dôNrm'-lä-püsl

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These are Joan’s words from her trial on Wednesday, May 23, 1431: “If I were at the place of execution, and I saw the fire lighted, and the faggots catching and the executioner ready to build up the tire, and if I were in the tire, even so I would say nothing else, and I would maintain what I have said at this trial until death. I have nothing more to say” (William Trask, Joan of Arc in Her Own Words. [New York: Turtle Point, 1996], 132).

Later in the manuscript, Edwards quotes from the movie The Day the Earth Stood Still.

These are Joan’s words from her trial on May 2, 1431: “You will not do what you say against me without suffering for it both in body and soul” (Trask 131).
4 on the blood red trickling . . .
This text is a quote from Julian of Norwich, another female mystic. This was her last vision before her death:

Suddenly I saw the red blood trickling from under the crown, all hot, flowing freely and copiously, a living stream, just as it seemed to me that it was at the time when the crown of thrones was thrust down upon his blessed head. Just so did he, both God and man, suffer for me. I perceived, truly and powerfully, that it was himself who showed this to me, without any intermediary.

(Julian of Norwich, Showings, trans. Edmund Colledge OSA and James Walsh SJ [New York: Paulist, 1978], 126.)

4 long tumultuous shouting sounds . . .
From Edgar Allan Poe, The Fall of the House of Usher [Heraklion, 2014].

5 I would rather die . . .
Joan was wounded during the siege of Orléans. When some offered to charm her wound, she said those words to them.

(Trask 37)

5 I could suffer more . . .
I have not been able to locate the source of these lines.

6 If I should say the heavens . . .
After Joan revokes her abjuration, she says: “If I should say that God had no sent me, I should damn myself. It is true that God has sent me” (Trask 138).

6 the furrows which have made a bed . . .
“See the furrows, which have traced a bed for themselves on my colourless cheeks; they are the drop of blood and the drop of

6 *I protest against being kept* . . .
Testimony from Joan’s trial. God was changed to the heavens by edwards. “I come, sent by God,” is the original quote. (Trask 93, 95)

7 *the enola gay*
Enola Gay was a B-29 that “dropped an atomic bomb on the military port of Hiroshima on August 6, 1945. The heat and blast effaced everything in the vicinity, burned 4.4 square miles, and killed some 70,000 people (lingering injuries and radiation sickness brought the death toll past 100,000 by the end of the year).” (“Enola Gay,” *Encyclopædia Britannica*. Web. 8 Mar 2016.)

7 *if you were to have me torn limb from limb* . . .
When Joan is threatened by torture, she says: “Truly, if you were to have me torn limb from limb and send my soul out of my body, I would say nothing else. And if I did say anything, afterwards I should always say that you had made me say it by force” (Trask 132).

7 *as for signs* . . .
“As for signs, if those who ask for one are not worthy of it, I am not accountable for that” (Trask 125–26).

7 *klaatu barata nikto*
A famous phrase from the 1951 sci-fi movie *The Day the Earth Stood Still.*
I do my best to serve . . . I was sent by the heavens.
All of the italics text in this section comes from the various parts of Joan’s testimony.

listening to the flicker . . .
I was not able to locate the source of this quotation. As I wrote in the previous chapter, edwards usually indicates that the text is a quotation from somewhere else by putting it in italics. The use of quotation marks here and in a couple of other places in the manuscript is thus unusual.

I do not know a from b
Joan to her examiners, as she was trying to get an audience with the Dauphin: “I do not know A from B. I am come from the King of Heaven to raise the siege of Orléans and to lead the Dauphin to Reims to be crowned and anointed” (Trask 25).

rather . . . sit and sew . . .
February, 1429. Joan’s words at her lodging to Jean de Metz: “Far rather would I sit and sew beside my poor mother, for this thing is not my condition. But I must go, and I must do this thing, because my Lord will have it so” (Trask 15–16).

rather now than tomorrow . . .
Again, Joan’s words to Jean de Metz: “Rather now than tomorrow, and tomorrow than the day after!” (Trask 16)

twice and thrice a week . . .
Joan, talking about her childhood and how she was first visited by “a voice from God” (Trask 5): “Twice and thrice a week the voice told me that I must depart and go into France” (Trask 8).
20 *I was in my thirteenth year.*
“When I was thirteen, I had a voice from God to help me to govern myself. The first time, I was terrified. The voice came to me about noon. It was summer, and I was in my father’s garden. I had not fasted the day before. I heard the voice on my right hand, towards the church. There was a great light all about” (Trask 5).

26 *an image of choisy*
choisy indicates François-Timoléon de Choisy (1644–1724), a writer whose father had a connection to the household of the Duke of Orléans and whose mother was an intimate friend of Anne of Austria. According to Choisy’s memoir, his mother dressed him as a girl until he was eighteen, and after a brief pause, he later resumed dressing as a woman himself. I write more on choisy in the introduction.

27 *jan jegenson*
Most likely an allusion to Christine Jorgensen, the first American trans person who came out publicly as transgender and whose transition was highly publicized.

27 *rene eon*

28 *some have said I have two personalities.*
“I had two personalities. My mind tended toward tranquility, solitude, and study. Prudence told me that this was the wisest and
simplest way to shield myself, but my heart loved the clash of weapons and the display of all the military drills. Unable to consult either man or woman, I consulted God and the Devil, and, so as not to fall into the water, I jumped into the fire.” (Charles d’Eon de Beaumont, *The Maiden of Tonnerre: The Vicissitudes of the Chevalier and the Chevalière d’Eon*, trans. Roland A. Champagne, Nina Claire Ekstein, and Gary Kates [Baltimore: The Johns Hopkins University Press, 2004], 7.)

28 **Cybele**
Anatolian earth goddess; ancient goddess of fertility; in Rome, she was known as Magna Mater (Great Mother).

29 *at times I wanted to enter a convent of nuns . . .*
From d’Eon de Beaumont:
Contradictory resolutions troubled me day and night. At times I wanted to enter the convent of nuns, at other times I wished to hide beneath the banner of the dragoons, for which I had great propensity ever since my youth, when I had been excited by the uniform, the horses, and the military drills of La Rochefoucault’s dragoon regiment, which had its winter quarters in my native Tonnerre. (7)

31 **caeneus**
Caenis is a female character in Ovid’s *Metamorphoses*, who, according to her wish, is transformed by Neptune from female to male (Caeneus) after being raped by him. As a male, Caeneus is also invulnerable to weaponry. See more on Caeneus in the introduction.

31 *it is surely lesser ignorance . . .*
“And it is surely a lesser ignorance to write a word with every consonant too few than to add all too many.” (James Joyce,
what scared (us) all into time? . . .

paideuma
Term that German ethnologist and archeologist Leo Frobenius used to describe the way in which culture imprints itself on humans. Ezra Pound used the word similarly, but for him it meant a cultural template (including biases, habits of thinking, etc.) that people carry inside them. It is basically something that cannot be learned but is inherent through cultural norms.

anamght
Word indecipherable.

let none tomorrow dare to leave . . .
Joan to her chaplain on Ascension Eve, May 4, 1429: “Let none tomorrow dare to leave the town and go out to fight, unless he has first gone to confession. And let them beware lest women of evil fame follow them: because, for sin, God will permit the loss of this war” (Trask 35).

think feeling, they feel tempting . . .
Joyce 142.

thirteen knots
It is believed that a hangman’s knot should have thirteen coils; since thirteen is an unlucky number, this symbolizes the destiny of those about to be hanged.
In Edwards’ manuscript “patriot’s passion,” but I was not able to locate the reference.

Antonin Artaud was a French dramatist, developer of the “theater of cruelty.” He was also an actor and played Jean Massieu, a court bailiff at Joan’s trial, in Carl Theodor Dreyer’s 1928 silent film The Passion of Joan of Arc.

In Edwards’ document, this section follows the previous one, also marked as “2.” Either this section is from a different part of the manuscript, or Edwards made a mistake in numbering the sections.

Edwards makes several allusions here — to John Cage, Cabaret Voltaire, The Sun Ra Arkestra, and Lewis Carroll’s poem “Jabberwocky.”