

literature of seafaring, with references ranging from James Fenimore Cooper to Edward Everett Hale.

Part II, "Strategies of Reform," centers on the parliamentary campaign of the English gentleman-reformer, Samuel Plimsoll, who literally left his mark on every sailing vessel, signaling the turning of the tide against classical liberalism and in the direction of what A.V. Dicey called "collectivism"—and in the process establishing the precedent of obstruction as an effective parliamentary tactic. Plimsoll had his imitators abroad. Indeed, Fink awards the title of the "Plimsoll of Australia" twice, first to Sam Smith (70), then to Robert Storrie Guthrie (153).

The title of Part III, "A World Fit for Seafarers?" restates David Lloyd George's promise to World War I veterans with a question mark. Rather too casually, Fink takes employer organization for granted, focusing instead on the rise of the instruments of the regulatory state and the tortuous struggle within the seafarer unions, torn between international organization and nationalist protectionism—"acting locally" with a vengeance. By the early twenty-first century, the vectors of capital, labor, and government had combined to produce a model of labor regulation that resembled "social service agencies rather than democratic, worker-centered unions" (6).

Little is made of seamen's direct industrial action (the workers as subjects rather than objects), and it is striking that Fink fails even to mention the fact that the word commonly used to describe a concerted stoppage of work in any industry was borrowed from the practice of discontented eighteenth-century sailors to lower or "strike" the sails. Also, perhaps because his attention is distracted by leading United States Supreme Court decisions, Fink fails to notice the decision in *Alaska Packers' Association v. Domenico*, 117 F. 99 (Cir. Ct. App., 9th Cir. 1902), familiar to all first-year law students, that performance of obligations under an existing contract cannot form the consideration for a later promise to pay a greater amount — a case that arose from a dispute between an employer association and maritime laborers. Finally, I was somewhat mystified by Fink's failure to explain his passing reference to "the dreaded 'fink' books" in footnote 62 (233).

**John V. Orth**

University of North Carolina School of Law

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Judith Resnik and Dennis Curtis, *Representing Justice: Invention, Controversy, and Rights in City-States and Democratic Courtrooms*, New Haven: Yale University Press, 2011. Pp. 720. \$75.00 (ISBN 978-0-300-11096-8).

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*Representing Justice* is a reflection on both the past and future of justice. It is also a fascinating inventory of the iconography of justice throughout the ages and in many countries. An original approach comes from the unusual and provocative link made by the authors between judicial problems and their artistic expressions, not only reflecting legal reality but also managing to anticipate it. Modernity consists of a shift from "rites to rights." They assume that visual representations have preceded and encouraged legal reforms (and vice versa). Furthermore, it is assumed that the disappearance of legal symbolism has revealed a possible waning of justice; "the durability of courts as active sites of public exchange before independent judges ought not be taken for granted" (xvi). After decades of judicial symbols being seen simply as cogs of an impressive and oppressive (because impressive) machine designed to reinforce domination over defendants, Judith Resnik and Dennis Curtis gathered material in the mindset that "the pre-democratic emblem for justice became an icon for the twentieth-century governments" (12). Buildings have a constant contradiction between the aspirations that they translate into stone, and the prosaic reality and even the fears that prevail over symbols, the recent decision of the United States Supreme Court to close the front steps for security reasons, for example. Controversies about the symbolism of courthouse furniture sometimes end up before federal judges (as in the case of the monument to the Ten Commandments placed within an Alabama courthouse).

This is not a book about the history of judicial symbolism in a given society but rather a reflection on justice through symbols. Consequently there are two books in one: a database of representations of justice, and an essay on the future of courts. There are inspiring remarks about the transnational procedural shifts (326) that pose the crucial issue of the modern process to remove symbolisation. "The display of justice," say the authors, "is on the wane in some of the venues in which it was once vibrant, and its relocation elsewhere has not been accompanied by either rites or rights of audience" (337).

To achieve its ambitious goal, the book had to overcome many obstacles. Firstly, the scope has to be delimited. The authors wisely decided to embrace a wide definition of symbols: paintings, statues, architecture, and plastic arts. The second obstacle was to select areas of which to cover: the United States? The West? A worldwide survey? Staying within the United States would have been frustrating, but seeking to deal with every symbol in history everywhere in the world, would have been just unworkable. Another obstacle was to decide what kind of attention should be paid to symbols. The last obstacle was to choose the main thread to tie up—and give meaning to—such vast and rich material. To assess all of these elements according to a single (and United States) benchmark would have been a trap. Therefore, Judith Resnik and Dennis Curtis decided to go back and forth between a United States

situation and those of other countries (France, Israel, and South Africa, among others) and to pay special attention to international courts. Regrettably, there is very little material on the East, or on all of China.

*Representing Justice* is teeming with stimulating ideas such as “visual accessibility.” Others are more problematic, such as “transnational iconography.” Is the Lady of Justice *really* transnational? Is she not specific to the West? How do the Chinese perceive this representation of justice as a naked woman? Would it not have been preferable to approach this very rich material in terms of confrontational symbolism? It is not a crippling flaw because, on many occasions, the authors situate architectures in their cultural contexts. For example, they explain the architect’s project for the Supreme Court of Israel, one of the most impressive judicial buildings in the world.

The result is a splendid book that will serve as a starting point for students, but also for judges and lawyers. It will provide them with a very detailed overview of a dimension of law and courts that they have to deal with, whether they choose to or not. Scholars will take advantage of the very exhaustive bibliography and end notes that close the book (223 pages). This is a monumental work from the perspective of both the subject and the dimension. It is a very informative tool for everyone interested in law and courts. Mention must be made of the extraordinarily rich iconography: all the major representations, symbols, and buildings in the United States, as well as in the rest of the world (that is, almost all of them because there are very few from the non-Western world).

This work is more than a book on the representations of justice: it is a fundamental book, which defines a new field of research, frames debates, and generates controversies.

**Antoine Garapon**

Institut des hautes études sur la justice, Paris

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Max Weiss, *In the Shadow of Sectarianism: Law, Shiism, and the Making of Modern Lebanon*, Cambridge: Harvard University Press, 2010. Pp. 356. \$39.95 (ISBN 978-0-674-05298-7).

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*In the Shadow of Sectarianism* delineates institutionalized and practiced sectarianism among the Shi'ites in Grand Liban during the French Mandate (1920–1946), exploring the legal and communal dimensions of sectarian formation. It tries to dispel the view that Lebanese sectarianism is a sign of archaic values or traditional socio-political arrangements. It presents state sectarianism and civil adjustments to it as an exercise in modern citizenry. In this