

Chapter 1 : Joan of Arc on film: The Mad Messenger – History in the (Re)Making

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History, Historical Fiction and everything in between Joan of Arc on film: Considering that for a vast amount of time, Europe was predominantly Catholic before changing, in the sixteenth century, to somewhat Catholic with some Protestantism thrown in for good measure; religion is always going to feature in any historical fiction regarding these periods. However, for a modern and more importantly secular audience, any religion must be used, if not sparingly, then at least with a nod to the fact that we, largely, will not be able to relate to characters who are largely motivated by a firm and unwavering belief in God. Religion, therefore, usually becomes the backdrop to historical fiction. Characters may refer to God or prayers more than a modern fictional character might, but in no real meaningful way and more out of a social expectation than a personal relationship with the Almighty. As a largely secular audience we can accept this, and it does not pose any particular problems until you consider historical characters whose religion is why they are notable, or worse the only reason why they are notable. Perhaps one of the most obvious problems in this regard is Joan of Arc. Whereas with a great deal of historical persons whose religion can be portrayed as secondary to any other characteristic, Joan of Arc simply cannot be removed from her religious enthusiasm. It is after all the entire basis for her popularity. She claimed to hear the voices of saints and to this end, left her peasant upbringing for the battlefields against the English, quite determined that God wanted her to expel them from France. Further those around her believed her too. This of course presents a problem to the modern audience, which will reject any notion of religious calling, in this instance, in favour of some kind of mental disability. From this we could imagine that Besson would remove any idea of the divine, but surprisingly he does not. While Joan is devoted to her faith, the church is shown as obstructive to her spiritual growth. When she is in crisis, her priest establishes that he is the only way to God, yet cannot help her. How then can Joan, who cannot reach God, be inspired by Him? From the outset of the film, Joan played by Milla Jovovich, is presented as mentally unstable. Even in her youth, she is shown to have obsessive compulsive tendencies with an unhealthy fixation on the church. She spends an unusual amount of time in church, and is shown to be more religious than any other child or even adult in her village. She develops an unhealthy preoccupation with confession, to the point of confessing the moment she feels she has committed a sin, a neuroses which continues into her adult life. Her mental illness is seemingly compounded when, during a raid on her village by the English, she watches as her sister is murdered and raped in that order in front of her. Her sister gives up the only hiding place to Joan, forcing Joan to watch the grisly scene. What follows are scenes designed to show us the development of her mental problems. Events unfold around her, while Joan lies in a catatonic state, remaining this way during her rescue, stirring only to ask to be taken to a church. As an adult, Joan is socially awkward and somewhat paranoid. Despite this, she is given command of the French army. The Dauphin, the man who appoints her as such, is himself shown to be bordering on the insane which goes some way to explain how a woman, who at this point is quite obviously mad, is expected to lead their troops. Who needs seasoned military commanders when a screaming peasant wants you to hit something? Her idea of tactics is to command her troops to run and hit the English castles until they yield. Of course the issue here is that, historically we know that the French army performed better while Joan was with them, if nothing else because of the boost to morale. Yet in this film, there is no reason why the frenzied screaming of a madwoman should be of any benefit to an army on campaign. Systematically he talks her through what she believes are signs from God and reveals the logical answers, stripping away every semblance of divinity from her, while of course being, quite inescapably, a vision that only Joan can see. Subtle this film is not. By the end of her interactions with Conscience Joan admits that she was mistaken in thinking her calling from God and admits her entire life had been devoted to blind revenge on behalf of her murdered sister. On this occasion however, Joan does not make a confession to a priest. Instead she confesses to her Conscience who absolves her in Latin *Opus Dei* have a focus on return to

a traditional Latin mass. Thus Joan goes to the stake having accepted that her entire life was based not on spiritual calling but on her mental problems. The idea of Joan of Arc as a sufferer of some kind of mental disorder is not a new one. However, surprisingly even modern diagnoses cannot pin down exactly what kind of disorder she might have had. Joan exhibited none of the signs of any instability and was praised at her trial for her succinct and logical answers to deeply theological questions. Bear in mind that insanity was not unknown to the physicians and churchmen of the day, and Joan was hardly the first person to have claimed that she was hearing voices from God. She obviously did not demonstrate a tendency towards madness or she would not have gained the slightest approval from her contemporaries. Unfortunately, if we are to accept that Joan was insane, we cannot do it on the basis of this film as the premise is completely fictional. Neither of her brothers suffered anything untoward, nor did anything particularly traumatic occur in her childhood to account for any repression. And this is what I find so interesting about this portrayal of Joan of Arc. Yet when it came to actually making the film, this madness had to be fictionalised. I think it is profoundly interesting that it is apparently so difficult to portray an illiterate teenage girl, with no connections, claiming that God was telling her to lead the French army against the English as insane, that they had to completely rewrite her personal history to accomplish it.

Chapter 2 : Who Was Joan of Arc? by Pam PollackMeg Belviso | Scholastic

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Female Native American characters from the 19th century are usually depicted through their relationships with the settlers and not through their individual experiences and achievements. The Europeans of that period considered war to be something that only involved men. That is probably why the female native warriors that participated in battles side by side with their men were rarely mentioned. Here are some of those courageous Native American warrior women from the 19th century. It was on this particular day that she displayed her fierce battle skills against U. Dahteste Dahteste in If you think that only Apache men were skilled warriors, master trackers, and excellent horseman then you are dead wrong. The fact that this Native American woman was married and had children was not enough to stop her from participating in numerous raids alongside her husband. Later in her life, she joined the legendary Geronimo, together with another famous woman warrior called Lozen. Apart from being a brave and skilled as a warrior, she also happened to be fluent in English and served as a messenger and translator for the Apache. Dahteste became a mediator between the U. Cavalry sometimes serving as their scout and Geronimo. She played an important role in his final surrender in Lozen is a shield to her people. According to the legends and stories that surround her name, she was able to use her spiritual powers in battle. She called on the favor of the gods to learn the location and movement of the enemy. She participated in many fights on the San Carlos Reservation in Arizona alongside her brother. In some accounts, it is said that she is probably the same person as Pine Leaf. When she was 10 years old, a Crow raiding party took her from her tribe the Gros Ventres and a Crow warrior adopted her. She was known for many brave deeds. She rode back, took her father on her horse and saved his life. Read another story from us: Allegedly, the Sun Spirit told her that she would have great power in wars provided she restrains herself from sexual relations with a man. She had many successful raids after this revelation, up until she was intimate with a man from her party.

Chapter 3 : Cultural depictions of Joan of Arc - Wikipedia

Born around 1412, Jeanne d'Arc (or in English, Joan of Arc) was the daughter of a tenant farmer, Jacques d'Arc, from the village of Domrémy, in northeastern France.

During the five months before her arrival, the defenders had attempted only one offensive assault, which had ended in defeat. On 4 May, however, the Armagnacs attacked and captured the outlying fortress of Saint Loup bastille de Saint-Loup, followed on 5 May by a march to a second fortress called Saint-Jean-le-Blanc, which was found deserted. When English troops came out to oppose the advance, a rapid cavalry charge drove them back into their fortresses, apparently without a fight. The Armagnacs then attacked and captured an English fortress built around a monastery called Les Augustins. That night, Armagnac troops maintained positions on the south bank of the river before attacking the main English stronghold, called "les Tourelles", on the morning of 7 May. She was wounded by an arrow between the neck and shoulder while holding her banner in the trench outside les Tourelles, but later returned to encourage a final assault that succeeded in taking the fortress. The lifting of the siege was interpreted by many people to be that sign, and it gained her the support of prominent clergy such as the Archbishop of Embrun and the theologian Jean Gerson, both of whom wrote supportive treatises immediately following this event. This was a bold proposal because Reims was roughly twice as far away as Paris and deep within enemy territory. The English army withdrew from the Loire Valley and headed north on 18 June, joining with an expected unit of reinforcements under the command of Sir John Fastolf. Joan urged the Armagnacs to pursue, and the two armies clashed southwest of the village of Patay. The battle at Patay might be compared to Agincourt in reverse. The French vanguard attacked a unit of English archers who had been placed to block the road. A rout ensued that decimated the main body of the English army and killed or captured most of its commanders. Fastolf escaped with a small band of soldiers and became the scapegoat for the humiliating English defeat. The French suffered minimal losses. Troyes, the site of the treaty that tried to disinheret Charles VII, was the only one to put up even brief opposition. The army was in short supply of food by the time it reached Troyes. But the army was in luck: The hungry army arrived as the beans ripened. The coronation took place the following morning. The duke violated the purpose of the agreement by using it as a stalling tactic to reinforce the defense of Paris. The French assault at Paris ensued on 8 September. Despite a wound to the leg from a crossbow bolt, Joan remained in the inner trench of Paris until she was carried back to safety by one of the commanders. On 23 March, she dictated a threatening letter to the Hussites, a dissident group which had broken with the Catholic Church on a number of doctrinal points and had defeated several previous crusades sent against them. The truce with England quickly came to an end. Burgundian troops surrounded the rear guard, and she was pulled off her horse by an archer. Historian Pierre Champion notes that the Armagnacs attempted to rescue her several times by launching military campaigns toward Rouen while she was held there. One campaign occurred during the winter of 1430, another in March, and one in late May shortly before her execution. These attempts were beaten back. Trial of Joan of Arc The keep of the castle of Rouen, surviving remnant of the fortress where Joan was imprisoned during her trial. It has since become known as the "Joan of Arc Tower". The trial for heresy was politically motivated. The tribunal was composed entirely of pro-English and Burgundian clerics, and overseen by English commanders including the Duke of Bedford and the Earl of Warwick. The low standard of evidence used in the trial also violated inquisitorial rules. Opening a trial anyway, the court also violated ecclesiastical law by denying Joan the right to a legal adviser. Upon the opening of the first public examination, Joan complained that those present were all partisans against her and asked for "ecclesiastics of the French side" to be invited in order to provide balance. This request was denied. If she had answered yes, then she would have been charged with heresy. If she had answered no, then she would have confessed her own guilt. The court notary Boisguillaume later testified that at the moment the court heard her reply, "Those who were interrogating her were stupefied. Under Inquisitorial guidelines, Joan should have been confined in an ecclesiastical prison under the supervision of female guards. Instead, the English kept her in a secular prison guarded by their own soldiers. The court substituted a different abjuration in the official record. Joan agreed to wear feminine clothing when

she abjured, which created a problem. According to the later descriptions of some of the tribunal members, she had previously been wearing male i. She was evidently afraid to give up this outfit even temporarily because it was likely to be confiscated by the judge and she would thereby be left without protection. A few days after her abjuration, when she was forced to wear a dress, she told a tribunal member that "a great English lord had entered her prison and tried to take her by force. Medieval Catholic doctrine held that cross-dressing should be evaluated based on context, as stated in the *Summa Theologica* by St. Thomas Aquinas , which says that necessity would be a permissible reason for cross-dressing. In terms of doctrine, she had been justified in disguising herself as a pageboy during her journey through enemy territory, and she was justified in wearing armor during battle and protective clothing in camp and then in prison. The *Chronique de la Pucelle* states that it deterred molestation while she was camped in the field. The Poitiers record no longer survives, but circumstances indicate the Poitiers clerics had approved her practice. Her supporters, such as the theologian Jean Gerson , defended her hairstyle for practical reasons, as did Inquisitor Brehal later during the appellate trial. An English soldier also constructed a small cross that she put in the front of her dress. After she died, the English raked back the coals to expose her charred body so that no one could claim she had escaped alive. They then burned the body twice more, to reduce it to ashes and prevent any collection of relics, and cast her remains into the Seine River. Before England could rebuild its military leadership and force of longbowmen lost in , the country lost its alliance with Burgundy when the Treaty of Arras was signed in His weak leadership was probably the most important factor in ending the conflict. Retrial of Joan of Arc Pope Callixtus III was instrumental in ordering the retrial of Joan of Arc in after receiving a petition from her family A posthumous retrial opened after the war ended. The purpose of the trial was to investigate whether the trial of condemnation and its verdict had been handled justly and according to canon law. A formal appeal followed in November The appellate process involved clergy from throughout Europe and observed standard court procedure. A panel of theologians analyzed testimony from witnesses. The technical reason for her execution had been a Biblical clothing law. The appellate court declared her innocent on 7 July Cultural depictions of Joan of Arc Joan of Arc became a semi-legendary figure for the four centuries after her death. The main sources of information about her were chronicles. Five original manuscripts of her condemnation trial surfaced in old archives during the 19th century. Soon, historians also located the complete records of her rehabilitation trial, which contained sworn testimony from witnesses, and the original French notes for the Latin condemnation trial transcript. Various contemporary letters also emerged, three of which carry the signature Jehanne in the unsteady hand of a person learning to write. The conflict had been a legalistic feud between two related royal families, but Joan transformed it along religious lines and gave meaning to appeals such as that of squire Jean de Metz when he asked, "Must the king be driven from the kingdom; and are we to be English? A engraving of Joan of Arc by Albert Lynch featured in the *Figaro Illustre* magazine The people who came after her in the five centuries since her death tried to make everything of her: She insisted, even when threatened with torture and faced with death by fire, that she was guided by voices from God. Voices or no voices, her achievements leave anyone who knows her story shaking his head in amazed wonder. Some of her most significant aid came from women. Finally, Anne of Burgundy , the duchess of Bedford and wife to the regent of England, declared Joan a virgin during pretrial inquiries. Late 19th century images such as this often had political undertones because of French territorial cessions to Germany in She identified Saint Margaret , Saint Catherine , and Saint Michael as the sources of her revelations , although there is some ambiguity as to which of several identically named saints she intended. She complained that a standard witness oath would conflict with an oath she had previously sworn to maintain confidentiality about meetings with her king. It remains unknown to what extent the surviving record may represent the fabrications of corrupt court officials or her own possible fabrications to protect state secrets. Potential diagnoses have included epilepsy , migraine , tuberculosis , and schizophrenia. Philip Mackowiak dismissed the possibility of schizophrenia and several other disorders Temporal Lobe Epilepsy and ergot poisoning in a chapter on Joan of Arc in his book *Post-Mortem* in It is difficult to draw final conclusions, but it would seem unlikely that widespread tuberculosis, a serious disease, was present in this "patient" whose life-style and activities would surely have been impossible had such a serious disease been present. The citizens of Troyes hand over city keys to the

Dauphin and Joan. He would have been familiar with the signs of madness because his own father, Charles VI, had suffered from it. The previous king had believed he was made of glass, a delusion no courtier had mistaken for a religious awakening. Fears that King Charles VII would manifest the same insanity may have factored into the attempt to disinherit him at Troyes. The court of Charles VII was shrewd and skeptical on the subject of mental health. She remained astute to the end of her life and the rehabilitation trial testimony frequently marvels at her astuteness: Often they [the judges] turned from one question to another, changing about, but, notwithstanding this, she answered prudently, and evinced a wonderful memory. They are now in the Museum of Art and History in Chinon. Carbon tests and various spectroscopic analyses were performed, and the results [] determined that the remains come from an Egyptian mummy.

Chapter 4 : The Maid of Orleans

Raknem, Ingvald, Joan of Arc in History, Legend and Literature, (Universitetsforlaget,) Rosenstone, Robert A. History on Film/Film on History, (Pearson Education Ltd.) Advertisements.

We cannot accept a mere supposition unsupported by any document. Joan of Arc has always been the target of libelous distortions and propaganda from the first moment she came before Judge Cauchon in Rouen, a trend which has continued throughout the subsequent centuries; but the situation has become particularly grim in recent decades with the rise of "intellectual nihilism" aka "Postmodernism", an anti-intellectual movement which has been embraced by a small but influential subset of modern academics. Under Postmodernism, standards of scholarship have been eroded to the point that many of the "theories" being produced today are nothing but fiction, invented for the sole purpose of furthering an agenda without the slightest grain of credible evidence to back them up. Coupled with this dishonest trend is a lingering set of innocent misconceptions about Joan of Arc and her era which, while basically harmless, nevertheless should be corrected. Below are some of these myths, with the evidence against them summarized on this page: Cauchon himself did not even have the legal jurisdiction to try the case under canon law, and his own notaries the clergymen Guillaume Manchon, Guillaume Colles de Boisguillaume, and Nicolas Tacquel, who served as clerks at the trial accused him and the English of fraud, bias, and intimidation, as did several of the clergy who were chosen to serve as assessors. Most of the clergy, in fact, backed Joan of Arc, whom the Church scholars at Poitiers had declared a true Catholic before she even set off on her military campaigns. Such women were fulfilling their societal roles under the laws of feudalism rather than "breaking the rules". Armor was not viewed as exclusively "male" in that era, any more than a bullet-proof vest is exclusively "male". Like Joan of Arc, these other women generally had no more than nominal command of their armies with experienced captains providing most of the direct leadership, although the Countess of Montfort and Jeanne de Belleville took a more direct role. The retrial testimony of her former comrades revealed that she wept constantly over the deaths of troops on both sides. Women such as Jeanne de Belleville known as "the bloody lioness" were far less compassionate. It has become trendy in recent decades to portray her as a "transvestite", even though her own statements as found in the record of the first trial and as quoted by at least three witnesses who testified at the re-trial clearly indicate that she wore male attire as a desperate measure to protect herself against the many rape attempts that she endured in prison, and which she was always in danger of facing while in enemy territory, not as a "fashion preference". She wore a dress whenever there was no such danger. In the end, she seems to have been forced into resuming male attire when the guards took away her dress based on the deposition of a witness at the 2nd trial, and this was then used as a dishonest pretext for condemning her. These were the circumstances under which she was induced to wear male clothing. The people who claim otherwise are simply distorting the facts, either by credulously accepting the accusations made against her even though these accusations were soundly proved false when the case was retried, or by deliberately taking some of her comments out of context such as her statement that she "preferred" male clothing under the circumstances, for the reasons explained above; a statement which is sometimes distorted and taken to mean that she "preferred" male clothing, period, which is obviously not what she meant. She is also now being portrayed as a "pagan shaman" or "Wiccan", etc, despite the enormous evidence to the contrary including dozens of quotations from she herself and dozens of witness depositions proving her devotion to the Catholic faith. An even more baffling misconception is the notion that she was a lesbian, despite the fact that this accusation was never even included in the 70 articles against her. It is hard to fathom where anyone got the idea that she was accused of this, nor why they would believe it, even if she had been accused of it. There is not the slightest hint of any lesbian tendencies anywhere in the evidence. Even many lesbian writers have admitted this. In the same vein, she is also painted as a "whore" who allegedly sold her body to men, even though this is entirely contradicted by the medical examination which was ordered by the English themselves and conducted under the guidance of Anne de Burgundy, conclusively proving her virginity even to her enemies. Cauchon himself was forced to accept this, and all of the sex-related charges were quietly dropped

they appear in the original list of 70 articles, but not the final 12 articles. The only "evidence" to the contrary is, we are told, supposedly found in "secret documents", the standard tactic used by those who have no credible information to back up their theory. If such "secret documents" exist at all, then they are contradicted by and therefore almost certainly debunked by the authenticated documents, long-accepted and thoroughly validated by historians, which prove her virginity. Another, more innocent, misconception is the notion that Joan of Arc was a "feminist", a label which is not only an anachronism but is also called into question by her own comments, which seem to indicate that she preferred sewing, weaving, and other "womanly duties"; and she boasted that she could rival any woman with a needle and spindle. These comments would not seem to reflect a "feminist philosophy" a feminist would presumably call for an end to such roles for women rather than embracing them with such enthusiasm Nor does she seem to have been a "tomboy" as a child: Some would say that this is somehow incompatible with her later activities; but if you look at the women in the modern U. And at least those women enthusiastically chose their career, whereas Joan of Arc was reluctant to take on a military role at all, telling Jean de Metz that, in her own vivid words: She was a courageous heroine, but nevertheless a rather reluctant heroine. Cauchon tried to claim that she had "driven her parents out of their wits" when she embarked on her mission without their consent. However, even his own trial notaries refused to let this distortion go unchallenged, and it is also contradicted by the retrial testimony. These monarchists decided that she must have had Royal Blood flowing in her veins in order to be as effective as she was a rather odd assertion to make, given the incompetence and insanity which plagued so many members of the French Royal family during this period. There has never been a shred of evidence to back up any of the convoluted elements of this story, aside from the usual claims that there are -- yes, wait for it -- "secret documents" hidden somewhere which allegedly prove the theory there apparently being no verifiable documents to back up the idea. Another myth is the notion that she was a "protestant leader". The only members of the Catholic Church she ever opposed were the pro-English clergy such as Pierre Cauchon and his cohorts, as these men were determined to ruin her for political reasons. At her trial she said at several points that she would submit herself to the judgment of the Pope or the Council of Basle, since these were non-partisan representatives of the Church. Nowhere in the record is there the slightest indication that she subscribed to any Protestant beliefs.

Chapter 5 : Joan of Arc - Maid of Heaven - Joan of Arc Myths & Distortions

The legend of Joan of Arc, the heroic "Maid of Orleans," helped give France the sense of identity that propelled it into the modern era as a proud and unified nation-state. The story of Joan, changed and embellished over the centuries, played a vital role in the creation of France's national consciousness.

Chapter 6 : The "Apache Joan of Arc" and the other courageous Native American women of the 19th century

2-Joan of Arc: from History to myth Let's admit, first of all, that it would certainly be, abusive to read the motive of Antigone tout court in the ambivalent character of Joan of Arc, although Steiner.

Chapter 7 : Joan of Arc | Allen TX | Allen Image Magazine

The remarkable, anomalous life of the woman now known commonly as Joan of Arc (or Jeanne d' Arc) has inspired the composition of hundreds of books since her death in

Chapter 8 : Joan of Arc - HISTORY

Joan of Arc (Jeanne d'Arc in French) has inspired artistic and cultural works for nearly six centuries. The following lists cover various media to include items of historic interest, enduring works of high art, and recent representations in popular culture.

Chapter 9 : Joan of Arc - Wikipedia

Joan was the daughter of Jacques d'Arc and Isabelle Romée in Domrémy, a village which was then in the French part of the Duchy of Bar. Joan's parents owned about 50 acres (20 hectares) of land and her father supplemented his farming work with a minor position as a village official, collecting taxes and heading the local watch.