

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

SENT TO D.C
1-16-2002

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in *How to Complete the National Register of Historic Places Registration Form* (National Register Bulletin 16A). Complete each item by marking "x" in the appropriate box or by entering the information requested. If an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Woodland Cemetery

other names/site number _____

2. Location

street & number 1020 South Fifth Street

not for publication

city or town Quincy

vicinity

state Illinois

code IL

county Adams

code 001

zip code 62301

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

William L. Hubert / SHP

1-14-02

Signature of certifying official/Title

Date

Illinois Historic Preservation Agency

State of Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

Signature of the Keeper

Date of Action

entered in the National Register.
 See continuation sheet.

determined eligible for the
National Register
 See continuation sheet.

determined not eligible for the
National Register.

removed from the National
Register.

other, (explain) _____

Woodland Cemetery

Name of Property

Adams County, IL

County and State

5. Classification

Ownership of Property

(Check all that apply)

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

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
2	0	buildings
1	0	sites
4	1	structures
36	0	objects
43	1	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

FUNERARY/Cemetery

Current Functions

(Enter categories from instructions)

FUNERARY/Cemetery

7. Description

Architectural Classification

(Enter categories from instructions)

Late Gothic Revival

Classical Revival

Materials

(Enter categories from instructions)

foundation limestone

walls granite

wood

roof asphalt

other limestone

marble

Narrative Description

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

Woodland Cemetery
Name of Property

Adams County, IL
County and State

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Areas of Significance

(Enter categories from instructions)

Landscape Architecture
Architecture
Art

Period of Significance

1846-1951 Landscape Architecture
1846-1927 Architecture
1846-c.1927 Art

Significant Dates

• 1846
1857

Significant Person

(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

John Wood, City Founder

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Woodland Cemetery
Name of Property

Adams County, IL
County and State

10. Geographical Data

Acreage of Property approximately 45

UTM References

(Place additional UTM references on a continuation sheet.)

1	15	635740	4420220
Zone	Easting	Northing	
2	15	636000	4420220

3	15	636000	4419680
Zone	Easting	Northing	
4	15	635870	4419680

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Jennifer Backensto

organization Quincy Preservation Commission date August 15, 2001

street & number City Hall Annex, 706 Maine, 3rd Fl. telephone (217) 228-4514

city or town Quincy state IL zip code 62301

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

A Sketch map for historic districts and properties having large acreage or numerous resources.

Photographs

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

Additional Items

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

Property Owner

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

name City of Quincy, Mayor Charles W. Scholz

street & number 730 Maine, Suite 114 telephone (217) 228-4545

city or town Quincy state IL zip code 62301

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

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

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Narrative Description

Introduction

Located on the western edge of Quincy, Illinois, Woodland Cemetery is a hilly, wooded site roughly 100 feet above the Mississippi River. It was laid out in 1846 by John Wood, the founder of Quincy, and is representative of the rural cemetery movement.

The entire cemetery is classified as a historic district composed of 43 contributing resources. The overall landscape design is classified and counted as one contributing site. The two buildings included are the Sexton's House and the mausoleum. There are four smaller vaults that are contributing structures. The garage/storage shed near the Sexton's House is the only non-contributing structure as its age is unknown and it does not exhibit any architectural significance. Thirty-six monuments and grave markers are included in this nomination as contributing objects.

The organization of this narrative description is as follows: a general description of the site, followed by detailed descriptions of the contributing buildings, structures, and objects.

General Description

Woodland Cemetery occupies slightly more than 43 acres on the bluffs overlooking the Mississippi River, bounded by Jefferson Street on the north, Fifth Street on the east, and Jackson Street on the south. It is in the southwestern area of Quincy in what is considered the oldest historically settled part of town.

The natural topography of the area is completely intact, appearing virtually the same as it did when Quincy and Adams County were founded. According to Michael Kassel, former executive director of the Gardner Museum of Architecture and Design in Quincy, "It is one of the last places in this area where the topography hasn't changed, and it is the only pristine example of the terrain that the early settlers dealt with."¹ The cemetery begins on the 100-foot limestone bluffs overlooking the Mississippi River and is composed of a series of hills and ravines. When Quincy was founded, the area was originally covered by indigenous trees including various species of spruces, oaks, and maples. These trees are visible in photographs dating from the mid-1800s and are still there today, although, naturally, some of the older specimens have been replaced with new growth.

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The roads and individual blocks are essentially the same today as they have been since Woodland's inception, with 19 blocks divided by drives and natural features, such as ravines. The location of the blocks and drives were determined by the topography of the area and as such are irregular in size and shape. Blocks 1-9 were platted in 1846 and Blocks 10 and 11 were platted in 1847. Over the next ten years, Blocks 12-14 were platted, completing the original 40 acres. Approximately four acres were added along the southern boundary in 1857, which were platted in 1873 (Block 16) and 1876 (Blocks 15 and 17). As need for additional space became evident, Blocks 18 and 19 were platted in the depressed ravine areas of the original plat in 1918 and 1928, respectively. The mausoleum on the southern end of the cemetery was constructed in 1927. All changes to the physical layout have occurred well within the period of significance. The drives were originally brick (or, in some locations, dirt), but more than half of them have been paved with concrete or gravel. There is only one street sign, a marker indicating the location of John Wood's grave.

Historical views of the cemetery show that in the late 1800s wooden palings, concrete curbing, and iron or wooden fencing were often used to define plot boundaries. While the curbing is intact on the plots that made use of it, the vast majority of the fencing has been removed. This is consistent with the appearance of a rural cemetery, as an abundance of fencing would detract from the desired park-like effect of the place.

Although Judgment Day resurrection beliefs have dictated that most burials face east, Woodland's former sexton Jake Davis maintains that some of the dead in his cemetery face west so that they can look out over the Mississippi River.²

Sexton's House

The current Sexton's House, built circa 1916, is located along Fifth Street immediately south of the cemetery entrance. It is a modest vernacular building. The two-story home has a cut stone foundation and a stucco finish on the walls, with a horizontal belt course separating the first and second stories. The cross-gabled roof has a moderate pitch and slight eave overhang with curved, decorative brackets under the eaves. There is decorative half-timbering between the tops of the second-story windows and the roof. Currently, all the stucco is painted pink, all trim is painted white, and the roof is covered in green, rectangular asphalt shingles.

The north face of the house has two entries. The main entry on the northeast side of this face features a small, single-level entry porch located in the ell formed by the cross-gabled portion of the building. A secondary entry on the west side of the north wing has three concrete steps

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leading up to a small stoop, protected by a canopy that has a triangular pediment with brackets matching those found under the eaves. East of the entry is a pair of tall, narrow double-hung windows. These windows are representative of all the first-story windows, featuring a detached apron under the windows and a narrow drip mold above them. Above these windows on the second story is an identical pair, minus the apron and drip mold, and above the entry there is a single window. There is a much smaller window in the gable. The east face of the house has four single windows on the first story, and two single windows, plus a pair of windows, on the second story. On the first story, the south face has a single window on its eastern half, and two single windows on the second story. The west face of the house has a door leading to the garage/storage shed. There are also three single second- and first-story windows.

Of the eight other cemeteries in Quincy, only two have Sexton's Houses. The two-story, vinyl-sided building at Greenmount Cemetery is vernacular in style and form. The Sexton's House at Calvary Cemetery also houses the offices for St. Peters and St. Boniface Cemeteries. It is a one-story L-shaped house of brick construction (c. 1950) with no stylistic influence.

The original Sexton's House at Woodland was built in 1846 and was Gothic Revival in style. It had virtually the same footprint and roofline as the current Sexton's House, but it was only one-and-one-half stories tall. The windows, main door, and front entry porch are all in the same locations as in the current house. The exterior was first clad in narrow, vertical wooden siding that extended from the ground up into the gables, then remodeled with wider, horizontal wooden siding. The gable on the east side of the house featured a decorative vergeboard. This house was relocated 10 blocks east to Fifteenth and Monroe streets (eventually demolished) and replaced with the current Sexton's House.

Mausoleums and Tombs

The Rogers vault, designed by architect J. R. Bunting of Indianapolis, was begun in 1875 and completed a year later.³ The lot fronts 40 feet along Fifth Street and extends 60 feet west, with the front of the vault (built from 240,000 pounds of Vermont marble) reaching 40 feet high and ranging from four to six feet in thickness. Marble busts of Timothy Rogers adorn the four corners of the front of the vault.⁴ There is a locked iron gate across the entrance. Massive marble double doors mark the entrance, with double iron doors inside them. The vault was constructed with 112,000 bricks that were covered in soil and sodded. Inside the vault are crypts on both sides, four high. Three steps lead down to another level with additional crypts. There currently are spaces for 112 caskets, with provisions made for a future addition of 100

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caskets. The total cost was \$20,000. There is an abundance of Classical marble detailing covering the vault. The entrance is a compound round arched portal topped by a tympanum that is carved to resemble a fanlight. This is surrounded by a portico with a pedimented frontispiece. The pillar atop the tomb has Corinthian ornamentation including acanthus leaves and small volutes (caulicoli). Other details include wreaths, festoons, and four high-relief likenesses of Timothy Rogers on the tops of each side of the towering marble pillar.

The City Vault, located at the southwest corner of Block 3, is mainly underground. The smooth limestone face has rectangular stone blocks and the opening is a tall, narrow arch. The words "CITY VAULT" are inscribed over the archway. The iron gate that presumably covered the entrance at one time is now stored inside the vault. The vault is otherwise empty. The vault's original use is unknown, although several stories speculate as to its purpose. Most accounts claim the vault was used for storage but was abandoned because it was too damp. Other theories maintain it was used as a temporary holding vault for people who died on passing riverboats or those who died when the ground was too frozen for a grave to be dug. Yet another idea asserts that the bodies of cholera victims were isolated in the City Vault to prevent them from contaminating other gravesites.

The Lynds vault is the plainest of all the individual family vaults. Built in 1899, it has a clean Classical appearance. It is built in a Classical Revival style with straight lines and no ornamentation, save for the inscription "LYNDS" in the frieze area under the roof's triangular pediment.

A more ornate Late Gothic Revival vault was built in 1895 for Henry S. Osborn, an Englishman who came to Quincy in 1846 and became a leader in the coal business. Inside, the vault has three levels with four crypts across, containing the remains of seven family members. Concrete curbing surrounds the plot and a wrought iron fence protects the vault's entryway. The outside of the tomb has a wide band of low-relief sculptural ornamentation in an acanthus pattern of floral, interlacing stone carvings just underneath the roof. The steeply pitched gable roof is accented by a Celtic cross underneath the crenellation near the peak of the gable. Although it lacks the prominent arches typical of the Richardsonian Romanesque style, a number of the Osborn vault's features suggest a stylistic influence. These include the cushion capitals near the doorway, decorative plaques, and the series of squat columns over the door.

Two additional vaults are listed as noncontributing. Their limestone walls have been badly eroded over time and any detail that once existed is now imperceptible. Additionally, they are

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almost completely obscured by heavy foliage. The Moore vault, constructed in 1874, had a concrete header that was destroyed by vandals, making it difficult to tell who is interred within. It is located on the outer edge of the cemetery, deep in the west side of the hill on Block 8, and the smooth, rubbed-finish limestone walls are barely visible above ground. It appears as if the vault has almost totally receded into the hill. The Riedinger vault in Block 14 is on comparatively level ground, but the rock-faced limestone walls and iron door are all that is visible under the thick canopy of vines covering the upper half of the structure. The door and walls surrounding the doorway have been significantly damaged by vandalism.

The mausoleum was constructed in 1927 on the grounds where an army hospital once stood. It is a large, Classical Revival style granite building with two small wings on the north and south sides. There are two identical entries on both the west and east faces of the building featuring Doric order ornamentation. There is a heavy, fluted column with a plain capital and no base on either side of the double doors. There is a stained glass window in the transom above the doors, and above that there is a typical Doric frieze with triglyphs and guttae. Small rounded chapels protrude from the walls in the ell where the wings meet the main building. There is a narrow stringcourse around the entirety of the mausoleum, approximately one foot below the roofline. Overall, the mausoleum is reminiscent of a Greek temple.

Grave Markers and Monuments

Although Woodland has been in use for 155 years, the vast majority of grave markers and monuments date from the time period of significance (1846-1951), with most of these dating from the nineteenth century. The following is a block-by-block tour of the various grave markers scattered throughout the grounds.

The Blutgut monument (1884) is one of the few bronze memorials on the grounds. The Detroit bronze has aged to an elegant light blue color. Set on a square limestone base, the monument is topped with a robed Classical female figure. She holds a wreath in her right hand and is leaning on a large anchor. Joseph Blutgut was an early wholesale liquor dealer in Quincy specializing in imported wines and fine liquors, so the anchor symbolism is not maritime-related; rather, it most likely represents that the deceased is safely anchored in God's harbor. Beneath the statue, there is factual information about Blutgut and his brother (both of whom are interred below) and the name "BLUTGUT" in decorative lettering.

The Carrot family monument is in Block 4. This large sculpture has three square tiers of limestone, upon which is a Classical pediment. Above this are four square columns, one at

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each corner of the smallest tier, which are topped with a decorated entablature featuring small paterae around its perimeter. On the very top of the statue is a shrouded urn. Nearby is the Sommer family plot, which is entirely bordered by carved fallen logs and filled with several individual tree trunk memorials, as well as a number of rectangular granite grave markers. Across from this is the Tacke family plot, which has a similar naturalistic theme. The individual monument for A. C. Tacke has two blocks with a rinceau motif of carved branches and vines. The family obelisk is centered between these two blocks. It stands on top of a pedimented base and has an elaborately decorated capital.

In Block 5 is the Menke family plot. There is high curbing around its perimeter and a series of pyramids and globes marking the curbing's corners and openings. The large monument within the plot (1908) is a stone sphere well over two feet in diameter resting upon a massive granite pedestal. The Kelsey monument (1864) is decorated with flowers and located just slightly northeast of the Menke sphere.

There are four significant markers in Block 6. The headstone of Louise A. Norris (1876) has a scroll and stylized flowers. The Seger monument (1882) is a tall obelisk. The Thompson monument (1893) is also an obelisk, but it features a vine of flowers curling around it. One of the more unique markers is the White monument (1896), which has a pink granite urn covered with a shroud.

Block 7 has two significant markers. The Brown monument has a pair of massive granite urns, while the nearby Hunt grave marker (1867) has a well-carved pile of books, one of which is open to be read.

Isolated from the rest of the cemetery in a cul-de-sac overlooking the river, the Ayers monument (locally referred to as the Fireman's Monument) is an obelisk topped with a fire helmet. It marks the grave of one of Quincy's early fire chiefs.

In Block 8 is the Colmer obelisk (1918). Near this is the Deal stone (1849), one of the older significant markers, which has a naturalistic leaf pattern. Also in this block is the VanNatter marker (1859), which has a freemason's symbol and draped cloth on its edges.

One of Woodland's most prominent monuments is the Soldiers Monument. It was completed in 1867 to commemorate those who died in the Civil War. The monument is located on the highest bluff in the cemetery and has an unobstructed view of the Mississippi River. Cornelius

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G. Volk, a well-known local sculptor, designed a \$3,000 white marble monument set in a base of Joliet limestone. The foundation is 10 feet square and is topped with a marble obelisk reaching 30 feet high. On top of the monument is a figure of a bald eagle that looks to the southeast with its wings spread. The inscription on the south side reads: "Consecrated A.D. 1867 by the Sisters of the Good Samaritan in duty, affection, reverence to the memory of the faithful soldiers of Adams County, who gave their lives that the nation might live." The inscription on the north side reads: "Here sleep the brave, who sink to rest, / By all their country's wishes blest, / When spring with dewy fingers sold / Returns to deck their hallowed mould; / She then shall dress a sweeter sod / Than fancy's feet have ever trod. / By fairy hands their knell is rung / By forms unseen their dirge is sung, / Then honor comes a Pilgrim gray / To bless the turf that wraps the clay / And freedom shall awhile repair / To dwell a weeping hermit there."

One of the finest obelisks in Woodland is the Alexander monument in Block 9. It is especially notable because all of the other grave markers in the vicinity are extremely low to the ground, making this shrouded obelisk highly visible. The nearby Becker plot is set off by curbing and features a uniquely detailed headstone (1892).

The Bock grave marker in Block 10 is not very large, but has a small, detailed angel resting atop a pile of rocks. Nearby, the Chapel monument (1881) shows a different use of bronze than the Blutgut monument. The diamond-shaped monument has elaborate detailing around its perimeter and in the center is a Gothic arch with a ballflower above a likeness of A. Judson Chapel, a physician from New York. Two of the monuments in Block 10 feature books. The Naumann stone has a draped base with a book on top. The Cyrus monument (1874) has a base of an American flag draped around a cavalry saber topped with several stacked law books and a shrouded obelisk.

In Block 11, the Skinner monument stands out as a massive granite slab. It has Classical detailing including a series of medallions around the perimeter of the stone. One of the larger individual monuments commemorates Joseph Artus, a leader in the steamboat business. Built at a cost of \$2,600 in 1879 by Northeast Granite Works, the monument appears almost like a small Gothic church with carved detailing and trefoils on the middle section and a tall steeple that accounts for nearly half the monument's height. Walking northwest along the path, one next finds the memorial to Sarah Denman, one of Quincy's most important local historical figures. Denman was a noted philanthropist and a founder of Blessing Hospital, which continues today as Quincy's largest medical provider. Her granite monument (1882) has a

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large cross and trefoils covered with passion flower buds, all resting on what appears to be a steeply pitched gable roof.

The King family plot is further west from the path and is demarcated by a high curbing topped with an iron fence. Inside are the graves of William L. King (marked with an obelisk) and his two wives, Selena and Eliza. These are not remarkable, but the rest of the plot is filled with small lamb markers memorializing the 14 King children that died before reaching ten years of age; this is Woodland's largest concentration of children's markers. To the northwest of the King plot, the Keller monument is an upright log with its branches cut off. It is in excellent condition.

The John Bailey monument (1897) in Block 12 is a unique chair, carved to look as if it were made out of logs and draped with a throw. There is also a large potted plant carved in front of the chair. In the northeast corner of the cemetery, the A. C. Marsh (1864) monument is a stack of ledger books with an inkwell, quill pen, and notary stamp on top.

The Behrensmeyer monument in Block 13 is similar to the Menke monument. It is a highly polished black granite sphere roughly two feet in diameter that rests on a pillar made of the same highly polished black granite. A bit further south, the Hyman monument (1886) is another example of a log with branches removed, as is the Rossmassier marker (1878) in Block 14.

Block 19, located in the depressed ravine area along Block 5, is one of the more recent areas to be platted. Here are two markers: the shrouded urn of the Libby monument (1893) and the small lamb of the Stapp children (1927). Another child's marker is the Mary Bond stone that was moved from its original location in Madison Park. It features an empty cradle partially covered with a blanket.

¹ Joanne Cooper, "A Step Back in Time." *Stone in America*, August 2000. p. 11.

² Ed Husar, "Gravedigging the last word in jobs." *Quincy Herald Whig*. 21 November 1982.

³ Carl Landrum, "From Quincy's Past: Woodland and Earlier Cemeteries." *The Quincy Herald-Whig*. 13 May 1993.

⁴ "Cemeteries." *History of Adams County*. 1879. pp. 501-2.

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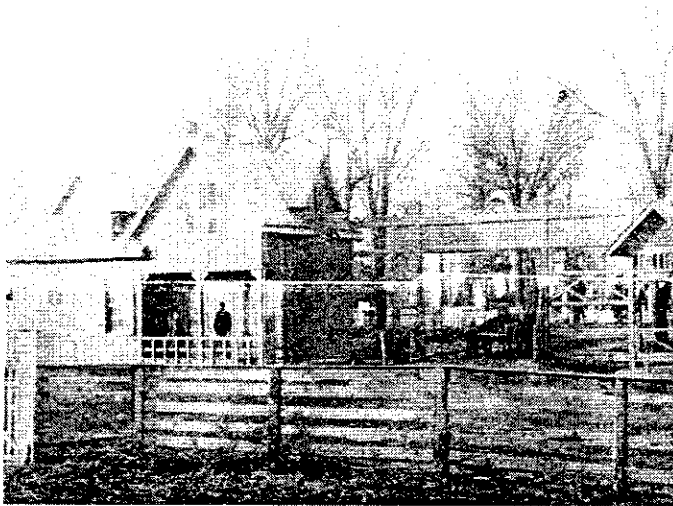
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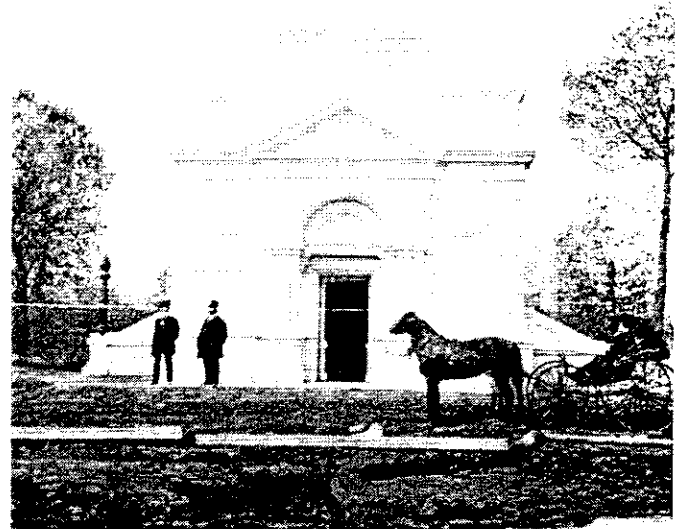
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Historic Views



Stereo view of the original cemetery entrance and sexton's house (c. 1870) looking west from Fifth Street.



Stereo view of the Rogers tomb, c. 1880

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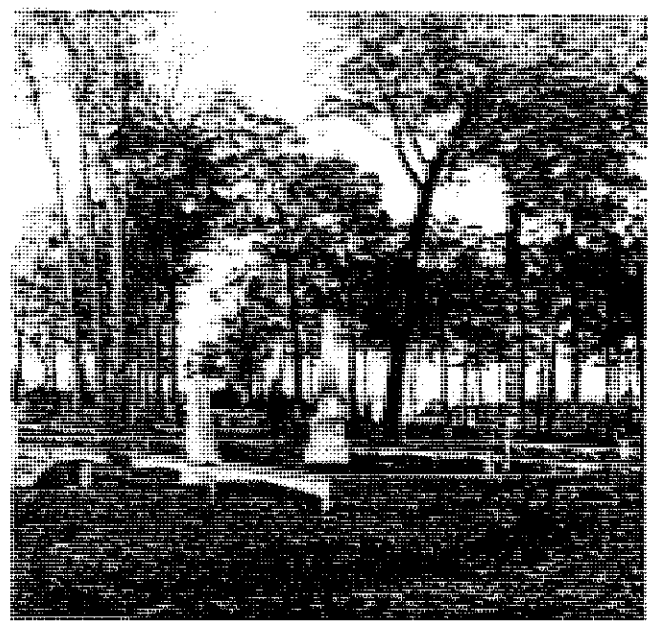
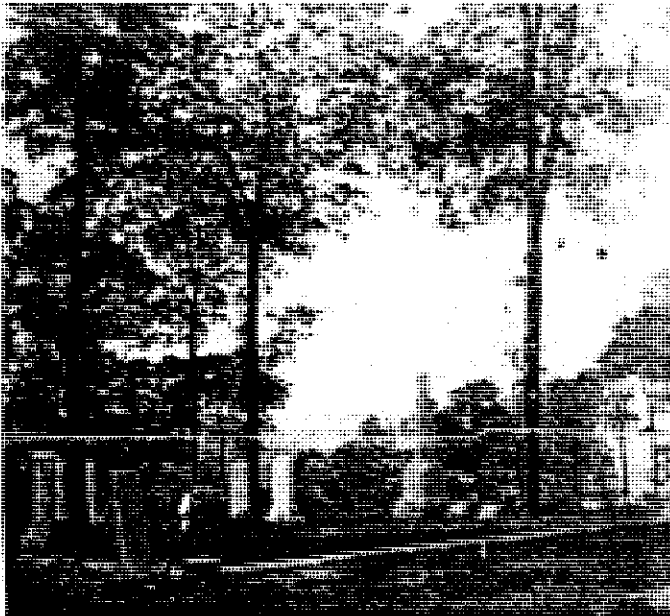
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Historic Views



Stereo views of the cemetery taken c. 1875. Note the topography of the site, as well as the views of the Mississippi River and the wooden curbing surrounding some of the plots.

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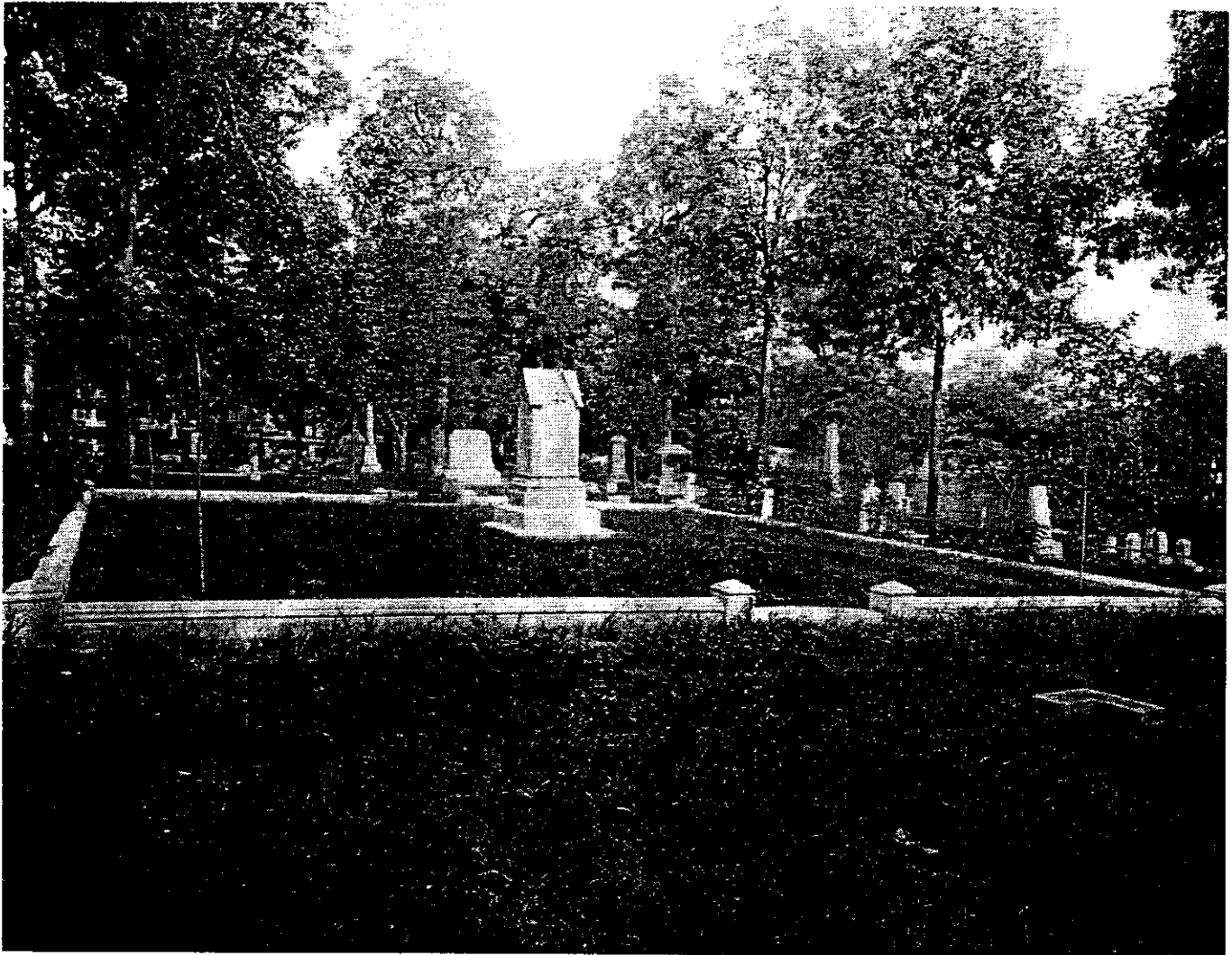
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Historic Views



The Blatchford family monument in Block 14, as seen in a photograph taken in 1905. (Compare to Photo 22, taken from the same perspective in June 2001.)

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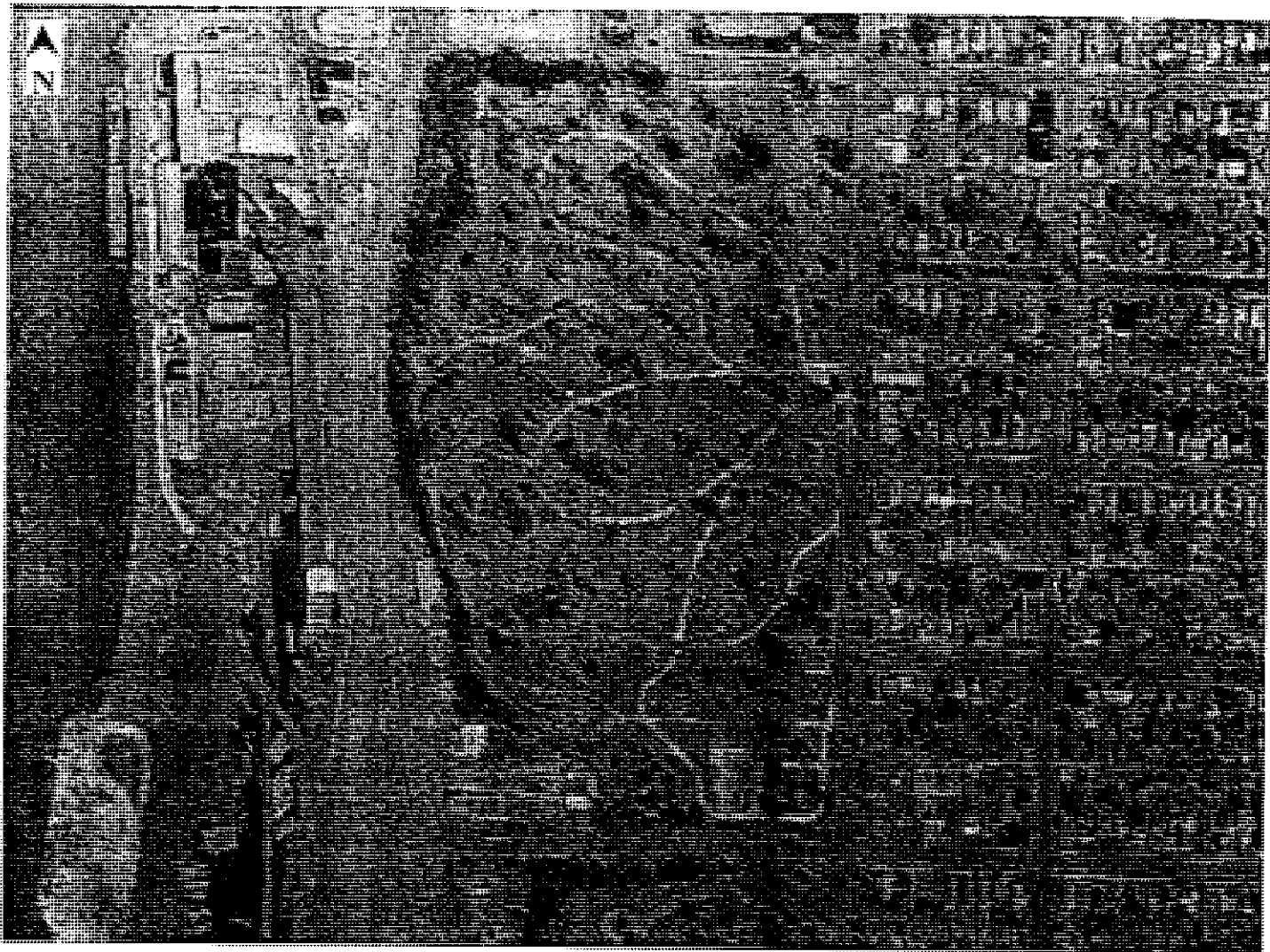
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Aerial View of Woodland Cemetery taken 1996-1997



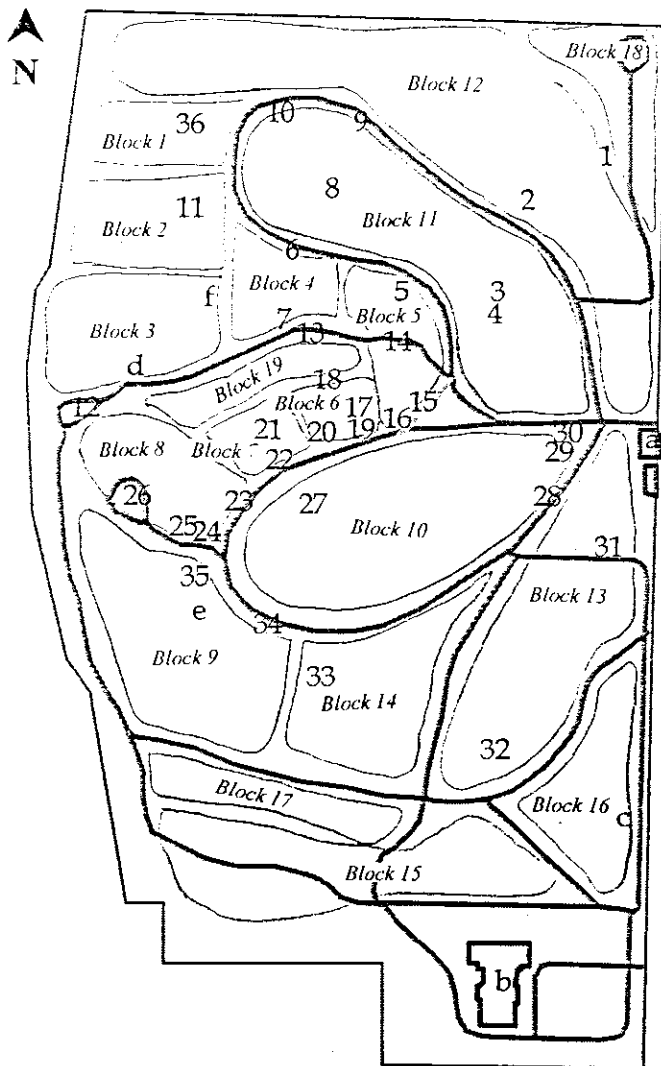
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Contributing Objects

Contributing
Structures/Buildings

1. Marsh
2. Bailey
3. Artus
4. Skinner
5. Somer
6. Tacke
7. Carrott
8. King
9. Denman
10. Keller
11. Blutgut
12. Ayers
13. Stapp
14. Libby
15. Kelsey
16. Menke
17. White
18. Norris
19. Seger
20. Thompson
21. Hunt
22. Brown
23. Colmer
24. VanNatter
25. Deal
26. Soldiers Monument
27. Naumann
28. Chapel
29. Bock
30. Cyrus
31. Behrensmeyer
32. Hyman
33. Rossmassier
34. Alexander
35. Becker
36. Bond

- a. Sexton's House
- b. Mausoleum
- c. Rogers Vault
- d. City Vault
- e. Lynds Vault
- f. Osborn Vault

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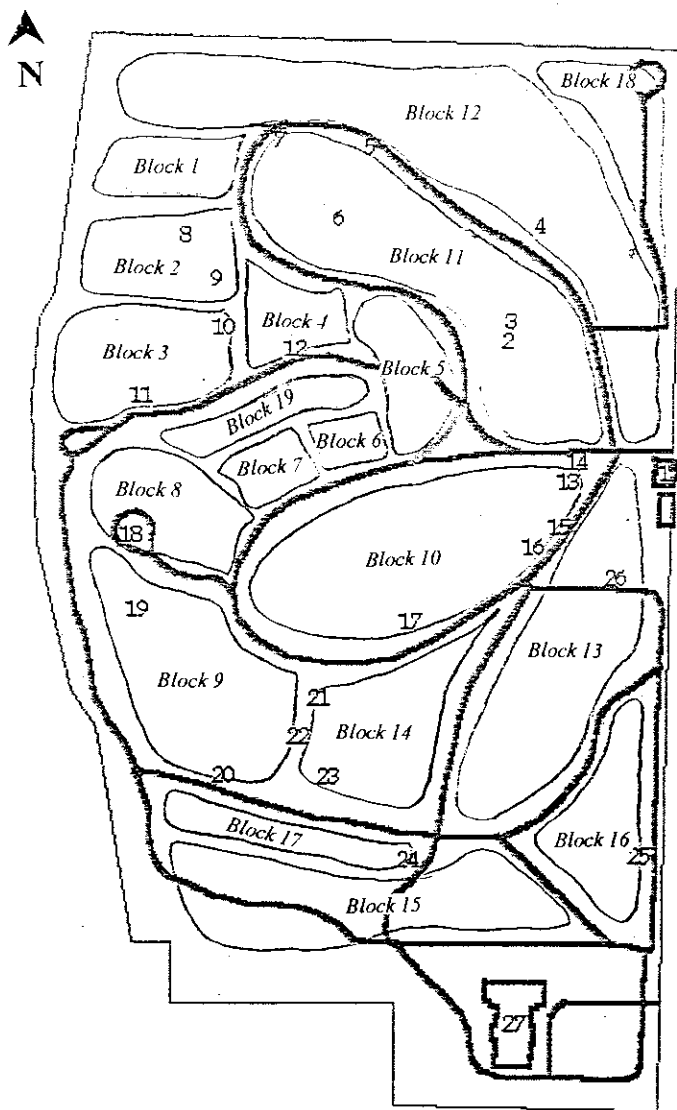


Photo Key (with direction of photo)

1. Sexton's House (SSW)
2. Skinner monument (W)
3. Artus monument (NW)
4. Bailey monument (W)
5. Denman monument (SW)
6. King family plot (W)
7. Keller monument (W)
8. Blutgut monument (NW)
9. Block 3 (SW)
10. Osborn Vault (NW)
11. City Vault (N)
12. Carrott monument (N)
13. Bock monument (W)
14. Cyrus monument (S)
15. Chapel monument (W)
16. Beebe monument (W)
17. Blocks 10 and 9 (SW)
18. Soldiers Monument (NW)
19. Block 9 (W)
20. Block 9 (N)
21. Turner monument (W)
22. Blatchford family plot (E)
23. Blocks 14 and 9 (W)
24. Blocks 15 and 13 (NE)
25. Rogers Vault (W)
26. Behrensmeyer monument (W)
27. Mausoleum front door (W)

All photos were taken by Jennifer Backensto on 26 June 2001. The original negatives are located at the offices of the Quincy Preservation Commission, located in the City Hall Annex, 706 Maine Street, 3rd Floor, Quincy, Illinois.

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Statement of Significance

Summary

Woodland Cemetery may not have been one of the first rural cemeteries in the United States, but its development and history make it an excellent example of how the movement was represented in the newly populated Western territories. Although not designed by a professional landscape architect, Woodland's layout reflects the landscape plan of "high style" rural cemeteries. As such, it meets Criterion C: Design/Construction as a representative of the rural cemetery movement and as a distinguishable entity made up of a significant array of grave markers and monuments representing the common artistic values of the Victorian era. This cemetery also meets Criteria Consideration D because it embodies the principles of an aesthetic movement (in this case, the rural cemetery movement) and tradition of design and monumentation through its overall plan and landscaping, its grave markers and funerary sculpture, and its buildings and structures. The period of significance for landscape architecture dates from 1846, when Woodland was founded, until the 50-year cutoff date of 1951. The periods of significance for architecture and art also begin with the cemetery's founding in 1846, but end in 1927 when the mausoleum was built.

This statement traces the history of the rural cemetery movement, and then relates the history of the development of the City of Quincy and of Woodland Cemetery, showing Woodland's significance as related to the movement. There is then an explanation of the evolution of funerary art and architecture and descriptions of contributing elements of Woodland that adhere to nineteenth- and early twentieth-century design trends.

The Rural Cemetery Movement

For hundreds of years, Americans were buried largely in four main areas. Pioneer settlers buried the dead in unorganized, isolated areas, which were succeeded by family plots on farms. The earliest organized burial grounds were churchyards¹ and potter's fields (typically reserved for the poor).² With the exception of Puritan New England, there was little care given to the physical landscape surrounding the dead. Occasionally, cities had problems with incomplete burials, with parts of people's physical remains visible above the surface.³

In the nineteenth century, these conditions began to change. With the dawn of the Victorian era, people took greater interest in the physical appearance of burial grounds and the psychological roles they played in the lives of the living, coming up with a new concept—the cemetery. The word *cemetery* is itself significant in the shifting attitude toward death. It

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signifies the new concept of “death as sleep,” coming from the Greek word *koimêtêrion*, meaning “a place where one sleeps.”⁴ Thus, death was no longer a permanent condition, but merely a way to pass the time between earthly existence and something else. With these new ideas taking hold, the private, religiously affiliated burial ground eventually gave way to publicly owned cemeteries at the city’s edge.⁵ These rural cemeteries, characterized by curvilinear roads, picturesque plantings, and Victorian sepulchral art, permeated the American cultural landscape and sprung up in virtually every city in the United States.⁶ Rather than necessities, rural cemeteries were considered by many to be amenities.⁷ Despite their title, these cemeteries usually were situated in urban areas and were modeled after Mount Auburn Cemetery in Cambridge, Massachusetts.⁸

The rural cemetery movement began in France in 1804 with the founding of Père Lachaise. This cemetery, named after the Jesuit monk François d’Aix de la Chaize, often is called the world’s first modern cemetery because it was designed both as a burial place and as a rural retreat for city dwellers.⁹ It was designed according to principles originally developed in eighteenth-century English landscaped gardens and soon attracted international renown.¹⁰ Before long, Père Lachaise had its share of imitations, including the work of Dr. Joseph Bigelow of Massachusetts.

Bigelow, a horticulturalist and physician, was a Harvard professor and a founder of the Massachusetts Horticultural Society. Knowledgeable about both the public health hazards presented by old burial grounds and the new Romantic cultural ideals, in 1825 Bigelow and the Horticultural Society formed a group of civic and business leaders to develop an ornamental cemetery. The chosen site was in Cambridge, some 10 miles from central Boston, and was 72 acres—much larger than any existing American burial ground. Mount Auburn’s founders wanted to ensure that the public would buy into their new cemetery, so they hired Henry Alexander Scammel Dearborn and Alexander Wadsworth to design an attractive landscape plan. Although Dearborn was a politician, and had no formal training in engineering, design, or landscaping, he successfully designed a naturalistic landscape patterned after Père Lachaise but with a distinctly American feeling.¹¹

When it opened in 1831, Mount Auburn was not only a place for remembrance of the dead, but also a place to become “healed” through thoughtful mourning, or, as planner Lewis Mumford put it, “designed to resuscitate the living as well as solemnly enfold the deceased.”¹² Upon opening the cemetery, Judge Joseph Story expressed his wish that Mount Auburn be used by visitors to “indulge in the dreams of hope and ambition or solace their hearts by melancholy

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meditation."¹³ This sentiment became extremely common and rural cemeteries gained in popularity, as did the belief that they could provide relief to troubled souls and embed moralistic principles in the youthful or undisciplined. In his influential text on the creation and maintenance of cemeteries, John Claudius Loudon states their purpose as follows:

The main object of a burial ground is, the disposal of the remains of the dead in such a manner as that their decomposition, and return to the earth from which they sprung, shall not prove injurious to the living; either by affecting their health, or shocking their feelings, opinions, or prejudices. A secondary object is, or ought to be, the improvement of the moral sentiments and general taste of all the classes, and more especially of the great masses of society.¹⁴

As Mount Auburn gained in recognition, civic leaders from across the United States came to see this modern wonder for themselves and study it.¹⁵ This was one exactly as the founders of the rural cemetery movement intended. Loudon felt a properly designed cemetery "might become a school of instruction in architecture, sculpture, landscape-gardening, arboriculture, botany," and so on.¹⁶ Representatives of cities near and far came to Cambridge and learned how to lay out cemeteries and establish cemetery management organizations in their home communities, which helped the movement spread across the nation. Soon, a multitude of Mount Auburn-inspired cemeteries sprung up—Laurel Hill in Philadelphia (1836), Green Mount in Baltimore (1838), Green-Wood in Brooklyn (1839), and Spring Grove in Cincinnati (1844).¹⁷

Community leaders were not the only ones eager to see what was going on. The general public could not easily travel to these famous cemeteries, so mass-produced stereopticon cards were produced in order to "compare their attractions, and to make the sort of good use of leisure time advocated by moralists." Hundreds of thousands of such cards were printed from 1850-1900, attesting to the continuing popularity of the rural cemetery as a tourist attraction.¹⁸

Many middle-class families, customarily on a Sunday afternoon, went to such cemeteries to "visit their dead, to stroll for exercise, or to have a discreet family picnic."¹⁹ On a tour led by Henry Wadsworth Longfellow, Englishman Henry Arthur Bright remarked that "Cemeteries here are all the 'rage'; people lounge in them and use them (as their tastes are inclined) for walking, making love, weeping, sentimentalizing, and every thing in short."²⁰

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These cemeteries resembled other middle-class landscapes such as the pleasure park and the romantic suburb.²¹ In many cases, there was more than a mere resemblance – cemetery guides from the turn of the twentieth century suggest that “The landscape features of the modern park and the modern cemetery are essentially the same, with green grass, flowers, shrubs and trees so arranged as to produce a harmonious effect, pleasing to the eye.”²²

Plantings often took the form of herbaceous borders, which were seemingly natural and typically incorporated hardy perennials and wild flowers.²³ An influential book called *The Wild Garden*, written in 1891 by British author William Robinson, encouraged readers in both Britain and America to plant naturalistic gardens filled with woodland and field plants.²⁴ This landscaping trend easily extended itself to the rural cemetery movement. (All of the elaborate landscaping in rural cemeteries was made possible because, for the first time, maintenance fees were charged in addition to the cost of burial.²⁵)

With the approach of the twentieth century, the popularity of the rural cemetery began to fade as the sentimentalism of the Victorian era transformed into a more “modern” attitude. Renowned landscape architect Frederick Law Olmsted denounced rural cemeteries as the “constant resort of mere pleasure seekers, travelers, promenaders, and loungers” and refused to design new ones, instead opting to design similar landscapes “without the graves and the funeral processions.”²⁶ Rural cemeteries were replaced by park cemeteries that had a more formal appearance, replacing the curved drives with axial avenues and exchanging monuments and upright grave markers for flat bronze markers that allowed for cheaper groundskeeping.²⁷

Development of the City of Quincy

In prehistoric times, Sauk and Fox Indian tribes occupied the land on either side of the central Mississippi River. The land on the Illinois side of the river climbed up rapidly into a series of rugged bluffs and ravines that provided a lofty view of the river and the comparatively flat land that would become Missouri. Most of Quincy’s land was located so high above the river that there were only two access points to the waterfront.²⁸

John Wood, who would go on to become governor of Illinois, generally is regarded as the first non-native settler and founder of Quincy. He came to the area in 1821 and erected the town’s first building, a log cabin, in 1822. On July 2, 1825, officers were elected for the newly designated Adams County, named in honor of the recently inaugurated president John Quincy Adams.²⁹ In its early years, the town experienced relatively little growth because it was

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isolated by distance from mills and supplies.³⁰ By the time Quincy, also named after the president, was officially incorporated in 1834, it had 689 residents. (The naming pattern was complete when John's Square was designated as a park in the center of Quincy, later renamed Washington Park in 1857.)

Incorporation spurred a period of growth during which Quincy became a regional center for Illinois, Missouri, and Iowa. In 1840 the Illinois General Assembly granted a charter making Quincy a city, at which time it had a population of 2,686.³¹ Due to its location on what was regarded as one of the best natural harbors on the Mississippi, Quincy rapidly developed into one of the steamboat era's most prominent river towns. It was the only point on the Illinois side of the river for 150 miles where the bluffs reached down to the water and large steamers could dock.³² A close proximity to rich farmlands in the tri-state area, growing manufacturing and shipping, and abundant natural resources brought people and wealth to the city and led to an "exceptional accumulation of architecture" throughout the city.³³ Settlers from New England and the Middle Atlantic states and a significant number of German immigrants were drawn to the untapped farmland and trade prospects—by 1858, over one-third of Quincy's population was foreign-born.³⁴

Major exports included corn, wheat, and oats. As the town grew, industry exploded with pork packing, flour mills, grain distilleries, and German breweries to the point where many projected that Quincy would soon reach a population of 100,000 people, rivaling Chicago and St. Louis.³⁵ The building industry boomed in part due to local manufacturers, who provided an abundance of planning mills, brickyards, quarries, and architectural ironwork foundries. When the city's first railroad was completed in February 1856, it connected Quincy with Chicago and set the stage for Quincy's development as a commercial and industrial leader.³⁶ Shortly thereafter, new lines were built connecting with the Missouri rail network, making Quincy a gateway to the new frontiers in the West.³⁷

Political enthusiasm was at its height on October 13, 1858, when Quincy hosted the sixth debate between Abraham Lincoln and Steven Douglas. Here, in the largest city on their seven-city tour, Lincoln and Douglas were each treated to a processional before the actual debates were held in the newly rechristened Washington Park.³⁸ The pivotal discussion point was slavery, with Lincoln maintaining slavery was an outright wrong and Douglas arguing that individual states should be permitted to make that decision. Quincy's struggle with slavery was compounded by its proximity to Missouri. Although the town was a key point in the Underground Railroad for slaves escaping from Missouri, local businesses maintained a

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commercial relationship with plantations in need of Quincy's flour and pork.³⁹ Tensions were at a height during the Civil War when citizens feared the possibility of a rebel raid coming across the river.⁴⁰

After the war, Quincy built railroads at a feverish pace and by 1870, there were railroads extending to all compass points.⁴¹ In 1853, the Quincy Bridge Co. was granted a charter to construct a railroad bridge across the Mississippi but the proposal fell through after the Panic of 1857. The company was later resurrected and, in 1868, the bridge was finally completed at a cost of \$1,500,000.⁴²

The phenomenal railroad growth took a difficult toll on the steamboat industry. In 1866, there were 3,732 steamboat arrivals. This dropped by 50 percent to only 1,898 arrivals in 1868. By 1878, Quincy lost the designation as a port of entry it had held since 1853.⁴³

Another ramification of the railroad boom was a high amount of debt. The city's municipal debt reached a peak of \$1,922,631 in 1881, leading to a new era of conservatism as the boomtown period ended.⁴⁴ In 1880, Peoria passed Quincy as the second-largest city in Illinois and for the remainder of the nineteenth century, the city experienced steady but unspectacular growth and a declining percentage of foreign-born citizens.⁴⁵

Mark Twain presented a glimpse of Quincy's quiet prosperity near the end of the century in his *Life on the Mississippi*. He reported:

In the beginning Quincy had the aspect and ways of a model New England town: and these she has yet: broad, clean streets, trim, neat dwellings and lawns, fine mansions, stately blocks of commercial buildings. Also there are ample fair-grounds, a well-kept park, and many attractive drives; library, reading rooms, a couple of colleges, some handsome and costly churches, and a grand court-house, with grounds which occupy a square. The population of the city is thirty thousand. There are some factories here, and manufacturing, of many sorts, is done on a great scale.⁴⁶

The first half of the twentieth century was, for the most part, a quiet one for Quincy. The population increased gradually until the deadly influenza epidemic of 1918 caused a slight decrease. After that, the number of citizens in Quincy slowly grew to a peak of 45,288 in 1970.

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Prohibition and the Great Depression affected Quincy much as they did the rest of the nation. Many of the town's distilleries and breweries went out of business during Prohibition, followed by bank closings and widespread layoffs during the Depression. A tornado demolished many downtown buildings on April 12, 1945, including the Adams County Courthouse and St. Peter's Church. However, Quincy pulled through its rough periods relatively unhurt by relying on its manufacturing strength. Industry rebounded during World War II, leaving Quincy stable and growing in 1951 at the end of Woodland Cemetery's period of significance.

Development of Woodland Cemetery

When the city was laid out in 1825, the only burial ground was in the southern half of Jefferson Park. The next year, eight-and-a-half acres along Maine Street (in what is now Madison Park) were purchased for a burial ground, and all of the 300 bodies laid to rest in Jefferson Park that could be identified were moved to the Maine Street burial ground.⁴⁷ All citizens of Quincy were laid to rest in either of these grounds until 1841, when a private Catholic cemetery was opened.⁴⁸ (This cemetery eventually was closed, with the bodies moved to St. Peter's Cemetery.)

As Quincy began to grow, there was an evident need for a larger burial ground. Early in 1846, John Wood purchased a tract of land on the 100-foot limestone bluffs overlooking the Mississippi. "Lovelier grounds could hardly be selected from the whole range of bluffs that line the majestic Father of Waters. The loftiest summit affords one of the most commanding views in the West."⁴⁹ The landscape plan for Woodland was completed in April 1846, covering somewhat less than 40 acres. In the tradition of Mount Auburn, Wood, a politician, designed the landscape plan himself out of an appreciation for the ideals of the rural cemetery movement. In 1857, between four and five acres were added, making Woodland the size it is today.⁵⁰ Woodland's landscape, with its hills and ravines, was representative of how most of Quincy appeared when Wood first arrived in 1821, and today is the only area of Quincy that retains the city's original dramatic topography.⁵¹ Originally, the hills extended east from the bluffs to Tenth Street, but nearly all have been planed as Quincy developed over time.⁵²

Wood took out an advertisement in the local newspaper to sell gravesites, proclaiming, "A beautiful spot has been selected, which is believed to possess all the desirable requisites for a burying place."⁵³ By May 13, 1846, there already had been three burials.⁵⁴ Over the next six months, bodies from the smaller city cemeteries were re-interred at Woodland, which became the city's principal burial ground.⁵⁵ This moving of bodies explains why some grave markers

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pre-date Woodland's founding – the oldest marker is that of Benjamin Safford, who died en route to Quincy in 1828.⁵⁶

On January 16, 1847, the Illinois General Assembly passed an act that gave Wood ownership and control of Woodland until his death, upon which it would be passed to the city.⁵⁷ The city paid Wood as sexton until 1865, when Frederick William Wittland took over his duties. Since then, there have been only four sextons: Frederick William Wittland, Jr., Lewis Wachter, George "Jake" Davis, and Richard Nebe, for a total of only six sextons in Woodland's 155 years.⁵⁸ Wood's pay was low – in 1848, the city spent only \$35.25 for the cemetery's maintenance.⁵⁹

As war and disease plagued the nation throughout the nineteenth century, these outbreaks had significant effects on the cemetery grounds. Between 1849 and 1851, many cholera victims were illegally or secretly buried in Woodland.⁶⁰ An excavation of Jefferson Street in 1916 uncovered unmarked graves containing the bones of many of these victims.⁶¹ Nearly 250 Civil War soldiers were buried in the National Cemetery portion of Woodland (established in 1868), set off by four cannons.⁶² The cannons and most of the bodies were later moved to the Quincy National Cemetery portion of Graceland Cemetery after its opening in 1899.⁶³ During the war, an army hospital was built to the immediate south of the cemetery that was later used as a poor house and then a workhouse.⁶⁴ Eventually, the workhouse became a city hospital.⁶⁵

The presence of so many soldiers' graves inspired a monument in 1867. Two local women's organizations, the Needle Pickets and the Sisters of the Good Samaritan, commissioned nationally renowned sculptor Cornelius G. Volk to submit a model for a monument to the soldiers and sailors of the Civil War.⁶⁶ The \$3,000 marble memorial was located on a bluff overlooking the Mississippi, set in a base of Joliet stone.⁶⁷

Woodland soon became a popular destination for Quincy residents who, as typical of Victorian citizens, were in search of both a place to mourn and a place to be renewed. As a local newspaper article from 1866 describes:

Many sad and chastened hearts love to linger here around the monuments that mark the last resting place of the departed, weeping bitter tears over the buried hopes and blighted prospects of other days. How cheering then come the gentle influences of their delightful surroundings! What renewed hopes and bright visions of the future are inspired by the pleasant aspects of nature! The mourner's grief is assuaged by the

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physical invigoration received and the bowed down in spirit are often led to lift their thoughts, "through nature, up to nature's God," so kindly is one wooed and won by the smiling scenery.⁶⁸

It became easier for citizens to visit Woodland in 1871 when the city passed an ordinance allowing construction of a streetcar from the central business district to the cemetery. This streetcar line was later connected with other newer lines and eventually covered much of Quincy.⁶⁹

The Rogers tomb, one of Woodland's most notable landmarks, was begun in 1875 and completed a year later. Reaching 40 feet high, it was designed by architect J. R. Bunting of Indianapolis. F. W. Menke did the marble work and George Best did the brick masonry.⁷⁰

The Woodland Cemetery Association, an association of lot owners, took over maintenance of the cemetery in 1879.⁷¹ Also in that year, the city hospital was closed and Wood attempted to have eight of the hospital's acres added to the cemetery as three-quarters of the lots were already sold. However, Alderman Samuel Harrop blocked the annexation in order for Jackson Street to continue to run all the way west to the Mississippi. Part of the land was added to Woodland; the rest was eventually incorporated into what would become Indian Mounds Park in 1893.⁷²

In 1905, architect Ernest Harvey Chatten designed a stone and wrought iron gate to replace the original wooden gate. Chatten's gate remained until 1912, when it was removed. A new iron gate was built in 1914 that lasted approximately 60 years.⁷³

The first motorized funeral procession was in 1916 for the burial of Fannie Reynolds. Around this time, the original wooden, Gothic Revival style sexton's house was moved some 10 blocks away and replaced with a larger vernacular house.⁷⁴

A mausoleum with thousands of crypts (all of which were sold before construction was completed) was built in 1927.⁷⁵ It is believed that the mausoleum occupies the spot where the city hospital once stood.⁷⁶

The last noteworthy structural addition occurred in 1934, when Cecelia Root Hill donated a bandstand in honor of Quincy's veterans that was erected in the northeast corner of the cemetery near the intersection of Fifth and Jefferson Streets.⁷⁷ There is no documentation

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proving that the platform was ever used as a bandstand for musical performances. Most likely, it served as a rostrum, an open-air stage used for memorial services.⁷⁸ The bandstand does not represent any architectural style, as it is simply an approximately three-foot-high, square concrete slab surrounded by a metal pipe railing and accessed by a set of concrete stairs on the east side.

There are nearly 3,000 lots in the cemetery, each having between one and twelve individual graves, and it has been estimated that all available gravesites in Woodland will be filled by 2030.⁷⁹

Quincy currently has eight other cemeteries, built from 1860-1930, but all of these are located further into town, away from the Mississippi, and none of these reflect the qualities of the rural cemetery movement as Woodland does. St. Boniface (1860) and St. Peters (1873) are the next-oldest cemeteries, but they are fairly small (less than a city block in area), crowded, and flat with few trees or plantings and a rectilinear layout. The other Catholic cemetery, Calvary (1906), is similar to St. Boniface and St. Peters but is much larger in area. Greenmount (1875) originally was founded by the Salem Evangelical Church as a private cemetery but was opened to the public in 1897. It approaches Woodland in size, but is flat and grid-like with only moderate tree plantings. Graceland Cemetery (1896), now called Forest Lawn, is a rural cemetery with respect to its statuary, shady, tree-filled atmosphere, and curvilinear design, but it is remotely located and bisected by a major thoroughfare, making it impossible to be enjoyed as a public park area. Quincy National Cemetery (1899) and the Sunset Cemetery (1876) both are typical military cemeteries, tightly packed with uniform headstones and without significant greenery. Quincy Memorial Park (1930) is the largest cemetery in town and has a curvilinear design and a lake, but it has no plantings among the gravesites and uses bronze markers instead of traditional stone grave markers. The memorial park is representative of early twentieth-century park cemeteries. While many of the other cemeteries in Quincy exhibit some of the characteristics of rural cemeteries, Woodland is the only cemetery that displays all of the desired qualities, including a curvilinear design scheme, naturalistic plantings, rolling topography, and picturesque vistas.

Architecture

The buildings and structures in Woodland Cemetery represent two styles that were prevalent in the 1800s and early 1900s: Late Gothic Revival and Classical Revival.

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Late Gothic Revival architecture is somewhat less grandiose than its Victorian predecessors, with simpler silhouettes and monochromatic shades. Reaching its zenith in 1890-1915, it incorporated masonry as the building material of choice and individual buildings often had a variety of detailing. Although the Late Gothic Revival is nearly synonymous with churches, it also flourished in educational and commercial buildings. Notable examples include the Yale and Princeton University campuses and the Tribune Tower in Chicago.⁸⁰ The simple form and steep, pointed gable of the Osborn vault mark it as Late Gothic Revival, although the extensive low-relief sculptural ornamentation and decorative plaques indicate a Richardsonian Romanesque inspiration. The Celtic cross in the gable and the simulated castellation reinforce the medieval appearance the Late Gothic Revival aspired to. Also, a number of monuments demonstrate a Late Gothic Revival influence, particularly the sculpture on the Beebe, Artus, Denman, and Chapel monuments.

The Classical Revival was extremely popular from the late 1800s until the mid-twentieth century, although it is not one of the prevailing styles in Quincy. It began as a renewed interest in the early Georgian and Adam houses constructed along the Atlantic seaboard during the Colonial period. Most examples of Classical Revival architecture are not strict copies of one particular style; rather, they tend to combine stylistic details from differing Colonial prototypes.⁸¹ Early examples of the style tend to be free interpretations with exaggerated details such as pediments and columns. Later examples were more carefully researched and better reflected the historical houses they were based upon with "correct" proportions and detailing. The Lynds vault is an early, understated example of this style with its large frieze area and exaggerated podium. The mausoleum is another structure with a relatively simple form and it is also a fine example of early twentieth-century Classical Revival architecture. There are two identical entries on both the west and east faces of the building featuring ornamentation inspired by the Doric order. There is a heavy, fluted column with a plain capital and no base on either side of the double doors. There is a stained glass window in the transom above the doors, and above that there is a typical Doric frieze with triglyphs and guttae. The overall appearance is reminiscent of a Greek temple. On the other end of the spectrum, the Rogers vault exhibits an entirely different type of Classical Revival architecture. Profuse with ornament, the marble front of the vault is strewn with multiple wreaths, festoons, and a ribbon of lozenge molding. There is a large portico with a pedimented frontispiece surrounding a compound round arched portal topped by a tympanum. Where a fanlight would appear in a typical Classical Revival house, the marble on the Rogers vault is carved to resemble a fanlight. Corinthian ornamentation adorns the pillar atop the tomb, decorated with acanthus leaves and small volutes (caulicoli). The multiple "rooflines" of the structure are

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ringed with an entablature that incorporates the details of numerous Classical orders.⁸² Individual monuments that feature Classical ornamentation include the Skinner and Carrott monuments with their medallions and columns, as well as the large statue on the Blutgut monument.

Monuments and Grave Markers

Cemetery architecture, then and now, serves two main purposes: one, showing that our loved ones will not be forgotten; two, signifying that they have gone on to a place more perfect than this world.⁸³ While the original purpose of rural cemeteries was to provide a park-like setting, the large expanses of open space were taken over by the proliferation of people's monuments to their loved ones. In his study of Victorian mourning rituals, Lawrence Taylor found:

A visitor to Green-Wood or Laurel Hill in the earliest years of their operation would have found the 'simple and appropriate embellishments' expected at Mount Auburn. This was hardly the case in ensuing decades, however, which saw the erection of edifices that no longer faded into the natural landscape, but rather asserted the social status of the deceased and of his dearly beloved.⁸⁴

As a result, rural cemeteries became increasingly filled with examples of Victorian funerary art and architecture. While eighteenth-century Americans favored severe symbols such as the "winged death" and skeletons,⁸⁵ these motifs were contrary to romantic Victorian ideals.

Funerary objects were made of an assortment of stone and metals, with the Victorians commonly using iron and bronze for grave and tomb enclosures and cast-iron for grave monuments.⁸⁶ One of Woodland's most notable examples of metal grave markers is the Blutgut memorial. Made in 1884 out of Detroit bronze, the monument has aged to a light blue color. It stands on a granite base and the lower portion of the monument reads "BLUTGUT" in decorative lettering. Factual information about the deceased brothers interred below appears above this inscription. On top of the monument stands a Classical robed woman resting on an anchor (sometimes used to depict a cross, or meaning that the deceased is "safely anchored in God's harbor")⁸⁷ and carrying a wreath.

Many of the grave markers incorporate limestone, as the bluffs along the west side of Woodland were a major source of limestone in the early decades of Quincy's development.⁸⁸ The large influx of German masons and stonecutters to the area from 1836 through the 1880s contributed to the high quality of Woodland's historical markers.

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The larger examples of funerary art, as found in Victorian cemeteries, have the same roots as the rural cemetery movement: the informal English gardens of the eighteenth century. These gardens featured three main forms: the classical Roman tomb, the ornamental building (including obelisks, pyramids, and urns), and the mausoleum actually used for burial.⁸⁹ Although pyramids were economically unfeasible for most middle-class Victorians, the obelisk was a popular funerary object from the late sixteenth century onward.⁹⁰ Monuments such as Gothic vaults, classical urns, and Egyptian obelisks became ever more popular as they appeared in cemetery guidebooks and photographs.⁹¹

Several examples of obelisks exist in Woodland. The Seger (1882) and Colmer (1918) monuments are both variations of basic four-sided obelisks extending from square bases into pyramidal tops. The Thompson monument (1893) has flowers climbing up the height of the obelisk in a spiral pattern. The obelisk on the Alexander family monument is a good example of a variant found on many of Woodland's obelisks, with a shroud over the top of the point extending down along the side of the obelisk. Four of the significant grave markers feature urns. The Carrott, Libby, Brown, and White monuments all are topped with urns of varying styles and sizes.

Not all cemetery art was on such a grand scale. In fact, sepulchral sculpture flourished with a variety of common, popular symbolism: angels, lambs for children's graves, occupational symbols, and fixed symbols, such as logs, tree trunks, flowers, lodge emblems, and animals.⁹² According to Loren Horton, former coordinator of field services for the Iowa State Historical Department, "The Victorians were very strong on the Book of Life. It meant your deeds were written in a book. When your life was over, the book was closed."⁹³ The open books atop the Hunt and Naumann monuments may be such symbols.

The most common Victorian grave symbol was the rose.⁹⁴ Although not necessarily roses, flowers, leaves, and other naturalistic carvings appear on many of Woodland's headstones and monuments. The Kelsey, Norris, Deal, and Tacke gravesites feature stylized flowers as their significant features. Another popular natural motif was that of logs or fallen trees with branches cut off, symbolizing how the deceased's life was cut off. The Keller, Hyman, and Rossmassier grave markers are fine individual logs, and the Sommer family plot is bordered by logs and has several individual log grave markers.

Lambs are a common symbol throughout Woodland. They became popular for children's graves in Victorian times and are still used today as symbols of innocence. The Stapp grave has an individual lamb in good condition. Although the lambs in the King family plot are not

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in excellent condition, they are significant because of the large number, approximately 10, within the single plot. Another popular child's grave symbol was the empty cradle, such as the one found on the Mary Bond marker that is partially draped with a blanket.

Many graves of the Victorian era are adorned with far less esoteric symbols. The Ayers grave has a fire helmet for a deceased fire chief. A. C. Marsh, a broker and banker in the mid-1800s, has a monument of large and small ledger books with an inkwell, quill pen, and notary stamp on top. The VanNatter grave features a freemason's symbol, which became common during the nineteenth century. One of the most detailed stones is that of John Bailey, whose marker resembles a chair made of logs and is draped with a throw and decorated with a potted plant.

Surprisingly, Woodland does not have an extensive array of religious grave markers and headstones. Two of the more notable examples are the Denman and Bock markers. Sarah Denman was a founder of Blessing Hospital, which is still Quincy's primary medical facility. Her grave is marked with a large cross adorned with a smaller budded cross, both atop what appears to be a steeply gabled building, possibly a church or cathedral. The cross also incorporates an arch and two polished pillars. The Bock child's grave is one of the few markers with an angel. The small angel sitting upon a pile of rocks resembles a cairn (an ancient substitute for a carved headstone) with a tiny angel on top.

As one would expect, there are a number of unique and unusual markers scattered throughout the grounds. Harry T. Chapel's bronze memorial has ornate detailing as well as a cartouche of the man himself in its center. The massive granite Skinner monument is a carved Classical slab decorated by an assortment of medallions, and the nearby Artus memorial resembles a Gothic church steeple.

The grave marker of F. W. Menke (who did the marble work on the Rogers tomb) features a massive, rough granite sphere supported by an equally substantial granite pillar. The Behrensmeyer marker is of a similar design, although it is slightly smaller and its sphere is highly polished.

Cornelius G. Volk, the same artist who designed the Soldiers Monument, created many of Woodland's smaller monuments. Volk, who also was commissioned to submit a design for Lincoln Monument in Springfield as well as for the martyred Abolitionist Rev. Elijah Parish Lovejoy, was highly regarded in his day: "As an artist and sculptor he has few, if any, rivals in this country."⁹⁵ He moved from New York to Quincy in 1848 and opened a workshop that

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produced hundreds of monuments and statues. An 1866 newspaper article noted, "Monuments displaying in their design and finish the highest type of art are being daily worked from the rough marble and taken to cemeteries here."⁹⁶ Volk sculpted the monument to Judge Archibald Williams with a tall shaft resting on a base of law books, as well as other detailed monuments for those who required more than a simple headstone to remember their loved ones.

The intense patriotism of the post-Civil War years inspired many grave markers with patriotic epitaphs and symbols such as eagles, flags, and weapons.⁹⁷ The monument to John M. Cyrus (1874) is a fine example of this type of patriotic remembrance, with an American flag draped around a cavalry saber decorating the bottom half of its pedestal. The Soldiers Monument, with its towering obelisk, stylized eagle, and florid patriotic poetry, is another product of this national sentiment.

Conclusion

As a characteristic example of the rural cemetery movement, Woodland Cemetery meets Criterion C and also meets Criteria Consideration D through its representation of the Victorian tradition of funerary art and architecture. Both elements have a high degree of integrity, as the landscape design is the same as the original 1846 layout and the Victorian grave markers, monuments and tombs have survived the years relatively unscathed.

Woodland Cemetery may not have been designed by a master, but it was designed in keeping with the common ideals of the rural cemetery movement. It was meant to be both a tranquil resting place for the deceased as well as a peaceful, park-like destination for the living to enjoy. The combination of trees, scenic vistas, and Victorian funereal art made it a popular local destination to rival Mount Auburn or any of the other nationally known rural cemeteries. One of the movement's goals was to inspire the Victorian population to reflect and contemplate life and death, which Woodland certainly did – its meaning is best summarized by this poem by Quincyan Henry Asbury, who was buried in Block 14 in 1896:

Hail! beauteous garden of the dead,
Where many mournful lines are read,
Telling that all once lived and died –
Here sleeping near the river's side,
And like that river at their feet,
They onward pass without retreat.

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“God’s Acre” called – His holy ground
Where faith and charity abound,
And scarce a body resting there
Not watered by some loving tear.

There lies before us many a grave,
Where sleep the faithful and the brave,
Which raise our thoughts and touch the heart
And make it beat with aching smart.

Here, too, the father of the town,
With other men of large renown,
Are gathered by that reaper stern,
Who cuts down each and all in turn.⁹⁸

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Verbal Boundary Description

Woodland Cemetery occupies approximately 43 acres in the City of Quincy. The boundary of the district is defined as follows: beginning at the corner of Front and Jefferson Streets, extending east to Fifth Street, south to Jackson Street, west to Front Street, then extending north to the beginning point.

Boundary Justification

The boundary encompasses the property originally laid out as Woodland Cemetery in 1846, plus the land added to the cemetery in 1857.