

## REVIEWS

**Régine Pernoud and Marie-Véronique Clin. *Joan of Arc: Her Story*. Translated and revised by Jeremy duQuesnay Adams. New York: St. Martin's Griffin, 1999. Pp. xxiii, 304. Paper, \$14.95; ISBN 0-312-22730-2.**

Jeremy Adams here presents a revision and translation of one of Régine Pernoud's magisterial works about Joan of Arc—this one researched and written with Marie-Véronique Clin, and titled, in its original French, simply *Jeanne d'Arc* (Paris, 1986). If Adams had produced only the translation, he would have done the English-reading public a great service, for the narrative, the argument, and “the battery of data” presented by Pernoud and Clin are invaluable. He has, however, done much more than translate: He has updated bibliography and “filmography,” revised the text substantively at points, and provided a new introduction (called “Prelude”), which concisely and lucidly outlines the crucial context of the Hundred Years' War and the Great Schism.

In Part I, “The Drama,” Joan's story is told with considerable attention to detail and discussion of sources. Although Adams notes the impossibility of conveying Pernoud's “distinctive and famous style” in English, his translation belies his modesty. The reader enjoys the story and reading it is a pleasure; indeed, it becomes a page-turner despite one's knowledge of the ending. Part II and Part III are a sort of encyclopedia to accompany the biography. Part II comprises three alphabetical lists of those who played important roles in Joan's life (from Charles VII, King of France, to her judges at Rouen). Part III presents the evidence and historiography of such questions as Joan's name, language, and armor, as well as facts about her posthumous image, from art to canonization proceedings to stage and film. Three appendices present her letters, a chronology and itinerary of her public life, and a series of maps and plans (e.g., of the siege of Orléans). There is also a topical bibliography (on some of the subjects covered in Part III) and a general bibliography.

All in all, everything is here that research students (including those with no ability to read French) would need to begin work on Joan's life and myth. To assign the work to an entire class would require considerable background work; indeed, it would have to be part of some sort of extended unit that combined reading of the narrative parts of the text with lectures, film, and discussion. Every teacher would design such a unit differently, of course, but of this I am certain: Properly prepared students, with Adams's “Prelude” and Pernoud's narrative to draw them into the drama, could painlessly learn not only a collection of historical details, but the uses of many different kinds of sources (from chronicles to account-books and muster-rolls) and ways of comparing and criticizing those sources. Moreover, Part III provides ample material for a discussion of the use and abuse of historical figures in modern movements—from Voltaire's Enlightenment contempt for Joan to images of Joan in twentieth-century world wars.

All in all, anyone who teaches the Hundred Years' War would do well to read this book for his or her own edification and might find it a source of inspiration for creative assignments related to historical sources and methods. I highly recommend it.

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