

# “Calvary Cemetery, St. Louis, Missouri”

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(According to this article, the Calvary Cemetery is situated on the bluffs that face the Mississippi River north of St. Louis. At the time this article was written in 1894, Mr. Matthew P. Brazill was the superintendent of the cemetery. The author notes that Calvary Cemetery is “only prominent Catholic Cemetery in this Catholic city....” General William T. Sherman was buried in this cemetery.)

This article, which begins on the next page,  
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disordered hair, and with serpents, swords, cymbals, and other pagan paraphernalia. Bacchus was a god whose worship extended over a large territory, and his power covered a wide range of attributes, so that statuary in his honor finds many forms of expression. An exquisite grace pervades the figures carved on this sarcophagus; masks of a scenic character fill up all the voids. Had the Greek sculptor to whom the work is attributed not have cut so deeply, the whole object might have been ascribed to very remote times. This is a remarkable and well preserved example of pagan bas-relief sculpture.

We also give an illustration of a portion of the bas-relief around another sarcophagus, also in the Vatican. It is known as the Battle of the Amazons, and is full of action. It will be observed that the composition is very elaborate and contains an immense amount of detail. The Amazons and their legendary history have been a fruitful source of inspiration to the ancient sculptors, and some of the finest examples of ancient sculpture portray the Amazon either as the ideal figure or grouped to display some mythological event.

It is surprising to contemplate the amount of ancient sculpture that has been brought together in the great European centres. It is to be keenly regretted that our American sculptors have not, hitherto, had the advantages in this direction possessed by their European brethren, but we can congratulate ourselves that we are rapidly acquiring examples, forming nuclei, to which the growing public interest in art matters will assuredly contribute to the full measure of need and profit.

The monument over the grave of Edwin Booth, in Mount Auburn Cemetery, Boston, is in the form of an Athenian monolith, with a bas-relief in bronze on its face which represents Edwin Booth in the prime of life. Below it are the words:

Edwin Booth. Born Nov. 13, 1833. Died June 7, 1893, and the 13th verse of the 31st Chap. of Jeremiah. On the reverse Drama is represented by two old Roman masks, encircled by a wreath with two rosettes at the corners. Beneath is cut deep into the stone:

The idea of thy life shall sweetly creep  
Into my study of imagination,  
And every lovely organ of thy life  
Shall come apparelled in more precious habit,  
More moving delicate and full of life,  
Into the eye and prospect of my soul  
Than when thou liv'st indeed.—*Shakespeare.*

The Trustees of the Orphan's Home at Normal, Ill., have ordered a plain marble monument to be erected to the memory of the 26 children now buried there. Suitable inscriptions will be cut.

#### Calvary Cemetery, St. Louis, Mo.

On my way to Calvary, the large and widely known Catholic Cemetery of St. Louis, I tried to recall the impressions of a previous visit, made some twelve or fifteen years before, and found them to be: outside; a high, shaky and dishevelled picket fence; inside; dense shade, deep ravines, and an impenetrable wilderness of stones.

Returning after so long an interval striking alterations are observable, but enough remains of the former conditions to make the old impressions partly those of to-day, especially in one direction—the stones are still there. Indeed in some parts of the grounds they have increased and multiplied marvelously.

Head stones, foot-stones, corner-stones, coping-stones, stones as gate posts where there are no gates, at the head of flights of stone steps, often where no steps are needed.

Other changes are all in the line of improvements, most of which are marked, and of a character that places the cemetery in the front rank of those leading the modern movement that will result in the universal establishment of tasteful homes for the dead—an evidence of civilization as essential as tasteful homes for the living, and as sure in time to be the rule rather than the exception.

If interior decoration followed in the wake of the Centennial, surely exterior decoration may be expected as part of the outcome of the World's Fair.

The present superintendent of Calvary, Mr. Matthew P. Brazill, who has been in charge of the cemetery about ten years, is a progressive man. He has had the taste and perception to catch the modern idea in cemetery matters, and is not only in touch with the good work that is being done here and there in the United States, but as far as possible is putting the best features of such work into practice at Calvary. But he finds it difficult to apply some of his good ideas, and were it not that he is so fortunate as to have the vigorous backing of the Vice-President of his board (who is acting President,) Mr. J. B. C. Lucas, a man of taste as well as of great influence, his position would be more trying. But intelligent appreciation of one's work is a great factor in its successful conduct.

Since Mr. Brazill's appointment many improvements have been made, and the cemetery has been enlarged by the purchase of an adjoining farm of 240 acres. It now contains about five hundred acres and is the third in size in the country; Greenwood, Brooklyn, and Spring Grove, Cincinnati leading it. Its situation is the same as that of Bellefontaine, being on the bluffs that face the Mississippi River north of St. Louis.

The two cemeteries are separated by a street



FLORISSANT AVENUE ENTRANCE, CALVARY CEMETERY, ST. LOUIS, MO.

which runs east and west connecting old Bellefontaine road, (formerly the Post "trail" and now Broadway,) with Florissant road, which street forms the western boundary of both cemeteries. The entire grounds are now enclosed by a neat and durable wire fence seven feet high, with suitable iron railings and gates at the two entrances. The "lower" and older of these gives old Broadway, which is the eastern boundary of the cemetery, for its entire length, and is down on the level of the low land lying between the bluffs and the river. Just inside this gate is the old lodge, (for many years this was the only entrance to the grounds.) The entering roadway at once divides and curves away up the natural ravines, around the face of the bluffs and out of sight.

Mr. Brazill says that he finds the landscapes ready made and only has to lay out roads. Which, however is not the whole truth, for he has also cut out a forest of trees, all told, to open up the vistas which make the beauties of the landscapes visible. This cutting has been judiciously done, and there are fine views with charming play of light and shade in the picturesque ravines, down the gently declining roadways, and out over the almost naturally terraced hillsides to the sunny valley and great sweeping river, pouring in these early spring days a wonderful flood of turbulent yellow water towards the Gulf.

The "lower" entrance is to my mind more artistic than the more pretentious new "upper" entrance, which is at the west side of the grounds and is now much more used, because more accessible than the old one. At the new one there are duplicate gateways for carriages and pedestrians, and the entrance is flanked by two semi-gothic buildings, the office and lodge, built of rock-faced limestone with rubbed sandstone trimmings. Their rather high pitched roofs are of six sided red slates with geometric designs in green slate. In general appearance this

entrance is rather picturesque, an effect that will be increased when the good planting already done has time to show its character more fully.

Calvary is conducted on good business principles, and everything is kept in good shape. The barns are one hundred feet long and there are tool houses, repair shops, a neatly kept brick and stone yard, and all appliances for the proper conduct of the work.

There is a large Nursery filled with thousands of young deciduous and evergreen trees, and much good shrubbery, all of which will come in nicely in reclaiming the old farm recently purchased, and which is now being fitted for cemetery purposes by plowing, grading, sowing to grass, planting and road making.

A good many summer flowers are supplied by the inexpensive method of starting annuals such as Phlox Drummondii, Pansies, Verbenas, Salvias, etc., in hot beds; a long line of them testify to the numbers grown. Cannas, Hollyhocks and Gladioli are also used, and some good hardy herbaceous plants, as Japanese Irises, Clematises and Pæonies are well established in some parts of the grounds. In a small valley from which the ground rises rather abruptly on all but one side is a lakelet. The steep slope directly behind it, as seen from the drive, is thickly set with evergreens which, when larger, will carry out the desired effect of a tiny mountain lake. At present this plantation is at a stage that draws from Mr. Brazill glances of mingled pride and despair such as one fancies that Mrs. Robbins is still bestowing on the piney sand hill she describes so graphically in her "Rescue of an old Place." At a good point on the lower, more cultivated side of this little body of water, it is pleasant to note that ornamental grasses have been given a place, and even in winter they have a charm. *Eulalia Japonica*, *Zebrina* and *E. Gracillima*, as well as *Erianthus Ravenna* look at home in this location. Those

who saw the delightful effects produced by these hardy grasses, last fall, on the shores of the "Wooded Island," and in certain beautiful plantings on the terraces, at the World's Fair, will be glad to see their use become more general.

At all available points in the old grounds, bits of tasteful planting are seen which give promise of even better things on the new ground where control can be exercised from the outset.

No new copings, fences, or hedges are allowed in Calvary and lot owners are encouraged to remove

cently completed in memory of Mrs. Winifred Patterson, a notably charitable woman who died in 1891. It is called the "Widow's Mite" and is an adaptation of Dore's Bible illustration of the same name. It is beautiful in itself and it typifies a living virtue that every passer-by is the better for having been reminded of. It belongs to the order of memorial designs that it is hoped will become more general, designs that mean something, that are fitly chosen, and that have artistic merit.

The beauty spot of Calvary is the Lucas Plot—one which any cemetery might be proud of. It occupies a naturally lovely site on the rounded point of a hill top.

Calvary being the only prominent Catholic Cemetery in this Catholic city it is naturally a busy place.

The work is conducted in the



ENTRANCE AT BROADWAY.

old ones, as well as vigorously discouraged in the matter of setting up any useless and meaningless stones. Good monuments, those that mean something, and teach mankind lessons worth remembering are heartily welcomed.

Calvary abounds in old historic names, as Knapp, Lucas, Chouteau, Benoist, VonPuhl, etc., but no monument in it receives the attention that is given the unpretending one that marks the resting place of Gen. Wm. T. Sherman. It was designed by the General himself and is a simple head stone on which are carved crossed flags that droop in heavy folds on either side of the inscription which merely records the name and facts of birth and death. Above the flags appears the cartridge box inscribed with the famous "Forty Rounds"—the well-known motto on the badge of Sherman's Army Corps.

This is a departure from the stereotyped monumental style prevalent at Calvary, (as indeed, in every large cemetery,) and so is the monument re-



VIEW OF TERRACE NEAR BROADWAY ENTRANCE.

most methodical way. A system of bells, something after the manner of the plan of fire-bells, is in use and works well, tending to save time and prevent confusion.

The bronze statue of Dr. J. Marion Sims, to be placed in Bryant Park, New York, has been completed. The statue is full figure and about 7 1-2 feet high. It was modeled in France by Du Bois, and is said to be admirable both as a likeness and a work of art. About \$8,000 has been subscribed.