murray in her text, *God of the Witches*. The Dianic Witchcraft branch is believed to have been founded by a hereditary Witch called Z. Budapest. Z and three of her woman friends established the Susan B. Anthony Coven Number 1. This coven worshipped the Goddess in all her forms. Z. Budapest's Dianic Witchcraft consists of women-only covens. There is a strong lesbian presence, although the majority of the covens are open to all women. The Danaanic Branch was founded by Morgan McFarland. This branch "gives primacy to the Goddess in its theology but honours the Horned God as Her Beloved Consort." Covens can comprise of both male and female members or only of a single gender.



Figure 12. "Queen of Pentacles: from Tarot Cards"

Symbols

The pentagram is a five-pointed star drawn with five straight strokes (intersecting lines in the middle). A five-pointed star with a circle around it is called a pentacle. These symbols are both used extensively in many different religions throughout history. The Sumerians used it (two points up, also called inverted) to represent the five planets Jupiter, Mercury, Mars, Saturn and Venus as the "Queen of Heaven (Ishtar)". The Pythagoreans of ancient Greece saw it as mathematical perfection. Wu Xing, the five phases, or five elements, is an ancient Chinese symbol used in medicine, acupuncture, fang shui and Taoism. Early Christians used the pentagram to represent the five wounds of Christ and the five senses.

Neo-paganism and Wicca (modern witchcraft) have adopted the pentagram as a symbol for the faith. It is always represented one point up, most often due to the association with the inverted pentagram with Satanism. The circle around a pentagram is a symbol of unity, wholeness, and the cycle of birth, death and rebirth. The way a pentacle is drawn can be invoking or banishing.

Satanism has claimed the inverted pentacle, with a second circle inclosing the first and a goat's head in the middle (also called the Sigil of Baphomet). It represents the Satanic tenement of the material world over the spiritual and the banishing of social and moral constraints.

Pentacles have also been used as a Tarot card suit. The suit rules the material world and all it offers. In literature, it was an incomplete pentagram that prevents Mephistopheles from leaving a room in Goethe's *Faust*. H.P. Lovecraft used a warped pentagram to represent the Elder Sign.

How does this fit with our Show?

Design-wise, the Pentacle is our focus. There is a large pentacle painted downstage centre, meant to be a consistent reminder of the strife and used to punctuate “power” moments throughout the show. Ultimately, the Pentacle will be used in order to accurately show the strife between the old religion and the new, the important roles each religion has in this world, influences on both Jehanne and Gilles, and the various implications to being controlled by either.

Catholic Control

During the Hundred Year's War, there was major strife between the Old Religion and the New. This strife is exhibited in our show in our play where we see characters who continue to follow the Old Religion while hiding their belief system. Then too, Jehanne is consistently put to the test for her beliefs; she constantly has to prove how good a Christian she is.

At the point of the Hundred Year's War where the play takes place, Catholicism has just returned as a method of control over the people, after many years of uncertainly based on previous religious strife of the past century.

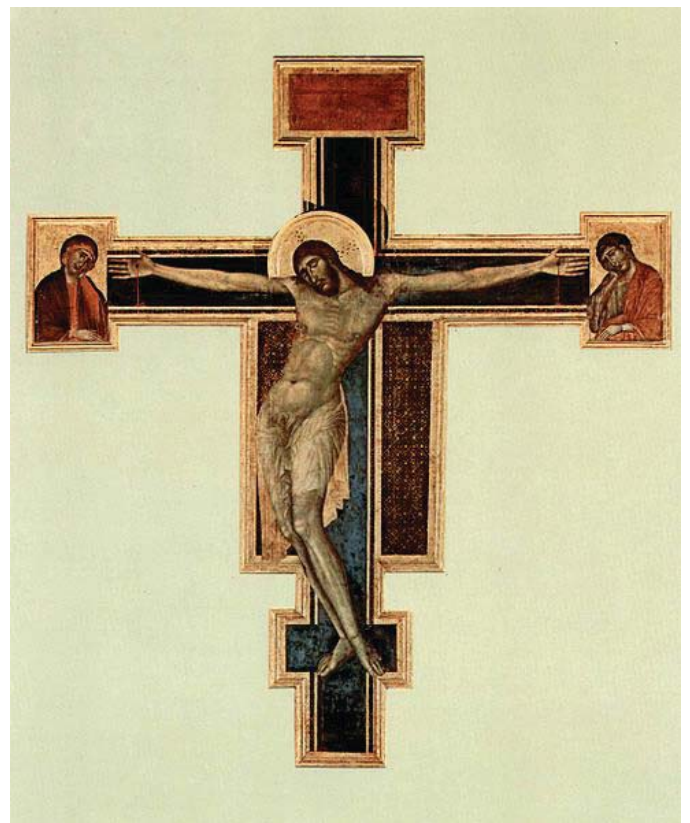


Figure 13. “Crucifix”

10. THEMES AND BIG IDEAS

Blood, Sacrifice and Sin

a) Blood

Blood is one of the most dominant images throughout the play, appearing in many facets:

War: The blood of those slaughtered in war on both sides; the blood-shed in the name of religion and rightful Kingships.

Jehanne's Heart: It is believed that all of Jehanne's body burned at the stake except the source of her humanity – her bloody heart.

Menstruation: Jehanne apparently never menstruated in her lifetime, despite the fact that she died at the age of nineteen. This also suggests that she never reached puberty, which would support her boyish figure and overall look.

- At the beginning of the play when Isabelle calls this Jehanne's "Power Time" she is suggesting that Jehanne is coming upon her first menstrual cycle. However, the power Jehanne is filled with enters her through the Voices – a replacement of sorts.
- The red dress that Jehanne wears to meet Robert de Baudricourt is too big for her; she looks shabby and out of place wearing it. Yet later on when she is told by Michael to burn it she cannot bring herself to do it. She is also upset while her hair is being cut off – hair that is also red. The message here is that Jehanne will play the part of a man, change her clothes, cut off her hair and never menstruate yet she cannot bring herself to give up her womanhood completely.

Sacrifice: The blood shed through sacrifice is a major and recurring motif throughout the play including François, all of the other dead boys, Jehanne and ultimately Gilles de Rais.

b) Sacrifice

Much of the play is based on sacrifice and the sacrifices made in the name of religion and rightful order. Some examples of sacrifice within the play include:

Jehanne's sacrifice: Jehanne sacrifices herself to the cause of the war and for the greater good of Charles Dauphin and of France. She follows the lead of her Voices and does not stray from their

guidance. She also sacrifices her sexuality for these purposes – she remains a virgin and dresses as a man, losing her womanhood in the process.

“Christ” Comparison: Jehanne’s sacrifice follows the sacrifice of Christ, in a number of ways, the main ideas being that she was chosen for this pathway, essentially a divine path, the fact that she harbored two gender identities while Jesus Christ was both man and God, and ultimately her martyr’s death for the greater good of her people.

Gilles de Rais: His sacrifices include the many young boys he allegedly killed, as well as the life of both himself and Jehanne. Gilles did nothing to stop her execution, and yet he honours her in a grand way after her death. It has been argued that this was all done in the name of the Dianic Cult, all sacrifices for the greater good and in tribute to the Old Religion.

c) Sin

Jehanne’s Sin – Pride: The sin of pride is Jehanne’s only sin that recurs throughout the whole play. She is accused of pride by the village priest; she cannot bring herself to dispose of the red dress; she does not want to cut her hair and she has no qualms about her certainty that she serves the one true King of Heaven. Ultimately, too, this is the sin that leads to her execution, as she is too proud to maintain the confession that would have spared her life, even reverting back to wearing men’s clothes.

What Does it Mean to Be Sinful in this Play?: There is a fine line drawn between sin and sacrifice in this play. Many “sins” in this play are argued to be committed in the name of the greater good such as the sacrifice of Jehanne, Gilles, and the young boys. While many of these actions are certainly sinful, how does the slaughter of the French and English troops in the name of Divine Right of Kingship mean anything different than the lives sacrificed in the name of the Old Religion?

The Tree

The image of the Tree is a prominent and significant symbol within this play, as it is almost always when Jehanne is in the presence of a tree or of nature that Jehanne hears her voices. As Gilles points out (pg. 39), “You spend a lot of time in the woods”. Jehanne spent a lot of time near trees, which is a main point arguing that the Saints Jehanne hears are not Saints at all but rather Spirits of the Old Religion. In *The Interrogation of Joan of Arc*, it states that,

The clerics implied that Joan should have perceived the contradiction between a belief in the fairy ladies and a belief in Christianity and should have rejected her rites by the Fairy Tree in favour of Christian ceremonies, and in so doing they showed she failed to perceive the contradictions between these beliefs and failed to reject these rites (Sullivan, 10).

Therefore, despite a portrayed loyalty to her Christianity and strong piety, it is suggested that Jehanne never chose to follow the Old or New Religion loyally, and she would have been aware of this. Sullivan goes on to say, "By associating her with this she is to identify her not with the current, dominant Christian ethos but with an older, repressed and marginalized culture"(11).

However, this representation of the Tree and nature cannot simply attribute Jehanne to pagan beliefs as the Tree of Life is largely the basis for Christian and Catholic belief. To the Catholic Faith, the Tree represents the creation story - ultimately the original sin, and the crucifix - ultimately representing the Christ sacrifice. Especially because of the strong ties between the image of the Tree and the sacrifice of Jesus Christ, it is therefore difficult to argue that Jehanne is wholly influenced by either the Old or New Religion in this version of the story.

Other Key Terms & Contemporary Connections

Heresy: a belief or opinion contrary to the belief of the orthodox doctrines.

King of Heaven: Term used by Jehanne to refer to her God. Once corrected by Baudricourt, saying, "God, you mean" she retorts affirming, "I mean, the King of Heaven". Whether her King of Heaven is Christian or Pagan is never overtly specified, but this encounter calls it into question.

Bluebeard: A French literary folktale, the most famous surviving version of which was written by Charles Perrault and first published by Barbin in Paris in January 1697 in *Histoires ou Contes du temps passé*. The tale tells the story of a violent nobleman in the habit of murdering his wives and the attempts of one wife to avoid the fate of her predecessors. Gilles de Rais, a 15th-century aristocrat and prolific serial killer, has been suggested as the source for the character of Bluebeard, as has Conomor the Accursed, an early Breton king. "The White Dove", "Mister Fox" and "Fitcher's Bird" are tales similar to "Bluebeard".

Queen of Swords: A tarot card; The Queen of Swords can point to a woman in the querent's life. This is a woman who is not to be trifled with. Often she will have dark hair or eyes. She can point to the need for you to be forceful and honest when it comes to matters when needs must be met. Ironically, this reference comes up in the play when Catherine takes over Jehanne's body, therefore trifling with her, and together their voices utter, "We are Catherine, the Queen of Swords. We rule the air, the mind: thoughts, words, deeds. You are quite right, Jehanne". Considering that the Queen of Swords can indicate that your instincts are serving you well, the reason for the allusion and the tie in to Jehanne's mission is evident.

King Arthur

In addition to the explicate comparison of Jehanne D'Arc to Christ, there is a strong comparison of Jehanne to another Christ-figure, King Arthur. The notion of being destined from a young age to lead a mass of people, to essentially pull a sword "from a stone" the way Jehanne retrieved Catherine of Alexandria's Sword from below the Church and then too, the prophesy of their greatness by the Wizard Merlin and the confusion surrounding the truth and legend between both tales are only few of the many ties between them.

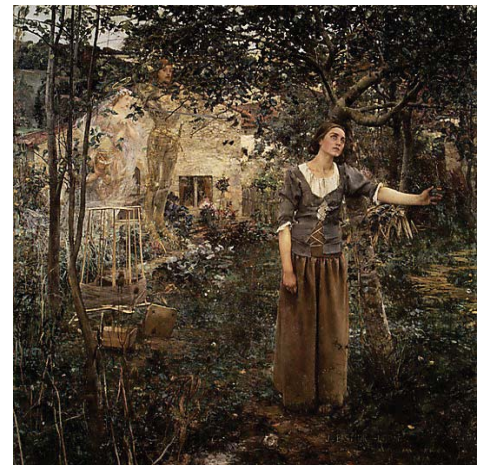


Figure 14. "Joan of Arc"

Merlin's Prophecy: Geoffrey of Monmouth's *Historia regum Britanniae*:

"from an oak grove a maid will be sent to remedy certain ills through her curing art"(11).

Game of Thrones:

Not necessarily a King Arthur story but one that very clearly stems from an Arthurian perspective in terms of the arguments surrounding rightful kings, and the model of the Knights of the Round Table in their turbulence and Knight's Errand-sy. Much design inspiration stems from characters and costume choices within this television series. One example would regard Arya Stark, young cross-dressing, strong-willed and leader of the pack provides much inspiration for Jehanne.

Another quite particular example of a tie-in between the series and the Jehanne D'Arc story includes **the Connection between Trees and the Old Gods (Religion)** - trees as a site for ceremonies such as marriage.

11. CURRICULUM TIES

Secondary:

Our show can be tied into the curriculum for various secondary school subject areas:

- Drama
- English
- Equity Studies
- History
- Media Arts
- Music
- Visual Arts
- World Religions

*please email dramatic@brocku.ca to request accompanying activities tied to the most recent curriculum for secondary students.

University:

Our show can be tied into the curriculum for various post-secondary school programs and subject areas at the discretion of the professor/instructor:

- Studies in Arts and Culture
- Communication, Popular Culture and Film Studies
- Dramatic Arts/Theatre Studies
- Education
- English (Language and Literature, Writing or Contemporary Culture Streams)
- Geography
- History
- Interactive Arts and Science
- Liberal Arts
- Medieval and Renaissance Studies
- Modern Languages – French Studies
- Music
- Philosophy
- Sociology
- Visual Arts/ History of Art
- Women and Gender Studies



Figure 15. "Cast Read for Crew"

12. LIST OF FIGURES

Cover: *Jehanne of the Witches*. Brock University Department of Dramatic Arts Production Poster. Designed by James McCoy, 2014. <http://www.brocku.ca/calendar-events/24319>.

Figure 1: “Shrine to Gilles de Rais”. Photo Copyright Executed Today, 1873.
http://www.executedtoday.com/images/Gilles_de_Rais_monument.jpg

Figure 1: “Map of ‘France’: 1415-1429”. Photo Copyright: Wikipedia, 2007.
http://en.wikipedia.org/wiki/Joan_of_Arc

Figure 3: “First Cast Read-Through”. Photo Copyright: Brittany Stewart - Dramaturge, 2013.

Figure 4: “Tapestry of Joan of Arc”. Photo Copyright: Anonymous French or Flemish artist, 2nd half of 15th Century. http://en.wikipedia.org/wiki/Joan_of_Arc

Figure 5: “First Full-Cast Rehearsal”. Photo Copyright: Brittany Stewart – Dramaturge, 2014.

Figure 6: Idris Khan, ‘Homage to Bernd Becher’, 2007, Bromide print, 30 x 34 in.
https://www.saatchigallery.com/artists/idris_khan.htm

Figure 7: Patrick Mahon, “Water and Tower Allegory #4,” 2013, ink on wood, 70 x 64 in.
http://www.uwo.ca/visarts/about/facultypages/mahon_p.html

Figure 8: “Sally Clark”. Photo Copyright: Talon Books, 2010.
<http://talonbooks.com/authors/sally-clark>.

Figure 9: “Hundred Years’ War Timeline”. Photo Copyright: Wikipedia, 2012.
http://en.wikipedia.org/wiki/Hundred_Years%27_War.

Figure 10: “Statue of Joan of Arc at Notre Dame Cathedral”. Photo Copyright: Wikipedia.
http://en.wikipedia.org/wiki/File:Joan_of_Arc-Notre_Dame.jpg

Figure 11: “A Pentacle”. Photo Copyright: 2013.
http://www.youtube.com/watch?v=SpIEMH_KQkY

Figure 12: “Queen of Pentacles: from Tarot Cards”. Photo Copyright: Learn Tarot, 2007.
<http://www.learntarot.com/pqn.htm>

Figure 13: “Crucifix”. Photo Copyright: Cimabue. 1287-88.
http://en.wikipedia.org/wiki/Crucifix_%28Cimabue,_Santa_Croce%29

Figure 14: “Joan of Arc”. Photo Copyright: Jules Bastien-Lepage, 1878.
<http://www.metmuseum.org/toah/works-of-art/89.21.1>

Figure 15: “Cast Read for Crew”. Photo Copyright: Brittany Stewart – Dramaturge, 2014.

13. REFERENCED WORKS

Print References:

- Bataille, Georges. *The Trial of Gilles de Rais*. Los Angeles: AMOK Books, 1991. Print.
- Jewkes, Wilfred T. and Jerome B. Landfield. "The Retrial and Rehabilitation" *Joan of Arc: Fact, Legend and Literature*. New York: Harcourt, Brace and World Inc, 1964. 43-80. Print.
- Jewkes, Wilfred T. and Jerome B. Landfield. "The Trial" *Joan of Arc: Fact, Legend and Literature*. New York: Harcourt, Brace and World Inc, 1964. 1-42. Print.
- Lindgren, Carl Edwin. *The Way of the Rose Cross; A Historical Perception, 1614-1620*. Journal of Religion and Psychical Research, Volume 18, Number 3:141-48. 1995. Web.
- Meltzer, Francoise. *For Fear of the Fire: Joan of Arc and the Limits of Subjectivity*. Chicago: The University of Chicago Press, 2001. Print.
- Misfeldt, Cartiona. *Joan of Arc and the Hundred Years' War: Three Challenges Set Within the Hundred Years' War*. Gen Ed. Roland Case. Richmond: Critical Thinking Cooperative, 2003. Print.
- Murray, Margaret. *The God of Witches*. London: Oxford University Press, 1970. Print.
- Sullivan, Karen. *The Interrogation of Joan of Arc*. Minneapolis: University of Minnesota Press, 1999. Print.
- Wood, Charles T. *Joan of Arc and Richard III : Sex, Saints, and Government in the Middle Ages*. New York: Oxford University Press, 1989. Print.

Web References:

- "Biography." *Sally Clark*. Web. 30 Nov. 2013. <www.sallyclark.ca>.
- Check, Christopher. "Peasant Girl to Battlefield Commander: St. Joan of Arc and the Hundred Years' War." *Catholic Answers Magazine*. 18.5 (2007). Web. 10 Oct. 2013. <www.catholic.com/magazine/articles/peasant-girl-to-battlefield-commander>.
- eHistory. The Ohio State University. Web. 12 June. 2013. <www.ehistory.osu.edu/osu/archive/hundredyears war>.
- "Sally Clark." Playwrights. *Playwrights Guild of Canada*. Web. 30 May. 2013. <www.playwrightsguild.ca/playwright/sally-clark>.
- "Saints." *Catholics Online*. Web. 15 Aug. 2013. <www.catholic.org/saints/>.
- "The Ontario Curriculum: Secondary." *Government of Canada Website*. Ontario Ministry of Education. Web. 15 Nov. 2013. <www.edu.gov.on.ca/eng/curriculum/secondary/subjects.html>.
- Wasserman, Jerry. "Sally Clark." *Canadian Theatre Encyclopedia*. Canadian Association for Theatre Research, 11 April. 2013. Web. 30 May. 2013. <www.canadiantheatre.com/dict.pl?term=Clark%2C%20Sally>.