Out-of-door memorials: mausoleums, tombs, headstones, and all forms of mortuary monuments
THE HENRY FRANCIS du PONT
WINTERTHUR MUSEUM
LIBRARIES
OUT-OF-DOOR MEMORIALS:
MAUSOLEUMS, TOMBS, HEADSTONES,
AND ALL FORMS OF MORTUARY MONUMENTS

NEW YORK—TIFFANY GLASS
AND DECORATING COMPANY,
333-341 FOURTH AVENUE
So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption. It is sown in dishonor; it is raised in glory; it is sown in weakness; it is raised in power; it is sown in a natural body, it is raised in a spiritual body. There is a natural body, and there is a spiritual body - behold, I show you a mystery: We shall not all sleep but we shall all be changed, in a moment, in the twinkling of an eye, at the last trump for the trumpet shall sound, and the dead shall be raised incorruptible, and we shall be changed. For this corruptible must put on incorruption, and this mortal must put on immortality. So when this corruptible shall have put on incorruption, and this mortal shall have put on immortality, then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death where is thy sting, O grave where is thy victory?
OUT-OF-DOOR MEMORIALS.

We have been called upon so often to design and execute various kinds of cemetery work, that at last we have been compelled to open a department exclusively devoted to the making of out-of-door memorials.

In our country, memorials of this nature have hitherto been largely commercial, crude, uninteresting and completely devoid of all artistic merit: in other words commonplace to the last degree, lacking not so much, it may be, in beauty of material as in design. Hence people of taste and discernment, from time to time, have come to us, and insisted upon our making designs and supervising their realization; fully recognizing that there are two qualities that every out-of-door memorial should
possess, viz., beauty of design and durability, and they believed they would find these essentials in our work.

beauty of design is called for by the durability, which will perpetuate it, therefore, if the design is of no value the memorial will only excite a spirit of

THE FINEST ART TREASURES OF ANTIQUITY THAT HAVE REACHED OUR DAY ARE MOSTLY OF A MORTUARY CHARACTER, FOR THE HUMAN HEART AT ALL TIMES HAS BEEN PERSISTENT IN ITS ENDEAVOR TO EXPRESS BY SOME LASTING MONUMENT ITS LOVE FOR THE ONES WHO HAVE GONE BEFORE; EVERYWHERE AND ALWAYS WE FIND MEN FIGHTING AGAINST THE TOOTH OF TIME, GIVING OF THEIR BEST, EVEN MAKING GREAT SACRIFICES, IN ORDER TO KEEP ALIVE THE MEMORY OF THOSE WHO HAVE ENTERED INTO ETERNAL LIFE.
THE HISTORY OF OUT-OF-DOOR MEMORIALS FROM THE TIME WHEN JACOB PLACED A SHAFT OVER THE GRAVE OF RACHEL EVEN TO OUR OWN DAY, IS A HISTORY OF DISSOLUTION AND PRESERVATION, FOR ALL MEN HAVE BEEN INTERESTED IN PRESERVING THOSE THAT WERE WORKS OF ART, AND EQUALLY INDIFFERENT AS TO THE DE-
IN LOVING MEMORY OF
THOMAS HILLHOUSE JR
ELDEST SON OF THOMAS AND ELIZABETH HILLHOUSE
BORN DECEMBER 15, 1875 - DIED MAY 25, 1893

Copyright, 1898. Tiffany (Glass and Decorating Co.)
Cay of those that were not, consequently we owe it to both the living and the dead to make our memorials beautiful with a beauty befitting their object. Good taste suggests that all monuments and headstones, tablets and cenotaphs, tombs and mausoleums should be dignified, reverent.
AND APPROPRIATE TO THE MEMORY OF THOSE COMMEMORATED.

THE BEAUTY OF DESIGN IS LARGELY GOVERNED BY APPROPRIATENESS, AND BY THE MATERIAL EMPLOYED: IT IS APPROPRIATE WHEN IT IS IN HARMONY WITH, OR ILLUSTRATES, THE CHARACTER OF THE MEMORIALIZED; WHILE THE MATERIAL MAY BE MARBLE, OR GRANITE, OR BRONZE, OR COMBINATIONS OF THE SAME, BUT WHATEVER IT IS THE DESIGN SHOULD BE OF A NATURE WHICH WILL BE BEST EXPRESSED BY THE MATERIAL CHOSEN.

THE NUMBER OF FORMS THAT AN OUT-OF-DOOR MEMORIAL MAY TAKE IS SOMewhat LIMITED, BUT THERE IS NO END TO THE VARIETY OF ORNAMENTATION THAT CAN BE APPLIED TO THEM, AND IT IS IN THE SELECTION OF THIS THAT MUCH OF THEIR BEAUTY RESTS. THE FORM ITSELF MAY BE GOOD, AND AT THE SAME TIME BE DESTROYED BY A LACK OF HARMONY BETWEEN IT AND ITS DECORATIONS; AND IT IS ALSO TRUE THE ORNAMENTATION MAY BE ALL THAT COULD
BE DESIRED, AND YET THE MEMORIAL ANYTHING BUT BEAUTIFUL, AND ALL BECAUSE THERE IS NO PROPER PROPORTION BETWEEN PART AND PART. THERE IS ONLY ONE CONCLUSION TO BE DRAWN FROM THIS, VIZ., A KNOWLEDGE OF PROPORTIONAL FORM, OF ORNAMENT IN ITS RELATION TO FORM, AND THE WHOLE IN ITS HARMONY WITH ENVIRONMENT, IS INDISPENSABLE TO THE DESIGNER, NO MATTER HOW MODEST THE MEMORIAL MAY BE, IF THE WISH IS TO HAVE A WORK OF ART OF PERMANENT VALUE.
THE QUESTION OF COST IS BY NO MEANS A DOMINANT FEATURE, THE CHIEF INTEREST, AS SHOWN ABOVE, SHOULD BE IN THE DESIGN,

FOR AN INEXPENSIVE AND SIMPLE MEMORIAL, LIKE SOME OF THE HEADSTONES FOUND IN OUR EARLY CHURCH-YARDS, IS OFTEN FAR MORE BEAUTIFUL THAN WHERE THERE IS A WEALTH OF
ORNAMENTATION IN UNION WITH COSTLY MATERIAL WITHOUT ARTISTIC COMPOSITION. COMPETITION OF COST SHOULD NEVER ENTER INTO THE MATTER. LET THE SUM TO BE EXPENDED BE

FRANKLY GIVEN, SO THAT THE DESIGN MAY BE MADE TO MEET THE AMOUNT SPECIFIED, FOR THERE IS ONLY ONE KIND OF COMPETITION ADMISSIBLE IN MATTERS OF ART AND THAT IS OF DESIGN.
ALTHOUGH SHAFTS ARE LARGELY IN USE, YET, OF ALL FORMS OF OUT-OF-DOOR MEMORIALS THEY ARE MORE OFTEN DISAPPOINTING, AND ALL BECAUSE THE LAW OF PROPORTION HAS NOT BEEN ADHERED TO IN THEIR CONSTRUCTION. THERE IS ABSOLUTELY NO REASON BEYOND THIS WHY A PLAIN OR ORNAMENTAL SHAFT MAY NOT BE MADE IN ITSELF BOTH INTERESTING AND BEAUTIFUL, FOR THE CANON OF PROPORTION, THE TRUE RELATIONSHIP OF PART TO PART, BASE TO SHAFT, HEIGHT TO DIAMETER, DIAMETER TO GRADATING CIRCUMFERENCE, IS MOST SIMPLE AND EASILY UNDERSTOOD, THAT IS BY THOSE WHO HAVE MADE A STUDY OF THE SUBJECT, AND NO OTHERS OUGHT TO UNDERTAKE TO DESIGN THIS FORM OF MONUMENT. THE QUESTION OF PROPORTION IS BY NO MEANS CONFINED TO THE MEMORIAL ITSELF, BUT ALSO ENTERS INTO ITS LOCATION AND MONUMENTAL SURROUNDINGS. AGAIN THE QUESTION OF THE COLOR OF THE MATERIAL EMPLOYED IS OF THE GREATEST MOMENT, BECAUSE THE APPARENT
SIZE OF AN OBJECT IS STRONGLY INFLUENCED BY ITS COLOR. THESE ARE A FEW OF THE REASONS WHY THIS KIND OF WORK SHOULD BE PLACED ONLY IN SKILLED AND ARTISTIC HANDS.

HEADSTONES ARE MORE USED AS OUT-OF-DOOR MEMORIALS THAN ANY OTHER FORM, AND ALWAYS HAVE BEEN. THE ANCIENT GREEKS BROUGHT THEM TO THE GREATEST STATE OF ARTISTIC EXCELLENCY, THEIR HEADSTONES SUR-
PASSING IN BEAUTY AND DIGNITY THOSE OF ALL
OTHER PEOPLE OF ALL TIMES AND COUNTRIES,
AND NO BETTER MODELS CAN BE FOUND TO-DAY.
A HEADSTONE SEEMS A SIMPLE AFFAIR AND OF
LITTLE MERIT, BUT THIS IS A MISTAKE, BORN OF

THE COMMON-PLACE HEADSTONES FOUND IN OUR
MORE MODERN CEMETERIES, THE MERE WORK
OF EVERYDAY STONE-CUTTERS AND OF NO ART
VALUE. THE FORMS OF HEADSTONES ARE AS
VARIOUS AS THE STYLES OF ARCHITECTURE, AND
EVERY ARCHITECTURAL PERIOD HAS ITS OWN VARIETY, BUT THOSE BELONGING TO CLASSICAL TIMES, THROUGH THEIR SIMPLICITY OF LINE AND PRACTICABILITY ARE PREFERABLE.

THERE IS NO MORE APPROPRIATE FORM OF MEMORIAL FOR IN-DOORS THAN A TABLET, BUT FOR OUT-DOOR USE IT IS SELDOM SUITABLE AND THEN ONLY IN CONNECTION WITH A TOMB OR MAUSOLEUM. WE HAVE PUBLISHED A LITTLE BOOK UPON THE SUBJECT: MEMORIAL TABLETS, ANCIENT AND MODERN, HONORARY AND MORTUARY, IN BRONZE, BRASS, MOSAIC AND MARBLE, WHICH WE WILL GLADLY SEND TO THOSE INTERESTED.

IT HAPPENS NOW AND AGAIN THAT PEOPLE ARE DROWNED OR KILLED IN BATTLE, AND THEIR REMAINS ARE NEVER RECOVERED, YET, ALL FEEL THAT THEIR NAMES OUGHT NOT TO BE FORGOTTEN AND THEIR GOOD DEEDS GO UNRECORDED, HENCE THE CENOTAPH WAS INVENTED TO MEET THESE UNHAPPY CONDITIONS. IN FORM IT CAN BE MADE SIMILAR TO OTHER MONUMENTS
THE INSCRIPTION ALONE POINTING OUT THAT IT IS A CENOTAPH. THIS FORM OF MEMORIAL IS GROWING IN FAVOR, MORE ESPECIALLY SINCE THE ADVENT OF THE COLONIAL AND PATRIOTIC SOCIETIES, WHO HAVE ERECTED NUMBERS OF THEM IN HONOR OF THE BUILDERS OF THE REPUBLIC, OR TO COMMEMORATE THE HEROIC ACTS OF THOSE WHO GAVE THEIR LIVES TO ENFORCE A NOBLE PRINCIPLE.

IN ENGLAND AT A VERY EARLY DATE THE SEPULCHRAL SLAB WAS INTRODUCED. A DIGNIFIED AND MOST INTERESTING FORM OF OUT-DOOR MEMORIAL, ONE WHICH IS STILL HELD IN HIGH FAVOR THERE, AND WHICH WAS USED TO A SLIGHT EXTENT HERE DURING COLONIAL DAYS, BUT IS NOW SELDOM EMPLOYED, ALTHOUGH IT SHOULD BE, AS IT CAN BE MADE VERY BEAUTIFUL.

A SEPULCHRAL SLAB IS SOMETIMES PLACED DIRECTLY UPON THE GRAVE, OFTEN SUPPORTED UPON A SOLID FOUNDATION OR UPON SHORT COLUMNS. THE FACE OF THE SLAB OFFERS A LARGE SURFACE FOR LENGTHY INSCRIPTIONS AND
ORNAMENTAL EMBELLISHMENT, FAR GREATER THAN A HEADSTONE.

WHEN ARTEMISIA, THE WIDOW OF MAUSOLEUS, KING OF CARIA, ERECTED A MEMORIAL IN MEMORY OF HER HUSBAND, SHE DEPARTED FROM THE USUAL FORMS THEN IN VOGUE, AND CREATED A NEW VARIETY WHICH HAS EVER SINCE BEEN CALLED A MAUSOLEUM. A MAUSOLEUM IS A TOMB STANDING ALONE, OF LARGE PROPORTIONS, AND OF ARCHITECTURAL IMPORTANCE, AND IS GENERALLY ERECTED TO THE VERY WEALTHY, OR AS A NATIONAL ACKNOWLEDGMENT OF THE HEROIC LIFE OF SOME GREAT CITIZEN. IT OFFERS TO ARTISTS OF ALMOST EVERY DEPARTMENT OF DECORATIVE ART A LARGE FIELD IN WHICH TO DISPLAY THEIR GENIUS AND ORIGINALITY AND AT THE SAME TIME TO GIVE EXPRESSION TO THE HIGHEST MONUMENTAL MORTUARY HONORS THAT MEN CAN CONFER ON THE DEAD.

SO SERIOUS A MATTER IS THE BUILDING OF A MAUSOLEUM, THAT IT SHOULD NEVER BE UNDER-
TAKEN WITHOUT CAREFUL THOUGHT AND CONSIDERATION, AND ABOVE ALL, NEVER PLACED IN THE HANDS OF ANY BUT THE BEST OF ARCHITECTS AND ARTISTS. THE DISPOSITION OF THE BODY OR BODIES WITHIN A MAUSOLEUM IS A MATTER OF GREAT MOMENT, AND IT WOULD SEEM AS IF THEY SHOULD BE PLACED IN SARCO.
IN MEMORY
JANE C. HEALEY.
SEPTEMBER 29, 1891.
in the 58th year of her age.

It is your father's
good pleasure to
give you the kingdom.
Phagi, and not on shelves, wrongly called catacombs by the commercial tomb-builder of the day, for the reason that a sarcophagus can be made very decorative and to add to the beauty of the mausoleum. In the decoration of the interior, no substance ought to be used except it be durable: marbles and marble mosaics, glass and glass mosaics, and bronze are the proper materials. The marble for the general construction, and marble mosaic for the floors, colored glass for the windows, glass mosaic for the walls and ceilings, and bronze for frames, locks, handles and sockets.

The Tiffany Glass and Decorating Company is ready to make designs and estimates for all kinds of out-of and in-door memorials, and to execute the same in any suitable material.
A CHRONOLOGICAL LIST OF A FEW OF THE WORLD'S GREAT MORTUARY MONUMENTS


THE TOMBS OF BENI-HASSEN, IN CENTRAL EGYPT ARE THE MOST REMARKABLE GROTTO TOMBS IN THE WORLD. EACH ONE CONSISTS OF AN ENTRANCE CHAMBER, A WELL LEADING TO THE VAULT, AND A FUNERAL VAULT WITH ITS SARCOPHAGUS. THESE TOMBS WERE HOLLOWED OUT OF THE MOUNTAIN SIDE SOMEWHERE ABOUT THE YEAR 3000 B.C.
LOOKING WESTLY ON MANSION HOUSE
HERE SITH A DORNE IN ANGEL AND I WILL DWELL IN THE HOUSE OF THE LORD FOR EVER.
The tomb of King Sety I, is the most magnificent of all of the Egyptian tombs through its grandeur and profusion of sculptures with which it is adorned. 1400 B.C.

The Phrygian tombs at Kumbet and Aya-Zinn, Asia Minor, are marked by the singular ornamentation of their facades, which are either plain with the door guarded by lions or covered with a geometric pattern. 680 B.C.

The tomb of the satrap Pericles, discovered in 1842, by Sir Charles Fellows, not far from the agora of Xanthus in Lycia, holds "an important place among the remains of antiquity, because it stands in the line of descent, a line marked by many lacunae, which connects the mural reliefs of Assyria, with their fulness of historic detail, and the magnificent of imperial Rome." This tomb illustrates "the Asiatic custom of regarding a tomb as a monument of the fame, and a record of the exploits of some
GREAT RULER OR LEADER," FOR ITS SCULPTURAL FRIEZES COMMEMORATE THE EXPLOITS OF PERICLES OF XANTHUS, 424 B.C.

AMONG THE MANY BEAUTIFUL MONUMENTS IN THE ANCIENT ATHENIAN CEMETERY OF THE CERAMEICUS, THERE IS NONE MORE INTERESTING AND ARTISTIC THAN THAT IN MEMORY OF DEXILEOS ERECTED IN THE YEAR 394 B.C.

THE MAUSOLEUMS OF CÆCILIA METELLA ON THE APPIAN WAY, SO ELOQUENTLY DESCRIBED IN THE 4 CANTO OF THE CHILDE HAROLD, IS WELL PRESERVED AND IS A BEAUTIFUL EXAMPLE OF ROMAN WORK. 63 B.C.

THE MAUSOLEUM OF AUGUST WAS A CIRCULAR MONUMENT OF FULLY 220 FEET IN DIAMETER AND OF CONSIDERABLE HEIGHT, SURROUNDED BY A PARK. IT IS NOW A MERE RUIN. IT WAS ERECTED DURING THE LIFE TIME OF AUGUSTUS 27 B.C.
THE MAUSOLEUM OF THE EMPEROR HADRIAN NOW THE CASTLE OF S. ANGELO, ON THE BANK OF THE TIBER, A MASSIVE CIRCULAR TOWER 987 FEET IN CIRCUMFERENCE, WAS COMMENCED BY HADRIAN AND COMPLETED BY ANTONINUS PIUS 161 A. D.


IN AMERICA, THERE IS NO MONUMENT THAT SURPASSES IN ARTISTIC MERIT, THE TOMB OF GENERAL GRANT AT NEW YORK, 1897.
TIFFANY GLASS & DECORATING COMPANY, 333 TO 341 FOURTH AVENUE, NEW YORK.

THE COMPANY INCLUDE IN THEIR LINE OF WORK ALL FORMS OF MEMORIALS, MORE ESPECIALLY WINDOWS, ALTARS, PANELS AND TABLETS.

THEIR WINDOWS ARE MADE OF TIFFANY FAVRILE GLASS, WHICH IS PRODUCED EXCLUSIVELY AT THEIR FURNACE, AND CANNOT BE OBTAINED FROM OTHER MAKERS, OR USED BY ANY OTHER ARTISTS. IN RANGE, DEPTH AND BRILLIANCE OF COLOR IT HAS NEVER BEEN EQUALED, AND WHEN THEY EMPLOY IT IN WINDOW WORK THE GREATEST CARE IS EXERCISED IN SELECTING THE PIECE IN ORDER THAT THEY MAY ATTAIN THE DESIRED EFFECT BOTH IN COLOR AND TEXTURE. THE SELECTION IS MADE BY A TRAINED ARTISAN, WHO MAY BE EITHER A MAN OR A WOMAN, ACCORDING TO THEIR FITNESS FOR THE ESPECIAL
work in hand, but always under the supervision of an artist.

As all their windows are built in accordance with the mosaic theory, without the intervention of paint, stains or enamels, hence they are practically indestructible, and will not corrode, peel, or fade.

Memorial panels. It often happens that the windows of a church have already been appropriated, or the person wishing to erect a memorial cannot afford to expend money enough to get a good window, then the question arises what kind of a memorial can be made, one embodying all the beauties, except the transparency, of a glass window. The answer is very simple, viz., painted panels for the adornment of the wall of the church. In these, one or more figures can be represented, scenes from the life of Christ, or other subjects, and the panels may be made of wood or slate, with or without gold backgrounds,
AND PAINTED WITH ENCAUSTIC OR WAX PIGMENTS, SO THAT THEY ARE IN EVERY WAY DURABLE AND AT THE SAME TIME COST VERY MUCH LESS THAN A WINDOW OF EQUAL ARTISTIC VALUE.

MEMORIAL ALTARS. OF ALL FORMS OF MEMORIALS, THERE IS NONE THAT APPEALS MORE DIRECTLY TO A CONGREGATION THAN THE ALTAR, THE PLACE WHERE THE BREAD OF LIFE IS BROKEN TO THE PEOPLE, HENCE THEY ARE OFTEN CALLED UPON TO DESIGN AND BUILD ALTARS IN MEMORY OF THE DEPARTED. THEY EITHER MAKE THEM OF MARBLE OR A COMBINATION OF VARIOUS MATERIALS, SUCH AS STONE, GLASS, MOSAIC, METAL, ETC.

MEMORIAL TABLETS. THIS FORM OF REMEMBERING THE DEAD, IS ONE WHICH HAS THE AUTHORITY OF ANTIQUITY AND THE UNIVERSAL CUSTOM OF THE CHRISTIAN CHURCH AT ALL TIMES, AND TO-DAY IT IS STILL IN FAVOR, FOR THE COMPANY IS CONSTANTLY SUPPLYING MEMORIAL TABLETS IN METAL, MARBLE AND MOSAIC, NOT ALL IN ONE STYLE, BUT IN MANY,
MEMORIAL MOSAICS. OF ALL MATERIALS USED FOR MURAL DECORATIONS, THERE IS NOTHING BETTER THAN GLASS MOSAIC, AS IT IS PRACTICALLY INDESTRUCTIBLE AND ALWAYS RETAINS ITS PRISTINE BEAUTY. TIFFANY FAVRILE GLASS LENDS ITSELF BETTER THAN ANY OTHER GLASS TO THE MAKING OF MOSAIC MEMORIAL TABLETS.

THE COMPANY ARE PREPARED TO MAKE SUGGESTIONS, AND OFFER SKETCHES FOR MEMORIAL AND CHURCH WINDOWS TOGETHER WITH ESTIMATES, ON DEMAND.
N. B.—THE TIFFANY GLASS & DECORATING COMPANY'S DESIGNS ARE PROTECTED BY COPYRIGHT, AND THEIR FAUVRIE GLASS IS MADE AND USED EXCLUSIVELY BY THEMSELVES.