

APPENDIX 1

GODAMS

In many Joan works, and in many instances in the play *Saint Joan* by Shaw, the term 'Godams' is used as one of the words by which Joan herself named the English. If the reader has cringed at this profanity emerging from the mouth of a holy person, there is a conjecture that what sounded as 'Goddam' may have been another word. The word she used was 'Godon', which, it is purported, may be a corruption of 'God-damn'.

Fr. H. Thurston has some interesting ideas about the word. He suggests that the word may have come from the verb 'goder' which might mean 'to drink' or 'eat to excess'. It has been noted that none of Joan's contemporaries write of the English as 'Goddam', nor does it appear in Shakespeare's *I Henry VI* as a nickname for them. According to this article, the term does not appear until the beginning of the fifteenth century, when, in an anti-English poem, the lines appear:

Ne craignex point, allez batre
les godons panches a poys.

(Fear not, go and fight these heavy-bellied godons.)

In the evidence of the *Proces*, when Joan is offered a fine shad for breakfast, she lightheartedly told her hosts to keep it for the evening when she would bring back 'ung godon' to help to eat it.¹

Many more possibilities are given by Fr. Thurston. An entry from an old French-English dictionary is quoted: 'Goddon' a 'filthie glutton or swiller'.² Although the term is not used by Shakespeare except in *Comedy of Errors*,³ there is much play on words associated with appetite, hunger and

r¹ H. Thurston, 'A Fleur de Lys and Two Godons', *The Month*, No. 538, (New Series 148), April 1909, pp.416-420, *passim*.

2 *Ibid.*, p.419.

3 *Ibid.*, In this play it is given as 'God damn me' and the phrase later became a fashionable oath.

food, in *I Henry VI*; especially in the encounter between the Earl of Warwick and the Duchess of Auvergne. As both 'Goddam' and 'godon' are nicknames, perhaps the first term may be a corruption of 'good evening' which might become almost one word 'goden' if frequently heard in a garbled fashion. This could have become 'goddon' when mimicked by the French.

In another article on the same subject an anecdote is recounted. Two Englishmen, both very slender, were visiting a village near Boulogne, and were accosted by local village girls who called after them in fun: 'Godons; Potbellies, Godons'.⁴

⁴ H. Thurston, 'A Fleur de Lys and Two Godons', *The Month*, No. 540 (New Series, 150), June 1909, p.645.

APPENDIX 2

THE CULT OF CHILDHOOD

One of the threads of description which is used for Joan of Arc, by her contemporaries, and later in the writings of the twentieth century, is her extreme youth. Jean Gerson writes of it, together with a biblical reference to one who achieved much, whilst still very young. In the middle period, before her canonisation was in sight, it is not so much emphasised, but in the works of Mark Twain, Jean Anouilh, Schiller and the second play by Brecht, and even in Shaw and Anderson, she is a child, or a very young person.

A part of Joan's simplicity which brings her ever closer to Christ himself is her description as a shepherdess. In infancy Heaven is very close and it grows distant as the years pass. Following St. Augustine, when the various stages of human history were called ages, the fourth age, that of youth, is better than childhood, because it coincided with the fourth day of creation, when the sun and the moon were also made.¹ Schiller equates the child with Nature,² this can be easily seen in his early description of Jungfrau. The child becomes a 'holy object', but Schiller can give no explanation about loss of holiness. Children are what we were.³

To Mark Twain Joan was a marvellous child. To Jean Anouilh she was a blithe creature of nature, to Brecht in his *Visions of Simone Machard* she was recreated as a young, naive girl whose loyalty has impulse but no reason. Shaw saw her as a half-grown hoydenish person, outspoken, insufferable and uncomfortable in her piety. Anderson viewed her as a childish girl, tired of war.

In the late nineteenth and early twentieth-century, the cult of Holy

¹ George Boas, *The Cult of Childhood*, Warburg Institute, University of London, London, 1966, p.61.

² *Schiller's Voices*, Weimar 1962, Vol. XX quoted in Boas, *op.cit.*, p. 73.

³ *Ibid.*

Childhood grew in the Catholic church. This was encouraged perhaps by the growth in missions to Africa and India and in the changed social perceptions of childhood. Therese of Lisieux, who was sanctified in 1925, perhaps did much to foster this image, when, in her writings she indulged 'the fancy of offering myself up to the Child Jesus as a plaything, for him to do what he liked with me'. This saint is connected with Joan of Arc in her writings.

...As a child I dreamt of fighting on battlefields ...
When I began to learn the history of France, the story of Joan of Arc's exploits entranced me; I felt in my heart the desire and the courage to imitate her; it seemed to me that Our Lord meant me for great things too.⁴

It is natural then that for twentieth-century dramatists and authors Joan should appear if not as a child, then as an innocent maiden, full of integrity and purity.

⁴ St. Therese, *op.cit.*, p. 287.

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