

THE MONUMENTAL NEWS

AN ILLUSTRATED MONTHLY MONUMENTAL ART JOURNAL.

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CONDITIONAL subscriptions are frequently made to public monument funds by people who either lack sympathy with the movement or have not the temerity to say so. For more than a year the committee who have in charge the erection of a monument commemorative of the frightful railway disaster at Ashtabula, O., have waited to hear from the Lake Shore & Michigan Southern R. R., in regard to their subscription. It was expected that the company would at least defray one-half of the expense of the proposed monument, which was to cost \$2,000. Recently their offer of a \$200 subscription was received, accompanied by the request that the plan of the monument be submitted to them before the subscription would be made. After due deliberation the monument committee decided to decline the offer, and will erect the memorial without any assistance from the road, on whose bridge the memorable disaster occurred. It is evident that the railroad company anticipated an inscription that would be a standing reflection upon its management and sought this method of securing an opportunity to dictate to its framing. Their action however, will be an added incentive to the committee to make the memorial as distasteful

to the company as the horrifying facts of the disaster will permit.

THE seventh annual convention of the Association of American Cemetery Superintendents will be held at Minneapolis, commencing on the 22d of this month and continuing several days. This organization, which has as its object the improvement of cemeteries, has accomplished an incalculable amount of good work by its annual discussion of important matters pertaining to cemetery management. The principal cemeteries of the United States are represented in the organization, and the papers read and topics discussed are always practical and instructive. Another and equally interesting feature of these gatherings is the practice indulged in by the members, of visiting the principal cemeteries in the neighborhood and oftentimes while en route to and from the meeting, which affords an opportunity of comparing their own methods with those of others and of criticising and discussing whatever may be of most interest. A movement that gives promise of improving the character of our country cemeteries, as this does, should have the hearty co-operation of those engaged in the monumental industry, as corresponding benefit must accrue to them in the improvement of the character of memorial work. Monument dealers are in touch with cemetery officials all over the land, let them not forget to say a good word for the superintendents' association. The principal officers are: Wm. Salway, supt. Spring Grove cemetery, Cincinnati, O., president; Frank Eurich, supt. Woodlawn cemetery, Toledo, O., secretary and treasurer.

JOBBERY reaches its most despicable form when it is resorted to in connection with whatever may pertain to the dead. In many localities when the cemeteries are under the control of the municipal government, funds are frequently misappropriated and the management worked for all there is in it to further the diabolical ends of scheming politicians. Corruption of the same character occasionally develops in committees entrusted with funds for the erection of memorials to the dead, and in fact it is commonly asserted that to have any thing like a chance in a public monument competition now-a-days it is actually necessary to resort to bribery. This is indeed a sad commentary on mankind, but it is one that should set people to thinking.

Every state in this union has stringent laws against bribery and a few applications of it in this connection would be salutary. A monument fund is a trust fund and no violation of it should be tolerated.

THE Supreme Court of New York has affirmed the injunction of Philip Schuyler against the Woman's Memorial Fund Association, restraining the latter from erecting a statue of Mary Morris Hamilton Schuyler, the plaintiff's aunt and step-mother. J. Scott Hartley, the New York sculptor, had been engaged to furnish the statue which the Woman's Association hoped to have placed upon exhibition at the World's Fair, to represent the "Woman Philanthropist."

BY a recent act of the city council of New Orleans a monument that has occupied one of the most prominent sites in the city, and by virtue of its location is identified with nearly every historic gathering for several generations, is now to be removed to some more secluded spot in order to accommodate the demands of the street car companies. Patriotic admirers of Henry Clay placed his colossal bronze effigy on the finest thoroughfare in the Crescent City, that it might be seen by their posterity through the coming generations, and there it should be permitted to remain.

IT is one thing to witness a spectacle; it is quite another thing to absorb and adapt to one's own benefit the lessons which that spectacle may teach. One may spend a day at the World's Fair, rush through the great buildings and see pretty nearly everything after a fashion. He will have a reward for such proceeding, a day of supreme pleasure, and the maze of beauties and wonders that shall crowd upon his senses will be forever afterward a perpetual delight. He who spends two days in performing the same task will have added to that delight a bit of something here and there worth knowing; and he who enters the grounds determined to make the most of the great opportunities there offered, seeing and examining especially the things which pertain to his calling, will lay up a store of knowledge that will unquestionably bring financial returns in after years. In common parlance he will get "points" on his business from all the best representatives of that business in the world. Seeing the Fair hastily is like going through a book of pictures in an hour, when the whole hour might have been spent with greater profit on any one of the collection.

The educational value of the Columbian Exposition will be more or less according to the amount of time the individual gives to it, and whatever expense may attend the seeing of it is money well invested. Among all the great expositions heretofore

held in European cities there has been none that could even remotely compare with it, and the general verdict of those who have visited it, especially foreign visitors, is that the present generation, at least, will be under ground before the world will see another fair which in magnitude, beauty, richness of exhibits, or elegance of artistic effect, can compare with the one now being held in Chicago.

This paper has laid it to heart as a conscientious duty to urge its readers to fail not of visiting this "greatest show on earth," as it has been termed. No doubt many are deterred from so doing for financial reasons. At the start there was a cry of extortionate prices for everything in Chicago. It is a fact, however, that at the present time good accommodations adjacent to or near the fair grounds, are to be had at very moderate rates. Hotels of all grades and in great numbers, were erected last year in anticipation of the great influx of visitors. Too many, in fact, were built, and the competition for patronage has served to keep prices down. Many of the railroads are now offering reduced rates, so that the trip to Chicago can be made for less than at usual times. People who fail to take advantage of the great attractions which a visit to Chicago this year offers, will no doubt regret it when too late and when they hear their neighbors who did attend expatiating on the grand spectacle they witnessed and on the satisfaction with which they reflect upon their investment of a small amount of money in so doing. Whatever you delight in you will find that thing in perfection at Jackson Park, and whatever your occupation you can not but be benefited, and greatly so, by studying the exhibits pertaining thereto, which the most advanced and most successful adepts of that same occupation, from every country on the globe, have brought here in competition with each other for the supremacy. A trip around the world, with a visit to all the principal cities, would not be of greater educational value to you. Indeed, those who have a record for globe trotting, assert that a week in Jackson Park is very much like a trip around the world, with the disagreeable features of an ocean voyage left out. No American who can afford to visit the World's Fair, should miss it, and those who think they can not afford it will, if they are wise, conclude to economize on other things for awhile for the sake of making so good an investment. It will pay.

A bronze tablet commemorative of the reading of the Declaration of Independence in the presence of General Washington, to the American army, was placed upon the wall of the New York city hall last month. The tablet bears the seal of the Sons of the Revolution, at whose expense it was erected.

Glimpses Behind the Scenes.

That prince of art writers, Philip Gilbert Hammerton, says: "The past is continually slipping away from us, and though we keep its results, we forget its circumstances." For this reason, if for no other, it is a good thing to have pictorial record not only of the finished work of painters and sculptors, but, if a happy chance offers, to have it of their work while it is in progress. There are many who think, and rightly, that an unobstructed view of any one of the good things in decorative sculpture that enriches and beautifies the exterior of the World's Fair is worth the price of admission. And these are the very ones who will most appreciate the new points of view to be found in the four accompanying illustrations. These really take one behind the scenes into some of the temporary studios of the artists who worked, during the winter of '92-'93, in several of the main buildings of the Exposition.



HEAD OF AMERICA.

Doubtless most, if not all, readers place Daniel Chester French at the head of the list of sculptors represented in the outside sculpture at the Fair, and probably his monumental figure of America stands first, in their minds, among the sculptures. Its colossal size, splendid conception and almost faultless execution places it there, although it does not impress the public as it should because of the false note introduced by the gilding. To hear that the figure was to be "gilded from head to foot," sounds much more regal than the result looks. The statue would be in better relation with its surroundings, and far more impressive by right of its size, noble bearing and serene face, if it rose from the water as white as snow. It proves again that gold is but dress. One has, however, small consideration for those who complain that the gold figure, when seen from the peristyle, looks like a big gilt sign board. It looks at least as well as does the rear view of the Columbus that faces it, from the east front of the Administration Building, which wears a beer tun with such vigor and abandon.

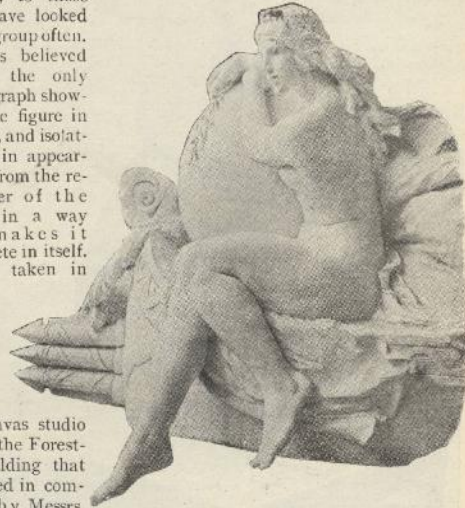


FIGURE IN THE QUADRIGA GROUP.

The initial picture on this page shows the great head as it appeared, when nearly finished, in the east gallery of the Agricultural Building where the work of constructing it was done. Like all the sections of the statue it was enlarged, exactly five times, by scale, from Mr. French's finished model, which was a little more than twelve feet high. Mr. French, with characteristic kindness and amiability, posed beside the head. It is hardly necessary to say that the writer accounts the picture of the sculptor as of even more importance than that of the sculpture. A second illustration of work by French gives a front view of one of the two spirited and wonderfully graceful female figures that hold apart the heads of Potter's fine horses in that beautiful group of decorative sculpture, the four-horse Quadriga on the top of the peristyle just back of America. This photograph was taken in the French

and Potter work-room, in the Forestry Building.

The direct side view of the female figure seated beside the standing female figure, which is the most important feature of Pratt's Glorification of Discovery, may not seem familiar, at first glance, to those who have looked at the group often. This is believed to be the only photograph showing the figure in profile, and isolating it, in appearance, from the remainder of the group in a way that makes it complete in itself. It was taken in



the canvas studio inside the Forestry Building that was used in common by Messrs. Pratt and McNeil.

FROM THE GLORIFICATION OF DISCOVERY.

Without knowing anything of the details of Mr. Pratt's conception, the figure, face and expression, would seem to be typical, among other things, of the power called instinct in animals, and known in intellectual beings as intuition; a power possessed by all women but which in some becomes almost second sight as an accurate and unflinching guide to action. It is right that woman's intuition should be suggested as an important factor in the spirit of discovery.

The restless, absorbed spirit of scientific research is well represented in the eye and air of the figure called Experimental Electricity, by young Mr. McNeil, which is the companion piece to Electron, the work of J. A. Blankingship, the sculptor who recently died before reaching his prime.

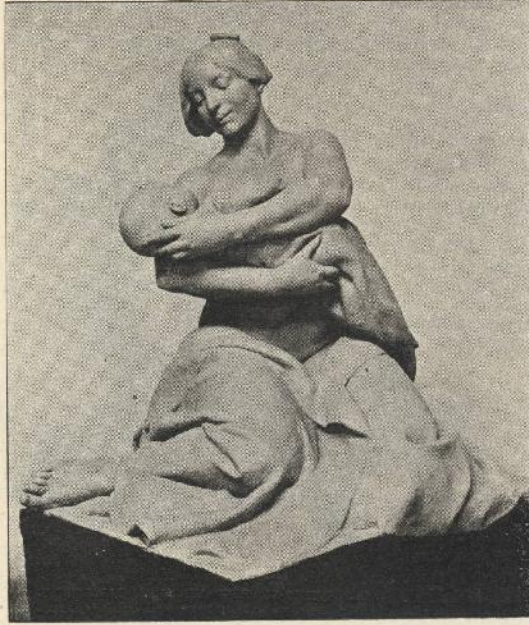
The work of constructing most of the enormous figures and groups was most appropriately housed, for during the winter preceding the opening of the Exposition the Forestry Building contained a bewildering forest of statuary, of all kinds and in all stages, that made it a curious and, at times, a weird and almost uncanny place. In the gathering gloom of a wintry evening it seemed a still, cold and bloodless battlefield, strewn with dismembered men and animals, from which types of both the conquering and the conquered were taking shape for a place in the silent, but speaking, line of splendid statues that make the men, and the deeds, of all times live in the present.



EXPERIMENTAL ELECTRICITY.

FANNY COPLEY SEAVEY.

Chicago.



HAPPINESS.—E. LEFEVRE, SC. Champ de Mars, 1893.

Salon du Champ de Mars.

Many facts of interest could be told concerning this new salon, now four years old. The reasons for its formation, the artistic tendencies it represents, its probable future would furnish ample matter for a long article. It would be practically the history of the artistic movement in France to-day, of which only the external results are discernible to the public, and I shall only attempt to give the merest sketch of it here.

For many years the French government had the entire control of the annual exhibition of fine arts. The feeling that this was too "official" and that it was too difficult for younger men not in sympathy with the "style" patronized by the state, to succeed in their art, caused the artists to rebel, and they were permitted to found, eight or ten years ago, a society called the "Societe des Artistes Francais," and organize and govern their own exhibition, the state giving them the use of the Palace of Industrial Arts, on the Champs Elysees, for two months every year. The society has succeeded to realize since its existence nearly one million of francs, the interest of which is used for different purposes. To become a member of the society, it is only necessary to be a Frenchman and to have exposed once at the salon. This last rule has permitted a great number of "amateurs" to belong to the society and have a great deal to do with its government, and is one of the principal causes of its weakness artistically to-day.

The desire again grew to have a society more artistic, more select, without amateurs or medals, where one could exhibit advantageously small works as well as large ones. It got to a point where any pretext for a secession was good, and when in 1889, a discussion arose between Bouguereau, president of the Societe des Artistes Francais, and Messonier, president of the jury of awards, at the Universal Exposition of the same year, in regard to the way the exposition medals should be considered by the society (Bouguereau refusing to recognize them, as had been done after previous expositions), a strong party was ready to join Messonier and found another society.

To an outsider the formation of this new association seemed to be based on questions of detail and personal dislikes, and that as soon as these reasons had disappeared the societies would merge together again. But the experience has proved the contrary. Messonier is dead, Bouguereau no longer president of the old society, and the medals properly recognized, and still the new society has improved every year. The primary principles at the basis of this artistic organization have stood to proof, and have given to its members advantages never enjoyed before.

All the founders and members of the society are well known and proven artists, and every new member is carefully selected by them. It is, therefore, an honor to be with them, and strangers are also admitted to membership. The object of an exposition is to permit the worker to show his work to the buyers. Therefore, here each member can exhibit any number of works, large or small, thus showing to the public his years production if he so chooses, and he arranges himself, all his works in a group on the space allotted to him. Outsiders can also exhibit, a special jury accepts and places their pictures.

Another object of the society, as expressed in its statutes, is to encourage *all* artistic manifestations. This means a great deal and to carry out its purpose, after painting, sculpture and architecture, another section has been formed, that of "objects of art."

A beautiful work of art is not necessarily a statue, and to my mind statues nowadays are very rarely "works of art." In no age has there been so many sculptors and such bad statuary. The sculptors have no taste and few are they who can even compose an ornament for the base of their statues, much less the pedestal itself. Is it higher art to make the portrait of a man in trousers than to compose the form and decorate a beautiful vase with ornaments or figures? Not so! Art is imagination and taste together, and if sculptors would give some attention to the development of their taste our statues would be better. It is to react against this wrong conception of art that this society has opened its doors to *all* manifestations of art, and we find here sculptors like Desbois, Aube, Boffier, Cazin, and others exhibiting decorated vases and plates in tin, door knockers in bronze, urns and vases in bronze, church bells decorated with great taste, carved chairs in wood, iron-work, and from the painters, models for decorative tapestries, original book covers, etc. All the best ceramists of France are represented by small collections of enameled pottery of every form and color. These last are sometimes outdone by the sculptors themselves, as was the case last year, when Jean Caries exhibited the most wonderful collection of pottery and enameled sculpture ever shown in Paris, the result of many years of hard work. Several others have followed his example, but with less success.

And further, and in perhaps a more industrial line, we find beautiful specimens of a certain kind of decorative glass formed into vases, the specialty of Gallie of Nancy, soft and hard porcelain, enamels on porcelain, enamels on glass, "cloisonnes d'or" on glass, etc., etc.

I do not mean to say that all this is perfect, and that no line is to be drawn between high art and industrial art, but where the division is to be made is sometimes very difficult to decide, especially when remarkable artists have produced the works. Nor do I wish to infer that all the members of the association are equally imbued with these ideas, the majority is, and those who feel out of place sooner or later return to the bosom of the mother society.

And last but not least, the society does not encourage beginners to exhibit their naive efforts which are only interesting to their relations and friends, and can be seen as well in the studios of the neophytes—and for these reasons I find it a great pleasure to come here and wander about, finding easily the good things to see, and taking in at one glance all the works of each man.

The sculpture exhibit is small, a quality I think, and tastefully arranged amongst shrubs and grass-plats in the covered garden, but there are good works, some of which are reproduced by the MONUMENTAL NEWS, by Lafeure, Lenoir, Sujalbert, St. Marceaux, Bartolome, Meunier and Charlier, the two last Belgian sculptors. The place of honor in the garden is occupied by the work of an American, Paul W. Bartlett; an equestrian statue of George Washington. It represents the hero, sitting upright, calm and

pensive on a tired horse. The figure is draped in a heavy mantle whose long pleats greatly add to the dignity of the composition. The artist certainly studied the life of Washington, and received a fine impression which he gives very strongly throughout his work to the spectator. It has evidently been highly appreciated by the French to occupy such a prominent place in their sculpture. Another American, Mr. White, exhibits a pleasing bust.

It may be interesting to note that the same artistic movement, has in another art centre, Munich, culminated this year in the formation of a new society, called the "Secession."

PARISIEN.

PARIS, July 6th, 1893.



MISERY.—CHARLIER, SC. Champ de Mars, 1893.

Our Saviour in Sculpture.

Painters and sculptors of every century since the Christian era have given us representations of the Saviour, and the theme still seems to be an attractive one to artists. Scarcely a section in the art department at the World's Fair but either on canvas or in marble some conception of the Divine Man is presented. Among the sculptures given a place of honor under the dome of the Art Palace is a life-size statue of Christ by Thomas Ball. The right hand supports a child on a balluster, while the left points to the child, the group being an illustration of the text, "Whoever shall humble himself as this little child, the same is the greatest in the kingdom of heaven." Though somewhat conventional, following as it does a type of the Redeemer made familiar to us by the work of some of the old masters, it is nevertheless a most beautiful figure and one of the most attractive marbles in the gallery.

In a room adjoining the rotunda, a bust of Christ, by Partridge, with a suggestion of the crown of thorns, gives us an entirely different facial type, and one quite different indeed from any that we remember to have seen. It is a pensive face, full of poetic suggestion, but lacking the moral force and the inspired love without which the crown of thorns would not have been worn. Mr. Partridge's "Christ" is deserving of study, however, and one leaves it with a desire to see it again.

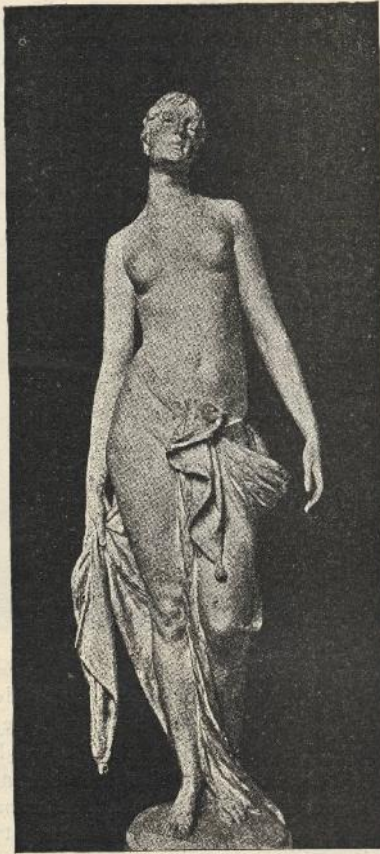
In strong contrast with this is the conception of

Christ by Max Bachman, likewise a bust. Here is a thin, almost puny, face of the Grecian type, but deeply expressive and earnest. If the catalogue had not told that this was "The Son of Man," it would be impossible to characterize it other than by the word fanatic—a very religious fanatic at that. And perhaps that is the artist's idea. In a sense Christ was that, in the estimation of many of his contemporaries, but the Christ of those who follow him to-day is the ideal of love and tenderness, neither of which qualities are visible in Mr. Bachman's conception.

"Jesus before the Rabbis" is the title of an interesting statue by Raoul Larche, showing the youthful Christ. The face is beautiful and has the look of one who is being tested with questions by his elders.

"Christ and the adulteress" by the Brazilian sculptor, Bernardelli, gives us another phase in the Saviour's life. It is more dramatic perhaps, than the text which relates the episode warrants, and is woefully lacking in spirituality. Historical truth and sacred memories aside, it would be regarded as a forceful work, almost realistic.

Queen Victoria assisted at the unveiling ceremonies of a statue of herself in Kensington Gardens last month. The statue is the work of Princess Beatrice, the Queen's youngest daughter, and is being harshly criticised.



PHRYNE BY A. BRUTT. (German.)

Sculpture at the Fair.

The figure of "Phryne," by A. Brutt, is one of the most conspicuous objects in the German section of the Art Palace. It represents the Ephesian courtesan at the moment of having thrown off her garments, in order to satisfy the judges of her innocence. Phryne was certainly a most beautiful person, else Praxitiles had not chosen her to stand as a model for his celebrated Venus. Brutt's figure is likewise beautiful, and it is no disparagement to say of it that it is not a Praxitilcan Venus.

Appoloni's statue representing "American Mythology" bears up the claims made for it as a beautiful piece of sculpture. The conception of the artist, however, is a trifle too far-fetched for the average American visitor, who turns from admiring its naked loveliness wondering why the "hello girl" shouldn't have her clothes on. It was described in a former issue, and is illustrated on the opposite page.

There is no piece of sculpture in all the Art

Palace that so pulls at one's heart-strings as Fosse's illustration of a scene from Victor Hugo's poem, *The Chatiments*. The sculptor has styled it "A Souvenir of the Night of the 4th of December, 1891." An aged mother holds in her lap the limp and lifeless form of her little grandson whose head has been pierced by two bullets. The artist has produced a piece of modeling which tells the story of that reign of terror with wonderful accuracy. One can read it all in the grief-stricken, vengeful face of the woman who is keeping vigil over her innocent dead.

Auguste Cain's project for a fountain, one of the largest pieces of bronze work in the French department and catalogued as "Eagle and vulture quarreling over a dead bear," is a very vigorous piece of modeling in which these monarchs of the air are engaged in mortal combat over a lifeless bear. Each bird has his wings outstretched to their utmost and the eagle with one talon buried deep into the bear and the other on the vulture, seems to be master of the situation. Cain exhibits several animal groups. His "Lion strangling the Crocodile" is one of the most effective pieces of sculpture of this nature in the building.

Kemeys and Proctor, our best animal sculptors, have some remarkably fine work on the grounds illustrative of the wild animals of America. A male and female puma, a buffalo bull and cow, elk, moose and several varieties of bears are to be seen on the bridges and in other appropriate places. Kemeys' work is quite similar in treatment to that of the lamented Barye, and its fidelity to nature shows that he has been a most careful student. Much of his life has been spent with the Indians in the wild west, where he had many a thrilling adventure in the pursuit of his studies. Mr. Kemeys has a number of pieces in the Fine Arts exhibit, one of the best of which is his "Still Hunt."

Casts of French sculptures from the 11th to the 19th century are exhibited by the Bureau of Historical Monuments from the studios of the Museums of Comparative Sculpture, Decorative Arts and the Louvre. These include portions of many of the famous French cathedrals and their principal funerary monuments and statues, many of the latter being recumbent.

"Love knows no cast" and "The First Fish," beautiful groups in marble by Frederick E. Triebel of Peoria, Ill., are deserving of the prominent position they occupy. Several busts and medallions by the same artist show that he is equally successful in portraiture as with the ideal.



APPOLONI'S "AMERICAN MYTHOLOGY."
(Italian.)

SCULPTURE
In the Palace of Fine Arts at the
WORLD'S FAIR.



GROUP BY A. FOSSI, INSPIRED BY VICTOR HUGO'S POEM
"THE CHATIMENTS."
(French.)

The Mac Monnies Fountain.

The central point of beauty among all the beautiful things at the World's Fair, is the Mac Monnies fountain. Ever since the water was turned on, the ballustrade which shuts in the white ship and its classic crew has been lined with admirers. It is an object of beauty to the crowds whether they get the artist's meaning or not. They marvel at the beautiful ship heralded by Fame, propelled by the Arts and guided by Father Time, but it is doubtful if the average beholder sees even that much of its meaning, much less knows that the stately crowning figure is Columbia, or that here is depicted in beautiful allegory the progress of civilization. The plunging horses of Neptune, the tritons and mermaids and dolphins sporting amid the spray, with rainbows coming and going if the day be sunny, all help to make a picture of impression and radiant loveliness. One who stands on the plaza in front of the great Administration building, and looks at this fountain, sees what is perhaps the finest bit of art grouping in the world. The stretch of the lagoon, with here and there along its banks colossal sculptured animals, the beautiful peristyle with just a glimpse through the portico of the blue lake beyond; the shining figure of French's "Republic" rising from the water; the whole walled in on either side by the facades of two great classic structures; a red gondola moving lazily over the lagoon; a strip of green sward on either side—verily modern Paris has not seen, nor did ancient Greece, anything more beautiful or artistic. Such is the setting of the gem which Mac Monnies has given to the world—itsself a masterpiece of art which, when the great buildings and the peristyle shall have been torn down, as they must be within a year, it is hoped may find lodgment somewhere and be perpetuated.

There has been a good deal of modeling done within the last three years suggestive of Columbus and his great achievement, but it is conceded that this work of Mac Monnies has surpassed them all in breadth of scope and poetic conception; and if it falls short in artistic execution the critics have as yet failed to point out in what particular. It is one of the masterpieces at the World's Fair and deserves the place of honor which has been given it. The idea of the sculptor seems to have been, as intimated above, to portray the progress of civilization in America. It was well that a boat should be the central object in this fountain, because America, as we reckon its history, had its beginning when Columbus came here in his caravel. The thought of the boat therefore, was taken as the key-note, though it is subordinated to other thoughts. The figure seated above the rest is Columbia. It means the upspringing of a new life, full of form and pos-

sibly of achievement, and this thought the sculptor has chosen to express in the form of a woman. She should be young and strong, hardly with any thought of danger or trouble to come. This figure well expresses that thought of triumphant youth that has not yet fought its battles, but means to fight them, and will.

There is Fame at the prow ready with trumpet to tell of deeds done—ready with wings to soar to higher things. On each side of the triumphal throne of Columbia are four female figures. They are using the oars that propel this beautiful boat that is suggested in its form. Father Time is at the helm—a figure quite majestic. The beauty and the power and the progress are in one way under his control. The figures around Columbia's throne in the boat are symbolic, Sculpture, Architecture, Painting, Music, Agriculture, Science, Industry and Commerce.

One who enjoys the acquaintance of Mr. Mac Monnies, says of this great work of art:—"It seems as if the sculptor must have worked as Michael Angelo did, 'hewing the marble with his own hand.' Mr. Mac Monnies told me that he had modeled every figure himself, and had himself finished them, after the workmen—whom all sculptors have in these days—had done what they could from his work in the clay. Besides all this work he did not use the same model twice, but took a different one for every figure. Few artists do this. They often use the same model in different positions. The figures in this fountain show the great skill of the sculptor, his thorough knowledge of the technique of his art, and the industry and patience with which he has brought to such perfection a perfectly original design, worked out upon a scale not known before, as I think, in the history of the fountains of the world."

The exhibits of sculpture sent by Japan to the World's Fair are wonderful examples of technical skill. While this is especially noteworthy of their carvings in ivory, their bronzes show a consummate fidelity to nature and artistic unity. An unique example is a collection of bronze hawks, a dozen of them, shown in different positions and depicting different states of feelings, anger, alertness, sleep, eagerness, etc. Gold, silver and copper inlaid, are used to imitate the colors of plumage. It is said that the sculptor spent four years in the production of these birds, studying in the meanwhile the movements and habits of live hawks which he kept at hand.

The Pennsylvania Society of the Sons of the Revolution have placed a memorial at Guelph Mills, on the site of the American army's camp in 1777.

The Monuments and Statues at Washington, D. C.

(Continued.)



BENJAMIN FRANKLIN.

Hutchins of the *Washington Post*. The pedestal is Concord granite. The whole height of pedestal and statue is about twenty feet.

Plassman was also the designer of the statue of Franklin in Printing House Square, New York; in fact this Washington statue is one of two models submitted when he received the commission for the New York work.

This was the first statue to be set up in Washington outside of a park or public reservation, and is so located as to be more generally seen than any other. There is another marble statue of Franklin by Hiram Powers, at the foot of the east staircase to the Senate Chamber in the Capitol,—directly opposite the statue of John Hancock, which is the work of Dr. Horatio Stone. These will be referred to more fully when we come to view the sculpture in and around the Capitol.

At the right of the main entrance of the Smithsonian Institution stands the memorial to* Louis J. M. Daguerre, erected by the Photographer's Association of America in 1889, the semi-centennial of photography. It represents Fame in an attitude of reverence framing the head of Daguerre with laurel, a wreath of which also extends around a globe representing the earth, thus typifying the universality of the discovery to the human race. The pedestal is of Quincy granite, the figure portrait and accessories being of bronze. It stands sixteen feet high, was designed by J. Scott Hartley and cost \$10,000.

In front of the Smithsonian Institution is also a

*Illustrated in International Edition.

bronze statue of Professor Joseph Henry, who for forty-two years was secretary of the Institution and National Museum. He contributed many scientific works to the literature of America and is said to have invented the first machine moved by the agency of electro-magnetism. The cost of this statue was \$15,000.

In the hall of the Institution is the colossal "America" a terra cotta replica of the marble group at the foot of the Albert Memorial, Hyde Park, London. A similar replica of this group may be seen at the World's Fair.

At a National convention of deaf mutes held in Washington in 1889, a statue of the late* Rev. Thomas H. Gallaudet, founder of deaf-mute education in America, was unveiled. This is regarded as one of the best of D. C. French's works. It represents Dr. Gallaudet seated and in the act of teaching his first pupil, a little girl of eleven, standing by his side and hugging to her breast the book he has given her. The sculptor is said to have worked in co-operation with members of Dr. Gallaudet's family in the production of this statue and to have produced a most satisfactory likeness. As for the rest, the group is a most touching portrayal of the kindly sentiment which actuated the philanthropist and the gratitude of the unfortunate class toward which his beneficence was extended.

This statue stands on the lawn in front of the National Deaf Mute College at Kendall Green. It cost \$13,000, the money having been raised by contributions from deaf mutes and their friends.

Under the rotunda of the Catholic University is a statue of Pope Leo XIII, presented to that institution by Count DeLoubat of New York. This is a copy of a statue of his Holiness erected in Rome at the time of his golden jubilee, the work having been entrusted to Luchetti, an Italian sculptor. The statue is of the size known to sculptors as semi-colossal and represents the pope seated on the pontifical throne, vested in cassock, alb, stole and cape. On his head is the tiara or triple crown. The face is benign and the whole figure and attitude majestic. The statue is thirteen feet high, and, except the pedestal and the back of the throne, is carved from a single block of pure white Carrara marble, weighing in its present shape more than five tons.

(To be Continued.)

The late A. J. Drexel of Philadelphia, whose estate is valued at thirty million dollars, bequeathed a million of that sum as a fund for the establishment of an art gallery in Philadelphia.

Sherburne Village, N. Y., celebrated the centennial of its settlement and dedicated a pioneers' monument in June.



Menominee, Mich.—Real estate valued at \$3,000 has been donated and will be raffled off for the benefit of the G. A. R. soldiers' monument fund. Contract let.

Providence, R. I.—Henry C. Clark has withdrawn his proposition to erect a statue of Columbus on Dexter Field and instead offers to furnish a bronze statue of the donor of the park, under certain conditions which the city council is now considering.

Grand Rapids, Mich.—Capt. Chas. F. Belden of this city, and several other ex-soldiers have been appointed members of the commission to locate the Michigan monuments on the battle-field at Chickamauga.

Cleveland, O.—It is probable that the Perry statue will be duplicated in bronze and the original marble figure placed in the art museum.

Washington, N. J.—It is proposed to adorn the soldiers' monument, to be erected, with a life-size figure of the late General Judson Kilpatrick.

Hastings, Pa.—The governor has approved the bill making an appropriation of \$3,000 for the erection of a monument at Cherry-tree to mark the limit of the historical "Penn Purchase." The monument will soon be erected.

Madison, Ga.—The Farmers' Club of Morgan county have organized a movement and formulated a plan to raise money to erect a Confederate monument in the city of Madison.

Cincinnati, Ohio.—Public Librarian Whelpley has started a movement for the erection of a monument to James E. Murdoch.

Chester, Pa.—The movement instigated by Morton Council, Jr., O. U. A. M., to secure a more suitable monument to perpetuate the memory of the late John Morton, one of the signers of the Declaration of Independence, is steadily gaining ground.

Hontzdale, Pa.—A monument to the memory of Michael O'Shea has been proposed by the Knights of Labor.

Peekskill, N. Y.—It is proposed to erect a monument over the grave of the late Gen. James Husted in Rural Cemetery by the people of the county.

New York, N. Y.—The project for a statue to Edwin Booth in Central Park seems to be received with favor.

Mifflintown, Pa.—An association has been formed for the purpose of erecting a monument, to cost \$1,100, over the grave of Professor David Wilson, D. D., in Church Hill Cemetery, near Port Royal.

Summerside, P. E. I.—It has been suggested that a fund be started for the erection of a suitable monument to the memory of the late Dr. Mackay.

Brunswick, Mo.—A movement is on foot to erect a monument to the memory of Union soldiers buried here.

Mount Vernon, N. Y.—The residents of Chester Hill are forming an association for the purpose of purchasing ground for a park and erecting a statue of Mr. Cary, the originator of Chester Hill.

Homestead, Pa.—At a picnic recently held at Homestead a fund was started to be used in the erection of a monu-

ment to the workmen killed in the memorable riot. Several hundred dollars were raised in a short time.

Moucton, N. B.—A collection has been taken up in the Spring Hill coal pits for the purpose of erecting a monument to the large number of men and boys who lost their lives in the great explosion of Feb. 21, 1881.

Boston, Mass.—At a recent meeting of the board of aldermen an order was offered requesting the finance committee to provide \$30,000 for a monument to the memory of the Boston firemen on their lot in Forest Hills cemetery.

Chicago.—J. L. Fulton, of the West Park Board of Commissioners, has issued an invitation to sculptors to submit models for the proposed monument to Gen. Phil. Sheridan.

Ft. Dodge, Ia.—A movement has been started for a soldiers' monument for the town of Ft. Dodge.

Reading, Pa.—The project of erecting a monument to the memory of Conrad Weiser, the pioneer interpreter and Indian trader of Berks county, which has been so long agitated, now promises to take definite form.

Yankton, S. D.—A fund has been started at Yankton to be appropriated to the erection of a soldiers' monument.

Toms River, Pa.—The Chapter of the Daughters of the Revolution propose to erect a monument to Captain Joshua Huddy, of revolutionary fame.

Grand Rapids, Mich.—The board of managers of the Michigan Soldiers' Home have suggested that a granite monument be purchased for the cemetery.

Merrimack, N. H.—The widow of Capt. James Shepard Thornton, the executive officer of the Kearsarge in its fight with the Alabama, is to build a costly memorial to him in Merrimack, N. H.

New York City.—A movement is on foot among the friends of the late Mrs. Martha J. Lamb, the editress and historian, to place a monument upon her grave commemorative of her place in literature and as a suitable testimonial to her work and worth.

Washington, D. C.—The National Reunion Monument Association has filed articles of incorporation, the object of which is the erection on Grand Army place of a suitable monument to soldiers, sailors and marines who served the nation during the rebellion.

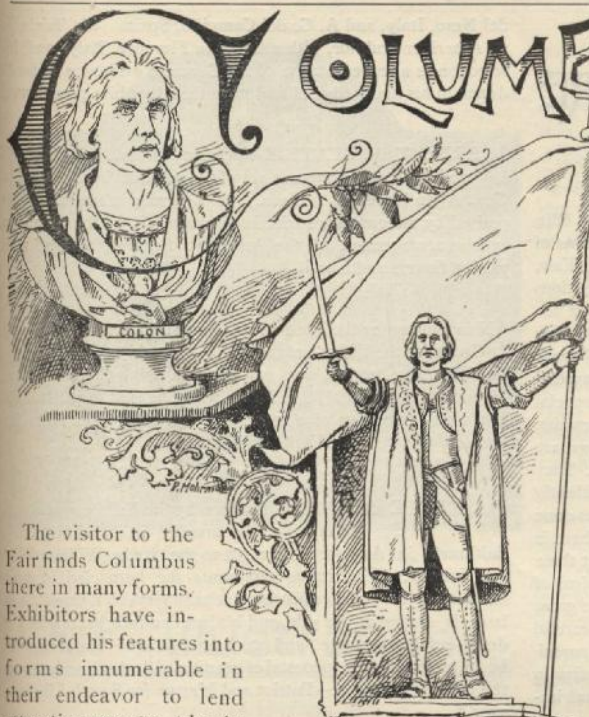
At North Middleboro, Mass., a monument has just been erected to the Rev. Isaac Backus, A. M., a distinguished scholar and pioneer Baptist. The monument was made by the Smith Granite Co., of Westerly, R. I., and is in the form of an old-fashioned pulpit with an open bible in bronze on the desk and a bronze tablet in the front panel bearing this inscription:

ELDER ISAAC BACKUS, A. M.

A pioneer champion of religious liberty, and the earliest Baptist historian in America. Born, 1724; died, 1806, in the 59th year of his ministry in this precinct. Erected by a grateful people, 1893.

At Bridgeport, Conn., July 4th, a bronze seated figure of the late P. T. Barnum was unveiled. The statue is by Thomas Ball and was modeled and cast in Italy several years ago. It is eight feet in height and represents the great showman sitting in an easy chair, with his arms resting upon the arm of the chair. Mr. Barnum ordered the statue as a gift to the city of Bridgeport, and the people provided the granite pedestal upon which it rests in Sea Side Park.

COLUMBUS at the FAIR



The visitor to the Fair finds Columbus there in many forms. Exhibitors have introduced his features into forms innumerable in their endeavor to lend attractiveness to their products by coupling with it something indicative of the event that the great Fair commemorates. It is with the sculptured forms however, that the MONUMENTAL NEWS reader is most interested, and there are not a few of these to be seen. Standing in front of the magnificent Administration building and facing the Grand Basin and court of honor is Miss Lawrence's statue, in which Colum-

bus is represented in the act of planting the Spanish flag on the new found land. This is the most conspicuous figure of Columbus on the grounds, and when one finds that it bears the name of St. Gaudens with that of Miss Lawrence, he is disappointed that so great an artist has not given a more pleasing conception. At the other end of the basin, surmounting the classic and beautiful peristyle, is the Columbus Quadriga by Daniel C. French and E. C. Potter. The group represents Columbus as he appeared in the triumphal fete given in his honor on his return from his first voyage. Columbus stands in a four-horse chariot led by women with accompanying heralds. The pose of the central figure, representing Columbus, is indicative of daring determination. This group is much admired.

Bartholdi's Columbus in silver, shown in the exhibit of the Gorham Manufacturing Co., in the Manufactures building, is an excellent piece of work and is seen to good advantage. The statue has already been illustrated and described at some length in these columns. At the north end of the same building, Kretchmar's twenty-foot figure of the admiral rises from the center of the American Bronze Co.'s exhibit. This is a replica of the statue on the lake front, about which so

much adverse criticism has been heard. The figure is more satisfactory in pose than in facial expression, in which it is sadly deficient, and leaves the observer in doubt as to what the sculptor really meant to depict.

At the main entrance to the Machinery building a firm of German cement manufacturers have placed a statue of Columbus, and in front of the ill-fated Cold Storage building stood a sheet bronze figure of him by W. H. Mullins of Salem, O. This figure was rescued from the fire and has been presented by Mr. Mullins for the crowning piece of the monument to be erected in memory of the firemen who lost their lives in the fire.

The Venezuela government building is surmounted by an heroic figure of the great Colon, this was modeled by Giovanni Turini of New York, and cast by the Henry-Bonnard Bronze Co. In the Italian department of the Mines Building there is a finely executed bust, and medallions and statuettes are seen everywhere.





SCULPTURE

THOSE who have seen Mr. Olin Warner's bronze medallions of famous Indians, at the World's Fair, will be interested in the illustrations of them, and the descriptions of the savage originals, in the *Century* magazine for July. Mr. Warner crossed the Rockies and invaded Indian reservations for the especial purpose of making these portraits, "from a love of the subject," we are told. He found the savages rather indifferent to his work. They obliged him by posing as an act of courtesy but it was evidently a great bore and when they were notified that the work was done they quietly walked away without even looking at it. There is no doubt, as the author of the *Century* article says, "that these medallions of the greatest Indian chiefs, men who are typical of all that was best in the original life of the people, will have great ethnological, as well as artistic, interest and that the careful modeling of their faces by Mr. Olin L. Warner, an artist conscientiously realistic in his portraiture, yet subtly imaginative in his delineation of character, will prove a work of national importance."

ALEX. DOYLE is at work on the model for a marble statue of the late Senator McKenna, which is to be placed in the National Gallery at Washington.

TWO marble busts of women in the National Museum at Washington, have been identified by Gen. Wade Hampton as portraits of his sisters by Powers. They were stolen during the war and afterwards fell into the hands of the government.

A STATUE of Mr. Gladstone, by Bruce Joy of London, was recently unveiled at one of the Irish villages at the World's Fair. The sculptor was present at the ceremonies. Several of his works are on exhibition, among them his statue of Mary Anderson Navarro.

G. E. DALLIN has modeled and had cast in silver by the Ames Co., at Chicopee, a statuette of Sunol, hitched to a sulky, and driven by Marvin. The trotter and driver are represented about one-fifth size. Like most of Mr. Dallin's recent work this piece is destined for Salt Lake City.

EXCAVATORS on the Palatine in Rome have unearthed marble heads of Flora, a man wearing a helmet and Antonius Pius, also a life-sized torso in marble, supposed to represent that of a young fawn. These objects, together with the head of a muse found in the same locality some time ago, are to be placed in a new museum arranged in the baths of Diocletian.

THE board of judges has appointed as a jury to judge the sculpture in the Art Palace, Thomas Brock of Great Britain, president; F. E. Treibel, Germany, secretary, Daniel French, Olin Warner, United States; Rodolphe Bernardelle, Brazil; Angelo

del Nero, Italy, and A. G. del Campillo, Spain. Mr. Treibel is an American sculptor, with a studio in Florence, Italy, and his selection as a representative of the Germans evidences a confidence in his knowledge of sculpture that does him great honor.

HERBERT W. BEATTIE of Quincy, Mass., has just modeled and cast in bronze a very fine portrait in bas-relief of Gov. Alvin Hovey of Indiana. It is heroic in size and highly praised by the governor's friends. Around it is thrown a very artistic arrangement of the American flag intermingled with passion flowers and laurel.

IN modelling for the horse for his equestrian statue of General Grant, for the Union League Club of Brooklyn, William Orway Partridge has had casts made from a living charger kept at his country home in Milton, Mass., where he is at work. It is the first time that casts of a horse have ever been taken for such a purpose, says the *New York Tribune*.

A STATUE of William Wallace by the Edinburgh sculptor, D. W. Stevenson, is to be unveiled in Druid Hill Park, Baltimore, in August. It is a gift to the city by William Wallace Spence. The statue represents the hero clad in mail, brandishing his sword, while his left hand rests on a shield. A horn is swung at his side, and his bearded face wears a look of death-defying courage, and sterling sagacity. The statue will be of bronze and the pedestal of granite, with this inscription on the latter: "Wallace—Patriot and Martyr for Scotch Liberty—1305."

JAMES A. BYRNE of Denver, Col., has written the *MONUMENTAL NEWS* asking its "ardent co-operation in bringing about a convention of sculptors," and suggesting a number of topics that could be discussed that would help to "straighten out many perplexing entanglements and make the artistic trail plainer for the tenderfoot in art." Until quite recently it was confidently expected that a congress of sculptors would be held here in August in connection with the series of auxiliary congresses now being held, but we learn that the project met with little favor among prominent sculptors. A congress of architects will be held this month at which architectural sculpture may be discussed, but it is extremely doubtful at this late date whether any other meeting of sculptors could be arranged for.

JAMES ALEXANDER BLANKINGSHIP, who died at New York in June, was one of the best known of the younger sculptors and has done considerable work of exceptional merit. Mr. Blankingship was a native of Virginia and but thirty-four years old at the time of his death. His earliest work of importance was a figure of a negro boy resting upon a hoe, which is now in the Corcoran art gallery at Washington. Another negro figure which has become widely known is that of a boy extracting a thorn from his foot. Both these pieces were among his earliest works. He was for some time a pupil of Mr. Edward Valentine at Richmond, Va. Later he went to New York and from there to Paris, where he studied under Chapu. Since 1890 Mr. Blankingship had occupied the chair of sculpture at the New York Institute of Artists and Artisans. Last summer he was among the many sculptors who came to Chicago to model World's Fair statuary, and some of the best work on the grounds was designed by him, notably his *Electron* at the south end of the Electricity building. Mr. Blankingship was engaged upon a statue of General Stuart for Richmond, Va. at the time of his death.

Please Note: pp. 365 and 366 are missing.



MARBLE SCREEN IN THE TAJ MAHAL.

Our Illustrations.

REGULAR EDITION.

Sculpture at the World's Fair, pages 355, 358 and 359.

Statuary in the Champs du Mars, 1893, pages 356, 357.

Statues of Columbus at the Fair, page 363.

Monuments at the World's Fair, page 365.

Marble Screen in Taj Mahal, page 367.

ADDITIONAL ILLUSTRATIONS IN THE INTERNATIONAL EDITION.

THE SCAMMON MONUMENT, Oakwoods Cemetery, Chicago.

THE WEBSTER SARCOPHAGUS, Rose Hill Cemetery, Chicago.

THE DAGUERRE AND GALLAUDET MONUMENTS at Washington. (See description, page 361.)

ORIGINAL DESIGNS for two granite markers.

ORIGINAL DESIGN for a granite Monument.

Location of Monuments Authorized by Statute.

Such a statute as that of Massachusetts, authorizing an allowance for the erection of a monument is not to be construed as confining the court to the case of a monument on a lot bought with the intestate's money. Consequently the Supreme Judicial Court of Massachusetts says in the case of *Dudley v. Sanborn* (34 Northeastern Reporter 181) that where an administratrix has obtained leave to spend a certain sum for the erection of a monument, etc., "in the burial lot of said intestate," but after-

wards, preferring that he should be buried elsewhere, buys another lot, with her own money, moves her husband's body and puts up the monument there, the fact that the expenditure is not within the terms of the decree is not conclusive against it, but simply leaves on the administratrix the burden of justifying it when she renders her account.

It is not strange that there are numerous violations of good taste in the adornments of our burial grounds. In a great majority of cases attention is first called to this subject when a lot is purchased, or when the death of some friend calls for a memorial. Upon a point which has received no previous consideration the idea first presented, however crude, will probably be accepted. While there are some whose own good sense and taste are a sufficient guide in matters of this sort, it is certain that far the greater number rely mainly on opinions not always judicious, derived from others. Many are content with blindly copying some fanciful or quaint conceit which has caught their eye; tolerable, perhaps, while it stood alone, but odious when oft repeated. Others visit the stone cutter's yard, look at his ready-made specimens, and listen to advice, which not even charity herself can suppose to be always disinterested. Or anxious, perhaps, to have something very expressive and original, they concoct with his aid some outre design, and then perpetuate in marble the long enduring folly.—*Cleveland.*


Legal complications in the Fair estate in San Francisco having recently been adjusted, work has been resumed upon the \$50,000 mausoleum to be erected in Holy Cross Cemetery. The lot is forty feet square and the classic structure to be placed upon it will occupy a space of 34 ft. 2 in. x 22 ft. 2 in. The exterior of the mausoleum will be built of light gray granite from the Rocklin quarries and the interior will be finished in black and white marble, a richly ornamented altar beneath a dome of colored glass forming an important feature. Elaborate designs have been made for the bronze doors, which are expected to surpass any work of the kind on the coast.

It does not seem to admit of argument that one's duty to those dependent upon him is to own a burial place somewhere. It is inevitable that death's shadow will cross his threshold soon or late. Will he not make his own and the burden upon his family lighter if he anticipates the dark hour from which he has thus far, by God's goodness, been spared.—*Chas. L. Knapp.*

Geological experts pronounce the recently discovered deposit of marble at Avondale, Pa., to be of an exceptionally superior quality. A company of Philadelphia capitalists has been organized to develop the quarries.

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The Ohio Dealers' Meeting.

The annual meeting of the Marble and Granite Dealers' Association of Ohio was held at Springfield, O., on July 19th. President Briggs and Secretary Kelley filled their respective offices. Only a limited number of members were in attendance.

The application of Ritter & Prince, of Troy, was received and the firm admitted to membership.

The secretary and treasurer's report showed a balance in the treasury of \$214.34.

The question was raised, "What shall be done with the delinquents?" It was moved that the secretary be instructed to collect all delinquent claims by law if necessary. This motion provoked a general discussion and after a full expression was had was withdrawn.

A motion was made and duly seconded that a pro rata share of all assessments heretofore paid in be returned, from the funds now in the treasury, which motion prevailed, but a reconsideration was held and the motion declared lost.

The question of disbanding the association was considered, on account of the manifest indifference on the part of the retail dealers, and a motion was passed to this effect which was also reconsidered and voted down.

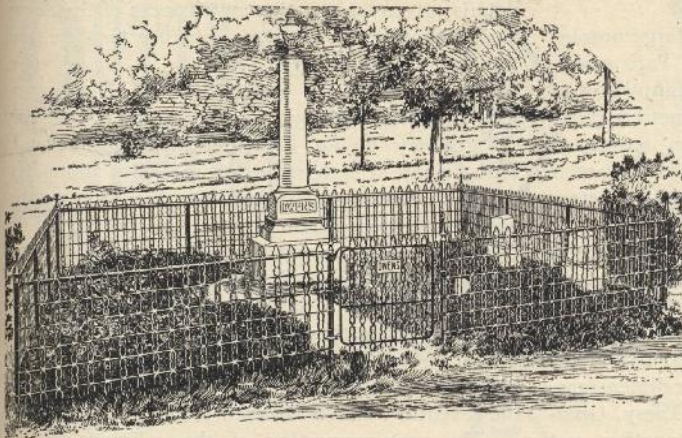
The committee appointed to hear and try the case of Briggs vs. Ritter & Prince reported they had effected an amicable adjustment and all charges had been withdrawn.

The following persons were elected officers for the ensuing year: President, Chas. U. Briggs, Troy, O.; secretary, I. H. Kelley, Springfield, O.; 1st vice-pres., Geo. B. Eckhardt, Toledo, O.; 2d vice-pres., W. A. Harsha, Wilmington, O.; 3d vice-pres., J. H. Colpitts, Barresville, O.; 4th vice-pres., J. H. Prince, Troy, O.

The Chittenden House, Columbus, O., was chosen the place of holding the next meeting on the second Tuesday in January, 1894.
I. H. KELLEY, Secy.

As was intimated in these columns last month, it has been decided to postpone the summer meeting of the Michigan Marble and Granite Dealers' Association, which was to have been held this month at Port Huron.

The novel program arranged for the semi-annual meeting of the Retail and Wholesale Marble Dealers' Association of New England, referred to in our last issue, was successfully carried out and the banner excursion of the association enjoyed by a goodly number of members. The jolly party left Boston for New York via the Fall River Line, and made the trip on the magnificent steamer Puritan. After spending a pleasant day in sight-seeing in and around New York, a Hudson River night boat was taken for Albany, and the beauties of the picturesque Hudson seen by moonlight. The regular business meeting was held on the steamer. After a short stay in Albany the party renewed their travels by rail and enjoyed the beauties of the Massachusetts scenery by one of the most pleasant routes to Boston, where they disbanded. Among the excursionists were: G. F. Andrews and wife, Enfield Ctr., N. H.; J. F. Brown, Shirley Village, Mass.; H. W. Hanna, New Britain, Ct.; Jas. F. Brennan, H. M. Hersey, Peterboro, N. H.; A. C. Kinney and wife, Milford, Mass.; T. B. Richmond and wife, S. F. Richmond and wife, A. L. Richmond, and wife, C. P. Curtis and wife, Washington, R. I.; C. A. Risley and wife, W. Brookfield, Mass.; O. F. Philbrick and wife, Portsmouth, N. H.; F. H. and H. C. Torrey, F. G. Holden, John H. Crenin and W. A. Somers and wife, Boston.



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						Galvanized.	Painted.	Galvanized.	Painted.
No. 1 Standard	31 in.	No. 6 Wire.	3 in.	5	No. 12 Wire.	19 cts.	16 cts.	24 cts.	21 cts.
Spear or Round	37 "	"	"	6	"	21 "	18 "	25 "	23 "
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	49 "	"	"	8	"	28 "	25 "	35 "	33 "

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Recent Legal Decisions.

EVIDENCE OF INJURY FROM MERCANTILE AGENCY'S LIBELOUS REPORT.

In an action against a mercantile agency to recover damages for loss of business consequent on an alleged libelous report it is permissible to introduce evidence showing that immediately after the publication business fell off, as well as the amount of daily sales up to, and immediately after such publication.

Mitchell v. Bradstreet Co. Sup. Ct., Mo. 22 S. W. Rep. 724.

COMMISSIONS PAYABLE AFTER DISCHARGE OF SALESMAN.

Where it has been agreed to pay a salesman a commission upon all goods sold by him, such commission becoming due and payable at the time of the sale and delivery of the goods to the respective purchasers, the salesman will be entitled to commission on goods ordered through him before his discharge, and delivered by his former employer after his discharge.

Dibble v. Dimick. Common Pleas. 23 N. Y. Supp. 680. WHEN GOODS OBTAINED AND MORTGAGED BY INSOLVENT CAN BE RECLAIMED.

Where goods are sold to be paid for on delivery, either in cash or a secured note payable in 30 days, but the purchaser, who is in fact insolvent, fraudulently manages to obtain possession of the property without complying with the conditions, and mortgages it to secure preexisting debts, the seller upon discovery of the fraud can rescind the sale, and reclaim the goods from the mortgagee.

Henry v. Vliet. Supreme Court of Nebraska. 54 N. W. Rep. 122.

AGENTS TO TAKE ORDERS AND COLLECT CANNOT SUBSTITUTE ONE DEBTOR FOR ANOTHER.

That an agent is employed to solicit and send in orders for goods, and to collect outstanding accounts, does not authorize

him to release a debtor from liability for the price of goods purchased, and accept another person in his stead, as one who has succeeded the original debtor in business. If he undertakes to do so, nothing short of ratification by his principal can validate the transaction.

Ludwig v. Gorsuch. Supreme Court of Pennsylvania. 26 At. Rep. 434.

DAMAGES RECOVERABLE FOR WRONGFUL OPENING UP OF NEW BUSINESS.

The purchaser of another's business with an understanding that the latter is to abstain from engaging in a competitive business, must prove more than that his business fell off very greatly after the latter did open up again near by, and that his old customers followed him to that place and did not deal with the purchaser, or he can only recover nominal damages. And the amount paid for the business purchased can exert no influence upon the question of damages.

Howard v. Taylor. Sup. Ct., Ala. 13 South. Rep. 121.

LIABILITY OF LABOR ORGANIZATION FOR PROCURING DISCHARGE OF NONUNION LABORER.

Where a labor organization seeks to bring about the discharge of a nonunion laborer by malicious, or merely wrongful interference, it by so doing invades the legal rights of such person for which an action properly lies. An illustration of this is a case where a labor organization refused to admit a nonunion man to membership, and informed his employers that in case he was any longer retained by them it would be compelled to notify all labor organizations of the city that their house was a nonunion one, and thereby compelled his discharge. Here the labor organization was guilty of a wrongful act, and liable to the nonunion man for the damages he suffered in consequence of such discharge.

Lucke v. Clothing Cutters' & T. Assembly No. 7. 507, K. O. L. Court of Appeals of Maryland. 26 At. Rep. 505.

The Cemeteries of Paris.

Few Englishmen are aware of the large number of public cemeteries in and around Paris, says a French writer in *Leisure Hour*. Many know no other than the Pere la Chaise, or Cimetiere d'Est, chiefly because it is a show-place, on account of many monuments of notable persons, described in all guide-books. There are no fewer than nineteen cemeteries under the charge of the municipality of Paris. One of these, at Pantin, near the Fort of Aubervilliers, is upwards of 99 hectares; or about 250 acres, of superficial measure; another, at Bagneux, is about 220 acres. Pere la Chaise is little more than 100 acres, and the great majority of the intra-mural cemeteries are of far smaller dimensions. Montmartre, Bagtignolles, Belleville, Passy, Grenelle, Vaugirard, La Villette, are altogether not equal to the size of Pere la Chaise.

The surroundings of all the cemeteries and the approaches to them are in strange contrast with the solemnity of the scenes inside the enclosures. Rows of marble-cutters' sheds, of makers of wreaths, crowns, and artificial flowers or *immortelles*, with various objects with which to tempt purchasers, mark the nearness of the cemetery. Taverns and drinking shops abound, as with us in London. At certain seasons, especially on "All Soul's Day," each cemetery of any size shows an activity as great as a fair, the sounds of competing vendors and the drink-shop touter destroying any general feeling of religious sorrow. In fact, the crowds of visitors on such occasions are the slaves of custom, and go for excitement more than from genuine feeling. Those who seek to inspect graves or to renew memorials will shun such noisy festivals, and take quieter times for their *in memoriam* visits.

Associated with these busy scenes there are tales told of regularly organized "cemetery robberies," which occupy not an inconsiderable portion of the Parisian criminal class. Each cemetery has numerous guardians, that of Pere la Chaise having thirty at least. The robberies are, however, most frequent at this place, the numerous chapels and monuments aiding concealment on dark nights, and the objects worth stealing being of more value and more numerous. An everyday theft in all the cemeteries is that of an apparent mourner who obtains entrance by carrying a wreath, which is exchanged for some object more valuable, and the thief leaves the cemetery by a different gate. Many anecdotes about this are recorded in the official reports.

Of late years new regulations have been introduced to meet the new fashion of cremation, directions being given for the various proceedings, and also the tariffs for different classes. But we must omit further reference to this, as well as the curious

details given as to the contrivances of the clergy and chief officers to extract as much as possible from the distressed mourners.

It is true that the expenses of the religious service may be entirely dispensed with, and the only charge may be for civil interment. But even in Paris, where it is thought that infidelity and materialism so much prevail, the force of custom and regard for appearances prevent the neglect of the Church, save in comparatively few cases. Of the "enterrements civils," there were in all 10,581, of which 7,892 were of the pauper and gratuitous class. In the first class there was only one without religious services, second class ten, and in other cases comparatively few, till we reach the *ouvrier* class, the seventh, which numbered 1,448.

The vast proportion of the religious services were in the Roman Catholic Churches, which numbered 39,570; of Protestants, including the Eglise Reformee and the Lutherans of the Confession of Augsburg, there were 1,068; of Israelites, 690; and "divers," including the Greek Church, Mahometans, Buddhists, etc., 67. The religious services of the Israelites are not performed in their place of worship, which would be defiled by the presence of the dead bodies. The civil interments without any religious service in these statistics include those carried beyond the city of Paris, and also the large number of still-born children.

Just how many monuments Mr. George W. Childs, the Philadelphia philanthropist, has erected may never be known. A printers' cemetery at Philadelphia was started by him years ago. A number of soldiers' graves at West Point were marked at his expense, and he has contributed to many other funds of this nature. His latest gift of this nature is to no less a personage than the late astronomer, Prof. Richard A. Proctor, who died in a New York hospital in 1888. Mr. Childs has purchased a lot in Greenwood Cemetery, Brooklyn, where the remains will be interred in October. He has also ordered a granite sargophagus to be placed at the grave. It will bear the following inscription:

RICHARD A. PROCTOR.

Born Chelsea, England, 1837; Died in New York,

Sept. 12, 1888.

How good! How kind! And he is gone.

Erected by George W. Childs.

If brevity be the soul of wit, then the following comes dangerously near being witty. It is to be found in one of the Parisian cemeteries, and forms an epitaph on husband and wife, the husband having died first:

I am anxiously expecting you. A. D. 1827.

Here I am. A. D. 1867.

Evidently the good lady was determined to have the last word, says the *Funeral Director's Journal*.

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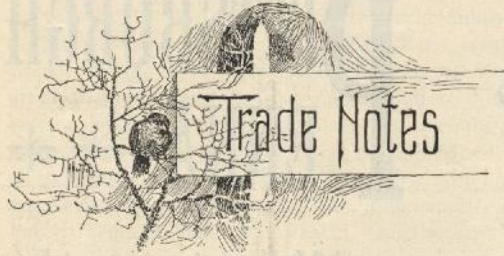
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By the way, have you renewed your subscription.

Gross Bros., Lee, Mass., were awarded contract last month for 10,000 marble headstones of the uniform size for the U. S. government.

Leins & Hudson, of Grinnell, Iowa, let the contract last month for a commodious shop, to be erected on the site of their old works which were recently destroyed by fire.

Iowa and Nebraska dealers will have a good late summer and fall trade if bountiful harvests stand for anything. Crops have been very good in those states and business promises to prosper.

Dulin & Sprague, McKeesport, Pa., were awarded the contract for the Guthrie vault, to be erected in the McKeesport cemetery at a cost of \$4,000. E. F. Carr & Co. of Quincy will furnish the granite.

C. Keim, the enterprising marble dealer at Johnstown, Pa., is engaged upon a rustic monument of unusual beauty in the way of fine carving in marble. It will represent the trunk of a tree standing nine feet in height.

Ex-mayor Calvin H. Weeks of Haverhill, Mass., senior member of the marble firm of Weeks, Cummings & Co., has retired from the firm after a business experience of twenty-five years. In recognition of their esteem the employees of the firm presented Mr. Weeks with a handsome testimonial prior to his retiring.

A. Davidson of Inverness, Scotland, sends the MONUMENTAL NEWS a brief description of a statue of St. Columba, recently executed by him for a chapel at Iona, standing near the ruins of an ancient cathedral. The figure is over life size and represents the saint clad in ecclesiastical vestments, with his right hand upraised in the act of benediction.

Hodges & McCarthy, St. Louis, Mo., have recently erected a granite monument in Bellefontaine Cemetery, that city, that is said to be the largest shaft monument west of the Mississippi River. The obelisk is nearly thirty-seven feet long and stands upon a massive pedestal consisting of several bases and a die 14 feet in height. A special train transported the monument from the Barre quarries.

An item in an Eastern paper to the effect that J. J. Sullivan of Minneapolis had failed, caused J. M. Sullivan, the widely known dealer of that city, considerable annoyance last month. Letters and telegrams poured in upon Mr. Sullivan from persons with whom he is doing business, but he soon allayed their fears. Mr. Sullivan is paying his bills as promptly as most men these days and there was really no cause for alarm.

Although the attendance at the Fair has been large it has by no means assumed the proportions that was confidently expected two months ago. This is readily attributed to the action of the grasping railroad managers, who insisted on maintaining an unreasonable rate of fare, and the troubled condition of affairs financially, which has naturally caused wide-spread stagnation in business circles. Both these evils have reached their crisis and a brighter prospect is ahead. Excursion rates at one fare for the round trip have been adopted by many lines and promise to become quite general, which will greatly increase the volume

of attendance during the remainder of the Exposition. Among the marble and granite fraternity who were in Chicago last month and the latter part of June were: J. S. Clark, Louisville, Ky.; J. W. Tenney, Sioux Falls, S. D.; Mr. Griebel, Ft. Wayne, Ind.; W. B. Archibald, Fredonia, N. Y.; C. L. Batchelder, Toledo, O.; Mr. Neighorn, Downington, Mich.; V. Gaddes, Baltimore, Md.; J. W. Kidder, Barre, Vt.; John O'Rourke, Bradford, Vt.; N. E. Fairbrother, Oelwein, Iowa; J. F. Townsend, Columbus, O.; C. S. Harris, Lansing, Mich.; J. H. Harrison, Adrian, Mich.; C. J. Fields, Creston, Iowa; J. S. Agnew, Newton, Iowa; Wm. Fuller, Lineville, Iowa; H. B. Vandercook, Grand Rapids, Mich.; Carl Manthey, Green Bay, Wis.; Mr. Humphrey, Memphis, Mo.; Geo. F. Ackley, Beloit, Wis.; Thos. Shimmin, La Crosse, Wis.; Ira Payne, Grand Island, Neb.; Henderson, Ft. Wayne, Ind.; S. B. Smith, Galesburg, Ill.; Walwork, Topeka, Kas.; Alex. Cochran, South Ryegate, Vt.; A. Sandring, Lexington, Mo.; G. W. McNeily, Marshalltown, Ia.; W. M. McRostie, Lake City, Minn.; Wm. McHogan, Dyersville, Ia.; Chas. E. Briggs, Lisbon, Ia.; Slingen, Madison Wis.; H. Dougherty, Portage, Wis.; E. Wunderlich, Joliet, Ill.; Warner Miller, Mt. Vernon, Ia.; F. L. Wheeler, Audubon, Ia.; M. C. Robinson, Philadelphia; W. W. Birkett, Sycamore, Ill.; Wm. Outhouse, Elgin, Ill.; W. J. Gaebler, Rockville, Ind.; W. A. Lauffer, Pittsburgh, Pa.; W. S. Tyler, Plainfield, Wis.; John M. Miller, Iowa City, Ia.; Mr. Freilich, Toledo, O.; A. R. Taylor, Waverly, Ia.; G. R. Fisher, Wooster, O.; Fralick, Lincoln, Neb.; Gretzinger & Southworth, Plymouth, Ind.; F. H. Venn, Memphis, Tenn.; Alford, Zionsville, Ind.; D. Moreau, Grand Rapids, Mich.; Filsinger of St. Louis, Mo.; C. E. Taynter, New York; Ewing & Portner, Coldwater, Mich.; M. H. Rice, Kansas City, Mo.; Forrest & Thorne, Wabash, Ind.; W. H. Comstock, Tipton, Ia.; E. R. Morse, Proctor, Vt.; T. H. Williams, Alex. Milne, Chas. Marr, J. W. McDonald, S. Forsyth, Barre, Vt.

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MONUMENTAL WORK FROM ANY DESIGN,

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• **New Firms, Changes etc.** •

DECEASED: Samuel Adler, New York City, N. Y. D. J. Colman, Walla Walla, Wash. W. H. Marshall, Rochester, Pa. C. G. Peeling, Lock Haven, Pa. Geo. Wilson, New Castle, Pa.

DISSOLVED: Evans Bros., Petaluma, Calif. E. W. M. Evans continues the business. Lahey & O'Donnell, Lawrence, Mass. Thomas Lahey continues.

Black, Sweets & Co., of Hastings, Mich., succeeded by A. Black & Son who will settle all claims for and against the former concern.

ASSIGNED: Martin Donohue, Cincinnati, Ohio; Field & Alden, Rochester, N. Y.; Samuel F. Prince, Roxboro, Pa.; P. B. Frazer, Barre, Vt.; Bedford Stone Quarries Co., Bedford, Indiana.

M. C. Barney succeeds Mrs. A. T. Slader at Howell, Mich. Corbey & Co., Toronto, Ont., sold out.

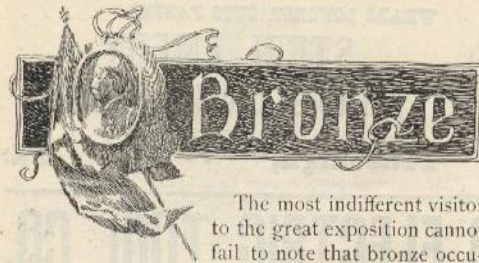
S. Fontana & Co., Barre, Vt., out of business.
J. W. Kidder has retired from the firm of J. W. McDonald & Co., Barre, Vt.
W. H. Plymire, Marysville, Calif., insolvent.

A. S. Heal has discontinued business at Centre Lincolnville, Me., and has joined the firm of Harrison, Wood & Co., at Belfast, Me.

NEW FIRMS: Hall & Roberts, Montpelier, Vt.; C. B. Hollenberry, Braddock, Pa.; L. Sherman, Ithaca, Mich.; O'Brien & Devlin, Toledo, Ohio; Avondale Marble Co., Pottstown, Pa.; Digel & Co., Elwood, Ind.; L. C. Curran, Colorado City, Colo.; M. D. Bogart, Van Eltenville, N. Y.; Cramer & Muir, Pemberville, Ohio; Jno. J. Kalahan, Yeadon, Pa.; Lundy & Lundy, Independence, Ia.; Rainey & Mesker, Millerton, Pa.; Geo. Schoonmaker, Hoboken, N. J.; Tyler & Weeks, Plainfield, Wis.; E. E. Wetzel, Conneaut, Ohio.

The following firms have been incorporated: Ceramic Mosaic Tile and Marble Co., Chicago, capital \$5,000. Van Gunden Granite and Marble Works, Philadelphia, capital \$5,000. Mosaic Marble & Enamel Co., Buffalo, N. Y., capital \$2,000.

GONE OUT OF BUSINESS: W. T. More & Co., Uniontown, Pa. Lunden & Swinson, Sunapee, N. H. Thos. Brownfield, Uniontown, Pa. Albert Dietz, Galveston, Texas. Lake View Granite Co., Sunapee, N. H. Reynolds & Co., Concord, N. H. Christ Schlenck, Sandusky, Ohio. Fred C. Smith, Indianapolis, Ind. Swenson Bros., Sunapee, N. H. D. S. Youmans, Middletown, N. Y.



The most indifferent visitor to the great exposition cannot fail to note that bronze occupies a most prominent position in the exhibits of the nations and affords to the inquiring mind an excellent opportunity for comparing the product of foreign with that of American foundries. For years French, German and Italian foundries furnished the sculptors of this country with their bronzes, but the fact that now-a-days few of our artists ever think of going abroad for the purpose of having their works reproduced in bronze is a testimonial to the progress of the art in America. It is, therefore, with justifiable pride that we say that American founders will lose nothing by a critical comparison of their work with that of foreign founders. Barbedienne, Thebaut, Susse of Paris, Nelli of Rome, Miller of Munich, and others of the well known foreign founders are represented by interesting collections of art bronze work. The exhibit of French bronzes in the Manufactures building is especially attractive and contains so many works of art well worth seeing that even to enumerate them is out of the question at this time. A one-third reduction of Croissy's famous group on the monument at Le Mans and a relief from the Arc de Triomph, is shown by Susse Freres. Barbedienne exhibits some of his beautiful cloisonne enamel and a large number of statuettes, Barye's "Theseus fighting with Centaur" being among his larger pieces. These exhibits are large and varied, several in the French section occupying special pavilions.

In the center of the Manufactures building is the magnificent exhibit of the Gorham Manufacturing Co., of New York and Providence. Standing near the entrance is Bartholdi's statue of the great discoverer cast in silver, a description and illustration of which appeared in a recent issue of this journal. They also exhibited "Christus" and busts of Cardinals Newman and Manning, modeled by Raggi of London, a bust of Gladstone and other examples of their work in bronze.

Near the north end of the same building is the display of the American Bronze Co., of Chicago. Grouped around a bronzed plaster cast of Kretchmar's twenty-foot model of the Genoese mariner are a number of statues, busts and reliefs. Brewster's artistic conception of the youthful David, Leonard W. Volk's life-size figure of the late Judge Knickerbocker, a miniature reproduction of the Naval group for the Cuyohoga County soldiers' monument at Cleveland, and a bust of Leslie W. Keeley, of gold-cure fame, show the character of this Chicago company's production in bronze.



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Bureau Brothers, the Philadelphia founders, are well represented in the Palace of Fine Arts by Elwell's commanding group of Dickens and Little Nell, Graefly's Daedalus and other pieces.

A replica of George E. Bissell's dignified figure of John Watts, Theo. Baur's pleasing relief of Joseph Jefferson in his two famous characters, and many other works in the United States section of the Art Palace maintains for the Henry Bonnard Bronze Co., of New York, their well-earned reputation for bronze work of a high standard.

Although not represented by a collective exhibit, the Ames Manufacturing Co., of Chicopee, Mass., have a number of specimens of their work in bronze upon the grounds, notable among them being Turini's Columbus and Bolivar on the Venezuela building, Dallins' Brigham Young and several of Scofield's "Sons of Ohio."

Maurice J. Power, of New York, has an attractive exhibit in the Manufactures building.

Chast here for Soldiers' and Sailors' Monument, Manchester, N. H., 1877.



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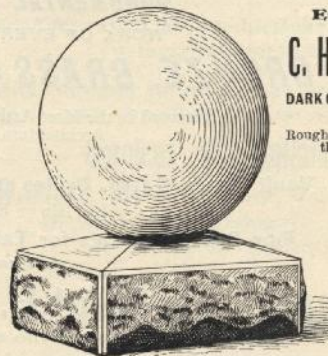
Among our new advertisements this month will be found that of the Pneumatic and Electric Tool Co., of New York. These tools are for use on raised and sunken lettering, skin work, carving, etc., and have had a thorough test in some of the leading granite and marble works of the country. They are operated by compressed air and enable the operator to cut clean and sharp edges, raised and sunken work in much less time than it can be done by hand. Pneumatic tools are growing rapidly in favor and the points of superiority in the tools of this company are giving them a decided preference over other makes. Among the concerns who are using the tools made by the Pneumatic and Electric Tool Co., is the New England Granite Co., who have them in use on their congressional library job at Concord, and also on monumental work at Westerly. Marble and granite manufacturers will do well to look into the merits of the pneumatic tools. They are furnished at a price within the means of the smallest concerns and are spoken of very highly by those who have put them in.

An Attractive Exhibit.

Up in the north-east gallery of the Mines and Mining building the visitor who is at all interested in the working of marble, granite or stone will find an exhibit of more than ordinary interest. Artistically arranged in specially designed cabinets is a collection of marble, granite, onyx and sand and lime stone specimens from the principal quarries of this country that have been sawed and rubbed by crushed steel and steel emery. Every specimen bears the name of its producer, and the excellent

manner in which this acme of abrasives has done its work elicits expressions most gratifying to the manufacturers, the Pittsburgh Crushed Steel Co., Limited, of Pittsburgh, Pa. Specimens of the various grades of crushed steel and steel emery are also exhibited, and their manufacture and manner of use carefully and interestingly described by the manager in charge. To any of the readers of the MONUMENTAL NEWS who may visit the Exposition we would say, be sure to see this exhibit. Arrangements may be perfected during the month whereby the material may be seen in actual use in sawing and rubbing stone.

A Mansfield, O., paper states that Mr. James Thompson of that place and formerly of Scotland has gone east for the purpose of establishing relations with granite producers in New England. This adds another to the list of wholesale dealers at Mansfield.



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Quincy, Mass.***From our regular correspondent.***QUINCY, MASS.**

In common with other communities Quincy is feeling the effect of the financial depression through which the country is passing, and there is comparatively little in the way of news to report at this time.

Notwithstanding the fact that retail dealers are not doing anything like their usual amount of business for the summer months, there was a decided improvement in the requests for estimates in July, and considerable work was placed and a number of firms report a surplus of orders, and manufacturers are hopeful of having a good fall trade. Already inquiries are being received for monuments "similar to such and such an one at the World's Fair," which shows that the exhibit is receiving attention. Although there may be occasional sales made at the World's Fair exhibits, the greatest benefits will be derived later on. People do not, as a rule, attend an exposition with the expectation of purchasing something for their cemetery lot, but they receive impressions and gather ideas that are brought into use when the proper time comes. Quincy's exhibit is attracting a great deal of attention and the granite is being brought to the attention of many who knew but little of it before, and the wisdom of having made such a creditable exhibit will become more and more apparent.

Cook & Watkins continue to increase their working force and are very busy considering the season. One large monument upon which they are engaged is a massive sarcophagus of Quincy granite to be surmounted by an ideal figure. The monument is for New Jersey parties and will cost about \$5,000.

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Indianapolis, Ind.

H. A. ROCKWOOD,

From our regular correspondent:

Barre, Vt.

Business is a little more quiet than when I wrote last month, and there is no sign that the money needed to carry it on will be any easier to get a month hence than it is now. Some of the smaller firms are running perilously close to the edge and one, that of P. B. Frazer, has assigned. E. L. Smith was agreed upon by the creditors as assignee. Several of our leading manufacturers, S. H. Forsyth, Charlie Marr, Alexander Milne, E. L. Smith, M. E. Rice and others are in the west visiting the Fair and attending to business.

A false report to the effect that J. M. Sullivan, the well known granite dealer of Minneapolis, had failed, which was sent to the Associated Press from Barre by an irresponsible youth, created considerable of a stir among manufacturers who were doing business with him, until it was found to be untrue.

Reid & Stevens, who have recently moved into their new sheds, have been made the victims of a contemptibly malicious trick, which has brought them the sympathy of everyone. Some cowardly villain, actuated by motives that no one can surmise, crept into their yard sometime during the night and knocked the corners off of four pieces of work that was nearly finished. The loss will be about \$500 according to Mr. Reid's statement.

A slight change in the business world of Barre took place last week tending to the extension of the granite industry and to the enlargement of the shipping circles. Stillman C. White of this place, the president of the Vermont Granite Co., and the largest stockholder, together with his brother, George F. White of Rutland, sold out their interest in the company to H. S. Mackay of Boston and W. B. Hammond of New York. These gentlemen also bought of Mr. S. C. White his "Angier quarry" and some fine quarry land and will at once begin to open up a new quarry of light stock. The new company now owns about 75 acres of quarry land. At the election of officers which took place at once the following were elected: President, H. S. Mackay; vice-president, A. E. Bruce; secretary, treasurer and manager, H. K. Bush; directors, H. K. Bush, H. S. Mackay, W. B. Hammond, A. E. Bruce and Col. J. H. Lucia. It is understood that the management of the business here will be left entirely with Mr. Bush, who is reported to own a con-

trolling interest in the stock of the company and whose years of experience will enable him to continue the business in the future, as he has in the past, in an entirely successful and business-like manner.

C. H. More & Co. have recently shipped to Utica, N. Y. a fine statue of Memory, which drew a large number of admirers from the village to the sheds during the few days in which it stood there ready for boxing. The work was done by the well known sculptor, Louis Baldani, who has been engaged upon it for about six months. The figure stands six and a half feet in height and weighs about 2,500 lbs. The figure is represented in the act of scattering flowers with her right hand from a large bunch which she holds in the curve of her left arm. Baldani has succeeded in giving a beautiful expression to the face, and the long curling hair, the sweep of the drapery and the many intricate details combine to form as fine a piece of statuary work as has been shipped from town for a long time.

Dr. J. Holmes Jackson left for Chicago last Tuesday, in company with his wife, to act as judge on group 92, department of Manufactures. This group contains the Barre exhibit and Dr. Jackson was willing to go in hopes that something in the way of reward for the labor expended might return with the exhibit to Barre.

H. P. Agostines & Co., an Italian granite concern, have purchased a place near the plant of the Producers' Granite Co. and have begun the erection of a shed and engine house calculated to employ about 25 men.

The water in the river is so low that the polishing mills in town dependent upon that source for power have been inconvenienced.

Badger Brothers, the enterprising firm of granite manufacturers of Quincy, Mass., have leased shed-room of the Vermont Granite Co. and are to commence operations here at once.

C. E. Tayntor & Co. have shipped the large Estey monument to Brattleboro, mention of which was made at the time the contract was taken. The shipment was made by a special train of three cars, and aggregated 89,000 lbs. in weight. The bases alone, which were the largest ever shipped from town, weighing 34,000 lbs. H. J. Carrick, the trusted foreman of the firm, superintended the setting of the monument which was accomplished without accident.

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ON LETTERING GRANITE.

The offer of the MONUMENTAL NEWS to open its columns to the discussion of varied systems of work is a departure in our trade journalism at once promising and worthy.

In every industry there are numerous ways of economizing time and improving the quality of workmanship that only careful attention and persistent practice can note.

If the present intention of the NEWS can be developed so that its pages may form a medium for the exchange of views on systematic methods of procedure, its effect cannot fail to be beneficial.

The monumental industry, in all its divisions, affords ample scope for study. In none of its branches, except perhaps carving, are there better facilities open for consideration than in lettering. The present article will, therefore, be confined to that subject, and with special application to granite.

One requirement is indispensable to the examination of every topic in which rival opinions may prevail; an open mind to impartially weigh opposing views. Dogmatic pretensions of full knowledge are fatal to all progress. No one is so wise that he cannot learn; none so foolish as to render effort useless. The writer's contribution is but an account of personal methods, and his restricted opportunities for observation may have kept him ignorant of better modes used elsewhere.

Commencing with ordinary inscription letters. It is well to reserve a straightedge, beveled, if possible, on one side to a fine edge, exclusively for marking. With this, along with a common triangular square, hard lead pencil and the invaluable rule, the marker is fairly equipped. Marking directly on the stone is preferred to the use of paper.

With inscriptions the lines are generally so naturally divided that it is easy to tell at a glance how many will be required. It is well to first space out the lines on the straightedge and then transfer them bodily to the sides of the plastered or puttied surface, afterwards drawing the lines across the marks made. The double advantage of this is to insure that the lines will be perfectly parallel to each other and to the bottom bed, and at the same

time show at once if the space occupied be satisfactory. A horizontal center line is of considerable advantage. In spacing the letters the straightedge is again of service. The whole line can be roughly outlined on it, the center made to correspond with the center line already drawn on the stone, and then placed just under the line to be occupied. A hammer or chip on each end will keep the straightedge firmly in position. The small square is laid flat on the stone against the straightedge, and moved along by the left hand while the perpendicular lines of the letters are being squared from the outlines on the straightedge. Greater facility and freedom of movement can be obtained by commencing at the right side of the line and working towards the left. The hands do not crowd each other quite so much, nor obstruct the view so readily. After the whole of the upright bars are drawn thus, the angling and circling parts can be filled in easily.

In proceeding to cut, it is not deemed advisable to first check round the edges of the letters. The time occupied in checking can be almost entirely saved, and a much keener edge afterwards obtained by cutting immediately into the letter.

One fairly good rule to observe in all these operations is to consider the inscription, not as a series of detached letters, but as a single piece of work. One letter need not be finished ere another can be commenced. On the contrary, it is better to hew out all letters before proceeding to the next stage. That done, a gauge or straightedge should be firmly set along the bottom of the line, a square chipping block pressed against its edge, and the upright bars of the letters chipped down with sharp chisels. If the block be square, a letter leaning to either side is almost impossible. Except for a few finishing touches, the corner of the chisel worked alternately against the sides, is more satisfactory than if held square on the surface and pressed downwards. The bottom mitres, which are the all-important objects that meet the eye when the monument is erected, can be more cleanly formed and the sides better hardened in that way.

With raised names on bases, the letters had better be first spaced on the straightedge, same as the inscription ones, and then squared on to the stone. Local custom and individual taste differ so widely that it is not advisable to give an opinion on the proportionate width of a letter to the height. A rule sometimes followed is to make the ordinary letter one-third wide and the bars one-fifth of the height, but the exceptions are so numerous that a hard-and-fast measurement is seldom followed.

After the letters are marked the sides should be roughly squared down within at least one-eighth of the edge, without checking the lines. A good break on the sides is an important point to be aimed at. It is advisable in all the operations to work the whole band uniformly, instead of taking the letters

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one by one. Fewer contortions around the stone are thus required and a much more consecutive movement of the tools obtained. Working from the bottom for instance, the right side of every letter may be chiseled, then all the tops, and finally the left sides and bottoms. After the sides are broken down with a small set, the edges should be chipped and if convenient, the chipping block may be slipped along the set gauge as with the sunk inscription letters. The same process of chiseling may be repeated in getting the edges up to the desired quality, taking care to turn the corners "against the sun."

A few words on margin lines and tracery work might be added, as they are generally included in the lettering field, but space has already been severely taxed. To many the above may seem to deal more with trifling details than with general directions, but the treatment was intentional. There are certain steps that will naturally be adopted by all workers alike. They are inevitable. It is only in seemingly small matters that differences in modes exist. Many trifles combined together, sometimes form quite a formidable aggregate. It is by taking advantage of every such opportunity that the specialist can usually excel the general utility worker. The former has chances of observing and experimenting that are denied the latter. Personal knowledge therefore cannot fail to be expanded by the interchange of opinions among practical workers.

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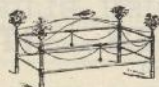


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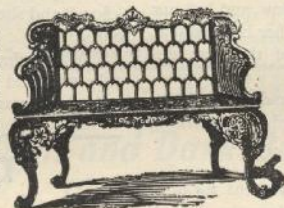
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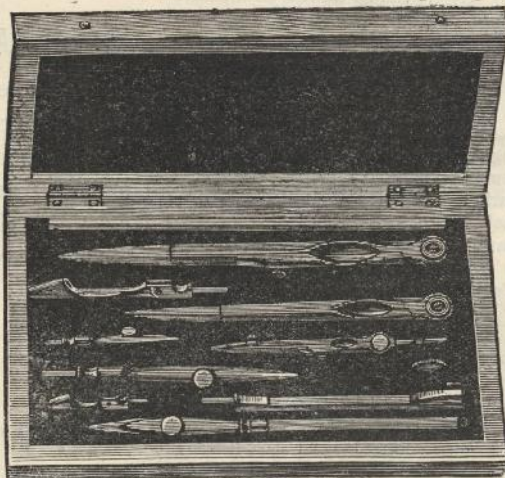
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Story of a Monument.

She was a handsome and wealthy young widow, and but just lost her husband. Full of grief over the loss of her beloved one, she sought a dealer in monuments, a friend of the dear departed.

Seeing the sympathetic face of her husband's friend, the tears burst afresh from her eyes as she greeted him, sobbing, "You have heard it then; George is gone."

Yes, he had heard it.

"And now," said she, "I must have a monument for him, the finest and most imposing that you can possibly make. I don't care for the expense. You have them costing as much as ten thousand dollars, do you not?"

Oh yes; he could build a splendid monument for that. He would prepare a design and submit it to her.

"You will have it ready soon, will you not?" she pleaded. "This evening?"

"No, not this evening," he replied, but he would hurry it up as fast as possible and bring it to her residence. And so it was settled, and she went away very grateful for the ready sympathy, and anxiously expectant for the design.

Then the monument man got out an old design and had it transferred to a clean piece of paper, and in fifteen minutes was ready for the widow, but of course it wouldn't do to show up for a week or so.

The long days dragged out their weary length finally, and the marble man, assuming an appropriately funereal countenance, sought out the widow and submitted his work. He found her somewhat more reconciled to her loss and a little inclined to be critical, but on the whole pleased with the design.

"But," she said, "I have been talking over the matter with my sister, and she thinks five thousand dollars ought to buy a very nice monument. Couldn't you make one like that for five thousand?"

"No," responded he, "but I can build quite a handsome monument for five thousand. Shall I make a design of one for that figure?"

"Yes, I wish you would, please, and I will come to your office and examine it in a week or two."

"I can make some alterations in this plan and have it ready very soon," he urged. "Indeed I could bring it around to-morrow just as well as not."

"Oh, no; I won't trouble you to do so. There is no particular hurry about it, and I will call upon you; its my turn, you know," and she smiled graciously upon him as she bowed him out.

Well, what was a poor monument man to do? He could only wait, and he did wait, busying himself meanwhile in getting up elaborate and really beautiful designs. One day he met the

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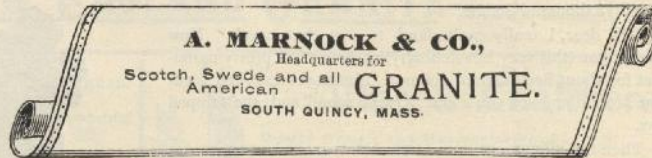
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widow on the street, dressed in the merest apology for half mourning. He bowed obsequiously and informed her that the design was finished and he thought would not fail to be perfectly satisfactory.

"Oh," she said, "I have been so busy, don't you know, with one thing and another, that I had forgotten all about it. Let me see, how much did you say it would cost?"

"Five thousand dollars."

"Oh, dear, I really can't afford to pay that much. Now couldn't you (this very bewitchingly) make a real pretty monument for about five hundred dollars? I know you can, and I will come around and see you about it real soon," and she tripped away.

Then the monument man tore his hair and went to his chamber of sarcophagi and told his grief to a three-legged lamb and a stone angel.

Not long after this the charming widow, with a young male friend, whom she called "Charley," dropped in.

"Do you know," she said, "I feel so ashamed to think that I never came around to look at your pretty designs. Charley and I concluded that those great, costly ornaments are so foolish, after one's dead, you know. We think its wicked; don't we Charley?"

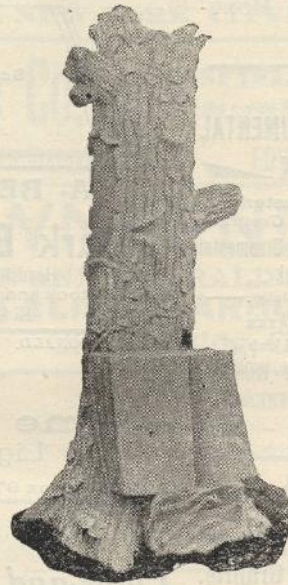
Charley allowed that it was both foolish and wicked.

"But," she continued, "those little plain white boards such as they put up at the soldiers' graves, they are real nice, so neat and unpretentious. Couldn't you make one of them for me and put George's monogram on it? His initials make such a pretty monogram."

Then the monument man's cup was full, and he spilled it over on them. He told them that Charley could get an old shingle and tack one of George's business cards on it.

She called him a horrid beast, who didn't appreciate the grief of a widow; and Charley said if he would come out of doors he would lick the stuffing out of him for half a cent. So they sailed off.—*Exchange.*

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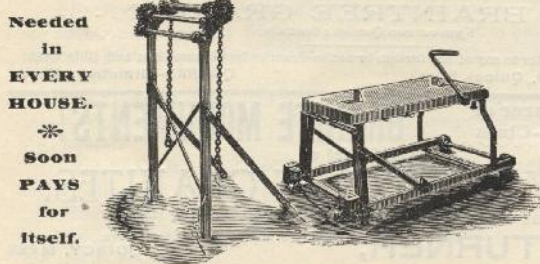
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Gives perfect satisfaction wherever introduced. The invention of a practical workman. For further particulars, address H. C. HICKS, 243 Selby Av., ST. PAUL, MINN.



**Needed
in
EVERY
HOUSE.
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Soon
PAYS
for
itself.**

JOHN THOMPSON & SONS,

Manufacturers and Wholesale Dealers in all kinds of

QUARRY ST.,
QUINCY, MASS.

NEW ENGLAND GRANITE

The Finest Grades of
QUINCY GRANITE
a Specialty.

Monuments, Tombs,
Statuary, Buildings, Etc.

JOHN LAVERS, AGT.

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Merry Mount Granite Co. (Incorporated 1881.)

Quarry Owners and Manufacturers of
Monuments, Statuary and Cemetery Work
FROM LIGHT AND DARK.

QUINCY GRANITE

And all kinds of NEW ENGLAND
GRANITES.

The trade supplied with rough stock
Estimates on application.

Works, Quincy Adams Station,
QUINCY, MASS.



Milne & Chalmers,

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Monumental Work of Every Description,
Steam Polishing Works.

QUINCY, MASS.



COLUMBIA.

IMPORTANT

YOU WILL NEED IF YOU SUCCEED.



OUR BLACK CORAL GRANITE

FOR FINISHED WORK.

OUR GRAY BRILLIANT GRANITE

FOR ROCK FACED WORK.

AND OUR HAND MADE AND NEW
PROCESS DESIGNS.

R. A. CURTIS & CO., Indianapolis, Ind.

EWEN & CO.

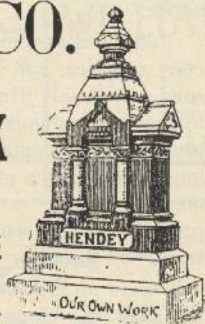
MANUFACTURERS OF

Monumental Work

FROM RED, WHITE AND BLUE
WESTERLY GRANITE and
BARRE and QUINCY GRANITE

Works, Westerly, R. I.

Orders solicited and promptly executed.
The trade only supplied.



DINGLE, ODGERS & CO.

Quarriers and Manufacturers of

Sunapee Granite

Artistic Monuments and every
variety of Cemetery work.

Statuary and Carved Work

A SPECIALTY.

Correspondence solicited. All orders
promptly filled.

SUNAPEE, N. H.

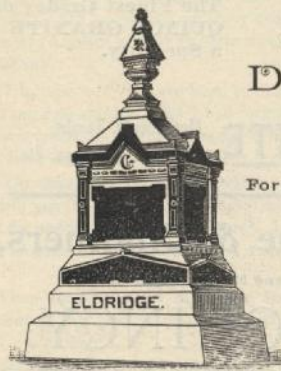
Work Talks . . .

And ours can speak for itself anytime.

We have always a lot of dimension stock on hand and can fill any sized order at short notice.

Branch Office,
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E. J. QAULEY & CO., Granite Monument Dealers, Quincy, Mass.



McGILLVRAY & JONES,
Quarry Owners and Manufacturers

**DARK
QUINCY
GRANITE**
For Monumental and Building
Purposes

Estimates Furnished on
New England Granites.
Quincy, - Mass.



**CHAS. W.
McMillan,**

Dealer in
**BARRE GRANITE
MONUMENTS**

Tablets, Fencing, But-
resses, etc. Drapery and
Carved Work a
specialty. Improved
machinery for hand-
ling work of any
size. ALL WORK
WARRANTED.

BARRE, VT.



Emslie & Kelman,

Dealers in
**BARRE GRANITE
MONUMENTS**

Tablets, Headstones, Coping, etc.
Draping and Carving a
Specialty.

BARRE, VT.



RICHARD OPIE,

Manufacturer of
MONUMENTAL WORK
From

Westerly Granite

Lettering and Carving a specialty
All orders promptly attended to and
first-class work guaranteed.

WESTERLY, R. I.



Trade News Among Our Advertisers.

All interested in the air brush for the shading of monumental designs will be well repaid by making a visit to the exhibit made by the Air Brush Mfg. Co., in Division E, Post L, North End Gallery of the Liberal Arts Building.

The working of the brush is shown here and an opportunity will be given for trial; also with the exhibit made by the Cleveland Faucet Co., of Cleveland, O., in the center of Machinery Hall.

The trustees of the Rural Cemetery at Waldoboro, Me., have ordered an ornamental iron fence from E. T. Barnum of Michigan. There are to be six large double drive gates and three smaller ones for pedestrians and nearly 400 feet of fencing. Mr. Barnum enjoys a national reputation as a manufacturer of iron-work for cemetery purposes.

George Archer, the Chicago monument setter, has been engaged to place the colossal bronze figure of Indiana on its lofty pedestal on the Indiana soldiers' monument. Some idea of the task may be gleaned from the fact that the monument is over three hundred feet in height, and the figure—the second largest cast bronze statue in America—is 38 feet high and several tons in weight.

Cook & Watkins of Boston, Mass., are building a large monument of Quincy granite, to be surmounted by an ideal figure in granite. It is to be erected in a New Jersey town at a cost approximating \$5,000.

Users of hand-made monumental designs will be interested in knowing that Mr. W. C. Townsend of 138 Fifth Ave., New York, and Zanesville, O., employs first-class designers at both offices and can supply dealers with well executed designs at short notice.

John McLean, manufacturer and dealer in cemetery supplies, 298 Monroe St., New York, has issued a profusely illustrated catalogue of bronze and iron gates, railings, etc., for cemetery lot inclosures, doors and gates for mausoleums and a miscellaneous collection of articles in which the monument trade are interested. The catalogue and price list will be sent to dealers on application.

C. J. Swenson, the Cincinnati photographer, has taken up his abode for the summer in Chicago and may be addressed in care of the MONUMENTAL NEWS. Mr. Swenson has a number of negatives of monuments taken in the Cincinnati cemeteries and is now making a collection of Chicago views.

Every subscriber to the MONUMENTAL NEWS who remits for his subscription during the month of August will receive an epitaph or an alphabet book free of cost, provided it is asked for.

GRANITE RAILWAY COMPANY
 PROPRIETORS OF THE CELEBRATED
QUINCY RAILWAY GRANITE.

Principal Office, 166 Devonshire St., Boston Mass. Quarries, West Quincy, Mass., Concord, N. H.



A. M. Dean & Co.
QUINCY GRANITE
 Monumental Work
 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.

Field & Wild, QUARRYMEN,
 Dark Blue Quincy Granite.
 Rough Stock, Monumental and Cemetery Work.
 The Superior Qualities of our granite have long been recognized by the trade.
QUINCY, MASS

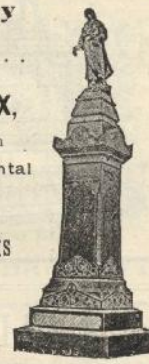


JOSS
 BROTHERS,
 Manufacturers of
Quincy Granite
 Monumental Work
 of Every Description.
 Correspondence
 with the trade Solicited
 10 Garfield St.,
QUINCY MASS.



GLENCOE
 Granite Co.
 Mnfrs. of
 DARK AND LIGHT
Quincy Granite
 AND ALL
 Eastern Granites . .
Quincy, Mass.

West Quincy
 Monumental Works . . .
T. F. MANNEX,
 Mnfr. and Dealer in
 Plain and Ornamental
 Granite
 Monuments
 All Work Guaranteed
 Satisfactory
 West Quincy, Mass.



Thomas F. Burke & Bros.,
 Manufacturers of Fine
QUINCY GRANITE MONUMENTS
 Dealers only supplied. Correspondence solicited.
 Willard Street, West Quincy, Mass.

WM. T. SPARGO,
 Manufacturer of
Monuments, Statuary
 And Cemetery work of every description
S. QUINCY, Mass.

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.

WILLIAM CALLAHAN, MANUFACTURER
 OF
MONUMENTAL WORK
 FROM ALL GRADES OF **QUINCY AND OTHER GRANITE**
 34 Quincy Avenue, QUINCY, MASS. *Send for Estimates.*
 Always mention the MONUMENTAL NEWS when writing advertisers.

BURNS & CORMACK MANUFACTURERS OF . . . **Monumental Cemetery Work**
 STATUARY, CARVING AND DRAPING.
 ESTIMATES PROMPTLY GIVEN,
 Works, Payne Street, South Quincy, Mass.

McDONNELL & KELLEY
 Manufacturers of
QUINCY, MASS. Quincy *And Other* New England **GRANITES**



ARE YOU LOSING TIME AND MONEY by not having an **AIR BRUSH** in your designing room?



L. P. Jones of McConnellsville, O., says that he wouldn't take \$1,000 and do without his.

You can get a catalogue and sample of work by addressing

AIR BRUSH MFG. CO.,

145 Nassau St.

Rockford, Ill., U. S. A.



AIR BRUSH.
Trade Mark.



Wm. A. Richards . . .

**MONUMENTAL
DESIGNER**

Designs on Silk a Specialty . . .

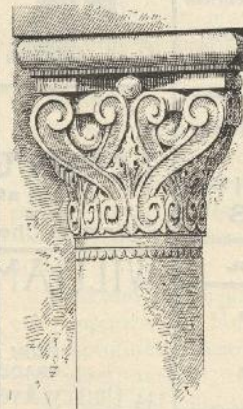
Correspondence with the Trade Solicited.

Quincy, Mass.

❖ TRADE LITERATURE. ❖

Mr. E. C. Willison has published a large photogravure illustration of his extensive granite works at South Quincy, Mass. We are indebted to his Chicago office for a copy.

Light and Shade is the title of a handsomely illustrated monthly publication devoted exclusively to monumental designs. The issue before us contains six practical designs of cap, shaft and sarcophagi monuments, beautifully illustrated on plate pages 14 x 18 inches. Accompanying the set is a list giving the sizes of the different pieces in each monument and the estimated cost of the finished work. W. W. Dutton & Co., of Lima, O., the publishers, will send a specimen copy of *Light and Shade* to any address on receipt of 60 cents. The work is one that will be appreciated by dealers in the best class of monumental work. Messrs. Dutton & Co. do some very excellent work on silk and satin by a process which they guarantee to be absolutely permanent. Designs on silk have been growing in popularity for some time. They are light and attractive and when done by an indelible process can always be kept looking fresh and new. The specimen sent us by Messrs. Dutton & Co., is a fine example of their work on satin.



SUCCESSFUL Dealers recognize the value of good designs, artistically executed. They are the keynote to success.

Plaster Casts

For working Models enable you to show your patron what he is to get and insures more satisfactory execution

in either granite or marble.

Models full size or reduced for all classes of monumental work furnished on short notice.

PAUL MOHRMANN,

Draftsman and Sculptor.

No. 334 Dearborn Street, CHICAGO.



Do not forget to mention this paper when writing to our Advertisers.

D. E. WHEELER, Pres.,
Alton Bay, N. H.
J. F. CARSON, Sec'y, & Treas.
Farmington, N. H.

Belknap Granite Company,

QUARRIES AT WEST ALTON, N. H.
Producers of the Finest
Grades of **PINK AND DARK BLUE GRANITES**

Also owners of PINK ALTON, one of the finest PINK GRANITES for monumental purposes.

PETERSBURG GRANITE QUARRYING CO.

OUR GRANITE is of a *BLUEISH COLOR, MEDIUM GRAIN, FREE FROM RUST*, takes a *HIGH POLISH*, and hammers very fine. These qualities, together with modern machinery and skilled workmen, enables us to manufacture the *Finest of Monumental and Building Work*. We are also producers of Rough Stock of any size, for the trade. The climate in which our works are located, permits work at all seasons of the year. All orders promptly filled. Estimates on all kinds of granite work furnished on application. Correspondence solicited.

Quarries and Works, Petersburg, Va.
General Offices, 38 Wells St., New York.

Petersburg Granite Quarrying Co.



J. H. BISHOP & CO.
Manufacturers of
GRANITE MONUMENTS
ESTIMATES CHEERFULLY GIVEN.
Satisfaction Guaranteed
Lock Box 4, West Quincy, Mass.

JAMES KIRKPATRICK
MONUMENTAL WORKS.
Red, White, Blue and Pink.
WESTERLY GRANITE
WESTERLY, R. I.
Estimates furnished on application.



Henderson & Dickie

Mfrs. and Dealers in
LIGHT AND DARK
BARRE GRANITE
MONUMENTS
TABLETS
And General Cemetery
Work.

* Drapery and Carving
done in an artistic
manner.

BARRE, VT.

**LIGHT
AND DARK**

BARRE GRANITE
MONUMENTS AND
CEMETERY WORK

JOHN A. CONNOR,

Manufacturer and Dealer.

Write for Estimates. **BARRE, VT.**

RED BEACH RED GRANITE
BEAVER LAKE BLACK GRANITE

We make a specialty of **ROUGH STOCK, POLISHED COLUMNS** and
PLASTERS, URNS, VASES, BALUSTERS and **SAMPLES.**

O. S. TARBOX, Supt.

MAINE RED GRANITE CO., Red Beach, Me.

Centre Groton Granite



**FINELY ADAPTED FOR MONUMENTAL AND
CEMETERY WORK.**

Manufacturers supplied with Rough Stock.

ROBERT ECKERLEIN, Center Groton, Conn.

DIXON & CO.

WESTERLY, R. I.

WILL FURNISH TO THE TRADE

Westerly Granite

FROM THEIR OWN QUARRIES,

WHITE A SPECIALTY. ESTIMATES GIVEN.

THE MILLSTONE GRANITE CO.

Quarries Opened
1850.

Successors to White & Gates
Gran. Co., 1888, and Booth
Bros., 1892.

Estimates made on all kinds of building and monumental work. Rough and finished stock. The certificate of award at the Centennial Exhibition of 1876, on the Millstone Blue Granite, "For the good color of the stone, its fine close grain, and good polish, and the marked contrast between the polished and dressed surfaces; a character which gives unusual distinctness to ornamentation," makes it specially adapted to fine cemetery work.
THE MILLSTONE GRANITE CO., P. O. Address, Niantic, Conn. Tel. New London, Conn.

STEVENSON & CO.

Steam Granite Polishing Works

OAK ST., WESTERLY, R. I.

Manufacturers of **MONUMENTAL WORK**
in Best White and Pink Westerly Granite.
Polishers for the trade. Correspondence
solicited.

FINE BROWN GRIT.

The Simmons' Fine Brown Grit is warranted to be free from flint or iron spots. But very little pumice is needed after this grit before honing, as it takes out all the scratches quickly.

If a gloss is not required it leaves a brighter surface than pumice. Send to

A. L. SIMMONS, - Geneseo, Liv. Co., N. Y.
For wholesale and retail prices for this grit. Also Hone, etc.

TOOLS!



W. H. ANDERSON & SON,

MANUFACTURERS OF AND DEALERS IN

Stone, Marble and Granite Workers' Tools . . .
Jacks, Derricks and Tooth Chisels, Machinery, etc.



14 & 16 Macomb St.
Detroit,
Mich.

HONE!

"Meyers Soft Hone" is better than any other for polishing BLUE as well as all other kinds of marbles. Saves time and labor, dispenses with the use of pumice stone. Price, 10 cts. per lb. If it cannot be obtained from nearest wholesale marble dealer, order from T. C. MYERS, 382 Prospect street, Cleveland, Ohio.



HOISTING engines of any power and style SINGLE AND DOUBLE CYLINDER, with improved patent friction drums especially adapted for all classes of work. Single and Double Drum friction and direct geared, link motion MINING ENGINES. Four, six and eight spool, lock clutch, self-propelling BRIDGE ERECTING Engines. Double Cylinder, double friction drum, DOCKBUILDING and WALE DRIVING Engines. Quick motion, friction geared COAL HOISTING Engines. Powerful compound geared Reverse link motion and friction geared QUARRY and Hoisting Engines WITH OR WITHOUT BOILERS. Any amount of reference given. Established, 1870.

J. S. Mundy, 20 to 34 Prospect Street, Newark, N. J.

INTERNATIONAL EDITION

...OF THE...

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Will contain Illustrations of the Public Monuments of Germany and the Public Monuments of the Principal Cities of America. These, with selected subjects of WORLD'S FAIR SCULPTURE, and designs of Mausoleums, Sarcophagi, Statuary, etc., will make the finest collection of Monumental Illustrations ever issued.

SUBSCRIPTION: International Edition, 60 Plate Illustrations, \$2.50; Regular Edition, \$1.00.

MONUMENTAL NEWS,

334 Dearborn St., Chicago.

In the cemetery on Fort Gage hill overlooking old Kaskaskia, the territorial capital, in southeastern Illinois, a granite shaft was dedicated on July 4th, in memory of the early pioneers of the Mississippi Valley. The monument was erected by legislative appropriation.

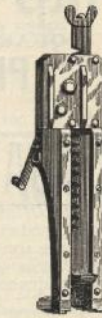
C. T. MAYNARD & CO.

MANUFACTURERS OF

New and Improved

LIFTING JACKS

Double and Triple Geared.



All inside works are of cast steel, all boxes and bushings of brass and copper, center bar of hammered steel, machine cut gears, face plates of rolled steel, all jacks are white oak wood stock thoroughly seasoned, not an ounce of cast steel used in their construction. We manufacture four sizes ranging from 2 to 10 and 15 tons. Write for catalogue and price-lists. We also manufacture Marble and Slate Mill Machinery, Derricks, Hoisting Powers, Dump Cars, Block Cars and general stone working machinery.



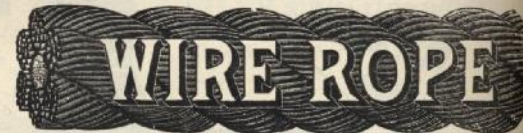
FAIRHAVEN, VERMONT.

H. CHANNON CO.

IMPORTERS AND DEALERS IN

ENGLISH, CRUCIBLE AND PLOW

STEEL CABLES



Charcoal, Iron Rope, Galvanized Iron Cable, Manilla Rope and Blocks for Wire and Manilla Rope.

22 to 26 Market St., CHICAGO, ILL.

"THE BEST."



Granite Cutters' and Quarry Tools.

Stone Cutters', Quarrymens and Contractors' Supplies of all kinds kept in Stock or furnished to Order. Material and Workmanship Guaranteed. Write for Prices.

NUTTING & HAYDEN, Ferry St., Concord, N. H.

BAILEY'S . . .

STEEL OR IRON

Portable

Moist.



Recommended by the trade as having no equal for setting monuments.

JAMES DUNN,
MANUFACTURER,

207 Dunham Avenue,

CLEVELAND, O.

JOHN SWENSON,

SOLE PRODUCER OF THE CELEBRATED

DARK BLUE CONCORD GRANITE

For Statues and Fine Work it has no Superior.

Also Manufacturer of Fine Hammered and Rock-Faced Monuments. Mausoleums, Tombs, Coping, etc.

Correspondence Solicited.


WEST CONCORD, N. H.

GRANITE CITY Polishing Machine
W. A. LANE, Mfr.
 BARRE, VT.

This machine is made of iron throughout, and substantially built. It has an arrangement for raising and lowering cross by power, and is warranted to save half an hour a day. Agent for Column Cutting Machines, Polishing Lathes, Gear Lifting Jacks, etc. 1 do Column Cutting work for the trade.



Pat. Jan. 28, 1890.



H. KARINS
 MARBLE & GRANITE
 CARROLLTON, KY.

Established 1855.

Advertising Cut No. 70.
 No. 70 with your name and address on die and base \$2.50. To subscribers we will send the cut and MONUMENTAL NEWS, regular edition, for \$3.00. International Edition, \$4.25.

SENT POSTPAID ON RECEIPT OF PRICE
 MONUMENTAL NEWS, 394 Dearborn St. CHICAGO, ILL.

Concord Polishing Machine.

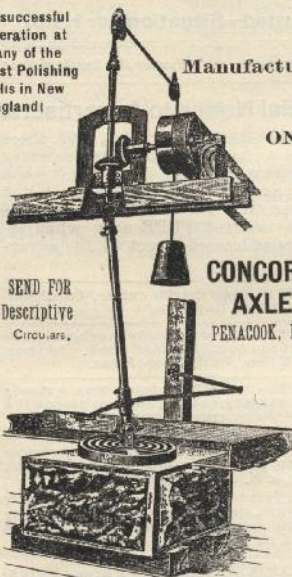
In successful operation at many of the best Polishing Mills in New England!

Manufactured

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BY

CONCORD AXLE CO.
 PENACOOK, N. H.

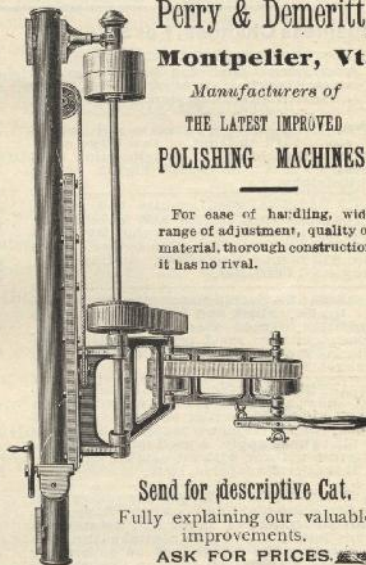


SEND FOR Descriptive Circulars.

Perry & Demeritt,
 Montpelier, Vt.

Manufacturers of
 THE LATEST IMPROVED
 POLISHING MACHINES.

For ease of handling, wide range of adjustment, quality of material, thorough construction it has no rival.



Send for descriptive Cat. Fully explaining our valuable improvements.
 ASK FOR PRICES.

SOON Pays for ITSELF.

PORTABLE BOX BANDER.

Patented March 14, 1893



One man can band boxes quicker than two men in any other way. The boxes are made absolutely secure. Lighter material can be used, thus saving freight. It is made of malleable iron and steel, is strong and durable. Weighs 8 lbs. Write for prices.

J. W. GOODELL,
 BURLINGTON, VT.

B. C. & R. A. TILGHMAN,

Patent Chilled Iron Globules, or Shot.

1113 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 competent trial. Speed, durability, economy and saving of saw blades. Reduction of power. Over 600 Customers. Over twelve years constant use.

CHARLES H. MORE & CO.

Exclusively Wholesale

Our own Barre, Swedish
and Labrador Stock

Quarriers, Cutters and Polishers

Of the Celebrated Barre and other New England Granites.

Also importers of Swedish and Scotch Granites and Italian Marble Statuary.

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BARRE, VT.

Foreign Office, 107 Union St.
Aberdeen, Scotland.

Western Office, 53 Dearborn St.
Chicago, Illinois.

Special hand made designs supplied at reasonable rates.

Business Chances, For Sale, Etc.

Advertisements inserted in this column 10 cents a line each insertion; six words to a line. Copy should be received not later than the 25th.

FOR SALE—Marble, granite and brown-stone yard in front of two large cemeteries in Philadelphia. No opposition. Address W. E. C., 692 North Eighth street, Philadelphia, Pa.

FOR SALE—A good granite and marble business in a city of 8,000 inhabitants, only one other small shop in the city. Will give reasons for selling if necessary. Stock etc. will invoice about \$1,000. Address, J. L. Ferguson, Peru, Ind.

FOR SALE—Marble business in town of 1,800 to 2,000. Stock and tools in first class condition. Trade averages \$5,000 a year. Good territory, good prices. Satisfactory reasons for selling. G. care of the MONUMENTAL NEWS.

WANTED—A partner in retail granite business, a good general workman that can do all kinds of lettering and is not afraid of work. Good references required. No loafers or idlers need apply. A good man can secure interest with or without capital. Address C. E. Fuller, Bonaparte, Iowa.

A WELL-DEVELOPED granite quarry with first-class plant and equipment, well organized system of labor and established trade desires to add to its capital with a view to meeting the demand of an increasing business. To practical men an opportunity is offered for a profitable investment. Address X, care MONUMENTAL NEWS.

WANTED—Practical workshop recipes. Every good workman has certain ways of doing his work that he regards as the best. They may be simple to you, but quite unknown to others, who would be benefited by knowing them. Put some of them on paper and send to the MONUMENTAL NEWS for the good of the trade. Do not hesitate because you do not know how to write for the press; we will arrange your matter properly. We will give one year's subscription to the MONUMENTAL NEWS, regular edition, to the first five persons who may send in information of practical value to marble and granite workers. There should be at least four different items. MONUMENTAL NEWS, 334 Dearborn street, Chicago.

Wanted—Situations or Help.

Advertisements inserted under this heading Free.

Special Notice to Advertisers.

On and after January 1st, 1893, there will be a charge of 25 cents for every advertisement in this department when replies are addressed in care of the MONUMENTAL NEWS. Advertisements will be inserted FREE only when replies are addressed direct to the advertiser.

WANTED—Good marble cutter. Carl Manthey, Green Bay, Wis.

WANTED—A good steady workman, one that can do all kinds of work. Address, Joseph Miller, Burlington, Kans.

WANTED—By a sober, steady man, a steady job at stone cutting and marble cutting. Address, Stone, care MONUMENTAL NEWS.

WANTED—One first class general workman who can letter marble and granite. Address A. M. Smith, Findlay, Ohio.

WANTED—Good general workman; steady work to right man. Address Albert Welblen, 233 Baronne st., New Orleans, La.

SITUATION WANTED—By a general workman. Address J. V., 1618 N. Ashland Ave., Chicago, Ill.

SITUATION WANTED—By a No. 1 polisher. Can do all kinds of polishing. Sober man. Address, A. F. Buck, Hamden Junction, O.

WANTED—A first-class traveling salesman. Best of references required. Apply, Thomson & Tait, Monumental Works, Saginaw, E. S., Mich.

SITUATION WANTED—By a marble cutter and letter, willing to work for low wages to finish learning trade. Address R. L. Fridge, 112 St. Louis St., Baton Rouge, La.

WANTED—Position as polisher and base cutter. Two years experience, good references. Strictly temperate. T. H. Butler, lock box 94, Bentonville, Ohio.

WANTED—At once a general workman to take charge of marble shop, must be first class carver and letterer of both marble and granite. A permanent job to a sober and reliable man. Address the Creech Marble Co., Cisco, Texas.

WANTED SITUATION—By a young man in Granite Co's. office; has had four years experience with wholesale and retail trade. A good designer. First class references. Address T., care of MONUMENTAL NEWS.

WANTED—A first-class granite and marble cutter, good letterer. Steady work to the right man. References required. Apply, Thomson & Tait, Monumental Works, Saginaw, E. S., Mich.

WANTED—One monumental letterer (marble and granite), six building stone cutters and four good stone masons for marble masonry. Address, The Culver Marble and Stone Co., Springfield, Ill.

WANTED—Good reliable and experienced marble and granite salesmen. Must give reference. Address The New Dunning Marble and Granite Co., room 2, Downing block, Erie, Pa.

WANTED—Situation steady the year round with reliable firm, by man who understands all branches of the trade. Give edge references as to ability and reliability. Address, Reliable, care MONUMENTAL NEWS.

SITUATION WANTED—As foreman by an S. A. first-class general workman thoroughly familiar with building and monumental work. Am a fine designer and understand plans thoroughly, as also all branches of granite, marble and building work; have had large experience as salesman; can give the highest testimonials of character and ability from the leading firms. Correspondence solicited by reliable firms needing the service of a man competent to fill any position acceptably. Address Foreman, care MONUMENTAL NEWS.

AN OFFER = .. =

As an inducement to marble and granite workmen to become popular readers of the MONUMENTAL NEWS, we have decided to make this special offer: On receipt of a postal note or stamps to the amount of 25 cents, we will send the Journal from September until the end of the year. Subscribe now.

MONUMENTAL NEWS,
334 Dearborn St., CHICAGO.