

GREEN-WOOD CEMETERY

United States Department of the Interior, National Park Service

National Register of Historic Places Registration Form

1. NAME OF PROPERTY

Historic Name: Green-Wood Cemetery

Other Name/Site Number: N/A

2. LOCATION

Street & Number: 500 25th Street

Not for publication: N/A

City/Town: Brooklyn

Vicinity:

State: New York County: Kings Code: 047

Zip Code: 11232-1755

3. CLASSIFICATION

Ownership of Property

Private: X

Public-Local:

Public-State:

Public-Federal:

Category of Property

Building(s):

District: X

Site:

Structure:

Object:

Number of Resources within Property

Contributing

6

1

6

70

83

Noncontributing

5 buildings

 sites

 structures

 objects

5 Total

Number of Contributing Resources Previously Listed in the National Register: 17 monuments plus the Main Gatehouse

Name of Related Multiple Property Listing: N/A

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1966, 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.

Signature of Certifying Official

Date

State or Federal Agency and Bureau

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of Commenting or Other Official

Date

State or Federal Agency and Bureau

5. NATIONAL PARK SERVICE CERTIFICATION

I hereby certify that this property is:

- ___ Entered in the National Register
- ___ Determined eligible for the National Register
- ___ Determined not eligible for the National Register
- ___ Removed from the National Register
- ___ Other (explain):

Signature of Keeper

Date of Action

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6. FUNCTION OR USE

Historic: Funerary

Sub: Cemetery

Current: Funerary

Sub: Cemetery

7. DESCRIPTION**Architectural Classification:**

Gothic Revival (Main Gatehouse, East Entrance Visitor's Lounge, East Entrance Residence, Receiving Tomb, Catacombs, [multiple] monuments)

Late Gothic Revival (Chapel [also Beaux-Arts]; 9th Avenue Gatehouse, 9th Avenue Residence)

Romanesque Revival (5th Avenue Viaduct, [multiple] monuments)

Classic Revival ([multiple] monuments)

Renaissance Revival ([multiple] monuments)

Eclectic Revival ([multiple] monuments)

Picturesque Style (Cemetery Site)

Landscape Lawn Style (Cemetery Site)

Materials:

Red sandstone (brownstone) (Main Gatehouse, Receiving Tomb, Catacombs, East Entrance Visitor's Lounge, East Entrance Residence, [multiple] monuments)

Yellow sandstone (Main Gatehouse, East Entrance Visitor's Lounge, East Entrance Residence, [multiple] monuments)

Limestone (Chapel, 9th Avenue Gatehouse, 9th Avenue Residence, [multiple] monuments)

Granite (5th Avenue Viaduct, [multiple] monuments)

Slate Shingle (roof) (Main Gatehouse, East Entrance Visitor's Lounge, East Entrance Residence, 9th Avenue Gatehouse, 9th Avenue Residence)

Copper (roof) (Main Gatehouse, Chapel, East Entrance Visitor's Lounge, East Entrance Residence)

Cast Iron Fence, Main Gates, East Entrance Gates, 9th Avenue Gates, [multiple] interior fencing and enclosures, [multiple] signs)

Bronze ([multiple] monuments)

Cast zinc ([multiple] monuments)

Marble ([multiple] monuments)

Terra cotta ([multiple] monuments)

Water (Site [Sylvan Water, Dell Water, Crescent Water, Valley Water])

Vegetation (Site [trees, shrubs, herbaceous plants, turf])

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Describe Present and Historic Physical Appearance.**Summary**

Green-Wood Cemetery comprises 478 acres of land in the hills of western Brooklyn, New York. The cemetery is situated on a terminal moraine, and punctuated by rich topographic variation. The highest point in Brooklyn is at Battle Hill, the plateau formerly known as Mount Washington and located within the Green-Wood's boundaries. Green-Wood Cemetery is well known for its 360-degree panoramic views including those toward Manhattan, the Statue of Liberty, the Narrows, Jamaica Bay, and the Wachung Mountains of New Jersey. Around the cemetery's roughly pentagonal present-day boundary, dense urban areas of mixed development in Brooklyn's Park Slope, Kensington, and Borough Park neighborhoods halt at Green-Wood's edge. The continuous street grid terminates at the cemetery and three architecturally distinctive gates provide transition for the curvilinear road system winding amidst the dense plantings.

Green-Wood Cemetery presently houses approximately 555,000 individual interments, with approximately 106,000 monuments and tombs including 790 freestanding and hillside mausolea. The still-active cemetery contains the remains of many nationally and locally significant individuals including the telegraph inventor Samuel Morse; politician William M. "Boss" Tweed; New York governor De Witt Clinton; abolitionist Henry Ward Beecher; newspaperman Horace Greeley; sewing machine inventor Elias Howe, Jr.; Hudson River painter Asher B. Durand; lithographers Nathaniel Currier and James Ives; musician Leonard Bernstein; Broadway lyricist Fred Ebb; and painter Jean Michel Basquiat. The ultimate reflection of the cemetery's importance is that so many significant individuals, including noteworthy designers, industrialists, entrepreneurs, and politicians, chose to be interred in Green-Wood. Well-known and national businesses, brands, and industries are commemorated through families buried at Green-Wood such as Squibb, Tiffany, Pfizer, Brooks Brothers, and F.A.O. Schwarz. Green-Wood also has one of the largest assemblages of Civil War burials in the nation, with thousands of Civil War veterans, including more generals than any other cemetery except Arlington National Cemetery and West Point. The cemetery has a long and continuing history of memorializing New York fireman, through both individual and commemorative monuments.

The initial 175 acres of land acquired in 1838-40 has the greatest topographic variety and complexity, while the southeastern half of the cemetery, acquired from 1844 to 1895 is a much flatter, broader landform. Since 1863, the main entrance has been in the northwest corner of the cemetery at 25th Street and 5th Avenue, passing through a highly articulated iron fence and ascending a gently curving drive toward the celebrated NYC landmarked Gothic Revival Main Gatehouse (1861-63) by prominent British-American architect Richard Upjohn. Upjohn also designed the Receiving Tomb (1853) adjacent to the late Gothic Revival Chapel by Warren and Wetmore (1911-13). The cemetery currently has 11.6 miles of paved roadways and 16.8 miles of pedestrian pathways. Despite some recent changes since the 1950s, such as the addition of community mausolea and single grave areas on former roads and paths, the overall topography and the network of drives and walkways, are extant features which continue to visibly demonstrate the founders' intentions of creating a purposefully Picturesque setting.

Green-Wood Cemetery became known early-on as an especially comprehensive example of rural cemetery development, and on the whole, its execution deviated little from basic tenets of Picturesque design, stressing harmony between the site planning, the landscape and plantings, the principal buildings and supporting structures such as gates, and the placement and articulation of the thousands of commemorative objects memorializing both individuals and groups.

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Physical Description

From the northwest point of entry, the site unfolds as a series of interlinked, curvilinear drives meandering through hills and ravines, on a design by Major David Bates Douglass. Three distinctive areas characterize the cemetery's overall physical appearance: a central-northwest area shaped most prominently by Douglass and subsequent developments during its first two decades of existence; the areas toward the southeast, acquired and developed within later nineteenth-century cemetery traditions; and peripheral areas with infill altered since 1954.

Like other rural cemetery promoters of the period, Douglass conceived of Green-Wood as a Picturesque landscape. His plans altered the existing landform and vegetation to create dramatic variety with alternating areas of broad, sunny, open lawns with shadowy, dramatic, introspective areas. These conditions and the broad gestures of the drive and path networks are still apparent even though mature trees mask some distant views. At the same time, the foliage shields the idyllic setting, designed for burial, contemplation, and peaceful strolling, from the dense city development that has grown along the streets immediately adjacent.

Based on the founders' original intent, a growth in both land area and the density of objects and plantings primarily characterizes Green-Wood's present appearance. Three major actions mark the chronological development of the cemetery: the acquisition of land to enlarge the cemetery as a geometrically elegant and contiguous tract, the constructed improvements that made the landscape suitable for the functional and aesthetic desires of the cemetery's trustees, and the gradual population of the cemetery with monuments of great artistic variety and interest.

Site Selection, Acquisition, and Character Prior to 1839

Douglass first became aware of the physical qualities of this portion of Brooklyn in 1833 during work locating railroad lines and making surveys for the Croton Water Works. He believed that whenever plans for a rural cemetery would "be acted upon, with a proper estimate of its magnitude and importance, the hills back of Brooklyn would furnish, not only the best locality in the vicinity, but probably one of the finest in the world."¹ He described how as early as 1836, the Brooklyn city commissioners considered a cemetery for the hilltop site, and that Judge Hammond and Henry Evelyn Pierrepont were instrumental in spearheading efforts to promote the cemetery and incorporate a body of persons from both Manhattan and Brooklyn to oversee its creation and "subsequent negotiations with the land proprietors."² Douglass described his advocated site in this manner:

The site of the Cemetery as now located, was the first chosen in conformity with this principle, and the better to secure the independence of the enterprise in relation to the interests alluded to, two other situations were chosen, as alternative, in case any obstacles should arise in the progress of the land negotiation. This expedient, generally important in the location of all public works, was the more so here as the prices of land had become unsettled since 1836, and if left to the option of the proprietors, - without alternative, - might have been graduated by the standard of that period, at twelve or thirteen hundred dollars per acre.³

Green-Wood's visionary founders, including Henry Evelyn Pierrepont, negotiated the purchase of 175 acres from farmers in a rural portion of Brooklyn. Although appraised at approximately \$706 per acre, individual

¹ David Bates Douglass, *Exposition of the Plan and Objects of the Green-Wood Cemetery an Incorporated Trust Chartered by the Legislature of the State of New York* (New York: Narine, 1839), 6-7.

² *Ibid.*, 7.

³ *Ibid.*, 7-8.

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circumstances and economic conditions at the time when individual parcel negotiations began brought the average price paid to land owners down to \$668 per acre. The cemetery, originally named Greenwood but known since 1842 in hyphenated form as “Green-Wood Cemetery,” was officially incorporated on April 18, 1838.⁴ An act of the New York State Legislature created the cemetery as a joint stock company “for the purpose of establishing a public burial ground in the City of Brooklyn,” with a name that indicated “that it should always remain a scene of rural quiet, and beauty, and leafiness, and verdure.”⁵ The state legislature also granted the cemetery tax-exempt status. At the time of the aforementioned land negotiations, the prices agreed upon were based on their cash value, with 175 acres acquired from farmers who became joint stock holders. After the change in the cemetery’s charter from a joint stock company to a corporation less than a year later, many of the owners became members of that subsequent corporation.

Douglass depicted the tract’s extent and appearance in 1839, prior to the initial improvements:

The domain of the Cemetery, as at present defined, embraces an area of two hundred acres, situated on the undulating high ground, back of Gowanus church, at the distance of two and a half miles from the South Ferry; and about as far, in a right line from the southern extremity of the Battery, as from the latter to the square of Union Place...⁶ The surface of the ground is beautifully diversified with hill and valley – descending in some places to less than twenty feet above tide-water, and in others, rising to more than two hundred. One position in particular – called by way of preeminence, Mount Washington, - is two hundred and sixteen feet high, being the most elevated ground in Kings’ County, and one of the highest points on Long Island...With such variety of surface, the ground possesses, as may be supposed, a high degree of adaptation, as a place of sepulture either in tombs or in graves, and a variety and beauty of picturesque scenery withal, seldom to be met with in so small a compass. The views from Mount Washington, for example, and from other eminences of nearly equal height, embrace the entire bay and harbour [sic] of New York with its islands and forts – the cities of New York and Brooklyn, the shores of the North and East rivers, New Jersey, Staten Island, the Quarantine, an unnumbered multitude of towns and villages sprinkled over the wide expanse in every direction; and lastly, the margin of the broad Atlantic, from Sandy Hook to a long distance beyond the Rockaway Pavilion; nor is the picturesque interest of the interior ground in any degree less impressive, than the beauty of the external scenery.⁷

The views of Jamaica Bay, toward and beyond Rockaway Pavilion, are still prominent from Green-Wood, particularly from Ocean Hill and Battle Hill [Mount Washington]; the land visible below has been intensely developed primarily as a residential area but the vista itself out toward the water remains. The views from Ocean Hill south toward Coney Island and Staten Island, and westward to the New York Harbor and Manhattan are less prominent due to tree maturation, but the views from Battle Hill and from the entrance slope at the northwest corner of the cemetery still command distant views of the Harbor area, including the Manhattan skyline, the Statue of Liberty, and New Jersey beyond.

Before construction of Douglass’ drives and grading modifications began in 1839, the site included six ponds, several stands of hardwoods and evergreen trees, and tracts of former farmland mixed with stone fences, thickets, and underbrush. Douglass wrote: “A considerable portion of the ground is now covered with a fine old forest of native growth...this will of course be preserved and cultivated, and in due time those parts which have been cleared off for purposes of agriculture, will also be covered with appropriate

⁴ This use of hyphenation was extremely prevalent in the mid-nineteenth century, for example: New-York, Wall-Street, etc.

⁵ Jeffrey I. Richman, *Brooklyn’s Green-Wood Cemetery, New York’s Buried Treasure* (Lunenburg, Vt.: Stinehour, 1998), 9.

⁶ Now known as Union Square in New York City.

⁷ Douglass, ...*Plan and Objects of the Green-Wood Cemetery*, 10-11.

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plantations of shrubbery and trees, till the whole shall have acquired a character of sylvan still life in harmony with the quietness and repose of the grave.”⁸

Improvements at the site could not begin until the company raised funds through lot sales, and they invited the public to visit and inspect the site.⁹ Douglass outlined the proposed site improvements in 1839:

The professional work of surveying and laying out, was commenced during last winter [i.e. 1838-1839] – that of actual construction only as early as the latter part of May – since when, small corps of laborers and gardeners have been engaged, under proper directions, in opening roads and avenues through the premises, clearing off the grounds, and trimming the shrubbery and woods. Already, about four miles of avenue have been completed in a general circuit round the grounds, and visitors begin to be attracted from the city in considerable numbers daily.¹⁰

Design and Construction Based on Douglass’ Intentions (1839-1844)

Douglass planned the site’s initial layout, including roads, paths, and plots; he and the founding trustees decided that the grounds would be subdivided into family or individual lots. The overall landscape design and the decisions about individual allotments were intrinsic to Douglass’ conception of the cemetery and the way it would be perceived by visitors on the roads and paths:

The design of the interior arrangement of the Cemetery precinct is to intersect every part of it with convenient winding avenues and walks, and in connection with them, to lay out the Cemetery lots of the proper size for burying places. These as in Mount Auburn will contain about three hundred square feet – say twelve feet wide by twenty-five feet long – within the enclosure – which is sufficient for the erection of a family vault, or for the burial of at least three generations of an ordinary sized family, in graves. Generally, the lots will be grouped so as to admit of four lots being taken together, with some advantage to the purchaser, whenever that is preferred. And regarding the expansion of families by the formation of new branches, in a long course of years, requiring, of course, a corresponding increase of Cemetery accommodation – it is believed, that in a great majority of instances, this will be deemed the true policy. To each single lot will be allowed a margin of one foot all around, for the erection of its enclosure, by which two feet will be added to each dimension of a quadruple lot, when four are taken together; making those dimensions twenty-six feet in width, by fifty-two feet in length, in the clear.¹¹

These guidelines are evident in the present appearance of the arrangement and placement of private monuments, tombs, and mausolea within the northwestern half of Green-Wood, where the objects are placed irregularly with great variation in relation to the undulating landscape and paths.

Roads and paths established during the first decade of the cemetery’s development dominate the extant circulation system in the northwestern part of the cemetery. Historically, rock rubble from the original glacial hills was incorporated into the extensive roadbed of the carriage path system. These original roads were designed to be layers of broken stone and gravel above beds of cobblestones, improved with “paved gutters on every declivity.”¹² The roads traced irregular paths and also formed a gracefully winding loop known as “The Tour,” because it was a carriage route past the major monuments popular with visitors

⁸ Ibid., 11-12.

⁹ Ibid., 14.

¹⁰ Ibid., 14-15.

¹¹ Ibid., 13-14.

¹² Trustees of Green-Wood Cemetery, “Report of the Receipts and Expenditures of The Green-Wood Cemetery, 1839-1861,” (1861), 73.

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starting in the 1840s. This route—from Sylvan Water to Forest Ridge and Vista Hill, up and around Ocean Hill, back towards Chestnut Hill, and then around Strawberry and Fern Hills to the entrance—remains part of the current road system.

As is often the tradition for rural cemeteries, the founders named drives and foot paths after plants and landscape features, such as Bay View Avenue, Landscape Avenue, Sycamore Avenue, Vista Avenue, and Forest Avenue; as well as Water Side Path, Moss Bank Path, Laurel Path, and Orchard Path. Pedestrian paths meander through the site following the topography, providing pedestrian access to monuments, hillside tombs and free-standing mausolea, many of which have tremendous views of Manhattan and New York Harbor. In contrast, the oldest portion of the cemetery also features distinct and varied landscape “rooms” with far more limited internal sight distances. The landscape plantings and drives shaped the cemetery’s alternating open and closed spatial character, which allowed visitors both on foot and in carriages to experience darker and more intimate shaded areas opening toward sunny lawns. This planned contrast also defined the alignment of the pedestrian paths and their relationship with historic plantings.

By the 1840s and early 1850s, the character of the cemetery was already in danger of being supplanted with uniformly dense plantings:

The fear has already been expressed, that Green-Wood is in danger of suffering serious injury from a universal tree-planting. The cemetery owes no small share of its unrivalled beauty to its admirable alternation of woodland and glade. The opening, and the thicket, are made doubly charming by mutual reflection and contrast. But as things are now going on, this charm will soon be gone. Each lot-owner on the open spaces thinks he must line his small plat with trees. These, so rapid is their growth, will soon leave little else in sight. In Mount Auburn, such a change has already taken place, and greatly to its disadvantage.¹³

Over a year after the site modifications began on Douglass’ plans, the first burials occurred at Green-Wood on September 5, 1840. At the time, the president and trustees were adamant about erecting a wooden fence to enclose the land, but it was not constructed until 1842.¹⁴ This wooden fence had a short lifespan and was replaced with iron fencing starting in 1854. Douglass’ leadership at Green-Wood ended before the appearance of the wooden enclosure; he resigned in 1841 to become president of Kenyon College. Zebedee Cook (formerly of Mount Auburn Cemetery in Cambridge, MA) was Green-Wood’s next president, for a period extending from March 6, 1841, through December 2, 1844. Douglass left Cook an impressive legacy, and his plans for the use of funds to pay debts and construct further structures gradually came to fruition, beginning with a “rustic lodge” erected at the gateway to provide accommodations for a Keeper of Grounds in June 1843. The corporation demolished this single-story wooden lodge structure early in the 1860s, which was ultimately replaced with the extant Main Gatehouse, completed in 1863.

Additional Nineteenth Century Development and Structures (1844-1878)

The landscape modifications and circulation structure characterizing the northwestern half of Green-Wood appeared during the period 1839-43, with the area’s architectural elements mainly appearing during the following two decades. While extensive land acquisition and cemetery development in the southeastern half of the cemetery most defined the postbellum period, the first additions to the cemetery’s landholdings began six years after the cemetery was founded. Starting in 1844, the trustees’ standing committee purchased land

¹³ Nehemiah Cleaveland, *Hints Concerning Green-Wood: Its Monuments and Improvements* (New York: Pudgney & Russell, 1853), 11.

¹⁴ Trustees of Green-Wood, “Receipts and Expenditures,” 71.

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adjacent to the original 175 acres in order to make the cemetery's irregular boundary more uniform. This expansion was the first step toward enlarging the cemetery to its present, roughly pentagonal shape. In 1844, they added nine acres, with sixty-seven more purchased three years later.¹⁵ The first land acquisitions focused on areas for permanent entrances such as one near Sylvan Water. During this period, the four named water bodies (Sylvan Water, Valley Water, Dell Water and Crescent Water) were modified from existing kettle-hole ponds. In 1849, they named a place above these low-lying areas "Chapel Hill," for construction of a building of this type; though the corporation requested proposals and plans for architectural designs as early as 1852 a chapel was never built in this location.

The interment of statesmen De Witt Clinton in an elliptical, landscaped lot transformed the appearance and prominence of Bayside Avenue, not far from the main entrance. From 1851-52, funds of at least \$3,000 were used to create the De Witt Clinton monument, including Henry Kirke Brown's bronze statue believed to be one of the first bronze sculptures cast in the United States. The Clinton monument remains a visual icon within the cemetery. On April 4, 1854, the Board decided to clarify that all subsequent monuments and vaults should be made of cut stone, particularly granite or marble to ensure longevity, even though some decorative elements on monuments continued to be worked in metal.

In 1853, the corporation built a new Receiving Tomb into the slope of an existing ridge. The structure's elegant Gothic Revival facade, designed by architect Richard Upjohn and rendered in red sandstone or "brownstone," anchored a growing composition of dramatic hillside tombs (mausolea). An exceptionally high concentration of architecturally significant mausolea are built into the sloping land throughout the cemetery; these include the Bergh, Browne, Garrison, LaFarge, MacKay, Morgan, and Stewart tombs, which are all contributing objects described in this nomination.

The overwhelming popularity of the cemetery and the re-grading of Fifth Avenue starting in 1858, motivated the construction of a temporary new entrance replaced in 1861-63 by Richard Upjohn and Son's majestic Main Gatehouse, consisting of a double carriageway flanked by a receiving room and offices on the west side and a restroom on the east side. This majestic towering Gothic Revival structure in brownstone was embellished with John Moffitt's allegorical carvings, and the whole became an iconic landmark that defined Green-Wood's physical and visible relationship to the city.

Additional land acquisition after the Civil War led to the construction of two sets of gate houses elsewhere on the cemetery's perimeter. Cast-iron markers replaced the original wooden signs along the drives and footpaths in 1866; these cast iron signs, many of which remain extant, are similar to those at Mount Auburn, Woodlawn, and other influential rural cemeteries.¹⁶ Scrimshaw pavement was laid starting in 1869 and site infrastructure changes through the 1870s included sewer pipes to improve drainage. The incorporators enlarged the Receiving Tomb in 1873. Three years later, R. M. Upjohn recommended and submitted designs for the eastern entrance on what is now Fort Hamilton Parkway, which resulted in the construction of a pair of distinct Gothic Revival buildings (Visitor's Lounge and Residence) designed by Upjohn with façade stone carvings by John Moffitt. During this period, cemetery officials established the present configuration of the vehicular drives. In a busy four-year period, from 1874 to 1878, the avenues were widened, improved, and repaved with a steam stone crushing machine and steamroller at a cost of \$1,500 per mile, for a total of \$25,000.

¹⁵ Nehemiah Cleaveland, *Green-Wood: Directory for Visitors* (New York, 1850).

¹⁶ The Green-Wood Historic Fund has an ongoing program to replace in kind approximately twenty deteriorated cast iron signs per year.

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The southern and eastern portion of the cemetery, acquired between 1844 and 1895, has considerably less varied topography. The drives and footpaths are also less dramatic in character, laid out with more gentle curves and rectilinear segments. Due to the character of the topography and the chronologically later development of this area, the Landscape Lawn style is more prevalent, emphasizing large singular family monuments set in an unfenced plot of lawn and surrounded by identical individual markers. Another distinction between the earlier Picturesque portions and these Landscape Lawn areas is the placement and density of vegetation. The dramatic variation of the Picturesque style evident in the early portion of the cemetery gives way to more limited planting in the Landscape Lawn sections so that the broad lawns remain comparatively undisturbed. In contrast to the northwestern section of the cemetery, views in this southeastern part of the cemetery sweep across a relatively flat plain dotted with monuments; only the Atlantic Avenue ridge provides topographical relief.

Arbor Water and Early Twentieth Century Development

The cemetery achieved its present boundary and land holdings by 1895, encompassing 478 acres. Most of the northwestern portion remained largely unchanged from its original appearance, except for the completion of a new chapel in 1913. Cemetery officials began discussing a chapel as early as the 1850s but it was not until 1910 that the trustees determined it was a necessity deeming the area in front of the Receiving Tomb as a suitably prominent, but watery location. To prepare the site, they filled Arbor Water, a small kettlehole pond near the main entrance, planted the new ground, and created a circular drive that provided access to the Chapel and the Receiving Tomb. Construction of the late Gothic Revival chapel began in 1911 on plans by Warren and Wetmore, who were inspired by a seventeenth-century Oxford tower designed by Christopher Wren. The Chapel was completed in 1913. Around the same time, the trustees pursued several other improvements to the northwestern area near the main entrance, including the replacement of the iron gates at the 25th Street and 5th Avenue entrance.

The trustees hired Warren and Wetmore again to plan and design a pair of structures analogous to those R. M. Upjohn had completed for the east entrance in 1876. Planning for these new buildings at the 9th Avenue entrance began in 1915, but construction was delayed until 1925-26. Small in scale, but highly articulate and refined in detail, the paired Gatehouse (comfort station) and Residence were built of limestone using a stylized and more simplified Gothic mode common to the first decades of the twentieth-century that was also in keeping with the cemetery's earlier structures. According to the minutes of the trustees' standing committee, landscape architect Charles Downing Lay (1877-1956) also provided plans for the grounds surrounding the new entrance at 9th Avenue in 1925.¹⁷ Lay was a practical designer and also the founder and publisher of *Landscape Architecture* magazine, which he established in 1910.

During the 1920s, automobiles became increasingly prevalent, often neglecting the posted six mile per hour speed limit. Increased wear from automobiles led to the repaving of the roads and paths during 1924-28, with no deviation in the alignment and width established in 1878; at this time the disintegrating stone wall around Valley Water was also rebuilt.¹⁸ During the 1920s, hundreds of trees including many from the earliest days of the cemetery's development, died each year, which led to the hiring of a consulting landscape forester and arborist to improve the health and condition of the cemetery's trees and other plantings during the next five years.¹⁹ The success of these Depression-era efforts and the gradual mechanization of tree maintenance, contributed to the fine health of landscape plantings throughout the cemetery so that many mature specimen trees continue thriving today.

¹⁷ Standing Committee Minutes, Volume IV, 1921-1937, Green-Wood Cemetery, Brooklyn, New York.

¹⁸ Annual Reports, 1928, Green-Wood Cemetery, Brooklyn, New York.

¹⁹ Annual Reports, 1938, Green-Wood Cemetery, Brooklyn, New York.

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Peripheral Areas and Alterations

During the Depression, the Works Progress Administration funded extensive roadway re-grading along the boundaries of the cemetery; these widened and modernized urban streets stood in contrast to the rural landscape character within the fenced precinct of Green-Wood. Patriotic scrap metal drives during World War II removed the remaining cast iron and bar fences around many lots, so that now only a few isolated gates and remnants of the low fences remain.²⁰ While requests for crematory facilities had been rejected as early as 1876, by the 1950s attitudes had changed creating a demand for new services. As a result, construction began in 1954 on a crematorium and columbarium built of limestone and marble and opened on September 15, 1955, were altered and expanded in the 1980s and 1990s, and renovations started in 2000.²¹ While the predominant land use as a rural cemetery continues, the expansion of the cemetery's services to include a crematory, columbarium, and community mausolea, required larger structures with functions that would not have been considered by the original rural cemetery.

The present appearance of the peripheral areas of the cemetery reflects changes undertaken in the past five decades, including the introduction of a crematorium, cemetery offices, community mausolea, and graves arranged in linear and grid-like layout. Single-grave lots dominated the 1950s additions to Green-Wood, contrasting with previous trends used in forming and arranging the burial landscape. Near the Western, 9th Avenue, and Main entrances, twentieth-century burial lots are organized into strictly geometric rows of single graves separated by hedges. The density and formality of these more recent compositions are distinct from the informal configurations emblematic of the earlier Picturesque and Landscape Lawn sections. By the 1960s, the cemetery's available area suitable for single graves had dwindled; in the following decade no single grave areas were implemented, and labor strikes, extensive vandalism, and maintenance challenges resulted in increasing popularity of community mausolea. Starting in the 1980s, infill development led to new single grave areas, and selected roads and paths within both the northwest and southeast halves of the cemetery were removed and replaced with curving rows and groups of small granite monuments.

Recent structures have continued to use polished and rusticated stonework, but their massing and form are restrained, rectilinear, and modern, generally with clean unarticulated edge profiles. The community mausoleum near Dawn Path was still under construction in 1985-86 when the trustees approved plans for another community mausoleum with over 500 burial spaces near Ocean and Atlantic avenues, which was started in 1987. The cemetery had completed both of these mausolea by Green-Wood's 150th anniversary on April 18, 1988; additional phases of the existing Hillside Mausoleum extended its capacity during 1991-94.

More recent improvements include repainting the boundary fence and completely rebuilding a reinforced concrete wall around Sylvan Waters in 1989. The cemetery restored the main gates in 1995, and next moved to the Chapel, which was refurbished between 1996 and 2000. Since 2000, the cemetery has focused on renovations and expansions to the popular community mausoleum and crematory facilities, including the fourth and final phase of Hillside Mausoleum by Platt Byard Dovell White Architects, a building that includes many angled and pyramidal glazed areas to emphasize transparency and views over the steeply graded site. Although vegetation, ponds, structures, and objects occupy nearly all of the land within Green-Wood Cemetery, there are still areas where in-ground burials continue in the historic, yet still active cemetery.

²⁰ Richman, *Brooklyn's Green-Wood Cemetery*, 21.

²¹ Annual Reports, 1955, Green-Wood Cemetery, Brooklyn, New York.

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Evolution of Landscape Features and Details

Historic photographs reveal that the character of the cemetery vegetation in the late 1800s consisted of scattered specimen trees punctuating the dramatic and largely exposed topography, allowing views open to the harbor and Manhattan beyond. Storm damage during the 1870s required repairs around the edges of the cemetery, particularly the installation of retaining walls and removal of large trees that had fallen on several monuments. In 1880, cemetery officials installed an irrigation system throughout the grounds; one year later they added a pump to remedy flooding concerns around Dell Water. In 1894, the cemetery filled Almond Dell. Douglass' earliest improvements included the enhancement and modification of natural drainage systems but several decades of engineering work followed in order to further enhance the site's drainage and water flow. In 1866, Nehemiah Cleaveland wrote about how nature has been continuously altered at Green-Wood to develop low-lying areas as constructed water features: "the unfailing water of Sylvan Lake has been lifted into an elevated reservoir. Distributing pipes have been laid, and the visitor of the coming season will be refreshed by the sparkling beauty and gentle murmur of fountain and stream."²² Unlike cemeteries where water features have primarily persisted in areas associated with later historic periods, at Green-Wood the remaining constructed water features (including Sylvan Water), even in their slightly altered state, contribute to the historic character of the original cemetery.

While the path network and the water system have consistently defined the major areas of the cemetery, vegetation and enclosures associated with individual lots have evolved significantly over time. Initially, the trustees encouraged planting such hedges as boxwood, privet, and others, but later voted to remove them from the cemetery in the 1870s. By this time, nearly every lot had some sort of rail or fence, with low granite curbs, and iron and bronze bar fences becoming more popular. Starting in the mid-1890s, the low fences and enclosures around individual lots fell increasingly into disrepair. They were seen by the trustees as representing "not only a disgrace to our cemetery, but a dishonor to the dead."²³ The cemetery gradually took down enclosures from the turn of the twentieth century through 1934, when a resolution eliminated nearly all of the remaining enclosures; only a fraction survive.

Today, the cemetery is lusher with foliage than at any other time in its history, and plantings have grown to shade and shelter the historic drives and paths. Using historic photographs of depicting hillside views and vistas, such as from the Receiving Tomb, the De Witt Clinton monument, and the slope above Sylvan Water, the cemetery has gradually removed trees in selected locations over the past decade to enable visitors to see and appreciate the terraced rows of stone mausolea and monuments ascending the slope.

Since 2001, Green-Wood officials have shown a renewed commitment to stewardship through the preservation of the landscape and its significant historic features. This includes the development of the *Saved in Time* program of the Green-Wood Historic Fund, which has successfully conserved several important cemetery monuments. The Chapel, which was closed in the early 1980s "due to waning demand for funeral services at the cemetery" has been restored and reopened as a contemplative space in 2000.²⁴ The plantings surrounding the Chapel have also been correspondingly improved: the ornamental plantings in the Victorian bedding oval frame the Chapel and are juxtaposed with the dramatic, open landscape ascending the steep terrain and the hillside tombs. The dense forested area with narrow paths near the top of the slope is evidence of the site's visual character in keeping with what Douglass had articulated in 1839. While the site's distinctive glacial topography and expansive scale distinguishes Green-Wood's character

²² Nehemiah Cleaveland, *Green-Wood Cemetery: A History of the Institution from 1838 to 1865* (New York, 1866), vi.

²³ Annual Report, March 7, 1894, Green-Wood Cemetery, Brooklyn, New York.

²⁴ Jeffrey Richman, *The Green-Wood Cemetery Walk #2: Valley and Sylvan Waters* (Brooklyn, N.Y.: Green-Wood Cemetery, 2001), 13.

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from that of other historic American rural cemeteries, its present physical condition reflects the ongoing maintenance of intentions and qualities drawn from its period of significance. A cemetery master plan, currently underway by landscape architects Quennell Rothschild and Partners, graphically documents the cemetery's evolution, provides recommendations for sensitive new development, and includes a comprehensive tree survey that will continue to identify extant historic vegetation and aid in preserving and perpetuating the intent behind the cemetery's original design.

Architectural Details and Iconography

Throughout its construction and development, Green-Wood's physical structures and objects, and their details, inscriptions, and iconography, convey several intertwined stories of American culture. One narrative thread visually illustrated by the cemetery's extant fabric concerns nineteenth-century attitudes and beliefs about death and resurrection as manifest in a nonsectarian setting. From John Moffitt's carved panels on the main gates showing the drama of New Testament passages to the profusion of angelic imagery and sculpture on the monuments, the increasingly secularized society showed the persistence of the Christian tradition albeit with a less grim view of death. A particularly unusual example of this at Green-Wood is a globe with angelic wings visible on Chester Jennings' memorial, which symbolizes the soul's perfect form through the form's spherical geometry. Green-Wood's closely intertwined Picturesque landscape design and Gothic Revival (also known at the time as "English Rural") architecture, which is articulated in gates and gatehouses, fences, and other objects, was intended to convey associations of "Christian" design motifs in contrast to "pagan" revivals based on Egyptian and Greek precedents.²⁵ The architectural allusion to Christian places of worship evident in the Main Gatehouse, serves to announce the cemetery as a contemplative, reflective space. Yet instead of entering under traditional scenes of judgment (or as at Mount Auburn, an Old Testament quote from Ecclesiastes 12:7 concerning the return to dust), the imagery at Green-Wood consistently emphasizes renewed life and resurrection.

A second major narrative visible in the physical objects of the cemetery is that of the young nation's growth and self-definition. In appropriating the French tradition of venerating ancestors, evident at Père-LeChaise in Paris and other historic precedents, Green-Wood and other period cemeteries became outdoor museums, places to see, remember, and admire heroes. Hundreds of representatives, senators, and other nationally recognized politicians are buried in Green-Wood, and its single most influential burial was that of De Witt Clinton. Clinton's re-interment from upstate near Albany to Brooklyn not only contributed to Green-Wood's popularity and success as a temporary destination for tourists or a final destination for others, but also cemented Green-Wood's place as a civic landscape, a place where rich and powerful urbanites could express their wealth and significance. His portrayal in Henry Kirke Brown's cast bronze sculpture shows him as both a contemporary statesman and a hero in classical garb, one of many examples of incorporating European traditions and classical imagery to link the heroes of the American Republic with the governmental precedents of republican Rome and Periklean Athens centuries earlier.

In his Pulitzer Prize-winning book *Lincoln at Gettysburg*, historian Garry Wills traces how American attitudes towards commemorating the dead evolved to associate "picturesque rural" sites with "healing truths, of natural death and rebirth, in the cycle of seasons," heavily influenced by Greek Revival scholarship and attitudes towards how "the place of the dead must be made a school for the living," complete with community and national heroes such as pilots, firemen, and soldiers.²⁶ This narrative of power and national identity, including monuments and areas relating to the Revolutionary, Civil, and

²⁵ Cleaveland, *Green-Wood Cemetery: A History*.

²⁶ Garry Willis, *Lincoln at Gettysburg* (New York: Touchstone, Literary Research, 1992), 65.

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Mexican wars, was also expressed in the fine materials, elaborate carving, and sheer scale of the grand tombs, monuments, and mausolea for political leaders and for economic magnates. Beyond the material grandeur of the individual objects, the sum of these monuments and their distribution throughout the cemetery site demonstrated to Americans the potential of having the accomplishments of national heroes displayed for civic admiration. This idea encouraged writers such as Andrew Jackson Downing to praise Green-Wood as a civic manifestation of republican idealism in a designed landscape with views back to the city in which the cemetery's "residents" attained their fame and fortune.²⁷

The informal arrangement of historic commemorative objects are at harmony both within the overall Picturesque landscape setting and with the major structures; this harmony defines the cemetery's present visual character and contributes to the understanding of Green-Wood's significance.

Inventory of Selected Buildings, Structures and Objects

For the purposes of this nomination, the cemetery is treated as an historic district that is also a distinctive cultural landscape. The cemetery site itself, with its landscaping, vegetation, topography, views, constructed water features, horticultural plantings, drives and paths, tombs, monuments, mausolea, and art, is the primary contributing resource. The following is a list of important buildings, structures, and objects within the site, the most prominent of which are identified on the sketch map. There are six contributing buildings listed and described below, including the iconic Main Gatehouse by Richard Upjohn and Son (R. M. Upjohn), the Chapel by Warren and Wetmore, and two sets of receiving buildings and residences at the East and 9th Avenue entrances. Six contributing structures include the enclosing fence, which remains extant, as well as the Receiving Tomb, Catacombs, 5th Avenue Viaduct, and gates associated with the aforementioned gatehouses. Over 790 mausolea and hillside tomb structures are extant as well as numerous fences and gates around some plots, all of which contribute to the site's significance. The following inventory highlights eighty of the most prominent monuments and tombs. They include eight commemorative monuments and seventy-two private mausolea, tombs, and monuments that illustrate the diversity of styles, materials, and forms found at Green-Wood. There are thousands of objects (monuments, statuary, gravestones, benches, vases, urns) representing landscape features and are not counted individually, but which still contribute to the site's overall significance. Fifty-eight of the artistically distinctive and interesting private tombs and monuments are discussed individually below. The letters and numbers are keyed to the sketch map.

²⁷ David Schuyler, *Apostle of Taste* (Baltimore, Md.: Johns Hopkins University Press, 1996), 203, n. 31.

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Buildings

Narrative descriptions of contributing buildings follow the list of contributing objects. Names in brackets [] refer to contemporary names.

- A. **Main Gatehouse**, 1861-63 (Gothic Revival, Richard Upjohn and Son).
- B. **Chapel**, 1911-13 (late Gothic Revival, Warren and Wetmore).
- C. **Visitor's Lounge, East Entrance** [Fort Hamilton Parkway Comfort Station], 1876 (Gothic Revival visitor's receiving building, R. M. Upjohn; sculpture by John Moffitt).
- D. **Residence, East Entrance** [Fort Hamilton Parkway], 1876 (Gothic Revival residence, R. M. Upjohn).
- E. **Gatehouse, 9th Avenue Entrance** [Prospect Park West Comfort Station], 1925-26 (Late [Collegiate] Gothic Revival visitor's receiving building, Warren and Wetmore; landscape attributed to Charles Downing Lay).
- F. **Residence, 9th Avenue Entrance** [Prospect Park West], 1925-26 (Late [Collegiate] Gothic Revival residence, Warren and Wetmore; landscape attributed to Charles Downing Lay).

Structures

- G. **Fence**, 1860-1913 (around entire perimeter).
- H. **East Entrance Gates** [Fort Hamilton Parkway], 1876 (Gothic Revival, R. M. Upjohn).
- I. **9th Avenue Gates** [Prospect Park West Entrance], 1925 (Late Gothic Revival, Warren and Wetmore; landscape attributed to Charles Downing Lay).
- J. **Receiving Tomb**, 1853 (Gothic Revival hillside tomb, Richard Upjohn and Son).
- K. **Catacombs**, ca. 1851 (Gothic Revival hillside tomb).
- L. **5th Avenue Viaduct**, 1858-60 (Romanesque Revival).

Sites

- M. Picturesque cemetery landscape including road and path alignment, vegetation, topography, views, and constructed water features (Valley Water, Sylvan Water, Crescent Water, Dell Water).

Objects: Commemorative Monuments

- 1. **Firemen's Monument**, 1848 (commemorating a New York City firefighting tragedy, sculpture by Robert Launitz) located on Orchard Avenue.
- 2. **Civil War Soldiers' Monument**, 1869 (obelisk with cast bronze figures) located on Border Avenue near Battle Avenue.
- 3. **Brooklyn Theatre Fire Monument**, 1876 (obelisk) located on Battle Avenue at Bay View Avenue).

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4. **Pilot's Monument**, ca. 1846 (marble monument with bas-relief depicting sinking of the *John Minturn* in New York Harbor) located on Fern Avenue.
5. **Minerva**, 1920 (monument with heroic bronze sculpture commemorating the Battle of Long Island, Frederic Wellington Ruckstall) located off Battle Path on Battle Hill facing the Statue of Liberty.
6. **Mexican War Monument**, ca. 1850 (only the base remains extant) located on Bay Side Path.
7. **Memorial to the Delaware Patriots**, 2001 (simple granite monument with bronze plaque presented by the State of Delaware) located near the western entrance.
8. **Drummer Boy**, 1882 (zinc monument by Monumental Bronze Co. for Clarence MacKenzie, donated at the entrance to the Civil War veterans' burial area) located on Atlantic Avenue.

Objects: Private Mausolea, Tombs, and Monuments

All of the major mausolea, tombs, and monuments constructed during the period of significance, contribute to the historic character of Green-Wood Cemetery. Of these, the 790 hillside- and free-standing mausolea are particularly noteworthy. Due to the vast number of contributing objects, the following is a *representative* list presenting the types and diversity of significant private monuments found in Green-Wood Cemetery. These include mausolea, tombs, and monuments that are important for their artistic qualities, their overall form, their attributions; the list also includes simple monuments associated with individuals of transcendent substance. The list is arranged alphabetically by the individuals for whom the monuments or tombs were created.

Mausolea, Hillside Tombs, and Monuments of Artistic Merit

9. Mary Rosekrans **Adsit**, 1869 (carved marble sculpture of chair with cloak and shoe, Victorian allusions to Mary's ascension that commemorate an infant's death) located on Orchard Avenue.
10. John **Anderson**, 1864 (Greek Revival mausoleum with views of New York Harbor; sculpture by John Moffitt) located on Battle Avenue.
11. James Gordon **Bennett**, d. 1872 (publisher of the *New York Herald*; Italian marble monument with sculpted angel and kneeling woman and view of New York Harbor) on Fern Avenue.
12. Henry **Bergh**, 1888 (founder of the ASPCA; Egyptian Revival pyramidal hillside tomb) located on Hillside Avenue.
13. James **Brown** [Family], 1854 (elaborate marble monument depicting the sinking of the *Arctic*, John Moffitt) on Hillock Avenue.
14. George W. **Browne**, 1843 (brownstone hillside tomb, Richard Upjohn) near Landscape Avenue.
15. Charlotte **Canda**, 1847 (Gothic Revival marble monument; John Frazee and Robert Launitz, sculptors) corner of Greenborough and Fern Avenues.
16. **Cassard** Family, ca. 1909-1910 (Italian marble angel sculpture by the Leland Company, modeled after Angel of Death in Cimitero degli Inglesi, Florence, Italy, by William Story) near Oak Avenue.
17. Henry **Chadwick**, 1908 ("Father of Baseball"; granite baseball on pedestal monument) located on Border Avenue.

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18. **Chauncey** Family, ca. 1858 (elaborate Tuckahoe marble Gothic/Exotic Revival mausoleum) on Oak Leaf Avenue.
19. De Witt **Clinton**, 1853 (mayor, governor, and senator of New York; granite pedestal with monumental bronze sculpted by Henry Kirke Brown) on Bayside Avenue.
20. **Cornell** tomb, 1848 (Gothic Revival brownstone sarcophagus) at the corner of Atlantic and Ocean Avenue.
21. John **Correja**, ca. 1865 (detailed sculpture of sea captain in Carrera marble) near Woodbine Path and Vista Avenue.
22. George **Cuylar**, d. 1868 (framed marble cameo of "Precious Georgie" by Charles Calverley) on Hillock Avenue.
23. Marcus **Daly**, 1900 (Renaissance Revival mausoleum with Tiffany window for the industrialist "Copper King") on Battle Avenue.
24. Maggie and Oscar **Dietzel**, 1893 (sculpture depicting Manhattan Beach train wreck tragedy) on Sassafrass Avenue.
25. **Do-Hum-Me**, 1843 (marble monument with relief by Robert Launitz for the Native American princess) located between Lake and Sylvan Avenue.
26. Thomas Clark **Durant**, ca. 1870 (Classical Revival hillside tomb with interior sculpture by John Moffitt for the industrialist and executive of the Union Pacific Railroad) on Battle Avenue.
27. Charles **Feltman**, 1910 (elaborate Renaissance Revival mausoleum for the Coney Island restaurateur) on Border Avenue near the East Entrance.
28. Hiram, d. 1860 and William **Fogg**, d. 1884 (granite monument with marble sculptures attributed to John Quincy Adams Ward).
29. **Frankie**, ca. 1880 (sculpture by Daniel Chester French) on Bayside Avenue.
30. **Fuller Cameron**, ca. 1853 (brownstone Gothic Revival gate) at the intersection of Oak and Lake Avenues.
31. Cornelius **Garrison**, 1870 (Moorish Revival hillside tomb by architect Griffith Thomas) on Vernal Avenue.
32. Horace **Greeley**, 1876 (granite monument with bust by Charles Calverley for the journalist/publisher) on Oak Avenue.
33. Jane **Griffith**, d. 1857 (marble monument with elaborate sculpture by Patrizio Piatti) on Atlantic Avenue.
34. Townsend **Harris**, 1878 (granite monument with contemporary commemorative additions for the founder of the Free Academy, now the College of the City of New York and American consul general to Japan) on Ocean Avenue.
35. Henry Osborne, d. 1907 and Louisine **Havemeyer** (Romanesque Revival hillside tomb) near Landscape Avenue.

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36. Henry **Hidden**, 1863 (monument with bronze work by Karl Muller for a Civil War Lieutenant) at Crescent Avenue and Vale Avenue.
37. Elias **Howe** Jr., 1867 (granite monument with bust by Charles Calverley in circular family lot surrounded by Quincy granite curb for the inventor of the sewing machine) on Battle Avenue at Hemlock Avenue.
38. **Imre Kiralfy**, 1924 (Classical Revival mausoleum) on hill above Border Avenue.
39. **Jacklitsch**, 1883 (very large zinc obelisk by the Monumental Bronze Co.) on Valley Avenue.
40. Leonard **Jerome**, 1891 (Romanesque Revival hillside tomb) on Lake Avenue.
41. John **LaFarge**, 1910 (Eclectic Revival hillside tomb attributed to LaFarge's son for the decorative artist) on Dawn Path above Cypress Avenue.
42. **Lispenard**, 1889 (distinctive Norman Revival hillside tomb by the firm of Renwick, Aspinwall & Russell) on Bay Side Avenue.
43. **Loftis – Wood**, ca. 1885 (mausoleum by New York sculptors Moffit & Boyle) on Vine Avenue.
44. **Miller**, ca. 1852 (very large and elaborate Classical Revival mausoleum with Moorish arches) on Ridge Path.
45. John **Mackay**, 1902 (Renaissance Revival mausoleum with allegorical sculpture) on Hillside Avenue.
46. John **Matthews**, 1870 (Gothic Revival brownstone, terra cotta, marble, and granite monument and sarcophagus by sculptor Karl Muller) on Valley Avenue.
47. Charles **Morgan**, 1878 (Greek Revival hillside tomb) on Sycamore Avenue.
48. Samuel **Morse**, 1872 (very large three-sided granite monument located in prominent hilltop location for the inventor of the telegraph and family) on Thorn and Highwood Path above Dale Avenue.
49. Valentine **Mott**, 1865 (Gothic Revival hillside tomb) on Ocean Avenue.
50. William **Niblo**, 1850 (Gothic Revival hillside tomb with elaborate walls, sculpture and garden lot) on Dale Avenue overlooking Crescent Water.
51. Albert **Parsons**, 1930 (elaborate Egyptian Revival pyramid mausoleum for the Van Ness and Parsons families) on View Avenue.
52. **Pfizer** family, 1907 (Eclectic Classical Revival monument by the Harrison Granite Company for the family of business leaders) located on Central Avenue opposite the twin weeping beeches and Oak Nut Path [50]. Emile Pfizer's circular Greek Revival granite temple and sarcophagus is located on the east side of Sylvan Water.
53. **Pierrepoint** family, ca. 1845 (Gothic Revival brownstone open-air pavilion and sarcophagus designed by Richard Upjohn for Green-Wood's founder Henry Evelyn Pierrepoint and family) located on a knoll above Cypress Path at Lawn and Vista Avenues.
54. Peter **Schermerhorn**, 1847 (large Egyptian Revival mausoleum on circular lot with distinctive iron fencing) near Central Avenue.

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55. Charles Adolph **Schieren**, 1915 (monument with bronze sculpture of Azrael by Solon H. Borglum for the Mayor of Brooklyn) on Fir Avenue.
56. **Steinway** family, 1870 (piano manufacturers; very large and prominent Classical Revival mausoleum by John Moffitt) on Chapel Hill.
57. John **Stemme**, 1896 (very large, fifty-one-feet tall Egyptian Revival obelisk capped in bronze with hieroglyphics at the base) on Fir Avenue.
58. David **Stewart**, 1883 (hillside tomb by architect Stanford White, with bronze sculpture by Augustus Saint-Gaudens) on Battle Avenue near the main entrance.
59. Edward Stiles **Stokes**, 1901 (Eclectic Revival hillside tomb) on Dawn Path above Cypress Avenue.
60. General George Crockett **Strong**, d. 1863 (marble monument with eagles and cannons for the brigade commander who led the attack on Fort Wagner, which included the 54th Massachusetts Regiment of African-American Union soldiers) located on Locust Avenue near the Catacombs.
61. George W. **Struthers**, 1853 (densely ornamented monument executed by stonecutter James Hall for a Mexican War veteran, whose fellow soldiers paid for his remains to be re-interred at Green-Wood) located at the intersection of Sylvan and Lake Avenues.
62. Louis Comfort **Tiffany**, d. 1933, and Charles Lewis, d. 1902 (monuments attributed to Louis Comfort Tiffany for the family of decorative artists) on Landscape Avenue.
63. **Valentine** ca. 1900 (elaborate bronze angel by A. Apolloni and G. Nisini in Rome, Italy; placed high on a substantial granite base) located on Cypress Avenue near Heath Path.
64. Eckford **Webb**, d. 1893 (monument carved with granite sculpture of ship for naval architect and shipbuilder who constructed caissons for Brooklyn Bridge), on Grove Avenue.
65. George Washington **Whistler**, d. 1849 (elaborate brownstone monument for railroad engineer and father of American painter James Whistler, his actual remains are in Stonington, Connecticut), at Holly Path and Leafy Path.
66. Stephen **Whitney**, 1860 (Gothic Revival chapel mausoleum) on Atlantic Avenue.

Monuments associated with significant individuals

67. Henry Ward **Beecher**, d. 1887 (abolitionist; granite monument) on Dawn Path near Hillside Avenue.
68. Leonard **Bernstein**, d. 1990 (internationally renowned musician; flat granite marker) located near Liberty Path on Battle Hill.
69. William Merritt **Chase**, d. 1927 (American Impressionist painter and teacher; simple granite slab monument) on Myrtle Path above Alder Avenue.
70. James **Creighton**, d. 1862 (first national baseball hero; marble monument with baseball iconography), on Spruce Avenue.
71. Nathaniel **Currier**, d. 1895 (printmaker, partner with James Ives; granite monument) on Bayside Avenue.
72. Asher B. **Durand**, d. 1886 (Hudson River School painter; monument) on Landscape Avenue.

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73. Louis Moreau **Gottschalk**, ca. 1870 (internationally renowned composer/performer; white marble monument missing its original angel) on Bay View Avenue.
74. James M. **Ives**, d. 1895 (printmaker, partner with Nathaniel Currier; simple granite monument) on Circlet Path near Locust Avenue.
75. Eastman **Johnson**, d.1906 (Hudson River School painter, carved monument with inscription “His Works Are His Monument”), on Southwood Avenue.
76. Dr. Susan Smith **McKinney-Steward**, n.d. (first African-American female doctor in New York State; granite monument) on Border Avenue near Dale Avenue.
77. Lola **Montez**, d. 1861 (New York celebrity; reproduction on the original monument) on Summit Avenue.
78. Matilda **Tone**, 1891 (wife of famous Irish Patriot Theobald Wolfe Tone; marble monument restored in 1996 and rededicated by the president of Ireland) above Sylvan Water and Landscape Avenue.
79. Boss **Tweed**, 1878 (politician/celebrity; family lot with multiple granite monuments surrounded by granite curb with bronze railing) on Locust Avenue.
80. William **Wheatley**, d. 1876 (actor and theatre producer, bronze relief signed by Joaquin) on Battle Avenue.

Non-contributing buildings

- A. Crematory, community mausoleum, and corporate offices
- B. Tranquility Gardens columbarium
- C. Hillside Community Mausoleum
- D. Crestview Community Mausoleum
- E. Maintenance buildings, west entrance

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Description of Contributing Resources**Buildings**

A. Main Gatehouse (1861-63, Richard Upjohn and Son, Gothic Revival). Richard Upjohn and his son Richard Michell Upjohn designed Green-Wood's Main Gatehouse. The building is an apotheosis of Gothic Revival architecture, created during a period when that style flourished in America. Through his completed churches and published designs, Upjohn was one of the mode's major mid-nineteenth-century promoters. Popularity for Gothic Revival design, also known from the 1830s-1860s as "English Rural," was also supported by the writings and publications of landscape gardener Andrew Jackson Downing and architect Alexander Jackson Davis, and works by other period architects such as John Notman.

The Main Gatehouse is composed of a central, symmetrical section flanked by two asymmetrical, yet balanced structures. The center portion contains two ground-level gateways surmounted by a Gothic fantasy of open tracery, two ninety-foot pinnacles, and a central tower 106-feet tall, which contains a clock and bell and is "supported" by flying buttresses. The deep relief of the tracery and the crenellations enables the gates to take on depth and capture light and shadow across the crisply cut brownstone. Prevalent along city streets in Brooklyn and Manhattan, the "brownstone" is a red sandstone quarried in Belleville, New Jersey.

The John Moffitt carved four tympanum panels, and their imagery evokes Christian themes of resurrection and regenerative life. Cut in yellow sandstone from Nova Scotia, the panels include the New Testament scenes of Lazarus, The Widow's Son, and Jesus' Resurrection. Their titles are *Come Forth, The Dead Shall Be Raised, I Am the Resurrection and the Life, and Weep Not.*²⁸ These sculptures create dynamic compositions under each cusp of the pointed arch frames. The tracery and edges of the stonework is encrusted with vegetative ornament which is echoed in the nearby fence work at 25th Street and 5th Avenue dating from the same Civil War-era period. The iron gates, which are no longer extant at the Main Gatehouse, were of the portcullis type typical of medieval English structures, fortifications, colleges, and other historic buildings. Steep hip roofs sheathed in patterned slates top the flanking structures. Ornamental metal filigree and delicate vanes articulate the ridgelines. The bell in the central tower is functional and tolls for funeral processions.

Upjohn and Son designed two additions for the building on the south side of the gate in the late nineteenth century and again in 1939; this building contains the cemetery offices and was enlarged to meet the growing needs. These new additions are nearly indistinguishable from the original structure and the exterior and interiors of the Main Gatehouse have a high level of integrity. The first-floor of the south (office) building contains a reception area with a front office separated from the receiving room by a counter, and a hallway with staircases leading to the second floor and basement. In the hallway, a large, glass-faced cabinet displays the cemetery's collection of historic mausoleum keys. The hallway also provides access to two offices in the later addition. Two file rooms containing the historic cemetery records are located behind the front office. The original ceiling beams and vaults are intact in the first floor reception area, but the original woodwork has been painted. The walls of the office are covered with photographs and artifacts commemorating famous individuals buried in the cemetery. While the floor plan and materials generally survive, the two offices were slightly altered with the widening of the door to the VP Sales office. The second floor contains a draftsman's room, and a break room/kitchen installed around 1997. A corridor leads to a conference room and gymnasium in the later addition. The office building has a full basement

²⁸ Richman, *Brooklyn's Green-Wood Cemetery*, 84.

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with furnace and bathrooms. A small vestibule leading into the reception area contains a pay phone and computer kiosk for visitor information.

The north building contains a vestibule built into one of the gateway arches bearing three sets of glazed double doors. The doors lead into a large octagonal room, used as offices for the sales staff. The room retains its historical finishes, including an intricately carved plaster vaulted ceiling and leaded glass windows. The men's and women's restrooms in the building were upgraded and modernized ca. 1980. The north pavilion contains a partial basement under the octagon. A small room for the security guard is situated between the gateway's two arches and contains a ladder leading to the clock tower and a bell pull. Glazed double doors face into the former carriageways.

B. Chapel (1911-13, Warren and Wetmore, late Gothic Revival). The architectural partnership of Whitney Warren (1865–1943) and Charles Delavan Wetmore (1857–1941) produced the design for the Chapel. The Beaux-Arts firm is best-known for the design of Grand Central Terminal in New York City. They based the Chapel at Green-Wood Chapel on Christopher Wren's bell tower at Christ Church College in Oxford, England. The Tom Tower (1681-82) demonstrated Wren's fluency using Gothic design elements in the extension of the existing Oxford College building and gate upward to create a bell tower.²⁹ While Wren's other finely-proportioned, mostly classical designs were frequently used as models because of their strict geometry, the Gothic structure afforded Warren and Wetmore a malleable prototype that they stretched and widened to enclose an intimate chapel of moderate volume. They completed the design in 1911 and construction continued through 1913.

Sited on the filled land where a pond called Arbor Water stood until 1910, the overall scheme for the Chapel centers on a central, octagonal, domed tower surrounded by four smaller towers, whose verticality is emphasized by pilasters breaking through the cornice line as pinnacles and relief patterning. While notably constructed of Indiana limestone, the structure's Gothic detailing and Tudor profiles of the five eight-sided domes still nod to the cemetery's earlier brownstone structures designed by Upjohn and Son.

On the Chapel's interior, ribbed stone vaults define the space and frame views of the stained glass. A carved oak railing separates the pews in the nave from a raised dais and marble altar. A stained-glass window crafted by the Willet Stain Glass Company of Philadelphia pierces the wall behind the altar adjacent to the original, but no longer functioning organ pipes. The curved ceiling above the altar is cast stone mimicking limestone. Horizontal banding typical of the English Perpendicular period articulates the marble floors, limestone walls, and tracery. An octagonal lantern containing an original chandelier rises up through the nave's top lit ceiling of amber glass. The four minor towers at the corners house a men's restroom, women's restroom, sacristy, and a spiral staircase leading down to the basement and up to the organ loft and roof. The Chapel's full basement contains heating equipment and the bellows for the original pipe organ. A 2001 restoration focused on the preservation of the original space and materials, and received awards from the New York Landmarks Conservancy and the Preservation League of New York.

C. Visitor's Lounge, East Entrance [Fort Hamilton Comfort Station]. The structures at the East Entrance (Fort Hamilton Parkway) feature stone piers that frame the openings for the drives and support the iron gates. Unlike the structure at the Main Entrance, the East Entrance gates are dwarfed by the flanking one-and-one-half story Visitor's Lounge (comfort station), and the three-and-one-half story Residence. R.

²⁹ Wren's Gothic design for this building formed an extension of the lower portion of the preexisting college building; the tower consists of offices and a gate below the bells. The Wren design is not a chapel but it has been published and admired widely as one of many Wren designs emulated around the world.

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M. Upjohn designed the entire ensemble in 1876, which are of brownstone, with yellow sandstone and bronze details and a slate roof.

The Visitor's Lounge building is a cruciform structure to the east of the entrance drive. Ashlar brownstone walls rise from a stone foundation and support a crossed, hip roof whose facets kick out slightly from the top of the wall. The elaborately carved yellow sandstone columns, capitals, denticulated molding, window frames, and tympana contrast with the crisp ashlar brownstone. In 1877, John Moffitt carved four stone relief panels entitled "The Four Ages," whose painterly biblical representations contrast with the Christian allegory evident in his scenes for the Main Gatehouse.

Moffitt's carved, semicircular panels surmount the entrances of the two square porches that access a small interior vestibule, which contains a wainscoted stair embellished with carved wood panels that rises up to the attic. Two doors open from the vestibule, one into a men's room and one into the main receiving room. The spacious receiving room features a windowed bay whose round-headed stained-glass windows face out onto the entrance drive. The second porch (facing Fort Hamilton Parkway) and a women's room can be accessed from the receiving room. The original ceramic tile floors and walnut wainscoting are evident on the first floor. The only noteworthy alteration to this building was the modernization of the women's room fixtures in the 1980s. The full basement contains storage and the heating plant.

D. Residence, East Entrance [Fort Hamilton Parkway]. The Residence faces Fort Hamilton Parkway and stands to the west of the entrance drive and gates. Its asymmetrical plan includes two large rooms that open onto the front porch facing the Parkway. The facade is an eclectic assemblage that includes: a wooden porch featuring slender columnar supports and Gothic tracery; rectilinear and arched window openings with double-hung sash; and a dramatic and complex hip roof and dormers. The roof and dormers are decoratively shingled in slates arranged in alternating geometric bands; the roof is trimmed in copper.

In contrast to the public Visitor's Lounge, the Residence has a simpler, less adorned interior. This simplicity is largely the result of a 1959 modernization that removed many of the original interior details. The first floor contains a foyer, living room, half bathroom, and a large rectangular kitchen/family room. The end of the living room facing the entrance drive has a polygonal shape and contains a fireplace. Tongue-in-groove paneling lines the interior staircase, which leads to a second-story landing located above the foyer. The second floor has one bedroom above the living room and a master bedroom and bathroom situated above the kitchen and family room. The third and fourth floors feature a single bedroom each. The residence has a full basement with storage, furnace, and a small bathroom.

E. Gatehouse, 9th Avenue Entrance [Prospect Park West Comfort Station]. The 9th Avenue Entrance consists of entrance gates flanked by buildings that function as a Gatehouse and Residence. Warren and Wetmore designed the Late Gothic Revival ensemble, which features Tudor arches, engaged buttresses, and crenellation reminiscent of collegiate design common in the United States at the time. Originally planned in 1915, they were not constructed until 1925-26. The landscape treatment for the lawn, shrubs, and other plantings surrounding these buildings at the 9th Avenue entrance is attributed to landscape architect Charles Downing Lay.

To the west of the entrance drive, the Gatehouse or comfort station is similar to the Residence, but slightly smaller in proportion. The 9th Avenue Gatehouse's exterior features include buttressed corners, stone piers, and battlements; it has a stone walkway and curb immediately adjacent to the building and a dramatic

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chimney with stonework accenting the 45-degree angled details of its upper profile. The fenestration is rectangular, including several operable casement-type windows. The gabled ends are capped with decorative stone trim with a profile similar to that used for the drip-course above the foundation. The slate shingles are graduated and increase in size toward the bottom of the roof plane.

The small Gatehouse building is a single-story structure with a waiting room and restrooms that remain essentially intact. The lounge area features the original dark walnut wainscoting, electric wall sconces, and an intricate, decorated plaster ceiling. The receiving room has a marble faced fireplace, built in window seat, large paneled alcove facing 9th Avenue, and original leaded glass windows. From the receiving room, two doors open into the ladies room with marble stalls, pedestal sinks, and marble wainscoting. A small vestibule contains a back door leading out to the cemetery and another accessing the men's room. The full basement consists of a storage area and a tunnel linking to the heating plant in the Residence.

F. Residence, 9th Avenue Entrance [Prospect Park West] - The 9th Avenue Residence is located on the east side of the entrance driveway, and has similar Collegiate Gothic elements to the Gatehouse. The building is generally rectangular in plan, longer in its north-south axis and with a single-story extension toward the drive forming an L. The exterior features include Tudor arches, buttressed corners, stone piers, and battlements. The fenestration is rectangular, including several operable casement-type windows. The gabled ends to the two-story portion of the building project above the shingled roofline and is capped with profiled decorative stone trim like that used for the dripcourse. The details also include cross-gabled roof areas above the corner piers of this single story portion, which are echoed in the piers of the iron gate, with closely spaced vertical bars. A new stockade fence lines the entrance drive from the gate to the residence to create a private yard area.

The residence is entered from an exterior portico, with one step down into the large living room. The first floor contains a living room with a bay window, kitchen, and stairs leading up to the second floor. The second floor contains two small bedrooms, a bathroom, and a large master bedroom with similar window configuration as the living room. While much of the interior is intact, all of the windows in the 9th Avenue Residence were replaced in 1989. The residence has a full basement with storage, furnace, and bathroom.

Structures

G. Fence - The ornate iron fence is a visually important feature that articulates the relationship between the city and the cemetery through its demarcation of the urban form from the designed nature landscape. While the first fence was wooden from 1840, and subsequent designs were published as early as 1847, the present fence was constructed in segments over approximately a forty-year period between 1860 and 1900.

H. Gates, East Entrance [Fort Hamilton Parkway] – Designed by R. M. Upjohn and constructed as part of the east entrance complex in 1876, the massive gates have abundant vegetative ornament within a lattice of orthogonal bars. The metal tracery within this grid has been cut so as to admit a constellation of small holes and outline vines and other botanical designs.

I. Gates, 9th Avenue [Prospect Park West] Entrance – These gates match the adjacent buildings by Warren and Wetmore. The piers of stone, on which the gates pivot, are buttressed in both directions with cross-gabled tops. The masonry is very simple and precise with the mortar joints emphasizing the horizontal lines of the stacked blocks. The iron gates themselves are contrastingly vertical in their articulation and have curvilinear detailing at the bottom.

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J. Receiving Tomb – Richard Upjohn and Son provided the design for the Gothic Revival Receiving Tomb, built in 1853. The compact, yet powerful structure, employs detailing reminiscent of medieval churches, synthesizing some ornamental details characteristic of Upjohn's other Gothic Revival work with the round arches and stately massing of Romanesque Revival. During the nineteenth century, the Receiving Tomb provided free interment for up to twenty days while families arranged individual lot purchases and other burial logistics. The cemetery expanded the interior several times and it can store up to 1,500 bodies.³⁰

The double archway entrance is flanked by smooth round columns which taper into conical spires. The center tower tapers from a square to a pyramid topped by a Ruskin-type Celtic cross. Constructed with walls of brownstone, the Receiving Tomb is built into the hillside and has small wingwalls to either side of the columns. The spires, cross, skylights, and exterior roof articulation are visible from the approaching roads and sloped hill above. The entrance to the Receiving Tomb also includes some of the earliest stained glass produced in America.

K. Catacombs - This Romanesque Revival tomb occupies a prominent location on a circular drive at the intersection of Locust, Grove, Vine, and Ocean Avenues. The tomb is well-concealed by earth although skylights are apparent on the top of the slope. The interior consists of a linear passage flanked by thirty individual family vaults, each with individualized doors or entrances lining the passage.

L. Fifth Avenue Viaduct - This bridge structure stretches between 34th and 36th streets and carries Fifth Avenue over a portion of the cemetery. The cemetery submitted drawings of this feature to the city of Brooklyn for approval in December 1858; as completed in 1860, the viaduct was described as a "simple but imposing entrance." An early view shows a three-sided retaining wall with sloped ends and a centered arched opening framed by relatively small voussoirs that front the tunnel's vault. The abstracted crenellation facing out from the wall along Fifth Avenue and the raised pavilion with round-headed arches provides the only historical references, vague nods to a generic medieval or perhaps Romanesque Revival in keeping with the site's overall built character.

Objects – Selected Commemorative Monuments

1. Firemen's Monument - This monument began as a commemoration of the deaths of Henry Fargis and George Kerr, firemen of the Southwark Engine Company No. 38, who died while fighting a fire on Duane Street on April 2, 1848. Subsequent volunteer firefighters who died in the line of duty were buried there until 1865. The monument itself was the work of Robert Launitz, including a twenty-four-foot central marble obelisk topped by a sculpted fireman saving a child, and two side columns for Fargis and Kerr specifically. The statue, columns, and base are rife with carvings of oak leaves to symbolize strength, and carvings of firefighting-related objects such as hats, parade torches, hooks, hoses, and ladders. The present physical appearance is altered slightly, as the detailing has been eroded and weathered, the cast iron perimeter fence is no longer extant, and the views of New York Harbor have been diminished due to maturing trees.

2. Civil War Soldiers' Monument - This 1869 monument commemorates the nearly 150,000 men from New York City who served in the Civil War "in aid of the war for preservation of the Union and the Constitution." It was one of the first civic monuments commemorating the Civil War, and consists of a

³⁰ Richman, *Green-Wood Cemetery Walk #2*, 13.

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monumental granite column surrounded by four heroic figures including an infantryman, cavalryman, artilleryman, and an engineer. The infantryman in the monument has become a prototype for many other Civil War monuments throughout the country. The figures are surrounded by concentric circular granite curbs, and the figures face outward around the piers at the granite base. This monument has a weighty and articulated base in several ascending octagonal sections toward the Corinthian column which tops the vertical composition. The Green-Wood Historic Fund successfully restored the monument; the cast bronze reliefs of battle scenes on the sides of the base were replaced in 1991 with reproductions based on photographs, because the originals (along with the weapons held by the soldiers) had been missing for decades. The trophies and four original zinc soldiers were replicated in bronze during the 2001-2002 restoration.

3. Brooklyn Theatre Fire Monument - After the horrific fire that killed 278 people at the Brooklyn Theatre on December 5, 1876, a mass burial plot at Green-Wood was organized. At least 103 victims were laid in this circular burial pit, interred in a radial pattern with their heads toward the center. The monument erected by the city of Brooklyn is a simple granite obelisk on a massive stepped base, with a tapering shaft and a pyramidal top; text carved in the granite base describes the tragedy.

4. Pilot's Monument - After harbor pilot Thomas Freeborn drowned in a storm while guiding the ship *John Minturn* into New York Harbor on February 14, 1846, his fellow harbor pilots erected a monument and had Freeborn's remains moved from Rutgers Street Burial Ground in Manhattan to Green-Wood Cemetery in Brooklyn. The marble monument consists of a carved sarcophagus on a stacked base, topped with an obelisk. It was originally surrounded by a cast iron fence, which is no longer extant. The monument to Freeborn and commemoration of sea-pilots' professional valor as a group, includes carved imagery of anchors, anchor cables, and a depiction of Hope holding an anchor at her side atop a truncated mast symbolizing Freeborn's tragically shortened life.

5. Minerva - This bronze statue of the Roman goddess of battle and wisdom was designed and sited to salute her "sister," the Statue of Liberty, visible in the New York Harbor. *Minerva* and the adjacent *Altar to Liberty* were unveiled on August 27, 1920, 144 years after the Battle of Long Island. Charles Higgins (1854-1929) championed recognition of the battle's significance in American history and his mausoleum is immediately behind this monument. Both the statue and the altar rest on a stone plinth, with the altar consisting of a tall stone cube with bronze plaques bearing the commemorative texts and with ornamentation around the top and base. *Minerva* was sculpted by Frederic Wellington Ruckstall and cast in bronze.

Objects – Descriptions of Selected Private Mausolea, Tombs, and Monuments

10. John Anderson mausoleum - The Greek Revival granite mausoleum constructed for tobacco salesman John Anderson (1812-1881) in the 1860s replicates a classical Greek temple. Located on a prominent hilltop site above Battle Avenue, it affords sweeping views of New York Harbor from the portico. Anderson's name is featured prominently in block carved letters below the pediment. The mausoleum also includes sculpted figures of the Evangelists (Matthew, Mark, Luke, and John), two on each façade, by John Moffitt. The fluted columns are topped with Ionic capitals and are set in front of a pair of pilasters on each elevation.

12. Bergh hillside tomb – The hillside tomb for Henry Bergh, founder of the American Society for the Prevention of Cruelty to Animals, is an Egyptian Revival design complete with a crisply detailed pyramid which projects out of the sloping ground on Aurora Path, on the southernmost hill of the terminal moraine.

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A small gabled door frame, resembling an altered dormer, projects forward from the pyramid's inclined face and is given further carved detail above Henry Bergh's boldly featured name.

15. Charlotte Canda monument - This monument executed in marble is an elaborately detailed miniature Gothic Revival design. Despite its diminutive proportions, its setting at the junction of Greenborough and Fern Avenues and the steps that lead up to the sculpture emphasize its dramatic intimacy and articulate carving by John Frazee and Robert Launitz.

19. De Witt Clinton monument - Set toward the eastern end of an oval landscaped island just uphill from Green-Wood's main entrance, this monument has a granite base beneath the large bronze sculpture. Each side of the base includes extensive description of Clinton's accomplishments in politics and public works, including his role in the Erie Canal. The bottom edges of the monument are elegantly carved to have a molded profile and vegetative ornament. Henry Kirke Brown's grand statue, larger than life size, mediates Classical convention and contemporary dress and projects a mythical status onto the politician's standing.

23. Marcus Daly mausoleum - This large freestanding granite mausoleum for the founder of Anaconda Copper is executed in a Greek Revival style with Ionic columns. The tall front pair of Ionic columns frames a much smaller, inset pair on either side of the door. Above the door a semicircular window with non-classical ornamental metalwork exists. The detailing of the pilasters, flush stone courses, dentils, and entablature are all fairly restrained yet the façade's distinct layered approach of the paired columns immediately in front of pilasters and then the wall surface set back, create great visual power within a simple design. This mausoleum also includes elaborate art glass windows by Tiffany studios.

26. Thomas Clark Durant hillside tomb - Durant's tomb is of compact, robust proportions, executed in rusticated granite with unique pilasters articulated with an alternating ashlar coursework. Durant, the railroad businessman who drove the "golden spike" to complete the Transcontinental Railroad on May 10, 1869, had his name engraved above the entrance lintel and below the simple pediment. The detailing is highly restrained and contains three sculptures by John Moffitt.

27. Charles Feltman mausoleum - This large and grand Classical Revival freestanding mausoleum replicates church and temple design elements on an architectural scale. Feltman invented the hot dog and owned an empire of restaurants on Coney Island. Corner pilasters and two paired sets of columns, all with elaborate Corinthian capitals, create a portico in front of the mausoleum entrance door. Charles Feltman's name is inscribed across the entablature and the pediment features carved imagery directly above. The lantern and cupola support a carved sculpture of a tall winged angel. The grandeur of the overall composition is further framed by a pair of urns which flank the steps leading from the flat site up toward the colonnade.

31. Cornelius Garrison mausoleum - This Moorish Revival free-standing mausoleum by Griffith Thomas was executed for Cornelius Garrison, an early mayor of San Francisco and shipping magnate. The design uses an assortment of individual elements drawn from various periods in Islamic architecture and it recombines them into a compact structure with a tall, narrow entrance. The entrance and the pilasters on the exterior walls are articulated to support three-quarter arches similar to some of those found in Moorish buildings in Cordoba, Spain. The entrance is also topped by an onion dome and a cross.

37. Elias Howe Jr. monument - Charles Calverly's stern bust of inventor Elias Howe tops this eclectic Quincy granite marker. Enclosed within a family lot, the layered stone composition tapers gradually and

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includes four short polished columns with foliate capitals and unusual flattened arches on each face between the columns. Above this columnar composition a gable on each face surrounds the truncated pyramid supporting the bust. The commemorative text is inset within the front pair of short columns.

39. Jacklitsch monument – The Monumental Bronze Company fabricated this tall monument in cast zinc, employing numerous classical motifs in its architectural and sculptural details. The faux-rusticated base supports a tapered segment engraved with “Jacklitsch,” which supports an articulated group of masses with wreaths surrounding the frame of the commemorative text. The monument is capped by a statue of a draped woman pointing heavenward.

46. John Matthews monument – Karl Muller executed this elaborate Gothic Revival monument in terra cotta and marble on the expensive wishes of “Soda Fountain King” and entrepreneur John Matthews. Above a simple plinth engraved “Matthews,” there are four short columns with disproportionately exaggerated capitals that incorporate the likenesses of Matthews’ daughters. These columns surround a marble sarcophagus with Matthews on his back sculpted on top. Above this rises a very steep cross-gabled roof articulated with rain-spouting gargoyles, and encloses a veiled statue of Grief seated in the heart of the structure. The roof was originally topped by an extended tapering column and the whole structure was surrounded by an iron fence, but poorly executed maintenance and weathering due to acid rain has caused the marble to deteriorate and diminish some of the detailing. This chemical interaction of marble with acid, ironically, was the same one which Matthews had adapted to create soda drinks to great profit during his lifetime.³¹

50. William Niblo hillside tomb - This Gothic Revival tomb overlooking Crescent Water is sited in a garden setting with a path extending from the front toward steps which lead down to a grassy terrace. To either side of the five stone steps are stone sculptures of lions. This is one of the few tombs at Green-Wood that sits within an elaborately designed landscape. The entertainment proprietor of the famous Niblo’s Garden Theatre on Broadway in New York City was buried at Green-Wood, a place where he had picnicked and recreated during his lifetime. The arched door into the tomb is emphasized by the ashlar stone façade with crenellated decorative tracery and finials; four sculptures surround the tomb.

53. Pierrepont family monument - This open-air Gothic Revival pavilion and sarcophagus was designed by Richard Upjohn and executed in brownstone for the family of Green-Wood founder, Henry E. Pierrepont. The hilltop site of this monument was built up to create a lot for the prominent family. Outlining the form of a simplified church nave without transept, apse, or tower, the Gothic Revival pavilion with pointed arches and tracery are made much more solid by the presence of thick buttresses, two pairs at each corner. The entire hypostyle structure, with the stone sarcophagus at the center, is elevated from the ground plane and is situated within a shaded setting.

57. Stemme monument – The Stemme monument was erected in 1896 for retired real estate dealer, John Stemme and his wife. According to a July 16 story in the *Brooklyn Eagle*, “While in Egypt recently, the Stemmes discovered an obelisk of such artistic proportions that they decided to have a reproduction made for their plot in Greenwood [sic]. As a result, a fifty-one feet long shaft was quarried in Vermont and carried to Brooklyn on three flat cars.”³² The Egyptian Revival obelisk is the tallest at Green-Wood and thus is a prominent feature on Fir Avenue in the Landscape Lawn section of the cemetery.

³¹ Richman, *Brooklyn’s Green-Wood Cemetery*, 109.

³² Jeffrey I. Richman, “Massive Obelisk, A Century Later,” *The Arches* 2 (Fall/Winter 2001): 7.

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58. David Stewart hillside tomb - The Stewart tomb was executed by architect Stanford White and sculptor Augustus Saint-Gaudens for steel and coal tycoon David Stewart (1810-1891). It is one of the very few funerary monuments on which the two artists collaborated. Sited near the Main Gatehouse on a low rise along Battle Avenue, the tomb is situated simply and directly on the ground rather than being set on a plinth or other articulated base. On either side of a massive door in the center are Saint-Gaudens' famed bronzes of robed angels, showing a resurrectionist attitude of celebration rather than gloom. The slightly gabled top profile of the tomb, above the engraving "Stewart," has cherubs carved at each end and in the center which softens this top edge with curves in contrast to the severe, straight profile of both vertical edges on the sides.

73. Louis Moreau Gottschalk monument - Gottschalk, a pianist and composer who traveled and performed to great international acclaim as one of the first and most significant American entertainer-celebrities, is commemorated by a simple, well-proportioned marble monument. Its main section, a slightly tapering rectangular block inscribed and now weathered, rests upon a tripartite base of slabs. The upper portion has articulated pointed Gothic arches on each side beneath a truncated inverted pyramid, but has lost the angel sculpture that originally topped the composition. Its shaded setting is on level ground near View Avenue.

Descriptions of Non-contributing Buildings and Structures

N. Crematory, community mausoleum, and corporate offices is a single building with additions located behind the Main Gatehouse near the 5th Avenue entrance. The cemetery built the original crematory building in the 1950s, and added a community mausoleum in 1979 and offices in 1998.

O. Tranquility Gardens columbarium is currently under construction near the main entrance, forming a courtyard with the aforementioned crematory. Tranquility Gardens houses indoor and outdoor burial niches with a fountain, pool and pond.

P. Crestview Community Mausoleum stands on Hillside Avenue not far from Hillside Mausoleum. Situated near the intersection of Hillside Avenue, Ocean Avenue, and Mountain Path, this modern structure constructed in 1985 has a more geometrically compact footprint and is much smaller in area than the neighboring multiphase Hillside Mausoleum development.

Q. Hillside Community Mausolea: The first phase of the Hillside community mausoleum is a modernist structure characterized by concrete surfaces and bold massing, including a section which cantilevers above the level of the planted terraces on either side of the entrance stairway. The fenestration is slightly inset and consists of broad glazed surfaces from floor to ceiling. The flat-roofed complex was constructed in phases beginning in 1985-1988, with later additions in 1991-1994 and 2000-2004. The five-story building descends from an upper courtyard on its steeply graded site. The phase completed in 2004 by Platt Byard Dovell White Architects of New York City includes structural glass shingles, corrugated glass, and saw tooth skylights to emphasize light and views from the adjacent sloping site near Dawn Path. The interior is comprised of three tall stele containing crypts, alongside five-story glazed atrium spaces with cantilevered stairs constructed of concrete and Ipe wood. This addition to Hillside "develops out of the possibilities of contemporary glass architecture an extension for our times of Green-Wood's old exploration of death as part of life and of contemplation and mourning as ways to come to terms with it...the addition uses the strength

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of the landmark work of landscape design to make available for our acutely distressing times important resources for our continuing humanity.”³³

R. Maintenance buildings, west entrance: This small complex of brick buildings consists of building A: garage (former stable); building B: maintenance building with repair shop and office constructed in the 1950s; and building C: garage constructed in the 1960s.

³³ Paul Spencer Byard, “Innovation and Insight in the Contemporary Architecture of Additions,” *Harvard Design Magazine* (Fall 2005/Winter 2006): 10.

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8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties:

Nationally: X Statewide: ___ Locally: ___

Applicable National

Register Criteria: A X B X C X D ___

Criteria Considerations

(Exceptions): A ___ B ___ C ___ D X E ___ F ___ G ___

NHL Criteria:

1 and 4, Exception 5

NHL Theme(s):

II. Creating Social Institutions and Movements

2. Reform movements

III. Expressing Cultural Values

1. Educational and intellectual currents

5. Architecture, landscape architecture and urban design

6. Popular and traditional culture

Areas of Significance:

Architecture

Art

Commemoration

Community Planning and Development

Landscape Architecture

Material Cultural

Social History

Periods of Significance:

1838-1940

Significant Dates:

1838-39 Cemetery established

1853 Receiving Tomb constructed

1863 Main Gatehouse construction completed

1876 East Entrance Gate, Visitor's Lounge and Residence constructed

1913 Chapel construction completed

1925 9th Avenue Gates, Gatehouse and Residence completed

1939 Upjohn addition to Main Gatehouse

Significant Person(s):

Cultural Affiliation:

N/A

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Architect/Builder: David Bates Douglass, Engineer; Richard and R. M. Upjohn, Architects; Warren and Wetmore, Architects; Renwick Aspinwall, Russell, Architects; Stanford White, Architect; Artisans: A. A. Apolloni and G. Nisini, Solon H. Borglum; Henry Kirke Brown (Sculptor), Charles Calverley (Sculptor); Daniel Chester French, James Hall, Robert Launitz, James Moffitt (Sculptor), Monumental Bronze Company, Karl Muller, Patrizio Piatti, Augustus Saint-Gaudens, Louis Comfort Tiffany, Griffith Thomas, John Quincy Adams Ward, Frederic Wellington Ruckstall (Sculptor)

Historic Contexts: XVII. Landscape Architecture

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State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.**SUMMARY**

Established in 1838, Green-Wood Cemetery in Brooklyn, New York, was the largest and one of the more praised of the early American rural cemeteries. Carefully sited with dramatic views of the city and harbor beyond, Green-Wood's Picturesque qualities contrasted with the rapidly expanding nineteenth-century city. It was a highly articulated space that can be understood as both a reaction and an antidote to the problems of urbanization, and yet also an alternative model for urban order which tightly integrated architecture and landscape design. Although chartered in the same year as Baltimore's Green Mount Cemetery as the sixth and seventh rural cemeteries founded in the United States, Green-Wood ultimately vaulted forward in fame and influence. Historian David Schuyler's "grand triumvirate of America's first and most influential rural cemeteries" referred to Mount Auburn Cemetery near Boston (1831), Laurel Hill Cemetery in Philadelphia (1836), and Green-Wood Cemetery.³⁴ Of the early rural cemeteries, Green-Wood is the most extensive and among the most intact landscapes created on the principles of Andrew Jackson Downing, the most nationally prominent landscape designer and author in antebellum America. Downing's own public promotion of the site conveys Green-Wood's early success in fulfilling these principles. Inspired by Downing, David Bates Douglass (1790–1849) conceived the overall plan for the Picturesque landscape, executed with complimentary Gothic Revival buildings by Richard Upjohn and his son Richard Michell Upjohn.

Much acclaimed from the first decades of its establishment forward, and used by Andrew Jackson Downing to illustrate the need for Picturesque urban pleasure grounds—ultimately leading to the creation of Central Park—Green-Wood's integrity in terms of both the retention of historic features and its overall landscape character, is unmatched. Laurel Hill has lost much of its early context through a reduction in vegetation, and although Mount Auburn receives the highest level of intensive maintenance among the most important rural cemeteries, its perimeter fence has disappeared. Green-Wood is still admirably cared for, retains its historic perimeter fence, three sets of gateways, and original supporting structures by well-known architectural firms. Because it is substantially larger (at 478 acres to Mount Auburn's 175 and Laurel Hill's 74), Green-Wood Cemetery encompasses many more significant resources, in particular a high concentration of hillside tombs and Gothic Revival buildings and structures. Significant views of Manhattan and New York Harbor provide a stunning back-drop for Green-Wood's dramatic topography, vistas, buildings, and monuments. Two other roughly contemporaneous cemeteries have been identified as having NHL potential, but neither diminish Green-Wood's unified Picturesque character and integrated Gothic Revival architecture and its high integrity. Established in 1845, Spring Grove Cemetery in Cincinnati, Ohio, is noteworthy not necessarily for its by-then widespread Picturesque attributes, but for the eventual institution of the Landscape Lawn mode of cemetery design. Woodlawn Cemetery, established in 1863 in the Bronx, New York, has an unsurpassed collection of thirteen hundred private mausolea and individual lots by nationally significant designers, but the demise of its main gate and construction of many new and large community mausolea have impacted the integrity of its Landscape Lawn qualities.

Green-Wood Cemetery is a landscape of national significance which, as an active cemetery, also serves as the final resting place for figures of transcendent political and cultural importance, from Governor De Witt Clinton to inventor Samuel Morse. It is the most extensive intact landscape demonstrating Downingsque

³⁴ David Schuyler, "The Evolution of the Anglo-American Rural Cemetery: Landscape Architecture as Social and Cultural History," *Journal of Garden History* 4 (July-September 1984): 297. See also David C. Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore: Johns Hopkins University Press, 1991), 58-59.

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principles, which harmoniously integrate Picturesque landscape design and plantings and Gothic Revival architectural components (Main Gatehouse; Receiving Tomb; Chapel; East Entrance Visitor's Lounge and Residence; 9th Avenue Gatehouse and Residence; and prominent tombs and monuments) into Douglass' framework of drives and paths for the site. The period of significance spans the years from the founding of the cemetery in 1838 through 1940, the year when the cemetery achieved its present size of 478 acres. This period includes several distinct generations of well-articulated and coordinated Gothic Revival architecture including the three sets of entrance buildings and residences, hundreds of significant private monuments, tombs, and mausolea, and the 1939 Upjohn addition to the Main Gatehouse.

GREEN-WOOD IN CONTEXT**David Bates Douglass and Green-Wood's Beginnings**

Extending from precedents set by other rural cemeteries, David Bates Douglass' design for Green-Wood took the fashionable stylistic preferences of the English Picturesque tradition and implemented them on a site of unprecedented scale and topographic variation. The cemetery began as the fulfillment of civic leaders' proposals for a new rural cemetery of Picturesque design to serve New York City. Douglass knew that such proposals existed even before Mount Auburn Cemetery was created outside Boston in 1831.³⁵ In his pamphlet, *Exposition of the Plan and Objects of the Green-Wood Cemetery, an Incorporated Trust Chartered by the Legislature of the State of New York*, published in 1839, Douglass set forth the manner by which he advocated for the specific site and design of this landmark cemetery. The primary obstacles for "public-spirited individuals" in New York who wished to create such a cemetery had long been "the difficulty of finding a suitable location, available, within a reasonable distance, on the Island of Manhattan."³⁶ He wrote eloquently of the awful condition of urban graveyards and their lack of ability to serve the ever-increasing population of New York City. He described how all of Manhattan was "generally believed to be unfavourable [*sic*] for such a purpose in point of soil," and was therefore "laid out and is rapidly improving without reference to any thing of the kind... Many of the grave yards referred to, - already teeming with dead bodies, - are at the same time exposed to violation in the opening of streets, and other city improvements, having no vested security against such invasions."³⁷ He therefore, along with the other founders of Green-Wood, called for "an effectual and speedy remedy to the evils" both as a patriotic duty and a human obligation.³⁸

In a public lecture in Brooklyn, which Douglass gave in 1835, he expressed "the opinion that whenever such an enterprise should be entered upon, with a proper estimate of its magnitude and importance, the hills back of Brooklyn would furnish, not only the best locality in this vicinity, but, probably, one of the finest in the world."³⁹ In the words of Nehemiah Cleaveland, who wrote much early prose about Green-Wood, the strategy was one that took great "advantage of the [site's] natural inequalities."⁴⁰ After a decorated military career and serving as a professor of engineering at the Military Academy, Governor De Witt Clinton hired Douglass as the lead engineer for the Erie Canal project in New York State. Douglass further proved his abilities and gained "considerable public acclaim" through his involvement with other prominent public works, including surveying railroad routes through Brooklyn to Jamaica in Queens, and designing the

³⁵ Douglass, *Plan and Objects of the Green-Wood Cemetery*, 6.

³⁶ *Ibid.*, 6.

³⁷ *Ibid.*, 17-18.

³⁸ *Ibid.*

³⁹ Cleaveland, *Green-Wood: Directory for Visitors*, 244.

⁴⁰ Cleaveland, *Green-Wood Cemetery: A History*.

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Croton Aqueduct (1833-36) to supply drinking water to Manhattan.⁴¹ He brought to Green-Wood a nationally recognized understanding of site engineering and surveying; even after completing his time as the president of Green-Wood (1838-41), officials in Albany (Albany Rural Cemetery, 1844) and Troy (Oakwood Cemetery, 1848), New York, and Quebec City secured his expertise for the design of cemeteries in their cities. As president of Green-Wood, Douglass wrote proudly in September 1839:

the legal appropriation of the ground to the object and purposes for which it is designed, is now therefore complete, under all the sanctions which Legislative and Municipal enactment can give; and the Green-Wood Cemetery is henceforth, exclusively, and we trust inviolably set apart as a place of sepulture, sacred forever to the repose and memory of the dead.⁴²

Green-Wood's site in Brooklyn and its decisive modifications—"improvements" intended to make use of the dramatic topography—created a cultural landscape for New York City and surrounding communities, which imbued the dramatic and varying site conditions with both religious and civic significance. In choosing to emphasize the topographic change instead of minimizing it through the filling of low-lying areas (as at Mount Auburn), Green-Wood attained an especially striking Picturesque character. Nehemiah Cleaveland favorably marketed the cemetery to visitors in 1850, stating: "Throughout the whole of Green-Wood it will be found that Nature's own easy and graceful outline has been retained or restored...Green-Wood offers every variety and extent of accommodation."⁴³ Douglass' plans and the trustees' rules for managing the cemetery ensured that the overall topographic design for the entire landscape would take precedence over individual lot owners' modifications:

The improvements and arrangements of Green-Wood differ, it is believed, from those of most Cemeteries which preceded it in existence. One of these is that the grading and final shaping of the ground precedes the disposition of the lots, and is, in no case, to be altered by the lot owners.⁴⁴

Douglass' central focus at Green-Wood to elevate the site's overall design ultimately led to widespread recognition as an exemplary landscape model.

Green-Wood Cemetery Celebrated and Visited

Andrew Jackson Downing confirmed the cemetery's period significance in his "Public Cemeteries and Public Gardens," written in 1849 and published in *The Horticulturalist*. Downing (1815–1852) was one of the most important antebellum designers and writers in America. Under his editorial aegis from 1846 until his untimely death in 1852, *The Horticulturalist* disseminated his ideas about landscape design as well as scientific agricultural principles. Downing collaborated with Alexander Jackson Davis, Richard Upjohn, and Calvert Vaux in promulgating romantic architecture, including the Gothic Revival style, to be used in concert with the Pastoral and Picturesque [English] landscape style. Downing's influential design collaboration with Upjohn included the noted Gothic Revival house and grounds of Kingscote (NHL, 1996) in Newport, Rhode Island - William Shepard Whetmore, who owned Kingscote, is buried at Green-Wood. In his widely circulated writings, Downing discusses the importance of the "three great cemeteries" [Green-Wood, Laurel Hill, and Mount Auburn] and describes Green-Wood as "the largest, and unquestionably the

⁴¹ "Biography of David Bates Douglass, 1766-1841," Douglass Papers, University of Michigan, Ann Arbor, Michigan.

⁴² Douglass, *Plan and Objects of the Green-Wood Cemetery*, 10.

⁴³ Cleaveland, *Green-Wood: Directory for Visitors*.

⁴⁴ *Ibid.*, 250.

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finest...grand, dignified, and park-like. It is laid out in a broad and simple style, commands noble ocean views, and is admirably kept.”⁴⁵

In his advocacy for the role of landscape design and public spaces for improving republican society in the United States, Downing specifically chose Green-Wood, championing it in his writings and personally taking visiting writers and other luminaries to see it in person. In the case of Swedish author Frederika Bremer, Downing brought her to Green-Wood upon arrival in New York in October 1849 and interpreted the landscape for her as an embodiment of republican ideals and American innovation in landscape planning. Historian David Schuyler described their visit:

The Brooklyn cemetery was far larger than its Parisian counterpart [Pere-LeChaise], however, and its design was more naturalistic. As Downing drove the carriage along Green-Wood’s gently curving drives, Bremer was struck by how much the place resembled “an extensive English park.” The contrast between the bustling streets of the city...and the serenity of the landscape at Green-Wood was as striking to Bremer as it was to Downing. “Better [to] lie and sleep on Ocean Hill,” the highest point in the cemetery, she concluded, “than to live thus on Broadway!”⁴⁶

Green-Wood’s prominence and popularity as a destination for nineteenth-century American tourism hastened the emulation of rural cemeteries’ principles, particularly as recreational land, far beyond New York City. Its popularity soared after Governor De Witt Clinton’s remains were brought there and an elaborate monument elected in his memory; second only to Niagara Falls, Green-Wood was the most popular tourist destination in New York State during the nineteenth-century.⁴⁷ Sculptor Henry Kirke Brown was commissioned to create a heroic bronze of Clinton for Green-Wood, and this memorial statue (1851-53) was one of the first heroic bronze sculptures cast in the United States. Far from incidental to the cemetery’s development, the inclusion of “national” monuments and other human “worthies” along with the structures and other improvements had long been part of Douglass’ and the trustees’ intentions, shown in the financial plans outlined in 1839:

The proceeds of the first sales will be appropriated...[toward] the land debt, and it is believed that the whole of this debt may be paid off without interfering with the ordinary care and improvement of the ground, in less than five years. A surplus may then be accumulated, - as all the proceeds are thenceforth to be expended in the preservation and embellishment of the premises, - for the erection of substantial and permanent improvements, such as enclosure and terrace-walls of masonry round the entire precinct; a porter’s lodge, gate-way, and flag tower; a Chapel; one or more distinctive monuments, and eventually, without doubt, a succession of monuments commemorative of the distinguished characters and events of national history. It will be recollected that the Trustees in addition to their own resources, for these objects, are empowered under their charter, to hold and apply any endowments which may be committed to them for the erection of monuments... and may become, therefore, not only a Cemetery corporation, but virtually a National Monument Association.⁴⁸

⁴⁵ Andrew Jackson Downing, “Public Cemeteries and Public Gardens,” *Horticulturalist* (July 1849): 156.

⁴⁶ Schuyler, *Apostle of Taste*, 188.

⁴⁷ Seth Kamil and Eric Wakin, *The Big Onion Guide to Brooklyn* (New York: New York University Press, 2005), 201.

⁴⁸ Douglass, *Plan and Objects of the Green-Wood Cemetery*, 16. See also illustrations in James Smillie, *Green-Wood Illustrated in Highly Finished Line Engraving, From Drawing Taken on the Spot, with Descriptive Notices by Nehemiah Cleveland* (New York: R. Martin, 1847).

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Green-Wood became popular to visit and emulate not only for its tourist appeal, but also because this type of landscaped rural space was seen as an effective solution to American challenges of urbanization. During the decade after its founding, visitors arrived “in considerable numbers daily” even before the completion of many improvements, burials, and monuments; by the 1850s, 500,000 people visited Green-Wood each year at a time when the greater New York City area boasted approximately 650,000 inhabitants.⁴⁹ Deceased public figures and other celebrities remained a major draw for local residents, and domestic and international visitors to New York began flocking to the cemetery for its rapidly expanding collection of funerary art. Constructed during America’s greatest period of urban growth, rural cemeteries were one answer to the young nation’s struggle to define the relationship between its rural and urban environments.⁵⁰ The persistence Jeffersonian ideals of independence ran contrary to massive immigration and burgeoning trends of industry and trade.

An Alternative to Contemporary Urban Landscapes

Drawing upon the writings of English landscape designer and publisher J. C. Loudon, Andrew Jackson Downing focused on the social and moral role of cemeteries for urban dwellers.⁵¹ In his writings, he championed the cemetery as a model for urban parks intended to improve cities and benefit citizens through the introduction of “rural beauty:”

Judging from the crowds of people in carriages, and on foot, which I find constantly thronging Green-wood...I think it is plain enough how much our citizens, of all classes, would enjoy public parks on a similar scale. Indeed, the only drawback to these beautiful and highly kept cemeteries, to my taste, is the gala-day air of recreation they present. People seem to go there to enjoy themselves, and not to indulge in any serious recollections or regrets. Can you doubt that if our large towns had suburban pleasure grounds, like Green-wood, (excepting the monuments)...they would become the constant resort of the citizens, or that, being so, they would tend to soften and allay some of the feverish unrest of business which seems to have possession of most Americans, body and soul?⁵²

Now, if hundreds of thousands of the inhabitants of cities, like New York, will...incur the expense and trouble of going five or six miles to visit Greenwood [*sic*], we think it may safely be estimated that a much larger number would resort to a public garden.... That such a project, carefully planned, and liberally and judiciously carried out, would not only pay, in money, but largely civilize and refine the national character, foster the love of rural beauty, and increase the knowledge of and taste for rare and beautiful trees and plants, we cannot entertain a reasonable doubt.⁵³

Published images graphically matched celebratory verbal descriptions, such as the lush engravings completed by James Smillie (1807–1885) and published in *Green-Wood Illustrated* (1847).⁵⁴ Green-

⁴⁹ Ibid., 14-15.

⁵⁰ Schuyler, *Apostle of Taste*, 187.

⁵¹ “The main object of a burial-ground is, the disposal and of the remains of the dead...A secondary object is, or ought to be, the improvement of the moral sentiments and general taste of all classes, and more especially of the great masses of society. [...]A garden cemetery and monumental decoration are not only beneficial to public morals, and to the improvement of manners, but likewise calculate to extend virtuous and generous feelings.” J. C. Loudon, *On the Laying Out, Planting, and Managing of Cemeteries and on the Improvement of Churchyards* (Surrey, UK: Ivet Books, 1981), 1, 11.

⁵² Downing, “Cemeteries and Public Gardens.”

⁵³ Ibid.

⁵⁴ James Smillie, *Green-Wood Illustrated, in Highly Finished Line Engraving, From Drawings Taken on the Spot, With Descriptive Notices by Nehemiah Cleaveland* (New York, 1847).

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Wood's popularity extended not only from its recognition and appeal as a beautiful pleasure ground, but also as a model for Picturesque, suburban development promoted by Downing. Edwin Burrows and Mike Wallace observe:

Brooklyn did have one Downing-type suburb, which griddish New Yorkers liked...the quick as well as the dead flocked to Green-Wood...By the early 1850s, Green-Wood had become, in effect, the preeminent park for both Brooklyn and Manhattan.⁵⁵

Douglass himself sought to improve the site's rural qualities to make it a suitable park for tourists and local residents alike. He attempted to dilute the corporation's business foundation by stressing that its intentions were overwhelmingly civic-oriented and based in service to the community:

At a future time, when the ground is in actual use for interment, it may be necessary to regulate them with regard to those who are not owners of lots, but in the mean time, the premises are open (except to sportsmen) without reservation, and the public are respectfully invited to visit and view them at their pleasure. The institution is fairly before the community, to be judged of in all respects according to its merits, and the fullest information on all subjects connected with it, will be frankly and cheerfully given at all times.⁵⁶

In this capacity as a civic green-space, Green-Wood has been recognized widely as the proximal precedent (and then competitor) of Central Park in Manhattan.⁵⁷ According to Columbia University historian Kenneth T. Jackson, "the success of Green-Wood inspired a competition to design a public park for the nation's largest metropolis."⁵⁸ Frederick Law Olmsted and Calvert Vaux, partner of the recently-deceased Downing, created the winning design for Central Park. This origin for Central Park was repeated in Burrows' and Wallace's Pulitzer Prize-winning *Gotham*, a historical account of New York City:

[According to early proponents for Central Park] A proper park...would enhance New York's commercial interests, counter the attractions...like Brooklyn's Green-Wood... offered by rival cities, and offer a pastoral and healthy retreat from the disorderly city.⁵⁹

Henry Evelyn Pierrepoint, one of Green-Wood's primary proponents, envisioned the cemetery as part of a larger urban plan of landscaped streets and other amenities for Brooklyn to stand in deliberate contrast to the urban grid of 1830s Manhattan.

Brooklynite Henry Evelyn Pierrepoint first proposed a sprawling garden cemetery to alleviate Manhattan's rapidly filling churchyard cemeteries. It was rejected primarily as a waste of valuable real estate on the small island of New York City. Pierrepoint, who was at the time one of the city leaders charged with creating a street plan for the newly established, and rapidly expanding, City of Brooklyn, saw an opportunity to fulfill his dream. Green-Wood cemetery is a crucial part of Pierrepoint's vision of Brooklyn as the

⁵⁵ Edwin Burrows and Mike Wallace, *Gotham: A History of New York City to 1898* (New York: Oxford University Press, 1999), 719.

⁵⁶ Douglass, *Plan and Objects of the Green-Wood Cemetery*, 15.

⁵⁷ Elizabeth Barlow Rogers, *Landscape Design: A Cultural and Architectural History* (New York: Harry N. Abrams, 2001).

⁵⁸ Kenneth Jackson, *The Encyclopedia of New York City* (New Haven, Conn.: Yale University Press, 1995), 510.

⁵⁹ Burrows and Wallace, *Gotham*, 791.

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great European-style American city. He envisioned Brooklyn having wide avenues, splendid public plazas, and a grand garden cemetery.⁶⁰

Downing scholar David Schuyler further explained the planned disparity between the cities:

But as the two cities on opposite banks of the East River expanded in physical size and soared in population, Green-Wood's spacious landscape came to represent a naturalistic counterpoint to the walls of brick, brownstone, and marble that otherwise characterized the city. The cemetery's directors succeeded in the effort to create a landscape characterized by 'verdure, shade, ruralness, natural beauty; every thing, in short, in contrast with the glare, set form, fixed rule, and fashion of the city.'⁶¹

Beyond the way its paths contrasted gridiron street patterns, Schuyler also traced how rural cemeteries were responses to other issues such as skyrocketing urban real estate values, increased population densities, and periodic urban epidemics believed to in part originate in crowded, unhealthy gravesites.⁶²

Changed Sentiment about Death, Changed Landscape for Burials

Early American colonists had viewed untamed nature as a precarious wilderness, a not-fully-known entity that could be as fearsome as death; by the beginning of the nineteenth century, continued settlement and expansion changed attitudes about both nature and death. The natural environment was now a place in which to bask in beauty and to gain scientific knowledge and promote horticultural principles. Simultaneously, cemeteries like Green-Wood ceased being necessarily uncomfortable places as they were transformed into outdoor museums of art, sculpture, past ancestors, heroes, and civic role models.

Philippe Aries' seminal tome *The Hour of Our Death* traces how cultural responses to death have evolved through antiquity and medieval times to the present. The nineteenth-century cemetery became "a place to visit, a place of meditation," a location focused not on one's own mortality but on the deaths of other people—relatives, friends, and famous persons. Aries employed Green-Wood as his example for this change in the use of public outdoor space to evoke the memory of dead relatives and friends (in addition to domestic space).⁶³

Passing an afternoon at New York's Greenwood [*sic*] Cemetery near the grave of his son, 'Little Georgie,' the Reverend Cuyler bid his son a by-no-means final adieu. 'The air was as silent as the unnumbered sleepers around me; and turning toward the sacred spot where my precious dead was lying, I bade him, as of old, "Goodnight!" Greenwood [*sic*] was to him 'simply a vast and exquisitely beautiful dormitory.'⁶⁴

Aries later noted how many characteristics we now recognize as typical in cemeteries were quite new two centuries ago.⁶⁵ Changing views of nature allowed rural cemeteries to become both "museums of family love" and civic monuments. He wrote:

⁶⁰ Kamil and Wakin, *Big Onion Guide to Brooklyn*, 186.

⁶¹ Schuyler, *Apostle of Taste*, 188, quoted in Cleaveland, *Green-Wood Cemetery: A History*.

⁶² Schuyler, *Apostle of Taste*, 188.

⁶³ Philippe Aries, *Hour of Our Death* (New York: Oxford University Press, 1981), 526.

⁶⁴ Ann Douglas, "Heaven Our Home: Consolation Literature in the Northern U.S., 1830-1880," quoted in Aries, *Hour of Our Death*, 526.

⁶⁵ Philippe Aries, *Images of Man and Death* (Cambridge, Mass.: Harvard University Press, 1985), 259.

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The new [nineteenth century] cemetery was located outside the town, in a picturesque spot. It was designed as a park, a public garden, offering a welcome to the stroller. It was also a sort of museum of the famous, a pantheon where national heroes were honored. The tombs were scattered over the grass. The concept of death that emerged was altogether new, less linked to religion and more associated with both public and private life. The bereaved adopted a habit they had never had before – that of regularly visiting the tombs of those whom death had wrested from them. Nature’s hospitality would assuage their grief. Since the nineteenth century, that model has not altered.⁶⁶

Aries traced the history of this model (for which he presented Green-Wood as the quintessential American example) back to Père-LeChaise Cemetery in Paris, and even earlier to unbuilt plans for cemeteries in Auberville, France, from the 1780s, where tombs became situated and “isolated” in nature rather than packed tightly in churchyards.

[The cemetery would be] not really an enclosure but a park, ‘an intermediary space, very large...where anyone who is so inclined may build a picturesque tomb by buying the necessary amount of land’...The topography of the cemetery reproduces the society as a whole, just as a relief map reproduces the contours of a piece of land...The primary purpose of the cemetery is to present a microcosm of society. The cemetery is also a gallery of famous persons...Finally; the cemetery is a museum of the fine arts. The fine arts are no longer reserved for the contemplation of individual aesthetes. They have a social role; they are to be enjoyed by everyone, publicly. But neither society nor art should be separated from nature and its immortal beauty. The cemetery is also a park, an English garden planted with trees...The cemetery is the image of public society...[by 1780] the emphasis shifted from a purely administrative function, a concern for public health and sanitation, to a sense of civic responsibility: the city of the dead as an enduring symbol of the society of the living.⁶⁷

Aries’ extensive research on cemeteries led him to conclude that they were not just alternatives to urban density, but became prototypes of urban order. He stated: “It is to the town that we must turn to discover the place of the dead in the culture.”⁶⁸ Historian Anthony Vidler’s introduction to R. A. Etlin’s analytical essay “Landscapes of Eternity” emphasized the strength of the connection between cemetery designs as a way of imagining more perfect city designs:

From the character of the whole layout to that of each individual monument, the design of a cemetery represented in microcosm that of the architectural problem of the city as a whole....The blurring of the distinction between the cemetery and park on one scale, and the funeral monument and the architectural monument on another, produced in the nineteenth century a landscape of the dead, so to speak, that intimately reflected that of life. In most instances, indeed, the cemetery might surpass that attainable in the city, founding in this way a veritable utopia in reality, and providing intimations of city embellishment long before the actual transformations occurred [in the city].⁶⁹

Green-Wood’s rural design qualities contrasted with the existing city while at the same time providing a unified landscape model to shape future urban and suburban development. In total, Douglass’ curvilinear

⁶⁶ Ibid., 238.

⁶⁷ Joly de Fleury Papers, quoted in Aries, *Hour of Our Death*, 503.

⁶⁸ Aries, *Images of Man and Death*, 2.

⁶⁹ Anthony Vidler, introduction to “Landscapes of Eternity: Funerary Architecture and the Cemetery, 1793-1881,” by R. A. Etlin, *Oppositions* #8 (1977): 13.

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drives and overall site layout; the plantings and vistas; and Gothic Revival architecture made Green-Wood Cemetery a particularly entrancing, working model of Picturesque principles.

Because of Downing, Gothic Revival architecture became permanently associated with Picturesque landscape design; however, the stylistic mode also held appeal for its broad Christian associations. The founders of and architects employed at Green-Wood envisioned and built structures in the Gothic or “English Rural” style. They rejected Egyptian funerary design, and its discomfiting pagan associations, used at Mount Auburn because they felt it to be “incongruous with the spirit and associations of a Christian cemetery” and the multiplicity of denominations at Green-Wood.⁷⁰ Downing believed Greek, Egyptian, and exotic structures to be inappropriate for the primary monuments of an American cemetery because they, according to Schuyler, “bore no relationship to the experience of residents, let alone the republican society and institutions of the nation.”⁷¹

This moral and ideological critique of “un-Christian” representations, employed at Mount Auburn, Père-LeChaise, and elsewhere, led to the monumental spires of Green-Wood’s Main Gatehouse, a Gothic Revival structure designed by Richard Upjohn and constructed in 1861-63. Robert A. M. Stern, dean of Yale’s School of Architecture, hails the Main Gatehouse as “the finest example of high Victorian Gothic Revival architecture in America.”⁷² An ornate apotheosis of the Gothic style that Downing had championed, the Main Gatehouse was a key element in defining Green-Wood’s character. Richard Upjohn, the founding president of the American Institute of Architects, and his son, Richard Michell (R. M. Upjohn), were among the primary proponents of the Gothic Revival in American design, and at Green-Wood they designed not only the Main Gatehouse, but also the Receiving Tomb (1853) and East Entrance Visitor’s Lounge and Residence (1876) as well as the Browne hillside tomb (1843) and the Pierrepont monument (ca. 1845). The ponderous, crenellated 5th Avenue Viaduct (1860), and the early-twentieth-century Late Gothic Revival Chapel (1911-13) and Collegiate Gothic 9th Avenue Gatehouse and Residence both complimented the existing cemetery structures and underscored the sustained dedication of cemetery officials for upholding the spirit of the original design.

Green-Wood is an intact example of the integrated design approach that Downing cultivated. His entire career, and books in collaboration with Alexander Jackson Davis and Richard Upjohn, focused on presenting a unified conception of design where the disciplines now described as horticulture, landscape architecture, architecture, and planning were part of an overall whole that would “harmoniously” improve the nation’s taste, social standing, and quality of life.⁷³ Downing upheld Green-Wood as a location where the design disciplines harmonized. Its appeal lay not only in the site’s natural beauty but also, in his opinion in “the tasteful and harmonious embellishment of these sites by art.”⁷⁴

Downing was not the originator of associations between Picturesque landscape design, Gothic Revival architecture and moral improvement. He drew on a body of earlier work pioneered by William Gilpin, Richard Payne Knight, and Humphry Repton as well as writings by his contemporary John Ruskin.⁷⁵

⁷⁰ Cleaveland, *Green-Wood Cemetery: A History*.

⁷¹ Schuyler, *Apostle of Taste*, 137.

⁷² Cited in Richman, *Green-Wood Cemetery Walk #2*, 7.

⁷³ See for instance *Architecture of Country Houses; Including Designs for Cottages, Farm-Houses, and Villas* (New York: D. Appleton, 1850); and *General Convention of Congregational Ministers and Delegates in the United States Central Committee, A Book of Plans for Churches and Parsonages* (New York: Daniel Burgess, 1853).

⁷⁴ Downing, “Cemeteries and Public Gardens,” 155.

⁷⁵ George Tatum and Elisabeth Blair MacDougall, eds., *Prophet with Honor: The Career of Andrew Jackson Downing, Dumbarton Oaks Colloquium on the History of Landscape Architecture XI* (Washington, D.C.: Dumbarton Oaks, 1989), 57.

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Downing's achievement lay in translating theory into relevant ideals and practice within an American context. In doing so, he helped to create a foundation for middle-class taste and ambition that was grounded in ideals of comfortable homes set in suburban landscapes, and the translation of rural design ideals into something usable within diverse metropolitan landscapes. From his upbringing in the Hudson Valley, his vision for the American landscape for the most part favored the dynamic expression of irregular topography and plantings that he championed as the "Picturesque" over the tranquil, undulating lawns of what he termed the "graceful" expression of English landscape style. Particularly appropriate for landscapes as topographically varied as at Green-Wood, this American Picturesque mode of design exaggerated nature, "out-naturalizing the traditional natural garden."⁷⁶ This was the conception of nature as something to be not only conserved but "improved" to make its gestures more dramatic and picturesque. Nehemiah Cleaveland stated in his writings about Green-Wood about its founders' pride that "the entire natural levels and swells, whether the gentle or the bolder, have been preserved or improved upon."⁷⁷

Such a [Picturesque] landscape, [Downing] claimed in section II of his Treatise, required heavily wooded terrain, ideally planted with "pines, larches, and other trees of striking, irregular growth"; shadow and earth tones were its preferred hues. The best picturesque terrains included "sudden variations, . . . rocky groups, and broken banks." Walkways must be "abrupt in their windings," the better to direct traffic toward striking vistas. [...] For Downing, the charm of the Picturesque rested in the effect of controlled wildness.⁷⁸

Douglass' and Upjohn's design efforts, emerging out of the stylistic milieu from which Downing drew, were brought to fruition with such scale and power that Downing's advocacy and promotion of Green-Wood over other models makes it one of the strongest records of his short-term and long-term influence in America. No evidence or correspondence survives of Downing's design intentions for Evergreen Cemetery in Brooklyn, his house and its gardens have long been demolished, as have the other projects completed before his untimely passing.⁷⁹ Downing's tragic death in a steamboat explosion prevented him from executing major projects, most notably his work for the landscape around the Capitol and White House in Washington, D.C., but his well thought out and disseminated design ideas both influenced and ultimately transformed America. Author Russell Lynes wrote in 1954:

No one had a greater influence on the taste of Americans [over] a century ago than [Downing], and no one had a more profound impact on the looks of the countryside. It was not odd that he was a landscape architect, though the profession was almost unknown in America in the 1840s, but it was very odd that a landscape architect should have rallied so many of his contemporaries to a standard of taste as gentle and romantic as his. . . . (in 1873) the author of "the Easy Chair" in Harper's Magazine commented that "no American has built for himself a more permanent monument than Downing the landscape gardener." There is scarcely a monument left, scarcely a garden or a house or a [landscape], to which we can now point and say Downing did that. But there is scarcely a building still standing from the 1840s and 50s or a city park in which Downing's ideas. . . cannot be detected.⁸⁰

⁷⁶ Adam Sweeting, *Reading Houses and Building Books: Andrew Jackson Downing and the Architecture of Popular Antebellum Literature, 1835-1855* (Hanover, N.H.: University Press of New England, 1996), 22.

⁷⁷ Cleaveland, *Green-Wood Cemetery: A History*, vii.

⁷⁸ Sweeting, *Reading Houses and Building Books*, 23.

⁷⁹ Schuyler, *Apostle of Taste*, 190. Downing's sole surviving, authenticated landscape is Springside in Poughkeepsie, New York (NHL, 1969), which he designed and realized with Calvert Vaux in 1850-52.

⁸⁰ Russell Lynes, *Tastemakers* (New York: Harper and Row, 1954), 21.

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Green-Wood Cemetery is the most extensive and among the most intact Picturesque landscapes in America. It clearly embodies the central principles of Andrew Jackson Downing's philosophy through a cohesive combination of dramatic landscape design and plantings, Gothic Revival architectural components, and the site's framework of drives and winding paths design laid-out by originator-engineer David Bates Douglass. Indeed, it is Downing's own public, published approbation that helped to position Green-Wood as a successful model for Picturesque planning and implementation. The site also reflects changes in national attitudes about death and nature by providing a place for the living to visit the commemorative monuments and tombs within a lively, regenerative setting rife with desirable plantings, animal life, art, sculpture, and architecture. Because later generations of cemetery officials continued to uphold the cemetery's initial, overall Picturesque character, Green-Wood has admirably absorbed and integrated subsequent land acquisitions, the addition of thousands of individual monuments, and the cultural meanings accompanying the numerous persons of greatly varied significance and prominence resting in this living, active cemetery of national significance.

GREEN-WOOD'S INITIAL DESIGNER**David Bates Douglass (1790–1849)**

David Bates Douglass was one of the foremost American engineers and scholars during the first half of the nineteenth century. The best source of primary information about his life and work is the William L. Clements Library at the University of Michigan, the repository for the David Bates Douglass Papers.

Born on March 21, 1790, in Pompton, New Jersey, Douglass' interest in natural and applied science was apparent from an early age. Raised in an iron-mining district and educated under the guidance of Rev. Samuel Whelpley, he entered Yale University as a sophomore intending to become a civil engineer.⁸¹ His dissatisfaction with the limited courses offered in the sciences led him to instead pursue training as a military engineer. He was first commissioned as second lieutenant, and began duty at West Point in October, 1813. Douglass' distinguished service, bravery, and corresponding promotions during the War of 1812 led the army to offer him an assistant professorship at the Military Academy. This was a unique opportunity, because West Point was:

the only school at the time to offer formal training in engineering and therefore an outstanding opportunity for an aspiring young scientist. Throughout his career, Douglass aggressively sought out every chance to improve his professional standing, pursuing his interests both in the government service and as a private consultant, accepting seemingly any project that offered intellectual challenge, professional betterment, or financial reward....During these years, Douglass became active in every aspect of life at the Academy, from admissions to teaching and discipline. He was an important figure in generating enthusiasm among the cadets and faculty at the Academy for the study of natural history, and at the same time, he developed an extensive correspondence with scientists around the country, with museums, other universities and private individuals, forming a broad network that facilitated the exchange of ideas and specimens. It was largely through Douglass' efforts that the natural history collections at West Point were established.⁸²

⁸¹ "Biography of David Bates Douglass, 1766-1841", David Bates Douglass Papers, University of Michigan.

⁸² Douglass Papers, University of Michigan.

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He was assigned to survey the northwestern regions of the Michigan Territory for the Lewis Cass Expedition of 1820. Also in 1820, he took the chair in mathematics at West Point, and then in 1823 became a professor of civil engineering. This led to his involvement with De Witt Clinton:

The move was timely. With the first fruits of success from the Erie Canal being felt by politicians and the public, engineering was beginning to garner more and more attention, and more and more money was becoming available for the development of a viable infrastructure for communications and transport. By 1823-24, Douglass' interests in internal improvements and in canals in particular, were sharpening. Between sessions at West Point, partly out of financial necessity, he began to take on consulting work, and in 1825, De Witt Clinton offered him the plum job of supervising construction of the difficult western section of the Erie Canal. From this beginning, Douglass rapidly became one of the nation's leading experts in canal engineering, consulting widely on projects in New York, Pennsylvania, and New Jersey, and on the project to link the Ohio River with the Potomac.⁸³

Douglass became chief engineer on the Morris & Essex Canal in New Jersey, and in 1831 he moved to Brooklyn and began a short tenure as professor of natural philosophy at New York University. He then officially became a professor of civil engineering and architecture, but spent the majority of his time designing the University's new building in Washington Square.

Douglass' participation in several high profile engineering projects during the 1830s brought him considerable public acclaim. In 1833, he surveyed the railroad route from Brooklyn to Jamaica, N.Y., capitalizing on the growing national enthusiasm for rail travel, and he solved a long-standing public health problem for the residents of New York City with his design of the Croton Aqueduct (1833-36), which supplied pure drinking water to Manhattan for many years. Perhaps his greatest fame, however, was reserved for his design of Green-Wood Cemetery (1838-39) in Brooklyn, one of the most fashionable and progressive cemeteries in the nation. The Green-Wood ideal of the cemetery as a place of bucolic serenity, artfully laid out to mimic a natural landscape, dominated cemetery design for the remainder of the century and had an important influence on the larger culture. Douglass remained in charge of the development of Green-Wood until 1841.⁸⁴

Green-Wood was among Douglass' most significant and highly personalized projects during his prolific career as a surveyor, site designer, and engineer. After leaving Green-Wood, he became president of Kenyon College and also served as professor of intellectual and moral philosophy, logic, and rhetoric. Institutional difficulties made this professional opportunity short-lived, and he returned to engineering and consulting work. Using Green-Wood as his model, Douglass laid out the Albany Rural Cemetery in 1845-46 and the Protestant Cemetery in Quebec City in 1848. After moving that year to Geneva (now Hobart) College to teach mathematics and natural philosophy, he fell and suffered a debilitating stroke that led to his death on October 21, 1849. Douglass is interred at Green-Wood.

⁸³ Ibid.

⁸⁴ Douglass Papers, University of Michigan.

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ARCHITECTS AT GREEN-WOOD**Richard Upjohn (1802–1878); Richard Michell Upjohn (1828–1903); Hobart Upjohn (1876–1949)**

Originally from England, Richard Upjohn moved his family to the United States in 1829. He quickly rose to prominence for Gothic Revival design and later was one of the founders of the American Institute of Architects (AIA), serving as its first president from 1857 to 1876. Among Upjohn's numerous commissions were Trinity Chapel (1847) in lower Manhattan; Grace Church (1847) in Brooklyn Heights; and the Church of St. John Chrysostom (1852) in Delafield, Wisconsin. Many of his designs were illustrated alongside work by James Renwick, Alexander Jackson Davis and Andrew Jackson Downing in *Rural and Cottage Architecture* (1852).⁸⁵ His earliest projects at Green-Wood was the Browne family hillside tomb (1843) and the Pierrepont monument (ca. 1845). In 1853, he and his son, Richard Michell Upjohn designed the Receiving Tomb under the firm name of R. Upjohn and Co.⁸⁶ Upjohn the younger ran his father's office while he was abroad in 1850-51 and became a junior partner after returning from his own European sojourn in 1852.⁸⁷ He was also a founding member of the AIA. As full partners, the firm of Richard Upjohn and Son designed the Main Gatehouse at Green-Wood (1861-63), the only part of Green-Wood Cemetery to be designated a New York City Landmark. Richard Michell Upjohn is the architect of record for the East Entrance Gate [Fort Hamilton Parkway], Visitor's Lounge [comfort station] and Residence built in 1876 and embellished with sculpture by John Moffitt. As an independent practitioner, R. M. Upjohn is best known for the commission for the Connecticut State Capitol (1872-79). His son, Hobart Upjohn, a New York architect who predominantly worked within the Colonial Revival mode, designed the Gothic Revival addition to the Main Gatehouse of 1937-39. Richard Upjohn is most extensively profiled in a 1939 book entitled *Richard Upjohn, Architect and Churchman* and authored by his great-grandson, Everard Upjohn, who became an art history professor at Columbia University. Richard Michell Upjohn is buried at Green-Wood.

Whitney Warren (1865–1943) and Charles Delavan Wetmore (1857–1941), Architects

Warren and Wetmore designed Grand Central Terminal in New York City as well as several New York hotels and other commercial buildings. They designed the Chapel at Green-Wood Cemetery, which is based on Christopher Wren's bell tower at Christ Church College in Oxford, England. While Wren, typically a classicist, had used Gothic Revival elements as he extended the existing Oxford building and gate structure upward to enclose a bell tower, Warren and Wetmore reused that form through their Beaux-Arts training to create an intimate Gothic Revival Chapel. Their proposal won the design competition, which Green-Wood Cemetery sponsored for the Chapel. Warren and Wetmore also designed the Gatehouse and Residence at the 9th Avenue [Prospect Park West] entrance.

James Renwick (1818–1895), Architect

Architect James Renwick's funerary work is evident at both Green-Wood and Woodlawn cemeteries, but he is best known for designing Gothic churches. Among his most recognized work is Saint Patrick's Cathedral and Grace Church, both in New York City, and the Smithsonian Castle and the Renwick [formerly Corcoran] Gallery in Washington, D.C., both of which are National Historic Landmarks. Renwick published church designs alongside Richard Upjohn, Alexander Jackson Davis and Andrew Jackson Downing (see

⁸⁵ Congregational Churches in the United States, General Convention, *Rural and Cottage Architecture...by Upjohn, Downing, Renwick* (Chicago: Northwestern Publishing House, 1852).

⁸⁶ "Upjohn, Richard Michell," *Macmillan Encyclopedia of Architects*, vol. 4, ed. Adolf K. Placzek (New York: Free Press, 1982), 244-245.

⁸⁷ *Ibid.*

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below). He hired his wife's distant cousin, James Lawrence Aspinwall, as a partner later on in his career. At Green-Wood, Renwick's firm designed the Lisenard hillside tomb. Renwick is buried at Green-Wood.

Stanford White (1853–1906), Architect

The architectural firm of McKim, Mead, and White consisted of a partnership of Charles Follen McKim (1847-1909), William Ruth Mead (1846-1928), and Stanford White. A highly talented draftsman, White joined the firm and helped to power its rise to become the most prominent architectural firm of its day. White was a socialite during America's "Gilded Age," and won many commissions designing distinctive private homes for the wealthy throughout the northeast, and, notably, the second Madison Square Garden (1890). The firm completed over 785 commissions, of which 350 were major architectural works. They frequently employed high Renaissance Revival styles in their numerous public buildings, including the Brooklyn Public Library and New York's Knickerbocker Bank and Morgan Library. Their work was also very diverse, ranging from mansions on Fifth Avenue, to public buildings and churches, to the Niagara Falls Power Company Station. Beyond their major public buildings, White and his colleagues are also credited with many funerary designs around the New York area, at both Green-Wood and Woodlawn Cemeteries. White collaborated with Augustus Saint-Gaudens on the prominent Stewart memorial near the main entrance to Green-Wood.

SELECTED ARTISANS AND SCULPTORS AT GREEN-WOOD**Solon H. Borglum (1868–1922)**

Sculptor Solon Borglum is listed in the Getty Trust's Union List of Artists. Born in Fremont, Nebraska, and inspired by his elder brother Gutzon's studies in sculpture abroad, Solon's aptitude at sketching led him to leave ranching to pursue artistic studies. Even while maintaining a studio with his brother he spent considerable time "roaming the open spaces and camping with cowboys and Indians."⁸⁸ He traveled to study in Cincinnati and then in Paris at the Academia Julian. His frequent and unorthodox portrayals of animals drawn from his youthful experience on the plains led him to pursue a uniquely American style and avoid becoming too influenced by the French academic tradition. He started a studio in New York in 1900 and won acclaim for his Western-themed sculptures. Critics wrote of his energetic, maverick work: "His groups have little of the ordered arrangement of traditional composition, nor does the modeling show facile skill or refinement. His work, indeed, is much more an expression of nature than of art; the frank, untrammelled expression of a natural artist giving utterance to the fullness of his thoughts."⁸⁹ After completing the Schieren memorial (1915) at Green-Wood, at the age of fifty he chose to serve on the front lines in World War I, earning a medal of honor from the French government.

Henry Kirke Brown (1814–1886)

Brown was an American sculptor born in Leyden, Massachusetts, whose funerary work includes extant monuments at Mount Auburn Cemetery in Cambridge, MA; Forest Hills Cemetery in Roxbury, MA; and Green-Wood Cemetery. He is listed in the Getty Trust's Union List of Artists, and the Henry Kirke Brown Papers are housed in the Special Collections at the University of Delaware Library in Newark, Delaware. Largely self-trained, Brown's portraiture and sculpture work was shaped by his trip to Italy in 1842-46. Upon his return he brought European skilled workers to attempt the first bronze casting in the United States. The process had been used by sculptors in Europe for over three hundred years, but Brown was eager to try new methods and spent the period 1850-52 working on the statue of De Witt Clinton in his Brooklyn studio.

⁸⁸ Wayne Craven, *Sculpture in America* (New York: Thomas Y. Crowell, 1968), 525.

⁸⁹ C. H. Caffin, "International Studio" (June 1903), quoted in Craven, *Sculpture in America*, 526.

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Among the first heroic bronze statues cast in the United States, this work for Green-Wood Cemetery's most famous early monument was the triumphal synthesis of republican ideals from Rome to America, as Clinton was both shown clothed in his modern suit while also wearing robes reminiscent of antiquity. Brown modeled the statue in 1851, cast it in plaster by March 1852, and then sent the plaster model to Chicopee, Massachusetts, for casting in bronze at the foundry of James Ames.⁹⁰ This process was both laborious and innovative since it was "a new experience" for the Ames Manufacturing Company. After the success of Brown's Clinton statue, the Ames Company became a major foundry used by later generations of American sculptors. Brown also contributed two bronze reliefs on the base of the statue: "The Digging of the Erie Canal" and "Commerce on the Erie Canal."⁹¹ Brown also created the monument for William Satterley Packer (1800–1850), for whom Packer Collegiate Institute in Brooklyn is named.

Brown's later work ranged from portrait busts of close friends such as William Cullen Bryant to his masterpiece "Equestrian Statue of General Scott" in 1871. His work is featured prominently in Prospect Park and in Manhattan's Union Square (monument to Washington, 1856). He also served on a national art commission appointed by President Buchanan in 1859-60, and his work has a major presence in the U.S. Capitol's National Statuary Hall. Brown's prominent role in establishing "naturalism as the dominant style in American sculpture in the mid-nineteenth century" is analyzed in great detail in Wayne Craven's *Sculpture in America*.⁹²

Charles Calverley (1833–1914)

Born in Albany in 1833 and apprenticed at a young age to become a marble cutter, sculptor Charles Calverley rose to prominence in the 1870s. He was elected to the National Academy in 1872 and his work was exhibited at the Centennial Exposition in 1876. During this period, his work at Green-Wood included bronze busts of Horace Greeley (1876) and Elias Howe (1884) and a marble cameo of "Precious Georgie" (ca. 1870). His reluctance to make sculptures based on symbolic ideals demonstrated his approach in contrast to Augustus Saint-Gaudens.⁹³ His work is found in the Metropolitan Museum of Art, the New Hampshire Historical Society, Yale University, and the Albany Rural Cemetery.

John Frazee (1790–1852)

Born in New Jersey, Frazee became respected as a pioneering master sculptor even though he lacked formal instruction. His manual training in bricklaying and masonry led to a successful attempt in stone chiseling and he eventually became a master stonecutter. His work ranges from tombstone cutting to portrait busts, including those of founding fathers Daniel Webster and John Marshall. His 1824 stone portrait of John Wells, which is in St. Paul's Chapel, New York City, has been claimed as "the first marble bust executed in this country by a Native[-born] American."⁹⁴ He earned many commissions, including at least seven from the Boston Athanaeum, and his other work, including an original cast of a self-portrait, is housed at the Pennsylvania Academy of the Fine Arts. His work at Green-Wood includes the highly articulated marble monument for Charlotte Canda (1847) created in partnership with Robert Launitz. Frazee is buried at Green-Wood.

⁹⁰ Craven, *Sculpture in America*, 150.

⁹¹ *Ibid.*, 151.

⁹² *Ibid.*, 158.

⁹³ *Ibid.*, 209.

⁹⁴ *Columbia Electronic Encyclopedia*, s.v. "Frazee, John," <http://reference.allrefer.com/encyclopedia/F/Frazee-J.html> (accessed 2005).

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Daniel Chester French (1850–1931)

Sculptor Daniel Chester French was born in Exeter, New Hampshire, and raised in Cambridge and Concord, Massachusetts, where he was acquainted with the local Transcendentalist community including Emerson and the Alcotts. After his famous first sculpture commission for “The Minuteman,” he studied and worked internationally, becoming among the most prominent American sculptors of his generation and creating nationally important commemorative works including the seated Abraham Lincoln at the Lincoln Memorial in Washington, D.C. He created the small marble sculpture of “Frankie” at Green-Wood.

Robert Launitz (1806–1870)

Born in Riga, Russia (now Latvia), Launitz was the son of a German sculptor and immigrated to the United States in 1928. He instructed Thomas Crawford (interred at Green-Wood Cemetery) and became a member of the National Academy, exhibiting there frequently in the 1830s and 1840s. He has been called “the father of monumental art in America.”⁹⁵ While his memorial sculpture is found throughout the country, from Frankfort, Kentucky, and Savannah, Georgia, to Troy, New York, and Cambridge, Massachusetts (Mount Auburn Cemetery), a high concentration of his work is at Green-Wood. He worked in partnership with his former employer John Frazee from 1831-1839.

Launitz is...an important figure because he was the teacher of several young American sculptors, for instance, Thomas Crawford, when he was first beginning to work as a sculptor, learned much from both Frazee and Launitz. The Frazee-Launitz partnership lasted until 1839, after which date Launitz continued the production of funerary markers by himself. An example of such work is the memorial he created to stand over the grave of the Indian woman Do-Hum-Me in Greenwood [sic] Cemetery in New York. On one side of the rectangular memorial with flared cornice was a relief of Do-Hum-Me’s bereaved warrior, attempting to hide, while he betrays his grief.” Dating from about 1844, it is one of the earliest of the carved figures to grace a garden cemetery in this country.⁹⁶

Launitz’ work at Green-Wood also includes the Charlotte Canda monument created in partnership with John Frazee and the Firemen’s monument.

John Moffitt (dates unknown)

Moffitt, a sculptor born and trained in England, contributed the major carvings on Green-Wood’s Main Gatehouse, the Visitor’s Lounge at the East [Fort Hamilton Parkway] Entrance, as well as several other monuments in the cemetery. These include those erected for the Brown family (1854), Thomas Clarke Durant (d. 1885), the Loftis-Wood mausoleum, and the Steinway mausoleum (1870). His work ranged from highly allegorical to painterly, figurative designs executed with great precision, primarily in yellow sandstone. He also contributed the sculpted figure on Gordon Webster Burnham’s 1885 monument, which was conserved in 2005.

Monumental Bronze Company (active 1875–1890)

From the 1870s until World War I, the Monumental Bronze Company of Bridgeport, Connecticut, created innovative cemetery monuments of zinc, marketed as “white bronze.” Not only was zinc at that time an unusual choice of material, but it was also available in a sandblasted finish which imitated stone. Most of

⁹⁵ Stanley Klos, “Robert Eberhard Launitz,” <http://www.famousamericans.net/roberteberhardlaunitz> (accessed 2005).

⁹⁶ Craven, *Sculpture in America*, 88.

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the company's zinc monuments have survived very well. The high zinc content of the works (over ninety-nine percent) has made them relatively resistant to corrosion, faring far better than the earlier zinc statues such as the Civil War Soldiers Monument at Green-Wood. The Monumental Bronze Company distributed catalogs to customize tombstones with removable zinc inserts. The zinc works at Green-Wood recognized to be notable works by Monumental Bronze Company include the Jacklitsch and MacKenzie "Drummer Boy" monuments. Green-Wood has more than fifty cast zinc monuments by the Monumental Bronze Company, likely more than any other single cemetery.

Augustus Saint-Gaudens (1848–1907)

Born in Dublin to a French father and an Irish mother, both of whom are buried at Green-Wood, Augustus Saint-Gaudens was raised in New York City. His desire to study art and his evident talent led his parents to send him to Paris; Augustus modeled a bust of his father before he left and that early sculpture now resides at the Boston Athenaeum. Later in his career Saint-Gaudens "played a leading role in the invention of this new kind of American sculptural imagery" based on allegorical and symbolic figures.⁹⁷ He became friends and associates with artist John LaFarge (also buried at Green-Wood) and architects Stanford White and Charles McKim before all of them subsequently rose to fame. Many of his major works and collaborations with White included tombs and other sculptures integrated with monuments and structures, such as his design for the Stewart tomb at Green-Wood. His studio and home in Cornish, New Hampshire, is now a national historic site.

⁹⁷ Ibid., 377.

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Upjohn, Everard Miller. *Richard Upjohn, Architect and Churchman*. New York: Columbia University Press, 1939.

Wills, Gary. *Lincoln at Gettysburg*. New York: Touchstone, Literary Research, 1992.

Institutional Repositories

Green-Wood Cemetery Archives, Brooklyn, New York.
Brooklyn Historical Society, Brooklyn, New York.
Brooklyn Public Library, Brooklyn, New York.
Museum of the City of New York.
New York Public Library.
Harvard University Libraries, Cambridge, Massachusetts.
MIT Libraries, Cambridge, Massachusetts.
Mount Auburn Cemetery Archives, Cambridge, Massachusetts.
Douglass Papers, University of Michigan, Ann Arbor, Michigan.
Library of Congress, Prints and Photographs Division, Washington, D.C.

Previous documentation on file (NPS):

- Preliminary Determination of Individual Listing (36 CFR 67) has been requested.
- Previously Listed in the National Register: NR 97000228 (March 8, 1997)
- 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 Locations of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government (NYC Landmarks Preservation Commission)
- University
- Other (Archives of the Green-Wood Cemetery)

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10. GEOGRAPHICAL DATA

Acreage of property: 478

UTM References:	Zone	Easting	Northing
A	18	586068	4500976
B	18	586199	4500145
C	18	585478	4499748
D	18	584708	4500341
E	18	584385	4500704
F	18	584939	4501448
G	18	585180	4501365
H	18	585514	4501400

Verbal boundary description:

Green-Wood Cemetery forms New York City property parcel 3-902-1 in Brooklyn, NY. It is bounded to its northwest by Fifth and Seventh Avenues, to its northeast by 20th, 23rd and 24th Streets; to its east and southeast by McDonald Avenue and Fort Hamilton Parkway; and to its southwest by 36th and 37th Streets.

Boundary justification:

The boundary reflects both the current and historic boundaries of Green-Wood Cemetery in Brooklyn, New York, including the initial 175 acres and additional parcels acquired from 1844 to 1895.

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11. FORM PREPARED BY

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National Historic Landmarks Program
Historic American Buildings Survey
and National Historic Landmarks Program
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DESIGNATED A NATIONAL HISTORIC LANDMARK
September 20, 2006