

2301

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 Mount Hope Cemetery
other names/site number N/A
name of related multiple property listing N/A

Location

street & number Bounded by Mount Hope & Elmwood Avenues & Intercampus Drive N/A not for publication
city or town Rochester N/A vicinity
state New York code NY county Monroe code 055 zip code 14620

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,
I hereby certify that this 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 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 local

Ron Daniel Meeley 2/2/2015
Signature of certifying official/Title Date
DSHPO
State or Federal agency/bureau or Tribal Government

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:

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] 4/30/18
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	
2	0	buildings
1	0	sites
2	3	structures
4	0	objects
9	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

6

6. Function or Use

Historic Functions
 (Enter categories from instructions.)

Current Functions
 (Enter categories from instructions.)

Funerary/cemetery

Funerary/cemetery

Landscape/park

Landscape/park

7. Description

Architectural Classification
 (Enter categories from instructions.)

Materials
 (Enter categories from instructions.)

Gothic Revival; Romanesque Revival;

foundation: STONE, CONCRETE

early 20th century Collegiate Gothic;

walls: BRICK, STONE

Mi-19th Century Italianate

roof: SLATE, METAL

other: _____

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Narrative Description

(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

Mount Hope Cemetery is a city-owned cemetery laid out according to the tenets of the early Rural Cemetery Movement in the 1838 section to the north and in the lawn-park cemetery style in the 1872 expansion to the south. The two designs are clearly visible, divided by Grove Avenue, which runs through the center of Mount Hope Cemetery. The early nineteenth century section, north of Grove Avenue, was listed in the National Register of Historic Places in 1974 as part of the *Mount Hope-Highland Historic District*; however, the late nineteenth century section, south of Grove Avenue was omitted from the listed district for unknown reasons. This nomination corrects that arbitrary omission by documenting the entire cemetery for individual listing and adding 107 acres to the National Register. The cemetery is in the southeast section of Rochester between the University of Rochester, Wilson Boulevard and Strong Memorial Hospital to the south and west, Mount Hope Avenue to the east, and McClean Street to the north. It is still an active cemetery and contains over 350,000 documented burials. The entire nominated cemetery includes 193 acres. The grounds also contain features indicative of period landscape designs, including wooded walkways, curving roadways, mature trees and shrubs, natural and manufactured water features (lake, fountains), a historic gazebo, as well as 83 freestanding and hillside mausoleums, five historic buildings (two gatehouses, chapel, barn, office/crematory) and countless statues, along with iconic funerary art from the early nineteenth century through the present. The cemetery is the final resting place for many of Rochester's locally prominent citizens and specifically contains the gravesites of the following persons of transcendent importance: women's rights advocate Susan B. Anthony, abolitionist Frederick Douglass; musician/educator William Warfield; landscape designer Fletcher Steele; anthropologist Lewis Henry Morgan; Lillian Wald, social activist and founder of public health nursing; humanitarian/activist Rabbi Philip Bernstein; and Seth Green, the developer of the fish hatchery and fish farming in the United States. This nomination provides additional information for the previously listed cemetery resources and adds five more: the 1912 chapel, ca. 1840 office and crematory addition, 1897 gate entrance at 1133 Mount Hope Avenue, cemetery grounds south of Grove Avenue and the 1931 Elmwood Avenue gate and historic fencing. Also documented are four monuments significant for artistic and historic merit: *Defenders of the Flag* (Civil War Section), the Firemen's Monument, DAR/SAR Sullivan-Clinton Expedition monument, and the monument for the International Order of Odd Fellows (see section 8). The entire cemetery is counted as one contributing site, as it is unclear if the site was counted in the earlier nomination.

As an active cemetery, Mount Hope also accommodates modern needs by providing three freestanding columbaria and a scatter garden, all non-contributing due to age, along with inground interments. Resources

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and historic features included in this nomination illustrate the diversity of materials, funerary art, and architectural styles present in Mount Hope Cemetery reflecting the period of significance and contributing to its high degree of integrity.

Narrative Description

Location and Setting

Mount Hope Cemetery is sandwiched between public parkland, a residential urban neighborhood, the sprawling University of Rochester campus and the Genesee River, making it an accessible and scenic spot. The nominated property lies within the southeast part of Rochester, which includes Highland Park (to the east) and the Genesee River and Genesee Valley Park to the west and south. Mount Hope Avenue rims the cemetery's east edge. To its east is a densely populated residential area and the historic city-owned Highland Park. Elmwood Avenue runs along the south edge of the cemetery, with a multi-story commercial development known as College Town to the east, and the University of Rochester's medical campus to the west end on the south side. The university's River Campus, including the Hill Court residence halls, athletic fields, and a maintenance yard, extend along Intercampus Drive on the west side. To the north are residential-scaled buildings and tall shade trees associated with the former nineteenth-century Mount Hope Nursery.

Mount Hope Cemetery encompasses 193.02 acres and is still active with over 350,000 known interments. In 1974, 86 acres, or a little less than half of the cemetery (the portion north of Grove Avenue), was listed in the National Register of Historic Places as a contributing resource to the Mount Hope-Highland Historic District. This is the older part of the cemetery that was established in 1838 and embodies the rural cemetery design type. Nearly 107 acres of the cemetery south of Grove Street exemplify the somewhat later lawn-park cemetery design type. Despite the difference in styles, the entire cemetery is a unified greensward that illustrates the growth of the city over time and the evolution of landscape design of cemeteries.

The initial acquisitions of land were made in 1836 and 1837, and at the time of its opening and dedication in 1838, the cemetery covered 55 acres of undulating roadways, open burial sections and forested terrain laid out by city surveyor Silas Cornell. Mount Hope was the second Rural Cemetery established in the New York State and the first to be municipally owned and managed. Over the following 66 years, the city purchased sixteen additional parcels of gently sloping land, enlarging the cemetery southward.

Historic Landscape Character and Cemetery Styles

From the time of the cemetery's establishment in 1838 to its full development in the early twentieth century, approaches to cemetery design changed in America and both the Rural Cemetery style popular from 1831

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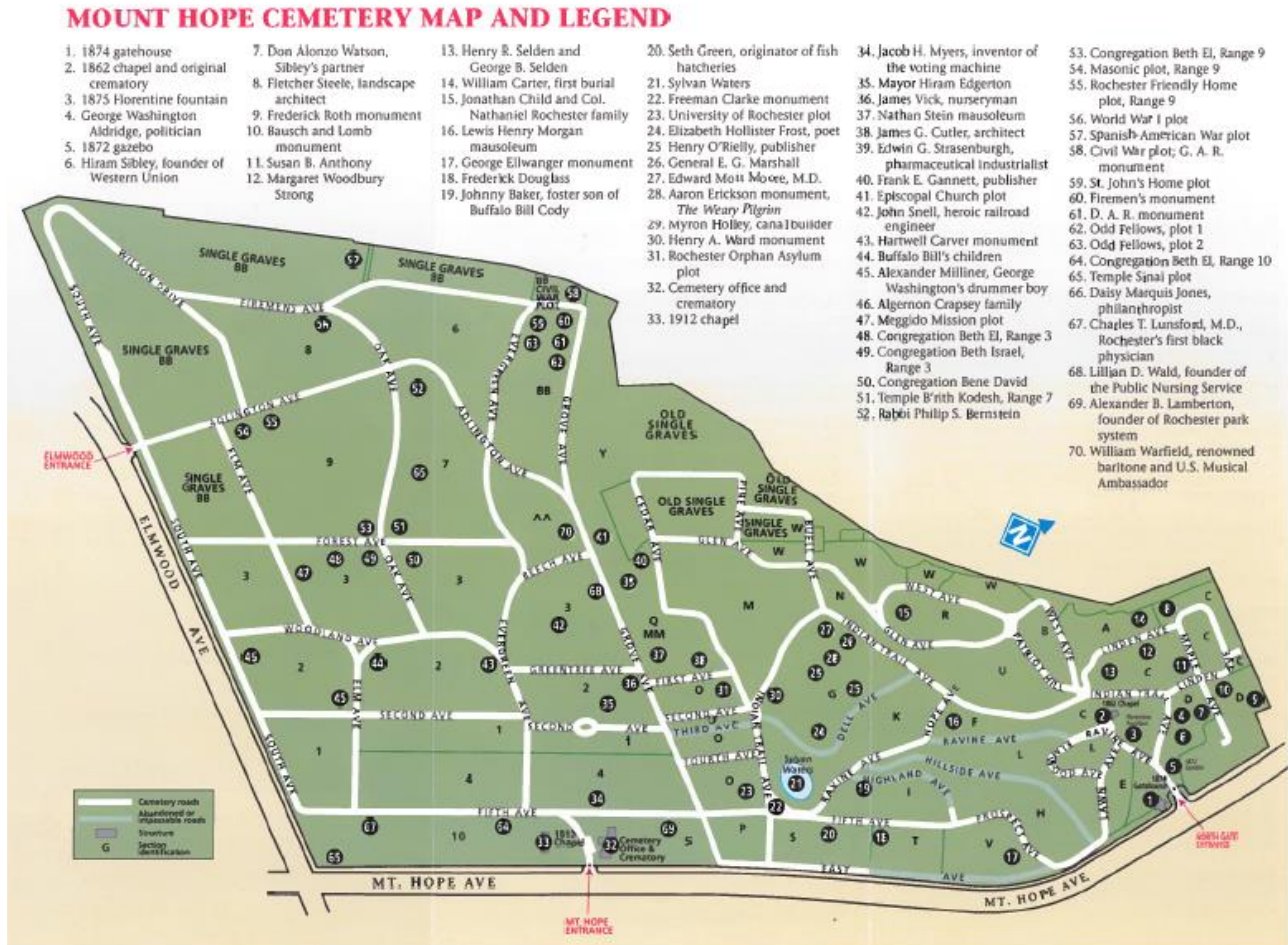
through the 1870s, and the Lawn-Park Cemetery style that developed between 1855 and the 1920s, appear within the Mount Hope landscape.¹ The northern half of Mount Hope, north of Grove Avenue, reflects the Rural Cemetery style introduced in America at Mount Auburn Cemetery in Cambridge, Massachusetts in 1831. Mount Hope's remote location, dramatic landform, dense forests, and potential for outstanding views matched the character of Mount Auburn. The city planned and plotted the landscape, building roads and paths that followed the contours of the land, defining the shapes of burial sections. Families bought plots, outlining them with fencing, curbing, or coping, and placed substantial family monuments at the center, usually surrounded by smaller markers for individuals. Materials for monuments range from slate, sandstone and marble to metal and granite, many with carvings displaying Victorian era imagery. Cemetery sections exhibiting the Rural Cemetery style include Sections A through I, K through P, R through W, Y and MM, as well as three "Old Single Graves" sections and a "Public Ground" in the west portion of the grounds. Section Y also contains sections reserved for the Jewish Poor Lot, the Episcopal Church plot, and reinterred graves from Highland Park, believed to be from the county almshouse, insane asylum and penitentiary that formerly occupied the park grounds. These three lots only contain a single monument for unmarked individual burials.

Mount Hope's later additions of land to the south end came in the last half of the nineteenth century, when cemeteries were becoming more visually homogenous and cemetery care mechanized. In this style of landscape, known as the Lawn-Park Cemetery, the grounds continued to be planned and plotted, but in a more streamlined, efficient manner. Roadways were laid out in a rough grid pattern, defining large more-or-less rectangular burial sections. By minimizing the amount of curve in the roadways, the city could maximize the number of plots to be sold. By the early twentieth century, plot embellishment in the form of large family monuments and prominent enclosures declined in popularity. Instead, standard 30-inch high markers, made largely of granite, marked individual and family plots, and gravesite shrubs and perennial plantings became popular. Roads were paved and widened to accommodate vehicular funeral processions. Cemetery sections designed in the Lawn-Park Cemetery style include Ranges 1 through 10 and Sections AA and BB.

¹David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore, MD: Johns Hopkins University Press, 1991), 2, 97-98.

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Beginning in the mid-twentieth century, plot holders marked the gravesites located in the southern portions of the cemetery with standard 30-inch high monuments, made of granite. Large areas in Ranges 3, 7 and 9 contain hundreds of this style of marker, arranged in tightly packed rows. The overall resulting appearance depicts a uniformity absent from the older sections.

The most frequented gravesites at Mount Hope are that of women's suffrage leader Susan B. Anthony (d. 1906, Section C) and abolitionist Frederick Douglass (d. 1895, Section T), and both have additional directional signage. A simple round-topped marble tablet bearing Susan B. Anthony's name and dates of birth and death marks her grave. Behind is the Anthony family monument with the words Justice, Humanity, Liberty and Equality in raised letters on the top. Douglass's grave is covered with a large flat granite slab containing his name and dates in applied bronze letters. Next to it is a smaller inscribed marker for his second wife, Helen Pitts Douglass. Behind is a family monument, given by his sons Lewis and Charles Douglass and bearing the names and dates of Frederick Douglass and his first wife, Anna.

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In addition to plots and gravesites sold to families and individuals, Mount Hope has portions dedicated to specific organizations and institutions, as well as sites for four early burying grounds that were relocated in the nineteenth century. The first was the Buffalo Street Cemetery (1859), followed by the Monroe Street Cemetery in 1872. The West Brighton Rural Cemetery and Society of Friends Burial Ground were the last to be moved to Mount Hope, around 1893. The re-interments are along Section W's western edge in the lowest point in the cemetery. Few of the original markers remain, giving it the appearance of an open lawn.²

Other dedicated sites include the Megiddo Mission (Section 3), the St. John's Home plot (Section BB), the Masons (Range 9), Rochester Orphan Asylum (Section O) and nine Jewish congregations. Section O also includes a plot dedicated to the University of Rochester with the stone for Rush Rhees, president of the University from 1900 to 1935, prominently placed at the east edge of the plot. The University of Rochester purchased the plot in 1852, and in addition to President Rhees (and his wife), it contains the burials of faculty, staff and other individuals associated with this 167-year old educational institution and Mount Hope Cemetery neighbor. The Megiddo Mission plot, located at the southwest corner of Range 3, holds 150 interments of



Megiddo Church members, each marked with a simple low rectangular stone. The Home for the Friendless plot, (Range 9), is marked with a small rectangular granite stone listing the name and date of death of those who died while in the Home for the Friendless nursing facility.

Several family plots at Mount Hope that resemble small garden spaces are the work of professional designers, one of them being noted landscape architect and Rochester native

Fletcher Steele. Plots designed by Steele include the Sibley memorial (ca. 1929, Range 5), Gannett plot (ca. 1958, Section MM), and the W. A. E. Drescher plot (ca. 1939, Section I).³ While each of the plot designs

² "Pioneer Cemeteries of the Rochester Area," *Epitaph*, 4:1 (Spring 1984), 3; Jack McKinney, "Two Pioneer Cemeteries -- Mt. Hope's Former Neighborhoods," *Epitaph*, 10:4 (Fall 1990), 2.

³ Friends of Mount Hope Cemetery files. Steele may have completed designs for other plots; plans and/or written records are maintained by the Friends of those included in this nomination.

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varies, each shares a similar design style, with evergreens, such as yews, surrounding the plot edges, a central "entry" through the evergreens into the center of the plot, a large family marker, and several flush markers along the edges. Steele designed his own family plot, located in Section C, which contains four slate shouldered slab markers, flanked by a pair of flowering trees. The Gannett plot includes an etching of a newsboy, alluding to Gannett's news publishing business and an intricate Celtic knot platform.

Geology and Topography

Created through glacial activity, Mount Hope's natural topography is preserved through the property's use as a cemetery, with most of the landscape being formed by natural rather than human processes. The cemetery was built on the eastern portion of a row of hills known as the "Pinnacle Range," created during the latter stages of the last glacial retreat, roughly 10,000 years ago. Mount Hope divides into two physiographic areas that correspond with the two historic cemetery styles. Landforms in the Lawn-Park Cemetery style south of Grove Avenue reflect its origins as the bottom of a glacial lake, sloping gently upward toward Grove Avenue where it meets the Rural Cemetery section. In this area, the land rises steeply, a feature likely formed by waves of the ancient lake. Further northward the landscape is characterized by kames (conical hills), eskers (long winding sediment courses), and kettles (depressions). Significant, highly visible kames are located behind the 1874 Gatehouse (Section E), as well as in parts of Sections R, B, A, G, K, F, and I, ending at Maple Avenue, and a major esker extends from south to north forming a central ridge. Mount Hope contains four kettles, one known as "Sylvan Waters." Immediately to the west and north of Sylvan Waters are two smaller dry kettles, and a fourth, a deep dry kettle, sits at the bottom of Section G. Sylvan Waters is the only kettle holding water and contains a beehive fountain. From the many high points, long views are possible across the cemetery landscape and beyond, including a view of downtown Rochester from the top of Section B.

Human shaping of the cemetery topography is visible in the roadbeds and terraced slopes of the kettles and other steep formations. Terraces were made so that the steep slopes could accept gravesites. The north slopes of Sections E and L, just inside the North Gate Entrance, illustrate this gently manipulated form, where several terraces step down from a high point, each holding family plots and single gravesites. Steep slopes also were used to accommodate in-ground mausoleums, with the mausoleum façade serving as a retaining wall and the chamber behind tucked into the slope. The Lewis Henry Morgan mausoleum is one example, located on the east slope of Section F off Ravine Avenue.

Augmenting these natural and manmade topographical features are native stone materials, used to construct

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landscape structures as well as mausoleums and monuments. Bedrock materials, extracted by the glacier, include gray Lockport granite and reddish Medina sandstone, which is the most prevalent local stone employed in the landscaping. It was used to pave Ravine Avenue and the northern section of the Indian Trail and to line the roadways in the older portion of the grounds.

Edges and Enclosure

Fencing at the perimeter of Mount Hope Cemetery consists of mostly historic stone and metal fencing that was installed around 1874, spanning the entire east edge along Mount Hope Avenue. Metal fencing continues westward along Elmwood Avenue with this portion, installed in 1908, extending along the west side northward for approximately 2,400 feet. Along Mount Hope Avenue, the fence follows the contour of the land, ascending from the northeast corner to a high point near the intersection of Mount Hope Avenue and Highland Avenue, and then gradually descending towards the southeast corner. The ascending portion consists of an ashlar limestone retaining wall with a concrete cap topped with metal fencing. A portion of the stone directly across from Highland Avenue was replaced in 1983 with a concrete and random stone-faced section after the original portion collapsed. This section retains the original metal fencing.

A combination of historic iron fencing, non-historic chain link fence, and a hedgerow of deciduous trees extend along the remainder of the western edge, visually separating the cemetery from the University of Rochester campus. Some sections of fencing have collapsed along the west side. Formal gated entrances stand at three locations, with two on Mount Hope Avenue and one on Elmwood Avenue. A historic pedestrian gate in front of the old Hamilton farmhouse (now the cemetery office) reflects the farmhouse's original configuration, with its front door facing Mount Hope Avenue. Of the established, formal entrances, the oldest is the North Gate Entrance (NR listed), on Mount Hope Avenue near the cemetery's north end. Designed by architect Andrew Jackson Warner in 1874 in conjunction with the creation of a new gatehouse, it replaced two previous entrances. The gate is constructed of stone and wrought iron with seven light gray rusticated granite block posts, the three largest of which are set back into the cemetery from Mount Hope Avenue. A center post is flanked by two matching posts with the three posts evenly spaced so that vehicles may pass in both directions. Access is secured by two sets of elaborately scrolled arching double-leaf gates. From each of the outer posts, wrought iron fencing curves 90 degrees eastward to a pair of smaller granite posts. Set a few feet apart and matching the large posts in style, these posts provide separate pedestrian entrances into the cemetery, located to the north and south of the vehicular entrance and closer to Mount Hope Avenue. Elaborately scrolled arching single-leaf gates secure each of the pedestrian entrances.

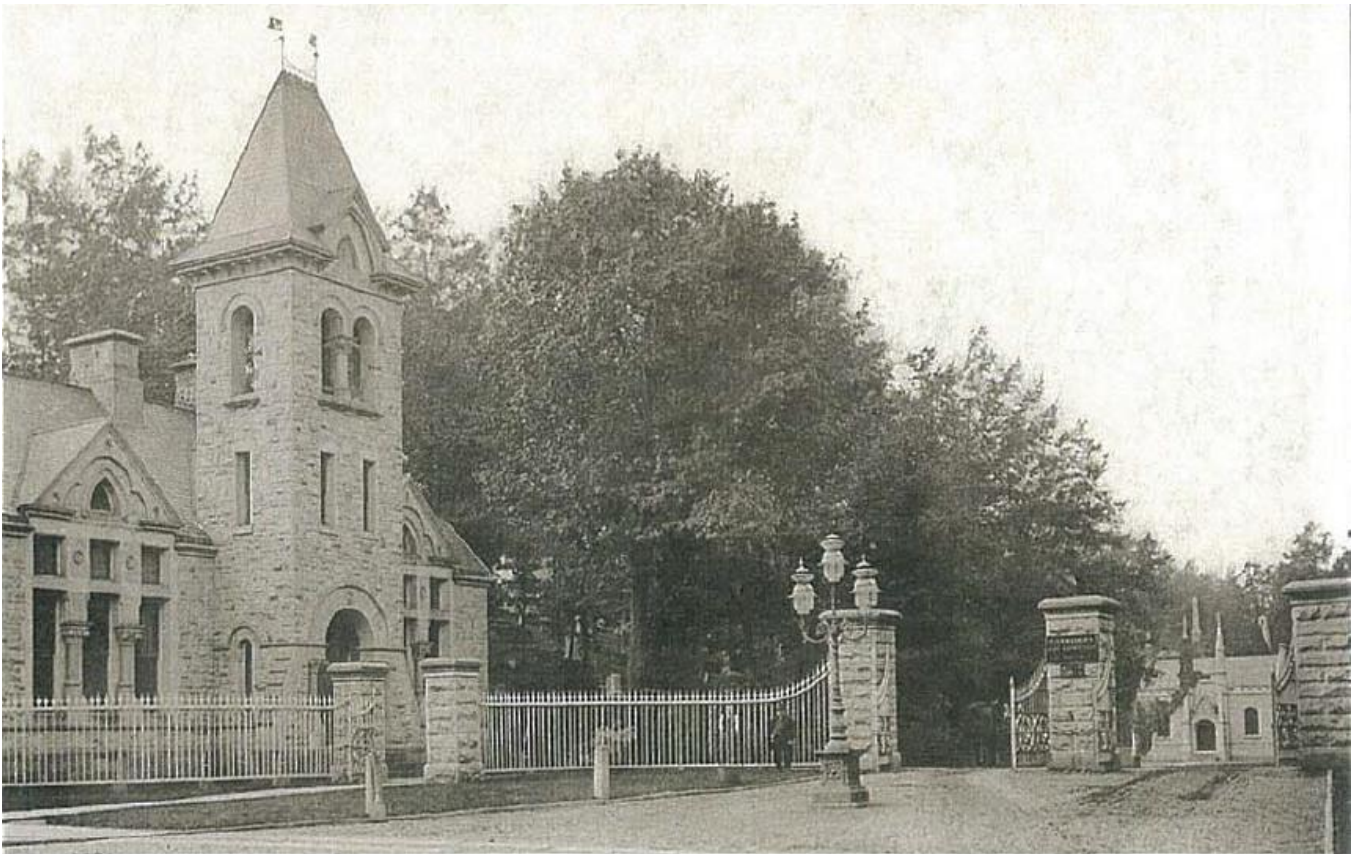
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From the outer small posts, the wrought-iron fencing curves again at 90 degrees and joins the perimeter fence that extends the length of the cemetery along Mount Hope Avenue. Both the large and small piers are constructed of ten courses of rusticated granite blocks, topped with molded granite capstones. Both the fencing and gates contain top and bottom rails, and narrow pickets topped with fleur-de-lis-shaped finials. A cast bronze sign attached to the central post contains the words *HISTORIC MT. HOPE CEMETERY NORTH ENTRANCE/DEDICATED OCTOBER 3, 1838/OPEN DAWN UNTIL DUSK/PLEASE BE RESPECTFUL*.



1874 Gatehouse and Gates, ca. 1900.

Following the expansion of the cemetery southward, the city added a second gate around the turn-of-the-twentieth century, located at 1133 Mount Hope Avenue and known today as the Mount Hope Cemetery Entrance (contributing). This gate, designed by J. Foster Warner, consists of seven stone posts and decorative wrought iron fencing and gates. The overall design resembles a half-moon or horseshoe, with the gates set back from the street. Each of the square posts consists of seven courses of stone topped with larger molded capstones. The three largest posts are spaced to allow vehicles to pass in both directions, with a center post separating the two traffic lanes. Arching double-leaf wrought iron gates secure each lane. Flanking the vehicular way is a set of smaller marble posts holding arching single-leaf wrought iron pedestrian gates.

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The remaining posts stand near the street. These have connecting curved wrought iron fencing completing the half-moon configuration.

All posts are constructed of Gouverneur marble, also known as Gouverneur gray limestone. Warner provided detailed specifications for the stone, used for the posts, directing that "said marble be of the dark building marble, Patent Hammered, ten (10) cut, 1/8 inch joints, perfectly square and true faced, sharp corners, sound and free from iron, with Lewis holes," for following his instructions for fabrication to the Gouverneur Marble Company in St. Lawrence County, New York.⁴ The wrought iron fencing and gates consist of a top, mid and bottom rail, and fine balusters topped with fleur-de-lis shaped finials. Both the vehicular and pedestrian gates contain elaborate scrollwork between the mid and bottom rails. Appended to the central post is a cast bronze sign stating *MT. HOPE CEMETERY/DEDICATED OCTOBER 3, 1838* and the hours of cemetery operation. A narrow, single-leaf pedestrian gate is located to the north of this entrance, near the north side of the cemetery office (in front of the Gate House). Constructed of wrought iron, the gate design is part of the manufactured perimeter fencing.

Finally, the city created a third entrance at Elmwood Avenue in 1931, when the former Oak Hill Golf Course was remade into the University of Rochester River Campus. The entrance gate (contributing) was a gift to the city from a local businessmen's organization. The Elmwood Avenue Gate aligns with the cemetery's Adlington Avenue and consists of a center stone post flanked by two matching stone posts, spaced evenly to allow vehicles to pass in both directions. Each of the posts is constructed of mortared granite blocks with rusticated finishes and topped with a pyramidal cap, also with a rusticated finish. Arching, double-leaf picket-style wrought iron gates secure each of the vehicular ways. Each gate leaf contains top, mid and bottom rails, with a fourth arched top rail and diagonal brace.

Road and Path Network

Roadways within the cemetery are laid out in patterns that correspond to the varied topographic and geological features and are in keeping with the two distinct cemetery styles. In the Rural Cemetery section, roadways largely follow the contours of the natural landform, rimming the kame terraces, moraines and kettles. Indian Trail Avenue, believed to have originally been a route used by the Native Senecas, forms a roughly north-south path through the cemetery, winding its way along the western slopes of Sections C, F, K, and G and terminating at Sylvan Waters. These roadways mostly have picturesque names such as Hillside, Ravine, Glen, Dell, Cedar, Linden and Maple Avenues. Several are parallel to steep slopes and in so doing,

⁴Richard O. Reiser, "The Seven Piers at the South Entrance to Mount Hope Cemetery," *Epitaph*, 30:1 (Winter 2010), 5; "Entrance Gates, Mount Hope Cemetery, Rochester, NY," L. H. Freidman, Division of Design and Construction, City of Rochester, 1931.

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emphasize the topography. Most of these are paved with bituminous asphalt, but cobble-lined channels constructed with Medina sandstone remain along many of the roadway edges, diverting water from the roadway surfaces. Second Avenue, Ravine Avenue and the northernmost stretch of Indian Trail Avenue are three roadways constructed with Medina sandstone pavers, and several others, including Hillside Avenue and Prospect Avenue, are covered with stone dust, dirt, and/or turf (grass). Portions of Buell, Glen, West Avenue, and Cedar Avenues remain graveled. Retaining walls and steps are an attempt to curtail erosion in many parts of the rural cemetery section. The walls allow for roads to pass along the slopes, such as the tall, mortared stone retaining wall lining the south edge of Cedar Avenue.

In contrast, the layout of roadways in the lawn-park sections adheres roughly to a grid pattern, imprinted on the gently sloping former glacial lakebed. Grove Avenue runs straight (east-to-west) through the cemetery, serving as a visual dividing line between the north and south sections. South of Grove, Fifth, Second, Greentree, Woodland, Forest, Adlington and Firemen's Avenues extend roughly north-to-south and are intersected by the east-to-west running Evergreen, Oak, Elm and South Avenues. This loosely rectangular pattern allows for a simpler and more efficient layout of similar sized burial plots. Bituminous asphalt covers each of the roadways throughout the southern section.

In addition to vehicular drives, Mount Hope contains many grassy pathways throughout, dividing some burial areas. In the northern section, many of these narrow routes are accessed via stone steps built to ascend steep slopes. The west side of Fifth Avenue provides one example of this, where several sets of steps lead from the road up the east side of Section I. In the south section, the grassy paths provide passageways between groupings of plots. Several roadways in this half of the cemetery carry on the picturesque tradition of being named after trees: Beech, Evergreen, Elm, Oak, Forest, and Greentree Avenues. Roads are marked at the intersections with square concrete posts bearing the avenue name and section. Similar markers are used in the north section.

Landscape Features

On the cemetery's tenth anniversary (1848), George Ellwanger donated fifty rare and valuable trees from his nursery. A weeping European beech, located in Section D, and a European purple beech, located in Section E, both mature trees, are believed to be two of the remaining specimens from this gift.⁵ Currently, over 3,000 mature trees are throughout the cemetery landscape with approximately two-thirds standing in the area to the north of Grove Avenue. Over 80 species are identified throughout the grounds, dominated by maple, oak,

⁵ Written documentation of this gift has not been found, however the nursery's 1846 and 1847 "Descriptive Catalogue of Fruits, Ornamental Trees, Flowering Shrubs Plants" lists the weeping beech as one specimen having been adapted by the nursery for the local climate.

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spruce, arborvitae and fir, with over half of the trees being native to Western New York State. Oaks fill much of the area to the north of Grove Avenue and maples in the area to the south.⁶ Deciduous trees represent the majority, while pockets of evergreen trees stand in the Old Single Graves section, around the 1912 Mortuary Chapel, and in the southwest quadrant. A small number of ornamental (flowering) trees also grow throughout the entire landscape. Of the over 3,000 trees, nearly 900 are believed historic; notable specimens include a northern red oak near the Frost/Groot plot (Section C) and the weeping beech near the Bausch/Lomb plot (Section D).

Buildings

Mount Hope contains five significant buildings, all dating to within the first 100 years of the cemetery's existence and having specific functions related to its operation. The construction materials for the buildings reflect their respective building periods and, for the most part, include the most durable, high quality and locally sourced stone, such as Lockport limestone and Albion and Medina sandstone. Roofs were originally clad with slate tiles for serviceable lifecycles of more than a century and interior woodwork of hardwoods such as oak and walnut suggest an intention of perpetual and enduring use. Designers for the buildings were also local, standing as monuments to Rochester's most prominent and celebrated architects: A. J. (Andrew Jackson) Warner, J. Foster Warner and Henry Searle & Son. A ca. 1870 building used for staff housing was part of the cemetery, but was sold off as a private residence (735 Mount Hope Avenue) at an unknown date. It is outside of the cemetery and is currently listed as contributing to the *Mt. Hope-Highland Historic District*.

Gatehouse, 1874, (listed, not counted)

Literally the "front door" of the cemetery is the gatehouse at the southwest corner of Mount Hope Avenue and the cemetery's Ravine Avenue (Section C1), adjacent to the north gates. It was built in 1874-1875 by John Mauder and designed by architect A. J. Warner. The gate is best described as having "High Victorian" predominantly Romanesque Revival style features (rusticated stone construction, fancy slate roof, rounded arches, polished columns, heavy stone lintels and watertable). Rectangular in plan, the gatehouse is a two-and one-half story structure with a prominent, centrally located three-stage bell tower on the façade containing the main entrance. The main building has a patterned slate-clad hipped roof with large gable dormers flanking the front bell tower. The gatehouse is built of rusticated limestone with a substantial red Medina sandstone foundation. The slate roof has centrally located paired stone chimneys and is accented by iron cresting.

⁶ The USDA Natural Resources Conservation Services PLANDA database defined "native" as naturally occurring at the time of Columbus.

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The bell tower entrance portico is accessed by three Medina sandstone steps. The portico has a Romanesque Revival styled rounded entry arch supported by two short columns of red granite topped with floral incised capitals of gray stone. An anchor is carved in the keystone of the arch, symbolizing hope and signifying the cemetery's name. A narrow stone drip molding is between voussoirs and a rounded stone lintel. The main entrance contains a pair of wood and glass doors with lower panels containing narrow diagonal wood battens. A large, half-round glass transom is set into a wood frame and stone voussiors. Over the entrance are two narrow, double-hung windows between which the year "1838" is decoratively carved, indicating the year that Mount Hope Cemetery was dedicated. The third stage of the tower has alternating paired and single rounded openings on each elevation, allowing a view of the bell structure. The tower is topped with a dual pitched hipped roof with projecting eaves supported by brackets. The gables on the primary and rear elevations of the tower have Gothic pointed openings with carved wood inlays and trefoil milled vergeboard.

The primary façade consists of dressed stone with groups of three deeply set windows. Lower double-hung windows are tall and narrow, separated by engaged gray granite columns with floral capitals, chamfered moldings and stone sills. The upper windows are square, single-lights, accented by carved floral medallions. The side-gable end walls have clipped gabled dormers, forming a three-sided turret. The rear (south) elevation has a secondary first floor entrance accessed by stone steps. The ground floor interior of the gatehouse consists of a reception room, a records room, the superintendent's office and general office with a storage room and records vault. The interior finishes are plaster with decoratively carved wood trim.

Old Mortuary Chapel and Vault, 1861-1862, (listed, not counted)

Opposite the north gate is the Old Mortuary Chapel. Constructed in 1861-1862 of Lockport limestone, it is partially built into the hillside beneath the roadway known as Indian Trail Avenue. It was designed in the Gothic Revival style by Henry Searle (1809-1892) and his son, Henry Robinson Searle (1836-1882). The chapel is rectangular in plan, measuring 25-feet by 40-feet with a crenelated parapet, full-height rounded stone columns, stepped corner buttresses, Gothic arched windows and doors and tiered pinnacles flanking the centered entryway. Gothic Revival ornamental motifs include carved trefoils and quatrefoils, stone tracery and crockets. The interior is finished with raised panel black walnut woodwork.

In 1912, an addition was constructed to house a crematory. The approximately 20-foot by 25-foot addition was built off the north wall of the chapel with walls aligned and a lower roof with the same pitch and matching materials. It was designed to be compatible and thus continues the original stone coursing, stringcourses, buttresses and parapet detailing as seen in the original chapel. Included within the plan is a narrow staircase to the basement and an anteroom at the northwest corner of the old chapel. The height of the crematory roof was dropped a few feet from the original roof. Straddling this lower ridge is an ornate octagonal shaped

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chimney stack with tracery panels at the bottom and recessed panels with quatrefoils at the top. Inside the crematory are two large retorts or burn chambers capable of reaching 2,500 degrees, each measuring twelve-feet by fourteen-feet by six-feet and originally fueled by kerosene from tanks in the basement. The chapel and crematory have undergone extensive exterior restorations to keep the envelope weathertight while new functions are being explored for the interior.

Centered off the rear elevation is a double-walled receiving vault that was tunneled into the bank of the hill and forms the center of a semi-circular retaining wall that rises 20 feet at its highest and tapers at the ends. This wall is constructed of Albion sandstone quarried from Orleans County, New York, and the semi-circular arch has a depth of 35-feet connecting the chapel with the vault. The 27-foot square vault includes a center hall eight-feet wide with a barrel-vaulted ceiling of cut limestone with four crypts on either side measuring nine and one-half feet deep and six-feet wide, separated by square limestone piers and brick walls, designed to hold 100 caskets. The walls and floor of the vault have an air space between doubled walls to prevent dampness. The retaining wall extends almost to the Egyptian Revival Gould Mausoleum at the base of the hill to the northeast.

Moorish Gazebo, 1872 (listed, not counted)

Technically a structure rather than a building, the 1872 Moorish Gazebo is located on the north side of Ravine Avenue just within the north entrance and across from the gatehouse in an area referenced as Section D1.⁷ Completed in a Moorish Revival style, the wooden gazebo has an octagonal bell shaped dome roof supported by eight slender round columns on chamfered bases resting on a flagstone floor. The columns support ogee arches and decorative triangular millwork spandrels of vine-like scrollwork. The roof was replaced in 2016 with terne-coated metal. The roof cornice has a simple molded profile accented by an apron panel with carved quatrefoils and small drop pendants at each of the eight corners. A cast-iron pedestal style drinking fountain is centered within this open gazebo structure.

Barn, 1892, (listed, not counted)

The maintenance barn was built in 1892 and is located at the north end of the cemetery off Linden Avenue. Set back from Mount Hope Avenue, the barn is accessed via Harmon Place, which is off McLean Street. The barn is a large, one and one-half story brick gambrel roof structure with the gable-ends facing east and west. The roof is clad in asphalt shingles. Most of the original window and door openings are infilled with brick. The infill brick is slightly setback from the edge of the openings, which helps to maintain the profile of the original fenestration. The barn has a simple cornice with corbelling in the gable ends. The east elevation (the gable-

⁷"The Moorish Gazebo," *Epitaph* 1:3 (Summer 1981), 1.

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end facing Mount Hope Avenue) is further accented by an original hayloft opening with a hoist beam and pulley. The south elevation maintains the original carriage entry that now has a modern garage door.

Cemetery Office and Crematory, ca. 1840/1977, contributing

The cemetery office is located at 1133 Mount Hope Avenue at the south gate in the section south of Grove Avenue. This building, which appears to date from the late Greek Revival/Early Italianate architectural periods (1830-1860), is brick construction with a square, two-story mass on the front and a one and one-half story ell off the rear. The main block is three bays wide on the front with a shallow hipped roof and deep overhanging eaves. An open porch wraps around the front block on three sides with round column supports and square railings and balusters. The windows on this elevation are one-over-one double-hung sash with flush stone lintels and first-floor front windows extending nearly to the porch floor. There is evidence of a door in the third bay that was later infilled with matching brick. The windows on the side and rear ell are six-over-six double-hung sash with lintels composed of a brick header row. All windows have projecting stone sills. The entrance to the house is currently located in the south wall with the entrance onto the porch aligned with the new door and a mobility-impaired access ramp extending off the rear of the porch. The porch along the north side of the house was extended when the new crematory addition was constructed in 1977. The addition is L-shaped, one-story with a hipped roof that is lower at the eaves than the rear of the old farmhouse. It is attached by an enclosed corridor within the porch extension on the north side. The addition has solid stuccoed walls with very little fenestration and deep overhanging eaves, compatible in scale and character to the old house.

Mortuary Chapel, 1912, contributing

Across from the cemetery office is the mortuary chapel, which was built in 1909-1912 in the Collegiate Gothic style, designed by architect J. Foster Warner and built by the Swan & Gorsline Company. The chapel is located at the south Mount Hope Avenue entrance to the cemetery in an area referenced as Range 10. It is built of random coursed limestone blocks with cast stone trim and a standing seam metal roof with yellow brick interior walls. The chapel has a rectangular basilican plan with a two-story central nave and one-story side aisles, a north and south transept, and a chancel area.

The west elevation of the chapel is the primary façade, looking into the cemetery, with the rear gable-end facing Mount Hope Avenue. The main entrance is located on the west elevation within a one-story, full-width projecting entrance vestibule with a central doorway flanked by two narrow window openings. The projecting entrance, accessed by stone steps, is recessed within a compound Gothic arch and flanked by buttresses. The original doors were removed and replaced with a single oversized door. Behind the vestibule is a large arched window with Gothic style stone tracery of trefoil and quatrefoil patterns and diamond patterned leaded glass. Similar to the facade, the east elevation of the chapel has a large Gothic arched window with stone

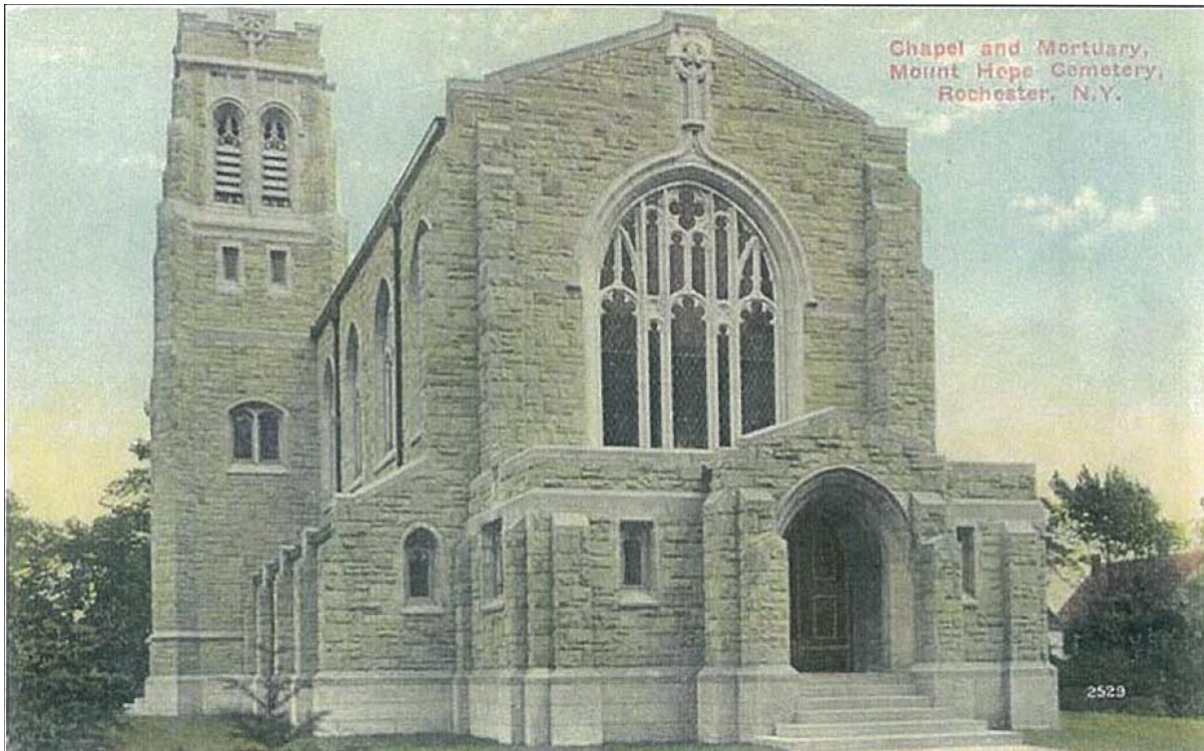
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tracery of trefoil and quatrefoil patterns and leaded glass. This elevation has a small, ground level entrance with a staircase accessing the mortuary in the basement.



Both the north and south elevations have one-story projections that house the side aisles with regularly spaced buttresses and metal seamed roofs. Fenestration is generally square or rectangular, depending on the size of the window and all are set into stone surrounds. All lower windows are covered with wood, painted brown to match the entrances. These elevations have tripartite upper windows with Gothic arched openings, sloping stone sills, stone tracery and diamond patterned leaded glass with lower small louvered ventilation panels. The Mount Hope Avenue (east) end of the north and south elevations features additional entrances set into compound Gothic arches with wooden replacement doors. The northeast rear entrance is enclosed by a chain link fence and gate, painted black. This secured entrance is the lower part of a square bell tower with a crenellated parapet and flat roof. The tower has paired, leaded glass windows at the second story with trefoil shaped tracery. The southeast corner of the tower is a rounded column rather than a buttress as seen in the other corners. The top of tower elevation parapet has a stone cross in the center of the crenellations and stone louvered openings at the bell level.

Most of the original interior features remain intact. Walls are yellow pressed brick, old English oak, and Italian marble. The side aisles are separated from the central nave by stone archways. The nave has rows of wood pews facing east on a patterned marble floor. The walls of the chancel have ornate wood paneling with Gothic detailing. There are rows of wood choir pews on the north and south sides of the chancel that face center. An

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organ is on the north side. The east wall of the chancel has a marble altar with Gothic style carvings. A hydraulic lift located in the crossing of the transept and nave is for bringing caskets up from the mortuary crypt in the basement. The lift opening resembles a sarcophagus and is framed by marble with Gothic style carvings. The basement mortuary has metal rod shelving framework lining the walls for casket storage.

Mausoleums

Mount Hope Cemetery has approximately 83 freestanding and hillside individual mausoleums dating from the 1840s through the present day, with the majority constructed between 1880 and ca. 1920. The design of the earlier structures reflected the Rural Cemetery trends of popular revival architecture styles inspired by ancient Egyptian, Greek and Roman temples, Romanesque fortresses, Gothic cathedrals and Italian Renaissance palazzos. Mausoleums were built of granite, marble or various types of sand or limestone. Granite is the most common mausoleum material found in Mount Hope Cemetery, with 75 being built of gray granite. This reflected a growing national trend of its preferred use, given its uniform texture and color, stain and bio-growth



resistance, and the ability to support various finishes from lightly honed to highly polished. Although mausoleums are scattered throughout the grounds, there are rows along the north side of Grove and east side of Fifth Avenues and groupings in sections AA (Adlington and Evergreen Avenues), and L (Elmwood Avenue), C and A, all facing the cemetery roadways.

From the Albert R. Stone Negative Collection, Rochester Museum & Science Center, Rochester, N.Y.

Louis Henry Morgan Mausoleum

Most of the mausoleums are categorized as vestibule mausoleums, defined as a small structure with a door in the middle of the facade with the vaults stacked along the sides or along the rear wall. The earliest mausoleums (constructed prior to 1880) were typically embanked or hillside structures with broad curving or tapered retaining side-walls and a patch of lawn or terracing at the entrance. Naturally, these types are found

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in the older, north half of the cemetery and feature Egyptian Revival, Gothic Revival or High Victorian styles in a variety of stone materials such as Medina sandstone as seen in the Louis Henry Morgan mausoleum (1863, Section F), gray limestone in the Gould (ca. 1846, Section C) and Fitch (ca. 1865, Section R) mausoleums and a mix of granite and marble in the Rau (ca. 1886, Section C) and Pitkin (ca. 1874, Section E) mausoleums. Sandstone allowed for intricate carved details such as pointed arches, spires or pinnacles, crockets, tracery, niches, colonettes, and buttresses. Unfortunately, one consequence of the embanked mausoleums is that the stone is susceptible to various states of decay due to water migration through the hillside.

Only a small number of mausoleums in Mount Hope Cemetery represent the Egyptian Revival style and include the Gould (ca. 1846, Section C) and the Edgar Curtice (ca. 1906, Section MM) mausoleums. These buildings are noted for having canted walls with post and lintel forms, and cavetto or flared cornices. Ancient symbolic motifs include hieroglyphics, lotus columns, winged orbs and obelisks, the latter two being symbols of the ancient Egyptian sun god, Ra.

Several mausoleums were designed and executed in the Classical Revival style, which tends to be the most common type of cemetery architecture and is noted for its restrained elegance and enduring beauty. The temple form is the standard with a centered entry with either recessed doors or those framed by columns that support a classical entablature or pediment. Colonnades on a platform with entry steps often include flanking sidewalls or even decorative urns. Columns range from the fluted simple Doric order with entasis to the more elongated Ionic and Corinthian examples with ornate capitals over smooth, slender columns on molded plinths. Balanced proportions are achieved by columns supporting pediments and restrained, elegant ornamentation often with dentils, triglyphs and metopes. The mausoleums within Mount Hope Cemetery that best represent this architectural style are Stein (1902-1906, Section MM), Ely (ca. 1891-1892, Section D), Beckley (ca. 1930, Section L), Elston (ca. 1908, Section MM), Johnston (ca. 1916, Section I), and Lomb (ca. 1916, Section MM).

Another common mausoleum style is the Romanesque Revival, with its hallmarks being rusticated or ashlar stone, heavy buttresses, intricately carved ornament on the capitals and deep entry reveals often resembling a medieval fortress. The style also reflects the prevalence of curved or semi-circular arches supported by squat pillars or pilasters. Other features include a centered dome, corner turrets, thick walls and symmetrical design. Key examples of this style within the cemetery are the Frederick Cook (ca. 1896, Section L), Bevier (1896, Section L), Watts (ca. 1909, Range 4), and Wurtz-Dufner (1903, Range 4) mausoleums.

The Renaissance Revival style of mausoleum architecture can be identified by the historic forms and an abundance of ornament often inspired by the Italian palazzos' fusion of art and architecture in terms of

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sculpture, carvings, and use of multiple materials. The Simeon Curtice (1906) and Michaels (ca. 1926) mausoleums in Section AA and Acheson/Whittle (1930) mausoleum in Section I are examples of this style at Mount Hope Cemetery. The embanked Pitkin (ca. 1874) mausoleum along Lawn Avenue in Section E was originally constructed in a High Victorian Gothic style in the late 1860s, but it was refaced later in the Renaissance Revival style with dressed granite coursing and quoins and an articulated pediment with a carved wreath and drapery.

Later mausoleum architecture in Mount Hope is generally early twentieth century Modern Classicism, Art Deco, or unique funerary designs reflecting the individual taste and status of the interred. Beginning in the late 1920s and lasting through the 1940s, designs rejected the elaborate ornamentation of the nineteenth century, resulting in streamlined forms with a clean design aesthetic typical of the Art Deco style. The ornament is more rectilinear, but with softer lines with rectangles/squares or geometric banding stacked horizontally and geometric shapes with stylized natural forms. Key examples of this include the Gustav Erbe (ca. 1930, Range 5), Hylan (1966, Range 10), and Deininger (ca. 1941, Section AA) mausoleums.

Modern Classicism reflects its place in history at the turn-of-the-twentieth century between the revival styles and a period of modernity. Its combination of classical influences on otherwise modern lines is typical of the 1930s and 1940s. The architectural style can be described as the stripped-down versions of Classical architecture due to the absences of surface ornament and clean, restrained lines. Engaged columns are generally the only suggestion of classical form. Frieze ornament is generally limited to geometric panels, while the roofs tend to be flat or stacked slabs to create a stepped gable. While ornamentation is rare, a common modernist motif is the starburst. Representative examples of this style at Mount Hope Cemetery include the Stecher (ca. 1906, Section MM), Stuber (between 1928 and 1947, Section MM), Townson (1920, Section I), Woodbury (1933, Section C), William Bausch (1942, Section L), Lindsay (1921, Section K), and Kaebler (1928, Range 2) mausoleums.

The following is a partial list of mausoleums (29 out of 83). These structures were selected to provide a general overview of a variety of styles, types, ages, unusual characteristics and construction materials within the cemetery. The chart is organized by design.

Chart of Select Mausoleums in Mount Hope Cemetery	Date	Location	Description
Stein Mausoleum	1902-1906	Section MM	Classical Revival style mausoleum; constructed of pink granite; largest mausoleum in Mount Hope
Ely Mausoleum	ca.1891-1892	Section D	Classical Revival style mausoleum; constructed of granite
Beckley Mausoleum	ca.1930	Section I	Classical Revival style mausoleum; constructed of

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			granite; rear elevation window of glass blocks
Elston Mausoleum	ca.1908	Section MM	Classical Revival style mausoleum; Constructed of granite; Side elevation windows of yellow and orange opalescent glass
Thomas S. Johnston Mausoleum	ca.1916	Section I	Classical Revival style mausoleum; constructed of granite; side elevation windows of orange tinted opalescent glass
Lomb Mausoleum	ca.1916	Section MM	Classical Revival style mausoleum; constructed of granite
Frederick Cook Mausoleum	ca.1896	Section L	Romanesque Revival style mausoleum; constructed of granite
Bevier Mausoleum	1896	Section L	Romanesque Revival style mausoleum; constructed of granite; rear elevation lunette window and east elevation windows have been removed; west elevation window depicts John the Baptist.
Watts Mausoleum	ca.1909	Range 4	Romanesque Revival style mausoleum; constructed of granite
Wurtz-Dufner Mausoleum	1903	Range 4	Romanesque Revival style mausoleum; Constructed of granite
Morgan Mausoleum	ca.1863	Section F	Gothic Revival style mausoleum, constructed of Medina sandstone
Gould Mausoleum	1842-1844	Section C	Egyptian style mausoleum; constructed of limestone;
Edgar Curtice Mausoleum	ca. 906	Section MM	Egyptian style mausoleum; constructed of granite
Charles Rau Mausoleum	ca.1886	Section C	Gothic Revival style mausoleum; constructed of granite and limestone; embanked
Fitch Mausoleum	ca.1865	Section R	Gothic Revival style mausoleum; constructed of limestone
Simeon Curtice Mausoleum	1906	Section AA	Renaissance Revival style mausoleum; constructed of granite
Michaels Mausoleum	ca.1926	Section AA	Renaissance Revival style mausoleum; constructed of granite
Acheson/Whittle Mausoleum	ca.1930	Section I	Renaissance Revival style mausoleum; constructed of granite
Pitkin Mausoleum	ca.1874	Section E	Renaissance Revival style mausoleum; constructed of granite; embanked
Stecher Mausoleum	ca.1906	Section MM	Transitional/Modern Classical mausoleum; constructed of granite; rear elevation stained glass window featuring a coat of arms with a shield of yellow and blue with three crowns
Stuber Mausoleum	Between 1928 & 1947	Section MM	Transitional/Modern Classical mausoleum; constructed of granite
Townson Mausoleum	1920	Section I	Transitional/Modern Classical mausoleum; constructed of granite
Woodbury Mausoleum	ca.1933	Section C	Transitional/Modern Classical mausoleum; constructed of granite
William Bausch Mausoleum	ca.1942	Section L	Transitional/Modern Classical mausoleum; constructed of granite
Lindsay Mausoleum	1921	Section K	Transitional/Modern Classical mausoleum; constructed of granite
Kaebler Mausoleum	ca.1928	Range 2	Transitional/Modern Classical mausoleum;

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			constructed of granite
Gustav Erbe Mausoleum	ca. 1930	Range 5	Art Deco mausoleum; constructed of granite
Hylan Mausoleum	1966	Range 10	Art Deco mausoleum; constructed of granite
William Deininger Mausoleum	ca. 1941	Section AA	Art Deco mausoleum; constructed of granite; rear elevation stained glass window of a gold Greek cross circled by a wreath of quatrefoil leaves with grapes

Objects/Monuments

Mount Hope Cemetery contains over 300,000 objects, including funerary monuments, statuary and individual grave markers, representing the period of significance and marking the graves of Rochester's citizens from all walks of life. The most common family plot markers are tall obelisks, stele or figurative sculpture on tall bases. The family monuments are generally surrounded by smaller markers indicating the location of the family member within the plot. In addition to inscriptions, names and dates, the monuments exhibit funerary art, symbolic imagery and/or Classical, Gothic, Egyptian, Celtic, and Art Deco features. Much of the symbolism from the nineteenth century tends to depict objects from nature and are mostly found in the older north sections of the cemetery, although several are dispersed throughout the south sections as well. Two of the monuments in Mount Hope have statues that are documented as being the work of well-known Italian sculptor Nicola Cantalamessa Papotti (*St. John* and the *Weary Pilgrim*).⁸ Objects considered as individual grave markers and family monuments are not counted as contributing resources due to the overwhelming numbers.

Individual tablets markers (upright or flush to the ground) are also a common type seen in Mount Hope Cemetery. The markers often bear only the deceased's name, initials, and/or death date. Most of these mark the earliest burials, old single graves, and burials within institutional plots. Many of the earliest tablet markers are slate, sandstone or marble, placed at the head of a single grave. The first burial at Mount Hope was that of William Carter (d. 1838, Section A) and is marked with a rectangular marble stone inscribed with his name, dates and epitaph and a weeping willow carved in relief near the top. Asenath McClachin's grave (d. 1838, Section C) is also marble, but it has more elaborate carvings of willows, flowers and scrolls. Large sections of section BB contain Civil War and Spanish American War veterans' burials with standard veteran style upright tablet markers inscribed with names, military unit, death date and age of decedent. The old single graves section across from the Civil War veterans is reserved for persons of lesser means and contains hundreds of small, rectangular marble tablet stones with even less detail.

⁸ The 1885 Angevine guidebook to Mount Hope identifies the St. John statue as St. John the Divine, writing in his book of Revelation (guidebook pages 52-53). The statue is most likely St. John the Evangelist, writing his gospel, signified by the prominent eagle to his side. The eagle is the traditional symbol for the Gospel of St. John.

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Obelisk style family monuments feature a tall, tapered single shaft, with pyramidal top, set on tiered bases. The height of the obelisks punctuates the cemetery landscape, although the heavily wooded north section tends to obscure these markers. Some examples of obelisks are those marking the plots of Joseph Medbery (d. 1882), Isaac Richards (d. 1866), and Andrew Semple (d. 1886). These three, all located in Section D, stand at regular intervals, and the Semple marker is one of the taller ones in the cemetery. The monument of the Peter Yost and Gustav Schaub families (d. 1871 and 1945, respectively, Section MM) consists of a single granite shaft with eight chamfered sides, each side displaying vines. William Maurer's obelisk (d. 1894, Range 2) is made of multi-colored marble and granite. Perhaps the most prominent obelisk is for the Clarke family, located in a ring in the middle of the intersection of Indian Trail and Fifth Avenues, next to the Sylvan Waters. The tall central obelisk has Gothic features with peaked arches on the base and near the top. It is topped with a cross and triangular pediments. Slanted markers on rectangular bases mark the burials encircling the obelisk and the outer edge has stone fence posts with chamfered edges and floral medallions.

Between 1875 and 1890, the Monumental Bronze Company produced cemetery monuments made of zinc, marketed as "white bronze" and a less expensive alternative to stone.⁹ Based in Bridgeport, Connecticut, the company sold the monuments through catalogues, offering to customize grave markers with removable inserts. The high content of zinc in the metal was highly resistant to corrosion, and the sandblasted finish made the material resemble stone.¹⁰ The process by which the zinc oxidizes produced an extremely hard, enamel-like coating and, as a result, the bas relief motifs and lettering were more durable. At least twelve zinc monuments are found in Mount Hope Cemetery, some of which were likely fabricated in Bridgeport. These monuments stand out in the landscape due to the greenish-gray, sand-blasted finish and intricate, stamped detail. The Gothic grave marker of Alexander Millener (d. 1865, Range 2), who served as General George Washington's drummer boy, typifies this style of monument. It resembles a small temple, with Ionic corner columns supporting an overhanging roof and floral wreath and lily motifs embedded inside columns. The monument for William Knight (d. 1871, Section C) provides another example, being five-tiered with bas relief lambs on the bottom tier, and a sculpture of "Praying Samuel" at the top.

Many of Mount Hope's monuments exhibit prominent architectural forms and details. The sandstone Gothic style monument for David Moody (d. 1881, Range 3) resembles the entrance to a church. William Gorsline's granite monument (ca. 1901, Range 2) consists of twin Ionic style columns topped by a pediment with a frieze and wide, overhanging roof. The monument of Lewis and Martha Miller (ca. 1930, Section MM) is composed of

⁹ "White Bronze Memorials," *Epitaph*, 8:1 (Spring 1988), 1.

¹⁰ National Historic Landmark Nomination for Green-Wood Cemetery, 2006, 50; "White Bronze Memorials," *Epitaph*, 8:1 (Spring 1988), 1; "Molded Metal Markers in Mount Hope Cemetery," *Epitaph*, 23:3 (Summer 2003), 3.

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twin Ionic style columns topped by a gable-roofed pediment, resting on a two-tiered base. Eugene Chapman's monument (ca. 1924, Range AA) resembles an open-air Greek temple with Doric style columns supporting a pedimented roof. Several other two-person (typically husband and wife) markers use architectural details; for example, the stone of Charles and Mary Davis (ca. 1888, Range 3) is composed of a crown connecting two beveled columns; the Gothic style granite stone of Henry and Frederica Rosenberg (ca. 1865, Range 3), consists of two columns connected by an upward pointing top; and the diamond-shaped granite stone of William and Anna Knight (ca 1888, Section C), features side-by-side stones set atop a two-part base with a scroll detail.

The large sarcophagus style marker evolved from those used in ancient Egypt and Rome, where the dead were interred inside the container. In the nineteenth century, the sarcophagus became an elaborate marker over or near the burial. Mount Hope contains several of this type of monument, located throughout the cemetery. Two outstanding examples of the sarcophagus are for General E. G. Marshall (d. 1883, Section G) and of Solomon Levy (d. 1898, Range 5). A shaft of wheat, symbolizing a long life and the final harvest, tops Marshall's trapezoidal-shaped marble tomb. Levy's marble, shroud-draped tomb rests on four lions' paws and displays English and Hebrew inscriptions.

Mount Hope Cemetery contains several monuments designed in the form of a Celtic cross, a vertical shaft with a "wheel" or "ring" near the top, and arms or wings extending horizontally through the ring. Originating in the Celtic countries (Scotland, Wales and Ireland), the crosses were traditionally used to mark a historical event or place. A Celtic cross typically contained an ornate carving of geometric patterns, intertwined with the rope motif, symbolizing eternity.¹¹ Examples of Celtic crosses include the monuments of Albert Haughton Motley (ca. 1926, Section MM) and the Rufus Sibley family (ca. 1928, Range 5). Motley's tall rectangular granite stone features a cross in bas relief with Art Deco style raised lettering at the base. The Sibley cross is freestanding, with intricate carvings of branches with flowers.

Four monuments are being counted as contributing resources because they have historic or artistic merit. All of them are grouped in section BB near the intersection of Grove and Fireman's Avenues: the Civil War Monument, the Fireman's Statue, the DAR/SAR Monument and the Odd Fellows Monument. The **Civil War Monument** is a bronze figural sculpture by Sally James Farnham, dedicated in 1908 and sits in the midst of the Civil War burial section. It depicts a soldier holding a flag, accompanied by a bugle boy. The statue rests on a tall, rusticated stone base and stone platform. The front of the base features a large bronze plaque with the dates 1861 and 1865 and the words *On Fame's Eternal Camping Ground Their Silent Tents Are Spread.*

¹¹ "The Celtic Cross," *Epitaph*, 6:2 (Fall 1986), 2.

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And Glory Guards with Solemn Round, The Bivouac of the Dead. Beneath the inscription are the notes for *Taps*, the bugle call played at military funerals.

Across Firemen's Avenue is the large firefighter's plot and tall, **Fireman's Monument**, featuring the nine-foot granite statue of a late nineteenth century fireman in turn-out hat and with a coat draped over his arm. The statue was designed by artist Henry S. Hebard and dedicated in 1880. A tall, tapering square column supports the statue and is decorated at different levels with carved grooves, relief swags, and a plain palm cap and an inverted palm cap near the base. The large rectangular base has a plain, classical pediment and Egyptian winged orb, and round incised columns at the corners. One side of the base is inscribed with a Firefighter's symbol and the words *Rochester Firefighters Benevolent Association/Dedicated Sept. 9, 1880/ Wendell Bayer, Chief; Re-dedicated Sept. 9, 1984/Leonard J. Huether, Chief.* The front of the base has *Fire Department* in raised letters. Each corner of the base features a stone urn.

Nearly overshadowed by the Fireman's monument is the large, five-ton granite boulder and plaque of the **Daughters of the American Revolution/Sons of the American Revolution Monument**, dedicated to the memory of Captain Thomas Boyd, Sergeant Michael Parker and others killed in an ambush in 1779 during the Sullivan-Clinton Expedition. The bronze plaque is large, oval shaped and bears the names of the company and a dedication set into the boulder. Behind it are seven small metal markers, flush to the ground, indicating where individual remains were reinterred in 1903 from Mount Hope's Patriots' Hill. The remains were originally buried at the ambush site in Livingston County and moved to Mount Hope Cemetery in 1841. The boulder monument was added in 1907, after Dr. Dwight Burrell of Canandaigua donated the boulder discovered near Canandaigua Lake.

Immediately east of the DAR/SAR monument is the plot for the International Order of Odd Fellows (IOOF), and the **IOOF Monument**. Small square markers behind and alongside the monument indicate individual IOOF members. Nearer the roadway, the plot is marked by a tall, Doric order column topped with a polished sphere, all resting on a square base and tiered plinth. Metal letters I.O.O.F are on the front along with crossed croziers and a chain of three links representing friendship, love and truth (the international symbol for the Odd Fellows). The base has raised letters on the front with a dedication to John W. Stebbins (1819-1905), Odd Fellows grand master from 1875 to 1905 and the date of the monument's dedication (1908). The west side has a metal plaque in the shape of a tasseled banner with a bas relief dove. The east side has a large metal plaque with a quote from John W. Stebbins stating the purpose of the IOOF and its relationship to the Christian Church. Each corner bolt of the plaque features the three-link IOOF chain.

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One previously listed object (not counted in this nomination) is the 1875 Florentine Fountain that requires a description, absent in the original listing. The fountain is considered the focal point of the cemetery's north entrance, being located just inside the north gates in a twelve-sided Medina sandstone basin in a circular lawn between the Old Chapel and the Gatehouse. It consists of two tiers of cast-iron pedestal-style basins weighing fourteen tons and standing 20-feet tall. The fountain, a combination of cast iron and zinc, was fabricated by the J. L. Mott Iron Works in New York City and includes the foundry mark on the lowest section. It is topped by a three-foot-tall classical female figure holding a vase with both hands lifted over her head. The upper basin is a shallow scalloped bowl. The lower basin has acanthus leaves and ram heads that serve as spouts. Between the upper and lower basins are figures of three classically dressed females with one holding a water jug.

Three columbaria are relatively recent objects added to the cemetery and are considered non-contributing due to age. The columbaria were built in the late twentieth century and early twenty-first century in response to the popularity of cremation and the growing demand to contain cremains. One located on Second Avenue is a cylindrical shaped, red granite sculptural object resembling a large sundial, complete with an ornate metal pointer and surrounded by benches. The other two are booth shaped columbaria located at the edge of a scattering garden in a triangular shaped section of Elm Avenue.

Symbolism/Iconography

As previously mentioned, many of Mount Hope's monuments exhibit common nineteenth and twentieth century funerary symbols, most directly connected to those whose graves they adorn. Common early to mid-



nineteenth century symbols include a finger pointing upward ("gone home to heaven"), a dove (peace, forgiveness, the Holy Spirit), open book (wisdom), wreath and/or weeping willow (mourning). Some late nineteenth examples include a carved tree trunk or broken pillar (life cut short or end of family tree), such as one marking the grave of Laura Knapp (ca. 1882, Section D) that is wrapped with lilies (representing purity), ferns (humility) and ivy (reflecting everlasting love). Stones topped by lambs usually indicate a child. A sleeping dog lies atop the marble stone of Clarence Conklin (ca. 1919, Section BB). Samuel Goss's grave (ca. 1876, Section C) is topped by a rugged cross-shaped marker made of Medina sandstone simulating wood. The most common symbol seen throughout the cemetery is an anchor, symbolizing hope (seen here) and Mount Hope Cemetery's name. Twentieth-century symbols tend to be less sentimental and include simple

religious, fraternal, and military icons and floral decorative etchings along the tops and edges of granite markers.

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Integrity

Throughout its history, Mount Hope Cemetery adapted to meet the needs of the community and changes in funerary practices, adding new buildings, columbaria, signage, widening and paving roads, and adopting new rules/regulations. One consistent goal was to retain its original dual purpose of being a receptacle for the deceased while being a public gathering place. The community continues to use the cemetery as a park for walking, hiking, etc., and an active Friends group offers regular tours, talks and programs. A study in 2009 reported that little major change to the landscape occurred at Mount Hope after 1930, allowing broad patterns of spatial and visual relationships, circulation, and vegetation to remain intact and that “the landscape is a contributing resource to Mount Hope Cemetery and to the larger context of the growth and development of Rochester and has interpretive value as such.”¹² The study maintained that the cemetery was significant as a particular design type (criterion C and criterion consideration D) and continues to exhibit those characteristics, along with architecture by notable Rochester architects. The study stated that the cemetery was notable for containing works by local, national and internationally known artists/designers such as Claude Bragdon, Nicola Cantalamessa-Papotti and Fletcher Steele and for containing the burials of persons of transcendent importance, including Frederick Douglass and Susan B. Anthony, the two most visited sites in the cemetery. This nomination confirms that Mount Hope Cemetery retains a high degree of integrity and is still significant for the reasons indicated in the 2009 study.

¹²Patricia O'Donnell, Carrie Mardorf, Sarah Cody, Sarah Grautly, Arthur Traver, Mark Mistretta and Darryl Jones (Heritage Landscapes LLC & Wendell Duchscher Architects & Engineers PC). *Mount Hope Cemetery Cultural Landscape Report, Tree Inventory and Management Plan* (Prepared for the City of Rochester and Friends of Mount Hope Cemetery, May 2009), V.24.

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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

ART

ARCHITECTURE

SOCIAL HISTORY

Period of Significance

1838-1967

Significant Dates

1838, 1872, 1967

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Silas Cornell, Henry Searle, Henry

Robinson Searl, A. J. Warner,

J. Foster Warner

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 opening and dedication of Mount Hope Cemetery (1838) and ends with 1967 in recognition of the cemetery's continuing significance and active status.

Criteria Considerations (explanation, if necessary) Mount Hope Cemetery meets criterion consideration D for its age and design as embodying the principles of the nineteenth century Rural Cemetery and Lawn-Park Cemetery Movements with its visible plan, landscaping, associated buildings, markers and funerary sculpture, and for containing the graves of people of transcendent importance.

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

Mount Hope Cemetery is significant under criterion C in the area of landscape architecture as an outstanding example of a designed cemetery that illustrates its beginnings in 1838 as an early nineteenth century Rural Cemetery and its evolution to include later cemetery designs, most notably that of the Lawn-park cemetery style. Established by the city in 1838, the original portion of the cemetery, which contained just under 54 acres, was inspired by Boston's Mount Auburn Cemetery and laid out by city surveyor Silas Cornell, who used the existing post-glacial landscape to carve out a roadwork following the contours of the land and terraced the steep slopes of the burial sections. He exploited the long views across the cemetery so that visitors could enjoy spectacular views of the landscape and the Genesee River. The 1838 cemetery is one of the earliest rural cemeteries in New York State, rivaling those in Brooklyn 1838; Albany, 1844; Troy 1848; Buffalo, 1849; Syracuse, 1859 and the Bronx, 1863. By 1872, the cemetery covered 188 acres after a series of expansions, with the added, sizeable portion laid out on flatter, sloping lands south of Grove Avenue, which for many years served as the south boundary of the cemetery. The land south of Grove Avenue was developed following the Lawn-park cemetery plan, introduced at Spring Grove Cemetery (Cincinnati, Ohio) around 1860 and becoming popular for cemetery design by the 1880s. The lawn cemetery portion was laid out with a loosely gridded network of roads and large, rectangular burial sections or ranges. Today, with additional expansions, the cemetery totals 193.02 acres and the two juxtaposed designs are clearly evident, providing an opportunity for comparison. It is also significant under criterion C for its extensive collection of period funerary art and architecture, including buildings by local architects Andrew Jackson Warner, J. Foster Warner and Henry Searle & Son; monuments by Claude Bragdon, Tiffany Studios and landscape architect Fletcher Steele; and, works of sculpture by artists such as Nicola Cantalamessa-Papotti, Henry S. Hebard, Sally James Farnham, and others. As a whole, the cemetery contains an outstanding collection of monuments, mausoleums, obelisks, markers, and other nineteenth-century funerary art, as well as an intact collection of buildings and structures, including gates, chapels, mortuaries and other funerary features designed in the popular styles of the day, some by name architects.

Mount Hope is also significant under criterion A in social history because it contains the graves of numerous individuals who founded and shaped the City of Rochester, developed nationally prominent businesses, and served as leaders in national political and social movements. It also houses the re-located graves of four pioneer burying grounds, and is the only city cemetery holding burials from Rochester's earliest days to the present. Lastly, the cemetery is also significant under criterion consideration D for containing graves of the following persons of transcendent importance: women's rights advocate Susan B. Anthony, abolitionist Frederick Douglass; musician/educator William Warfield; landscape designer Fletcher Steele;

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humanitarian/activist Rabbi Philip Bernstein; anthropologist Lewis Henry Morgan; Lillian Wald, social activist and founder of public health nursing; and Seth Green, often referred to as the “Father of Fish Culture in the United States.” Green developed the general principles of fish culture that are still used in the United States today.¹³ Mount Hope Cemetery is being nominated at the state level of significance as one of the earliest examples of a designed rural cemetery in the state, contemporary in plan with that of Green-wood Cemetery (NHL 2006), where the first burials occurred in 1840, and for the exceptional number of nationally significant people who are buried here, in particular Susan B. Anthony and Frederick Douglass.

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

History and Development of Mount Hope Cemetery

In 1803, Col. Nathaniel Rochester and two business partners purchased land known as the One Hundred Acre Tract, which formed the nucleus of what became Rochester. Prior to the early nineteenth century, the land was the traditional territory of the Seneca Nation of the Haudenosaunee, and native trails led from outlying areas to the river, with one following the general route of Mount Hope Cemetery’s Indian Trail Avenue.¹⁴ When the first pioneer settlers arrived in the early 1800s, they established small settlements along the river with one named Rochesterville near the Genesee Falls, later incorporated as the village of Rochester in 1817. By 1823, the Erie Canal reached Rochester, turning the village into a boomtown, capitalizing on the milling of grain and the ability to ship to new markets to the east. This tremendous growth allowed Rochester to incorporate as a city in 1834, becoming a major canal port in the Genesee region. This provided the foundation for the city developing into a major industrial and agricultural hub, dubbing it the “flour city” until competition from the Midwest surpassed its milling capability in the late 1830s.

Increased settlement required certain necessities such as burial grounds. The first burials took place in family plots and in four small designated grounds located within the village: The Buffalo Street or West Burying Ground, Monroe Street (also known as the East Burying Ground), West Brighton Cemeteries and the Quaker Burying Ground. Colonel Rochester designated a one-half acre portion of the One Hundred Acre tract specifically for burials and donated the land to the village in 1821. By the mid-1830s, all reached capacity, and cholera outbreaks in 1832 led people to partly suspect contamination of drinking water from the burial

¹³ Jennifer Walkowski, Caledonia Fish Hatchery National Register Nomination, 2014. See nomination for a full discussion of Green and his contributions.

¹⁴Historian George H. Harris, described one of the major trails as running “northeast to the corner of the Indian Trail and First Avenues in Mount Hope Cemetery...at that point it divided, one branch turning sharply to the left, directly up the slope and north over the top of Section G to the present Indian Trail Avenue; William T. Davis, “The Search for Rochester’s Earliest Inhabitants, on the Trail with George Harris, the Pathfinder,” *Rochester History*, Vol. XLIV, Nos. 1 and 2, (January-April 1982), 26.

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grounds.¹⁵ City leaders moved quickly to resolve the need for a spacious, healthier place for interments, looking to the recently established Mount Auburn Cemetery in Cambridge (near Boston), which became the model for cemeteries that were established in the following years. The number of new cemeteries following Mount Auburn's example increased, spreading from New England to the northeast United States and beyond. In New York State, Green-Wood Cemetery in Brooklyn and Mount Hope in Rochester both opened in 1838, with Green-Wood opening a few weeks before Mount Hope.¹⁶

Mount Auburn and subsequent cemeteries were a new cemetery type that was purposely located on the outskirts of the city, away from populated areas, to address concerns about disease and have enough adjacent land to accommodate expansion. The lands were also landscaped and plot owners were encouraged to visit the grounds to enjoy a park-like setting while paying respects to their loved ones now surrounded by the beauty of nature. Rural cemeteries became the first planned urban parks. Grounds were given picturesque names evoking nature, with roadways commonly named after trees. The name cemetery itself signified a type different from a burial ground as it was fashioned after the Greek word *koimeterion*, meaning sleeping chamber. Death meant a temporary separation from loved ones and sentimental views were expressed in family plots with markers adorned in stone with flowers, wreaths, urns, drapery and other romantic symbols.

Mount Auburn was established in 1831 near the Charles River in Cambridge, Massachusetts. Stocked with plant materials provided by the local horticultural society, Mount Auburn quickly evolved into both a peaceful burial spot and a park that writers and journalists heralded for its beauty and achievement.¹⁷ The excitement about Mount Auburn, combined with the worsening conditions of urban burial grounds, spurred establishment of other rural cemeteries in New England, beginning with Mount Hope (Bangor, Maine) in 1834 and followed by Mount Pleasant (Taunton, Massachusetts) in 1836. Others appeared outside the region, most notably the cemetery at Laurel Hill (Philadelphia) in 1836. Each of these cemeteries stood at the edge of a large urban center on a large parcel of undeveloped land, making the grounds distant yet, at the same time, accessible to the urban population it served.

Unlike Boston, Rochester was a largely a small, mostly agricultural community that numbered around 700 inhabitants when it was incorporated as a village in 1817. One of the first burial grounds to be established followed an outbreak of a disease locally known as "Genesee fever," a mysterious fever that gave the Genesee Region a reputation for being disease ridden, hindering settlement. This reputation gradually faded

¹⁵W. Stephen Thomas and Ruth Rosenberg-Naparsteck, "Sleepers' City, The Sesquicentennial History of Mt. Hope Cemetery," *Rochester History*, Vol. L, No. 4 (October 1988), 9.

¹⁶ O'Donnell, et al, *Mount Hope Cemetery Cultural Landscape Report*, 2009, V.3.

¹⁷Ibid., 54.

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and once the Erie Canal opened in 1825, population in the area quickly increased to nearly 8,000.¹⁸ As more people moved into the region, cholera replaced Genesee Fever as the new disease to fear, as did the belief that burying the victims of recent epidemics and communicable diseases would contaminate the groundwater. To complicate matters further, the village's burial grounds reached capacity by 1836.

To resolve the crisis, city leaders formed a committee to look for available and appropriate sites for a large place of interment, taking cues from the success of Mount Auburn Cemetery near Boston. After exploring two options, Rochester city leaders purchased a 53.86-acre parcel in 1836 from Silas Andrus that was one and one-half miles to the south of the village along the east side of the Genesee River. The city purchased another small adjacent parcel in 1837, bringing the total to 54 acres for the new cemetery. The city's ownership made Mount Hope different from other new rural cemeteries in that it was municipally owned and managed rather than controlled by an association of officers and lot holders. Furthermore, the Andrus land was naturally picturesque, a prerequisite for a rural cemetery. At Mount Hope Cemetery's dedication (1838), the Reverend Pharcellus Church, minister of Rochester's First Baptist Church, declared the location's advantages as an "undulating surface uniting features both of beauty and sublimity, ponds that may easily be cleared and made to present a smooth and shining expanse as of molten silver, a dry and light soils peculiarly favorable alike to the opening of graves and the preservation of them from intrusion of water, and a location retired and yet sufficiently contiguous to our city...make Mt. Hope one of the most inviting cemeteries in the world."¹⁹

Development efforts began in January 1837 with the approval of an \$8,000 city bond for improvements. City employee John McConnell was appointed to survey the land and devise a plan for the new cemetery as a rural cemetery. He looked to Mount Auburn for inspiration and appointed a five-person committee to devise an organizational plan. The committee included Major David Bates Douglass, an engineer who had just finished laying out the grounds for Green-Wood, a rural cemetery in Brooklyn. Douglass advocated clearing the land, but the rest of the committee elected to preserve as much of the existing wooded area and landscape as possible. The majority prevailed and city surveyor Silas Cornell (also part of the original cemetery committee) was given the task of devising the layout of the new cemetery. Cornell incorporated the site's native trees, shrubs and herbaceous plants into his design, disturbing as few of the natural features as possible to create burial plots and picturesque views. To accommodate this, he created terraces on hills and created roadways following natural paths and land contours. A map of the cemetery, created in 1846 by city surveyor C. B. Stuart, detailed Cornell's plan of meandering drives and burial plots aligned with the natural topography.²⁰

¹⁸Blake McKelvey, *Rochester on the Genesee: The Growth of a city*. Syracuse, NY: Syracuse University Press, 1973, 19.

¹⁹Rev. Pharcellus Church, *An Address Delivered at the Dedication of Mount Hope Cemetery* (Rochester, NY: David Hoyt, 1839), 16; David Charles Sloane, *The Last Great Necessity* (Baltimore, MD: Johns Hopkins University Press, 1991), 58.

²⁰ The 1846 map is the oldest extant plan of the cemetery.

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Cornell (1789-1864) was often described as a devout Quaker and staunch abolitionist who moved to the Rochester area in 1823 from Flushing (Queens), where he and his wife Sarah Mott Cornell ran a boarding school for girls. The Cornells settled on a farm outside of the village where they operated a school until 1828. Little is known about Cornell's education other than he had some training at the New York Academy of Fine Arts, which was founded in 1802 in New York City. Eventually he worked as a surveyor and engineer and as Rochester city surveyor from 1835 to 1839. His detailed wall map of Rochester, republished in 1841 became the base plat map of the city. In 1847, he left Rochester to be the superintendent of the Moses Brown School in Providence, Rhode Island. Shortly before his death in 1864, he and Sarah returned to the area, settling in Geneva, New York. Both are interred in Mount Hope Cemetery's Section G.

Cornell wanted to call the cemetery Mount Auburn, but cemetery laborer William Wilson submitted invoices to the city "for labor at Mount Hope," and soon after, city officials began referring to the cemetery by that name.²¹ Official dedication took place in October 1838, at which one of the speakers compared the new cemetery's landscape with Mount Auburn:

Good judges who have visited both, pronounce [Mount Hope's] scenery more bold and picturesque, than that of the celebrated Mount Auburn...in the small improvements which have been made on these grounds, how many interesting features have been developed! As we slowly wind round the mount, gradually rising to its summit-like life in its advanced stages, we meet abrupt declivities, shaded valleys, natural arbors, towering heights, with their superincumbent weight of primeval forest narrow ridges, on which you seem to poise between the deep descent on either hand, while your eye searches in vain for the bottom lands below...And when you stand on the summit itself, how enchanting is the prospect? The smooth current of the Genesee meandering round the base, and stealing its now obvious and now concealed way to the distant lake, like the passing of life through shade and sunshine to the ocean of eternity.²²

Two purchases of land in 1839 and 1841 added 18.59 acres to the east and south sides, enlarging the cemetery to approximately 73 acres. Nine more purchases between 1861 and 1872 brought the total acreage to slightly more than 188 acres. Much of the additional land extended south from the established section of the cemetery, with Grove Avenue, running east to west, dividing the old and new sections. Some of the newly purchased acreage was part of a farm owned by the Hamilton family.²³ Layout and plotting of this broad, gently sloping area followed that of the Lawn-park Cemetery, developed by Adolph Strauch with his redesign of Spring Grove Cemetery in Cincinnati, Ohio. Beginning in 1855, Strauch transformed an old rural cemetery into a more garden-like landscape with wider roads and larger plot sizes that were more uniform in size and

²¹Barb Koehler, "Lyman B. Langworthy (1787-1880), the Man Who Named Mount Hope Cemetery?" *Epitaph*, 27:1 (Winter 2007), 1-3.

²² Church, *Address Delivered*, 16.

²³ The 1890 map of Mount Hope Cemetery shows the remnants of the Hamilton property located along Mount Hope Avenue near the cemetery's south

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shape. Plantings were carefully managed to open the view and emphasize approaches into the grounds. Limiting the use of trees and shrubs allowed for larger family monuments and smaller individual markers that could be seen from greater distances. These innovations also put greater control of the landscape into the hands of the superintendent. Strauch's work at Spring Grove was widely published in the press and, by the 1880s, his landscape-lawn or lawn-park pattern became the standard for cemetery landscape design.

Strauch's new design took place when rural cemeteries were becoming increasingly cluttered, defying their original intent to provide refuge from busy and often frenetic urban surroundings. Strauch was a German-born, English-trained landscape gardener who opened up the Spring Grove landscape by limiting the size of markers and thinning trees and shrubs.²⁴ He also introduced a management structure new to cemeteries that included regulating the size of burial plots, heights of monuments, and introduction of plantings. His new plans for Spring Grove Cemetery were simple, spacious and pastoral, and easier for cemetery crews to maintain with fewer plants and larger, gridded sections that were easier to mow.

By the 1860s, the cemetery commissioners were selling sizeable plots to local institutions, associations, and civic organizations. They also accepted burials from the four earlier burial grounds into the section labeled "public grounds." Five hundred burials from the West Burying Ground (Buffalo Street Cemetery) were moved in 1859, and graves from the East Burying Ground (Monroe Street) followed in 1872. Colonel Nathaniel Rochester (1752-1831), a city founder, died in 1831 and was at first interred in the Buffalo Street Burying Ground. In 1848, the city acquired the Buffalo Street site for use as a hospital and relocated all the graves to Mount Hope. Instead of being interred in the public grounds with the majority of the burials, Rochester was moved to a high point (Section R) overlooking the city. Later, an additional monument was added, bearing the inscription (in Latin), that translates "[i]f you would seek his monument, look about you."²⁵ In 1841, the city established a Revolutionary War soldiers' lot in Section R, and began referring to the site as "Patriots' Hill." The Rochester Firemen's Association established a plot two years later on the hill. In 1852, the University of Rochester established a plot along Indian Trail Avenue opposite the Sylvan Waters.

In the mid-1800s, the cemetery held over 700 burial plots with 1,735 interments in a picturesque setting. The beauty of Mount Hope drew widespread attention, including that of New York City-based journalist Horace Greeley. In 1839, he wrote in his weekly publication *The New Yorker*:

Another "lion" of Rochester which I have not room to describe as it deserves, is the new cemetery or field of burial belonging to the city and christened Mt. Hope! It is situated on an

end. The parcel contained a total of 19 acres, which the Hamilton family sold to the City of Rochester for \$16,200 (Book 251), 336.

²⁴ Sloane, *The Last Great Necessity*, 97.

²⁵ Richard O. Reisem, "Colonel Nathaniel Rochester," Friends of Mount Hope Cemetery rack card.

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eminence a mile and a half south of the city, commanding a full view of it, and nearly covered with a natural growth of young wood. The enclosure contains about fifty acres of hill, valley, copse and glade, agreeably diversified, and presenting many situations of natural and quiet beauty...good carriage roads have been formed over a great part of it. Families have selected and purchased their places of burial and commenced with the work adorning and beautifying them even when they have not been called to use them...On the whole, the cemetery reflects credit on the taste and feeling of the authorities and citizens of Rochester.²⁶

Between the late 1830s and 1875, the city added buildings to accommodate operations and decorative gates to enhance the grounds. The first gatehouse and entrance, built circa 1839-1840, was an Egyptian style building, similar to the gate at Mount Auburn. It featured a tall center section and ornate metal gates set into a

heavy canted frame and cornice, topped with a tall, column with a leaf design. Two wings had double doors set into heavy canted frames and contained rooms for offices. The Egyptian gate was replaced in 1859 by a stone Gothic style gatehouse, designed by John McConnell, with tall arched entrances, arched windows and crenelated turrets. In the 1860s, the city determined that the Gothic gatehouse was unsafe and the entrances too narrow for



hearses. The gatehouse was demolished in 1872 and replaced with a stone and metal gate and separate stone gatehouse, designed by Rochester architect A. J. Warner (see section 7 for detailed description).²⁷ The gatehouse was completed by 1874 and also served as cemetery offices. Separating the gate house from the gate itself changed the initial view into the cemetery, making it more picturesque by placing the visual focus on the 1862 stone chapel. Later, this view was enhanced with the addition of a large, metal Florentine style water fountain in 1875.

The tiered cast iron Florentine fountain was placed within a circular lawn between a gazebo and another building, the 1862 chapel. The cascading fountain was made by the J. L. Mott Iron Works in New York City. The company's catalogues referred to its tiered fountains as either "Florentine" or "Renaissance," referring to

²⁶ Thomas and Rosenberg-Naparsteck, "Sleeper's City," 19.

²⁷ Warner (1833-1910) was Rochester's leading architect when he designed the Mount Hope Cemetery gatehouse. He was the nephew of prominent New Haven, Connecticut, architect Henry Austin. When Henry's brother, Merwin (also an architect), relocated to Rochester in 1847, the teenage Warner came along as an apprentice. After completing his training, Warner opened his own firm in the late 1850s and by the 1870s was one of the area's most prolific architects. His many Rochester works included City Hall, the Free Academy, First Presbyterian Church, St. Mary's Hospital, and the Powers Building; Goody Clancy, *Richardson Olmsted Complex Historic Structures Report*, (July 2008), 54.

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the design and rich details.²⁸ At the Centennial Exposition in Philadelphia in 1876, the J. L. Mott Iron Works displayed an elaborate cast iron fountain, 25-feet tall, that had a lower basin that was ten-feet in diameter, the largest such basin at the time in the United States. The cemetery erected a Moorish style gazebo in 1872 strictly for the comfort and convenience of visitors by providing shade and drinking water. It was highly decorated with hand painted arabesque designs, a bell-shaped dome, decorative spandrels and square support posts. Paved walkways connected it to Indian Trail Avenue and directed visitors toward the Florentine Fountain.

In addition to the gazebo, another structure was built with the visitors in mind. At some unknown early date, a tall, three-story wooden observation tower was built at the east edge of the cemetery. Formally named the Mount Hope Observatory, it became known as the Fandango and was a favorite destination for cemetery visitors. Its location at the highest point in the cemetery (Section I) offered breathtaking views of the surrounding countryside and the city to the southwest. A flight of stone steps provided access to the tower from Prospect Avenue (one of the cemetery drives). The wood tower was painted to simulate stone, but the appearance of sturdiness failed to counter its deterioration. The tower eventually became a hazard and was demolished in 1885.

Beyond the gazebo and fountain was the 1862 chapel and vault, designed by the firm Henry Searle and Son.²⁹ A June 20, 1861 article in the *Rochester Daily Union & Advertiser* noted that both a proposed mortuary chapel and receiving vault were under construction, correcting the lack of such structures that were common amenities found in other cemeteries comparable to Mount Hope and necessary to a cemetery's operation. The article stated that the combined structure for this purpose would "excel in everything but outlay of money, anything of the kind in the United States."³⁰ After closely studying similar structures, Henry Searle (1809-1892) and his son, Henry Robinson Searle (1836-1882), designed the building in the Gothic Revival style, deemed appropriate for a cemetery chapel. Gothic Revival architecture was introduced in America by British architect Richard Upjohn beginning in the late 1830s and 1840s. The style became fashionable for religious buildings and Upjohn's designs were widely accepted in the United States as portraying a "Christian" architecture for a Christian nation.³¹ The building was located directly on axis within the main entry gates in the north section of

²⁸Established in 1828, the company specialized in the manufacture of anthracite coal cooking stoves and was credited with inventing the first coal-burning cook stove. While the foundry did most of its casting in iron, its 1873 and 1875 catalogues indicate that it experimented with cast zinc as well.

²⁹ Jack McKinney, "The Old Chapel and its Architects – Henry Searle 1809-1892; Henry Robinson Searle 1836-1882," *Epitaph*, 13:3 (Summer 1993), 2. Despite the Rochester Common Council discussing and presenting a plan for a mortuary vault in 1839 just after the cemetery opened, a chapel and mortuary vault was not constructed until 1861, paid for out of the Mount Hope Fund from sale of burial lots.

³⁰ Ibid.

³¹ Jeffery Howe, *Houses of Worship: An Identification Guide to the History and Styles of American Religious Architecture* (San Diego, CA: Thunder Bay Press, 2003), 165.

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the cemetery and partially built into the hillside, creating a dramatic contrast to its neighbor, the Egyptian Revival mausoleum of Jacob Gould (1794-1867), a local politician and former mayor.

Henry Searle trained in the office of architect Ammi B. Young of Boston before moving to Rochester (in 1844), where he ran his own practice for 25 years. In that time, he designed the Monroe County Workhouse, Rochester City Hospital, Corinthian Hall, and the Third and Central Presbyterian Churches. Henry Robinson Searle joined his father's firm in 1851 where he received his training, becoming a partner in 1857. He left the practice in 1865, moving to Washington D.C., where he designed most of the buildings for Howard University. He relocated to New York City in 1879, partly for health reasons, where he died of tuberculosis in 1882. His father also relocated to Washington D.C., in 1868, where he worked in the office of Alfred B. Mullett, the U.S. Supervising Architect, involved in the planning of a number of government buildings, mostly courthouses and custom houses.

Masonry work for the chapel and vault was awarded to Gorsline & Sons and the interior woodwork to J.B. & G.W. Aldridge, both of Rochester.³² The final design featured elegant Gothic details such as a steep side gabled roof, crenelated cornice, angled corner buttresses, and Gothic arched window and door openings. Two narrow stone towers flanked the centered entryway, each with tall, conical pinnacles topped with finials. The chapel was positioned at the base of Indian Trail Avenue and connected to an inground vault. The chapel was dedicated on January 31, 1862, the date having been held off to coincide with the completion of the Mount Hope Avenue streetcar railway.

In 1913, the retaining wall was mostly filled with a compatible, Gothic style crematory and chimney. At first, the city considered building a crematory in 1885 in the cemetery near the Genesee River, but the plan was abandoned for unknown reasons. The idea was revived around the turn-of-the-twentieth century when public perceptions of cremation began to be more accepting. After several years of deliberations, the city announced plans to remodel the 1862 chapel as a crematory under the direction of architects J. Foster Warner & William L. Phillips. An addition was designed to be compatible with the rest of the building.³³ The building was constructed by Gorsline & Swan, dressing the stone on the exterior to match the original coursing, with stringcourses and parapet detailing aligned with the original chapel. The interior consisted of the chapel and preparation rooms with retorts (furnace chambers) fabricated by James Ingles of Troy, New York, in the new wing. The new crematory opened on February 27, 1913 and the first cremation took place on March 1, 1913.³⁴

³²Ibid.

³³"Mount Hope Cemetery to be site of \$25,000 Crematory," *Rochester Democrat and Chronicle*, 1/21/1912.

³⁴In June 1974, the city closed the old crematory because of its failure to meet clean air standards after 12,905 people had been cremated there. By this time, research and planning was underway for replacing the retorts or building an entirely new crematory.

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Prior to adding buildings, improvements to the grounds included adding signposts to indicate cemetery sections, improving the curving roadways, and clearing vegetation to open views toward the city. Railings were added along steep roadways and steps were added at high points along pedestrian walkways. Parts of the dense tree canopy were thinned to permit additional burials and enhance views that were framed with vegetation. In 1847, local horticulturalists George Ellwanger and Patrick Barry donated 50 shade trees from their Mount Hope Nursery. According to a 2009 assessment of the cemetery, this “represented a shift in the treatment of cemetery grounds as scenic, parklike landscapes... Together, Mount Hope Cemetery and Mount Hope Nurseries created a large parcel of land south of the city for passive recreation.”³⁵ After the horse drawn streetcar line was extended south to Mount Hope Cemetery, more people had easier access to the grounds, making it a popular place for strolling and picnics within the scenic landscape.

In the 1850s, the rate of improvements slowed, due in part to city comptroller John B. Robertson fleeing to Canada with embezzled cemetery endowment funds, city money and the cemetery records. By the 1860s, the city made enough of a recovery to plan for a citywide waterworks system that visitors hoped would remedy the need to haul water long distances to the cemetery to care for plantings within individual plots. In 1869, cemetery superintendent George D. Stillson designed a water system that was built within the cemetery, fed by natural springs on the western slope. Water was collected in a reservoir and pumped to smaller reservoirs along Indian Trail Avenue. Spring water was also piped to the cemetery gate and office for drinking. During this period, the cemetery improved Sylvan Waters, the deep glacial kettle at the southern terminus of Indian Trail Avenue, by adding lily-pads, a weeping willow tree and ornamental plantings.³⁶

In the 1860s, the city took advantage of additional opportunities to expand the cemetery grounds. In 1861, horticulturalists Ellwanger and Barry sold 4.8 acres of their nursery land to the city that was adjacent to the north end of the cemetery. In 1864, the city made two land purchases from resident Caleb Pierce, adding another 13.1 acres to Mount Hope. A year later, three more purchases from neighboring land owners expanded the grounds an additional 79.6 acres. By 1870, the cemetery encompassed 169.4 acres, with 4,637 lots and 24,692 burials, roughly making it three times the size from when it opened in 1838.³⁷ Along with the expansion, the city added a pumping station for sending water from the Genesee River to a newly built water tank in section G.

³⁵ O'Donnell, et al, *Mount Hope Cemetery Cultural Landscape Report*, 2009, II.8.

³⁶ “Mount Hope Cemetery Master Plan,” 2016, 61.

³⁷ Ibid, II.11.

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As discussed earlier, the expansion at the south end of the cemetery coincided with a new, or rather revised version of the rural cemetery, referred to as the landscape-lawn or lawn-park cemetery. It is presumed that George Stillson initially laid out the grounds south of Grove Avenue, being the superintendent and an engineer. Stillson died in 1881, but a majority of the area was planned out by then with roads and defined burial plots following the lawn-park design. The city made two final purchases of land in 1890, mostly to the south of Grove Avenue, which coincided with the emergence of the new cemetery design that included similar sized lots; gently curving or linear roadways defining the edges of large burial sections; trees framing long views along the edges of the cemetery or roadways; and smaller family monuments and individual markers. Along with overseeing the expansion, Mount Hope's commissioners gradually adopted new guidelines pertaining to the layout, maintenance, construction and uses within the cemetery that were carried out by a professional cemetery staff who had training in horticulture, engineering, landscaping and site work. To assist with maintenance, a barn was built on the north side of the cemetery in 1892. Set back from Mount Hope Avenue it housed horses and equipment for funerals and general maintenance of the grounds.³⁸ For access, a road (now known as Harmon Place) was laid out connecting the barn to McLean Street.

The new area also provided an opportunity for large commemorative sections, with the first being a new location for local firefighters. The Rochester Fire Department purchased a 100-foot square lot in 1878 at the far western end of Grove Avenue (Section BB) and relocated burials in 1880 from the older part of the cemetery. Other charitable organizations, religious groups, and military veterans acquired plots near the firemen's lot in the newer half of the cemetery or directly across on Grove Avenue. A large section to the west was dedicated in 1894 to Civil War veterans, recognizing their service and sacrifice, eventually including 399 burials. In 1911, the International Order of Odd Fellows (IOOF) purchased a large plot immediately east of the firemen's lot. Over time, large sections were established for Spanish American War and World War I, veterans, residents of the St. John's Home for the Aged (just south of the firemen's lot) and burials for the Megiddo Mission (Section 3), a church founded in Rochester in 1880 that rejected the doctrine of the Trinity. These plots ardently symbolized the commitment by Mount Hope and its leadership to the community, regardless of beliefs and by reinforcing its founding as a nondenominational, municipally owned organization open to all.

With the addition of new land, the city added features that would visually unite the old and new halves, beginning with a prominent new entrance and chapel designed by Rochester architect J. Foster Warner. Construction began in 1909 on the new gateway into the cemetery at Mount Hope Avenue south of Grove

³⁸ The assistant superintendent's residence, which was located between the barn and Mount Hope Avenue, was razed in the 1970's. The barn is still in use as the workshop and garage for the cemetery's maintenance department. In 2009, the City of Rochester completed a renovation of the barn during

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Avenue, incorporating seven marble piers and associated iron fencing. J. Foster Warner (1859-1937) was the son of architect A. J. Warner who, like his father, became one of Rochester's foremost and most prolific architects. Some of his Rochester buildings included the Sibley Triangle Building (NR listed 1985), the Granite Building (NR listed 1984), and the Sibley, Lindsay & Curr department store (NR listed 2014). Warner's interests extended to city planning, serving as one of the first members of the Rochester City Planning Commission and, later, the first chairman of the City Planning Board.

Sited south of the new Mount Hope gate, Warner's Gothic chapel, often referred to as "the new mortuary chapel," had a basement level mortuary capable of containing up to 175 caskets awaiting burial during inclement weather and was described as the most modern [structure] connected with any cemetery in the United States."³⁹ Construction began in 1909 and by June 1911, enough work was completed for the Mount Hope Cemetery commission to have an open house. Members of the public were invited to tour and were treated to an afternoon organ recital, given by John Warner, son of architect J. Foster Warner.⁴⁰ Constructed by Swan & Gorsline Company of Rochester, the building was completed in 1912.

In 1908, the city extended the six-foot-tall wrought iron fence to the Elmwood Ave frontage, enclosing south side lands purchased in 1903 that brought the total area to 200 acres. In 1917, the city began allowing automobiles in the cemetery, and within a few years, traffic on the dirt drives required paving with bituminous asphalt. Construction of a third gate in 1931 allowed automobile access from Elmwood Avenue with a design of stone and metal fencing, compatible with the other entrance gates.

By the time the Elmwood Avenue gate was added, Rochester rapidly expanded, annexing parts of adjacent towns and adding new streets for residential and industrial expansion. A residential neighborhood developed along the east side of Mount Hope Avenue, south of Highland Park, and a commercial area formed to the south along Mount Hope Avenue. The Oak Hill Golf Course south of the cemetery was developed into the River Campus of the University of Rochester and trees were planted along Elmwood Ave to screen the cemetery from the campus. This altered the long views from the high points within the cemetery, looking westward over the Genesee River. The growth of the health care industry spurred an enlargement of the university's medical campus, resulting in the construction of a multi-story mixed-used area to the cemetery's south, across Elmwood Avenue. Despite these changes, the cemetery landscape remained intact and the new Elmwood Avenue gate was built partly in response to the university's expansion.

which they repaired masonry, addressed structural issues, upgraded interior spaces and plumbing, and replaced the roof and gutter systems.

³⁹ "Mt Hope's New chapel and Vault Will Do Away with Practice of Winter Burial, *Rochester Union & Advertiser*, 8/31/1909, 8.

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With continued development skirting Mount Hope, cemetery management added new rules in the 1930s that lessened its use as a park and emphasized its function as a cemetery. New rules prohibited lot owners from altering the grade, or doing any kind of excavation, removing or laying new sod or adding fences and railings to the lots. They were also prohibited from planting new trees and shrubs or pruning or removing existing foliage. Furthermore, improvements such as the construction of vaults, monuments, benches and other seating was regulated and overseen by cemetery management. For the general public, rules were added prohibiting bicycle riding, dog walking, picking flowers, bringing liquor onto the premises and leaving items on graves.

Few major projects and site improvements took place during the 1930s and 1940s, largely due to the economy and, later, World War II. Burial site improvements were limited, with one notable exception being the sites by renowned landscape designer Fletcher Steele who, in the 1940s, designed the Walsh, Drescher, Warner and Watson lots, and later, the site for newspaper publisher Frank Gannett (1958). Other improvements included repairs to the Moorish Gazebo and, around 1935, a WPA project that cleaned the Sylvan Waters. Overall, work was limited to maintenance.

By the 1930s, the cemetery achieved its development plans, in terms of the original 1830s goals described in the 2009 landscape report as follows:

Disturbance of the natural, rolling landscape was limited as much as possible, creating a naturalistic setting for the Victorian cemetery. The dense woodland was selectively cleared to accommodate burials. The steep hills and valleys and curving drives and walks that traverse the landscape help define the space...Expansive views can be gained of the surrounding neighborhood from several knolls within the cemetery. Stone steps and retaining walls help negotiate the steeply sloping ground plan. The natural site vegetation is enhanced with ornamental plantings. Natural and constructed water features add to the park-like character. These include Sylvan Waters, the Florentine fountain, and the nearby Genesee River. Large, unadorned stone buildings and ornamental structures support use of the cemetery and contribute to the overall character. Thoughtful design and layout of the various cemetery features result in the unique, picturesque landscape. By 1930, Mount Hope Cemetery had become a highly valued public landscape, serving as a much-needed burial ground and a scenic, recreational parkland.⁴¹

In addition to the circulation systems, Mount Hope included fences, gates, and reused an existing building (Hamilton farmhouse) to add to the visual character. Grand gateways marked the entrances, providing a bold separation between the quiet, pastoral cemetery landscape and the hectic urban environment beyond its fences. Many burial plots themselves were further enclosed with copings, curbs and/or fences. Hundreds of such plots covered the Mount Hope landscape; however, for newer burials, fencing was discouraged and

⁴⁰ "New Mortuary Chapel Opened," *Rochester Democrat & Chronicle*, 6/29/1911.

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eventually prohibited. The south half of Mount Hope Cemetery reflected the effects of the new regulations with markers in open, neat rows, spaced to accommodate mowing.

The year 1930 also marked the end of the cemetery's physical expansion, being land-locked by the University of Rochester, residential development and the Genesee River. In 1965, the cemetery sold 16.29 acres along its west boundary (river side) to the University of Rochester, but the city retained a permanent easement and access for cemetery construction and maintenance projects. The university was also required to erect a fence along this boundary.

The land sale to the university brought \$150,000 into the city treasury. For most of its early history, the cemetery operated on a balanced budget and adjusted costs to lot owners on an as-needed basis. In 1910, the cemetery commissioners established a perpetual care fund for site-wide improvements that channeled ten cents for every dollar of income into the fund. In the 1960s, both the cemetery and the city of Rochester faced declines in revenue due to residents and businesses moving to the suburbs, resulting in a loss of tax revenue and fewer discretionary funds available for the cemetery. Furthermore, the amount of available burial space diminished in Mount Hope, adding to the decrease in revenue to support upkeep of the buildings and grounds. Efforts began in 1974 to recognize the historic importance of Mount Hope Cemetery, which led to an awareness of it as an important cultural resource and the need for its preservation. One of the first efforts was designating a part of the cemetery with the listing of the Mount Hope-Highland Historic District on the National Register of Historic Places, and even more important was the founding of the Friends of Mount Hope Cemetery.

In the fall of 1979, U.S. Senator Daniel Patrick Moynihan was given a tour of Mount Hope Cemetery and, upon seeing the deteriorated state of the Moorish-style gazebo just within the north gates, he urged the restoration of the unique structure in a letter to the editor of the *Rochester Democrat and Chronicle* (November 4, 1979). Moynihan's request also served in part as the catalyst for the formation of a citizen-based organization to promote and preserve the cemetery. On the evening of December 6, 1979, the chair of the University of Rochester's English Department, Dr. Rowland Collins, called a meeting at his home to discuss the formation of a Friends of Mount Hope Cemetery organization that would work to "restore, preserve and encourage the public use and enjoyment of the significant cultural resource that is Mount Hope Cemetery."⁴² More than 30 people responded to form the not-for-profit group that had its first meeting in June 1980. Later that year, restoration of the gazebo became the group's first project, completed in 1983.

⁴¹ O'Donnell, et al, *Mount Hope Cemetery Cultural Landscape Report*, 2009, II.27.

⁴² Richard O. Reisem, "Friends of Mount Hope Cemetery Celebrate 20 Years of Progress," *Epitaph*, vol 20, No. 1 (Winter 2000), 1.

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The Friends of Mount Hope Cemetery offered a newsletter to its members and fostered new public interest in recreational use of the cemetery. In 1981, the Friends initiated the "Adopt-a-Plot" program, which engaged individuals in the clean-up and beautification of the gravesites and gardens. They began a regular schedule of art, architecture and history tours and other educational programs, as well as scheduling volunteers to assist cemetery staff with maintenance and ground improvements. In addition to the gazebo, the group's efforts included restorations of the Florentine Fountain (1985 and 2012), the 1874 Gatehouse (2005), and site improvements to numerous plots, monuments and mausoleums. Through advocacy from the Friends of Mount Hope Cemetery and collaboration with the city, more money was allocated for cemetery projects and the cemetery was successful in securing local, state and federal restoration grants for projects such as improvements to the north entrance (2010), a new slate roof for the 1874 gatehouse (2008), and cleaning and restoration of the Civil War Monument (2016).

Art in Mount Hope Cemetery

Figurative sculpture stands throughout Mount Hope, marking veterans' plots, civic association plots, and individual and family gravesites, many representing the work of noted artists, some being internationally recognized for their work. George Ellwanger's (1816-1906) plot, located in Section V, features a marble statue of St. John sculpted by Nicola Cantalamessa Papotti (1833-1910) in 1874. He was born in Ascoli Piceno in the Marche region of Italy and was taught by the Paci Brothers in Ascoli, then by Pietro Teneranis, and later studied art at the Academy of St. Luke in Rome. Upon leaving the academy, Papotti started on a long, successful career. One of his early works was a relief sculpture, *St. Joseph's Dream*, on the base of the column of the Immaculate Conception (Rome) in 1856-57. He entered competitions, accepted numerous private and public commissions and designed cemetery monuments in both Europe and the United States. In addition to the 1874 Ellwanger monument (St. John), Papotti completed another statue in 1882 for the Erickson-Perkins plot (Section G), known as the *Weary Pilgrim*, on a base designed by local architect Claude Bragdon.⁴³

Rochester-based architect and artist Claude Bragdon (1866-1946) was known as the "Upstate Leonardo," being a prolific designer of buildings, bridges, arches, stained glass, furniture and other decorative items.⁴⁴ He was the architect for several major local buildings, including the New York Central Railroad passenger station (no longer extant) as well as several private homes. His known works in Mount Hope Cemetery include a ca.

⁴³ "Nicola Cantalamessa Papotti, (1833-1910)," *Epitaph*, 11:2 (Spring 1991), 3.

⁴⁴ Carolyn Swanton, "Bragdon Monuments in Mt. Hope," *Epitaph*, 6:1 (Spring 1986), 2-3.

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1926 granite Art Deco style bas relief of a robed woman holding eternal flame for the Seward family (Section F); a flat marble stone adorned with rosettes, animal and plant motifs in bronze ca. 1893 for Sarah Antoinette Pumpelly Perkins (Section G); and a granite Celtic cross ca. 1945 for James Sibley Watson, Sr. (Section D).⁴⁵ Other Bragdon monuments include the Hiram Sibley, Jr. Monument, ca. 1888, in Section D (granite house-shaped stone with a cross of leaves on the roof); the ca. 1916 William E. Werner Monument in Section MM (Greek stele-style in granite with a carved capital and rosette motifs); the 1906 Henry A. Ward Monument in Section GG (large granite boulder atop a rose-colored granite base); and the ca. 1904 James G. Averell Monument (Section D, rectangular granite tablet-style stone with a cross and wreath motif).⁴⁶

One of the most unusual monuments is the Art Deco style winged angel monument attributed to Tiffany Studios made for the Coon Family in 1927 (Section MM). Tiffany Studios was one of the most prolific decorative arts companies of the late nineteenth and early twentieth century. Founded by Louis Comfort Tiffany in 1885, the firm was reorganized into Tiffany Studios in 1902. The company was known for its stained glass, mosaics, and interior designs that were often created for religious settings. The firm formally expanded into memorial architecture in 1898, with advertising offering mausoleums, tombs, headstones, and all forms of mortuary monuments. The brochure explained how the increased request for cemetery work compelled the company to open a department devoted to outdoor memorials.

Other notable designers/artists with work in Mount Hope Cemetery are Alphonse A. Kolb (1893-1983), Charles Keck (1875-1951), Leonard Wells Volk (1828-1895), Sally James Farnham (1876-1943), Henry S. Hebard (1827-1890) and Peter Pitkin & Sons. Alphonse A. Kolb's work in Mount Hope was personal, creating the plaques on the monuments for his first and second wives, Elfrieda Kolb and Kathryn Kolb (1968, Section BB). Kolb studied sculpture in Munich before immigrating to the United States in 1913. He worked for the Rochester-based Bastian Brothers Company making dies for medals, plaques and buttons, working in a number of different materials and creating works ranging in size from small coins to large plaques.

New York City sculptor Charles Keck (1875-1951) designed the monument for James Douglas Reid, who died in 1901. Reid was a close friend of Samuel F. B. Morse, inventor of the telegraph, and it was Reid who made the telegraph indispensable to wire communication in the United States. The monument was a tall obelisk-style four-sided marker with a sculpted portrait of Reid in the front above a metal plaque. The monument was given in 1915 by the Association of Railway Telegraphers and Reid's good friend Andrew Carnegie. Keck studied at the National Academy of Design, the Art Students' League of New York, and the American

⁴⁵ Ibid.

⁴⁶ The Ward Monument had an alcove for Ward's ashes, which were stolen in 1934.

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Academy in Rome and served as an assistant to Augustus Saint-Gaudens from 1893 to 1898. Keck was known for his monuments and architectural bronze sculptures of heroic figures, including the figure of *America* (1910) that sits over the main entrance to the Allegheny County Soldiers' Memorial, in Pittsburgh.

The 1842 Reuben Manley monument in Section G is attributed to sculptor Leonard Wells Volk and features an acorn-shaped printing press in relief; fountain finials and border patterns of waves and curves. Born in Wellstown (now Wells), New York, Volk began working as a marble cutter in his father's shop in Pittsfield, Massachusetts. In 1848, he moved to St. Louis, Missouri, where he opened a studio and studied drawing and modeling. From 1855 to 1857, he studied art in Rome. After returning to the United States, he settled in Chicago, where he founded the Chicago Academy of Design and served as its president for eight years. Among Volk's principal works are the *Douglas Monument* (Chicago), the *Soldiers' and Sailors' Monument* (Rochester), as well as statues of several other prominent American figures.⁴⁷ He was also known for casting two life masks of Abraham Lincoln that were studied by other artists.

Another outstanding example of funerary sculpture is the Potter family monument, constructed by Peter Pitkin in 1874 (designer unknown). Located in Section V, it is granite and features a substantial, nearly round base supporting two female figures in classical garments, one sitting and the other standing. The figures are sculpted in marble, representing *Hope Consoling Sorrow*. A large granite plaque has a profile relief carving of Henry Sayre Potter (d. 1884). Potter was a director of the Eagle Bank and the first president of the New York and Mississippi Valley Printing Telegraph Co., which became the Western Union Telegraph Co. in 1856. Peter H. Pitkin was a stone mason known for specializing in buildings and monumental works. He established his firm, Peter Pitkin & Son, in 1851 and constructed several monuments in Mount Hope Cemetery, including the Ellwanger St. John monument. Peter Pitkin & Son was one of Rochester's oldest continuously operated firms manufacturing cut stone and monuments, in business until 1892. Peter Pitkin was interred in the family mausoleum in Section E.

One of the most outstanding artworks in Mount Hope Cemetery is the 1908 soldier and bugle boy statue titled *Defenders of the Flag* in the Civil War section (Section BB). The artist was Sally James Farnham, a sculptor from Ogdensburg, New York, who was introduced to art by visiting museums in Europe while traveling with her parents. She married to George Paulding Farnham, a designer for Tiffany and Company. As a sculptor, she was largely self-taught but was mentored by artists Frederic Remington and Henry Schrady, both also being from Ogdensburg.⁴⁸ Other significant works by Farnham include Civil War memorials for Ogdensburg and

⁴⁷ Syracuse University Library, Leonard Volk Collection; https://library.syr.edu/digital/guides/v/volk_1.htm.

⁴⁸ Betty Schmidt, "Civil War Statue," *Epitaph*, 10:1 (Spring 1990), 2-3.

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Bloomfield, New Jersey, as well as a 1921 equestrian statue of Simon Bolivar that stands New York City's Central Park.

Finally, two of the tallest monuments in Mount Hope are the designs of Henry S. Hebard (1827-1890): the Carver Monument (ca. 1875) in Range 2 and the Firemen's Monument (1880) in Section BB (see section seven for description). The carver monument featured a tall column with a Corinthian capital on which rests a female figure in classical garments, holding a book and pointing toward heaven. The firemen's monument was both designed by Hebard and fabricated at his Steam Marble Works in Rochester. In addition to being an artist and businessman, Hebard served as Rochester police commissioner from 1865 to 1872.

Criterion A: Social History

Being a city cemetery, Mount Hope was open to all as a final resting place with markers identifying people from all ages and stations in life. In 1846, 25 acres were set aside in the area known as the public grounds for those unable to afford a cemetery plot, many marked with simple stones. In addition to offering burial space for all, the cemetery commissioners actively discouraged the construction of large, ostentatious private mausoleums throughout much of Mount Hope's early history, as such structures were seen as detracting from the natural and picturesque character of a rural cemetery.

This all began to change in 1862 after the commissioners visited Green-Wood Cemetery in Brooklyn, where they saw attractive mausoleums sited to enhance the landscape. Mount Hope's commissioners began offering choice lots for private mausoleums as an alternative to in-ground burials with a wealthy clientele in mind. Bankers, industrialists, city leaders, entrepreneurs, and anyone who had the means could now commit their mortal remains to a stylish mausoleum.⁴⁹ These were freestanding structures different from the two earlier embanked mausoleums at the north entrance to the cemetery for Jacob Gould and Charles Rau. Most of the mausoleums constructed in the 1860s were clustered in prominent sections of the cemetery, directly to the north and south of the 1862 mortuary chapel in Sections C, L, and A.

As more mausoleums were built, several were located along the north side of Grove Avenue, at that time a prominent roadway marking the south boundary of the cemetery. Many of these were built by Rochester's business owners, industrialists, scientists, explorers, military figures, and politicians. These included several individuals who were instrumental in the tremendous industrial growth in the city beginning in the mid-nineteenth century, made possible by the railroads that became the major arteries for shipping and trade to

⁴⁹ Sloane, *Last Great Necessity*, 221-222.

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and from Rochester. Several businesses emerged during this period, one being the horticultural nursery of George Ellwanger and Patrick Barry adjacent the cemetery's north side. Over time, their Mount Hope Botanic Garden and Nurseries became the largest in the United States, earning Rochester the name *the Flower City*.

Some of the many other enterprises of the mid-1800s included the manufacture of optical glass (Bausch and Lomb, 1853) and the advancement of the telegraph and formation of Western Union (1851). Jacob Gould (d. 1867, Section C) was co-owner of J & G. Gould & Company, a shoe and leather business, and served as mayor of Rochester in 1835 and 1836, later attaining the rank of general in the Union Army during the Civil War. Hiram Sibley (1807-1888, Section D), an early American entrepreneur, devised what would become the Western Union Telegraph Company and was instrumental in persuading Russia to sell Alaska to the United States.⁵⁰ Another person associated with the telegraph is James Douglas Reid (1819-1901, Range 2), who founded and edited the first telegraph journal, authored the first history of the telegraph in America, and built and operated several telegraph lines.

Rochester continued to prosper as a center of industry in the late nineteenth and early twentieth centuries. One of the largest enterprises in the city's history was established in 1889 by George Eastman who, in the early 1880s, invented a dry plate formula for the processing of photographs and later patented a machine for preparing large numbers of the plates. Together with local businessman Henry Strong, Eastman formed the Eastman Company, which became the Eastman Kodak Company in 1892. The company grew to employ thousands and sell cameras and film throughout the world, while maintaining its headquarters in Rochester. When he died in 1932, Eastman was cremated at Mount Hope Cemetery and his ashes interred at the Kodak Park company headquarters. His business partner, Henry Alvah Strong (1838-1919), was entombed in the family mausoleum in Section MM.

In 1918, Frank Gannett (1876-1957, Section MM) and his partner, Erwin Davenport, purchased Rochester's oldest daily newspaper, the *Union and Advertiser*, and combined it with the *Evening Times*, renaming it the *Rochester Times-Union* and subsequently creating the large Gannett chain of newspapers.⁵¹ Gannett hired landscape architect Fletcher Steele to design his family plot. Frederick Cook (1839-1915, Section L), a German immigrant, was a conductor on the New York Central Railroad and later served as mayor of Rochester (elected in 1874) and president of the Rochester Telephone Company. John Jacob Bausch (1830-1926, Section D) and Captain Henry Lomb (1828-1908, Section D), both German immigrants, founded Bausch and Lomb, a manufacturer of optical lenses. Hiram Bond Everest (1830-1913, Range 4) invented a heat-

⁵⁰ Richard O. Reisem, "Hiram Sibley," Friends of Mount Hope Cemetery rack card.

⁵¹ Richard O. Reisem, "Frank Ernest Gannett, 1876-1957," Friends of Mount Hope Cemetery rack card.

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tolerant lubricating oil and founded the Vacuum Oil Company across the Genesee River from the cemetery in 1866. His refining business eventually expanded worldwide.

In addition to industrialists, Mount Hope is the final resting place for those involved in culture and the arts. Henry Augustus Ward (1834-1906, Section G) was a world-renowned geologist and founder of Ward's Natural Science Establishment who, in the 1860s, operated a gold mine in the Montana Territory and hunted buffalo on the western plains with Buffalo Bill Cody.⁵² Dr. Rush Rhees (1860-1939, Section O) was interred in the University of Rochester's institutional plot, having served as president of the university for 35 years.⁵³ Renowned poet Adelaide Crapsey (1878-1914, Range 2), was the creator of a form of five-line poem that she called a *cinquain*, publishing her work during this time.⁵⁴

Those who were involved in social issues are well represented in Mount Hope Cemetery. The best known is Frederick Douglass, who first visited Rochester in 1843, and by 1847, he was publishing the antislavery newspaper, *The North Star*, furthering the cause of abolitionists in Rochester and beyond. Samuel D. Porter (1808-1881, Section G) served as the first recording secretary of the Western New York Antislavery Society and became a friend and associate of Douglass. Porter and his wife, Susan, harbored freedom seekers in their home.⁵⁵ Another abolitionist buried in Mount Hope is the Reverend Thomas James (1804-1891, Range 1), an African-American who found freedom in Rochester in the 1820s and established Rochester's first AME Zion Church and anti-slavery society.⁵⁶ Sallie Holley (1818-1893, Section G), daughter of Erie Canal developer Myron Holley, founded and operated the Holley School for former slaves immediately following the Civil War, teaching reading, writing, and vocational skills. She was also a speaker/lecturer for the American Anti-Slavery Society and wrote for William Lloyd Garrison's abolitionist publication, *The Liberator*.⁵⁷

Sarah Adamson Dolley (1829-1909) was one of the first female physicians in the United States and was buried in Section I next to her husband, Dr. Lester Dolley. She first attended the Central Medical College in Syracuse, New York, and continued her studies in Rochester at the college's sister campus, graduating in 1851. She began practicing medicine in Rochester, at first treating only female patients. After the Civil War, she worked with Clara Barton to open a chapter of the American Red Cross in Rochester. As a Quaker, she was

⁵² Richard O. Reisem, "Henry Augustus Ward," Friends of Mount Hope Cemetery rack card.

⁵³ Reisem and Gillespie, *Buried Treasures*, 106.

⁵⁴ Richard O. Reisem, "Adelaide Crapsey, 1878-1914," Friends of Mount Hope Cemetery rack card.

⁵⁵ Elizabeth Schmidt, "Samuel D. Porter (1808-1881)," *Epitaph*, 10:3 (Summer 1990), 2.

⁵⁶ Richard O. Reisem, "Reverend Thomas James," Friends of Mount Hope Cemetery rack card.

⁵⁷ Elizabeth Schmidt, "Sallie Holley (1818-1893)," *Epitaph*, 12:2 (Spring 1992), 2-3.

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committed to abolitionist causes and women's rights and was a cofounder of the Practitioner's Society of Rochester, dedicated to furthering the cause of the education of women in the field of medicine.⁵⁸

Drawn to the beauty of the landscape, individuals and families continued to seek out burial sites at Mount Hope throughout the twentieth century. One was, Margaret Woodbury Strong (1897-1969, Section C), a descendant of the Mosely-Motley flour-milling family and a daughter of John Woodbury, an early investor in George Eastman's photographic film business. With her substantial inheritance, she became a collector of Victoriana, including 250 full-furnished dollhouses and nearly 15,000 dolls. The Strong Museum (now known as the Strong National Museum of Play) is located in downtown Rochester and houses her collection of more than 400,000 artifacts.⁵⁹

Criterion Consideration D: Graves of Persons of Transcendent Importance

Mount Hope Cemetery is also significant because it contains the graves of persons of transcendent importance, defined by the National Park Service as being "of great eminence in their fields of endeavor" or for having "had a great impact upon the history of their community, state or nation. Although the cemetery contains numerous prominent persons who were associated with the growth and development of Rochester and the Genesee Region, eight rise to the status of transcendence by epitomizing the definition of "great eminence," all having made a national impact in their respective fields. These persons are identified as follows (and the grave site of each is located and described):

Susan B. Anthony (1820-1906), Section C-93; a social reformer and women's rights activist, who traveled the country lecturing and advocating for social issues for more than half a century. She moved to Rochester in 1845 with her parents, Daniel and Lucy Anthony and lived in the city for the remainder of her life. She attended the Rochester Women's Rights Convention on August 2, 1848, continuing her fight for the cause. In the federal election of 1872, she attempted to vote but was arrested. In January 1873, she was indicted and subsequently tried, convicted and fined.⁶⁰ Anthony became a powerful symbol of women's suffrage and equality for generations of women. On election day in November 2016, when the first female candidate was officially running for president, long lines of voters waited for hours to visit her gravesite, some leaving "I Voted" stickers at the site. Her gravesite is in the forward part of the Anthony family plot alongside her sister, Mary. Both stones are marble round edge markers with a rounded edge bead, raised name lettering, and

⁵⁸ Melissa D. Squires, "Sarah Adamson Dolley (1829-1909) First Female American Doctor, Leader of Social Change," *Epitaph*, vol. 27, no. 4 (Fall 2007), 3.

⁵⁹ Richard O. Reisem, "Margaret Woodbury Strong, 1897-1969," Friends of Mount Hope Cemetery rack card.

⁶⁰ Richard O. Reisem, "Susan B. Anthony's Family, Friends and Neighbors in Mount Hope Cemetery," *Epitaph*, 23:2 (Spring 2004), 2-4.

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resting on newer granite platforms. Behind the stones is the rectangular granite family monument with raised name lettering on the base and raised lettering (*liberty, humanity, etc.*) on the edge of the hipped top. Family names and dates are engraved in the main part of the monument and correspond to smaller marble headstones around it.

Frederick Douglass (1818-1895), Section T-26; prominent abolitionist and social reformer, Douglass printed the antislavery newspaper the *Northstar* in Rochester from 1847 to 1860. As a powerful orator, he was in demand as a speaker, putting him in the forefront of the abolitionist movement. His grave is marked by a large rectangular granite slab with metal raised metal lettering and two rosettes. A smaller granite slab is to the side for his second wife, Helen Pitts Douglass (1838-1903), who married Douglass in 1884. She was also a social reformer and founder of the Frederick Douglass Memorial & Historical Association (1900). Her stone is also a plain granite slab, but with incised dates and lettering. Behind the stones is a family monument erected by sons Lewis and Charles Douglass. The front facing inscription is dedicated to Frederick Douglass and an inscription on the side is for their mother, Anna Murray Douglass (1813-1882), who was also active in the abolitionist movement. Records state that she is buried in Mount Hope in the same lot, but no smaller marker indicates her burial spot. The monument is of a rectangular granite block on a two-tiered granite base with *Douglass* in raised letters. The top is a hipped cap with a rolled top edge, front facing decorative pediment and scrolled edge decoration just under the cap base.

Dr. William C. Warfield (1920-2002), Section AA-2; best known for his role in the 1951 film *Showboat*, Warfield was a musician and educator who attended the Eastman School of Music in Rochester. After serving in the army during World War II, he continued his music education and later embarked on an international recital tour. Following his role as Joe in *Showboat*, he toured Europe as a State Department ambassador performing the role of Porgy in *Porgy and Bess*. He was much in demand as a soloist, which he balanced with teaching music at the University of Illinois (Champaign-Urbana). Warfield also served as president of the National Association of Negro Musicians. After his death in 2002, the William Warfield Scholarship Fund was established at the Eastman School of Music to support African American classical singers studying at the school. Warfield's grave marker is a long granite slab with his name and dates inscribed along with the words *Uncle Bill Old Man River. He just Keeps Rollin' Along*. Below the words is an etching of a Mississippi riverboat. At the head of the slab is a metal veteran's marker with Warfield's name, rank and dates of service.⁶¹

⁶¹ Richard O. Reisem, "William Warfield, 1920-2002," Friends of Mount Hope Cemetery rack card.

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Fletcher Steele (1885-1971) Section C-215; nationally recognized landscaper, designer and author, with over 700 gardens/landscapes to his credit, including plots in Mount Hope Cemetery for the Drescher, Gannett and Sibley families. Steele was from Rochester and studied landscape design at Harvard (1907-1909) after graduating from Williams College. He began his career working with noted Boston landscape designer Warren Manning before going into private practice in 1915. He was a founder of the American Society of Landscape Architects, as well as a prolific writer and lecturer on the subject of garden designs. One of his most famous designs was for *Naumkeag*, the private estate of Ms. Mabel Choate in Stockbridge, Massachusetts.⁶² Steele's own plot contains four granite markers, copying the old style burial marker of round shouldered slabs with a rounded center. His stone is etched with an urn with flowers on a background of leaves and foliage, which continues partly down the sides. His names and dates are inscribed in the center of the stone.⁶³

Lewis Henry Morgan (1818-1881), Section F-65; educated as a lawyer at Union College (Schenectady, New York), he later became a social theorist who pioneered the field study of anthropology and ethnology. He was known for his studies of Native Americans, especially the Haudenosaunee (Iroquois) and the Ojibway. Morgan's studies focused on kinship and community, attracting international attention. Morgan was also one of the founders of the University of Rochester. The Morgan plot consists of an in-ground vault style mausoleum with a Gothic sandstone façade. The entrance is sealed and set into a compound Gothic arch, flanked by two shallow niches and corner buttresses with cross gabled pinnacles. A stone balustrade with quatrefoils spans the top of the mausoleum. A sandstone retaining wall extends from each side of the façade.⁶⁴

Lillian Wald (1867-1940), Range 3-34; nurse, humanitarian, civil rights and peace activist who established the field of public health nursing, beginning in 1893 with the Henry Street Settlement in New York City. She helped start the Women's Trade Union League (1903), was one of the founders of the National Association for the Advancement of Colored People, and helped organize the Women's International League for Peace and Freedom (1914). Her grave marker features the emblem of the Henry Street Settlement, which was renamed the Lillian Wald House. The marker is round topped with a beaded edge on a two-tiered base, as is her sister's, Julia Wald Cordley.

Seth Green (1817-1888), Section S-54; pioneer of fish farming (pisciculture) who established the first fish hatchery in the United States, developing the technique of dry impregnation of fish. He worked for the New York State Fish Commission, eventually becoming superintendent of fisheries for the State of New York. His cemetery plot is dominated by a tall monument with a female figure with her arm raised to heaven and holding

⁶²Jean Czerkas, "Fletcher Steele (1885-1971): One of the Great Landscape Architects," *Epitaph*, 17:2 (Spring 1997), 3-4.

⁶³Richard O. Reisem, "Fletcher Steele, 1885-1971," Friends of Mount Hope Cemetery rack card.

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an anchor in the other hand, symbolizing hope. Names of family members are engraved on the sides of the monument and the base has *Seth Green* in raised letters. Green's grave is marked with a small granite headstone with *Father* in raised letters on the top and Green's name and dates inscribed on the front.⁶⁵ His 1864 fish hatchery (NR listed 2015) is in Caledonia, Livingston County, New York, and is now operated by the New York State Department of Environmental Conservation.

Rabbi Philip S. Bernstein (1901-1985, Section 7), humanitarian and long-time rabbi of Rochester's Temple B'rith Kodesh, Bernstein was a native of Rochester who graduated from Syracuse University and the Jewish Institute of Religion in New York City before returning to Rochester in 1926. He was a founding member of Rochester's Interfaith Good-Will Committee, and a nationally known speaker and author dedicated to combating prejudice and bigotry and to fostering understanding and cooperation between Christian and Jewish communities. He was a leading voice in calling attention to the plight of European Jews before and after World War II. His work with the Displaced Persons camps in Europe resulted in the resettling over 200,000 displaced Jews in the United States after the war. During World War II, Bernstein served as the chair of the executive committee of the Committee on Army and Navy Religious Activities.⁶⁶ His marker is of polished pink granite, bearing the names and dates of Bernstein and his wife, Sophie.

⁶⁴Richard O. Reisem, "Lewis Henry Morgan," Friends of Mount Hope Cemetery rack card.

⁶⁵Richard O. Reisem, "Seth Green," Friends of Mount Hope Cemetery rack card.

⁶⁶ "Rabbi Philip Bernstein; Helped Displaced Jews." *New York Times*, 21 December 1985, 21.

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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: Martha Lyon Landscape Architecture LLC

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreage of Property 193.02 acres

(Do not include previously listed resource acreage.)

UTM References

(Place additional UTM references on a continuation sheet.)

1	<u>18N</u> Zone	<u>287347</u> Easting	<u>4779192</u> Northing	7	<u>18N</u> Zone	<u>286153</u> Easting	<u>4778031</u> Northing
2	<u>18N</u> Zone	<u>287394</u> Easting	<u>4779167</u> Northing	8	<u>18N</u> Zone	<u>286548</u> Easting	<u>4778620</u> Northing
3	<u>18N</u> Zone	<u>287442</u> Easting	<u>4778862</u> Northing	9	<u>18N</u> Zone	<u>287161</u> Easting	<u>4779187</u> Northing
4	<u>18N</u> Zone	<u>287429</u> Easting	<u>4778797</u> Northing	10	<u>N/A</u> Zone	<u>N/A</u> Easting	<u>N/A</u> Northing
5	<u>18N</u> Zone	<u>287074</u> Easting	<u>4778005</u> Northing	11	<u>N/A</u> Zone	<u>N/A</u> Easting	<u>N/A</u> Northing
6	<u>18N</u> Zone	<u>286159</u> Easting	<u>4777981</u> Northing	12	<u>N/A</u> Zone	<u>N/A</u> Easting	<u>N/A</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 was drawn to include the entire boundary of the historic cemetery as established during the period of significance

Mount Hope Cemetery
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11. Form Prepared By

name/title Martha Lyon & Kim Alvarez; (edited by Virginia L. Bartos, Ph.D., NYS OPRHP)
organization Martha Lyon Landscape Architecture LLC date 14 September 2017
street & number 313 Elm St telephone 413-586-4178
city or town Northampton state MA zip code 01060
e-mail mhl@marthalyon.com

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: Mount Hope Cemetery

City or Vicinity: Rochester

County: Monroe State: New York

Photographer: Virginia L. Bartos

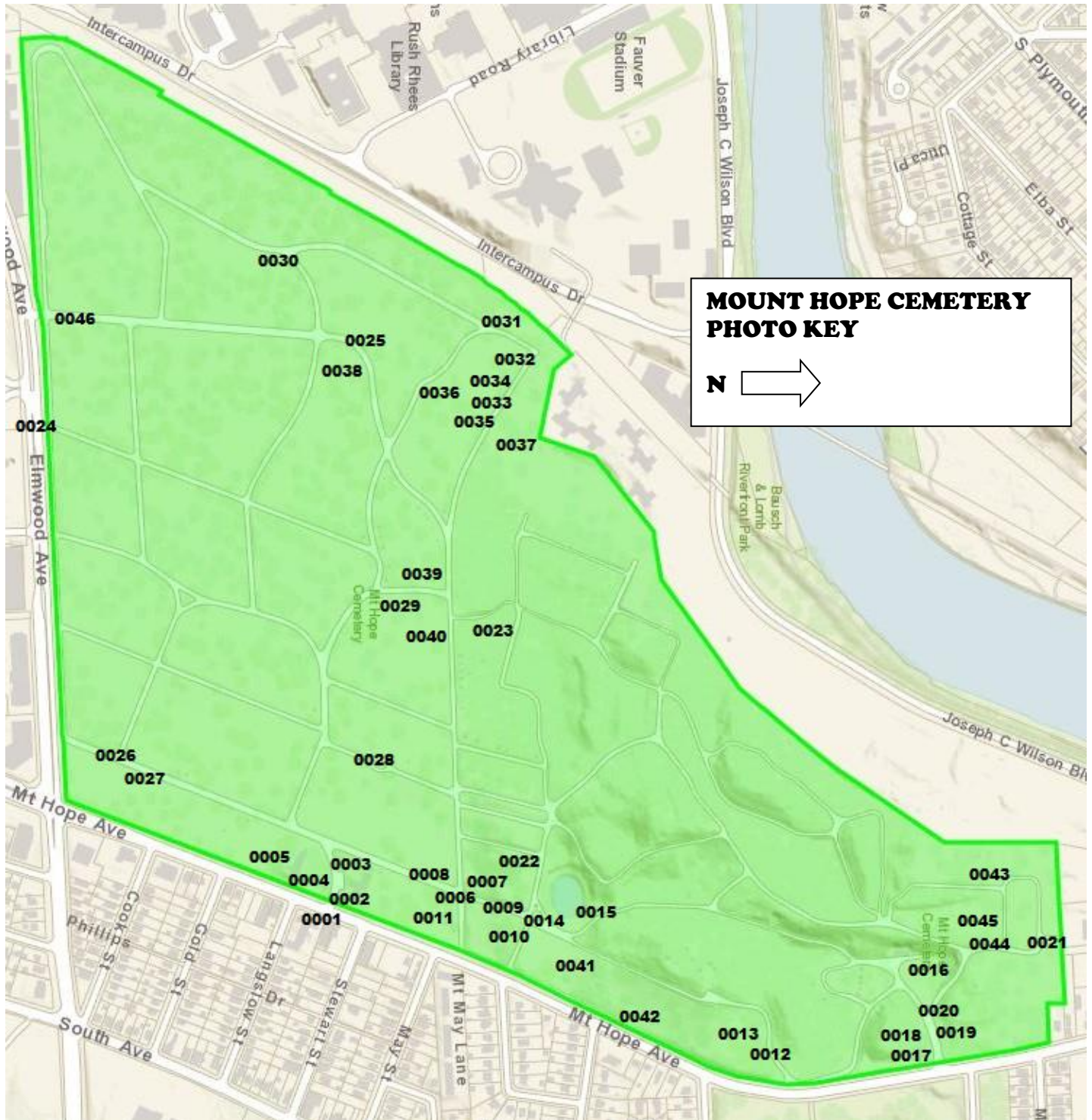
Date Photographed: 21 September 2017

Description of Photograph(s) and number:

- 0001 of 0046: Mt. Hope main gate (1133 Mt. Hope Ave), view looking northwest.
- 0002 of 0046: Mt. Hope Office (former Hamilton farmhouse), view looking northwest.
- 0003 of 0046: View of crematory addition to office, view looking northeast.
- 0004 of 0046: 1912 Mortuary Chapel (north elevation), view looking southeast.
- 0005 of 0046: 1912 Mortuary chapel (south elevation), view looking north.
- 0006 of 0046: Grove Avenue (dividing line between 1838 & 1874 sections), view looking west.
- 0007 of 0046: Grove and Fifth Avenues, view looking northwest toward 1838 section.
- 0008 of 0046: Grove and Fifth Avenues, view looking southwest toward 1874 section.
- 0009 of 0046: View looking southwest toward Grove Avenue from Fifth Avenue.
- 0010 of 0046: Fifth Avenue showing rise in road elevation, view looking north.
- 0011 of 0046: Solomon Levy marker (Section 5) view looking north.
- 0012 of 0046: View from Section H near Hillside Avenue, looking east across Mount Hope Avenue.
- 0013 of 0046: Ellwanger plot St. John Statue (Section V)
- 0014 of 0046: Clarke Plot, Indian Trail and Fifth Avenues, view looking north.
- 0015 of 0046: Sylvan Waters viewed from Fifth Avenue, view looking southwest.

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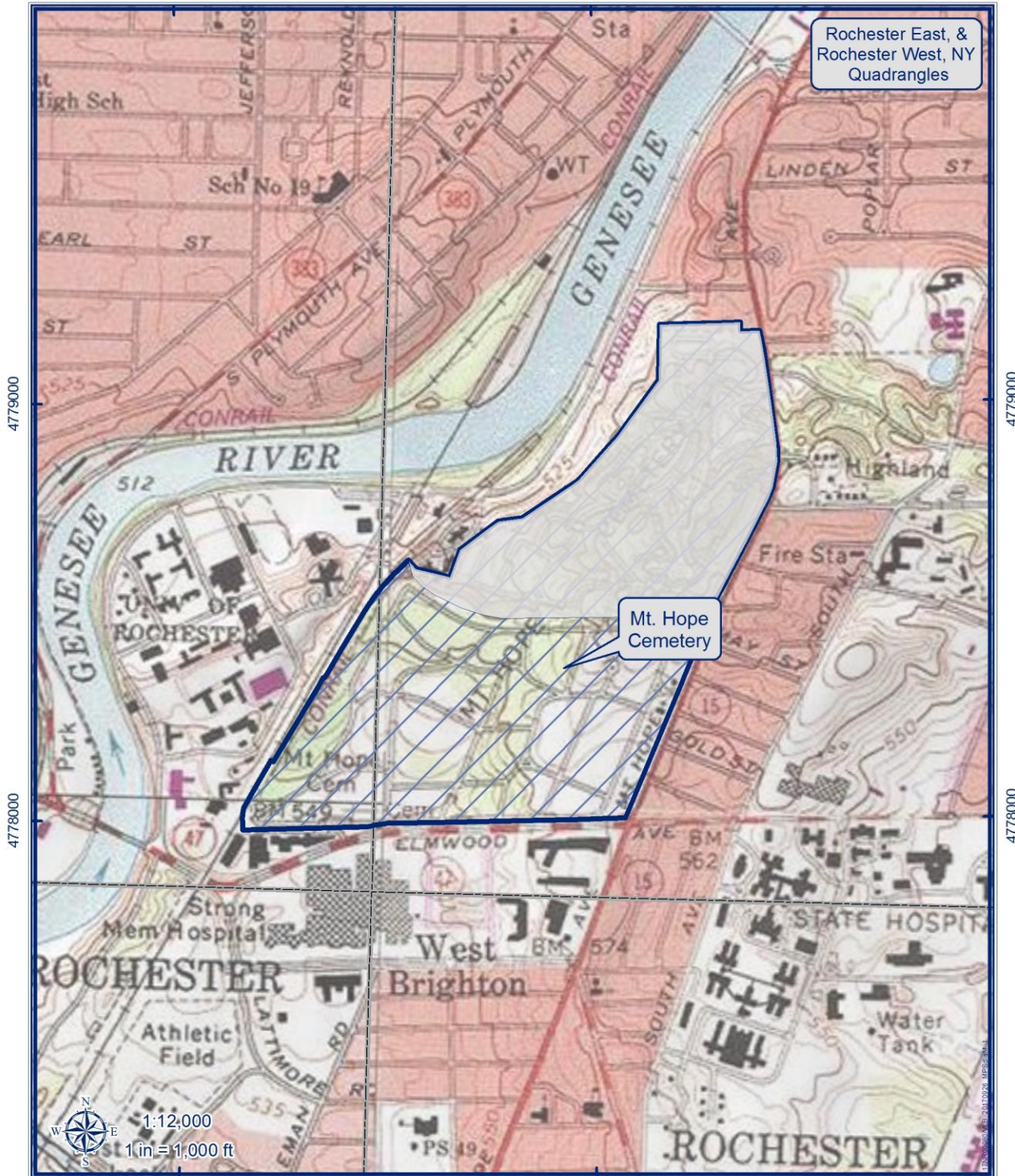


Mount Hope Cemetery
Name of Property

Monroe County, NY
County and State



Mount Hope Cemetery
City of Rochester, Monroe Co., NY

1133 Mt. Hope Avenue
Rochester, NY 14620



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



 Mt. Hope Cemetery
 Previously Listed



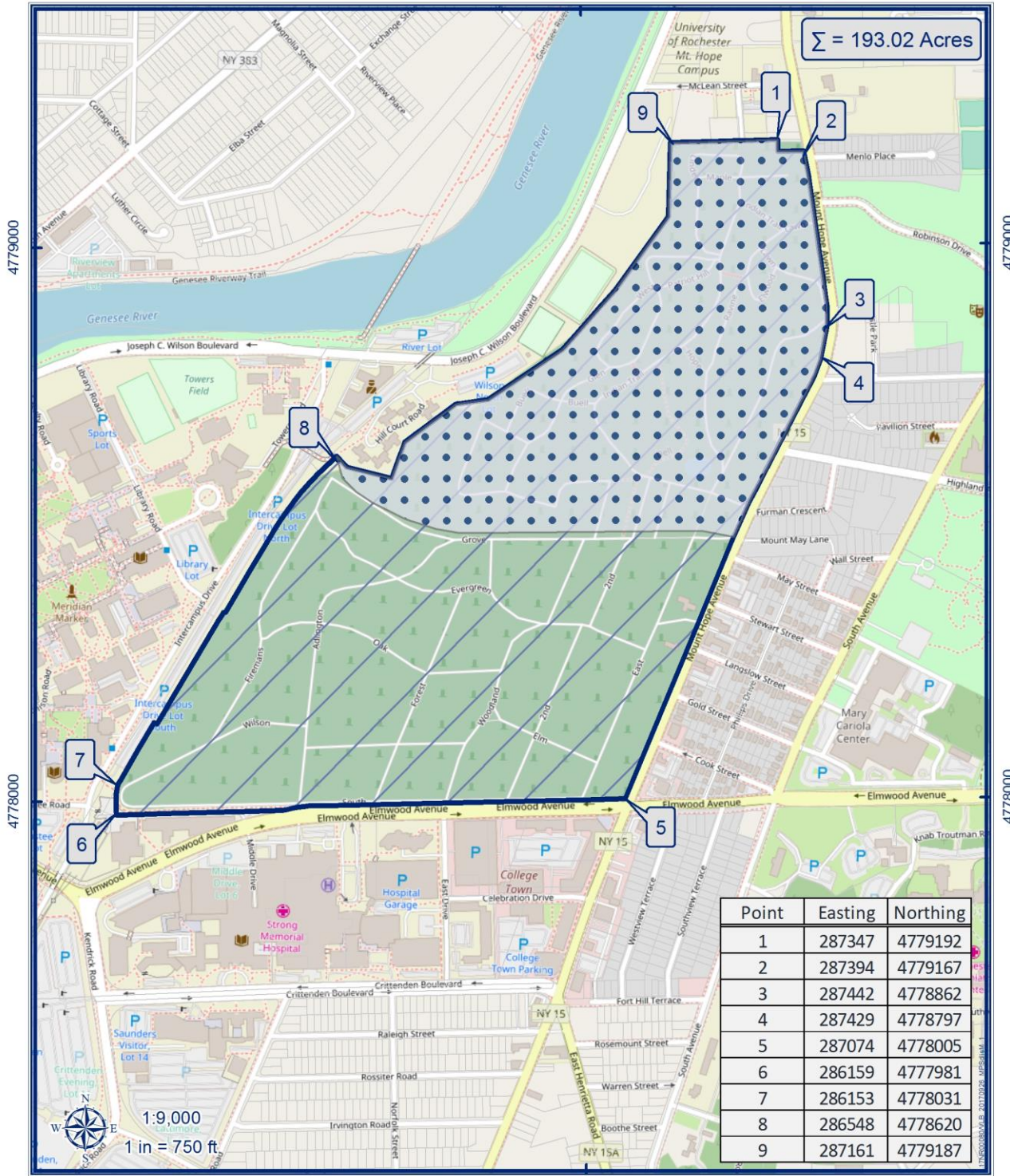
**Parks, Recreation
and Historic Preservation**

Mount Hope Cemetery
 Name of Property

Monroe County, NY
 County and State

Mount Hope Cemetery
 City of Rochester, Monroe Co., NY

1133 Mt. Hope Avenue
 Rochester, NY 14620



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



Mt. Hope Cemetery
 Previously Listed



**Parks, Recreation
 and Historic Preservation**



MT. HOPE
CEMETERY
OCTOBER 1890

















STEPHEN TICE
1823 - 1885
CATHERINE his wife
1825 - 1882
JAMES TICE son
1840 - 1887





BORN IN SCHWERSINZ, POSEN,
GERMANY,
SEPTEMBER 29, 1826,
DIED,
DECEMBER 28, 1895.







ELLWANGER
1875



















RHEES
RICHARD RHEES
BORN [illegible]
DIED [illegible]
[illegible]

BERTEL

KLINGLER



GANNETT





















TO THE MEMORY
OF
CAPT-LIEUT THOMAS BOYD,
SERGEANT MICHAEL PARKER,
SERGEANT NICHOLAS HUNGERMAN,
SERGEANT WILLIAM FLOYD,
CORPORAL GILL FOSTER,
~~COMPANIES 111, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000~~
AND KING VOLUNTEER AT LEWIS
JOHN CONREY, JOHN BARRETT,
BENJAMIN CURTIS, WILLIAM HARVEY,
JAMES MCELROY, ELIJAH HENRIKSON,
WILLIAM RAUCHER, JOHN MILLER,
JOHN PUTNAM
WHO FELL AT CROWLAND LIVINGSTON COUNTY N.Y.
SEPTEMBER 12 1779 WHILE SERVING
AS A SCOUTING PARTY IN THE INDIAN CAMPAIGN
ORDER
MAJOR-GENERAL JOHN SULLIVAN

1863
EMMA A. MCCORD
1925

1862
FRANK E. MCCORD



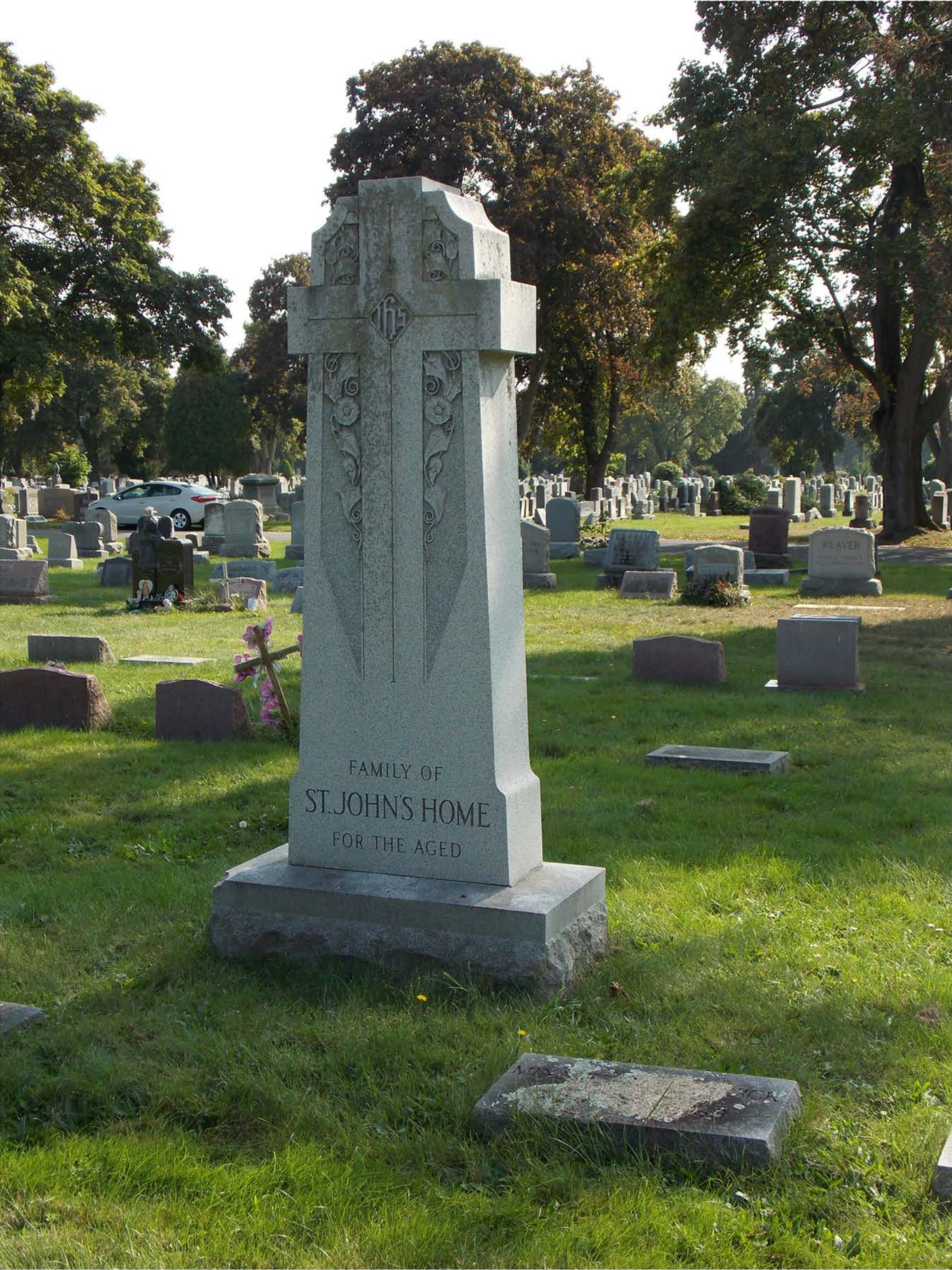




M.O.F.
[Floral design]



MAY 18 1860
DIED JULY 28 1906
[Faded text]



FAMILY OF
ST. JOHN'S HOME
FOR THE AGED

WEAVER



THE JEWISH POOR LOT

DEDICATED OCTOBER 23, 1885

FIRST BURIAL JANUARY 11, 1886

THE ROCHESTER JEWISH COMMUNITY
PROVIDED FOR THEIR BURIAL

"ALL ARE EQUAL BEFORE GOD"

RABBI GAMALIEL

MAY THEIR SOULS
BE BOUND UP IN
THE BOND OF
ETERNAL LIFE

AUGUST 2007

ת נ צ ב ה

פ ו
IN LOVING MEMORY
MORRIS
MOSHENBERG
BELOVED HUSBAND
FATHER
GRANDFATHER
1914 — 2008
ה'תשס"ח

BERNSTEIN
חוק ואמץ
RABBI PHILIP S. BERNSTEIN
1901 — 1985
RABBI OF TEMPLE B'RITH KODESH
SOPHIE
HIS BELOVED WIFE
1906 — 2001
ה'תשס"ב

25
BELOVED
WIFE MOTHER
AND GRANDMOTHER
ROSE SHERMAN
WEISS
1910 — 1990
ה'תש"ס

25
BELOVED
HUSBAND FATHER
AND GRANDFATHER
SAMUEL JOHN
WEISS
1910 — 1990
ה'תש"ס



WILLIAM C WARFIELD
SGT
US ARMY WORLD WAR II
JAN 22 1920 AUG 25 2002



DR WILLIAM C
WARFIELD
JAN 22 1920 - AUG 25 2002
UNCLE BILL
"OLD MAN RIVER HE
JUST KEEPS ROLLIN'
ALONG"



WARFIELD
VERN
APRIL 14 1924
DEC 12 2011

MARY FRANCES
JULY 3 1924

WALTER
1875-1950

WIFE OF
WALTER
1866-1950

WALTER
1866-1950

WALTER
SON OF
PETER & ANNE
LUTTERACK
1866-1950

WALTER
SON OF
PETER & ANNE
LUTTERACK
1866-1950

POTOWSKI

Gravestone for an individual, partially visible in the foreground.

JULIA WALD
CORDLEY

BORN
Sept. 14, 1865
DIED
Dec. 3, 1946

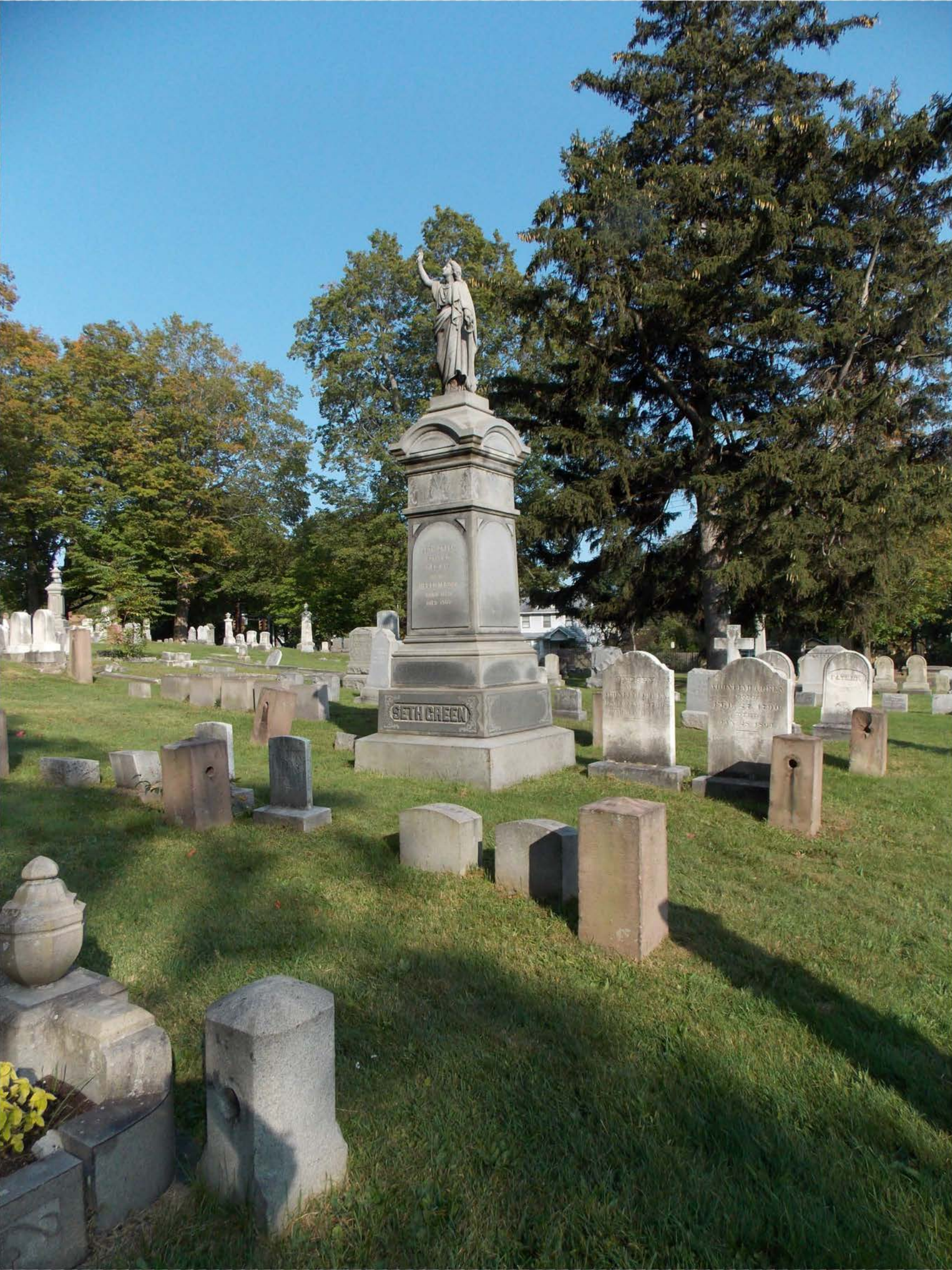
80th M^o
Sept. 14, 1835
DIED
May 28, 1891

June 3, 1842
DIED



LILLIAN DEWALD

BORN
March 10, 1867
DIED
Sept. 1, 1940



SETH GREEN

THE FINEST
GRANITE
MONUMENT
BUILT IN
1867

JOHN H. HILL
BORN 1810
DIED 1867

WILLIAM J. HOPKINS
BORN 1827
DIED 1890

WILLIAM
DIED 1867

TO THE MEMORY OF
FREDERICK DOUGLASS
1817 - 1895
ERECTED BY HIS SONS
LEWIS P. & CHARLES B.
DOUGLASS

FREDERICK DOUGLASS
1818 - 1895

HELEN PITTS DOUGLASS
1828 - 1903
WIFE OF FREDERICK DOUGLASS
DIED APRIL 11, 1903
AT CHESTER, ILL. IN THE 75TH YEAR OF HER AGE
MRS. DOUGLASS WAS THE FIRST WIFE OF
THE FREDERICK DOUGLASS HISTORICAL
AND MEMORIAL ASSOCIATION





BARTHOLOMAY

WILL

1840-1890

ANGELIZA

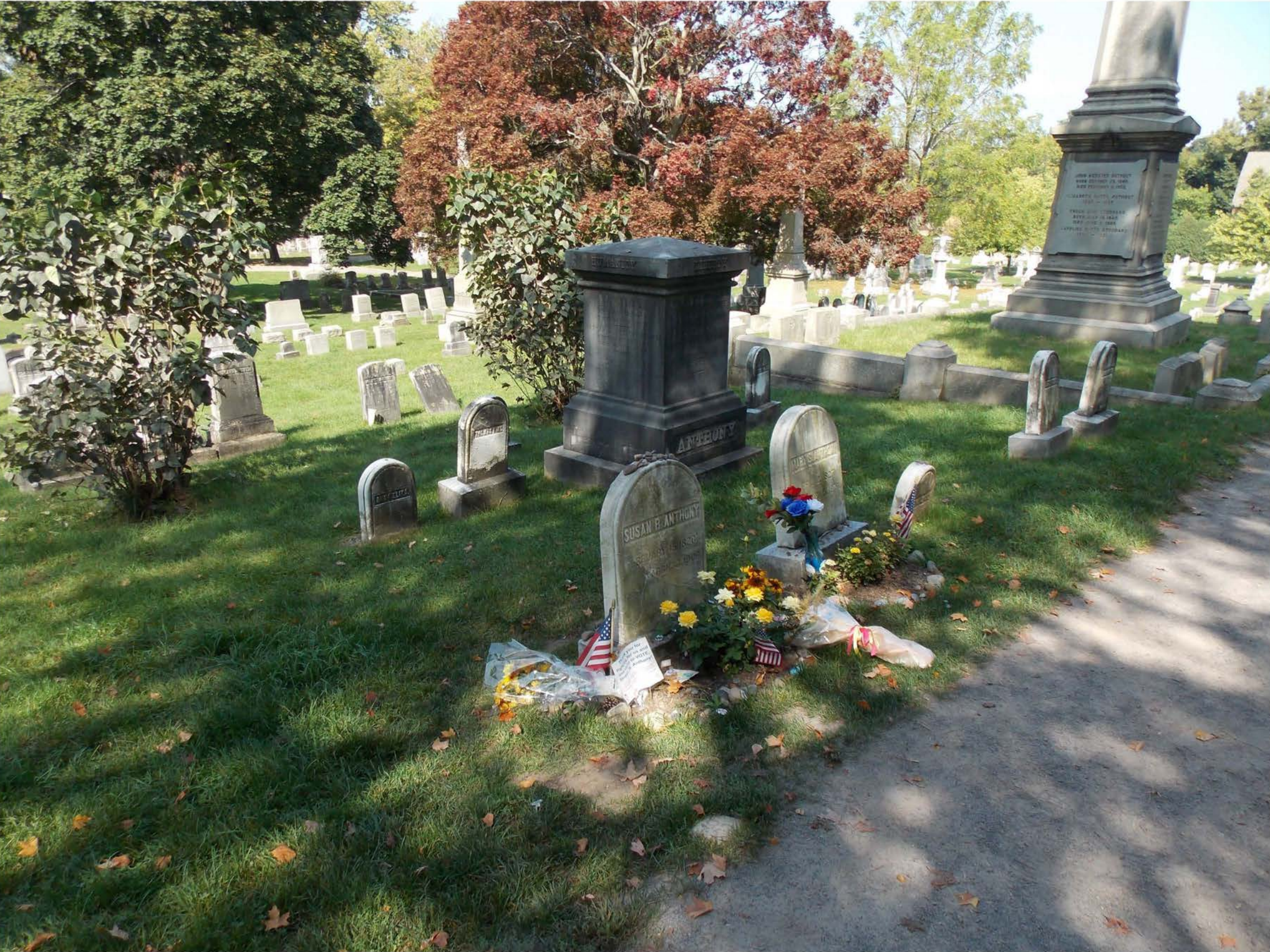
ANTHONY

MARY S. ANTHONY
APRIL 2, 1820
JUNE 18, 1890

SUSAN B. ANTHONY
FEBRUARY 15, 1820
MARCH 13, 1906

Thank you for
fighting for us and
our right to VOTE.
Susan B. Anthony!





SUSAN B. ANTHONY
BORN FEBRUARY 15, 1820
DIED MARCH 26, 1892

ANTHONY

JOHN KEESLER DETROIT
BORN FEBRUARY 25, 1840
DIED FEBRUARY 18, 1912

CLARA KEESLER ANTHONY
BORN 1845
DIED 1915

TRUMAN KEESLER ANTHONY
BORN 1845
DIED 1915

ANN KEESLER ANTHONY
BORN 1845
DIED 1915

Small white card with text, partially obscured by flowers and flags.

18
81
G
D A N
18
9
ADLINGTON

SCHA
HUSBAND
FREDERICK W
1806 1878



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: 3/14/2018 Date of Pending List: 4/11/2018 Date of 16th Day: 4/26/2018 Date of 45th Day: 4/30/2018 Date of Weekly List: 5/4/2018

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 4/30/2018 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.



**Parks, Recreation
and Historic Preservation**

ANDREW M. CUOMO
Governor

ROSE HARVEY
Commissioner



9 March 2018

Alexis Abernathy
National Park Service
National Register of Historic Places

Mail Stop 7228

1849 C Street NW
Washington DC 20240

Re: National Register Nominations

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:

Mount Hope Cemetery, Monroe County
Whitehall Fire Station, Washington County
Vernooy-Bevier Stone House and Barns, Ulster County
Dunix, Greene County
Colonial Flats and Annex, Erie 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