

### *The Mural Decorations of C. Y. Turner*

sentiment of his fellow townsmen by paying, to the royal authorities, the obnoxious tea tax. A gathering of the citizens, led by one Dr. Warfield, voted that not alone should the tea be destroyed, but that the owner must be punished—demanding serious treatment. Captain Stewart appealed to the well-known citizen, Carroll of Carrollton, who was the leading influence in the colony, but Dr. Warfield, for the citizens' committee, insisted on severity. The ship's captain, perceiving the mistake he had made, and acknowledging the justice of the demands, took the matter gallantly into his own



C. Y. TURNER'S MURAL DECORATIONS AT COURT HOUSE,  
BALTIMORE, MD.

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hands: sailed his brig around and ran her ashore on Windmill Point, setting fire to her with his own hands, sails and colours flying. It is related that he ran the vessel to a point within sight of his own home, where his wife lay ill, in order that she might witness the sacrifice he was making in the interests of the public weal. The house, where his wife was lying in the window, still stands: known as the Peggy Stewart House, and it figures in the painted decoration.

In the Court House of Baltimore there is a long vestibule extending straight away for sixty feet, and it is twenty-eight feet wide and twenty feet high,

with a coffered ceiling, from which falls the artificial lighting, the place being totally dark otherwise. This absence of daylight must not be forgotten in considering the problem of colouring and handling presented to the artist. Mr. Turner had the advantage of a previous experience in creating the corresponding decorations on the east wall of this corridor, his new ones on the west wall being the counterpart of the former series as far as shape and placing count. The wall to be decorated had been divided, by the architect, into five panels ten feet high, and the principal ones eight feet long. These stand at a height from the floor which causes elaborately carved door-tops to cut boldly into two of the panels: thus creating a new problem for the artist. The panels are separated by rich red columns and the wainscot below is of colourful Sienna marble. Remember that all yellow tints become pale and innocuous in artificial light, and that all reds are flattered by it. The painting had to be married happily with this rich marble.

The historical incident is presented in a continuous array of figures from end to end of the five panels, the principal figures, Dr. Warfield and Carroll of Carrollton, being in the centre, engaged in discussion. The Doctor is in dull green, and the statesman in two tones of red, this combination being supported by a hunter in rich-toned buckskin, and a clerk in another tint of red. It must be admitted that Colonial costumes are a kindly aid to picturesqueness. Behind these figures transpires the principal incident, the burning of the brig. It is not a melodramatic showing, but merely a golden glow in the sky, which will be tender in the artificial lighting, and the same may be said of the long lines of violet smoke waving from end to end, varied by selected spots of blue sky, all made to measure the decorative needs of the entire composition. In the side panels are the crowds, sometimes cheering, sometimes watching the tragedy; on the left the work-a-day folk, and on the right some men and women in fine clothes. In the left-central panel appears the captain, who has just stepped ashore, smoking torch in hand. This gives another touch of red, contrasted with white shirt sleeves. The long line of heads, from end to end of the entire composition, is very picturesque, black hats, some in the air, blue and buff clothes and women's faces. In the two panels intruded upon by the carved door-tops the treatment is ornamental with these varied heads, instead of falling back on mere painted architectural forms, as some less witty painters might have done it. Two narrow panels at the extremities are made to balance by the use