

at the time of the rebel-French occupation of London (1215–17), he died in 1221. His *Pantheologus* seems to date from 1189, his book of marvels from about 1200. Apart from his plundering of earlier writers (Jerome, Bede, Gregory the Great, Gregory of Tours, and a whole lectionary's worth of hagiographers from Sulpicius Severus to Adam of Eynsham via Reginald of Durham, expertly listed here), Peter picked up materials from story-tellers whom he himself had met. All such original material is supplied here both in Latin and in English. As a result, the editors reprint a dozen stories published as long ago as 1962 by Christopher Holdsworth, and their own later editions of Peter's accounts of St Patrick's Purgatory and 'The vision of Ailsi' (concerning Peter's grandfather and his uncle, Bernard, scribe to King Henry I). A further twenty-four stories are here published for the first time. There are wonders in plenty, not least amongst this new material, for example the story told by Simon, priest of Borden in Kent, of an excommunicate fraudster dragged from his bed, nightcap and all, and carried by demons across the Thames to Tilbury. There are new insights here into social or religious realities: on funerals (for example 1.6.12, p. 200, or 1.203, pp. 232–5), on tithing (Prologue 13, p. 90, and 1.6.7, p. 192), on the glazing of windows (11.888, p. 320), the ringing of bells (11.618, p. 314) or the striking of wooden boards to proclaim the death of monks (1.187, p. 294). Peter's story-telling inhabits the same thought world as that of Walter Map or Gerald of Wales, albeit that, as the editors point out, it carries not a whiff of the 'new' theology of the Paris schools. A vision that Peter records of King Henry II as a pool doomed to drain away (1.8, p. 284) is of more than passing significance, as are the details that he supplies of his uncle Nicholas (1.6.11, p. 198), royal scribe, and later canon of Merton. This latter is crucial in proving a connection between Merton and the royal chancery some years before Thomas Becket (future chancellor) was schooled at Merton. The index is rather thin on subjects (nothing on 'cyrograph', 'excommunication', 'funerals', 'tabula' etc, despite the prominence afforded to such things in the collection itself). There was a link between Peter and Godfrey de Lucy, dedicatee of book IV of Peter's *Pantheologus*, through Godfrey's extensive property-holding in Cornwall, which is not explored here. The edition is priced beyond the means of most professors, let alone most students. These quibbles apart, the editors are to be congratulated for serving up so rich a collection of delights.

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NICHOLAS VINCENT

*Crist i la història. Els inicis de la historiografia eclesiàstica catalana en el seu context europeu.*

By Montserrat Jiménez Sureda. Pp. xii + 477. Barcelona: Universitat Autònoma de Barcelona, 2014. 20€ (paper). 978-84-490-5092-3.

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From the choice of cover to the last of the lists that it provides, *Crist i la història* shows a deep investment in the inclusion of multiple discourses and disciplines in its overview of Western European ecclesiastical historiography. The author, Montserrat Jiménez Sureda, has already researched and written articles on the Catalan Church, religious art and society in wartime, a background that can be appreciated throughout her most recent book. This 400-and-more page

compilation, a round-up of sources as well as an intelligible account of medieval ecclesiastical history, is eclectic in its scope, searching for the common spirit of Western Europe without forgetting the East, and often playful in its tone.

*Crist i la història* approaches its subject from a comparative perspective. The author draws from gender and social history, bringing into focus authors and subjects that have often been overlooked; a point is made of women's potential as archivists and teachers – not just as mothers. She strongly criticises a lack of support and a leeching of sources that are known to those in the field; furthermore, she states the areas in which her book lacks coverage and proposes further research to the reader, to leave no stone unturned. Indeed, the reader is never far from the author's mind; she always provides general context or dates for events, and when popular or Latin expressions are used, they are always clarified. In fact, her enjoyment of etymology is noticeable and may be one of the text's stronger points; the reader is drawn to her love of language and words for their own sake. The dryness of the lists of works in every genre described contrasts with the love of a good story – without falling into sensationalism – and the gentle mocking of petty attitudes and squabbles.

This is too specialised a work to be enjoyed by the casual reader. None the less, it is easily accessible to students, and it can usefully be consulted on particular areas, as one would a catalogue, rather than having to be read in one sitting. As such, the main topics are developed according to their content, not chronologically. Textual genealogies are only used within limits, in order to present a bird's eye view of specific subjects. In those cases, they are not limited to medieval texts; the author emphasises their continuity across time, finding precedents and examples from more modern times, even from her personal experience. This subjective approach is also seen when she uses conventional terms only soon after to explain why she does not agree with them. Not much importance is given to the authors of the texts except to give equal measure to the less well-known or to point out relevant cases of patronage or purpose.

Diving into the content of *Crist i la història*, the reader finds that this great hyper-text of sprawling references is divided into six parts – all of them bigger on the inside. The book begins with a brief introduction to the precursors of Christian historiography. The Bible is offered as a model for later chronicles; divinity has come closer to humankind, and theology and history are linked. The author then explores a 'Christian universe', her true subject. Different historiographic genres are explored, emphasising their role in education and social stability; a statement is made of childhood as a legitimate historical category. There follows an analysis of the development of nationhood and its links with religion; the concept of 'Christendom' appears at last. The tensions between Church and State are discussed, as are their multiple manifestations – attention is paid to the symbolic power of historiography. Different lenses are applied to this new Christendom: first local institutions are described, then national chronicles, and, finally, a common European identity. The following sections describe in detail the birth, growth and schisms of mendicant and militant orders. While no complete history of each order is attempted, the author looks for their historians, paying attention to the relationship between individuals, institutions and authorities. It is not only the writing down of knowledge that preoccupies this

author, but also the way that it is passed on; its commission and reception. The author ends with a study of religious counter-identities, clarifying popular (mis)conceptions and finding common elements between heretical groups.

While each section of the book can be read independently, they are all bound together by visible threads. The connections between different European kingdoms are indicated, as one would the pieces that form a stained glass window. Christianity is therefore presented as the vertical axis of medieval Europe – both a pillar and a nexus. Time, space and religion all form layers in our personal identities – but in the discussion of authors and historiographers gender, class and age are not forgotten. There is a conscious effort to clarify stereotypes, and a recrimination of common practices among historians that should be left behind. The author condemns the double blindness among British and Hispanic historiographers, who are said to be working with their backs turned to one another; a point that is reinforced as this book waits for a translator. The image of the Middle Ages as a ‘more innocent’ time is also dismissed, pointing out the use of chronicles as propaganda by different institutions. History, Jiménez Sureda seems to say, is also a representation and a projection of values. All in all, a historian will find in *Crist i la història* a good introduction to the aspect of ecclesiastical historiography that interests them; and maybe a John Lennon joke or two.

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JANA BARÓ GONZÁLEZ

*Women and pilgrimage in medieval Galicia.* Edited by Carlos Andrés González-Paz. (Compostela International Studies in Pilgrimage History and Culture.) Pp. xi + 174 incl. 1 map and 8 figs. Farnham–Burlington, VT: Ashgate, 2015. £65. 978 1 4724 1070 2

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As Chaucer’s Wife of Bath would say, there is nothing like experience of the world. The ten articles that make up this slim volume aim to show that, as far as the unique experience of medieval pilgrimage is concerned, women were exposed to it just as much as men. Their focus is loosely on Galician women on pilgrimage to Jerusalem or within Galicia itself and on foreign women on pilgrimage to Santiago de Compostela, between the twelfth and the fifteenth centuries. All these different women had in common the misfortune of being living religious symbols in a patriarchal and pious world, simultaneously Eve and Mary, the source of sin and the source of salvation, and therefore at once deserving of chastisement, veneration and protection. This religious view of women may well have informed female pilgrimage in the Middle Ages (discussed here by M. I. Pérez de Toledo, M. González Vázquez and M. Cendón Fernández), but reading this book one learns less about how women experienced pilgrimage than about the anxiety of fathers, husbands and clergymen at having their precious brides of Christ exposed to the dangers and temptations of the wider world. Their fears are expressed in a multitude of writings of a cautionary nature, full of cunning, unfaithful wives, wanton daughters and enterprising Lotharios waiting by the roadside. Real women – the innkeepers, butchers, bakers and silk-workers depicted in the illuminations of Alfonso X’s *Cantigas de Santa Maria* (M. V. Chico Picaza) – are