One of my favorite things about the annual conference is catching up with all those people I only get to see once a year! Not only am I excited to see so many of you in one place, we have another great lineup of programming prepared for this year’s annual conference! On Sunday, our Morris L. Cohen Student Essay Competition winner, Christopher Szabla, will present his paper, “A Natural Right to Freedom of Movement in an Age of Sovereign Border Control: The Liberal Dialectic in the Jurisprudence of August Wilhelm Heffter.” Sunday evening we’ll have our business meeting followed by a reception at the Corner Bistro and Wine Bar.

On Monday, a number of LHRB members will be presenting at the LHRB sponsored program “Special Collections Make for Special Relationships: Working with Your Institution to Bring Special Collections into the (UV-Filtered) Light.” A few hours later, you can catch Mark Podvia’s “Host City History Roundtable: The Baltimore & Ohio Railroad and the Development of American Railroad Law.” To close out the day, we have rare book cataloging and archives roundtables scheduled. These roundtables are casual events, designed to give everyone an opportunity to exchange ideas, tell stories, and get advice from their colleagues.
It seems early but while you’re in Baltimore, I’d encourage all of you to grab a conference friend and a coffee, or send an email to someone if you can’t make the annual program, and start brainstorming creative programming ideas for 2019! LHRB’s Education Committee provides detailed, thoughtful feedback advice for member proposals prior to the Annual Meeting Program Committee deadline, so you’re sure to have a polished proposal with their guidance.

I’d like to take a moment to thank all of you who responded to the Executive Committee request to fill out a survey related to the three liaison positions to ALA and MARC steering committees. These committees make cataloging policy decisions, and our liaisons serve as the voice for legal materials in national and international cataloging standards. It’s an issue close to many of our members and many members of other Special Interest Sections as well, and I’m hopeful that everyone can come to a long-term solution for supporting these liaisons!

Being chair of LHRB has been a wonderful experience, largely because of the input of our knowledgeable and inspiring members. I’m so grateful for the opportunity to work with each of you. I can’t wait to see you all in Baltimore, where we can welcome Fred Dingledy as our new Chair!
A boat load of great programs and activities for Legal History & Rare Books SIS members at the AALL Annual Meeting in Baltimore! Our events start on Sunday, July 15th, with the LHRB-SIS Morris L. Cohen Essay Presentation, 12:45pm-2:15pm, in the Hilton Ruth room (1st floor). Christopher Szabla, our 2018 Morris Cohen Essay Contest winner, will present the winning paper A “Natural” Right to Freedom of Movement in an Age of Sovereign Border Control: The Liberal Dialectic in the Jurisprudence of August Wilhelm Heffter. Feel free to bring a brown-bag lunch, and enjoy this annual recognition of emerging legal historians.

At the end of Sunday’s programs, the LHRB-SIS Business Meeting is 5:30pm-6:30pm, in the Hilton Holiday Ballroom 3 (2nd floor). This is where you can get the latest information on our projects and activities, as well as add your comments and suggestions to help keep our SIS on track with member needs. Maybe you’ll even feel inspired to get more involved in our SIS activities – new volunteers are always welcome! Following the Business Meeting, the LHRB-SIS Reception is 7pm-9pm, at The Corner Bistro & Wine Bar (213 Penn Street, six blocks from the convention center, and four blocks from the Hilton Baltimore).

Monday, July 16th, promises to be a very busy day. First, check out the Poster Session, 8:45am-9:45am, during the Exhibit Hall Breakfast Break, in Exhibit Hall EF. The posters include Designing a Display for an Anniversary Event, by Jan Bissett and Kathryn Polgar, at the Wayne State University Law School, as well as The Development of the Loyola New Orleans College of Law Street Law Program (1990 through 1993), by Michele Pope, at the Loyola University New Orleans College of Law.

Our LHRB-SIS Independently-Produced Program is Special Collections Make for Special Relationships: Working with Your Institution to Bring Special Collections into the (UV-Filtered) Light, 11:30am-12:30pm, in Room 337-338 of the convention center. This program will be coordinated and moderated by Heather Kushnerick, Special Collections Librarian & College Archivist at the South Texas College of Law Houston. Speakers will be Christine Anne George, Faculty & Scholarly Services Librarian at the Yeshiva University Cardozo School of Law; Vanessa King, Assistant Law Librarian for Special Collections at the Emory University School of Law; and Travis Williams, Metadata Librarian & Archivist, at the Louisiana State University Hebert Law Center. The LHRB-SIS Host City History Roundtable is 3:30pm-4:45pm, in the Hilton Pickersgill room (2nd floor). Mark Podvia, will be presenting The Baltimore & Ohio Railroad and the Development of American Railroad Law. Winding up Monday's programs, two more LHRB-SIS Roundtables both take place 5pm-6:30pm – Archives will be in the Hilton Tubman B room (3rd floor), and Rare Book Cataloging will be in the Hilton Tubman A room (3rd floor).
Be sure to review the final conference program to confirm rooms and times, as well check our website, for more details on LHRB-SIS activities at the 2018 AALL Annual Meeting. Hope to see you all in Baltimore!

LHRB Happenings at AALL Annual Conference

Sunday, July 15:

- LHRB-SIS Morris L. Cohen Essay Presentation
  Sponsored by Gale Cengage
  A “Natural” Right to Freedom of Movement in an Age of Sovereign Border Control: The Liberal Dialectic in the Jurisprudence of August Wilhelm Heffter, presented by Christopher Szabla
  12:45-2:15pm
  Hilton Ruth

- LHRB-SIS Business Meeting
  5:30-6:30pm
  Hilton Holiday Ballroom 3

- LHRB-SIS Reception
  Sponsored by HeinOnline
  Corner Bistro and Wine Bar
  213 Penn Street (and Dover Street)
  7-9pm

Monday, July 16:

- LHRB-SIS Sponsored Program: Special Collections Make for Special Relationships: Working with Your Institution to Bring Special Collections into the (UV-Filtered) Light, Features Christine George, Heather Kushnerick, Travis Williams, and Vanessa King
  11:20am -12:30pm
  BCC Room 337-338

- LHRB-SIS Host City History Roundtable
  The Baltimore & Ohio Railroad and the Development of American Railroad Law
  3:30-4:45pm
  Hilton Pickersgill

- LHRB-SIS Rare Books Cataloging Roundtable
  5-6:30pm
  Hilton Tubman A

- LHRB-SIS Archives Roundtable
  5-6:30pm
  Hilton Tubman B
I have to miss AALL’s Annual Meeting this year in Baltimore, but I am glad I have the newsletter as a way to stay in touch with my friends in LHRB. Thanks to all the editors and contributors for keeping the newsletter a going concern.

For those who welcome some distraction on summer travels beyond what this issue provides, let me make a couple of suggestions.

- **Slow Burn** (a podcast from Slate): This podcast on Nixon and Watergate makes for a nice compare and contrast exercise with the present, even if you know a thing or two about it already. (That Martha Mitchell episode is a humdinger.) And for those who are intrigued by the idea of podcasting on history topics, check out the [Long Form interview](#) with the creator Leon Neyfakh.

- **Guide to Supreme Court transcripts pre-1955**: I somehow missed this 2017 blog post that compiles historic SCOTUS transcripts. I had no idea so many existed and am sharing the post now in case others find it helpful.

For more interesting pieces involving legal history, check out LHRB’s Twitter account (now with 253 followers!): [https://twitter.com/lhrbsis](https://twitter.com/lhrbsis). I welcome any comments or feedback: kcristobal@law.utexas.edu
Raphael's Ostrich Finds a Home in Virginia

Catherine G. OBrion
Librarian-Archivist
Virginia State Law Library
Supreme Court of Virginia
cobrion@vacourts.gov

If you have ever happened upon the seal of the Supreme Court of Virginia with its depiction of Justice sitting next to a large bird, you may have wondered what kind of bird is that?

It is not an ibis, a turkey, an eagle, an emu, or a crane. It is an ostrich, symbol of justice in ancient Egypt. The image is a reproduction of the painting *Justice* (1519-1520) by the Italian Renaissance artist Raphael. The work is part of Raphael’s design for the *Sala di Constantino*, one of four Raphael rooms in the Vatican palace in Rome and the first of four reception rooms entered by visitors. The frescoes in the room celebrate the Emperor Constantine's military victory at the Milvian Bridge and the establishment of the Christian Church in Rome.\(^1\) Although Raphael died before the murals for this room were completed, recent research confirms what most scholars suspected, that he painted the allegorical figures *Justice* and *Friendship* before his death in 1520.\(^2\)

How did this painting commissioned by Pope Julius II in 1508 come to be the symbol of the Supreme Court of Virginia? The only surviving documentation in Virginia court records is a brief reference in the order book, October 11, 1935: “Ordered, that the


seal, an impression of which appears immediately following this order, be and is hereby adopted as the official seal of this court for its place of session at Richmond, to be affixed by the clerk wherever the seal of this court is required.”3 When asked years later if he knew anything about the origins of the seal, then Chief Justice Harry L. Carrico remembered a committee was formed in the early 1960s to investigate its history and a possible replacement, but that nothing came of it.4

With such scant records, it is impossible to know why the court adopted the seal when it did. Given the timing of the order, and the fact that the seal was used primarily to emboss admissions to practice in the supreme court, it is likely it stemmed from the recent election of Maury B. Watts to the office of clerk of court.5 As treasurer and secretary of the Virginia Board of Bar Examiners since 1910, Watts was responsible for issuing licenses to practice law, which were embossed with the state seal. When he became clerk, he took on the added responsibility of issuing admissions to practice in the court. He may have suggested a seal to distinguish admissions to practice from admissions to the bar.6 The question of why the court chose an image from a Raphael painting, but failed to attribute it, is a greater mystery. The image of Justice as an ancient goddess seated in front of a column was in keeping with the neoclassical style of an older tradition of Virginia iconography, however: the Great Seal of the Commonwealth, designed by jurist George Wythe in 1776; and the seal of the High Court of Chancery, also designed by Wythe, in 1792.7

Two of the four appellate courts established in Virginia in 1778 and 1779 had court seals, but they were largely forgotten when the courts were abolished.8 The General Court seal, used circa 1787-1852, features a drawing of the Williamsburg courthouse where it met twice a year. A small figure of Lady Justice holding the scales of justice is

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3 Supreme Court of Virginia Order Book, October 11, 1935, Clerk’s office, Richmond.
5 Employment questionnaire of Maury B. Watts, Clerk’s Correspondence and Other Records, 1918-2006, Virginia State Law Library Supreme Court of Virginia. Watts became clerk when it was revealed his predecessor had embezzled funds from the clerk’s office. $81,249 Missing in Jones Account, Pollard Informed; Printing Firm, Headed by Present Clerk Watts, Paid Ex-Official Fee on Briefs, Says Report, RICHMOND TIMES-DISPATCH, October 14, 1933, at 1; Supreme Court Bars Clerks as Brief Printers, Ultimatum is Believed Leveled at M.B. Watts Who Refuses to Comment, Must Leave Press, RICHMOND TIMES-DISPATCH, November 10, 1933, at 2.
6 Virginia Board of Bar Examiners Correspondence and Subject Files, Accession 33627 and 30885, State Records Collection, The Library of Virginia, Archives Branch, Richmond.
perched on a corner of the building in the manner of a steeple, as if an afterthought. The seal of the High Court of Chancery designed by Wythe and used from 1792 to 1802, depicts the arrest and flaying of Sisamnnes, a Persian judge accused of delivering an unjust verdict, as told in Herodotus’ *Histories*. A matrix for a seal of the Richmond District Court, 1808, also survives from this early period in Virginia’s judicial history. It features a more traditional depiction of Lady Justice, seated and holding the sword and scales of justice. She is partially blinded, a motif that appears in the seal of the South Carolina Supreme Court, circa 1875.

From 1852 to 1935, Virginia’s superior courts did not have any judicial iconography. During this period of state history, the state seal assumed more importance as a symbol of state sovereignty. Virginians on both sides of the Civil War and Reconstruction appropriated the seal, magnifying its political significance. The Confederate state government appropriated the seal and motto for the state flag in 1861. When Richmond fell to the Union in 1865, the restored pro-union state government based in Alexandria remade the seal and added the words LIBERTY AND UNION. The *Virginia Star*, the first African American newspaper in the state and an important advocate for full citizenship rights for African Americans, used the seal on its editorial page in the early 1880s.

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10 *Seal of the High Court of Chancery*, supra note 7. An impression of the seal is at the Arthur J. Morris Law Library at the University of Virginia; image available via WYTHEPEDIA at http://lawlibrary.wm.edu/wythepedia/images/b/ba/VirginiaHighCourtOfChancerySeal.jpg (last visited May 18, 2018).

11 Seals of the Commonwealth of Virginia collection, accession 30406, State Government Records Collection, the Library of Virginia, Richmond. This seal shows Lady Justice partially blinded. The South Carolina Supreme Court seal, adopted circa 1870, also features Lady Justice partially blinded. Email from Janet Myer, South Carolina State Law Librarian, to author (March 9, 2018) (on file with author). See also JUDITH RESNIK & DENNIS E. CURTIS, *REPRESENTING JUSTICE: INVENTION, CONTROVERSY, AND RIGHTS IN CITY-STATES AND DEMOCRATIC COURTROOMS* (2011) [hereinafter RESNIK & CURTIS, REPRESENTING JUSTICE] (discussing different representations and meanings of justice and blindness in chapter 4.).


13 *The Virginia Star* (Richmond, Virginia: 1877), April 30, 1881, microfilm 1609, Library of Virginia, Richmond.
The Conservative party restored the seal to its original design when it regained control of the General Assembly in 1873 and removed the words LIBERTY AND UNION. The description of the seal in the 1873 statute conflicted, however, with the description of the seal in the 1779 statute authorizing it. The result was a long and tedious effort to redesign the seal in keeping with George Wythe’s original intentions, culminating in the appointment of a legislative commission in 1930 “to inquire into the matter of the correct form and type of the seal of Virginia.” The commission report framed the redesign in terms consistent with the Lost Cause ideology, as a restoration of the state’s honor and a repudiation of the events of 1865, when the state seal had been transformed “into an instrument of humiliation to the proud but defeated people of Virginia.” It charged the governor with finding an artist to create a design that would be historically accurate and meet the approval of the state art commission. The result was a much more restrained, androgynous version of Virtus. The design may have influenced the choice of Justitia, with Lady Justice dressed as an ancient goddess seated in front of a classical column, for the court seal in 1935. Maury Watts, the clerk of the court when the new seal was adopted, would have been familiar with the state seal and its redesign.

The decision to bring back the tradition of the appellate court seal in 1935 also makes sense in the context of the professionalization of the judiciary in Virginia in the 1920s and 1930s. The Judicial Council of Virginia, drawn from members of the bar and judiciary, was organized in 1928. As secretary of the council, Maury B. Watts corresponded regularly with lawyers, judges, and academic law librarians in other states, comparing notes and sharing council reports and minutes. These were also the years when members of the bar began to lobby for a mandatory state bar organization and to take a more active interest in the history of the Virginia judiciary, publishing articles on the influence of notable early judges and organizing a committee to acquire portraits of deceased judges for the courthouse. Supreme Court judges

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15 McIlwaine et al., Report on the Great Seal of Virginia, supra note 7, at 1. Commissioners were Lloyd E. Warren, President of the Senate; Robert a McIntyre, Speaker of the House of Delegates; Henry R. McIlwaine, State Librarian; E.G. Swem, librarian at the College of William and Mary and editor of the William and Mary Quarterly, and H.J. Eckenrode, historian and archivist, formerly with the state library. Id.
16 Id. at 4.
18 Revisions to the state constitution in 1928 expanded the court and introduced the title of justice. VA. CONST. of 1902, art. VI, §88 (amended June 18, 1928); VA. CODE ANN. §17.1-300 (2002).
19 Secretary of the Judicial Council Correspondence, 1930-1935, Clerk’s Correspondence and other Records, Virginia State Law Library, Supreme Court of Virginia.
began wearing judicial robes on the bench in the early 1920s and took the title justice in 1928, the same year the court was expanded from five to seven members. In 1936 the court began making plans for a new building on Capitol Square.

Raphael’s painting of Justice with an ostrich was not among his most well-known works in the early twentieth century, but it was not unknown. Artists created prints of the painting as early as the seventeenth century and photographic art reproductions of the work were readily available in the early twentieth century. Some early examples are available via the British Museum. It has in its online collections prints of _Justitia_ by two prominent eighteenth-century engravers, Robert Strange (1721-1792), and Giovanni Volpato (1735-1803). Strange, a British artist who spent several years in Rome before establishing himself in London, included a print of _Justitia_ in his 1769 catalog, available in the collections of many U.S. institutions. The print attributed to Volpato, 1779-1803, circa, was acquired by the British Museum in 1861. Volpato was from Venice and trained with the Remondini, a Venetian firm crediting with pioneering an early phase of the mass production of images. He enjoyed his first commercial success marketing prints of Raphael’s works in the Vatican.

It is likely that the image for the Virginia court seal was derived from a photograph rather than a print, however, because it is an almost exact copy of the Raphael painting, with the toes of the ostrich protruding over the step and the details of the column to the rear. A photograph of Raphael’s _Justitia_, circa 1890-1910, attributed to Domenico Anderson is one of nine photographs in a collection titled “Artists’

22 *Dedication of the Building of the Supreme Court of Appeals of Virginia*, Richmond, Virginia, January 6, 1941 (1941).
Representations of Justice” in the Prints and Photographs Division of the Library of Congress. Anderson images were widely distributed and are commonly found today in library collections, according to Micah Messenheimer, Associate Curator of Photography at the Library of Congress. They were used for teaching, much as slide reproductions were used for later generations. The Anderson studio, established by James Anderson (1813-1877) in the 1850s and continued by his son Domenico Anderson (1854-1938), was one of several studios in Rome that marketed art reproductions to educational institutions. The Masterpieces of Raphael (1483-1520), published in 1924, contains sixty photographs of works by Raphael, including several by the Anderson studio, but not Justitia.

The ostrich itself, a symbol of justice in ancient Egypt and a variety of conflicting meanings in Renaissance Europe, was reduced by the twentieth century to a symbol of blindness, stupidity, and willful ignorance. “That ostriches were once relevant to Justice underscores the plasticity and variety of Justice symbolism,” Judith Resnik and Dennis Curtis write in Representing Justice: Invention, Controversy, and Rights in City-States and Democratic Courtrooms. The “rare mention today of ostriches in relationship to law [is the] ‘ostrich charge,’ . . . an instruction to a jury about the relevance of a defendant’s willful ignorance.” An advertising campaign for members’ insurance in the pages of the monthly publication of the Virginia State Bar grabs the eye with a full-page photograph of an ostrich burying its head in the sand and the tagline, “Don’t take the ‘ostrich’ approach.”

Given these negative connotations, it is not surprising Virginia is the only state with an ostrich on its court seal.

The painting that inspired the seal has enjoyed a resurgence of interest in recent years. In 2017, ultra-violet and infrared photos taken during restoration and cleaning of the frescoes in the Sala di Constantino confirmed the paintings of the allegories Justice and Fortitude were done in oil, part of an experiment by Raphael that was documented in a 1550 book by Giorgio Vasari, Lives of the Most Excellent Painters, Sculptors and Architects. Raphael’s use of color and his brush techniques are also evident in these two paintings, according to Fabio Piacentini, chief restorer at the Vatican: “the way the paintbrush moves, even the subtlety of the point of the brushes used to create the small wisps of hair.”

25 Email from Library of Congress Associate Curator of Photography Micah Messenheimer to author (May 17, 2018) [on file with author]; NELLO TARCHIANI, RAFFAELLO, LE STANZE (1920) https://hdl.handle.net/2027/njp.32101058536648.
27 The Masterpieces of Raphael (1483-1520): Sixty reproductions of photographs from the Original Paintings Principally by F. Hanfstaeegl, according to Examples of the Different Characteristics of the Artist’s Work (1924).
28 Resnik & Curtis, Representing Justice, supra note 11, at 79, 105.
29 64 VA. LAWYER inside cover (Dec. 2015).
30 Gallagher, Two Raphael Paintings Unearthed at the Vatican after 500 Years, supra note 2.
Even in Raphael’s day the realistic painting of the ostrich evoked a variety of conflicting meanings and was understood as political rhetoric. A symbol of justice in the ancient world, the ostrich was viewed in the Middle Ages and Renaissance as a hybrid creature or monster evocative of the exotic and unknown. “The ostrich was thought to be a curiosity—a marvel, a monster—because of its enormous size and inability to fly,” Una Roman D’Elia writes in her book, *Raphael’s Ostrich*. “It is the largest of birds, has the largest eyes of any land animal, with long eyelashes, and is the only bird with two toes on each foot.” Ubiquitous in menageries and bestiaries (popular collections of moralizing fables about actual or mythical animals), ostriches “were not associated with any one idea or narrative,” D’Elia writes. “Instead, they evoked a host of different, often contradictory ideas,” including heresy, stupidity, perseverance, justice, fortune, and gluttony. Christians viewed the ostrich egg as a symbol of the Virgin birth because the ostrich left its eggs unattended, buried in the dirt to be nurtured only by the sun.31

In the early sixteenth century an Italian Renaissance scholar recovered an ancient Greek account of the ancient Egyptian hieroglyph of Justice as an ostrich feather, which may have been the inspiration for Raphael’s painting. D’Elia suggests Raphael’s *Justice*, with its “playful and impossible juxtapositions,” was integral to the development of symbolism and allegory in sixteenth-century Italian art. “Who would have thought,” reviewer Simona Cohen writes in a review of *Raphael’s Ostrich*, “that an ugly, earthbound bird, perceived as a hybrid monster, would play such a significant part in Renaissance art?”32 The juxtaposition is even more jarring and equally relevant today, a reminder that defining justice is rarely simple or easy.

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List of illustrations

1. Impression of seal on license to practice in the Supreme Court of Virginia, 1982.

3. Order adopting seal, October 11, 1935, Supreme Court of Virginia Order Book, Clerk’s office, Supreme Court of Virginia, Richmond.

5. Impression of the High Court of Chancery seal, 1792, circa, courtesy Arthur J. Morris Law Library Special Collections, University of Virginia, Charlottesville.

6. Matrix for the Richmond District Court Seal, 1808, courtesy of The Library of Virginia.

From the Lillian Goldman Law Library, Yale Law School:
“Law Books Bright and Beautiful: Examples from the Yale Law Library Collection”

Although law books may not be known for their beauty, two dozen lovely exceptions were on display during the Spring 2018 semester in the Lillian Goldman Law Library, Yale Law School.

“Law Books Bright and Beautiful: Examples from the Yale Law Library Collection” was curated by Rare Book Librarian Mike Widener. He selected the books for the beauty of their typography, decoration, or overall design.

The volumes range from a 13th-century illuminated manuscript to modern fine press books on famous American trials. Other volumes include the mining laws of New Spain (1783), the statutes of Verona (1475), and a stunning book of French customary law (1540) printed on parchment with initials in gold leaf. Three of the books were chosen for their colorful endpapers.

“Law Books Bright and Beautiful” is the latest in a series of exhibitions aimed at promoting the study of law books as objects. It follows two exhibitions dedicated to illustrations in law books. Bindings will be showcased in an upcoming exhibition.

The exhibit ran from February 26 through June 1, 2018.

Images from the exhibition are available for viewing online in the “Law Books Bright and Beautiful” album on the Rare Book Collection’s Flickr site, https://www.flickr.com/photos/yalelawlibrary/albums/72157690955092822.
From the Jacob Burns Law Library, George Washington University:

“Jewels from the French Collection”

In honor of French President Emmanuel Macron’s visit to GW in April, 2018, the Jacob Burns Law Library mounted an exhibition of a selection of gems from its French Collection.

Some of the most important pieces of the collection are on display, including early manuscripts (customary law, a deed, a charter, and a royal official’s will), an incunabule printing of the Anjou and Maine customary law, two important “post-incunabula,” a first edition of Napoléon’s Code Civil, and a historically significant French Revolutionary pamphlet (printed July 13, 1789). Customary law, a particular focus of the French Collection, figures prominently in the exhibition, with both manuscript and print exemplars, including the 1580 Coutume de Paris; this copy of the celebrated redacted coutume, a specially-produced copy on vellum, was made for Mathieu Chartier, one of its five jurisconsulte-redactors, and bears his coat of arms.

Two of the works displayed, the Pragmatique Sanction (Paris, 1508) and Le Coustumier d’Aniou et du Maine (Paris, 1486) are clad in especially exquisite bindings; the artistic olive-hued Léon Gruel leather binding of the Pragmatique Sanction was on display for the thousands of visitors who attended the Exposition Universelle in 1900 (Paris).

For titles of the works exhibited and links to their bibliographic records, photos of some exhibits, information on President Macron’s visit to GW, and links to background information on selected titles in the exhibition, please visit http://alegalmiscellanea.com/jewels-from-the-french-collection/

If you find yourself in Washington, please visit! The exhibition is in the display cabinets on the first floor of GW’s Law Library.

“Jewels from the French Collection” will be on view, both online and in person, from April 23 through August 31, 2018.
New Acquisitions in Special Collections, by Jennie C. Meade, Director of Special Collections, Jacob Burns Law Library, George Washington University

The Law Library’s Special Collections recently welcomed new French customary law titles, an incunabulum, foreign law from the historical collection of the Association of the Bar of the City of New York, and an impressive modern addition to the rare books reference collection.

Customary law continues to be the primary focus of the Law Library’s French Collection, and recent acquisitions include several Brittany coutumes and ordonnances. An octavo Sammelband acquired early this year brings together five very scarce mid-sixteenth-century pieces, either unrecorded or known only in one or two copies. The first work in the Sammelband is a 1544 Mestrard printing of the Brittany customary law, *Coustumes generalles des Pays [et] duche de Bretagne*. The coutume is followed by three Brittany ordonnances and a Brittany-related bull.

Two Brittany ordonnances issued during the reign of François 1er (1535 and 1539 respectively) capture some of the last expressions of the ancient coutume before its codification in 1539. *Ordonnances et constitutions* (1535) was issued by the prominent Parisian printer Denys Janot, and bears a full-page woodcut of François 1er on the verso of the title page. *Ordonnances royaulx sur le fait de la justice* (1539) notably prints the law for which François may be known best, that which required the use of the French language (rather than Latin) for all official documents.

The Law Library’s 180th incunabulum, *Casus longi super Codice* [Strassburg or Basil], [not after 1485], augments its Roman law collection. Authored by the thirteenth-century Bologna jurist Vivianus Tuscus, this work went through twenty editions between 1483 and 1500. The Law Library’s copy is printed in two columns, in gothic typeface, with rubricated initials in blue and red throughout.

In April, the Law Library welcomed the most recent tranche of the historical foreign law collection of the New York City Bar. The continuing relationship between the Law Library and the Bar ensures that the historical portion of the Bar’s celebrated foreign law collection will be preserved in GW Law’s Special Collections through regular annual transfers. This spring, 365 linear feet of Argentina legal materials arrived for processing. Upon completion of processing, all Bar materials appear in the Law Library catalog and are available for use by patrons.

The Law Library’s extensive rare books reference collection received a substantial boost with the purchase of the four-volume *Woodcuts in Incunabula Printed in the Low*
Countries (Brill, 2013). This work provides a complete census of the woodcuts appearing in Dutch and Flemish incunabula, accompanied by a survey and analysis of the woodcuts used by each printer. This inventory has enabled the author, Dr. Ina Kok, to develop a highly accurate system for dating incunabula. Woodcuts in Incunabula Printed in the Law Countries is the winner of the 2018 ILAB Breslauer Prize for Bibliography.

Notable acquisitions by the Yale Law Library’s Rare Book Collection, Spring 2018, by Mike Widener, Rare Book Librarian, Lillian Goldman Law Library, Yale Law School

The Yale Law Library’s most significant rare book acquisition in spring 2018 was a collection of 275 Italian city-state decrees and ordinances, including 234 from Venice, 13 from Florence, and the remainder from Bologna, Ferrara, Verona, Turin, Siena, Padua, Vicenza, Parma, Piacenza, Fermo, Milan, Bergamo, and Palermo. Formats include bound volumes, broadsides, and 4-page quarto pamphlets. They cover a wide variety of subjects, including crime, public health, commerce, firearms, sumptuary laws, debt, blasphemy, gambling, taxation, regulation of lawyers, and much, much more.


Other notable acquisitions include:

- Report of the Lemmon Slave Case (1860), with the ownership signature and notes of William M. Evarts, who argued the case on behalf of the State of New York.
- Illustrationen zum Bürgerlichen Gesetzbuch (1930?), a set of prints illustrating laws in the Austrian Civil Code; no other copies in WorldCat or KVK.
- Reformacion der kayserlichen Stat Nuremberg (1503), the most influential German municipal statutes of the early modern period; Yale’s copy with a hand-colored frontispiece.
- From Anthony Taussig’s collection of English law, 27 STC titles, including: the first edition of Fitzherbert’s Diversite de courtz (1526), the 1545 Natura Brevium, Taverner’s Institutions (1551), Phayer’s Boke of presidentes (1559), Fitzherbert’s Office of Shiriffes (1565), and Pulton’s Abstract of All Penal Statutes (1579).
- A gift of over 50 French postcards and ephemera from the early 20th century, all with popular images of lawyers, trials, and other legal topics.
William & Mary Law Library Adds Four New Titles to the George Wythe Collection, by Linda K. Tesar, Head of Technical Services & Special Collections, Wolf Law Library, William & Mary

This spring the Wolf Law Library made its first purchases using a new fund devoted to expanding the recreation of the library of George Wythe, the first law professor in America. Of the four new titles purchased, only one is actually law-related – Sir Geoffrey Gilbert’s The History and Practice of the High Court of Chancery (1758). First published in 1756, Gilbert’s work greatly influenced subsequent equity titles for over a century.

The other three new Wythe Collection titles illustrate Wythe’s lifelong study of Greek and Latin classics. The oldest, Xenophontes Kyrou Paideias Blioa Okto (1727), presents Xenophon’s Cyropaedia, a somewhat fictional biography of Cyrus the Great, in parallel Greek and Latin text. The volume includes a beautiful frontispiece depicting the inspired author at work.

Horatii Flacci Epistolae ad Pisones, et Augustum with an English Commentary and Notes (1768) includes two letters, “Epistola ad Pisones” and “Epistola ad Augustum,” from Horace’s second compilation published in 14 BCE. The former, known as “The Art of Poetry” played an important role in the development of later poetry. The latter, a letter to the Emperor Augustus, critiques other poets and their influence on Horace’s contemporaries.

The final addition to the Wythe Collection is a Latin edition of Virgil’s Pastorals, Georgics and the Aeneid, P. Virgilii Maronis Bucolica, Georgica, et Aeneis (1743). Wythe’s personal copy, recently discovered at the Mount Gulian Historic Site in New York, was purchased from the 1829 auction of Thomas Jefferson’s final library, assembled after he sold his collection to the Library of Congress in 1815. The Mount Gulian copy features the chancellor’s bookplate and marginalia by Wythe linking Virgil’s work to Homer’s Iliad. It also includes notes made by Gulian C. Verplanck regarding the volume’s provenance.

For more information on each of these titles, as well as the other titles in George Wythe’s library, visit Wythepedia (http://www.lawlibrary.wm.edu/wythepedia).
Karen Beck (Manager of Historical & Special Collections, Harvard Law School Library) co-presented a program with Harvard Library colleagues at the annual Aeon symposium, Empowering Staff, Enhancing UX, in her alma mater town of Claremont, California. Their program was “The Big Picture: Implementing Aeon in a Large-Scale Multi-Repository Environment.” It was very timely, as only one week later, Aeon went live at HLS!

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Warren Billings has been appointed as a Jack Miller Fellow at the Colonial Williamsburg Foundation. He will be doing research in the Foundation’s John D. Rockefeller Library for his next book “Just laws for the happy guiding and governing of the people:” Statute Law in Colonial Virginia.

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Nicholas Mignanelli (reference & instructional services librarian, University of Miami School of Law), has coauthored an article forthcoming in volume 58 of the American Journal of Legal History, “O Amherst, Where is Thy Shame?: Republican Opposition to Federalist Policies in a New England Town.”

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John Nann (Yale Law Library) is the co-author of The Yale Law School Guide to Research in American Legal History (New Haven: Yale University Press, 2018). His co-author is the late, great Morris L. Cohen.

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