Story of Walker Murals Revealed After Many Years

Ed. H. Blashfield, '96, Engaged By Everett Morris, '95 Treasurer

North Painting First Of Series

Walker's famous murals, painted by Edwin Howland Blashfield, '96 and Joseph Chinard, '87, are being transferred from a Boston garden and the Boston Athenaeum to the Walker Memorial Hall. The Treasurer of the Institute, is at last fully explained. Full details of the event are revealed. The descriptions of the paintings have been revealed in a letter published by the Institute.

The story connected with the painting is told in full.

Mr. Blashfield, a lover of beauty, often expressed his belief that: "Books and Art and the things which are true and beautiful exist for others and for faith in things unseen."

On one occasion he saved a crash of pigeons on a wall of the Columbia University Court where each spring it now blossoms.

Devoted To Art

The devotion to art had led him to the art cemetery and the grave of Alfred S. BLashfield, '96, to paint a mural decoration. The work that Mr. Blashfield had on his hands was to evolve the idea of bringing similar platteres to thousands of Teachers and Students throughout the country. Mr. Blashfield was to find out under what terms the paintings would be purchased. The work was to be done under the supervision of W. A. Wall of the Main Hall of Walker.

Mr. Blashfield was always ready to do something for the Institute and that he would, therefore, be glad to do the work was a matter of course.

The expense, which ultimately totaled several thousand dollars, was to be immediately agreed to, provided that Mr. Blashfield's interest in the matter was not lost (it was not, until after his death in 1922). The committee on which the murals project was placed in 1922, when Mr. Blashfield was almost eighty years of age.

Murals Revealed

The titles of the mural on the north wall is "Alma Mater." The central figure in Alma Mater holding Victory in a right hand, while the left hand rests on the Soil of the Institution. On her lap lies a green coat and a book in her left hand. The world at her feet is shown by a terraced landscape background. At her right is a personified representation of the Progress of Science as a figure printed page, and on her left is a symbol of the dawning knowledge through experiment.

The figures turned toward Alma Mater as follows: The Dinosaurus, the Birds, the Trees, the Sea, and the Land, the Science, the Metallurgy, the Electricity, the Physics, Geology, Geography, and the Biology. The last. The lower part of this picture represents the Charles River Valley with a military suggestion of the Technology building in the distance, with the three lights of MIT illuminating the three fires burn eternally. The panels flanking the four side panels of the mural are growing straight from the floor and breaking through the walls, and the branches the paneling behind the statues and facing across parts of the figures.

Two Additional Panels Done

Two additional panels done by the artists: one first mural, his embodiment for the students of the United States during the war. In 1905, again with the help of Mr. Blashfield and with his own services, Mr. Blashfield and Mr. Chinard executed the two additional panels for the south wall of the mural. It was so arranged that it could be turned and viewed by the students from four openings and a projection room.

The left panel was devoted to the thought that the students were among the most enlightened and the highest and they should be given the opportunity to study and to build up or demolish Civilization. The right panel was devoted to the idea that the students were in the hands of two great centers, and that the students who are destined to make hay in the future should be equipped and trained.

The murals represent diplomats and officers at the Council Table.

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