

"THE LIGHT OF EDUCATION"  
(Copyright, 1908, by Robert Reid.)



ROBERT REID'S PAINTING FOR THE SPRINGFIELD (MASS.) HIGH SCHOOL.

### A NEW DECORATION.

#### Robert Reid's Painting for the Springfield High School.

There has been on exhibition at the Fine Arts Building for several days past a new decoration painted by Robert Reid for the high school at Springfield, Mass. It is to commemorate there the services of Governor Pyncheon as a pioneer of education, as one of the leaders under whom the people long ago laid the foundations of a commonwealth, relying on the things of the mind and the spirit to strengthen and adorn its material prosperity. The work is admirably conceived and it is executed with the wonted skill of one of the most accomplished of American artists. After a period devoted to easel pictures of landscape and the figure he has successfully attacked once more a problem in mural decoration.

Pyncheon occupies a central position in this painting, standing between the Indians grouped on the left and the Genius of Education seated at his hand. He has helped to push back the barbarian, who lingers over the wild light of his campfire, bewildered by the coming of a new regime. The white man's ideas are clear and his purpose is fixed. He dominates the scene with a gesture of quiet authority, the true inaugurator of an era of civilization. The benign Goddess of Learning, calm and steadfast in her white robes, turns the leaves of the book of knowledge in perfect security. Beside her the Spirit of Light holds up her potent globe, the symbol of that power with which the darkness of ignorance is dispelled. She, too, is in white, but the student at her feet, contrasting human endeavor with embodiments of abstract thought, is clothed in warmer hues, as are the types of industry and domestic peace filling out the rest of the composition. It is a simple scheme, illustrating a story of social progress in broad, natural terms, with few of those emblematic accessories which so often crowd a mural decoration. The rude flickering fire of the Indians and the pure, unwavering glow which is opposed to it by the light-bearer of education, the book on the knees of the clear-browed divinity welcomed by Pyncheon, the globe on which the student leans and the tablet she holds, the spade of the laborer—these things fall artlessly into the design, and do nothing to hamper the freedom with which it has been put together.

Mr. Reid has preserved in this decoration the dignity and balance befitting a painting which is to be set in an architectural frame; but he has happily avoided mere formalism, drawing upon the resources of an artist accustomed to work in the open air. His figures are set against a placid sky, and this is broken harmoniously but with an unconventional touch by trees rising most appropriately from the scene. The background has the right atmosphere of the wild wood at that point where the Indians are gathered, but Pyncheon and the Genius of Education are placed on gleaming sward, and with apt suggestion the ground at their feet bears a clump of mountain laurel.

The living tints of nature are thus joined with the sombre tone of the Governor's garments, the whites in which the ministrants of civilization are garbed, and the rose or green or tawny colors worn by the remaining figures. It is a fairly varied and complex pattern of color which the artist has worked out, but it is lightly touched and very fresh and charming. Altogether this is a handsome and workmanlike decoration.

#### DAREN'T FIRE HER!

"Have you a fireless cooker at your house?"  
"Um-m-m, well, something like that; we're afraid to discharge her."—Illustrated Bits.

### FLEET FLYING RECORDS.

Continued from fifth page.

could have been obtained from burning dry straw or anything else, but it received the name of Montgolfier gas. It raised a large paper bag thirty-five feet in diameter to a height of fifteen hundred feet in the presence of an "immense multitude." This was in June, 1783. The news of the happening spread like wildfire. Paris, always ready for a sensation, soon heard of it and was anxious for a demonstration. A commission of scientists was appointed to undertake the

repetition of the experiment, but it was so slow that the impatient populace took up a subscription and engaged the Robert brothers, famous philosophical instrument makers of their time, and Professor Charles, a physicist, to give the demonstration.

Not having learned of the Montgolfier gas, Professor Charles decided to use hydrogen. Up to this time it had been made in the laboratory in small quantities only. By dint of hard labor enough was made in four days to fill a silk globe twelve feet in diameter. This was transferred to the Champs de Mars, the largest open space in Paris, and in the presence of three hundred thousand persons, half the population of the city, it soared away much as a Fourth of July balloon does to-day. The hydrogen balloon became known as a Charliere, while the hot air balloon was styled a Montgolfiere. In the course of a short time the balloon as known to-day was evolved.

The dirigible balloon, or airship, and the flying machine were obliged to wait upon the invention of a light but powerful engine. The electric motor and the gas engine opened the door for the invention of dirigible flying apparatus. The first dirigible balloon that succeeded in returning to its starting point was La France, built by two French army officers. On the seven public trials made in 1834 and 1835 it succeeded in returning to its shed five times. Its speed was fourteen miles an hour. It had practically every feature that has since been considered necessary. It was operated by electric motors. To Santos-Dumont is due the credit of applying the light gasoline motor to the dirigible balloon.

The most radical development has been that designed by Count von Zeppelin. His great craft is made up of a series of gas filled compartments contained in an aluminum frame. Its rigid frame makes it possible to steer directly into the face of the wind without changing the shape of the gas receptacle, and its great size fits it to become a real airship capable of carrying ample power, fuel, crew and guns to make an effective war vessel.

The earlier forms of heavier-than-air machines were imitations of birds in shape. Various methods of keeping the mechanical device aloft have been tried, but the glider type is the only one that has demonstrated its practicability. Machines with flapping wings and lifting propellers have been tried, but with insufficient success to demonstrate their practicability. The aeroplane, with its devices for maintaining its equilibrium, has been developed into a successful machine. Its possibilities for usefulness in case of war have not been fully developed.



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