Boynton’s business was lanterns, a salesman of lanterns. He was, however, a lantern salesman at a particularly interesting time. There were lanterns fueled by oil, lamps operated by illuminating gas, and the beginnings of the dramatic switch to electricity. Lantern manufacturers made locomotive and carriage headlights, railroad and ship lanterns, signal and tail lamps, and gas-fueled street lamps. By the turn of the century, electricity began to replace them all. A lantern salesman with contracts to fill the illumination needs of automobile, locomotive, and ship manufacturers provided an ample income. But to win contracts to replace the gas street lamps of entire cities and villages with electric light was enormously lucrative.

It is reasonable to assume that Edward Everett Boynton, with his charm and business acumen, was a superior salesman and his income superior as well. So in 1907, Boynton decided to leave his Vick Park B house and its sad memories and build a new home for himself and his 21-year-old daughter. Beulah. He first considered hiring local architect Claude Bragdon. But he had a lantern company associate in Chicago, Warren McArthur, who had engaged a young architect, Frank Lloyd Wright, to design his home in 1892, and Boynton, on seeing it, was also persuaded to hire Wright.

In 1907, Frank Lloyd Wright was 38 years old and had designed dozens of houses mostly in the Chicago area. He had never accepted a residential commission as far east as Rochester. But he came and helped Edward and Beulah Boynton select a site.

Wright’s houses were low-lying with floating horizontal forms, shallow hip roofs, deeply overhanging eaves, broad chimneys, and long ribbons of leaded casement windows that were shielded from the sun’s glare by the deep eaves. To Wright, these houses suited the wide open, broad, sweeping, flat prairies of the Midwest. Rochester was not exactly prairie country. But on what is now East Boulevard, there was only one house at the time, and the view to the south had Cobbs Hill in the background. The Erie Canal passed a short distance away where I-490 travels today. Boynton bought four city lots on the east side of the street. The lots extended to Park Avenue on the south and a full block east to Hawthorne Street. This provided space for an expansive garden with a reflecting pool and tennis courts. The house was situated near the north end of this substantial city estate that made do as a prairie setting.

Within the five-year period from 1905 to 1910, in which the Boynton House was designed and built, Frank Lloyd Wright also designed 40 other Prairie style houses, mostly in the Midwest and none farther east than Rochester. Boynton’s house remains the easternmost Prairie style house that Wright designed.
On November 14, 1932, Frank Lloyd Wright, then 63 years old, came to Rochester to deliver a lecture at the Memorial Art Gallery. The director of the gallery, Gertrude Moore, picked him up in a taxi at the train station. Their first visit was to the house on East Boulevard that he had designed 25 years earlier. The formal gar-

dens, reflecting pool, fountains, and tennis courts were gone, and Wright's jewel was now flanked by houses of uninspired design. He expressed incredulity at the bad taste of these changes. But what truly horrified him was that the clean lines and plain surfaces had been unforgivably defaced with exterior gutters and downspouts that had replaced his original interior roof drainage system. In his rage, he rose from his seat and banged his head against the roof of the taxi and shrieked, "They've wrapped conductor pipes around my plane surfaces! They have destroyed my house!"

In 1939, Edward Everett Boynton died at age 82 years in New York City and was buried in his family lot in Mount Hope Cemetery, Range 3, Lot 210, near the corner of Forest and Evergreen avenues. His daughter, Beulah Boynton, died in New York City on March 29, 1974, and is buried in the same lot. Miss Boynton was 87 years old.

**"BLESSSED THE TIES THAT BIND"**

**THE UNIVERSITY OF ROCHESTER SECTION IN MT. HOPE CEMETERY**

*by Th. Emil Homerin and Michael Bell*

Founded in 1850, the University of Rochester has always maintained close ties with Mt. Hope Cemetery. Many UR faculty and alumni rest throughout Mt. Hope, undisturbed within its deep repose, and the university’s move to the River Campus in the 1930s strengthened both the physical and spiritual bonds with its peaceful neighbor. Such a relationship between a cemetery and a university dates back at least to 1796 and the founding of the New Haven (Connecticut) Burial Ground with its Yale University section. This marked an important transition in burial practice, which moved from the churchyards to independent private and, later, public cemeteries. Sections were still allotted to religious congregations, but other important forms of identity were also recognized in sections dedicated to families, occupations, and institutions of higher education. In keeping with this practice, the University of Rochester soon purchased a section of Mt. Hope Cemetery dedicated to its students, alumni, and faculty.

**EPITAPH**

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The earliest UR interment in Mt. Hope was that of a student, George Ida Newell (b. 1830), who died of "mortification," known today as gangrene. He was buried on July 6, 1852, two weeks before the University officially completed the purchase of the section. Early records indicate that the UR Board of Trustees had begun considering the acquisition of a plot the year before, and perhaps as a result of Newell's death, they made the decision to purchase the section, which was formally approved by the City of Rochester on July 21, 1852. The title deed reads:

"Know all men by these presents, that the City of Rochester, in consideration of ninety six dollars, to them in hand paid by the University of Rochester the receipt whereof is hereby acknowledged, do hereby grant and convey to the said The University of Rochester, their successors and assigns, all of that certain lot of land in the Mount Hope Cemetery, numbered five hundred and thirty six (536) in Section O containing sixteen hundred (1600) square feet, on the plan of said cemetery made by the City Surveyor, and deposited with the Clerk of said City, to be used as a place for the burial of the dead, and for no other purpose, except for those purposes properly connected with the burial of the dead, subject to such ordinances as may from time to time be made by the said Common Council, for the general regulation of said cemetery, and improvement of the same, and the restrictions they may impose upon said lot, as to the mode or manner in which the same may be improved, subject only to the rules and regulations established by the Board of Superintendents; but nothing in any such ordinances, rules or regulations, shall defeat the fee hereby granted of said lot, for the purpose aforesaid, or subject to the owner of the same to any tax or assessment for the improvement thereof, or for any other purpose; to have and to hold the said above granted premises to said University, their successors and assigns forever, with the privileges and subject to the conditions and restrictions above mentioned."

The University of Rochester section is marked by eight granite posts, each bearing the initials "UR;" originally, the section was to have a low fence, as well. Currently, there are fifteen interments, including one marked by an unreadable weathered stone beside George Ida Newell. Cemetery and university records indicate that this is the grave of Julius or Justice Becker, a student at the Rochester Theological Seminary, who died of typhoid fever in 1865, the year of his graduation. Also dying from typhoid that same year was George A. Nott (Class of 1869) and, three years later, Wilgus H. Nott (d. 1868). While the latter was not a student at UR, he was buried next to his older brother, until both were removed by a third brother, that they might all rest together in a family plot established elsewhere in Mt. Hope. In 1914, the cemetery was transferred to an another university president, Rush Rhees, for use as a family plot.

Also in the same row is the grave of Lucy Lee Call (1882-1961), one of the original members of the voice faculty at the Eastman School of Music. A member of the Metropolitan Opera Company from 1905, Ms. Call came to Rochester in 1919, beginning her teaching career that would span thirty years. The small marble stone to the south of Lucy Lee Call's granite marker is that of Yolande Edith King, buried March 29, 1918. This little girl died at the age of 1 year, 4 months from pneumonia. At that time, Yolande was the only daughter of Edith and James Percival King, who was a professor of German at the University. Her epitaph from Isaiah 40:11 reads: "He shall gather the lambs in his arms, he will carry them in his bosom." The lamb is the most common symbol adorning the graves of children in Mt. Hope Cemetery, suggesting their innocence and, in this case, their protection and salvation with God, the compassionate shepherd.

The southeast portion of the UR section was transferred to another university president, Rush Rhees, for use as a family plot in 1934. Rush Rhees (1860-1939) was the university's third president, from 1900-1935. Under his administration, the Eastman School of Music and the School of Medicine and Dentistry were established. He was also a strong supporter of the university's college for women founded in 1914. In 1931, the River Campus was dedicated, and in recognition of Rhees' achievements, the main library was named in honor of him. In front of the Rhees rose granite family monument are small flat stones marking the graves of Rush Rhees, his wife, Harriet Seelye Rhees (1866-1949), and their son, Morgan John
Rhees (1900-1941; Class of 1921), a physician, who died prematurely of rheumatic fever.

A more recent stone in the UR section is that of F. Eugenia Smith (1912-1992), a member of the Class of 1933. After graduation with B.A. and M.A. degrees in history, Smith went on to serve as a Naval lieutenant in WWII and later worked for the C.I.A. She had been growing in the University of Rochester in Prof. Homerin's course, "Speaking Stones." They wish to thank Shirley Ricker, Reference, and Melissa Mead and Nancy Martin, Rare Books, Rush Rhees Library, University of Rochester, and Friends of Mount Hope Cemetery trustee Frank Gillespie for their assistance with this article.

Said John N. Wilder in 1857. Wilder (1814-1858) was a generous benefactor of the university, being one of the twelve founding trustees, and he forever linked the University of Rochester to Mt. Hope Cemetery in his "Rochester: A Poem" (1857):

Immortal flowers, perennial and bright,
Strew all your pathway to
the world of light;
And science, Art and pure
Religion weep
Above the graves where
their true guardians sleep.
From those loved graves, by
faith and reason led,
Traverse we now the city of
the dead.
Beneath thy sacred shades,
on hill and slope,
Nestle loved forms, once
ours, now thine, Mount
Hope.
And we have laid them in
thy sweet retreat,
Where rugged glen and
pleasant valley meet;
Where the four seasons all
their offerings bring,
From earliest summer to
returning spring.

(Note: Prof. Th. Emil Homerin is professor of religion and chair of the Religion and Classics Department of the University of Rochester. Michael Bell is head of information systems, Miner Library, University of Rochester, and a former student at the university in Prof. Homerin’s course, “Speaking Stones.”)

By the time Mount Hope Cemetery opened in 1838, the skull and crossbones and other symbols depicting death as the grim reaper had been abandoned. Even the places of burials in the 19th-century were no longer referred to as graveyards or burial grounds as our Puritan forefathers called them; now they were cemeteries, which is an ancient Greek word for dormitories, where loved ones rested until they were resurrected and called to heaven.

In the 19th-century Victorian age, Americans adopted the romanticism and sentimentalism that had been growing in England and on the European continent. Death was equated with benign sleep under the protection of a benevolent Providence, rather than as a possible route to hell.

Cemeteries were a different kind of place from graveyards and burial grounds. They were rural places of natural beauty with groves of trees, water features, green lawns, and winding roads - places that were inviting for a walk and for meditation. Philosophers in England and France viewed nature as a holy place capable of eliciting a spiritual response within the soul of a visitor. Cemeteries attempted to duplicate the country, and a walk in the country was often considered the equivalent of going to church.

Tombstones also changed in this romantic Victorian age. Epitaphs in early New England burial grounds typically carried messages of grim resignation and loss, like this one:

"Come near my friends and cast an eye;
Then go your way, prepare to die.
Learn here your doom, and know you must
One day like me be turned to dust."
This is a leftover message from an earlier time on the tombstone of William Norris, who died April 7, 1859, aged 30 years. It is located in Range 1, Lot 125, Mount Hope Cemetery.

Now consider the epitaph on the tombstone of Henry Lee Selden, who died in 1858 and is buried in Section G of Mount Hope Cemetery. The verse here is typical of Victorian sentimentality:

"He is not dead, this child of our affection,
But gone unto that school,
Where he no longer needs our poor protection,
And Christ himself doth rule."

Not only epitaphs changed in the 19th century, but the carved symbols on granite and marble tombstones changed as well to more romantic motifs. The willow-tree-and-urn design (both Greek symbols of mourning), which was introduced in the late 1700s, led the change. The skull became a cherub. Angels (messengers between God and man) and anchors (representing hope) decorated family monuments. The stern notion that all sin would be punished was replaced by a belief that sin could be forgiven and good deeds and righteousness would be rewarded.

In order for a gravestone symbol to receive widespread understanding, the symbolic forms had to have a certain degree of universality with the values, beliefs, and tastes of the society at that time. In many cases, the carved representations were borrowed from antiquity, particularly the Egyptian, Greek, and Roman civilizations. American Victorians studied and admired these ancient cultures and held a deep fondness for them. Witness the names bestowed on just a few upstate New York cities, towns, villages, and hamlets: Troy, Ithaca, Palmyra, Ionia, Sparta, Attica, Macedon, Aristotle, and not to forget Rochester's contiguous suburb, Greece.

One monument in Mount Hope Cemetery that stands out with its interesting carved symbols is the George Humphrey Mumford family monument in Section V, just north of the Ellwanger monument. It is the first large memorial encountered inside the iron fencing. George Huntington Mumford (1805-1871) attended Hamilton College and then Union College, where he received an A.B. degree in 1824. He came to Rochester in 1825 to practice law with his brother William Woolsey Mumford, married Anne Elizabeth Hart in 1836, and was a prominent local attorney, who was also active in community affairs, an officer of several banks, and helped to finance the start of Western Union Telegraph Company.

His oldest son was George Hart Mumford (1840-1875), who received his law degree from Harvard University in 1861 and from 1862 served in the Civil War as a 1st lieutenant in the 18th New York Light Artillery. After the war, his father sent him to California to work in the Western Union office there. He married Sarah Dana in San Francisco in 1867. At the age of 26, he became president of the California State Telegraph Company and superintendent of their telegraph lines. At the time of his death at age 35 years, he was vice-president and superintendent of the eastern division of Western Union. He died while on a business trip in Paris.

The Mumford memorial also commemorates five additional children of George and Anne Mumford: Helen Elizabeth, Charles Elihu, Mary Louise, Frances Isabel, and Henrietta Saltonstall Mumford.

On the four sides of the Mumford memorial, at about eye level, are four interesting symbols:

**Bellflowers** tied in a ribbon symbolize constancy, steadfastness in loyalty, and faithfulness.

**Butterfly** represents the resurrection of Christ and, by extension, the regeneration of human life and a new life that is more complete and beautiful in heaven. This carving is not a particularly realistic representation of a butterfly, but despite the carver's stylization, it is still thought to be of the order Lepidoptera, which includes butterflies and moths.

**Winged Hourglass** has for many ages been used as a message of man's fleeting time on earth and the uncertainty of our mortal future. As we say in Latin, "tempus fugit," time flies.

**Snake with its tail in its mouth.** The snake is often associated with death, but a snake with its tail in its mouth is the symbol of eternity. Here, the serpent, representing death, is combined with the circle, which means no beginning and no end, eternity, resurrection.

Evan D. Vaughan died on August 17, 1875 at the age of 43 years, 9 months, and 12 days. His tombstone is a simple marble colonial tablet in Range 2 along Oak Avenue. Carved into an oval recess is a pointing finger:

**Index finger pointing upward** translates to "gone home," that is, to heaven. The person memorialized here has departed. He is no longer on earth but in heaven with Jesus.

A number of monuments in Mount Hope Cemetery carry the interesting winged orb symbol. One appears on General Jacob Gould's Egyptian style mausoleum just to the right of the old chapel at the north entrance. Each of the four faces of the tall Firemen's monument in Section BB also have an elegantly curved winged orb, sometimes called winged sun disk. The symbol is rooted in Egyptian mythology. It was their symbol of divine protection and blessing:

**Winged orb** represents divine protection and the power to recreate life after death. It was a popular symbol in the ancient Egyptian civilization. The orb, or sphere, with the attached wings, therefore, stands for resurrection.

A bronze plaque on the Odd Fellows monument along Grove Avenue in Section BB depicts a banner with a bals relief dove emerging from its face:

**Dove** represents peace, forgiveness, and purity. When it is a descending dove, it becomes the traditional symbol of the Holy Spirit.
Not all symbols in Mount Hope Cemetery have religious meanings. One family plot that is rich in secular symbols is that of Noah Cornig, a prominent Rochester physician. Dr. Noah Cornig's headstone contains the physician's mark flanked by a laurel branch (achievement) and an oak branch (strength). Daughter Lucy Augusta's stone incorporates an artist's palette; daughter Clarissa Helen's, a lyre; and son Edward's headstone is a little stone house with a hip roof. The daughters' primary interests, art and music, are obvious. Son Edward, however, was a banker, so a solid stone building, however miniature, with classical details may appropriately represent a bank. Son William Cornig shares a monument with his wife Lucy Rich. It is surmounted by a scroll-like open book design, which symbolizes wisdom. William, a successful banker, was interested in education and founded the Webster Academy.

Laurel branch symbolizes special achievement, distinction, success, and triumph.

Oak branch represents strength, steadfastness, and honor.

Open book symbolizes wisdom.

Bellflowers symbolize constancy.

Butterfly represents resurrection.

Winged hourglass stands for man's fleeting time on earth.

Snake with tail in its mouth is a symbol for eternity.
Pointing index finger means "gone to heaven."

Winged orb stands for resurrection.

The dove represents peace.

The laurel branch on the left represents achievement and the oak branch, strength.

An artist's palette often appears on gravestones of artists.

A lyre is a traditional symbol for a musician.
A solid stone edifice was chosen for a banker's headstone.

An elaborate scroll-like open book symbolizes wisdom.