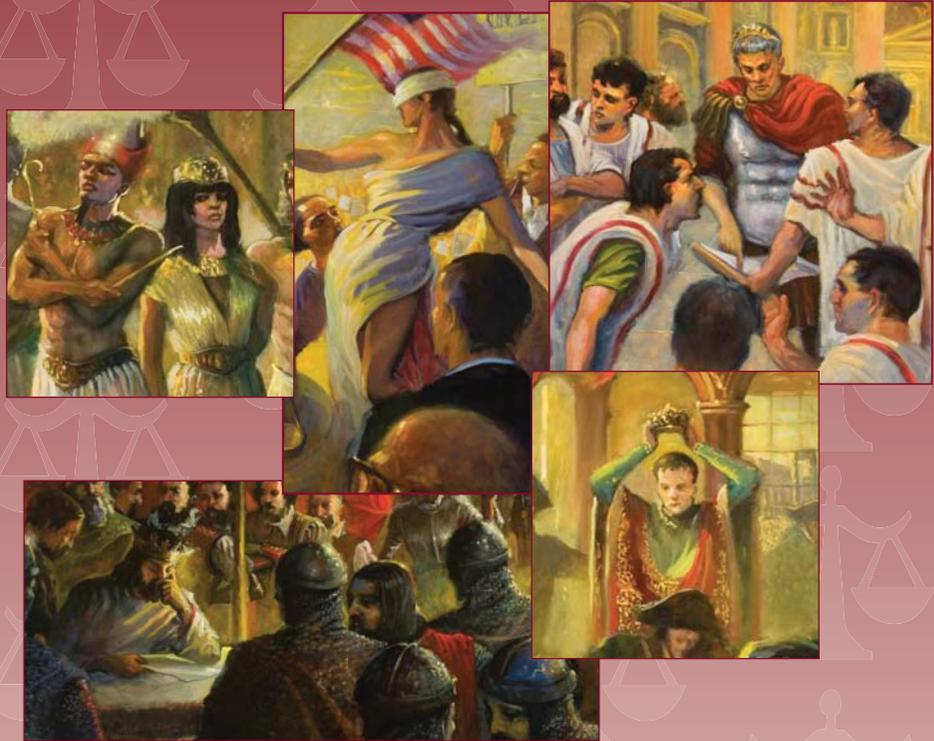


THE SUPREME COURT *of* OHIO

HISTORY OF THE RULE OF LAW

CONTEMPORARY
FINE ART COLLECTION



CONTEMPORARY FINE ART COLLECTION

Since it opened in 1933, the Thomas J. Moyer Ohio Judicial Center has been home to numerous soaring and spectacular murals, and neoclassical, awe-inspiring architecture.

Today, a new generation of art is also on display throughout the building. The Supreme Court of Ohio contemporary fine art collection is a unique display of pieces from renowned Ohio artists, portraying themes exploring the beauty of the law, the diversity of our land and the nobility of Ohio's most precious resource: its people.

HISTORY OF THE RULE OF LAW SERIES

The Supreme Court of Ohio Rule of Law Gallery is home to the **History of the Rule of Law**, a series of six, 4x6' oil paintings created by artist Ron Anderson that depict the evolution of law in Western civilization.

The paintings, located on the 11th Floor of the Moyer Judicial Center, are on permanent loan from the Ohio State Bar Association.

THE CODE OF HAMMURABI AND THE RULE OF RAMSES THE GREAT

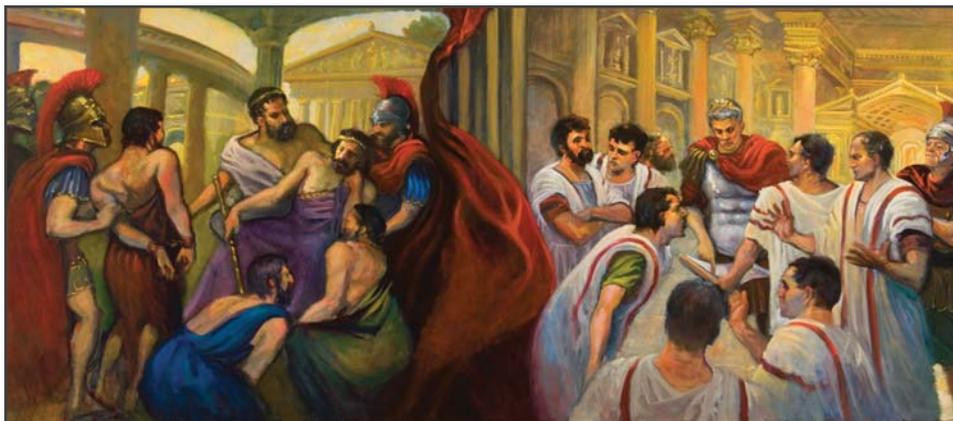


The Code of Hammurabi and the Rule of Ramses the Great, 2005, oil on canvas.

The first panel presents Hammurabi (1795-1750 B.C.), the Babylonian king to whom the first written Code of Law is attributed. He appears to be in the process of passing judgment on a situation before him, while a scribe records the proceedings in cuneiform.

To the right of the Egyptian column in the center of the panel is a study of the “Land of Khem,” or Egypt. A series of hieroglyphs on the column lead into a scene depicting the Reign of Ramses II, pharaoh from about 1290 B.C. to 1224 B.C. He is best known as the ruler of the 19th Dynasty to whom some of the greatest architectural wonders of the ancient world are attributed. Ramses is also credited with the earliest-known peace treaty, drawn between his kingdom and that of Hattusilis III of the Hittite Empire, thought to have been arranged around 1271 B.C. Ramses is pictured here with his wife, Queen Nefertari. They appear embroiled in an intense scene with their attendants.

DRACO, CODER OF LAW, AND THE TWELVE TABLES OF ROMAN LAW



Draco, Coder of Law, and the Twelve Tables of Roman Law, 2005, oil on canvas.

The second painting depicts ancient Greece, where Draco, as “archon eponymous,” was the first to codify Athenian laws. Draco’s laws were superseded in the early sixth century B.C. by the code according to Solon, who eventually rewrote the Greek constitution and repealed most of the Draconian Code, creating the “timokratia,” a form of oligarchy. Solon also was the first to introduce the concept of trial by jury.

To the right of the red drapery in the center, in a depiction of the Twelve Tables of Roman Law, a ruler of the Roman Empire appears in heated discussion with senators. The Twelve Tables, or “*Les Duodecim Tabularum*,” was the first legal code to define and separate private law and civil procedures and formed the cornerstone of the constitution of the Roman Republic.

Post-classical law directly conflicted with the orders of the emperors, and from that point on, statesmanship was supplanted by absolute monarchy. Classical Roman law experienced a revival around the 11th century in much of Europe. England was an exception, however, as the next painting shows.

THE SIGNING OF THE MAGNA CARTA



The Signing of the Magna Carta, 2005, oil on canvas.

The third panel features the signing of the Magna Carta by King John at Runnymede, England, on June 15, 1215, as observed by the feudal barons, knights and vassals of the time. A great deal of tension and hostility is expressed in this scene. King John was coerced by the land owners to sign the original document, known as the “Articles of the Barons,” against his will. He had no motivation to enforce the document, as it was sealed under coercion by the land barons. King John’s demise in 1216 initiated the first in a series of reissues of the charter. The second revision came in 1225, with the final version completed in 1297. Today’s English Law uses Articles 1, 9 and 29 of the 1297 revision and Articles 1, 13, 39 and 40 from the 1215 original charter.

King Henry III succeeded King John on the throne, and the Magna Carta became a formidable document, establishing that even the king could be bound by the rules of law. Parliament issued the final version of the Magna Carta on Oct. 12, 1297, during Edward I’s reign. It was part of a statute known as “Confirmatio cartarum,” (25 Edw.I), a confirmation of the 1225 reissue.

DETHRONING THE MONARCHY



Dethroning the Monarchy, 2005, oil on canvas.

In the fourth panel, Anderson presents his vision of the bloody coup that was the French Revolution. The painting features gruesome images of severed heads, as men and women in varying states of panicked confusion wreak havoc and revenge, while others flee for their lives.

Thus began a volatile period in French history, with Napoleon Bonaparte as first consul (1799-1804), and then as Emperor Napoleon (1804-1815), during a lengthy and debilitating series of wars sometimes euphemized as the period of “Enlightened Monarchy.”

In the panel's second scene, Napoleon crowns himself emperor. The major contribution of this period is the Napoleonic Code. It was developed from earlier French laws and Justinian's *Corpus Juris Civilis*. However, many historians believe the only honorable deed accomplished by French policies at the time was the support of the North American emancipation.

SIGNING OF THE CONSTITUTION



Signing of the Constitution, 2005, oil on canvas.

In the fifth painting, the Founding Fathers gather for a momentous occasion. The Constitutional Convention concluded Sept. 17, 1787, and the oldest codified, written, national Constitution was signed by delegates from the 13 American states. The U.S. Constitution officially went into effect in 1789, and has remained a model for nations throughout the world. The document, considered “the supreme law of the land,” designates that powers are “separate and distinct” for each of the three branches of government so that a balance of power is achieved through a series of careful checks and balances.

LADY JUSTICE LEADING THE PEOPLE



Lady Justice Leading the People, 2005, oil on canvas.

The final painting in the series is Anderson's portrait of modern times, from the Civil Rights movement of the 1960s to the present day.

In this panel, Lady Justice symbolically leads her people. At the base of the pillar she approaches, the scales of justice are firmly grasped in the right hand of a young man, struggling to hold the balance, as he gazes up at her for direction. The Sword of Truth, positioned in her left hand, points earthward. Her blindfolded face is turned over her right shoulder, intent on the presence of the youth steadying the scales. She appears to protect him beneath her flag-wielding arm.

ABOUT THE ARTIST



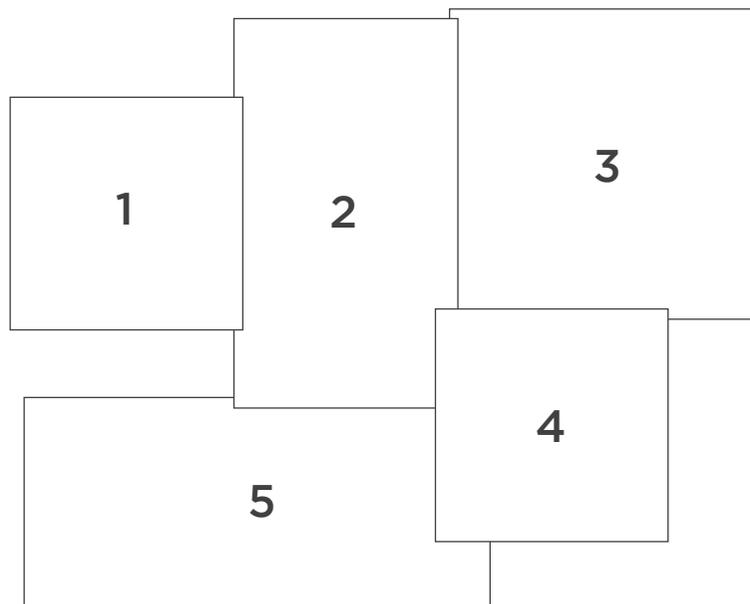
Ron Anderson sits in the Rule of Law Gallery beneath one of his paintings.

Ron Anderson is a contemporary Ohio artist, illustrator and art educator. He has been a successful working artist for more than 20 years throughout the north central United States, and has received many awards for his work, including a nomination for the 2005 Governor's Award for Art in Ohio.

Anderson is a commercial art instructor with the Columbus College of Art & Design and with Columbus Public Schools.

The Law Library oil paintings were influenced by the works of two 19th century French painters: the Neo-Classical political commentaries of Jacques-Louis David and the romantic ideologies of Eugene Delacroix.

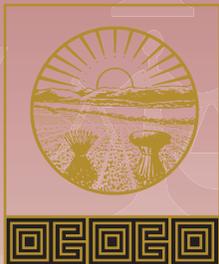
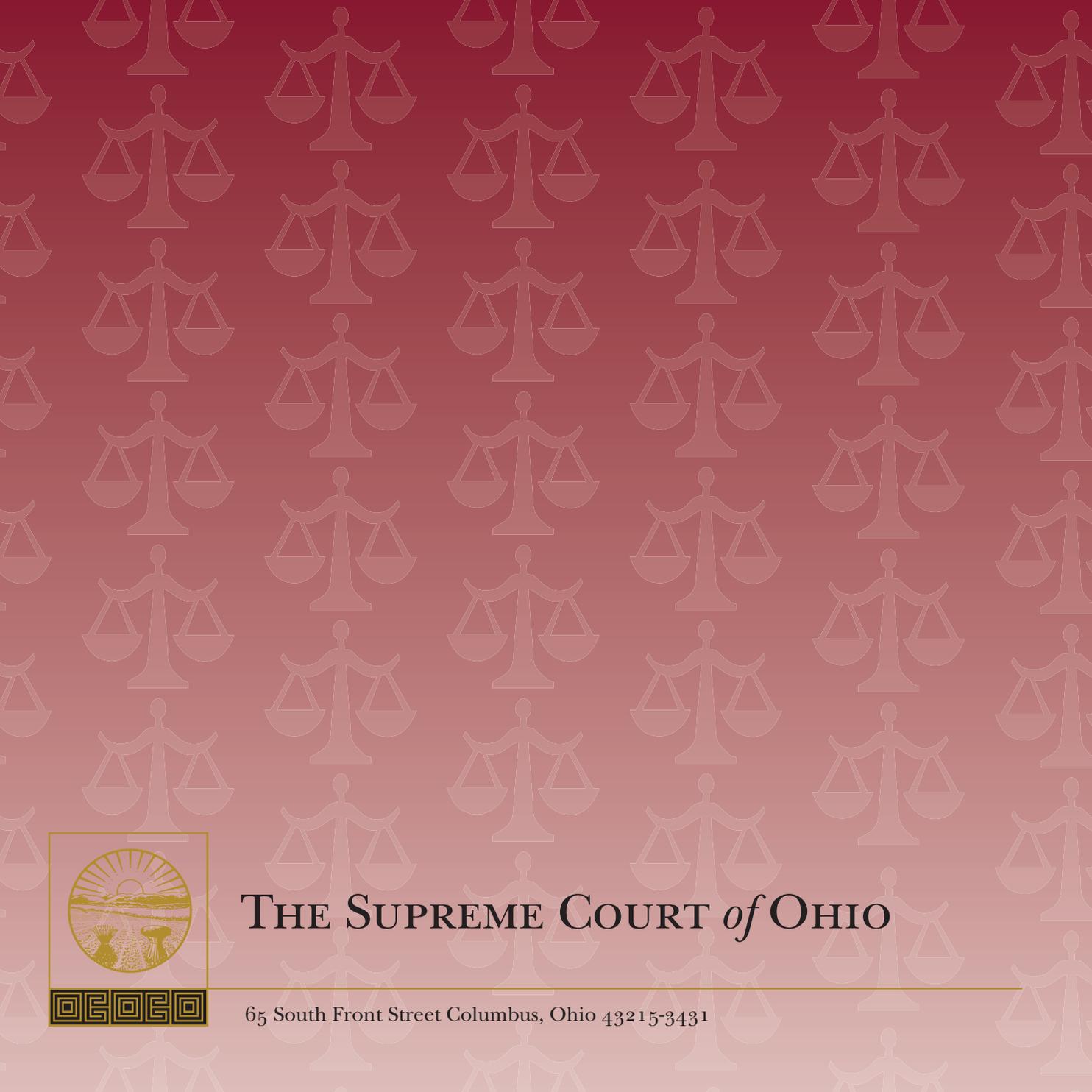
FRONT COVER IMAGE DETAILS



1. The Code of Hammurabi and the Rule of Ramses the Great
2. Lady Justice Leading the People
3. Draco, Coder of Law, and the Twelve Tables of Roman Law
4. Dethroning the Monarchy
5. The Signing of the Magna Carta

All works from the History of the Rule of Law series by Ron Anderson, 2005, oil on canvas.

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