THE infringement suit of the American Pneumatic Tool Co., versus Robert Fisher et al, which was decided in favor of the complaintant by the United States Circuit Court for the southern district of New York, was appealed by the defendants. The result of the appeal to the United States Circuit Court of Appeals for the Second District is the affirmation of the judgment of the lower court. The decision would appear to give the American Pneumatic Tool Co., a monopoly in the manufacture of pneumatic stone dressing tools.

LIKE Banquo's ghost the eight-hour day seems determined not to "down," but appears with apparently more earnestness at each yearly presentation. Great reforms press forward slowly, but as is known irresistibly, and the progress of the masses in this epoch has been so rapid and wide spread, as well as positive, that it must be concluded that whatever in the line of advance seems to meet the settled conviction as to the propriety, will have to be met. However, where interests conflict, and time is not ripe for immediate solution, compromise must be the order to bridge over the gap. It was obvious that to regulate trade and commerce to meet the demands upon it that the eight hour day entails was a question of time and wisdom. Wisdom on both sides—on one to rearrange business interests; on the other to so patiently urge its claims, that a crisis jeopardizing its own interests might be averted.

A MOVEMENT is being inaugurated over the country looking to the improvement of cemeteries in the small towns and rural districts, and none too soon. The appearance of the majority of the cemeteries so situated has simply been a disgrace to the communities owning them. The dilapidated condition of the monuments and headstones therein, also points a moral in connection with the local marble dealers. It is certain that if due and proper care were generally taken in the foundations and setting of the stone work there would be no such general condemnation. It is a short sighted policy on the part of the local dealer to slight the foundations of his work; good work, solidly set, is a permanent advertisement. Another point worthy of immediate attention is that the local dealer is perhaps, more than any member of the community, interested in the welfare of the cemetery; it stands to reason therefore, to study up the means of im-
provement and to advise and interest his townspeople in their cemetery would in due time redound to his own benefit. This is a logical conclusion and it is surprising that more effort on the part of local dealers has not hitherto been more manifest. Instead of trying to get all he can out of his job, let him build for the future, both by taking more interest in his work and studying means of improvement to create more interest among his fellow citizens in their cemeteries.

It is a very good sign when an instance of the domination of the artistic by the commercial becomes a matter of public comment and criticism adversely to the latter. The column entrance of one of Chicago's latest palatial office buildings has attracted much attention by reason of the apparently exaggerated convexity of the columns, detracting from their grace and proportion. It is now understood that these columns were designed by the architects to be fluted, but that on the score of cost the contractors declined to complete the design as originally intended. Another instance of this conflict of ideas, but with different results, is that in connection with the Fifth Avenue mansion of a well known street car magnate, who engaged a celebrated artist from abroad to carry out the decorative work. The gentlemen objected to certain of the artists details which the artist considered essential to the scheme, and as the story goes suggested that the work must be done as he, the employer, chose. The artist left the gentlemen to carry out his own ideas. This is as it should be without a question, and is a lesson to all designers who can assert their standing in a knowledge of art. Enlightened conditions encourage the assumption that a design is the property of the designer, although such design may have been purchased. Like poetry it is a creation of the mind, and so has the same right of freedom from mutilation and change. This is the unwritten law of professional copyright, which centuries of custom have made positive. At the present time Art and Artistic effort is, broadly speaking, made to suffer from the erroneous idea that the product of the designer may be distorted or destroyed to meet the ideas of the artistically speaking, uneducated arbitrariness of the purchaser. This statement may be boldly asserted of most of our large and important work, but naturally greater liberties are taken with smaller monuments. It will the sooner redound to the interests of the monument designer as well as the dealer if a positive stand should be taken on the lines this article suggests, and that artistically correct and well proportioned designs should under no circumstances be modified to meet the business ideas of either the agent or purchaser.

SCULPTURE IN THE MAGAZINES.

SCULPTURE occupies a prominent place in the current issues of the leading magazines. Lorado Taft, in The Chautauquan for January, gives an illustrated article on "American Sculpture and Sculptors." In his opening paragraph he says:

"The change wrought in the last twenty-five years is something wonderful. In those days of a quarter of a century ago, the 'Greek Slave' was generally considered the flower of our national art, and not unworthy to be counted among the world's masterpieces. Clark Mill's expensive hobby horses outranked all ancient steeds because they stood upon but two feet. If only the sculptor had possessed the courage and ingenuity to balance one upon a single hoof and thus insure our national preeminence through all time!" Summing up he concludes:

"All in all, it will be seen that America has no reason to be ashamed of her sculptors. They are an earnest, intelligent body of men, not mere clever manipulators of the clay. They respect their art and are destined to make it respected by others. If the ideal is not yet prominent in their work, let us not despair. Perhaps the art of a nation needs the same grounding as that of the individual. Let us first get the real well learned, that the higher thoughts in their time may be ably and convincingly expressed. Nothing is more pitiful than the feeble rendering of a noble idea.

"The ultimate outlook is very encouraging. Our people have character and intelligence, and while the successes of our artists in foreign arenas prove that skill is not lacking, we have reason to believe that our national culture is making no less remarkable strides. Finally, America offers a wealth of subjects ranging from the picturesque to the sublime. It has a life that is unique. Individuality born of independence is strongly marked. We may boast, too, not only of our freedom, but of an elevation and purity of sentiment in daily life to be found in no other land. These qualities find expression in our poetry and painting, but nowhere more appropriately than in sculpture, the sturdiest and purest of the arts."

In The Forum for January, William Ordway Partridge critically discusses "The Development of Sculpture in America," summing up he says:
"We must, then, forever do away with the thought that art can be invented or borrowed. Not only must the artist be taught to appreciate the limitations of his art, but the people must be made sensible of the respective arts and their limitations,—that is, they must not expect sculpture to represent scenes that do not lend themselves to the severity of this art, but are more suitable to the painter. Then, too, the artist must not permit the advertising craze to attach itself to him, or even to his dealer, and let him remember when he exhibits his work, that he is appealing to the lowest, who may have as sincere an appreciation as the most cultured. Joseph Jefferson says that he endeavors to remember that he is playing to the man who has paid his shilling to sit in the pit, equally with the man who sits in the orchestra stall. Then we must sell our paintings and statues only to those who really care for them. To sell a painting to a man who does not care for it is a degradation of one's art,—one might almost say prostitution of one's highest. And the people must grasp, once and forever, the fact that great art is always popular art; that is, only that art which has become great in the world which has received the final approbation of the people.

"And what shall be the result of the development of sculpture in America? What shall it make of us? It must not be less lovely than the art of Greece, but more so. For we shall have breathed into it the spirit of a new life. This new art will owe much to those that have gone, and we will acknowledge it frankly and gratefully. It shall be an art in which buxomery plays no part. Harlequins will find no place upon its stage. How shall we know this art of the future? First of all by its uplifting power, as we know and believe in nature and love to keep in tune with her. What shall be its chief characteristic to distinguish it from all others? Character—in the Christian sense. Our conception of nature must tally with the wide knowledge we have gleaned of the universe and the men who inhabit it. If we do not see in nature more than the Greek found there, it is surely our fault and the doors of the heart and soul are closed to the revelations of the hour.

"Dwell up there in the simple and noble regions of thy life, obey thy heart, and thou shalt reproduce the fore-world again."

"Architectural Sculpture in America" is a beautifully illustrated article by Russell Sturgis in The Engineering Magazine for February. Mr. Sturgis truly says that there have been a few attempts to apply a new and living architectural sculpture to American buildings, and these attempts seem to be worthy of mention," He gives such examples as the Harvard Law School; City Hall, Albany, N. Y.; Art Club, Philadelphia; New York Life Insurance Building, St. Paul, and other public and private buildings. In relation to the general subject he concludes: "The most important thing seems to be to insist upon the existence in our cities of a certain amount of really original and, on the whole, admirable decorative sculpture. Students of architectural art who note with surprise the entire absence of sculpture from a building as admirable in its decorative character as the Law School of Columbia College; or the group of seminary buildings at Park avenue and Sixty-ninth street; who miss such sculpture from the stately and massive Dakota Building west of Central Park, or from the spirited and fantastic Berkshire in Madison avenue, or from the refined Yosemite Building in Park avenue; who wonder how such a church as St. Agnes' Chapel, of Trinity Parish, should be carried to completion without a scrap of carving, or how St. Thomas' or the Collegiate Church at Forty-eighth street should have only the perfunctory capitals and crockets of the style; who cannot endure that no sculpture should be given to such sumptuous private houses as half a dozen in upper Fifth avenue—such persons may be comforted by the knowledge that a great deal of good sculpture of the decorative sort has come into existence within the decade. It is scattered thinly over a vast tract of country, but it is there, and the important question now is how there can be made possible the production of more, very much more, of it."

* * *

Senator James Harlan, of Iowa, gives an illustrated historical article in The Midland Monthly for February on "The Iowa Soldiers' and Sailors' Monument." Speaking of the artists engaged in the work, he says: "The State has been fortunate in the character of the artists. The original design, produced by the late Harriet A. Ketcham, has been commended by the profession and art connoisseurs everywhere. And the execution of the art work in detail by her successor, Carl Rohl-Smith, is equally satisfactory to the commission, and apparently to all others who have seen so much of it as has been completed.

"The leading thought suggested by the entire structure may be said to be the courageous and effective spirit of Iowa's citizen soldiers in the field to enforce the laws and to preserve the Union, and their joyous return to their quiet homes with victory hovering over their heads, preferring peace to the circumstance and panoply of war, after having won its highest honors."
THE "GOVERNOR BALDWIN" MEMORIAL, ST. JOHN'S CHURCH, DETROIT, MICH.

Supplementing our recent description of the Governor Baldwin Memorial, St. John's Church, Detroit, Mich., we now publish, through the courtesy of the makers, the Messrs. J. & R. Lamb of New York, an illustration showing this fine work, as approximately erected.

This illustration was taken from the first sketch of the designer, Mr. Chas. R. Lamb, who with his subject being that of the "Angel of the Resurrection and the Marys at the Tomb," the angel standing at the top of a flight of steps in front of the door of the tomb speaks to all the world, when saying, "He is not here, he is risen."

This memorial in place is monumental and heroic in character, and unquestionably is perhaps the most important piece of art work of this character as yet erected in this country, the subject being executed entirely in Venetian mosaic, with brilliant gold enrichment specially made for this commission at Murano, Italy.

The problem given to the designers was to complete the plain end wall of the chancel, above a low marble reredos, and to include a small rose window in the upper part. This has been very cleverly done by the constructive work in high relief executed in Italian gold, which frames the large mosaic composition, and which also rising to the roof timbers above, encircles the rose window in the upper part of the wall.

In the complete work, two flying angels hold a large crown above the central mosaic, in which the electric lights, concealed from the eyes of the congregation, illuminate the brilliant field of the mosaic. The effect as seen in position is particularly satisfactory. The harmonious combination of pure gold and brilliant colored enamel is constantly a source of satisfaction to all who worship in old St. John's.

Some idea of the time taken in preparing the work, which was the special gift of Mrs. Sybil A. Baldwin, may be gathered from the fact that an entire force of "artist-mosaists" have been at work, for over a year, on the figure work alone, which is calculated to have about one million and a half separate pieces, each of which had to be cut and handled for its special place.

The use of mosaic, one of the oldest and most permanent of the arts, is being revived for mausoleums; and wisely so, as nothing can be more beautiful for such interiors.
THE BARNET MAUSOLEUM, SPRINGFIELD, MASS.

The illustrations herewith give some details of the Barney Mausoleum, recently erected by Mr. E. H. Barney, on his estate, Forest Park, Springfield, Mass., the main features of the design originating with himself. The material chiefly used in the construction is Quincy granite. Two sweeping flights of steps lead to the temple-like structure crowning the monument at the foot of each of which is a sphinx cut from marble. This temple commands beautiful and extensive views, the river meandering near by and the misty hills thirty miles away. Specially designed bronze seats will be provided. The mausoleum proper is directly under the temple, and contains a red granite vault, with three highly polished sarcophagi resting upon it. Eight pillars of Aberdeen granite support a roof inlaid with glazed tiles. The floor is also laid with tiles. Between the pillars very heavy and handsome bronze doors are hung. The illustration gives some idea of the design of these doors and their ornamentation.

The inscription over the mausoleum reads: "To live in hearts we leave behind is not to die." The cost of the monument is in the neighborhood of $100,000, and it was constructed by Mr. W. F. Cook, Contractor, Springfield, Mass., who has given close attention to the details so as to produce a structure worthy of the intention of the owner and of the monument itself as an example of architectural and sculptural memorial work. All the ornamental features have been carefully worked out both in the granite and bronze, and the endeavor has been to obtain a harmonious production, elevating and inspiring yet withal restful, and with a due regard to the beauty of location and the magnificent natural pictures ranging about its site.
EUGENE GUILLAUME, DIRECTOR OF THE ACADEMY IN ROME.—MERICHE'S STATUE OF MEISSONIER.

When a writer takes upon himself the task of showing the art of one nation to another, he must above all be eclectic; he must have no parti-pris more for one school than for another. He may have his personal appreciations, and think his judgment almost unerring. But there is the "almost," which should make him waver, and like Ernest Renan, who, in a discussion after hearing some plausible refutation of some of his argument, always responded, "Qui sait, peut être," so must the critic leave a margin for change of mind in art, leave a margin for time to do its work of recognition or of destruction. It is probable that the future may have surprises for sculptors, who, thinking that while they are conceiving the new they are burying the old under the stone of oblivion.

I know that the advanced sculptors of the Champs de Mars would be apt to remark if they knew of my present intention: "But why write about Eugene Guillaume? He has never done anything original or gone out of the ruts of the conventional." But Guillaume is considered one of the greatest sculptors of France; he has had all the rewards that his country can bestow. "But that does not signify; we do not weigh talent by the weight of rewards." Perhaps not for others, but I take notice that no artist of the Champs de Mars so far has been so convinced of the nullity of rewards as to refuse the Cross of the Legion of Honor. And I am not so sure that any would refuse to become a member of the Institute if the offer were made. Even Puvis de Chavannes did not silence with a decided "no" the friends who proposed he should be elected a member of the Academie. Besides we would have a poor opinion of the judgment of a country if we condemned all the artists whom it has rewarded. What would be the use of foreigners flocking to France to learn its art if its judges were totally ignorant as to the reward they must offer to the creators of art?

Eugene Guillaume must then have some merit, in having obtained all the honors that a grateful country has bestowed upon him. He has twice obtained the medal of honor, and is besides Grand Officer of the Legion d’Honneur. Furthermore, he was called some years ago to officiate as director of the Academie de France in Rome. The poor Villa de Medici! How many stones have been thrown into its gardens by men who believe or who affect to believe, that originality is smothered in its incubations of traditional rules, and in the study of Roman and Greek classics. Philippe Gille, in one of his able articles on the subject, says:

"It is true that it has become the fashion to debase the academical teachings, but it is easier to debase them than to find and give good reasons for condemning them. And I am afraid that those violent protestations are taken up more through the desire of writing a high-sounding article than the desire to see progress in art."

Eugene Guillaume has just published a book in which he gives sound advice to young sculptors, directing his remarks principally to the art students of Villa the Medecis, but the lesson it teaches may be profitable to the world at large. In one paragraph he says:

"Be yourself; that certainly ought to be your great thought. But let me tell you, the problem not only consists in being yourself, but in remaining yourself throughout your career. In art one must always be true to one’s self; one must live with
one's thoughts until they become tangible, until they form one idea and that idea to be personal, according to the established rules of art. In those few words lie all the duties of the true artist. The essential point is to know whether what one paints, what one models, is the exact expression of what is deepest in thought and sentiment. If one never sacrifices anything of that idea, if it is as much of one's self as one's identity, then and only then can a sculptor proclaim that his work is his own, that it is a part of his being.

But we must not ignore that the conditions of art are changed. We are no longer in that time in which we sought in all productions of genius that firmness, that sobriety of character, which was the expression of perfect reason. We now stand in need of movement, of novelty; and even of showy qualities. We want to identify the artist in his subject rather than to identify it with the standard that previous masters have established; and if he succeeds in materializing a personal note, we to-day must be indulgent in the analysis of points we would have formerly deemed indispensable.

Mercie's monument to Meissonier, erected in one of the small squares of the Louvre, is very imposing, and it is not out of place in that spot near the famous church of St. Germain l'Auxerrois, from whose tower tolled the bell for the beginning of St. Bartholomew's massacre of the Protestants, near the famous colonnade of Perrault, who, although a physician and writer, managed to be the author of one of the most perfect pieces of architecture in the world, and next to that wonderful suite of palaces that are architectural realizations of what is most noble and grand in the way of habitations. The movement is majestic, harmonious, and is personal to the great painter. Like Victor Hugo, one of his favorite ways of repose was to hold his ponderous brow in his hand. He loved to sit in that attitude, for he then reminded artists and amateurs of Michael Angelo's great Moses. I am sure that in Meissonier's great conceit he did consider himself a Moses in art, and I doubt whether on Mount Sinai he would have had modesty enough to have bowed down and veiled his face before the Lord.

The great art in the robe is most noticeable. It is masculine in every outline; there is not one useless display in fold. The chief idea of the sculptor was to make an appropriate artistic covering for the tall, puny body, which in life was out of proportion to the head. What a happy thought the cushion under his feet. It would probably be deemed inane for any other artist to thus rest his feet.

Not so for Mercie. Although broad and strong in his work, he was a petit maître in habit. Mercie never had a better inspiration than the pose of that flag, shield, all the military paraphernalia on the base of the pedestal, at which the master is looking down. I deem this one of the most beautiful statues with which this city of ten thousand statues is decorated.

Emma Bullet.

At the annual dinner of the Architectural League of New York City, Mr. Russell Sturgis, chairman of a committee appointed to submit plans for a monument to be erected to the memory of the eminent architect Richard M. Hunt, at the entrance to Central Park, presented a report deciding on the design as suggested by the late Mr. Hunt himself. In the course of his remarks Mr. Sturgis said: "The essentials of the plan are two equestrian groups of somewhat more than life size, raised upon decorative pedestals ten or twelve feet high; four statues or groups of, perhaps, two figures, agreeing in scale with the equestrian groups, and raised upon pedestals of the same height, but much smaller horizontally; and five double gates of wrought iron or bronze or other metal, but light and open rather than massive, each pair of gates having about twenty-five feet of clear width. This is all that is essential to the design, and we estimate the cost of it as follows:—Two equestrian groups, each $45,000; four statues or groups, each $15,000; two larger and two smaller pedestals, at $10,000, and five metal gates, each $5,000, making a total of $190,000." The statue will probably be made, either ideally or otherwise, representative of some of the historical features of New York City, which will give it great interest.
BRONZE III.

BY PAUL E. CABARET.

The character of the finish requisite for any given piece of bronze work depends not only upon the size and shape but mainly upon the style of ornamentation on the same. The treatment of bronze work, like most everything else, is subject to certain rules which must be followed intelligently, if correct and pleasing effects are to be obtained. For instance, figure work requires a different treatment from leaf work, or conventionalized ornamentation. And even in the latter the treatment differs according to the different styles in which it is executed, whether Classic, Gothic, Renaissance, etc.

The amount of finish required on a piece of bronze work depends also upon the distance at which it is placed from the ground. Take for example a bronze statue placed at a height of ten, twenty or fifty feet. Fine tooling on the same would not be discernible to the naked eye, and would, in fact, be rather detrimental to the work than otherwise, for the reason that the higher an object is placed the bolder and more rugged should be its forms and details.

What completely ruins so much of the bronze work to be seen in our cemeteries is the total absence of finish or tooling on the metal. Where one does not care for correctness or effect, but looks at work of this kind merely in the light of a commercial transaction involving so many dollars or cents, it is easily understood that he should be satisfied with almost anything that the manufacturer may choose to give him. But while this may benefit his pocket, it certainly does not tend in the long run to enhance his reputation as a man of artistic taste or judgment.

There are cases, especially in figure and drapery work, where an excess of tooling or any tooling at all beyond the repairing of the seams, where a piece-mould has been made, is apt to injure rather than beautify the work, and some sculptors prefer to have their work left in the natural cast finish, thus showing and bringing out the artistic touches and modeled effects of the original model. For this class of work, of course, the very finest kind of casting is required.

In almost all other forms, however, especially where large flat surfaces, plain or ornamental moulding, etc., occur, a certain amount of tooling is necessary. The sand, however fine, used in the casting of bronze always leaves its imprint on the surface of the metal, and if this surface is not obliterated the work loses nine-tenths of its richness of effect and looks, it might almost be said, like so much cast iron which has been plated with a coat of bronze.

While it is impossible to say in each individual case just what amount and character of tooling is required, it will not be amiss to give, in a general way, an idea of the finish that should be put on the principal forms of bronze work used in connection with monumental architecture, omitting the treatment of special figure and drapery work referred to above.

In doors, all stiles, rails and plain parts of mouldings, as well as all flat and even surfaces, should be smooth-filed and finished with a fine grade of emery. All angles should be perfectly sharp and well defined. Where moulding panels are a part of the design, the corners formed by the intersections of the mouldings should be sharp and clean. Where any ornamentation occurs, whether in egg and dart, conventionalized leaf or other work, either in the mouldings or grilles, the same should be sufficiently chased so as to bring out the sharp edges and give the proper smooth or mat finish to the body of the ornamentation, as required by the special style in which it may be executed.

In gates and window grilles all bar work should be smooth filed and emery finished, while all ornamentation should receive the same treatment as mentioned for doors.

It is well to bear in mind in this connection that all large bodies of either a perfectly flat or plain moulded character should receive the file and emery treatment mentioned above. This applies, outside of doors and gates, to separate door frames, ceiling frames, window sash, etc., etc.

Cinerary urns or flower vases should receive a very careful finish. Where an urn is wholly without ornamentation it should be turned in a lathe and all angles brought out clear and sharp, special care being taken to preserve all moulded shapes their correct outline. Where the urn or vase is ornamented the ornamentation should be carefully chased.

Catacomb handles, which have such an important part in the decoration of tomb interiors, should be highly polished, especially where they are devoid of ornamentation. Nothing in a tomb looks so rich and ornamental as a row of bronze handles properly finished. Where polishing is not desired, the handles should be finished in smooth emery, but the extra cost of polishing a handle is so slight that it ought not to be taken into consideration.

One of the forms that should command special attention in the finish is that of memorial or inscription tablets. Unfortunately it is one of the forms that seems to receive the smallest amount of care, especially where used in connection with soldiers' monuments. Very often these tablets are put up in their natural state, without the least finish
having been expended upon them beyond the mere roughing out of the outside edges, and running them through the acid bath to brighten the metal and free it from the sand that might still adhere to its surface. After receiving a coating of more or less thick varnish or bronzing (which often answers the purpose of hiding defects), they are delivered and put up as first-class productions. This statement is not exaggerated and can be easily verified by a walk through any of our national cemeteries. The lettering on a bronze tablet should be carefully gone over so as to correct any defects that might be found and bring out the outline with sharpness. If the lettering is of a flat face style the face should be finely filed and finished with emery. The border, should there be one, should be treated in the same manner as the moulding panels on a door, as explained above. The ground of the tablet may be sand-matted all over or left the natural cast finish, but in every case should be perfectly flat and the angle formed at the junction of the letters and the ground well defined.

All bronze work, after leaving the hands of the finisher, should be lightly bronzed or oxidized in order to give it more uniformity of color at the start and insure a more even atmospheric coloring. The heavy and thick staining compounds sometimes used should be avoided in monumental bronze work, as they give the same a painted appearance and seriously interfere with the natural oxidation of the metal. Moreover, when the work is finely ornamented and chased, these compounds fill up the fine lines and destroy the artistic effect of the work. Of course, for statuettes and other art bronzes for home decoration, where special effects are desired, a great deal more license may be taken, but in outdoor work the best rule to follow is to leave the metal as free and accessible as possible to atmospheric action.

And now, in conclusion, just a few words about construction. The question is so important that it may not be amiss to refer to it again. Nothing will so illustrate its importance as the mention of two cases which came under my notice recently. One is of a pair of doors, not one hundred miles from New York, in which the frame or structural skeleton was constructed of thin, hollow tubing. How the thing could be made to properly hold together is a mystery to me. At the time I saw these doors there were already evidences that it would not be long before the tubing would split through contraction and expansion. As a winter has passed since then, I suppose that the frost, settling in the tubes, has by this time completed the work of destruction. And yet the doors were otherwise quite well finished, and might have passed muster; fifteen to twenty dollars would have covered the extra cost of solid bars.

The other case in point is that of three window grilles which I saw shortly after they were put up; the grilles, of very thin metal and poorly constructed in themselves, were attached to the stone work by means of small sleeves about three-quarters of an inch long, and made of §6-inch round tubing, slightly thicker than an ordinary business card and filled with soft wood. Through this wood passed the screws that fastened the grilles to the stone. In this case about 50 cents would have covered the cost of solid metal. It is only a question of time before the wood decays and the grilles fall to the ground.

All those having occasion to use bronze work should insist upon conscientious work and intelligent construction. They should insist that their work be riveted together in such a manner that it can never come apart, and they should especially insist that all metal used in their work be solid, and not hollow. By seeing to it that they get what they want and what they order, it will not be long before we see a better standard of work in our cemeteries.

How the Founder of the Vendome Column was Ruined.

During the present century one of the most enormous monuments which have been attempted in bronze is the celebrated Vendome Column. The French government entered into a contract with an iron founder who had never been engaged with either the modeling or casting of bronze. The government engaged to supply him with the cannon which had been taken from the Russians and Austrians during the campaign of 1805 in quantity sufficient to found the monument. Knowing nothing of the phenomena which the fusion of bronze offers, he discovered when he had finished two-thirds of the column that he had used up all his metal. Enough bronze had been served out to him to complete the monument, and he was responsible for the full amount. Ruin stared him in the face. In order to get out of his difficulty he melted up his scorize and mixed the metal with some cheap refuse which he had bought, and so managed to finish the founding. These castings were discovered to be full of flaws, and the work was stopped, to the utter destruction of the founder. The moldings of the different parts of the bas-relief was so illly executed that the chiseler employed to repair the defects removed no less than seventy tons of bronze, which became their perquisite in addition to $60,000 paid for their labor. — Illustrated Carpenter and Builder.
SCULPTURED MONUMENTS OF PHILADELPHIA.—IV.

On entering Fairmount Park from Girard avenue, and walking the steep ascent that leads directly to the Horticultural Hall, the eye quickly takes in the range that embraces the charming surroundings of deep slopes, craggy ravines, and good timber; bordered by the semi-somnolent Schuylkill river.

“STONE AGE OF AMERICA.”

Here on a rising knoll stands John J. Boyle’s Stone Age of America, characterizing its title to the fullest degree that period in the history of America or rather it should be said of North America, when the Indian was ever ready to follow upon the trail in pursuit of his enemies, human or animal, and the squaw possessing the stamina and physical and moral courage stood ever ready in defence of her papoose and her tepee or hearthstone.

This group is an illustration of the sculptor’s ability to create an instance apart from the beaten tracks and too gladly one recognizes an instance where thought has been put into execution with a result both creditable to the sculptor and pleasing to the public.

The cast light is the first to illumine the strong features of the Indian Squaw, as she stands almost defiantly in the center of the group, clutching her little naked papoose in her left arm, while the right hand clutches strongly the tomahawk, bringing out the muscles and sinews of the fore and upper biceps. Crouching on the right and shielded partly by the leg is another naked papoose of three years, regarding still with an intensity of fear, the prostrate body of Bruin. Master bear has been silenced forever by one fell stroke of that unwavering and well taught hand.

Concentrate well your gaze upon the smaller papoose, its half buried head upon the breast of the woman, and then turn to the defiant expression of the squaw. There stands the wealth of nations, the mother’s love, ready, to the death to protect her children. It is a law unwritten and universal but grander than those recorded by man, and depicts the survival of the fittest. This group of bronze, cast by Thiebaut Freres, stands upon a fine granite base of Quincy granite, combed and dressed, polished on the crown slopes, rising four feet six inches from the ground. The figures are lifesize. The sculptor has made every effort to subdue his sense of emotional enthusiasm, his sterling motive being a desire to give what he believes to be true quality and in this I think he has succeeded admirably. In many hands the motif would have suffered and the result would have been a painful intensity of expression, and an exaggeration in the physical attainments of the victor. Mr. Boyle first studied at the Academy of Fine Arts, this city; and later at the Ecole des Beaux Arts, where he worked under that good old preceptor Pere Dentet. In 1887 he had designed and executed his group in stone of the Indian squaw, baby and dog which was purchased and placed in Lincoln Park, Chicago.

Plato and Sir Francis Bacon, creations at his hands destined for the Congressional Library at Washington, D. C., will shortly be heard of.

THE DYING LION.

Between the river and the Pennsylvania railroad and directly facing the entrance to the Zoological gardens, stands the bronze group replica of Professor W. Wolf’s work in Berlin. The position has been very aptly chosen, but the group fails signally to attract the habitue of the Zoo.

The major Lion might be trumpeting forth anything, answering a neighboring call, or giving forth a cry of well modulated despair, while the poor
**MARBLE IN EARLY TIMES.**

Marble does not appear to be a substance which man employed in very early times as a building material, says *The Illustrated Carpenter and Builder*, of London, which then proceeds as follows: "This may be accounted for partly by the fact that, although pretty widely distributed it is not found everywhere.

"With regard to the first building of which we have any historic record—the Temple of Solomon—no mention is made of marble, and a great portion of the edifice appears to have been made of rare woods overlaid with plates of gold. As does old Homer expatiate on the rare marble used in the palaces of the heroes whose warlike feats he celebrates. If we may draw deductions from the remains disinterred by Dr. Schliemann, it appears probable that the palaces of Agamemnon and Ajax in Greece, and Priam, at Troy, were built either of clay bricks or wood with the internal walls lined with metal plates, probably of copper or bronze. The earliest extant remains of ancient buildings with which we are acquainted, the Assyrian temples and palaces discovered by Sir Austen Henry Layard, had clay brick walls lined internally with sculptured slabs. Here, at least, we approach the use of marble, for these slabs (now in the British Museum) were either of alabaster or some species of gypsum analogous thereto. The Egyptians appear to have made some slight use of porphyry and dark-colored marble for their colossal statuary. Coming down the stream of history, we find the Greeks of the historic period making some use of marble in their edifices and employing it freely for statuary; always, however, patronizing the uncolored species.

"Decoration with slabs of different colored marbles was much used by the Romans, but it sank in the reign of Claudius to the use of ordinary marble, painted or stained. Their luxurious but slightly vulgar taste had a far stronger apetency to vividly, even harshly, colored ornamentations than had the refined and subtle Greeks, and they often lined the interiors of their palaces, or even the luxurious villas of the nobles, with their slabs of the most showy and even the most bizarre marbles that their country or its colonies yielded. That sort of thing matched well with their gay, mural paintings, and pronounced style of their pavements of Tessara.

"During the decline of the Roman empire, and when Christianity had gained power and become a State religion, Christian fanes for worship became numerous, and in these both those of the Romanesque and those of the Byzantine style, the free and even profuse use of colored marble became common."
AMONG THE SCULPTORS

MAC MONNIES, "Shakespeare" for the Congressional Library, Washington, has been sent to the bronze-founders in Paris. John J. Boyle's "Sir Francis Bacon," and Cyrus E. Dallin's "Sir Isaac Newton," both also for the Congressional Library, have been completed; both were recently open to private view of the National Sculpture Association, Philadelphia, in their sculptor's respective studios.

The statues of two great educators are nearing completion. That of President Dwight L. Moody, of Yale, now in bronze, was modeled by Prof. J. F. Wightman of the department of Fine Arts of that University. The figure is seated in a Greek chair, typical of the place the doctor filled at Yale from 1831 to 1846 as professor of Greek before his election to the presidency of the college. He wears the president's robe suggestive of that office from 1846 to 1877. The pose is natural, one hand lies loosely on his lap, the right holds a book partly open on his knee, the body leaning forward, representing Moody, the teacher, listening intently to a recitation. It is considered an excellent work as a likeness by those who knew Dr. Moody in life, and also as a work of art. The statue will be mounted on a massive granite pedestal and stand on the campus. J. Massey Rhind's marble statue of Dr. McCosh of Princeton is completed in that sculptor's studio. The figure is standing, holding a volume in his left hand, while the right is partly raised. The face is easy and graceful, the brows thoughtful and the mouth with the stern lines characteristic of the man. This statue will occupy a place of honor in the new Alexander Memorial Hall at Princeton, N.J.

The commission empowered to select a design for the monument to General Hartranft has accepted that of Mr. F. W. Rucfenthal, secretary of the National Sculpture Society, New York. It represents the general returning home from war at the head of his troops in the uniform of a general, with sword and Field's glass, and holding his hat in his right hand in response to the plaudits of the people. The monument will be bronze, and will stand on the plaza on the west front of the capitol at Harrisburg, Pa., looking toward the county soldier's monument and the Susquehanna river. It will be mounted on a granite pedestal.

John J. Boyle has been commissioned by Mr. Justus C. Sternbridge, Philadelphia, to model a statue of Benjamin Franklin as a gift to that city. It is too early to say what ideas the statue will represent, but the donor will have a jury of three artists of national reputation—a sculptor, a painter, and an architect—to pass upon the models and the completed work and he has placed his interests in their hands. Mr. Frank Miles Day, architect, has been selected to collaborate with Mr. Boyle in the architectural features of the monument and its surroundings.

Paul Wayland Bartlett's design for the Sherman monument at Washington, is perhaps the most monumental of those submitted. The pedestal is placed in the centre of a large inclosure which is several feet below the surrounding level. It is a massive construction, rectangular in plan, but tapering towards the top. The two sides on the lowest stage of the pedestal are decorated with bas-reliefs representing the march to the sea. On the next stage, front and back are two independent figures symbolical of Thought and Courage. Above them the pedestal rises with practically unbroken surfaces, the decoration being slight in character, and, above, sitting defiantly on his horse is Sherman apparently scouring the field of battle from the top of an abruptly rising hill. The horse stands as though on the brink of a cliff, says The New York Tribune, "There is a spirit of tension in the design, and the picturesque, vigorous way in which Sherman seems to be lifted into space is more striking from the massive treatment of the wall enclosing the spacious square beneath him. This wall has a break in each one of the four sides, two of the breaks being wider than the others. The principal entrances are flanked by crouching lions. The American eagle, standing with head uplifted and wings in repose, guards the minor steps. These steps are only two or three in number, but they signify a depression in the ground quite sufficient to create a striking effect of perspective and to give the monument the feeling of isolation which it requires at the same time that it needs an inclosed space around it. Strictly as a composition, and as a massive, monumental scheme, this model of Mr. Bartlett's is original and strong."

It is said that the only bust of General Robert E. Lee that was taken from life was made by Frederick Voscek, the sculptor at about the time of the battle of Chancellorsville. A copy of this bust has been purchased by the Society of the Army and Navy of the Confederate States in Maryland, and will be sent to the memorial hall of the confederate states, in Richmond, to be deposited in the Maryland room pending the selection of the location of the "southern battle abbey," where it will finally rest as the contribution of the society to the abbey.

Among Philip Martin's recently completed work are two lamp-holders, or newel post figures holding torch, they are without the usual wings and were modeled in a Greek character, with drapery. These figures are over life size. Mr. Martin also made the medal of award for the Atlanta Exposition.

A well-known art critic has said that the time is ripe to collect the works of Edward Kemey, the American sculptor of animal life, and that as we now collect the productions of harpe, the French animal sculptor, we shall before long be equally active for Kemey's works. Mr. Kemey has been forming a group of his efforts dating from 1871 down to 1894, and is a result some twenty-five bronzes grace the collection. This is a purely American collection, of American animals by an American sculptor and cast in an American foundry. One of the largest is "Buffalo and Wolves," which was exhibited at the Paris Salon in 1878 and received warm praise. Some of his other works are: "Battle of the Bulls," two young buffalo in desperate combat side by side; "Maternal Affection," a mother panther with two cubs at her breast; a group of jaguar and pecarier, the pecarier about giving up; "The Jaguar Lovers;" "Still Hunt," in Central Park, New York; "Lynx and Possum," the possum lying curled up in a little wad; "The Grave Digger," a grimly bear just finishing burying the head of a sheep; "Old Ephrain," a grimly bear; "The Old Panther," a beautiful work "Mountaineer," a mountain sheep gracefully posed. Mr. Kemey's works exhibit a great intelligence and a technique in harmony with his close study and intimate acquaintance with animal life.

Mess Frances M. Goodwin, of South Bend, Ind., has been commissioned by the Government to make a marble bust of the late Vice-President Schuyler Colfax, to be placed in the Senate gallery at Washington.
THE TILDEN MONUMENT.

Nine years ago last August the remains of Samuel J. Tilden were buried in the little cemetery at New Lebanon, N. Y., in the family lot. Early in January they were transferred to a sarcophagus, erected on a plot close by, which was presented to the executors of Mr. Tilden’s estate by the Cemetery Association. The Association was a beneficiary of the will to the extent of $10,000, and took this way of acknowledging the gift.

The monument, of which an illustration is given, is constructed of Vermont granite in the Renaissance style, after a design by Mr. Ernest Flagg, architect, New York. The foundation is of granite, 4 feet deep in the ground. The base is 32 feet 10 inches long by 15 feet wide. At one end of the enclosure formed by the paneled wall is an opening which leads to the sarcophagus by a flight of nine steps. The sarcophagus is 9½ feet long, 4½ feet wide, and 3 feet deep. A lion’s head adorns each end, while two are used on either side. The inscription on the front face of the sarcophagus was chosen by Mr. Tilden: “I still trust the people.” Underneath the inscription is “S. J. Tilden.” On the opposite side of the sarcophagus is the word, “Governor.” Resting upon the steps in front is a laurel wreath, upon which rests a palm branch, all in bronze. The weight of the slab covering the opening of the casket is about seven tons, and the whole monument some forty tons. The work was carried out by Batterson & Elisee, New York City, at a cost of about $10,000.

In the report of the Missouri Geological Survey, just issued, much attention is given to the granite rocks of the state. The granite district is confined to the southeastern part of the state, Pilot Knob being about the center, and it covers an area some seventy miles square. An exhaustive examination is being conducted into the composition, strength and durability of this product of the state, and so far as tests and examinations have gone Missouri granite is exceptionally good for all the purposes to which granite is put, while it has already been used largely for building purposes.

The interior of the Grant monument in Riverside Park, New York, will be handsomely finished, a large amount of marble being required. The main portion under the great dome will be called Memorial Hall, and directly under the dome a circular opening eighteen feet in diameter, protected by an iron railing exposes the sarcophagus in the crypt below. The four square corners of the structure are utilized, the two on the south have stairways leading to the crypt, wherein visitors may pass entirely around the sarcophagus and read the inscriptions thereon. The two corners on the north will contain relics and interesting souvenirs of the great general. It has been promised that the monument will be completed sometime during the present year.

The latest in cemetery memorials is the tombglass instead of tombstone. In the Kittanning, Pa., cemetery is a plate glass slab, four feet high by eighteen inches wide by one inch thick erected in memory of Elizabeth Pepper of Ford City. The slab which is rounded at the top, is set in a sand stone base. Some time ago the Pittsburgh Plate Glass works received an order for plate glass of unusual thickness, and it occurred to Mr. Matthias Pepper the Ass’t. Supt., that the qualities of glass should make it an admirable material for cemetery purposes, with the above result. The lettering is cut by the sand blast process.
AN ALGERIAN FOUNTAIN.

Not very long ago there was erected in the public square at Cherchell in Algeria, a fountain composed entirely of Roman ruins found at Cherchell or in its immediate neighborhood. This fountain deserves notice on account of its elegance and for its distinctive characteristics. To M. Munkel, a citizen of Cherchell is due the honor of having designed and carried out the work.

The following description in connection with the illustration will give a very clear idea of its peculiar features. Against its four faces of a cement cube four colossal heads have been placed, which were formerly in the museum at Cherchell. The most remarkable of these heads is that of a man which, according to various archaeologists, represents Ocean, Neptune, Jupiter or Ptolemy; the other three heads with wavy and somewhat disturbed hair represent nymphs.

Above the cement cube, or base, against which these four heads have been placed, is a capital of striking workmanship, upon which rests a great marble basin, or vase, which in turn supports a second capital of much smaller size than the one below, which also supports a marble basin, of much smaller size than the first. From this last springs the stream of water, which under a sky like that of Algeria, and in so brilliant a sun, is magnificently beautiful.

The great octagon basin is formed of pieces of cornices admirably adorned with leaf carving, and at the eight angles are placed four small pieces of square columns, two column bases, and two small capitals. From L' Illustration.

The commissioners of the Chickamauga-Chattanooga National Military Park have revised their rules and regulations governing the erection of monuments therein. The following on transportation through the limits of the park is the result of the revision: "The hauling of loads over the park roads and approaches in excess of 5,000 the weight of wagon included, must be done in wagons specially adapted to the purpose; the load to be equally distributed and carried on four wheels. Monument trucks having tires of less than 4 1-2 inches in width shall not be allowed to haul on the park roads. Five thousand to 15,000 pounds, 4 1-2-inch tires; 15,000 to 25,000 pounds, 5-inch tires; 25,000 to 35,000 pounds, 6-inch tires. For loads exceeding 35,000 pounds, one-half inch additional width of tire for each additional 5,000 pounds of load. No hauling of heavy monuments shall be allowed in wet weather."

* * *

The Fairmount Park Association, Philadelphia, Pa., which is now undertaking the erection of statues to Benjamin Franklin and Robert Morris, has
received an offer of $100 from a member who withholds his name for the present. The offer is made conditional upon the gift of $400 additional by other members, before July 1st, as a nucleus of a fund for the erection of statues to eminent Philadelphians.

Calais, Me., is to have a monument entirely out of the beaten track in such ideas. When the Coast Survey officers were at work here in 1866 they were induced to mark a point on the forty-fifth parallel of latitude, which passes close by. A block of red granite is now being cut by the Maine Red Granite Co., of Red Beach, bearing the inscription: "This stone marks 45 degrees north. Half way from the equator to the pole."

The accompanying illustration is a side view of the Continental soldier designed to surmount the pedestal and form the memorial to the revolutionary heroes at Sudbury, Middlesex Co., Mass. This place furnished a large number to swell the roll of Revolutionary fame, who fought at Lexington, Concord, Bunker Hill and other well known places. The monument is designed in colonial style and is constructed of medium grade, Quincy, granite. The figure was modeled by Herbert W. Beattie of Quincy, Mass., and cut from white Western granite. The contract for the monument was awarded to Badger Bros., West Quincy, Mass.

Sudbury was settled in 1638 and incorporated one year later, and much historic interest attaches to the place.

The Libbey Monument, illustrated above, is of unique design as a cemetery monument, each book representing a member of the family. It was designed by Mr. Libbey, for whom it was executed by S. J. Nason, of South Berwick, Me. It is cut from light Rutland Italian marble, supplied by the Boston branch of the Vermont Marble Company, and exclusive of the statue contains 295 cubic feet. The bottom base is 9 feet by 6 feet by 18 inches. The columns are of black Belgian marble. The details and proportions can be readily comprehended from the cut.

The following bids were received by James M. Moore, A. Q. M. G., U. S. Army, for furnishing 10,000 American white marble headstones in slabs: The Vermont Marble Co., Proctor, Vt., $2.13, $2.01 and $1.83 each. Wm. H. Gross, Lee, Mass., $1.85 each. David Crear, New York, N. Y., $1.86 each. The Cochnower Marble Co., Washington, D. C., $1.93 each. The contract was awarded to Wm. H. Gross at $1.85 each. This is the lowest price ever paid, the average of late years being about $2.00 each.
THE DEVELOPMENT OF THE MONUMENTAL IDEA.—III.

In what we have said of the uncivilized races of the globe, that in death they realize some unknown power that charms or impresses them with its superiority over their being, which in depriving them of life, presents a great unknown before them to challenge their admiration.

By it they are taught fear and reverence. The budding springs of love for their kindred, of which all the lower animals are possessed,—asserts its claims for remembrance and the rude and perishable mementoes follow this pilgrimage from the earliest times to the present. All these races partake more or less of this same characteristic. Some token left to worship, however superstitious because their early customs, regulated as to mode and manner by their varied ideas of reverence, which has developed into the various forms of worship and differing as intellect develops until these wild superstitions of barbarism and fanaticism fade away in the dim past.

Let us turn to times and conditions more interesting to us, and more in the line of work customary to us.

The so-called cradle of the human family was situated between the Black and Caspian Seas,—on the north, the Mediterranean Sea and on the south the Persian Gulf. Here man made his first advent on earth and from it all records follow him. The landing of the Ark on Mt. Ararat, 775 miles northwest of Jerusalem, after the floods subsided was the starting point from the cradle to the grave of our present civilization. It is here the first cities were built and the first settlements were made upon the banks of the Euphrates and Tigris rivers on the east coast of the Mediterranean.

Babylon was the first to begin a permanent record and up to the time of Alexander made a wonderful one; during his reign he ordered the marshes of Arabia to be drained, and uncovered the sepulchres of kings which were situated among the lakes. This has led to the belief that the monumental era began with them when the ideas of construction and mechanics had developed in the human mind as one of the conditions of life; where the ever changing phases bring forth new ideas and suggest their application for the benefit and lasting glory of the human family. It is often said there is nothing new. Let us come to the time when King Solomon was building the Great Temple at Jerusalem, the foundation of which was laid 1012 B.C. He was assisted by Hiram, King of Tyre, whose monument we give. "This tomb is situated about six miles from Tyre among the hills, dotted with many villages closely bowered in groves of olive, orange, lemon and pomegranate trees. There stands the grand, massive, sarcophagus, lifted high on a solid pedestal of lime stone with arched well and cistern near it. The base is formed of three tiers of stone, each 13 feet long by 10 feet wide. The third course projects a little all around, and is 15 feet long, 11 feet wide and 3 feet thick. The next in which the coffin rests is 12 feet 3 inches by 8 feet thick. The sarcophagus is 12 feet 11 inches long, 7 feet 8 inches wide and 3 feet 6 inches high. The lid is 3 feet 6 inches high. These dimensions were taken by Mr. Robert Morris in 1868, and are said to be correct; and to him we are indebted for them as well as the cut. The view is taken from the west, the east end has been broken by vandals or otherwise injured. This monument stands to represent the most lasting work of man, and carries us back to the time when Solomon and Hiram founded in the building of the temple a principle of brotherly love and unity among mankind that was cemented by the death of Hiram, the widow's son, when the temple was about completed. The temple was completed and for hundreds of years was the glory of the world. As a sample of operative masonry and art—today it is only a memory kept alive by the history centering in it.

To the modern dealer in monumental work it is only in the last few years that rock-faced work has gained so much prominence, but you can see by this it had an early origin. There were no inscriptions found upon it but it is credited with being King Hiram's tomb.

Every monument in our day should not only represent some idea, but be a work of art in mechanical execution, to challenge the admiration of the beholder and add a new beauty to the locality in which it is placed.

We have always considered that monumental art, should convey ideas of love, grandeur and sublime sentiments, connecting the living with the future life in all that is beautiful. This would call for all constructions of a memorial nature to conform to the best practice in architecture of the day. This would blend ideas into one harmonious whole, and make every token of remembrance one of art. This can be done in time, but only through the cooperation of the manufacturers, and to them we appeal to raise the standard high. Let none but perfect work both in design and workmanship pass, and without regard to price as a controlling factor. You can govern this and must.
THE MONUMENTAL NEWS.

THE GOVERNOR THOMAS CHITTENDEN MONUMENT.

The monument to Governor Thomas Chittenden, erected by the State of Vermont in the cemetery at Williston, is now complete and forms a handsome and appropriate memorial to Vermont’s first governor and for many years a prominent statesman. The illustrations present two views, which, notwithstanding the severe criticism to which the design was subjected, display graceful proportions, originality of design, and a monument at once unique and conspicuous, as a monument erected under the auspices creating it should be.

It consists of a massive die of Barre granite resting upon a well proportioned base. The die is crowned by a block of granite carved in the shape of a heraldic shield, upon one side of which is cut the coat of arms of the State, and on the other side a scroll, representing the Constitution of Vermont, and bearing the inscription:

"Constitution of Vermont, July, 1777. Out of the storm and manifold perils rose an enduring State, the home of freedom and unity."

One end of the die bears a bas-relief likeness of Governor Chittenden, head and face in profile deeply sunk in an oval medallion, surrounded by a wreath of laurel. On the other end of the die is cut a ship in full sail.

Surmounting the monument is the crest of Vermont, a stag’s head in bronze.

On the front of the die the following inscription is cut in heavy, raised, block letters:

1845
Vermont
To
Thomas Chittenden,
One of her founders
And her first governor.
Born January 6, 1730.
Died August 25, 1797.

Upon the opposite face of the die is the following inscription:

Born in East Guilford, Conn. A sailor at Eighteen.
A colonel of militia and six times a member
Of the Connecticut Assembly. Settled in Williston in 1774.
Forced by stress of war to abandon his home.
He removed to Arlington in 1776.
Returned in 1787.

At Dorset, July, 1776, he helped to shape
The first compact in the History
Of the New Hampshire Grants.
He aided in formulating the Vermont
Declaration of Independence.
Delegate to Congress April, 1777.
President of the Convention
Which framed the first constitution
And of the council of safety.
Governor 1778-1789 and 1790-1797.

The monument is 21 feet high to the top of the deer’s horns. The State appropriated $3,000 for the work, to which Mr. Henry Root of San Francisco, a Williston man, is credited with having added $1,000 or more, besides procuring the design and purchasing a site, and to him should be accorded all praise for his public spirit in the matter. Messrs. Marr & Gordon, Barre, Vt., the contractors, have been warmly commended for the excellent work upon this highly creditable example of monumental art. The design, when first given to the public, was generally condemned in severe criticism, but it seems to have grown in favor, and it would appear that its originality and after all, appropriateness to the purpose intended will give it a permanent interest worthy of the man commemorated.
1883. 1896,

MARR & GORDON,

OWNERS OF DARK AND MEDIUM QUARRIES. LARGEST POLISHING SHEDS IN BARRY.

BARRE GRANITE.

And fully equipped Cutting Establishment, fitted up with all the latest improvements in Derricks, Pneumatic Tools etc.

Make a specialty of high grade Monumental and Cemetery work of all kinds. Also furnish Granite in the Rough, Dyes etc., Squared and Polished, all from their own quarries. From those who have dealt with them for all or any part of thirteen years they have been doing business they respectfully solicit a continuance of their patronage and invite all dealers desiring first-class work.

To correspond with them MARR & GORDON, Barre, Vt.

WESTERN OFFICE, 152 La Salle Street, Chicago. Wm. Dunbar, Agent.

EASTERN OFFICE, Metropolitan Building, New York City O. C. Jenkins, Agent.

Chain Blocks

of Unparalleled Efficiency.

Write for 28-Page Illustrated Catalogue, giving full explanation of picture here shown.

The Yale & Towne Manufacturing Co.

Salesrooms:

NEW YORK, 85-86 Chambers Street. CHICAGO, 125-127 Wabash Avenue.

PHILADELPHIA, 1730 Market Street. BOSTON, 324 Franklin Street.

BUFFALO, Buildings Exchange. SAN FRANCISCO, Mills Building.

Vassar, Mich. A soldiers monument is to be erected by the G. A. R. Post of this place.

Great Barrington, Mass. A movement is on foot among the electricians to erect a monument at Mulhaine cemetery in memory of the late Franklin L. Pope.

Boston, Mass. The Massachusetts legislature is asked to provide for the erection of an equesrian monument of Gen. Benjamin F. Butler within the State House grounds. Cost not to exceed $50,000. The Legislative Committee on Military Affairs has reported unanimously in favor of appropriating $50,000 for the equestrian statue of Gen. Joseph Hooker.

The council of the Fine Arts Federation of New York have recommended that steps be taken to erect a suitable mark over the grave of the distinguished American painter Gilbert Stuart. To this day it is unmarked save by a number cut in the stone under the railings of the cemetery on Boston Common.

Mercer, Pa. The Grand Jury at the last court allowed $5,500 for the purchase and erection of a soldiers' monument. The G. A. R. committee find the sum inadequate and will petition the March grand jury for a larger amount.

Washington, D. C. The Ways and Means committee of the legislature of South Carolina have reported favorably on a joint resolution calling upon the Southern States to contribute to the erection of a statue of George Peabody, the philanthropist, to be placed in the rotunda of the Capitol at Washington.

Danbury, N. Y. The State appropriation of $5,000 for the erection of a monument to Gen. Nicholas Herkimer, has been found insufficient after purchase of necessary land, and the commissioners ask for a further sum of $5,000 to complete the work satisfactorily.

Gorham, N. H. Ex-Judge Fletcher has offered to subscribe $500 towards the erection of a soldiers monument, to be dedicated on the anniversary of the firing upon Fort Sumter.

Albany, N. Y. By the will of Robert Ray Hamilton, $8,000 is bequeathed to the City of Albany for the purpose of providing an ornamental fountain.

Columbus, O. An association has been incorporated to erect a monument in memory of Gen. Philip H. Sheridan. Columbus is his birthplace.

West Chester, Pa. Active work has once more commenced upon the project of raising $15,000 for the erection of a monument on the Brandywine battlefield. The Chester County Memorial Association of the Junior O. U. A. M., has obtained subscriptions for a large amount of the required sum.

Roanoke Island, N. C. A bill has been introduced at Washington, appropriating $12,000 to defray the expenses of a monument in commemoration of the landing of the first British American colony, under Sir Walter Raleigh, at Roanoke Island, N. C., July 4, 1584.

Quincy, III. A movement is on foot to erect a monument to the late Col. W. W. Herr, one of Quincy's beloved citizens. He was formerly a Kentuckian and commander of the famous Louisville Legion.

Washington, D. C. A bill has been introduced into Congress by Congressman Evans of Louisville, Ky., providing for the erection of a monument in the National Capital to the memory of Abraham Lincoln.
THE CUT BELOW ILLUSTRATES OUR NEW
SAFETY STOP HINGES
FOR VAULT DOORS.
Patent Pending.

THE ONLY DEVICE MADE THAT WILL AFFORD
ABSOLUTE PROTECTION TO MARBLE WORK.
THEY ARE MEETING WITH GREAT SUCCESS.

Made only by

PAUL E. CABARET,
Memorial and Monumental Bronze and Brass Work.
Harring Building, 669-675 Hudson St., New York.

The stops when coming in contact with each other stop the doors. By lengthening or shortening these stops the
door can be opened to any given angle and at any desired distance from the marble work. The stops being cast on
the hinges give additional strength to the same. The hinges can be made in any size.

WE MAKE NO EXTRA CHARGE FOR FURNISHING
THese HINGES ON DOORS MADE BY US,
SEND FOR DESCRIPTIVE CIRCULAR AND LET US ESTIMATE ON YOUR WORK.
READ WHAT OUR CUSTOMERS THINK ABOUT THEM.

New York, Jan. 18th, 1896.
Mr. Paul E. Cabaret,—Dear Sir:
We are very much pleased with the bronze doors and gates
which you have furnished for the receiving vault in Homewood
Cemetery, Pittsburg, Pa., and desire to say that the work is
very satisfactory in every way. We have taken particular
notice of your new Safety Stop Hinge which you placed on the
doors, and have found them to justify all you claim for them;
yet actually stop the doors at the proper point, and afford
complete protection to the interior marble work. They certainly
should be in great demand for tomb doors.
Yours truly, C. E. Tappan & Co.

Chicago, Ill., Dec. 17th, 1895.
Mr. Paul E. Cabaret,—Dear Sir:
I have at hand your favor of December 15th asking for
some expression regarding doors furnished by you for the Potter
Museum in Chicago, and for the Wyckoff Museum in
Lehigh, N. Y.
I am pleased to say that all of your work done for the St.
Lawrence Marble Company has given entire satisfaction in
every way. Your new Safety Stop Hinge is an especially good
feature, as the swing of the door can be controlled so that un-
der no circumstances can the interior marble work be injured by
the striking of the door.
Yours truly, John Bonham, Pres.,
St. Lawrence Marble Company.
Polishing Granite.

By way of preface to the following remarks upon granite polishing, it should be stated that the discussion is based upon the employment of machines of the most approved type and excellence, several of which are manufactured in Barre, Vt.; Illustrations of some of these may be seen in the advertising columns of this journal.

In the operations and methods to obtain the best polish in the shortest time there is room for "divers opinions." However it is first necessary to level the bed or surface to be polished and construct around it a frame work of common sawed boards, six or eight inches wide by one inch in thickness. Make the frame larger by six inches all around the bed; then place another board to fill in the space and nail side and end pieces to same forming a right angle or square corner all around the bed. This frame work must be left an inch or two below the surface to allow the wheel to pass over the edges, etc. Also the frame must drop a little lower at one of the ends, enough so that the water and waste may run to that end, and through an opening into a tub filled with water. In this way if any of the unwrought iron or shot is forced away it will drop into this tub and is thus saved for further use. While the waste will wash over the top, it is generally conceded "nowadays" that it is not so much what one makes as what he saves—that counts, hence the necessity of saving the material used in process of polishing.

After adjusting the frame work around the bed of stone to be polished, fill up all the crevices around and between the different pieces that make up the bed with calcined plaster or plaster of paris. While the plaster is in process of hardening, adjust the wrought iron scroll wheel which is considered the best in use today, using about one pint of chilled shot or crushed steel to each surface foot. After the tool marks are all rubbed out and a good solid surface appears, let the iron get thick or muddy, using but little water, and in this way avoid deep iron scratches, making the surface ready for emery. Wash the iron thoroughly from the bed by means of a hose, such as garden hose, using plenty of water and scrub brush. This done and all trace of the iron washed away, then apply another thin coating of the calcined plaster and this will prevent iron scratches; in process of emerying use a plain ring wheel of cast iron allowing ½ pint emery to each surface foot of bed, using it over and over un-
THE TROY GRANITE CO.

Producers of

THE SILVER WESTERLY GRANITE
from the Monadnock Quarry.

Suitable for the finest Monumental and Statuary Work.
Sample car-loads or lots furnished at low rate.
Address:—Worcester, Mass.

Mention THE MONUMENTAL NEWS.
ASSOCIATIONS

Which is the Best Money Maker, the Pen or the Chisel?*

A noted philosopher once said, "The pen is mightier than the sword," and although at the time it was characterized as a bold utterance, time and passing events have so fully demonstrated its truthfulness, that it is now universally accepted as an axiom.

It may possibly seem a bold presumption, or assumption, on my part to commit myself to the declaration that "The pencil is a greater money maker than the chisel," before so intelligent a body of gentlemen as are assembled here today, many of whom perhaps have had greater experience than myself with both the pencil and the chisel, and with far more gratifying financial results; and hence, may have demonstrated that their opinions are entitled to greater consideration than my own even in a disagreement on the very important question; and I shall enjoy fully as much gratification as surprise if they take issue with me in the discussion which may possibly result from the presentation of this paper. I am frank to confess there is abundant opportunity for argument on the negative side of this question.

One day a gentleman stood beside me, in front of a block of granite and remarked: "There is a beautiful figure, or statue, in that block of granite, and all that is requisite to prove it is the chisel of the workman." The statement was full of food for reflection; but the more I studied it, the more fully did the conviction force itself upon me that without the application of the pencil in the production of the drawings, the measurements, the lines, curves, etc., the skilled workman would utterly fail with his chisel and mallet to satisfy the conception of the author of the desired "beautiful figure or statue," and the production would baffle financial success, or possibly a total loss. But when the lines, curves, and other work of the pencil are adhered to by the man with the chisel, financial success is assured, and the more artistic the work of the pencil the greater the financial results.

In the production of monuments, whether of the pedestals or the entire work, or the erection of the sarcophagi, or mausoleums, the main feature as a money getter is the work of the pencil. The beauty of outlines, the perfection of design, and even the masterly execution is wholly dependent on the manipulation of the pencil preceding the work of the chisel. What would the work of the chisel amount to on a monument but for the harmonious bearing of each particular part from the first and second "base" to the "die," and finally the "cap" which makes the crowning climax of a harmonious whole, and all of which is the result of the manipulation of the pencil in the hand of a successful draughtsman. But the most essential feature of the pencil's work is that on which the chisel has not the remotest bearing, although from a financial point of view, it is the one great feature of the success of every marble and granite worker or dealer in the country. This feature of the pencil's manipulation is in estimating the price for the work in contemplation. It is the real certain and positive work which insures success or failure financially; and if the pencil is properly applied in successfully estimating the expense of the work of the chisel, as well as the cost of the marble, granite or other material and labor, success is assured to the pencil as a money maker, while the work of the chisel must in the nature of things be only of secondary importance.

Which is the More Profitable, High or Low Priced Workman?*

Not much need to be said to convince anyone having had experience in directing skilled labor that more profit to the proprietor lies in the workman who can command a high price for his labor. A good workman is a careful one. Not so with the inferior workman. Set him to work beside the high priced and superior workman, on the same class of work, and the boss soon discovers that he has frequently to pay him for spoiling his material, at times fitting it only for the rubbish pile. He is, finally discharged because his work is not only unprofitable but a positive loss to his employer.

Again, if the high priced workman is faithful to his employer, his work will sell.

HAND MADE DESIGNS

UP TO DATE PHOTOGRAPHS THAT WILL SELL

DESIGN CASES.

Send for my Illustrated Circulars.

CHAS. H. GALL,
1027 Graceland Ave., CHICAGO, ILL.

*Read at the Detroit meeting of the Michigan Marble and Granite Dealers Association, by A. J. Baucy, Bay City.

HILL OF ARE.

E. C. WILLISON,
QUINCY,
CHICAGO,
BLUE PEARL,
BOSTON,
NEW WESTERLY,

PETERHEAD,
CARNATION,
RED WAVE,
Italian Statues and Monuments.

Yours For $24.50.

NO. 1085.
Apex 1. 0 x 0. 10 x 0. 10
Plinth 1. 0 x 1. 0 x 0. 4
Die 2. 8 x 1. 0 x 1. 0
Base 1. 4 x 1. 4 x 0. 8

This new and beautiful design made in Dark or Light Creole or Georgia Italian for $24.50. Boxed f. o. b. our work.

Our customers for Sawed Stock have benefit of selection from largest stock in the south. Send for new illustrated price list.

The Georgia Marble Finishing Works,
CANTON, GA.
Are Times Dull?

Is Competition Strong?

If so, make the best of these unfortunate circumstances by addressing Wm. C. Townsend & Co., Zanesville, O., or Barre, Vt., who are Headquarters for all kinds of Granite and Marble work. Will take pleasure in quoting you prices, and before making other arrangements are sure that it would pay you to correspond with

Wm. C. Townsend & Co., Barre, Vt. or Zanesville, O.

Employer he will soon leave the other fellow behind, and if he does not give his personal supervision to the work he will soon discover the difference between the quantity and quality of their work. If he is not the boss by his personal supervision to the work he will soon discover the difference between the quantity and quality of their work is greater than the difference in their wages. And, if he is not the boss by personal supervision to the work he will soon discover the difference between the quantity and quality of their work is greater than the difference in their wages. The reputation of a house depends upon the quality of the work. And to produce high grade work a house must have the services of experienced help. It is skilled labor that commands good wages, and any house aiming to produce high class work will certainly employ only that class of labor that is capable of doing high class work. Such a class is worth and receives good wages. But a house employing low priced labor must necessarily employ an inferior quality of labor, and as a natural result the work turned out by such a house is not first quality.

Therefore, as high priced workmen can produce more and better work than can low-priced workmen it is very apparent that the former is by far the more profitable to an employer.

Correspondence!

The publisher is not responsible for views expressed by correspondents, but no communications will be noticed having a personal nature or malicious intent. Communications must always be signed, and necessary for publication but as an evidence of good faith.

Barre, vt., December 20, 1895.

Editor Monumental News:

Dear Sir—The high order and practical methods adopted by THE MONUMENTAL NEWS, "the leading trade paper," to please its patrons, and general public, on an up to date platform with all that is authentic and pertaining to the best interests of the granite industry, is, to my mind worthy of our individual support; as well as the support of all those engaged in the manufacture of same. This support can be given in ever so many ways, either by subscribing for the paper, inserting an ad. or contributing to its columns. Furthermore when I think of the lack of interest displayed in the late excursion of the marble and granite dealers of the middle states, Michigan in particular, to our world famed Barre, Vt., quarries. I hesitate and think, would it be worth the while to write the proposed articles on emery in particular, or polishing material in general. To do the subject of interest, to the many it certainly would not. I am unwilling to open up an old sore, although sometimes it may be necessary in order to get at the root of the disease. Now if the root is money, and I have so heard it described as being the root of all evil, who is it that would refuse to grasp more of the root and take their chance of the contingents thereto. Money makes the mare go, and is conducive to much more good than evil, and there is no use denying the fact. We are all in the swim, some are in deeper water than others, and those are the ones that will grasp at anything afloat, a twig or a straw; but the best of all is when you get hold of the bank; there is where the roots are, and by a firm grasp you can pull yourself on "terra firma." I would suggest to you, Mr. Haight, that if the marble and granite dealers of Michigan, Illinois, or any other state, ever expect to prosper in the granite business and get their share of the root they must pick their little grip-nick and come with the next excursion to our famous city of Barre, for right here in our midst and in our mountains will be found the root and branches of the whole granite business. We naturally enough felt a little sore that the delegation we expected to visit us last summer was a complete failure so far as numbers were concerned, but the few that did come represented men alive to the requirements of the granite trade, and all whom they came in contact with extend
BUY
Your Work from Our Spring Stock
IT SELLS.

W. M. WATTLES & CO., INCORPORATED.
GRANITE AND STATUARY
WHOLESALE.

BRANCHES AT
BARRE, VT., DURCNY, MASS.,
CARRARA, ITALY,
THE ALLENDALE GRANITE WORKS,
ABERDEEN, SCOT.

GENERAL OFFICES 38-42 ST. PAUL ST., NORTH.
ROCHESTER, N. Y.
U. S. A.

POINTS ON
GRANITE
... NO. 43 ...

High or Low Priced Monuments, Which
do you Prefer?

High Priced Work means that those who manufacture it can afford to do first class work and pay their workmen fair living wages that will enable them to support their families and live like men.

Low Priced Work. How is it furnished? The sweating system which degrades honest labor to the level of the slave known in the manufacture of clothing, etc., in the tenement district of New York City, has found its way into the manufacture of granite, and, while the workmen who are capable of doing only first class work will not degrade their manhood by working in such places, the other kind can always be employed.

Which Do You Prefer? We are not in the sweating business. We are aiming to do first class work. Give us a trial.

Jones Brothers,
MAIN OFFICE, 55 Kliby St., BOSTON, MASS.
Western Office: Tacoma Building, Chicago, III.
Foreign Office: Palmerston Road, Aberdeen, Scotland.
Quarry and Works Barre, Vt.

Respectfully, James Ingram.
TRADE NOTES

Alabama. George Kenny, Opelika, says "I have not much use for the shabby drummer who ships in and out of town, makes a sale at below cost, and won't call on the local dealers. Try to make his customer believe he is selling far below his neighbor, gets the monument up and gone before his customer has time to examine it close. I think the marble dealers should confine his agents to his own territory, and to intrude upon the territory of another and undersell him is not honest as far as I can see."

California. "Nothing new going on, the outlook though is favorable and there is a probability that the spring much will be done in the monumental line in this section." R. T. Robertson, Los Gatos.

Chicago. E. E. Morse, of the Vermont Marble Co., Proctor, Vt.; George E. Royce of the True Blue Marble Co., and Mr. Albertson of the Albertson Marble Co., Rutland Vt., were in Chicago last month looking after their respective interests in the D. H. Dickinson failure.

John R. Cady, of Toledo, Ohio, visited Chicago in January and placed some good sized orders with C. J. Ambrose and P. H. McCue for their respective houses.

Local dealers say there is considerable large work to be let in and about Chicago, but the same old complaint of poor prices still finds a place for itself. The character of the patronage of the leading dealers of Chicago is such as to warrant asking and getting the very best of prices and no dealer should feel himself called upon to demand anything else. There are some dealers in this city who do not hesitate to put a proper valuation on their work and deliver just what they agree to in the way of workmanship and material. It is a pity that they cannot all lay claim to such a high standard.

Connecticut. "Business is way down, nothing much to do" is the report of C. F. Balchier, New Haven, and yet from the fact that he keeps cutting something to sell tomorrow or later would indicate that he is expecting better times.

Illinois. The Vermont Granite & Marble Co., Moline, have booked several orders for large sarcophagus monuments recently of dark Barre stock. The firm have just completed a dark Barre sarcophagus monument, a duplicate of the Frank Leslie monument, base 9 feet by 5 feet.

A. V. Woolington, Monticello, recently underwent a severe surgical operation for appendicitis. Chicago surgeons assisted by the local doctors attended to the case and Mr. Woolington at last accounts was doing nicely. His trade is in a flourishing condition.

H. Wells, of Aledo, has recently erected a large sarcophagus monument in the local cemetery, of about 12 tons weight, designed after one in Rosehill cemetery, Chicago. It was cut from Quincy granite and all polished. It was quite a job but was successfully placed in position.

H. F. Perkins, Lena, says: "Collections are tougher than country beef steak. Trade is off-top with me so far as sales are concerned, and I never had anything like the business of this spring."

Indiana. Henderson & Bell, LaFayette, have closed a contract for a large rock face Barre granite monument for the late J. D. Rhode, it will be one of the largest monuments in Warren County. Prospects are very bright for the coming year they say.

Michigan. "We think the outlook for a good trade this year is far better than 1895. We have made several good sales for spring delivery and know of many who expect to buy very soon, and hope to get our share of these. We have four of our dealer men on the road as we think for future business, and they all think the outlook good." Thus write A. Black & Son of Hastings.

W. H. Harrison of the Harrison Granite Co., Adrian, has just returned from a two months trip across the water.

E. A. Siedman, Owosso, writes that a soldiers monument, either in the shape of a monument or a memorial building, will be erected in his town in the near future.

New Hampshire. Ola Anderson, Concord, recently shipped a sarcophagus monument to Leeona, designed by himself on somewhat new lines. It was cut from finest Concord granite, bottom base 8' x 6'6"; second base, 5'10" x 8'4" x 12' 5"; die 5'5" x 6'6" x 6'6"; cap 6'10" x 7'8" x 12' 8".

Oregon. H. A. Thayer, Astoria, writes that trade has been very quiet for some months, but prospects are better for the spring.

Ohio. Flat & Small Parts, report business as very good with splendid prospects for the spring. Among their orders are several large sarcophagus monuments for prominent parties, one of which is being erected in River Side Cemetery, Troy, bottom base 6'6" x 5'4" and the three pieces giving a height of 7' 6".

E. D. Lang, Canton, has recently looked orders for three large monuments for his home city, two of No. 1 Barre. One is a Masonic monument with considerable bas-relief work, to be mounted by an Italian marble group modeled from a painting. This will be among the finest monuments in Eastern Ohio.

W. E. Hughes, Clyde, has recently greatly enlarged his facilities. A new building of modern construction for monumental work is equipped with a 12 ton overhead traveller, polisher machine, compressed air tools, etc., and he is now putting an addition of 60 feet frontage by 30 feet depth which will contain finishing room, stone room, office and draughting room. All this with improved railway communication will give Clyde an up-to-date monumental works.

After hunting for a year the Cleveland police arrested Joseph Fisher, who among many other swindling operations succeeded in beating quite a number of marble and granite dealers of Ohio. His method was to make a contract with a dealer for a monument, ordering it to be shipped to some country town, when after the deal was consummated, he found opportunity to simulate the loss of railroad ticket or pocket-book and endeavor to borrow a five dollar bill to get him home. He succeeded many times, and became a much wanted man, for he did not confine his occupations to monument men, but took in whatever seemed to offer an opening for his system. Diener & Co., who sent him the record of his fine of $100 and imprisonment, escaped a loss although he tried them. They report business as quiet at present but prospects are good for spring trade.

Pennsylvania. "We hope this will be a prosperous year for the granite and marble trade, it looks that way in our town and community," write A. V. Hounbach & Son, Newport, Perry Co.

We have a large number of Red Sweede, Red Scotch, Barre, Quincy and Swedish Hill O'Fare monuments in stock. Address Townsend & Townsend, 125 Fifth Ave., cor. 20th St.

Reproduction of Church Figures sent upon application. Townsend & Townsend, 125 Fifth Ave., cor. 20th St.
Capital Granite Co.,
BARRE GRANITE.

Our experience in the Granite business, and our quarry and plant being equipped with the latest and most improved machinery, enables us to produce large work cheaply and put us in a position to supply the trade with first-class work at reasonable prices. Remember we always give you the kind of granite and work you buy. It will pay you to correspond with us before placing your order.

Quarries at BARRE.
Office and Works at MONTPELIER, VT.

T. W. EAGAN,
Manager.

1826  1896

GRANITE RAILWAY COMPANY

INCORPORATED, CAPITAL $250,000.
QUARRIES AND MANUFACTURING PLANTS IN QUINCY AND CONCORD, N. H.

THE CELEBRATED
QUINCY RAILWAY GRANITE

Has been on the market for seventy years and has given the best satisfaction both for Monumental and building work. Particular attention has always been paid to monumental work and the unequalled facilities make early shipments and good workmanship features of our business.

GRANITE RAILWAY COMPANY
Quarries and Works, West Quincy, Mass.
and Concord, N. H.

Principal Office,
166 Devonshire St., BOSTON
From our regular correspondent.

BARRE LETTER.

Trade conditions and prospects continue about the same as last month.

Orders are not coming in with an overwhelming rush, but enough have been received to keep most of the men at work while awaiting more.

The following from Mayor E. L. Smith's annual message gives the opinion of one of the best informed and most capable judges on the present condition and outlook: "The past year has been one of fair business to our people; the number of buildings erected has been above the average built per year during the period of the remarkable growth of our village. The total value of all building improvements made must be larger than that of any preceding year. The location and building of several new granite plants within the city points to a steady increase in the granite industry, upon which we must largely depend for our future growth. We may take pride in the fact that our city has within its borders several of the best equipped plants for manufacturing monumental and cemetery work in the world. Located as we are, with a railroad running to the best granite quarries for monumental work which are known to exist, the future is full of promise and will bring to our city a steadily increasing growth."

Very satisfactory arrangements have been made between the Manufacturers' Association and the Cutters' Union for the coming year. Both have agreed to strike out the "anti-discrimination clauses" in their agreements, so that the association no longer stands behind non-union men, and the union does not covenant to protect non-association firms. The majority of both organizations seems to think that their interests will be best protected by this action. Some of the manufacturers have complained that the low wages which some of the members of the union were willing to take put a sharp edge on the knives with which prices are cut; while the men who were trying to abide by the rules of their union found themselves at a disadvantage. It is more plainly seen than ever that in all these matters the interests of the association and the union are mutual; that only by regarding this fact can either organization be practically helpful and useful to its own members, and that each needs to seek the highest prosperity of the other for its own benefit.

The following is the "anti-discrimination clause" referred to above:

"It is also mutually agreed by and between the Barre branch of the Granite Cutters' National Union and the Granite Manufacturers' Association of Barre, that no discrimination be made between union and non-union men on the part of the Granite Cutters and Tool Sharpners of Barre, and the Manufacturers' Association of Barre agree on their part not to discriminate against any employer who is not a member of their association, or any member of their association who may have violated any of their rules."

"Initiation is the sincerest flattery." "Only the best is counterfeited." These oft-quoted expressions occurred to us the other day on overhearing in the cars these words: "You would be astonished if you knew how much stock was sold and set up as Barre granite that never saw Barre." Further inquiry shows that there is considerable foundation for this statement. Stock that cannot sell on its merits, or its honest name, appears that of its successful rival, and goes out to dishonor itself and all who are parties to the hypocrisy and fraud. Honest dealers will neither sell nor buy after this fashion, so that here is a good test for discovering them. We hope that all

Quarriers of Dark Barre Granite.  MILNE, CLARIHEW & GRAY.  Dies, Caps & Bases.  Rough Granite Squared and Polished. for the Trade.  Successors to Milne and Wyllie.  CLARIHEW & GRAY, Manufacturers of  Quarrying, Cutting and Polishing Plants.  Being Fully Equipped With Cemetery Work in Granite.  and all the latest improved machinery, in- cluding Pneumatic Tools. We invite all dealers desiring first-class work to correspon- d with us.
BARCLAY BROTHERS, Quarry Owners, Manufacturers and Polishers of...

BARRE CRANITE.

We own and operate Light and Dark quarries that are producing first-class dimension stock of any size. Our facilities for quarrying are unsurpassed, and orders for

Rough Stock will receive prompt attention. Our manufacturing department is equipped with Pneumatic Tools for surfacing, carving and lettering granite. Our new surfacing machine is the latest and most valuable improvement ever made in granite working machinery, and gives more

Satisfactory Results on large surfaces than when finished by hand. Our Column Cutting Lathes and Polishing Lathes are the largest in Barre, and our polishing mill is equipped with thirteen polishing machines. We have every convenience for handling LARGE WORK.

CAPS, DIES, Etc., Polished for the Trade.

Barre, Vermont.

Better Facilities:—Elegance of Design: Attention to Details:—Skilled Labor’s Productions:—Service the Best:—Is what we offer dealers for 1896.
Submit us your quotations for estimates.

F. S. CARY & CO., EXCLUSIVE WHOLESALERS OF GRANITE AND STATUARY
BARRE, VT. ZANESVILLE, O.

WAINSCOTING SLABS BALLS
O. S. TARBOX, Supt.

We have one of the best equipped Plants in the country and can quote satisfactory prices in our Red Beach Red, Mt. Pleasant and Beaver Lake Black Granites. WRITE US.

BUILDINGS TOMBS MONUMENTS PILASTERS
No Blue Marble darker than Venetian Blue

Has ever been offered to the trade.

It is what dealers long have wanted, because,

It is very dark
Takes a high polish
Is easy to work.

It will increase your business.

Western Office
No 76 Perin Blvd.,
Cincinnati, Ohio.

Venetian Marble Co
Rutland, Vt.

Barre Letter—Continued.

Barre manufacturers will make it well and widely known that they put nothing, even though "it is just as good and never can be detected," in the place of the stone on which their reputation and prosperity rest. The memorials that we place over our dead ought to be what and all that they pretend to be. There ought not to be any such thing as a granite hypocrite.

The third recent fire in the granite-cutting district occurred early Sunday morning, January 26, on Burnham's Meadow, destroying W. A. Lane's polishing-mill and engine-house, Marr & Thompson's tool works, and damaging more or less C. H. More & Co.'s polishing mill. The buildings were largely the property of W. A. Lane, whose loss is in the neighborhood of $1,400, only partially covered by insurance. He is rebuilding as fast as possible, and already has the engine repaired and running. He has associated Mr. James Fraser, his brother-in-law, with him, and the new firm has purchased the adjoining cutting and polishing plant of Mano Bros, and will soon have all in working order. Marr & Thompson were fully insured and expect to resume business in a new location at an early date. C. H. More & Co. have their repairs well along and will add some improvements.

Good weather now infuses greater life and energy into all branches of business and pleasure. It was late in coming, but, not too late.

The contract for an electric road has been signed, and as soon as possible the line will be running. Visiting dealers will appreciate this convenience, we are sure. It will greatly increase the opportunities for submitting designs and getting estimates.

Mr. John A. Condon, who has long been in the business, has been obliged by ill health to retire. He has disposed of his stock and fixtures by auction, and will take a well-earned rest. Adie & Mitchell have succeeded to his quarters.

Chas. W. McMillan and Alex J. Stephens have consolidated under the firm name of McMillan & Stephens at the plant formerly occupied by Stephens & Reid.

We made pleasant calls upon some Montpelier firms a few days ago, and found matters there in much the same condition as here. C. H. More & Co. and the Capital Granite Co., after running extra time up to and some time after the holidays, took a rest during the latter part of January and the first of February. Both are now hard at work. The latter has within a few days become a stock company, under the former firm name, with a paid up capital of $40,000. F. W. Eagan is president and financial manager.

Colton & Moore are putting up a large semi-circular shed 30' × 28' to rent, near the mammoth plant of C. H. More & Co. It is already practically leased to two Montpelier firms.

The huge spire again illustrated in this number, as loaded on the cars for transportation, aroused a good deal of interest in New York City on its arrival. The Sws of February 15 and the Times of February 16 devoted long articles to its description. There are plenty more where that came from, and Taytor & Co. will be glad to furnish them. It measured 51' × 4' × 4' weighing 94,800 pounds. Over 3,000 feet of lumber was used in boxing. This is the third largest spire quarried in the United States, but the finest in point of stock, which is perfect. In boxing the corners were put together with 9-inch wood screws and so bolted together with rods that the box was virtually clamped to the stone.

McLeod & Euston are very busy, with some fine orders approaching completion and more on their books.

E. L. Smith & Co., now have their new derricks and hoisting machinery in working order. The extreme cold weather caused considerable delay, which gave a vacation to their own employee's and those of the many firms which occupy their sheds.
The Most Popular Granite

FOR FINE MONUMENTAL WORK IS QUARRELED AT

BARRE, VT.

OUR LIGHT and MEDIUM BARRE GRANITE is superior to all for hammered or carved work. Order your Rough Stock direct from us. ALWAYS SPECIFY TAYNTOR'S stock when you send your tracings to Barre.

We furnish Dimension Stock to the Trade. Inquiries and orders promptly attended to.

C. E. TAYNTOR & CO.

*** BARRE, VT.

NOTES.

A strange will is that of Anthony P. Shrimmer, one of the oldest residents of Phoenixville, Pa., who was buried recently. Out of an estate of $35,000, he left $40,000 in trust to his only child, a daughter, and $25,000 for a monument over his grave.

The Iowa health authorities are very strict on the question of transporting corpses of persons dying of infectious diseases. Having discovered that some physicians have either from ignorance or intention, given as cause of death "heart failure," "nervous prostration," etc., the results of said diseases; the authorities have issued circulars justifying railroad men, agents and others in considering death notices marked "heart failure," where age is under thirty, as suspicious and the rejection of the corpse bearing a permit so marked. The circulars contain stringent requirements on the part of all having the care of such cases for transportation.

The House committee on Military affairs has decided to recommend the creation of a National Military park on the Vicksburg battle field. The bill contemplates the acquisition of 4,000 acres, provides for the appointment of a commissioner of three to outline the site, and limit the cost of the land to $50,000. The project is expected to cost half a million. It is intended to restore the fortifications, rifle pits, approaches, and parallels of the two armies, to open and restore such roads as may be necessary and to ascertain and mark with historical tablets, or otherwise the lines of battle of the troops engaged during the siege and defense within the park or its vicinity.

A bill has been introduced into the New York legislature to create a new lien law for the better protection of monument dealers. The proposed law provides that: Every person, firm, corporation or association that shall hereafter furnish or place in any cemetery or burial ground within this state any monument, gravestone, inclosure or other structure shall have a lien upon such monument, gravestone, inclosure or structure for the principal and interest of agreed price thereof, or such portion of said price as shall remain unpaid until the same be paid in full, provided such person, corporation or association shall at any time, or within one year after the bill for the same becomes due, file a lien with the cemetery officers. If the claim is not paid within six months after the lien is filed, the monument or gravestones may be sold at public auction by the person holding the lien.

The Mexican Cemetery at Guanajauto is thus described to a correspondent of the Boston Traveler: There is hardly room in Guanajuato for the living, so it behooves her people to exercise rigid economy in the disposition of the dead. The burying place is on the top of a steep hill, which overloons the city, and consists of an area enclosed by what appears from the outside to be a high wall, but which discovery itself from within to be a receptacle for bodies, which are placed in tiers, much as the confines of their native valleys compel them to live. Each apartment in the wall is large enough to admit one coffin, and is rented for $1 per month. The poor people are buried in the ground without the formality of a coffin, though one is usually rented in which the body is conveyed to the grave. As there are not graves enough to go round, whenever a new one is needed a previous tenant must be disturbed, and this likewise happens when a tenant's rest is not promptly paid in advance. The body is then removed from its place in the mausoleum, or exhumed, as the case may be, and the bones are thrown into the basement below.
From our regular correspondent.

QUINCY, MASS.

The past month was a rather tough one for the granite business, so far as weather was concerned, and at no time during the winter has there been such a tie-up in all departments. Quarrying has suffered the most, and from February 15 to February 24 few if any of the quarries were in operation. But there has been a hustle since that time and rough stock has been sledged down from the north common and railroaded down the mountain at West Quincy in a way that has made visitors to Quincy the last week open their eyes in wonder.

It was Sunday in the cutting sheds and polishing mills during the cold spell and Washington’s birthday finished out the week of loafing. But the rest seemed good for all hands and the business as well, for all started in with brighter prospects Monday morning.

There is a noticeable increase in orders on all sides, and prices are a little better on large work.

Bad weather was the cause of the decrease in the shipments from here during January, from Quincy Adams and over the Quarry Railroad, but the large amount of finished work shipped from the West Quincy station made an increase in the output from that point. Quincy Adams shipments amounted to 2,668,800 pounds; West Quincy, 4,599,521 pounds; over the Quarry Railroad 23,450,100 pounds.

News was rather scarce for this issue, not that there was a lack of good jobs to mention, but the week devoted to news gathering by the correspondent was that in which the announcement came that Dr. Nansen had discovered the North Pole, and the Weather Bureau sent us a sample of the Polar climate along with it. The majority of the manufacturers made the most of the forced vacation, either taking a little business trip out of the State or remaining at home by the fireside.

There is a noticeable increase in business about South Quincy, and a majority of the sheds have from one and one-half to three gangs of men at work all the time.

A statement recently issued by the Quarry Railroad of business from September 1 to December 1 shows the gross earnings during this period to have been $7,927.52; expenses, $1,052.70; net, $5,874.82; rentals, $775; profits on stone, $1,715.16; total income, $8,645.58, which, less taxes, leaves available for dividends the sum of $8,065.58.


WRITE McLEOD & RUXTON,

For Estimates and you will get a prompt reply and also prompt shipment if you place your orders with them.

Barre, Vt.

Kavanagh Bros., & Co.

WESTERLY, and Quincy

Granite- Our special Westerly & Artistic Carving.

Quincy, Mass.

Send us your Spring orders. :: Plenty of Rough stock always on hand to insure Prompt Shipment.
There are two Sides To every Question, but

A grand monument will be unveiled before long at Rubart, Germany, which, while a decided departure from conventional ideas will yet be another memorial to the national pride. It is a striking conception, strong and graceful and of large proportions. On a massive combination of pedestals rises a shaft 63 feet high surmounted by an imperial crown, hovering over which with outstretched wings is an immense bronze war eagle. Immediately below this crown and eagle stand the chief figures of the monument—heroic statues of Emperor Wilhelm I and Prince Bismarck. The group stands on a semi-circular elevation rising over the pedestal proper, and serves to throw the figures in sharp relief against the back ground of the obelisk, and at the same time affords a full view of the group from three sides. The Emperor stands bareheaded in an easy attitude, the weight thrown on the right leg, the helmet in his right hand resting lightly against the thigh. Bismarck stands, in gala uniform, looking at his master, with his sabre dangling at his side. His pose is as of conscious dignity awaiting from the Emperor's lips his approval of the creation of the German Empire. He, with the manuscript in his hands has just finished reading the famous proclamation addressed to the German people. Below the principal group to the left is a fine female figure representing "History," while on the right sits a male figure representing "Victory." The sculptor is Prof. Gustav Eberlein, of Berlin.

C. P. GILL & CO.

Manufacturers of all kinds of MONUMENTAL AND CEMETERY WORK.

FROM THE BEST Light and Dark

BARRE GRANITE.

Special attention given to Squaring and Polishing dies, Caps and Bases; all lettering and carving done with Pneumatic Tools.

Orders promptly filled. Work guaranteed to be first class.

Always get our estimates before placing your order.
THE BRESSE VAULT, BALTIMORE, MD.

marble and has bronze doors and iron railings. White marble steps lead down into the vault, which is tiled with white marble. Marble is also used for the roof. While of large capacity it is understood it will contain only one body. It was built by Mr. H. B. Hanna of Baltimore.

The fine winter weather has had a marked effect on the trade of the monumental dealers of Baltimore, and most of the yards are busy and prospects good.

The show-rooms and shops of Gallot Bros., an old firm, denote considerable activity, and they keep quite a large number of men employed all the year round.

Messrs. Metzger & Sons have completed the monument for Colonel Joyce, except the figures which are ordered from Italy.

There is plenty of work in the yards of August Wachmer, and J. H. G. Schumpf.

The new court house is proceeding quite slowly, and the contractors have made a demand for additional time in which to complete it.

The firms of Hugh Sisson & Sons, L. Hilgartner & Sons and the Beaver Dam Marble Company, of Baltimore, have recently had the Hawley sand-feed pumps put up in their mills, a very good improvement indeed. Evans & Co. have had these pumps in for some time, and have derived much benefit from their use. They save labor while increasing the sawing output.

H. C. T.

The quarry and works at Freeport, Maine, which have been idle much of the past year are now offered for sale. The improvements made by the U. S. Government in dredging the river have made it accessible by water besides its railroad facilities.
STATUARY & MONUMENTS

We have SUPERIOR and EXCLUSIVE facilities. WITH a long EXPERIENCE, Having been ESTABLISHED in CARRARA, TWELVE YEARS. OUR OWN STUDIO. A SPLENDID QUARRY. A large collection of the BEST MODELS, EXPERIENCED and first-class SCULPTORS, enable US to do BETTER work and sell at prices that DEFY COMPETITION. Send YOUR sketches and receive OUR LOWEST PRICES.

"Buy of the Maker"
Avoid Middlemen.

S. A. MacFarland,
111 Fifth Ave., NEW YORK.

F. Barnicoat
GRANITE AND STATUARY.
Quincy, Westerly, Souhegan, Millstone Point
Portraits Figures & Busts
Modelling of Every Description
Soldiers & Ideal Figures
Granite
Send for Design Sheets of Granite Statuary.
QUINCY, Mass.

HENRY GARDINER, Sole proprietor of the
Millstone Granite Quarries

The Only Genuine
MILLSTONE, CONN., GRANITE.
Quarries Opened in 1870.

West Quincy
Monumental Works .
T. F. Mannex,
Man. and Dealer in
Plain and Ornamental
Granite .
Monuments
All Work Guaranteed Satisfactory

E. C. WILLISON,
110 Boylston St.,
BOSTON.

Iron Solvent,
Positively removes all traces of Iron Rust, Sap Spots, Acid Stains etc. on the polished or hammered surfaces of granite, and will not injure the stone. Nothing its equal in the market.
$1.25 Cash per box post paid, or $12.00 per dozen boxes.
While returning thanks to the Barre Railroad Company for its courtesy in the shape of an "Annual", the circular accompanying it is worthy of a word. This road the "Sky Route" to the quarries is unique in railroad enterprise, and its main features, with a great deal of information is graphically mapped and illustrated with a number of half tones in the aforementioned circular, far more comprehensively than any verbal description. It operates to-day some 37 miles of track and runs under 53 derricks, handling the product of 76 quarries. From March 14, 1886 to December 1, 1895 it has handled 646,778 tons. The largest block of granite handled by rail in 1895 weighed 100,000 pounds in the rough, and it was taken down the mountain on two cars. Maximum grade on main line 50 feet per mile; maximum grade on branches 490 feet per mile.

From Searles & Baxter, Cedar Rapids, la., photograph of their marble front shop. The firm is an old timer in the business, having been in existence some twenty-five years, and they have established an enviable reputation. The attractive building occupied by them confirms the impression of stability which is the result of many years of successful business.

Gold ?? ?? Dollars

Are articles much in demand just now, and one sure way to get them is to deal in Chester Granite. We haven't a "gold mine," but we are the owners of the quarry that produces the Celebrated "Chester" Stock, which has become so famous because of its good qualities. No iron, no discolorations, a beautiful contrast between cut and polished work. The Model High Granite for monumental purposes. Exacting and intelligent dealers, who want the best, buy "Chester." Please note this and get in line with your trade. Write for price-list, or for any information desired.

The Hudson & Chester Granite Company,

Quarry and works:
CHESTER, MASS.

HUDDSON, N. Y.

Martin Hawke, Supt.
W. A. Harder, Jr., Pres.

Southern Granite Co.,
Light Gray Granite
FOR
BUILDING AD
MONUMENTAL
AND STREET WORK.

The Confederate Monument in Oakwood's Cemetery, Chicago, was quarried and cut at our works.

QUARRIES
LITHONIA, GA

MAIN OFFICE
WHEELING BLOCK
CINCINNATI, O.
Fountain Air BRUSH

Patented May 3, 1892.

CHEAPEST = BEST

Send for Descriptive Catalogue

Thayer & Chandler

Solo Manufacturers.

46 Madison Street, CHICAGO.

Used in Black and White and Color Work.

MONUMENTAL DESIGNS

MADE BY

Allen Bros.

Will execute orders for Monumental Work:
Special Designs a specialty on any material desired.

Indianapolis, Ind.
42 Thorpe Bldg.

THE MONUMENTAL NEWS.

RICHARDS & TROWBRIDGE

Monumental Designers.

Designs on Silk
A Speciality.

QUINCY, MASS.

Correspondence with the trade solicited.

WHITEHEAD & RIEKERS,

DESIGNERS OF

MONUMENTAL AND CEMETERY WORK.

Hand made designs.
Fine work on silk.

Studio.
25 West 24th St.,
NEW YORK, N.Y.

STAINED GLASS

Opal, Venetian Antique,

Designs submitted for all forms of Monumental Work, Figured Window, Ornamental Symbolical or heraldic. Correspondence solicited. Send for hand book.

Church Furniture and Metal Work
Channel Revetment; Mosaic Work for Churches and Residence.

J. E. LAMB

59 Carmine St., New York City.

VALUABLE SUGGESTIONS

FOR DESIGNERS,

In the MONUMENTAL NEWS.

INTERNATIONAL EDITION.
Among Our Advertisers.

W. O. Willowson has charge of the Chicago office of E. C. Willowson at present, Mr. J. S. Smith being no longer in the employ of the firm.

Italian Works of Art, furnished by Townsend & Townsend. Prices reasonable.

One of the newest price lists ever issued from Barre is that of C. E. Taylor & Co., giving prices of Barre granite in the rough. It is also illustrated with views of their quarry and recent obelisks quarried by them, and of their large skilled derrick.

The Celebrated German Cement. Invaluable for repairing marble, granite and stone. S. A. MacFarland, Sales Agent for the U.S., 115 Fifth Ave., New York.

The Bedford Monumental Works appears in the Ad. column this month with a characteristic illustration. The proprietors, Messrs. Thornton & France are putting their foot down on the "Cheap Johns" who cut down prices and turn out work ruinous to the trade. No selling below cost to get jobs. They endeavor to make their work the best of its class and ask respectable prices.

Price List of Design Cases sent on application. Townsend & Townsend, 156 Fifth Ave., cor. 20th st.

The designing, selection of material and workmanship of marble in its use for interiors, mausoleums, vaults, etc., is receiving much more attention than formerly. Its decorative qualities are being better understood, and the range of quality and color now quarried in the United States is creating a growing demand. Few dealers and contractors have intelligently studied the principles attaching to the selection and use of marble for purely decorative purposes, but among them Frederick P. Bagley & Co. of Chicago in many fine examples of interior marble work have proved themselves experts. The magnitude of the contracts they have secured, the situation they have paid to the choice and matching of the material used, with the artistic results obtained, make them a reliable firm with which to place orders for such work.

Stock Sheets sent promptly on application. Townsend & Townsend, 156 Fifth Ave., cor. 20th st.

Paul E. Cabaret, the well-known manufacturer of monumental bronze work, etc., of New York City, whose articles on "Bronze" have appeared in recent numbers of this journal, and who occupies considerable advertising space in this issue, reports business to be picking up and that he has recently received a number of orders. Mr. Cabaret believes in progress and is now engaged in getting up new and artistic designs in doors, grilles, gates, etc., to add to his already large assortment. Our readers should correspond with Mr. Cabaret, should they require any bronze or other metal ornamentation work. His safety stop hinges for vault doors are an excellent device and they are illustrated on page 197.

Owing to the death of one of the Henneman Bros. of Concord, N. H., the firm has been reorganized and is now Henneman & Halligan, their new advertisement appearing in another column. Their customers may rest assured that they will be treated in the future as in the past, to the best of their ability.

8384, 6959, 6793, 6424, 6570/7 shipped promptly in all granite. Sketches sent on application. Townsend & Townsend 156 Fifth Ave., cor. 20th st.

The United Mercantile Agency, Boston, Mass., have filed a bill in equity in the United States Circuit Court, Massachusetts District, against the Marble and Granite Exchange Mercantile Agency Company of the same city, publishers of the "Blue Book," so-called, alleging an infringement by the latter company of the "Book of Credit Ratings" of the marble, granite and stone trades, copyrighted and published annually by the United Mercantile Agency. In their bill the plaintiffs pray for an injunction to restrain the defendants from further infringement of their copyrights.

The Celebrated German Cement. For joining broken slabs, "building up," where corners or edges have been damaged by erosion, "repairing," etc., it is worth its weight in gold. S. A. MacFarland, Sales Agent, 115 Fifth Ave., New York.

The Sunapee Granite Quarries of Sunapee, N. H., are in active operation by Doyle, O'Grady, etc., of Sunapee, who are cutting statuary and monumental work from this well known stock right along. This granite is excellent material for statuary and carving, and the company make a specialty of this class of work. Dealers by corresponding directly with headquarters will get prompt and satisfactory information on fine monumental or any variety of cemetery work.

The Largest Derrick in New Hampshire.

Mr. H. H. Pearce, Superintendent of the Granite Railway Co., has erected at their yards in Concord, N. H., the largest derrick in the state. It is constructed of old growth white pine with all sap removed. The mast stands 72 feet high, a foot at the bottom and 1 foot 6 inches at the top. The wire is 46 inches in diameter. The boom is 60 feet long, 1 foot 6 inches at bottom and 1 foot 3 inches at top, and as it now stands it has a capacity of 35 tons. Ideal work which is of the most approved patterns was supplied by Nutting & Hayden, of Concord.

WE HAVE IT.

What Marble Dealers are Looking for—A firm making a specialty in their line. We furnish rough and sawed bases, cemetery curb and all other work connected with the marble and granite trade. Prices cheerfully furnished and work shipped promptly.

MATTHEWS BROS.,
WHITCOMB BROS
Manufacturers of
STONE WORKING MACHINERY,
WHITCOMB’S SOFT METAL POLISHING MACHINES, COLUMN CUTTING LATHES, POLISHING LATHES, JENNY LIND POLISHING MACHINES, TRAVELING CRANES, DERRICKS, CAPSTANS, ETC.

THE CONCORD
(PENACOOK, N. H.)
POLISHING MACHINE
Manufactured only by
CONCORD AXLE CO.
Send for Catalogue and price list.

Granite Polishing Machine.

Barre, Vt.

B. C. & R. A. TILGHMAN,
Patent Chilled Iron Globules, or Shot.
1118 to 1126 South 11th Street,
PHILADELPHIA, PA.

For Fast Sawing or Rubbing of Stone, Granite and Marble. OUR SHOT have been in regular, constant and increasing use for over twelve years, and they are now in use by all the leading firms in the United States. With the same machinery and power, they will do over three times the work of sand. We are the inventors and original manufacturers of the material, and our shot have at least double the durability of imitations now on the market. We solicit a competitive trial. Speed, durability, economy and saving of saw blades. Reduction of power. Over 900 Customers. Over twelve years constant test.

KRUSHITE,
The New Abrasive for Sawing and Rubbing Stone.

FOR rapid sawing and rubbing granite, marble etc., KRUSHITE is superior to anything on the market, it combines toughness with hardness and cannot be fractured under the saw blades or rubbers. Cheaper and more durable and economical than any other material. Is being adopted by the best firms. Samples and prices free.

Rutland, Vt.

STOP ONE MINUTE.
YOU WILL DO WELL TO PONDER OVER THESE FACTS.

Harrison Brothers, “Diamond Grit,” “Iron Sand,” or “Chilled Shot” stands without an equal. We are the Manufacturers who have supplied the trade since 1888; we have had a large and increasing sale throughout the United States and Canada, besides Great Britain, the whole continent of Europe, the Cape, India and Australasia. A better guarantee of the class of our goods you cannot have, unless it is a trial for yourselves.

We are well represented as you will see by the list of the following agents who are: Edward M. Osler, 120 Broad St., N. Y.; Toms & Holden, Barre, Vt.; Gallahger Express Co., Quincy, Mass.; Main Red Granite Co., Red Beach, Main. Write to the nearest for samples and prices and compare them to others.

ATLAS FOUNDRY. HARRISON BROTHERS. WOODSBOROUGH, ENGLAND.
MILFORD GRANITE

MONUMENTAL WORK.  D. L. Daniels, Milford, N. H.

The monument herewith illustrated is to be erected at Baldwin, Kan., by the G. A. R. Post and Woman's Relief Corps, to the memory of the soldier dead. It will be cut from dark Barre granite. The base is five feet by three. The following will be the inscription as finally determined: "In memory of our soldiers who fought in the great rebellion of 1861 and 1865. Erected by E. D. Baker, Post No. 40, and Woman's Relief Corps, No. 102."

At each end of the die crossed muskets are cut in relief. The contractors are Ferguson & Nettleton, Ottawa, Kan.

BRONZE.

The United States Circuit Court of Appeals has decided the case of Chas. L. Tiffany, New York, against the decision of the Appraisers in the matter of imported bronze statues, in favor of the United States. Statuary as defined in the Tariff Act of 1890 and therefore of minimum duty, includes "only such statuary as is cut, carved or otherwise wrought by hand from a solid block or mass of marble, stone or alabaster, or from metal, and is the professional production of a statuary or sculptor only." The decision explains: "The artist's handwork in preparing the clay mould is in no sense the work which transforms the metal itself into the statue, and the fact that some `touching up,' or smoothing or chasing, is put upon the casting after it comes from the mould is not sufficient to entitle it to classification as `wrought by hand from metal,' especially in view of the testimony of appellant's witness that there are bronze statues made from metal not by casting but by beating. The amendment was inserted to accomplish a purpose, and its language is so plain and unambiguous that a construction which would eliminate it cannot be adopted. It manifestly excludes from the provisions of paragraph 405 all metal statuary which is not wrought by hand from the metal, and statuary which is substantially made by casting is not so wrought, although it may be afterward surface finished by workmen or artist." This decision makes bronze statuary cast abroad dutiable at 45 per cent. "ad valorem."
VERMONT GRANITE CO., (INCORPORATED)

BARRE GRANITE

Quarries of the
Collected

BARRE, VT.

LITTLEJOHN & MILNE,
QUARRIERS AND MANUFACTURERS.
BARRÉ GRANITE
MONUMENTS AND CEMETERY WORK.

STAPLES GRANITE CO.,
Manufacturers of
HIGH GRADE
Granite Work.
Light, Medium and Dark Barre Granite.
Send for Estimates.
Montpelier, Vt.

Emslie & King,
Manufacturers of
MONUMENTS AND GENERAL
CEMETERY WORK.
From Best Barre Granite.

F. A. Heister,
STATUARY.
Modeling and Carving
FOR
MONUMENTS and BUILDINGS.
9 Favor St., Rochester, N.Y.

GEORGE & ROGERS, D.
Manufacturers of
BARRE GRANITE
MONUMENTS...
and General Cemetery Work.
From best LIGHT and DARK stock.
BARRÉ, VT.

WE WILL TRY TO PLEASE YOU; 'T' GIVE US A TRIAL.

A. J. Young
MANUFACTURER OF
General - Monumental - Work
From Best Light and Dark
BARRÉ - GRANITE
EAST BARRÉ, VT.

IF YOU ARE LOOKING
For manufacturers who will
furnish you with first class
Monuments, etc., cut
from best light and dark
Granite send your orders
direct to
Bugbee & Alexander
Pneumatic Tools. Barre, Vt.

Jas. K. Milne
MANUFACTURER OF
Barre Granite Monuments and Cemetery Work.
BARRÉ, VT.

E. C. French
Manufacturer of and Dealer in
MONUMENTAL WORK
of all kinds from the best
Light and Dark Barre Granite.
Barre, Vt.
THE MONUMENTAL NEWS.

Trade Changes, Etc.

NEW FIRMS.

The New Holland Marble and Granite Works is a new monumental concern at New Holland, Ohio.

John A. Connon, Barre, Vt., retires from business on account of ill health.

Lamon & Woodbury will open a shop in Oxford, Mass., in the near future.

F. A. Dewar is the name of the new dealer at Waverly, Kan.

Hume Bros. is the only monumental firm at Martelle, Mich. C. F. Morford 
& Son of Caro, Mich., have opened a branch shop there as stated in a former issue.

J. A. Callahan is a new dealer at Jackson, Ohio.

The Stanard Marble Co. is a new firm at Janesville, Minn.

Cochnauer Marble Co., Alexandria, Va., has been incorporated.

William Roche has recently commenced business at Savannah, Ga.

C. A. Weaver will shortly start in the monumental line at Clayton, Ill.

Johnson Marble Co., New York, has been incorporated. Capital stock, $75,000.

Reconstruction Granite Co., New York, has been incorporated. Capital stock, $600,000.

Sclatorbeck & Weaver area new firm at Allegheny, Pa.

Curn Bros. recently started in business at Steubenville, Ohio.

REMOVALS, CHANGES, ETC.

Jackson & Neidigh, Bloomfield, Ind., have purchased the stock of Geo. E. Reynolds at Worthington, Ind.

The Delaware Steam Marble Works, Wilmington, Del., will be sold to close the estate of the late Thomas Davidson.

The marble and granite business of the late J. S. Muldrow, Wheeling, W. Va., is being advertised for sale.

C. M. Gould has not removed from La Grange to Houston, Texas, as stated in our last issue, but is conducting business at both points.

Central City Marble Works, Waco, Texas, are closing out their business.

The plant of D. H. Dickson, Chicago, Ill., has passed into the hands of the Vermont Marble Co., Proctor, Vt., who will settle with the creditors.

SUCCESSEES.

A. E. Ehmer & Co. succeed Ehmer Bros., at Rock Island, Ill.

Forrest & Thorne, Wabash, Ind., have dissolved. Lewis Thorne continues the business.

Tibbetts & Davis, Augusta, Me., have dissolved partnership. Tibbetts continues the business.

Milne & Wyllie, Barre, Vt., have dissolved. Mr. Wyllie returning to Scotland. Mr. Milne continues the business.

Kingston Bros. & Co. (M. J. Galvin), Barre, Vt., have dissolved. Kingston Bros. carry on the business.

Chas. W. McMullen and A. J. Stephens, Barre, Vt., succeed Stephens & Reid.


The firm of Eccles & Swan, Minneapolis, Minn., is dissolved.

Maryhew & Wickell succeed W. C. Humphrey at Kahoka, Mo.

Riede & Koehler, Newuri, N. J., have dissolved partnership.

Duff & Tilbette succeed N. P. Duff & Co., Elkhart, Ind.

S. E. True succeeds A. H. True at Chetopa, Kan.

The Dougherty & Co. Monumental Works succeeds the Quincy Granite & Marble Co. at Quincy, Ill.

Wm. Miller succeeds G. M. Ruggles at Hilldale, Mich.

The partnership of T. K. Eastburn & Co. is dissolved. T. K. Eastburn continues the business.

Beal & Robbins, Port Jefferson, N. Y., are a new partnership.

Robert Woodburn succeeds J. & W. B. Woodburn at Walton, N. Y.

Columbus Mantle, Tile and Marble Co., Columbus, Ohio, succeed Freeman Mantle, Tile and Marble Co.

Payne & Hill, Columbia, Tenn., succeed S. P. Payne.

Webb & Gastle succeed the firm of Cline & Webb at Hamilton, Ont.

Chas. Naylor, Ableton, Ill., succeeds Coddleiter & Naylor.

W. S. Booth succeeds Booth Bros. at Marion, Ill.,

D. A. Thompson succeeds the firm of Broadmore & Thompson, Brighton, Mich.

The Massillon Marble & Granite Works, Stanbury & Murray, proprietors, have dissolved partnership. Charles Murray expects to start in the monumental business at that city for himself, and A. C. Stanbury will carry on business at the old stand.

DECLARED.

Lawrence Kelly, Council Bluffs, Iowa, died recently.

Samuel Jackson, Hanover, Pa., is dead.

ASSIGNED.

Davis, Ellis & Co., Rock Bluff, Ga., have failed.

The stock of Thompson & Miller, Utica, N. Y., has been sold by the sheriff.

Davis & Co., Kahoka, Mo., have assigned.

The St. Lawrence Marble Co., Oswego, N. Y., has assigned. Austin Stephens has been appointed receiver.

PUBLISHER’S NOTES.

The receipt of remittances for renewal of subscriptions is acknowledged by changing date of expiration of subscription on the wrapper. If you remit this month consult the date on wrapper of your next month’s paper if date has not been changed let us hear from you.

Subscribers who do not receive their papers early in the month should notify us promptly.

Subscribers desiring to have their addresses changed, should give both the old and the new address.

Now subscribers who receive a copy of this issue of THE MONUMENTAL NEWS are invited to become subscribers. It would be a waste of words to attempt to describe the advantages accruing to subscribers that must be apparent to every reader. Business men now-a-days realize the importance of keeping in touch with what is going on in their respective industries and there is no better or less expensive way of doing this than by subscribing for one or more trade journals. It is money profitably invested.

The “Sales Record” advertised in this issue is a new and comprehensive system of keeping an accurate account of the cost of every monument bought and sold. Quite a number of these books have been sold and some very flattering testimonials have been received regarding them from well known dealers.

Testimonials.

“Sales Record received and are well pleased with it.” — F. S. & Small, Piqua, Ohio.

R. J. Haight, Dear Sir,—Enclosed please find with this pay for MONUMENTAL NEWS. I may say it gives me great pleasure to recommend the NEWS. You deserve good credit, I denote a good deal of my time to architectural work outside of my designing for my business and I can appreciate your artistic book. New Market, Winnipeg, Man.
BIG INTEREST!

Is what everyone gets who invests in a subscription to the MONUMENTAL NEWS.

Think of getting TWELVE copies of such a Trade Magazine as this for the sum of one dollar. No progressive man would think of getting along without it AND VERY FEW DO.
THE REAL AND THE UNEARTHLY BUSINESS PAPER.*

Imitation is the order of the day. Imitators are everywhere. The real and the unreal live side by side. The good and the bad are neighbors. There are trade papers which are trade papers. There are trade papers which trade on the trade, and have nothing to trade with. The profitable trade paper is very profitable. First-class trade papers make money. All first-class men are successful. All honest men succeed. Dishonest men try to, and sometimes do. There are papers masquerading under the names of legitimate publications which are nothing more nor less than advertisements bound together in pamphlet form. There are so-called trade papers which have no circulation, and which cannot get any circulation. There are trade papers run by men who know nothing about the trade they represent.

The popular impression that all trade papers are successful, has thrown upon the market numerous illegitimate publications which attempt to float on the water which has passed, and to sail by the wind of others. A trade paper can be three-quarters advertising, and yet be a good trade paper. A trade paper can be half clippings, and yet be a real trade paper. The trade paper which is a trade paper, is the paper which contains part advertising, part original matter, part clippings, and is of interest, and benefit to its readers, and such a trade paper is obliged to have circulation.

There is many a trade paper with half its circulation in the form of sample copies, but that does not seriously handicap its advertising value, for each sample copy is sent out as a means to obtain a new subscriber, and each sample copy reaches people of its trade, because it would not pay to send sample copies to folks of any other class. The trade paper which is all sample copies is illegitimate—it has no right of existence. The trade paper which is all clippings is not a real publication. The trade paper which is all advertising cannot be classed in the first class. The trade paper which contains nothing but puffs is not worthy of consideration. The trade paper which has all of its reading columns for sale, and which sells nearly all of its reading matter space, is worth less as an advertising medium.

The trade paper has a perfect right to print a paid notice. Every publication, excepting a few of the magazines, do that. The trade paper can legitimately speak well of its advertisers—it ought to do that—the advertisers expect it. The trade paper which speaks ill of those who do not advertise in its columns is a trade paper which has no standing, and which is worth little.

There are trade papers in the country which are nothing more or less than black mailing sheets, which the Government ought not to transmit through the mails, and which are a detriment to the trade they represent, and to the honesty of the craft.

The legitimate trade paper, the trade paper of character, and the trade paper which pays the advertisers, is the trade paper which carries a large amount of advertising, for such advertising is as valuable to the reader as the reading columns themselves, for these pages of advertisements present pictures of progress, and tell the buyers what to buy as well as where to buy.

The legitimate trade paper contains a reasonable amount of reading matter, part of it original, and part of it copied. The legitimate trade paper balances its advertising with its reading matter, and its reading matter with its advertising. It prints legitimate reading notices. It speaks well of its advertisers, but it is not a paper of puffs—it is a paper of news and comment, simply the right combination of all that makes up a first-class publication.

Be aware of the trade paper which has a low rate for every advertiser. Look out for the trade paper which has a "Seeing-it's you" concession for everybody. Look out for the trade paper which does not stand on its own dignity and say to the advertiser, "My space is merchandise. If you want it, you must buy it as you buy your clothes or your shoes." Look out for the trade paper that puffs everybody indiscriminately.

The trade paper can be known by the quality of its representatives. First-class advertising men work for first-class papers. Second-class advertising men work for second-class papers. The representative of the legitimate trade papers is a gentleman—a man worthy of your confidence—when he calls he is entitled to your consideration, and should be given an audience. It is your business to discourage the illegitimate trade paper. It is your business to encourage, with your money and your interest, the trade paper of character, for such a paper is a much a part of your business, and is as necessary to your business, as your desks and your counters.

*Copyright 1854 by Nathan C. Fowler, Jr., D. P.

THE MILFORD GRANITE CO.
MILFORD, N. H.

Are the owners of the only Quarries in the country of Pink New Westerly Granite. Don't make any mistake there is money to be made by handling this Granite. Be the first to get a job from it in your city and it will bring you business. We can furnish it in any size with promptness.

We want you to know these things about Milford, Souhegan, and New Westerly Granite.

First.—It is finer, clearer, handier, and handsome or polish to look other than most any other New England Granite, this is especially true of the Pink New Westerly.

Second.—That the Milford Granite Co. own the only quarries in the country of Pink New Westerly Granite therefore when you buy of any one else you gain an extra profit. It will pay you to deal direct with headquarters, whether you want rough stock or finished work.

Third.—We would caution you to beware of other granites that are being offered the trade as New Westerly or Milford Granite. Send to us for samples, or better still give us a trial order either for stock or for finished work and we guarantee satisfaction.

Fourth.—We have one of the finest and most complete cutting plants, fitted with modern machinery for doing the finest Monumental work Statuary and Carving. Our work being at the quarries we can do your work better, more promptly and more economically than any other concern.

Work for Spring Deliveries.

The unprecedented number of orders booked during the past month warns us that we should remind those who desire finished work for Spring that their orders should be in within a few weeks to avoid delays.
Railway Granite Co.

Manufacturer of
Barre Granite
Monuments and
General Cemetery Work.

From the best Light and Dark Stock. Estimates cheerfully given.

Barre, Musso.

M. J. McLean
Manufacturer of
Light and Dark
Barre Granite
Monuments
And General Cemetery Work.

Correspondence Solicited.

BARRE, VT.

Maine Granite Quarry
Fredericktown, Madison Co.,
Missouri, solicits your orders.
Color: Light Pink, suitable for
did bases for either gray or red
granite monuments. Quarry
opened July 1, 1894.

SPARGO

MANUFACTURER OF
MONUMENTS, STATUARY,
and Cemetery Work
of all kinds from
THE Best Quincy
And other Eastern Granites.


As good as the best

EWEN & CO.

Manufacturers of Monumental Work in

Red, White, Blue and Pink Westerly Granite.
Fine Lettering and Carving a Specialty. Urns, Ballastons, Vases, Columns, etc.,
at specially low prices.

Westerly, R.I.

SLATE GRAVE VAULTS
ARE THE BEST.
CLEAN, STRONG, DURABLE.
WRITE FOR PRICES AND SIZES.

G. D. SHIMER,
BANGOR, PENN.

LUDLOW SAYLOR
WIRE CO.

ST. LOUIS, MO.

CEMETARY FENCE

Wrought Iron and Wire.
Write for Catalogue.

Don't Forget to Mention
THE MONUMENTAL NEWS
when writing to out Advertisers.

Burton
PRESTON
BARRE
MANSFIELD
ABERDEEN SCOTLAND.

We ask you to write
for prices on
ALL your work.

LONG EXPERIENCE
COLD STOCK & WORK
QUINCY CONCORD
SCOTCH SMITH
BARRE.
RECENT LEGAL DECISIONS.

BROUGHT OUT IN THE COURTS.

The possession of negotiable paper by parties liable upon it is strong presumptive evidence of its payment.

In the absence of a statutory provision, no interest can be recovered upon a penalty prior to its being merged into a judgment.

Where stock of an incorporated company is pledged by the owner as collateral security for the payment of a debt, the party to whom it is so pledged is, ordinarily, entitled to collect and receive the dividends thereon, unless this right is reserved by the pledger at the time the pledge is made.

Partners cannot sue one another at law for any breach of the duties or obligations arising from that relation. This can only be done in a court of equity by asking a dissolution and accounting, and if damages accrue from any cause in such proceeding they must be adjusted by some appropriate method in that tribunal.

"Circumstances alter cases", quotes the Supreme Court of South California in one of its recent opinions. Differing facts may justify different conclusions of law, declares the Court of Appeals of Maryland. It follows, according to the latter court, that even the legal character and attributes of a deposit must vary, depending not only upon the endorsement, but also upon the regular and uniform course of dealing between the parties, and upon what was said and done at the time the deposit was made. More particularly, the court holds that where a check is deposited by the payee, in a bank where he has an open account, indorsed "for deposit to the credit of" himself, and the bank at the same time enters a credit of cash to the amount of the check in his deposit book, and also in their own books, the title to the check is vested in the bank so far as a third person or another bank receiving the same for value is concerned, though it be but by another indorsement "for deposit" transferred to the second bank.

RELATIVE RIGHTS AND LIABILITIES OF CONSIGNORS AND CONSIGNEES.

The rights of consignors and consignees, or, in other words, of shippers of freight and persons shipped to, depend as a rule upon, and are relatively in proportion to their interests in that which is shipped. Their liabilities however, are measured rather by the contracts expressly or impliedly made by, or for them with the carriers. Most important perhaps, of all the rights which should be noticed in this connection is that of maintaining a legal action for the loss or damage of freight. Railroad companies seldom raise any questions of this nature when original bills of lading and expense bills are sent to their claim departments. But in the courts it is different. A few of the states, notably Massachusetts, Mississippi, Missouri and Wisconsin, require suits to be brought in the name of the party making the contract with the carrier, and this irrespective of whether he has any title to the freight or not. Elsewhere I would see that when the entire property is in the consignor, he is deemed the proper party to sue, and when it is in the consignee, the latter must sue. When both the consignor and consignee have an interest in the freight, one having a general and the other a special property, either may sue, but a recovery by one constitutes a bar to an action by the other. The general presumption is, in the absence of any express contract, that the carrier is employed by the person at whose risk the freight is carried, that is the person who owns same and who would suffer by its loss. Yet, like other presumptions, this can be overcome by direct proof to the contrary. And where the parties are vendor and purchaser, the presumption is just opposite to that above stated, because the law implies that by delivery to the carrier the goods become the property of the purchaser (or consignee).

A bill has been introduced to appropriate $25,000 for the execution of the Anasazí statue of George Washington, by Theophilus Fisk Mills, sculptor.

A bill has been introduced into the Iowa Legislature providing for an appropriation of $15,000 for the erection of a monument to Iowa soldiers, who fought at Lookout Mountain.

New York Granite Co.,

Office, 67 W. 23rd St.,

NEW YORK CITY.

Ship only the best of Monumental work. They will cheerfully send you estimates on any Foreign or Domestic Granite you may wish to purchase and will guarantee all work shipped by them. Send to them for prices on the next work you wish, and you will be surprised at the low figures they quote you.
ADIE & MITCHELL, Manufacturers of All Kinds of BARRE GRANITE MONUMENTS AND CEMETARY WORK.
GET OUR PRICES.
BARRE, VT.

BURLEY & CALDER, MANUFACTURERS OF.. and BARRE GRANITE MONUMENTS, GENERAL CEMETARY WORK.
BARRE, VT. ALL ORDERS PROMPTLY FILLED. A TRAVE SOLICITED.

JOHN S. HALL, LIGHT AND DARK BARRE GRANITE Monuments and General Cemetery Work. Ornamental Carving and Lettering a Special Part of our Business. Orders promptly attended to. Correspondence and others will receive prompt and satisfactory attention.
Barre, Vermont.

COOPER & MCGUIRE, MANUFACTURERS OF All Kinds of Monumental and Cemetery Work in Best Light and Dark New Western Granite. First-class work a Specialty. Correspondence Solicited.
N. H.

Centre Groton Granite FINELY ADAPTED FOR MONUMENTAL AND CEMETARY WORK. Manufacturers supplied with rough stock.
ROBERT ECKERLEIN, Center Groton, Conn.

ENTERPRISE GRANITE CO., W. R. DICKIE, Prop. Manufacturers of and Dealer in Light and Dark Barre Granite Monuments. TABLETS AND CEMETARY WORK. TERMS CASH, 30 DAYS.
Superior Workmanship Guaranteed.
BARRE, VT.

MORTIMER & CAMPBELL, Manufacturers of Barre Granite Monuments. Correspondence with Trade Solicited.
NORTHFIELD, VT.

H. D. PHILLIPS & CO., Manufacturers of All Kinds of Fine Monumental Work.
BARRE, VT. From the BEST Light and Dark Barre Granite. Orders solicited and promptly filled. All work and stock guaranteed first-class in every respect.

ROUND POND GRANITE CO., Having bought the Quarry formerly owned by Brown & Allister & Co. are prepared to furnish Rough Granite of every description to the trade. Estimates furnished on application. Quarry and office at ROUND POND, ME.
FOREIGN NOTES.

The city of Bayonne, France, is about to erect a statue to one of her most illustrious sons, the celebrated Cardinal Lavigerie.

The committee of fine arts of the municipal council of Paris has unanimously chosen the sketch of M. Jacques Froment-Meurice for the monument to Chopin to be raised in the Parc Monceau, at the corner of the avenue Hoche and the avenue de Courceles.

A life-size statue of the late Sir Theophilus Shepstone, in Carrara marble, is to be erected in the public square at Pietermaritzburg, Transvaal. He was the British Special Commissioner who in 1877 proclaimed the Transvaal as English territory at Pretoria and acted as Administrator of the new colony till March 1879.

Victor Hugo’s statue for the Place Victor Hugo, Paris, will not be ready before 1900. The pedestal will be a rock roughly hewn out in the form of the Isle of Gurnsey. The poet will stand on the highest point facing southwest and resembling vaguely the headland of Jerbourg.

When Sir Henry Irving, now playing in this country, returns to England in the spring, he will be asked to unveil a statue to Mrs. Siddons. Under the advice of Sir Frederick Leighton the design of W. Brinley was accepted by the Memorial Committee. It represents the actress as the Tragic Muse, wearing a Greek dress and a coronet and flowing veil. It will be life size of white marble.

A monument has been unveiled at Chatou Cemetery to the memory of two victims of the siege of Paris in 1870—Barrot, a postman, who repeatedly passed through the German lines with cipher despatches, but was ultimately shot, and Bourryon, a journeyman tailor, who met his death on a similar mission. The Minister of Public Works and the Minister of Finance delivered eulogiums on these heroes in humble life.

It is proposed to erect a statue in memory of Professor T. H. Huxley to stand beside those of Darwin and Owen in the National History Museum, South Kensington, London. Subscriptions amounting to some $10,000 have already been received. Prof. Huxley’s scientific researches have been so productive of good to humanity, that the desire to contribute to a memorial is world wide. It is desired in connection with the memorial, to establish scholarships and medals for biological research and also lectureships.

"You want a plain, unpretentious stone, as I understand it," said the dealer in tomstones after the chairman of the delegation had explained that a late arrival from Kansas had been accidentally killed.

"Right you are," replied the chairman. "There ain't nothin' in the case that calls for anythin' gaudy or imposing, but the boys feel that the deceased didn't mean no harm an' in consequence his remains is entitled to consideration."

"Died suddenly, did he?" asked the dealer.

"Well, he wasn't expecting death at the time he shuffed off, if that's what you're drivin' at," returned the chairman, "but there ain't no need of goin' into particulars, it's all the same to us."

"Oh, I've no desire to pry into any secrets," explained the dealer hastily. "I was merely thinking of the epitaph."

"The what?"

"The epitaph. You want something engraved on the stone, I suppose. It's customary to have something in reference to the most notable qualities of the deceased on the headstone."

"I reckon you're right about that," said the chairman thoughtfully, "but there ain't much known about the fellow out here kept that he was a reformer, 'ордин' to his own story."

"You'd better jest put a line or somethin' like this: 'He tried to vote the Prohibition ticket in Red Gulch.' That seems to fit the case better than anything else."

FREE TO SUBSCRIBERS.

SHOP TALK, On the Wonders of the Craft.

Here is the Monster key.


FREE to subscribers who send $10.00 for a 1 year subscription to the Regular Edition, or $2.50 for a 1 year subscription to the International Edition, during the month of March and request a copy. 

R. J. HAIGHT, Publisher, 334 Dearborn St., Chicago.

DIXON GRANITE WORKS.

Westerly, R. I.

Quarry Owners
and Contractors,
Designers and Manufacturers of
MAUSOLEUMS,
VAULTS, AND BUILDING

White, Red and
Gray Granite.

Mondays, 8:30 at short notice, Rough Stock to the trade.
CHAS. F. STOLL
GROTON GRANITE
To the trade in the Rough, adapted for fine
MONUMENTAL AND STATUARY WORK. P. O. Address,
NEW LONDON, CONN.

Henneberry & Halligan,
( Successors to Henneberry Bros. & Co.)
CONCORD, N. H. Manufacturers and Dealers in all Kinds of
GRANITE WORK, MONUMENTAL and BUILDING.
Specialties: Best Dark Blue CONCORD
and New White WESTERLY Granites.

J. W. MCDONALD & CO.,
Quarriers and Manufacturers of
Fine Monumental Work--
Light and Dark Barre Granite.
B. O. Lock Box 97.

STEPHENS & REID,
Manufacturers of and Dealers in
BARRE GRANITE
Monuments, Tablets, and Cemetery Work.
Polishing and Heavy Work a Specialty.
BARRE, VT.

McINTOSH AND SON,
Manufacturers of all kinds of
MONUMENTAL WORK
From all Grades of Quincy and other Granites.
Estimates Cheerfully Given.
Columbia St., S. Quincy, Mass.

Field & Wild,
ROUGH ROCK, MONUMENTAL and Cemetery Work.
The Superior Qualities of our granite have
long been recognized by the trade.
QUINCY, MASS

MONUMENTS FROM THE FAMOUS HARDWICK STOCK.
Should be ordered direct from
FRANKLIN HARDWICK & SONS
DEALERS IN--
ROUGH, HAMMERED AND POLISHED GRANITE.
QUINCY, MASS.

CARLE & WALKER,
Manufacturers of and Dealers in LIGHT and DARK
BARRE GRANITE
Monuments, Tablets and General Cemetery Work.
Fine Draped Work a Specialty.
BARRE, VT.