

THE MONUMENTAL NEWS

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R. J. HAIGHT, EDITOR AND PUBLISHER.

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*Illustrated.

WE publish in this issue the initial address of the recently formed Sculpture Society of New York to the sculptors and artist artisans of America. This society is composed of the foremost men in art circles in New York, and has as its laudable object the elevating of the standard of work in sculpture and other branches of art by encouraging the artist and assisting in educating the masses. The first exhibition of the society will be made in New York at some time in December or January, and there should be a generous response to the invitation extended by the society.

ALTHOUGH several states have lien laws for the protection of monumental dealers it is seldom that the dealers of such states have recourse to the law to save themselves from loss. From this fact it is fair to assume that the provision is a just one and that it has been the means of preventing to a great extent the practice that still obtains in unprotected localities of defrauding marble dealers. Mr. John Zeiser of Albany, N. Y., sold a monument at auction at his place of business last month that he had removed from a cemetery lot in compliance with the laws of New York. The monument, which was a costly one, had been

erected two years and he had been unable to collect anything on it from the purchaser, who had moved away from the city and gave no satisfactory reason for not paying. This is a scheme that has been worked on many a dealer and yet Ohio and other state legislatures have refused to adopt lien laws for the alleged reason that it would lead to cemetery desecration. For the want of such a law John Halter, a reputable dealer of Lima, O., is now defending himself against a charge of desecrating an Ohio cemetery, from whence he removed a monument for nonpayment.

AN appeal is being circulated throughout the country by the Mary Washington Memorial Association in which all American mothers whose christian name is Mary are solicited to contribute towards the erection of the monument to the mother of George Washington. A model of the monument is on exhibition at the World's Fair and contributions are said to be flowing into the treasury in a most gratifying manner. Let every Mary contribute her mite.

ABAY CITY, Mich., paper states that a soldier's monument of "Whitney" granite has been erected there. We were under the impression that this deceptive practice had ceased. If we are correctly informed the material sold as Whitney granite is St. Lawrence County (N. Y.), marble, and as such it should be sold. It may be just as good as granite as far as durability is concerned, but that is not sufficient reason for calling it by any other than its proper name.

QUARRYING interests, in connection with most others, have suffered during the past month from the unusual stringency of the money market. At Barre many of the manufacturers seriously entertained the idea of shutting down indefinitely, and would have done so had not the workmen agreed to wait for their pay until collections could be made. One of the largest concerns at Westerly suspended operations, and at Rutland and vicinity the marble mills have either shut down or have made large reductions in wages. At Quincy and other points running expenses have been minimized but no suspensions are reported. An encouraging feature that furnishes a hopeful outlook for the fall is the fact that there is plenty of work on hand, the volume of business placed during the

past month comparing very favorably with that of corresponding months in former seasons. With an early solution of the silver question by our law-makers at Washington, and a healthy circulation of the money that is now hoarded away, an active fall and winter trade will be assured. The mercantile agencies already report an improvement in this direction.

The Coming Cemetery.

In a recent issue of the Rochester, N. Y. *Union and Signal*, there appeared an interesting description of the new Riverside cemetery near that city, which is being developed on the most approved lines. The article gave the substance of a conversation had with an official of the cemetery, which is so thoroughly in accord with modern ideas on cemetery matters, that we reprint it in full:—

"In this age of culture and refinement, people are demanding many changes in habits and customs. Many grotesque customs are permitted simply on account of their antiquity and because they have worked their way into the lives of men and women through many centuries of habit. The conventional cemetery must change its old-time fashion and appear in line with reason, good taste and that simplicity of form which comports with true art.

"The majority of the people have long since learned the lesson of that simplicity which is the soul of art, but from fear of criticism have recoiled from leadership in reform. But now, thanks to education and its enlightening influences, the trend of social taste is towards that simplicity.

Pride and vanity has done much to mar and disfigure every cemetery in the world, and nothing is more irksome and distasteful to the cultivated mind than the display of acres of unmeaning, ill-formed, unpoetic and conventional creations of the marble cutter's hands. The coming cemetery is going to be entirely different in many respects to the old. Mother Nature, with its divine art, its glorious diversity of form and color, its inexhaustible resources and its immortal lessons will, under the guiding hands of skillful artists, usurp the place now occupied by the vulgar hand of ostentation.

"The lesson of future cemetery adornment and conduct is learned in that sublime utterance of the Master, who in speaking of the common lilies, exclaimed: 'And yet I say unto you that even Solomon in all his glory was not arrayed like one of these!' Men and women now realize that the highest and most ornate shaft of marble that was ever fashioned by man does not convey so lofty a sentiment of love and devotion, nor teach so sweet a lesson of faith and hope as a common flower fashioned by the hand of God."

Allowances for Tombstones.

One of the questions raised in the case of Howard's Estate recently decided by the Surrogate's Court of Cattaraugus County, New York (23 N. Y. Supp. 836), related to an indebtedness of \$300 incurred by the executor for a tombstone to be placed at the grave of the testator. Shortly after the death of testator the executor caused an inexpensive tombstone to be placed at his grave. The remains of deceased were subsequently removed to another burial place, and thereafter the executor entered into an agreement for the purchase of another tombstone for testator at an expense of \$300. The expense of a tombstone, if not excessive, will be allowed to an executor, upon his accounting. *Wood v. Vandenburg*, 6 Paige, 277. The term "funeral expenses" includes the cost of a suitable tombstone to be erected at the grave of the deceased. *Owens v. Bloomer*, 14 Hun, 296. This expenditure being such a one as the executor was authorized to make, the only question was as to whether the amount was reasonable or not. In *Re Erlacher*, 3 Redf. Sur. 8, where the estate amounted to \$2,625, it was held that the administrator should be allowed only \$250 of the \$700 expended by him for monument and inclosing burial lot. In *Re Mount*, Id. 9, note, the administrator, out of an estate of \$938, paid \$425 for funeral expenses; and it was held that only \$200 should be allowed for funeral expenses, and \$50 for a gravestone. In *Valentine v. Valentine*, 4 Redf. Sur. 265, an expenditure of \$350, where the estate was \$13,000, was held not unreasonable. So it is apparent that there is no arbitrary rule for determining the question of reasonable funeral expenses and expenses of tombstone, but each case must be disposed of upon its own particular circumstances. In this case there was originally an estate of over \$6,000, with accumulations thereon to much more than that sum. The rights of creditors were in no manner impaired by the expenditure, and, as against the legatees under the will of testator, all of whom were collateral, the court said the expenditure of \$300 it must be held that the expense incurred is reasonable and proper.

A funeral custom creeping into New York city is the fashion of leaving cards at the tombs of friends who are buried in city cemeteries. Small baskets are placed in the urns of flowers over the graves for receiving the cards. When the family visit the grave they can see who have called and learn to appreciate the sincere devotion of their friends. One would naturally view such a fad with repugnance, but I favor it says a writer in the *Oakland Tribune*, as it will have a tendency to induce people to care for the resting places of the dead more tenderly than is now the custom.

Bronze Vase

LA VIGNE

by G. Dore.



Vases
at
the
World's
Fair.

Longfellow tells us that "The potter heard and stopped his wheel," but that was a long time ago. It and all its kind were started again in time to make something for the Columbian Fair. There are numberless examples of lovely things that were once mere clay, of one sort or another, at the Fair, but none attract more attention than the vases. Not that the Fair vases are limited to pottery and porcelain, for they are made of every usual, and some of very unusual material. The price of some of those made of unusual material soars to a height that makes most visitors tremble, but that is mere materialism. The spirit of art is still with the plastic clay that has no intrinsic value, but which readily receives the imprint of the artist's mind and by it is transformed. One may appropriately begin a record of some of the more notable of the vases at the Exposition with a mention of one that is in every sense big—the great bronze vase called "La Vigne," the last work in modeling of Gustave Dore. It stands unrivaled in its way and depicts in a wonderful manner the imagination of a marvelously artistic brain. In it the teeming figures of a long fantastic dream seem to have taken form and substance. The vase is big in all that stands for art, and big in size, being thirteen feet high by seven wide and weighing fifty-six hundred pounds. It is valued at \$20,000 which, although a goodly sum, seems small in relation to the value placed on others at the Fair when its marvelous design is studied; a design that is splendid in breadth and filled

with a wealth of well-thought and well-wrought detail. The French section in Manufactures Building contains a great exhibit of vases. Besides the Dore vase there are a number of very fine vases from the famous Sevres manufactory, some being in modern style and others reproductions of old shapes and decorations. An excellent example of French Limoge is unique in design. It represents an ocean wave sweeping upward in a graceful spiral. Along its curling edge the white foam breaks, and on it a sea nymph rides in playful search of a little cupid whom the wave has carried to the other side of the vase. In the German section two vases that flank the center piece of the splendid exhibit of the Royal Porcelain manufactory at Berlin, are remarkable for their size and weight (each weighs about eight hundred pounds), as well as for their massive modeled decorations, consisting of cupids and flower garlands of a size very unusual, if not heretofore unknown, in this material. They are perfect in every detail, some tulips with their foliage being particularly good. Making and firing these large garlands was a work requiring great artistic ability and the highest grade of technical skill. They are attached to the vases in such a way that the scrolls and medallions that form and ornament the handles seem also to support the garlands. The body of each vase is dark rich blue on which masses of grape leaves are painted in shaded golds. The vases are extremely decorative and are on a scale commensurate with the magnificent exhibit made by Germany at the Columbian Fair. But chief among the German vases from the artist's point of view, and at the head of the list of porcelain vases at the Fair, the writer places the Cupid vase, an illustration of which is given but to which no illustration can do justice. Every one should own a special reproduction made by his own eyes, and safely hung in the treasure gallery of memory. It is a splendid specimen of high glaze china, graceful in shape, and with elaborate and artistic decorations, mostly in high relief. This vase and its modeled decorations are in one piece, all shaped and fired at one time. It is beautiful in form and proportion, and the modeled ornamentation, while full of variety and free from stiffness and formal regularity, is so well balanced and harmonious that the effect is unity and the outline on all sides good. It is also thoroughly satisfactory in color. The rounded bottom, which rests in an open-work base of appropriate shape and design, is rose-colored and this shades lighter until, at the top, it is nearly white. A delicate network of gold raised paste



FRENCH VASE.



GERMAN VASE.

is traced over the deeper rose tint at the bottom. There are no handles. Four winged cupids, garlands of flowers and graceful draperies, that form the modeled ornaments on the body of the vase, giving sufficient variety of form and outline. Part of the drapery and some of the flowers are in low relief, which goes

far towards making the design homogeneous and harmonious. The neck of the vase expands in the shape of conventionalized flower petals to form the mouth, and these are slightly ornamented with raised gold paste, carrying out the decorative scheme begun on the lower part. England has a great showing of vases, both porcelain and pottery being represented by her famous manufactories. In the Royal Worcester exhibit is the largest piece ever made at that renowned factory. It is a vase four and one-half feet high. The ground color is the delicious cream familiar to every one who knows china. The style is Italian renaissance and the treatment Pompeian; the rich green and other bronze tints used in its painted decorations being suggested by the colors of bronzes excavated at Pompeii. There are conventional griffin handles in the peculiar bronze-green color that is its most striking feature. Around the body of the vase the principal decoration is a series of painted garlands that poetically suggest the four seasons. Yellow jasmine indicates the approach of spring, while tulips and daffodils, in the heavier central part of the first drooping loop, emphasizes its arrival. May blossoms speak of the coming of summer, and opulent roses say it is here; late summer flowers lead on to chrysanthemums followed by falling leaves that prepare one for the mistletoe, holly and Christmas roses in the last loop of the garland. The Royal Worcester vase is beautiful in shape and extremely rich in color, but the decorations strike one as lacking character, being too much broken up and divided to be in keeping with its size. It is like a handsome woman of fine figure and bearing who is richly, but not tastefully, dressed. In the Doulton pavilion the interest centers in the magnificent "Tropical" vase, by Miss Lewis, which is not only painted with the flowers and palms of the tropics but seems to glow with the golden sunlight of the Orient. It is one of the vases no visitor should miss seeing.

FANNY SEAVEY COPLEY.

(To be continued.)

Medals for Sculpture at the World's Fair.

The awards in sculpture at the World's Columbian Exposition have been officially announced, and the list contains the usual number of surprises, mingled with disappointments for many worthy artists who were not mentioned. The dissatisfaction, too, that has been expressed in almost every department over the methods of the bureau of awards, resulted in the art section in the complete withdrawal of four of the foreign countries represented, viz.: France, Belgium, Norway and Russia. In the first place, these countries, with others, objected most strongly to the



"SAVED," BY A. BRUTT.

jury system, and maintained that the mere granting of a common medal to all the artists whose work was deemed worthy of it would be of no practical value whatever as indicating relative merit, since good and mediocre artists might thereby be included in the same class. These objections were carefully considered by the bureau of awards, and an attempt was made to explain to the exhibitors the merits of the award system adopted, but unfortunately when an understanding had been arrived at it was too late to secure the attendance of judges from the seceding foreign countries, so that their participation was out of the question.

The judges of sculpture were as follows: Thomas Brock, Great Britain; Rodolpho Bernardelli, Italy; Ernest F. Fenolosa, Japan; Guisepppe Spera, Italy; Max Kruse, Germany; Olin L. Warner, United States; Johannes Gelert, Denmark; H. Kautsch, Austria; F. E. Triebel, Germany; Angelo del Nero, Italy; W. Cantalmessa Papotti, Italy; Daniel C. French, United States; Fernando Miranda, Spain; Andreas L. Zorn, Sweden; Hermorichi Shugio, Japan.

Before giving the list of awards it may be well to state that Mr. John Boyd Thacher's system contemplates rather a sort of honorable mention than any attempt at prize giving in the ordinary acceptation of the word. It is not intended that the exhibits shall be entered into competition to determine the absolute ratio of their perfection, as No. 1, No. 2, etc., etc., but that they shall be viewed by the judges as a whole and that out of them shall be selected certain pieces of work which are deserving of special mention. Furthermore, it should be borne in mind that the award is to the artist and not to his work. It is the man and not the thing that is complimented, and this implies that not only one production of an artist shall be passed upon but all of his work that is on exhibition. While the best specimen of his skill is usually selected for special mention in making the award, yet the conclusions arrived at have been deduced from a study of all that the artist has exhibited.

The system is thus seen to be educational rather than competitive. The ideal is evidently a good one, but unfortunately it has been somewhat handicapped in its present application.

The largest number of awards in any one section was nineteen, bestowed on Germany. The United States comes next with fourteen; Italy, thirteen; Great Britain and Japan, each seven; Spain, six; Austria, five; Sweden and Denmark, each three. In large measure this must be regarded as the opinion of the committee as to the relative merit of the various national displays.

The American artists medaled were John



DÆDALUS, BY CHAS. GRAFLY.

Donoghue, Charles Grafly, Henry H. Kitson, Thomas Ball, Robert P. Bringhurst, Herbert Adams, C. E. Dallin, C. H. Niehaus, John Rogers, Emil H. Wuertz, F. Wellington Ruckstuhl, Edwin F. Elwell, J. J. Boyle and Edward Kemeys.

Donoghue's "Hunting Nymph," catalogue No. 40 a, is rated by the jury as best of the three plaster pieces exhibited by him. Charles Grafly received the award on his bronze, "Daedalus," No. 49, a cut of which is shown herewith. Henry H. Kitson's "Music of the Sea," bronze, 75, was medaled. Thomas Ball will be best remembered from his equestrian statuette of Paul Revere and his colossal statue of Washington, both in bronze. The latter, No. 7 c, was awarded a medal. Robert P. Bringhurst received the award on his "Awakening of Spring," a terra-cotta, No. 19. Herbert Adams, on his marble bust, "Primavera," No. 2. Charles E. Dallin's "Signal of Peace," 37, is the bronze equestrian statue of an Indian which our readers will remember as having been illustrated in these columns when it was first exposed at the Salon in Paris. The figures are full of remarkably lifelike expression and are worthy of all praise. C. H. Niehaus was represented by but two pieces, "An Historical Door of Trinity Church," which was mentioned in the award, and "The Athlete," both in plaster. Rogers' plaster statue of Abraham Lincoln, seated, was the only work exhibited by this sculptor. "The Murmur of the Sea," by

Wuertz, is familiar to all art lovers at the Exposition. Ruckstuhl's "Evening" will be remembered from the illustration in a previous number of the NEWS. "Charles Dickens and Little Nell," by Elwell was deservedly medaled, as was also the bronze "Tired Out," by J. J. Boyle of Chicago. The general excellence of Edward Kemeys' animal work was rewarded with special reference to his "American Panther and Her Cubs."

Of the foreign exhibitors sixty-three were awarded medals—a number which precludes detailed mention in this article. A. Brutt's "Saved" is so strongly characteristic of the work of this artist that we give an illustration of it in this connection. The work is to be seen in the German section. The Italian sculptor, A. Apolloni, was highly complimented by the committee on his entire exhibit. His "American Mythology" was illustrated last month and his "Beatrice" appears in this number.

The committee made special mention of Signora Adelaide Mariani, of Rome, for her "Saffo" in the Woman's Building, and it is worthy of notice that Signora Mariani was the only woman mentioned in the awards.

The work of the jury as a whole may be said to be as satisfactory as such labors generally are, the only fault to be found being that some excellent pieces were necessarily overlooked. The jurors are all artists of the highest rank and entirely disinterested, as those among them who were exhibitors were in consequence *hors concours*. Under such circumstances the awards were made as conscientiously and impartially as could have been possible under any other system or by any other body of jurors.



BEATRICE,—APPOLONI, SC.

Our Paris Letter.

PARIS, July 30th, 1893.

Editor Monumental News:—

I have no news, at least no interesting news. A few new statues have been unveiled here and there, since my last letter, and grace the beautiful city of Paris with their ungainly forms and commonplace features; portraits of Italian models in gentlemen's clothes, designed to represent and glorify distinguished men—In fact, they only serve to obstruct fine thoroughfares with their ugly pedestals, and disgrace French art. Paris will soon have as many atrocious public statues as any city in the United States, and an artistic committee to pass on statues before their erection, such as Boston and New York can now boast of, would be very useful in this city, the metropolis of art.

The same ugly statues have suggested a few remarks, with which you will kindly permit me to burden you; pure wisdom as you will see. Remarks on art ancient and modern, tending to show how it is impossible to compare modern art as a whole to ancient art with any advantage and attempting to explain why we are so inferior, why we only shine by individual personalities among legions of mediocrities.

Let me first state the indisputable fact that modern taste as expressed in architecture, sculpture, pictures, jewelry, furniture, etc. of to-day in every civilized country is atrocious. We have no styles, no monuments, no cathedrals, no structures, hardly any pictures and statues that can be compared with even those of our ancestors.

Still we think and are supposed to know so much more than they, and in fact we ought to be able to profit by their experience. We have so many examples of the results of human genius from which to learn. Our museums are full of rare works of every kind, some of them being common utensils, all admirable. Such is the museum of Naples, where Pompeii has been practically transported entirely. Now, in comparison, think for a moment of a museum, full of specimens of every decorative, ornamental and useful object found in the dead city of New York, the statue of liberty included. What a chamber of horrors, of which Bartholdi's masterpiece (in size), would be the gem.

It is certain we know too much for the simple development of our own originality, we have too many new means at our disposition, we produce works by the yard, with electricity. Then we have no traditions, and those we could have had are forgotten, only revived once in a great while by some extraordinary artist, and forgotten again.

A slight insight into the history of art will easily convince one that all ancient epochs and styles were based on old traditions, handed down from father to son, from master to pupil, each adding a little to the common stock, each endeavoring to perfect the knowledge and forms learnt from his elders and so for ages, until a simple natural art blossomed into a decisive and beautiful style, the precepts of which, in their turn transported to another clime, developed again into other forms according to the wants and tastes of a different civilization. Often such periods of development were brought to a climax by the appearance of some artist particularly endowed to take the essence of the efforts of his predecessors and bring the style to its absolute perfection, after which if a new direction was not sought decadence was sure to follow.

There seems to be no limit to the discoveries of science, and the use that can be made of the unknown forces in nature. But the creative genius is limited by the strength of human nature itself and there is a certain point of perfection clearly discernible in some of the ancient styles, which has never been excelled, even by its originators, much less can it be excelled by us. One of our gross errors is to continually attempt it. Many have im-

itated the Grecian sculpture and architecture, others have drawn their inspirations from the Italian renaissance. The least ambitious simply copy the individual styles of prominent French or Italians, already second hand. All have completely failed to produce any pure and lasting work of art that will be admired in the future. In reference to this, I know a story of an American sculptor who found himself many years ago in Rome, with much money and little skill, to execute a contract for a portrait statue of some extinct congressman. He evidently had a strong taste for Greek art, for he simply bought a large plaster cast of the famous nude statue of Achilles, now in the Louvre, modeled over the cast the typical coat, trousers and beard of the man whose effigy he was to put up in his native town, possibly changed the movements of the arms a little, had the whole cast in bronze and sent it home as an original work to the unsuspecting committee. They have a good figure. How good the tailoring is, I don't know.

When we do attempt to be original, we often go to the other extreme, putting aside all old principles and copying nature with a naivete verging on to stupidity. Another error not indulged in by the ancients. Nature is vastly more beautiful and varied than ever we can imagine; the best of us neither see all, nor alike. Its perpetual movement and changes render it materially impossible to copy correctly. Therefore it is folly to try. A beautiful photograph and skillful cast are far more correct than ever we can be. We must remember that the work we produce is never to move, is always the same, and we must endeavor to give it some of the charms and beauties of nature. The means to do this are not to be found in a mere copy of form or color, but in the artist's brain. He must devise for himself the way to express his vision of nature, and after a certain degree of execution is attained, it is the vividness of the *poetical vision* which heightens the standard of a work of art.

In this century we can boast only of a very few great artists who have been able to glean knowledge from the past, and remain original—and to the shame of our fathers and ourselves they nearly always lived in poverty and comparative obscurity. Public taste is against them. They grow out of themselves and leave no followers behind them.

PARISIEN.

The external history of the Etruscans, as there are no native chronicles extant, is to be gathered only from notices in Greek and Roman writers. Their internal history, till of late years, was almost a blank; but by the continued accumulation of fresh facts it is now daily acquiring form and substance, and promises ere long to be as distinct and palpable as that of Egypt, Greece or Rome. We are indebted for most of this knowledge not to musty records drawn from the oblivion of centuries, but to monumental remains—purer fountains of historical truth—landmarks which, even when few and far between, are the surest guides across the expanse of distant ages.—*Robinson.*

France is represented at the World's Fair by nearly two hundred pieces of sculpture in the Fine Arts building, and as many more in the other French exhibits on the grounds. Her greatest artists have contributed.

He that never changed any of his opinions never corrected any of his mistakes.—*Whichcote.*

Public Statues at Washington, D. C.

THE WASHINGTON MONUMENT
IN WINTER QUARTERS.

There are only two outdoor sitting statues in Washington. They are the heroic figures of Washington, in marble, by Horatio Greenough, and of John Marshall, the first chief justice, in bronze, by W. W. Story. The former is on the plaza east of the Capitol, the latter on the west front. Greenough's Washington has been described and illustrated in this paper on a former occasion, though it may be briefly spoken of now. It was originally placed (in 1840) indoors, under the rotunda of the Capitol and over the crypt originally intended for Washington's remains; but for many reasons, was soon afterward removed and for several years thereafter stood on the ground under a rough pine shed. Opinions differ as to its merits as a work of art, some regarding it as the finest piece of sculpture in Washington, others making it the butt of ridicule. It is wholly classic in its treatment, and somewhat resembles what is known as the Verospi Jupiter in the Vatican at Rome. Critics are not agreed as to the meaning Greenough intended to convey in this statue. A lecturer on sculpture recently said that the attitude of Washington seemed to express this sentiment: "My soul is aloft, my clothes are in the patent office." Greenough spent eight years in Florence at work on this statue and received \$35,000 for it, though it cost the government nearly another \$10,000 to put it in place, and several thousand more since to remove it and keep it protected from the elements. It is housed during the winter months. In writing to Daniel Webster of this statue, Greenough said: "It is the birth of my thought and I have sacrificed to it the flower of my days and the freshness of my strength; its every lineament has been moistened with the sweat of my toil and the tears of my exile, and I would not barter away its association with my name for the proudest fortune avarice ever dreamed of." So it would seem that the sculptor thought well of his own work whatever the critics may say.

There can be but one opinion, however, of Story's statue of Chief Justice Marshall. The figure is full of dignity, and the countenance idealizes the wisdom and justice for which the eminent jurist was noted. Story made the model at Rome in 1883, and it was unveiled in 1884. It cost the government \$40,000.

There is another statue of Washington, a somewhat famous one, in Statuary Hall. It is said to

be a marble replica of the Houdon statue in the State House at Richmond. It represents the Father of His Country as rather puny and weazened, and lacking the physical and moral stalwartness with which he is generally credited. The statue itself is in a state of dilapidation, and the coat of paint which it had, no one knows how many years ago, to preserve it, is scaling off. It is not a pleasant statue to look upon, but if it is a replica of Houdon's famous effigy of the first president, it has claims upon our reverence quite as worthy as any of the marble personages who dwell in that gallery of notables.

In a list of some of these notable statues in Statuary Hall, printed in this paper some months ago, the names of the sculptors were not given. Some of these will be of interest here. The statue of John Winthrop is by Greenough; H. K. Brown is represented by figures of Richard Stockton, Philip Kearney, Gen. Nathaniel Green and George Clinton; Franklin Simmons has two specimens, Roger Williams and Wm. King; there are two marbles by Ives, John Trumbull and Roger Sherman; there are statues of Samuel Adams by Anne Whitney, Ethan Allen by Meade, R. V. Livingston by Palmer, Jacob Collamer by Powers, Robert Fulton by Roberts, General Muhlenberg by Miss Nevin, Lewis Cass by French, Lincoln by Vinnie Ream, Thomas Jefferson by David, and of J. A. Garfield and William Allen, by Niehaus.

It is not possible in the limits of these articles to speak in detail of this collection or of the still larger one in the Corcoran Art Gallery, where there are upwards of four hundred busts and statues. Some of the sculptured decorations here are worthy of mention. The arts are represented by marble statues of the four great masters: Of Phidias for sculpture, of Michael Angelo for architecture, of Raphael for painting and of Durer for engraving. These are the work of Ezekiel. There are also statues of Titian, Rubens, Rembrandt, Crawford, Canova, Murillo, Da Vinci and other artists. Bronze lions, copies of those by Canova at the tomb of Pope Clement, are among the ornamental features.

(To be Continued.)

By the will of the late Wm. A. Marriott of Altoona, Pa., \$9,000 is bequeathed to the Altoona Fairview Cemetery Association. The money must be expended for a chapel and is subject to the further condition that the cemetery shall never become an institution for the profit of its stockholders. Among many other bequests made by Mr. Marriott was one of \$1,000 in trust to the mayor of the city, who is to distribute the interest thereon among the deserving poor of the city every winter.

A Natural Bridge of Chalcedony.

A mining expert sent to investigate some Arizona properties for Denver capitalists recently returned and reports the finding of a most remarkable natural bridge formed by a tree of agatized wood, spanning a canon forty-five feet in width. The tree had at some remote time, says the *Jewelers' Journal*, fallen and become imbedded in the silt of some great inland sea or mighty water overflow. The silt became in time sandstone and the wood gradually passed through the stages of mineralization until it is now a wonderful tree of solid agate.

In after years water washed and eat away the sandstone until a canon forty-five feet in width has been formed, the flinty-like substance of the agatized wood having resisted the erosion of the water flow. Fully fifty feet of the tree rests on one side and can be traced, but how far its other end lies buried in the sandstone cannot be determined without blasting away the rock.

The trunk visible above the canon varies in size from four feet to three feet in diameter. Where the bark has been broken and torn away the characteristic colors of jasper and agate are seen. To the naked eye the wood is beautiful. Under a microscope or miner's magnifying glass the brilliancy of the colorings are clearly brought out in all their wondrous beauty.

A Monument to a Pig.

"Up to the present time," says the *Europe*, of Frankfort, "no monument that we are aware of has ever been erected to the memory of a pig. The town of Luneburg, in Hanover, wished to fill up that blank, and at the Hotel de Ville in that town there is to be seen a kind of mausoleum to the memory of a member of the swinish race. In the interior of that commemorative structure is to be seen a glass case, inclosing a ham still in good preservation. A slab of black marble attracts the eye of visitors, who find thereon the following inscription in Latin, engraved in letters of gold: 'Passer-by, contemplate here the mortal remains of the pig which acquired for itself imperishable glory by the discovery of the salt springs of Luneburg.'"

The monument erected in London between 1671 and 1677 to recall the great fire was original with Sir Christopher Wren, but was not carried out according to his intention. He proposed that bronze flames should issue from the loopholes of the shaft and that the top should carry a phoenix to represent London risen from its own ashes. Sir Christopher gave up the phoenix because he feared the pressure of the wind on its outstretched wings, and argued that the meaning of the emblem would be

lost at so great a height. He then proposed a colossal statue of Charles II. for the crowning piece and found that monarch by no means averse. For some reason this plan was changed and a bronze vase from which bronze flames issued was hoisted to the perilous height. Defoe likened the monument to a candle.—*New York Times*.

A Cincinnati judge refused to enjoin the officers of the German Catholic Cemetery from refusing permission to a lot-owner to remove the remains of his deceased children from the cemetery. The plaintiff had become a Protestant, and desired to bury his children in Protestant ground. The judge's holding is that the next of kin have the right to designate where their dead shall be buried, and, the burial once having taken place, there is no right of property in the dead body upon which a claim can be asserted. In the case at bar the children had been buried about four years. Were the plaintiff about to remove to another city, and wished to remove the bodies to his new home, the Court intimated that there might be reason for giving him a hearing, but under the present circumstances his petition must be denied.—*Cincinnati paper*.

The Supreme Court of Brooklyn has granted a lot-owner a permanent injunction restraining the sale of the Union Cemetery. The Legislature last year passed an act prohibiting any further burials in the cemetery and permitting the trustees to sell the property. When Mr. West, the lot-owner, brought suit, the trustees, it is understood, were negotiating with a building company for the sale of the property and the removal of the bodies. The court held that the deed of plaintiff's lot conveyed to him the perpetual right of burial there, unless, in the exercise of police power of the State, interments were forbidden on account of the public health.

What follows was formerly on a tombstone in St. Thomas' Churchyard, Salisbury:—

Here lies three babes dead as nits,
God took them off in agie fits;
They was too good to live wi' we,
So he took 'em off to live wi' 'ee.

Who dares utter the foul slander that it requires a surgical operation to get a joke into the head of a Scotchman? Let he or she cast their eye over the following, and then sit silent forever. It is on a gravestone in Stonehaven Churchyard:—

"The place whaur Betty Cooper lies
Is here or here aboot;
The place whaur Betty Cooper lies
There's neen can fin' it oot;
The place where Betty Cooper lies
There's neen on earth can tell,
Till at the resurrection day,
When Betty tells hersel'."

An Ancient Cemetery at the World's Fair.

The burial customs of the ancient Peruvians are curiously illustrated in a section of an old graveyard which is to be seen in the Anthropological building at the World's Fair. Hundreds, perhaps thousands, of years have intervened since these strange people lived and died, yet their bodies have been so perfectly preserved that they are now on exhibition in Chicago in this wonderful World's Fair year. Not even the approximate date of their existence on the earth is known, but it must have been long centuries ago, for the graveyard of Ancon from which the relics and bodies were taken, was in existence before the Spaniards conquered Peru.

Ancon is twenty-three miles from Lima. It is a desert plain on which the rain never falls. Three square miles of these sandy wastes are occupied by the ancient graveyard. The soil is the usual desert sand, beneath which is a deep layer of gravel. What a site for a cemetery! No verdure, no diversity of hill and vale, only the bare, treeless, cheerless desert plain, on which the sun forever beats mercilessly. There is one advantage, however. The graves in this gravelly soil are forever free from moisture, and the desert is so far removed from the usual haunts of men as to be undisturbed. So thought the centuries—old Peruvians when they planned their cemetery at Ancon.

The burial customs of these ancient people were but rude ceremonies, no coffins being used nor lofty monuments reared to mark their resting place. The sand was first scooped away from the surface, and then holes six to twenty feet deep were dug in the hard gravel. In these natural sepulchers were placed the remains of the dead. The arms were first folded across the breast, the legs bent until the knees nearly touched the chin, and then the body was carefully swathed in cloth and leaves and bound fast with ropes of llama wool or human hair. In this way entire families were sometimes buried together. Husband and wife were placed side by side in a sitting posture. Before them were placed pots of oil, bags of corn and bowls of peanuts. On their sides were hung bags of medicine, with tablets bearing inscriptions which have never been deciphered. Beside the wife a work-box, made of plaited reeds and filled with food and utensils of their primitive home, was usually placed. There was also a simple loom made of six sticks, with combs of cactus needles, and spindles of wood often handsomely inlaid with turquoise or shells. In many of these graves beautiful specimens of pottery are found. Thus in this dry, salt gravel these bodies have reposed undisturbed for many centuries and are now taken out in a state of remarkable preservation.

For the last fifteen years or more the burial ground at Ancon has been sadly desecrated. During the war between Chile and Peru, in 1879, 2,000 Chilean soldiers camped near Ancon, and each day hundreds of graves were opened by them in the search for hidden treasure. All over the three square miles of desert which are occupied by the necropolis are strewn skulls, long bones and cloth which have been taken from the graves by the despoilers. Some of the fabrics made by the ancient Peruvians from the wool of the llama on their primitive looms are almost as fine as cashmere. Fanciful designs were stamped on cloth with wooden dies. Entire garments made of human hair have been found, and one piece of cloth is of brightly colored feathers.

The collection of Ancon relics at the World's Fair was made by Mr. George A. Dorsey, of the Archaeological department. It is the largest collection of the kind in existence and includes the contents of 127 graves. Of this number but two bodies were found buried at full length. These were wrapped in cloth and covered with leaves. The exhibit at the Exposition faithfully reproduces the cemetery just as it appears at Ancon. The mummies appear at the World's Fair city just as they were placed centuries ago in their stony graves, with their pottery, tools, weapons and food about them. In a long row of cases around the reproduced graves are relics taken from the excavations. Here are pieces of dried fish, sea-crabs and various fruits.

Relics from other Peruvian and Chilean graveyards are also shown in the Anthropological building, and it is gratifying to know that this exhibit will remain as a permanent feature of the museum to be established in Chicago after the Fair. The most curious feature of the entire exhibit is that the ancient Peruvians almost invariably chose a desert spot for their graveyards, as in the little island of LaPlata, about thirty miles off the coast of Ecuador, which is now barren and uninhabited. In the graves on this island were found images of gold and silver and pottery of remarkably fine workmanship. The bodies had crumbled to ashes.

Russian Jews have a burial custom peculiar to themselves. In that country the undertakers keep handsome, silver-mounted burial caskets, to which the bottom is attached by springs. After the funeral ceremonies are over, and the coffin has been lowered into the grave, the mourners withdraw and the coffin is lifted out, leaving its bottom and the corpse in the grave. These show caskets are let to the poor at reasonable rates, and they can have a fine funeral at small cost. A Norwich, Conn. undertaker had a request for such a coffin the other day, and being unable to furnish it, the Russian community had one made and will use it hereafter.



SCULPTURE

ZUMBUSCH, a Vienna sculptor, is engaged upon a colossal statue of the Emperor William, for erection near Minden. The statue will be in bronze, twenty-one feet in height and will stand upon a huge marble pedestal under a marble canopy designed by a Berlin architect. The emperor holds the hilt of his sword with his left hand and stretches his right out in the act of blessing. His head, crowned with laurel, is turned slightly to the right. He wears the high boots, cuirass and uniform of the Body Guard, and a long mantle falls from his shoulders.

EPHRAIM KEYZER, the New York sculptor, has been appointed instructor in modelling at the Maryland Institute, Baltimore.

B. J. BARRETT of San Francisco has submitted to the promoters of California's proposed Winter Fair a sketch of a Columbus fountain to be erected on the grounds.

HENRY BAIN SMITH, the London sculptor who recently died in that city, left as his greatest work the bronze statue of the poet, Burns, which was unveiled at Aberdeen last fall.

G. TURIN'S design for the proposed monument to Columbus at Washington has been accepted and the colossal figure is now being modelled at the sculptor's studio on Staten Island.

PORTRAIT medallions of President Cleveland and Adjutant-General Munroe have recently been modeled by Herbert W. Beattie of Quincy, Mass., and will be cast in bronze. They have received very favorable comment.

FALGUIERE'S monument to Jules Grevy, the ex-French president, is said to be an interesting though not a great piece of work. The genius of France stands before the pedestal upon which Grevy stands erect, and offers him a banner.

W. K. BUSH-BROWN is modelling an equestrian statue of General Meade, to be placed on the battlefield of Gettysburg. It is ordered by the State of Pennsylvania. Mr. Brown's colossal group, "The Buffalo Hunt," is attracting much attention at the Fair.

LEONARD W. VOLK'S bronze statue of Gen. James Shields has been placed in the Illinois building at the fair. The statue was recently purchased by the state, and after the Fair will be placed in the Hall of Statuary at Washington. It is heroic in size and dressed in the style of uniform worn in the Mexican war.

GEORGE E. WADE of London, England, was the successful competitor in the Sir John A. MacDonald statue competition at Montreal last month. Mr. Wade occupies the studio of

the late Sir Edgar Boehm, and among other commissions upon which he is now engaged is one from the Prince of Wales, a life-size bust of the Late Duke of Clarence and a bust of the Queen.

GEORGE E. BISSELL'S monument commemorative of the Scottish-American soldiers of the American civil war was dedicated at Edinburgh last month. The pedestal of the monument is of Aberdeen granite nine feet in height, upon which stands a life-size statue of Abraham Lincoln holding in his right hand a scroll indicating his emancipation proclamation. On the base in front of the die are several flags and a seated figure of a negro looking up into Lincoln's face. The statues and flags are of bronze.

CHAS. H. WEISGERBER, a Philadelphia sculptor, has a seated figure of Betsy Ross in the Agricultural Building at the Fair. Mrs. Ross made the first American flag and the artist has represented her seated in an old-fashioned high-backed arm chair sewing on a flag. On a circular plinth surrounding the pedestal are the words, "The Birth of Our Nation's Flag." The statue and pedestal stand about sixteen feet in height and makes an attractive advertisement for a Philadelphia soapmaker, of which material the work is made.

CASPAR BUBERL is evidently becoming a favorite down in Virginia. Since his beautiful reproduction of "Appomattox" several years ago he has modeled two ideal figures for Confederate soldier's monuments and a portrait statue of General Hill, all of which are within the state, and he has now been commissioned to execute the crowning figure for the Confederate soldiers' monument on Libby Hill, Richmond. The figure will be modelled from a design suggested by a Richmond artist and will be distinctive in pose, every effort having been put forth to avoid the least semblance to repetition.

DANIEL C. FRENCH'S masterly memorial to the late Martin Milmore has recently been set in Forest Hills Cemetery, Boston. The beautiful relief depicting the Angel of Death staying the hand of the sculptor has already been illustrated and described in these columns, and a plaster cast of it has been admired by thousands of visitors to the Art Palace at the World's Fair. The bronze is set in a frame of pink Tennessee marble designed by a Boston architect, which important feature, according to the Boston *Transcript*, is not as satisfactory as it might have been. This is certainly to be regretted, as such a magnificent work of art should not be marred by any suggested incongruity.

RAFHAEL DE LA COVA of Venezuela is in Boston, where he is engaged upon a commission awarded him by the government of his native country. The commission is for a memorial to Columbus to be placed in the city of Caracas. Cova's design represents Columbus standing upon the deck of his caravel with his right arm outstretched towards the west in an attitude meant to indicate courage and hope. Below him a female figure typifying Venezuela is proffering a wreath of laurel and on either side of the column are seated figures representing Spain and Italy. The figures will be cast in bronze at one of the Eastern foundries, and the pedestal is to be of Vermont marble.

MR. ROULLEAU'S colossal equestrian figure of Joan of Arc, shown in plaster at last year's salon and now temporarily on exhibition in Paris, has been technically criticised by an English army officer who pokes considerable fun at the sculptor. The Maid of Orleans, waving a sword in her right hand and a banner bearing the fleur de lis in her left, is represented as leaping over the prostrate bodies of several English warriors, a very

bold effect being produced by the position of the horse, which is poised on its forelegs, with its hindquarters well up in the air, a strong support being artfully concealed under the animal's girths. The officer concludes his critical analysis of nearly every minute detail of the group by charitably observing that Joan of Arc, the horse and the trappings are all wrong, but that otherwise the group is perfect.

To Sculptors and Artist-Artisans.

Sculpture in its various forms has become so important a factor in the art of America, that the purpose of the Sculpture Society to raise the standard of work by encouraging the sculptor and educating the public has at once obtained the favor of many laymen and artists.

The Sculpture Society intends to hold its first exhibition some time during December, 1893, and January, 1894, in the city of New York. The exact dates and place of exhibition will be announced soon.

Its purpose is to foster the interest of sculptors and create a wider demand for sculpture in the nation.

It will endeavor to make this the most comprehensive exhibit of American sculpture ever held in New York. It is hoped that sculptors will do all in their power to aid so laudable an effort.

The jury of acceptance will be announced hereafter.

Works which have been shown at a public exhibition in New York during the decade 1883-1893 will not be accepted. All other works are eligible.

The Sculpture Society will give large space to all branches of art in which form is a factor, such as the work of the lapidary, medalist, wood-carver, ivory-worker, ceramist, glass-worker, iron-forging, gold, silver and coppersmith, terra-cotta-worker, cabinet-maker, etc., etc.

It is hoped that artists working in such lines will take special pains to make this department a success.

An effort will be made by the Sculpture Society to obtain for this occasion a limited selection of masterpieces of sculpture by foreigners which are now at the World's Fair.

Cost of transportation to and from the gallery will be at the expense of the artist; cost of handling in the gallery will be assumed by the society.

The Sculpture Society begs that sculptors and artist-artisans will, at their earliest convenience, inform the secretary of the nature of the works they intend to submit, and the exact dimensions of such objects.

F. WELLINGTON RUCKSTUHL, Sec'y.
37 West 22d St., New York.

The time to advertize—all of the time.



Warren, R. I.—The Massasoit Monument Association is in receipt of steady contributions for a memorial to the celebrated chief, which assures the eventual success of the project.

Tuscola, Ind.—There is a movement on foot to erect a statue in memory of Stephen A. Douglass.

Grand Rapids, Mich.—The erection of a monument has been suggested to the memory of G. Marshall McGray, the oldest ex-mayor of that city.

Goshen, Ind.—There is a movement toward building a soldiers' monument at this place.

Syracuse, N. Y.—The sum of \$2,800 has been raised by the Memorial Monumental Association of Onondaga Co. towards the erection of a soldiers' monument.

Jackson, Mich.—The people of Jackson County will erect a \$5,000 monument to its soldier dead. It will be placed in Mt. Evergreen cemetery.

Milwaukee, Wis.—Renewed effort is being made in Wisconsin to raise money to carry through to completion the project to erect a monument to the late Senator Matt H. Carpenter.

New Rochelle, N. Y.—Funds are being raised for the erection of a soldiers' monument.

Dorchester, Mass.—It is proposed to mark with a bronze tablet or memorial stone the spot where stood the first church of the Dorchester colony, whose congregation held its initial service in June, 1630.

Penn Yan, N. Y.—Charles Hicks, a Gettysburg veteran, has been commissioned to raise a fund of \$250, or more, for the purpose of erecting on the historic battlefield a suitable monument to the fallen heroes of Company B, 126th New York Volunteers.

Chattanooga, Tenn.—A monument will be erected by the people of Chattanooga to the memory of Chief of Police Mitchell.

Washington, D. C.—A bill for the erection of a \$300,000 monument to Gen. U. S. Grant in the city of Washington has been introduced in the Senate.

St. Paul, Minn.—Gen. C. C. Andrews has been appointed chairman of a committee, by the Legislature, to erect a monument to commemorate the battle of Camp Release, in Lac qui Parle County, Minn.

Milledgeville, Ga.—A fund has been started for a monument to Gen. George Doles of the 4th Ga. Regt.

Ft. Wayne, Ind.—John B. Reuss, of the Centlivre Brewing Company, has donated \$2,000 to the North Side park for the erection of a monument.

Wisconsin.—Renewed effort is being made in Wisconsin to raise money for a monument to the late Senator Matt Carpenter.

Peoria, Ill.—The citizens are again agitating the idea of raising funds for a suitable soldiers' monument to replace the one now standing on the court house square.

New Jersey.—The people of Warren County have abandoned the idea of erecting a soldiers' monument.

Crown Hill Cemetery, Indianapolis, Ind.

Three miles and a half northeast of the center of the city of Indianapolis, adjoining its northern suburbs, and on the highest ground in the vicinity, lies Crown Hill Cemetery. The ground chosen for the site is nearly two hundred feet above the streets of the city; so diversified with hill and plain, gentle modulations and lowly dells, heavy forest and open lawn, that there is not a foot of the ground that can not be conveniently used, nor a foot that can not be made beautiful and grateful to the weary or perhaps grief-stricken visitor.

On the 12th of September, 1863, three pioneer citizens of Indianapolis, who had been chiefly concerned in the planning and extension of the old graveyard, called a meeting for the consideration of the far more important work of establishing a new cemetery. These citizens were James Blake, Calvin Fletcher, Sr., and James M. Ray, all of whom now rest in the home of the dead so largely created by their public spirit. To their initial meeting they invited Mr. John Chislett, then superintendent of the Allegheny Cemetery, at Pittsburg. Mr. Chislett strongly advised the purchase of the Crown Hill site, and the committee, relying very largely on his counsel, purchased the property, which now contains, with recent additions, 348 acres, making it one of the largest cemeteries in the world, and fully entitled, both in extent and beauty, to rank with our leading American cemeteries.

Crown Hill was formally dedicated with appropriate ceremonies on the 1st of June, 1864. The fundamental principle of the organization then promulgated was that all receipts from the sale of lots shall be restricted to the maintenance and improvement of the cemetery; except that, after twenty-five years, any twenty-five corporators of the cemetery may direct the managers, if a fund sufficient for all cemetery uses has been accumulated, to appropriate a portion to the benefit of the poor of Indianapolis. This unalterable provision is a perpetual assurance that the property can never be devoted to speculative purposes. The board of managers is elected annually by the board of incorporators, and vacancies in the latter body are filled by vote of the remaining members. The board of incorporators is therefore self-perpetuating.

It is given to but few men to foresee the changes that time will bring. Thirty years have elapsed since the projectors of Crown Hill Cemetery laid deep and broad the foundations of their philanthropic enterprise, and great are the changes wrought by those thirty years. At the time of the purchase of the site it was thought that it was too far from the city. Now it is evident that it could not advantageously be nearer. Then there was some objection

on the score of the distance to be traversed. Now the cemetery is the terminus of three electric street-railway lines and is easily reached from every part of the city. The commanding view afforded from Crown Hill, the beauty and restfulness of its primeval foliage, which under the careful guardianship of the incorporators is destined never to be disturbed amid all the changes of an encroaching civilization, the great extent of the acreage of the cemetery, and the very general favor with which it is regarded by the citizens of Indianapolis—all these and other considerations combine to testify to the wisdom of the original incorporators and the care of their successors.

Crown Hill Cemetery was organized on the principle that every lot-owner has an interest equal to that of the incorporators. On this basis the management has been conducted for thirty years, and to this principle is largely due the remarkable success attained. From a primeval forest, or swampy glade, the greater part of the large tract belonging to the corporation has been converted into a vast and exquisite lawn, studded with native trees and groups of shrubbery, swelling into graceful undulations or sinking into shaded and solitary dells, and everywhere revealing the sedulous care and earnest labors of the superintendent. The simple uniformity and harmony of the grounds is the result of the policy of banishing conspicuous marks of individual interest, except monuments, and, fortunately, this policy has been generally concurred in by the lot-owners. Crown Hill may be said to have gone to the extreme of the tendency to reduce the prominence of individual display, simplifying as far as possible the entire scheme of landscape decoration.

The adoption of this policy is due largely to the influence of the late Mr. Adolph Strauch, formerly superintendent of Spring Grove Cemetery, Cincinnati; also to Mr. John Chislett and, since his decease, to his son, the present superintendent of Crown Hill, Mr. Frederick W. Chislett. The policy of these gentlemen has been, in accordance with modern ideas of cemetery gardening, to make their burial ground as attractive as a park. The glare of monuments and copings has been avoided as far as possible, and the attractiveness of graceful foliage and handsome lawns has been substituted for the bare hideousness of the old-fashioned graveyard. The approaches to the cemetery are along foliage-embowered roads. Within the entrance and close to the ground set apart for a national cemetery, are the chapel and vaults. The vault and chapel combined is a handsome Gothic structure built entirely of Indiana stone. The chapel is in the center of the building, a large room with stained glass windows, tiled floor and walls and groined arched

Pages 415 & 416 are missing.



ATTRACTIVE SALESROOMS.

Of all articles of trade the memorial or monument is less of a necessity than any other; yet custom is the general agent and the tender feelings and oftentimes superstitious ideas are his assistants. In view of the conditions under which memorials are usually purchased, what place should be more attractive, yet not gaudy, than the salesroom. There is no excuse for the many unkempt rooms, for in every case they can be kept neat and clean. A paint cannot be afforded whitewash can. The beauty of marble and granite is ever pleasing to the eye, but covered with dust, chips and fly specks its velviness is greatly obscured. Ladies, as often as men, are purchasers of monuments, and they are usually more observant of the arrangement and cleanliness of the showroom. Many salesrooms are without chairs, and yet in my experience I can count many sales that I have made by providing such accommodation. Three or four chairs and a desk are as necessary in a salesroom as a portion of the designs. Plants and flowers here and there give a pretty effect to the stock, and by having the side walls painted some light tint and the ceilings dark a good effect is produced on the work. Cross light should be avoided in the salesroom and the light admitted from either end. If it is not convenient in small shops to put up a wood partition, make one of factory cloth; the cost is but a trifle, and an unsewed place can be left between the breadths for a passageway. Put the best work to the front and not some figure or ancient carving executed by an apprentice. Neither place near the entrance some fossil monument or old returned tombstone, they are worthless. Rush the antiquities to the back yard and then out of sight. Do not think because of the inability to sell the stock that it is too good for the locality, invariably it is not good enough. Many people who bought \$25 slabs fifteen years ago, are now purchasing \$100 and \$300 monuments. Not always merely because they are better able to do so now than then, but because it is the custom. More capital is constantly being required in the business as the trade is grow-

ing steadily and I believe it is the large stock of artistic work that is drawing the trade. Purchasers demand a selection because they can have it, and the plainest design pleases them better if selected from a choice stock.

H. B. VANDERCOOK.

Grand Rapids, Mich.

HOW TO GILD LETTERS.

To gild sunken letters in marble, first give the letters a coat of shellac and allow it to dry for two hours, then give them a coating of fat oil and let this stand for twenty-four hours, after which apply the gold leaf in the same manner as for ordinary gilding. Coating with shellac forms a ground for the size and prevents the oil from striking in or spreading on the edge of the letters. All prepared size will leave an oily line around the edge of letters. Care need not be taken to prevent the shellac from spreading on the polished surface as it can easily be erased by rubbing a piece of cuttle-fish (such as is used for canary birds) over the face of the stone. The cuttle-fish will not scratch but will remove all matter from the polished surface. Use in the same manner as with the pumice stone, the soft side down. The fat oil can be obtained of any sign writer and when used in the manner suggested makes it the finest and purest of varnishes.

Vicksburg, Miss.

C. O. SPICER.



THE
MONUMENTAL
NEWS



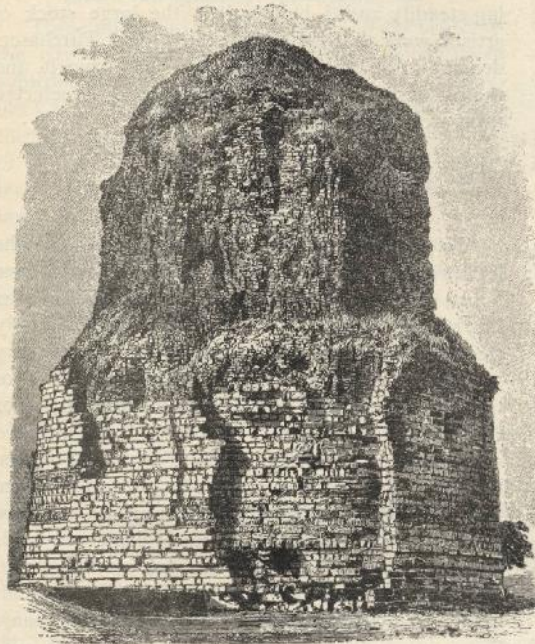
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BUDDHIST TOPE AT SARNATH, BENARES.

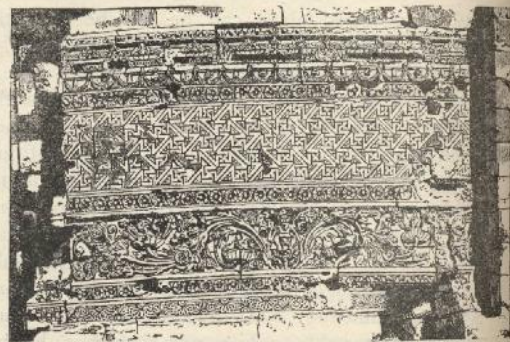
Monuments of India.

The history of architecture in India commences with the reign of Asoka, 270 to 234 B. C. It is quite appropriate that the prince, who established the Buddhist church, first discarded the flimsy and perishable material of wood hitherto used for building, and employed the more solid and lasting stone. The earliest stone monuments still existing date from the third century B. C., and for five or six centuries following all architecture that still remains was enlisted in the service of the church.

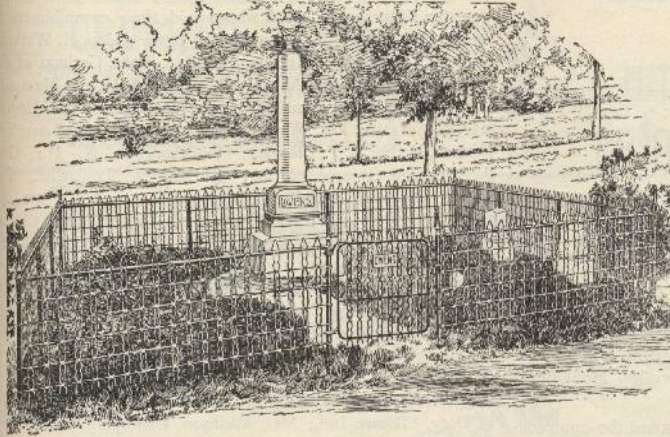
Besides cutting inscriptions in rock, in the twelfth and the thirteenth year of his reign, Asoka set up a number of pillars throughout his country, which made the doctrines of his faith known to his subjects. Of these pillars, *stambhas* or *lats*, as they are called, only a few are still existing. The most complete is that at Allahabad; it gives us an idea of what the hundreds of pillars that have disappeared must have been. Its shaft, 33 feet long, 3 feet wide at the base, and 2 feet 2 inches wide at the summit, resembles the tapering stem of a pine tree. It bore a crowning ornament—a wheel, or perhaps the figure of an animal—which has disappeared. This pillar—which bears the inscriptions of Asoka (250 B. C.); of Samudra Gupta (380–400 A. D.) detailing the glories of his reign; of Jehangir the Mogul emperor (1605 A. D.) commemorating his accession, and which is now placed on a pedestal in

the English fort at Allahabad—illustrates the strange vicissitudes of Indian history. Another class of monuments, which have come down to us from the third century, are the towers, *Stupas* or *Topes*, which commemorate an event or mark a spot, sacred to the followers of Buddha; and the Dagobas which contain relics of their lord or one of his saints.

The best known of the topes which still presents distinct architectural features is at Sarnath, where Buddha first expounded the truth, "turned the wheel of the law" to his former disciples. On a mound of brick and stone ruins, half a mile long and a quarter of a mile broad, there are the remains of brick towers and buildings, prominent amongst which is the great tower, as it is called, of Dhamek. In 1835 it was examined by General Cunningham, who gives its measurement as 109 feet 10 inches in height, 292 feet in circumference, 93 feet in diameter at its base. The lower part of the monument has eight projecting faces, each 21 feet 6 inches in width, with intervals of 15 feet between them. In each face, 24 feet above the ground, there is a niche five and a half feet in width and height. Each niche no doubt contained life-size statues of Buddha; the statues have disappeared, but the ornamentation has remained. It consists of a profusion of flowing foliage on each face, on either side of the niche; and of a triple band, 9 feet in depth, the upper and the lower of which represents lotus blossoms and flowers, while the middle contains geometrical designs, all of exquisite beauty, surrounding the whole tower. The upper part of the building remained unfinished; it was to have been encircled, most probably, with pilasters, and covered with a dome. Excavations brought to light an inscription—to judge from the characters, of the seventh century—containing the Buddhist profession of faith: "Of all things proceeding from cause, their causes hath the Buddha explained; (he) hath likewise explained the cause of the cessation of existence."—*The Religions of India*.



SCULPTURE ON TOPE AT SARNATH.



Hartman Steel Picket Cemetery Fencing.

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DURABLE,
ORNAMENTAL,
CONVENIENT,
ECONOMICAL.**

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STYLE.	Height.	Size of Pickets.	Distance of Pickets.	Number of Cables.	Size of Wire (2 strands) in Cables.	Price per Lin. Foot.		"Close" Fence 2 in. between Pickets, Price per lineal ft.	
						Galvanized.	Painted.	Galvanized.	Painted.
No. 1 Standard	31 in.	No. 6 Wire.	3 in.	5	No. 12 Wire.	19 cts.	16 cts.	24 cts.	21 cts.
Spear or Round	37 "	"	"	6	"	21 "	18 "	25 "	23 "
Top Lawn Fence	43 "	"	"	7	"	24 "	21 "	30 "	27 "
	49 "	"	"	8	"	25 "	25 "	35 "	33 "

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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.

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Recent Legal Decisions.

WHEN AN AGENT IS LIABLE FOR LOSS ON SALES TO IRRESPONSIBLE PARTIES.

Where an agent is required to exercise care and diligence in ascertaining the financial standing and ability of proposed purchasers, and the principal, relying upon the exercise of due care by the agent, and that he has made full inquiry as to the truth of the representations made by the purchaser concerning his property and financial ability, is induced to sell machinery, goods or anything else, to an irresponsible party on credit, who was actually insolvent, and where it appears that the agent exercised no care and made no inquiry, he is liable to the principal for the loss sustained because of such neglect.

Frick & Co. v. Larned. Supreme Court of Kansas. 32 Pac. Rep. 383.

CREDITORS CANNOT HOLD PROPERTY TO PROTECT THEIR DEBTORS.

A creditor who obtains a transfer to himself of all the property of his insolvent debtor, not for the honest purpose of securing payment of a debt, but to aid the debtor in covering up his property and defeating other creditors, will not be protected, nor will the transfer be upheld by merely showing that his debt was bona fide.

Schram v. Taylor. Sup. Ct., Kan. 33 Pac. Rep. 315.

MERCANTILE REPORTS ARE NOT BY IMPLICATION GUARANTEED.

The nature of the business of a mercantile agency is such that reliable information as to the wealth and integrity of persons engaged in business cannot be guaranteed. Dealers are often honestly mistaken as to their own financial situations, and the means of others for learning their exact condition are limited, and often uncertain. If the truth could in all cases be learned and reported, those giving credit would seldom, if ever, sustain a loss. All that can be demanded of such a corporation is that it

shall make due and diligent inquiries, and furnish the results to its customers.

Xiques v. Bradstreet Co. Sup. Ct. 24 N. Y. Supp. 48.

RESCISSION OF SALES ON APPROVAL.

When goods are manufactured or sold and delivered subject to the approval of the purchaser, it is incumbent upon him, unless he approves, to express disapproval within a reasonable time, or within the time limited by the contract; and the absence of such expression is sufficient evidence of approval, or at least of a waiver of the right to insist upon approval as a condition precedent to a recovery by the seller.

Columbia R. M. Co. v. Beckett F. & M. Co. Sup. Ct. N. J. 26 At. Rep. 888.

DILIGENCE REQUIRED IN THE COLLECTION OF A GUARANTEE NOTE OR ACCOUNT.

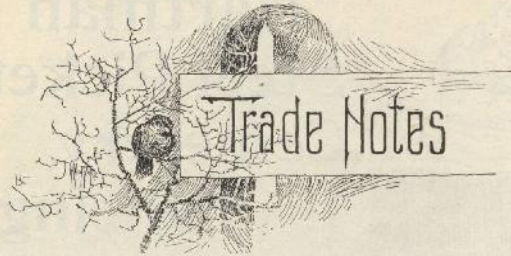
Where the collection of a note or account is guaranteed, in order to hold the guarantor, the principal debtor must be first prosecuted to judgment and execution with due diligence without the collection being made from him, and no showing of diligence will be sufficient which does not include proof that the note or account has been put in judgment, and execution has been taken out, and returned unsatisfied.

Clark v. Kellogg. Sup. Ct. Mich 55 N. W. Rep. 667.

CITIES CANNOT TAX TRAVELING SALESMEN FROM OTHER STATES.

A city ordinance providing for the payment of a privilege tax by all transient peddlers doing business in the city is unconstitutional and void, as being an attempted regulation of interstate commerce, so far as it applies to a traveling salesman, a citizen of another state, who merely solicits orders for goods to be filled by his employers in such other state, though they ship them to him to deliver.

Overton v. State. Sup. Ct., Miss. 13 South. Rep. 226.



Creron Brothers, of Clinton, Mass., are erecting a granite arch at the entrance to Woodlawn cemetery, that place.

A. M. Smith, of Findlay, O., has the contract for a soldier's monument to be erected by the Pleasant Township Monumental Association.

Harrison & Son, Adrian, Mich., were awarded the contract for the monument to be erected at the State soldier's home at Grand Rapids, Mich.

The reported dissolution of Lahey & O'Donnell at Lawrence, Mass., proves to have been false. The firm is enjoying a good business with no thoughts of dissolving.

Donley Brothers, of Newark Valley, N. Y., are contractors for the soldier's monument to be erected at Freeland, Pa. It will be of Barre granite and cost about \$2,000.

R. R. Shick, of Seward, Neb., wishes to inform the wholesale trade that he is not interested in the monument business, and therefore, has no use for the designs and monumental literature that he is receiving from time to time.

A Rockford, Ill., marble firm has a conditional order for a monument to be placed on the grave of A. J. Seymour. Seymour is the man who is to test the burying-alive feat, if he does not survive it, the monument will tell the history.

Jaeggli & Martin of Brenham, Texas, were awarded the contract for the monument to be erected by the city of Nocogoches in memory of Gen. Thos. J. Rusk. The monument will be a shaft of gray Texas granite twenty-five feet high.

Two important contracts have recently been awarded to Carlow Brothers of Sacramento, Cal. They are for monuments in memory of the late Gov. Irwin and the late Assemblyman Price, to be built of Raymond granite and aggregating in value \$3,500.

John Baumgardner of Ann Arbor, Mich., has greatly increased the capacity of his works by the addition of an electric motor and a new polishing machine. He is doing quite a business in natural boulders which are found around Ann Arbor.

One of the most massive monuments in Oakland Cemetery at Princeton, Ill., was recently erected by A. C. Best of that place for the Bryant family. It is a cap monument standing about eighteen feet in height and weighing 30 tons. One of the inscriptions is that of Sarah Snell Bryant the mother of William Cullen Bryant, the poet.

Col. A. T. Bliss of Saginaw, Mich., has presented the town of his birth, Smithfield, N. Y., with a memorial which was dedicated on July 4th, to the soldiers of Madison Co. It consists of a pedestal of Barre Granite surmounted by a statue of a soldier cut in Sunapee granite the whole standing 14 feet in height. The monument was furnished by Cartright Brothers of Detroit, Mich.

In point of attendance August was the greatest month in the history of the Fair. The million-a-week mark having been passed towards the end of the month. Among the marble and granite fraternity who helped to make up this great number

were the following, many of whom paid their compliments to the MONUMENTAL NEWS while in town: Geo. R. Watkins, Boston; R. C. Dulin, McKeesport, Pa.; Robt. Graham of the Kennesaw Marble Co., Marietta, Ga.; W. D. Morris, Memphis, Tenn.; J. W. Ramsey the Barre representative of the MONUMENTAL NEWS; Mr. Wray, Maquoketa, Ia.; C. C. Langelier, Nashua, N. H.; J. F. Brennan, Peterborough, N. H.; Geo. A. Sniecic, Glencoe, Minn.; J. Karins, Louisville, Ky.; H. W. Barton, Woodlawn, N. Y.; P. N. Peterson, St. Paul, Minn.; C. L. Mason, Ohio, P. J. A. Binder, Mauch Chunk, Pa.; Eichbauer Brothers, Monroe, Mich.; Abbott & Son, Madison, Wis.; Wm. Batson, Big Rapids, Mich.; John B. Thomas, Holden, Ill.; Arthur Bishop, Neenah, Wis.; Mr. Kildow, York, Neb.; F. M. Havens, Boone, Ia.; Wm. Parry, Crown Point, Ind.; P. Swan, Nashville, Tenn.; C. G. Dayton, Mason City, Ia.; Mr. Priseler, Ottawa, Ill.; F. C. Bandel, Crawfordsville, Ind.; J. Flachtmeier, Freeport, Ill.; M. Unger, Columbus, Ind.; H. J. Higgins, Minneapolis, Minn.; J. W. Deering, Glasgow, Ky.; N. P. Doty, Elkhart, Ind.; Mr. Atkinson, Champaign, Ill.; C. J. Clark, Urbana, Ill.; Mr. Cram, Allentown, Pa.; H. Diener, Indianapolis, Ind.; Alex. Henderson, La Fayette, Ind.; Mr. Fruth, Filsinger & Fruth, St. Louis, Mo.; W. D. Robbins, Fostoria, O.; H. Leyda, Burlington, Ia.; John Bates, Eagle Point, Wis.; Mr. Melcher, Mt. Pleasant, Ia.; J. H. Graham, Des Moines, Ia.; W. Y. Teetzell, Omaha, Neb.; Wm. McIntosh, Manchester, Ia.; F. P. Hull, Ft. Atkinson, Wis.; G. G. Crouch, Atlanta, Ga.; G. W. Furlong, Warsaw, Ind.; J. K. Palmer, Philadelphia Marble Co.; Ed. Marquardt, St. Louis, Mo.

The Boston marble and granite works, of Hornellsville, through an agent, contracted to erect a monument over the grave of the wife of Edwin Phillips, for \$125, in 1889. Terms of payment were part down on delivery and balance in note for one year. A clause in contract stipulated that title should remain in seller's hands until the monument was paid for. The stone was erected in the County Line Cemetery near Naples and the terms of payment fulfilled. A year ago a small sum being yet due on the note, the monument was removed by the maker. Suit was brought by Mr. Phillips for damage. Defendant claimed title. Plaintiff showed fulfillment of contract, as monument was paid for in full of note given. Judgment was given plaintiff for \$75, value of monument at time of removal. It is quite probable that a suit for larceny will follow.—*Rochester Chronicle*.

To Monument Dealers.

Am desirous of arresting Chas. G. Croford, alias Chas. E. Goodale, and most any alias. He is about 26 or 28 years old, light complexion, sandy hair, light mustache, blue eyes, height about 5 ft. 9 in., weight about 165 or 170, index finger on right hand off near second joint. His general occupation is canvassing for monumental work; last places he worked were Marion and Mt. Vernon, Ohio. He generally travels with numerous forged recommends, and is about as crooked as they make them, is a good talker and dresses well and has an eastern accent to his speech. He is wanted at Hastings, Mich. and Mt. Vernon, Ohio, for forgery and larceny. Any person knowing of this man will please notify me by telegraph at my expense, as I have a warrant for his arrest.

JAMES H. MCKEVITT, Sheriff.

Hastings, Mich.

Two granite columns are now being cut to beautify the entrance to Prospect Park, Brooklyn. Pedestals 12 ft. square by 9 ft. high will be surmounted by fluted columns 36 ft. in height. Doric capitals 5 ft. in height and bronze eagles crowning them will bring the entire height up to 60 ft. The columns will face the new soldier's memorial arch.

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This Granite contains no iron, is very hard and of fine grain. Polishes dark blue and when hammered is white, giving the most striking contrast between cut and polished work of any granite in the United States. Lettering is plainly readable from a distance without the use of paint or coloring of any kind.

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- Most Improved Polishing Machinery.
- Artistic Models.

SPECIALTIES..

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- Round Rail for Cemetery Enclosures,
- Statuary, Mausoleums,
- Building Fronts,
- Rough Stock.

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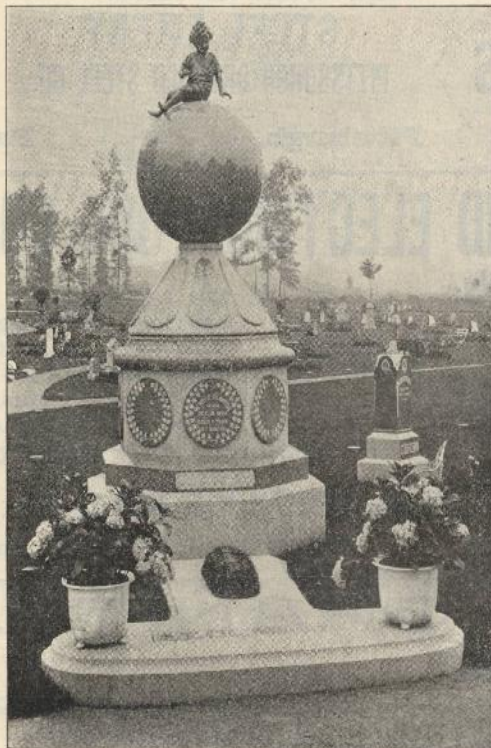
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A MONUMENT IN FAIRMOUNT CEMETERY, NEWARK, N. J.

Monumental Notes.

In one of the new sections of Fairmount Cemetery, Newark, N. J., may be seen the novel monument shown in the above illustration. The pedestal and ball are of Quincy granite and the figure of the child is in bronze, cast from a model by Mr. John Rogers, the New York sculptor. The monument is octagonal in form with a diameter of eight feet at the base and rising to a height of 17 feet 6 inches. Circular inscription tablets ornamented with wreaths of ivy are on each of the eight sides of the die. The sphere above is nearly 5 feet in diameter and so highly polished as to reflect surrounding objects as clearly as a mirror. Resting lightly on this massive pedestal is the life-like figure of a babe modeled a little larger than life. The design, which has been copyrighted, is original with Mr. H. T. Clawson of Newark, the father of the babe, to whom we are indebted for the photograph from which the engraving was made.

In the interior of the costly mausoleum in which the remains of the late Leland Stanford were recently laid to rest, there are no crypts or vaults commonly found in such structures. In the spacious

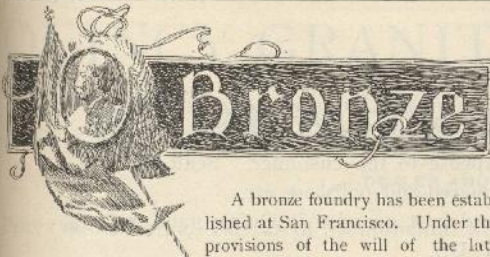
room, 15 ft. x 22 ft. 3 in., with its floor, walls and ceiling of white marble, are three sarcophagi measuring 8 ft. 6 in. x 5 ft. 6 in. x 4 ft., cut from single blocks of Italian marble and designed expressly for the bodies of father, mother and son. Each sarcophagus is lined with heavy steel plates, is provided with a carved marble cover and bears an appropriate inscription. The mausoleum covers a ground space of 50 x 30 feet and is constructed of Vermont granite. The cost exceeded \$100,000.

"Eminent as a poet, rarely accomplished as a linguist, learned and acute in science—a man without guile," is a portion of the epitaph on the monument recently placed at the grave of the poet James Gates Percival, at Hazel Green, Wis.

An imposing monument of Georgia granite has just been completed in Oakwoods Cemetery, Chicago, commemorative of the seven thousand Confederate soldiers buried there. A statue in bronze of a Confederate infantryman eight feet in height surmounts the shaft, and bronze relief plates in the die represent "The Call to Arms," "The Lost Cause," "The Eternal Sleep" and the seal of the Confederacy. The memorial was erected by ex-Confederates at a cost of about \$7,000.

The famous leaning tower of Pisa is a campanile or bell tower. It was begun in 1174 by the two famous architects—Bonano of Pisa and Willam Innsbruck. The tower, which is cylindrical in form, is 179 feet high and 50 feet in diameter, made entirely of white marble. It has eight stories, each with an outside gallery projecting several feet from the building, and each decorated with columns and arcades. In the center of the tower a flight of 320 steps passes up to the summit. It is called the leaning tower from the fact that it inclines some thirty feet from the perpendicular, and it is not generally known that this inclination, which gives the tower such a remarkable appearance, was not intentional. At the time it was about half done the error in measurement was perceived, and it was guarded against by the use of extra braces in the further construction of the building and an adaptation of the stone in the highest portion. There are seven bells on the top of the tower, the largest of which weighs 12,000 pounds, and these are so placed as to counteract, as far as possible, the leaning of the tower itself.—*Ex.*

A receiving vault of brick and stone is in course of erection at Woodmere cemetery, Detroit, Mich. The building will cost \$15,000.



A bronze foundry has been established at San Francisco. Under the provisions of the will of the late James Lick, all of the bronze work on the monument for which he bequeathed a large sum of money must be done in San Francisco.

In our last issue the credit of having cast Turini's bronze figure of Columbus at the World's Fair should have been given to the Ames Manufacturing Co., of Chicopee, Mass., instead of the Henry Bonnard Bronze Co., as stated.

An interesting feature of New York's exhibit at the Fair is four bronze alto-relievos of the interior decorations of the Saratoga monument. These reliefs are said to be the first to have been used in this country for historic sculpture.

An object of interest in the exhibit of French bronzes at the Fair is a reproduction of a statue of "Charles V. Conquering Europe," preserved in the Madrid museum. The monarch is clad in armor, which is cast in separate pieces and may be removed from the statue of his nude figure.

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



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McDONNELL & COOK.

From our regular correspondent.

QUINCY, MASS.

Several business men of Quincy have recently been "stirring up" the dealers, through the local press, for not more widely advertising Quincy granite, a granite that is conceded by all who are in a position to know to be the best stone for monumental purposes in the market. There is much sense too, in what they say, for what is more conducive to the sale of an article than a liberal supply of printers' ink. For any business the trade journal of to-day is looked upon as the best medium of advertising. Using a Kentucky metaphor, all advertising is good but the trade journal is the best. Just see what the MONUMENTAL NEWS has done for the granite business in Quincy and only think how much more might be done if the dealers gave the matter of advertising the consideration it deserves. Journals in the interest of the granite business are only of the past decade but during that time the great West has been opened up to the dealers in the east through this medium, and the MONUMENTAL NEWS, at the present time the organ of the manufacturers and dealers of the United States and Canada, stands foremost among the number. I think the egotism can be pardoned from an "advertising" standpoint, even if facts didn't bear me out in this respect. Let our manufacturers advertise liberally, and remember that although there is "lots in advertising" there is more in knowing how to advertise.

Money is rather tight here as it is about every where else, but in other respects the business during August will compare favorably with that of past years. There is no great number of orders ahead but they are coming in every week and many of the firms have all the work on hand that they can attend to. There is nothing to worry over just yet, and there is every reason to believe that the fall and winter will be prosperous.

About eighty of the Quincy manufacturers went to Barre and Montpelier, Vt., last month to view the works there and were royally entertained by the Vermont manufacturers during their visit.

One of our local newspaper men accompanied the party, and had some complimentary things to say about the Barre quarries and their famous railroad, in his interesting report of the trip. It is Barre's turn to come and see us.

Mr. A. M. Dean of A. M. Dean & Co., has charge of the Quincy exhibit at the World's Fair, Mr. Thomas Burke having returned home on account of business.

Mr. Thomas H. McDonnell, of the firm of McDonnell & Sons, Mr. J. S. Swingle, of the firm of Swingle & Falconer and Mr. McDonnell, of the firm of McDonnell & Kelly, will visit the World's Fair during September.

A sample of what can be done in Quincy granite in the way of fine carving was seen at the works of E. F. Carr & Co. The memorial, which is for Baltimore, Md. parties, is a simple one, being one block of dark Quincy granite 6' x 3' x 2' rise. It is all polished, and cut in relief around the top, eight inches deep, are chrysanthemum flowers and leaves. They are finely hammered and the carving stands out in striking contrast to the polished work. The letters on the face are cut square. Another job being finished by this firm is a heavy all-polished cross. It will rest on a small base and will make a most unique monument.

The Granite Railway Co. has considerable work on hand at present and full gangs have been kept busy in both the quarry and sheds. This firm has the contract for the Alexander Hamilton monument, to be erected in front of the Hamilton Club House, Brooklyn, N. Y. The pedestal is of Railway dark Quincy and the bronze statue is from the model of W. O. Partridge of Milton, Mass.

William Callahan is handling a lot of medium-sized work and has several sarcophagi and cottage monuments on the banks. He has made additions to his shed room and erected a new office and blacksmith shop last month.

Swingle & Falconer report business as good. They are at present cutting, among other jobs, a large column die cottage monument with heavy carving for Davenport, Iowa, parties.

J. W. Richards, the designer, is getting out some fine designs for fall work and has lately filled several large orders in silk.

"We can't complain," said Milne & Chalmers, "we've been more than busy." And the yard looked it and the polishing shop was crowded with work. McDonnell & Sons is another firm that has considerable work on hand, and Joss Bros., McIntosh & Sons, Marnock & Co. are also among the number.

An excellent piece of work was turned out at the sheds of Adam Vogel & Sons, West Quincy, last month. It was a statue of Faith, cut in Westerly granite, from the model of Richard F. Brooks, made just previous to his departure to Europe. It was cut by Frank Renichi, whose carving was much admired.

QUINCY GRANITE

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109-115 Centre Street, Quincy, Mass.

Concord, N. H., Notes.

Business has been good with most of the manufacturers up to the present time, but lack of ready money to pay help with gave a serious aspect to affairs late in the month.

The local branch of the Granite-Cutters' union now numbers more than 300 members, and two-thirds of them are employed at the works of the New England Granite Co. This company are also giving employment to nearly 200 men in their other departments.

Labor Day, September 4th, will be observed as usual. The program includes a street parade in the morning, in which the granite-cutters will march in a body, after which the day will be spent at Lake Shore Park.

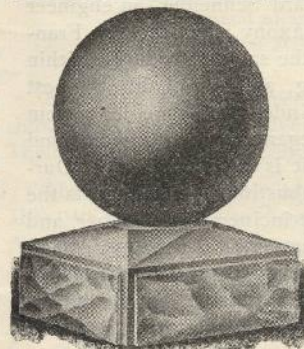
John Swenson reports an excellent trade up to the present time and makes no complaint about his collections. He is engaged upon a mausoleum to be erected at Greensburg, Pa., and has a good run of smaller work. Mr. Swenson's quarry is in very good shape for getting out large blocks and he has just put up a derrick at a cost of \$900 to facilitate handling them.

Several large family monuments are under the hammer at Ola Anderson's and he is also cutting granite work for the Temple building at Exeter, N. H., and the trimmings and approaches for the town hall at Antrim, N. H. These, with lots of smaller work, will keep Mr. Anderson's works busy for some time, but he predicts a slacking up very soon.

Henneberry Brothers & Co. have been pushing forward with considerable enterprise this season and are having a good trade.

To study the works of others, draw inspiration from their ideas, blend them with your own, and give them new form and expression is your own work, is a legitimate and commendable proceeding, and has the indorsement of the master-minds of all ages. Originality is to a large degree a meaningless term, save where it is used to express the talent of reproducing old ideas or current modes of thought in novel combinations, hence in new varieties of design or expression, giving new and unexpected shapes to old material and breaking the monotony of worn-out styles and conventional forms, is to be found, practically, the originality of which so much has been said, but which remains a vague and indefinite thing.—*Southern Architect.*

While visiting Chattanooga recently, Governor Northen of Georgia was urged to have his state legislature appropriate funds for a fitting memorial in the new park at Chickamauga. He promised to make the recommendation, but stated that the Georgia constitution did not provide for such appropriations.



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DARK QUINCY GRANITE
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Granite to be seen at World's Fair exhibit of Quincy Granite Manufacturers Association.

Mound Builders.

It is generally believed that the Mississippi Valley and the Atlantic coast were once populated by an agricultural and partially civilized race quite different from the nomadic Indians, though possibly the progenitors of some of the Indian tribes, and that, after centuries of occupation, they disappeared, at least a thousand, and perhaps many thousand years before the advent of Europeans. The theory has been advanced that these people migrated from Asia, and that they passed over Asia to Siberia, across Behring Straits, down the Pacific Coast of America from Alaska and to the Mississippi Valley, and down to Mexico, Central America and Peru. The remains of the Mound-Builders, as this vanished people are called, are scattered over most of the states of the central and lower Mississippi Valley, along the banks of the Missouri and on the sources of the Allegheny. They are most numerous in Ohio, Indiana, Illinois, Wisconsin, Missouri, Arkansas, Kentucky, Tennessee, Mississippi, Alabama, Georgia, Florida, Texas, and are found in the western part of New York and in Michigan and Iowa. These mounds vary greatly in size; in some instances are very extensive and exceedingly intricate, notably those of the Licking Valley near Newark, Ohio, which cover an area of two square miles. In other localities there are some which reach a height of ninety feet. It is not believed that these people had any written language, as no inscriptions or tablets yet discovered indicate this. Many of these mounds have been found to contain skeletons, numerous implements and ornaments, usually composed of stone, sometimes of copper; also rude and coarse pottery of curious design. In substantiation of the belief that these people came from Asia is the fact that in Siberia mounds have been found similar to those in the Mississippi Valley.

The Schneider System of Cremation.

The system of cremation used in the new cremation urn at Cypress Lawn Cemetery, San Francisco, is that invented by Richard Schneider, an engineer who lives in Dresden, Saxony, says the San Francisco *Examiner*. It is the same introduced within the last year at Hamburg, and is probably the best process yet known. Under the Schneider system fuel is put into a gas regenerator and lighted, and when the gas is formed it is mixed with air. During the process of combustion the flame heats the fire-bricks which wall the incineration chamber, and the products of combustion after passing through the chamber and a fire-clay grating are carried off through a flue. After the fire has been burning for some hours the regenerator becomes bright red and

the incineration chamber shows a white heat. Then the operation of reducing the human body to ashes may be commenced. The body is placed in a marble sarcophagus, which stands in a niche at the right of the main auditorium of the crematory. A button being pressed, the body is lowered by machinery into the preparation room, where it is stripped and wrapped in a sheet soaked in alum water. It is placed in an iron receptacle whose bottom is covered with a solution of alum and water. The door of the incineration chamber is then swung open and the body is given to the consuming heat. Through an opening in a door of the chamber the official in charge of the operation closely observes the progress of the incineration, and when it is concluded he reverses the gas and air valves and the ashes fall into the ashpit of the crematorium. No fire is visible. A rosy light, the product of more than 2,000 degrees of heat, plays around the shrouded form. No sight could be more impressive, few more beautiful.

The new marble columbarium of the United States Cremation Company at Fresh Pond, Long Island, was dedicated last month with appropriate ceremonies. The building contains niches for 600 urns. In his address, President Lange traced the progress of cremation and among other evidences of its growth in this country said that with the single exception of Japan, more bodies are incinerated yearly in the United States than in any other country, and the custom is constantly increasing. Some of the statistics are of interest. Of the one thousand and ten bodies cremated at Fresh Pond to date, six hundred and fifty were men, two hundred and seventy were women and eighty-eight children. Six hundred and seventy-five of the incinerants were foreign born, and of this number five hundred and ten were Germans. In Paris the number of incinerations ordered by families last year aggregated 159, while in New York they amounted to 200.

The current number of *The Urn* contains a most forcible argument in favor of cremation. It is in the form of an illustrated report of the commission on Sanitation of Cemeteries at Paris, and presents views of seven coffins and their contents in various stages of decomposition as exhumed from the cemetery of Saint Nazaire, Paris. The bodies were exhumed from five months to five years and present an appearance most repulsive, while the condition in which they are reported to have been found is painful to contemplate.

The practice of cremation in Japan appears to have been in vogue from the most ancient times, the investigations of archaeologists having established the fact that it was practiced by prehistoric races.

Pages 427 & 428 are missing.

Bradbury Marble Co.,

Wholesalers and Finishers of

GEORGIA

AND OTHER

❖ **MARBLES** ❖

Monumental and Building Marbles, Tiles, &c.

Carefully Selected Stock,



Superior Finish,

Orders Filled Promptly.

Estimates on Application.

Nos. 1211 to 1229 South 2d Street,

ST. LOUIS, MO.**POINTS ON GRANITE**

REASONS WHY

No. 14.

Whether you are a large or a small dealer in Granite Monuments, there are various reasons why you should give us an opportunity of furnishing at least a portion of your work. We deal exclusively in granite, have extensive works and quarries at Barre, and are well equipped for supplying your needs for anything in the Granite line. Let us estimate on your fall and winter work.

Jones Brothers.

GRANITE MANUFACTURERS.

Main Office, 53 and 55 Kilby St., Boston, Mass.

Western Office: Tacoma Building, Chicago, Ill.

Quarry and works: Barre, Vt.

Foreign Office: Aberdeen, Scotland.

Trade News Among Our Advertisers.

See Cook & Watkins' new stock sheet in this issue of the MONUMENTAL NEWS, and send to them at once for prices on such monuments as please you.

Alex. Fraser of Mansfield, Ohio, writes us that business is good and that the quality of the work he handles is gaining for him many customers, especially for Barre and foreign granites. He solicits direct correspondence and asks for a trial order and he will undertake to keep the patronage of the trade. Send sketches of all spring work wanted before placing orders elsewhere.

At the works of the Ryegate Granite Works Co., South Ryegate, Vt., a heavy canopy monument to stand 24 ft. 6 in. in height is in course of construction for the grave of the late historian, Geo. Bancroft, at Worcester, Mass. The monument will have three bases—the bottom one 16 ft. x 10 ft. 4 in., and die from which rise columns that support a heavily ornamental canopy surmounted by a draped urn.

"Notwithstanding the hard times we are prospering," writes Burns & Cormack, of Quincy,

Mass., when remitting for their advertisement and ordering it continued. This has the right ring to it. It gives forth no uncertain sound. Even in hard times they are prospering, and as they desire to continue prospering they order a continuance of their advertisement in the MONUMENTAL NEWS. Give them an opportunity to figure on your fall work.

The constant drop of water
Wears away the hardest stone.
The constant gnaw of Towser
Masticates the toughest bone;
The constant cooing lover
Carries off the blushing maid,
And the constant advertiser
Is the one who gets the trade.

—Melbourne Paper.

Every cloud has its silver lining, as is poetically shown in Badger Bros.' advertisement in this issue. Their "word to the wise" should be heeded.

There is nothing like an advertisement in the MONUMENTAL NEWS to bring business, writes H. A. Rockwood of Indianapolis. Orders began coming in from my card in the July number before all of the papers were mailed to subscribers. It is growing better and better, and is decidedly a great favorite among the dealers.

Wolffs

BARRE, VT.

**Manufacturers AND
Importers.**

FOREIGN OFFICE--ABERDEEN, SCOTLAND.
WESTERN OFFICE--MANSFIELD, OHIO.

IMPORTERS
 Scotch, Red and Grey
 Red Swede, Dark Pearl,
 Norwegian and Russian

Through the World's Fair for Twenty Cents.

Whether one goes to the Columbian Exposition or not, a souvenir of the grandest exposition of all time is a desirable thing to have; and no more complete or beautiful one can be had than the September number of *Demorest's Family Magazine*—the Exposition number—which contains over 300 illustrations, showing as much as one could see in a week's visit, and accompanied by vivid descriptions of all points and objects of interest. In fact, 'tis a collection of photographic souvenirs that would cost a lot of money, and yet you may possess it for only twenty cents. Through it you may also become familiar with the city of Chicago as well, for the history of that city is graphically told in "From Fire to Fair," which is also profusely illustrated.

Then there is a paper on the "Parliament of Religions" to be held in Chicago during September, which is embellished with portraits of many of the most noted leaders in different religions, and also pictures of curious temples. "Familiar Talks on the Different Schools of Art" treats of modern French painters, and the illustrations include reproductions of some of the paintings that are exhibited at Chicago; "Society Fads" tells of all the latest fancies in fashionable society; the fiction includes a story of the Chicago fire, and all the departments for which this magazine is famous are especially replete. And all this is given for twenty cents, the usual price of an ordinary number. The subscription price is \$2 per year. Published by W. Jennings Demorest, 15 East 14th St., New York.

Wheat is sown in the fall, corn in the spring, clover in the summer, and sox in the winter, but advertising is sown all the year round.—*Fame.*

ADAMS & BACON, * * *

WHOLESALE MARBLE,
SAWED AND FINISHED
BRANDON ITALIAN
AND
 FLORENTINE BLUE
PROMPT SHIPMENTS.

* * * **MIDDLEBURY, VT.**

Cemetery Ironwork!

Wrought Iron Pipe, Ornaments. Washers.	Tassels, Chain, Gates.	Vault Gates, Flower Vases, Statuary.
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The North American Iron Works,

WORKS: Walton St.

BROOKLYN, N. Y.

Write for our circular of American and Columbus Settlers

METAL WORKERS.

Iron. Zinc. Brass. Bronze.

Adams Granite Works

GEORGE McFARLANE, Propr.
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.

WROUGHT IRON FENCES



FLOWER POT STANDS, GRAVE GUARDS, SETTEES, FOUNTAINS, VAULT GATES, CHAIRS, VASES.

Illustrated Catalogue Free.

E. T. BARNUM,

Mention this paper. DETROIT, MICH.

Granite Monumental Work...

Is called for in nearly every retailer's trade. Only with the best of work and stock can trade be gained. I furnish this in Dark Concord Granite. Remember you get the best value and satisfaction by ordering from the manufacturer.

W. N. HOWARD,
CONCORD, N. H.



Bronzed and Galvanized
**CEMETERY
SUPPLIES**

Send for catalogue.

JOHN McLEAN,
298 MONROE ST., NEW YORK.

When writing to advertisers please mention the
MONUMENTAL NEWS.



F. Barnicoat.
**GRANITE
STATUARY
PORTRAIT
AND
IDEAL FIGURES.**

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.

Quincy, Mass.

CEMETERY ADORNMENTS.



Makers of
Artistic Iron Vases
With Reservoir Attachment, especially adapted for cemeteries.

Bouquet Holders
for Cemeteries

Iron Settees & Chairs
Ornamental, Restful.

Wood and Iron Settees
For the avenues in cemeteries, Parks, Etc.

CEMETERY SIGN POSTS—"Perpetual" and "Annual Care," "Keep Off Grass" Sign Plates, Metal Wreaths, Crosses, etc. Illustrated Catalogue Sent.

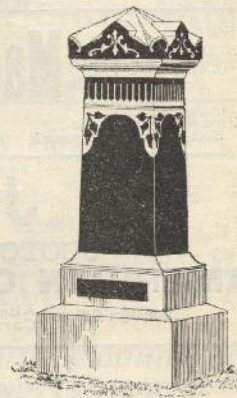
M. D. JONES & CO.

76 Washington St., BOSTON, MASS.

CUTS for advertising sent postpaid on receipt of price. MONUMENTAL NEWS, 334 Dearborn Street, Chicago.



No. 23. 75c.



No. 25. 85c.



No. 20. 50c.



No. 22. 75c.



No. 45. 75c.



No. 19. 60c.





No. 54. 50c.



No. 32. \$1.

QUALITY, PRICE, PROMPTNESS.

Three characteristic features of our business which makes it profitable for a dealer to buy **American** and **Foreign Granite** of us. We have a resident buyer at ABERDEEN; a shipper at BOSTON and BARRE, and we can name as **low prices** as is consistent with good work. See our beautiful Hand Made Designs and Gilt Edge Photos. Correspondence solicited.

F. S. CARY & CO.,  Exclusive Wholesalers of  **ZANESVILLE, OHIO.**
Granite and Statuary

New York **GRANITE** Company,

RED SCOTCH, BARRE,
RED SWEDE, CONCORD,
RED BEACH, WESTELY
QUINCY, GRANITES.

Importers and Wholesalers

Monumental Work.

Building Work.

Polished Granite Columns.

Italian Statuary, Granite Statuary. Work Guaranteed. Quick Shipments. Do not fail to get our prices.

67 West 23d Street, NEW YORK CITY.

*SWEED,
SCOTCH,
LABRADOR,
NORWEGIAN.*

MacLane Granite Co.

MANSFIELD, O.

We Cover the entire Field . . .

*WISCONSIN,
BARRE,
QUINCY,
CONCORD*

*We are strictly Wholesale
With facilities unsurpassed.*

Importers of Italian Statuary

EDWARD MacLANE, Manager.

J. F. TOWNSEND,

SCOTCH, SWEDISH, BLUE AND EMERALD PEARL.

AMERICAN GRANITES AND ITALIAN MARBLE STATUARY

Foreign Offices | Aberdeen, Scotland.
| Carrara, Italy.

Clinton Bldg. Columbus, O.

From our regular correspondent:

Barre, Vt.

The event in granite circles in Barre during the past month was the arrival of a special train carrying about one hundred representatives of the granite industry from Quincy, Mass. The manufacturers of that town have an annual outing, and at their annual meeting, held during the winter, voted to take an excursion to Barre. The train was met at Montpelier by a committee from the Barre Manufacturers' Association, and on reaching Barre the party was joined by a number of the local manufacturers. With the assistance of one of the mogul engines the party climbed to the quarries, where the plants of several of the leading manufacturers were visited and many new points in the business were unfolded to those of the party who had never visited the hill before, and who were enthusiastic in praise of what pleased them and equally free in ridiculing the lack of progress where it struck them, principally in the use of horse-power for hoisting stone from some of the smaller quarries. Taken altogether, however, the party were decidedly complimentary in their utterances and a spirit of hearty good will and fraternity seemed to exist between the members of both associations. Mr. Prescott of the *Quincy Daily Ledger* accompanied the party and in the report written for his paper he says:

"The Quincy men envied the Barre quarrymen because their stone lay so near the surface and could be worked so easily. The Wetmore & Morse plant is a remarkable quarry and should prove a great bonanza to its owners. At the Tayntor quarry they saw a fine large steel derrick, by which the engineer could not only raise and lower the stone at pleasure, but also swing it round and land it with ease on a car.


Few of the quarries, however, have such good hoisting plants as the Quincy quarries, many of them using only horse power.

The railroad is a great thing for Barre. It handles the stone easier, quicker and cheaper than by teaming and the streets of the city are relieved of heavy teaming. The stone is taken out of the quarry and loaded directly on to the cars, transported down the mountain and directly into the sheds in the village, where it is reloaded when cut and transported to any part of the country. Competition is active among the railroads for the freight business, and more favorable terms are made than the Quincy men can secure."

The trip was terminated by a banquet at the pavilion at Montpelier, at which a number of Barre men were the invited guests of the Quincy manufacturers.

The Vermont Granite Co. have purchased from W. A. Crook & Co., of Jersey City, a hoisting engine that is a Jumbo, being the largest thing of the kind in town. It is a four drum engine and possesses the power of lifting twenty tons with a single rope. The engine is being put in at the company's light quarry, together with an eighty horse power boiler and a fifty ton derrick. The


FINE
MONUMENTAL WORK
 in New Westerly or Souhegan Granite.
 Statuary and Ornamental Work . . .
 a Specialty.
 ESTIMATES
 Given on all kinds of **CEMETERY WORK.**
 GLOBE GRANITE CO.,
 MILFORD, - N. H.



E. C. FRENCH
 Manufacturer of and Dealer in
MONUMENTAL WORK
 of all kinds from the best
Light and Dark Barre Granite.
 Lock Box 60. **BARRE, VT.**

Monument Setter.
GEO. ARCHER
 652 Noble Ave., Chicago.
Vaults and Heavy Work a Specialty
 Satisfaction Guaranteed

New Westerly Granite Works.
 P. N. MATHESON,
 Proprietor,
 Manufacturers and Dealers in
ALL KINDS OF WHITE GRANITE
MONUMENTAL AND Building Work
 Milford, N. H.

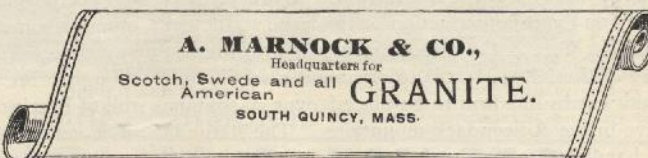


Advertise ❖ ❖ ❖
 Your business in the
 Monumental News.

PATENTS
 procured in the United States and Foreign Countries. Trade Marks, designs, labels and copyrights. Send description, with model, photograph or sketch and we will let you know whether you can obtain a patent. All information free.
 W. E. AUGH NBAUGH & CO.,
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FULLER, FOLEY & CO.
Artistic Memorials
 GRANITE WORK OF EVERY DESCRIPTION.
 WEST QUINCY, MASS.

A. MARNOCK & CO.,
 Headquarters for
 Scotch, Swede and all American **GRANITE.**
 SOUTH QUINCY, MASS.



A. BERNASCONI & CO., Plainfield, Vt.
 Manufacturers of and Dealers in
Dark Barre Granite Monuments.
 Headstones, etc. Statuary, Drapery and Carving a Specialty.
 Best of Stock and Workmanship Guaranteed. Write and get our Prices
 All Orders Filled as Quick as is consistent with Good Workmanship.

J. W. McDONALD, D. W. McDONALD.
J. W. McDONALD & CO.,
 Quarriers and Manufacturers of
-- Fine Monumental Work --
 Light and Dark Barre Granite.
 Best of Stock and Workmanship Guaranteed.
 P. O. Lock Box 97. **BARRE, VT.**

CLARKEHEW & GRAY,
 Manufacturers of
Light and Dark Barre Granite Monuments
 STATUARY and CEMETERY WORK.
BARRE, VT.

Madison Pink Granite.
 QUARRIED AND MANUFACTURED BY
LEWIS D. CUMB,
 Wholesale Monument Dealer in **NEW ENGLAND GRANITE**
 LOWELL, MASS.

YOUNG'S
Blue New Westerly or Souhegan Granite
 SUPERIOR TO ALL OTHERS QUARRIED AT MILFORD, N. H.
 Showing a greater contrast between the dark polished and very white hammered parts, than any granite in the country. It commands from 1/4 to 1/2 more than Barre or Quincy Granites. Rough Stock sold to the trade. Samples showing partly polished, hammered and rough, two to three inches square and oblong, 75cts. each. When your patrons see it, No Other Will Answer. Send your tracings and get estimates.
YOUNG & SON, Milford, N. H.

W. BURK, Manager. T. O'KEEFE, Treasurer.
NORFOLK GRANITE COMPANY.
 Monumental and Building work from all New England Granites.
RED BRAINTREE GRANITE
 From our own Quarries a Specialty.

Our Red Granite is Superior to any of the foreign or native Granites for Monumental and Bldg work.
 WORKS—Copeland St., Quincy, Mass. QUARRY—Braintree, Mass.

As a Manufacturer of **GRANITE MONUMENTS!**
 First-Class In all Grade of
QUINCY AND FOREIGN GRANITES.
 IT WILL BE OF INTEREST TO DEALERS TO COMMUNICATE WITH
WILLIAM TURNER, Bigelow and Nightingale Ave., **QUINCY, MASS**

company are also putting in at the dark quarry a complete new hoisting apparatus and expect to have both rigs in active operation in about three weeks.

The window of one of the leading dry goods stores in town is ornamented with a handsome piece of work from the sheds of Marrion & Worden. It is nearly an exact reproduction of the large statue cut at C. H. More & Co.'s shed, mentioned in the last issue of the NEWS. It is to ornament a small monument cut by the firm to be placed over a solitary grave in the Adirondack mountains. The statue is the handiwork of Sculptor H. J. Bartoli, and is only two and a half feet in height. The monument which it surmounts is two feet in height and is a model of fine workmanship.

Eugene Sullivan reports that he has orders on hand for thirty-five markers of a style which Gene may claim to have made a specialty of. The design represents a stump about 2 ft. 6 in. in height, a polishing sloping top carries the inscription. Mr. Sullivan has cut and shipped seventy-two of these unique and tasty little jobs during the past season.

Charles Mierow, of the granite firm of Mierow & Riebe, San Antonio, Texas, was in town the first of the month and made a tour of the offices, meeting many friends.

The firm of Good & Hall, which has been in existence only about a couple of months, has dissolved by mutual consent and Mr. Good will continue the business.

A visit to the circle of new sheds occupied by Emslie & Kellman, Clarihew & Gray and Reid & Stevens, found them to be well filled with work. "Plenty of work but no money," said Mr. Reid, of the latter firm. "We are running twenty-four men now in place of forty-four in the spring and are doing some fine work but there is no money." In the yard was a big base measuring 10 x 10 ft. with a 2 ft. 4 in. rise. The firm have unloaded thirty carloads of stock in their yard this week, but what shall it profit a man if he sell the work and obtain nothing but promises.

Alexander Clarihew, of the firm of Clarihew & Gray, when interviewed said: "We are working but twenty-five men now, as against forty before the present financial trouble overtook the business, although there is as much if not more work on hand than is usual at this season of the year, but there is no money for the firms to meet their indebtedness with. We have put in new polishing wheels, a new twenty-five ton derrick and are in new sheds with unlimited power and ability to fill all orders speedily, but there is no inducement for us to ship work at the present.

William Emslie, of Emslie & Kellman was also seen and related practically the same experience.

"Business is pretty slow," said he. "There is as much work as ever, but no money. We have two or three large jobs on hand but the dealers write us not to hurry for they have no money and can't take them yet. We have been forced to cut down our help some in consequence of the scarcity of money, something a manufacturer hates to do at any time. We have some fine jobs to cut this fall though," Mr. Emslie continued, unrolling a large roll of blue prints. The first shown was the design of a very ornate family monument for New York parties. It had three bases and a die on which rested columns 4 ft. 6 in. in height, supporting a moulded cap and crowned by a beautiful vase filled to overflowing with roses, some of which are scattered down the sides of the entire monument the second base being especially covered with them. Another design was a cross of the Maltese style standing thirteen feet high with three bases, the first 5 ft. x 3 ft. 10 in. The body of the cross is carved with an endless ribbon, as it is termed. The entire cross is fine hammered and will be a beauty when finished.

A visit to other manufacturers revealed the same state of affairs, "plenty of work but no pay." "The money has all gone to Chicago, I guess," observed one man drily. As it is about time for my letter to start I give you the opinion for what it is worth, satisfied that the business men of that city will hardly concur in the opinion.

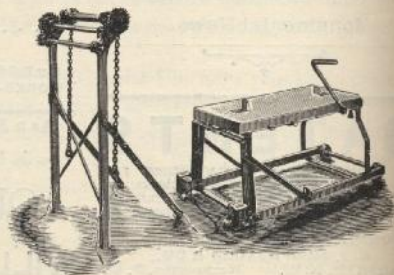
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The Bureka Truck Bench.

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



Needed
in
EVERY
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Soon
PAYS
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itself.



VERMONT GRANITE CO., BARRE, Vt.

Incorporated, Paid up capital, \$50,000



Manufacturers and producers of Monumental and Building Work and Rough Granite for the Trade.

OFFICE AND WORKS,
BARRE, VERMONT.

FOR SALE—50 acres of the best quarry land in Barre, well located on railroad. Will be cut up into quarries to suit purchasers. Terms liberal. Correspondence solicited.

LITTLEJOHN & MILNE,

QUARRIERS AND MANUFACTURERS.

BARRE GRANITE

MONUMENTS AND CEMETERY WORK.

The trade supplied with Rough and Finished Stock for monumental building purposes.

BARRE, VERMONT.

WELLS, LAMSON and CO.

Manufacturers of Monuments, Statuary, Vaults, Mausoleums, dark, medium and light. Rough

Granite a specialty, Stock Squared and Polished to order.

BARRE GRANITE QUARRIES

BARRE, VT.

PARK & DUNBAR

MANUFACTURERS OF
AND DEALERS IN

JOHN PARK.

WM. DUNBAR

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.**

Many distinguished names are in the petition addressed to the Dean of Westminster asking permission to place a medallion of Jenny Lind in the famous Abbey.



Emslie & Kelman,

Dealers in

BARRE GRANITE MONUMENTS

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

BARRE, VT.



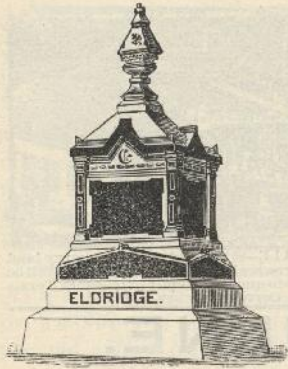
CHAS. W. McMILLAN,

Dealer in
BARRE GRANITE MONUMENTS

Tablets, Fencing, Buttresses, etc. Drapery and Carved Work a specialty. Improved machinery for handling work of any size. ALL WORK WARRANTED.

BARRE, VT.





McGILLVRAY & JONES,

QUARRY OWNERS AND MANUFACTURERS.

DARK QUINCY GRANITE

For Monumental and Building Purposes.

Estimates Furnished on . . . **NEW ENGLAND GRANITES**
QUINCY, MASS.

Henneberry Bros. & Co., CONCORD, N. H.

QUARRIERS AND MANUFACTURERS OF

CELEBRATED DARK BLUE CONCORD GRANITE ♦♦ FOR ♦♦♦
MONUMENTAL PURPOSES.

Also New Westery
 and Barre Granite.

Correspondence of
 Dealers Solicited.

Estimates cheerfully furnished. All orders
 promptly executed and satisfaction guaranteed.

INTERNATIONAL EDITION

...OF THE...

Monumenta News for 1893

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

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

MONUMENTAL NEWS,
 334 Dearborn St., Chicago.

RICHARD OPIE,

Manufacturer of

MONUMENTAL WORK
 From

Westerly Granite

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

WESTERLY, R. I.



• *New Firms, Changes etc.* •

A. Black & Son of Hastings, Mich., have established an office at Kalamazoo, with T. B. Bell as manager.

Scofield & Sawdey succeed Cavanagh & Co. at Stamford, Conn.

NEW FIRMS: Geo. M. Aetzel, Hartford, Conn.; James N. Adams, Monon, Ind.; W. F. Benson, Angola, N. Y.; P. H. Fackler, North Baltimore, O.; A. D. Flora, Richmond, Ky.; Hoffman & Peczazka, New York, N. Y.; Johnson & Crampton, Sterling, Ill.; Thompson & Tait, East Saginaw, Mich.; Forest E. Wood, De Golia, Penn.; Chicago Marble and Granite Co., Portland, Ore., incorporators H. J. Mann, T. M. Stinson and J. E. Tanner.

DISSOLVED: Crowley & Brady, North Adams, Mass.; Flavinger Bros., Albion, Ind.; Walker & Geier, Washington, D. C. G. S. Walker continues. Favinger Bros. at Legoina, Ind. S. Favinger continues the business. Graham & Moon at McPherson, Kas. Moon & Co. continue the business.

DECEASED: J. C. Marquis, Staunton, Va.; G. D. Weeks, Gorham, Me.; John Crawford, Buffalo, N. Y.

ASSIGNED: Smith & Tamm, Indianapolis, Ind., Geo. Seidensticker, assignee; Hall & Cook, Covington, Ky.; W. A. Rice, Montpelier, Vt.

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The following in Penrith Churchyard is refreshing in these days of deceit, on account of its candor:
Here lies the man Richard and Mary his wife;
Their surname was Pritchard, and they lived without strife.
The reason was plain—they abounded in riches;
They had no care nor pain, and the wife wore the breeches.

The owner of this inscription, now resting in Hebburn Churchyard, was probably a Democrat and had some little opinion of himself:—

This humble monument will show,
Here lies an honest man;
You Kings, whose heads are now as low,
Rise higher if you can!

John Dale was a courageous man. This is the epitaph over his remains in Bakewell Churchyard, Derbyshire:—

Know posterity that on the 8th of April, in the year of grace 1737, the rambling remains of John Dale were, in the 86th year of his pilgrimage, laid upon his two wives:—
This thing in life might raise some jealousy;
Here all three lie together lovingly.

An epitaph in Ilfracombe Churchyard shows faith:
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I am not dead, but sleeping here;
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- 500,592. Stone-Saw. David C. Miller, Newburg, N. Y. Filed Jan. 3, 1893.
- 501,794. Artificial Stone. Marc Laffont, Paris, France. Filed April 13, 1892. Patented in France, England and Canada.
- 501,888. Artificial Stone. Marc Laffont, Paris, France. Filed May 15, 1893. Patented in France, England and Canada.
- 501,889. Artificial Stone. Marc Laffont, Paris, France. Filed May 15, 1893. Patented in France, England and Canada.
- 502,023. Artificial Stone. John W. Turner, Jones' Mill, Ala. Filed Feb. 4, 1893.
- Designs. 22,593. Monument. William H. Perry, Concord, N. H. Filed June 2, 1893. Term of patent 7 years.
- 22,611. Memorial Tablet. William H. Campbell and Jesse J. Willingham, Pueblo, Col. Filed May 12, 1893. Term of patent 7 years.
- 22,612. Monument. Etienne de Saptis, New York, N. Y., assignor to George Reisser, same place. Filed June 2, 1893. Term of patent 7 years.

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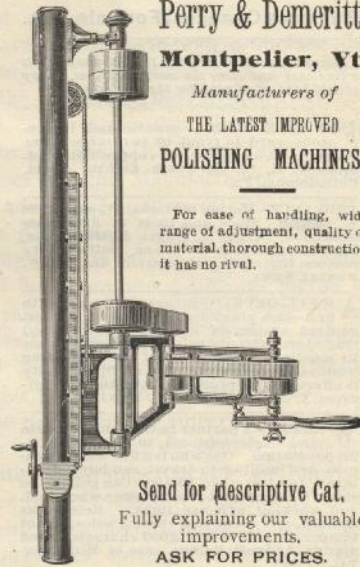
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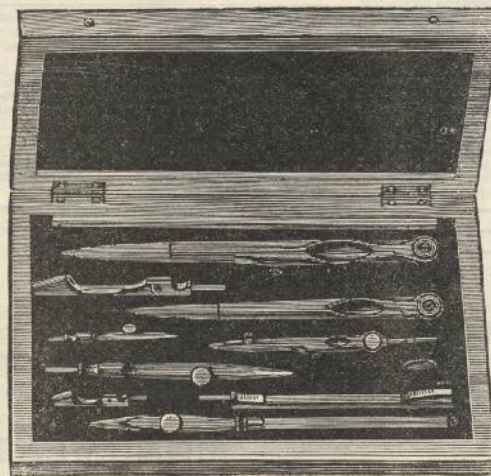
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