

Professor Winroth's conclusions propose and entail a significant reassessment of the origins of continental jurisprudence. He recognizes that there is still much work to be done, and that his contribution stands in a line of development extending back at least to Vetulani and Stephan Kuttner. His findings with regard to the history of the composition of the *Decretum* are compelling, but your reviewer feels less secure with his reassessment of the relationship between civilian and canonical learning. The acceptance of this part of his thesis must await a more detailed consideration of how his findings and suggestions combine with knowledge of the timing of the spread of Roman legal learning from Bologna across Europe. A cursory comparison of his chronology with, for instance, that for the introduction of Roman law teaching into England as evidenced in the work begun by the late Francis De Zulueta and completed by Professor Peter Stein (*The Teaching of Roman Law in England around 1200* (London 1990)), would appear to present no obvious problems, but it is difficult to accept that the reputation of the Bolognese school could have developed so rapidly as to attract students there in such numbers and to lead to scholars being invited to other lands to expound their learning if the work of the Glossators had hardly begun at the close of the 1130s.

Professor Winroth's book is based upon work originally undertaken as part of his doctoral thesis at Columbia University. The soundness of his research methods, the rigour of his analysis and the careful manner in which he draws his conclusions are evident throughout the volume. One detriment of this is that the book still savours of the dissertation, with a style and approach which appears to address the needs of convincing an examiner of the academic credibility of the work rather than convincing the reader of the propriety of its conclusions. The first chapter, in which the author introduces the reader to his theme, sets the stage for what promises to be an academic detective story. What follows, however, often reads more like an official police report. This criticism is perhaps a little unfair, in that Anders Winroth is almost undoubtedly writing for a specialist audience of Gratian scholars, but nevertheless his story is of interest to many more with an interest in the beginnings of the European *ius commune*.

In short, the author is to be congratulated on having written a challenging and scholarly account of the manner in which one of the western world's most important legal treatises was composed. He has asked questions which cannot fail to provoke further research and response from scholars interested in the beginnings of mediaeval and modern jurisprudence. While the work itself may well be required reading only for the specialist, its arguments and findings deserve and will undoubtedly attain a much wider audience among historians not only of the law and legal science, but also those concerned more generally with the history of ideas.

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*ILLUMINATING THE LAW: MEDIEVAL LEGAL MANUSCRIPTS IN CAMBRIDGE COLLECTIONS, FITZWILLIAM MUSEUM, CAMBRIDGE* edited by Susan L'Engle and Robert Gibbs, Harvey Miller Publications, Imprint of Brepols Publishers, London/Toronto, 2001, pp.263 (pbk £30.00) ISBN 1-872501-53-2

This lavishly illustrated catalogue is an important publication in its own right, to be read quite independently of the exhibition it accompanied, held at the Fitzwilliam Museum, Cambridge at the end of 2001. Dr Stella Panayotova is to be congratulated for coordinating the project so successfully. The material, often neglected in the

past, comes from the Museum itself, four Cambridge Colleges and Durham. The focus is on the 13th and 14th centuries.

Both canon and civil law illustrations are covered, leading to scholarly explorations of their English, Italian, French artists and patrons. There is a brief introduction, a glossary, a list of illustrations and a bibliography, but the substance of the volume is in its Catalogue (pp.105–237) and the accompanying 5 chapters. The Catalogue examines 22 items in detail, beginning with a copy of Gratian's *Decretum*. Readers may want to start by dipping into this section to gain an immediate sense of just how lavishly medieval legal texts might be illuminated and decorated. The styles vary from the fairly basic to the use of sophisticated palettes of colour, and from the daintiness to the solemn. Could the 'pensive doctor in pink' (n.20) be Johannes Andreae, whose *Novella in Decretales* is being illustrated so graphically? Echoes of great artists can be detected at times: as with Giotto in items nn. 5 and 7 for example.

After this suggested initial sampling of individual items that catch the eye, the equivalent to walking round the gallery, the general reader will want and need to turn to the 5 chapters to understand the material as a whole. Susan L'Engle outlines the basic contents of Justinian's codification and the wider meaning of Roman/civil law, canon law and the glosses. This part is a useful summary, as is the next chapter on the growth of canon and civil law studies, 1070–1535, by Peter Clarke. Particular attention is paid to Cambridge. Lyndwood cannot however be dismissed simply as a 'compiler' of English church legislation (p.31). These two chapters condense essential information, but the next three chapters contain more explicitly artistic discussions not so readily available elsewhere.

First, L'Engle studies questions of production and purchase, that is, the scribes, illuminators and their clients. The exhibited manuscripts were largely produced for study, it seems, and decorated by generally unnamed illuminators. In a separate chapter she turns to issues of layout and decoration, with rigour and wide ranging familiarity. Chapter 5, also by L'Engle, is on legal iconography and is especially compelling and absorbing. The penetrating but hard to answer question is posed without delay: why illustrate a legal text? Simple pictorial compositions for legal manuscripts were in use as early as the 1240s, and standard iconographic cycles had been devised by the last quarter of the 13th century. For L'Engle, the main task fulfilled by illustrators was the visual representation of the contents of the law as written or interpreted. The legal miniature might resemble a mini-stage, with artists at times using complex devices to construct their sets: as with n.6 and n.14 in the Catalogue. An essential feature was often a standing or enthroned figure, representing authority. Legal proceedings were illustrated by appropriate postures, clothing and gestures, while scenes depicting a sequence of events could be rendered vividly and explicitly. Incidentally, W.N.Hargreaves-Mawdsley's two volumes on the history of legal and academic dress in Europe (Oxford 1963 and 1965) seem overlooked.

This is a spectacular production, and it should stimulate further studies as well as wider appreciation. Having purchased such an accessible volume, the interested ecclesiastical lawyer's next step should be to consult the volumes by Anthony Melnikas (1975) covering about a thousand miniatures of Gratian. Particularly welcome for the development of this area of study would be contributions from lawyers on how such medieval illustrations might embody differing interpretations of the juridical meaning of the texts and glosses.

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