

# THE MONUMENTAL NEWS

AN ILLUSTRATED MONTHLY MONUMENTAL  
ART JOURNAL.

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IN vetoing the bill appropriating \$25,000 for the purchase of an island in the Hudson river, on which to erect a monument to Hendrick Hudson, Governor Flower of New York says that there are a dozen other historic places in the state which have equal claims for patriotic recognition by the state. He thinks the people in the vicinity of these places should bear the burden of such memorials.

**A** MOVEMENT is on foot among the women of New York to erect a monument in that city to Isabella of Castile, whose aid to Columbus made the discovery of the continent possible. The idea is a worthy one. A similar project in Chicago died from various causes, after a model for a statue had been made by Harriet Hosmer. Perhaps the New York women can not do better than avail themselves of that model, which is now in the sculptor's studio in Rome.

**T**HE press quite generally throughout the country have taken up the matter of making the Lincoln Monument at Springfield a national shrine, which it seems it is not in the hands of the Association that now controls it and exacts a fee from all visitors. A bill was passed two years ago which provided for turning the monument over to the State of Illinois, but the Association has

refused to comply with its provisions. A similar bill is now before the legislature which should become a law. The present dilapidated condition of the monument is a disgrace. In the hands of the State it would be put in repair, and kept so.

**I**N the April number of the MONUMENTAL NEWS there appeared a communication from "An old dealer" in which one of the evils of the monument trade was very clearly set forth. The article excited considerable interest, and we learn that a well known retail firm sent out a large number of postal cards to the trade, calling especial attention to it, so anxious were they that the matter should not fail to be seen by those who ought to profit by its perusal. The article dealt in the main with the obnoxious and ruinous practice of basing reasons for patronage solely upon the grounds of cheap prices and a sacrifice of quality for quantity. There is nothing new in this practice, for to its long standing may be ascribed the present undesirable condition of affairs in retail monument circles. Complaints of price cutting are common and will continue to be until dealers can be made to realize that superiority of workmanship and design should be the paramount object and not cheap prices alone. A reputation for furnishing a high class of work, faultless in design and construction will enable any dealer to regulate and maintain prices that will amply repay him for his labor. This fact has been clearly demonstrated by not a few of the leading monumental firms of the United States, and should be heeded by those whose chronic trouble seems to be to see how large a quantity they can possibly give for the least amount of money. As it is said to take all kinds to make a world, there will always be people in it who will want all they can get for a dollar, such persons however do not set the pace in this world's affairs, and their patronage is not of that order as to warrant any dealer seeking after it. What is worth doing at all is worth doing well is an old saw, especially applicable to the erection of memorials that are to hand down to posterity the messages that they carry, and it remains for monument dealers to impress it upon the minds of many people.

**Q**UITE a controversy has arisen over the merits and demerits of the Columbus statue recently unveiled on Chicago's lake-front park. There seems to be a diversity of opinion as to whether it is artistic or not. It has caused a reaction

in the Columbus Monument Committee by the resignation of one of its best members, and one of Chicago's most public-spirited citizens. The newspapers are divided in opinion. Citizens likewise. Mr. Smith believes with the *Tribune* that it is grotesque. Mr. Jones reads the *Post* and says it is a masterpiece. Who, of them all, is competent to judge, anyway? Whether it be good or bad, the discussion proves anew the need in Chicago of an art commission composed of competent men, if such can be found in the city, to pass upon the merits of statues to be set up in public parks. Chicago has few public monuments as yet. Let her take warning by New York and Boston, who have many that they wish they had not, and establish such a commission before the parks are peopled with inartistic and unworthy effigies. Financiers and merchants, though they be most successful in their lines, are not necessarily the men to put on monument committees. Public spirited citizens, though we need them all, are not always good judges of art. Yet these are the sort of people who were entrusted with this Columbus statue, which to be frank, is neither so good or so bad as has been represented.

\* \* \*

The erection of a statue in a public place is not a trivial matter. The object of a statue is not solely to memorialize a dead hero. It is educational. It is to inspire those who look upon it with a reverence for high ideals, and make them better citizens. This was the primary object of the greatest nations of antiquity in rearing many of those noble monuments of the sculptor's art which are still the highest human achievements of their kind. The statue of a poet may quicken the power of song in another. Yes, if it be a good one. But if it be modeled by one who is incapable of appreciating the divine gift, if he has produced an inartistic statue, and if the monument committee have placed it amid unpoetic and uncongenial surroundings, the effect which was hoped for is lost. They might as well have set up a caricature, or, a good deal better, a plain marble slab. A good statue poorly placed is bad. A poor statue, however placed, is worse. Let us have neither. Our sculptors are not so burdened with commissions that they cannot give us artistic work. All other should be rejected, and a commission competent to say what is good and what is bad should be established. The impetus given to sculpture by the World's Fair will no doubt give us many statues, and unless some precaution is taken now, the public sense of another generation will demand the tearing down of what has been erected in this. That is the ordeal through which New York is now passing. The question is, whether history shall be permitted to repeat itself in Chicago,

THERE are no signs of decadence in the keeping of May 30 as a day sacred to the memory of the soldier. More than ever this year it will be observed, throughout the nation. This is a beautiful custom we have fallen into. As Gen. Logan, to whom we owe its origin, once said: "The annual consecration of a day to the decoration of the graves of its heroic defenders by a republic like our own is a spectacle that has never been witnessed among nations and may never be repeated." As usual, the day was made the occasion for dedicating enduring memorials to the soldier dead, and ceremonies of this nature occurred at San Francisco, Cal., Delphi, Ind., Michigan City, Ind., Grand Rapids, Mich., West Union, O., Calais, Me., Marathon, N. Y., Toledo, O., and several other places. The national government is having substantial rostrums of iron and stone erected in the principal cemeteries for use on Decoration Day. Several were used for the first time this year.

#### The Monuments and Statues at Washington, D. C.

(Continued.)



GODDESS OF LIBERTY ON DOME  
OF CAPITOL AT WASHINGTON.

THE most conspicuous statue in Washington is the colossal Goddess of Liberty which crowns the dome of the capitol building, 377 feet above the level of the Potomac. The figure is twenty feet in height, and weighs 14,985 pounds. It was made by Thomas Crawford, who, it is said, was indebted to Jefferson Davis for some of his ideas. The bronze casting was made by Clark Mills. It was placed on the dome in 1863, the feat being considered a triumph of engineering in those days. The details of the figure, which are not

visible at so great a height, may be seen in the model which is preserved in the National Museum. This statue cost the government about \$25,000.

An interesting fact concerning the model is that after the casting was made the model was placed in the basement of the capitol from whence, after the mutilations it suffered during thirty years, it was taken out two years ago and put together in the Museum by a son of Clark Mills. Crawford did not live to see his goddess put in place on the dome of the capitol. Other work of Crawford around the capitol consists of a group representing the Progress of Civilization in the United States, which cost \$46,000, and the bronze doors of the senate chamber costing \$50,000.

It was the original plan of the founders of Washington that squares should be laid off for the several States of the Union, where they might erect statues to their great men. This plan was never carried out, but the idea was, on a smaller scale, by turning the old House of Representatives, in 1857, into what is now known as Statuary Hall, in which each State is allowed to place two statues. As it is, there are a great many "squares" and "circles" at the intersection of streets and avenues where monuments have been erected.

They bear such names as Farragut Square, Thomas Circle, Dupont Circle, etc.

The imposing statue of Commodore Farragut, designed by Vinnie Ream Hoxie, was cast at the Washington Navy Yards, from metal taken from the flagship Hartford. It represents Farragut as standing on the deck of this famous war vessel, with one foot resting on a pulley and a telescope in his hand. It is said to present a faithful likeness of the naval hero. Congress paid \$20,000 for this statue and \$5,000 for its pedestal. Bronze mortars surmount four detached pedestals at the corners. The monument was unveiled in April, 1881.

The memory of another naval hero is perpetuated in bronze, in the statue of Rear Admiral Dupont, designed by Launt Thompson and unveiled in December, 1884. The figure stands erect, with field-glass in hand, as if watching the effect of a shot. Congress also paid for this statue, \$14,000, and for the granite pedestal about \$5,000.

One of the most elaborate monuments in the city is the bronze statue of James A. Garfield, which stands at the southwest entrance to the capitol grounds. The artist has represented President Garfield on the day of his inauguration, with three figures, typifying his career as student, warrior and statesman, reclining on the pedestal. The monument, which is eighteen feet in height, is a striking work of art, designed by J. Q. A. Ward. The statue cost \$33,500 and was paid for by subscription from the Army of the Cumberland. Congress paid \$31,500 for the pedestal.

About a mile east of the capitol, in Lincoln

Park, stands the famous Emancipation Group, by Thomas Ball. This was erected at a cost of \$19,000, raised by small subscriptions from freedmen throughout the country, at the close of the civil war. The first subscription is said to have been made by a colored washerwoman at Marietta, Ohio, the morning after the assassination. The monument is of bronze and was unveiled April 14, 1876. President Lincoln is represented standing, his right hand resting upon a pillar and holding the Emancipation proclamation. His left hand is extended in a protecting attitude over the head of a negro who kneels before him with his shackles broken. Upon the pillar, in a panel, is a portrait of Washington in bas-relief, and upon the pedestal is engraved a history of the monument. It is said that the sculptor used as a model for the negro the last slave in Missouri, who was arrested under the Fugitive Slave law and afterward freed by the Emancipation proclamation. Lincoln is well represented by statues in Washington. Besides this one there is a full-length statue on a plain column in front of the court house, designed by Lot Flannery, which cost \$14,000, and the one made by Vinnie Ream (Hoxie) in Statuary Hall.

At the foot of the capitol, on Pennsylvania avenue, is what is known as the Peace monument. This monument has a history. In 1865, at the fall of Fort Fisher, Admiral Porter started a subscription in his fleet for the erection in Washington of a fitting memorial to the sailors of the navy. The sum of \$9,000 was raised, and Congress paid the balance, the cost being \$21,000. The commission was given to Franklin Simmons, who commenced the work, in Rome, in 1871. The monument was unveiled, without ceremony, in 1877. It is of Carrara marble, forty-four feet high. The surmounting figure represents History recording the woes narrated by America; west of the plinth Victory crowns young Neptune and Mars; on the east side is Peace offering the olive branch, surrounded by the products of the peaceful arts.

One of the most costly monuments in the city is the bronze Lafayette group in Lafayette square, designed by the French sculptors, Falguiere and Mercie. Lafayette, in Continental uniform, surmounts a splendid granite pedestal, at the sides of which are his compatriots, Rochambeau and Duportail of the French army, and Counts d'Estang and de Grasse of the navy. At the back are some allegorical cherubs, whose heads have been criticised as abnormally developed. The total height of this monument is forty-five feet, and it cost \$50,000, Congress having appropriated that sum therefor in 1884.

*(To be Continued.)*



## SCULPTURE

THE poetic affinity existing between Mr. and Mrs. Browning, is suggested by the art relationship between Mr. and Mrs. Leon Bertaux, who are working together as sculptors in the same studio in Paris. It is conceded that Mrs. Bertaux has the higher talent of the two, having been awarded a first prize at the Paris Exposition, and a number of her works having

been accorded places of honor in the great art galleries. Her "La Fille au Papillon" stands among the few statues in the museum in the Luxemburg. She was the organizer, and is the president of the Union of Women Painters and Sculptors, an organization having upwards of three hundred members.

THE New York Committee of Sculptors, appointed to report on public statues, has been augmented by the addition of Olin F. Warner.

A BUST of Phillips Brooks, by Cyrus Cobb, of Boston, has been received with much favor by friends of the deceased bishop. Critics pronounce it one of Mr. Cobb's most successful works.

D. C. FRENCH is to make a statue of Ralph Waldó Emerson for the Boston Public Library, and is said also to have *carte blanche* for a memorial to John Boyle O'Reilly, the poet, to be erected in Boston.

MISS WALKER, of Moulton, Iowa, whose innate talent for sculpture has received frequent notice in the press, will make her home in Chicago for the summer for the purpose of prosecuting her studies in art.

THE Fritz Reuter monument, recently unveiled in Chicago was modeled by Frederic Engelsmann while at Munich, The German people, for whom it was made, are well-pleased with his representation of Germany's popular poet.

BOSTON papers speak well of R. E. Brooks' bust of Governor Russell, just completed by that young sculptor. The bust will be cast in bronze and placed in the Massachusetts state house. Mr. Brooks has also completed a portrait medallion of Colonel Gardner Tufts, which is to be embedded in a rough granite marker at Colonel Tufts' grave at Lynn.

MACMONNIES' bronze statue of Nathan Hale will be unveiled in the City Hall Park, New York, on June 6th, the 118th anniversary of the patriot's birth. This will, undoubtedly, be one of the most realistic statues in the city. Hale is represented with arms and legs tightly pinioned, ready for the execution, which he suffered at the hands of the British, Sept. 22, 1776.

GREAT interest is manifested in the Metropolitan Museum of Art, recently opened in New York. Among the articles collected thus far are a bronze bust of John the Baptist, by Rodin; bronze statuettes of Lafayette and Washington, by Monbur; a bronze medallion of Lafayette, made in 1830, and signed C. M.; a set of eleven Tangara statuettes of the period 500-400 B. C., and an ancient bronze head of Hypnos, lately exhumed in Italy. This head has the Praxiteles type, and is said to be a superb example of antique Roman sculpture from a Grecian model.

IT is an interesting historical fact that a very celebrated statue made by Michael Angelo—the only one ever made by him in bronze, was destroyed without any engraving or sketch, or even so much as a detailed description of it being left to us. It was a colossal statue of Pope Julius II., placed by that pontiff over the door of the cathedral at Bologna. Three years after it was so placed, the people of Bologna sided with the French, then at war with the Pope, and an episode of that struggle is thus quaintly described by the historian: "Now there was in the city of Bologna, over the principal door of the great church, a Pope in copper most massive, which Pope Julius had caused to be made, the which was as big as a giant and was seen from the city square. The Bentivogli, having despite thereof, did fasten ropes about its neck, and, by dint of men's arms, did pull it down and break its neck. Then began Bentivoglio to swear that he would shoot the Pope off in front of his castle that he had made at Bologna; for afterwards he had it (the Pope's statue) melted down and made into a double cannon, which, in less than six days, was firing upon the castle."

THREE statuettes, said to be replicas of portions of a portal which the French Government has commissioned Rodin to execute for the Museum of Decorative Arts in Paris, were shown in the American Loan Exhibition when it was opened, but were subsequently withdrawn. It is said that the artist has been working for twelve years on this portal. Rodin, is possibly, the greatest of living French sculptors, and it is to be regretted that, since these figures have been withdrawn, only two specimens of his work are shown here, and one of these a portrait.

WILLIAM ORDWAY PARTRIDGE writes the leading article in *The Arena* for May, his subject being "An American School of Sculpture." Having discussed the conditions which in other times and countries have served to produce great art and artists, he says: "We now come to our own epoch; to men like St. Gaudens, Warner, French, Ward, and, among the older men, Thomas Ball, and some others whom I need not mention. This school has had the courage and thought sufficient to escape from the pseudo classical thralldom which had made slaves and imitators of their predecessors. They are the pioneers or early settlers in the new art era which is dawning upon America. Are not the conditions of our life, as we hold them calmly away and look at them from an abstract standpoint, such as to promise a great natural art for this country?" He then shows that the conditions here are much the same as those which existed in Athens in her palmy days of art, in respect of freedom and education, by the absence of compulsory military routine, and by the love of the beautiful in art which pervades the masses. "If then," he concludes, "our country shall follow the traditions of the past, shall take its examples from the successes, and its warnings from the failures of nations which have preceded us in art, we may fully expect a great era for America. We may never reach the height attained by Greece, in the days of Phidias and Praxiteles, but yet even this is not impossible."



THE DRUMGOOLE STATUE.

FATHER DRUMGOOLE'S noble work for the newsboys of New York, is well portrayed in the group made to his memory by Robert Cushing. Standing at the right of the beneficent priest and clutching his cassock, is a newsboy who has come to him for protection. On the other side is the same boy older-grown, and well-dressed, showing that he did not appeal in vain. Father Drumgoole's philanthropic efforts for the street arabs extended over a period of about sixteen years. He raised the means, some \$300,000 or \$400,000, for the erection of what is known as the mission of the Immaculate Virgin, in New York. This proved to be inadequate for the accommodation of all and he subsequently bought a mile square of land on Staten Island, where additional buildings were put up, and where there are now 1,800 boys and 250 girls, under competent instructors, learning various trades. Father Drumgoole died in 1888, but his work is being carried on by Rev. James J. Dougherty. In the statue alluded to the principal figure, with plinth, is about ten feet in height. It was cast in bronze by Bureau Brothers, Philadelphia.



Steps are being taken in the Baptist churches in Upper Fauquier and Rappahannock, Va., to raise \$500, to erect a monument to the memory of the late Rev. Barnett Grimsley.

The people of Catlin, Ill., will erect a soldiers' monument, to cost \$400.

Paderewski has subscribed \$500 to the Polish monument fund at Chicago.

A \$10,000 monument is to be erected at Gallatin, Tenn., to the sons of Sumner.

It has been decided to erect a \$1,000 soldiers' monument at Copenhagen, N. Y.

A soldiers' and sailors' monument association has been formed at Scoiba, N. Y.

The Legislature of Connecticut has passed the Nathan Hale monument resolution appropriating \$2,500.

Subscriptions are being taken at Chester, Pa., for a monument to the late John Morton, of revolutionary fame.

The G. A. R., of York, Pa., has appointed a committee to gather information relative to the erection of a fitting soldiers memorial.

The bazaar given by the ladies of Richmond, Va., for the joint benefit of the private soldiers' monument fund and the Davis Museum netted \$28,418.

Citizens of Connellsville, Pa., have formed an association, which has for its object the erection of a monument to Col. William Crawford, the pioneer, who was burned at the stake by Indians.

It is proposed to adorn the soldiers' monument to be erected to the memory of the Sussex county, N. J., soldiers who fell in the rebellion, with a lifesize figure of the late General Judson Kilpatrick.

The proposition of the German-American citizens of Maryland to erect a monument to the memory of Goethe and Schiller, is beginning to take definite shape. It is expected that \$25,000 will be raised for the monument.

German-American citizens of Baltimore are discussing the expenditure of \$25,000 for a monument commemorative of some great hero of German history. Schiller, Goethe, Humboldt, Lessing and others have been suggested.

Interest in colonial events has been revived at Beaver Fall, Pa., and a society, to be known as the Fort McIntosh Monument Association, has been formed for the purpose of erecting a monument on the site of the old Fort McIntosh.

There is talk among citizens of Kickapoo township, Mo., of starting a subscription for the erection of a monument to the memory of 'Squire George Sharp, the oldest postmaster and justice of the peace in the United States, who died recently.

A project to erect a monument to the memory of Col. Thomas Knowlton has been started at Ashford, Conn. Colonel Knowlton commanded the regiment in which Nathan Hale served, and was killed in one of the early battles of the revolution.

An appeal has been issued from Minneapolis to the Scandinavians of the United States to assist in the formation of the Scandinavian-American Memorial Association, whose object shall be to erect a monument to the Scandinavian soldiers in the war of 1861-5.

The bill appropriating \$25,000 for a state soldiers' monument, to be erected in the state house yard, Springfield, Ill., with appropriate designs thereon and surmounted by a statue of the late Senator and General John A. Logan, has failed to pass the Legislature.

By the will of the late J. H. Stickney, of Baltimore, Md., the following bequests have been made: Four thousand dollars for a monument at Clark's Island, where the party from the Mayflower spent the Sabbath after the arrival; \$12,000 for the erection of a granite shaft to those of the Pilgrim Fathers who died during the first winter; \$10,000 to improve Burial Hills; \$3,000 to improve the lot on which the Pilgrims' monument is erected.

## Salon des Champs Elysees.



NATURE UNCOVERING HERSELF BEFORE SCIENCE—E. BARRIAS, SC.

THE exhibition of sculpture in the Salon of the Champs Elysees is so important and represents so much talent and such great efforts and sacrifices on the part of poor sculptors, struggling for renown, that one is loth to judge it severely, but the first impression received from these interminable rows of plaster, marble and terra-cotta busts, some good, others grotesque, many bad as bad can be, and the hundreds of annual nymphs, babes and fauns rollicking, wrestling, weeping, dying or dead, is far from being a feeling of interest—one is overcome by the commonplace of the whole. One has to search for the real work of art, but with patience many things can be found to admire. Fremiet, the greatest of French sculptors, exposes two small works—an amusing group of cats, and a statuette of Joan of Arc—full of fervor, both in bronze. Two large statues, in marble, by Barrias, are also striking. One, a female figure, half sitting, half reclining, well draped, and called "Architecture," is charming in sentiment; it is to be placed on the tomb of the architect, Guerinot. The other, a nude female figure, symbolizes "Nature" unveiling herself before "Science," for the School of Medicine at Bordeaux. Raoul Verlet, a pupil of Barrias, shows us a complete tomb in marble, composed with great taste; also an interesting bust. A figure, very delicate in sentiment, and of the best execution, by Mr. A. Gaudez, and called "Le cœur plus haut que la taille," represents a young boy trying to wear some old armour, perhaps his grandfather's, much too large and heavy for his tiny limbs. A simple, but attractive group, a Danish dog with pups, is signed Lecourtier; their family happiness is beautifully expressed. Another good work in marble is by the Portuguese sculptor, Teixeira Lopes, and entitled "The Widow,"—a mother and child, grouped with great skill and simplicity—the sadness of the mother and sweet confidence of the child is very touching. In one of the corners is to be found a very beautiful "Christ Crucified," larger than nature and in bronze; it gives a great and sad impression and is very strongly modeled; the author is an Austrian, Vaclav Myslbeck.

Falguiere exposes, as usual, a nude female figure in marble, this time symbolizing "Heroic Poetry," quite classical in pose. Mr. Michel's figure, the "Aurora," is of a good sentiment and very carefully executed. There are also hundreds of smaller works, among which some certainly deserve to be mentioned, but our space is too limited.

The Americans are very feebly represented, most of the exhibitors like Miss Cohen, Mr. Reed, Mr. Vedder, Miss Howland, Mr. Pike, Guernsey Mitchell, Thomas Shields Clarke, being students and having only sent busts and medallions, which are, however, very good.

The best and largest exhibit, Mitchell's large bas relief, in white marble, the "Burial of Moses," is well presented, and will certainly please every American interested in religious subjects. One might say that his conception of the work (Moses' body borne through the air to his last resting place by angels), is more pictorial than sculptural, and that his taste inclines towards the pretty, and one might repeat the last word, *pretty*, in looking at his other work, "Reverie," a graceful female figure, nude, in a thoughtful attitude.

Mr. Clarke, the amateur painter and sculptor, exhibits the model, in plaster, of the fountain he intends to present to his native town, Pittsburgh. It is called the "Cider Press," and the idea of the group is good, but it is quite evident he knows nothing about the primary principles of composing sculpture. In this case he is childish, but the modeling of some parts of the figures shows that he had good counsels from better workmen than himself.

The primary object of a sculptor is to produce *works of art, objects of art*, grand decorative sculpture, interesting to see, pleasant to touch, rich in themselves, for the present and the future, his individuality follows. Very few works at the Salon fulfill this programme. It is forgotten by the great mass of workmen for another one—the medals!

Some have too little talent to understand the possibilities of their art, others are deluded for the time being by the teachings of old and revered professors, others seek each year to imitate the greatest success of the previous Salon, others are amateurs. But the system of medals is the greatest evil—it means that one's works must have certain qualities to please the jury (nearly always composed of the same men), it is necessarily inspired by them and must have their immediate appreciation, however limited their knowledge may be, and the gradations in the medal line are clearly defined. The young man fresh from the "Ecole" models his first large figure, nude, subject usually antique; the front part of the statue must be skilfully modeled, if so, he obtains a third-class medal. This encourages him and on he goes, thinking of the next honor he must win. This time it is a bolder work, a group, usually of two figures, in movements that show all the muscles. A second-class medal will reward this



AGRICULTURE—E. BARRIAS, SC.

effort, and the first-class medal can often be obtained by the same group carefully polished, in marble. He is now hors concours and an artist, and he passes the remainder of his life, struggling for the medal of honor, and giving medals in his turn to the younger men. This is a true picture of the situation of the majority of French artists to day, and will explain, to a certain degree, the low tone of the Salon of 1893.

These men are necessarily the greatest adversaries of any new and individual talent, and the great men like Fremiet, Rodin, Carries, have had to fight their way alone, one after the other. They come from no school, belong to no coterie, and have but few or no followers, and cannot exert any influence over the general taste. The division of the Salon has also something to do with this state of affairs, so many of the best men having joined the Society of the Champs de Mars.

But the mere facts that a learned sculptor of such high standing as Paul Dubois, was not even elected a member of the jury this year, and that Fremiet refused to serve on account of the few votes he received for his election, tells more of the general taste and tendency than volumes can do.

Paris, May 9.

PARISIAN.

#### A Silver Statue of Columbus.

Montana's statue of Ada Rehan, modeled and cast in this city by R. H. Park and American Bronze Co., respectively will not be the only silver statue upon which the visitor to the World's Fair may feast his eyes. In the exhibit of the Gorham Manufacturing Co., of New York, may be seen a statue of the great discoverer as shown in the accompanying illustration. The statue depicts the hero in his most important role. The figure is designed and modeled by Bartholdi, the contemporary French sculptor, who is so well and favorably known to the



American people from the statue of "Liberty Enlightening the World." Negotiations were made in person with the sculptor, at Paris, by representatives of the Gorham Co., and the conception submitted met with complete approval.

As a work of art this statue has been pronounced by connoisseurs to be a masterpiece. Life and vigor are implied in every line and feature,



THE FIGURE AS IT CAME FROM THE MOULD.

and the general effect is one of great beauty. Combined with this fact is the significance as being probably the largest figure ever cast in silver and the success attendant upon its conception and production. The statue is somewhat more than lifesize, being slightly over six feet in height and standing on a silver pedestal about a foot high. Thirty thousand ounces of sterling silver, 925—1000 pure, was used in the casting. The finish is such as best to preserve the whole vigor and spirit of the sculptor's model rather than as a specimen of the chaser's art. The metal is finished in the oxidized form, thus allowing much more expression in light and shade effects than as though highly polished. The latter style of finish would give simply a colorless, lifeless picture, unrelieved by darker tints. The process of casting was not essentially different from the ordinary mode of procedure in bronze, except that more care was taken in the details. As it will interest many of the MONUMENTAL NEWS readers to know how a statue looks upon being taken from the sand mould in which it is cast we reproduce a photograph of the Columbus statue taken shortly after the casting was made. The network that surrounds the figure is the metal that cooled in the gates or channels through which it ran after the mould had been filled, and the dark surface on some parts of the statue is moulding sand that has adhered to it. It is a perfect exemplification of the ability of the founders to successfully overcome the difficulty of casting a lifesize figure in solid silver.

## WORLD'S FAIR NOTES.

In the French Exhibit in Manufactures building may be seen a most elaborate collection of bronzes, from tiny ornamental vases to heroic figures of historic personages. Among the sculptured figures are statues of Charles V. of Spain, the original of which is in Madrid; of Cæsar Augustus, from the Vatican; of Houdon's, Washington, Franklin and Voltaire; several statues and busts of Napoleon and other celebrities; a number of pieces by Barye; and a host of ideal and allegorical figures. One need not go to the Art Palace to see fine sculpture. He sees it everywhere.

The great show which we have all been thinking and talking about for three years, and looking forward to, is now here. The World's Fair is open. But like all its predecessors it was opened at least a month before it was ready, and the sound of hammer and saw is yet heard in most every building. Nevertheless, there is enough that is ready to entertain and instruct the visitors for a long time. It is even now the "greatest show on earth," and each day's work adds something to its beauty. Most of the exhibits have been installed. The pavilions constructed by various countries were designed on such an elaborate and artistic scale that the work of putting them up has been slow and much delay in installing the exhibits resulted.

The display of sculpture probably surpasses any similar exhibit ever made, at least in modern times. In addition to many examples of ancient art, in plaster, nearly every living sculptor of prominence is somewhere represented by his work. A number of artists who have furnished statues and other plastic decorations for the buildings, are not represented, in competition, at the regular exhibit in the Art Palace. Counting the list of those who have sent exhibits, we find there are sixty from the United States. From France there are over ninety, to which number must be added about 50 more, immortals, whose work is shown in the plaster casts exhibited by the Bureau of Historical Monuments, extending back as far as the eleventh century. Great Britain shows the work of twenty-five sculptors, living and dead; Germany sixty-six; Italy forty-two; Belgium seventeen; Austria eight; Denmark eleven; Japan fifteen; New South Wales four; Norway five; Sweden nine, Russia three; Algeria one; Mexico, Costa Rica and Brazil are also represented. It is a little strange that Holland, so well represented by painters, has not sent a single example of sculpture. Inquiry as to the reason of this from the Holland Art Commissioner, educed the reply: "We have no sculptors, that is no great

sculptors." Some of the statues have yet to be put in place. Many of them arrived here in bad condition, and late, and for these reasons the work of perfecting the departments of sculpture is behind.

The American sculptors represented are: D. C. French, J. S. Hartley, Phillip Martiny, J. Harrison Mills, C. H. Niehaus, Olin L. Warner, W. R. O'Donovan, John Rogers, Robert Cushing, V. A. Ciani, H. K. Bush-Brown, Geo. E. Bissel, Theo. Baur, Herbert Adams, and Caroline S. Brooks of New York; Max Bachman, Amy A. Bradley, Jane Hamond, H. R. Hyatt, Henry A. Kitson, W. O. Partridge, Katherine Prescott, Theo. Alice Ruggles, F. G. Wesselhoeft and Annie Whitney, of Boston; A. Sterling Calder, Chas. B. Cox, Chas. Grafly, F. E. Elwell, and Samuel Murray, of Philadelphia; J. Gelert, H. H. Zearing, Edward Kemeys, J. Gurtzon Borglum, Ellen R. Copp, Bessie O. Potter, J. Milo Griffith, August Lindstrom, George D. Peterson, Carl Rohl-Smith, Leonard W. Volk, and Emil H. Wuertz, of Chicago; Paul Bartlett, Thomas Shield Clarke, C. E. Dallin, Catherine Cohen, Alfred White and Douglass Tilden, of Paris; Robert P. Bringhurst, of St. Louis; James A. Byrnes, of Denver; John Donoghue of London; Larkin G. Mead, Frederick Triebel and Wm. G. Turner, of Florence, Italy; and Luella Varney, of Rome. A number of American sculptors not included here have specimens of their work shown in other departments.

Indeed, it is not necessary to go to the Art Palace to see fine sculpture and in abundance. It is to be seen everywhere on the grounds, indoors and out. A very handsome collection of bronze sculpture is to be found in the French pavilion, one of the most conspicuous pieces being a monstrous vase by Gustave Dore. There are also some handsome marbles in this section.

The first object which greets the eye as one enters the Belgium pavilion is a spirited bronze statue of Leonidas, cast, as a label upon it explains by the "lost wax process." Here also is a fine exhibit of statues, groups and art Bronzes, made by Brussels firms, and an interesting display of marble mantels.

In the Italian quarter a dozen firms show beautiful sculpture and other work in marble. They are the famous houses of Florence, Rome, Piza, Carrara, Genoa, Leghorn and Palermo. Close by as many more from the same places and from Venice and Milan show artistic reproductions in bronze, and other objects of interest.

The Germans also have an attractive monumental display, and a number of American marble and bronze companies make a most creditable showing. These will be described more at length in a future issue of this paper.



In the German exhibit at the Art Palace has been erected a model, about twenty feet square, of the new parliament building now being erected at Berlin. It is a great work of art, and more than that an art repository, for every artist of note in the German empire has contributed a statue or group or bas-relief for its embellishment. The entrance hall will have heroic bronze statues of eight German Emperors. Much of the sculpture for this building is shown at the World's Fair by plaster casts. But the crowning group, "Germania," which is of hammered bronze, has been sent by the German government, and is conspicuously placed over the German pavilion in Manufacturer's building. "Germania" is represented as somewhat of an Amazon sitting astride a charger, in one hand bearing the German standard, in the other a shield. Her horse is led by a young Warrior who also carries his sword and a palm branch. The group is completed by a figure of Fame whose laurel trimmed trumpet is proclaiming victory. The group is the work of Prof. Reinhold Begas.

An ancient Egyptian temple is shown at the Midway Plaisance, at the entrance of which stand two obelisks, seventy-five feet in height, and facsimiles of those in front of the temple of Luxor, near Thebes. Colossal statues of Rameses II, and a couple of sphinxes guarding the doorway to the temple, the front of which is carved with hieroglyphics, gives a very oriental and antique look to the whole. In viewing it, however, it is just as well to remember that it is made of wood and that the mummies inside the sarcophagi are in wax. The Egyptologist who has this exhibit in charge has spent two years in getting it ready.

In front of the entrance to the Colorado building is a flagstone which is said to be the largest in existence. It is 25 feet long, 8 feet wide and 10 inches thick. It is of Colorado red sandstone.

E. S. Valentine, a Richmond Va., sculptor, shows two marble statues in the Virginia state building, one "The Blind Girl," and the other "Andromache and Astyanax."

A collection of bronzes, reproductions of antique originals, which were put on exhibition by an Italian bronze worker, were set up first in the Manufacturers Building and subsequently removed to the Art Palace on account of their great educational value. There are some 200 works in the collection. The originals, which are in the Museum of Naples, were excavated at Herculaneum, Pompeii and other ancient cities. They comprise a great variety of subjects, such as fauns, cupids, heathen gods, centaurs, etc. Among them is a Psyche attributed to Praxiteles. There are a number of busts, in some

of which the eyes are of marble or enamel. Sappho, Plato, Seneca and other ancients are represented. It is said that the St. Louis Art Museum has purchased this entire collection.

#### The New Art Institute.

The new Art Institute building on the Lake Front, or at least that portion of it which it was intended to finish up this year, has been open to the public. The entire building when completed will be in the form of a parallelogram, built around two courts. The part now about finished consists of the front and two wings. The front is severely plain, there being little decoration in either of the two large wings. Broad stone steps lead to the grand vestibule. The steps are 120 feet wide. At either side of the base two large lions will repose on massive pedestals; higher four figures in marble, two on either side, will attract attention. The lions are by Kemeys, and are donated by Mrs. Henry Field as a memorial to her deceased husband. The entrance hall, a splendid room, is finished in pink Knoxville marble with an elaborate plaster ceiling. The floor, 41 by 49 feet, is laid in mosaic with a circular design in the center. The principal feature of this hall is the broad staircase, which leads to the upper floor. The vestibule to the main hall is finished in marble and in the arches overhead are chiseled designs.

The structure has a frontage of 320 feet and a depth of 208 feet. The base of the building up to the level of the first-story floor is of granite; above this is Bedford limestone. The lower portion as far as the top of the first floor is rusticated. Above this is a plain band of crandalled stone, and surmounting this are panels filled with statuary. A richly decorated entablature and cornice surmount the whole.

The effect of the decorations above is increased by the severe plainness below. In the frieze of the cornice are the names of the noted architects, painters and sculptors of the world. The spandrels over the arches are by Martini and represent Painting, Music, Architecture and Sculpture. The panels, one on each of the north and the south wings, are taken from the frieze of the Parthenon. The building is in the general style of the Italian renaissance and is designed so as to incorporate all that is most pleasing of the architecture of that age.

When finished the cost will be \$600,000 of which \$200,000 was contributed by the World's Fair directors, and \$275,000 realized from the sale of the old Art Institute. The balance will be made up by subscriptions.

The negroes in Virginia have formed an association and propose erecting a monument to U. S. Grant at Richmond.



Ancient Funerary Monuments.

Much as we hear concerning the wondrous work of the old Grecian statuaries, there are still comparatively few who know the consecutive steps by which those artists arrived at that perfection which is at once the emulation and the despair of all succeeding sculptors. It used to be the fashion to represent Greek genius as suddenly flowering out into all the arts, and especially into Phidian sculpture, and then suddenly declining. But the discoveries of recent years have shown us that the development of art in Greece was slow, and that, so far from declining suddenly, it existed for nearly 2000 years.

When Pericles built the Parthenon he covered up the ruins of the Acropolis, which the Persians had destroyed some forty years before. It is from the excavations made in these ruins beneath the foundations of the ruined Parthenon, that have come a most valuable collection of ancient statues, bits of former temples, broken columns, etc.,—several thousand fragments in all—from which some idea of primitive Grecian sculpture may be had. Of course it is not known how long before Xerxes ruined the Acropolis these things were made. It is believed with good reason, that some of them were made in the seventh century before Christ. The statues seem to be of Parian marble, and to represent some goddess, probably Athena.

A Grecian archæological society has brought to light from various sources hundreds of funeral monuments of great historical interest, and has established the fact that the Lion of Cheronca, that noblest of all Greek funeral monuments, stood on the edge of an enclosure in which were buried the bones of those Thebans who died in the battle. A British scholar, writing of this monument, says: "This lion may be pronounced the most interesting sepulchral monument in Greece—perhaps in Europe. It is the only one dating from the better days of Hellas—with the exception of the tumulus of Marathon—the identity of which is beyond dispute. It is also an ascertained specimen of the most perfect period of Greek art. Pausanias says 'It has no inscription, but the figure of a lion is placed there as an emblem

of the spirit of those men.' The word here rendered spirit (*thymon*) has no equivalent in our language,—but it describes very happily the expression which the artist has given to the countenance of the animal,—that mixture of fierceness and humiliation of rage, sorrow and shame which would agitate the breasts of proud Hellenic freemen, compelled to yield up their independence to the overwhelming power of a semi-barbarous enemy." Several efforts have been made to restore this monument, without success.

The precise knowledge of historic art in Greece, says a writer in the *Springfield Republican*, has proceeded far onward since Sir Thomas Wyse in 1858 pronounced the well-known funeral monument of an old man giving his dog a grasshopper, to be an image of the god Pan in his more decent early costume; in fact, the whole science of funeral monuments has been created, we may say, since 1870. No branch of the Greek sculpture is more beautiful and no other half so affecting as this,—indeed one of the best extant statues of the school of Praxiteles, the *Hermes of Andros*—was a funeral monument, found along with the statue of a woman, either on or in or near a grave in the island of Andros, 60 years ago.

Among the later discoveries of this funeral art have been the sarcophagi of one or more of Alexander's generals, supposed to be the work of Lysippus, which are now to be seen at Constantinople. An English archæologist has lately written an elaborate essay to prove that one of these is the grave monument of Clitus, the general of Alexander who saved his leader's life at the Granicus, and who was killed by the young hero in a drunken fit at Samarcand. Another sarcophagus is said to be that of a general who survived Alexander,—and there are some who fancy that the great conqueror's own sarcophagus is also at Constantinople among those found at Sidon. It is believed that the Theban Lion of Cheronca was made about the same time with the beautiful Sidonian monuments—and all of them show that the perfection of Greek sculpture lasted at least 150 years after Phidias began his work on the Acropolis. In fact, Praxiteles, who carried sculpture to that dangerous point of sensuous beauty where art passes over into realism, was carving his *Venus and Cupid*, his *Hermes* and his *Apollo and Fauns* near the end of the fourth century, B. C., while Phidias began to work before the middle of the fifth century. At what date the noble *Venus of Milo* was wrought, none can say with certainty,—but the fact that two such statues as that and the Praxitelean *Hermes of Andros* were found in small islands of the archipelago, and were wholly unmentioned by ancient writers, proves how widely extended and how universal in excellence were these works of high art. But they were preceded, as the Acropolis statues show, by centuries of slow and apprentice-like handiwork; and they were succeeded by centuries of masterly achievement in the technic of sculpture, though the loftiest and loveliest types of this art perhaps only were executed between 450 and 300 B. C.

## Pere La Chaise, Paris.



WITHIN the limits of the city of Paris, that gay, bright, beautiful capital of France, where one sees more of life, fashion and gaiety, than in any other city in the world; where to be vivacious, charming and happy at all times, seems to be the principal object and duty of life, is situated the grandest, most impressive and

gloomy cemetery in the world! Strange incongruity, as though under the sunny skies of this lovely land, this laughter-loving people needed something solemn and awful to remind them of the change and passing away of all things.

It is a positively gruesome place to visit, and one hurries through, as though performing a self-imposed duty or penance. And yet the ashes of more illustrious dead are gathered together here than in any other spot in the world.

This famous cemetery was presented to the Jesuits late in 1700, by Pere La Chaise, the confessor and advisor of Louis XIV, hence its name. When the Jesuits were expelled from France this property changed hands many times, until finally bought by the municipal authorities early in 1800. Originally about fifty acres, it now exceeds two hundred, and about fifty burials a day take place here. There are twenty-two cemeteries near Paris, and unlike our American institutions of the kind, are all owned by the city. The poor dead are buried in what are called "Fosses Communes," long trenches, containing thirty or forty coffins, placed several deep. This mode of burial costs about four dollars, and at the end of five years the ground is cleared and used all over again. Graves can also be leased for ten years for ten dollars. The wealthy, of course, buy separate lots outright, as we do here, and erect magnificent monuments; one hundred dollars being the cost of a piece of ground six feet square, a family lot is usually about the length and breadth of a casket, the caskets being placed on top of each other, in graves not infrequently thirty feet in depth.

This is truly a "city of the dead," with its short streets and long, broad avenues, all paved with cobble stones, and tombs and monuments of all sizes and designs crowded together like rows of city houses. Near the chapel, which is fifty-six feet long by twenty-eight wide, quite a plain-looking building, though commanding a magnificent view of the city, we find the graves of Bellini, Cherubini, Talma, and Chopin, the latter whose melancholy and dreamy nature is represented by a drooping figure in white marble, leaning on a cross. The pathetic life-story of Abelard and Heloise is memorialized by a handsome sarcophagus, over which is an imposing Greek canopy, built partly of the remains of the convent Abelard founded; the remains of the lovers, who died in the twelfth century, were never found. Here, too, is the tomb of the blind poet and faithful translator, DeLille, and is fast falling to decay; the great master of romantic fiction, Honore de Balzac, is suitably remembered by a fine monument, bearing a head and bust of himself in marble; this stone throws a protecting shadow over the grave of his most ardent admirer, Emil Souvestre. A mammoth slab of white marble marks the grave of the historian and poet, so well known to America, Jules Michelet. On an eminence we find the monuments of Beranger, the poet; Foy, the orator and general; and a handsome marble to the Countess Demidoff. Near here are the graves of Napoleon's marshals, conspicuous among them that of Souchet, who rose from the ranks of a private soldier.

The remains of the great Fontaine were interred in this cemetery as early as 1804, having been removed from the Holy Innocents. Near this grave is the tomb of Moliere, and both are enclosed by a rather high iron railing. We noticed many of these railings, sometimes enclosing a single grave, and again used as a sort of decoration on top of a tomb or monument, while the general tributes of love and remembrance are tawdry bead wreaths, sometimes a number on one grave; as compared with the profusion of natural flowers scattered over the graves of our own dead, these seemed fantastic and unsightly in the extreme.

It is quite a relief to follow up a visit to Pere La Chaise, as soon as may be, by a ramble through one of our modern American cemeteries; to stroll over velvety lawns, around dainty knolls, in and out of winding avenues, alive with the warbling of happy birds, and beautiful natural flowers, the many fine trees and shrubs, the clear lakes, the fine monuments, with an utter absence of railings or fences, and the amount of space, convey a feeling of rest and freedom; and a dreamy peace steals over one, a serene calm and restful happiness, and death, the "grim destroyer," is robbed of its ghastliness, and here presented in an almost tender aspect.



At Royalton, Vt., under date of 1811, is this :

"Now she is dead and cannot str,  
Her cheeks are like the fading rose;  
Which of us next will follow her,  
The Lord Almighty only knows."

The inscription upon the tomb of Mr. Peter Jones leaves the reader uninformed as to the manner of his suicide and simply states :

He lived and died by suicide.

On a tombstone in Beardshear cemetery is this inscription :

"Sacred to the memory of John Kiser, who departed this life September 14, 1821, aged 102 years." The remains were brought from the cemetery at Shakertown a few days ago.

From New Providence, N. J. :

"Here lies a young and blooming youth  
Rejoicing in the name of death.  
My gay young friends who see this tomb  
Learn early—death may be your doom."

On the grave of George Withers, poet, 1641, is the quatrain :

"What I *was* has passed by,  
What I *am* away doth flie,  
What I *shall be* now do see,  
Yet in that my beauties bee."

The deadly work of a jealous lover at New Boston, N. H., in 1750, is thus recorded :

"So fell this lovely, blooming daughter  
By the revengeful hand of malicious Henry,  
When on the way to school he met her  
And with a six self-cocked pistol shot her."

One not very complimentary to its subject may be seen on a tombstone in Manchester, England :

Here lies John Hill,  
A man of skill,  
His age was five times ten,  
He ne'er did good,  
Nor never would  
Had he lived as long again.

The following is from an English churchyard :

An honest man's the noblest work of God.  
Here lies an honest woman.

Sacred to the memory of Sarah H., wife of Thomas G. Brown, who built the iron fence around this grave and would be pleased to furnish estimates for similar work. Satisfaction guaranteed. Orders addressed to 311 Second street will receive prompt attention.

In a western churchyard lies the body of the victim of a stage coach accident with this epitaph on the tombstone :

Weep, stranger, for the father spilled  
From a stage coach and thereby killed.  
His name, J. Sykes, a maker of sassingers,  
Slain with three other outside passengers.

A Kentucky graveyard also furnishes an example of the modern spirit with this epitaph inscribed on four sides of a square block of stone :

1. Sarah A., wife of John Bell.
2. Sarah L., wife of John Bell.
3. Sarah P., wife of John Bell.
4. They were all good wives and I hope to meet them in heaven.

A victim of gulosity lies buried at Wolverhampton church under the following epitaph :

Here lies the bones  
Of Joseph Jones,  
Who eat whilst he was able;  
But once o'erfed  
He dropped down dead  
And fell beneath the table.

Epitaph on a famous cook :

"Beneath this crust lies the mouldering dust,  
Of Eleanor Batchelor Shoven,  
Well versed in the arts of pies, custards and tarts  
And the lucrative trade of the oven.  
When she'd lived long enough she made her last puff—  
A puff by her husband much praised,  
And now she doth lie, and make a dirt pie,  
In the hope that her crust may be raised."

On a nameless stone in a cemetery at Alexandria is the following :

To the Memory  
of a  
Female Stranger,  
whose mortal sufferings terminated here  
on the 4th day of October, 1816,  
Aged 23 years and 8 months.

This stone is erected by her disconsolate husband, in whose arms she breathed out her last sigh, and who, under God did his utmost to soothe the cold, dull ear of death.

"How loved, how honored once, avails thee not,  
To whom related, and by whom begot;  
A heap of dust alone remains of thee—  
'Tis all thou art, and all the proud shall be."

On an old stone in the Center cemetery, East Hartford, Conn., is the following :

Sacred to the memory of  
MRS. HANNAH SMITH,  
Second wife of  
Deac'n Moses Smith  
she departed this life  
May 24th, 1799 in the  
53d year of her age.  
Deac'n Smith's Executor kept all  
her property and refused to pay  
any of her funeral charges even  
the sexton's bill.  
This monument was erected  
by the friends of the deceased.

One of the most original epitaphs is that upon a tombstone in the Hollywood cemetery, Richmond, Va., to Engineer James E. Valentine, killed in a collision, December 24, 1874 :

Amid the crash and fall he stood and sacrificed his life that he might fulfill his trust.

Until the breaks are turned on time,  
Life's throttle valve shut down,  
He wakes to pilot in the crew  
That wear 'he martyr's crown.

On schedule time, on upper grade,  
Along the homeward section,  
He lands his train at God's roundhouse  
The morn of resurrection.

His time all full, no wages docked,  
His name on God's payroll,  
A transportation through to heaven,  
A free pass for his soul.



**TIME-SAVING CLAMPS.**—To make clamps for handling bases, dies and caps take two pieces of any good strong wood 0-2x0-4 by any desired length, according to size of pieces you wish to handle, bore half-inch holes at intervals of six inches apart, then take pieces of rubber or leather and nail on one side of each stick, between the holes as softening; get two bolts of half-inch iron, two feet six inches long, with thread cut at least one foot, and a good tail bur, and you have a set of clamps which will pay for themselves in the setting of one sarcophagus monument.

**A FOUR-WHEELED TRUCK FOR THE SHOP.**—Make wheels eight to ten inches in diameter, with an iron axle and a heavy wooden block for axle cap, which gives a chance to bolt on a solid platform, which need not be more than 2-0 wide by 3-0 long; a truck of this kind will pay for itself in a very short time.

**SIZING FOR GRANITE.**—The best thing we have ever used for sizing on granite is dry whitelead used with mucilage, same as whitening plaster or putty.

**HAND BELLOWS.**—An article which is very handy around a shop, especially about cutting raised letters, drilling post-holes, or, in fact, any place where you wish to blow dust, is an ordinary hand-bellows; these save filling the lungs with dust, and will remove the dust much quicker than any other way.  
*Estabrook Bros., Carbondale, Pa.*

**SUGGESTIONS FOR LETTERERS**—For the lettering or carving bench have two pieces 16 inches long, 2x4 inches square, and two pieces 16 inches long, 4x6 inches square, tack cloth over one side of each, and you will always have ready blocks with softening on. A letterer's bench, tools and outfit if in No. 1 shape, saves one-third of the time in performing any piece of work. Have a box nailed on the wall, with four apartments about five inches wide, and then place in one all plain lettering tools, in another tooth chisels, frosting tools and points, in another drills, round-nose and odd-shaped chisels; have all blades of chisels end outward, and always,

after using, put in proper place. In the fourth place keep in tin boxes (small baking powder cans), your fine rosin, marble dust or other useful appliances. Perforate the tops of the cans so that the contents can be sprinkled. Have for speed in lettering every tool otherwise than those mentioned, in its regular place, and insist that it is yours for that purpose and must not be removed. Take pride in everything being in shape for your chiseling. Do not use a rule or straight stick for marking out, but have one or more good lettering blocks. Do all your lettering by a system. One can mark out an inscription in fifteen minutes as well as an hour. Rough out every letter first, and for this purpose use a tool about one-half inch in width, then use a short wide tool to do the longest lines of bars, and afterwards finish up with tool about three-eighth inch wide. In marble lettering four or five chisels in use are better than a dozen or more; in granite the same rule applies, only they dull quicker, and so more are needed, but six on a bench at one time is quite sufficient. Use each tool till its work is done, much time is lost in changing chisels. Always have your inscription proofs read before cutting. No trade or art needs so small an expenditure as ours, and it is therefore a poor excuse for not being well equipped. Never wash your lettering or carving, for it takes away the fine chisel touch to quite an extent. The use of the plain Gothic or block letter is the best in all work; make it of even depth, and do not make a leaning letter. Inscriptions are records, not display advertisements, and plain heavy and perfect letters always look well. Do not make periods with drill—make square ones. The different length of the lines is enough to break the sameness, and give a pleasing effect to the observer. In carving or trace work be original; if you use some regular designs change the face-work, it is a hit many times, and bespeaks a preference for the job.

*H. B. Vandercook, Grand Rapids, Mich.*

Some charitably disposed resident of Rahway, N. J., has caused a tablet to be placed at the grave of an unknown woman who was found murdered in that city some months ago. The inscription reads:

An  
Unknown Woman,  
Found Dead,  
March 26th, 1887.

The oldest statue in the world is said to be of the Sheik of an Egyptian village. It is believed to be not less than 6,000 years old.

Gov. T. M. Holt, of North Carolina has erected at his own expense a monument of South Carolina granite to commemorate the revolutionary battleground at Guilford.

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REGULAR EDITION.

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ADDITIONAL ILLUSTRATIONS IN INTERNATIONAL EDITION.  
FOUR DESIGNS FOR GRANITE MAKERS, by W. H. Richards.

TWO GRANITE SARCOPHAGI IN SPRING GROVE cemetery, Cincinnati, O.

THE MARTIN HELLER MAUSOLEUM, Home of Peace cemetery, San Francisco. F. Kolfrath, architect.

GRANITE MONUMENT in the Exhibit of the Barre Manufacturers' Association at World's Fair.

### THE BELMONT MEMORIAL.

The August Belmont memorial in the Island cemetery, Newport, R. I., is one of the most beautiful examples of monumental art in this country. It is Grecian in design and was made from plans furnished by R. M. Hunt, the New York architect. The proportions of the structure are so nicely drawn that it is less imposing than a statement of the dimensions would lead one to presume, writes a Newport correspondent. From the centre of a semi-elliptical platform, with a frontage of thirty-two feet, rises a Grecian temple twenty-two feet in height and ten feet in depth. At the corners of the temple are square marble pillars, with Ionic capitals, which support a massive entablature, with cornice and frieze, enriched with carved mouldings. Two beautifully modelled caryatides flank either side of the entrance to the temple, and while acting as mute sentinels to the tomb, support the ends of an arch that joins the two front pillars. The spandrels are adorned with carved palm branches. The walls on three sides of the structure are of single blocks of marble and rise to the height of the caryatides. Above this are open semi-circular spaces, in the centre of each stands a Grecian urn. Inside of the temple is a massive sarcophagus of polished red Scotch granite, and carved upon it are branches of laurel, oak and palm. In the wing walls at either side of the temple are marble benches, and above. Wing walls, ten feet in height, on either side of the temple, curve from it to handsomely designed pillars at either end of the structure. Marble benches follow the inside of the wall, the upper portion of which is formed of panels of lattice work in marble. The rail surmounting the wall is finely polished and carved, and, in fact, every part of this chaste memorial has been executed with the utmost care. The marble is from the quarries at Lee, Mass., over one hundred tons of it being used in the work, which cost about \$30,000.

Through the efforts of a dozen enterprising women of Nashville Tenn., a marble monument costing \$800, was dedicated in that city last month in memory of the late Rev. Nelson Merry, a colored Baptist Clergyman. A distinction, that has as yet been accorded to but few men of his race.

An aerolite in Osawatomie, Kan., recently, struck the monument of John Brown, or "Osawatomie Brown," as he was sometimes called, raised in his honor by private subscription, originated by Horace Greeley in 1863. The meteor broke off the left arm of the statue and passed through clay near the crypt, stopping only at the bed rock.

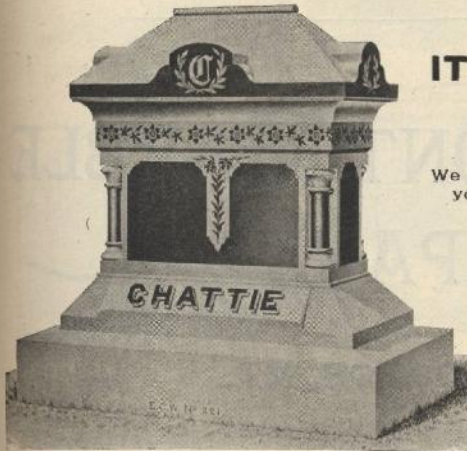
### Columbus Memorials.

A design for a Columbus temple, prepared by a number of Italian artists of the first rank, at the instance of King Humbert, has been exhibited in Chicago, and it is not improbable that the temple will be put up in one of the parks of this city next fall. The architect's drawings show a building richly ornamented with sculpture and statuary. Eleven statues, for example, tell the history of Columbus, and these are by such artists as Tracacchi, Ferrari, Tripisciano, Cencetti, Altini, Giulinotti and others. A number of these are groups in which Ferdinand, Isabella and others appear. It is undoubtedly a magnificent work of art, and Chicago will be very fortunate to secure it.

The model for the Columbus monument to be presented to New York by the Spanish-American colony of that city, was recently exhibited. When completed it will be thirty-two feet high. The three figures—Columbus, commander of the Santa Maria; Martin Alonzo Pinzon, captain of the Pinta, and Vicente Ganer Pinzon, captain of the Nina—will be sixteen feet high. They are in a group, Columbus with his sword across his breast and his eyes raised as if in prayer, while one of the brothers Pinzon is pointing toward the west and the other with his hand raised over his eyes as if he is sighting land. The figures will be in bronze. The pedestal will be about a hundred feet wide, upon which will be a part of a globe. It is upon this globe that the three figures will stand. There will be sea and land carved on the globe, and Columbus will have his right foot placed on Florida. It will be about a year before the monument is completed.



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## COLUMBIAN DESIGNS

We are now preparing for our customers a set of New Columbian Designs, of which we made mention in the May "News." These Designs are the **Latest** and are to be presented to all good reliable Dealers with whom we have dealings, can be had only at my Chicago office, Manhattan Building, must be called for in person after July 1st. The Sets will be on sale after August 1st, at \$10.00. We have the largest selection of Original Designs in the United States. Ask for Descriptive Circular.

**E. C. WILLISON, 110 Boylston St., Boston, Mass.**

(Manhattan Building Chicago, Ill.  
 74 Union Street, Aberdeen.  
 So. Quincy, Mass. Montpelier, Vt.)

### King Solomon's Quarry.

Rev. Henry Sharpe, D. D., gives a vivid description of his visit to the mammoth subterranean quarry at Jerusalem, from which, it is believed, King Solomon and his successors procured both the white stones of the magnificent temple and the huge stones of the city walls which are still the wonder of the world. For over a thousand years this vast quarry was unknown and unsuspected and then, by accident, its silence and secrecy was penetrated once more. "Our party" writes Dr. Sharpe had been gotten safely down the shute and were gathered in a wondering group in the midst of the first great subterranean hall below the opening. The united rays of our lights disclosed to us a spacious cavern descending still further through the darkness. On either side were great white limestone walls, and overhead, thirty or forty feet above us, was a vaulted roof, whose arch supported the houses of the Bezetha quarter of the city. We were now to follow the course of the cavern as it sank ever downward in a southeasterly direction.

"As we advanced, the floor of the cavern sloped before us rapidly and carried us to lower and still lower depths. The path was winding and labyrinthine, and without a guide we must surely have become bewildered and lost our way. The wall widened and narrowed into successive chambers and galleries, with openings on either side whose reced-

ing depths we did not attempt to explore. Here and there we came on huge irregular pillars of native rock, upholding on their shoulders the mountain weight over our heads. But this was no certain protection, as we realized, when we found our path obstructed by immense rocks which had become detached from the ceiling and fallen. And if there was threatening from above, so also there was danger in what lay below. Our path took us along the verge of dark declivities of unknown depths, over which a misstep would have been fatal.

"When we had groped our way inward and downward to the central chambers, our guide called our attention to blocks of stone cut out from the wall on three sides, but still attached to it and ready for the uncompleted process of wedging them loose from the solid rock behind. On the walls and on the stones still were the marks of the quarrymen's pick and chisel, and here and there niches, on whose smoky ledges lamps had burned while the workmen hewed at the stone. Strwn all around the floor of the cavern, and here and there in pyramidal mounds, were the rubbish and clippings of stones which showed that masons as well as quarrymen had labored on the blocks, shaping, squaring and polishing them for their destined places and uses. It was these features of the mighty cavern which assured us that though it is partly natural, it is largely nothing less than a gigantic quarry, whence were extracted immense quantities of building stones in the unknown ages of the past."

## Largest Producers of Marble in the World...

# VERMONT MARBLE COMPANY

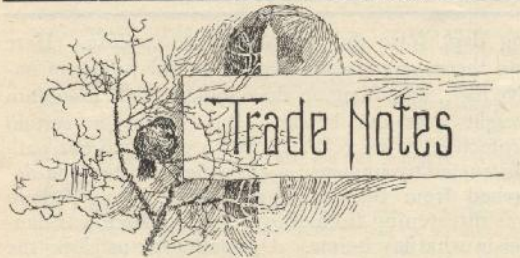
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PROCTOR, CENTER RUTLAND,  
WEST RUTLAND, BRANDON  
and CLARENDON, VERMONT.

### Branch Yards at

BOSTON, PHILADELPHIA, CLEVELAND,  
DETROIT, CHICAGO, ST. LOUIS  
and SAN FRANCISCO.



A Scotch granite monument consigned to Phillips & Son at New Haven, Conn., and intended for the grave of ex-President Porter, of Yale College, was badly damaged by a warehouse fire last month. Under the law governing such emergencies Phillips & Son declined to accept the consignment and abandoned it to the government, thus avoiding the payment of duty. It is understood that the monument was fully insured.

Joseph Meirs alias Fisher, the slick individual who has been living at the expense of Ohio marble dealers for sometime, and whose doings were recounted in THE MONUMENTAL NEWS last month, has turned up in Indiana. J. B. Slaughter & Son at Goshen and Griebel & Pask at Ft. Wayne, had the little game played on them, but it didn't work. Griebel & Pask write that they would like to arrange with the other concerns who have sold work to Meirs, to have their cross monument set at the same time and get club rates. Meirs has placed orders for about fifty monuments up to date; in each instance he has selected a design with a cross, and then suddenly discovers that he has lost his pocketbook and appeals for assistance to get home, which he seldom failed to get. M. B. Burke has tracked the fellow from Pennsylvania through Ohio into the Hoosier state, where he is doubtless enjoying the hospitality of the trade at the present time.

A trip to the quarries is replete with interest for every dealer and is one that should be made by everyone who is anxious to know the details of the business in which he is engaged, from the quarrying to the completion of the work. J. H. Flatz, of Piqua, O., made such a trip last month and wrote an interesting letter from Barre to his home paper, in which he refers to several large monuments that he saw under construction. Among these was a crucifix, cut from one piece of granite, that will stand 26 feet in height, and a shaft measuring 46 feet in length and 5 feet 3 inches square at the butt.

Carl Manthey, of Green Bay, Wis., has furnished the Grand Army veterans at Greenleaf, Wis., with a monument of Quincy granite. It is a plain shaft, fourteen feet in height.

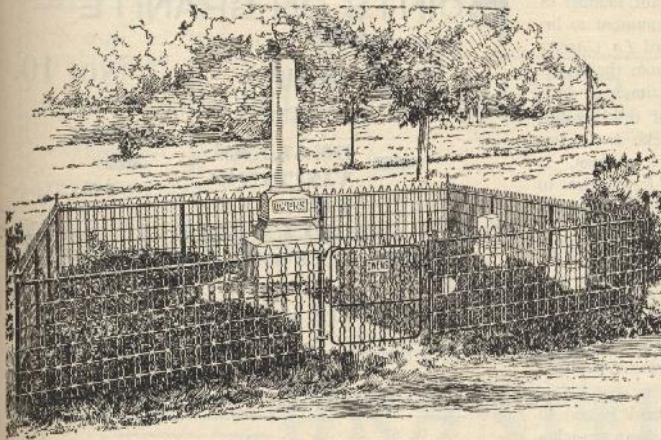
One of the distinctive features of the order known as the Woodmen of the World, is to erect a monument at the grave of deceased members. A. B. Crow, of Alpena, Mich., furnished his local order with a monument last month.

Richter & Dolan, of Springfield, Ill., are contractors for a family monument to be surmounted by a portrait statue, in marble, of a deceased lady resident of Springfield. The monument will stand over fifty feet in height.

In addition to their extensive monumental business, Dooley & Ayres, of Fishkill, N. Y., have a nice trade in North River blue stone. A contract recently awarded them for the Brooklyn navy yard calls for nearly twenty thousand feet of flagging, curbing, etc.

Jardine & Son, Rahway, N. J., have the distinction of being the first concern in New Jersey to introduce the pneumatic tool for working on granite and marble. They are having a busy spring, and have just erected the finest monument yet placed in their local cemetery. It is a granite monument, of ornate design, surmounted by an Italian marble statue of "Memory," the whole standing thirty feet in height.





# Hartman Steel Picket Cemetery Fencing.

**STRONG,  
DURABLE,  
ORNAMENTAL,  
CONVENIENT,  
ECONOMICAL**

THE FENCING FOR LARGE GROUNDS OR PRIVATE LOTS. MONUMENT DEALERS CAN HANDLE IT PROFITABLY

PRICE-LIST HARTMAN STEEL PICKET FENCE.

STYLE.	Height.	Size of Pickets.	Distance Between Pickets.	Number of Cables.	Size of Wire (2 strands) in Cables.	Price per Lin. Foot, Galvanized.	Price per Lin. Foot, Painted.	"Close" Fence 2 in. between Pickets, Price per lineal ft.	
								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 "
Top Lawn Fence:	43 "	"	"	7	"	24 "	21 "	30 "	27 "
	49 "	"	"	8	"	25 "	25 "	35 "	33 "

Our No. 3 Round Top Field made of No. 8 wire costs from 5c to 8c less per lineal foot. Single walk Gates 30 in. or 37 in. high, 3 ft. wide, \$3.50. 42 in. and 48 in. high, 3 fr. wide, \$4.50. Gate and Corner Posts, \$2.25. Line Posts, 80c. Name Plates for Gates, \$1.50 each.

When ordering state "Round" or "Spear" top, height of picket, and whether galvanized or painted. Full and explicit directions for setting are furnished. We also manufacture Drive Gates, Tree and Flower Guards, Hitching Posts, etc., and solicit correspondence with Monument Dealers. Catalogues sent on application.

## HARTMAN MANUFACTURING CO.,

New York, 102 Chambers St.  
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Atlanta, 51 and 53 S. Forsyth St.

Works, BEAVER FALLS, PA.

James Maslin, a retired granite dealer at Lake Mahopoc, N. Y., and at one time a resident of Hartford, Conn., committed suicide last month.

It will be good news to the many friends of Mr. M. S. Crane to know that after his long and painful illness he is now much improved in health. He will probably retire permanently from the marble business.

We were misinformed as to the contractors for the Malone, N. Y., soldiers' monument, mention of which was made in our last issue. Phillip Roberts & Sons, of Montpelier, Vt., were the contractors for the work.

James Gazely, of Albany, N. Y., a veteran in the marble and granite business, is preparing to retire from the retail trade for the purpose of giving his attention wholly to his extensive quarrying interests at Graniteville, Vt. Although he has had an experience of fifty years in the stone business Mr. Gazely prefers to wear out rather than rust out, and his valuable property adjacent to busy Barre affords ample resources to occupy his entire attention.

The little slip of paper in the form of a subscription blank bearing the word *Renewal*, that falls out of your paper is a reminder that your subscription to the MONUMENTAL NEWS has expired. To all who receive them we would say in the stereotyped phraseology of the monthly statement, "Please Remit!"

We have received from the Hill City Marble Works, of Vicksburg, Miss., a photograph of the Confederate soldiers' monument, erected by them, and recently dedicated in that city. The main portion of the monument is of Italian marble, resting

upon two heavy limestone bases, the second bearing in large letters the words: "CONFEDERATE DEAD." The marble bases are handsomely moulded. At the corners of the die, cannon cut from clouded Tennessee marble act as columns to support the cap, and on this rests the figure of a Confederate soldier, the work of an Italian sculptor. Each side of the die bears an inscription, the following appearing on the front:

"In memory of the men, from all States of the South, who fell in the defence of Vicksburg during a siege of forty-seven days—May 18th to July 3d, 1863—a defence unsurpassed in the annals of war for heroism, endurance of hardship, and patriotic devotion."

"We care not whence they came,  
Dear in their lifeless clay!  
Whether unknown or known to fame,  
Their cause and country still the same,  
They died—and they wore the gray."

Chicago marble cutters won their demands and hereafter will not be compelled to work on convict cut marble.

Visitors to the World's Fair may have their mail addressed in care of the MONUMENTAL NEWS, 334 Dearborn street.

Harry Wright, one of the best known traveling men on the road, has embarked in the granite business at Montpelier, Vt.

Dayton E. Jones is receiving the congratulations of his friends on the arrival of an heir, who tipped the scales at ten pounds.

The property of the Valido Marble Co., of Fairhaven, Vt., was sold at auction last month. W. R. Albertson bought the Fairhaven mill, N. R. Reed the Hampton Falls mill and G. H. Reynolds the West Rutland quarry.

The fellow countrymen of Theoprast Renandot, founder of journalism in France, are about to erect a monument to his memory. His newspaper, *La Gazette* (afterward *La Gazette de France*), has been published uninterruptedly from the beginning of the seventeenth century until the present time.

C. E. Nason, formerly of Bagley & Nason, of this city, but more recently connected with the firm of Burke & Co., has brought suit against the latter concern for breach of trust. It appears that when Mr. Nason withdrew from the former firm to go to the latter he was promised an interest. This promise has not been kept, hence the suit.

Champlin Post, G. A. R., of Grand Rapids, Mich., dedicated a monument at Greenwood cemetery. It consists of a plain lower base 3-2x3-2x2x1-6, a second base 2-2x2-2x1-6, with an O. G. mould and fillet around the top and a shaft ten feet in height. A Grand Army badge is cut in relief on one side of the shaft. The material is Barre granite. Charles Schmidt & Bros., Grand Rapids, were the contractors.

Competition with Baltimore penitentiary work is said to have forced the price of interior marble work down to such a figure in Philadelphia that at going prices of labor there is simply nothing in it for manufacturers. Despite this condition of affairs the Marble Cutters' Union, composed of cutters, setters, polishers and wheel rubbers, has struck for a nine hour day at the rate formerly paid for ten hours.

Forsyth Post, G. A. R., of Toledo, O., dedicated a monument in Forest cemetery, that city, in memory of George Duncan Forsyth, who was shot in Libby Prison April, 12, 1864. The monument consists of two bases, a die, moulded plinth, second die and a heavy moulded cap, surmounted with a finely carved draped urn, standing in all thirteen feet in height. The die is of Richmond, Va., granite all polished, on which is cut the inscription and a Grand Army badge. The monument was furnished by Eckhardt Bros., of Toledo.

May was too busy a month for many marble dealers to visit the World's Fair city and comparatively few have yet seen the World's Fair. Among those who were in the city were Charles Treat, Iowa City, Iowa; Jordan McCann, Bloomfield, Iowa; F. Hattendorf, Itasca, Ill.; P. A. Stein, Springfield, Ill.; J. W. Dillon, Canton, Mo. W. O. Spicer of Johnstown, Pa., passed through Chicago en route to Vicksburg, Miss. E. A. Walker, of Moulton, Iowa, will make his home in Chicago during the summer, while his daughter takes a course in sculpture at the Art Institute.

### • New Firms, Changes etc. •

**NEW FIRMS:** George Adams, Woodstock, Ont.; J. P. Bowry, Richmond, Va.; James Henderson, Somerville, N. J.; Geo. A. McEachern, Halifax, N. S.; C. Z. Page & Co., Princeton, N. J.; Seale & Hayes, St. Marys, Ont.; Wm. H. Stratford, Port Jervis, N. Y.

Western Marble & Tile Co., of St. Louis, Mo., have been incorporated. Capital, \$10,000.

**SOLD OUT:** Haywood & Baldwin, Spencer, N. Y., to E. L. Emmons; C. K. Ragan, Hanford, California.

Buckley & McCormick, of Malden, Mass., will remove to Enfield, N. H.

**DECEASED:** Wm. Young, Portland, Oregon. Jas. Brawn succeeds Jacob Eschliman at Middle Village, N. Y. Griebel & Pask succeed Griebel, Pask & Becker at Ft. Wayne, Ind.

Eugene N. Brown succeeds Brown & Wade at South Thomaston, Me.

C. A. Hinman & Co. succeed W. H. Soule, Syracuse, N. Y. Jarvis & Willard succeed Jarvis Bros. at E. Montpelier, Vt. P. B. Wines succeeds P. B. Wines & Co. at Howell, Mich.

**ASSIGNED:** Mrs. W. P. Kingsley, Flint, Mich. D. L. Kent & Co., East Dorset, insolvent.

**GONE OUT OF BUSINESS:** I. A. Crockett, Bangor, Me.

## POINTS ON GRANITE

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BARRE, VT.

Model of a Famous Monument.

One of the most interesting and costly gifts the Pope has received on the occasion of his Episcopal Jubilee is that from Prince Luitpold, Regent of Bavaria, being a model of the column of the Virgin which stands in the Marien Platz, Munich. The model is five feet high, and the statue of the Virgin and angels are in massive gold, the Virgin's crown being thickly set with diamonds. The glass in the lamps ornamenting the pedestal is enriched with sapphires, rubies and emeralds. Altogether the column contains 400 diamonds. The famous statue from which this gift to the Pope was modeled, was erected in 1638 by the Duke Maximilian. It rises to a height of over sixty feet in the historical square of Munich and ever since its erection, two and a half centuries ago, it has been the shrine where worshippers have sent up prayers to the Virgin. There hundreds of thousands have knelt and still kneel in supplication or in thanksgiving. There when the Bavarians in 1800 were suffering defeat from the French under Gen. Thoreau at Hohenlinden, the women and the old men of the city gathered and knelt praying for Mary's assistance for those who were defending the city—but in vain. Soon the French troops were bivouacing in the great square. The French, too, knelt at the foot of the statue, but to give thanks for victory. Even to this day, go

there when the sun rises, you will see the peasants, men and women, offering their devotion before the day's work is begun. Go there long after the sun has set, when the lamps shed a dim light over everything, you will see the peasants still kneeling.

The *Dublin Mail* recently published the following communication from a correspondent: "I inclose a copy of a subscription in medieval Latin from a stone discovered during the excavations now proceeding at Cork Hill, near which stood a church dedicated to a saint and missionary known to the chroniclers by the name of Uncatus Ambulans. The inscription is as follows:

"IASBILLI-HCERES AGO  
FORTIBUS ES IN. ARO  
NOSCES MARI THEBE TRUX  
VOTIS INNEM . . . PES AN DUX."

Upon this the *Freeman's Journal* observes that, tho not versed in an antiquarian lore, it offers a translation which may suit all purposes. Here it is:

"I say, Billy, here's a go,  
Forty 'busses in a row,  
No, says Mary, they be trucks.  
What is in 'em? Peas and Ducks."

An American millionaire is said to have purchased a colossal group of statuary in the Notre Dame Garden, Paris, at a cost of \$40,000. The group will be brought to this country.

This Space is Reserved

FOR . . .

**F. M. Wolff & Co.**

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Barre, Vt. . Mansfield, O.



"PLEASE say to your subscribers and to our patrons that 217 cases of granite are now upon the water and due in New York June 1st, and a still larger shipment to follow in three weeks, and oblige."

See their Adv in July Number.



The steamer "State of Nebraska," from Glasgow to New York, brought over 601 cases of granite on her last trip.

Onyx blocks sixty feet long without a break are found quite frequently in the quarries of Lower California.

A very perfect statue of a seated scribe has been found in Egypt and removed to the Gizeh Museum. It is one of the first examples of the art of the old empire which has yet been discovered.

It seems to be definitely settled that the long-standing differences between the stonemasons and quarry owners at Stony Creek, Conn., cannot be adjusted, all efforts to arbitrate having proved unsuccessful. There is talk of discontinuing work

entirely at some of the quarries, while at the others less than twenty-five per cent. of the number of men formerly employed are now at work.

Peleg Washburne, a successful Maine farmer, willed his entire property to the erection of two soldiers' monuments, cutting off his relatives on account of some family quarrel, without a cent. These monuments will always suggest not only the great civil war, but the minor affair in the household of Peleg Washburne, and will stand as a perpetual warning to belligerent people, who work at cross-purposes with their rich relatives.

An authority in archaeological matters claims that the inscriptions on Egyptian monuments were not made by rubbing a hard powder upon the stone as has heretofore been supposed. That the Egyptians were acquainted with a cutting jewel far harder than quartz and that they used this jewel as a sharp-pointed graver, he says, is put beyond doubt by inscriptions on fragments recently found at Gizeh. The hieroglyphs are incised with a very free-cutting point; they are not scraped nor ground out, but are ploughed through the diorite with rough edges to the line; and as the lines are only one one-hundred and fiftieth of an inch wide it is evident that the cutting point must have been much harder than quartz.



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



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

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M. S. DART, Mgr.

Monuments, Building Stone, Paving Blocks and all kinds of Granite Work.

According to the last official statement of the Treasury Department the total imports of marble and granite, in the rough and manufactured, during the month of March, was \$130,231, against \$136,424 for the corresponding month last year. Notwithstanding this apparent falling off, the imports for the nine months, ending with March, were considerably in excess of those during the same period in 1892, the comparative valuations being \$1,174,383, against \$979,848. The total exports of marble and granite in March reached a value of \$64,435, against \$65,610 during that month last year, and \$589,815 during the nine months ending with March, as compared to \$514,949 during the same period in 1892.

**Photographs, Drawings etc., Received.**

THE MONUMENTAL NEWS will be pleased to receive photographs or sketches of any meritorious monumental work, accompanied by a brief description, the receipt of which will be acknowledged in this column. If illustrated, proper credit will be given.

Col. Levi T. Scofield, architect and sculptor of the Cuyahoga county soldiers' and sailors' monument, now in course of erection at Cleveland, has sent the MONUMENTAL NEWS a handsome colored

lithograph of the monument as it will appear when completed.

We are indebted to the Smith Granite Co., of Westerly, R. I., for a photograph of the granite vase made by them for the Womans' Building at the World's Fair.

From Ed. Laundry, Port Huron, Mich., comes a photograph of the monument which he has contracted to furnish for the soldiers of St. Clair county, Mich. The monument will be completed late in the summer.

Several views of a finely executed marble statue of Psyche by W. O. Spicer, of Johnstown, Pa., has been received.

D. J. Shull, contractor for the monument to be erected next month at Chambersburg, Pa., commemorative of the disastrous fire at that place, has sent the MONUMENTAL NEWS a sketch of the design.

Indiana's first governor, Jonathan Jennings, is soon to have a suitable monument placed at his neglected grave near Charlestown. The State legislature appropriated \$500 for this purpose to which the people of Clark Co., added quite a sum of money.

**Adams Granite Works**GEORGE McFARLANE, PROP.  
Manufacturers of**Monuments  
STATUARY**

And all kinds of cemetery work from Dark, Medium and Light Quincy Granite. Best stock and workmanship guaranteed. Correspondence solicited. Office and Works Penn St., QUINCY, Mass.

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GRANITE  
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We have a number of models of Soldier and other Statues and are prepared to do good work at reasonable prices. Can furnish references when required.

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Have several fine Monuments on hand. Write for sketches and prices

Manufacturers and Wholesale  
**GRANITE DEALERS.****Special Attention given all orders.**

78 Water St., Quincy, Mass.

**McDONNELL & COOK.***From our regular correspondent.***QUINCY, MASS.**

"One does not have to go back many years to be in the primitive age of granite manufacturing. Quincy has seen the business advance from the most crude state and can, more than any other place, appreciate this advancement." Thus spake a manufacturer, as he stopped and pointed out to the reporter a rough hewn piece of granite that marked the cornerstone of a large wall in front of a handsome residence in this city. "That stone," continued the manufacturer, "was probably taken from our hills nearly one hundred years ago. There is the mark of the flat drill, or wedge, and the sap shows it to have been a surface stone. The discovery that granite could be split by wedges marked an epoch in the rapid advancement of the granite business. Before that time the large boulders were heated by building a fire beneath them and then broken up by heavy hammers. The round drill and blasting by powder quickly followed the introduction of the wedge, and then came in 1831 the pean hammer and bush hammer, two of the most useful tools in the trade. These were also invented by a Quincy man, as were about all the tools that go toward making up a cutter's kit. The sawing and polishing of stone is of recent date, but in these Quincy took the initiative step, as she has done in all other improvements in the business."

Old facts, all these, but then it is with feelings of pride that our manufacturers recall them, for Quincy, the mother of the granite business, has always kept her maternal eye on its advancement.

Less than one hundred years ago it was generally believed that the supply of Quincy granite would run out. In fact, up to 1830, such was the opinion held by many, and the First church, which was built about that time, was partly finished in wood, because, as it was thought, stone was getting scarce.

But what do we find to-day? Every little hill has its derrick, and during the past year acres upon acres of quarrying land has been opened up, and at the present time a railroad is in the process of construction that will encircle the largest quarrying district in the United States. The most remarkable "find" of late years, has been made on the Lyman and Bailey estate, in

what is known as East Milton. About one hundred acres, all told, were purchased by two syndicates, and for the past three weeks McDonnell Brothers, the well-known manufacturers of this city, who control some fifty acres, have been doing a little prospecting that has well repaid them for their trouble. Strange to say, the stone has been found in solid sheets near the surface, and at a depth of only a few feet a block weighing over 300 tons was blasted out. It is of the finest compact and even-grained, dark-blue granite, exceptionally free from sap, and without a knot.

The territory seems to be one vast granite field, for unlike the range of hills that has heretofore supplied about all the granite, this latest discovery is on a very slight elevation and covered by a heavy growth of wood. There is a movement to include this new granite district in the railroad extension. If Quincy has been handicapped in anything it has been the railroad service in regard to freighting stone. The railroad mentioned will remedy this fault in the west part of the city, but the manufacturers at Quincy Adams have many grievances, and have, in connection with the Grocers' Association, petitioned the Old Colony railroad for better freight facilities. What they want is a central freight station between Quincy and Quincy Adams depot, with a commodious storehouse, sidetracks, shifting and hoisting engines, turntable, etc. Work has not been "over-rushing" the past month, but all the manufacturers feel assured there will be plenty of work on the market for the summer. There has been a heavy shipment of rough stock lately, and the number of Decoration Day jobs sent out during the latter part of the month gave a most lively appearance to the business, in the vicinity of the depots.

There is no telling to what uses a tombstone may be put before its days of usefulness are over. In a drug store at Leesville, Va., a marble slab that once marked the grave of John Mason McCarthy a famous Virginian in his day now does service as a prescription counter. Sparkling soda is dispensed over it in summer.

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You have, that requires fine ornamentation, carving or lettering. We do such work with the pneumatic tool, and produce results that are not equaled by the ordinary hand method, and at less expense to the customer. Send for price lists of rough stock, dies and bases, squared and polished, etc.


We own and work one of the oldest and best quarries in Quincy, and a complete cutting and polishing plant. TRY US.

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Successors to Frederick & Field.  
**QUINCY, MASS.**

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**E. J. QUALEY, Granite Monument Dealers. Quincy, Mass.**

**Monumental © Items.**

A movement is on foot to insist that the proposed statue to Lord Roberts on the Calcutta Mall be made exclusively after a British design, of British material, and by British workmen. Some one has complained that the Dufferin statue bears upon it the inscription that it was supplied by Messrs. Blank and Blank, of Bayreuth, a state of things which vexes the patriotic spirit of the Anglo-Indians, who argue that a tribute to British valor should not bear any stamp of the "made in Germany" order.

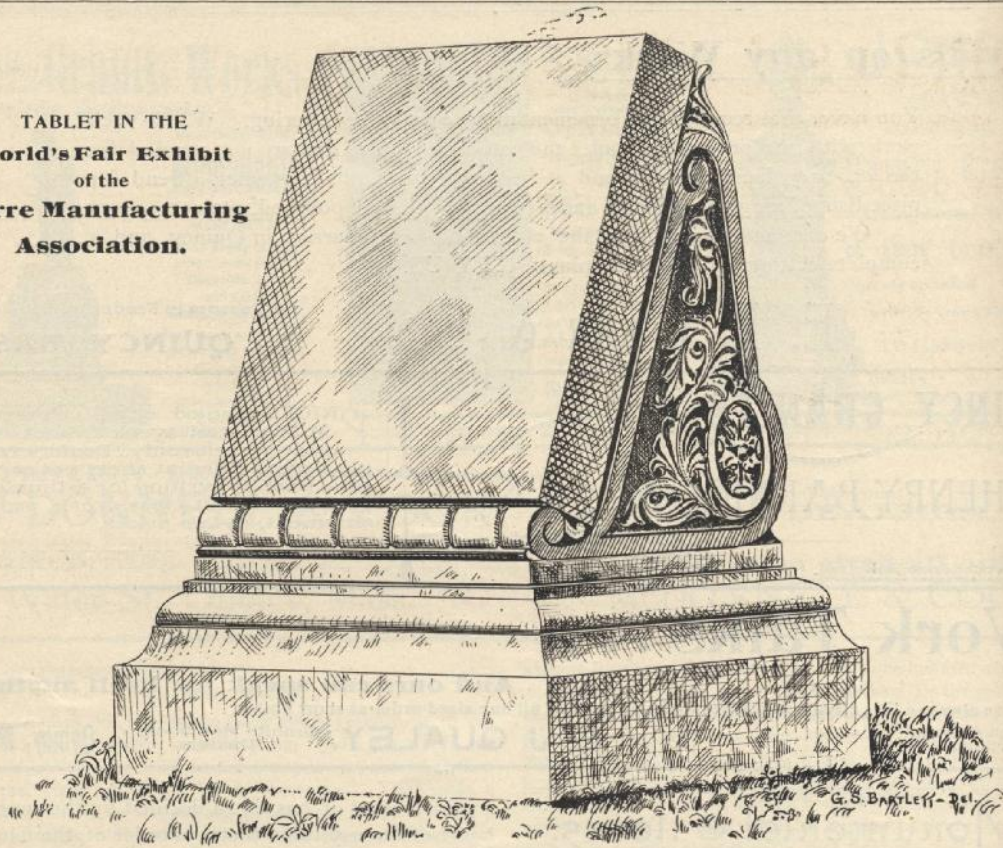
A mission priest has discovered, in an Indian Village two days journey distant from Mexico City, an Indian temple with seven large Aztec idols to which the people prayed publicly. The idols have been brought to Mexico City and placed in a museum.

Wisconsin's project of having the largest monolith ever quarried on exhibition at the World's Fair was abandoned on account of the enormous expense likely to be incurred in transporting the big stone to Chicago. It has been proposed to set it up at Milwaukee as a memorial to Columbus or to James G. Blaine. The monolith is 115 feet long, 10 feet square at the butt and 4 feet at the apex.

Now that it has been decided by the supreme court of Pennsylvania that the order of the Cincinnati may erect their monument to General Washington in Independence Square it is probable that the work of erection will soon be commenced. Portions of the magnificent monument have been stored in Philadelphia for sometime awaiting final decision as to site. Fairmount Park is still regarded as the most available location for this great monumental pile, by a majority of the Philadelphians and the judge in handing down his decision as to the legality of using Independence Square, which he decided in the affirmative, took occasion to express his personal opinion in favor of the Fairmount Park site. It now remains for the Society of the Cincinnati to decide on the site and then push the work to completion. Siemerling the German sculptor was given the contract for the monument more than fifteen years ago.

Baltimoreans celebrated the opening of the World's Fair by illuminating their monument to Columbus, the first erected in this country. Two thousand gas jets lit up the shaft and across the apex was an ellipse of jets forming the name of the great discover in eight inch letters. The illuminated monument was photographed for exhibition at the World's Fair.

TABLET IN THE  
**World's Fair Exhibit**  
 of the  
**Barre Manufacturing**  
**Association.**



*From our regular correspondent.*

**Barre, Vt.**

The granite industry received a slight set back Saturday when the two engines, "Mountain King" and "Granite City" belonging to the quarry railroad together with five flat cars were smashed to pieces and a considerable amount of track torn up. The train drawn by the "King" loaded with about 180 tons of granite started from the "switch back" about two miles above the village and refusing to obey its brakes came down to the village at a terrible rate of speed, crashing into the "Granite City," which stood on a side track with a shock that was heard for miles. The trainmen saved themselves by jumping and no lives were lost. The damage to the road and its rolling stock will not be less than 15,000 dollars. Workmen have been busy for the past three days on the road, removing the debris and straightening the track so that the end of the week will find the road in working order but short one of its "Saddle Back" moguls.

The foundation for the sheds of the Producer's Granite Co., which was recently formed, is all in and the sheds in the northern end of the town are

fairly started. The plant will cover about two acres of land and will consist of a shed covering 216 square feet of surface, with a traveling crane running the entire length, a polishing mill, 40 x 18 feet in extent, an engine room 30 x 40, blacksmith shop 18 x 40, and an office 18 x 36. A 100 horse power boiler will supply steam for a 75 H. P. engine and will afford ample power to allow the company to sublet to smaller concerns should they so elect. Among the parties who are interested in this new company is Mr. J. D. Smith of the Empire Granite, J. H. Harrison of Adrian, Mich., Fred Mudgett at present foreman for the Green Mountain Granite Co. They will commence operations sometime in July. At the quarries of the Empire Granite Co., up on the hill, work will soon be commenced on a monument of peculiar interest. It is in the form of a crucifix and when completed will be shipped to Buffalo, N. Y. The crucifix will stand 26 feet in height, and bear on its front side a figure of the crucified Christ, wearing the crown of thorns and extended and nailed to the cross. The figure of the Saviour is ten feet in height and the model which arrived a few days ago has attracted a good deal of



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CARVED WORK A SPECIALTY

**BARRE, VT.****Barre Granite Monuments**

**ATTENTION DEALERS!** With the unsurpassed facilities at our command for handling LARGE WORK, we are in position to execute contracts for Monumental Work of any character AS PROMPTLY and AS SATISFACTORILY as any concern in Barre and we respectfully solicit an opportunity of furnishing estimates.

**BARCLAY BROS.,**Manufacturers and Steam Polishers, **BARRE, VT.**

attention from the fine work of the sculptor who modeled it and who succeeded in giving to the features of our Lord a beautiful and angelic expression rarely caught by workers in clay. The crucifix and figure are to be cut from one piece of medium stock and will weigh when completed, about 100 tons. The upright piece is to be 3 feet 6 inches square at the bottom and 2 feet and 6 inches square at the top. The arms of the cross extend 9 feet 6 inches in length and are 2 feet and a half square. All of the work will be done at the quarry. When completed it will be one of the finest pieces of work ever done in the town and will receive a more extended description.

E. L. Smith & Co., are cutting a monument for Orlow W. Chapman's estate to be erected to that well known politician and lawyer. The monument is of medium stock, the first base being 9 feet square by 1 foot 8 inches; second base, 7 feet 8 inches square by 1 foot 4 inches; third base 5 feet 3 inches square by 3 feet 4 inches and on the last base rests a shaft which will stand 38 feet in height, and bring the total height of the monument up to 46 feet 4 inches. On the front of the second base is cut the simple inscription, Orlow W. Chapman and just below it the two dates 1831 and 1890. This firm is also engaged upon some heavy work for Chicago. The Wetmore & Morse Granite Co. have several heavy contracts under way at their works at Montpelier where they are working about 60 granite cutters. Two granite entrances for a park at St. Louis Mo., valued at \$15,000, several Mausoleums the estimated cost of each being from \$10,000 to \$25,000 and a large spire monument for Buffalo are nearing com-

pletion. The Capitol Granite Co., of Montpelier, in which Thos. W. Eagan and Harry S. Wright are interested, is making extensive improvements and will soon have a commodious and thoroughly equipped plant, their new sheds are 200 feet long.

The large bronze plate for the Minnesota battle monument in course of construction by Messrs. Forsyth & Ingram has been received by that firm. On the plate which is 6 x 3 feet is depicted in bold relief the repulse of Pickett's famous charge. The figures of the men in the foreground stand 21 inches high and show 30 soldiers, including six officers and two standard bearers, the expression of the faces indicating a high order of ability on the part of the artist. The plate averages about a half inch thick, being flared at the top, bottom and ends, and weighs between three and four hundred pounds. It is to be placed on the front of the second die.

The firm of Mutch & Calder at East Barre has dissolved on account of the withdrawal of George Mutch who has succeeded Geo. Mackie as foreman in Jones Brother's shops. Calder will continue the business of Mutch & Calder.

An accident in which the surgical world will be interested happened to James Buchanan, the quarry foreman of the Green Mountain Granite Co. A piece of granite thrown out by a blast in a neighboring quarry, fractured his skull, and although the attending physician removed eight ounces of brain, Buchanan recovered consciousness and conversed intelligently with those about him. A partial paralysis set in later but hopes were entertained for his recovery.

#### The Liabilities of Partners.

The liabilities of partners are either to third persons or to their own co-partners. The more important of these two classes of liabilities is the former. It is particularly the creation of the common law, and embodies the chief doctrines of the law of partnership. Not only is it to be said that wherever a partnership exists there are the fixed liabilities of partners to third persons, but wherever there is the semblance of a partnership the law attaches the same liabilities. These liabilities are, for the most part now well settled.

It is a very little moment whether there are any articles of partnership, or what they are, so far as the liabilities of partners to others are concerned. Indeed, to establish such liabilities, it is neither necessary, nor wise as a rule, for creditors to attempt to prove partnership, but such facts only as create liability in the law. Partners, or persons chargeable as such, are to be regarded as joint obligors. Each is responsible for what he himself does and for what his co-partners do for him as his agents, and for the whole of every such obligation.

Neither will different intentions on their part ever, of themselves, save from the attendant liabilities persons who would otherwise be in any way bound as partners. The reason for this is that partners are all principals, and the intentions of principals to limit the extent of their liabilities, or not to incur any liabilities in the business they undertake, are contrary to public policy, which makes men answer for all the consequences of their acts, and denies them the power to curtail their liabilities.

Between themselves partners may make almost any arrangements that they want to concerning the incurring of liabilities and by whom those incurred are to be borne, if not by all of the members of the firm in the usual way, though, as already intimated, such contracts will not be permitted to affect the rights of third persons, not parties to them, so far as the latter hold valid firm obligations. If apparent hardships are sometimes wrought in the cases of particular partners by this ignoring of their special agreements they are to be righted by the remedies that the agreements themselves give them against their co-partners. The Law only undertakes to say how liabilities are to be apportioned among partners, after they have been met, when there is no express contract on that point. Then it says that they shall be divided equally among the partners.

Dormant partners, when discovered are liable to the same extent as ostensible, partners but no further. Their liabilities are created by operation of law from their mere participation in profits as partners.

The only legitimate way of enjoying any of the benefits of a partnership without incurring its con-

joined liabilities is by the formation, under the state statutes, where they authorize it, of what are called limited partnerships. Then the special partners therein will not be liable for the debts of the partnership beyond the amounts of the several funds respectively contributed by them to the capital stock of the firm, or such other amounts as the statutes specifically provide. This limitation of the liabilities of partners is justified by the notice thereof that is given to the world, especially by having the partnership limitations made a matter of public record.

The liabilities of partners for what their co-partners do for them as their agents are as extended as the scope of the partnership business, for, as a rule, they are bound by everything done within the scope of the business.

Partners are furthermore liable for the damages caused by the criminal or wrongful acts of their co-partners committed within the scope of the partnership. Thus are they liable for frauds perpetrated in the course of their business although they do not themselves participate in them or have any knowledge of them. So, too, are they liable where their co-partners in the course of the business take the property of others and put it to partnership use. And where securities pledged with a firm were withheld by a partner for his independent account his co-partners were charged, with him, for the wrongful appropriation of them. Partners are not, however, criminally liable for any acts of their co-partners done without their consent.

Retiring partners remain liable for all that they are liable for when they withdraw, unless they are released by their creditors themselves. Contracts made by them with the continuing partners that the latter shall assume their obligations will not release them as to the third persons any more than any provisions in their original articles of partnership would do it. As to subsequently contracted debts, retiring partners are bound if they fail to give the notice of their withdrawal, permit their names still to appear in the style of the firm, in its business cards, notices or advertisements, or do anything which is calculated to induce the public to believe them still members.

Incoming partners are, in general, liable for existing firm debts only when they expressly assume them, and then any contracts that they make for this purpose with the retiring or continuing partners will not enure to creditors. To make them liable to creditors for prior debts, they must contract with the latter, for a legal consideration, to assume them, though whatever of firm assets come into their hands for that purpose will now perhaps be treated as trust funds to be applied by them to the payment of old obligations.



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Monuments of jasper granite 6 feet long and 8 inches square, set one half-mile apart will mark the boundary line between South Dakota and Nebraska.

The Cornerstone of a monument to Dante Alighieri, the famous Italian poet, was laid in Trieste recently. The stone bears this inscription: "The Trientines to Dante Alighieri, who proved to what perfection our language could attain."

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We Cover the entire Field . . . .

*We are strictly Wholesale  
With facilities unsurpassed.*

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### Trade News Among Our Advertisers.

In connection with an attractive design Cook & Watkins present in their advertisement this month are a collection of extracts from letters recently received. These letters indicate pleased customers and being unsolicited speak volumes for the firm to whom they are addressed. The gentlemen who constitute this firm Mr. John F. Cook and Mr. George R. Watkins have had years of experience in the marble and granite business and know pretty near what the trade expects in the way of well finished work, which they always endeavor to furnish. Consult their advertisement in every issue of the MONUMENTAL NEWS and you will find in it a new design of a monument that will interest you. Their Nonpareil design book is sent free to all dealers in good standing.

A most comprehensive illustrated pricelist of marble and granite worker's tools and supplies has been issued by W. H. Anderson & Son of 14 & 16 Macomb St. Detroit, Mich. A feature of the catalogue that will be appreciated is the alphabetical index which enables one to turn at once to almost any article used in the trade. Messrs. Anderson & Son have been engaged in the manufacture of tools since 1871 and have established a well earned reputation for turning out good goods at reasonable prices. If you have not received their new catalogue write for one and keep it on your desk.

See the array of American and foreign granites named in the announcement of Swingle & Falconer of Quincy, Mass., on another page. While the list may not contain the names of all of the granites known to the trade, there are sufficient to assure any dealer that this firm is prepared to estimate on work

of any description in any kind of granite. They cordially invite correspondence and with their facilities feel confident of quoting satisfactory prices.

In the northwestern corner of the Horticultural Building at the World's Fair will be found a unique exhibit in which marble dealers will be interested. It consists of a great variety of lawn ornaments in the shape of caldrons and rustic vases for flowers, settees, statuary etc., cut in Bedford stone. A very life like figure of Leonard W. Volk the sculptor and a small statuette both by David Richards, the sculptor, a monument carved to represent a tree and several objects of a similar nature serve to demonstrate how well such work can be done by Cross & Rowe, of Bedford, Ind. The exhibit has been very tastefully arranged by Mrs. F. O. Cross who is in charge of the display which is attracting a great deal of attention. The idea of having a large elephant cut from Bedford stone, as was originally contemplated had to be abandoned for lack of space.

The attention of our readers who may be interested in bronze brass and iron monumental work of any description is directed to the announcement that appears in this issue of Paul E. Cabaret, 675 Hudson St., New York. Mr. Cabaret's name is quite familiar to the readers of the MONUMENTAL NEWS, having been among its regular advertising patrons for several years, in which time he has established a well deserved reputation for a high class of work. In consequence of the quality of his work he is enjoying a constantly increasing business, in the monumental line, among the important commissions recently secured is the bronze work for the J. H. Vonderhorst mausoleum for which J. S. Barth, Jr., Baltimore is contractor, and a large contract from Alex. Beggs Sons of Allegheny Pa.

H. A. Rockwood of Indianapolis, Ind., severed his connection with the firm of R. A. Curtis & Co., on June 1st. and will locate at Barre Vt., in the near future. Mr. Rockwood intends embarking in business on his own account at that busy granite manufacturing center.

Mansfield, O., has added another name to its list of granite wholesalers, Edward McLane & Co., whose initial announcement will be found in this issue being the latest addition. Mr. McLane is widely known among the retail trade of the Central States and cordially solicits a share of their patronage, as well as that of the retail trade generally.

Interior marble work has reached such a degree of perfection that it would seem well nigh impossible for architect to conceive or artisan execute any more artistic work in this direction than is to be seen in many of Chicago's palatial office buildings. These great structures are just now attracting the eyes of the world, and their exterior beauties are becoming widely known, but it is in the entrances, hall and stairways that the admirer of the beautiful in harmonious effects and well executed decorative work in marble, will find most to please his eye. The quarries of Europe, Africa and America are contributing their choicest material and the mosaic workers are turning out designs that are marvels of the art. Especially rich is the mosaic and marble work in the new Marshall Field building on Wabash Ave. The panelled ceiling and walls of the vestibules at the entrances to this modern structure are finished in French and African marbles of quiet colors that blend nicely and are seen to good effect in heavy gilt mouldings. The design is from one of the famous chateaux near Paris and is being carefully executed by Frederick P. Bagley & Co., of Chicago.

Through the courtesy of Jones Brother's of Chicago we are enabled to illustrate some of the monuments in the Barre Manufacturer's exhibit at the Fair.

*An extract from*

AN ADVERTISER'S LETTER.

\* \* \* I desire to take this occasion to express my deep appreciation of the MONUMENTAL NEWS evidence of which is my increased advertisement. The results which I have obtained from your paper are largely in excess of any ever obtained from other papers.

PAUL E. CABARET.

New York, May 17th.

[Mr. Cabaret's advertisement has for several years occupied a space of 2½ inches in the MONUMENTAL NEWS. By consulting his announcement this month it will be observed that the space has been *trebled*.

THE PUBLISHER.]

The World's Fair exhibit of the Quincy Granite Manufacturers Association in the northwestern corner of the big manufactures building shows to good advantage the various uses in the monumental line to which Quincy granite may be put. There are in all twenty-one monuments, markers etc., representing the product of several quarries, in light, medium and dark stock. The designs have been well selected with a view to showing the various styles of monumental art and the workmanship is well done and creditable alike to the granite manufacturers of Quincy and the committee appointed for the purpose of superintending its construction. The display was placed by and is in charge of Mr. Thos. F. Burke the president of the Granite Manufacturers Association. Mr. Burke expects to have his exhibit photographed this month and we hope to illustrate it in our next issue.

Barre's exhibit of monumental work at the Exposition contains some of the first examples of carving ever executed at Barre and compares most favorably and with the fine grained granites from other localities. On nearly every piece of work exhibited there is more or less carving which in design and workmanship leaves nothing to be desired. Manager Cutler promises photographs of his display soon when the MONUMENTAL NEWS, readers who are not fortunate enough to visit the Fair will be given an opportunity of seeing how Barre is represented.

Twenty or more monuments made of the different varieties of marble quarried and manufactured by the Vermont Marble Co., at Proctor, Vt., are in that company's exhibit at the World's Fair. Two of these monuments were illustrated in the MONUMENTAL NEWS last month and there are others equally as artistic. The floor space covered is about 30 x 34 feet and though not as large as was desired affords sufficient room for an attractive display of marble work, the only one of its kind in the Fair. A very elaborate and costly mantel designed expressly for the purpose and a pretty stoop show the architectural possibilities of Rutland marble, while other portions of the display embrace nearly every use to which marble is put to. Two unique specimens of marble work in a decorative way are blocks upon which have been carved in a most natural manner several representatives of the animal world. On one block of dark blue marble a gracefully coiled snake is preparing to "take in" a frog who sits on a projection of the rocky surface innocently contemplating the scene before him. The frog is cut in green marble. On the other block the surface of which is also rough is a savage pug dog in the act of barking at an alligator. Mr. Don C. Hawley is in charge of the exhibit.

**Recent Patents.**

A list of recent patents reported specially for the MONUMENTAL NEWS by W. E. Aughinbaugh & Co., patent attorneys, Washington, D. C. Copies of these patents may be had of the above firm at twenty-five cents each:

496,022. Stone Molding and Surfacing Machine, William B. Ward, Los Angeles, Cal. Filed Sept. 6, 1892.

496,046. Crematory, Daniel F. Donegan, Los Angeles, Cal. Filed Aug. 6, 1892.

496,719. Stone Planer, Charles Biganess, Quincy, Mass. Filed Jan. 27, 1892.

497,379. Stone Channeling Machine, Zabby Lassar, Stoneville, Ind., assignor of two-thirds to Charles C. Dunn and Abner Conner, same place. Filed Aug. 2, 1892.

497,400. Stone-Sawing Machine, William P. Barclay, Chicago, Ills., assignor of one half to William F. Pagels. Filed Sept. 5, 1890.

Designs. 22,372, 22,373, 22,374. Monument, William H. Perry, Concord, N. H. Filed April 3, 1893. Term of patent seven years.

Chas. H. Hoyt the author of several well known plays has contracted with a Concord, N. H. concern for a Mausoleum to cost \$10,000. It is to be erected in Charlestown, N. H., Mr. Hoyt's home.

A monument was unveiled at Crawfordsville Ga. May 24th., in memory of the "Great Commoner" Alex. H. Stephens. An Italian marble statue of the distinguished Georgian stands upon a pedestal of Georgia granite, the design and work of T. L. Mark-walker of Augusta, Ga.

**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.

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**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.

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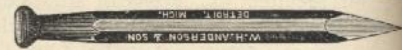
Rockville, Stearns Co., Minn., Feb. 6th, 1892.

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The Mormon Temple, recently completed at Salt Lake City, has been forty years building, and cost something over five million dollars. At the time it was begun the stone used in its construction had to be carted twenty miles, from the granite quarries of Little Cottonwood Canon, by means of ox teams. The entire building is of granite and the walls are from six to nine feet in thickness.

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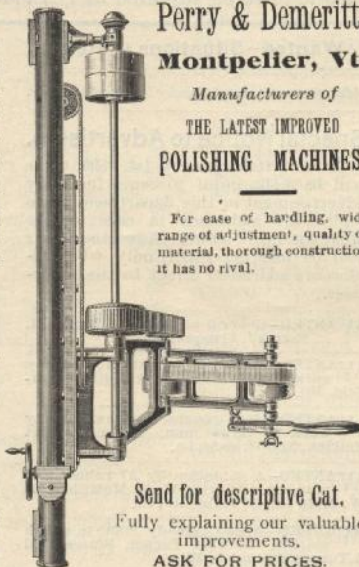
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### Business Chances, For Sale, Etc.

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.

**WANTED**—A partner, with some capital, to help develop quarry of fine dark granite on railroad; nothing like it; a monopoly. Box 21, Bradford, Vt.

**FOR SALE**—The marble business of the undersigned at Sarnia, Ont., with tools, designs and stock on hand; good chance for prosperous business. Address R. S. Edwards, Sarnia P. O., Ont.

**WANTED**—To buy two Italian marble statues for show pieces; must be fine pieces of work, and ready for immediate shipment. Send design and price to Jacksonville Marble Co., Jacksonville, Fla.

**FOR SALE**—Marble, granite and brownstone yard in front of two large cemeteries in Philadelphia. No opposition. Address W. E. C., 982 North Eighth street, Philadelphia, Pa.

**FOR SALE**—Marble business and residence in county seat in Northwestern Iowa, good locality as there is in the Northwest. Reason for selling, poor health. For further particulars address M. J. North, Sibley, Iowa.

**PARTNER WANTED**—In a well established marble and granite shop. Located in a thriving county seat town of 12,000 population; with small capital to put in the business; one who has the ability to canvass preferred. Address, Excelsior Monumental Works, Hagerstown, Md.

**PARTNER WANTED**—Man with push, either practical or general business experience, and capital not less than \$5,000, can secure partnership in marble and granite business established 40 years; eastern city of 100,000 population; only establishment doing marble finishing. Address Success, care of MONUMENTAL NEWS.

**WANTED**—To purchase a good paying and well established business in good live city, with a moderate stock, doing from \$7,000 to \$10,000 of business a year, where prices are good and there is honest competition. No real estate dealer considered. Send full particulars to Marble Dealer, 208 Richmond street, W. Toronto, Canada.

**WANTED**—To go into partnership with a practical workman; one who can take charge of shop. I am considered a first-class salesman, have had 12 years experience steady on the road; am 32 years of age, now getting \$1,800 and expenses, but wish to go into business for myself. Will furnish the best of reference and will expect the same. Address E. 25, care of the MONUMENTAL NEWS.

### 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**—General workman. Address M. A. Shepard, Viroqua, Wis.

**WANTED**—General workman; steady work. Address Stewart & Legitt, Brookfield, Mo.

**WANTED**—Good general workman; steady work to right man. Address Albert Nollben, New Orleans, La.

**WANTED**—A situation by AI rubber and polisher. Address W. H. McMillen, 116 W. Main street, Belleville, Ill.

**WANTED**—A good, steady man, to polish marble. Address Turner, Blumenthal & Turner, Columbus, Wis.

**WANTED**—A good letterer and slab carver, to work on Italian marble. Steady work and prompt pay. A married man preferred. Address Gillen & Donovan, Humboldt, Tenn.

**WANTED**—A good polisher and base-cutter; a man who is generally handy around a shop, at once. Address Godden & Ballard, Emmetsburg, Iowa.

**WANTED**—A good general workman at once; one who can letter granite preferred; good steady situation for satisfactory man. Address, T. M. Tinney, Kirwin, Kansas.

**WANTED**—Two good general workmen; good pay and steady work to good men. Smith & Tanner, 52 W. Georgia street, Indianapolis, Ind.

**SITUATION WANTED**—By experienced monumental draughtsman; first-class references; can also cut letters, if necessary. Address W. D., care of Marr & Gordon, Barre, Vt.

**WANTED**—Position as traveling salesman for wholesale trade, as foreman for retail shop, or will buy half interest in some well established retail business. Address, L. K. A., Box 317 Green Castle, Ind.

**WANTED**—A man with money and brains can secure an interest in one of the best granite quarries in the country; all opened up in good shape, water power, stone sheds, and plenty of business the year round. A chance for a live, active man with not less than \$10,000 can address Push, care MONUMENTAL NEWS.

**WANTED**—Energetic, capable and honest business gentleman as manager of my Boston office; bond required; address, with reference; state salary. E. C. Willison, 110 Boylston street, Boston.

**WANTED**—A reliable marble and granite letterer and cutter; one competent to take charge of shop in my absence; steady employment to right man; send references. Address John Naugle, Salem, Ind.

**SITUATION WANTED**—By general marble cutter and good granite letterer, capable of taking charge of shop; sober and reliable. Address W. J. Kemp, Box 588, Grand Ledge, Mich.

**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**—One A No. 1 general workman; must be good granite letterer; also one first class polisher; work the year round. None but strictly temperate men need apply. Address Sheehy & Book, LaSalle, Ill.

**A SITUATION WANTED**—By an energetic young man, who thoroughly understands both branches of the granite business, building and monumental, as traveler or foreman. Address to C. H. W., MONUMENTAL NEWS office.

**WANTED**—Would like to engage as salesman for a wholesale granite or marble concern, or as manager and foreman for a retail firm. Have served an apprenticeship and had 16 years experience at various duties connected with the business. Am a practical salesman. Address Lock Box 68, Chatham, Col. county, N. Y.

**WANTED**—A situation as foreman or general manager with some reliable marble and granite firm, who will appreciate the services of a strictly temperate, thoroughly practical and intelligent general workman of 15 years experience in the business. Lettering and tracing in marble or granite a specialty. Address W. F. Shelton, 808 First street, La Salle, Ill.

**WANTED**—A foreman in marble and granite business. One who is competent to take full charge of the business. One who is also a good salesman and willing to work to make the business pay; must be strictly temperate and of good character; must be able to talk German; good wages will be paid to the right man. Also one good marble cutter and letterer. Address 858-860 Main street, Buffalo, N. Y.

**WANTED**—Practical workshop repairs. 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.