about. Pliny mentioned several of them, Boccaccio told the story of three of them in De mulieribus claris, and Christine de Pizan praised them in La Cité des Dames. It is in the fourth chapter, "La peinture, un genre féminin," that Wajeman focuses on the concept of the beauty of images associated with the beauty of women, both of which possess seductive powers. If the artist is a man while the object of his art is a woman, then the question she proposes to investigate is to determine whether the process of artistic creation mimics human generation, an intriguing hypothesis she tests in the fifth chapter, "L'Art une conception masculine," making references to authors such as Ovid, Montaigne, and Aristotle.

The second part of the book mirrors the first part, but the perspective changes and the focus is on the spectator, rather than the painter. In chapter 6, "Physique de la réception," Wajeman explains how new artistic representations of the body (naked, profane, and formed according to antique canons) rid themselves of many of the strict imperatives of Christian spirituality. This, in turn, often led to increased interest in agalmatophilia, that is love evoked by a statue, a surrogate for a real person, and often encompassed Pygmalionism in the form of love for an object of one's own creation. Having examined the erotic power of images, Wajeman then asks what exactly causes the spectator to fall in love with the object of art. In order to answer this question, she looks into the physical and metaphysical causes of this attraction in chapters 6 and 7, "Méthaphysique de la représentation" and "Esthétique de la réception." In the final chapter, "La conception féminine, un contre-modèle," the author claims that a painting or an image, being the object of sexual desire, can in turn produce its identical copy, mirrored by childbirth. Referring to sixteenth-century beliefs that images can in fact influence the formation of the fetus, Wajeman shows to what extent pregnant women have a relationship with works of art that differs from that of other spectators.

_L'amour de l'art: Érotique de l'artiste et du spectateur au XVI siècle_ not only goes well beyond a study of selected works of art and selected literary texts, but also shows how the seductive power of art continues to affect our contemporary understanding. The book is thoroughly researched, well documented and amply illustrated. It will no doubt interest literary scholars, art historians, and anyone else interested in artistic, intellectual, and literary culture of the Renaissance.


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Xavier Prévost’s truly authoritative work about the eminent Renaissance jurist Jacques Cujas has received four major awards, among them the _Prix Corbay_ of the _Académie des sciences morales et politiques_. Prévost's doctoral mentors, Anne Rousselet-Pimont and Jean-Louis Thireau are agreed that Prévost’s book is the most comprehensive and authoritative work on Cujas to appear in contemporary times. This book includes an exhaustive introduction to Cujas and his times, a meticulous biography, as well as a thorough overview of his works and their reception in posterity. The volume of Cujas’s erudition and productivity was such that most critics seem to have recoiled at the prospect of writing about him. Prévost’s linguistic, legal, and historical training equipped him to analyze works and to speak very helpfully to our questions about Cujas, his works, and his
legacy. Cujas was one of the founders of French humanist jurisprudence. Strongly influenced by Alciatus and also by his humanist studies, he also discreetly declined adherence to the Bartolist School. Prévost supplies a very comprehensive account of the state of what is known about Cujas's life, his education, his legal formation under Arnaud du Ferrier, and his profound influence on such notables as Guy du Faar de Pibrac, Pierre and François Pithou, Antoine Loisel, and Étienne Pasquier. Prévost's notes are careful and exhaustive. He vividly describes Cujas's career as an itinerant professor, successively at Toulouse, Bourges, Valence, and Turin, and as sponsored by Marguerite de Valois. Prévost describes the rivalries and controversies that could attend rising professors in the sixteenth century, which Cujas did not escape, despite his own achievement of eminence. While still a student, he had collected a number of ancient and medieval manuscripts, and his in-depth study of history and its application to law became a hallmark of his methodology and his contribution to what constituted the *Mos Gallicus* (137).

After the introductory matter, part 1 is entitled: "L'Humanisme juridique de Jacques Cujas," (The Juridical Humanism of Jacques Cujas). Distinct from Bartolism and following in the path of Guillaume Budé and Alciatus, Cujas will develop his own methodologies following the historicist movement of his time. His works are the best representation of the humanist critical historical method. In this section, Prévost successfully analyses Cujas's distinctiveness among the differing approaches taken by the variety of the century's magistrate humanists. He rejected dogmatism and insisted on his own discretion of interpretation of law and custom upon consulting all available sources. These points are very deftly and thoroughly discussed in the section entitled, "La Poursuite de la Critique Humaniste" (The Pursuit of Humanist Criticism). Cujas's tripartite operation of collecting texts, emending and then interpreting them is discussed in the second chapter. Prévost regards Cujas's achievement as the highest moment of historicist humanism, and he painstakingly explains the Toulousain's approach to Latin and Greek source manuscripts: internal and external evidence, style, and orthography. He also discusses at length Cujas's nuanced defense of Tribonian amid controversy. He is grateful to Tribonian and finds in the work another source for interpretation. Prévost establishes Cujas's analysis of the *corpus iuris civilis* but also later legislation, including Byzantine sources and post-Roman law. In addition, Prévost demonstrates that his opera omnia reveal his intimate expertise and practice of the modern French customary law of his time.

The second part of the volume is entitled "La pratique juridique chez Jacques Cujas" (The Legal Practice of Jacques Cujas) and focusses in the first section on the practice of inheritance law, which was his specialty of practice. Prévost does great service in allowing the reader invaluable awareness of the expert in actual practice. Though Cujas always favored Roman law as his point of reference, he would apply customary law and royal legislation. Chapter 2 of the second part of the volume examines his approach to feudal law as it was practiced and as submitted to his historical critical method.

Prévost's work will remain a permanent reference on Cujas, his works, and his methodology. The volume also helps to understand the legal tendencies of Cujas's students, Pasquier, Loisel, and Pithou, noted above. In addition, the volume will be important reference for specialists and students of the development of law, French history, and cultural studies.