

A GUIDE TO THE  
CLARENCE M. MITCHELL, JR.,  
COURTHOUSE  
Baltimore, Maryland

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**PUBLISHED BY  
THE BALTIMORE COURTHOUSE AND  
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**A PRIVATE, NON-PROFIT FOUNDATION  
DEDICATED TO THE RESTORATION AND PRESERVATION OF THE  
HISTORICAL, ARCHITECTURAL AND ARTISTIC TREASURES OF  
THE CIRCUIT COURTHOUSES OF BALTIMORE CITY**

FEBRUARY 2009

# INTRODUCTION

The Clarence M. Mitchell, Jr. Courthouse is a massive neoclassical structure that occupies the entire city block bounded by Calvert, Fayette, St. Paul and Lexington Streets in downtown Baltimore, Maryland. It was constructed between 1895 and 1899, and officially opened for business on Monday, January 8, 1900. The city's last and greatest architectural achievement of the nineteenth century, it was the architects' ideal of what a twentieth century courthouse should be: a foundation of granite, columns and facades of gleaming white marble, in the classical style of a Greek temple or a Venetian doge's palazzo, huge brass doors, floors of mosaic tile and terrazzo, richly-carved mahogany paneling, stained glass skylights with goddesses symbolizing, among others, the virtues of justice, courage and truth. Six majestic murals were added during the first ten years depicting historic and patriotic themes. There was nothing abstract in the presentation of a building dedicated to the pursuit of Justice. It was designed to be a shrine sacred to the rule of law.

The foundation was constructed of Woodstock granite and the walls, columns and cornice of white marble quarried in Cockeysville, Maryland. The Courthouse's most striking exterior features are the eight Ionic columns on the Calvert Street facade. These are among the largest monolithic columns in the world, cut from single blocks of marble, each weighing 35 tons and measuring 31 feet, 2-5/8 inches, 7 feet

taller than the columns on the U. S. Capitol. Each column rises two stories to support the base of the roof. The structure is crowned by a balustrade which borders the entire perimeter.

The three doorways at the Calvert Street entrance are surmounted by a balcony, from which the heads of three angry lions peer menacingly down. Other noteworthy features are the huge bronze doors at each entrance on the four sides of the building.

When first constructed, the building had a hollow center open to the sky, which afforded light and ventilation to interior rooms. Between 1951 and 1954, the building was extensively remodeled. The hollow center was filled in, two mezzanines were extended into full floors and each level renumbered to create a six-story building out of what had formerly been a three-story one. The project increased the floor space by some 38,000 square feet, but in so doing the original character of the interior of much of the building was lost.

The Mitchell Courthouse is one of two court buildings that house the city's trial courts of general jurisdiction, The Circuit Court for Baltimore City, where important civil and criminal cases are brought to trial. The other courthouse, located across Calvert Street, is the former U.S. Post Office and Courthouse, now known as "Courthouse East."

During the tenure of Administrative Judge Joseph H. H. Kaplan, the Courthouse Museum was founded (1984), the skylights and floor in the Criminal Court Lobby (now “Kaplan Court”) were restored (1985-90), Courtroom 400 and its portraits were refurbished (1991), dark corridors were relit using antique fixtures, courtrooms were built in Courthouse East (1988), and obsolete elevators were replaced.

In 1986, a group of interested citizens led by Judge John Carroll Byrnes founded The Baltimore Courthouse and Law Museum Foundation, Inc., as a private, non-profit corporation that has since helped to guide the building’s restoration and rejuvenation.

Under the leadership of Administrative Judge Ellen M. Heller, hallways were upgraded with carved wainscoting and new tile floors, judicial photographs were rehung in the fourth, fifth and sixth floor elevator corridors and the plastic drop ceiling and fluorescent lights in the St. Paul Street Lobby were replaced with incandescent bulbs. The work of restoring the Courthouse continues today under the leadership of Administrative Judge Marcella A. Holland.

## FACTS ABOUT THE MITCHELL COURTHOUSE

The Courthouse Building Committee was composed of Ferdinand C. Latrobe, James Hodges, Frank N. Hoen, Samuel D. Schmucker, Felix Agnus, J. Olney Norris, Henry D. Harlan, James E. Tate, Robert H. Smith and Augustus J. Dalrymple.

Construction began October 1895; completed December 1899

Cost: \$2,250,000.

Style of architecture: Renaissance Revival [Beaux Arts]

Architects: Wyatt and Nölting

Builders: John Gill & Sons and D. W. Thomas, both of Ohio

Dedication ceremonies held in the Bar Library on Monday, January 8, 1900.

The Courthouse survived the Great Baltimore Fire of Sunday, February 7, 1904.

The fire swept through the buildings to the south and west of the Courthouse.

Chief Judge Henry D. Harlan probably saved the building when he dissuaded firefighters from detonating the burning buildings across Saint Paul Street, fearful that the blast would break the windows in the Courthouse and permit the entry of flying cinders. A sudden shift of wind was also fortunate.

Tuesday, September 14, 1954, marked the completion of the remodeling and reconstruction of the Courthouse undertaken under the administration of

Mayor Thomas D'Alesandro, Jr.

Floor space increased by 38,000 square feet.

Cost: \$2,600,000

Architects: Hal Miller and Associates.

Builder: The Piracci Construction Company

The building was rededicated on Friday, March 8, 1985 during the administration of Mayor William Donald Schaefer as "The Clarence M. Mitchell, Jr., Courthouse"

## CLARENCE M. MITCHELL, JR. (1911-1984)

On March 8, 1985, the Baltimore City Courthouse was rededicated as “The Clarence M. Mitchell, Jr. Courthouse” on what would have been Mr. Mitchell’s 74th birthday. Known as “the 101st Senator” and “the Lion in the Lobby,” the Baltimore-born attorney and civil rights leader was influential in the enactment by Congress of the Civil Rights Acts of 1957, 1960 and 1964, the 1965 Voting Rights Act and the 1968 Fair Housing Act. Both he and his wife, Juanita Jackson Mitchell, dedicated their lives to ending discrimination in the United States based upon race, creed or color. When Mr. Mitchell died on March 18, 1984, a commission of Baltimore citizens was organized by Mayor William Donald Schaefer to select an appropriate memorial to this great man. The commission suggested that this Courthouse, the symbol of equal justice under law, be renamed in his memory.

# POINTS OF INTEREST

## FIRST FLOOR

### *Calvert Street Lobby*

Colonial Courthouse Plaque

## SECOND FLOOR

Cecil Calvert Statue (*Saint Paul St. Entrance*)

### *Saint Paul Street Lobby*

Clarence M. Mitchell, Jr. Exhibit

Murals: "Ancient Lawgivers"

### *Old Criminal Court Part II*

Portraits of Clarence Mitchell, Jr. and Juanita Jackson Mitchell

### *Museum of Baltimore Legal History (Old Orphans Courtroom)*

Mural: "British Surrender at Yorktown"

### *Freedom Shrine (Lexington Street Stairs)*

### *Kaplan Court (Old Criminal Court Lobby)*

Mural: "Calvert's Treaty with the Indians"

Memorial to Baltimore Attorneys Killed in World War I

Mural: "Burning of the *Peggy Stewart*"

Courthouse Construction Plaque

Restored Artglass Skylights

## FOURTH FLOOR

### *Ceremonial Courtroom 400 (Old Superior Courtroom)*

Portraits of Justice Thurgood Marshall and Baltimore Judges and Lawyers

Severn Teackle Wallis Monument

Courtroom 400 Dedication Plaques

### *Old Court of Common Pleas*

Mural: "Washington Surrenders His Commission"

### *Old Circuit Courtroom*

Mural: "Religious Toleration"

## SIXTH FLOOR

### *The Baltimore Bar Library*

### *The Supreme Bench Courtroom*

## FIRST FLOOR

### ***CALVERT STREET ENTRANCE (Public Entrance)***

The fact that the Courthouse was constructed on a slope running down from St. Paul Street necessitated a basement entrance on Calvert Street, as the present first floor was originally characterized. One enters the building up granite steps through huge ornamental bronze doors into a crypt-like lobby in which the Courthouse security forces operate metal detectors. Massive piers ten feet in height fashioned of Old Convent Sienna marble support the weight of the exterior walls and columns. The lobby features a ceiling of ornate plaster cross vaults and a floor of Italian mosaic marble.

### ***COLONIAL COURTHOUSE PLAQUE (Rear wall of Calvert Street Lobby)***

Baltimore's first courthouse stood in the middle of Calvert Street on the present site of the Battle Monument from 1770 until 1809. When Calvert Street was extended north in 1784, an arch was cut under the courthouse, giving it the odd appearance of standing on stilts. The first sessions of the U. S. District Court were held in this building in 1790. The same year, members of the First Presbyterian Church worshiped in the courthouse while their new two-steeple church was being built on the present site of Courthouse East.

The Battle Monument was erected on the former site of the colonial courthouse, 1815-22. This is the first true war memorial constructed in the United States. It commemorates the heroic defense of Baltimore at North Point and Fort McHenry on September 12-13, 1814 during the war of 1812. The monument is the symbol of the City of Baltimore and is featured on its official seal.

This plaque was presented to the City by members of the Veteran Volunteer Firemen's Association in 1892 and was attached to an iron fence in front of the Battle Monument until 1906, when it was moved inside the Courthouse.

## SECOND FLOOR

### ***CECIL CALVERT STATUE (St. Paul Street Entrance)***

Cecil Calvert (1606-1675), Second Lord Baltimore and First Proprietor of Maryland, was an early pioneer of religious toleration, separation of Church and State, and the right of citizens to legislate for themselves in a representative democracy. The statue was executed in 1908 at a cost of \$5,000 by German-born sculptor Albert Weinert (1863-1947). The model for the statue was Baltimore-born silent film star Francis X. Bushman (1885-1966), who years before going to Hollywood was an artist's model in New York. The monument was unveiled on November 21, 1908.

### ***ST. PAUL STREET LOBBY***

The St. Paul Street Lobby is composed of Numidian marble with four columns and pilasters of Sienna marble. The floor is a mosaic of rich ochre with a dark green border containing a red honeysuckle design. Of special note is the display of artifacts and photographs from the life of Clarence M. Mitchell, Jr., including the Presidential Medal of Freedom, the Spingarn Medal awarded by the N.A.A.C.P. and the Doctor's gown worn by Mr. Mitchell when he received an honorary degree from Temple University. The exhibit was installed when the building was renamed in Mr. Mitchell's memory in March 1985.

## ***MURALS: ANCIENT LAWGIVERS***

By John LaFarge (1835-1910)

Painted in 1906-7

Art historians regard the panels which John LaFarge painted in 1876 for the interior of Trinity Church in Boston as the first great American mural. When commissioned to paint the "Ancient Lawgivers" for the Courthouse, LaFarge was nearing the end of his life, and these were among his last works.

The murals in the St. Paul Street Lobby depict six great lawgivers of antiquity. All are richly colored and painted upon a clear gold background.

### MOSES – North Wall

Moses is depicted sitting beneath the cloud upon Mount Sinai, dispensing justice to his people. On the left stands his brother, Aaron, to whom God gave the gift of eloquence. On the right is Joshua, the great general who conquered Jericho and led the Jews into the Promised Land of Canaan.

### LYCURGUS – East Wall

Lycurgus was the legendary king of Sparta who set out to make his country the happiest and best-governed state in the ancient world by handing down laws designed to promote virtue and harmony among his subjects. According to Greek tradition, he began his mission by consulting the Oracle at Delphi, praying that the Spartan constitution which he envisioned might be the best imaginable. He appears in the mural during his final consultation with the Delphic Oracle, represented as a woman seated beside a smoking altar.

### CONFUCIUS – East Wall

Confucius, the great sage of China, is represented as seated upon an altar beneath an apricot tree, attended by two disciples for whom he is playing the “kin,” an instrument similar to the lyre. The painting conveys the serenity envisioned by his philosophy, the goal of which was harmony among people in a well-ordered society. Confucius recognized five relationships at the foundation of the harmonious state: first, that subjects should obey their rulers; second, that children should obey and respect their parents; third, that wives should obey their husbands; fourth, that younger brothers should obey their older brothers; and fifth, that friendship between individuals will guarantee societal harmony. Of the five relationships, only one deals with one’s relation to government, while three deal with the family, upon which Confucius placed utmost importance.

### JUSTINIAN – South Wall

Justinian was the great Byzantine emperor of the Roman Empire who decreed that Roman law be set down in the form of a written code to preserve it for future generations. He is portrayed in flowing robes standing before his throne. To the left is Tribonian, the great lawyer who headed the commission charged with the compilation of the Code, variously called the *Corpus Juris Civilis* (or “Body of the Civil Law”) and the “Code of Justinian.” To the right is the Empress Theodora, said to have been his inspiration.

### NUMA POMPILIUS – West Wall

Numa Pompilius (715-673 B.C.), legendary second king of Rome and the founder of Roman law and religion, is shown seated in his garden, where he has come

to confer with his mentor, the divine nymph Egeria, who instructs him in the issuance of his royal edicts. According to tradition, Numa succeeded Romulus, the founder of Rome. Attributed to Numa Pompilius are the construction of temples, creation of priesthoods and a twelve-month lunar calendar.

### MOHAMMED – West Wall

Mohammed (570?-632 A.D.), the great Arab prophet, lawgiver and founder of Islam, is clothed in heavy veils and seated between his two grandsons in paradise, symbolized here by the cypress and palm. In early life he was a merchant, but he was upset by the poor condition of his people, especially their ignorance and superstition. After a series of visions in which the angel Gabriel appeared to him, calling him the great prophet of God, Mohammed began preaching Islam, which means submission to the will of Allah, who demands strict compliance with a tough ethical code, in return for which the believer will receive his reward in Paradise. The central theme of Islam is that “There is no God but Allah, and Mohammed is his prophet.”

### ***OLD CRIMINAL COURT PART II (Room 215) – PORTRAITS OF CLARENCE M. MITCHELL, JR. AND JUANITA JACKSON MITCHELL***

Husband and wife attorneys Clarence M. Mitchell, Jr. (1911-1984) and Juanita Jackson Mitchell (1913-1992) were two of Maryland’s greatest champions of civil rights and freedom for all people. These large portraits adorn the wall above the bench and were painted by noted artist Simmie Knox. The portraits were unveiled on October 24, 1996 at the annual Term of Court Ceremony sponsored jointly by the Bar Association of Baltimore City and the Baltimore Courthouse and Law Museum Foundation.

***THE MUSEUM OF BALTIMORE LEGAL HISTORY***  
***OLD ORPHANS COURTROOM (Room 243)***

James F. Schneider, Director

Hours of Operation – Monday-Friday, Noon to 1 P.M.

Group Tours by Appointment: Call (410) 962-2820 or E-mail [jfs@mdb.uscourts.gov](mailto:jfs@mdb.uscourts.gov)

The Museum of Baltimore Legal History was founded on October 24, 1984 by General Philip Sherman and Judges Joseph H. H. Kaplan and James F. Schneider with a grant from the Maryland Humanities Council and matching funds provided by the City and State Bar Associations and other private contributions. Displays in the Museum chronicle the history of the City Courthouses, Judges of the Supreme Bench and “Famous Firsts” for women and minorities in the law. The room was restored by the City of Baltimore at a cost of \$35,000 in time for the opening of the Museum at a reception honoring the 50th Anniversary of the founding of the Junior Bar Association (now the Young Lawyers’ Section of the Bar Association of Baltimore City). The firm of Berman & Johnson supervised the restoration of the room. Janet Pope and a staff of artists specially recruited for the project gilded the ceiling and painted in the false windows on the plaster walls above the woodwork. West Indies mahogany wainscoting and bench were completely restored. The final task was the refinishing of the floor including the replacement of some damaged wood.

This room housed the Orphans Court of Baltimore City from 1900 until 1977. It has been called the most beautiful courtroom in Maryland, combining the atmosphere of an English taproom with the delicate embellishment of a French drawing room. A bronze plaque in memory of General Sherman on the north wall

was dedicated on November 20, 2008 by the Baltimore Courthouse and Law Museum Foundation.

***MURAL: THE BRITISH SURRENDER AT YORKTOWN***

By Jean-Paul Laurens (1838-1921)

Unveiled December 8, 1910

Jean-Paul Laurens, world-renowned French muralist, was commissioned to paint the Yorktown mural by the Maryland Line Chapter of the D.A.R. and the Municipal Art Society in 1907 at a cost of \$13,000. The mural was two years in execution and was nearly destroyed in the spring of 1909 when heavy rains swelled the Seine and caused it to flood the studio in Paris where it was nearing completion. The artist saved the canvas at the last minute by hoisting it above the water. It was shipped to New York aboard the steamer *Lorraine*, arriving on November 12, 1910 accompanied by the artist's son, Jean Pierre, who supervised its hanging the following month. Its formal unveiling was a gala affair, marked by an address by Jean Jules Jusserand, the French ambassador.

The mural depicts the capitulation of the British under Lord Cornwallis to General George Washington on October 19, 1781 on "Surrender Field" at Yorktown, Virginia. Legend says that the band played a nursery rhyme, "The World Turned Upside Down" while the defeated army of King George III, its regimental colors furled, proceeded to lay down its arms. Cornwallis, claiming indisposition, sent his subordinate, General O'Hara to deliver his sword to Washington.

### ***FREEDOM SHRINE (North stairwell between the First and Second Floors)***

The Freedom Shrine is a documentary history of the United States composed of 28 historical plaques, including copies of Jefferson's draft of the Declaration of Independence, Washington's copy of the Constitution, the Bill of Rights, Francis Scott Key's handwritten manuscript of "The Star Spangled Banner," Lincoln's Gettysburg Address, the 13th Amendment abolishing slavery and the 19th Amendment granting women's suffrage. The exhibit is flanked by the flags of Maryland and the United States. The Freedom Shrine was presented by the Exchange Club of Baltimore and unveiled in a ceremony held on December 8, 1965.

### ***KAPLAN COURT (CRIMINAL COURT LOBBY)***

Since March 27, 2007, the Criminal Court Lobby, located on the Calvert Street side of the second floor, has been known as *Kaplan Court*, in honor of retired-Chief Judge Joseph H. H. Kaplan. The lobby is 64 feet long by 38 feet wide and 25 feet high, and features ornate balustrades on either side. The ceiling is supported by sixteen Numidian marble columns which face walls lined with Old Convent Sienna marble. The room was restored (1990) to its original appearance under the expert supervision of the architectural firm of Kann & Ammon with the assistance of noted historical consultant C. Dudley Brown. The paint colors in the ceiling approximate the original 1900 tones. The clear glass electric light bulbs in the ceiling create a striking effect. The floor of Spanish marble replaced an asphalt tile floor added during the renovations of 1951-54. The fate of the original floor of Italian marble mosaic is unknown.

***MURAL: CALVERT'S TREATY WITH THE INDIANS (East Wall)***

By Charles Yardley Turner (1850-1919)

Unveiled June 2, 1902

This was the first mural to be painted for the Courthouse and was unveiled two years after the building opened. It portrays the purchase of land from the Indians for the first English settlement in Maryland in 1634. Governor Leonard Calvert and his advisers, including Henry Fleete, a captain from Virginia who was well-acquainted with the ways of Indian life, met with the friendly chiefs of the Yaocomico tribe and purchased a former village for the site of St. Mary's City. Using farm tool sand cloth as the medium of exchange, and not the guns and liquor used by less scrupulous adventurers in other parts of the New World, Calvert concluded the meeting with a treaty of peace which was never broken. This is noteworthy because it occurred fifty years before William Penn's treaty with the Indians, incorrectly claimed to be the earliest peaceful purchase of land by the English in America.

The central panel shows Governor Calvert, brother of Cecil, Second Lord Baltimore, facing the Indian chiefs with some of his followers. The man without a hat is supposed to be Henry Fleete, who is acting as interpreter. Some of the Indians are examining a piece of red cloth. The left-hand panel suggests the domestic side of Indian culture: a squaw tries out a new hoe while a brave admires an axe which a young boy has just used to chop a cord of firewood. The right-hand panel shows an English family scanning the shore along the St. Mary's River, while the *Ark* and the *Dove* ride at anchor in the background.

### ***MEMORIAL TO BALTIMORE ATTORNEYS KILLED IN WORLD WAR I***

The Memorial Column which stands beneath Turner's mural of the founding of Maryland, was erected in 1919 to honor six Baltimore attorneys who lost their lives in France during the First World War. Designed by Wyatt and Nölting, the architects of the Courthouse, the monument consists of a bronze eagle perched upon a marble pedestal with a motif of fasces as decorative moulding.

### ***MURAL: THE BURNING OF THE PEGGY STEWART (West Wall)***

By Charles Yardley Turner (1850-1919)

Unveiled October 19, 1904

Directly across the lobby is Turner's "The Burning of The Peggy Stewart," the third mural to be placed in the Courthouse. This companion piece to the earlier mural is drawn to the same scale and dimensions (60 feet long by 10 feet high) and required more than a year to complete. It presents in heroic style the episode in Maryland history commemorated every October 19th as "Peggy Stewart Day," marking Maryland's resistance to taxation without representation. On that date in 1774, Annapolis merchant Anthony Stewart was forced by indignant patriots to burn both his ship and its cargo of tea, upon which he had paid the hated tax levied by Parliament. Unlike the better-known Boston Tea Party, the incident occurred in broad daylight, its actors undisguised and unafraid. News of the Annapolis Tea Party never reached England, supposedly suppressed by Maryland's Royal Governor, Sir Robert Eden. Had this cover-up not occurred, Parliament might have changed its taxation policies and the American Revolution might have been averted. The destruction of the ship occurred exactly seven years to the day before the British

surrendered at Yorktown. The hulk of the Peggy Stewart was located in 1906 near the shore at the present site of the U.S. Naval Academy's Bancroft Hall. Anthony Stewart's home is still standing.

In the left foreground of the central panel are depicted the leaders of the protest, Dr. Charles Alexander Warfield and members of the Whig Club, who demanded that the ship be destroyed or its owner hanged. On the right side of the same panel stands the Annapolis Committee of Correspondence, led by Charles Carroll of Carrollton, who persuaded Warfield's group to be satisfied with burning the vessel. The flaming masts can be seen in the background. The extreme left-hand panel shows Anthony Stewart in shirt-sleeves waving farewell to the ship named for his daughter, while holding in his right hand the still-burning brand used to ignite the vessel. In the right-hand panel, a group of Annapolitans stand outside Stewart's house, observing the scene.

The mural was unveiled on "Peggy Stewart Day," 1904, by the Governor of Maryland, Edwin Warfield, whose ancestor is lionized on canvas.

### ***COURTHOUSE CONSTRUCTION PLAQUE (West Wall)***

The beautifully-ornate bronze plaque directly beneath the Peggy Stewart mural contains the names of the original Courthouse Building Committee, the architects and builders and other essential information regarding the construction of the edifice, including its original cost of \$2,225,000.

## ***ARTGLASS DOMED SKYLIGHTS***

The story of the restoration and reconstruction of two domed artglass skylights in the Courthouse is nothing short of miraculous. Originally designed and executed by the New York firm of Heinigke & Bowen, rivals of Tiffany and LaFarge, these domes are considered by experts to have been the premier example of stained glass in Baltimore in terms of quality and detail. Located above the stairways on either side of Kaplan Court, each dome depicted four goddesses representing the virtues of Justice, Truth, Mercy, Religion, Logic, Courage, Peace and Literature. Perhaps as early as the 1920s, the skylights were closed up and covered. All of the glass in the north skylight was removed; most of the glass in the south dome was missing or broken. The only evidence of what had been was a black and white photograph of one of the domes published in a book when the Courthouse opened in 1900. Any hope that these masterpieces would ever be restored was remote.

Thanks to the interest of Judge Kaplan and the willingness of Mayor William Donald Schaefer to commit the resources of the City to the renovation of the building on the eve of its rededication, the rebirth of the artglass domes became reality. A contract for the work was concluded with the Rambusch Studio in New York.

Using the one extant photograph of the south skylight, a full-size enlargement was made from which a drawing, or cartoon, was fashioned. From this drawing, the entire design of the one dome was reconstructed in glass in 1985. Because no image existed of the north dome, its reconstruction was based upon an original design which Rambusch Studios produced and completed in 1987.

## FOURTH FLOOR

### ***CEREMONIAL COURTROOM 400 (OLD SUPERIOR COURTROOM)***

The Ceremonial Courtroom is the Valhalla of the Baltimore Bench and Bar. Here new admittees to the Baltimore Bar are welcomed into the practice of law; here a select few take the oath of judicial office; and after their deaths, the lawyers and judges of Baltimore are eulogized in solemn memorial ceremonies. The walls of the courtroom are adorned with portraits of some of the most celebrated of these, including Justice Thurgood Marshall, Judges Henry D. Harlan, Eli Frank, Shirley Jones, Joseph C. Howard, attorneys Reverdy Johnson, the two Arthur W. Machens and others.

Courtroom 400 and its portraits were restored at a cost of \$400,000, raised from contributions by the Bar Association of Baltimore City, the Courthouse Foundation, attorneys, judges and citizens and rededicated at the annual Term of Court ceremony on October 16, 1991.

### ***SEVERN TEACKLE WALLIS MONUMENT***

Severn Teackle Wallis (1816-1894) was a poet, author, statesman, wit and perhaps the foremost Maryland attorney of the nineteenth century. He championed many causes, including civil service reform, a dream that was not fully realized until after his death. Opposed to the dissolution of the Union at the time of the Civil War, he was nevertheless arrested by Federal authorities as a suspected secessionist along with many other prominent Marylanders and imprisoned for fourteen months at Fort McHenry and Fort Warren in Boston. He was elected first President of the Bar Association of Baltimore City in 1880.

The bust of Mr. Wallis is a copy of an original by the famous Maryland sculptor, William Henry Rinehart (1825-1874), which is owned by the Peabody Institute. The composition of the monument is copied from an original in Paris. The pedestal is green and white marble. The bronze figure represents “Fame,” reaching up to Mr. Wallis with a laurel branch. The masterpiece was presented by the Wallis Memorial Association on June 18, 1902, at which time it was originally placed in the St. Paul Street Lobby facing the entrance. It was moved to its present location outside Courtroom 400 in 1985.

### ***COURTROOM 400 DEDICATION PLAQUES***

On the wall directly across the hall from the entrance to Courtroom 400 are two gigantic bronze plaques that commemorate the courtroom’s 1990-91 renovation and list the names of those who contributed to its successful completion.

### ***COURT OF COMMON PLEAS***

#### ***MURAL: WASHINGTON SURRENDERS HIS COMMISSION***

By Edwin Howland Blashfield (1848-1936)

Unveiled January 9, 1903

Edwin H. Blashfield’s most famous mural is the one he painted in the collar of the dome over the main reading room of the Library of Congress. He was a prolific artist whose murals adorn public buildings across the United States. For his first of two murals in the Courthouse, Blashfield chose to portray allegorically the resignation of George Washington as Commander-in-Chief of the Continental Army, which occurred in Annapolis, Maryland on December 23, 1783.

“Columbia” is the central figure, enthroned upon a pedestal bearing the inscription “Patriae,” the grateful nation at whose feet the victorious general is about to lay his commission. Immediately to the left stands “Maryland,” symbolized by her dress composed of the state colors. Behind her stands “War,” who sheathes a sword, and “Resistance to Oppression,” who symbolically breaks a rod. Seated in the foreground is “History,” who records the scene. Following Washington is “Prosperity,” bearing a cornucopia, or “horn of plenty,” and “Commerce,” carrying a caduceus. In the left panel are soldiers of the artillery, infantry and cavalry, and troops representing armed might. In the right panel are a magistrate, an officer of the allied French forces and various American officers. In both panels, the corners are close and supported by figures of women and children.

### ***CIRCUIT COURTROOM***

#### ***MURAL: RELIGIOUS TOLERATION***

By Edwin Howland Blashfield (1848-1936)

Unveiled January 11, 1905

In a letter written before this mural was unveiled, Mr. Blashfield explained its meaning: “What I intended to suggest was simply Lord Baltimore commending his people to Wisdom, Justice and Mercy. Wisdom holds out the olive branch of Peace to the tolerant. Behind Lord Baltimore a Catholic priest and a Protestant pastor hold between them the Edict of Toleration. A black woman and an Indian squaw crouch behind Baltimore and lay hold of his mantle of black and gold (the colors of the commonwealth). To right and left in the side panels are other figures of colonists introduced simply to fill out the composition decoratively. At the side of Justice a

boy holds a shield with the date 1649, the year of the Edict. In the center of the decoration a nude boy holds the scales level as the symbol of equity, and points upward at the motto of the [Calverts], ‘Thou hast covered us with the shield of thy good will.’ The background is woodland with a suggestion of the Bay.”

The Edict of Religious Toleration proclaimed in 1649 was in keeping with Lord Baltimore’s instructions to his brother, Governor Leonard Calvert, to “do justice to every man without partiality.” It was the first law of its kind in the New World. The Calverts were Roman Catholics, an oppressed minority in pre-civil war England. Accordingly, they envisioned their colony of Maryland as a sanctuary from the institutionalized prejudice of the mother country. As it turned out, however, Catholics remained a minority in Maryland. Even on the first voyage to the colony in 1633-34, they were outnumbered by Protestants on the *Ark* and the *Dove*. Yet under the able administration of the Calverts, Maryland escaped the strife and oppression that resulted from religious hatred in other colonies.

## SIXTH FLOOR

### ***THE BALTIMORE BAR LIBRARY***

Librarian: Joseph W. Bennett, Esquire  
Open to the Public by Appointment Only: (410) 727-0280  
or E-mail [jwbennett@barlib.org](mailto:jwbennett@barlib.org)

Hours of Operation: Monday-Thursday, 8:30 A.M. to 8:00 P.M.; Friday, 8:30 A.M. to 5:00 P.M.; Saturday, 10 A.M. to 5 P.M.

Founded in 1840 as "The Library Company of the Baltimore Bar," the Bar Library is one of the oldest private libraries in the state and one of the most complete

and comprehensive law libraries in the country. It is an anachronism: a private, non-circulating reference library run by a non-profit corporation supported by the annual dues of member attorneys, who number better than 2000 at the present time. The main room of the Library measures 125 feet long by 35 feet wide, panelled in English Oak and crowned by a beautiful barrel vault ceiling punctuated by forty artglass skylights. Fourteen medallions set in the east and west walls represent the trademarks of European printers immediately after Gutenberg. Also noteworthy are the handsomely-carved faces of goddesses over the doorways in each of the four corners of the room. The oil portrait of Roger B. Taney in the Maryland Room is believed to have been painted from life in 1849. The portrait of John Marshall over the circulation desk was painted in 1990 by Henry Cooper on the sesquicentennial of the Library to replace an earlier portrait of the Chief Justice that was destroyed. The Bar Library contains approximately 130,000 books. Its rare book alcove features a copy of the first law book ever printed.

### ***THE SUPREME BENCH COURTROOM***

When the Courthouse opened in 1900, this courtroom was designed to permit all eleven Judges of the Court, then known as “The Supreme Bench of Baltimore City,” to sit together to hear various *en banc* proceedings. This circular courtroom is unique in all the world. It is surmounted by a coffered dome resting upon walls and sixteen columns of Sienna marble from the Vatican quarry near Rome. In spite of the fact that the quarry was nearly exhausted when the Courthouse was built, Pope Leo XIII consented to its use in this building at the behest of James Cardinal Gibbons. The dome is a miniature replica of the one over the main reading room of the Library of Congress. On the frieze around the base of the dome are inscribed the name of the

following twenty-four great Maryland Judges and Lawyers selected by a committee in 1899:

DANIEL DULANY, JR. (1721-1797)

The foremost attorney in Maryland before the American Revolution.

CHARLES CARROLL, BARRISTER (1723-1783)

Not to be confused with his famous cousin “of Carrollton.”

This Charles Carroll lived at Mt. Clare and chaired the Convention of 1776 that drafted Maryland's Declaration of Rights and its first state constitution.

SAMUEL CHASE (1741-1811)

Member of the “Sons of Liberty,” a signer of the Declaration of Independence, Chief Judge of the Maryland General Court and an Associate Justice of the U. S. Supreme Court.

LUTHER MARTIN (1744-1826)

Attorney General of Maryland, Judge of the court of “Oyer and Terminer and Gaol Delivery,” Maryland delegate to the U. S. Constitutional Convention of 1787, defense counsel to Aaron Burr on the charge of treason in 1807 and advocate in many leading cases before the U.S. Supreme Court.

ALEXANDER CONTEE HANSON (1749-1806)

Associate Judge of the General Court of Maryland, Chancellor of the High Court of Chancery of Maryland.

GABRIEL DUVALL (1752-1844)

Member of Congress, Judge of the Maryland Court of Appeals, Associate Justice of the U. S. Supreme Court.

ROBERT SMITH (1757-1842)

Revolutionary War hero, U. S. Attorney General, Secretary of State and Secretary of the Navy.

WILLIAM PINKNEY (1764-1822)  
Foremost American attorney during the Federal Period  
and U. S. Attorney General.

ROBERT GOODLOE HARPER (1765-1825)  
U. S. Senator from Maryland, defender of Baltimore at the Battle of North Point.

WILLIAM KILTY (1757-1821)  
Chancellor of the High Court of Chancery of Maryland, author of *Kilty's Laws*.

WILLIAM WIRT (1772-1834)  
U. S. Attorney General in the cases of *McCulloch v. Maryland*, *Gibbons v. Ogden*  
and the *Dartmouth College Case*.

WILLIAM HENRY WINDER (1775-1824)  
Winder is said to have tried more cases with success than any other of his  
contemporaries at the Bar, including Wirt, Taney, Martin, Pinkney and Harper.

THEODORICK BLAND (1776-1846)  
The greatest of Maryland's Chancellors, he was a defender of Baltimore in the  
War of 1812 and served as both a State and Federal Judge.  
He was the author of *Bland's Maryland Chancery Reports*.

ROGER BROOKE TANEY (1777-1864)  
Chief Justice of the United States, U. S. Attorney General  
and Attorney General of Maryland.

JOHN NELSON (1791-1860)  
Attorney General of the United States during the administration  
of President John Tyler.

REVERDY JOHNSON (1796-1876)  
U. S. Senator, Attorney General of the United States, counsel in the *Dred Scott*  
Case, counsel to Mary Surratt, Minister to Great Britain.

WILLIAM SCHLEY (1799-1872)

Originally from Frederick, he came to Baltimore in 1837 and became one of the foremost members of its Bar.

JOHN V. L. McMAHON (1800-1871)

Orator, first President of the Bar Library, author of the first railroad charter in the United States.

THOMAS STOCKETT ALEXANDER (1801-1871)

Maryland's foremost equity lawyer in the mid-1800's, the author of *Maryland Chancery Practice*.

JOHN CARROLL LeGRAND (1814-1861)

Appointed Chief Judge of the Maryland Court of Appeals at 37, he had already served as Judge of the Baltimore County Court from the age of 30.

JAMES LAWRENCE BARTOL (1813-1887)

Chief Judge of the Maryland Court of Appeals and famous Baltimore attorney.

JOHN H. B. LATROBE (1803-1891)

A founder of the American Bar Association, the Maryland Historical Society, the Bar Association of Baltimore City and author of *Latrobe's Justices Practice*.

I. NEVITT STEELE (1809-1891)

One of the leading criminal defense lawyers in nineteenth century Baltimore.

SEVERN TEACKLE WALLIS (1816-1894)

Undisputed leader of the Maryland Bar in the mid-1800s, he was also a diplomat, author, lecturer, linguist, wit and the first President of the Bar Association of Baltimore City.

THE JUDGES OF THE CIRCUIT COURT FOR BALTIMORE CITY

The Honorable John N. Prevas, Chief Judge  
The Honorable Marcella A. Holland, Administrative Judge

The Honorable John C. Themelis  
The Honorable Carol E. Smith  
The Honorable Evelyn Omega Cannon  
The Honorable M. Brooke Murdock  
The Honorable Wanda K. Heard  
The Honorable Kaye A. Allison  
The Honorable John P. Miller  
The Honorable Shirley Marie Watts  
The Honorable Althea M. Handy  
The Honorable W. Michel Pierson  
The Honorable Barry G. Williams  
The Honorable Yvette M. Bryant  
The Honorable Timothy J. Doory  
The Honorable George L. Russell, III  
The Honorable Emanuel Brown

The Honorable Martin P. Welch  
The Honorable David W. Young  
The Honorable Alfred Nance  
The Honorable Stuart R. Berger  
The Honorable Audrey J. S. Carrion  
The Honorable John M. Glynn  
The Honorable Lynn K. Stewart  
The Honorable Edward R. K. Hargadon  
The Honorable Sylvester B. Cox  
The Honorable Gale E. Rasin  
The Honorable Robert B. Kershaw  
The Honorable John Addison Howard  
The Honorable Charles G. Bernstein  
The Honorable Pamela J. White  
The Honorable Marcus Z. Shar  
The Honorable Lawrence Fletcher-Hill

COURT ADMINISTRATOR  
Beverly B. Carter, Esquire

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