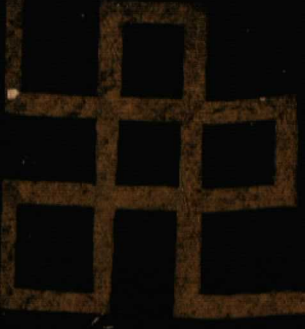


LAUREL GARDEN

1888

MAUSOLEUM



Property of Willard N. Smith -
Cuttingsville,
Vermont.

Given to Joan V. Stewart - 1983
Cuttingsville, VT.

Cuttingsville in July 8th, 1881

Presented to Mr & Mrs H. C. Gleason
by the author, with many sincere regards

LAUREL GLEN MAUSCLEUM

I. Family History

- A., John P. Bowman, established 15 years tanner and currier in Rutland (Born in Clarendon 1816) *died 1891*
1. Moved to Warrensburgh, N.Y., employed in Burhans and Gray, leather manufacturers.
 2. Later came to Cuttingsville, Vt.
 3. In 1851 elected to Legislature
 4. Returned to Warrensburgh and founded a tannery which dealt with 40,000 sides of leather a year.
- B. Jennie E. Gates, his wife
1. Married Bowman in 1849
 2. Very good background, Christian, dignified, nice appearance.
 3. Died in Jan. 1880 after a shock
- C. Addie Bowman
1. Daughter of the Bowmans
 2. Died in infancy (1854)
- (1) Ella H. Bowman
1. First daughter *2nd (1860-1879)*
 2. Had all educational opportunities and became a well-rounded person.
 3. Died in June 1879 as a result of a shock

II. Creation of Laurel Glen

- A. Mr. Bowman's own conception in memory of his family
- B. Construction July 1880 begun
1. In Cuttingsville Cemetery opposite summer residence
 2. Cost \$75,000
 3. 750 tons of granite, 50 tons of marble
 4. 125 workers
 5. 20,000 bricks
 6. 525 barrels of English Portland cement
 7. 10 barrels of Calcined plaster
 8. 100 loads of sand

Dimensions:

Externally at base - 17'6" by 24'0"
Height 20'0" from grade line to apex of roof
Foundation is 12' below natural grade

III. The Mausoleum's part in the Community

- A. People come in crowds to witness this great piece of devotion.

EXEGESIS.

Hid away in a charming glen among the Green Mountains of Vermont, in a little rural Cemetery, stands a Grecian Tomb, destined from the solidity of its construction, to endure till the ruthless hand of *Time* shall have reduced to viewless atoms the massive blocks of granite of which it is built; and in some future age when all that is of life to-day has passed to silence and pathetic dust, and been forgotten, some hoary antiquarian will pause in silent contemplation at this mortuary pile, and wonder in what age 'twas built.

One year ago, ground was broken for this work, since which time, one hundred and twenty-five men, sculptors, granite and marble cutters, masons and laborers, and several teams have been employed in its construction, until to-day it stands complete in all its classic glory, amid its wild surroundings. The work was executed entirely by the day by skilled and accomplished artizans, under the special supervision of the Architect, and from the choicest material; and all that a lavish expenditure of money, skillful engineering, and patient honest toil could do, has been done, to render it as imperishable as any structure ever built by human hands.

The quantity of the several kinds of material employed in construction, was as follows:—Seven hundred and fifty tons of granite, fifty tons of marble, twenty thousand bricks, three hundred and twenty-five barrels of English Portland cement, ten barrels of calcined plaster, and one hundred loads of sand.

Dimensions externally at base, seventeen feet six inches by twenty-four feet, and twenty feet high from grade line to apex of roof. The foundation, solid the entire size of structure, sinking twelve feet below the natural grade, resting on a solid substratum of unmoved sand, is laid up in courses two feet thick, of large blocks of granite, the interstices being filled with broken stone and flooded flush with rich grout.

The superstructure begins with a vertical ashler course two feet high, capped with a bold beveled and moulded Watercourse twelve inches thick, from the top of which, the walls batter one inch to the foot to base of Frieze, a height of twelve feet, composed of six courses of regular ashler work, of blocks weighing from three to six tons each; the angles being decorated from Watercourse to Frieze, with a quarto laurel moulding having flowing terminations.

The Friezes are divided into panels by Triglyphs and band mould, each panel being decorated with a festoon of Laurel in Alto-relievo.

The roof is composed of eight slabs of granite twelve inches thick, rebated and groved at the inclined joints, and semi-dovetailed at top onto a granite girder, eighteen by twenty-seven inches, crested with a heavy conforming granite saddle; the granite of roof, including Tympanum blocks and girders, weighing forty tons.

The front Tympanum bears in raised letters the name of the founder, and is surmounted by a richly wrought Cinerary Urn, relieved by retiring shadow-line trusses, all worked on the solid material of gable. The rear being relieved by sunk paneling and a circular opening to ventilating duct, surmounted by a rank Bud of Promise. The roof angles on top at eaves, are decorated with grecian foliage.

The Portal is deeply revealed and richly moulded, the external inclined angles being decorated with laurel, same as main angles of structure. Internally, the Portal is closed by a granite door in one solid slab, weighing six thousand five hundred pounds, poised on a steel needle point centre set in a heavy shank, closely bedded in a granite base, and equilibrated by the masonry of Facade, and an inverted steel screw pivotal hinge, trimmed with heavy bronze furniture, and can be moved noiselessly by the slightest touch.

At the bi-section of hanging jamb and moulded reveal in front of the granite door, swinging outward, is poised an elaborate summer door of rich bronze, blindly hung and fastened, with a backing of diagonal brass wire netting to keep out birds, without obstructing a view of the interior.

The Portal is approached by a spacious double transverse flight of granite steps, faced with a massive Buttress in one solid block of granite, weighing eight tons, cut in graceful flowing lines in its top formation, with central and terminal planes in the moulded top for the reception of four heavily moulded vases cut from the solid granite, and filled with rare flowers; the front of Buttress bearing in raised letters in a semi-circular sunk moulded panel the appellation of the tomb, "Laurel Glen Mausoleum," with sprays of laurel raised in relief on either side in diverging triangular sunk moulded panels.

The interior is finished entirely in Statuary and Brocadilla Marbles, *except* the floors, which are of English Encaustic Tiles, of subdued emblematic tints, laid in florid panels margined by rich contrasting borders, the design being a fresh original treatment of classical details. The ceilings are of marble, vaulted, and rendered striking in effect by ever recurring relief lines of shadow and high light.

A beautiful marble Arcade of polished and fluted columns, paneled pedestals, bases, enriched capitals, and arches, with paneled and moulded soffits, traverses the centre of Mausoleum.

The cornices at base of elliptic vault, blend into the capitals of the columns, being of the same section in all their members, the concave Frieze of cornices and bells of capitals being of American Statuary Marble, richly embellished with luxuriant sprays of Lillies of the Valley, sculptured in bold relief.

The great Lintel of Arcade in which the arches are wrought, is one solid block of marble, weighing five tons, and supports the granite girders and roof slabs, independent of the vaulted marble ceiling.

The entire side walls are treated with rayed fluted paneling highly polished, with bold massive floral centres sculptured in Statuary Marble; the main paneling being margined at floor by a deep rich marble wainscotting of sunk moulded panel work, with raised and chastely decorated centres.

The Catacombs are lined with marble and filled in front, internally, with plates of polished French Glass, and externally, with polished marble fronts, paneled with grecian angle border lines, within which the inscriptions are engraved.

Immediately in conjunction with the Catacombs on either side, are posed in an angular juxtaposition, two French Plate Mirrors in elaborately engraved marble frames, filling the entire space from wainscotting to cornice. In front of these parallel mirrors of side walls, bold and finely carved marble corbels project from the wainscotting, on which rest turned and polished consoles of Statuary Marble, surmounted, one by the Bust of Mrs. Bowman, the other by that of the eldest daughter, and between the two in front of the Catacombs, a marble pedestal standing on the floor, charmingly draped, bears the sitting figure of an infant daughter resting on a luxurious cushion, its dimpled arms outstretched beseechingly towards its mother; while just beyond the Arcade, stands the bust of husband and father, on a unique grecian marble pedestal, apparently regarding with a look of happy content, this immaculate family group.

By the angular posing of these mirrors, and the peculiar positions of the statuary, is produced a wonderful and dazzling optical illusion, presenting to the astonished observer, four lines of figures in various positions, and groups, (all produced from two pieces of statuary,) in numbers too vast to be counted, while the entire interior is beautifully reproduced in every detail.

At either end of the Catacombs near Angle Mirrors, depends a chaste and beautiful Candelabra, of bright rich bronze, bearing a pyramid of wax candles, that give to the interior a strange weird appearance in illumination, in the combination of shadows and floods of mellow light, till the imagination almost brings to life the group of marble forms and faces.

The legend on the vaulted Lintel of the Catacombs, "A couch of dreamless sleep," and that on front of Arcade Lintel, "Sacred to the memory of a sainted wife and daughters," cut in relief and flanked by flowing sculptured sprays of Ivy and Laurel, together with the statuary group, tell a brief but touching tale of this beautiful tomb.

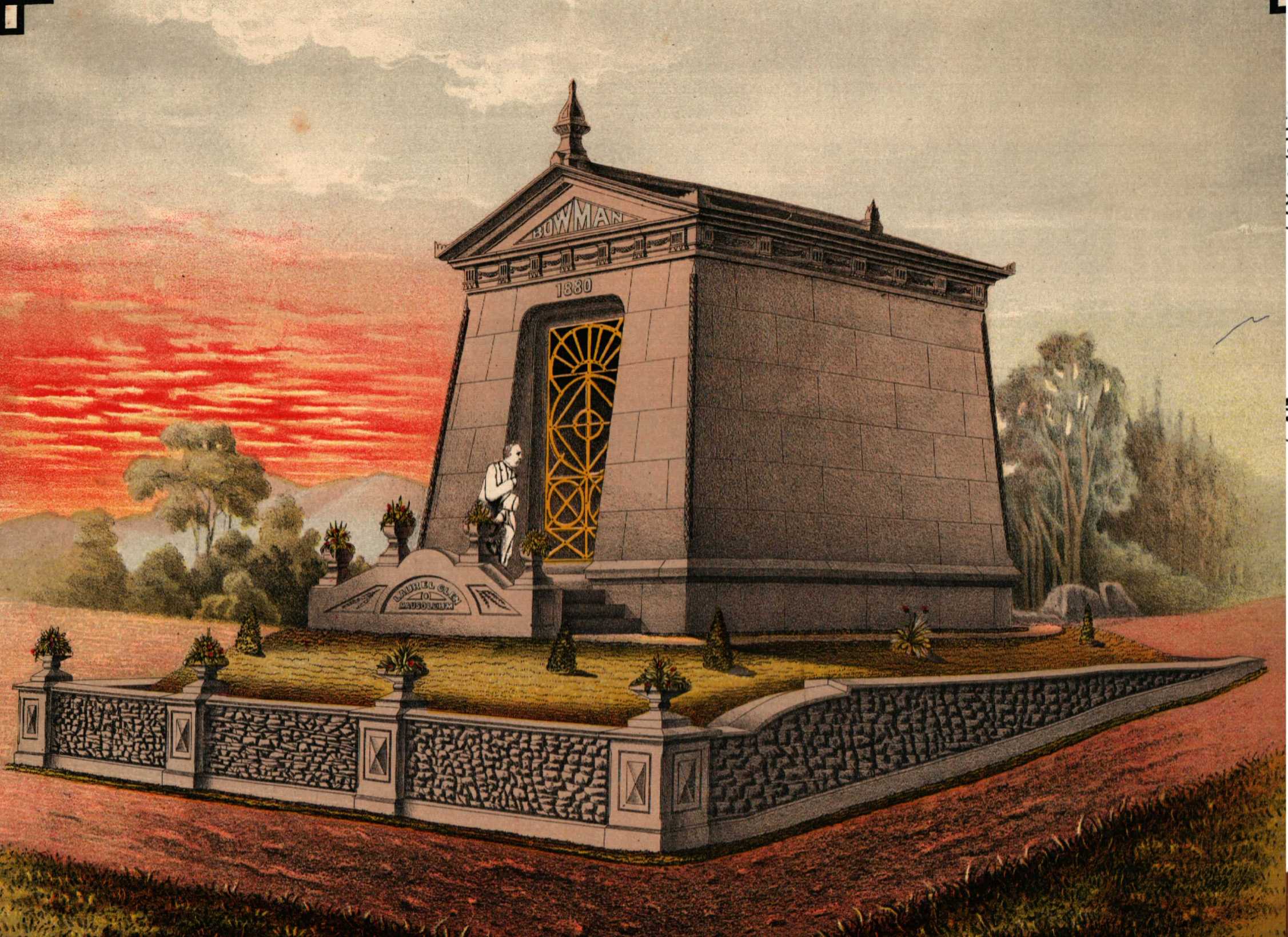
In addition to the statuary of the interior, a life size full length statue of Mr. Bowman is posed outside, in the act of ascending the granite steps to the Portal, with a mantle depending in drapery form from the left arm, in the negligée of sorrow, the left hand clasping a wreath of immortels, graced with flowing bands of ribbon from the clasp, bearing the inscription "To my dear wife and children," the right hand elevated and extended towards the Portal, grasping a key. This statue is a marvel of art, and a truthful example of arrested motion in the attitude of mourning, telling its own story of grief and blighted hopes.

The Mausoleum is situated on an elevated plane, ten feet above, and sixteen feet back from street, fronted by a handsome granite wall of broken ashler masonry, with finely cut base and coping, and paneled posts, terminated by massive moulded vases cut from the solid granite, filled with flowers similar to those at the entrance to the tomb.

The lawn in front is graded down to street wall in a rolling terrace and plainly sodded, the level portions being graced by curvilinear walks, filled with pulverized purple slate, margined by bands of choice plants and blooming flowers, with here and there a clean cut floral plat, and clumps of flowering shrubbery and evergreens within the lawn, to form a pleasing and appropriate setting to this gem of mortuary art, destined to rank with the finest tombs of modern times.

Grand temples of festivity, vast cathedrals, palaces, and stately homes of luxury excite our admiration, but 'tis an admiration of a holier sort that takes possession of, and fills complete the soul of man in contemplation of a splendid tomb, for 'tis a sacred shrine, built to the memory of the loved and lost: It tells of shattered idols, and of dissipated dreams of joy: It tells of that mysterious destiny that shapes all human ends, rough hew them as we will: It teaches us that just as man has found the key of life, it opes the gates of death. Here Avarice, and all the baser passions of the human heart that haunt and curse our lives, are awed to silence in the presence of such human wreck; and purifying thoughts of grand import possess us then as ne'er before; and if there be one evidence more potent than all others, of the deep, sublime devotion of the human heart to the untimely lost, of fires eternal that on fond memory's altar glow, it is the consecration of material, time and money to the building of these holiest of all holy shrines, where bruised and bleeding human hearts may linger to inhale the sweet nepenthe from angelic censers, swung and gently burning.

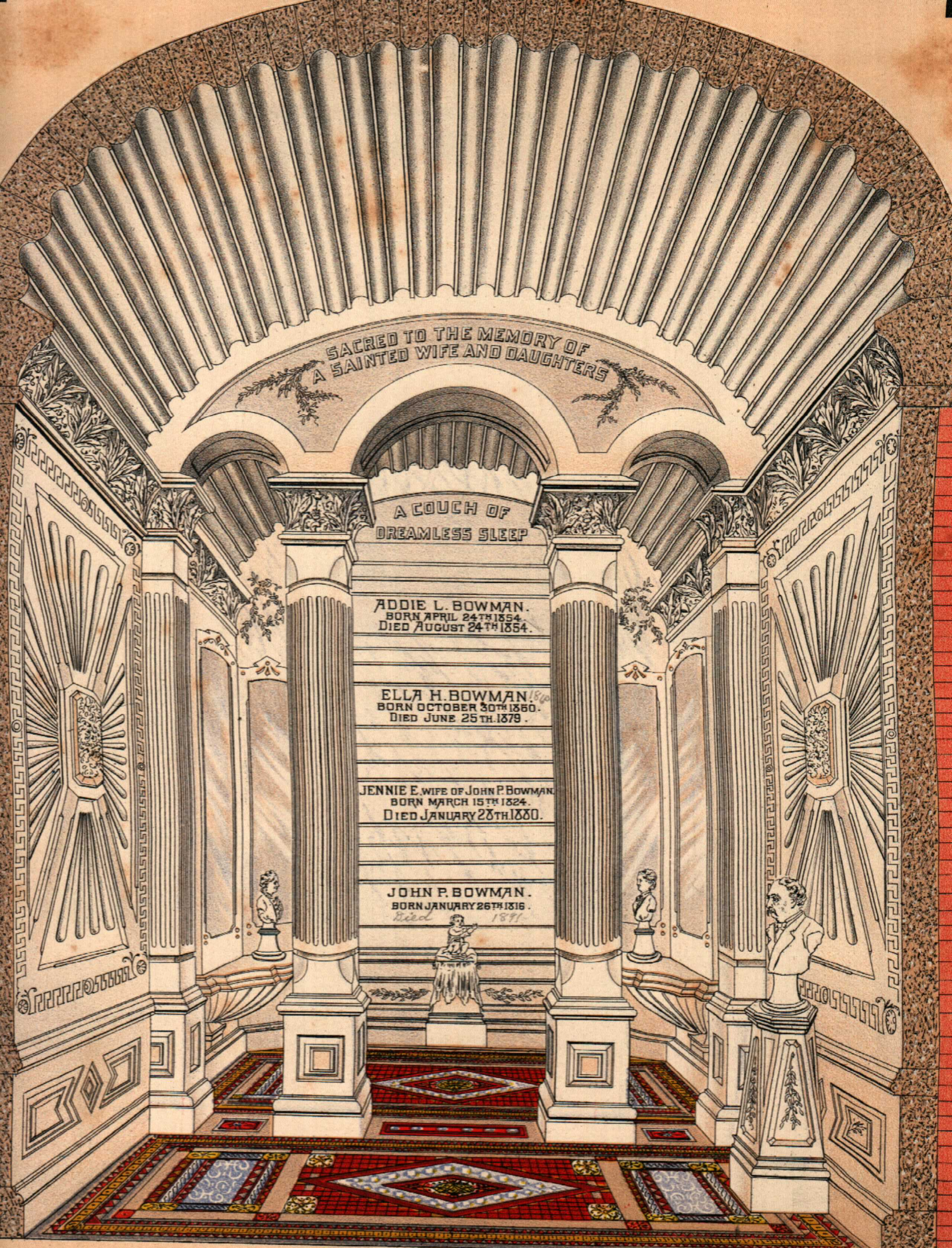
A most pathetic family history wrought in stone, Laurel Glen Mausoleum will stand for centuries, a silent and impressive teacher of mankind, and prove a laurel wreath, a crown of glory to perpetuate the well rounded, honorable, successful life and name of its most noble founder.



BOWMAN

1880

SAMUEL GLEN
TO
MAUSOLEUM



SACRED TO THE MEMORY OF
A SAINTED WIFE AND DAUGHTERS

A COUCH OF
DREAMLESS SLEEP

ADDIE L. BOWMAN.
BORN APRIL 24TH 1854.
DIED AUGUST 24TH 1854.

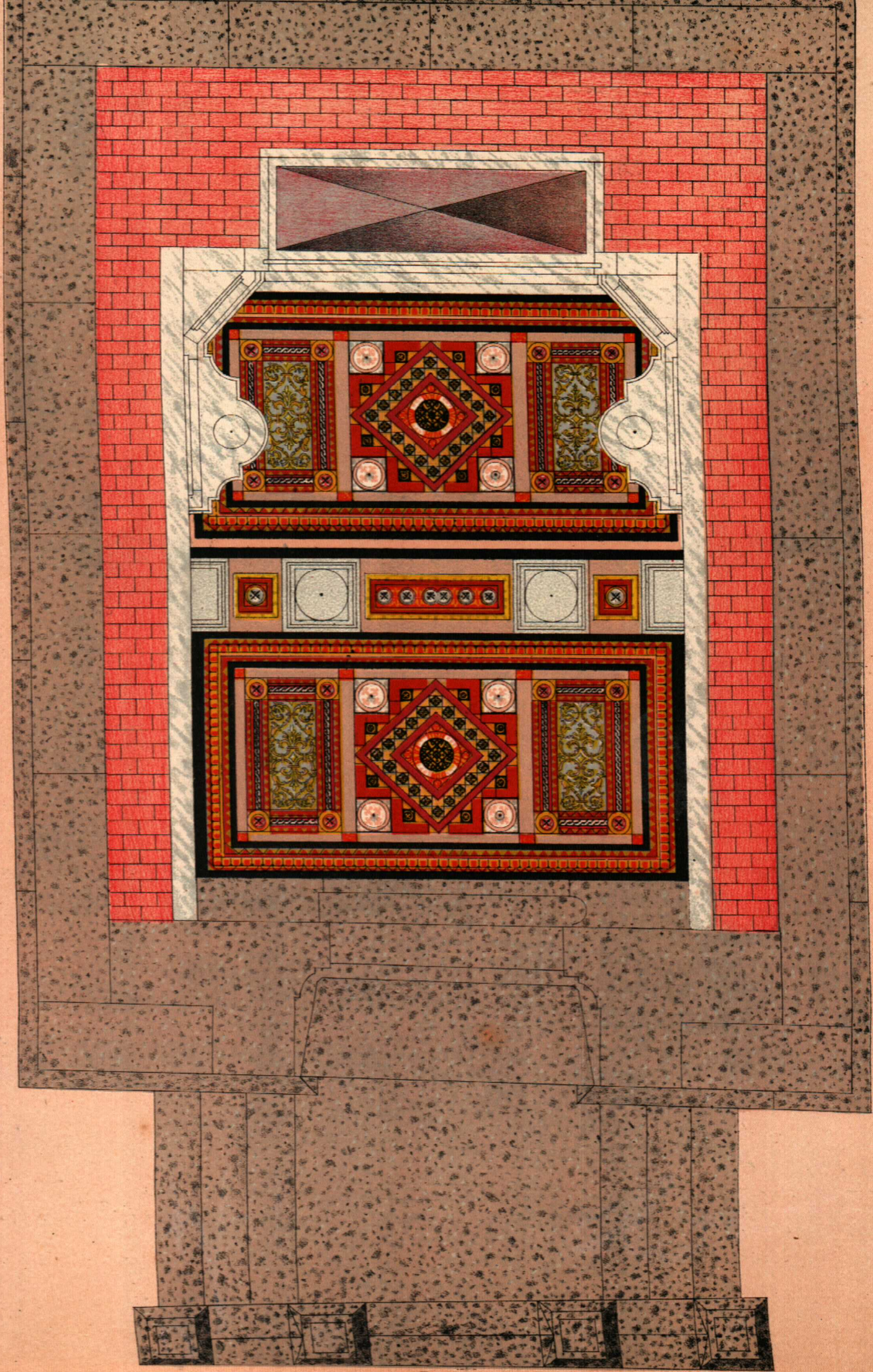
ELLA H. BOWMAN.
BORN OCTOBER 30TH 1850.
DIED JUNE 25TH 1879.

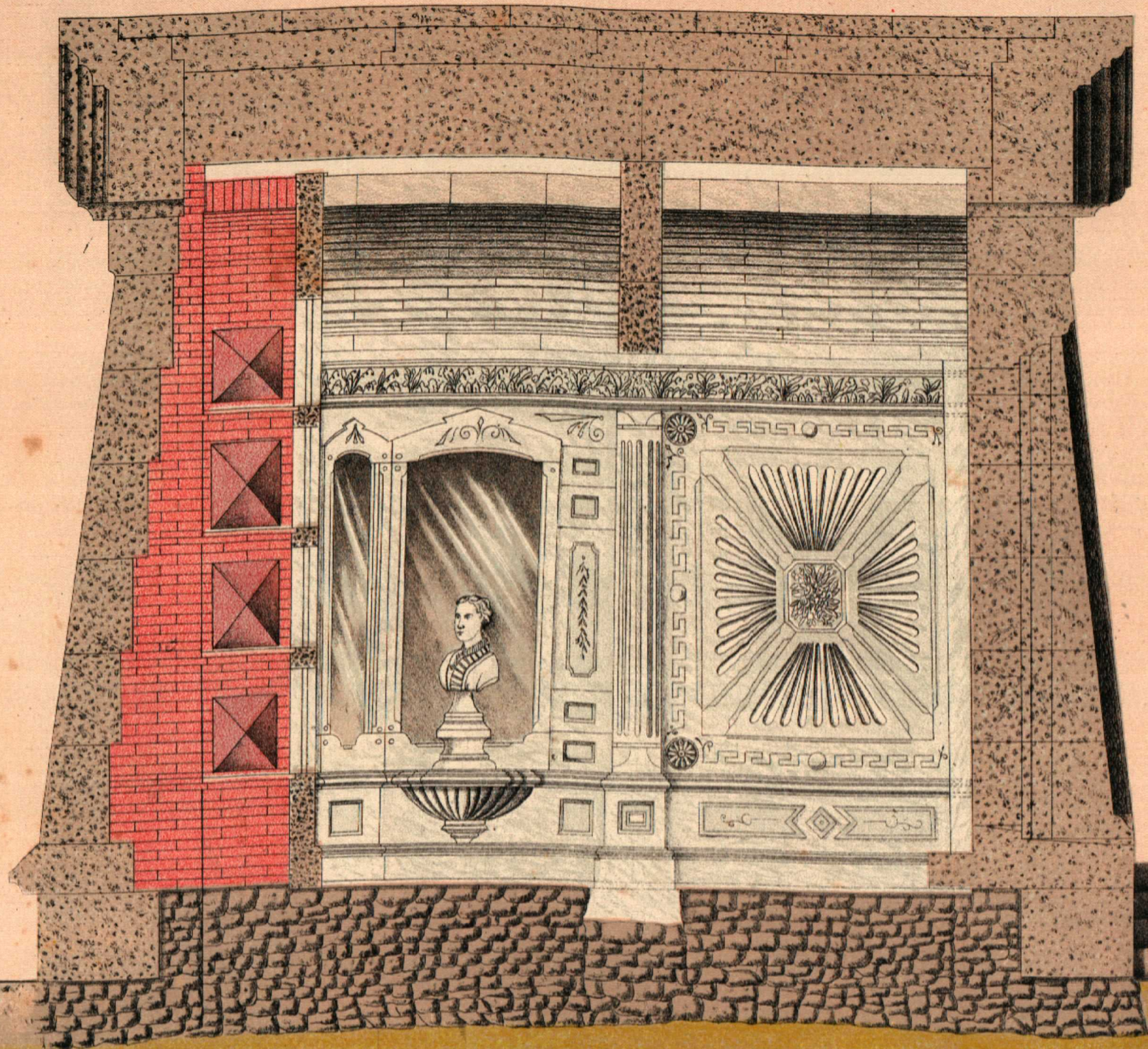
JENNIE E. WIFE OF JOHN P. BOWMAN.
BORN MARCH 15TH 1824.
DIED JANUARY 28TH 1880.

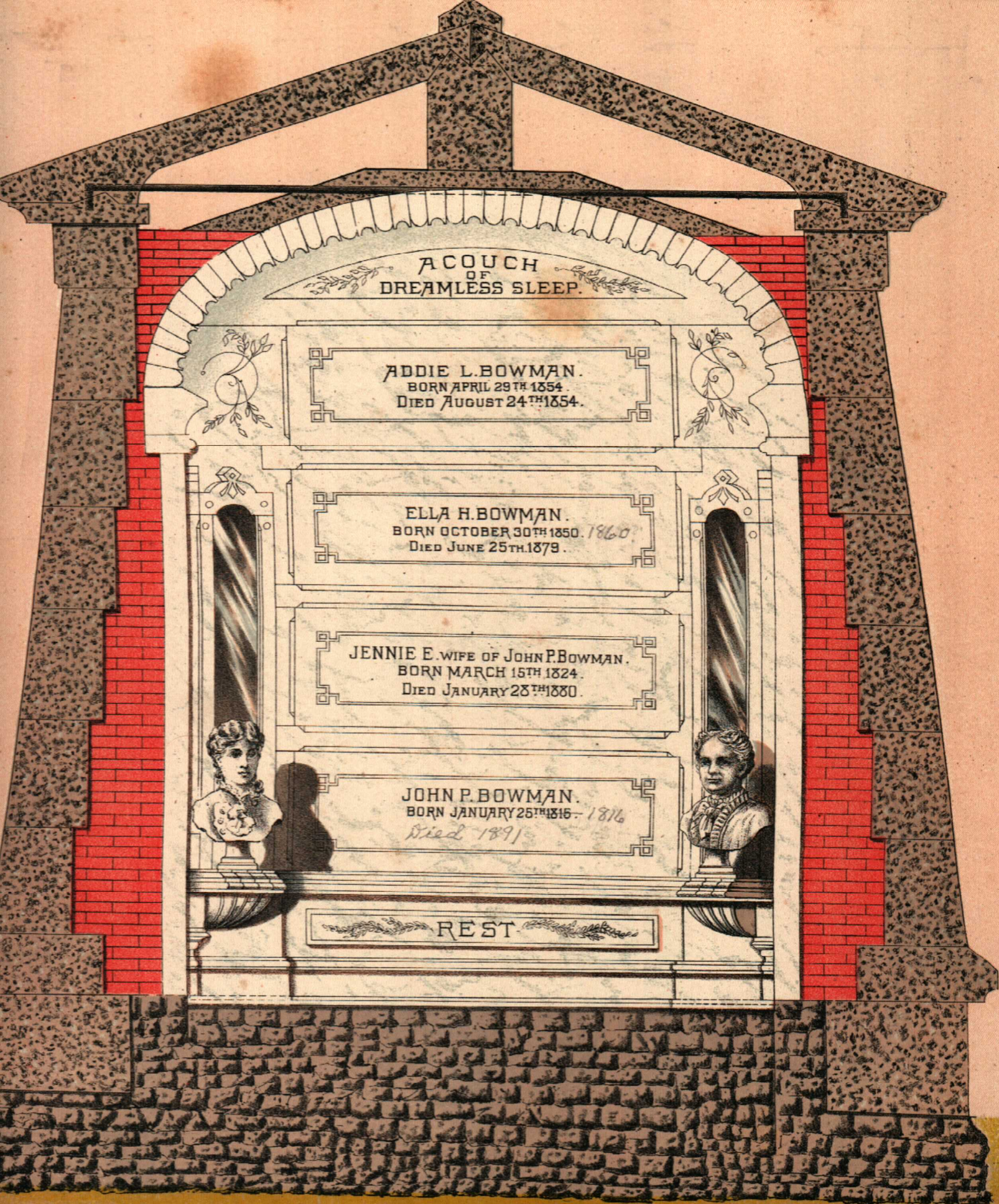
JOHN P. BOWMAN.
BORN JANUARY 26TH 1816.
Died 1891

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HORTICULTURAL AND FLORAL DECORATION.

INTERIOR PERSPECTIVE.







A COUCH
OF
DREAMLESS SLEEP.

ADDIE L. BOWMAN.
BORN APRIL 29TH 1854.
DIED AUGUST 24TH 1854.

ELLA H. BOWMAN.
BORN OCTOBER 30TH 1850. *1860*
DIED JUNE 25TH 1879.

JENNIE E. WIFE OF JOHN P. BOWMAN.
BORN MARCH 15TH 1824.
DIED JANUARY 28TH 1880.

JOHN P. BOWMAN.
BORN JANUARY 25TH 1816. *1816*
Died 1891

REST

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SCULPTOR OF THE STATUARY FOR

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