have a smattering,' he replied. 'Besides,' he added, with a twinkle, 'translating isn't just a matter of knowing the language. The original play was a tragedy – which was all right for Austria where they like tragic endings – but it would never go that way in England and America, so I turned it into a comedy!' Shaw then offered this play to the Guild.

Saint Joan in Composition

LADY GREGORY

From *Lady Gregory's Journals 1916–1930*, ed. Lennox Robinson (London: Putnam, 1946) pp. 211–12, 215. The following recollections are dated 19 and 23 May 1923. The composition of *Saint Joan* was begun on 29 April, and completed on 24 August 1923.

GBS drove me home and talked of his Joan of Arc play. He has not read Mark Twain,¹ is afraid of being influenced by him. He has read a little of Anatole France² and is reading the evidence at the trial, it was published some years ago. He does not idealise her as Mark does, and defends the Church, 'it didn't torture her'. I think there will be something good about the English soldiers. . . .

GBS just before I left read me a new scene he had written in the morning, the Relief of Orleans, in a scene between Joan and Dunois and a boy. 'The wind', long waited for, comes and is shown to the audience by the waving of the pennon. I said if I had been writing it for 'Kiltartan'³ I would have made the little boy sneeze. (And when I was going, after the play was put on, GBS said, 'You will have your sneeze.' So I did!)

NOTES

1. Mark Twain's *Personal Recollections of Joan of Arc by the Sieur Louis de Conte* (London: Chatto & Windus, 1896) was presented on the title page as a translation of an original French document edited by him, in order to prevent the public from thinking it was another of his comic novels.

2. Anatole France's controversial two-volume work *La Vie de Jeanne d'Arc* was published in 1908.

3. 'Kiltartan' was the name used by Lady Gregory for her own style of writing in the rendering of Irish folk idiom.