

STYLISH TOMBSTONES.

Fashions in Monuments Change as Times Go By.

The Simple Designs of Other Days Give Way to Ornate Workmanship on the Stones.

Just as styles change in big sleeves and little sleeves, spring bonnets and trousers, so do they change in monuments and tombstones. It is a far cry from the pyramids of Egypt to the gravestones of to-day. Great as this contrast is, probably a greater would be noted in comparing the modern tombstones with those made hundreds of years after the pyramids were built. The pyramids can scarcely be considered in the same light as the tombstones which are used to mark the resting places of to-day. The Egyptian structures were built from a radically different standpoint than that which in later years caused the erection of something to mark the resting places of the departed.

The earliest accounts of marking graves tell of the placing of the head of the mound little slab of wood or small pieces of stone. Sometimes the stones were so small that they projected only a few inches above the ground. From these have grown the beautiful monuments which are seen in the cemeteries to-day. Although the wooden markers were almost synchronous in origin with the small pieces of stone they have not yet entirely disappeared. Even today in some cemeteries in Chicago will be found wooden crosses that have not stood in place so long that they have rotted and crumbled away. However, these relics of the old custom are few and far between.

Over in England in some parts of the country the custom of erecting wooden crosses obtains. After the wooden cross the tiny little square stone slabs of slate came into favor for marking graves. These slabs of slate were not very large at first, but were gradually increased in size until they were three or four feet in height, almost two feet in width and two or three inches in thickness. These slabs were often placed in the ground without the use of any base or foundation stone. In some cases, however, they were cemented in a slot cut in a much heavier piece of stone. When these slate slabs were used it was the queer custom to carve a skull and cross bones upon them near the top. In New England many of these will still be found standing, although badly worn by the weather.

Then came a change in the style of the material used. Slate became passe and marble was used for many years. Some years ago the style began changing, both in regard to the material used and the form in which it was carved. Marble was displaced by granite, and instead of the flat slab the square or rather rectangular shape came into use. At first this style was rather plain, but gradually became more ornate, and many elaborate carvings are still erected to-day. In the last few years a radical change has taken place in the style of finishing monuments. While several years ago nearly all monuments were highly polished they are now finished, in most instances, with the hammer, with little or no polishing. Some are not finished at all, having the rough appearance of just being broken from the quarry. In a few instances monuments are given the hammer finishing with a polish at the corners and edges.

As to the styles at the present time, there is something of a divergence of opinion. There is little doubt, however, that the sarcophagus style is by far the most popular. The obelisks are, of course, used almost entirely for monuments which are of a public or a semi-public character, but for the marking of graves which are private the sarcophagus monument is much more widely used.

"Oh, yes, we have great changes in styles in monuments, just as the ladies have in their dresses and men have in their neckties," said a prominent dealer in monuments the other day. "The changes are in size, shape and materials just as they are in garments, with this difference, however, which you will readily understand. The changes do not come with such rapidity as they do in clothing. There is also this additional difference that old styles are not immediately displaced by new ones. The old ones keep their places, for you see people couldn't afford to take down an old monument and put up a new one every spring just to be in style. The changes only affect the monuments which are being made at the time that the new style comes in. Then there is another matter which must be taken into consideration. Some styles of monuments are more popular at certain cemeteries than they are at others, and of course those who visit any given cemetery and see no other will conclude that the best style is the one which they see most of."—Chicago Chronicle.

Foreign Ships.

According to the striking figures just published at Paris by Vicomte d'Avenel, five-sixths of the ships now sailing under the French flag are of foreign construction; this, too, in spite of state bounties on home-built vessels. Only a few sailing vessels, of slight importance, and four steamers have been built in France during the last 30 months. During the same period 33 steamships have been wrecked and two steamship companies have gone out of business, leaving no successors.—Boston Transcript.

Calvary Clovers.

St. Bartholomew the Great's parish in Smithfield raised \$600 during Lent by the sale of pods of clover called Calvary clover. The leaves have on them a blotch like a spot of blood, and the pod when unwound looks like a crown of thorns.—Cincinnati Enquirer.

PUNGENT PARAGRAPHS.

"What was the peculiarity of Methuselah?" asked the teacher. "He lived to be very old without ever learning to ride a bike," answered the smart boy.—Yonkers Statesman.

—The Colonel—"So poor old Mike has committed suicide, has he? Well I should have thought that that would have been the last thing he'd have done." Tenant—"Which it were, sor?"—Tit-Bits.

—By No Name—Visitors—(shivering)—"Do you always have this kind of weather here in April?" Resident—"Not at all, sir. Sometimes we have this kind of weather here in July."—Chicago Tribune.

Ambitious Mammas—"Edith, I noticed last night that Mr. De Rich paid you considerable attention. I hope you showed him a proper amount of civility." Ingenious Debuteante—"Oh, yes, mamma, I did! I'm sure he knows he can have me for the asking."—Harlem Life.

"I don't see why you consider your political career a failure," said the man. "My friend," said the citizen, with an earnest sigh, "I have been in politics for 15 years and have never attained the prominence of being called a Judas by the newspapers."—Indianapolis Journal.

The countess, having discharged her coachman for drunkenness, was asked to take the son of an old servant of the house to supply his place. "But are you sure you know how to drive, William?" she asked. "Why, of course, my lady, don't you recollect I drove you to Richmond that day we were upset in the road?"—Household Words.

"It's tiresome," he remarked, cynically, "to see people getting so excited over a circus. It's the same old thing over and over again." "Maybe you haven't observed closely," ventured his wife. "Humph!" I guess I ought to know what I'm talking about. I've seen every one that ever came here since I was six years old."—Washington Star.

CIGARS AND THEIR MAKERS.

Each Havana Box Has Six Marks and the Cigar Makers Have a Cinch.

"How many, I wonder," said a dealer, "have ever noted on every box of cigars packed in Havana six distinctive marks?"

First there is the brand which is burned

in the upper side of the lid of the box with an iron made for that purpose;

second, the label; third, the mark desig-

nating the size and shape of the cigars,

which is usually put out with a stencil;

fourth, the color mark, which is also

put on with a stencil; fifth, the class

mark, and sixth, the mark usually put

on with stencil denoting the number of

cigars in the box.

There are not so many regular sizes, or vitolas, made in Havana as might be imagined—21, I believe, is the whole number of sizes—while all the cigars packed in Havana six distinctive marks?

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