



Levy Mayer Hall of Law

Elbert H. Gary Law Library  
Building



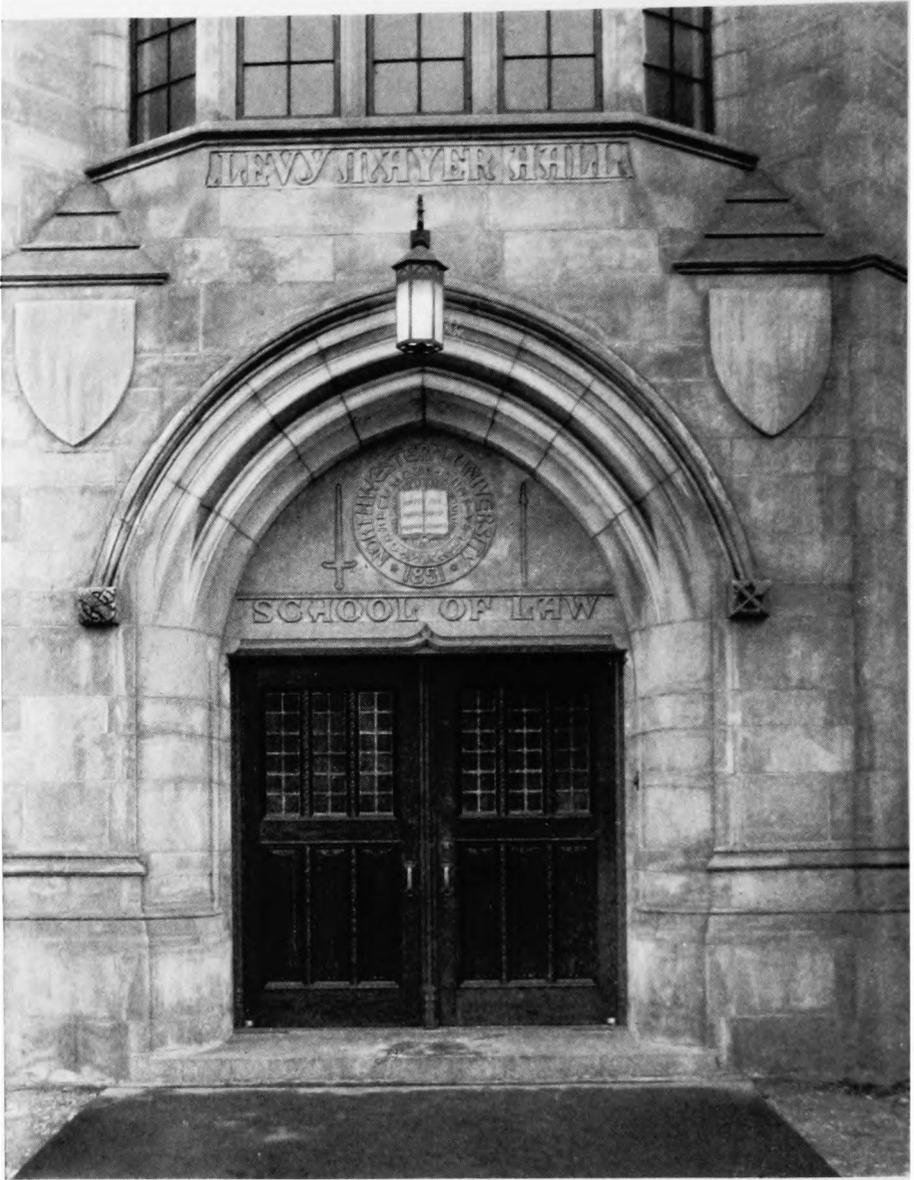




**Northwestern University  
School of Law**







THE MAIN PORTAL  
NORTHWESTERN UNIVERSITY SCHOOL OF LAW

**Northwestern University**

**School of Law**

1859



1926

A DESCRIPTION OF  
THE NEW BUILDINGS

**Levy Mayer Hall**

AND

**Elbert H. Gary Law Library**

**Building**



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## INTRODUCTION

**T**HE LAW SCHOOL of Northwestern University, though founded in 1859, is now for the first time housed in premises exclusively devoted to its own work. Hence, much rejoicing; a sense of destiny achieved; and the motive to describe briefly, for Alumni and other friends of the School, the handsome and commodious home now provided.

The School was first opened in the Larmon Block; in the same building the Federal Court was then held. Later the School moved to the Reaper Block. From some time in the '80s until 1894 it had rooms on the third floor of the Dickey Building, at 40 Dearborn St. From 1894 to 1899 its quarters were on the seventh floor of the Masonic Temple, at Randolph and State Streets. In 1899 it removed to the topmost floor of the Young Men's Christian Association Building, at 153 La Salle St. Next, in 1902, on the

History

Locations

## Northwestern University

acquisition by the University of the Tremont House, at Lake and Dearborn Streets, it was assigned the third floor of this remodeled building; the Schools of Dentistry and of Pharmacy (later of Commerce) occupying the upper floors. In 1920 the Trustees of the University secured the present campus for professional schools, at Lake Shore Drive and Chicago Avenue; in 1923, as a sequel to the Law Alumni Campaign for a \$1,500,000 Endowment and Building Fund, Mrs. Levy Mayer donated the sum necessary for a law school building. In 1924 Elbert H. Gary, '67, donated the sum needed for a library building, to house the law library already accumulated through his gifts.

The year 1926 sees the completed construction of these buildings; and the School enters at last into a domicile of its own,—the grateful terminus of seven decades of transiency. It now chants, with Catullus,

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“O quid solutis est beatius curis,  
cum onus mens reponit ac peregrino  
labore fessi venimus larem ad nostrum!”

In 1902, at the annual banquet of the Law Alumni Association, President James emphasized the importance of worthy quarters for a professional school. “External equipment is very essential,” he declared, “in the growth of the great technical schools. It has been said that today too much of the money spent by educational institutions was for brick and mortar. I do not think so. In my opinion, there is not an educational institution in the United States today which has an adequate external equipment for the work it is called upon to do. A person needs a beautiful body as well as a beautiful soul, to work out the best results; and this is just as true of institutional life as of the life of a human being.”

In planning these buildings, the Faculty has acted upon President James’ principle. It was sought to provide a

Purpose

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fitting home for legal scholarship, one that would dignify daily work amidst reminders of the School's historic past, memorials of the legal profession at large, and symbols of the broad world of Law,—one that would inspire the student with faith in the achievements of his predecessors and resolution to do his own part of that great work in the future.

An environment of professional dignity and propriety was sought, not as an end in itself, but as means to an educational end,—to implant in the aspirant the ideals of a scholar and a gentleman, that he may become the inheritor of the best traditions of the Anglo-American Bar.

## I. THE GIVERS

MRS. RACHEL (MEYER) MAYER . *Levy Mayer Hall*

In memory of her husband, ~~Levy Mayer~~ (1858-1922), eminent member of the Chicago Bar

MRS. HORTENSE MAYER (WALTER L.) HIRSCH  
. . . . . *The Quadrangle Garden*

ELBERT H. GARY, '67. *Elbert H. Gary Law Library Building*  
To house the Elbert H. Gary Library of Law

THE LAW ALUMNI TRUSTEES *The Fund for Endowment  
and various parts of the decorations and furnishings*  
(representing more than six hundred Alumni and  
other friends, whose names stand engrossed in the  
Donors' Album, at the Entrance Lobby)

- |                             |                          |
|-----------------------------|--------------------------|
| EDWIN C. AUSTIN, '15        | CHANCELLOR L. JENKS, '88 |
| WILLIAM V. BROTHERS, '06    | GEORGE A. MASON, '94     |
| BERTRAM J. CAHN, '99        | ROSWELL B. MASON, '97    |
| ALLEN J. CARTER, '09        | ERNEST PALMER, '10       |
| HOMER H. COOPER, '14        | CHARLES O. RUNDALL, '06  |
| WILL H. CLARK, '85          | CHARLES M. THOMSON, '02  |
| FREDERIC B. CROSSLEY, '99   | FREDERIC P. VOSE, '94    |
| MITCHELL D. FOLLANSBEE, '93 | JOHN H. WIGMORE          |

## II. THE MAKERS

## 1. THE PRESIDENT OF THE UNIVERSITY

. . . . . WALTER DILL SCOTT

2. THE BOARD OF TRUSTEES of Northwestern University; Committee on the Alexander McKinlock Jr. Memorial Campus; Sub-committee on the Law School

ROBERT W. CAMPBELL

*Chairman*

MARK CRESAP

GEORGE A. MASON, '94

HERBERT S. PHILBRICK

*Secretary*

## 3. THE FACULTY OF LAW: Committee on Building

JOHN H. WIGMORE

FREDERIC B. CROSSLEY

ALBERT KOCOUREK

ROBERT W. MILLAR

HERBERT L. HARLEY

ANDREW A. BRUCE

EDWARD F. ALBERTSWORTH

At a meeting of the Faculty of Law, held Monday evening, September 20, 1926 (in the absence of the Dean), the following resolution was presented and adopted: "Resolved, that the Faculty of Law deems it proper to and does hereby make formal acknowledgment of the indebtedness which, in the matter of the new Law School building, it owes to the devoted interest of MRS. JOHN HENRY WIGMORE, whose suggestions, in particular, have largely made possible the success achieved in decoration and interior arrangement, and by whose advice, in general, the Faculty has constantly profited throughout the progress of construction."

## THE MAKERS—*Continued*

### 4. THE ARCHITECTS for the Alexander McKinlock Jr. Memorial Campus Buildings

JAMES GAMBLE ROGERS, of New York City  
with AINSLIE M. BALLANTYNE and SAMUEL H. BAKER

*Representing Mr. Rogers for Levy Mayer Hall and Elbert  
H. Gary Law Library Building* . . . A. M. BALLANTYNE

*Associate Architects* . . . . . FRANK A. CHILDS and  
WILLIAM J. SMITH, of Chicago, and Staff

### 5. THE BUILDERS

Acknowledgment is also due to those whose skilful coöperation in building made possible the successful execution of the plans of the Faculty and the Architects:

*General Contractors* . . . THE J. B. FRENCH COMPANY  
(J. B. French, Howard Elting, A. T. Cole, Victor Elting;  
foreman of construction, Carl Tankred)

*Engineers for Heating, Lighting and Ventilation*  
. . . . . W. L. FERGUS COMPANY  
(W. L. Fergus, R. E. Hattis)

*Structural Engineers* . . . . . LIEBERMANN & HEIN

#### *Sub-contractors for*

- Cut Stone Setting . . . . . Archer Stone Setting Company
- Plaster Medallions . . . . . Architectural Decorating Company
- Composition Roofing . . . . . Atlas Roofing Company
- Structural Steel Erection . . . . . Audette & Madden Company
- Steel Pans . . . . . Berger Manufacturing Company

THE MAKERS—*Continued**Sub-contractors for*

Reinforcing Steel Erection . . . . .	J. S. Caldwell
Lighting Fixtures . . . . .	Central States General Electric Supply Company, and Curtis Lighting Company
Pre-cast Concrete Roof . . . . .	Continental Cement Tile Company
Cement Finishing . . . . .	Easthom Melvin Company
Sound-Proof Doors . . . . .	Hamlin Sound Proof Door Company
Waterproofing . . . . .	Imperial Waterproofing Company
Cut Stone . . . . .	Indiana Limestone Company
Cement Finish and Kalmanite Floors . . . . .	Kalman Floor Company
Slate Roofing and Sheet Metal Work . . . . .	H. C. Knisely Company
Flagstone Walk . . . . .	Paul Kruger
Stained Glass . . . . .	Linden Company
Painting . . . . .	J. G. McCarthy Company
Wood Piling . . . . .	H. B. Mayo
Hollow Metal Doors . . . . .	Metal Door & Trim Company
Ventilation . . . . .	Narowetz Heating & Ventilation Company
Excavation . . . . .	W. J. Newman Company
Plumbing . . . . .	O'Callaghan Brothers
Heating . . . . .	Wm. A. Pope
Pyrono Doors . . . . .	Pyrono Door Company
Glazing . . . . .	Ravenswood Glass Company
Terrazzo . . . . .	Rennen Terrazzo Mosaic Company
Granite . . . . .	Sauk Rapids Granite Company
Ornamental and Miscellaneous Iron Work . . . . .	Simpson Frisch Company
Plastering . . . . .	D. T. Shea Company
Reinforcing Steel Sash . . . . .	Truscon Steel Company
Tile Partitions and Fireproofing . . . . .	United States Gypsum Company
Structural Steel . . . . .	Vierling Steel Works
Electrical Construction . . . . .	McWilliams Electrical Company

*Those responsible for Furnishings and Special Decorations  
are mentioned at appropriate places in the following pages.*

## III

### THE LOCATION

**T**HE present site of the professional schools was secured by the University in 1920.

The former locations of the Medical School, at 2440 South Dearborn Street, and of the Schools of Law, Dentistry, and Commerce, at 31 West Lake Street, had proved to be no longer adequate.

As early as 1915 this plot of land had been provisionally chosen as the most eligible, after a survey of the North Side, by a committee of the University Trustees, including Wm. A. Dyche, Nathan William MacChesney, and Philip R. Shumway. The title was then represented by John V. Farwell, Arthur L. Farwell, and Kellogg Fairbank, as trustees of certain estates. In 1916, an option of purchase was given; but this expired. Early in 1919, after the Armistice, negotiations were resumed by the Dean of the Law

History

**Northwestern University**

School; and in May, 1919, two options were secured, one on a small corner, for the Law School, and one on the entire tract, for all four schools; these options were obtained and held by a committee of Law School Alumni, who afterwards incorporated as the Law Alumni Trustees. The options were deposited with the Bowes Realty Company, Frederick M. Bowes having given cordial assistance throughout. (The original instrument of option for the Law School corner is now preserved in the Donors' album, on the lectern in the Entrance Lobby.) The Law School Alumni then organized, and started their campaign for an endowment and building fund. In 1920 the University Trustees, having made the decision to remove all four professional schools to this location, took up the larger option and acquired the entire tract, giving it the name of the Alexander McKinlock Junior Memorial Campus.

The retention of the Law School in

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the heart of the city, instead of its removal to Evanston, was deemed essential to its best usefulness to the profession and to the community. In this location, it can readily adjoin lecturers to supplement the work of the resident members; the faculty are able to keep in constant touch with bench and bar; through its clinics the School can enlarge its service of legal aid to the poor of the community; the local alumni can continue to make these quarters their secondary club-resort; the distant alumni, passing often through the metropolis, can keep up the custom of friendly visits to their old haunts; the faculty can maintain its active share in the work of professional committees; visitors from many regions, representing varied interests, enhance the cosmopolitan atmosphere of the institution; and students are weaned from the distractions of care-free college activities and begin to realize that they are apprentices bound to a professional career.

Reasons

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### New Location

The new location of the School, on the margin of sparkling Lake Michigan, opposite a City Park and the State Armory, and linked with three other professional Schools in a segregated campus, provides a spacious and inspiring environment.

Dormitories, refectory, and gymnasium will now doubtless follow, in due season.

### Traditions

The traditions of the English Bar are embodied in the Temple Gardens in London; a covered archway, leading off one of the busiest and noisiest streets in the metropolis, turns aside into a cloistered group of buildings and gardens overlooking the river Thames; and there the Bar has studied, taught, composed and consulted for five centuries past,—the strongest professional fraternity in our history. In that spot cluster the traditions of the most famous names in the annals of Anglican law and Anglican literature. There it has been demonstrated that a fraternal

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and scholarly center for intellectual pursuits can be established permanently in the heart of a metropolis, retaining all the advantages and avoiding the usual drawbacks of city life. It is the confident hope of the Faculty that the school in this similar location, overlooking the Lake, will be enabled to preserve the spirit of the Inns of Court,—the one-time university of the legal profession.

## IV

## THE EXTERIOR

Description  
of Build-  
ings

**T**HE architectural style of the buildings may be termed a modified Tudor Gothic. The frontage looking north, 200' in length, is four stories in the center and three stories at each wing. The east wing is formed by the Elbert H. Gary Law Library Building. The west wing of Levy Mayer Hall is formed by the two larger lecture rooms. In the center are the various offices and special rooms.

Quad-  
rangle

On the south, a quadrangle, about 100'x100', is formed by the two wings, connected by a chain of arches.

Façade

The façade, of Bedford limestone, is decorated with occasional carved medallions, bearing a series of the emblems of Law and Justice (p. 55).

Portal

In the tympanum of the arch over the front portal is carved in relief the School seal (p. 60), and under the window in

## School of Law

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the second story the name "Levy Mayer Hall." The sword and the spear, carved at right and left of the seal, symbolize (pp. 55, 63) respectively the supreme power of the State over the community, and the enforcement of the individual relations of the citizens with each other,—public law and private law.

On the piers flanking the entrance, at the first and the third stories, are four stone shields, in ornamental carving inscribed with the four names most representative of the School in its first two generations: Thomas *Hoyne*, the founder; Henry *Booth*, the first dean; Harvey *Hurd*, the most eminent professor; and Henry Wade *Rogers*, the University president who modernized the School in 1892.

Shields

## V

## THE INTERIOR

The Scheme  
of Decora-  
tions

**T**HE aim of the Faculty has been to treat the interior as a whole, and by various expedients to combine dignity and convenience in an environment recalling everywhere the traditions of the legal profession. The scheme of decorations therefore sought a coördination of design and color in the several elements of construction, viz., the floor, the walls and ceilings, the stained glass, the pictures, the stone and plastic medallions, and the draperies.

Colors

The University color is purple; the departmental colors of the Law School are purple and white.

Floors

The Floors, except in the Lecture Halls and the Library Reading Room, are of kalmanite,—a new composition material, invented by Joseph Butor, manufactured by the Kalman Floor Co. (E. J. Winslow, designer; C. E. Cooke,

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Vice-President and General Manager), and laid by the inventor. It combines durability with pliability of form in any pattern and in all shades of color. The combinations of patterns and colors vary in almost every room.

The Walls, in the corridors and several offices, are finished in dark paneling, partly of oak; elsewhere in Old English plaster, with colors selected from dull yellows, browns, and greens.

The Ceilings in the Entrance Lobby, Lowden Hall, the General Office, Lincoln Hall, and the Faculty Room, are specially decorated in colors, by Thomas DeLorenzo of Detroit.

The Windows (with casement sashes) bear in the center a stained-glass medallion (wherever there are three or more sashes to the window) made by the Linden Company of Chicago.

The Draperies (curtaining all windows in the Lecture Halls and the Library Reading Room) are of gray checkered

Walls

Ceilings

Windows

Draperies

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monkscloth (from Alexander Revell & Company, E. Rozek); each carries in the center a purple sateen medallion, in shield form, with the School seal woven in gold thread (by the Chicago Embroidery Company, Johannes Bodenmann, grand-prize winner for embroidery at the St. Louis World's Exposition).

Carving  
and  
Plastic

The stone medallions, on the exterior (modeled by René P. Chambellan of New York City, after drawings by the architect's staff; carved by Dodds and Donato, Bedford, Indiana) and the plastic medallions on the interior (by the Architectural Decorating Co. of Chicago; colored by Otto F. Bauer of Neenah, Wisconsin), bear a series of symbolic designs (p. 27).

Pictures

The Pictures in the wall panels include:

Oil  
Paintings

(1) *Oil paintings*. In each Hall bearing a personal name is the portrait of that personage, and at the Entrance of each building the portrait of the personage for whom the building is named; in the

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Faculty Room are placed portraits of past and present resident members of the Faculty; in the General Office, portraits of a few university authorities or other special patrons of the School; in the Alumni Room, portraits of alumni of national distinction whose names were selected by the Law Alumni Trustees.

(2) *Engravings.* On the first floor corridor walls are portraits of American jurists; on the second floor corridor, of British jurists; in the Library Reading Room, of jurists of both countries; in the large Study Room, of Continental jurists; and in all the other rooms, various selected portraits. In Hoyne Hall (the Courtroom) are trial scenes, from all ages and countries. In Lowden Hall (the Students' Lounge) are humorous and satirical color-prints representing the traditions of the profession.

The engravings are from the extensive collection in the Gary Library of Law, gathered during the past twenty-five

Engravings

years by the Librarian and (for the Continental jurists) by the Dean of the School during various visits to Europe. They have been catalogued, assembled, and especially framed under the direction of Mrs. Robert Wyness Millar, assisted by J. E. Cagle, '27. The framing was done by the Newcomb Macklin Company (George J. Lacine) and by I. M. Friedman. The labels (by G. Wallace Hess of Chicago) are lettered in bronze on basswood strips, after the style used in the Wallace Gallery of London.

Documents

(3) *Documents.* In the corridors and the library reading room are displayed various facsimile documents interesting in the annals of the law.

Special Features

A special feature is the use of quotations, engrossed on cardboard and illuminated, from eminent authors, including lawyers, embodying pithy passages of wisdom bearing on the legal profession, education, and a young man's ambitions. These will be displayed in special frames, permitting

change from time to time. The engrossing and illumination was done by the artists of R. R. Donnelley & Sons Co. (under Albert L. Olsen) and by E. S. Soderwall of the Elbert H. Gary Library Staff.

In the designs used for the various decorations and furnishings, it was deemed fitting to employ, where appropriate, symbols having some significance for the profession of the law. The following three Series, therefore, reappear in various places:

*Magna Carta.* The English tradition of our law is symbolized by the coats-of-arms of the twenty-four Barons who signed Magna Carta.

*United States.* The United States tradition is symbolized by the coats-of-arms of the Thirteen Original States adopting the Constitution.

*Law and Justice.* The traditions of Law and Justice in general are symbolized by twenty emblems: 1. Scales; 2.

The  
Symbols

## Northwestern University

Sword; 3. Roman fasces; 4. Chief Justice's collar; 5. Law treatise; 6. Prison-bars; 7. Chancellor's woolsack; 8. Serjeant's coif; 9. Policeman's star and stick; 10. Green bag; 11. St. Ives, patron saint of lawyers; 12. Judge advocate's sword and pen; 13. Glove; 14. Turf and twig; 15. Speaker's gavel; 16. Roman spear; 17. Law diploma; 18. Judge's desk; 19. Judge's wig; 20. Tables of the law.

At page 55 will be found some Notes on the origin and meaning of these emblems.

### Seals

*Seals.* In several places there reappear large colored plastic medallions of the five seals having special interest for this Law School, viz., the United States of America, the State of Illinois, the City of Chicago, Northwestern University, and the School of Law.

The Seal of the School, adopted by the Faculty in 1925, uses the emblem of St. Ives, as described on page 60.

## FIRST FLOOR

**E**NTERING by a paneled *Vestibule* we turn to right or left, ascend a short flight of steps, and come into the *Entrance Lobby*.

Entrance  
Lobby

Facing the south, we look out upon the Quadrangle. On the east wall of the Lobby is a portrait (by Leopold Seyffert of Chicago) of Levy Mayer, Esq., the eminent member of the Chicago Bar, in whose memory the building was given by his widow, Mrs. Rachel (Meyer) Mayer. Beneath the portrait is a stone tablet commemorating the gift of the building. On a lectern in front of this is an album containing the engrossed names of all who have given to the buildings, furnishings, and endowment, including the alumni subscribers to the Building and Endowment Fund. Flanking the portrait are the Seals of the University and of the Law School,—both of them the work of Frederick Parsons of Waban, Massa-

East Wall

chusetts, an artist who specializes in colored plastic reliefs adapting the styles of the Quattrocento period; the symbolism of the Law School Seal is described on page 60.

West  
Wall

On the west wall is the framed War-Service Flag, the gift of Mary E. Goodhue, of the School Staff, and Ida M. Lawrie, '17; in 1917-18, a star was placed on it for every student and alumnus who served in the World War, and throughout the war it hung on the wall of the lobby in the former building. The mounting, framing and installation of the flag are the gift of Kenesaw M. Landis, '91. Beneath the flag stands a lectern, bearing three albums. The first contains the engrossed names of the four hundred and ninety students and alumni who served in the World War. The second contains the photographs of the nine Gold Star men. The third contains an inlaid copy (one of only three remaining) of the War-Time Newsletter, edited in 1917-

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18 by Mary E. Goodhue, from the war-time letters of students in camp, and circulated monthly to all of those in service. The albums were made by Edward Hertzberg, of the Monastery Hill Bindery, and by Alfred De Sauty, of R. R. Donnelley & Sons Company.

On the south wall is the stone War-Memorial Tablet, bearing the names of the nine Gold Star men:

**Martin Collins '18, Jasper Joseph French '19, Michael Ernest Libonati '07, Thomas Cannon Lyons '12, Amiel Roy Messelheiser '16, Richard Theodore Munzer '14, Frank Paul Anthony Ravigato '10, Benjamin Wohl '18, and Lawrence Joseph Wolpert '17,**

with this inscription:

**"Northwestern University School of Law proudly remembers the names of those students and alumni who with courage and faith gave up their lives in the World War to bring all nations nearer to the reign of Reason, Law, and Peace."**

The design for the Memorial Tablet was prepared by the architects of the

War-Memorial Tablet

Design

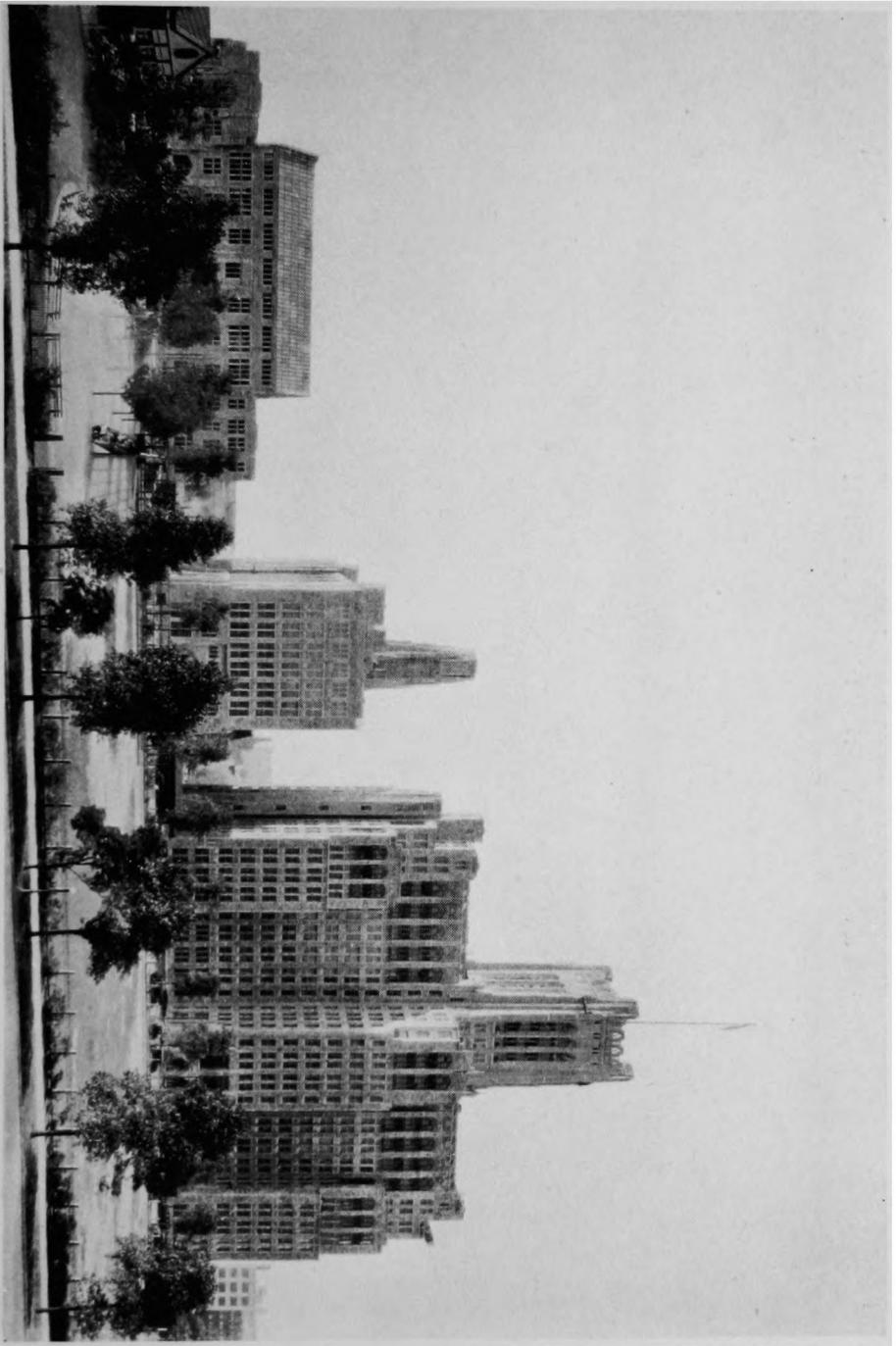
building, from a sketch supplied by the Dean of the School after a study of many memorial tablets in England; the carving was done by Mazulo and Antony, of Bloomington, Indiana.

Panels

The panels on either side of the Tablet contain the texts, engrossed and illuminated, of the two war-memorial poems, "In Flanders Field" and "America's Answer"; and on the next panel to the west is the text, on a bronze tablet, of Abraham Lincoln's Memorial Address at Gettysburg. In the opposite angles of this wall, on public occasions, are displayed two memorial silk standards (the gift of Jonas Mayer, '18); one, the United States Red-White-and-Blue, the other, the School banner, in purple ground (the School color) with the School seal woven in gold thread (from the Old Glory Flag Company, Thomas Chron, Jr., of Chicago).

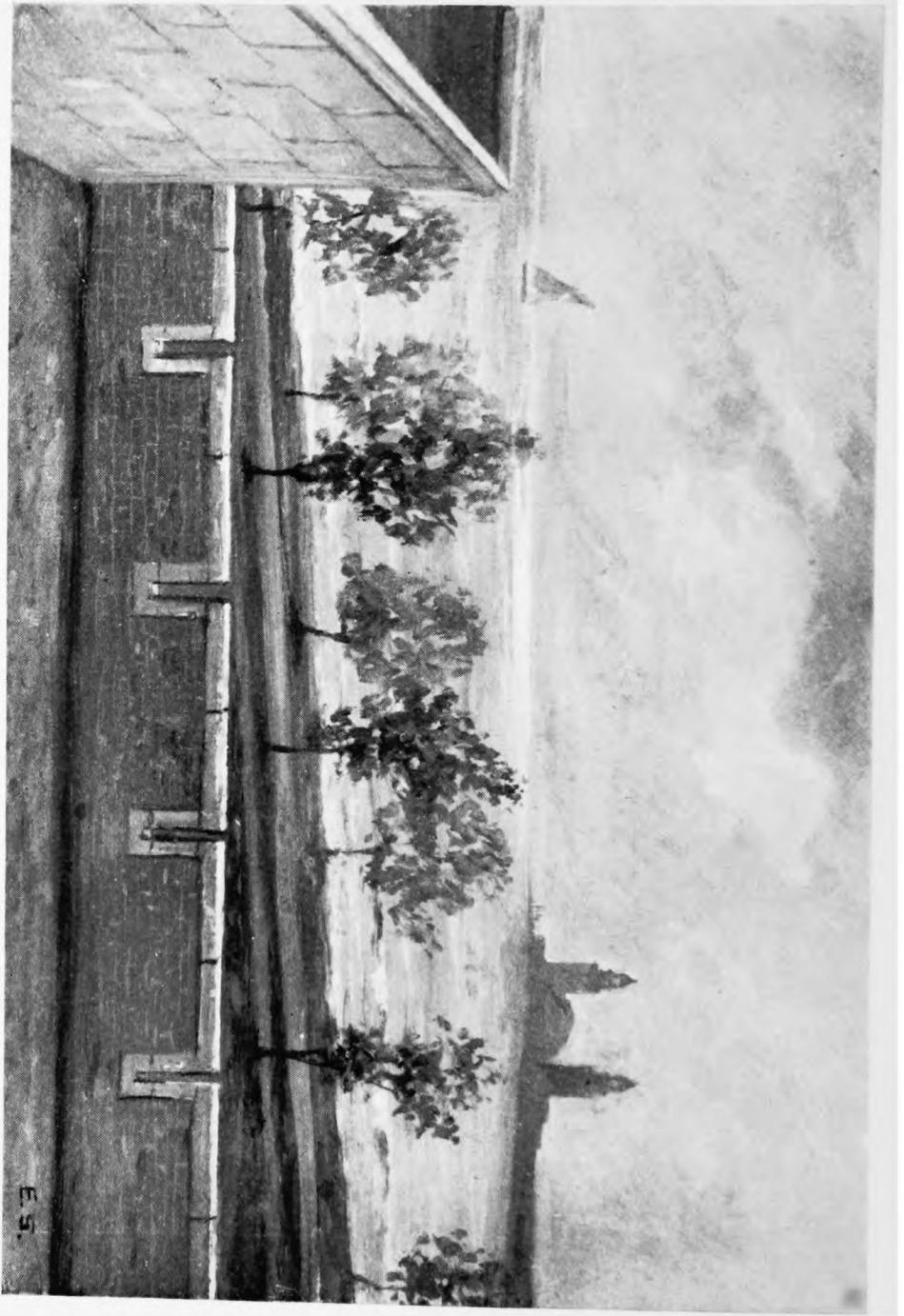
Carillon

Concealed from view, at the Entrance Lobby, is a 37-note carillon. At the stroke



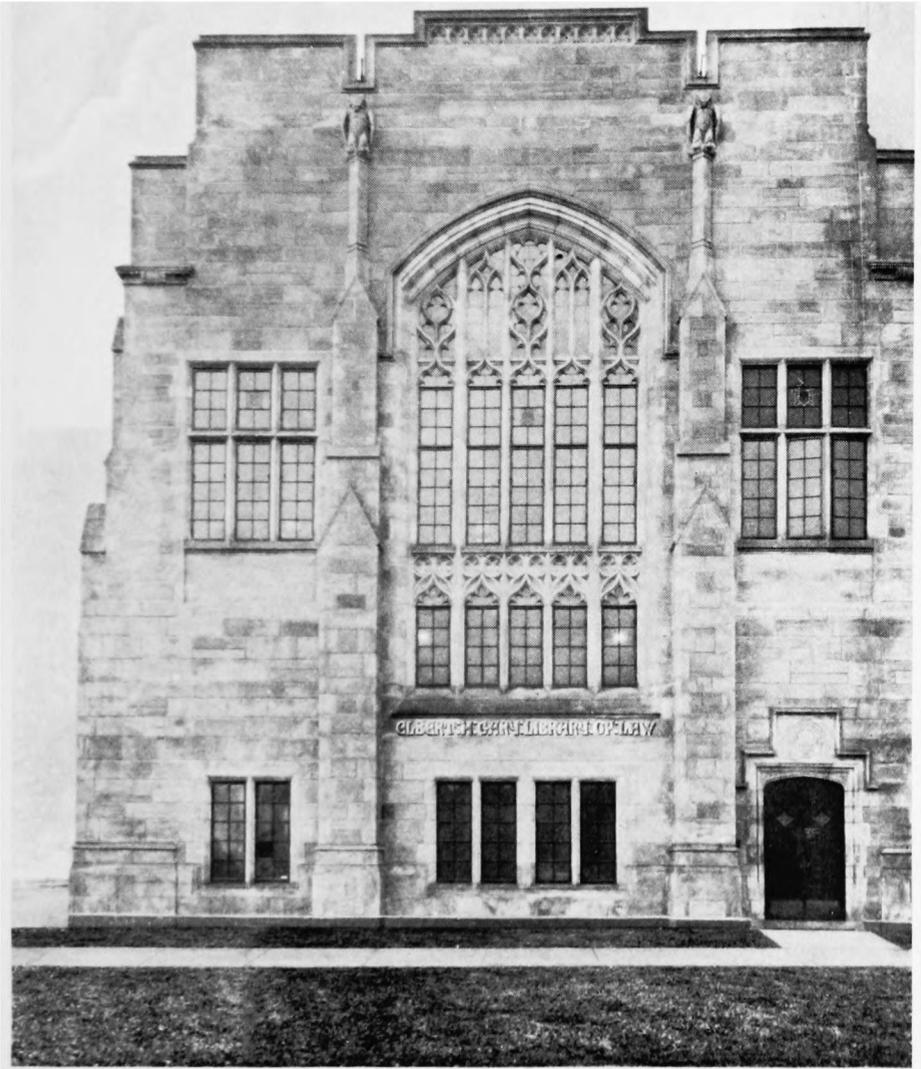
ALEXANDER MCKINNOCK, JR. MEMORIAL CAMPUS FROM THE NORTH, OCTOBER, 1926

THE LAW SCHOOL BUILDINGS AT THE LEFT, LEVY MAYER HALL AND ELMER H. GARY LAW LIBRARY BUILDING

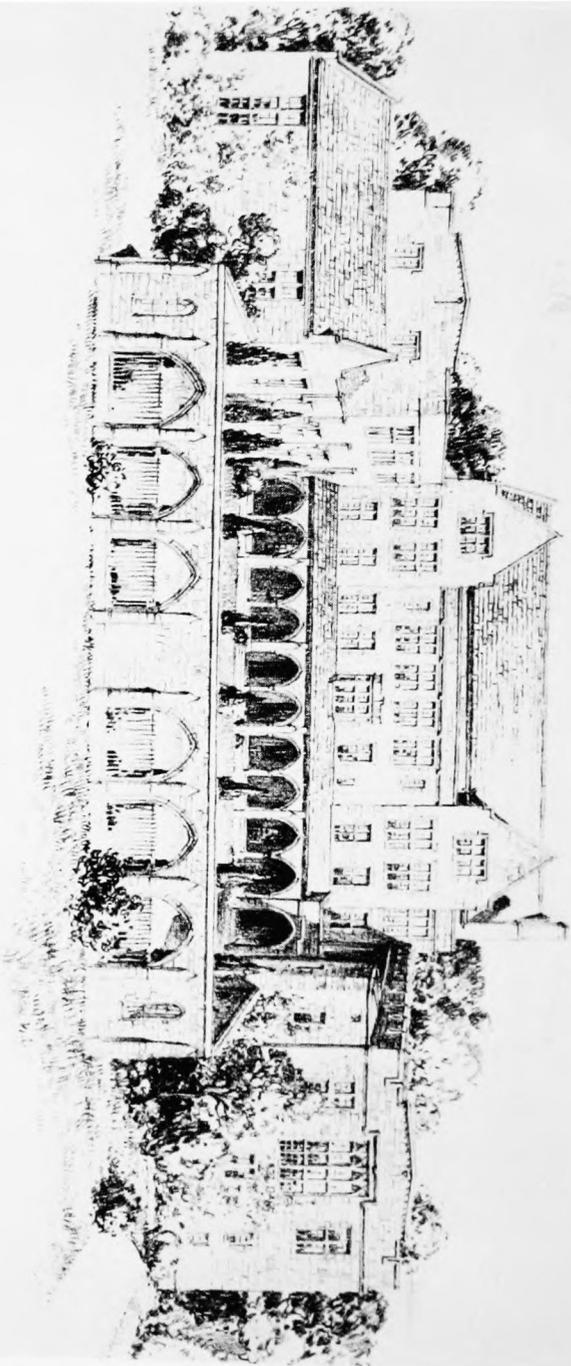


LAKE MICHIGAN FROM THE ROOF-GARDEN  
NORTHWESTERN UNIVERSITY SCHOOL OF LAW

E. S.



ALBERT H. GARY LIBRARY OF LAW BUILDING  
NORTHWESTERN UNIVERSITY SCHOOL OF LAW



THE QUADRANGLE FROM THE SOUTH  
NORTHWESTERN UNIVERSITY SCHOOL OF LAW

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of twelve noon is heard on the bells, from the hidden ambience, the mellow refrain of the Law School song, the Counselors' Chorus,—“Old Northwestern, That's Where we Learned our Law.” This unique instrument was specially constructed for the School, and consists of a celeste, or marimba (from the J. C. Deagan Co. of Chicago), a player-mechanism (by the Kimball Organ Co. of Chicago, Walter D. Hardy) and an electric time-switch (by the W. L. Fergus Co. of Chicago). It is the gift of James A. Patten (former trustee of the University), Benjamin Epstein '09, and Bertram J. Cahn '99.

The walls of the corridor to the west begin with some engrossed texts suggestive of the Law School and the University traditions—the song “Old Northwestern, That's Where we Learned our Law,” the Parable of the Sower, etc.—and the photograph (brought from Brittany) of St. Ives, patron saint of the legal profes-

Corridor

sion. Further on are engravings of famous American jurists. Then come framed facsimiles (made for the School by L. C. Handy, of Washington, D. C., with special permission of the Library of Congress and the Department of State) of the original manuscripts of the United States Constitution, the Amendments to the Constitution, the Ordinance of 1787, the Declaration of Independence, and Jefferson's draft of the Declaration,—documents of perpetual interest to American lawyers.

Lobby

The lobby to Lincoln Hall is given over mainly to mementoes of Abraham Lincoln,—a bronze bust, a facsimile of one of his pleadings, views of the court-houses where he practised, and an engrossed passage from a letter of Nelson Thomasson '61, telling of Lincoln's contact with the students in the early days of the School.

On the south wall of this lobby is a facsimile of the oldest recorded trial scene

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in the world, the "Judgment of the Soul,"—an illuminated Egyptian papyrus preserved in the British Museum.

The dimensions of *Lincoln Hall*, 84' x 48', are adapted from those of the British House of Commons (75' x 45'); and the benches are arranged on the same plan, i. e., six rows on each side, facing each other, for three-fourths the length of the room. This arrangement, new to American law schools, was adopted, after a year's experiment in the old building, as best adapted to class-discussion. The benches (by the Stafford Manufacturing Company) were made on a special model, devised by the Faculty; a hinged writing tablet makes the bench adaptable either to public lectures for general auditors or to school-classes using notebooks. Aisles between every two benches make it needless for one person to disturb any other in entering or leaving. The seating capacity is 350. As the bench-tiers rise to 7' at the rear, there are two levels for

Lincoln  
Hall

exit and entrance; when the hall is filled to capacity, therefore, the upper level can be used for entrance and the lower level for exit, thus avoiding confusion in the passages. The platform is equipped with curtain and electric signals for lantern-lectures.

The seat-cushions are the gift of Alexander Revell, long a trustee of the University. The window-draperies are of the style already described (p. 23). The walls are finished in acoustic plaster (made by the United States Gypsum Co., on the formula of Paul E. Sabine, of the Riverbank Acoustical Laboratories at Geneva, Illinois).

On the south wall is the portrait of Abraham Lincoln, whose name the hall bears. An illuminated inscription at the entrance to the room records Lincoln's early connection with the School. The portrait was painted by Christian Abrahamsen, of Chicago, after the original by George P. A. Healy of Chicago, now

owned by Senator Washburn of Minnesota, and hanging over the Speaker's chair in the House of Representatives at St. Paul. It is flanked by casts, in color, of the State Seal of Illinois and the Corporate Seal of Chicago.

On the north wall, opposite, hangs the portrait of John Jay, first Chief Justice of the United States Supreme Court, in his robes of office; this is a copy, by an unidentified artist, from an original by Gilbert Stuart, and is loaned by John Jay Wurtz, of Chicago, a descendant of the Chief Justice. The robes of office shown upon this first Chief Justice are interesting because of a style no longer worn. ("When the judicial robe fell on John Jay," said Daniel Webster, "it touched nothing less spotless than itself.") The portrait is flanked by casts, in color, of the Great Seal of the United States (obverse and reverse), and, in the next wall spaces, by casts, in color, of the University Seal and the School Seal (specially moulded and

colored by Frederick Parsons of Waban, Massachusetts.)

At the frieze level, around the walls, are medallion casts, in color, of the coats of arms of the thirteen original States (by the Architectural Decorating Co. of Chicago); and in each of the windows is a stained glass medallion (by the Linden Glass Co., of Chicago) embodying one of the emblems of Law and Justice (p. 55).

In the lowest pane of the northeast window the Class of 1926 has placed a stained-glass medallion, in memory of itself. As there are some four hundred panes in this Hall to be filled, it is possible that the series thus initiated will some day be as full of historic interest as the famous class-crests that still adorn the ancient walls of the University of Padua.

Lowden  
Hall

Turning to the east from the Entrance Lobby, we reach *Lowden Hall*, 50'x30'; this is the students' lounge; it was named for Frank Orren Lowden, '87, in acknowledgment of his loyalty in becoming the

first subscriber to the furnishing fund for the old building (1902); the name was first given to the corresponding room in the old building, and has here been preserved. The portrait of Lowden, by Ralph Clarkson of Chicago, hangs over the fireplace.

The wall is laid out in a panel scheme, and the panels of two tiers are filled with a collection of cartoons in color, representing the humorous and satirical traditions of the profession. The sturdy oak settles (by the Nollau & Wolff Company of Chicago), enduring since 1902, and promising to last as long as their English models, reproduce the nooks and angles of the same room in the old quarters; and the bronze tablet with the School slogan, "Ex Contractu Ex Delicto," again carries on the tradition. The south windows look out upon the pillared arcade and the secluded garden-quadrangle. The north wall bears a relief of the School Seal, similar to the one in Lincoln Hall. At

*This addition to follow first paragraph of this page.*

The portrait is the gift of Mrs. Lowden.

The fireplace, andirons and screen, of hammered iron, are the gifts of Roy M. Lockenour, '24, Professor of Law in the Oregon School of Commerce, at Corvallis, Oregon; they were made for this room by a colleague, the Professor of Blacksmithing, and bear the initials "N. W." on the crossbar.

the south end a piano encourages musical moments; for this is the only Law School that has its own collection of student songs (assembled and published in 1926).

### SECOND FLOOR

General  
Office

**A**SCENDING to the second floor by a marble stairway, we enter the corridor. Here engravings of British jurists fill the middle tier of panels. The frieze carries a series of casts, in color, of the emblems of Law and Justice (p. 55). The *General Office of the School*, with paneled walls, looks out through a bay-window upon the quadrangle. It is reserved, in its portrait-decorations, for university authorities or other personages, not alumni, who have played an important part in the development of the School; thus far, the portraits placed are those of Thomas Drummond, first Chairman (1859) of the Board of Counselors (by George P. A. Healy, of Chicago; the gift of his son, James J. Drummond of Lake

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Forest); of Henry Sargent Towle, chairman for many years of the Law School Committee of the Trustees of Northwestern University (by Christian Abrahamsen, of Chicago; the gift of his daughter Helen M. Towle of Oak Park); of William A. Dyche, Trustee and Business Agent of the University and a devoted adviser of the School (by Arvid Nyholm of Chicago; the gift of the Law Alumni Trustees); and of Julius Rosenthal, for forty years Librarian of the Chicago Law Institute, creator of its Library, and in his lifetime a warm friend of the School (the donor, his son, Lessing Rosenthal, '91; the artist, Henri Farré of Chicago).

*Booth Hall*, named after Henry Booth, first professor and dean of the School (1859-1891), has a seating capacity of 140. At the south end is installed a portrait of Henry Booth (the gift of the Law Alumni Trustees; painted by Christian Abrahamsen of Chicago). On the north wall is the Great Seal of the United States,

Booth Hall

## Northwestern University

in colored plastic, and on the piers around the walls, the coats of arms of the thirteen Original States. At intervals are sixteen portraits of eminent English judges, copied in color, by artists of the Autotype Company of London, on photographs of the masterpieces in the National Gallery of Portraits, London; they exhibit realistically, for the edification of the transatlantic inheritors of the Bar's traditions, the types of robes of the English judges. The frieze is decorated with a series of the medallion-emblems of Law and Justice (p. 55); and the windows have stained glass medallions showing similar emblems.

The benches are of the same type and arrangement as in Lincoln Hall.

Offices

East and west of the General Office are the Dean's and the Secretary's Offices, Clerks' Offices, and two Record Rooms; on the opposite side of the corridor are six Professors' Offices, Lecturers' Office, and Staff Women's Room; some of these are

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finished in paneled oak, concealing bookshelves.

At the east end of this corridor, we enter the *Reading Room* of the Elbert H. Gary Library of Law. This room is divided into book-shelved alcoves,—a design shown by experience to be best suited for a reading room. At the right on entering hangs the portrait of the donor of the Library and its building (by Hubert Vos of New York; the gift of Mrs. Gary). On the north wall is a large picture in colors, “The Monastery Librarian” (by Paul Voges, a copy of a painting by Bernhardt Wall; the gift of Edward Hertzberg); it typifies the fine art of bookbinding; for the artist’s material is the various dyed leathers used in that art (pigskin, sheepskin, goatskin, calfskin) skilfully blended and inlaid so as to reproduce the effect of a painting. Nearby stands the reproduction of the Pillar Code of Hammurabi (made for the School from the original by the Director of the Louvre

Library  
Reading  
Room

Museum). Adjacent is installed a unique device (the first of its kind to be used in any library) for displaying interesting book-treasures of the Library from week to week,—a set of shelves revolvable perpendicularly by electric motor within a glass case, and changed periodically (furnished by the Mayer Movable Merchandiser Company of Chicago).

On the north wall is a set of cabinets containing the Williams Collection of Historical Legal Documents, acquired in 1925 from E. Williams, Esq., of Hove, Brighton, England; it includes five hundred manuscript deeds, contracts, releases, etc., ranging over five centuries and representing nearly every known variety of legal instrument used in the successive periods of conveyancing. The task of mounting these, to make them readily accessible, was performed by Ernst Hertzberg and Sons (Monastery Hill Bindery).

The walls of the various alcoves carry

engraved portraits of several scores of British and American jurists. For the decoration of the frieze have been employed entire sets of the three series of medallion casts in color, already mentioned (p. 27), viz., the twenty emblems of Law and Justice, the twenty-four coats of arms of the Barons signing Magna Carta, and the arms of the thirteen Original States. On the north wall, these series culminate in the seals of the United States and of Illinois. The windows contain the series of stained glass medallions showing the emblems of Law and Justice (p. 55).

The reading tables are of oak, after a special design of the Faculty (made by Louis F. Nonnast, of Chicago).

Along the north wall are cabinets containing engravings, manuscripts, etc., used for occasional display as educational exhibits. On the wall above are displayed, at present, facsimiles (collected from various quarters in England) of the only four extant documents authenticated by

Librarian's  
Office

William Shakspeare's signature,—a will, a deed, a mortgage, and a deposition.

At the north end of the Reading Room floor is the Librarian's Office, and next to it a Research Room intended for the exclusive use of members of the Faculty when working in the Library.

The two lower floors consist of book-stacks; the total capacity, in reading room and stacks, is about 150,000 volumes.

At the north end of the lower stack are the Cataloguer's Room and the Assistant Librarian's Room.

## THIRD FLOOR

General  
Description

**T**HE third floor contains two classrooms, the faculty room, the alumni room, the law journals room, and rooms for the legislative research bureau and the criminal science laboratory. These rooms, as well as the corridor, are decorated at the frieze with the colored plastic medallions emblematic of Law and Justice (p. 55).

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At the east end of the corridor comes *Hoyne Hall* (50' x 30') fitted as a court-room, and named (as in the former quarters) for Thomas Hoyne, founder of the School (1859). His portrait, the gift of Thomas Hoyne, '66, son of the founder, is installed on the east wall; it is painted by Christian Abrahamsen of Chicago, after an original by George P. A. Healy, in the possession of Mr. Hoyne. This room has for its frieze decorations the entire series of colored plastic medallions of the coats of arms of the Magna Carta barons. On the walls hangs a varied collection of views of court-rooms and trial scenes, ranging over many periods and countries.

Hoyne  
Hall

*Hurd Hall*, looking south over the quadrangle, is named after Harvey Bostwick Hurd, who served as professor for nearly forty years (1863-1902); on the east wall is his portrait, painted by Ralph Clarkson of Chicago (the gift of his daughters and grandsons, Mrs. Eda Hurd

Hurd  
Hall

Faculty  
Room

Lord, Mrs. Nellie Hurd Comstock, Thomas Lord, Robert Lord, and Hurd Comstock). The frieze carries a series of the medallion-emblems of Law and Justice (p. 55).

The *Faculty Room*, also on the south, preserves the Faculty annals in the form of four albums of photographs: the Presidents of the University, the members of the Faculty of Law past and present, the Illinois Law Lecturers, and the Visiting Lecturers. On the walls, in panels designed for the purpose, are portraits of resident professors past and present,—the gifts of the Law Alumni Trustees and the several families. The artists represented are: Christian Abrahamsen of Chicago (Professors Hyde, Linthicum, and Crossley); Arvid Nyholm of Chicago (Professors Schofield, Wigmore, and Woodward); Leopold Seyffert of Chicago (Professor Kales); Antonin Sterba of Chicago (Professor Millar); Paul Trebilcock of Chicago (Professor Bruce); Mrs. Wini-

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fred Rieber of Berkeley, California (Professor Costigan); Jessie Burns Park of Boston (Professor Pound); Orland Campbell of New York (Professor Lee); George Gibbs of Philadelphia (Professor Keedy); and one not yet specified (Professor Harriman).

Arrayed against the wall are fifteen carved oak chairs (the gift of Adolph Karpen, of Chicago), representing the fifteen voting seats in the Faculty of Law, specially designed and made (by S. Karpen and Brothers; Sterling McDonald, chief designer) in monumental style harmonious with the general architecture of the building.

The *Alumni Room*, on the north front, intended as a meeting-place and office for visiting alumni, will be the repository for the School's personal and social memoirs. A lectern carries an album of group-photographs of the graduating classes, another album of the photographs of the Law Alumni Trustees, and an annals-

Alumni  
Room

scrapbook containing programs of entertainments, etc.; a complete collection of photographs of living alumni is in its incipency. On the wall are to be oil portraits of alumni of national distinction whose names have been voted for that honor by the Law Alumni Trustees; thus far the portraits installed are those of Harry Olson, '91 (by Christian Abrahamsen, of Chicago) and Herbert Spencer Hadley, '94 (by Carl Waldeck, of St. Louis). (The portrait of Frank Orren Lowden, '87, is placed in Lowden Hall.)

#### FOURTH FLOOR

Study  
Rooms

**T**HE fourth floor is given up to ten Study Rooms. Some of these are large enough for round-table conferences in courses of instruction; but the majority (15' x 10') are intended for use by groups or clubs of students working together. The only decorations here are the frieze-medallions emblematic of Law and Justice; except that in the largest

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room has been installed an extensive collection of framed engravings of jurists in Continental countries.

West of this floor, on the roof of the Gary Library, at the north end, is an Open Air Study-room, meant for summer use, and overlooking the blue expanse of Lake Michigan.

Open Air  
Study-  
Room

### THE GROUND FLOOR AND BASEMENT

**I**N THE Elbert H. Gary Library Building, the ground floor at the north end supplies rooms for Cataloguers and an Assistant Librarian. In the main space, forming a mezzanine floor, are two 7' floors of steel bookstacks. Below this is a basement destined for another floor of bookstacks.

General  
Description

In Levy Mayer Hall, the basement is occupied principally by lockers for students; the remaining space being used for lavatories, vaults, etc.

An additional entrance or exit for Lin-

coln Hall is on this floor, for convenience of students in going direct to their lockers.

### QUADRANGLE

Garden

**T**HE Quadrangle (100' x 100'), formed by the three sides of the buildings and enclosed on the south by a series of iron-grilled stone arches, was landscaped under the charge of Benjamin E. Gage of Evanston. The garden—the gift of Mrs. Hortense Mayer (Walter L.) Hirsch, daughter of Levy Mayer—is laid out with flagstone paths, poplar and cedar trees, and hawthorne hedges. It culminates in a marble fountain (the gift of Fred D. Kihm) at the south end of the main axis formed by the path leading from the Lobby door. Across the northern end stretches a pillared arcade, whence the contemplative scholar may enjoy the restful prospect of the quadrangle. The effect aimed at was the calm seclusion offered by the garden of the Temple Library and

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Fountain Court to him who turns in from the rush and roar of the Strand to those enclosures which enshrine five centuries of tradition for the English Bar.



## APPENDIX

Some Notes on the Emblems of  
Law and Justice

1. **THE SCALES.** The scales are the earliest object, in the world's annals, distinctively associated with the administration of Justice. The early Egyptian representation of the Judgment of the Soul after death (the papyrus is reproduced in facsimile on the south wall of the lobby to Lincoln Hall) depicted the Man as standing before the judges, near a balance or scales; in one pan of the balance was placed his soul; in the other pan was the feather of Justice, the emblem of Maat, goddess of justice. The turn of the balance determined the judgment.

Scales

2. **THE SWORD.** In Roman tradition, the sword was the emblem of the State's power. "Jus gladii," the authority of the sword, was the phrase for the supreme power of a political ruler. Ulpian says, of the office of governor of a province, representing the State power (Digest, I, 18,6): "Qui universas provincias regunt, jus gladii habent."

Sword

3. **THE FASCES.** The fasces, in Roman history, were bundles of rods (usually birch), having an axe bound in between them, the blade projecting. These fasces were borne by the lictors, proceeding in single file, in front of the superior Roman magistrates, as an emblem of their power over life and death. With these rods malefactors were beaten before their execution. The fasces are thus an emblem of the State's penal law.

Fasces

4. **THE CHIEF JUSTICE'S COLLAR.** This ornament, known as the "Collar of SS." is worn on formal occasions by the Chief Justice of England as the emblem of his office. As to the significance of the "SS" there has

Chief  
Justice's  
Collar

been much speculation. Dugdale quotes an older author to the effect that they stand for "Saint Simplicius," a Roman senator who was martyred under Diocletian (*Origines juridiciales*, 102). More probable explanations are: The letter "S" is used to represent "Souvenir" as used by John of Gaunt; or "Soverayne" as used by Henry IV; or "Seneschallus," the Steward of the Household, or "Sanctus, Sanctus, Sanctus" of the Salisbury Liturgy ((*Inderwick, The King's Peace*, 176). In any event, a collar of this sort first appeared in connection with the coat of arms of John of Gaunt; it became the badge of the Lancastrians; and later a statute of Henry VII is found regulating its use. Its regular appearance as part of the judicial costume dates from the 1500s, when it began to be worn by the heads of the three Superior Courts at Westminster,—the Chief Justice of the King's Bench, the Chief Justice of the Common Pleas, and the Chief Baron of the Exchequer. Upon the consolidation of the courts in 1875, it fell to the portion of the Chief Justice of England, who now alone is entitled to wear it (*Foss, Judges of England*, VII, 17, *Inderwick, op. cit.*, 176-180).

Law-  
Treatise

5. THE LAW-TREATISE. The law-treatise is here utilized as the symbol of science and learning in the law. Glanvill, Bracton, Britton, Coke, Blackstone, Kent, Story—these names represent treatises which, by building legal learning into the administration of justice, have become foundation-stones of the Anglo-American law. While, owing to our doctrine of judicial precedent, the treatise with us is less influential, perhaps, in molding the law than on the Continent, it is and will always remain an indispensable factor in enriching and systematizing the law and maintaining it as an organic whole.

6. **THE PRISON BARS.** In these are symbolized the penal law and procedure. The prison in some form is as old as the human race; and the iron grating, which permits the access of light and air, while preventing the escape of the offender, goes back to the remotest times. But as a regular mode of penalty specifically imposed by law, imprisonment is not of ancient origin. "Carcer enim ad continendos homines, non ad puniendos haberi debet" (Ulpian, in Cod. IX, 47, 10) expresses the rule of the Roman law. And in the subsequent centuries, down to modern times, the frequency with which the death penalty was inflicted, and the use of mutilating punishments of a barbarous sort, prevented the prison as a penalty for crime from being brought into any extensive use. Thanks to the increased humanity of latter-day civilization, it has now wholly supplanted the torturing punishments of the past.

Prison Bars

7. **THE CHANCELLOR'S WOOLSACK.** Physically, the woolsack is the seat of the Lord Chancellor, when presiding as speaker of the House of Lords; figuratively, the term signifies the Lord Chancellorship. Of the seat in question, "the essential portion is a large square bag of wool, without back or arms, and covered with red cloth, the whole forming a kind of enshrined ottoman, standing near the center of the chamber" (Chambers' Encyclopaedia, s.v. Woolsack). Tradition has it that the use of woolsacks in the House of Lords dates from the time of Edward III; certain it is that "sacks" are mentioned in the statute of 31 Henry VII (1539) c. I, entitled "For Placing of the Lords." Says Lord Campbell (Lives of the Chancellors, I, 16, note 1), "There are woolsacks for the judges and other assessors, as well as for the Lord Chancellor. They are said to have been introduced into the House of Lords as a compliment to the staple manufacture of the realm;

Chancellor's Woolsack

Serjeant's  
Coif

but I believe that in the rude simplicity of early times a sack of wool was frequently used as a sofa, when the Judges sat on a hard wooden bench, and the advocates stood behind a rough wooden rail called the bar."

8. THE SERJEANT'S COIF. A coif, says Fortescue, "is the principal and chief insignement of habit wherewith Serjeants-at-law in their creation are decked: and neither the Justice nor the Serjeant shall ever put off the quoife, no not in the king's presence" (*De laudibus legum Angliae*, c. 50). Originally it "was of white lawn or silk, forming a close-fitting head-covering, in shape not unlike a Knight Templar's cap." After the introduction of wigs, it took the form of a patch of white with a black center sewn on top of the wig (*Pulling, Order of the Coif*, 13, 14, 275-6).

The Serjeants-at-law thus distinguished were the first practitioners at the English bar; but at an early day they came to constitute a small group of senior counsel, nominated by the Crown to this "degree and estate." None but a Serjeant could be raised to the bench; and the order enjoyed numerous other privileges, extending to the exclusive right of audience in the Court of Common Pleas. This last privilege was abolished by Act of Parliament in 1846; in 1875 the degree ceased to be a prerequisite for judicial preferment; and in 1878 the order itself was dissolved (*Headlam, Inns of Court*, 195). During its long career, the order contributed most of the great personages of English legal history, and its name is indelibly associated with the glories of the English law.

Its memory is formally perpetuated in the academic Order of the Coif in American law schools,—first instituted under that name at this Law School in 1907 as an honor group, and in 1912 consolidated with the

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national fraternity Theta Kappa Nu, representing the graduates of highest rank.

9. **THE POLICEMAN'S STICK AND STAR.** For America, this combination stands as the symbol of civic law and order. The police stick in its different forms—the ordinary baton, the pocket-baton, the night-stick—has its forerunner in England—the watchman's stave of the days of watch and ward, the gilt-crowned baton of the Bow Street officers, the truncheon of Sir Robert Peel's Metropolitan Police. The star or shield, on the other hand, is a badge of police authority which seems to be peculiarly American, dating from the time when the watchmen or police were still without a uniform dress. This was the case in New York City as late as 1844-45, as is evidenced by a regulation requiring "every watchman to wear a medal inside his clothes, suspended round his neck" and to expose this medal when making an arrest. (Fosdick, *American Police Systems*, 70). With the coming of the uniform (which here as well as in England was delayed by serious opposition) the badge in the form of a star or shield was nevertheless retained, and now everywhere forms an indispensable part of the American policeman's equipment.

Policeman's  
Stick and  
Star

10. **THE GREEN BAG.** The green bag, which has in the United States become an emblem of the entire legal profession, was in England particularly associated with the attorney or solicitor. It seems to have made its appearance about the beginning of the 1600s; for the Elizabethan drama pictures the attorney with a bag of black buckram, while in Wycherley's comedy, "The Plain Dealer" (1677) it is the green bag which typifies the attorney's calling. In the "Dictionary of the Canting Crew," published in 1700, "green bag" is defined as a slang term for "lawyer"; but the term in

Green Bag

its metaphorical use was not altogether undignified, as the expression "Green Bag Inquiries" was applied to certain parliamentary investigations in the early 1800s (Murray, *New English Dictionary*, s.v. Green Bag). In present-day England, the ordinary barrister's bag is usually blue, while that of King's Counsel is always red. In this country, the green bag once commonly carried by members of the bar is now seldom seen, having been generally displaced by the more convenient but less distinctive portfolio of leather.

## St. Ives

II. ST. IVES. St. Ives is by general acceptance the patron saint of the legal profession. The seal of the Faculty of Law, adopted in 1925, uses as its elements: (1) the name of the School, in the outer circle; (2) "Sanctus Ivo patronus advocatorum," in the middle circle, with the Saint's words "bon droit et raison," in old French, meaning "good law and justice" (for "raison" at that period meant "justice" or "equity"); and (3) in the center, the figure of the Saint doing equal justice for the rich man and the poor man,—a group adapted from the statue in the church of the Saint's native town.

## History

Yves (or Ivo) de Kermartin was born at Tréguier in Brittany, in 1253, and died there in 1303. Educated at the University of Paris, he then for ten years filled the office of judge in the ecclesiastical courts. His wisdom and justice made him famous throughout Europe. One chronicler records this crude rhyme, to express the popular esteem: "Sanctus Ivo erat Brito; advocatus sed non latro, res miranda populo." In 1347 he was canonized; and Faculties of Law, Bar Associations, and Supreme Courts placed themselves under his patronage. His tomb is still visited by hundreds, who pray to him to redress their wrongs. He is the only lawyer ever made a saint.

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12. **THE JUDGE-ADVOCATE'S PEN AND SWORD.** This device, being the insignia of the Judge-Advocate General's Department of the United States Army, symbolizes military justice. It implies, moreover, the refutation of the ancient saying "Inter arma silent leges," for the judge-advocate, as lawyer-soldier, has as his first care the observance of law within the sphere of his influence.

"The province of the Judge-Advocate as now understood appears to have first become defined in the British Articles of War. Originally known as 'judgemartial' or 'judge-marshal,' his prefix of 'judge' appears to have been derived from the fact that in addition to his functions as judge-advocate and prosecutor, he was invested with a judicial capacity" (Winthrop, *Military Law*, 2d ed., 262). The Judge-Advocates of our Army were made a separate corps in 1862 and formed into a department in 1884.

During the World War this department was confronted with tasks of tremendous magnitude, including the organization and enforcement of selective service. The skill and ability with which these were discharged has given the unique figure of the Judge-Advocate a conspicuous and highly important place among the servitors of the law.

13. **THE GLOVE;** 14. **THE TURF AND THE TWIG.** These objects from earliest Germanic times have been associated with the conveyance of land. "Symbolical delivery was established at an early period. The symbols may be classified in two groups. (a) Some represented the land itself, from which they are detached, the part being taken as representing the whole; such are: the clod of earth (delivery 'per wasonem,' 'per cespitem'), the branch of a tree ('per ramum'), the knife which has served to cut them . . . (b) Others

Judge  
Advocate's  
Pen and  
Sword

The Glove

Speaker's  
Gavel

express the power which one has over the thing alienated; they are: the hand, the glove ('*manus vestita*'), the lance, the arrow, the '*festuca*,' etc." (Brisaud, *History of French Private Law*, §494). "The usual manner of delivery of seisin of houses, lands, tenements is . . . the feoffor or his attorney must take a clod of earth or a bough or a twig of a tree thereupon growing, or the ring or haspe of the door of the house, and deliver the same with the deed unto the feoffee or his attorney, saying, 'I deliver these unto you in the name of possession and seisin of all the lands and tenements contained in this deed, to have and to hold according to the form and effect of the same deed.'" (West, *Symbology*, ed. 1615, §251.)

15. THE SPEAKER'S GAVEL. In default of such a token as the English parliamentary mace, the speaker's gavel must be regarded as the symbol, for America, of legislative authority. Even the name itself, we are told, is an Americanism (Murray, *New English Dictionary*, s.v. Gavel). Its derivation is speculative; but one conjecture is that it comes from the German dialectal word "gaffel" meaning "brotherhood" (Weekley, *Etymological Dictionary*, 1921, s.v. Gavel). This etymology would lend force to the suggestion that the name, if not the legislative use of the thing, is borrowed from the practice of Freemasonry (Bartlett, *Dictionary of Americanisms*, s.v. Gavel); the Masonic etymology of the word, however, refers it to the German "gipfel" meaning a "peak" (Mackey, *Encyclopaedia of Freemasonry*, s.v. Gavel; Bartlett, loc. cit.). But the idea of the hammer or mallet as a symbol in law is as old as Norse mythology. The hammer was the sign of Thor, the Thunder-God of the North, associated with the administration of justice (Grimm, *Rechtsalterthümer*, I, 91). It was thus a sacred implement, through

whose casting certain rights such as those to land and water could be defined (Grimm, loc. cit.). And a German document of the year 1036 records its use by the judge in a judicial sale: "tradidit, et secundo et tertio auctoritatis malleo solidavit" (Op. cit., 224). While it is possible that the immediate ancestor of the legislative gavel was the stonemason's mallet, this authenticated instance of the antiquity of the auctioneer's hammer, so akin to that of the gavel, would seem to render it probable that the latter too has an origin quite independent of the Masonic ritual.

16. **THE SPEAR.** In Roman practice a lance or spear ("hasta") became the symbol of magisterial authority. It was used at the tribunal of the centumviri, when they acted as judges; but was particularly associated with the judicial sale of property on execution; for a spear was planted in the ground at the spot where the sale was to take place ("hastam in foro ponere et bona civium voci subjicere praeconis"), and "subhastation" is still, in modern Continental law, the term for a public sale at auction. Thus, the spear serves as an emblem of the enforcement of private rights.

17. **THE LAW DIPLOMA.** The word "diploma," derived from the Greek, signified originally a "doubling" and hence a "folded writing." Its use came to be restricted to the case of formal letters of authorization or accreditation; and nowadays this is generally restricted to the case of academic letters of accreditation. The law diploma, thus, is the formal attestation of the academic body that the person whom it names has satisfactorily completed the prescribed course of study leading to the designated degree. It therefore stands here as the symbol of proficiency in legal learning.

18. **THE JUDGE'S DESK.** It is no mere flight of fancy

Spear

Law  
Diploma

Judge's  
Desk

to speak of the judge's desk as the "altar of Justice." For it is the modern representative of the Roman "tribunal," and in the primitive days of Rome, "the Latins gave to their tribunals the name of 'sanctuary' or of 'altar of the laws,' 'venerabile legum altare,' and to the magistrate who sat there, that of 'pontiff of the law,' 'pontifex juris' or 'priest of the law'" (Henriot, *Moeurs juridiques et judiciaires de l'ancienne Rome*, I, 14). The desk itself is an adaptation to present-day needs, but the judges still sit on high "unde conspicere et conspici possint" (Op. cit. I, 15). The desk thus symbolizes at once the sacredness and the dignity of judicial power.

Judge's  
Wig

19. THE JUDGE'S WIG. The judicial wig is simply a survival from the days when the wig was an essential part of every gentleman's costume. Before the reign of Charles II, the English judges wore a coif, like the serjeants' (ante, No. 8), and a velvet cap; but by that period they for the most part followed the laity in succumbing to the French fashion of the periwig. By the opening of the 1700s the wig was uniformly worn by the sitting judges. But, when the fashion again changed and wigs ceased to be worn by the private citizen, the bench, as well as the bar, declined to change with it (Foss, *Judges of England*, VII, 16-17; Inderwick, *The King's Peace*, 204-205). "And thus it happens," says Inderwick, "that, by a very perversity of conservatism, that head-dress, which in the seventeenth century was worn alike by kings and by courtiers, by clergymen and by soldiers, by Jeffreys on the bench and by Titus Oates in the dock, has become in the nineteenth century the distinct characteristic of the advocate and the judge."

Tables  
of Law

20. THE TABLES OF THE LAW. "And the Lord said unto Moses, Come up to me into the mount and be

there: and I will give thee tables of stone, and a law, and commandments which I have written that thou mayest teach them" (Exodus XXIV. 12). "And he gave unto Moses . . . two tables of testimony, tables of stone written with the fingers of God." (Exodus XXXI. 18).

For the Hebrews, therefore, the Decalogue constituted the Tables of the Law. But in primitive times stone naturally commended itself to the law-makers of many peoples as a means for insuring the permanence of their precepts. Thus the ancient Accadian laws, the Greek Laws of Gortyn, the Roman Twelve Tables, were all inscribed on blocks or tables of stone, while the Code of Hammurabi was recorded on a stone pillar. Accordingly, the Tables of the Law, here represented, symbolize the enduringness of the law.



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