

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 *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking 'x' in the appropriate box or by entering the information requested. If an 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 entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Mount Mora Cemetery

other name/site number N/A

2. Location

street & town 824 Mount Mora Road N/A not for publication

city or town St. Joseph N/A vicinity

state Missouri code MO county Buchanan code 021 zip code 64501

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  nationally  statewide  locally. ( See continuation sheet for additional comments.)

Mark A. Miles 06/02/06  
Signature of certifying official/Title Mark A. Miles/Deputy SHPO Date

Missouri Department of Natural Resources  
State or Federal agency and bureau

In my opinion, the property  meets  does not meet the National Register criteria. ( See continuation sheet for additional comments.)

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is: Signature of the Keeper \_\_\_\_\_ Date of Action \_\_\_\_\_

- entered in the National Register.  
 See continuation sheet.
- determined eligible for the National Register.  
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:) \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Mount Mora Cemetery  
Name of Property

Buchanan County, MO  
County and State

**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.)

- private
- public-local
- public-State
- public-Federal

- building(s)
- district
- site
- structure
- object

Contributing	Noncontributing	
33		buildings
1		sites
1		structures
2		objects
37		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

N/A

**6. Function or Use**

**Historic Function**  
(Enter categories from instructions)

Funerary: Cemetery  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Function**  
(Enter categories from instructions)

Funerary: Cemetery  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

Mid-19th Century: Greek Revival  
\_\_\_\_\_  
Mid-19th Century: Exotic Revival  
\_\_\_\_\_  
Late Victorian: Romanesque  
\_\_\_\_\_  
Late 19th and 20th Century Revivals: Classical Revival  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation Limestone  
\_\_\_\_\_  
walls Limestone  
\_\_\_\_\_  
Granite  
\_\_\_\_\_  
roof Limestone  
\_\_\_\_\_  
other \_\_\_\_\_

**Narrative Description**

(Describe the historic and current condition of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 7

Mount Mora Cemetery  
Name of Property

Buchanan County County, MO  
County and State

**8. Description**

**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.

**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 of age or achieved significance within the past 50 years.

**Narrative Statement of Significance**

(Explain the significance of the property on one or more continuation sheets.)

See continuation sheet(s) for Section No. 8

**Areas of Significance**

(enter categories from instructions)

ARCHITECTURE

LANDSCAPE ARCHITECTURE

**Period of Significance**

1851-1934

**Significant Dates**

N/A

**Significant Persons**

(Complete if Criterion B is marked above)

N/A

**Cultural Affiliation**

N/A

**Architect/Builder**

Powell, W. Angelo/architect/landscape architect

Noyes, John/landscape architect

**9. Major Bibliographical References**

**Bibliography**

(Cite the books, articles, and other sources used in preparing this form on one or more continuation sheets.)

**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 # \_\_\_\_\_

**Primary location of additional data:**

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other Name of repository: \_\_\_\_\_

See continuation sheet(s) for Section No. 9

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County and State

**10. Geographical Data**

Acreage of Property 20 acres

**UTM References**

(Place additional boundaries of the property on a continuation sheet.)

1 1/5 3/4/2/1/2/0 4/4/0/4/6/2/0  
Zone Easting Northing

2 1/5 3/4/2/4/0/0 4/4/0/4/6/2/0  
Zone Easting Northing

3 1/5 3/4/2/3/9/0 4/4/0/4/3/3/0  
Zone Easting Northing

4 1/5 3/4/2/1/2/0 4/4/0/4/3/4/0  
Zone Easting Northing

**Verbal Boundary Description**

(Describe the boundaries of the property.)

Property Tax No.

**Boundary Justification**

(Explain why the boundaries were selected.)

See continuation sheet(s) for Section No. 10

**11. Form Prepared By**

name/title Barbara Turner, Research Assistant (also see continuation pages)

organization \_\_\_\_\_ date January 2006

street & number 717 Hamburg Avenue telephone 816-387-9213

city or town Saint Joseph state MO zip code 64505

**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets**

**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.

**Photographs:** Representative **black and white photographs** of the property.

**Additional items:** (Check with the SHPO or FPO for any additional items)

**Property Owner**

name/title Mount Mora Cemetery Association c/o Mr. Ron Reed Morton, Reed & Counts

street & number Robidoux Center telephone 816-232-8411

city or town St. Joseph state MO zip code 64506

**Paperwork Reduction Act Statement:** This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*).

**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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## National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Mount Mora Cemetery  
Buchanan County, Missouri

**Summary Paragraph:** Mount Mora Cemetery, 824 Mount Mora Rd., St. Joseph, MO is a 20 acre cemetery established in 1851. Redesigned in 1872 by W. Angelo Powell, the commercial cemetery is an example of the rural garden cemetery movement in landscape architecture. The 20 original acres in the cemetery are surrounded by a stone retaining wall and iron fencing, and grand wrought iron gates welcome visitors and mourners onto the property. The streets and pathways are laid out in a curvilinear pattern and provide access to the hundreds of historic graves and markers. Though an estimated 15,000 people are buried in the cemetery, only approximately 8,845 have some kind of marker. The grave markers are predominantly limestone and granite, though marble and metal markers are also common. The many large trees including cedars, pines, black walnuts on the rolling hills of this old cemetery date to the 1934 landscaping and enhance the cemetery's park-like setting. There are new plantings around the two war memorials. The property contains 37 contributing resources including the superintendent's house, barn and workshop, 30 mausoleums, World War I Memorial, Confederate Civil War Memorial, the entrance gate and retaining wall, and the site itself. The majority of burials occurred in the cemetery between 1851 and around 1930.

### Elaboration:

Mount Mora Cemetery is an example of a Rural Garden Cemetery in the tradition of Mount Auburn Cemetery in Cambridge, MA, Laurel Hill Cemetery in Philadelphia, PA, and Greenwood Cemetery in Brooklyn, NY. Mount Mora is designed with a curvilinear rather than rectilinear layout of paths and lots. It is divided into sections by the winding pathways. It is designed on a concept emphasizing romanticism and individual expression. Mount Mora is a secular cemetery physically separated from religious institutions of the city.

At the entrance there is a 10' yew, *taxus baccata*, which traces its roots back to the Triassic period; thus it descends from one of the world's oldest organisms. There are many very tall trees of all varieties throughout the cemetery. At the World War I Memorial there are new plantings of *liatris spicata*, 'Kobald,' "gayfeather", *iberis sempervirens*, "candy tuft" snowflake, *heuchera micrantha*, "palace purple", buyus green velvet, "green velvet boxwood", *echinacea*, "purple coneflower, *coreopsis verticillata* 'moonbeam', "moonbeam coreopsis", and *hemerocallis* 'happy returns', daylilies. At the Confederate Memorial there are coral carpet roses, *salvia nemorosa*, "blue hill" *salvia* and dusty miller.

Mount Mora is a 20-acre cemetery located one mile east of the Buchanan County courthouse, which placed it outside the original city of St. Joseph boundaries when the cemetery was incorporated in 1851. Since that time, the city has extended itself far beyond Mount Mora Road and today the cemetery's location is in the heart of the city just two blocks from a major St. Joseph thoroughfare, Frederick Avenue. Mount Mora Road is anchored at Frederick Avenue by the oldest business building on the avenue and at the other end by the oldest continually operating cemetery in the City of St. Joseph.

The original twenty acres of the cemetery are inside the cemetery's double-gated entrance, which is flanked by four stone pillars, two of which are topped by large stone urns. Three and one-half acres were purchased later by the Mount Mora Cemetery Association and remain undeveloped outside the gates. Because this acreage is undeveloped and not

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Mount Mora Cemetery  
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associated with the significance of the property, they are excluded from the nomination. Just inside the gate to the left is the superintendent's home. To the right are a barn and a workshop. Just beyond on the left is a World War I Monument and center-front is the Monument to the Confederate Dead. The roadway entering through the gates branches to form four major curvilinear roads that wind uphill; one hundred and fifty years ago they offered an elevated view-site of the surrounding farmland. These roads meet to complete access from one roadway to another. One roadway, frequently referred to as Mausoleum Row, extends directly north from the entrance. It is lined with 21 beautiful mausoleums. The other roadways reach nine other mausoleums. These mausoleums enhance the rural garden setting and are set off by the multiple plantings in the cemetery. A large number of tombstones throughout the cemetery are obelisks made of soft stone, alloy, or granite. Their height balances the landscape of flat, round, rectangular, and statuary tombstones.

The boundaries are well established and identified by fencing. It is bordered on the south and west by an iron fence. The north and east boundaries are above the city streets and limestone retaining walls rise from the streets to the surface of the cemetery grounds. Highly Street runs east and west on the cemetery's north edge. The current condition of the property is excellent. The superintendent works to prune the trees and shrubs and keep the grass mowed and trimmed, clean the roadways that curve about the rolling terrain, and maintain the house, barn, and workshop.

The exact number of graves is unknown. Burial records indicate more than 15,000 burials. However, during the recent process of computerizing the records, it was discovered that many early burials were not recorded. A current project to catalog all tombstones and mesh them with the recorded burials is underway. It is known from an earlier tombstone canvassing done in 1975 that there are unrecorded burials. The current canvass will include the last 30 years. In addition, the first 20 years of records from 1851 to April 1871 are missing. The legendary story is that they burned in a fire on the property, but early fire department records do not exist and, thus, this fire is undocumented.

### Individual Resource Descriptions

The following resource descriptions are based on extensive site visits to the cemetery as well as historic research on the property and the individuals buried there. Though the cemetery as a whole has hundreds of historic gravestones and other resources that give the property its historic character, some of these resources are grouped and counted as one.

Each description is listed by its historic name, followed by the date of construction/major alterations, information on the architect/builder (if, known), and contributing or non-contributing status. A brief narrative description follows.

1. Mount Mora Cemetery. 1851, 1872, 1934; Architect/landscape architect: Simeon Kemper (original division, 1851), W. Angelo Powell (1872), John Noyes (1934 landscaping); 1 contributing site.

Mount Mora Cemetery as a whole is counted as a contributing site. The site consists of the

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Mount Mora Cemetery  
Buchanan County, Missouri

grounds, curvilinear pathways, plot organization, plantings and historic grave markers. The twenty acre site sits on a rise of rolling hills that overlooks the surrounding city. Four curving streets wind through the plots and historic plantings create a naturalistic, park-like setting. Though it would be too difficult to enumerate and describe the individual grave markers, many of these are highly artistic or representative examples of historic mortuary art. A few notable or representative markers include:

- Tall gray granite obelisk marking the grave of noteworthy Missouri politician Robert Wilson.
- Sir William Wisemann has a small white marble marker with a cross.
- A tall, over 8 foot, pink and gray granite marker noting the graves of founding pioneers, John and Mary Patee.
- Missouri governor Robert Stewart has a 30 ft. red granite obelisk.
- David Johnson Heaton, the first licensed funeral home director in Missouri, has a dark gray granite marker with a very ornate top.
- Joseph Pfeiffer, the world-renowned marble and stone cutter who is known for his statue of the Lord Jesus at the cemetery in Donaueschingen, Germany and many other buildings and statuary, has a very large limestone family marker that is about 6' tall with an ornate capital with a large orb at the top and scrolling around the edges.
- Charles Cliff a Pony Express rider has a small flat granite marker.
- Joseph DeMuth, the inventor, has a marble Civil War marker.
- Woodson has 2 marble columns on a 3' base with an arch on top and an urn.
- General Loan has a marker made of polished gray granite of two shades and is a 15' obelisk.
- General Benjamin Craig has a very wide-based charcoal granite obelisk.

There are a mixed variety of grave markers throughout the cemetery. Limestone, granite, marble and cast zinc (white bronze) markers are plentiful. Markers range from simple rectangles to classical columns, tapering shafts on pedestals, obelisks, figures, lambs, cherubs, and angels. Ornate cast iron fences border a portion of the cemetery and some individual family plots.

2. Entrance Gate and fence. 11 Dec 1933; Architect/Builder: Eckel & Aldrich; 1 contributing structure

There are four posts post and wrought iron gates that mark the entrance of the cemetery. The posts are constructed of Bedford [Indiana] limestone and are about 20 feet in height. The date of the chartering of the cemetery, 1851 is carved in the stone posts.

3. Superintendent's residence. 1903; Architect/Builder: unknown; 1 contributing building

In 1903, the third residence for the superintendent's use was erected at a cost of \$3,500. The house is a vernacular rectangle with elements of the Foursquare. It is built of load bearing brick with brick foundation. The house has a high hip roof with a hip roofed dormer

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extending from the east roof slope. One over one windows throughout have voussoir headers and stone sills. Windows on the first floor have segmental upper sash with arched voussoirs, while those on the second floor have plain upper sash and flat voussoirs. There are five bays on the primary façade and three on the sides. The left and center bays have single leaf doors with transoms. The three remaining bays have windows. A raised porch with square balustrade and corner and center posts appears to be an alteration. There is no building permit record for the porch, but since the porch roof cuts across the window headers, it appears to be a later addition. The porch is reached by a rather wide set of wooden stairs with balustrade matching that of the porch proper.

4. Barn. 1909; Architect/Builder: unknown; 1 contributing building

The 1½ story brick, gable roofed stable barn has a center side entrance with rolling double leaf door. There is fenestration on each end whose purpose is unknown, although they may have been hay doors. The brick barn was built in 1909 for \$1,000.

5. Workshop/"business building." 1912; Architect/Builder: unknown; 1 contributing building

A \$4,800 building permit for a "business building" was issued in 1912, probably for the gable roofed building between the house and barn. The siding is German lap siding and it has a concrete foundation. The center bay of the east wall has a single leaf door with small casement windows on either side. The west end has a similar door. A triple casement window with four-pane glazing is in the center bay of the north wall. At one time a greenhouse extended from the west end of the building.

6. Memorial to the Confederate Dead

This Confederate Civil War memorial is a gray granite obelisk about 15 ft. tall on a wide base. It was built in 1926 by the United Daughters of the Confederacy.

7. WWI Memorial

This Memorial to the Great World War is about 15 ft. tall. It is gray granite and has a large base and pedestal with a Full-size World War I solder in brass at the top. It has a memorial dedication etched into the stone on the pedestal and G.A.R. on the other sides. It was built in 1926.

### Mausoleums

The thirty mausoleums vary in architectural style from plain and simple to extremely ornate. The oldest mausoleum is dated 1886. Most mausoleums are dated and the dates center around 1900. The newest mausoleum was built in the 1930's. A complete architectural description of each mausoleum's exterior and interior follows on continuation sheets and is keyed to a map of the cemetery.

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8. William Bartlett Mausoleum. Unknown building date ; Architect/Builder: unknown ; 1 contributing building

The William Bartlett mausoleum, an elegant example of Greek Revival style, stands like a miniature temple at the entrance to Mausoleum Row. The building is almost a perfect cube with a front-facing pediment gable that sets on a plinth base of three steps that extends across the front face and to each side of the structure.

The double-leaf bronze entry door is set within a simple "Greek key" surround. Each leaf has a center panel containing a grille composed of circular floral medallions suspended over plain bronze. A pair of fluted columns at each side of the entry door supports an entablature that extends beyond the face of the structure to form a covered porch. The columns taper from a simple Doric capital at the top to rest without a base directly on the plinth. The entablature below the pediment is massive, well proportioned, and unadorned and continues as bands of granite around the remaining three faces of the building. The two sides and rear of the building are constructed of full panels of dressed-granite relieved only by a shallow pilaster at each corner and the entablature banding at the top. Two slabs of granite mitered at the ridge form the simple gabled roof; an ogeed cornice at the eaves follows the rake of the pediment at the front and rear.

The designer of this building was clearly concerned with the sculptural shape of the structure and drew little attention to the method of construction. Seams between granite slabs are flush and minimal, and all of the building is executed in the same finely honed granite.

The same granite used on the exterior continues as the floor in the interior, though it is highly polished. The walls and ceiling are lightly veined white marble and are held in place with bronze bosses heavily molded with a stylized floral motif. On the interior, the crypts are arranged flush in the end walls and faced with highly polished white marble. At the end wall is a centered stained glass window with the image of Christ whose face, hands, and features are art [painted] glass recessed behind a simple marble molded panel. Beneath the window is a freestanding bench of veined marble with a light red, almost purple, color.

9. Bauer Mausoleum. Date unknown; Architect/Builder: unknown; 1 contributing building

The Bauer mausoleum is the simplest and least adorned of the mausoleums on Mausoleum Row. Its decoration is more an expression of its construction technique than it is an embodiment of any particular style.

Massive rock-faced granite blocks in a running-bond pattern set on a bevel-topped water table form the sides of the structure. The exaggerated texture of the blocks is repeated in the four slabs that create the roof. Two heavily textured side slabs taper down from a slightly thicker center slab. This slab, with its dressed granite front face, has "BAUER" in raised-block letters centered over the entry door. The fourth roof slab, heavily rock-faced, is

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gabled at the center and creates the ridge of the roof.

Double-leaf entry doors nearly flush with the façade are flush-dressed granite with concealed bronze hinges. Simple twisted, bronze loop pulls and a massive bronze hasp and lock provide the only touches of decoration. The single-leaf entrance gate constructed of bronze rods with ball and spear-tip finials hangs in front of the entrance doors.

The interior has suffered much with time. The ceiling was once a veined marble veneer that fitted around the underside of the corbelled granite roof slabs. The walls are veneered with a glazed white brick tile with border patterns of light blue. The three crypts, flush in the end wall, are set lengthwise and finished with a highly polished marble. The floor is a polished granite slab.

### 10. Floyd Mausoleum. 1890; Architect/Builder: unknown; 1 contributing building

The Floyd mausoleum, constructed in 1890, is Victorian Gothic in style. The structure has the typical rectangular shape of many of the other mausoleums at Mt. Mora, but is atypical in that there is no attempt to carry the decorative detailing of the façade around the sides and rear of the building. Brick construction is apparent where the concrete face has spalled off at one rear corner. Flush brick side and rear walls are stuccoed with a thin layer of concrete that has been scored to look like blocks of stone. The gabled roof is composed of two thin slabs of granite that have also been overlaid with a topping of concrete - possibly a modern repair.

The front face of the mausoleum is a typical Victorian Gothic assemblage of decorative motifs. A highly decorated applied façade, designed to disguise the brick buttresses behind, rises from a flaring base to an almost Moorish pediment gable that hides the gabled roofline. On this pediment front, composed of dressed granite quoins at the sides and door surround and rock-faced granite blocks between, is displayed a variety of architectural details.

Stylized floral capitals top the polished granite columns surface-mounted at each side of a flush entry niche. The tapered caps resting on the capitals support a Gothic arch that appears to be constructed of alternating voussoirs of dressed and rock-faced granite. This arch is actually carved out of a massive dressed-granite lintel that is keyed to the roof slabs. The spandrel panel in the center of the arch features a double raised medallion with "1890" incised in the center. Above the arch and continuing to a small gabled peak, the pediment combines concave and convex curves of dressed granite framing a trio of rock-faced blocks. "FLOYD" is carved in raised block letters above this decorative rectangle.

Double-leaf polished granite entry doors are shallowly recessed within the arched façade. Incised in the face of each leaf is a simple quarter-arch over a rectangle panel. Bronze hinges are concealed and bronze loop pulls add the only other decoration to the door. It is interesting to note that the paired stone doors have an integrated pintle hinge at top and bottom rather than at the sides, which operates as smoothly today as it did when built. This is more than can be said of most of the other mausoleum doors.

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On the interior, the polished white marble-faced crypts are arranged endwise on the end wall with decorative protuberant bronze handles. The walls are veneered with a white glazed brick in running bond pattern capped with a narrow band of polished white marble carved in a reverse curve pattern. The ceiling, in poor condition, has a wide rim band of dark veined marble empanelling a light-colored marble center slab. The floor has alternating squares of highly polished light and dark veined marble.

11. Motter Mausoleum. Date unknown; Architect/Builder; unknown 1 contributing building

The Motter mausoleum is styled in restrained Classical Revival. Greek and Roman orders are combined with an indication of Egyptian Revival in the roof structure. Simple cubical massing uses solid slabs of dressed granite on the two sides and rear, relieved by a continuous entablature and shallow pilasters at each corner.

The entablature is massive, with a raised band separating the frieze from the architrave. Within the frieze band centered above each column is a laurel wreath with streaming ribbons. Four levels of roof slabs create a stepped-pyramid roof structure. The bottom slab projects beyond the frieze and the edge flares out in a coved cornice to create a pronounced eave. The next two slabs are composed of three pieces of dressed granite, each with square-cut edges. The final slab is one-piece with a pyramidal top.

At the face of the mausoleum, the pilasters extend into a recessed entry alcove. Set within this niche at each side of the entry door a simple fluted column with a Tuscan capital sits without a base on a plinth two steps above the ground. This double-tiered plinth continues around the remaining sides of the structure providing a base for the corner pilasters. The plinth extends forward at the base of the front pilasters providing platforms for a pair of highly detailed stone braziers, each with a carved "eternal flame" burning at its center. A double-leaf bronze entry door is centered in the recessed niche within a Greek-key surround. Each leaf has an upper grille with a clear glass behind. Centered in each lower panel is a laurel wreath; between each upper and lower panel is a horizontal brass pull. "MOTTER" is incised in the lintel of the door surround.

The interior is rectangular with four lengthwise crypts flush in the sidewalls. The finish of crypt covers, walls, and ceilings is a highly polished white marble with very little veining. The covers have stylized floral-patterned bronze pulls. The floor is a highly polished slab of granite.

The end wall has a centered decorative panel which mimics a window opening with a deep carved dentil patterned lintel flanked with pilasters with Corinthian capitals. The sill is incised with an acanthus leaf motif. Centered in the opening is a marble pattern with the following incised: "I am the resurrection and the life. He that believeth in me, though he were dead, yet shall he live."

12. Self Mausoleum. 1893; Architect/Builder: unknown; 1 contributing building

The Self mausoleum was constructed in 1893 in Victorian eclectic style. The Mount Mora collection of mausoleums is distinguished by their rich variety of shape and style, with one

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exception - the Self and Crowther mausoleums. These two, facing each other across the main row, are nearly identical - clearly designed by the same hand.

The structure is composed of two parts. The larger front structure is built as a chapel; a smaller building appended to the rear comprises the burial vaults. The whole is constructed of massive rock-faced limestone blocks alternating with narrower bands of smooth-dressed limestone blocks, the lowest of which has a beveled top and projects slightly at grade level.

The roof is constructed of corbelled slabs of limestone. With a nod to classicism, at the main section's four corners there are Greek acroterion, pedestals devoid of carving or ornament. The uppermost smooth dressed wall slab on the main portion of the tomb has layered bands carved to form a cornice. The roof recesses slightly from the cornice projection. On either side elevation are tall narrow window embrasures with bronze grilles at the exterior. One window is composed of a single stained glass light with multiple colors in a geometric pattern; the other window features a full-blown lily in a multi-colored vase. At the front of the structure is a projecting pavilion centered on the façade. Rising from a centered, engaged block is a tall four-sided tower; each face of the tower has a shallow carved rosette beneath continuous incised banding that flares out into a cavetto cornice and is topped by a pyramidal roof. Two square blocks with simple carving flank the central block on which the tower projection rests. Breaking the cornice line is a downward canted bevel-shaped block with a smooth-dressed surface.

Centered is a lightly raised rectangular surface with pecked stone finish with the date "1893" in highly decorative numerals. Directly below the date is a recessed block with engaged square columns on a molded plinth course. Between the engaged columns is a large recessed area with a pecked stone finish with the name "SELF" in large simple letters in bas-relief. The name slab rests on a huge block from which has been carved the half-round arched entry to the mausoleum. The block has a simple corner chamfer, but has very elaborate spandrels carved in a floreate pattern with what appears to be oak leaves and stylized flower rosettes.

Two freestanding columns of polished red granite with elaborate carved floreate-motif capitals support the arch and rest on half-round molded plinths, which are, in turn, supported on large blocks of stone. This assembly forms a projection, one at each side of the single stone step. The flanking stones are carved with a long, half-round shape in the exposed face of which is carved a rosette.

The entry door is deeply recessed within the half-round opening. Only the pintles remain from the bronze grille gate. Behind this are two massive smooth-dressed limestone slab doors whose bronze strap hinges are exposed at the exterior. There are two bronze door pulls and a hinged clasp and hasp door lock.

The encaustic tile floor begins at the exterior within the recessed arched opening and extends into the single square-shaped chamber of the mausoleum. A field of gold tile and

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blue and white "diamond" insets tiles surrounds an intricate center medallion featuring stylized lotus blossoms in brown, white, and blue.

The interior walls are glazed polychrome brick in running-bond pattern, beginning with three courses of dark brown at the floor topped with a three courses of pale gold and a broad wall area of white between. The ceiling is a single flat slab of smooth dressed limestone. At the far end wall are eight short-end crypts arranged four high in two stacks. Freestanding smooth finished granite headstones sit on end at the extreme edge of each crypt and each opening is closed off with thick glass panels. The panels are frosted with a foliate pattern surrounding a clear area through which may be seen the name on the granite stone.

13. Burnes Mausoleum. 1889; Architect/Builder: firm of Eckel & Mann (architects were Harvey Ellis and George Mann); 1 contributing building

The Burnes mausoleum is built in the Romanesque Revival style of high quality, light-colored limestone. The rectangular crypt is constructed of large rock-faced stone laid in regular courses. Three slabs of limestone form a gabled roof; the two long side slabs are slightly projected beyond the wall plane and are topped with a single slab cut in a triangular shape to complete the roof triangle. What differentiates the Burnes mausoleum from its neighbors is the unusual façade, rising above and beyond the mausoleum crypt masked behind it. The structure sweeps from the base to a parapet gable with a simple cavetto cornice of dressed limestone. At each end of the gable, a floreate bud projects from the cornice end. Wings flare sharply outward and downward, forming an extension of the parapet with large blocks of smooth finished limestone extending to the base course. At each side of the entry, the base is composed of two courses of bevel-faced dressed gray granite with a narrow band of rock-faced dressing. Except for these end blocks, the façade is constructed of the same rock-faced coursed limestone blocks used throughout the construction of the crypt.

Centered above the entry and within the triangular gable is a recessed, dressed rectangular stone on which "BURNES" is carved in raised florid letters. The entry below the name has the most prominent feature of the mausoleum - the Romanesque half-round archivolt with remarkably detailed carved voissours. The intrados, or inner edge, of the arch is smooth dressed with a rounded shape followed by a deeply incised band - all joined and following the curved shape of the arch. The stone is rock-faced with extrados of smooth dressed stone and a pronounced cavetto or round concave cornice. The arch base blocks are carved from a single massive stone and terminate the cavetto cornice with a flourished boss shape. Below the base block are narrow jamb blocks of smooth dressed stone.

Two low-rising blocks of stone form a stoop leading to the double-leafed bronze entry gate. The grillwork of the gate is relatively simple, with curving tendrils of bronze filling the curved shape of the arch - an almost Art Nouveau inspiration. Behind the grillwork are two massive doors of smooth and polished granite with interior balanced pintles on which the doors swing. The large bronze pulls are decoratively shaped with acanthus leaf patterns.

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On the interior, there are crypts on three walls. The sidewalls are built to the inside of the structure and thus, the short ends of the crypts terminate within the interior leaving only enough room for the doors to swing inward. This shallow area is covered with white glazed brick masonry. The floor is composed of slabs of dressed limestone. Lying on the floor within the mausoleum is the Celtic cross that once adorned the apex of the parapet gable. The faces of the crypts and the coffered ceiling are made of beautifully veined marble.

14. Krug Mausoleum. 1891; Architect/Builder: unknown ; 1 contributing building

The Krug mausoleum was constructed in 1891 in Victorian eclectic style. The structure is composed of two parts. The larger element was built as a chapel with a smaller building containing the burial vaults appended to the rear. The whole is constructed of massive rock-faced courses of granite blocks, alternating with narrower courses of smooth dressed granite blocks. The base course of rock-faced stone has a beveled top and projects slightly from the courses above. All outside corners of both structure elements have narrow corner beads of smooth dressing. The roof is constructed of corbel-stepped slabs of smooth dressed granite. The base slab of the roof is recessed from uppermost layer of wall coursing that has been carved with a deep cavetto cornice. This cornice continues around a projecting centered pavilion at the façade, above which are two decorative elements engaged to the end wall of the roof slabs. Centered above the doors is a highly decorative winged disk motif above a second stone carved with relief stylized swirl pattern, with a centered quatrefoil directly beneath the disk above.

Below the cornice is a broad course of smooth dressed stone continuous around the larger structure. On the face of the pavilion, the cornice projects slightly and is supported on two broad cornice brackets with simple incised bands and patterns. Between the shallow brackets is a broad area of dressed stone with the stylized letters "KRUG" in a gentle arc over a raised line beneath which is centered the numerals in relief "1891."

The course below is a broad rock-faced band continuous around both building segments. At the pavilion, this stone has the half-round shape of the recessed entry carved with a simple edge molding. The arch ends spring from two square block column capitals that are part of a continuous narrow course of smooth dressed stone around the structures. The capitals have shallow oak-leaf swirled patterns incised. The capitals rest on two engaged column shafts carved from a single block of stone resting on a simple narrow plinth. The whole rests on huge flanking blocks of stone to either side of the single step to the entry. The stone are carved with a pronounced curved shape in the form of a spiral.

On each side elevation of the larger structure is a long narrow window embrasure with a bronze grille at the exterior. At the interior, the stained glass windows depict a vase filled with wheat sheaves and a dove flying above.

Flush with the outer edge of the stonework is a single leaf bronze grille door. Behind this are two massive highly polished granite slab doors whose bronze strap hinges are exposed on

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the outer surface. There are two bronze door pulls and a hinged clasp and hasp door lock.

The interior of the mausoleum is a single square chamber. The walls are glazed polychrome brick in running-bond pattern with three bands. They begin with three courses of dark brown at the floor, a broad wall area of white, then three bands of gold at the ceiling. The ceiling is a single flat slab of smooth dressed granite.

The encaustic tile floor begins at the exterior recessed entry with a field of gold tile and inset "diamond" tiles and an intricate brown tile border at the edges with a "jigsaw puzzle" of multiple-colored tile work. The center tile medallion features stylized lotus blossoms in brown, white, and blue tiles.

At the far end wall of the chamber are eight short-end crypts arranged four-high in two stacks. Freestanding, smooth-finished granite headstones sit on end at the extreme edge of each crypt opening. The opening is closed off with a glass panel, a frosted glass foliate pattern surrounding a clear center through which may be seen the carving on the granite stone. Bronze pulls are attached to the glass panels for access.

15. Townsend Mausoleum. 1933-34; Architect/Builder: Eckel & Aldrich; 1 contributing building

The Townsend mausoleum makes an extraordinary appearance at the head of Mausoleum Row. The mausoleum is in Egyptian Revival style, but with the obvious influence of the modern Art Deco period (during which it was built) and lacking the heavy-handed ostentatious decoration found on the earlier Victorian mausoleums.

The designer made full use of the advantages of the site, slightly raised from the street and sandwiched between two roadways: to the left, winding through the cemetery and to the right, leading shortly to what was once the opening of the cooling chamber for the cemetery. Even the stone curbing of smooth dressed gray granite sweeping to either side of the site was made a part of the carefully planned approach to the structure. A broad set of shallow stone steps leads up to the entry of the mausoleum and is flanked, at the curb, with stone pedestals. Large stone urns, each with a stylized palm-leaf pattern carved on the curving outer surface, rest on the pedestals. On flanking pedestals at the steps leading to the entry, finely carved sphinxes face inward, protecting the inhabitants within the tomb.

The structure is rectangular, with the battered or outward flaring shape (common to the style) that was meant to suggest the pylons flanking the prominent temple at Karnak, Egypt. The massive facing stones are smooth dressed with a narrow base set on a double-plinth, rising to a cavetto cornice decorated with a raised palmetto motif. A stylized molding, Egyptian with Art Deco simplicity, articulates each corner of the structure vertically, then becomes continuous as a horizontal band beneath the cornice on all faces. Centered in the cavetto cornice at the front façade is a solar disc, flanked by serpents and spread wings - the symbol of eternal life in ancient Egypt.

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The entry is recessed with the entablature supported by two free standing columns, each with simple lotiform carving at the base and flaring capitals with a stylized lotus bud pattern in raised carving. The face of the doorjamb is highly decorative with raised carving of tall lotus stalks and stylized flower buds. The architrave is incised with a stylized rectangular panel in which is found the large but simply carved name "TOWNSEND". Paired bronze entry doors have simple Art Deco molding detail with Egyptian overtones.

The interior is not accessible at the present time.

16. McCord Mausoleum. 1909; Architect/Builder Eckel & Boschen; 1 contributing building

The McCord mausoleum, like its neighbor Townsend, is constructed in a richly decorated Egyptian Revival Style. Its much earlier date of construction, however, is evident in its ornate late Victorian detailing, rather than the crisp stylized Art Deco employed by the Townsend Mausoleum.

The designer integrated the structure into its surroundings by continuing decorative embellishments from the building to the street. Substantial stone pylons mark the street corners of the property encompassed by the tomb complex. Two short flights of broad steps lead up from street level, flanked by a low stonewall. A broad landing midway steps inward to the width of the entry pavilion. Flanking the landing and resting on squat stone pedestals are two oversized bronze planters, each heavily decorated with raised lotiform pattern and a broad flaring lip. Stone pedestals also flank the entry door and at one time supported bronze torches (one is just inside the mausoleum door), each with four graceful legs detailed as lotus stalks holding a basin with a stylized lotus pattern.

The structure itself is constructed of dressed dolomite limestone, uniform in color and texture. The projecting entry pavilion intersects with a long rectangular structure and a rear pavilion projects at the rear. The whole forms a "cross" shape unlike any other in the cemetery. The interior belies that exterior shape as it appears to be no more than a long rectangle, the arms of the cross contain the crypts, recessed flush, floor to ceiling.

The entry pavilion is stunning in its complexity and variety of detail. A low gable parapet masks the thin stone slabs of the roof. (This attempt to create a low profile has resulted in roof failure and subsequent moisture penetration.) The porch has a continuous cavetto cornice with an applied bronze solar disc centered over the entry doors. The architrave has stylized carved lotus stalks and flowers centered over each of the four freestanding columns. Each of these massive limestone columns tapers to a round plinth base with incised banding at the bottom and flaring lotiform capitals supporting the architrave above.

The paired columns flank a double-leaf entry, its stone surround projecting slightly from the face of the building. "McCORD" is centered in the upper panel of the surround, surmounted by a triangular projection. Bronze door grilles are highly decorative. The staves of the grille

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are stylized lotus stalks with lotus blossoms; a solar disc is centered on a panel below. The bronze doors beyond use Classical Revival motifs as well as Egyptian. A recessed clathri grille is centered above a long panel with a decidedly Greek shape. Centered in each door is a round pull, shaped like scarab beetle, mounted on a solar disc escutcheon.

The interior is equal to the remarkable exterior and entirely unique. The rectangular chamber is divided into two square chambers, with a massive marble beam set on marble pilasters indicating where the rear pavilion adjoins the arms of the cross. Within this rear chamber, two massive sarcophagi set longwise, with space to move around all sides. The two sarcophagi with their domed lids, tapered sides, and stone "ring handles" are all carved from a single limestone slab. Centered above these sarcophagi, at the rear wall, is a stained glass window in a marble surround. The window, with palm and lotus leaf patterns at the base, deviates from an Egyptian Revival motif by featuring an oil lamp in the upper section, a Classical allusion to eternal life.

The walls of both chambers are empanelled with dark-veined marble outlining the crypts at either end of the front chamber, then continuing as a band around each chamber and forming the window surround at the rear wall. This dark banding contrasts with the much lighter veined marble crypt faces and wall panels. In the upper part of the wall section, light-colored marble pilasters with carved capitals and plinths support a molded cornice. The ceiling had once been slabs of dark marble supported by the cornice, but has collapsed (or been removed). The floor is patterned in squares of light and dark marble that accentuate the division of front and rear chamber.

### 17. Marlow Mausoleum 1893; Architect/Builder: unknown; 1 contributing building

The Marlow mausoleum was completed in 1893 in Victorian eclectic style. The rectangular-shaped structure is constructed of dressed blocks of gray granite. The roof is composed of long dressed slabs of granite that form a stepped corbel. The area formed by the corbel arch is filled with rock-faced stone blocks. At the four corners of the first, or lowest, roof slab there are Greek acroterion, pedestals devoid of ornamentation except for an almost imperceptible incised swirl carved into the face of the slab that continues the curved shape of the pedestal. The roof slab ends are dressed smooth. The uppermost cap slab is carved with a double bevel shape; in its façade is incised the numerals "1893". Rising above the peak of the cap is a stone, Greek-styled acroterion with a highly decorative, stylized palm frond deeply incised and wreathed with more lifelike foliate carving.

The walls are constructed of wide courses of smooth dressed granite alternating with much narrower courses of rock-faced stone. The narrow, uppermost course has a cavetto shape with the roof slabs slightly projected to form the simple cornice. The structure rests on a base course of rock-faced stone directly below a narrow dressed course slightly projected with a beveled top. On each side elevation, there is a tall narrow window with a bronze grille; behind each is a single colored-glass pane with an etched pattern.

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A broad projecting pavilion, deeper than any other on the Row, dominates the façade. Its roof is a single stone with a slight pitch, with acroterion at the corners and a capstone at the peak with the same Greek inspired acroterion centered above on the main structure. On the face of the roof stone is centered the raised relief, plain-carved letters "MARLOW". At the top of the stone is a continuous molded cornice with an acanthus leaf motif writhing in high relief under the cornice and onto the frieze at either end. Below this at the outside angles and in the space between the stone column supports are simple carved patterns.

Below the roof is a massive lintel supported on three freestanding columns at either side of the entry. A single rock-faced stone serves as an abacus for all three. However, on the outside corner column there is an imaginative acanthus-leaved capital that twines and swirls in relief onto the rock-faced abacus. The simple Tuscan columns with Tuscan capitals form a pronounced flare toward the molded base and rest on a single, rock-faced plinth block with a slightly battered shape.

The entry has paired bronze grille doors behind which are paired, polished granite doors with hidden hinges, but exposed bulla ornament masking the through-attachment of the interior strap hinges. Around the bronze bulla are stylized patterns incised into the stone. The square interior chamber has two engaged crypts against the end wall. The crypts have a single decorative chamfered stone cap at six feet above the floor with a stylized incised pattern cut into a centered panel. The cap is dressed and polished limestone and rests above a red marble cornice. The two crypts have polished limestone faces and unusual bronze hinges at the bottom edge rather than the pulls found on every other tomb face in Mt. Mora. The mausoleum has suffered much over time. The walls were once veneered with smooth and polished slabs of limestone alternating with narrow bands of polished red veined marble. A cavetto-carved cornice is executed in red marble, and it is also used for a base course. Much of the marble and limestone has sloughed from the walls revealing behind the red brick structure of the mausoleum. The ceiling has an edging of polished limestone empanelling a center slab of polished veined marble. The floor is of polished white marble.

18. Owen Mausoleum. 1891; Architect/Builder: unknown; 1 contributing building

The Owen mausoleum was constructed in 1891 in Victorian eclectic style. The structure is composed of two parts. The larger element was built as a chapel, with a smaller building containing the burial vaults appended to the rear. The roof is corbel stepped, but atypically has only two slab steps whose exposed ends are rock-faced. The roof edge is recessed some distance and rests on the top course of block, which is dressed limestone with a stepped, projected carved cornice. On each side wall is a long narrow window with bronze grilles and a single frosted glass pane.

The building is constructed of large rock-faced limestone blocks with alternating broad and

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narrow courses. All of the blocks have smooth dressed corners as the only decorative effort. The blocks rest on a two-level base which projects slightly from the wall plane, each with a dressed, beveled top edge. Projecting from the front elevation is a broad pavilion rising to a broad dressed slab with a simple Greek fret pattern edge-carved in relief. A centered, plain-carved crucifix on a stylized molded base tops the slab with a floreate pattern vine-wreathed in relief.

At the cornice level, the molding is continuous around the structure, and forms a broken cornice line framing a recessed area with the plain carved numerals "1891" in high relief. Below this is a broad stone with flanking, engaged half-round squat columns with elaborate carved capitals and abacus. The columns rest on a continuous plinth; centered above is a smooth-dressed panel with the plain-carved name "OWEN" in relief. This, in turn, rests on a large block of stone out of which is carved the half round arch over the deeply recessed entry to the tomb. Engaged pilasters flank the arch with a round shape directly beneath the columns above. The arch is emphasized by a wide band of rock-faced stone in a conforming arch shape in relief from the smooth dressed block.

The arch ends spring from columns whose square capitals are lightly carved with quatrefoils and stylized indeterminate patterns. The columns are shallow paired highly polished granite shafts resting on a huge block base which then projects outward with a curved face to form flanking pedestals to the single broad stone step on which they also rest. On the top of the swirling shape is a single relief carved bezant.

Flush with the outer edge of the stonework is a single leaf bronze grille door. Behind this are two massive highly polished granite slab doors whose bronze strap hinges are exposed on the outer surface. There are two bronze door pulls and a hinged clasp and hasp door lock.

The interior of the mausoleum is a single square chamber. The stone blocks of the entry surround continue through and are exposed on the interior with a smooth finished surface. At the far end wall are eight short-end crypts, arranged four-high in two stacks. The walls are glazed polychrome brick in running-bond pattern with four bands beginning with three courses of dark brown at the floor, a broad wall area of white, a wainscot of light sky blue, and brown, again, at the ceiling. The ceiling is a single flat slab of smooth dressed granite.

The encaustic tile floor begins at the exterior recessed entry with a field of gold tile and inset "diamond" tiles and an intricate brown tile border at the edges with a "jigsaw puzzle" of multiple-colored tile work. The center tile medallion features stylized lotus blossoms in brown, white, and blue tiles.

Freestanding, smooth-finished granite headstones sit on end at the extreme edge of each crypt opening. The opening is closed off with a glass panel, a frosted glass foliate pattern surrounding a clear center through which may be seen the carving on the granite stone. Bronze pulls are attached to the glass panels for access.

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There is a freestanding altar, carved from marble, on which is a marble-carved crucifix.

19. Powell Mausoleum. Date unknown; Architect/Builder: unknown; 1 contributing building

The family of William C. Powell is buried here.

The Powell mausoleum is a simple rectangular structure built in a Classical Revival style, with suggestions of Egyptian Revival. The walls have a slightly battered shape of smooth dressed limestone blocks; these rest on a rock-faced base course with a smooth-dressed outward bevel. The short side of the rectangle faces the drive and is topped by the end wall of the distinctive stepped-corbels roof shape that is constructed of a single slab of limestone. The four roof corners are decorated with acroterion.

Inside the stepped shape of the gable are recessed rock-faced blocks, resting on a broad and slightly projected frieze. The frieze is decorated with carved rosettes that are flanking an empanelled area with "POWELL" incised in large, simple letters and centered above the doorway. Flanking the doorway are engaged columns that are fluted to give the appearance of stalks, topped with palmetto-styled capitals. The columns are resting on large block plinths from which project flanking stones to either side of the two-step entryway. The tops of these flanking stones are carved with an undulating ogee shape. The paired doors in the deep, recessed entry are bronze with round pull handles and open latticework windows.

The interior is perhaps the simplest found at Mt. Mora. There is a single engaged crypt, lengthwise along the south long wall, with a smooth-dressed limestone cap. A freestanding-framed photograph of a woman on the top, common in Europe, but unusual in the US, rests against a small box. (In 2003 the rusted metal box containing cremains was replaced by one constructed of material which will not disintegrate.) The whole of the interior is faced with smooth-dressed (but not polished) limestone slabs. The floor is a single limestone slab.

20. Crowther Mausoleum. 1892; Architect/Builder: unknown; 1 contributing building

The Crowther mausoleum was constructed in 1892 in Victorian eclectic style. The structure is composed of two parts. The larger element was built as a chapel, with a smaller building containing the burial vaults appended to the rear. The whole is constructed of massive, smooth-dressed limestone blocks alternating with narrower bands of rock-faced limestone, the lowest of which has a beveled top and projects slightly at grade level.

The roof is constructed of corbel-stepped slabs of limestone. With a nod to Classicism, at the main sections' four corners, there are Greek acroterion, or pedestals, devoid of carving or ornament. The uppermost smooth dressed wall slab on the main portion of the tomb has layered bands forming a cornice. The roof sits back slightly from the cornice projection. On each side elevation is a tall, narrow window embrasure with bronze grilles. The windows beyond are composed of a single stained glass light.

At the front of the structure is a projecting pavilion centered in the façade and rising to a

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stylized Maltese cross with the date "1892" in relief. Below is a bevel-shaped block with a pecked stone finish; a smooth finished band is in the center with bas-relief Masonic symbols. This block, in turn, rests on a larger engaged slab that carries the continuous cornice banding, with corner-engaged columns on a molded plinth course. Centered between the engaged columns is a large recessed area with a pecked stone finish with the name "CROWTHER" in large simple letters in bas-relief. The name slab rests on a huge block from which has been carved the half-round arched entry to the recessed mausoleum doors. This course is of equal width to the middle band of smooth dressed slabs on the main structure. The block has a simple corner chamfer, but very elaborate spandrels carved in a flourished floreate pattern with what appears to be oak leaves and stylized flower rosettes.

Two half-round engaged columns with elaborate carved floreate-motif capitals support the arches and rest on half-round molded plinths. These, in turn, each rest on a large block of stone with a carved spiral in the upper face on the projection; the pair of stones flank the single stone step, forming a porch. Only the pintles remain from the bronze grille doors. Behind are two massive dressed limestone slab doors whose bronze strap hinges are exposed on the outer surface. There are two bronze door pulls and a hinged clasp and hasp door lock.

The interior of the mausoleum is a single square chamber. At the far end wall are eight short end crypts arranged four high in two stacks. Freestanding smooth finished granite headstones sit on end at the extreme edge of each crypt opening. The opening is closed off with a frosted glass panel with a foliate pattern surrounding a clear area through which may be seen the carving on the granite stone. Bronze pulls are attached to the glass panels for access.

The walls are glazed polychrome brick in running-bond pattern. There is a broad central area of white brick with a cream-colored cornice of several courses and a base of three courses of sky-blue colored brick. The ceiling is a single flat slab of smooth dressed limestone. The polychrome encaustic tile floor begins at the exterior porch and extends into the interior of the mausoleum. A brown tile border with a "jigsaw puzzle" of multiple colored tile work borders a field of gold tile with inset "diamond" tiles. The center tile medallion features stylized lotus blossoms in brown, white, and blue tiles.

### 21. Hier Mausoleum. 1890; Architect/Builder: unknown; 1 contributing building

The Hier mausoleum was built in 1890 in Victorian eclectic style. It is a rectangular-shaped structure constructed of large blocks of rock-faced granite. Each elevation has a pronounced battered shape and rests on a rock-faced base course with a dressed, beveled upper surface which projects slightly beyond the wall. The corners of the blocks have a smooth dressed bead, virtually their only ornamentation. The roof is a variation of the common corbel step with a steep, bevel shape at each of the two edge slabs; they are

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topped with a peaked stone cap to create a triangular gable shape. The two edge slabs project only slightly to form a cornice eave.

A massive stone slab dominates the front of the structure and is cut to interlock with the side roof slabs. The half-round arch over the entry is cut from this large stone and features a dressed bead-molded edge. The face of the slab is rock-faced with a smooth dressed panel on which the stylized letters "HIER" are carved in relief. A shallow recessed dressed tympanum fills the arch shape with the simple carved numerals "1890" incised into the face. The arch ends spring from half-round engaged columns with stylized acanthus leaf capitals and half-round molded plinths. The columns rest on the lower course of the battered-shaped stone with no further ornamentation. A single step leads up to the entry. The entry has a single-leaf bronze grill door, behind which are paired doors of smooth dressed granite with hidden hinges, bronze pulls, and an elaborate hasp and clasp closure.

The simple interior is veneered with polished white-veined marble. The ceiling is composed of two slabs of polished white-veined marble with a structural beam of matching marble at the seam. The crypts are arranged lengthwise, flush in the end wall, with the same marble finish and simple bronze pulls. The floor is a single slab of polished granite.

### 22. Burgess Mausoleum. 1900; Architect/Builder: unknown; 1 contributing building

The Burgess mausoleum is a highly ornamental gabled structure built with Classical Revival detailing in 1900. Of dominant visual interest is the contrast between the dressed, carved stone elements and the rock-faced limestone blocks. On the façade, to either side of the centered entry, there are two huge rock-faced blocks supporting molded plinth and triple-grouped, smooth dressed limestone pilasters at the structure corners. The pilaster at the extreme corner returns around to the side elevation, as does the plinth on top the slightly projecting rock-faced blocks. The pilaster capitals are deeply carved in a floreate pattern.

On the building side elevations and at the rear, the smooth dressed ogee-edged roof slabs form a projecting cornice above the smooth dressed frieze. The construction is of much smaller rock-faced running bond limestone blocks than are on the front façade, some of which are quite long. At the rear corners are single corner pilasters whose treatment is identical to that of the façade. The gabled roof is built of narrow slabs of limestone - one to each side, and all smooth dressed, with an interlocking capstone that rises above the slabs the length of the structure. Centered at the façade is a finial cap of a cockleshell deeply carved into a round dressed stone resting on a square block.

Smooth dressed stone facings and jamb flank the centered entry. Above the door lintel and pilasters is a long dressed slab entablature. On the architrave in raised letters centered above the entry is the name "BURGESS". To either end of the architrave are bas relief floreate carvings into which are worked the numbers "19" and "00". The carvings continue around the corner but terminate above the corner pilaster on the side elevations. The

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pediment tympanum is a single smooth dressed slab with a large bas relief carving of an oak leaf laurel from which palm fronds project to either side. The pediment cornice is cavetto-shaped from the ends of the roof slabs.

The double-leaf entry doors are of dressed limestone slabs, flat and unadorned except for four large round-headed bronze bolts which secure each of the hidden door hinges. There is a single massive bronze door pull on the right hand door slab with a decorative handle finial and drop pendant. The entry is protected with paired bronze grille gates with elaborate detailing, hanging from a looped bronze pintle set into the jamb. Each grille leaf has an openwork curvilinear-patterned bronze corner brace to either side of a centered horizontal flat member, which in turn is decorated with raised metal bosses. When the doors are closed, it gives the appearance of a diamond shaped openwork grille interwoven with the vertical spear motif of the doors. At both the top and bottom of the grille doors are bronze horizontal structural members into which are cutout quatrefoil patterns. There is a single low stone step flush with the rock-faced blocks at the façade.

The square shaped interior chamber is finished with a white-glazed brick and has a single-slab smooth-finished limestone ceiling. The floor is alternating squares of white and black marble with a black marble border. The crypts are arranged lengthwise in the end wall with elaborate bronze pulls attached to the polished limestone covers.

23. Weckerlin Mausoleum 1901; Architect/Builder: unknown; 1 contributing building

The Weckerlin mausoleum is a simple, almost monolithic rectangular structure constructed in 1901. Although the style is not immediately apparent, the structure uses Victorian eclectic and Romanesque details like many its neighbors. The roof is constructed of huge limestone slabs that form a corbel arch, each slab with a beveled angle and dressed upper surface. The first slab projects beyond the wall plane to form a very simple cornice and the front face of this slab is dressed. The next slab above it is rock-faced on the façade, as are the visible long sides (although the upper surface remains dressed). A final cap stone rests at the peak, topped at the front façade with a highly decorated floreate finial cap incised with the date "1901".

The large rock-faced limestone blocks that form the walls are set in a running bond pattern. The side and rear elevations have a battered-stone coursed water table with an upper rock faced surface bevel. The façade corners are the rock-faced ends of the massive side elevation blocks, though set in an alternating pattern of narrow and wide. Interlocking with the block ends are patterned cut and smooth dressed stone slabs that form either side of the door jamb. Carved into these smooth dressed blocks are decorative engaged columns, each with a fluted shaft and elaborate floreate-carved capitals.

At the façade, a double-leaf door is set into a deeply recessed opening. The paired doors are modern construction. Although the bronze grill gate with floral spear-point shafts in front is period. The door lintel stone is recessed from the dressed projecting ends of the first

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roof slabs. The stone, a modern replacement, is about one inch thick with metal fasteners to the structural lintel behind it. In the marble face is incised the name "WECKERLIN". This stone covers the original, which was incised "MUCHENBERGER" for the original owners of the mausoleum, although they were never entombed there.

The interior is not accessible at the present time.

24. Geiger Mausoleum date unknown; Architect/Builder: unknown; 1 contributing building

The Geiger monument is a fanciful creation in stone whose stylistic source was Medieval Europe, specifically the great late Gothic cathedrals of the 14<sup>th</sup> and 15<sup>th</sup> centuries, built in what is termed the flamboyant style. A confection of open work stone tracery surrounds the raised sarcophagus. The tracery is carved from a light colored limestone, while the sarcophagus is a red veined marble, creating an interesting contrast.

The structure is rectangular in shape. The stone tracery has a single bay facing the row and two bays at each side. At each corner rises a tall column, each of which has four horizontal sections. The lowermost has multiple facets, each with a recessed panel incised with a single pointed arch top and simple spandrel. Carved stone fillets separate this Gothic style base from the narrower second section. This Classical Revival section is also multiple-faceted, with raised engaged Ionic columns and Romanesque arches defining each facet. A more elaborate rosette-faced cornice separates this from the narrower still third level. This Egyptian Revival level has fewer facets, and is carved with engaged columns with lotiform detailing. The top segment is a true flight of fancy with scrolled acanthus leaves tapering and rising to a heavily carved floreate motif finial.

It is interesting to note that the "orders" used as decoration on the four levels are arranged in reverse chronological order of their period in history: Gothic below Greek below Egyptian below "nature." Was the designer attempting to make a point? Or was the use of a variety of motifs intended to portray the cultural knowledge of the world-traveled Dr. Geiger within?

Half-round stone arches spring from the junction of the first and second corner column segments. The stonework is massive and highly ornamental with crockets adorning the upper edge of the sweeping curves and gothic foliation forming a crocket arch on the inner side. The arch rises to a centered finial with a rosette incised in the face of the spandrel. On the long sides there is a centered faceted column supporting either arch end rising to a single finial with a more elaborate rosette carved into the spandrel.

The flamboyant stone tracery and sarcophagus rest on a large flat base that has a multiple-carved upper lip and base. The broad face of the base is decorated with incised repeated patterns derived from Gothic sources. Beneath this is a narrower base to which is affixed numerous bronze posts, with bronze chains surrounding the whole of the monument. The monument rests on a broad pavement with limestone edge stones into which is set a lozenge-pattern of white and black marble with corner blocks of black marble.

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25. Toothaker-Schroer Mausoleum. Date unknown; Architect/Builder: unknown; 1 contributing building

The Toothaker-Schroer mausoleum is certainly the simplest of all the structures in Mount Mora Cemetery. The structure is constructed of massive slabs of red granite, one to each of the four sides and a single slab cap. The stone faces are ground to a fine surface and then polished to a high sheen, which has survived to the present. The stone was obviously carefully chosen for its beauty; it has a rich red tone and veining with darker colors. The only decoration on each unadorned slab is a narrow recession from the planar wall surface at the roof cap. There is no access door to the mausoleum; the roof cap must be removed.

Extending beyond the tomb is a narrow step comprised of a deeply embedded base capped with two slabs of the same granite found on the structure. Two tall granite urns stand on the slabs and flank the interment dates centered on the façade. The carved dates are lightly incised in a panel lighter in color and with a pecked stone finish and are surrounded by a deeply carved band with a floreate pattern. Centered above the panel are the names "TOOTHAKER-SCHROER" deeply incised into the long and narrow peck-finished stone.

26. Ford Mausoleum. Date unknown; Architect/Builder: unknown ; 1 contributing building

The Ford monument is constructed of light colored gray granite in a Classical derived style. A central square pylon is flanked by two long wings, all of which rest on a broad stepped base. The upper part of the central pylon is decorated with a Greek anthemion-patterned frieze of stylized flowers in raised relief carving. Below this is a projecting cornice composed of simple moldings with a narrow centered band of floreate-patterned carving. Centered on the face of the pylon is the deeply incised name "FORD" below a high-relief wreath with trailing ribbon swags.

Each of the flanking wings appears to be a solid piece of stone with a raised relief leaf pattern and simple fillets comprising an entablature cap. At the base are several narrow carved bands and a projected flat face that is continuous around all three elements of the monument.

27. Fairleigh Mausoleum. Date unknown; Architect/Builder: unknown; 1 contributing building

The Fairleigh mausoleum is built of finely finished light-colored gray granite in a flamboyant Egyptian Revival style. The shape is basically rectangular; at each side elevation, however, is a shallow projection to cornice height and nearly the full width of the structure. These projections house the coffin niches to either side of the entry. Where the projections meet the main structure, there is an "inside corner", resulting in a more interesting building shape.

The building is smaller at the cornice than it is at ground level. The structure slopes inward from a pronounced cavetto base; each wall continues at a gentle angle until it meets the

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cornice where a deep cavetto cornice flares outward to a simple squared fascia. Below the curve of the cornice is a narrow raised band, which is continuous around all four elevations with a broad architrave below. On the rear elevation there are broad pilasters at either building corner. Small recessed bronze ventilation grilles on the side and rear elevations are positioned below the frieze band and above the cavetto base. The roof is composed of two huge dressed slabs of granite, the top slab smaller than the upper, both recessed from the cornice edge.

On the façade, there is a raised carving of the sun with wings projecting to either side and flanked with serpentine adders or asps. This Egyptian motif (called the "solar disc") is centered above the entry on the face of the frieze beneath the cornice. On the architrave below the raised band is the incised name "FAIRLEIGH". An immense pilaster supports the architrave at either corner, with additional support from freestanding stone columns framing the deeply recessed entry. The base of the columns has a stylized lotiform pattern carved into the shaft, rising with virtually no taper to a ringed pattern below a pronounced palmetto capita with a small block abacus directly beneath the architrave. The recessed entry is raised on a large single granite slab with paired bronze doors centered in the recess. Each door has a round bronze door pull with a dependent scarab beetle figured into the pull. Long panels are defined on each door by stylized lotus blossom molding.

On the interior, the floor is a single slab of smooth dressed granite. The ceiling, also a single slab of dressed granite, has several shallow recessed panels that provide the only relief to the plain surface. A single panel is centered on the end wall with a stylized cross incised with a lily motif. On either side are smooth and polished crypt faces that are lightly incised with rosette patterns above and flanked with stylized long-stemmed lotus flowers. Small bronze rosettes affix the stone crypt covers.

28. Richardson Mausoleum Date unknown; Architect/Builder: unknown; 1 contributing building

The Richardson mausoleum is an understated Egyptian Revival structure constructed of large blocks of dressed-face granite in a running bond pattern. The massing of the structure is simple; the four sides of the building are battered (inclined inward) from the slightly flaring base to a raised frieze band. Above the frieze band and decorated with low-relief lotiform carving, a pronounced cavetto cornice flares out to create the square-cut eave of the roof. The dressed granite, keyed-slab roof rises to a low pitch, with a pediment at the front and rear. At the front façade, the centered and recessed entry niche is framed by a pair of massive tapered, dressed-granite columns with date-palm capitals. The columns support a flush lintel stone with "RICHARDSON" incised above the double-leaf bronze entry door. Each door leaf bronze has an upper panel of glass behind a grille of stylized lotus buds, with square rod "stems" forming the picket of the grille. The lower panels of the door are composed of four shallowly-raised rectangles framed by simple, square panel molding. Within the mausoleum, four white marble crypts are stacked, long-wise, from the floor to the ceiling, leaving a central aisle with a black marble floor. At the rear wall of the structure and centered on the entry door is a window of blue, gold, red, and black stained glass. The

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window uses a variety of Egyptian motifs; a base of lotus blossoms rises with stylized stems to support a winged solar disc, a sign of reincarnation. Recessed into the jamb of the window embrasure is a bronze grille matching that found on the entry doors.

29. Nave Mausoleum. 1901; Architect/Builder: unknown; 1 contributing building

The Nave mausoleum, constructed in Victorian eclectic style in 1901, is certainly one of the more interesting structures in Mount Mora. It is built of dolomite limestone in a long rectangle with the short end facing the street and a wing appended to either side at a lower height.

The roof of the main block is unique with a tall, gabled shape composed of the usual roof slabs, but whose ends have been cut in an inward bevel above a very narrow beginning course without a bevel. The whole rises, tier-on-tier, to a broad flat capstone. The roof stones rest above a pronounced cavetto cornice with as narrow molded stringcourse. The flanking wings (in which are found the longwise crypts on the interior) have a deeply cut outward bevel on the large single capstone that is the roof of each. The cornice on the projecting wings is composed of many bands of molded pattern above three courses of rock-faced coursing. A wide, smooth dressed outward bevel course sets above a similar, but rock-faced course. The final base coursing is of massive rock-faced blocks projecting beyond the walls above.

Centered on the street-facing end of the center building structure is a very decorative entrance pavilion. The cavetto cornice sits well below that of the main block and is carved from a single flat stone, above which is a triangular-shaped stone with the raised lettered name "NAVE". The narrow architrave, supported on two delicate-looking black granite columns polished to a high luster, has the carved words in raised letters "AD MAJOREM GLORIAM". The huge abacus of each column capital has numerals carved in the face - on the left abacus "19" and on the right "01". At the same level is found a wide band course of carved stone molding which dies into the return at the side wings, then emerges at the rear and continues around to mid-level with a single window centered at the rear of the main block. The crocket-patterned capital with its stylized foliation is unlike any other in the cemetery. Each simple base of limestone rests on huge projecting base blocks with a rock-faced finish. The whole rests on a large stone slab stoop with two stone steps down to grade. The square recessed entry opening has paired brass grille doors with floreate patterns and quatrefoils worked into the openwork pattern. Behind these are paired flat-slab limestone doors with decorative brass pulls. The interior is faced with smooth limestone panels. Each of the side crypts and the window has a decorative molded surround with a Doric pattern. The walls rise to a gentle inward-curving cornice supporting a single dressed stone slab ceiling. Each crypt facing has decorative bronze pulls. The window has a clear glass single pane (which may not be original) with a bronze grille. Beneath the window, a console shelf projects narrowly into the room with a simply carved, freestanding marble cross resting upon it.

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30. Fleming-Saunders Mausoleum. 1901; Architect/Builder: unknown; 1 contributing building

The Fleming–Saunders mausoleum is constructed of rock-faced coursed blocks of dolomite limestone in a gable-fronted rectangular shape. The pitched gable roof is comprised of two smooth dressed long stone slabs with a centered interlocking ridge cap. The ends of the slabs and cap have a curved cavetto shape and project beyond the wall planes to form a simple cornice on the structure.

A narrow frieze of smooth dressed limestone is continuous around the structure. The frieze intersects on the façade with the smooth dressed gable tympanum on whose face is a centered wreath with swags. To the left of the wreath is the number “19”, and to the right “01”. At the apex of the gabled roof is a small floreate, raised carving whose center is actually a ventilation hole. Below the frieze is a slightly recessed architrave, and also smooth dressed stone. Centered above the entry at the gabled façade, the names “FLEMING” and “SAUNDERS” are carved in simple raised letters. Paired engaged columns of dressed limestone flank the recessed entry, sited virtually at the corners of the structure. The columns, with Corinthian capitals, rest on protruding molded bases set on a broad plinth of smooth dressed stone. This plinth intersects with a broad course of smooth dressed stone encircling the structure on all elevations. In turn, the plinth tops three courses of rock-faced stone with uppermost beveled top face projecting beyond the plane of each elevation. The entry door surround is constructed of smooth dressed stone with chamfered outer corners. The doors are slabs of dressed limestone, each with a single decorative door pull and a trefoil patterned bronze hasp.

The very restricted area of the interior is dominated by the short ends of the crypts whose faces are of white marble with simple bronze knob pulls. The interior walls are covered with white glazed brick.

31. Judson Mausoleum. Date unknown ; Architect/Builder: unknown ; 1 contributing building

The Judson mausoleum is comprised of two sections. The front section, at the roadway, is square with a shorter rectangular appendage at the rear. The whole of the structure is constructed of rock-faced blocks of granite. There are only four courses on the main block; narrow ashlar courses alternate with broad running-bond courses. The base course projects slightly with a smooth dressed bevel.

A molded projected cornice wraps continuously around the main structure. Recessed from the cornice edge is a gabled roof of corbelled stone in three steps, each with a rock-faced finish. The roof of the rear appendage is a single slab of stone with a slight triangular shape. The frieze beneath the cornice is smooth dressed with the carved raised name “JUDSON” with a curious period mark.

At the façade, there projects a centered pavilion above which is a freestanding Maltese cross on which is carved the Knights of Pythias symbol. This cross rests on a base on which a long palm leaf is carved in relief. A narrow molded band beneath is carved from a

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single stone and continues around the structure to form the half round entry arch. Two large voissours at each side of the arched keystone rest on stylized column capital blocks, each with a raised carved pattern resembling maple leaves. The paired columns beneath only slightly project from the stone face; a highly polished finish differentiates them from the dressed limestone block from which they were carved. The columns rest on smooth dressed stones that have a sinuous curved nautilus shape and project well beyond the wall plane of the pavilion. These rest on a single flush stone slab. Before the entry doors however, an area of polychrome tile work is laid in an intricate geometric pattern.

At each side elevation is a window embrasure with a smooth dressed case, bronze grille, and beautiful single glass light of etched and fern leaf patterned ruby red glass. The paired entry doors are smooth dressed limestone with massive decorative bronze door pulls, escutcheon, hasp, and strap hinges.

On the interior, the crypts are aligned inside the rear appendage with glazed doors to the interior side, each with a bronze pull. The heavy glass inserts have an etched glass perimeter with a floral motif. The walls are faced with four different colors of glazed brick in continuous bands. The base is four courses of brown; the majority of the wall is sky blue, and then a band of cream-colored brick is topped with light green. The floor is polychrome tile work laid in the same pattern as found at the exterior entry stoop.

32. Catlett Mausoleum. Date unknown ; Architect/Builder: unknown; 1 contributing building

The Catlett mausoleum has the oldest date in the cemetery and is built in a restrained Gothic Revival style of granite stone blocks. The structure is rectangular with a tall gabled roof facing the roadway. The massive stone blocks are all rock-faced (with a few exceptions noted in the description).

The roof is composed of stepped long blocks of stone, each projecting beyond the one below creating an appearance that imitates rows of shingles. The stone is smooth dressed and rises in a steep pitch to the triangular capstone at the apex of the gable. The ends of the stone roof slabs are exposed in the gable with a smooth dressed finish contrasting with the rock-faced masonry of the façade elevation. Rising from the cap is a large cross of smooth dressed stone, the face of which is incised with Masonic symbols.

The roof slabs rest on corner buttresses at the four corners of the structure. At the façade, there are large skew blocks supporting the corners of smooth dressed stone that project past the corners with a cavetto shape and incised molding. These in turn rest on battered buttresses, which flare outward from the vertical walls of the structure and rest on huge base blocks of smooth dressed stone. Each block of the façade is rock-faced with corner smooth dressed molding. The smooth base of the buttresses continues around the structure on each elevation. In front of the façade is a large flat block in a single slab. A solitary stone step rises from this block between the buttress bases to form a step to the entrance. In the face of this stone is incised the date "1886".

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Centered in the façade is the blunt-arched entry. The voissours of the arch are smooth dressed and feature carved raised letters of the name "CATLETT" - one letter in each stone voissour. The arch springs from engaged polished gray granite columns with elaborate Corinthian capitals. The columns rest on molded engaged bases recessed from the façade.

The entry jamb and door are of wood, the only one remaining in Mount Mora. Inside the entry arch is a transom of ruby red glass in a single light, etched with the Masonic symbol. The door has decorative brass strap hinges and has a single, large clear glass light above molded paneling. Through the glass light it is possible to see into the interior. Recessed approximately 12" beyond the entry door are two tombs of plain white marble.

33. Collins Mausoleum. 1907; Architect/Builder: E.J. Eckel; 1 contributing building

The Collins mausoleum is in a richly detailed Classical Revival style. Like the McCord or Townsend mausoleums (albeit a different style), the structure was meant to evoke a romanticized temple form rather than simply a pastiche of decorative stylistic elements.

This remarkable structure sits prominently at the ridgeline crest of the rolling hillside, isolated in an island formed by the intersection of three of the roadways that wind through the cemetery. The whole of the oddly shaped piece of ground is ringed with a low curbing of dressed stone. Before the entry are a series of low squared parapet steps leading to a low curving landing at whose flanks are pedestals on which rest footed torches. Increasingly narrower curved steps lead to the porch stoop.

Certainly the most prominent feature is the large centered dome that rests on an eight-sided base, itself resting on the square shape of the main block. The whole of the structure, including the dome, is constructed of dolomite limestone, smooth-dressed throughout. The complex dome rests on a series of stone steps or courses, each with a heavily molded face. The polygonal dome base has a pronounced molded cornice.

From the center square block on which the dome rests projects pavilions at all four elevations that create a cruciform shape, a common motif in Renaissance Classical Revival churches. Another feature from the same inspirational source is the prominent gabled entry pavilion. The deeply molded cornice surrounds the plain tympanum on which the date "1907" is incised. Below the cornice, the entablature becomes a complex mass of linear banding and empanelling incised or raised from the stonework. At the outside corners of the porch, pilasters rise to molded cornices resting atop simple bases. To the inside of these are slightly recessed freestanding fluted Doric columns with finely molded capitals. The architrave features a derivative Doric frieze pattern with a modified Doric triglyph with the traditional guttae, but with a paneled metope rather than the bands with the true Doric style. The column bases are derived from the Ionic order, typical of the mixing of orders and styles found in the Classical Revival tradition over the centuries. On the three remaining

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elevations there are broad projecting pavilions, each treated in an identical manner with two flat roof slabs stepped back from the pronounced heavily molded cornice that is continuous around the structure. A plain frieze rests on top of a molded architrave that, in turn, is supported by pilasters, whose plain block bases are on top of a projected stepped base course. Beneath the architrave and between the columns on each face are three evenly spaced windows, each with a lattice of bars (often called a clathri in classical architecture). These deeply recessed window openings have leaded and stained glass of a uniform amber color. Below the windows, the face of each pavilion is of coursed ashlar-pattern stonework.

The paired bronze doors and grilles are within a molded jamb utilizing Doric motifs. The heavy outer grille doors are empanelled with an interlocking Greek key openwork pattern. The massive bronze Missouri doors have rather common bronze pulls with a triple panel face defined with an egg and dart patterned molding. The interior is truly remarkably and is even more finely decorated than the McCord mausoleum. The ceiling of the dome is a fine tessellated mosaic of colored glass set with a Byzantine and highly stylized centered panel at the apex. The dome rests on the square shape of the structure with deep recesses on each elevation. White marble paneling that is used throughout the structure to the floor supports the finely molded marble cornice. Below the windows a stringcourse of heavily molded marble with strong color veins creates an intentional contrast with the plain marble paneling. To the left and right of the entry in each of the side niches is an integral sarcophagus with brass plates. Interestingly, the mausoleum was clearly designed to hold these two sarcophagi and no other, as there is no provision for additional interment. Each fill the side niche and extends into the square space of the main structure with heavily molded banding on the white marble stone. The floor is of variegated colored marble laid in a diamond pattern.

Unfortunately, the complexity of the roof structure has created problems. Lack of maintenance has led to the opening of joints in the stonework of the dome. Moisture has infiltrated, causing damage to the mosaic work of the dome, and has worked down the walls to loosen and damage some of the marble facing as well.

34. Maud Vanderlinde Mausoleum. Date unknown; Architect/Builder: unknown ; 1 contributing building

The Maud Vanderlinde mausoleum has undergone more modern alterations than any other mausoleum in Mount Mora. The rectangular structure is constructed of exposed red brick with single slabs of limestone forming the gabled roof. Gabled parapets at the front and rear façade protrude well above the roof slabs.

The brick mason exhibited his skills in laying prosaic brick. Below the gable apex are several corbelled courses on the façade above a double row of saw-tooth courses; the base of the wall is defined with a single course of raised brick at the bottom. At the rear elevation, the brick has numerous progressively recessed corbels. The corners of the structure are strongly defined with pilasters projecting well beyond the wall planes and rising to a cap

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intersecting with the gabled parapet. On the façade, the center face of the pillars features a single panel with a course of saw-tooth patterned brick. Where the slight overhang of the eaves has protected the saw-tooth course of brick, it is possible to detect remnants of masonry stucco that may have coated the entire brick structure, possibly to make it resemble stone or granite.

The entry to the mausoleum is centered in the gabled façade with a half-round arch stone lintel, smooth dressed with the name "MAUD VANDERLINDE" incised in the face. A single stone forms the stoop. The wooden door and jamb, deteriorated over time to the point they were in danger of collapse, were removed and relocated to the interior and the entry bricked up with solid masonry.

There is no access to the interior at this time. A digital camera dropped within the interior space shows an unembellished brick interior with two coffins on biers.

35. Lemon Mausoleum. 1907; Architect/Builder: Pfeiffer Stone Co.; 1 contributing building

The Lemon mausoleum is an example of Classical Revival, the eclectic blending of Greek and Roman forms without regard for purism. The form is pure Greek, a classic gabled cube with pilasters at each corner and a broad continuous entablature with deeply carved cornice and architrave. The walls between the finely honed limestone pilasters, however, are of rough quarry-faced limestone blocks laid in a running-bond pattern. The entablature above this rough wall is of finely dressed limestone; above the plain frieze is a continuous horizontal cornice that is repeated in the ornamental edge of the roof slabs. A keyed capstone runs continuous along the ridge, providing structural stability to the many granite roof slabs, as well as accentuating the pediment at the front and rear. "LEMON" is incised into the frieze centered over the entrance doors.

At the front of the building, paired columns with Roman Ionic capitals rest on a plinth base three steps up from the ground. The plinth extends forward beyond the steps at each side of the door to become a base for an urn. At the recessed entrance opening, double-leaf bronze gates are framed by a Greek key door surround. Beyond the simple vertical bars of the gates, the elaborate bronze doors utilize a variety of Greek and Roman molding details.

The upper part of each door has a grille composed of Greek key shapes interposed with stylized swirls that form an "L". Below the grille, beribboned laurel wreaths and horizontal bronze handles are centered on the door leaves. Lower panels are framed in simple molding with stylized square motifs at each corner.

The interior of the mausoleum features a central aisle of polished black marble in 6-inch squares, with four crypts stacked to the ceiling at each side. Each dressed limestone crypt has a pair of heavy twisted bronze handles. Directly opposite the entrance doors, a window is set into the rear wall of the structure. Mottled glass in green and gold is leaded in a traditional diamond and lozenge pattern. The coffered ceiling is of the same dressed limestone as the exterior of the building.

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36. Smith Mausoleum Date unknown ; Architect/Builder: unknown ; 1 contributing building

The Smith mausoleum is an excellent example of Art Deco period Egyptian Revival. The flared base and cornice, as well as many of the incised decorations, are similar to those used on earlier structures, but the overall effect is of a building that is more streamlined and stylistic than Egyptian Revival structures from the Victorian period.

The exterior walls taper (batter) out from a continuous cornice to a heavy plinth base. Battered pilasters at the front elevation frame a columned recess two steps above the grade. Unlike earlier Egyptian Revival structures, the sides and rear do not repeat the battered pilasters, but are simple slabs of honed granite that flare out into a cavetto cornice continuous around the building. This deeply flared cornice has "SMITH" incised directly over the front doors in a distinctly Deco ribbed font. Massive, tapered columns, one at each side of the entrance doors, have date palm capitals and lotiform detailing around the base. A triple-stack of square-cut granite slabs form the stepped pyramid roof. The successively smaller slab sizes allow the roof to be spanned efficiently, a construction technique used by the early builders of the pyramids.

Double-leaf bronze entrance doors have an upper grille composed of stylized lotus buds. The flat panel below, framed in an Art Deco reeded motif, surrounds a lotus blossom loop pull. The Egyptians used the lotus as a symbol of "giving of life", and thus it symbolizes reincarnation of the body within.

Four crypts of polished limestone are stacked from the floor to the ceiling, just eighteen inches beyond the entrance doors. The granite of the exterior is used, in a polished finish, on the interior floor.

37. Tootle Mausoleum.1905; Architect/Builder: Pfeiffer Stone Co.; 1 contributing building

The Tootle mausoleum was constructed of a fine dolomite limestone in 1905. The building is composed of two rectangular structures, each rectangular in shape. At the rear is a projection slightly smaller than that in front. The rear wing holds the crypts, each of which has its short end visible in the larger front section. The structure is composed of rather narrow coursed rock-faced stone with a smooth dressed base course and entablature from which projects a narrow molded cornice. There are small recessed inward-flaring windows at either side of the main block. The roof rises in a steep pitch and is constructed of stepped limestone slabs.

The centered entry projects from the façade and rises to a low curving parapet gable. Centered in the parapet is a segmental shape into which is carved "1905". A carved cornice below is continuous around the entry above the height of the main block cornice. A broad frieze contains the raised name "THOS. E. TOOTLE", covering virtually the entire face of the stone. Below the frieze are a series of molded bands and then the flat unadorned face of the remainder of the projecting entry. Flanking the arched recessed doorway is a pair of curved limestone pedestal bases. Hanging within the opening is a bronze grille door with a

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very simple floreate panel in the lower section. Beyond are paired doors of smooth dressed limestone with bronze door pulls.

The walls of the interior are finished with white glazed brick. A flaring molded stone cornice frames a single limestone slab panel centered in the ceiling. The floor is a diamond pattern of light and dark squares of marble. The faces of the crypts are limestone slabs with a single bronze pull affixed.

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### Summary:

The Mount Mora Cemetery, 824 Mount Mora Road, in St. Joseph, Buchanan County is locally significant under Criterion C the areas of LANDSCAPE ARCHITECTURE and ARCHITECTURE. The property also meets the requirements of Criterion Consideration D as a cemetery that gains its primary importance from its significant design and artistic merit. Incorporated in 1851, this 20-acre cemetery was redesigned in 1872 by W. Angelo Powell. Powell, who came to St. Joseph in 1866 after practicing in Washington D.C. and Cincinnati, OH, created a picturesque landscape typical of rural garden cemeteries. The cemetery's curvilinear pathways and naturalistic plantings combine with the carved markers and sculptures to create a park-like setting. John Noyes, a St. Louis landscape architect, created a planting plan for the cemetery in 1934 that introduced native trees and plants to enhance the rural character and picturesque nature of the property. In addition to the overall layout and landscaping, the property is also significant for the presence of 30 historic mausoleums influenced by Egyptian and Classical architecture. "Mausoleum Row" has a grouping of 21 of these mausoleums, creating what has been called an Egyptian-like "city of the dead." The grouped mausoleums, many of which are influenced by Egyptian architecture, are high style and display the wealth and significance of the persons buried within. The cemetery was the preferred burial place for the city's elite who could afford to hire architects and local artisans to design their grave markers, providing the cemetery as a whole with a significant collection of mortuary art. The high style mausoleums and markers paid homage to the wealth and significance of the entombed. As was common in rural garden cemeteries, the site also contains an impressive gate and fence, a superintendent's residence and other buildings essential to the maintenance of the property. The period of significance is 1851 to 1934. These dates encompass the establishment cemetery through the date of all significant historic changes to the landscape and development of its architectural and artistic features.

### Elaboration:

The City of St. Joseph grew out of a small trading post established by Joseph Robidoux for the American Fur company. Robidoux bought out the company's interest in the post in 1830. Its prime location at the mouth of Blacksnake Creek and the bend of the Missouri River made the area attractive to settlers. Settlement was bolstered after the Platte Purchase of 1837 opened Northwest Missouri to white settlement. In 1843, Robidoux filed a plat for the city of St. Joseph with the common pleas court in St. Louis. The new city, laid out by Frederick W. Smith, featured narrow streets and small lots to maximize the area that could be sold and developed. Coincidentally, Simeon Kemper, who established the Mount Mora cemetery, proposed an alternate design for the city. Robidoux rejected Kemper's design, featuring wide streets and parks, because he wanted to sell as much of his property as possible, not "give it away in streets."<sup>1</sup>

Over the next twenty years, St. Joseph grew into a major western city. After the discovery of gold in California, the city became a significant jumping off point for the Oregon and other western trails. Being further west and north than other Missouri trailheads, and easily

<sup>1</sup> *Historic Resources of St. Joseph, Buchanan County, Missouri*. National Register Multiple Property Documentation Form, 1989, E 1-2.

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reached by steamboat, St. Joseph soon rivaled Independence in popularity. The local economy became centered on western outfitting. St. Joseph merchandisers, manufactures and farmers supplied the needs of western travelers and of the western military forts. The entrepreneurial opportunities in St. Joseph drew settlers and investors. By 1850, the population had grown to 3,460 and reached nearly 9,000 in 1860.<sup>2</sup>

Though the economic focus of the community was western outfitting and wholesaling, the needs of the local citizens were not totally ignored. The original plan of the community set aside land for a public market, church and school that were developed as the population grew. The needs for burial, however, were not addressed in the original plat of the town or subsequent early additions. Residents of the area buried their dead either on their own property or in one of several cemeteries established at far corners of Buchanan County. Sunbridge, a private cemetery on Amazonia Road (which would not be acquired by the city until 1857), was one of the earliest graveyards established near the city. Others such as Oakland, 1848, and King Hill, 1844, were several miles outside the city limits. Family cemeteries and congregational cemeteries such as the Adath Joseph Jewish Cemetery established in 1843, were far from the city and not open to the general public. Mount Mora Cemetery was one mile from the Buchanan County courthouse, which made it the closest cemetery to the original St. Joseph city limits. Adath Joseph Jewish Cemetery was approximately one and one-half miles farther east from Mount Mora Cemetery and members of that congregation could be buried there.

### Mount Mora Cemetery, 1851-1871

A cemetery in close proximity to the city center became a rising need as the permanent population of St. Joseph grew and as the town hosted the thousands who were preparing to cross the plains. Disease ran rampant among the travelers and some died before beginning the prairie crossing. Simeon Kemper, civil engineer, entrepreneur, and astute businessman that he was, realized that a "public" cemetery near the confines of the city might prove to be a wise business move.

Kemper received a patent for the northwest quarter of Section 9, Township 57N, Range 35 W on April 1, 1846. On August 1, 1850, Kemper and his wife, Jane Ann, deeded 2/3 of a twenty-acre plot in the northwest corner of his farm to Israel Landis and Reuben Middleton, for \$1,333.33 each. The land is described as:

Beginning at the NW corner of Section 9, Twsp 57N, Range 35W running East 13 14/100 chains to a limestone corner, thence South 14 15/100 chains to a limestone corner; then West 14 14/100 chains to a limestone corner on the Section line, thence North with the Section line 14 15/100 chains to the Point of Beginning, comprising 20 acres.<sup>3</sup>

The deed states that the 20 acres:

<sup>2</sup> Ibid., E 8-9.

<sup>3</sup> "Abstract of Title." St. Joseph, MO: Mount Mora Cemetery, 1846. In storage at Commerce Bank, St. Joseph, MO.

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is to be held conjointly and in undivided interest by the said Simeon Kemper, Israel Landis and Reuben Middleton, their heirs and assigns forever, for the sole purpose of a Cemetery. The said parties of the first part do also for the above named consideration hereby convey to the parties of the second part their heirs and Assigns, a road or passway 20' wide from the center of the southern line of said lot to the Rochester or Savannah Road in a due southerly direction for the uses of the said cemetery.<sup>4</sup>

As a civil engineer, it is likely that Kemper designed the original layout of the cemetery. Kemper's proposed plan for the platting of St. Joseph with its wide streets and public parks indicates that he had an appreciation for public greenspace which may have influenced the adoption of a rural cemetery plan. By 1851, Kemper would have been well aware of the rural cemetery movement inspired by Boston's Mount Auburn Cemetery (1831).

The ideology and design of Mount Auburn marked a significant turning point in how people thought about death and burial. Prior to the second half of the 18<sup>th</sup> century, death was viewed as a grizzly event and graveyards as a necessary evil. These ideas were likely perpetuated by the very nature of burial grounds which were generally neglected places with listing markers and littered with broken pieces of caskets or even exposed human remains. They were also seen as hotbeds of disease, and by the beginning of the 19<sup>th</sup> Century, many American cities were banning burials within their city limits. St. Louis, for example, passed such a law in 1823.<sup>5</sup> Not only were new burials prohibited within St. Louis, but many of the city's burials were disinterred and moved to graveyards outside the city limits.

The end of the 18<sup>th</sup> Century also marked a distinct change in attitudes toward death. Instead of an event to be feared, death began to be viewed as a necessary and appropriate part of the life cycle. Citizens began to demand that cemeteries be maintained as solemn and reverent places for the dead, both in honor of those who died and to limit health risks associated with burial grounds. This change in attitude was seen in the development of the "New Burying Ground" (now the Grove Street Cemetery, a National Historic Landmark) in New Haven in 1796. As the first chartered burial ground in the United States, the cemetery was a distinct departure from earlier public or private graveyards. The cemetery was "larger, better arranged for the accommodation of families, and by its retired situation, better calculated to impress the mind with a solemnity becoming the repository of the dead."<sup>6</sup> Little attention was paid, at least in the beginning, to landscape plantings in the cemetery, so the New Burying Ground cannot be classified as a rural cemetery. However, the ideology behind and use of the property did inspire the creation of Mount Auburn in 1831.

The New Burying Ground was a forerunner of the rural cemetery, but Mount Auburn is the prototype that inspired the movement across the country, including St. Joseph's Mount

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<sup>4</sup>"Abstract of Title." St. Joseph, MO: Mount Mora Cemetery, 1846. In storage at Commerce Bank, St. Joseph, MO.

<sup>5</sup> Ann Morris, "Mount Hope Cemetery, St. Louis County, Missouri," National Register of Historic Places Nomination Form, 2003, 8.7.

<sup>6</sup> Quote from Senator James Hillhouse, founder of the cemetery in "Grove Street Cemetery," National Historic Landmark Nomination, 1991, p. 10. <<http://www.cr.nps.gov/nhl/designations/samples/ct/grove.pdf>>, Accessed 3/23/2006.

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Mora Cemetery. Rural cemeteries were characterized by the combination of nature and art to create an "enchanted place of succor and instruction."<sup>7</sup> Rural cemeteries were generally located in naturally scenic locations. Cemetery planners laid out the cemetery to "improve" on nature. The overall design of a rural cemetery was simple with carriageways and footpaths suitable to the topography. Designers selectively thinned forest, trees and other native plants. The introduction of non-native plants was also common to create a garden-like setting. Stanley French, in his essay on the rural cemetery movement, noted that "garden cemetery" might be a more apt description than "rural."<sup>8</sup>

In addition to the beauty of the natural setting emphasized in rural cemeteries, administrators also developed standards for design and maintenance. Rural cemeteries were usually fenced to set them apart from the surrounding area and protect graves from desecration. Cemeteries hired full time staff, one of which often lived on site, to maintain the gardens and graves. In most cases, these cemeteries were open to anyone who could afford to purchase a plot. Proceeds from the sale of plots were invested in the care and maintenance of the site.<sup>9</sup> To protect the cemetery, the administrators of Mount Auburn also placed restrictions on the use of the property. Though open to the public from sunrise to sunset, refreshments could not be brought in and "proper" behavior was enforced at all times. Also, carriages could be driven no faster than at walk and flowers could not be picked by visitors. These restrictions were extensively copied in rural cemeteries across the country.

By the end of the 1850s, one commentator noted that there was "hardly a city or town of any size in the union which does not possess its rural cemetery."<sup>10</sup> Missouri's growing towns were no exception. The state's earliest rural cemetery appears to be Bellefontaine Cemetery in St. Louis, established in 1849. Though not the first, St. Joseph's Mount Mora is one of the earliest and most well preserved examples of a rural cemetery in the state.

Though little is known about the original design of the Mount Mora Cemetery, its location and organization followed the model established by Mount Auburn. Mount Mora is located on a scenic hilltop on land that was near but originally outside the city limits. Like Mount Auburn, Mount Mora was organized as a corporation. The three partners in the cemetery received approval of the articles of incorporation for the Mount Mora Cemetery Association on February 22, 1851. The articles of incorporation adopted restrictions similar to those established by Mount Auburn including, "no person having refreshments of any kind will be permitted to come within the grounds, nor will any smoking be allowed." Also, "no vehicle will be admitted unless accompanied by a proprietor of a lot or a member of his household, with his ticket . . . or unless presenting a special ticket of admission obtained at the office of the Association."<sup>11</sup> These rules would be put aside or become ignored some twenty years later when W. Angelo Powell created the plans for a rural garden cemetery, which were adopted by the Association.

<sup>7</sup> Stanley French, "The Cemetery as Cultural Institution: The Establishment of Mount Auburn and the "rural Cemetery" Movement," in *Death in America*, ed. David E. Stannard, ed., ([Philadelphia]: University of Pennsylvania Press, 1975), 78.

<sup>8</sup> French, pp. 70 and 80.

<sup>9</sup> *Ibid.*, p. 77.

<sup>10</sup> *Ibid.*, p. 85.

<sup>11</sup> *St. Joseph News-Press*. St. Joseph, MO 20 Jan. 1946.

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Shortly after Mount Mora's Cemetery was incorporated, the border warfare that preceded the Civil War began affecting the economy of the region along the Missouri River. St. Joseph, located on the Missouri River that divided Southern leaning Missouri from the Northern leaning Kansas, became a hotbed of hostility by the beginning of the war. With the growing unrest, the upkeep of a privately owned cemetery such as Mount Mora suffered. An article published in the *St. Joseph Weekly West* newspaper on October 22, 1859, described the location of Mount Mora "as beautiful as can be imagined" but as a place which should never belong to a few private individuals who are unable to keep the place in good repair. "The dilapidated condition of weedy overgrowth merits purchase by the city or a company with sufficient funds to care for it." It is probable that little happened to improve the cemetery during the war years, since the fortunes of the owners, all Southern sympathizers, were diminished if not lost altogether.

The early records of the cemetery have been lost, so the number of early burials is unclear. Oral tradition suggests that the records burned in an early fire on the property, but no newspaper accounts or records exist to confirm the tradition. Local history also suggests that at least two burials had taken place on the property before Kemper owned the land and that his daughter, Susan Jane, was buried on a hilltop of his farm. Today, a small, illegible, broken limestone tablet, which may well be that of Susan Jane, rests against the tall limestone obelisk that marks the Kemper family plot at one of the highest points in the cemetery.

### Mount Mora, 1871-1918

On June 1, 1871, the Mount Mora Cemetery Association placed an ad in the *St. Joseph Daily Gazette* stating that its books would be open that day for subscriptions to stock in the Association. The purpose of the subscriptions was to "rescue Mount Mora from its dilapidated condition of many years." The business leaders who answered this request for funds and who would become trustees of the corporation included: Banker and five term Mayor, Armstrong Beattie; Mortician, David Heaton; Banker, John Calhoun; Benjamin Child; Capitalist, Milton Tootle and Ferry Boat Operator, James Ellingwood. The newly formed corporation sold stock in the company and operated the cemetery with funds received from the sale of cemetery plots. These sales were essentially real estate transactions and fee simple deeds for the plots are on file in the county recorder's office.

One of the first significant moves the new group of trustees made was to contract the services of architect W. Angelo Powell to design a master plan for the cemetery. In an 1869 prospectus, Powell advertised himself thus:

W. Angelo Powell, Architect, continues his professional services to his friends and the public generally; and, feeling with efficient assistants and facilities for dispatch will enable him to give greater and general satisfaction. Sketches, designs, elevations, sections, specifications and contracts, Isometrical projections, perspective views, details, working drawings, and general drafts, promptly furnished. Also, drawings for store fittings, decorations, parks, gardens, cemeteries, monuments, etc. Office: No. 75 Edmond Street, St. Joseph, MO.

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W. Angelo Powell, a native of Baltimore, MD, was born January 7, 1829, and died in St. Joseph in 1911. When he had completed common school, he moved to New York City where he studied architecture under Minard LeFevre. Powell stayed with LeFevre for five years, and then began the practice of architecture in New York City. In 1846, he returned to Baltimore where he formed a shortlived partnership with Carey Long who died soon afterward. In 1847, Powell moved to Washington, D.C. where he became associated with U.S. Supervising Architect Robert Mills. The partnership lasted until 1853, during which time they prepared designs for an extension of the Capitol, the Washington Monument, and the Marine Hospital. Powell himself is attributed with the design of an early National Theater and President Zachary Taylor's funeral car. Between 1853 and 1857, Powell maintained an architectural firm in Baltimore with his brothers, George T. and Samuel W., both of whom were his architectural students. In 1857, he moved to Cincinnati, OH, where he established a major practice, employing as many as thirteen draftsmen. The Cincinnati business was destroyed by the onset of the Civil War and Powell was given an opportunity to use his talents and training as a civil engineer. He joined the Union Army Eighth Army Corps as a Captain, serving until May 21, 1866, when he mustered out as a colonel.<sup>12</sup>

When Powell left the army he returned to Cincinnati and, finding too much competition, decided to move west despite the negative advice of his friends. The friends thought that St. Joseph was not sufficiently advanced for him to find employment. What these friends did not know was that the city would soon be in the throes of a building boom that would make Powell and many other professional architects success. Following his arrival in the city on September 21, 1866, he built a concern that lasted well into the 20<sup>th</sup> century. At the peak of his business, Powell was designing 30 to 40 buildings a year for citizens of St. Joseph and other parts of Missouri and surrounding states.<sup>13</sup> His son, E. Gray, joined him in the practice. Few if any of the public structures designed by Powell remain today, although some few residences do. His introduction of the rural garden cemetery concept to St. Joseph and Mount Mora is sufficient to make his practice here memorable.<sup>14</sup>

With Powell's design, Mount Mora began to take on more of the physical characteristics of a rural cemetery both in its landscape and its architectural design. Prior to Powell's landscape design, Mount Mora cemetery had no known specific design and burials were randomly placed. Powell divided the cemetery into sections separated by multiple curvilinear roadways. What plantings Powell might have added are unknown. The tree and shrub landscape design was added in 1934.

The attractive design of the cemetery captured the attention of the city, and for several decades it was the towns primary burial ground. Though open for public burial, Mount Mora was especially attractive to the city's elite. The purchase of lots and development of high style mausoleums and family markers added to the architectural character and artistic beauty of this historic cemetery. Though many of the markers and crypts are not attributed to any specific architect, several are unique examples of the work of locally prominent architects. Five of the

<sup>12</sup> *St. Joseph News-Press*. St. Joseph, MO 22 May 1911.

<sup>13</sup> Robert Myers, "Angelo Powell, Saint Joseph Architect." Reprinted from the *mph quarterly*, <[www.ci-st-joseph.mo.us/history/powell\\_angelo.cfm](http://www.ci-st-joseph.mo.us/history/powell_angelo.cfm)>. Accessed 3/23/2006.

<sup>14</sup> *History of Buchanan County*. Cape Girardeau, MO: Ramfre Press, 1904, 716-7.

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mausoleums, for example, are recorded as the work of Edmond Jacques Eckel or one of his firms. In 1906, Eckel designed the J. Burnett Collins mausoleum. In 1909, Eckel & Boschen designed the James McCord mausoleum. John Albury Bryan featured Eckel's McCord Mausoleum in the 1928 publication, *Missouri's Contribution to American Architecture*. In 1933-34, Eckel & Aldrich designed the Townsend Mausoleum.

Other architects and craftsmen also designed resources in the cemetery. George Mann and Harvey Ellis's design for the Burnes Mausoleum received recognition both in Mann's book *An Architect's Portfolio*, and in *American Architect and Building News* in 1890. The work of Joseph Pfeifer, a local master stone mason, is heavily featured in the mausoleums. Pfeifer is credited with the stonework on the J. Burnett Collins mausoleum as well as crypts for James McCord, John Lemon, and Thomas Tootle. Mount Mora also has markers designed by W. Angelo Powell and Eugene R. Meier. It is not known whether or not Powell or Meier designed any of the mausoleums.

Apparently attracted by the extravagance of Missouri's new manufacturing wealth, Harvey Ellis moved to St. Joseph in 1888 where he was employed by Eckel & Mann, one of the Midwest's premier architectural firms. Over the next three years Ellis would design a number of the finest homes in the city, including the McNeely residence. The Burnes mausoleum was designed by George Mann and Harvey Ellis. Ellis, one of the 19<sup>th</sup> century's most talented designers, worked for three years in St. Joseph at the firm of Eckel & Mann. Ellis, originally from Rochester, New York, worked in the office of H. H. Richardson in Boston early in his career. Ellis carried on a successful architectural practice of his own in Rochester in the early 1880's. Despite Ellis' brilliant and sometimes visionary work, he apparently lacked the discipline necessary to sustain a successful architectural practice. In 1885, Ellis set out for the Midwest, working for established firms as a draftsman and designer in St. Paul and Minneapolis. Although his drawings appeared in many of the architectural journals of the day, Ellis rarely received recognition for his designs. He worked largely in anonymity, living under assumed names and moving from firm to firm. Even when he did sign his drawings, Ellis' employers sometimes removed his signature. Harvey Ellis' erratic life was compounded by acute alcoholism.

Following stints in St. Joseph and St. Louis, Ellis returned to New York where his interests turned to the Arts & Crafts Movement. He was a founding member and president of the Rochester Arts & Crafts Society in 1894, one of the first such organizations to America. At the invitation of Gustav Stickley, Ellis moved to Syracuse where he designed furniture with Stickley. Ellis also designed Craftsman houses and interiors and wrote articles for the influential magazine, *The Craftsman*. Ellis died in 1904 at the age of 52, in part due to his alcoholism. Ironically, Harvey Ellis is buried in an unmarked grave in Syracuse.

Though significant for their association with master architects and craftsmen, the mausoleums also display a significant quality of design. Examples of Greek Revival, Classical and Neo-Classical mausoleums are prominently displayed. The cemetery also contains an impressive collection of Egyptian Revival mausoleums dating from the early 1900s through the 1930s. Little scholarly study is available on architectural styles associated with the rural cemetery movement or cemeteries in general. They reflect popular styles to an extent. Classical Revival style, for example, was a popular residential and commercial style during Mount Mora's period of significance. All of these styles are prevalent not only at Mount Mora, but in other

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historic examples of the rural cemetery property type. Mount Auburn, Grove Street Cemetery, and many others all contain examples of these styles.

Mount Mora's Egyptian Revival mausoleums are especially noteworthy. Though sometimes viewed as inappropriate for burial of Christian dead, Egyptian Revival architecture flourished in rural cemeteries. Extant historic Egyptian architecture is essentially the architecture of death. The development of the Egyptian Revival style and its close association with mortuary art, then, seem appropriate. Both New Haven's Grove Street Cemetery (New Burying Ground) and Mount Auburn have significant Egyptian Revival entrance gates. Mount Mora has five mausoleums constructed in the style. Eckel and Aldrich's 1934 plan for the Townsend mausoleum stands out, both in location and design.

Sited near the entrance of the cemetery and beginning of Mausoleum Row, the Townsend mausoleum takes advantage of its location at the intersection of two roadways. Stone curbing sweeps to either side of the monument, and frames a set of shallow steps leading to an entrance flanked by stone pedestals. Urns with carved palm-leaf patterns rest on the pedestals. Finely carved sphinx face inward, protecting the inhabitants of the tomb. Its flaring shape suggests the pylons found on the temple of Karnak, Egypt. Centered in the cavetto cornice at the front façade is a solar disc, flanked by serpents and spread wings--the symbol of eternal life in ancient Egypt. This winged disc is also found on other examples of the style in the cemetery. The grouping of Egyptian Revival and other styles of mausoleums on Mausoleum Row have created an Egyptian-like "city of the dead."

Like most rural cemeteries, Mount Mora has historically served a dual role of burial ground and community park or garden. Rural cemeteries were some of the first urban parks and provided walking and driving paths for urban dwellers who desired an escape to nature. Woodland Cemetery in Toledo, Ohio was so popular that the administrators gave permission to the Metropolitan Street Car Railway Company to build and maintain a track from the city to the cemetery gates in 1892.<sup>15</sup> Like Toledo, St. Joseph didn't have a well-established system of urban parks until well into the 20<sup>th</sup> Century. Mount Mora provided a park-like setting for visitors as well as a gathering spot for ceremonies and events.

The use of Mount Mora as a public gathering place can be remembered in events which took place on Decoration Day in 1875, 1878, and 1885. In 1875, a large procession including seventy-six young ladies, representing the 38 states in the Union, rode on two decorated wagons. Five hundred horsemen accompanied the wagons. In 1878, a large crowd gathered at Market Square and marched to the cemetery where services began shortly after 3:00 p.m. Col. John Crosby was the orator. When Crosby finished his speech, the graves of the veterans were decorated and the procession formed to return to the center of town. It was reported that 12,000 people took part. In 1885, the newspaper reported that flowers to decorate the graves of veterans and others were donated by citizens and that several stores had agreed to accept donations. The writer reports, "When the last ceremonies were over, Mount Mora presented the appearance of a vast floral garden."<sup>16</sup>

<sup>15</sup> "Woodlawn Cemetery," National Historic Landmark Nomination. Reprinted online at [www.historic-woodlawn.com/historynps.html](http://www.historic-woodlawn.com/historynps.html), Accessed 3/22/2006.

<sup>16</sup> *St. Joseph Daily Herald*, St. Joseph, MO, 30 May 1885.

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### POST WORLD WAR I TO 1934 – 1918-1934

In the years between the Wars, St. Joseph's boundaries kept growing east and new cemeteries such as Mount Auburn and Ashland became popular. Gradually the parks and parkway system developed throughout the city and once they were widespread, there was no longer a demand to hold large public gatherings in Mount Mora Cemetery. Mount Mora was not aggressively marketed and while some burials continued to occur, they were most frequently linked to established family plots. This has contributed to the preservation of the site, as extensive change and modernization has not occurred. The cemetery today looks as it is described in early articles and appears in the earliest known photograph which was taken in 1926 (see photo 12). After Powell completed his redesign of the cemetery, only minor changes occurred in the design in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries. On May 10, 1884, the Mount Mora Cemetery Association deeded the roadway which had been included in the original 1850 deed to Landis and Middleton to the City of St. Joseph for \$1.00. The deed is specific about the fact that "Cemetery Street" was to be maintained by the city and that no extension of the street was to be made through the cemetery grounds. In 1885, the Association installed a water system for the cemetery. In 1902, Highly Street on the north side of the cemetery was graded with the resulting need for a stone wall.<sup>17</sup> The early 1900s also saw the construction of a new caretaker's house and associated maintenance sheds and barns.

The last major changes to the cemetery occurred in the mid-1930s. In 1933, Eckel and Aldrich architects designed a new entrance gate and fence for the cemetery. This may have been part of a larger landscaping plan designed by John Noyes. The St. Louis landscape architect did a preliminary plan for plantings in the cemetery in 1934. Whether or not this was completed is not recorded, but it appears to have been used as a guide. Today many trees of that age are mature, but still standing. Lezlee Johnson, arborist at Northwest Missouri State University, did an assessment at Mount Mora in the summer of 2002. Johnson strongly encouraged the development of Mount Mora as an arboretum because of the extensive variety and maturity of its trees. John Noyes' planting plan did not alter the basic layout of the cemetery, and the mature plantings are well suited to the ideology of the rural cemetery movement.

### Mount Mora, Last Resting Place for St. Joseph's Historic Figures

Mount Mora was developed as a not-for-profit corporation that sold plots to anyone who could afford to purchase one. As a public burial ground, the cemetery became the final resting place for a significant cross section of the St. Joseph's citizenry. Though its architectural significance hinges on the monument's to the city's elite, its history is enhanced by the life stories of all those who are buried there. It would be difficult to list the names and histories of everyone interred, but many lives were closely linked to the history of St. Joseph.

Graves of veterans make up a significant part of the cemetery. Though research is ongoing, researchers have located the graves of more than 80 Confederate veterans. Additionally, more than 200 graves of Union veterans have been found, including at least five African Americans. Black Union veterans located to date include: Henry DeBell, Thaddeus W.

<sup>17</sup> "Mount Mora Cemetery Burial Records, Books 1 and 2."

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Hinckley, Robert Steel, William Orey, and Henry Taylor. Graves can also be found for veterans of the Indian Wars, Mexican War, Spanish American War, WWI, and WWII.

Individuals of note include:

- Anna Hamilton and children - son James Benjamin was a Pony Express rider.
- William Ridenbaugh – editor of St. Joseph’s first newspaper
- Simeon Kemper – surveyor of the Hannibal-St. Joseph railroad and founder of Mount Mora Cemetery
- Edmund Robidoux – son of the founder of St. Joseph
- Drs. Geo. Catlett, Jacob Geiger, & Wm. Heddens – performed autopsy on Jesse James
- Benjamin Stringfellow – one of the founders of Atchison, Kansas, Civil War General
- Ophelia Stringfellow – she and a friend were with Morse at trial of his telegraph invention
- Benjamin Landis – inventor of a waxing machine for sewing through leather
- David Johnson Heaton – first licensed embalmer and first licensed funeral director in U.S.
- William A. Davis – inventor of the railway mail car
- John Patee – builder of Patee Hotel, headquarters of the Pony Express
- Meriwether Jeff Thompson – the “Missouri Swamp Fox” of Civil War renown
- Joseph DeMuth – inventor of the beaten biscuit machine
- Isaac Lincoln – inventor of the new and improved beaten biscuit machine
- Joseph Pfeiffer – renowned 19<sup>th</sup> century stonecutter
- Constance Fauntleroy Runcie – founder of the three early women’s clubs in U.S.; daughter of utopian socialist and philanthropist, Robert Owen
- Charles Cliff – Pony Express rider
- Governor Robert M. Stewart – Missouri governor, 1856-1860
- Governor Willard Prebble Hall – Missouri governor, 1864-1865
- Governor Silas Woodson – Missouri governor, 1873-1875
- General Robert Wilson – U.S. Senator – 1861-1864
- General Benjamin Franklin Loan – Missouri representative to Congress, 1863-1868
- General James Craig – Missouri representative to Congress, 1857-1860
- Daniel Dee Burnes – Missouri representative to Congress, 1893-1894
- James Nelson Burnes – Missouri representative to Congress, 1883-1890
- Sir William Saltonstall Wiseman – English baronet - title bestowed on ancestor by King Henry VIII
- Paul Wolff – internationally known artist of stained glass
- Mary Alicia Owen - internationally known author, Native American culture/customs, voodoo
- Luella Agnes Owen – internationally known for work on loess and caving
- Juliette Amelia Owen – internationally known as author and artist in natural history, birds, & wildlife

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- George Buell – owner of largest mill in Missouri in 19<sup>th</sup> century
- R. T. Davis – his mill popularized “Aunt Jemima”
- P. L. Huyett – one of founders of Iowa State Agricultural Society, organizer of 1<sup>st</sup> Iowa state fair in 1834
- Children of Richard Anthony Proctor – internationally known 19<sup>th</sup> century astronomer and lecturer
- William Halley – rider with Quantrill
- Thomas Jefferson Brown – rider with Quantrill
- Fred Hamm – 20<sup>th</sup> century orchestra leader and composer
- Multiple family members of Coleman Hawkins – internationally known tenor saxophonist
- William McNutt – 20<sup>th</sup> century band leader and composer
- True Davis – ambassador to Switzerland, Assistant U.S. Secretary of the Treasury
- Quail Hawkins – respected children’s author

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"Historic Resources of St. Joseph, Buchanan County, Missouri." National Register Multiple Property Documentation Form, 1989.

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### Newspapers

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- St. Joseph Weekly West* (St. Joseph). 22 October 1859.
- St. Joseph Daily Gazette* (St. Joseph), 1 June 1871.
- St. Joseph Morning Herald* (St. Joseph), 1 January 1873.
- St. Joseph Daily Gazette* (St. Joseph), 1 January 1873.
- St. Joseph Daily Gazette* (St. Joseph), 1 January, 1875.
- St. Joseph Daily Morning Herald* (St. Joseph), 1 January, 1875.
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- St. Joseph Daily Herald* (St. Joseph), 31 May 1878.
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- St. Joseph Daily Herald* (St. Joseph), 31 May 1897.
- St. Joseph News-Press* (St. Joseph), 22 May 1911.
- St. Joseph News-Press* (St. Joseph), 20 January 1946.

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### Verbal Boundary Description

(Describe the boundaries of the property on a continuation sheet.)

The developed 20 acres of Mount Mora Cemetery are described by the abstracts as:

Twenty acres of "land described by the following metes and bounds, viz: Beginning at Northwest corner of section Nine (9) in Township Fifty seven (57) Range Thirty five (35) running East 14 14/100 chains to a limestone corner; thence West 14 15/100 to a limestone corner; thence South 14 15/100 to a limestone corner; thence North with Section line 14 15/100 to the beginning."

Another parcel of land purchased later is described as "Two and five hundredths acres out of the Northwest quarter of Section nine in Township fifty seven of Range thirty five. Beginning at the Southwest corner of Mount Mora Cemetery and running South with the Section line three and 4/100 chains to Francis Stuppy's corner, thence East with Stuppy's line Six and 77/100 chains to a forty foot street extending South from Mount Mora Cemetery, thence North with said street three and 4/100 chains to the South boundary of Mount Mora Cemetery, the West with said boundary six and 77/100 chains to the beginning."

The third parcel of land purchased later is described as "a tract of land situate in the northwest quarter of section nine (9) Township fifty-seven, range thirty-five (35) in the City of St. Joseph, Buchanan County, Missouri, described as follows: Beginning at a lime stone on the south boundary of Mount Mora Cemetery, and at a point where the east side of the forty (40) foot street leaves the said Cemetery and runs then south along the eastern border of said street three and nine one-hundredths (3.09) chains to a lime stone; thence east to an alley in Landis Addition; thence north with said alley to the south line of said Cemetery; thence west with said line to the place of beginning, containing one (1) acre more or less."

### Boundary Justification

(Explain why the boundaries were selected on a continuation sheet.)

The above described boundaries were determined by Simeon Kemper, the original owner of the farm from which the acreage was taken. He originally set aside 20 acres in the mid-19<sup>th</sup> century. Later he sold other adjoining parcels of land to others. Two of those parcels were sold back to the Cemetery Association in the 20<sup>th</sup> century. Though the cemetery now contains 23.5 acres, only the original 20 developed acres are nominated.

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### Form Prepared By:

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### Photo Log:

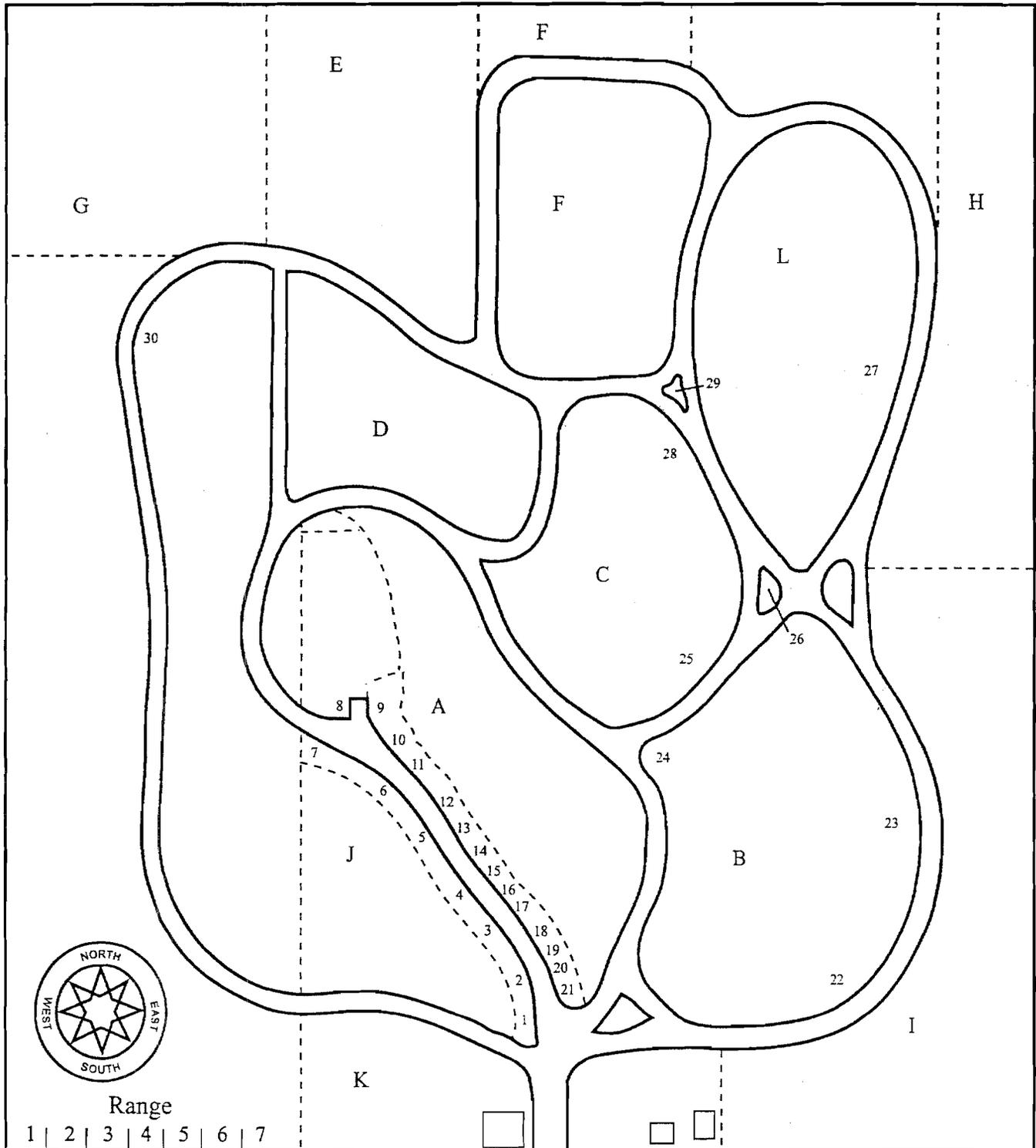
The following is true for all photographs unless otherwise noted:

Mount Mora Cemetery  
Buchanan County, MO  
Photographer: Megan Wyeth  
Date: 2003

Location of Negatives: Megan Wyeth, 512 Southwood Lane, St. Joseph, MO 64506

1. C.W. Noyes/M.S. Norman monument, looking east.
2. Goff mausoleum, looking west.
3. Catlett mausoleum, looking south.
4. Cemeteryscape in fog, looking east.
5. Mausoleum Row, looking north.
6. Curvilinear road leading to Judson, Catlett, & Collins mausoleums, looking north.
7. Superintendent's house, looking west.
8. Cemetery gates, looking north.
9. Geiger mausoleum, looking east.
10. Kirschner family plot with angels, looking west.
11. Donnell monument, looking west.
12. Mausoleum Row - circa 1926, looking north, photographer unknown.

# Mount Mora Cemetery







ARNO WILLIAM GOFF  
BORN [illegible]  
DIED [illegible]

GOFF





