

“The Historic Memorials of India”

By George Cecil

The Monumental News

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The article begins:

“Although India is wonderfully rich in tomb-stones erected by Rajahs, Maharajahs and other wealthy natives, many of these are in a somewhat dilapidated state, owing to the manner in which they have been treated by the ignorant peasants. Most monuments are supposed to be in the care of chupprasia and there exists an idea that the guards are held responsible by their master should any harm befall the ancestral tomb. But these authorities find that it pays better to allow their neighbors to carry off the stones for domestic and building purposes – to extract a *baksheesh* from the vandal – than to do their duty...It also is a common thing for the engineers and other native officials to remove sculptured stones from the tombs of their ancestors to mend their houses or the walls of their garden, whilst nothing will induce the black ruler of a state to spend a cent on repairing the monuments erected over the graves of his forbears. But a few years ago a native of wealth and position, who had taken his degree at Oxford and who passed as a man of scholarly attainments, permitted an engineer to bolster up an embankment with part of the plinth of a beautiful temple on his property....

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Peggy B. Perazzo

Email: pbperazzo@comcast.net

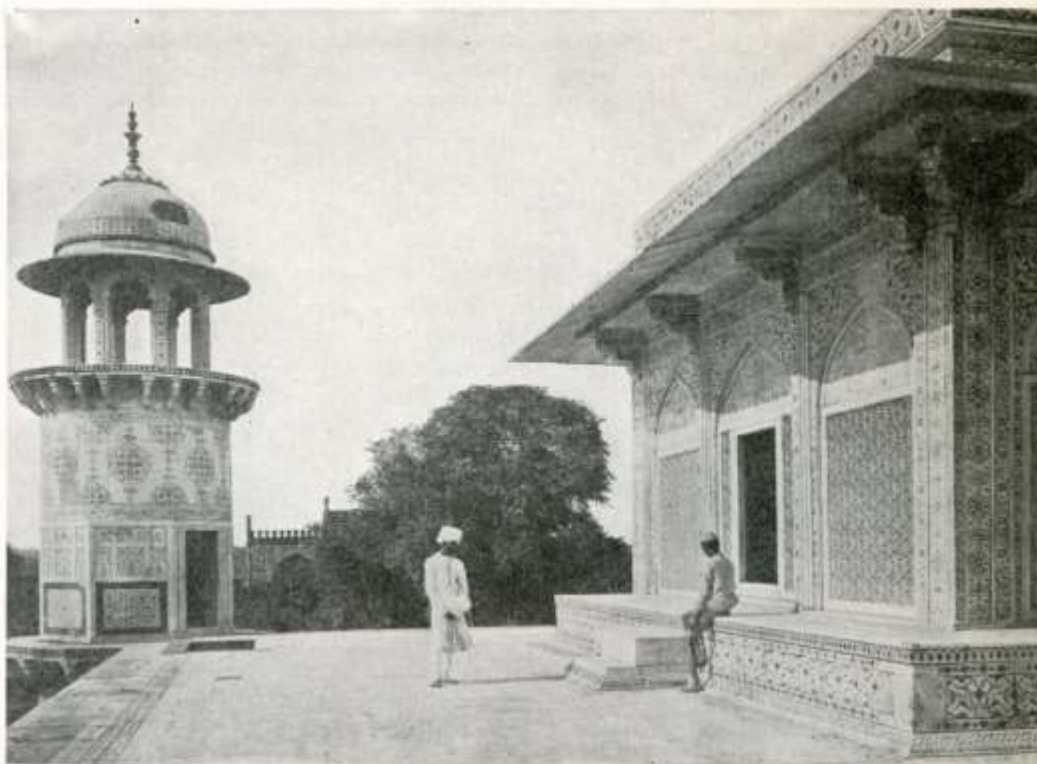
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The Historic Memorials of India.

Although India is wonderfully rich in tomb-stones erected by Rajahs, Maharajahs and other wealthy natives, many of these are in a somewhat dilapidated state, owing to the manner in which they have been treated by the ignorant peasants. Most monuments are supposed to be in the care of chupprassies and there exists an idea that the guards are held responsible by their master should any harm befall the ancestral tomb. But these authorities find that it pays better to allow their neighbors to carry off the stones for domestic and building purposes—to extract a *baksheesh* from the vandal—than to do their duty.

taken his degree at Oxford and who passed as a man of scholarly attainments, permitted an engineer to bolster up an embankment with part of the plinth of a beautiful temple on his property.

It cannot be said that the British authorities set the native Princes a good example in the matter of carefully conserving the wonderful tombs entrusted to their care. The marble hall of public audience in the Fort at Delhi has been turned into a canteen—where soldiers drink their beer and smoke the disgusting cheroots indigenous to the country, colored prints of low actors and actresses being posted on the throne



MARBLE CUPOLA AND MAUSOLEUM OF PRINCE ITIMAD-AD-DOULAH AT AGRA, INDIA.

Besides, they know that the most civilized Rajah takes little interest in anything except his *harem* and his cellar; they, therefore, prefer to make a few *annas* in an improper manner. When brought to book, they point out that the colored Prince is several months in arrears with their wages and that they can only exist by encouraging theft and vandalism. It also is a common thing for the engineers and other native officials to remove sculptured stones from the tombs of their ancestors to mend their houses or the walls of their garden, whilst nothing will induce the black ruler of a state to spend a cent on repairing the monuments erected over the graves of his forbears. But a few years ago a native of wealth and position, who had

from which the Emperors of India for hundreds of years promulgated their decrees. But even worse than this has been allowed by the English government, for a certain Major-General secured permission to pull to pieces one of the oldest monuments in India, that he might search for coins supposed to have been buried beneath the foundations. Having fulfilled the object for which he sank deep shafts in the body of the tope, the officer (who, by the way, was in the Royal Engineers and an archaeologist!) calmly left unfilled the holes that he had made. To quote Sir Lepel Griffin (one of the few intelligent and intellectual Anglo-Indian officials) "the inevitable consequences ensued—the destruction of a great part of the tope,

(photo caption) "Marble cupola and mausoleum of Prince Itimad-ad-Doulah at Agra, India."

bringing down with it in its fall the railing and carved gates surrounding it."

Many of the antique Indian tombs are carved in bas-relief as follows: A boat which contains three persons is shown on the sea and on the shore are represented four figures dressed in religious garments, with disheveled hair and attitudes suggestive of devotion. The sea suggests the waters which surround this transitory world, and the passenger is evidently about to attain Nirvana. Another device to be found on the walls of Royal tombstones consists of a chariot leaving a city with three passengers, followed by elephant riders and horsemen: one of the figures represents a Rajah and the other two his attendants. Other subjects include animals worshiping trees, priests in various extraordinary postures signifying the adoration of Buddha or Mahomet, and clusters of cows, elephants and other animals sacred to the natives.

pleasure resort, being eventually converted (according to the Mahometan custom) into a tomb. About a hundred feet square, the building has hexagonal towers at the corners, whilst the tomb itself is forty-three feet long, "with the angles cut off by pointed arches, from which springs a lofty dome"—according to General Cunningham, a distinguished Orientalist. A veranda, over twenty feet wide, surrounds the tomb—and, incidentally, provides the enormous number of monkies which infest the place with a promenade. It is impossible to view this wonderful trellised veranda without agreeing with Sir Lepel Griffin, who says of it "anything more beautiful than this veranda I have rarely seen, for the trellis has all the solemnizing effect of stained glass." At one time the dome was covered with glazed tiles, and the ceiling of the veranda still has some of the original frescoes left. In the centre of the building is the sepulchral chamber in



MAUSOLEUM OF AKBAR AT AGRA, INDIA.

Gwallior, in Central India, is rich in wonderful old tombs, though in the early days of the British occupation of India the authorities did their best to rob it of the inheritance of centuries. According to a historian who wrote of Indian monuments early in the last century, "they ruthlessly set to work to destroy whatever interfered with their convenience, and during the few years they have occupied Gwallior, have probably done more to disfigure its beauties and obliterate its memories that was caused by the Moslems during the centuries they possessed or occupied it." It has to be added that the unsympathising ignorance of the Anglo-Indian mob of a hundred years ago is maintained by the "collectors," "joint-magistrates" and "district engineers" of the present day. One of the finest tombs in India, that of Mahummad Ghans, is to be found at Gwallior, and as the Maharajah is a trifle more contained than his fellow Princes, this valuable antique stands some chance of being kept in repair. Built in the time of Akbar, it was originally a

which is a marble tomb, of somewhat common-place design, and in its neighborhood are several smaller tombs raised on finely carved plinths and enclosed by screen work. The whole was till quite lately in an appalling state of neglect; the pierced tracing of the galleries was in 1886 (when Sir Lepel Griffin visited the tomb) covered with mud, and the lattice work in many places broken—a state of things which cannot be said to reflect much credit on the present Maharajah's predecessor.

One of the most interesting tombs in India is that of Prince Itimad-ad-Doulah at Agra. Surrounded by a garden about two hundred square yards in extent—beyond which is a high wall, a tower marks each of the four corners. A platform of red sandstone about one hundred and fifty feet square and three feet in height supports the tomb—which is a rectangular building some seventy feet square. The outer walls are encased with white marble inlaid with Mosaic work, and at each corner of the platform is an octagonal

(photo caption) "Mausoleum of Akbar at Agra, India."

tower of white marble—which at the level of the roof of the mausoleum is surrounded by a balcony supported on brackets. The domed cupolas of these towers are supported by eight pillars, and at the centre of the roof of the mausoleum is a pavilion of white marble, twenty-five feet square, with a beautiful canopy-shaped roof and white projecting eaves. Between the pillars which support the roof are screens of exquisite workmanship, and the terrace on which the pavilion stands is approached by two steps of white marble. In this pavilion are two cenotaphs, and two more are to be found in the central chamber below. Adjoining this room are eight smaller rooms, one at each side and one at each corner, access to the central chamber being by means of an arched entrance at either side. In addition to the two central tombs there are five others in

the corner rooms. The flat domed roof of the middle room is lined with stucco work decorated in colors and gilding; the side chambers have plain mosaic work as a dado, above being plaster ornamented with paintings of flowers, and the ceilings are lavishly gilded. The British soldiers quartered at Agra and other vandals have removed many stones from the mosaic work, but they have, fortunately, been unable to ruin the inscription on one of the inside walls; this reads: A. H. 1027 (A. D. 167). It should be born in mind that this date does not mark the completion of the building. Another interesting and handsome Agra memorial is Akbar's mausoleum—which is illustrated herewith. It was customary for the relatives of the deceased to convert his house into a tomb.

GEORGE CECIL.

[To be Continued.—The famous Taj Mahal will be described in the next installment.]

Statistics of Portland Cement Production.

The accompanying table from *Cement* shows the quantity and value of the production of Portland cement in the states manufacturing this product in 1902, 1903 and 1904.

As heretofore, States having but one producing cement plant have the figures showing their output combined with the figures for some other States to avoid exposing individual productions, which are not published except in combinations to make state totals, unless for some especial reason and with the full permission of the persons concerned. In the table the state combinations are as follows: Alabama, Georgia, West Virginia and Virginia are reported together; the products of Kansas and Missouri are given in combination; and Colorado, Utah and Texas have their products combined. In each case the combined product is given in connection with the state which was the largest producer.

For the year 1904, one new state is added in the table showing where the Portland cement plants of the United States are located, for the reason that although Kentucky did not produce Portland cement in 1904, the plant for that purpose was practically completed in that year. No new plants were started up in states not already recorded as producers of Portland cement.

The states stand in the same order of rank for 1904 that they held in 1903, so far as the leading producers of Portland cement are concerned. Pennsylv-

vania, the heart of this branch of the cement industry, still holds first place, with a product which is more than 40 per cent of the total quantity of cement manufactured in 1904. She increased her lead over that of the previous year by 1,741,786 barrels, and stands 8,696,680 barrels ahead of New Jersey, which ranks

Production of Portland cement in the United States in 1902, 1903, and 1904, by States.

State.	1902. ^a		1903. ^a		1904. ^b	
	Number of works.	Quantity.	Value.	Number of works.	Quantity.	Value.
		Barrels.		Barrels.		Barrels.
Alabama.....	1	.....	.....	1	.....	.....
Arkansas.....	1	.....	.....	1	.....	.....
California.....	2	294,156	\$431,910	3	631,151	\$1,019,352
Colorado.....	2	82,044	105,016	1	258,773	436,585
Georgia.....	1	.....	.....	2	.....	.....
Illinois.....	4	767,781	977,541	5	1,257,500	1,914,500
Indiana.....	3	536,706	628,244	3	1,077,137	1,347,797
Kansas.....	1	830,050	1,017,824	1	1,019,682	1,285,310
Kentucky.....	.....	.....	.....	.....	.....	.....
Michigan.....	10	1,577,006	2,134,396	13	1,955,183	2,674,780
Missouri.....	1	.....	.....	2	825,207	1,164,834
New Jersey.....	2	2,132,188	2,563,353	3	2,693,381	2,944,001
New York.....	10	1,156,807	1,521,553	12	1,602,946	2,031,310
Ohio.....	7	563,113	685,571	8	729,519	998,300
Pennsylvania.....	15	8,770,454	10,130,432	17	9,754,313	11,205,892
South Dakota.....	1	.....	.....	1	.....	.....
Texas.....	2	165,500	234,950	2	.....	.....
Utah.....	1	.....	.....	1	.....	.....
Virginia.....	1	334,869	433,286	1	538,131	690,105
West Virginia.....	.....	.....	.....	1	.....	.....
Total.....	65	17,230,644	20,864,078	78	22,342,973	27,713,319
				83	26,505,881	33,355,119

^a The States combined for 1902 and 1903 are mentioned in the text of the reports for those years.

^b The States combined for 1904 are given in the text below.

second, with a production amounting to 10.56 per cent of the whole. Michigan is still in the third place, her production being a trifle less than 8½ per cent of the total quantity of cement manufactured. New York was the fourth producer of Portland cement in 1904, having made about 5 per cent of the entire production.

The Historic Memorials of India.

(Continued.)

In a country so rich in decorative tombs it is difficult to say which is the finest, but the Taj or—as it is more properly known—the Taj Mahal is, perhaps, the most beautiful. Built in 1630, it is rightly described as one of the wonders of the world. Erected by the Emperor Shah Tchan in memory of his favorite wife, Mumtaz-i-Mahal, it stands in an oblong garden—down the centre of which runs an artificial stream, and is enclosed by a wall of red sandstone in the centre of which—and facing the Taj—is a superb gateway of sandstone ornamented with inscriptions from the

building is a small domical apartment of two stories in height, 26 feet 8 inches in diameter, and these are connected by various passages and halls. The light to the central apartment is admitted only through double screens of white marble trellis-work of the most exquisite design, one on the outer and one on the inner face of the walls. This building, too, is an exquisite example of that system of inlaying with precious stones which became the great characteristic of the style of the Moguls after the death of Akbar." Every spandrel, each angle, and almost every architectural de-



THE TAJ MAHAL AT AGRA, INDIA.

Koran in white marble. The monument stands on a marble faced raised platform about eighteen feet high, and over three hundred feet square. At each corner of the terrace is a beautiful minaret one hundred and thirty-three feet high, the proportions of which are perfect, and in the centre of the marble platform is the mausoleum—a square of one hundred and eighty-six feet. Above this is the great dome, fifty-eight feet in diameter and eighty feet in height, and underneath is the wonderful trellis-work screen of white marble. Within this enclosure are the tombs of Shah-Tchan and the wife to whom he erected the memorial. Führer thus describes the rest of the mausoleum, and as his description is difficult to improve upon, it is, perhaps, best to quote it: "In every angle of the

tail in the Taj is beautifully inlaid with jasper, blood-stones, agates, and other stones. Relieved by the pure white marble this scheme of decoration is a revelation to those who are unaccustomed to the glories of the eastern tomb. Nor is it used lavishly and indiscriminately; though *in evidence* in all parts of the building it is apportioned so discreetly that it never obtrudes itself. Indeed, the decoration of the Taj speaks volumes for the excellent taste of the Indian architects of the seventeenth century. It is interesting to note that the following dates are to be found inscribed on the walls of the building: "A. H. 1046," "A. H. 1048," "A. H. 1057," "A. H. 1040" and "A. H. 1076"—dates which vary from 1637 to 1667.

England's leading humorist, Clement Scott, once

(photo caption) "The Taj Mahal at Agra, India."

visited the Taj, and subsequently conveyed his impressions to the public through the medium of a daily paper. Though he described this beautiful monument as a "miracle in marble"—speaking of the Taj as if it were a conjuring-trick, he clothed his ideas in language which was—in the main—sensible and appropriate. "I did not," said he, "at all understand the artistic beauty of marble until I visited India." Thanks to the efforts of American monumental sculptors, the possibilities of marble have been demonstrated in the best possible manner, but if among readers of this paper there are any who care to journey so far afield as India, an examination of the Taj Mahal must have the best possible influence on their work. "Into the fair body of the Indian marble," he adds, "* * * are worked designs and arabesques borrowed from the Persia of ancient history, and flowers of exquisite hue and symmetry, suggested by the more advanced and civilized Florentine artists, who were tempted over by the well-filled coffers of Shah Tchan." It was the original intention of the Emperor to build for himself a still more magnificent tomb across the river, and to cause the two to be joined by a bridge of silver, but fate and circumstances," remarks Clement Scott, "decreed that this should not be, so in the Taj Mahal rest side by side these married lovers under a milk-white canopy that is the admiration of the whole civilized world." His description of the building is equally happy—"* * * the marble made into delicate lace-work, by exquisite carving; the screen of marble as light as gossamer; the tomb of white marble encrusted with the most precious colored marbles in the world, and studded with unconnected jewels."

The photograph gives no idea of the glories of this matchless monument; nor would a competent painter succeed in doing it justice. The wonderful whiteness of the marble; the blueness of the pale Indian sky;

(To be continued.)

the green of the trees and the deep purple of the clustering bourgainvillias—all combine to make a picture to depict which is, probably, beyond the skill of the greatest artist. Several have attempted the task, but the best result is a failure—a complete failure. The Taj must be seen—in the full glare of the noon-day sun, when the air is clear and the garden sweet with the scent of the roses and lemons; of an evening, when the marvellously rich Indian sunset forms a fitting back-ground, touching in color the domes and the tops of the minarets; and at night against the inky blackness of the sky. One should also see it by moonlight—the beautiful tropical moonlight—when, as one of England's minor literary geniuses once said in a rare moment of inspiration, "the color is all spent, and the Taj, transformed into a peerless lily, stands erect in its garden to receive the cold embraces of the moon. On the principle that "a prophet has no honor in his own country" the educated blacks have neither admiration nor veneration for the Taj: some of them live months in Agra without once going near it. Nor do Anglo-Indians appreciate it at its true worth; half-drunken, haft-caste subalterns in native regiments furiously drive there after a guest-night at mess, and white men and women use it as a rendezvous for their flirtations. Vulgar brutes picnic in the garden and yell banal patriotic songs to a banjo accompaniment, and the soldiers from "cantonments" think it a feather in their caps to scratch obscene remarks on the walls with the stump of a "coffee-shop" pencil. But if this exquisite "Dream in Marble"—as a French traveller has so aptly described it—is not appreciated by the native and Anglo-Indian element, it is a lasting delight to every one of the hundreds of travellers who have journeyed to Agra specially to judge for themselves of its beauties.

GEORGE CECIL.

Cemeteries of San Francisco and Vicinity.

The ordinance which was passed by the city of San Francisco, Cal., in March, 1900, prohibiting any further burials of the dead in the cemeteries within the limits of the city and county of San Francisco on and after August 1, 1901, which was recently declared illegal by the Supreme Court of the state in a suit brought by Laurel Hill Cemetery, has created an interest in the whole cemetery situation of that locality.

Some years ago, when the ordinance prohibiting burials was thought to be valid, a number of cemeteries were laid out in an available section of San Mateo county, within a few miles of the city limits. There are now seven of them: "Cypress Lawn"; "Holy Cross," Catholic; the Jewish Cemeteries, "Salem," "Home of Peace," "Hills of Eternity"; "Mount Olivet"

and the new "Masonic." With these should be mentioned "Mountain View" Cemetery, of Oakland.

The cemeteries within the city limits are: "Odd Fellows," "Masonic," "Laurel Hill" and Calvary," and the San Francisco National Cemetery.

Mountain View Cemetery, Oakland, is beautifully situated and commands some delightful scenery. It contains 220 acres, only part of which is yet used for cemetery purposes, and it was dedicated May 25, 1865. It is a private corporation, but owned by the lot-holders, and no stock has been issued. There is about 10 per cent of the area under lawn plan rules with constantly increasing ratio. Its topography is striking; its sloping hillsides are picturesque and afford grand views of the Golden Gate, Pacific Ocean, Mount Tamalpais, and the

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(Concluded)



TOMB OF SHUMRAH U DIN, AT DELHI.

Nowadays the relatives of the Rajah do not erect over his grave a mausoleum such as was built to commemorate the virtues and loveliness of Mumtaz-i-Mahal nearly three hundred years ago. The native Princelet of to-day apes the Englishman:—he plays cards; bets—omitting to pay up when he loses; drinks champagne; wears ill-fitting English clothes made by Calcutta tailors; surrounds himself with the riff-raff of exiled English society—and is deeply in debt to his tradesmen, with whom, by the way, he never intends to settle. When he learns from his doctor that he cannot live much longer, he instructs his heir to procure from some Eurasian monumental sculptor (save the mark!) one of the expensive and hideously common tombstones for which the local firms in India are famous. In fact, he is—in his way—as vulgar-minded as any London tradesman who after he has made a fortune by selling the public inferior goods, retires to the suburbs and names his new semi-detached villa "Balmoral" or "Sandringham." It may be added that the relatives and friends of the departed black potentate

point out with much pride the grave of the semi-civilized Rajah, and draw attention to the fact that the monumental tombstone is "*Sahib ki mafik*" (made in the English fashion). Occasionally—very occasionally—a rich native has the sense to agree with Lord Curzon, the most distinguished Viceroy ever sent to India, that for a colored man to ape an Englishman is an absurd thing and directs that the mausoleum erected in his honor be Indian—rather than Anglo-Saxon—in its design. Lord Curzon is (as may readily be imagined) none too popular with the undertakers and stonemasons of Calcutta, Bombay, Madras and other towns in which members of the trade are to be found. When he made the notable speech in which he endeavored

to persuade the wealthy natives that it was better to follow the Taj at a respectful distance than to possess the most expensive tombstone procurable from the workshop of a half-caste artisan, all India rose and yelled at him.

Agra is wonderfully rich in highly decorative tombstones, one of the most interesting of which is that of Firuz-Khan—a eunuch employed at the Palace of Jehangir. It is (like so many of the North of India



THE IMAMBARA, AT LUCKNOW.

(photo caption) "The Imambara, at Lucknow."



TOMB OF ZANA ALI, LUCKNOW.

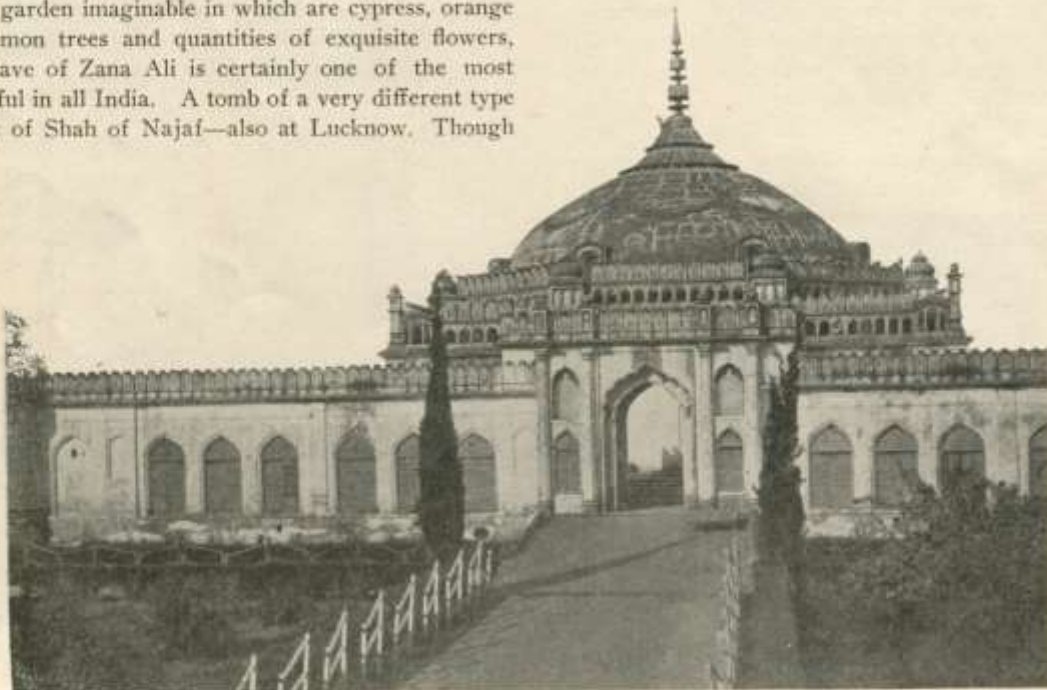
mausoleums) an octagonal building of red sandstone, standing on a raised platform of the same shape and crowned with a dome; the doorway is elaborately carved; and the interior is adorned with quantities of glazed tiles and enameling. Should any reader think of visiting India, he must on no account omit Lucknow from his programme; there one may see some of the finest monumental architecture and the most exquisitely decorated tombs in India. The mausoleum of Zana Ali—with its graceful proportions, tapering minarets and gilded domes—is, in its way, as much to be admired as the Taj itself; set in the quaintest old-world garden imaginable in which are cypress, orange and lemon trees and quantities of exquisite flowers, the grave of Zana Ali is certainly one of the most beautiful in all India. A tomb of a very different type is that of Shah of Najaf—also at Lucknow. Though



MAUSOLEUM OF EMPEROR HAMAIOON, DELHI.

plain—and even commonplace—when compared with some of the others shown in our illustrations, it is a fine example of a period when excellent taste was associated with the expenditure of vast sums. It will be noticed that this mausoleum not only stands in a garden but is surrounded by a wall which almost touches the building—a very unusual thing.

Delhi is probably richer in historical tombs than any other Indian city, for not only are the suburbs filled with the graves of the Imperial family, but they include the Mausoleum of Hamaioon—the Great Em-



TOMB OF THE SHAH OF NAJAF, LUCKNOW.

(photo captions) "Tomb of Zana Ali, Lucknow." "Mausoleum of Emperor Hamaioon, Delhi." & "Tomb of the Shah of Najaf, Lucknow."

peror and the second monarch of the Mogul Dynasty. This noble building (which is of granite inlaid with marble) is in the center of a beautiful terraced garden, in which fountains splash day and night—the air being perfumed with the most exquisite flowers. This garden is shut off from the road by an embattled wall with four finely carved gateways and the same number of towers. The mausoleum stands on a platform twenty feet high by two hundred feet square, which is supported by cloisters—four flights of granite steps leading up to it. The dome is like that of the Taj, of white marble, and forms a fitting crown to so fine a piece of monumental architecture.

The largest (though not the most magnificent—mausoleum in India is the Imambara at Lucknow. Wonderfully picturesque and imposing, the principal hall is one hundred and sixty-two feet long, fifty-three feet wide (imagine a mausoleum containing a room of this size!);—on both sides are verandahs twenty-seven feet wide; and at each end a room about fifty-three feet in diameter. This huge building—which is two hundred and sixty-three feet by a hundred and forty-five feet—is covered with vaults of simple form and construction; they are of a common, coarse concrete which is laid on a rude centering of bricks and mud. After standing for eighteen months, they became completely dry; such is their durability that they are, after over a hundred and twenty years of existence, perfectly sound.

GEORGE CECIL.

Cemetery Entrance, Syracuse, N. Y.

The entrance to Oakwood Cemetery, Syracuse, N. Y., shown in the illustration is designed to serve as an ornamental gateway to the cemetery, a railway bridge and a screen for the railroad tracks, and is well adapted to its double purpose of utility and decoration. It embodies two arches of pink Westerly granite, identical in design except that the inner one does not bear the name Oakwood on the panel. The arches are far enough apart to permit the building of a double track and are backed by four or five feet of concrete which extends to the bridge abutments. The arch is about 47 feet wide, and 33 feet high.

The granite was cut by the Westerly Granite Works, Westerly, R. I., for H. Q. French of New York, who was the contractor for the work. The total cost was about \$21,000.

A New Variety of Maine Slate.

A new variety of slate has been discovered by Prof. T. Nelson Dale of the United States Geological Survey, in the town of Forks, Somerset County, in central Maine, between the Kennebec and Piscataquis rivers.

The slate crops out in the bed of Holly Brook, where it is exposed for a thickness of 30 feet or more across the cleavage. The nearest railroad is the Somerset Railway extension at Mosquito Narrows, six miles distant.

The slate is bluish black and fine of texture, with a cleavage surface which shows less luster than that of the Brownville slate, but is still bright. It is graphitic, contains a very small amount of magnetite, has no argillaceous odor, does not effervesce in cold dilute hydrochloric acid, is sonorous, and is readily perforated. The ledge does not show discoloration nor do fragments that have been exposed for a period of fifteen years.

The constituents of this slate, arranged in the order of their abundance, appear to be muscovite, quartz, chlorite, pyrite, and graphite, with accessory tourmaline, zircon, and rutile. This Pleasant Pond slate, to name it after the nearest topographic feature, would prove suitable either for roofing or mill stock purposes. Another ledge of similar slate has been exposed by trenching about a third of a mile away, but this slate shows some false cleavage, at least at the surface. Should that feature continue into the mass the slate would have little or no commercial value. The slate of the Holly Brook outcrop is free from that undesirable characteristic.



ENTRANCE TO OAKWOOD CEMETERY, SYRACUSE, N. Y.