

SG 3395

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional certification comments, entries, and narrative items on continuation sheets if needed (NPS Form 10-900a).

1. Name of Property

historic name Glenwood Cemetery
other names/site number N/A
name of related multiple property listing N/A

Location

street & number 51 South West Street

N/A	not for publication
N/A	vicinity

city or town Homer
state New York code NY county Cortland code 023 zip code 13077

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this X nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.
In my opinion, the property X meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

R. Daniel Mueg 11/28/12
Signature of certifying official/Title Date
DSHPO

In my opinion, the property meets does not meet the National Register criteria.
Signature of commenting official Date
Title State or Federal agency/bureau or Tribal Government

4. National Park Service Certification

I hereby certify that this property is:
X entered in the National Register determined eligible for the National Register
 determined not eligible for the National Register removed from the National Register
 other (explain:)
[Signature] 1-30-19
Signature of the Keeper Date of Action

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5. Classification

Ownership of Property
 (Check as many boxes as apply.)

Category of Property
 (Check only **one** box.)

Number of Resources within Property
 (Do not include previously listed resources in the count.)

<input type="checkbox"/>	private
<input checked="" type="checkbox"/>	public - Local
<input type="checkbox"/>	public - State
<input type="checkbox"/>	public - Federal

<input type="checkbox"/>	building(s)
<input type="checkbox"/>	district
<input checked="" type="checkbox"/>	site
<input type="checkbox"/>	structure
<input type="checkbox"/>	object

Contributing	Noncontributing	
4	2	buildings
1	0	sites
3	0	structures
3	1	objects
11	3	Total

Name of related multiple property listing
 (Enter "N/A" if property is not part of a multiple property listing)

Number of contributing resources previously listed in the National Register

N/A

0

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

FUNERARY/cemetery

FUNERARY/cemetery

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Late Gothic Revival (Earle Abbey and receiving vault); neoclassical revival (Starin mausoleum);
No style (Superintendent's house)

foundation: stone, brick, concrete
 walls: brick, wood, concrete, stone

 roof: slate, asphalt
 other: _____

Narrative Description

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(Describe the historic and current physical appearance of the property. Explain contributing and noncontributing resources if necessary. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, setting, size, and significant features.)

Summary Paragraph

Glenwood Cemetery is a late rural cemetery established in 1867 at the southwest edge of the village of Homer. The cemetery is 30.65 acres in size, and is a roughly rectangular shaped property that ascends a hillside with flat lawn-like expanses at the edges. Glenwood illustrates the characteristics of a mid-nineteenth century rural cemetery, including curving roadways skirting the contours of the land, which provide natural divisions into the several sections of the cemetery. The most historic portion of the grounds is near the center of the property where the land begins to rise and features mature trees with plots indicated by family monuments surrounded by head and/or footstones or aligned markers facing the roadways. Newer portions of the cemetery are on the east and west edges, on flatter ground with trees either limited to the sides of the roadways or are generally free of plantings. The entire property is bisected by a brook with a long, narrow concrete retaining wall and two small stone arched bridges (two contributing structures) to carry roadways over it. Glenwood contains four contributing buildings: Earle Abbey mausoleum (1923), Starin Mausoleum (1914), the superintendent's house (ca. 1915), and the 1907 receiving vault. Other contributing features are the 1869 in-ground Jedediah Barber Mausoleum (one contributing structure), a 1906 Civil War monument, a stone main entrance gate (ca. 1900) and an entrance boulder monument (ca. 1900) (three contributing objects). Non-contributing features are a metal central entrance gate, a garage and a maintenance shed, all built after the period of significance. The cemetery is still active, with over 7,800 known burials to date.

Narrative Description

Location and Setting

The village of Homer is located in Central New York, roughly near the center of Cortland County, just north of the city of Cortland. The village of Homer developed parallel to the west branch of the Tioughnioga River during the nineteenth century and Glenwood Cemetery was laid out at the southwest edge of the village in the 1860s, dedicated in 1867. The cemetery currently covers 30.65 acres that includes a partially wooded, hillside slope, and an upper section devoid of trees. The lower section, closer to South West Street (SR 281), is flatter and populated with only a few mature trees. South West Street marks the east boundary of the property with agricultural properties to the south and west. The entire property is bisected by a narrow brook that runs

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eastward down the hillside and essentially separates the property into two parts (north and south sides). At some unknown date, the sides of the brook were reinforced with a concrete retaining wall to prevent erosion and to control its flow through the cemetery, which gives it more of an impression of a sluiceway or culvert.

General Description of Landscape and Cemetery Styles

The entire cemetery has serpentine roadways allowing access to the various sections that are still utilized by motorists and pedestrians. The grounds are currently divided into thirty-four distinct sections, generally marked by small hand painted wood section signs affixed to trees or wood stakes. The uppermost and lowermost sections contain early twentieth through early twenty-first century burials that are generally arranged in long rows, some flanked with low shrubs, being more indicative of the memorial park movement that began in the early twentieth century. Most of these burials are marked by seated rectangular and low granite stones, but some feature unusual markers that include natural boulders, large stone table markers, granite benches and small stone or concrete planters. Of particular note is the Thompson plot (Section 15) with its tall, early twentieth century rectangular monolithic block with squared corner columns that give it a stepped appearance. The same section contains the Armstrong family marker that is a granite urn planter with wing-style benches on a stone base with rough-cut edges. Both of these plots have low footstones with inscriptions indicating burials. Another interesting marker is the large Celtic cross for the Johnson family (upper edge, Section 15) and a smaller, more ornate Celtic cross for young Dorothy Bowen Copeland (Section 8).

The middle area across the hillside is the older portion of the cemetery, containing the graves of nineteenth and early twentieth century residents of Homer and its earliest pioneer settlers. The layout of the burials is irregular, following the plots as they are arranged in sections of varying shapes and sizes, all outlined by the curving roadways. Most of these markers are marble and granite, but a number of slate slab markers indicate older reinterred churchyard burials. The majority of the plots have a center family obelisk-type monument of marble or granite with inscriptions on the sides. Headstones or footstones surround the monuments and several family groups are arranged in a circle. Some of the obelisk monuments feature classical iconography such as drapery, urns, or a combination of both. A small, secluded, wooded section in the southwest corner appears to be the location where remains from the church graveyards were reinterred in 1880 from another section in Glenwood; this is indicated by older stones, many of them flat on the ground and in need of repair/professional restoration.

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Section 15 contains one of two family monuments with figural sculptures in the cemetery. The granite Gallup monument has a life-size female figure in classical robes with her hand resting on a large anchor, a symbol of hope. The figure faces west, as do the footstones; however, her gaze looks down slightly to the south. The other figure is across the road at the south end of section 8. This smaller, female figure gazes upward toward heaven with a hand also resting on an anchor. This is the marble monument for the Harris family and is documented to be the work of the Joseph Watson Marble Company of Homer. Accompanying marble headstones are arranged along low stone curbing surrounding the monument. When finished in 1875, it was described as follows:

The monument stands upon a magnificent and well-proportioned base, and is appropriately surmounted by the goddess of Hope. The image is artistically draped, the folds being so perfectly natural as to almost make the observer believe them to be parts of a real garment. The height of the structure is about 16 feet. It combines in its formation the Ionic, the Gothic, and the Corinthian order of architecture. In style and beauty of architecture, solidity of construction and magnificent and elaborate carving and sculpture, it stands solitary and alone. It has no rival in Mount Hope, Mount Auburn or Greenwood. The monument is an ornament to the grounds, and is alike worthy the virtues commemorates, the hands and hearts that reared it.¹

Watson presumably made a number of the monuments in Glenwood, as he had a substantial marble and monument works in the village of Homer with a “reputation for good workmanship and square dealing...bringing them work from far and near.”²

Section 15 also contains one of the two freestanding mausoleums in Glenwood, the narrow neoclassical style 1914 Starin Mausoleum with its ornate metal gated entrance, long approach and two freestanding columns at the edge of the walk. The other freestanding mausoleum is the Earle Abbey Mausoleum,



located at the crest of the hill on the southwest side of the cemetery in section 18. Commissioned in 1923, it is a Gothic, architect-designed building built of smooth granite blocks with an ornately decorated entrance of paired metal and glass Gothic arched doors protected by grillwork. The building faces east, with a commanding view of the south side of the cemetery.

¹*Cortland Standard and Journal*, February 16, 1875, 4.

²“Brevities.” *Homer Republican*, November 3, 1892, 2.

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Other rare examples of monuments are the white bronze marker for the Wood family (Section 11S) and a double arched marker at both the head and foot of the burial with the footstone arch inscribed with Mother on one arch and Grace on the other. No other information is given. The headstone arch has an inset with clasped hands. Similar iconography is seen throughout the cemetery along with common nineteenth century symbolism of flowers, doves, open books, hands with fingers pointing toward heaven, tree trunks without branches, and willow trees.

Glenwood Cemetery also contains two sections dedicated to veteran's burials; however, metal veterans' markers are visible throughout the newer sections of the cemetery, often fixed to the backs of low granite stones. One veterans' section is located on the south side of the roadway, opposite sections 5 and 6. Older markers are arranged facing the roadway, with newer burials in the interior and in the section marked as Veterans II in the southwest corner of the cemetery. Older markers have shield inscriptions and either rounded tops or arched with shoulders. Some are set onto rectangular bases. Newer stones are either unpolished granite and marble with either flat or rounded tops. A small number are either fallen or are set flush with the ground.

Paris Barber's Design for Glenwood (1862-1867)

The heart of the historic cemetery is reflective of the late rural or lawn-park cemetery style of the mid-nineteenth century that emphasized the park-like features of the grounds, such as long approaches of lawns or tree-lined roadways, use of the existing terrain rather than non-natural features (artificial lakes, gullies, hills), and fewer plantings. Trees along the edges of the roadways provide shade while opening the view from the interiors of the various sections. When Paris Barber began laying out the cemetery around 1862, the lower portion of the grounds were left as vast lawn expanses with the main entrance or approach from the northeast corner. Years later, an additional entrance was added (not part of Barber's original design) that led to a central oval portion (section 16). Barber's original entrance road went at an angle from corner then divided, skirting another oval section that led directly to a receiving vault where four roadways converged. Barber planned an ornate metal gate for the main entrance and tall urns with plants around the edge of the oval section. Trees and shrubs were planned for the west end and a fountain near the center. No evidence exists if Barber's urn plan was ever implemented. At present, a single, large, mature tree occupies the center of the section and a privet hedge follows the outline of the west end, neither part of Barber's original plan. The oval sections (section 16 and

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“flag pole”) and the center triangular section were devoid of burials, featuring only trees and shrubs. Over time, plots were sold in the west half of section 16 and two dedicatory monuments and a flag pole were placed at the opposite ends of the main entrance section, giving the section its current name (flag pole).



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Barber utilized the natural features of the property, skirting roads around rises and contours in the land. An east-to-west primary roadway wound a serpentine path through the north end of the cemetery, between sections 4, 5, 6, 7 and 1, 2. Another gently curving roadway ascended the grounds along the south edges of section 6 and 7, towards a section dedicated for soldier burials. As the cemetery plan progressed through the Civil War years, it was clear that a portion be dedicated for those falling in battle and later, for veterans. A half-moon shaped section was reserved for this purpose across from sections 5 and 6, although the first military burial in Glenwood took place in 1863 in section 14 (southwest part of cemetery) for William Wallace Carpenter who was killed at Gettysburg. Barber also reserved a portion of section 19 for burials removed from village churches, which were moved in 1880 to other locations in Glenwood, including a new circular area (section 3), laid out by civil engineer Frederick. E. Knight, who also assisted in laying out the grounds for Oakwood Cemetery in Syracuse (NR listed 1991).³

Barber laid out a north-to-south roadway from the receiving vault across the grounds where it encircled section 10, creating a figure eight with section 8. The point where sections 8 and 10 joined was at the cemetery's center where he marked it with a small, triangular section. A road from the center and along section 10 veered north, looping around sections 12 and 14 and through the center of section 18, returning to the intersection with section 10. Another north-to-south road ran in a straight line between sections 19 and 20 until it met section 16, contrasting with the curving paths and roadways throughout western sections of the property.

Improvements to Glenwood Cemetery

With the closing of the church graveyards, Glenwood became the only cemetery for the village of Homer and continues as an active cemetery. Sections 18, 1 and 4 (and later 3) marked the west edge of the Barber's design, along the crest of the hill, with clear views to the east of the village and countryside. Areas adjacent to the west were wooded, undeveloped lands and flat meadows. These areas provided room for future expansion without needing to alter Barber's original plan. Except for section 3, sections 1 and 4 were empty and available for dividing into lots for sale, with the first burials taking place in the 1970s (according to burial records). In the 1980s, three additional sections were created at the top of the hill, one being designated as a second veteran's section and the other for infants and singles graves. The wooded section in the southwest part of the grounds

³ "The Oakwood Controversy," *Syracuse Standard*, April 14, 1887, 14.

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remains undeveloped at present. Following current trends, the lower edge of section 13 is reserved for burials of cremains.

Prior to opening new areas at the top of the hill, portions of sections 9, 15, 16 and 19 were being divided into uniform lot sizes, arranged in straight rows. Based on recorded dates in burial records, the first of these sections was section 9, beginning around 1880. Sections 15 and 16 saw the first burials taking place in the 1930s and 1940s and section 19 in the late twentieth century. Opening these lower grounds was made possible by the installation of a retaining wall along the north bank of the brook that tended to overflow its banks after heavy rains. The brook ran from a gully near the center of the grounds toward the road to the east. New plots in the lower sections appear as encroachments to Barber's open lawn approaches to the cemetery, but section 17 and the section at the main entrance are still largely empty areas, preserving a sense of Barber's original intent.

Other improvements were to add a superintendent's house near the end of the gully in the early twentieth century. Cemetery Association minutes indicate that roads and gutters were being paved to improve traffic and accommodate vehicle traffic through the grounds.⁴ At present, roads in sections 18 and 14 are still gravel and the rest are paved with macadam.

Integrity

Glenwood Cemetery retains its original characteristics of when it was laid out in the 1860s as a late Rural Cemetery with its curving roadways, contours and scenic hillside views. Outlying portions of the Rural Cemetery section reflect the later developments of cemetery design, most notably the memorial park concept where plots were laid out in rows with lower markers and shrubs instead of trees. The upper portion reflects the most recent trends in cemetery memorials with highly personal etched and sculptured stones indicating a personal trait or characteristic of the interred. This most recent section at the top of the hill is literally behind the rural cemetery portion and does not detract from the older portions of Glenwood. The various sections of the cemetery show the evolution of burial practices from the mid-nineteenth century through the present and how the village of Homer respected the original design of Paris Barber by keeping it intact.

⁴ "Glenwood Cemetery Association." *Homer Republican*, February 29, 1912, 5.

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Resources (buildings, structure, and objects) found within Glenwood Cemetery

Jedediah Barber Mausoleum, 1869, one contributing structure. Paris Barber, designer.

Built into the hillside is the Barber Mausoleum, a vault type mausoleum designed by Paris Barber when his father, Jedediah, reinterred the remains of his parents, Aaron and Rachel Barber in Glenwood in 1869. Jedediah, his wife and son, Watts, were later interred in the vault. The mausoleum is located near the roadway on the south side of Section 7 and consists of a stone façade and two small flanking retaining walls against an earthen bank. The façade wall consists of cut stone blocks topped by a large triangular pediment with incised petal-shapes at each end. The center contains the name Jedediah Barber in slightly raised lettering. The north side of the wall contains a metal plaque with raised letters stating:

ABOUT 1802 AARON BARBER 1753-1806 AND HIS WIFE RACHEL JONES BARBER 1755-1808
MADE THE LONG JOURNEY FROM THEIR BIRTHPLACE, HEBRON, TOLLAND COUNTY,
CONNECTICUT, TO ONONDAGA HILL, NEW YORK. IN 1869. JEDEDIAH BARBER, THEIR
SON, REINTERRED THE BODIES OF HIS PARENTS IN THIS VAULT.

The south side contains a marble plaque with the birth and death dates of Jedediah Barber (Apr. 10, 1781-Apr. 19, 1876), Matilda Tuttle (his wife, July 29, 1792-Nov. 14, 1872), and Watts Barber (June 5, 1819-Mary 28, 1871). In the center is a plain metal door above which is inscribed ERECTED 1869. A short, paved walk leads from the door toward the roadway.

Earle Abbey Mausoleum, 1923, one contributing building. Fred Lear, architect; Davis Memorial Company, builder.

Designed in 1923, the Earle Abbey is the largest of the two freestanding mausoleums in Glenwood. The design was by Fred Lear, professor of architecture at Syracuse University and constructed by the Davis Memorial Company of Syracuse, New York. The building was commissioned by Dr. George W. Earle and contains twenty-four crypts. Ten are occupied with the most recent committal dating from 2006. Located in Section 18, the building sits on the crest of the hill, facing east. A paved roadway separates it from the rest of section 18 and a gravel roadway is along the west side of the plot. Constructed of light gray Vermont granite, it is a front gabled building with a double metal door set into a compound Gothic arch. The granite blocks consist of alternating bands of large and narrow smooth blocks. Both doors feature glass centers set into Gothic arches. Over the door is the Earle family crest with Gothic designs on either side and above the crest. The remaining sides of the building are undecorated and contain centrally placed paired openings for stained glass windows, with the design only visible from the interior. The rear gable end has a chimney for a fireplace contained within the building and the wall only contains one window. The roof is slate. Metal grates along the foundation have Gothic arched ventilation openings.

James H. Starin Mausoleum, 1914, one contributing building. Williams & Howlett, builders.

Located in Section 15 just north of the brook, the Starin Mausoleum is one of two freestanding private mausoleums in Glenwood Cemetery. Built of Vermont marble, it is long and narrow, containing the remains of James Starin (1848-1924) and his wife, Josephine Brockway Starin (1865-1914). The entrance is sealed and gated with an ornate metal grate. The entrance surround has two large bracketed plinths supporting two Tuscan order engaged columns supporting an entablature with the name Jas. H. Starin and date 1914 in raised letters. Behind is a slightly recessed higher roof with a three-part marble gable-end. A concrete walkway extends from the entrance, flanked by two rounded columns on square bases and topped with spheres.

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Superintendent's Office, ca. 1915, one contributing building.

Wood frame building with wood drop-siding and a side-gabled, asphalt clad roof; façade is three bays with two wood doors and a one-over-one double-hung window between. The rear elevation has a boarded-up window and the east elevation has two more double hung windows and a small, boarded-up window in the gable end. Two more double-hung windows are on the south elevation, along with a semi-detached concrete exhaust stack. The entire foundation is molded concrete, resting on poured concrete round arched culvert indicating the source of the brook that divides the cemetery. The area containing the building is also within a ravine, in land that was assumed unsuitable for burial space, but adequate for cemetery buildings. Being in the ravine prevents the buildings from detracting from the ambiance or views of Homer from the hillside.

Receiving Vault, 1907, one contributing building.

A.L. Brockway, architect; G. J. McGraw and John Crabtree, builders.

The vault is sited facing the roadway in the lower end of Section 7. The building is T-shaped with the rear adjoining the ground and flanked by two large concrete retaining walls. The masonry building is of cut stone quoining and smaller, bricks forming the walls and gable ends. An entrance is centered in the façade with a decorative, arched cast stone transom and a vertical board door with decorative metal hardware, painted green. A concrete walk extends from the door toward the road. A curved drive abuts the south side of the building that has a double wood door to accommodate horse deliveries. The roof is side gabled and clad with slate shingles. The capacity is a maximum of 48 caskets.

Stone arch bridges, ca. 1915, two contributing structures.

Located at the east and west ends of Section 19N, the two bridges each consist of a parged, stone arch topped with cut stone walls. A long, concrete retaining wall runs between the two bridges along the north side of the brook.

Civil War Monument, 1906, one contributing object.

The monument is directly opposite the main gate in an oval section marked by a large mature tree, flag pole and privet hedge. It is roughly rectangular, resting on an ashlar granite base. The front contains cast bronze reliefs of a canteen, cartridge pouch and wreath with a rifle above. The front is etched with the words: IN MEMORY OF THE SOLDIERS & SAILORS BURIED HERE WHO FOUGHT TO SAVE THE UNION 1861-1865. The Monument was originally located in the section near the ravine between Section 11S and 11N and moved to its present location 1959.

Main Gate, ca. 1900, one contributing object.

Approached from the northeast corner, the gate consists of four stone piers with metal fencing between. The two center columns are square, consisting of three, stacked rough granite blocks, with a pyramid shaped cap and decorative finial. The two flanking piers are similar in design but consist of one solid rough-edged granite block. The main metal gate is missing, as is the fencing between the north piers. The south piers contain what appears to be a pedestrian gate with scroll metal work at the top and decorative cross pieces in the lower gates. The current gate roughly conforms to the original 1862 design by Paris Barber.

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South West Street Gate, ca. 2013, one noncontributing object due to age.

Consisting of non-historic wrought iron, this gate is a replica of the South West Street gate that was replaced due to deterioration. It consists of two tall peaked metal gate ends on either side of the entrance roadway. The south side contains the name Glenwood and the north side, the letters spelling cemetery. Much of the fencing between the main gate and the new gate is replacement fencing.

Maintenance Barn and Shed, age undetermined, two noncontributing buildings due to lack of integrity.

West of the Superintendent's building are two, single bay, one-story front-gabled garage style utilitarian buildings. The larger is of concrete block and the other is of plywood with a wood roof. Both roofs are clad with asphalt. Both have modern garage style doors in the façade and are sited in the end of the ravine to conceal them from the cemetery view shed. Both are assumed to be constructed after the period of significance (1946).

Entrance Monument and Marker, ca. 1900

Large, natural boulder with square metal plaque stating *GLENWOOD CEMETERY OPENED IN 1867 NAMED AND LANDSCAPED BY PARIS BARBER 1814-1876 A PUBLIC SPIRITED CITIZEN OF HOMER*. Boulder rests on the lawn just beyond the gate. Opposite end of the lawn contains the Soldier's Monument.

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8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B Property is associated with the lives of persons significant in our past.
- C Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D Property has yielded, or is likely to yield, information important in prehistory or history.

Areas of Significance

(Enter categories from instructions.)

Landscape architecture

Architecture

Social History

Period of Significance

1863-1946

Significant Dates

1863, 1867, 1946

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Paris Barber, (original cemetery design)

Fred R. Lear (Earle Abbey Mausoleum)

A. L. Brockway (receiving vault)

Criteria Considerations

(Mark "x" in all the boxes that apply.)

Property is:

- A Owned by a religious institution or used for religious purposes.
- B removed from its original location.
- C a birthplace or grave.
- D a cemetery.
- E a reconstructed building, object, or structure.
- F a commemorative property.
- G less than 50 years old or achieving significance within the past 50 years.

Period of Significance (justification)

The period begins with the first burial in the cemetery in 1863 and ends with 1946 when operations shifted from the Glenwood Cemetery Association to the Village of Homer.

Criteria Considerations (explanation, if necessary)

Glenwood Cemetery is significant under Criterion Consideration D for its design as an excellent example of a mid-nineteenth century Rural Cemetery. It is also significant for containing the burials of four known persons of transcendent importance.

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Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance and applicable criteria.)

Glenwood Cemetery is significant under criterion C for landscape design as a representative intact example of a mid-nineteenth century Rural Cemetery with portions at the extreme east and west ends reflecting twentieth century trends in cemetery management. The historic core of the cemetery was designed by Homer resident Paris Barber (1814-1876) beginning in 1862 on land he owned and donated for the purpose of a cemetery. Barber was a self-taught landscape designer who left farming to pursue his real interests of landscape design, horticulture, and village beautification. Barber's design for Glenwood used the contours and lay of the land to emphasize scenic views, following trends of landscape design, specifically the Rural Cemetery Movement, by providing an aesthetically pleasing space where the living could mourn, meditate and enjoy nature, away from the busy factories and noisy main streets. The cemetery was one of two seemingly unrelated projects of Barber's that had a lasting impact on the village. As the president of the Homer Village Improvement Society, he led efforts to improve the appearance of the village green by having burials removed from churchyards along the green and by planting trees along village streets. The burials needed to be reinterred elsewhere and the solution was to move them to a new cemetery, just beyond the village's west boundary. Barber was also a member of the Glenwood Cemetery Association (founded in 1862) and immediately began laying out the cemetery after his donation of land was accepted. By moving the church graveyards, Barber gave the village's founding families the benefit of a more peaceful setting where all visitors could pay their respects. Barber's grandparents, Aaron and Rachel Barber, were two of these early settlers and when his father announced his intent to move them to Glenwood, Paris Barber designed an impressive in-ground mausoleum in 1869. Barber died in 1876 and over the years, the Glenwood Cemetery Association left his cemetery plan intact, expanding into undeveloped sections at the west end and empty lawn space in the southeast portion of the grounds.

Glenwood Cemetery is also significant for architecture with three of its buildings being excellent examples of early twentieth century designs: the Earle Abbey Mausoleum (1923) and receiving vault (1906), both representing the Gothic Revival style, and the 1914 Starin Mausoleum with its Neoclassical revival design. Earle Abbey was designed by architect Fred Lear, following his commissions for the Grace Methodist Episcopal Church (1921) in Corning and the Admiral Peary Monument (1922) in Arlington Cemetery. The receiving vault was designed by architect by A. L. Brockway of Syracuse and was used for dual purposes as a chapel and vault, with the Gothic details emphasizing its solemn purpose. The Starin Mausoleum's use of classical style columns and pediments allowed it to stand out amongst the surrounding lower granite stones in the lower part of the

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grounds. These buildings were prominently sited, while the more modest cemetery superintendent's building was purposely located on lower ground at the end of the ravine to be less noticeable, giving prominence to the scenic views, decorative markers and family monuments.

Glenwood Cemetery is significant under Criteria A and Criterion Consideration D in the area of social history as it includes the burials of many of Homer's prominent citizens and at least four of them rise to the level of transcendent importance. Buried in section 14, Francis Bicknell Carpenter (1830-1900) was a nationally known artist/portrait painter whose painting *First Reading of the Emancipation Proclamation* is on view in the U.S. Capitol Building in Washington, D.C. Willoughby Babcock (1832-1864) was a lawyer who enlisted in the Union Army and briefly served as military governor of Pensacola, Florida. He died of wounds received at the Battle of Winchester in 1864 and is buried in section 6. David Hannum (1822-1892), is buried in section 11S and was at one time was the proud owner of the Cardiff Giant and the model for the lead character in a popular novel published in 1899. Anna Stone Quinton (1833-1926) was an advocate for universal Indian education and co-founder the Women's National Indian Association and is buried in section 12.

Developmental history/additional historic context information (Provide at least **one** paragraph for each area of significance.)

Settlement and Early Growth of Homer

According to the 1860 *Historical & Statistical Gazetteer of New York State*, Homer was one of four original towns when Cortland County was formed in 1808. Homer was actually established in 1794 as part of the Military Tract, which were lands set aside in central New York State as partial payment for veterans of the Continental Army. Veterans could draw lots in the newly created towns, one being Homer, with privates being allowed 600 acres and more acreage for officers. The Military Tract was surveyed in 1789 and divided into 26 towns named after historic persons, such as Homer, the Greek poet of the *Iliad* and the *Odyssey*. The *Gazetteer* described the land in Homer as "...quite uneven, consisting of the valleys of the two branches of the Tioughnioga River and the ridges which border upon them."⁵

As emigrants, mostly from New England, moved into the area, several gathered in a settlement along the Tioughnioga River to take advantage of water power for milling and manufacturing. Others quickly established

⁵J. H. French, *Historical and Statistical Gazetteer of the State of New York* (Syracuse, NY: R.P. Smith Publisher, 1860), 253.

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farms. In 1797, the population of the Town of Homer was 97 inhabitants, which quickly grew to 2,975 in 1810. The population of the settlement along the river was unrecorded in 1835 but it was large enough to incorporate as the Village of Homer. The *Gazetteer* stated that the village population was 1,625 in 1860, slightly larger than the village of Cortland, to the south, which had a population of 1,576. It also stated that Homer (village) contained “six churches, a printing office, and several manufacturing establishments, including the only cotton factory in the county. It is the seat of Cortland Academy, an old and very flourishing institution.”⁶

Two of these early settlers were Joseph and Rhoda Beebe, who the first to settle in the Homer in 1791 when it was part of the Military Tract. The Beebes, along with Rhoda’s brother Amos Todd, traveled from New Haven, Connecticut in 1789 to Windsor, New York (Broome County) and reached the Tioughnioga Valley in 1791. Rhoda Beebe was a remarkable woman, according to an account left by her son. She was left alone on the newly claimed property in nothing more than a pole lean-to/cabin with a blanket for a door while her husband and brother spent three days rounding up strayed horses. As recorded by one author, she endured the long and lonely hours and was able to keep “a tranquil mind and received no annoyance, save such as was caused by the howling wolf and screaming panther...she received but one call, and that was from a wolf, who, being rather timid, only displaced the blanket sufficient to introduce his phiz and take a look at her ladyship.”⁷ The following winter, her husband and brother returned to Windsor to collect what they’d left behind and were delayed by snow for six weeks. Again, Rhoda was left alone in the glorified lean-to/cabin and was able to maintain her sanity as she awaited their return. When her food ran out, she resolved to leave the hut and follow the river, but was spared the ordeal by the timely return of the men. History books retold her fortitude, lauding her as “a high-souled, noble-hearted woman, worth more than gaudy gems or golden crowns.”⁸ Joseph and Rhoda Beebe share a large ornately etched marker in section 6 of Glenwood Cemetery.

Along with the growth in population came the physical growth of Homer with schools, stores, and churches located along Main Street, which paralleled the river. Four churches were next to each other on the west side of the street along the village green at the center of the village. Three of the churches contained burial grounds behind the buildings, roughly in the current location of the Homer Elementary School. In addition to these small

⁶French, 252-253.

⁷H.C. Goodwin, *Pioneer History of Cortland County* (New York: A.B. Burdick, Publisher, 1859), 148.

⁸Goodwin, 150.

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burial grounds, the first dedicated village burial ground was on a knoll “west of the factory,” according to historian H. C. Goodwin, presumably meaning the cotton factory.⁹

Rural Cemeteries

By the 1840s, the village graveyards were at or near capacity. In 1847, New York State passed the Rural Cemetery Act which permitted the establishment of member-owned commercial rural cemeteries. The concept of the rural cemetery predated the legislation, which reflected the growing popularity of this new type of cemetery. Rural cemeteries debuted in the 1830s with Mount Auburn near Boston (1831, NHL 2003), Greenwood near Brooklyn (1838, NHL 2006), and Mount Hope in Rochester (1838, NR listed 2017) being among the earliest. Rural cemetery planners placed the grounds at the outskirts of populated areas partly to address concerns of overcrowding and disease and partly to provide a park-like setting for the living to reflect on deceased loved ones and take comfort in the fact that they were surrounded by the beauty of nature. The rural cemetery’s dual role of burial ground and planned park resulted in planners searching out desired locations with much more available acreage than what was found in villages and cities. A site’s natural features added to its attraction. A spring could be made into a reflective pond or lakes. Ample woods offered seclusion and sense of tranquility. Undulating surfaces could accommodate footpaths and gravel carriage paths skirting the edges. A carefully planned cemetery offered the visitor, not only a place reflection and remembrance, but a place to leave behind the cares and concerns of everyday life.¹⁰ A group of Homer citizens founded a Rural Cemetery Association in 1847, possibly encouraged by the Rural Cemetery Act and the desire for this new type of cemetery, but no plans were ever made and the association disbanded.

By the mid-nineteenth century, many of these early rural cemeteries were regarded as difficult to maintain and overgrown. In the late 1850s, landscape designer Adolph Strauch became the superintendent of Spring Grove Cemetery, an older rural cemetery in Cincinnati, Ohio and redesigned it with wider, paved roads and new roadways following the contours of the grounds. Trees were carefully located along roadways and removed from the interior to open the view and emphasize the main approach into the cemetery. Strauch also changed cemetery management practices by encouraging lower or smaller individual markers and family monuments, and the use of more uniform plot sizes allowing more plots to be sold and be easier to maintain. Strauch’s ideas

⁹Goodwin, 176.

¹⁰David Charles Sloane, “Memory and Landscape: Nature and History of the American Cemetery,” *SiteLINES: A Journal of Place*, vol. 6 no. 1 (Fall 2010), 4.

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were widely published in the press and became the standard pattern for cemetery landscape design in the late nineteenth century.¹¹

Paris Barber and Glenwood Cemetery

In 1862, a group made up of Homer's civic and business leaders revived the idea of a rural cemetery and formed a new cemetery association with businessman Jedediah Barber as its president. Originally from Hebron, Connecticut, Jedediah Barber first moved west to Central New York when he was seventeen, teaching school and working various jobs. When he was twenty, he settled in Tully, New York, entering the mercantile trade. In 1810, he moved to Homer where he continued in the trade, becoming quite successful and opening the first store in the village. He became one of the first Trustees of the Homer Academy, was active in agricultural societies, and was part of a group attempting to establish a railroad line through the village. The Panic of 1873 saw him lose much of his fortune, but he was still regarded as one of the people responsible for the early success and growth of the village of Homer.¹² His second son, Paris (1814-1876), was also a member of the association and proposed the name Glenwood that was adopted by the group.

According to Paris Barber's grandson, Herbert Barber Howe, the father and son were opposites in temperament, describing Jedediah as a "hard boiled trader," and Paris as "a thin-skinned aesthete." He continued:

Paris inherited his love of the beautiful from his mother, and throughout his life, the beautiful in nature was the one thing that he loved more than almost everything else. The village folk, as well as his father, were always talking about the fact that whenever they saw Paris on the road, it was always with his hands full of flowers or with implements with which he was starting out to dig up or cut some rare wild plant...Many people would remark, "Why is that Barber boy always digging some weeds instead of helping his father in the store?"...Business was something of which Paris Barber knew little and cared less.¹³

Paris Barber was educated at the Cortland Academy (later known as the Homer Academy) and, while a young man, was encouraged by the Rev. John Keep, pastor of the Congregational Church, to pursue his interest in nature and horticulture. Rev. Keep suggested to Jedediah Barber that he send his son to Yale to study horticulture, but the senior Barber refused, instead giving his son a large farm west of the village.

¹¹ David Charles Sloane, *The Last Great Necessity—Cemeteries in American History*. Baltimore, MD: Johns Hopkins University Press, 1991), 98.

¹² Smith, E.P., ed. *History of Cortland County* (Syracuse, NY: D. Mason & Co., Publishers, 1885), 208.

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Paris Barber continued to foster his interest in horticultural and landscaping. He was known in the village for his floral arrangements that decorated the Congregational church on Sundays and holidays and for his large celebratory floral displays for village events.¹⁴ In 1822, the Rev. Keep first proposed the cultivation of shade trees and, later, and as president of the Homer Rural Improvement Association, Barber took up the call in 1860, planting maples and other shade trees along village streets and directing others to do the same. A letter to the *Utica Morning Herald* praised the efforts of the association and suggested that other villages follow Homer's example.¹⁵

Barber's farm just west of the village was known for its double row of maple trees that he planted along the roadway. Paris sold off some of the farmland in 1857 and in 1862, donated the rest for the new cemetery. After his death in 1876, his friend, artist Frank B. Carpenter, remarked that Barber was responsible for Homer "being one of the most attractive villages in the state" and that he was "a benefactor who makes two blades of grass grow where only one had previously grown...The project of a cemetery adapted to the needs of Homer found a warm advocate, as did every project for the public benefit, in Paris Barber. Upon the consummation of the scheme, and the location of the Cemetery, a fine field was afforded for the exercise of Mr. Barber's unusual talent as a landscape gardener in the laying out and embellishment of the grounds."¹⁶

After donating the land, Barber took the lead in laying out the grounds, planting trees and building roads. As a self-trained landscaper, Barber followed the latest in rural cemetery design and his plan for Glenwood reflected the trends seen at Cincinnati's Spring Grove Cemetery. Barber's land included flat land at the base of West Hill and its sloping eastside. He left the low, flat lands as vast grassy lawns, concentrating on the hilly part of the terrain, which created a dramatic view of the cemetery from the road. He accentuated the natural contours of the land by using roadways to outline the various hills and natural mounds. The main approach to the cemetery was along an oval drive that he planned to decorate with tall, monument style planters with foliage. He also proposed a fountain at the center of the oval, but funds became limited as the Civil War intervened and it was never built. Main roadways converged at a point on the north side of the property where Barber reserved space for a receiving vault to be constructed. The vault was eventually built, but was replaced in 1907. Barber had trees line edges of the cemetery sections and roadways, allowing much of the interior of the sections to have open scenic

¹³"Herbert Barber Howe, N.Y. Author, Reviews New Book," *Cortland Standard*, February 29, 1940, 6.

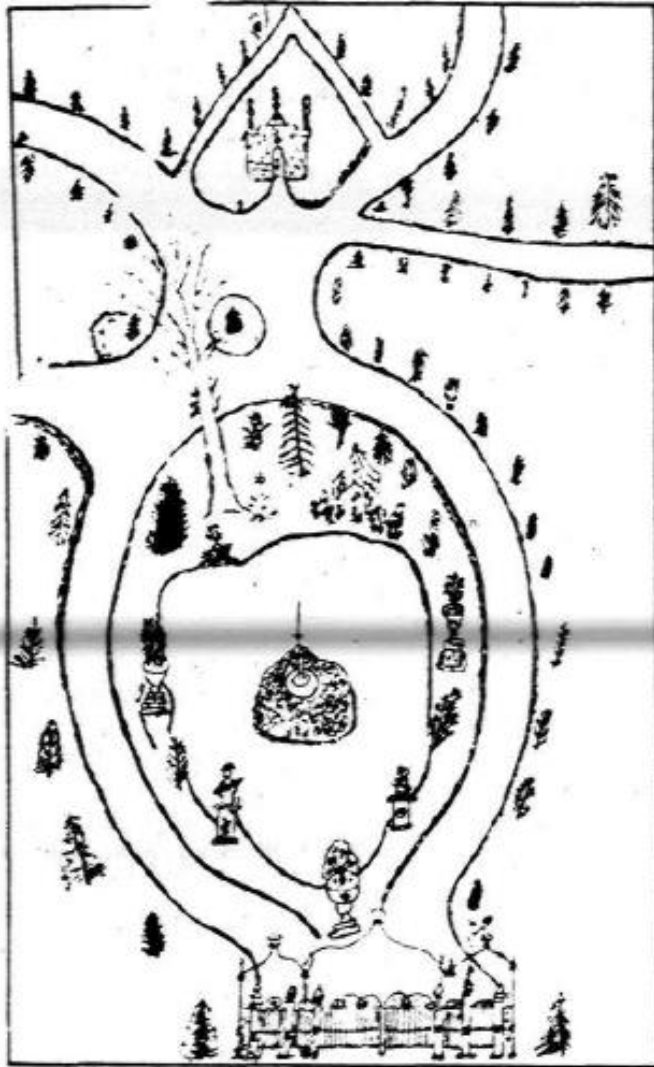
¹⁴Frank B. Carpenter, "Reminiscences No. 2. Paris Barber," *Cortland County Republican*, October 13, 1876, 3

¹⁵"Homer Rural Improvement Association," *Oneida Weekly Herald*, September 11, 1860, 3.

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views looking east towards the village and the distant hills. Barber also set aside a section in Glenwood at the southeast end of the grounds for the relocation of burials from the village green churches, which in turn, allowed for more tree planting along the green.



PART BARBER'S DESIGN FOR THE ENTRANCE TO
GLENWOOD CEMETERY, Homer, N. Y., ca. 1865

Once the sections and roadways were mapped, the cemetery association began selling lots. Even before Glenwood was dedicated in 1867, burials took place as early as 1863, necessitated by war. The first burial was Private William Wallace Carpenter, who died from wounds received at the Battle of Gettysburg and was interred in Section 14. His burial was followed by Private Morris Shattuck and Lieutenant Willis Babcock, both killed at Gettysburg and were buried in section 6. One year later, Babcock's brother, Major Willoughby Babcock, succumbed to wounds received at the Battle of Winchester and was buried in the family plot. The family monument included the name of another brother, Sergeant Lucius Babcock who died at Andersonville prison, but was not reinterred at Glenwood.

After the war, a Veteran's section was dedicated across from the Babcock family plot, and as deaths occurred, the veterans were honored with plots and

markers prominently facing the road. In 1876, several veterans organized a GAR post, which they named in Major Babcock's honor, Willoughby Babcock Post No. 105. The post was also one of the supporters of a Soldier's Monument, dedicated in Glenwood Cemetery in 1906. The monument was first proposed in 1883 by C. O. Newton, a former village president. Nothing was accomplished until 1906, when Newton and his wife

¹⁶Carpenter, "Reminiscences," 3.

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donated the monument and its cemetery plot. Increased attendance at Memorial Day Services required that it be moved in 1959 to the large open lawn near the cemetery's main gate.¹⁷

Also near the main cemetery gate was a metal plaque, mounted on a boulder. It stated the name and date of the cemetery and credits its design to Paris Barber, "a public spirited citizen of Homer New York." After his death in 1876, Paris Barber was buried in the cemetery that he created, in Section 6 at the top of the hill that overlooked the ravine away from the Jedediah Barber Mausoleum. Both father and son died within weeks of each other and were remembered by the Cortland County Agricultural Society for their role as founding members (1838) and for lifelong service:

...hardly a name appears upon the Society's records oftener or in more honorable positions than theirs. Upon one or more occasions, each was chosen President. The quick perception, the good common sense, the varied experience and the large-hearted wisdom of the father, the ready promptness of the son, his well known energy in keeping himself abreast of the agricultural literature of the day, and especially his rare aesthetic taste in all that pertained to the beauties of the farm and the garden, were fitly recognized by these oft-recurring calls to places of responsibility and trust. Well will it be for the future interests of this Society if members of equal zeal and devotion to its prosperity shall hereafter come forward to fill the places of these men."¹⁸

Jane Eno Barber, Paris's widow, also contributed to the public spirit of the village when she paid for the laying out of a new common ground location in Glenwood. Paris Barber originally located the church burials in a common burial ground section on the south side of the cemetery. Over the course of the years, burials were reinterred elsewhere as plots were sold and families moved their ancestors and friends to the new locations. The remaining burials were moved in 1880 to a new section, which opened the old common ground for lot sales. The local newspaper noted that "Through the liberality of Mrs. Paris Barber," the association used the funds to hire an engineer to layout the new common ground section in the northwest part of the grounds (Section 3).¹⁹ Like the rest of the cemetery, the roadway skirted the edge of the circular ground that was sited at the crest of the hillside, overlooking the ravine. This section was the only part of the historic core of the cemetery that was laid out by someone other than Paris Barber.

Improvements to Glenwood Cemetery

¹⁷"Soldier's Monument Moved to New Site in Cemetery," *Cortland Standard*, May 29, 1959, 7.

¹⁸"Cortland County Agricultural Society," *Homer Republican*, February 7, 1878, 3.

¹⁹"Local News. Brevities," *Homer Republican*, May 13, 1880, 3-2.

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Since its dedication in 1867, the managers of Glenwood Cemetery, were committed to maintaining its original, park-like appearance, but by the late 1880s, lot owners demanded improvements that included a second entrance from South West Street, new fencing and updating the main “memorial” entrance. One lot owner complained that several plot owners “give little attention or care to the lots” and that the association did nothing about the overgrown or unkempt appearance of the neglected lots.²⁰ In response, the association adopted a common cemetery practice, known as perpetual care, to aid with cemetery maintenance. By the turn-of-the-twentieth century, the association had sufficient funds to add a second entrance and update the main entrance with a new stone gate and a dedication marker. As more funds were collected, roads were paved beginning in 1911, and shortly after, a superintendent’s building was built in the ravine near the center of the cemetery to aid with care and maintenance.

In spite of these improvements, the president of the association reported in 1912 that it was still difficult keeping with the needed general maintenance solely based on perpetual care funds and that private lot owners still needed to pay more personal attention to their lots.²¹ One trend was to sell smaller lots, increasing the number of sales and revenue. By the early twentieth century, most cemeteries followed a new trend in cemetery design known as the memorial park, where the cemetery redefined its park-like appearance or added new sections with open spaces, minimal amounts of statuary, and smaller individual markers and plot sizes. The trend began in 1913 with Forest Lawn in California and gained momentum in the 1930s.²² The memorial park emphasized community over the individual family, resulting in individuals and families sharing space with other families. Fencing and curbing disappeared as plots were laid out in uniform rows with standard sizes. Death became memorialized rather than sentimentalized and monuments that evoked death common in older cemeteries went out of fashion. Statuary was relegated to the role of decorative artwork.²³ Glenwood Cemetery followed the trend, but kept Barber’s original design intact by using the flat meadow at the top of the hill for the memorial sections. By the 1940s, the trend continued along the western edges of Sections 19N and 19S, keeping as much of the original lawn space as free as possible to preserve the dramatic view of the grounds from the road.

²⁰“More About Our Cemetery,” *Homer Republican*, January 3, 1889, 2.

²¹“Glenwood Cemetery Association,” *Homer Republican*, February 29, 1912, 5.

²² Sloane, *The Last Great Necessity*, 159.

²³ Sloane, 160.

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In 1946, the Glenwood Cemetery Association deeded the cemetery and its assets to the Village of Homer and requested that the village board of trustees assume management of Glenwood.²⁴ At present, a three-member Village Cemetery Commission oversees the management of Glenwood Cemetery with one of the members being the superintendent. The commission and cemetery staff are committed to keeping the cemetery's setting as picturesque as Paris Barber intended it and in step with the philosophy of the mid-nineteenth century Rural Cemetery Movement. Much of the cemetery remains as Barber intended, except for the fencing which required replacement. Some of it may have been Paris Barber's original, nineteenth-century fencing and The Homer Landmark Society has retrieved and stored as much of the discarded fencing as possible. Glenwood is an active cemetery with over 7,833 burials and its history and beauty still make it the final resting place of choice of the residents of the Town and Village of Homer.

Criterion C: Architecture

When his father stated that he wished to relocate his parents' remains to Glenwood in 1869, Paris Barber responded with a mausoleum design that would blend seamlessly with the overall plan of the cemetery. Jedediah Barber's cemetery plot was located at the base of low hill in section 7 slightly set back from the main north-south roadway through the grounds. Paris Barber designed an inground mausoleum using the rising hillside for the interior, which kept it from obscuring the view from the rest of the section. He used smooth cut granite blocks to create the façade, topped with an etched pediment with large etched acroteria at each corner. Large raised letters spelled out Jedediah Barber, all in capital letters, making it plain to everyone who's lot they were passing. It was also placed a bit south of the main vault along a major outer roadway, ensuring that all who came through the main entrance would see the mausoleum. A large bronze plaque commemorated Aaron and Rachel Barber's move from Connecticut to Central New York in 1802 and a marble plaque on the opposite side contained the birth and death dates of Jedediah and Matilda Barber and their son, Watts.

North of the Jedediah Barber mausoleum was Glenwood's receiving vault and chapel. Adding larger chapels to cemeteries was a trend, roughly dating from the turn-of-the-twentieth century, reflecting the growing professionalization of undertakers and their relieving the grieving family of the burden of making preparations for viewing and committal of the deceased. Cemetery chapels were built to accommodate services before the

²⁴"Sennightly Club Meets Tuesday." *Cortland Standard*, February 5, 1953, 7. Speaker at meeting reported on the transfer of the cemetery property in 1946.

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actual interment and in the early twentieth century, the Gothic Revival was one of the popular styles used (1912 Chapel, Mount Hope Cemetery, Rochester; 1926 Burrows Chapel, Lake View Cemetery, Skaneateles; 1909 Thompson Chapel, Woodlawn Cemetery, Canandaigua). Glenwood lacked a chapel and when it came to the question of replacing the aging vault, the new vault, which opened in 1907, was to be “much larger than the present vault and supplied with modern conveniences.”²⁵ The front part of the structure was originally an open hall for use as a chapel.

The vault/chapel faced east where two main roads converged, one continuing south and the other winding its way west up the hill. It was built into the side of the hill in section 7, and was generally plain, except for the Gothic arched formal entrance with its decorative cast stone transom and wood batten door with large, ornate metal hinges. The building as a combination of brick with stone quoining and a plain, stone cornice. The side gabled roof was clad with slate, and two recessed concrete retaining walls extended from the rear along the base of the hillside. Another wide, double wood door was on the southside to accommodate moving caskets.

Albert L. Brockway (1864-1933) was the architect for the building, done when he was in partnership with Alfred Taylor in Syracuse. Previously, Brockway taught architecture at Syracuse University (1893-1895) and later worked with the office of the New York State architect where he worked on the “million dollar” staircase in the New York State Capitol. Brockway went on to design three buildings at the New York State Fairgrounds in Syracuse (two still extant: Horticulture and Pure Foods Buildings, both 1937) and a number of residences in Syracuse, where he had his architecture practice.²⁶

Another chapel was built in Section 18, but this was a private chapel and mausoleum for the Earle family. In 1923, the local newspapers announced that former local resident, Dr. George Earle (1849-1923), was going to build a private Gothic Revival style mausoleum at Glenwood Cemetery that would cost \$50,000. Born in Truxton, New York, George Earle struck out on his own at age twelve, determined to support himself. He made his way to Wisconsin in 1861 where he worked as a farm laborer, earning enough money to pay for schooling during the winter months. When the farmer moved to Iowa, Earle went with him, working for two years before teaching school. Illness sent him back to New York State, joining his brother in working in a sash and door factory in Binghamton. He recovered his health in the meantime and, after a year, resolved to study medicine. In

²⁵“A New Receiving Vault,” *Homer Republican*, July 25, 1907, 8.

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1872, he graduated from Buffalo Medical College (now the University at Buffalo Medical School), receiving his diploma from the hand of college president Millard Fillmore. He had a successful medical practice in Tully and served as Cortland County Coroner for several years. Ill health returned, forcing him to leave for Europe for two years to recover his health. Upon his return, he entered into the lumber profession, leaving Cortland County for Hermansville, Michigan, where he eventually made his fortune, but always remembered his central New York beginnings.

After moving to Michigan, Dr. Earle “never lost his love for the section of the state in which he was born and his many benefactions have done much for the betterment of the locality.”²⁷ His son visited several cemeteries on his father’s behalf, returning to Michigan with his information about the various locations, and Dr. Earle selected Glenwood Cemetery in 1923. The mausoleum was built in Section 18 at the crest of the hill overlooking the cemetery with a tremendous view of the countryside and Dr. Earle was the first to be interred in it, shortly after it was completed that same year.²⁸

Fred W. Lear (1882-1950) was selected as the architect for the Earle Abbey building. He recently designed Grace Methodist Church (1921), a large Gothic Revival church, in his home town of Corning. Lear became a professor of architecture at Syracuse University after graduating from the university in 1905. He later studied at the *Ecole des Beaux Arts* in Paris before returning to teach at the university in 1914, retiring in 1946. Lear was also the designer for the Davis Memorial Company, Inc., which constructed the Earle Abbey mausoleum, but went bankrupt in 1927. Lear also designed the Vice-Admiral Peary memorial in Arlington National Cemetery (1932). He described the Earle mausoleum as being “designed in the Gothic form of architecture, facades to have the Earle Crest and will be known as Earle Abbey. A unique feature to be introduced into the building will be a fireplace with complete equipment” for use a private chapel during inclement weather. Earle Abbey had space for 24 interments with a marble interior and granite exterior.

Dr. Earle’s selection of Section 18 kept the mausoleum from obstructing the scenic views within the cemetery. The cemetery association did the same when they built a maintenance office in the early twentieth century by locating it on low ground near the end of the ravine. The office building was presumably constructed around the

²⁶ http://syracusetheandnow.org/Architects/Brockway/Albert_L_Brockway.htm.

²⁷ “Dr. Earle Will Build Mausoleum at Homer,” *Tully Times*, May 24, 1923, 1.

²⁸ “Dr. George W. Earle Laid to Rest Amid Scenes of His Early Activities as Physician,” *The Tully Times*, October 18, 1923, 1.

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time when the association needed to address a constant problem, namely, the brook eroding its banks and threatening the nearby burials. When it was built, part of the office rested on an arched culvert opening where the brook originated. The building was given a molded concrete block foundation to deal with any rising damp. The culvert continued underground to the west, exiting at a stone bridge at the southwest edge of Section 15. A concrete retaining wall extended to another bridge at the southeast end of the section.

Persons of Transcendent Importance in Glenwood Cemetery (Criterion Consideration D)

Francis Bicknell Carpenter (1830-1900), Section 14

Artist and portrait painter Frank Carpenter was a good friend of Paris Barber who attributed his early success to his friend with a commission to paint the portraits of the original trustees of the Cortland (Homer) Academy. He

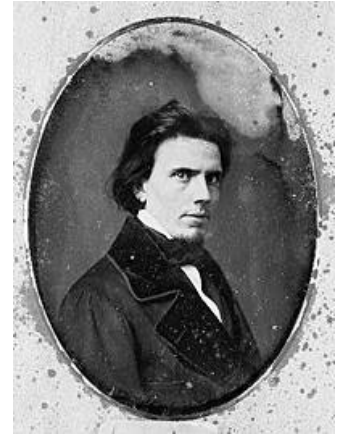
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moved to New York City in 1851 where he painted portraits of several important persons, including Presidents John Tyler, Franklin Pierce, Millard Fillmore, Abraham Lincoln, and James A. Garfield. One of his best-known works is *Lincoln's First Reading of the Emancipation Proclamation before the Cabinet*, a large-oil-on-canvas painting, finished in 1864. Homer native William Osborn Stoddard was Lincoln's assistant personal secretary who lobbied Congress in the 1870s to accepted Carpenter's Lincoln painting as a national treasure, which now hangs on the senate side of the U.S. Capitol Building. Source: Martin A. Sweeney, *Lincoln's Gift from Homer, New York: A Painter, an Editor and a Detective* (Jefferson, N.C: McFarland & Co., 2011.)



Lincoln's First reading of the Emancipation Proclamation

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Willoughby Babcock (1832-1864), Section 6

Born in Cortland County, his family lived in Scott, before moving to Homer. Babcock studied law, practicing in



Owego (Tioga County), when the Civil War began. He enlisted in 1861, serving first in the New York 3rd Infantry and later in the New York 64th. In December 1861, he was commissioned as major in the New York 75th. His collection of letters to his wife provide information on camp life and several military campaigns, along with his diaries, being an invaluable wartime resource. Two of his letters resulted in his being court-martialed as being critical of his superiors, but he was reinstated in 1864 through the strong testimony of several other officers. He was wounded at the Battle of Winchester in September, 1864, and died the following October 6th. He was highly esteemed by the men who served

under him and during his service was briefly military governor of Pensacola and inspector general of cavalry in the Department of the Gulf for six months. After his death, he was awarded the rank of brevet brigadier general. In his honor, the local GAR chapter selected the name Willoughby Babcock Post No.105. Source: Willoughby Babcock, Jr., *Selections from the Letters and Diaries of Brevet-Brigadier General Willoughby Babcock of the Seventy-Fifth New York Volunteers: A Study of Camp Life in the Union Armies During the Civil War* (Albany, NY: University of the State of New York, 1922).

Amelia Stone Quinton (1833-1926), Section 12

Born in Jamesville and educated in Homer, Amelia Stone Quinton was a reformer and Native American rights activist. While living in Philadelphia, she co-founded the Women's National Indian Association in 1879 with Mary Lucinda Bonney. Quinton served as president of the WNIA that was an organization dedicated to missionary work directed to American Indian women and children and advocated for universal Indian education. She was also involved in the Women's Christian Temperance Movement. She was married



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to Baptist minister James Franklin Swanson and, several years after his death, married astronomer Richard L. Quinton, who is also buried in Glenwood. Source: Valerie Sherer Mathes, Ph.D., "New York Women and Indian Reform," *New York History*, vol. 94, no 1-2 (Winter/Spring 2013), 84-110.

David Hannum (1822-1892), Section 11S



Homer resident David Hannum was at one time proclaimed to be the village's most famous resident, largely due to a popular novel written by a friend and colleague of Hannum's, Edward Noyes Westcott. The novel, published in 1889, was set in Homeville, believed to be Homer and its protagonist, David Harum, was supposedly based on Hannum. The book was adapted into a play in 1908 and later made into a movie, starring Will Rogers (1934). The novel was made into a radio serial, broadcast between 1936 and 1951. A steady stream of visitors stopped to see Hannum's gravesite until its popularity waned. In real life, Hannum dabbled in land speculation, acquiring large amounts of farm land until crop failure forced him to sell. He also bought and sold horses and was one of eight investors who purchased

and displayed the Cardiff Giant. Hannum maintained part ownership of the Cardiff Giant until his death in 1892. The Cardiff Giant was acquired by the Farmer's Museum in Cooperstown, New York in 1947. Sources: C. S. Martin, "David Hannum of Homer," *Grips Historical Souvenir of Cortland*, (Cortland, NY: n.p., 1899.), 205-207; "The Cardiff Giant," *Cortland Evening Standard*, October 24, 1902, 3.

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"Dr. Earle Will Build Mausoleum at Homer." *Tully Times*, May 24, 1923, 1.

Glenwood Cemetery

Name of Property

Cortland County, NY

County and State

- “Dr. George W. Earle Laid to Rest Amid Scenes of His Early Activities as Physician,” *The Tully Times*, October 18, 1923, 1.
- “Former Resident of Homer Builds Self Mausoleum—Dr. George W. Earle of Hermansville, Mich., Is Successful Lumberman.” *Syracuse Journal*, May 19, 1923, 3.
- “Frederick Lear, Retired SU Professor, Succumbs.” *Syracuse Post-Standard*, June 21, 1950, 9.
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- “Glenwood Cemetery Association.” *Homer Republican*, February 29, 1912, 5.
- Goodwin, H. C. (Hermon Camp). *Pioneer History of Cortland County, the Border Wars of New York*. New York: A. B. Burdick, 1859.
- [Harris Monument]. *Cortland Standard and Journal*, February 16, 1875, 4.
- “Herbert Barber Howe, N.Y. Author, Reviews New Book.” *Cortland Standard*, February 29, 1940, 6.
- “Homer Rural Improvement Association.” *Oneida Weekly Herald*, September 11, 1860, 3.
- Howe, G. R. *Genealogy of the Barber-Eno Family of Homer, New York*. Newark, NJ: n.p., 1893.
- “Local News. Brevities.” *Homer Republican*, May 13, 1880, 3-2.
- Melone, Harry R. *History of Central New York*. Indianapolis, IN: Historical Publishing Company, 1932.
- “More About Our Cemetery,” *Homer Republican*, January 3, 1889, 2.
- “A New Receiving Vault.” *Homer Republican*, July 25, 1907, 8.
- “The Oakwood Controversy,” *Syracuse Standard*, April 14, 1887, 14.
- “Professor F. R. Lear Dies at Home in Syracuse.” *Corning Evening Leader*, June 21, 1950, 12.
- “Sennightly Club Meets Tuesday.” *Cortland Standard*, February 5, 1953, 7.
- Sloane, David C. *The Last Great Necessity—Cemeteries in American History*. Baltimore, MD: Johns Hopkins University Press, 1991.
- Sloane, David Charles. “Memory and Landscape: Nature and History of the American Cemetery.” *SiteLINES: A Journal of Place*, vol. 6 no. 1 (Fall 2010), 3-6.
- Smith, E.P., ed. *History of Cortland County*. Syracuse, NY: D. Mason & Co., Publishers, 1885.
- “Soldier’s Monument Moved to New Site in Cemetery.” *Cortland Standard*, May 29, 1959, 7.

Glenwood Cemetery
Name of Property

Cortland County, NY
County and State

Sweeney, Martin A. *Lincoln's Gift from Homer, New York: A Painter, an Editor and a Detective*. Jefferson, NC: McFarland & Co., 2011.

Previous documentation on file (NPS):

- preliminary determination of individual listing (36 CFR 67 has been requested)
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
 - Other State agency
 - Federal agency
 - Local government
 - University
 - Other
- Name of repository: Village/Town of Homer Historian's office

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 30.65 acres
(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18N</u> Zone	<u>402323</u> Easting	<u>4720840</u> Northing	3	<u>18N</u> Zone	<u>401889</u> Easting	<u>4720540</u> Northing
2	<u>18N</u> Zone	<u>402288</u> Easting	<u>4720559</u> Northing	4	<u>18N</u> Zone	<u>401875</u> Easting	<u>4720815</u> Northing
5	<u>18N</u> Zone	<u>402021</u> Easting	<u>4720852</u> Northing				

Verbal Boundary Description (Describe the boundaries of the property.)

The boundary is indicated by a heavy line on the enclosed map with scale.

Boundary Justification (Explain why the boundaries were selected.)

The boundary is the same as for the period of significance.

11. Form Prepared By

name/title Martin A. Sweeney, Historian (edited by Virginia L. Bartos, Ph.D., NYS OPRHP)
organization Town & Village of Homer date 20 September 2018
street & number 31 North Main St telephone 607-749-3322
city or town Homer state NY zip code 13077
e-mail virginia.bartos@parks.ny.gov

Glenwood Cemetery
Name of Property

Cortland County, NY
County and State

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** (7.5 or 15 minute series) indicating the property's location.

A **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Continuation Sheets**
- **Additional items:** (Check with the SHPO or FPO for any additional items.)

Photographs:

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map.

Name of Property: Glenwood Cemetery

City or Vicinity: Homer

County: Cortland State: New York

Photographer: Virginia L. Bartos

Date Photographed: October 12, 2017

Description of Photograph(s) and number:

- 0001 of 0028: Main entrance gate, view looking southwest across Flag Pole section.
- 0002 of 0028: Boulder monument with dedication plaque, east end of Flag Pole section.
- 0003 of 0028: Soldiers & Sailors Civil War monument, west end of Flag Pole section.
- 0004 of 0028: View looking south from Flag Pole section across section 17N & S. Section 16 on right (west).
- 0005 of 0028: Looking west from section 15 across section 8 toward vault and serpentine roadway.
- 0006 of 0028: Roadway looking south between Sections 15 (left) and 8 (right).
- 0007 of 0028: Section 11S looking southwest toward Section 12.
- 0008 of 0028: Section 12, view looking west.
- 0009 of 0028: Looking northeast from Section 11S.
- 0010 of 0028: Section 10, looking southwest.
- 0011 of 0028: Veterans Section looking northwest toward section 4.
- 0012 of 0028: Section 3 containing removed churchyard burials, view looking south.
- 0013 of 0028: Looking south toward section 3 from section 4N.
- 0014 of 0028: Looking east along roadway between sections 2 and 7.
- 0015 of 0028: Looking southwest across Section 15 from north end of section 15.
- 0016 of 0028: Looking southeast Section 15 toward Sections 19 & 20 and South West Street.
- 0017 of 0028: Joseph and Rhoda Beebe marker, section 6.
- 0018 of 0028: Jedediah Barber Mausoleum, east side of section 7, view looking northwest.
- 0019 of 0028: Starin Mausoleum, north side of brook, section 15.
- 0020 of 0028: Earle Abbey (Earle family mausoleum), north and east elevations.
- 0021 of 0028: View from Earle Abbey (section 18) at section 14, view looking east.
- 0022 of 0028: White bronze Wood family monument, section 11.
- 0023 of 0028: Willoughby Babcock monument, section 6.
- 0024 of 0028: Statue of Hope, Gallup family monument, section 15.
- 0025 of 0028: Statue of Hope, Harris family monument, section 8.

Glenwood Cemetery
Name of Property

Cortland County, NY
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0026 of 0028: View looking west from center of cemetery along brook. Superintendent's house in background.
0027 of 0028: Circled stones around Hawley family monument, Section 7.
0028 of 0028: Paris Barber family monument (section 6). Footstone for Paris Barber in center foreground.

Property Owner:

(Complete this item at the request of the SHPO or FPO.)

name N/A
street & number _____ telephone _____
city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

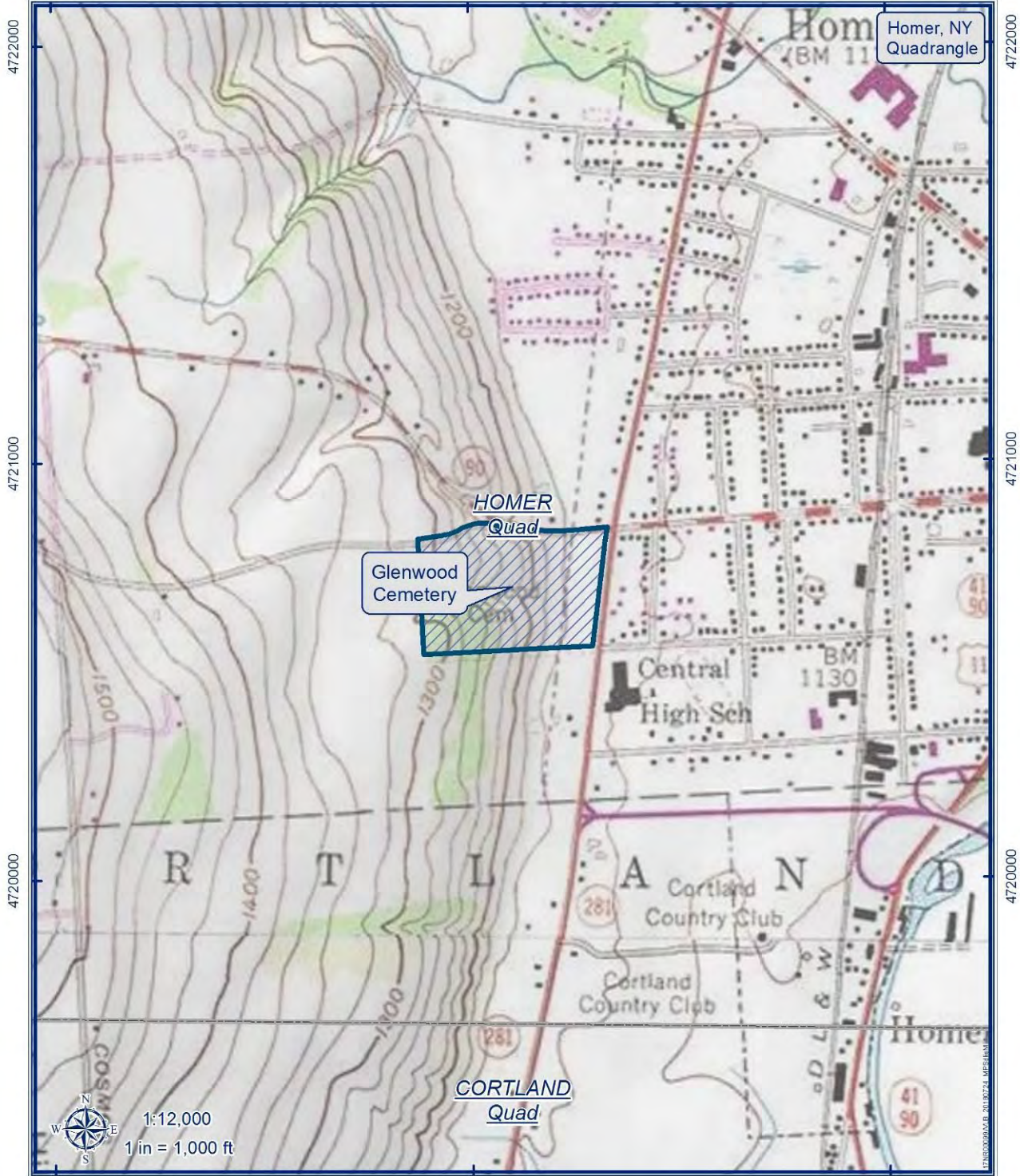
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Glenwood Cemetery
Name of Property

Cortland County, NY
County and State

Glenwood Cemetery
Homer, Cortland Co., NY

51 South West Street
Homer, NY 13077



Coordinate System: NAD 1983 UTM Zone 18N
Projection: Transverse Mercator
Datum: North American 1983
Units: Meter



 Glenwood Cemetery



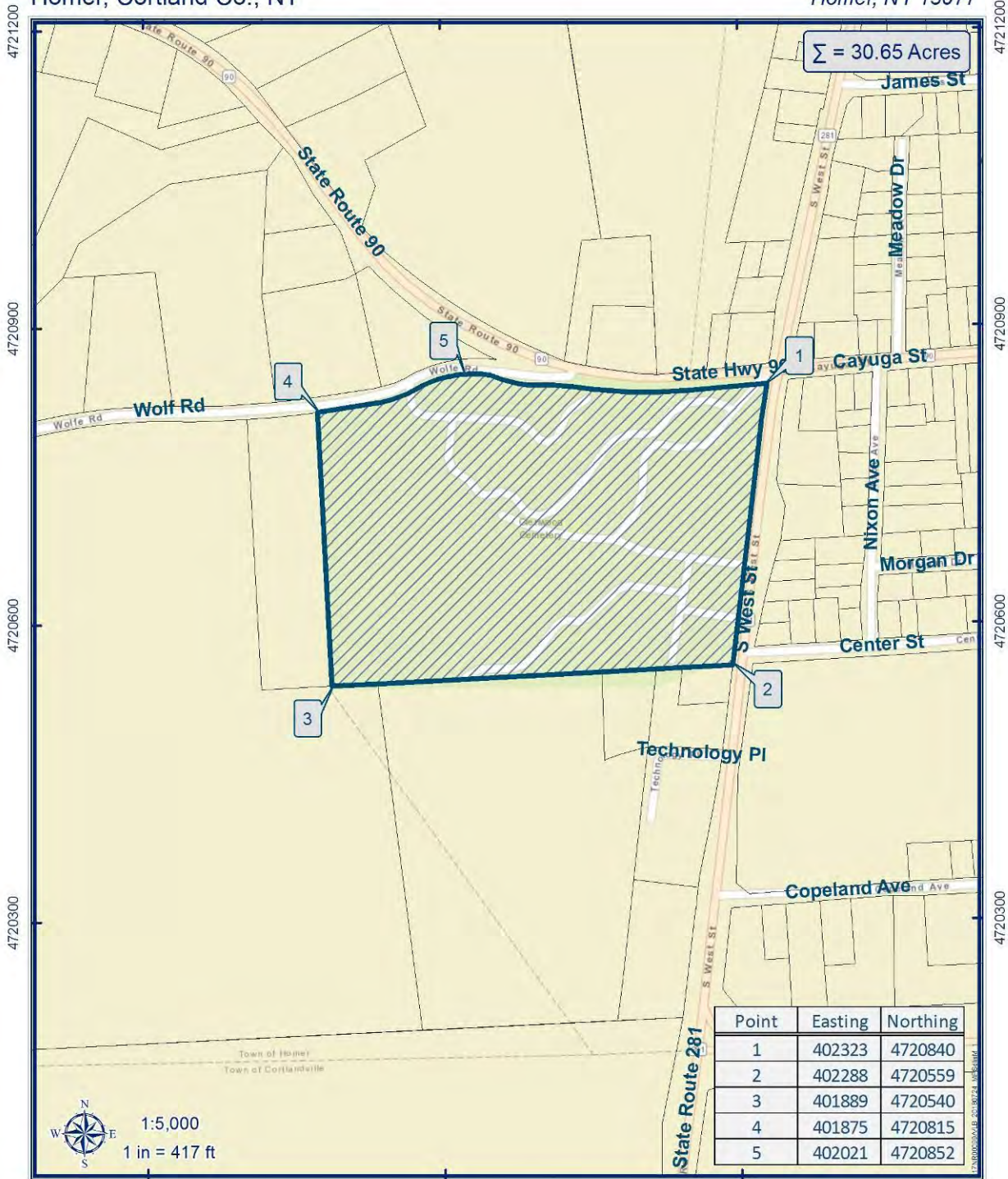
**Parks, Recreation
and Historic Preservation**

Glenwood Cemetery
 Name of Property

Cortland County, NY
 County and State

Glenwood Cemetery
 Homer, Cortland Co., NY

51 South West Street
 Homer, NY 13077



Coordinate System: NAD 1983 UTM Zone 18N
 Projection: Transverse Mercator
 Datum: North American 1983
 Units: Meter



 Glenwood Cemetery



Parks, Recreation and Historic Preservation



GLENWOOD CEMETERY
OPENED IN 1867
NAMED AND LANDSCAPED
BY
PARIS BARBER
1814 - 1876
A PUBLIC SPIRITED CITIZEN OF HOMER



IN MEMORY OF THE
SOLDIERS & SAILORS
BURIED HERE
WHO FOUGHT TO SAVE
THE UNION
1861 — 1865





SPENCER

ROBERT

BLANCHARD

HOCKER

WILSON



Sec 11S

GLENNY

KNAPP







ANDREW KANEY
DIED
MAY 1862
AGED 38 YEARS
KANEY

MRS. A. KANEY
DIED
MAY 1862
AGED 38 YEARS

KENNEY
DIED
APRIL 1862
AGED 38 YEARS
WIFE OF
DIED

WIFE OF
DIED

WIFE OF
DIED





vETS









Large grey granite headstone in the foreground.

ROST

SPENCER
HARRISS

WILLIAMS

ROBBERG

WINDY

Flowers on a grave marker.



LAWRENCE
M. A. LAWRENCE 1895
M. Y. A. JEFFERY 1911
WIFE
M. MARY K. LAWRENCE

LUCE

ESBDDGK

ACKMAN

EPHE

Dea. ~	& Rhoda
Joseph	his wife
Bebe	Died
Died	July 7 th
April 20	1832. A.D.
1802. A.D.	67 Y.
37 Y.	& 7 D.
3 M. &	
13 D.	

*Blessed are the dead which
 die in the Lord from hence
 forth. Ye said the Spirit
 that they may rest from
 their labours and their
 works do follow them.*



JENNIFER B. BARNES

ERECTED
1860

WIFE OF
WALTER BARNES
DIED FEBRUARY 1880
AGE 60



1914

JAS. H. STARIN







MARtha WOOD
DIED
APRIL 1, 1874
AGED 68 YEARS





GEN. W. BABCOCK
WOUNDED AT THE BATTLE
OF WINCHESTER VA.
SEPT. 19, 1862
DIED OCT. 6,
AT 32 YRS.

W. BABCOCK







HARRIS

TO THE
MEMORY OF
CAROL HARRIS
MAY 1841
BY
LUCY HARRIS HARRIS
1864





PARIS BARBER
 SON OF JEBEDIAH & MARY ANN TUTTLE BARBER
 7TH OCT. 1814. 17TH MAY 1879.

MARY ELIZABETH McCLELLAN WIFE OF PARIS BARBER 10 TH OCT. 1818. 2 ND OCT. 1843.	LYDIA JANE ENO WIFE OF PARIS BARBER 10 TH JUNE 1819. 17 TH OCT. 1890.
MARY ELVENAH LOVEJOY DAUGHTER OF PARIS & ELIZABETH BARBER 5 TH SEPT. 1841. 6 TH MAR. 1862.	EMMA BARBER HINTON DAUGHTER OF PARIS & JANE ENO BARBER 21 ST APRIL 1851. 6 TH JUNE 1927.
SAMUEL McCLELLAN BARBER 30 TH OCT. 1843. 24 TH OCT. 1915.	HARRY BARBER SON OF EMMA BARBER HINTON 27 TH APRIL 1874. 25 TH AUG. 1962.
CATHERINE C. PUPPY WIFE OF S. McC. BARBER	EMMA LOUISE DAUGHTER OF EMMA BARBER HINTON 14 TH MAR. 1879. 15 TH MAR. 1879.

[Small, dark, weathered gravestone with illegible text]

[Small, dark, weathered gravestone with illegible text]

[Small, dark, weathered gravestone with illegible text]

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 12/17/2018 Date of Pending List: Date of 16th Day: Date of 45th Day: 1/31/2019 Date of Weekly List:

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 1/31/2019 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer  Alexis Abernathy Discipline Historian

Telephone (202)354-2236 Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.

Martin A. Sweeney
Village Historian
Town Hall
31 North Main Street
Homer, NY 13077

November 18, 2017

Dr. Virginia Bartos
New York State Historic Preservation Office
Peebles Island Resource Center
P.O. Box 189
Waterford, NY 12188-0189



Dear Dr. Bartos:

Please find enclosed the Statement of Owner Support required for the Village of Homer, NY, to commence the process of becoming a Historic District listed in the State and National Registers of Historic Places. I have already submitted a cover letter requesting such action along with the Cemetery Inventory Form. At the November meeting of the Homer Village Board, I was authorized to represent the Village in applying for Glenwood Cemetery, property of the Village, to be registered in the State and National Registers of Historic Places. I was presented with the enclosed Statement of Owner Support on November 17, 2017, signed by the Village Mayor, Darren "Hal" McCabe.

I look forward to receiving the necessary documents for the process at your earliest convenience.

Sincerely yours,

A handwritten signature in cursive script that reads "Martin A. Sweeney". The signature is fluid and extends to the right.

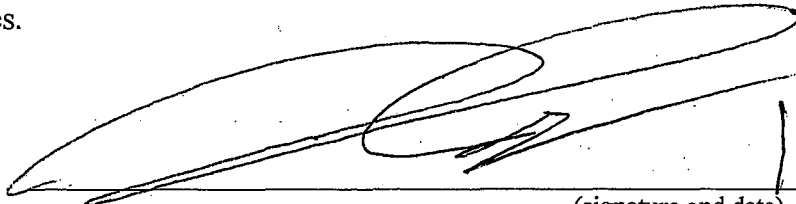
Martin A. Sweeney

STATEMENT OF OWNER SUPPORT

Before an individual nomination proposal will be reviewed or nominated, the owner(s) of record must sign and date the following statement:

I, DAREN "Hal" McCADRE - MAYOR - VILLAGE OF HOMER am the owner of the property at
(print or type owner name)
CORNER OF ROUTE 281 AND ROUTE 80 IN VILLAGE
OF HOMER, NY, KNOWN AS GLENWOOD CEMETERY
(street number and name, city, village or town, state of nominated property)

I support its consideration and inclusion in the State and National Registers of Historic Places.


11-17-17
(signature and date)

31 N. MAIN ST
HOMER NY 13077

(mailing address)

[Faint, illegible text at the bottom of the page, likely bleed-through from the reverse side.]



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner

10 December 2018

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nomination

Dear Ms. Abernathy:

I am pleased to submit the following five nominations, all on disc, to be considered for listing by the Keeper of the National Register:

St. Anthony Convent and School, Onondaga County
Triboro Hospital for Tuberculosis, Queens County
Yates House, Schenectady County
Glenwood Cemetery, Cortland County
German Evangelical Church of St. John's, Kings County

Please feel free to call me at 518.268.2165 if you have any questions.

Sincerely:

Kathleen LaFrank
National Register Coordinator
New York State Historic Preservation Office