

This thesis examines the thought of Joan of Arc for categories of identity paving the way to modern nationalism. The underlying model for this undertaking is Ernst Kantorowicz's theory of the increasing depersonalization or abstractness of power.

With this model as a guide, this thesis proposes a set of categories of identity on which the process of change put forward by Kantorowicz can be tracked. The thesis then classifies, against this backdrop, the individual categories as either progressive, i. e. abstract, or concrete, i. e. dependent on the older ideas of power and kingship, arguing that the concrete categories may be associated with the principles of popular mentality as described by Aron Gurevich. It turns out, however, that clear-cut criteria distinguishing concrete and abstract categories are difficult to establish and, at the end of the day, we have to settle for a simplifying and not entirely satisfactory classification.

The analytical part of the thesis then examines what instances of categories of identity can be found in the minutes of the interrogation of Joan of Arc. The overwhelming majority of these categories of identity, it turns out, fall under the 'concrete' label.

Such a result seems to correspond very well with the Gurevichian idea of difference, although by no means an absolute one, between medieval popular and educated culture, especially if we consider the fact that the propaganda of the French King's Party probably reached Joan via standard medieval popular media. As a result, her thought did not participate in the etatization of power, which would much later bring about the emergence of nationalism as we know it.

As the authenticity of the thought of Joan of Arc in the interrogation minutes is problematic, it cannot be completely ruled out that the outcome arrived at in part resulted from the nature of the analyzed documents, although there are a number of reasons indicating that this is in fact not the case.