Classical Traditions in Central New York State: Analyzing Classical Influences in 19th Century Syracuse, New York

Randall Allan Kuhlman
Indiana University of Pennsylvania

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CLASSICAL TRADITIONS IN CENTRAL NEW YORK STATE: ANALYZING CLASSICAL INFLUENCES IN 19TH CENTURY SYRACUSE, NEW YORK

A Thesis
Submitted to the School of Graduate Studies and Research
in Partial Fulfillment of the
Requirements for the Degree
Masters of Arts

Randall Allan Kuhlman
Indiana University of Pennsylvania
August 2013
Indiana University of Pennsylvania
School of Graduate Studies and Research
Department of Anthropology

We hereby approve the thesis of

Randall Allan Kuhlman

Candidate for the degree of Master of Arts

______________________________________________
Benjamin L. Ford, Ph.D.
Assistant Professor of Anthropology, Advisor

______________________________________________
Phillip D. Neusius, Ph.D.
Professor of Anthropology

______________________________________________
R. Scott Moore, Ph.D.
Professor of History

______________________________________________
Donald W. Buckwalter, Ph.D.
Professor of Geography and Regional Planning

ACCEPTED

______________________________________________
Timothy P. Mack, Ph.D.
Dean
School of Graduate Studies and Research
This investigation was designed to analyze the classical influences in 19th century Syracuse, New York by analyzing specific patterns present in the layout, architecture, and grave markers of the city and its residents. The construction of the Erie Canal in 1820 was used as a baseline for this investigation.

The analysis showed that the classical tradition was not well represented during the early settling of the village; however, after the opening of the Erie Canal, the classical tradition was adopted throughout the city. Architecture within the city reflected the adoption of the classical tradition as seen by a spike in popularity of Greek Revival Style architecture following the opening of the canal. The classical tradition further influenced the lives of the citizens in a more personal context as seen by the grave memorials within the city’s primary cemetery. Following the popularity of the Greek Revival Style architecture, classical decoration and architecture appeared within the cemetery, representing an individual’s attachment to the classical tradition.

The results from the investigation showed that the classical traditions in the city of Syracuse appeared after the construction of the Erie Canal not only because of national trends, but also, because of the attempt to legitimize the city. This tradition effected citizens on a public level, appearing in the layout of the city and architecture, and on a personal level, represented by the grave memorial decorations.
ACKNOWLEDGMENTS

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# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>I: INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>Thesis Outline</td>
<td>4</td>
</tr>
<tr>
<td>Hypotheses</td>
<td>5</td>
</tr>
<tr>
<td>II: THEORETICAL CONTEXT</td>
<td>9</td>
</tr>
<tr>
<td>Definition of Classical Tradition</td>
<td>9</td>
</tr>
<tr>
<td>Definition of Material Culture</td>
<td>12</td>
</tr>
<tr>
<td>Cities as Material Culture</td>
<td>13</td>
</tr>
<tr>
<td>III: HISTORICAL BACKGROUND</td>
<td>21</td>
</tr>
<tr>
<td>Significant Periods in the History of Syracuse, New York</td>
<td>21</td>
</tr>
<tr>
<td>IV: CITY LAYOUT</td>
<td>46</td>
</tr>
<tr>
<td>Methods</td>
<td>46</td>
</tr>
<tr>
<td>Importance of City Layout</td>
<td>47</td>
</tr>
<tr>
<td>Results of Analysis</td>
<td>50</td>
</tr>
<tr>
<td>V: ARCHITECTURE</td>
<td>59</td>
</tr>
<tr>
<td>Methods</td>
<td>61</td>
</tr>
<tr>
<td>19th Century American Architecture</td>
<td>65</td>
</tr>
<tr>
<td>American Greek Revival Movement</td>
<td>76</td>
</tr>
<tr>
<td>Architecture of Syracuse, NY</td>
<td>79</td>
</tr>
<tr>
<td>Structures in Syracuse, New York</td>
<td>82</td>
</tr>
<tr>
<td>Earliest Buildings in Syracuse</td>
<td>83</td>
</tr>
<tr>
<td>Clinton Square and Hanover Square</td>
<td>86</td>
</tr>
<tr>
<td>Vanderbilt Square</td>
<td>93</td>
</tr>
<tr>
<td>Armory Square</td>
<td>95</td>
</tr>
<tr>
<td>South Salina Street Historic District</td>
<td>96</td>
</tr>
<tr>
<td>James Street</td>
<td>101</td>
</tr>
<tr>
<td>Hawley-Green Historic District</td>
<td>103</td>
</tr>
<tr>
<td>Fayette Park</td>
<td>104</td>
</tr>
<tr>
<td>Syracuse University</td>
<td>107</td>
</tr>
<tr>
<td>Outside the City of Syracuse</td>
<td>110</td>
</tr>
<tr>
<td>Results</td>
<td>113</td>
</tr>
<tr>
<td>Chapter</td>
<td>Page</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------</td>
</tr>
<tr>
<td>VI: CEMETERIES</td>
<td>117</td>
</tr>
<tr>
<td>Methods</td>
<td>117</td>
</tr>
<tr>
<td>Discussion of Cemeteries in Early America</td>
<td>122</td>
</tr>
<tr>
<td>Gravestone Decoration</td>
<td>124</td>
</tr>
<tr>
<td>History of Oakwood Cemetery, Syracuse, New York</td>
<td>126</td>
</tr>
<tr>
<td>Results</td>
<td>129</td>
</tr>
<tr>
<td>VII: CONCLUSIONS</td>
<td>141</td>
</tr>
<tr>
<td>Hypothesis 1:</td>
<td>141</td>
</tr>
<tr>
<td>Hypothesis 2:</td>
<td>145</td>
</tr>
<tr>
<td>Conclusion</td>
<td>147</td>
</tr>
<tr>
<td>REFERENCES CITED</td>
<td>148</td>
</tr>
<tr>
<td>APPENDICES</td>
<td>154</td>
</tr>
<tr>
<td>Appendix A - Greek Revival Homes in Syracuse, New York from 1790 to 1890</td>
<td>154</td>
</tr>
<tr>
<td>Appendix B - Grave Memorial Data Set</td>
<td>158</td>
</tr>
<tr>
<td>Table</td>
<td>Title</td>
</tr>
<tr>
<td>-------</td>
<td>-------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Classical versus Non-Classical Decoration in “Pre-1840”</td>
</tr>
<tr>
<td>2</td>
<td>Classical versus Non-Classical Decoration in “Post-1840”</td>
</tr>
<tr>
<td>3</td>
<td>Cross Tab of “Pre-1840” Gravestones versus “Post-1840” Gravestones and the percentage of Classical versus Non-Classical</td>
</tr>
<tr>
<td>4</td>
<td>Expected Number of Classical Decorations versus Non-Classical Decorations</td>
</tr>
<tr>
<td>5</td>
<td>Strength of Classical Influence in “Pre-1840”</td>
</tr>
<tr>
<td>6</td>
<td>Strength of Classical Influence in “Post-1840”</td>
</tr>
<tr>
<td>7</td>
<td>Percentage of Total Amount of Points versus Total Score in the “Pre-1840” Category and “Post-1840” Category</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>1</td>
<td>Syracuse, New York</td>
</tr>
<tr>
<td>2</td>
<td>Erie Canal with emphasis on Syracuse, New York</td>
</tr>
<tr>
<td>3</td>
<td>Cosmic Model</td>
</tr>
<tr>
<td>4</td>
<td>Practical Model</td>
</tr>
<tr>
<td>5</td>
<td>Organic Model</td>
</tr>
<tr>
<td>6</td>
<td>Map of the Salt Springs Onondaga Indian Reservation from 1787</td>
</tr>
<tr>
<td>7</td>
<td>Street Railway built in 1863</td>
</tr>
<tr>
<td>8</td>
<td>Gridded survey of Syracuse, circa 1860</td>
</tr>
<tr>
<td>9</td>
<td>Gridded survey of Syracuse, circa 1860, with identification of original city center and later additions to the grid system</td>
</tr>
<tr>
<td>10</td>
<td>Map of Syracuse with locations of parks identified and magnified</td>
</tr>
<tr>
<td>11</td>
<td>Greek Revival homes identified by year and location</td>
</tr>
<tr>
<td>12</td>
<td>Construction of Greek Revival buildings in Syracuse, New York, by year</td>
</tr>
<tr>
<td>13</td>
<td>Graph of architectural styles in relation to the construction of the Erie Canal</td>
</tr>
<tr>
<td>14</td>
<td>Hamilton Hall, Massachusetts, an example of Federal Style architecture</td>
</tr>
<tr>
<td>15</td>
<td>Thomas Jefferson’s Monticello, an example of Early Classical Revival</td>
</tr>
<tr>
<td>16</td>
<td>Example of Greek Revival Architecture</td>
</tr>
<tr>
<td>17</td>
<td>Gothic Revival House, Salem, Massachusetts, circa 1850</td>
</tr>
<tr>
<td>18</td>
<td>Italianate Style Home in Cape May, New Jersey</td>
</tr>
<tr>
<td>19</td>
<td>Second Empire Style</td>
</tr>
<tr>
<td>20</td>
<td>Stick Style, Herman C. Timms Home</td>
</tr>
<tr>
<td>21</td>
<td>Queen Anne Style</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>22</td>
<td>Richardsonian Romanesque Style, Trinity Church in Boston, Massachusetts</td>
</tr>
<tr>
<td>23</td>
<td>Maison Quaree in Nimes, France</td>
</tr>
<tr>
<td>24</td>
<td>Historic Districts in Syracuse, New York</td>
</tr>
<tr>
<td>25</td>
<td>John Gridley House, circa 1936</td>
</tr>
<tr>
<td>26</td>
<td>John Gridley House, interior, fireplace</td>
</tr>
<tr>
<td>27</td>
<td>John Gridley House, interior, archway decoration</td>
</tr>
<tr>
<td>28</td>
<td>Clinton Square and Hanover Square</td>
</tr>
<tr>
<td>29</td>
<td>Clinton Square, circa 1909</td>
</tr>
<tr>
<td>30</td>
<td>Syracuse Savings Bank, circa 1886</td>
</tr>
<tr>
<td>31</td>
<td>Weighlock Building, circa 1908</td>
</tr>
<tr>
<td>32</td>
<td>Phoenix Buildings and Phillips Block, circa 1897</td>
</tr>
<tr>
<td>33</td>
<td>Franklin Buildings</td>
</tr>
<tr>
<td>34</td>
<td>Franklin Building</td>
</tr>
<tr>
<td>35</td>
<td>Dana Building</td>
</tr>
<tr>
<td>36</td>
<td>Gridley Building, circa 1886</td>
</tr>
<tr>
<td>37</td>
<td>Granger Block</td>
</tr>
<tr>
<td>38</td>
<td>Larned Building</td>
</tr>
<tr>
<td>39</td>
<td>Historic Post-Standard Building</td>
</tr>
<tr>
<td>40</td>
<td>Vanderbilt Square with the location of the 1839 train station</td>
</tr>
<tr>
<td>41</td>
<td>Old Depot before its destruction</td>
</tr>
<tr>
<td>42</td>
<td>Armory Square</td>
</tr>
<tr>
<td>43</td>
<td>Harvey Tolman House, circa 1933</td>
</tr>
<tr>
<td>Figure</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>44</td>
<td>1730 South Salina Street</td>
</tr>
<tr>
<td>45</td>
<td>Sumner Hunt Building</td>
</tr>
<tr>
<td>46</td>
<td>General Leavenworth’s Greek Revival Mansion</td>
</tr>
<tr>
<td>47</td>
<td>Sedgewick House on James Street</td>
</tr>
<tr>
<td>48</td>
<td>Wesleyan Methodist Church</td>
</tr>
<tr>
<td>49</td>
<td>Hamilton House</td>
</tr>
<tr>
<td>50</td>
<td>Park Central Presbyterian Church</td>
</tr>
<tr>
<td>51</td>
<td>Hall of Languages, von Ranke Library and Crouse College, circa 1889</td>
</tr>
<tr>
<td>52</td>
<td>Syracuse University, Hall of Languages, circa 1873</td>
</tr>
<tr>
<td>53</td>
<td>Crouse College, Syracuse University</td>
</tr>
<tr>
<td>54</td>
<td>von Ranke Library, Syracuse University, circa 1904</td>
</tr>
<tr>
<td>55</td>
<td>Whig Hill House</td>
</tr>
<tr>
<td>56</td>
<td>Botanic Infirmary</td>
</tr>
<tr>
<td>57</td>
<td>Architectural styles of buildings on the National Register of Historic Places according to construction year</td>
</tr>
<tr>
<td>58</td>
<td>Area of Survey in Oakwood Cemetery</td>
</tr>
<tr>
<td>59</td>
<td>Hunt Gravestone, an example of (1) with the column decoration invoking classical imagery, however, does not contain the traditional characteristics of a classical column</td>
</tr>
<tr>
<td>60</td>
<td>Nolton Gravestone, an example of (2), with drapery covering a lute, both symbols representative of classical decoration</td>
</tr>
<tr>
<td>61</td>
<td>Benedict Mausoleum, an example of (3). The front and side of the structure hint at a classical temple; however, it lacks the necessary characteristics of an ancient Greek Temple</td>
</tr>
</tbody>
</table>
### LIST OF FIGURES (CONT.)

<table>
<thead>
<tr>
<th>Figure</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>Chappell Mausoleum, an example of (4). The mausoleum is a modern reproduction of a classical Doric temple.</td>
</tr>
<tr>
<td>63</td>
<td>The death-head, cherub, and urn and willow decoration in order of progression according to James Deetz.</td>
</tr>
<tr>
<td>64</td>
<td>Map of Syracuse, 1860, with cemeteries outlined and magnified.</td>
</tr>
<tr>
<td>65</td>
<td>Classical versus Non-Classical Grave Memorials divided by half-decade periods.</td>
</tr>
<tr>
<td>66</td>
<td>Chi-Square Formula with substituted values and results.</td>
</tr>
<tr>
<td>67</td>
<td>Non-Classical versus Classical decoration in grave memorials, organized by death date.</td>
</tr>
<tr>
<td>68</td>
<td>Cumulative Line Graph illustrating the strength of classical decoration in grave memorials.</td>
</tr>
</tbody>
</table>
CHAPTER I: INTRODUCTION

Syracuse, Utica, Ithaca, Rome. These names invoke memories of distant lands throughout the Mediterranean, representing powerful centers of ancient societies. Cicero, Hector, Romulus, Fabius, Lysander, Pompey, giants of the Roman Forum, master military strategists and protectors of the Republic; these names echo through time representing major figures and places of Ancient Greek and Roman history. However, when mentioning these names in Central New York State, a different image comes to mind. In looking at a map of Central New York State, these names, along with many other classical references, appear. “…This concentrated swarm of upstate New York towns is the beginning of a geographical belt with high concentrations of towns named after classical references that extends through the upper Ohio Valley, on to southern Michigan, south-central Iowa, and the Ozark mountains” (Lemak 2008:5). The Greco-Roman tradition, also referred to as the classical tradition, reflects themes in culture indicative of Ancient Greek and Roman societies. “The word ‘classic’…is often used…to indicate qualities which are the special praise of Greek and Roman work – stateliness, elegance, and the careful coordination of all the parts of the composition…it implies standard excellence” (Sturgis1901: 601).

The American people searched for their own definitive identity after the American Revolution and, in doing so, created an American culture reflective of the classical morals and characteristics they wished to represent in their own lives. Wishing to create a government based upon an ideal Republic, many early towns adopted a classically influenced model in order to have a framework for their own society. In the paper, “The Classical Tradition in a Nineteenth-Century Pioneer Town”, Joseph Lemak (2008) analyzed the transition of the early town of Elmira, NY from a young pioneer town, to a bustling and industrious city. Along with analyzing
this change in the town size and complexity, Lemak demonstrated how the society adopted a
classical tradition as the town expanded and began searching for ways to legitimize the city as a
stable and prosperous community. Using this paper as a template, this research attempts to
address the correlation between the growth of an early pioneer town and the appearance of the
classical tradition within the society by examining Syracuse, situated in central New York
(Figure 1).

![Figure 1. Syracuse, New York (Google 2011).](image-url)
Syracuse is a prosperous city with meager beginnings in the late 18th century. After the opening of the Erie Canal in Syracuse on April 21, 1820, the village saw a drastic population growth in the area, bringing with it a transformation. This research addresses Syracuse at three scales. An analysis of the town’s physical layout and architectural themes illustrates the level of classical influences within the city, while an analysis of items on an individual level such as gravestones illustrates the depth of the classical influence within the private lives of these citizens.

Research outlining the adoption of the classical tradition throughout Early America generally aims at explaining the cause and effects on a general level (Eadie 1961; Gummere 1963; Hamlin 1944; Jones 1964; Reinhold 1984; Ware 1977) but typically not for single towns or cities. However, these national trends did manifest themselves at the town and individual scale. To illustrate the correlation between the appearance of the classical tradition in society and the expansion of a town, this research focused on the city of Syracuse during the period of 1790-1890. Syracuse appeared out of the wilderness beginning in 1790 as families began settling the town then known as Salt Point, eventually renamed Syracuse in 1819. The 1790-1820 period of growth provides a baseline for comparison with later periods in the city because in 1820, with the introduction of the Erie Canal (Figure 2), Syracuse began to grow steadily into a prosperous town, evolving into one of the biggest cities in New York State (Bruce 1891).
As the Erie Canal grew in influence, the culture within the city began to transform rapidly. Research focused on this transformation illustrates the initial appearance and the importance of the classical tradition in Syracuse.

*Thesis Outline*

This thesis is divided into seven chapters, separating the introduction and hypotheses, the theoretical perspective, the historical background, research methods and results, and finally, the conclusions.

After the hypotheses, a theoretical perspective is established to provide an understanding of previous research in this area. Then, an historical background of Syracuse is discussed in order to understand the historical context in which these transitions occurred. The chapters regarding the research methods and results are divided by topic, from largest to smallest scale.
The city layout and land use pattern are discussed first because they are the landscape in which the other topics are explored. The architectural analysis of the city follows this discussion and, coupled with the chapter on city layout and land use patterns, provides a basis for analyzing the development of classicism in Syracuse. The next chapter is the discussion of gravestones and grave decoration. The research conducted in this chapter provides a basis for analyzing the development of classicism in the lives of the individual citizen.

The final chapter consists of the conclusions derived from the research in each chapter. Each research chapter is given a separate conclusion based solely on the facts presented in the results section of each chapter. The conclusions are used to address the hypotheses and establish theories based upon the research results and their corresponding hypothesis. The conclusions derived from these three investigations are then combined to achieve an overall theory about the classicism in Syracuse.

**Hypotheses**

This study will help to establish a firm understanding not only of the chronological frame for this classical transition, but also illustrate the possible reasons behind such a cultural shift. Looking at a major city such as Syracuse, allows for an example of a successful city with strong classical influences during the period in question to be analyzed. To achieve this understanding of the classical transition within the city, two hypotheses are analyzed to discuss the physical transformation of the city after the adoption of the classical tradition.
Hypothesis 1:

Syracuse began a transition to classical themes in order to legitimize its settlement and encourage growth and prosperity. This transition is noticeable in landscape attributes such as city planning, land use patterns and architectural styles.

The first hypothesis concerns the adoption of the classical tradition in public life by an analysis of the city layout and architecture within Syracuse. Previous scholarship has shown the adoption of classical themes as a legitimizing move to give the appearance of a prosperous and successful town to prospective settlers, as well as a virtuous town upholding the American ideals adopted during the Revolution (Cooper 1993; Eadie 1961; Gummere 1963; Hobsbawm 1983; Jones 1964; Reinhold 1984; Richard 1994; Schein 1991; Schneider 2008; Smith 2007). The hypothesis tests the causation implied by these authors. Is there a correlation between the growth of the town and the adoption of classical themes? Which came first, town growth or increased classicism? How are the two trends linked? Does one drive the other or are they tied to another force? The construction of the Erie Canal is used as a baseline for comparison because the construction of the canal marks the transition from rural settlement to a developing town. By testing the early period of settlement in the area, the comparison of a pre-Erie Canal culture and a post-Erie Canal culture shows the patterns indicative of this transition within the city. The comparisons of these periods reflect the effect of the Erie Canal’s opening on the cultural landscape of the area and how quickly the classical transition appeared within the culture as a result. Analysis of the city layout, according to early surveys and city planning; analysis of the transformation in land use patterns, as the village developed; and changes in architectural styles, such as town halls, courthouses, and other official buildings, are used to gauge the extent of this
transition. The analysis of the city layout in the early settlement of the area is used to understand the design behind the city’s formation. The transformation in the pattern of land use within the city is used to infer the importance and intent of these areas and their relationship to the adoption/presentation of classical ideals. Due to the lack of data in architectural style of the pre-Erie Canal period, the overall trends in the post-Erie Canal architectural styles are tested to illustrate the existence of a cultural pattern as the culture of Syracuse developed.

Using previous work focused on the analysis of city layout and the pattern of architectural styles (Curl 1992; Eadie 1961; Hamlin 1964; Kallendorf 2007; Kennedy 1993; Schneider 2008), the evidence collected in this research argues that classically influenced architecture was used for its legitimizing effect in the city. Determining the correlation between the rate at which classically influenced architecture appears within the city and the rate of expansion in the city, the comparison illustrates the use of the classical tradition in architecture and city layout during the cities formative years for its legitimizing effect.

**Hypothesis 2:**

*The shift to a classical tradition in the architecture of Syracuse resulted in society reflecting these classical themes as well. The classical influence will be visible in the public as well as private lives of the citizens as society further embraced this classical tradition.*

This hypothesis focuses on the level of classical influences within the lives of the citizens. To illustrate the effect of the classical tradition on the citizens at an individual level, the analysis of grave memorials and the decorations used such as insignias, statues, and classical images, achieves a similar goal in the public’s perspective. The appearance of the classical
tradition on a personal level based upon individuals’ use of classical symbolism and vocabulary exhibits a deeper understanding of the classical world rather than a superficial use of the tradition. Determining the depth of this influence illustrates the commitment to this tradition, how far it spread within the varying levels of society. Noticing classical patterns found in these aspects of the culture helps determine if this transition was just a passing phase only utilized on a superficial level, or if it truly reflected the ideal morals and characteristics adopted by the people in this new culture.

Analyzing the lives of the individual expands upon the examination of society by exploring personal lives. The investigation of gravestones illustrates the depth of the classical tradition within the personal lives of the specific citizens. The surveyed area presents a dataset of grave memorials representing citizens of a pre-Erie Canal period and a post-Erie Canal period. The comparison of these two categories illustrates the use of the classical tradition in memorial decorations, by citizens living before the establishment of the Erie Canal and citizens living in a culture after the Erie Canal faded in significance.
CHAPTER II: THEORETICAL CONTEXT

The purpose of this chapter is to establish a theoretical grounding, through a review of accepted academic investigations, so the reader can understand the methods and conclusions of this research. In order to reach this understanding, a thorough description of the definitions used in the study follows. After the definitions, there is a discussion involving several previous research studies of similar designs. This discussion presents the theoretical perspective that is active throughout the study.

Definition of Classical Tradition

“The word ‘classic’...is often used...to indicate qualities which are the special praise of Greek and Roman work” (Sturgis1901:601). The Greco-Roman tradition, also referred to as the classical tradition, reflects themes in culture indicative of ancient Greek and Roman societies. The classical tradition existed in America during the Colonial period, but became a dominant trend throughout America after the Revolutionary War and was adopted to help Americans define their new identity (Cooper 1993). Previously, the colonists adapted the European styles and traditions of their home countries, brought to America with them on their journey to the New World. After the Revolutionary War, the classical tradition, “brought with it two important ideals; the promise of perfect beauty and a model of austere patriotism” (Cooper 1993:15). With this feeling of patriotism, the classical tradition ceased to only exist in the upper echelon of society and began to appear in all ranks of society, especially within the new emerging middle
class. This tradition appeared in the form of such things as the Greek Revival movement in architecture and personal goods and the classically inspired education curriculum involving ancient history lessons and languages from the ancient world (Kennedy 1989). With the emergence of the middle class, the popularity of the tradition, and its ability to reach a larger population the classical tradition became a strong catalyst in shaping the material culture in the lives of all citizens.

Classical themes appear within a wide range of elements throughout the city. The effect on the material culture of a city refers to the appearance of classical decorations found in statues, columns and pediments in architecture, vocabulary in speeches, and decorations on personal goods. While the emotions invoked by these ancient designs differ, the physical manifestations of this tradition are clearly indicated throughout cities. In the early years of the American Republic, political figures adopted pseudonyms in order to gain a level of anonymity in their public writings. Thomas Paine assumed the name of Atlanticus to imply the universality of his appeal on both sides of the ocean. Samuel Adams changed names frequently to avoid identification, such as Vindex, Valerius Poplicola, Determinatus, Sincerus and Candidus, depending on the personality trait he wished to emphasize in his writing. General George Washington often wrote under the name Scaevola. Thomas Jefferson, in his love for the Roman world, named himself Scipio after the famed Roman consul. However, these names were used as more than just assumed identities, but also as insults to another’s character. His ex-supporters referred to James Madison as Tarquin when his political ideals shifted him into the camp of Thomas Jefferson (Gummere 1963). This name invoked the memory of the Roman King Tarquinius Superbus, who was famous for inspiring revolution against the Roman monarchy after his rule became tyrannical and he betrayed the people (Cary 1954). Peyton Randolph, Jr.
was named Lysander by his enemies, because like the Spartan, Randolph “exposed himself to suspicion in his correspondence” despite a patriotic military career (Gummere 1963:13). While Lysander was famous for corresponding with the Persians in a time of war, Randolph was scrutinized for speaking with Francophiles in post-Revolution era America (Gummere 1963; Plutarch 1931). These classical comparisons come from an already existent theme in New England referred to by Gummere (1963:13-14) as “typology”.

This classical tradition became symbolic as a national identity, but also, the tradition came to represent subdivisions within the culture. According to the book Greek Revival America by Roger Kennedy (1989), political parties came to be associated with specific aspects of the classical tradition. The Whigs, with Nicolas Biddle, became associated with Greek Revival, while followers of Andrew Jackson’s policies became associated with the Roman Republic. Due to this, most of the planters in Tennessee chose the Jacksonian-Roman style for building while the Whigs and bankers of the North chose Grecian architecture. Kennedy hypothesizes that because of Nicholas Biddle and his influence in American banking and Grecian architecture, the American trend for bank architecture became that of a Greek temple style. “Bankers, though few in number, wielded much influence. Following their lead, Whig manufacturers, merchants, and squires fervently embraced the Greek (Kennedy 1989:207).”
Definition of Material Culture

“Material culture” refers to anything interacted with or modified by humans, such as artifacts and cultural landscapes, which objectively represent a group's subjective vision of custom and order. For the purpose of this paper, these objective representations will be interpreted using specific theoretical lenses in an attempt to understand and explain the apparent patterns within the culture. Further, material culture represents the action of manufacture and use of objects made or modified by humans, whether consciously or unconsciously, directly or indirectly, and reflects the belief patterns of individuals. The individuals, who create, commission, purchase, or use said objects, by extension, reflect the belief patterns of the larger society. These artifacts and cultural landscapes are the result of human behavior and contain traditional, patterned concepts of value, and are shaped according to culturally dictated plans. In short, material culture represents humankind's attempt at coping with the physical world, facilitating social intercourse, or creating symbols of meaning. Material culture is a term used to describe the physical remains of a culture or “the track of our collective existence” (Deetz 1977:212). These remains reflect the culture of the society from which they were produced, whether the remains are directly manifested from the culture or the material culture is a result of subconscious decisions instilled within these remains. Material culture can be a single artifact or an amalgamation of artifacts and structures, such as a city.
Cities as Material Culture

A city being both the arena culture occurs within, and the product of the culture, presents a unique opportunity for the study of a culture. “The study of the city as material culture ought to investigate the reciprocal relationships among selves and human alterations of the environment; it must take into account intention and reaction, action and interpretation” (Upton 1992:52). The intention and reaction, action and interpretation, in this study can be seen in multiple sections of Syracuse, from the city streets, to individual gravestones.

Dell Upton’s *Another City* (2008) discussed early American cities and the transitions of the culture within them. Focused on the period surrounding the early Republic, Upton is able to illustrate the formation of a city’s culture in a country without an identity. Upton analyzed the formation of cities by establishing the understanding that a city is a cultural landscape. In *The City Shaped*, Spiro Kostof (1991) described examples found throughout the world and in varying periods in time to detail the importance of the city in shaping a culture and vice versa. *The City Shaped* discussed the importance of understanding a culture in order to understand how a city forms. On the interpretation of a city as material culture, Kostof (1991:10) stated, “…form, in itself, is very lamely informative of intention. We ‘read’ form correctly only to the extent that we are familiar with the precise cultural conditions that generated it.” In order to interpret a city as material culture, one must first recognize the forces that helped “generate” the city, such as history, economics, politics, and geography. This concept derived from Kostof’s work, coupled with Upton’s landscape approach, demonstrates that culture shapes the city just as strongly as the city shapes the culture. Drawing conclusions based upon simply looking at city maps is not thorough enough. Similarities can be drawn between cities separated by physical, as well as
temporal, boundaries; however, unless cultural attributes are shared on some level, this similarity is superficial. The conjunction of Kostof and Upton allows the possibility to see the city as material culture through different cultural aspects. While Kostof demonstrates the importance of understanding the city’s formation, Upton’s book describes how this city formation describes the culture within the society. The study of Syracuse as an artifact formulates a discussion concerning cities as material culture, rather than just seeing the city as an arena in which culture occurs.

Accepting Upton’s analytical approach is necessary in order to discuss Syracuse as material culture. The title *Another City* is derived from a remark by John Fanning Watson about his home city of Philadelphia. Watson believed his city transformed as buildings appeared almost on top of each other. Watson felt this transformation “displeases the eye; and particularly, where several, go up so exalted, as to break the former line of equality, and beauty…All is now self-exalted and going upon stilts” (Upton 2008:62). These opening remarks invoke two separate points of discussion that Upton commented on throughout his book. The idea that “All now is self-exalted and going upon stilts (emphasis added)” shows that cities are built upon themselves and the citizens, whether individually or within the constructs of society, give meaning to these buildings. As the citizens bestow their own feelings of grandeur and praise upon these buildings, it reveals the significance of these buildings accordingly.

The second point Upton observed in his work describes cities as providing researchers with the ability to read the culture because these buildings are man-made structures, well thought out, and deeply invested in. Pierce Lewis (1979), similarly, argued that structures project culture and cultural change. The “Corollary of Culture Change” stated, “We must conclude that if there are really major changes in the look of the cultural landscape, then there is very likely a major
change occurring in our national culture at the same time” (Lewis 1979:15). While Lewis discusses the general idea of cultural landscapes, Upton and Kostof’s view apply the ideas of cultural landscapes directly to cities. A city, Upton believed, is a cultural landscape, defined as a “complex artifact that includes the physical fabric of the city and the artifactual universe of its residents together with the imaginative visions that urbanites use in constructing, explaining, and evaluating them” (Upton 2008:63). Describing a city as such gives the city an identity as an artifact, acted upon by such forces as economic, political and commercial processes; however, a city is also the arena in which these processes occur. Therefore, changes in the physical characteristics of Syracuse, according to Lewis, reflect the changes in culture within city of Syracuse.

As Lewis and Upton discussed the changes in culture effecting the physical changes in a city, Kostof approached this idea differently. Kostof, adopting the terms set forth by Kevin Lynch in his book *Good City Form* (1981), believed a city layout can be described with three nominative patterns. The Cosmic Model (Figure 3) reflects the cosmic relationship between man and the gods above. This city represents man’s interpretation of the universe and therefore has a unique design, one that expresses power and control over the people.
The Practical Model (Figure 4) is one of efficiency, as if the city itself were a machine. Therefore, according to Lynch, this is the model most often adopted by the Colonial or early Republic towns and company towns throughout early America. The city is made up of several small autonomous areas, often using a grid design to divide areas by purpose more than geography, and combines to create the larger city.
The final model, the Organic Model (Figure 5), is seen more as a biological city, forming naturally with no constraints and no planning. Rural farming villages usually represent this model or towns built around a resource, such as, a river intersection. In this model, the city is viewed as a living organism rather than a machine or representation of the heavens. The layout of Syracuse falls within the concept of the Practical Model. Syracuse, being a gridded city, was first designed primarily for the purpose of transportation, and represents a model of an efficient commercial machine.

![Figure 5. Organic Model](image)

The focus of study in this thesis falls within the period described by Kostof as the transition from the Closed Grid to the Open Grid. This transition occurred during the movement in America from Colonial period to the early Republic. The Colonial period saw the grid as a Closed Grid, a system that limited boundaries, created walls, and used topographical limits to define borders. As the American culture grew into a capitalist system, the grid became an Open Grid, unbounded, with the ability to expand outwards and extend with the promise of profitable
land. “For postrevolutionary Americans, the grid was not merely a convenient tool of real estate development…it was also believed to generate urban commercial prosperity” (Upton 2008:68).

Early in a village’s existence, citizens view property as private space, meant for the location of a home and a private family farm employed mainly for a food source, rather than income. As society began to change; however, land was seen with more of an economic value rather than private property and this concept of a grid system generating commercial prosperity became apparent in the minds of the public (Kostof 1994:118). Syracuse saw this transformation as the city grew from the wilderness of central New York.

While Lynch’s Practical Model represents the layout of Syracuse, the cultural landscape is reflected in the terms set forth by Upton. Upton identified these early Republic cities using three distinct sub-landscapes: systematic landscape, competitive landscape, and shadow landscape. The division of the cultural landscape into these three separate categories presents not only a theoretical division in the landscape, but also a temporal division as each landscape is introduced into the city, responding to each other, in a chronological order. The concept of a systematic landscape, used in the analysis of Syracuse, presents the opportunity to understand the underlying ideals behind the early city formation.

The systematic landscape appeared in the early beginnings of Syracuse, in the early 19th century. The idea of a systematic landscape occurred as the elite powers in the population attempt to regulate and control the urban society. This idea of control and categorization occurred not only physically, but also mentally, with specific buildings and their location in relation to the city layout. The urban society involved in this transition, attempted to understand the urban landscape as a system, and thought it possible to reorganize the entire city into a single, centralized, rational order. By the 1820s and 1830s, as the importance of the Erie Canal grew and
its influence effected Syracuse, the organization of the city had begun to develop, exhibiting characteristics of a systematic landscape. Urban planning, public utilities, commercial regulation, all began to fall under the concept that a system of rational order can be developed in order to create a more efficient urban society. It was during this period, as Upton explained, that the jail became the penitentiary, the counting room became the office building, the inn became the hotel, the commercial street became the arcade, and the burying ground became the cemetery. These transformations embodied the shift from an unorganized disorder, into the strictly organized, systematic division, found within this landscape. As the landscape of the city shifted, its significance as material culture remained the same. Society changes the landscape of a city through cultural transitions much like society changes the material culture through cultural transitions. Cultural adaptations and transformations appear within changes in the landscape just as much as they appear within the patterns and traditions in material culture.

According to Wendy Cooper’s *Classical Taste in America 1800-1840* (1993), it is within this period that classicism became a dominating influence in culture. “At its peak from 1800 to 1840, classicism affected more objects, reached more deeply into American society, and more profoundly shaped national symbols than any previous international style” (Cooper 1993:14 As the physical construct of the village transformed into this systematic landscape, the social construct saw the beginnings of a middle class form. This new middle class brought with it a taste for fashionable goods ranging from architectural decoration reflected in their buildings and houses, to clothing, furniture, and household belongings. This emerging class became the architects, city planners, manufactures, and artisans for these developing cities. As this class became more prominent in society, their personal taste in material culture grew to dictate the fashionable trends within their culture. This appetite for high fashion and high style represented
their desire to fit in with the upper class without spending the money of the upper class. Syracuse grew to become a transportation hub and agricultural market. With the growing middle class and Syracuse’s newfound commercial success, the citizens desired a higher class of goods. As the technology for mass production increased, this middle-class brought “simplified versions of high style objects” (Cooper 1993:14) into the social realm, and in doing so, increased the awareness and classical influence within the population of Syracuse.

Thomas Jefferson is credited with bringing this classical taste into the early Republic. From May 1784 to October 1789, Thomas Jefferson spent over five years in Europe, collecting classical objects ranging from paintings and furniture to jewelry and tableware, and sending them back to America. Cooper referred to Jefferson as the “father of classical taste in America” and believed his effects are seen in “the architecture and sculpture of the new Federal city, as well as the ancient ideals of civic humanism and classical republicanism that were embraced by leading statesmen and educators of his day” (Cooper 1993:29). This “civic humanism and classical republicanism” is what came to shape the American government and the American culture. The characteristics seen throughout cities in this period, such as Syracuse, reflect these attributes in varying material culture from the architecture of a city, to the objects within them.

With Kostof’s and Upton’s work on city formation, along with Cooper’s description of classicism in the material culture of America in the early Republic; the analysis of Syracuse, New York shows evidence for the reason behind its eager adoption of the classical movement. The early years of Syracuse’s formation prompted the creation of a fertile society willing to adopt a more classical lifestyle.
CHAPTER III: HISTORICAL BACKGROUND

As discussed by Kostof (1991) and Upton (2008), a strong understanding of the history of a city is vital to the understanding of a city’s material culture. Syracuse, New York, like many other major cities, has humble beginnings, but from those humble beginnings, grew into a powerful city out of the wilderness of Central New York State. Discussing the history of Syracuse from 1790 to 1890 gives the study a thorough historical background needed for the understanding Kostof (1991) and Upton (2008) describe.

Significant Periods in the History of Syracuse, New York

1790 – 1820. Syracuse, New York, during its early years, experienced eight rapid name changes as the city developed. Beginning with Salt Point (1780), the area then changed to Webster’s Landing (1786), named after the original settler Ephraim Webster, who lived on the banks of Onondaga Lake and traded with the neighboring Indians until 1793. The western portion was often referred to as Onondaga Hollow (1788) and after the sale of the land to Henry Bogardus, the eastern region was referred to as Bogardus Corners (1806). The area was eventually united and the name then changed to South Salina (1809), Milan (1812), then Cossits’ Corners (1816). As construction on the Erie Canal began, the name of the town became Corinth (1819) and shortly after, officially changed to Syracuse (1819) (Bruce 1896; Clark 1849).

In the beginning, the area was known locally as Salt Point due to the ubiquity of salt and salt production in the region (Clark 1849). Asa Danforth and Comfort Tyler started the first salt production facilities in 1788. “Onondaga County in those early years possessed advantages over
many other localities which were too clearly apparent to escape the notice of far-seeing men, and which undoubtedly accelerated settlement and increased local wealth” (Bruce 1896:201). Proximity to towns such as Manlius and Salina, its setting on the newly developing road in the area, a swampy yet habitable location to deter early competition in salt production and the lack of natural boundaries encouraged growth in the newly settled area (Bruce 1896). The settlement, known locally as Webster’s Landing, was relatively uninhabited other than the nearby town of Manlius and the Salt Springs Onondaga Indian Reservation (Figure 6). Joshua Forman, a prominent figure in Syracuse’s early history, moved to the area in 1800, with his new wife and a law degree recently earned in New York City. Forman opened a law office in nearby Onondaga Hollow and invited his father and brothers to move into the area (Beauchamp 1908; Clark 1849).

Figure 6. Map of the Salt Springs Onondaga Indian Reservation from 1787 (Pulsifer 1787).

In 1804, 250 acres of the reservation were sold in order to construct a road connecting Manlius and the Onondaga Indian Reservation. This road encouraged growth and expedited the area’s earliest European population expansion. Simeon De Witt, Surveyor General, instructed James Geddes, Esq., to survey the land and began laying out the road. Due to the swampy conditions of the area, the town streets were forced to avoid areas with high water levels and
muddy terrain, and in doing so, the town layout became one of an “irregular” shape (Clark 1849). The road was planned in such a way to utilize as much dry ground as possible and avoid the swamp in the area. This surveyed area was auctioned off in 1804 to Mr. Abraham Walton for $6,550 with the express intention for a road to be built. A stipulation accompanied the sale of this land, requiring Walton to construct a tavern, hotel, or house of entertainment for travelers within a specified time. This newly purchased land became known as Walton’s Tract and settlers began arriving immediately (Bruce 1896; Clark 1849).

After purchasing the land, Walton began surveying and laying out the plans for a village. Walton sold a portion of the land to Henry Bogardus, in 1804, for $300 and the opportunity to have a hotel built on the road. In 1805, William Lee and Aaron Cole, both blacksmiths, came to the area, while Mr. Walton erected mills. Henry Bogardus erected the South Salina Hotel in 1806. Seeing the potential in this early settlement, Forman moved from the western Onondaga Hollow to the center of the community and opened a hotel to inspire the centralization of the surrounding population. Until this point, most of the settlers lived in the eastern portion of the area, by connecting these two separated communities, Joshua Forman helped to unite the early settlers of Onondaga Hollow and the surrounding area (Clark 1849). After the construction of the South Salina Hotel, Dr. Swan erected a small frame house in 1807 and became the area’s first physician. Settlers began trickling into the area such as Jonathan Fay in 1808 and Rufus Stanton and his brother Amos, who erected a tavern in 1811. The town soon became known as South Salina. These changes marked the beginnings of a population growth that continued for decades to follow (Bruce 1896; Clark 1849).
As the town began to form and population grew, the name South Salina was not widely accepted and was changed again, this time, to Milan. In 1814, Sidney Dole and Milan C. Taylor owned and occupied a small mill and store, making them the first merchants in the area. Forman, Wilson & Company purchased the Walton Tract in 1814 for $9,000 with the intention of resurveying the land. The town’s name became Cossit’s Corner for a brief period because the name Milan already existed in New York, and a post office was impossible to acquire. In 1817, with the beginning of construction on the Erie Canal, the town was renamed Corinth in reference to the ancient city of Corinth in Greece, popular for its ancient canal (Bruce 1896; Clark 1849).

In 1819, Owen Forman, the younger brother to Joshua Forman, was instructed to resurvey the land in hopes of taking advantage of the increase in population brought on by the on-going construction of the Erie Canal. The original survey, conducted by Walton years earlier, was ignored and a new layout was conducted. Starting fresh, the men surveyed the property once more and created a village plan for the town of Corinth. With this survey, the village was laid out; the remaining properties not included were divided into farm lots, five to ten acres each, and the area’s first burial ground (Bruce 1896). This burial ground was only temporary and only contained 15-20 bodies before its use was discontinued (Clark 1849). Properties were soon sold at a rapid pace and the area was quickly cleared of trees and wilderness. Corduroy and gridiron roads were now everywhere to combat the horrid traveling conditions in the swampy area (Clark 1849). In describing the area in the fall of 1819, Joshua Clark writes, “At this time there were but two frame houses in the village, besides the tavern. Log houses, and plank, and slab cabins were scattered over the dry ground…” (Clark 1849:90). John Wilkinson, Esq., became the first lawyer to be established in Corinth, moving to the area in 1819. Ridiculed at first for erecting his law office in the middle of a field, this field soon became a commercial center as the opening of the
Erie Canal transformed the area (Clark 1849). In this year, due to the existence of a Corinth elsewhere in New York State, the village was finally changed to Syracuse (Bruce 1896; Clark 1849). John Wilkinson, “to whom it was brought to mind during the reading of a poem, in which the ancient city of Syracuse, with a “‘Salina’ near by, was mentioned” (Bruce 1896:408), offered the name, Syracuse. A committee consisting of Judge Forman, John Wilkinson, and Rufus Stanton was made to discuss the name change of the village and with a unanimous vote, the name was changed in 1819 (Clark 1849).

In regards to the Erie Canal, these earlier decades saw much planning and advocating for the construction of the canal. Earlier discussions of the canal roused little support from the figures in government required for the construction. In 1808, Joshua Forman introduced a resolution containing the proposal of a canal to be constructed to the state legislature. The resolution was passed in April of that year and $600 was appropriated for the surveying of the proposed canal (Bernstein 2005). Joshua Forman travelled to the capitol to speak with President Thomas Jefferson in 1809. Thomas Jefferson showed little support for the construction of a canal, to which Forman responded, “The state of New York would never rest until [the canal] was accomplished” (Bernstein 2005:125). By 1810, “a small cadre of enthusiasts from the state legislature enlisted the support of De Witt Clinton; the most powerful politician in the state at the moment” (Bernstein 2005:24). With the support of Governor De Witt Clinton, the construction of the Erie Canal went from a distant dream to a real possibility (Bernstein 2005; Shaw 1966).
1820 – 1830. As the Erie Canal was under construction, the workers and their families represented the majority of the citizens in Syracuse. As construction on the canal was finished, the population grew with ex-workers settling in the town and new citizens arriving, hoping to take advantage of this new commercial hub (Beauchamp 1908; Bruce 1896; Clark 1849). This influx of settlers brought with it the necessity to provide specific services to these new citizens including physicians, lawyers, and religious buildings. In February of 1820, a Post Office was established in the village of Syracuse with John Wilkinson as the postmaster (Beauchamp 1908; Clark 1849).

In one of the biggest moments in the development of Syracuse, the first packet boat, the Montezuma, made the first voyage down the Erie Canal on April 21, 1820. “The canal was now navigable from Montezuma to Utica, ninety-four miles and at once business received a new and vigorous impulse” (Clark 1849:98). With the opening of the Erie Canal, Syracuse was now in position for unprecedented growth. Clark (1849:98) comments, “the 4th of July, 1820, was a glorious day for Syracuse. The canal was in practical operation, the prospects of the future city began to brighten; a most brilliant day dawned upon a land heretofore a swamp and bog.” In the span of 40 years, settlers had seen their village evolve from a swamp in the wilderness, into a center for local commerce. A newspaper article from the July 4 1820 commencement of the Erie Canal best captures the potential and prosperity seen by the citizens of Syracuse. This celebration invoked an understanding that the Erie Canal was only the beginning of Syracuse’s rapid growth and the potential for expansion.
Syracuse has advanced in importance beyond any estimate which could reasonably have been made at its first commencement, and although it may be supposed by many to have arrived at its great prosperity, we have to advance our own free independent opinion that the march of improvement here is yet onward, and that there now remains as great an opportunity for the successful investment in real estate, and will be for years to come, as during the same period which has transpired” (Syracuse Standard 1820).

Amos P. Granger moved to the area in 1821 and opened the area’s first dry goods store. The Post Office was soon moved to the store for the convenience of the local citizens (Clark 1849). In the same year, Elder Nathaniel J. Gilbert came to Syracuse as a missionary and soon became the first official preacher in 1823. Until this, a preacher was sent to the village on a weekly basis, often unreliably, and members of several different denominations met in a schoolhouse capable of housing only 60 people to worship (Bruce 1896; Clark 1843).

Joshua Forman obtained the passage of a law in 1821-1822 to counter the effects of the swampy terrain. This law consisted of two important parts that forever changed the physical characteristics of Syracuse. The swampy conditions of Syracuse resulted in poor health for the citizens in the area and miserable traveling conditions on all the roads not fortified by wood planks. This swamp acted as a natural deterrent for settlers in the area and in order to encourage population growth in the area, Forman knew this must be remedied. A law was passed, authorizing the lowering of Onondaga Lake by two feet and allowing the construction of drains and ditches throughout the area. Lowering the lake caused the swamp to disappear in the village boundaries and the creation of ditches protected property during wet seasons.
The lowering of Onondaga Lake inspired another surge in population, bringing several merchants into the area. Henry Newtown opened a general store (1822) and Archy Kasson established a hardware store (1822) (Beauchamp 1908; Clark 1849). The Syracuse Hotel was created in 1822, “the first brick building of any considerable dimensions, erected in town” (Clark 1849:91). According to a census taken, by 1822 the village of Syracuse had 250 citizens, no church, no schoolhouse, two taverns, and several merchant stores (Clark 1849).

The year 1823 saw the establishment of Kasson and Heermans’ dry goods, groceries and hardware store, G.M. Towle forwarding store, and Geo. Davis & Company forwarding store. Henry W. Durnford opened a groceries, drugs and medicine store, John Rogers & Company opened a general store, as did William Malcolm (Clark 1849). John Durnford established the first printing press in Syracuse in 1823 and started issuing copies of the *Onondaga Gazette* on April 2 (Clark 1849). In 1824, Haskell & Walbridge opened a saddlers and furnishers for the trade store in the village. Hirim Judson, watchmaker and jeweler came to Syracuse and H. Hyde & Company opened another forwarding store (1824). Alfred Northam, Esq., established himself in the village as a lawyer in 1824 and the first house of worship was erected in Syracuse in 1824 for $2,300 (Clark 1849). This period in the history of Syracuse was one of rapid expansion. With the construction of commercial buildings and the first house of worship, the development of a strong community began to take place within the village.

The law passed by Forman a few short years earlier to improve the swampy conditions and encourage population growth had an immediate impact on the area. This second wave of settlers into the area established a stronger community and allowed for a stronger impact from the opening of the Erie Canal. As the swampy lands receded, the travelers on the Erie Canal found Syracuse more hospitable.
The population of the village grew to the size necessary for a village fire department. On October 11, 1825, Judge Forman purchased a fire engine for $935 and selected Thomas B. Heermans as captain. The institution of the first police force followed shortly after in 1827 with H.W. Durnford as the village’s first paid constable (Bruce 1896).

At this time in the village’s existence, the citizens felt the necessity for a local newspaper. The *Syracuse Gazette, and General Advertiser* was used mainly as a advertising catalog for the businesses in the area and lacked any substantial information on current events. In 1825, Mr. Barnum and John F. Wyman established the *Syracuse Advertiser*, eventually known as a Pro-Jackson paper because of its support for Andrew Jackson’s political career. This paper soon combined with the *Onondaga Journal*, a paper in a neighboring town, to create the *Onondaga Standard*, owned by V. W. Smith. Lewis H. Redfield purchased Durnford’s printing press, in 1829, and joined the *Syracuse Gazette, and General Advertiser* with the *Onondaga Register*, and renamed the paper, *The Syracuse Gazette and Onondaga Register* (Clark 1849).

At this point in Syracuse’s history, the Erie Canal had been partially opened in 1820 and by 1825, was completely opened for travel from Buffalo to Albany (Bernstein 2005; Shaw 1966). In 1820, the first packet boat company was created in Rome, New York, a town located just east of Syracuse. Organized in February of 1820, and headed by Comfort Tyler, the Erie Canal Navigation Company soon had an impressive business running. Charging four cents a mile, the company could transport between 30 and 35 passengers aboard their boats (Shaw 1966). By 1823, however, competition arrived in the form of the Western Passage Boat Company. After a single season of hard competition, the companies combined and the creation of this packet boat company marked the beginning of a new business venture, appearing along the Erie Canal (Bernstein 2005; Shaw 1966).
1830-1840. “The decade between 1830 and 1840 was one of great importance in the history of Onondaga County. It embraced an era of six or seven years of almost unexampled prosperity…” (Bruce 1896:226). The population growth seen at the close of the previous decade, continued throughout this decade (Bruce 1896; Clark 1849). The Onondaga County Bank was incorporated in 1830, the Salina Bank in 1832, and the Bank of Syracuse in 1838. The Onondaga Republican, an anti-Masonic newspaper created by Mr. W.S. Campbell, lasted until 1833. In 1831, The Syracuse American was created, a National Republican newspaper, established by Mr. Adams and lasted only for Henry Clay’s campaign for Presidency and ended its use in 1832 (Clark 1849). At this time in the development of Syracuse and Onondaga County, politics played an increasing role in the lives of the citizens in the region. Because the village of Syracuse was growing in population, its influence in politics became more apparent. Political conventions and public elections became increasingly powerful events within the village, often dividing the citizens along party lines. These newspapers, though short-lived, represented a strong presence of regional politics having an impacting role in the development of Syracuse (Beauchamp 1908).

Newly created railroad companies began to spring up throughout the county bringing in further business and population growth to Syracuse. Prominent citizens such as A.P. Granger, Moses D. Burnett, A. Kasson, and Joseph Slocum, procured necessary legislation to begin construction of a railroad from Onondaga County to Binghamton, a city on the southern border of New York. The construction of this railroad began a competition between the three major modes of transportation; highway, railroad and canal. With these three major routes competing for the industrial and commercial traffic, Syracuse benefited (Bruce 1896; Clark 1849).
This tremendous growth was put in check in 1832 during an Asiatic cholera outbreak, which claimed many citizens of Syracuse (Beauchamp 1908; Bruce 1896; Clark 1849). After the outbreak, the population growth resumed. The county saw a population growth from 58,974 in 1830 to 67,915 in 1840 despite this disease (Bruce 1896). The Constitutionalist, a Pro-Whig paper, formed in the village, succeeded by The Syracuse Whig and finally merging with the Western State Journal to create The Syracuse Daily Journal (Clark 1849). The first daily-circulated newspaper arrived in Syracuse with the forming of The Morning Post in 1835. The same year, The Onondaga Chief was started, succeeded by the Empire State Democrat and finally, the Freeman, an Abolitionist paper (Clark 1849).

The Syracuse and Utica Railroad Company went into business on July 3, 1839, joining the several railroad and highway companies in existence in Syracuse, all competing in an attempt to take advantage of the increase in commercial traffic. As the city grew in both population, as well as reputation, and the competition between the different transportations continued, Syracuse saw nothing but commercial and social growth as a result. According to a census taken in 1834, Syracuse had a population of 3,800 citizens with 22 grocery stores, four churches (Baptist, Presbyterian, Episcopal and Methodist), three printing offices, 16 variety shops, and many more specialty shops and services (Clark 1849). This financial growth and economic stability helped Syracuse survive the financial crisis from 1837-1838. The amount of successful businesses and the natural resources in the area allowed Syracuse to pass through the crisis with minimal suffering (Bruce 1896).

In the year 1835, the Erie Canal was enlarged from forty feet wide by four feet deep to seventy feet wide and seven feet deep. This enlargement occurred as a result of the high traffic seen on the canal (Bernstein 2005; Shaw 1966). It was in this era that railroads appeared in the
region. Contrary to earlier fears that the railroads would diminish the importance of the Erie Canal and as a result negatively affect the economy based on the canal, the railroads were constructed to bring more people to the canal. The construction of several railroads in the area increased the accessibility of the Erie Canal to a larger portion of the population (Shaw 1966). However, “just as the American clipper ship reached the pinnacle of its success after its doom had been sealed by the steam-ships of England, so the Erie Canal entered a golden age while the coming of the railroad foreshadowed its eventual decline” (Shaw 1966:292).

1840 – 1850. The population of the village, at this time, had grown too large for a constabulary to enforce the laws. Therefore, a committee came together to create a formal police force, and in May of 1840, the committee installed a police force in the village. (Bruce 1896). Early in the decade, the notion of incorporating the village into a city was mentioned and quickly abandoned after it was decided not to be an immediate priority. Instead, the immediate priority was the creation of a village cemetery. The committee decided to purchase a tract of land known as Rose Hill for the creation of the Rose Hill public cemetery.

By this date, Syracuse had gained a reputation for lawlessness and unruliness due to the number of liquor stores and gambling places in the village. Within the city, 75 breweries, taverns, entertainment houses, and liquor shops existed; gambling was an established pastime, and horseracing was the preferred entertainment of the citizens. A resolution was passed in August in order to limit the amount of these “disreputable establishments” (Bruce 1896:457). In the wake of the gunpowder explosion tragedy on August 20, 1841 which claimed the lives of 26 citizens, the committee succeeded in gaining a paid night watch service to conduct patrols in the city for $1 a night (Bruce 1896).
By 1840, an agricultural boom was occurring in Syracuse due to a combination of the Erie Canal and the population growth in the area. As the Erie Canal grew in importance, from a novel mode of transportation to a necessary waterway for farmers and local businesses, the areas surrounding Syracuse began filling the need for a strong agricultural presence in Central New York. Wheat became the main crop grown in the area during this agricultural boom, until 1855, when tobacco became the major crop. This agricultural growth required an expansion in the road and railroad systems. In 1841, the Auburn and Syracuse Railroad company was founded within the village (Clark 1849). The farmers began complaining about the lack of roads into the market, resulting in the founding of the Salina and Central Square Plank Road Company on April 12, 1844 (Bruce 1896:236).

The first regular theater opened in Syracuse, in 1846. The theater, the National, was located in the old Baptist Church (Bruce 1896). That same year saw the development of a telegraph from Syracuse to Albany (Beauchamp 1908; Clark 1849).

December 14, 1847 saw the annexation of Salina into the village limits, bringing approximately 3,000 more citizens into the general population (Bruce 1896). As the possibility of this annexation came about, radical “gangs” were formed representing each side. Coming to a head in the “Coffee House Riot” the Salt-Boilers of Salina against annexation and the Charterites for annexation brawled in the streets. The conflict resulted in a conference being called and a final compromise established. A charter annexed the village of Salina into the village of Syracuse, creating the city of Syracuse on January 3, 1848 (Roseboom and Schramm 1976). Harvey Baldwin was elected the cities first mayor and in 1849, E. W. Leavenworth was elected as its second mayor (Bruce 1896).
In this decade, the Erie Canal inspired a wave of reformation across the state because of the canals ability to spread knowledge and ideas to communities previously isolated from one another (Shaw 1966). One such reform group demanded the Erie Canal not operate on the Sabbath to promote strong morals amongst the canal boat captains (Shaw 1966). Syracuse established a House of Refuge in 1845 for the housing and education of runaways, said to number around 5,000, and found employment driving the horses which pulled the boats along the canal (Shaw 1966).

1850 – 1860. With pre-Civil War tensions mounting, Syracuse found itself becoming a powerful center for the Abolitionist movement. The majority of the citizens held a strong anti-slavery stance, allowing the Republican Party to gain power in Syracuse. Syracuse was a main station along the Underground Railroad and helped fugitive slaves escape to Canada (Bruce 1896).

The Jerry Rescue, as it has come to be known as, refers to a fugitive slave story, taking place in the city of Syracuse in October of 1851. In the winter of 1849, an escaped slave on his way to freedom in Canada came to Syracuse. Feeling safe, the slave settled in the city, gaining employment in a cabinet shop and after some time, opened his own shop. On October 1, 1851, the slave hunters from Mississippi caught up with the escaped slave and took him into custody. A group of citizens comprised of Democrats, Whigs and Republicans assaulted the building in which the slave was being held captive. The captors, fearing for their own lives, released the slave and citizens hid the slave for several days until the opportunity arose to smuggle the slave into Canada under the cover of night (Clark 1849).
After Syracuse became an official city in 1848, the people looked for a way to connect Syracuse to Rochester, a growing city further along the Erie Canal. Besides the Erie Canal, an efficient route connecting the two major cities did not exist. The Rochester and Syracuse Railroad Company opened in 1853, “It did a profitable business from the beginning and helped materially to swell the trade of Syracuse” (Bruce 1896:238).

The creation of this railroad coupled with the consistent growth already present in Syracuse spurred the establishment of several important buildings in the city. The Onondaga County Penitentiary was erected in 1850/1, the State Asylum for Idiots in Syracuse in 1855, and the courthouse in 1856/7 (Bruce 1896). The city boundaries continued to expand and the population continued to grow. The four wards in Syracuse were divided into eight so that the population could be better represented. In 1855, the salt vats located in the fifth and third ward were ordered to be dismantled and removed (Bruce 1896). The city was beginning to encroach upon the salt production facilities from earlier in the century.

A series of fires took place throughout the city in this decade, decimating many historic blocks such as the Wieting block on January 5, 1856, the Jerry Rescue block on January 20, the Dillaye building on February 2 and the old courthouse on February 5. These fires were thought to be a direct result of the fierce competition between the several volunteer fire departments in the city. Members would create fires in order to help their department gain publicity for extinguishing them (Beauchamp 1908; Bruce 1896). Between the fires and the general lawlessness in the city, a meeting was held in February of 1856 “for the purpose of securing ‘the better and more economical management of the affairs of the city’” (Bruce 1896:463). As a result, the police force was increased in size and included a Chief of Police position. (Bruce 1896).
In the year 1857, a financial depression, once again, arrived at Syracuse; resulting in many of the citizens of Syracuse realizing they had long been living beyond their means. Unlike the financial crisis of 1837, which Syracuse passed through seemingly unscathed due its natural resources, Syracuse now possessed a larger population and fewer natural resources. The salt production in the area, reduced due to a shortage of demand and loss of land to the expanding city, was not able to save Syracuse from this depression alone. This period in Syracuse saw a reduction in many public offices to save money and simplify administration, as well as, an increase in public works projects. Despite the potential financial ruin at the close of the decade and the constant turmoil in the political atmosphere, this decade still saw one of the greatest surges in public expansion projects within the city yet. To avoid financial ruin, the public works projects to aid the employment of the poor, included the extension of streets and sidewalks, the placement of water mains and repairs to pavements and bridges. After the series of fires, these public works projects included the rebuilding of the Weiting Block, the construction of the Dillaye Building, the Pike Block, the old Medical College, the Corinthian Hall Block, North Salina street, the new county clerk’s office and the first Bastable Arcade (Bruce 1896).

The limited spending continued into 1858 with the election of Democrat William Winton as mayor, often using his veto power to limit government spending in the city. However, in 1859, E.W. Leavenworth was again, elected mayor, along with an entire Republican ticket. This complete transformation in the public opinion is believed to be a result of several bad years of Democratic government (Bruce 1896). This change in the political atmosphere of Syracuse “threw the Democrats out of power… (and lifted) the curtain upon the great drama of the Civil War” (Bruce 1896:466).
These changes in administrative positions coupled with the charters enacted to reduce avoidable expenditures helped Syracuse to, yet again; navigate through a major financial crisis with minimal damage to the economic stability of the city.

The influence and importance of the Erie Canal began to decline as the numerous railroads running parallel to the canal were consolidated under the New York Central Railroad company (Shaw 1966). This decade saw improvements to the Erie Canal being used in political platforms by the Whig Party to garner favor amongst the citizens who depended on the canal. The Whig Party attacked the slow rate at which the Democratic Party moved to improve the Erie Canal. Using it as an opportunity, the Whig Party referred to themselves as a pro-canal party while the Democrats were an anti-canal party (Shaw 1966). However, with the growing impact of the railroad for transportation and freight shipping, the Erie Canal lessened in importance (Bernstein 2005; Shaw 1966).

1860-1870. The city remained strongly Republican with the election of Dr. Amos Wescott to mayor in 1860. During the Civil War, Syracuse was a center for Union recruiting. Men would sign up for service in Syracuse and be sent to Elmira, in southern New York State, for training. The city’s importance as a headquarters for the Abolitionist movement was well known (Beauchamp 1908). As Bruce (1896:241) puts it, in his description of Syracuse during the war, “This fact was due, perhaps to two causes, the central situation of the city and county in the State, and the dwelling in Syracuse of several of the ablest and most active Abolitionists of the North.” After his election, President Lincoln passed through Syracuse on February 9, and was welcomed by the citizens and the military companies present in the city. Upon the first shots fired in the Civil War, the city was “aflame with excitement; public business and private interests
were neglected” (Bruce 1896:467). Local public improvements were neglected during the war because the majority of the public effort focused on raising money and troops for the war effort. However, in 1863, the Democrats returned to power in the city when Daniel Bookstaver was elected mayor, along with six other Democratic aldermen. Upon their own admission, the Democrats knew they had come into power once again because the public sentiment towards the Republican war policy wavered. Although the citizens believed in the cause they fought for, they did not believe in the prospect of the local draft supported by the Republicans in the city (Bruce 1896).

By 1862, the salt production industry, recovered after the previous financial crisis, reached its peak of nine million bushels of crude salt in a single year. However, after this peak, the salt production began to decline as salt deposits were found in surrounding towns, eventually loosening the monopoly Syracuse had on the salt market. Fortunately for the future of Syracuse and its markets, William Cogswell discovered that local limestone and briny deposits could create soda ash, and as a result, this new resource filled the economic void created as salt production declined. Cogswell proposed this new market plan, with the Solvay brothers, created the Solvay processing plant, and again made Syracuse a dominant figure in production (Roseboom and Schramm 1976).

Syracuse, as a city, continued to progress and expand both physically and technologically. The year 1860 saw the arrival of the horse-powered trolleys in Syracuse. The streetcars first appeared as horse-drawn cars in the 1860s, eventually becoming electric in the early 1880s (Hardin 1993). These early trolleys charged 5 cents for a trip completely through the city while 3 cents would buy a trip halfway through the city. In August of 1860, a street railway was constructed stretching from the canal bridge to North Salina Street. This signaled the
beginning of a surge in street railway construction within the city resulting in a redistribution of the general population. In 1863, a law was passed allowing for the construction of street railways on Furnace Street, Bridge Street to Hemlock Street, continuing to Fayette street, and then to Salina street. That same month, a railway was created down South Salina Street to Oakwood Cemetery (Figure 7).

Figure 7. Street Railway built in 1863 (Hecht 2004).

The rapid construction of these railways led to the populating of the Eleventh ward (Bruce 1896). The construction projects were eventually slowed by July 18, 1864 when the government called for 500,000 volunteers for the war effort. Because of the lack of manual labor, a decrease in public works projects within the city occurred. In the spring of 1865, the Democrat William D. Stewart was elected mayor and reelected for two succeeding terms. Although he was a Democrat, the majority of his council members were Republican.

In the same spring, after a winter with an “unexampled fall of snow,” the city saw dramatic flooding, destroying many of the bridges and streets surrounding Onondaga Creek
(Bruce 1896:470). In an effort to prevent this destruction in the future, an act was passed in 1865 to create the Onondaga Creek Commission, with the mission to straighten the creek and control its potential to flood. In order to replace the destruction caused by the flooding, the Genesee and Water Street Railway Company was organized in 1865, and a major road was constructed by the summer of 1866 (Bruce 1896).

The beginning of 1868 saw the government shift into Republican control with the election of Charles Andrews as mayor along with a Republican majority in the Council. Mayor Charles Andrews came into control of a city in a debt caused by the recent Democratic construction projects. This financial debt resulted in a rigid economy structure instituted by the Republicans in order to combat the growing debt (Beauchamp 1908; Bruce 1896).

From 1867 to 1868, several older buildings were destroyed and several newer buildings were constructed. The Central Railroad Company tore down the old train depot in Vanderbilt Square, while the Vanderbilt House, Agan block, Barton block, Larned building, and the Onondaga Savings Bank building were erected (Bruce 1896).

1870 to 1880. “The history of Onondaga County since the close of the great Civil War may be briefly written. It is a story of almost continuous prosperity and rapid growth…” (Bruce 1896:255). This “continuous prosperity and rapid growth” can be seen primarily in the population growth in the county from 92,972 in 1865, to 112,886 in 1875, and to 146,247 in 1890 (Bruce 1896).

A financial backlash occurred throughout the country in 1871 as the post-war economy began to decline. Manufacturing began to decrease and trade declined. Syracuse was able to delay this backlash as the road projects, abandoned during the Civil War, resumed, resulting in a
source of work for the unemployed. Road construction began in 1870 to place a road connecting Syracuse to Watertown, allowing northern towns to access the extensive railroad networks in Syracuse. The Syracuse, Chenango and New York Company was chartered for the construction of the road in 1868 and construction began in 1870. The project, opened partially to the public in 1872, was completely finished in 1874. Francis E. Carroll, Democrat, was elected as mayor with a majority of Republican council members in 1871, and in the same year, Syracuse University was established (Bruce 1896).

After the road construction projects, the cost of establishing Syracuse University and the nagging effects of the post-war economy, Syracuse finally began to feel the financial crisis. In an effort to change their fortunes, the citizens voted for William J. Wallace, Republican, in 1873. The Republican Party blamed the previous Democratic mayor for their financial troubles, and the Democratic Party, hoping to regain credibility, admitted to the errors of the previous Democratic members and promised change. The Republican Mayor Wallace attempted further investments into road construction projects to help the economy. However, these investments failed and caused the citizens to vote Democratic in the 1874, electing N.F. Graves to mayor (Bruce 1896).

The wavering trust in political parties, in 1875, once again resulted in a shift back to the Republicans with the election of George P. Hier as mayor. Despite the arrival of a smallpox epidemic in Syracuse suppressing the success of local business, the Republican Party stayed in office with the election of John J. Crouse as mayor. The debt of the city at this time was approximately $1,216,000 and now major changes in government spending were discussed. By 1877, the margin of debt in the city had increased so dramatically that tax increases and public work investments would no longer mend the problem. A committee was created, consisting of 12 representatives from each ward, six from the Democratic Party and six from the Republican
Party, named the Committee of Ninety-six. The committee suggested a new system of local government, when a mayor is elected from one party, the Overseer of the Poor should be a representative of the other party. The Council should be comprised of one-half Democratic members and the other half, Republican members. However, this attempt at making the government an equally represented office resulted in the citizens voting for only the Republican candidates, and ignoring any Democratic nominees, resulting in the election of James J. Belden to mayor. Mayor Belden, a local, successful, businessman, provided a sound financial plan to recover the city’s economy. Focusing on what financial problems he could improve immediately, rather than long-term goals, Belden’s system slowly began to diminish the city’s debt. The first paid fire department was established in the city in 1877, with four steam engines, one chemical fire engine, one hook and ladder truck, five hose carriages, 16 horses, and 11,000 feet of hose. Belden did not initially seek a second nomination, but due to his great success and popularity, a petition was signed by nearly 300 citizens and Belden ran again, winning the election of 1878 (Bruce 1896).

Continuing with the Republicans’ success of the two previous years, Republican candidate Irving G. Vann was elected as mayor. Keeping with the system established by Mayor Belden, the city’s economy continued its reduction of the debt margin with a rigid financial system. The end of this decade finished in a flourish of financial success and the appearance of the city’s first telephone in 1879 (Bruce 1896).
1880 to 1890. To begin this decade, Francis Hendricks, Republican, was elected as mayor, in 1880 and again in 1881. The rigid financial structure continued into this decade with conservative spending for public works projects. John Demong, Republican, was elected mayor in 1882; however, lacking the success of previous candidates, Demong proved to be the last consecutive Republican elected. In 1883 and 1884, Thomas Ryan of the Democratic Party was elected mayor by a narrow margin both years. Mayor Ryan continued the conservative economic plan in effect from previous Republican mayors, however; Ryan eventually gained public favor in 1884 by giving government money to the Board of Education, previously neglected by Republicans (Bruce 1896).

By 1886, the surrounding villages of Geddes and Danforth had increased in size and the discussion of their annexation began to circulate. On May 17, the village of Geddes was annexed into the city limits and shortly after, the village of Danforth joined. The result of these annexations, combined with the financial successes of previous years caused “a street railway ‘boom’” (Bruce 1896:486) within the city. The need to reach these outlying communities and the more recently established wards was answered by the construction of street railways. After the conservative spending in previous years resulted in a lack of these types of projects, the time had come for the construction of such necessities. The Seventh Ward line and Third Ward line were established in 1886 and the Eleventh Ward line in 1889. The Consolidated Railway Company eventually bought, and combined the majority of these streetcar railways. By the end of the decade, the company owned the Third Ward Railway Company, the Seventh Ward line, the Eleventh Ward line, Woodlawn and Butternut Street Railway Company and the Burnet Street Railway Company. This railway owned the majority of the railways in Syracuse, competing only with the People’s Railroad Company, established in 1887 (Bruce 1896). With the construction of
these railways, the town grew more connected, opening access to areas around the city, previously difficult to visit. For instance, these railways allowed the possibility for Oakwood Cemetery to be away from the busy city streets, while still readily available for all citizens to visit.

After a political scandal emerged in 1886 surrounding the road construction projects of 1884, the Democratic Party lost favor in the eyes of the public. The citizens reacted in the coming election by voting Republican representative Willis B. Burns as mayor over Thomas Ryan. Mayor Burns held office for two years with a majority of Republican council members. Under stricter regulations, Mayor Burns corrected the road construction projects, enlarged the boundary of the city and expanded the voting ballot to include several more positions, such as a Police Justice, four assessors, six Justices and one Overseer of the Poor. The Democrats regained control, however, in 1889 with the election of William B. Kirk. After the election of Mayor Kirk, combined with the completion of the multiple streetcar railways, the real estate in Syracuse experienced “an unexampled growth and activity, particularly in suburban territory” (Bruce 1896;487). This growth and expansion continued until the close of the decade, with Democratic control loosening in 1890 (Bruce 1896).

The constant political shifting within the city makes it difficult to label the citizens as being consistently in favor of either the Republican Party or the Democratic Party. The elections within the city during the 19th century show no definitive patterns of one party dominating the other. According to Kennedy (1989), the politics of this era often dictated the use of a particular classical order. While the Whigs, and eventually the Democrats, often emulated the ancient Greeks in their architecture and lifestyle, the Republicans of the day, under the precedent set forth by Andrew Jackson, reflected the architecture and virtues of the Roman Republic. While
the theory often holds true in a more generalized approach, the practice of this theory in the context of Syracuse is difficult due to the lack of a consistent political atmosphere. During the Civil War, the citizens were strong supporters of Abraham Lincoln and the Republican Party; however, local elections still saw a lack in a particular party preference.

It is within this final decade, the State made a final effort to support the use of the Erie Canal. In an attempt to make the Erie Canal more attractive for transportation, the State abolished tolls on the Erie Canal. This act helped the canal compete with the railroads, however, it was not enough and the importance of the canal continued to fade (Levy 2003).
CHAPTER IV: CITY LAYOUT

Spiro Kostof described the city layout as the “pre-existing frame or ground-plan” (Kostof 1991:26) because the layout represents the framework from which the city develops. Analyzing the architecture on its own cannot achieve the desired goal of analyzing the city as a complete entity. In order to understand the architecture involved throughout the city, one must understand the structure of the city in which it appeared. The methods section details the path in which this analysis is achieved. After the methods section, a discussion focused on the importance in the city layout to cultural investigations is addressed. The last section describes the results after the investigation of the dataset by the methods stated.

Methods

Maps of the area are taken from the collection of Bill Hecht, an amateur surveyor and central New York map collector. These maps of Syracuse and Onondaga County were selected based upon the dates of creation. The earliest maps of the area designate the surveyed area of what eventually becomes Syracuse; however, none could be found illustrating the earliest city layouts. The earliest city layout map used is from 1840 and the earliest map of the city used is from 1860.

The city layout analysis is accomplished by drawing comparisons between the early maps of Syracuse and the classical examples of Piraeus and Miletus, along with the general characteristics of a gridded classical city. The architect Hippodamus of Miletus is seen as one of
the first city-planners to use the grid system (Castagnoli 1971; Haverfield 1913; Rosenau 1972; Wycherley 1949) and the reasoning behind his grid use is compared to the reasoning for the grid use in Syracuse. These characteristics include the use of the grid in relation to geographical boundaries, the position of the grid in relation to the city center and the pattern of land use within the grid.

*Importance of City Layout*

Examining the city layout for classical influence requires the use of both Upton (2008;1992) and Kostof (1991), and their approaches to analyzing a city as material culture. As discussed, Upton described the transformation within the cultural landscape of a city as based upon the transformations within society. Kostof discussed the transformation within the cultural landscape of a city as based upon the physical changes in a city. However, Spiro Kostof commented on other authors’ works and points out their lack of depth in analyzing a city as material culture. The majority of architectural historians simply looks at the city maps and comment on the structure of a city layout to draw conclusions. Kostof detailed three interlocking factors in analyzing a city.

The first source, city planning maps, details the structure of the city. These maps will reveal street systems, plot pattern, land parcels and the building arrangements. This overall image of the city illustrates the pattern in which the city formed and how it was divided. The analysis of Syracuse, New York in this aspect is achieved with the comparison of city planning maps, starting with the first surveys of the area, to the gridded surveys of Syracuse circa 1840 and finally the city map of Syracuse in 1860. The comparison of these maps, coupled with the
discussion of Kostof and Upton’s theories, allows an understanding of the factors behind the formation of Syracuse in its early years. The formation of the city by use of the grid reflects a strong classical order according to Kostof. Kostof explains the ancient Greek use of the grid in their colonies as a method to encourage growth and commercial expansion (Kostof 1991). The grid, as Kostof describes, allows the ability to equally distribute land in a standard parceling system, while being able to survey the land with relatively little surveying education required (Kostof 1991).

The second factor in analyzing a city as material culture, according to Kostof, is the pattern of land use. By analyzing this pattern, one can understand the reasoning behind the formation of a city. Noting the specialized uses of ground and space within the city illustrates the cultural priorities held within that particular society. In Upton’s (2008) discussion of city layouts, capitalist cities often plan their financial institutions and government buildings in the center of cities. In Philadelphia, the open city space in the center saw the transition from green space to the construction of a National Bank as the city transformed (Upton 2008:64). Placing these buildings as central as possible within the city shows their importance to society and the significance the citizens have given to these specific structures. With this same pattern of thought, placing such undesirable things as water/waste treatment and power plants in the outer limits of the city show the culture’s desire to distance themselves from such activities. Analyzing the patterns of land use within a city helps to illustrate not only the logic used in the city planning, but the priorities of the culture involved with the planning. The analysis of land pattern use is conducted by illustrating the locations of multiple parks compared to the location of downtown commercial centers. The comparisons of these two aspects within the city show the public’s attempt at reprioritizing land use within the city. By indicating the location of parks in reference to main
commercial centers, one derives the importance of each area to the citizens. Land use patterns illustrate an appearance of classicism based upon common themes and similar land distribution models seen in ancient Greek cities. By a comparison to the typical classical town or city, a definitive set of characteristics is established for classical land use. In several works, authors described the characteristics of several key ancient Greek cities, for example, Piraeus and Miletus, and the prioritization of land within the cities’ boundaries (Castagnoli 1971; Haverfield 1913; Rosenau 1972; Wycherley 1949).

Kostof (1991) wrote that the grid lacked the ability for public parks and monuments; however, it could eventually be achieved with the redistribution of land within the city. In the early settling of America, Kostof explains, the American had nothing but land, no culture and no identity. With this lack of direction, the grid system was employed to chart the unknown landscape. After the city had grown, the parks and monuments found their space among the buildings.

The final factor in Kostof’s analysis of a city is the actual buildings within the city themselves. These three-dimensional structures can only be truly analyzed at the street level; walking through the city, realizing the imagery these structures project upon the city-dweller. The construction of these buildings, much like the land use pattern, details the cultural themes present throughout the city. This discussion involves the analysis of the city’s architecture and is conducted in a future chapter. These three factors allow for the analysis of a city as material culture. Rather than simply looking at the image of a city by analyzing the structure from planning maps, this in-depth understanding illustrates the culture acting upon the city as it forms. This walk-through analysis, coupled with the strong understanding of a city’s history, helps to create the image of a city’s culture.
The layout, the land use, and the buildings are all aspects of a city detailing the history of a city’s formation. Seeing the city layout allows one to see the city as the arena in which culture exists and the land use and the building fabric show the products the culture has created. Walking within a city helps to gain a superficial understanding of how the city formed, while, understanding the social context behind this formation helps to generate a more complete understanding. Noticing specific patterns within a city helps to discover these meanings, and to do so, one must have a firm grasp on the cultural history of a city.

Results of Analysis

City Planning Analysis. The earliest survey (Pulsifer 1787) of the area (Figure 6) shows the region belonging to the Onondaga Indian Reservation. This early map displays the potential method for parceling the land in the region for the 1804 purchase of 250 acres. As discussed, the region was surveyed several times to accommodate the population growth in the area. As the Erie Canal construction began in 1817, the population of the city increased dramatically and the need arose for a formal city plan. This constant resurveying of the region shows the transition Kostof discussed as the concept of the Closed Grid transformed into the Open Grid. The final survey of the land, by Owen Forman (Bruce 1896; Clark 1849), sectioned the region into individual lots, with the remaining lots divided into larger portions for farmland. This parceling of land shows the transformation in the region from wilderness to the beginnings of the formal village. This grid system was laid out with room to grow. The region had no geographical obstructions to halt expansion and the area was allowed to expand within the grid systems.
Amateurs rather than professionals did these original surveys (Beauchamp 1908; Bruce 1896; Clark 1843); as a result, the village was settled with no professionally designed plan and the early citizens of Syracuse were allowed to settle without the constraints of a professional design. Kostof (1991) warned against the negatives in development of professionally designed cities compared to the positives of a freely developing city plan. The lack of a professional survey and professional city plan allowed Syracuse to expand upon the original Closed Grid of the first survey and continuing development into the Open Grid. Kostof discusses the two main faults of cities planned professionally. A city planned by a professional is planned in the idea of a perfect city at that time; however, the idea of a perfect city plan changes as culture develops. In planning a city, in its entirety, at one time, the city lacks the ability to evolve naturally within the culture. However, in the case of Syracuse, the city was planned a piece at a time, as the city developed, allowing for the freedom to expand naturally, as seen in the growth Syracuse during the construction of the Erie Canal.

While the original survey gave priority to the proposed highway in the region, the later surveys gave priority to the Erie Canal as seen in the development of the city center on the edges of the Erie Canal in later years (Clark 1843; Hardin 1993). Allowing for this transition allowed Syracuse to take full advantage of the Erie Canal’s placement within the city. The streets and lots, by 1860 (Figure 8), reflected this transition.
The earlier grids in the village of Syracuse were aligned to the Erie Canal after the construction of the canal replaced the highway for the village’s main source of transportation. Orienting the village grid to the Erie Canal rather than the highway allowed for the construction of buildings and marketplaces important to the commercial activity of Syracuse to have prime location along the waterway. The city expanded off the Erie Canal, eventually absorbing Salina and Lodi to the north and Danforth to the south. This natural expansion is accredited to the Open Grid system seen in the planning of Syracuse and is seen with the outer layer of grid systems based off of the original grids connected to the Erie Canal (Figure 9).
These grids were constructed to encourage city expansion, commercial prosperity, social control, and effective division of land. The grid defined uniform space and promoted a system of internal communication in a very systematic way. In regards to the systematic landscape, a grid displayed a notion of values assigned to different parts of the city, while the more important aspects of the city would be located in the center; the outskirts of the city saw the less important aspects of city life. These values are represented by the development of several commercial hubs centered around the Erie Canal, while the surrounding region of Syracuse developed as residential areas.

The classical tradition is apparent in the early surveys and city layout of Syracuse by the comparison to the ancient examples of gridded cities. While the surveying abilities of Owen Forman are not comparable to that of Hippodamus of Miletus, the reasons behind the use of a grid in Syracuse are comparable.
The use of the grid in relation to geographical boundaries in classical times and in Syracuse is similar. As described by Wycherley (1949) geographical boundaries did not deter the classical city planners from using the grid system. “The gridiron was imposed on hilly sites for which a modern planner would probably think it most inappropriate” (Wycherley 1949:21). The earliest surveys of Syracuse were on swamplands (Bruce 1896; Clark 1843). While no large hills appeared in the region, these swamplands presented similar geographical boundaries. The first survey in 1804 of the Walton Tract was an irregular shape because of these swamplands soon after, in 1814, the surveys conducted by the Forman, Wilson & Company overlaid these swamplands, disregarding these natural boundaries (Bruce 1896; Clark 1843).

The setting of the grid in relation to the city center in classical times is comparable to the setting of the grid in Syracuse. According to Haverfield (1913:29), Hippodamus of Miletus was the first architect who “made provision for the proper grouping of dwelling-houses and also paid special heed to the combination of the different parts of a town in a harmonious whole, centered, round the market-place.” This centered orientation in relation to the market place, or agora, was critical in ancient city planning (Castagnoli 1971; Haverfield 1913; Rosenau 1972; Wycherley 1949). These city centers arose in areas of importance within the city. Often, these important areas were centered on locations significant to the economic and commercial growth of the city. For example, in the ancient Greek city of Piraeus, Hippodamus laid the grid out in relation to the shoreline, critical to the commercial growth of the city (Haverfield 1913). “The longer and presumably the more important streets ran parallel to the shore, while shorter streets ran at right angles to them down the quays” (Haverfield 1913:30).
While the original survey of Syracuse was made in relation to the proposed highway, the later surveys were made in relation to the construction of the Erie Canal (Beauchamp 1908; Bruce 1896; Clark 1843). This shift in grid orientation directed the growth of the city to occur along the canal as seen by the creation of many city squares and market places (Bruce 1896; Clark 1843; Hardin 1993).

Land Use Analysis. The analysis of the land use patterns in Syracuse involves the comparison of Syracuse to the characteristics of Upton’s systematic landscape. As previously discussed in the original planning of the village, a stipulation attached to purchasing the land required Walton to build a tavern or house of entertainment for passing travelers, within a specified time. Bogardus fulfilled the requirement of a inn, with the construction of the South Salina Hotel in approximately 1808. Unlike previous taverns that failed, the South Salina Hotel remained in use for years. This transition from informal taverns and inns to a successful hotel allowed for not only an influential anchor in the village, but stands as an example of the organizational transition of the village from a simple stop on the road to the beginnings of a systematic landscape.

The first clear example of Syracuse as a systematic landscape comes in 1821 when Joshua Forman passed the law to lower the water level of Onondaga Lake and allow for the construction of ditches to reduce swamp waters (Clark 1843). This gave the citizens of Syracuse the opportunity to change the landscape to their advantage, reduce the impact of the swamp, and in turn, control the outbreak of disease and sickness. The wilderness was conquered and replaced with the foundations of a village ready for an expanding population.
In discussing the town’s first “burying ground”, Clark (1843:89) mentions, “At this spot were buried some fifteen or twenty persons, whose remains have never been removed, and hundreds daily pass over them unconscious that in so public a place lie the remains of individuals who were once active in life as nay now upon the stage.” This burying ground was unmarked and had no formal boundary, and because of this, the burying ground was unknown to the majority of the residents in the village. This transformation from disorder to order in the systematic landscape occurred, in this instance, in 1839 as the village purchased land for a formal cemetery. As Upton describes, the use of the word “burying ground” shifts to the idea of a cemetery, as this systematic landscape begins to transform the village. This cemetery was planned in lots, so the gridded landscape could be purchased evenly and distributed effectively, much like the ideals of this systematic landscape. The city’s cemeteries are discussed in Chapter VI.

Wycherley (1949) described the clumsiness of public space within the grid system in classical cities. Public space, such as shrines or monuments, appear within the gridded cities but are often fit within the confines of the grid rather than the grids positioned off the erected monuments or shrines. While the grid systems in ancient Greece were often oriented to the temples, the shrines and monuments “had no definite place in the structure of the city” (Wycherley 1949:89).
A map of Syracuse (Figure 10) emphasizing the location of parks within the city, as of 1860, displays how the parks and monuments within the city were fit into the city, rather than the grid based around the parks. The parks were formed due to overlapping grids creating irregular lots within the buildings. In the cases of Fayette Park and Forman Park, the area was created as Genesee Street ran through the center of Syracuse. Leavenworth and Armory Square were both, created within the grid system. Nature does not grow in perfect squares like Leavenworth Park or in an oval like Armory Square. Controlling nature within the grid system is a main characteristic in Kostof’s discussion of the grid system and in Upton’s description of the systematic landscape.
Figure 10. Map of Syracuse with locations of parks identified and magnified (Hecht 2004).
CHAPTER V: ARCHITECTURE

Architecture is an example of material culture, displaying a physical manifestation of culture in society. As stated previously, material culture objectively represents a group’s subjective vision of custom and order. Whether the use of certain architectural styles and designs were used intentionally to invoke specific symbolism, or the style being used allows for an interpretation of unintentional meaning, architecture holds a deep cultural value. The ability to walk through a city and see firsthand these structures, allows for similar emotions and reactions to arise as if you were a part of the historical city at the time of the planning. Experiencing the city streets with all the senses will transport a person back and help understand how the populace saw the city. This analysis involves the architectural style of the buildings, their locations in context to one another, and the landscape these buildings create together (Kostof 1994:23-25).

Style, decoration, design, and position all reflect several aspects in play against each other. The architect’s own experiences and plans, combined with society’s popular styles and demands, meld together to create a physical expression of culture. William H. Pierson, Jr. comments on the importance of architecture in culture, stating that, “Man participates in architecture. Of all the arts, it is the most intrinsically humanistic…” (Pierson 1976:1). Architecture is used in everyday life more than any other artistic medium. This level of functional use requires the aesthetic symbolism to be rooted in strong cultural ties. While paintings and sculptures are created to exist on their own, architecture does not exist in this vacuum. Architecture exists “to be occupied by people” and because of this, an organic quality is attached that allows for an unmatched potential in expressive capabilities (Pierson 1976:1).
Exemplifying this idea of architecture being symbolic, American architecture changed drastically in the early years following independence. This change reflected the adoption of classical ideals within the culture of many early Republic communities. The analysis of major landmarks and significant structures for symbolism, based upon architectural qualities, allows a deeper meaning to be derived. While the more significant landmarks and monumental structures in a culture may illustrate society’s ideal representation, these functional buildings help to describe the actual culture of the time. Households, while not as explicitly symbolic as landmarks, still present a representative dataset to establish this deeper understanding. The analysis of household architecture shows the use of certain architectural styles in a more private capacity.

This chapter is designed to analyze the classical tradition in architectural trends, and the impact of the Erie Canal upon this cultural transition. A methods section outlines the steps involved in this investigation. Following the methods section, a brief description of 19th century architecture is included in order to understand the characteristics of each architectural style involved in Syracuse during the period significant to this study. A thorough discussion of the American Greek Revival Movement is conducted in order to define the impact of the Greek Revival Movement in America on a larger scale than architectural design. A brief summary concerning the architecture of Syracuse, New York and the city’s influential architects creates a necessary introduction for the discussion of individual structural examples within the city. The final section of the chapter discusses the results of the investigation. Overall conclusions are saved for the final chapter.
Methods

The discussion of architectural styles uses definitions taken from Virginia and Lee McAlester’s *A Field Guide to American Houses* and John Griffiths Pedley’s *Greek Art and Archaeology*.

To analyze the architecture of the city, a thorough investigation of the evolution of the architectural styles is required. By researching, recording, and collecting photos of structures nominated on the National Register of Historic Places and buildings significant to the history of Syracuse, New York, based upon research by Evamaria Hardin (1993), a sufficient dataset was created. The buildings selected for the dataset are described with emphasis on architectural style and historical importance. Several maps are created to illustrate the location of these houses in context of the entire city. The National Register of Historic Buildings selection of houses was divided by the historic districts in which they are located. A line graph is created, combining each architectural style appearing in the selection of National Register of Historic Buildings and buildings significant to the history of Syracuse. This graph is created to compare the popularity of each architectural style and the length of their popularity within the city.

A second dataset is created, aimed at analyzing the popularity of the Greek Revival Style in Syracuse. To create this dataset, examples of Greek Revival homes are gathered from both the National Register of Historic Buildings, and Leslie O. Merrill’s thesis. The Greek Revival list, is illustrated by a condensed map of Syracuse with individual houses identified and listed numerically (Figure 11).
Figure 11. Greek Revival homes identified by year and location (Hecht 2004).

1. Van Patten House
   1820
2. Fairchild House
   1820
3. 1601 North Salina Street
   1820
4. Joshua Forman House
   1825
5. Office of the NYS Salt Springs
   1828
6. The Wolston Homestead
   1832
7. The Coddington Billings
   Williams House
   1834
8. Onondaga County Orphan Asylum
   1835
9. Maltbie D. Babcock House
   1837
10. Shankland House
    1837
11. Robinson House
    1838
12. Powell House
    1840
13. Jerome L. Briggs House
    1840
14. William Barker House
    1842
15. Zeubalon Ostrom House
    1842
16. Hillis House
    1842
17. Dennis Valentine House
    1842
18. John W. Yale Homestead
    1842
    1842
20. 816 East Fayette Street
    1842
21. 236 East Onondaga Street
    1845
22. Aaron Burt House
    1845
23. Miles Bennett House
    1845
24. The Old City Hall
    1846
25. Russell Hebbard House
    1855
A bar graph is created to illustrate the Greek Revival trend appearing in Syracuse based upon the combination of the National Register of Historic Places, the list created from Merrill’s data and personal research (Figure 12). This graph illustrates the popularity of the Greek Revival Style during the existence of Syracuse from the emergence of the Greek Revival Style to the fading of the style, showing its peak of popularity within the city.

![Greek Revival](image)

Figure 12. Construction of Greek Revival buildings in Syracuse, New York, by year.

A graph (Figure 13) was created indicating the architectural trends in the city, divided by decade, with special indication to the construction of the Erie Canal. This graph was created to illustrate the pattern in architectural style in relation to the construction of the Erie Canal.
Figure 13. Graph of architectural styles in relation to the construction of the Erie Canal.
An analysis of the 19th century American architecture in Syracuse requires a brief description of the 19th century American architecture apparent in the city. For each architectural example, a photograph of an ideal example and a brief description is included.

**Federal Style 1790 – 1820.** The name Federal Style (Figure 14) refers to the Federalist Party, whose members most often used this architectural style (Rifkind 1980). The Federalist Party was comprised mainly of self-made merchants, bankers, traders, and shipbuilders who looked to England for their cultural direction, and as a result, their architecture, too, followed the paths in English architectural directions. Their architecture “echoed the style popularized in London a generation earlier by architect-decorator Robert Adam (Rifkind 1980:29).” The design elements used in the Federalist Style are derived from the designs Robert Adam saw in his travels to classical ruins and have “a lightness and delicacy compared to previous styles” (McAlester and McAlester 1984:156).

The structure is most often made of brick with a combination of brass and iron used for the decorations. The typical floor plan involves a central block with flanking wings. These wings are extended by the addition of connectors. The Federal Style floor plan is a simple rectangle with the long side facing the street and the entrance in the center. This entrance is wide and tall, flanked on both sides with lights and a semi-circular or elliptical fanlight on the head of the door. The Federal entrance may also use a classical order in the portico as well, containing columns and a pediment. Windows are usually spacious, cut-stone lintels and projecting keystones and may be capped by an entablature (Rifkind 1980). The cornices in the Federal Style
often emphasized decorative moldings, most often using dentils. Windows are aligned symmetrically and are never in adjacent pairs. The most common pattern contains five on the front façade and often employs a Palladian-style window (McAlester and McAlester 1984).

The North often saw frame construction and clapboard siding while the front typically has brick or smooth wood design. Due to the simple arrangements of the interior plan, the chimney placement often appears centrally. The exterior may sometimes involve roofline balustrades and the windows show flat or keystone lintels above the windows while dormers typically have arched frames (McAlester and McAlester 1984).

Figure 14. Hamilton Hall, Massachusetts, an example of Federal Style architecture (McAllister 1995).
Early Classical Revival 1770 – 1830. The Early Classical Revival Style (Figure 15) marks the beginning of a strong classical influence in American architecture. While Robert Adam used the classical ruins for inspiration in his diverse spatial planning, the Early Classical Revival is the first attempt in a primarily classical architecture style (McAlester and McAlester 1984).

The porch entryway often dominates the front façade and is typically equal in height to the structure. Four simple columns often support the porch, however; varying subtypes in this style may contain differing number of columns, a change in the spacing of the columns, and even the treatment of the columns, referring to the type and decoration used. Much like the Federalist Style, a semi-circular or elliptical fanlight appears above the doorway and the windows are aligned horizontally and vertically in symmetrical rows. The pediment located above the entry porch is often decorated with a lunette, a small circular window. When describing the Early Classical Revival, “the doorway, cornice line, and type of column are the three distinguishing features (McAlester and McAlester 1984:169).” The materials in this style or often simple and use wood, brick or stucco with wood being the most common of the materials (McAlester and McAlester 1984).
Greek Revival 1825 – 1860. The Greek Revival Style (Figure 16) is the successor to the Early Classical Revival, and shows an evolution in architecture starting with Federal Style, containing limited amounts of classical decoration, to the Early Classical Revival, and culminating in the Greek Revival Style of the early 19th century (McAlester and McAlester 1984).
The Greek Revival Style consisted of a rectangular block with a gable end facing the street. External decoration is typically employed such as a frieze, window sets, columns, pillars and is usually painted white to imitate marble. Symmetry is crucial for this style (Hardin 1993). A prime example of the American Greek Revival Style can be seen on the cover of Roger Kennedy’s (1989) book, *Greek Revival America*. Structures in this style are constructed mainly of brick and wood with wood columns. Decorative cast-iron appears on the porch and stair railings. Masonry types often reflect the region in which the structure is located, for example, the use of cobblestone in the Greek Revival dwellings located in western New York (Rifkind 1980). The structure has a low-pitched gable or hipped roof and a cornice line emphasized with a wide band of trim. This wide band emphasizes the border of the roof and entry porch and mimics the classical frieze or architrave that can be found in the ancient temples this style imitates (McAlester and McAlester). Borrowing from the Federal and Early Classical Style, the doorway is often surrounded by narrow sidelights, however; unlike the previous styles, a transom light is
above the doorway rather than a fanlight. Although this style resembles the Early Classical Revival, it is easily distinguished from the style, not only by the difference in transom lights versus fanlights, but also, by the band of cornice trim across the façade of the structure. One of the distinguishing factors of this style is the central entryway, containing a classical pediment above or a flat-roofed porch (McAlester and McAlester 1980).

*High Victorian.* This period in American architecture saw a return to a strong influence from European styles. The Gothic Revival, Italian Villa, and Queen Anne Style all contain characteristics found throughout Europe in the past. As the country expanded, and the unknown wilderness disappeared, the population was flooded with immigrants. In an attempt to celebrate their own individual identity, architectural styles in this period were used to express the homeowners own personal histories and native countries’ culture (Rifkind 1980). This period helps to illustrate the point that architecture reflects the individual involved in creating it. “In an ideal vision of a domestic retreat for every man….home had a significance beyond mere function (Rifkind 1980:50).” This significance represented the reflection of an individual’s native culture and became a social, moral, patriotic, and democratizing force by uniting people with an identifiable culture (Rifkind 1980).
The Gothic Revival Style (Figure 17) is easily identifiable with a steep roof and steeply pitched cross gables, wall dormers, bargeboards, and an asymmetrical plan. The structure commonly has pointed-arches throughout the window and porch decorations. A very distinctive subtype of this style, known as the Castellated or Parapet style, either have castellated parapets along the roof, or a single tower with castellated parapets with a gabled roof (McAlester and McAlester 1984).

Figure 17. Gothic Revival House, Salem, Massachusetts, circa 1850 (Howe 1997).

Windows in the Gothic Revival employ the pointed-arch and may contain a window crown known as a drip-mold. While it is possible not every window in the structure will contain these Gothic Revival characteristics, at least one of the windows, usually the center most window in the most prominent gable, can be easily distinguished as having Gothic Revival characteristics (McAlester and McAlester 1984).
The Italianate Style (Figure 18) emphasizes mass and heaviness by allowing for stronger shadows and highlights on the surface ornamentation. While the majority of the structure is constructed of brownstone, wood may be used but is often scored to resemble masonry. The plan is formal, symmetrical, compact, and remains very simple in its arrangement. Although simple in spatial arrangement, the ornamentation and decoration in this style is complex and tends to be more florid in design. The Italianate Style is easily identified by its window and doorway decorations. Wide and lavishly detailed windows, though tall and narrow, have elaborate crowns and decorative brackets (Rifkind 1980). Unlike the previous style, this style is usually two or three stories and is often reserved for commercial buildings due to its elaborate decoration and heavy presence, while containing a compact and regular plan. The low-pitched roof has overhanging eaves with decorative brackets and may include a cupola tower in examples known as Italian Villa Style, a subtype of the Italianate Style (McAlester and McAlester 1984).

Figure 18. Italianate Style Home in Cape May, New Jersey (Jupiterimages Corporation 2013).
Second Empire 1855–1885. The most distinguishing feature of the Second Empire Style (Figure 19) is the mansard roof. Dormer windows are located within this mansard roof, along with decorative brackets around the eaves. The façade is typically symmetrical and the roofline is similar to the Italianate Style (McAlester and McAlester 1984). The proportions of this style are vertical and florid in decoration and have cast-iron pinnacles (Rifkind 1980).

![Image of a Second Empire Style house](image_url)

Figure 19. Second Empire Style (PEMA 2013).

Stick 1860 – 1890. The Stick Style (Figure 20) has a steeply pitched gabled roof and cross gables, with the gables showing decorative trusses. The roof contains overhanging eaves with exposed rafter ends. The walls are made up of wooden cladding and have horizontal, vertical, or diagonal boards raised on the wall surfaces for emphasis. This decoration is meant to mimic the Medieval half-timbered houses from the past. This style, much like the Early Classical Revival Style, is described as a transition between two, more popular, styles. While the Early Classical linked the Federal and the Greek Revival, the Stick Style is said to link the Gothic Revival and the Queen Anne Style (McAlester and McAlester 1984).
Queen Anne 1880 – 1910. Identified by the steeply pitched roofs of irregular shapes, a dominating front-facing gable, patterned shingles, and cutaway bay windows, the Queen Anne Style (Figure 20) uses strong decoration with wood and brick and multiple architectural devices to avoid a smooth-walled appearance. The style is often recognizable by a tower structure, usually as high as the structure, and capped with a conical roof. The style has an asymmetrical façade and often contains a partial or full-width porch. A unique feature found in this style is the spindle-work decoration typically found in the delicate porch supports or in gables under the wall overhang (McAlester and McAlester 1984). The Queen Anne Style floor plan is complex due to the crossing axes and projecting wings often employed in the spatial arrangements of the structures. These structures are less vertical than other styles and often expand horizontally. The style is known for its grouped chimneys, small paned windows, intricate lathe-work and shingles (Rifkind 1980).
Richardsonian Romanesque) 1880 – 1900. Known for its heavy masonry and imposing features, the Romanesque Style (Figure 22) is most easily defined by the squared stonework, round topped arches on squat columns, and the asymmetrical façade. Two or more colors are often used in the brick and stonework in an effort to highlight the masonry (McAlester and McAlester 1984). The structure tends to stay relatively low, spreads out across the ground, and is covered by a broad, overhanging roof (Rifkind 1980).
For the purpose of this study, special attention is paid to the Greek Revival architectural style. A historical context of this architectural style is required to truly understand the impact the style had on the American culture.

The American Greek Revival describes a movement in architectural style representative of the classical tradition dominating the American culture during the period. The Greek Revival Style started in the early Republic where it became an architectural style often referenced symbolically as a remembrance to the fight for American Independence. This style, along with the tradition, held a dominating influence until the 1850s. However, this style was not an expression of the American founding fathers, nor was it simply a desire to emulate the structures found in ancient Greece and Rome. The American Greek Revival came about as “Americans sensed the nation to be adrift after its heroic revolutionary accomplishments, feared its
centrifugal disorder, but at the same time celebrated triumphs of their own” (Kennedy 1989:3). The Greek Revival represented Americans’ search for their own identity. After the Revolutionary War, the Americans grew to despise anything representative of English culture and after the creation of the American Constitution, avoided anything representing a tyrannical or royal government. The decline of the Federal Style created opportunity for a new architectural style to gain popularity. The Greek Revival Style was prominent in American society from 1825 to 1860. This architecture referenced not only the oldest democracy in the Western world, but also the modern Greek fight for independence from Turkey during the 1820s (Cooper 1993; Kennedy 1989).

According to Roger G. Kennedy’s book *Greek Revival America*, the classical tradition appeared in America after the Revolutionary War era as Americans gained a surplus of funds and a desire to see the European world. Because of this wanderlust and an already existent background in classical education, many major figures in early American history travelled across Europe, several of them finding themselves in ancient Greece and Rome. Bringing their newfound love of the ancients back to America, the Classical Revival began to appear in American culture. Thomas Jefferson remains one of the more prominent leaders in the Greek Revival architectural movement. Spending more than five years in Europe, from May 1784 to October 1789, Jefferson imported many classical architecture decorations upon his return. In a letter from Thomas Jefferson to his friend Madame de Tesse, written on March 20, 1787, Jefferson describes his newfound adoration for the classical taste. “Here I am, Madam, gazing whole hours at the maison Quarree, like a lover at his mistress” (Cooper 1993:29). The Maison Quarree (Figure 23) is a Roman building located in Nimes, France, described as the best-preserved Roman temple in modern times.
Figure 23. Maison Quaree in Nimes, France (Lendering 2005).

It is said, however, that Thomas Jefferson presents a poor example of the ideal use of the classical tradition in architecture. “…for [Jefferson] took none of his ideas directly from the very few Roman buildings he observed, never saw a Greek one, and was no more likely than his peers to search the classics for architectural or political examples…” (Kennedy 1989:28). While the classical tradition began to gain popularity in the 1790s with Thomas Jefferson, it did not become a strong cultural movement until the early 1800s.

Later, Nicholas Biddle of Philadelphia became the face of Greek Revival in American culture while Andrew Jackson, and his supporters, came to embody the Roman ideals in America. In time, Nicholas Biddle came to represent the Whigs in politics, while Jackson and his presidency, the Republicans. Kennedy points out that after Biddle became President of the American National bank; no bank went up in America without some form of the Grecian order. “Biddle was the spider at the center: his influence, in banking and architecture, extended throughout the web” (Kennedy 1989:206). It is because of this adoption throughout the banking
system that the opposing Republican Party avoided the Grecian Style in any of their architecture. This division became so fierce that only a single structure in Andrew Jackson’s home state of Tennessee had a traditional Grecian portico; that structure being Cleveland Hall, built by Andrew Jackson’s nephew. Andrew Jackson’s nephew, Stockley Donelson, and his close friends, had become what Jackson described as “worthless Whig scamps” (Kennedy 1989:211). After a drunken brawl led to a murder; Donelson abandoned Jackson’s followers and in an act of political revenge, constructed Cleveland Hall after Nicholas Biddle’s own home, Andalusia (Kennedy 1989).

Architecture of Syracuse, NY

The architecture in Syracuse represents the city’s changing culture during its progression from settlement to city. From Colonial period, to the early Republic, to the Civil War era, Syracuse played an important role throughout the formation of not only upstate New York, but also the nation. Due to its location, after the completion of the Erie Canal, Syracuse was open to outside influences and architectural styles from all over the northeast. The city of Syracuse presents an explicit ability to trace national events by the patterns in architectural styles. By using Evamaria Hardin’s (1993 and 1980) books, *Syracuse Landmarks: An AIA Guide to Downtown and Historic Neighborhoods* and *Archimedes Russell: Upstate Architect*, along with a collection of personal photographs, a thorough understanding of architectural evolution in the city allows for this analysis.
Syracuse emerged from the wilderness of upstate New York, and as Abraham Walton and Henry Bogardus began construction on the earliest buildings, they reflected these humble beginnings. The first buildings were simple taverns and small houses; the biggest structure was the two-story South Salina Hotel (Bruce 1896). As the settlement evolved into a village in the early 19th century, the architecture of the town took on a distinct Greek Revival Style. “…there are but few pre-Civil War buildings left in Syracuse. Those that remain are simple in form and ornament, their design inspired by classical styles…” (Hardin 1993:14). The earlier buildings were made from wood and brick due to the location in a forested area and heavy clay content in the local soil. These wooden and brick multi-story buildings were popular during the 1820s and 1830s until the midcentury when the introduction of balloon framing replaced these heavier, local, materials with lighter, wood materials (Hardin 1993). With the appearance of railroads and the Erie Canal, trending ornamentation and architectural stylebooks could be ordered in catalogues and shipped directly to the city, further removing the local variations from the Greek Revival Style in Syracuse. It is in this period that local architects began to establish themselves, such Horatio Nelson White, Archimedes Russell and Joseph Lyman Silsbee.

The first of these famous architects, Horatio Nelson White, was born in Middletown, New Hampshire on February 8, 1814. Moving to Syracuse in 1843, White became known through his work on the Church of the Messiah and quickly began his own architectural practice. In 1856, he designed the new Onondaga County Courthouse in Clinton Square and, in 1867, the Onondaga Savings Bank. In his career, Horatio Nelson White designed armories in not only Syracuse, but all over upstate New York, along with over a hundred churches, including the Plymouth Congregational Church in Syracuse. Dying in 1892, Horatio Nelson White left a lasting impression of Second Empire and Romanesque architecture within the city.
Archimedes Russell, the most famous and influential architect of Syracuse, practiced from 1862 to 1915. While many architects of this period were trained in Europe, Russell learned during an apprenticeship under John Stevens in Boston until the Civil War period, when he moved to Syracuse in search of better business. Initially joining Horatio Nelson White’s firm, Russell gained popularity and became known for his Romanesque Revival Style. The most famous of Archimedes Russell’s structures is the Crouse Memorial College (1887-89) on Syracuse University’s campus. Towards the end of his architectural career, Russell gained enough success to be an unpaid professor of architecture at Syracuse University (Hardin 1980).

The last of these influential architects in Syracuse, Joseph Lyman Silsbee (1848-1913), worked in Syracuse, Buffalo and Chicago during his career as an architect. Born in Salem, Massachusetts and a graduate of Harvard, Silsbee was highly influenced by H. H. Richardson in the Romanesque Style. Moving to Syracuse at the age of 26, Silsbee designed the new Syracuse Savings Bank and was appointed the professor of architecture at the new College of Fine Arts at Syracuse University. Leaving in 1882 to open a second office in Buffalo, New York, Silsbee settled in Chicago in 1886, becoming a prominent housing developer (Ramsey 2002).
Structures in Syracuse, New York

A description of preserved landmarks and significant buildings within Syracuse is a logical starting point for this discussion. By using the National Register of Historic Places, this chapter has compiled a list of important structures within Syracuse constructed between 1790 and 1890. With this list and Evamaria Hardin’s book, *Syracuse Landmarks: An AIA Guide to Downtown Historic Neighborhoods*, this chapter describes the important structures from this period and significant historic districts (Figure 24), still in existence today.

![Figure 24. Historic Districts in Syracuse, New York (Hecht 2004).](image)

Due to several fires during the town’s early years, many buildings dating to the pre-Civil War era have been lost and many residential buildings were destroyed over the years due to the necessity of construction in a growing city (Hardin 1993). Leslie O. Merrill’s (1943) thesis *Greek Revival in Syracuse: an historical survey and analytical study of the architectural in Syracuse, New*
York, between the years 1820 and 1855, discusses several examples of Greek Revival homes no longer standing in Syracuse and are included in Appendix A, Greek Revival Homes in Syracuse, New York from 1790 to 1890. The majority of these examples is not significant to the history of Syracuse and only provides evidence to the strong existence of the Greek Revival Style in Syracuse’s early history. These houses are not included in the individual discussion of houses, but the locations of these houses are marked with color-coded identifications according to the date of construction (Figure 12). A comprehensive list consisting of all the structures discussed in this analysis is included; divided by architectural styles, beginning with the earliest and including all structures of that style in chronological order (Appendix A).

**Earliest Buildings in Syracuse**

The oldest structure in Syracuse on the National Register is the Polaski King House, built around 1810. Polaski King was an early settler of what was then Onondaga Hollow. King went on to found the first school in the area. The building was constructed in the Federal Style with brick laid in a Flemish bond pattern and a local limestone foundation (Hardin 1993).

The John Gridley House was built around 1812 from local limestone in the Federal Style (Figure 25).
The Gridley House is one of the oldest standing structures in Syracuse and dates back to the time when the surrounding village was known as Onondaga Hollow. The house itself predates the city of Syracuse by 45 years (Hardin 1993). The interior remains as it was during its period of significance, containing an ornamented fireplace and decorated archways between rooms (Figure 26 and 27) (McKee 1964).
Figure 26. John Gridley, interior, fireplace.

Figure 27. John Gridley House, interior, archway decoration.
Clinton Square and Hanover Square

Clinton Square and Hanover Square (Figure 28) became the first commercial districts in the village of Syracuse.

Figure 28. Clinton Square and Hanover Square (Hecht 2004).

Clinton Square (Figure 29) formed in the early 1800s and was named by Joshua Forman after the current governor at the time, Governor De Witt Clinton.

Figure 29. Clinton Square, circa 1909 (Johnson 2005).
It is the original location of Bogardus’ Corner and the South Salina Hotel. Clinton Square developed as the first town center for Syracuse and contains the Syracuse Savings Bank (Figure 30), erected in 1876 by Joseph Lyman Silsbee in the Gothic Style.

![Figure 30. Syracuse Savings Bank, circa 1886 (HABS 1933).](image)

It was the first building in Syracuse to be built with a passenger elevator. After its creation, Silsbee maintained an architectural office on the top floor of the bank until his relocation to Chicago (McKee1964). As the Erie Canal was finished, the commercial center for the village transitioned to Hanover Square, the transfer point for the loading and unloading of goods from the canal boats.

Hanover Square includes 17 historic buildings listed on the National Register of Historic Buildings. The first buildings in the area were a church and several wooden structures but, in 1834, fires destroyed the majority of the buildings on the north side and were replaced with brick Federal Style structures such as the Phoenix Buildings. This Square is named after the Hanover Arcade, which operated as a marketplace during the 1820s and early 1830s. The buildings on
Water Street are called “double-enders,” and allowed for the loading and unloading of goods onto the Erie Canal. While the sides of the buildings facing the Erie Canal were plain in design and decoration, the storefronts, facing the square, remained highly ornamented for the public’s view.

Known today as the Erie Canal Museum, the Weighlock Building (Figure 31) is located two blocks east of Hanover Square and once served as the city’s official weigh lock station on the Erie Canal.

![The Weigh Lock.](image)

**Figure 31.** Weighlock Building, circa 1908 (Beauchamp 1908).

Constructed in 1849, in a two-story Greek Revival Style containing classical pillars, the Weighlock Building once allowed boats to be towed into the bottom of the structure for weighing before being allowed to continue on the canal.
Due to the number of taverns in the surrounding area, Hanover Square was nicknamed “Hangover Square.” In the 1870s, Lewis H. Redfield is said to have donated a fountain in the center to counter the popular argument that “you couldn’t get a drop of water there so you had to drink strong spirits” (Hardin 1993:23).

The buildings located in Hanover Square are better represented in list form, rather than on an individual basis because the significance of these structures are derived from their existence as a unit and not as individual buildings.

Phoenix Buildings (portion) – 1834 – Federal Style

Phoenix Buildings and Phillips Block, circa 1897 (Syracuse Then & Now 2006)

Philips Block – 1834 – Federal Style

Franklin Buildings (portion) – 1834– Federal Style
Figure 33. Franklin Buildings (Google 2011).

Franklin Buildings (portion) – 1839 – Federal Style (Figure 33)

Franklin Buildings (portion) – 1870 – Second Empire Style (Figure 34)

Figure 34. Franklin Building (Google 2011).
Dana Building – 1837, 1861 – Federal Style, Italianate Style (Figure 35)

Gridley Building – 1867 – Second Empire (Figure 36)
Granger Block – 1869 – Italianate (Figure 37)

Figure 37. Granger Block (Google 2011).

Larned Building – 1869 – Second Empire (Figure 38)

Figure 38. Larned Building (Google 2011).
Post Standard Building – 1880 – Richardsonian Romanesque (Figure 39)

Figure 39. Historic Post-Standard Building (Google 2011).

Vanderbilt Square

Vanderbilt Square (Figure 40) came about in 1839, as the railroads appeared downtown.

Figure 40. Vanderbilt Square with the location of the 1839 train station (Hecht 2004).
In 1839, Daniel Elliot, of the Auburn and Syracuse Railroad, erected a Greek Revival train station on Washington Street known as the Old Depot (Figure 41).

The location of this train station caused the commercial center of Syracuse to shift from Clinton Square to Vanderbilt Square. This train station was constructed to house approximately 30 to 40 passengers awaiting the train; however, often the numbers rose much higher, creating a hot and crowded place (Merrill 1943).

The most significant building still standing in Vanderbilt Square is the White Memorial Building, constructed in 1876 and designed by Joseph Lyman Silsbee. This building appeared as the commercialism of Vanderbilt was peaking. The building is designed in the Gothic Revival Style with a highly ornamented polychrome façade and a slate roof with iron cresting capping the edges (Hardin 1993).
Archimedes Russell erected the C.W. Snow building in 1888 for the wholesale druggist C.W. Snow. This brick building, constructed in the Romanesque Style, was located on Warren Street and originally stood eight stories high, making this structure the tallest building in Syracuse at the time (Hardin 1993).

Vanderbilt Square was a commercial center until the relocation of the train station to Armory Square in 1869. This relocation of the train station resulted in a shift in the commercial hub of Syracuse, this time to Armory Square.

\textit{Armory Square}

Originally, Armory Square (Figure 42) was a millpond surrounded by solar evaporation vats for salt production.

Figure 42. Armory Square (Hecht 2004).
In 1849, the dirt from construction projects a few blocks north, in an area known as Prospect Hill, filled in the water and created a potential town center. The new town center became Armory Square in 1859, when Horatio Nelson White created the second largest armory in New York State. The original armory was a three-story brick structure, later added onto by architect Horatio Nelson in 1872. A fire swept through the structure and destroyed the original structure, however; the additions remained unharmed and was rebuilt by 1874. The building was constructed in the image of a medieval castle in order to reflect its purpose to the city. The building was meant to inspire the militia stationed in the armory to fulfill their duty as protectors of the city. The citizens, however, saw this imposing architectural style as a show of force (Hardin 1993).

South Salina Street Historic District

As the city of Syracuse grew, and the modern districts appeared, the South Salina Street Downtown Historic District (Figure 24) came to represent the residential core of Syracuse in the late 19th century. Originally known as the village of Danforth, the area transformed in 1887 after the village was incorporated into the city of Syracuse. Before this, however, citizens of Syracuse built their homes in Danforth to escape the cramped city atmosphere arising in Syracuse. According to Hardin, “people were attracted by the bucolic surroundings and built their suburban houses there” (Hardin 1993:263). The famous architects of the era were all represented in this district, including work by Horatio Nelson White, Archimedes Russell, and Joseph Lyman Silsbee.
South Salina Street played an important role in the salt production and early economy of Syracuse as early as 1820. Originally established as a wagon trail leading from salt springs near Onondaga Lake to the nearby markets, South Salina Street improved to a paved road in the 1830s as the area was drained. This area quickly became a central location for upscale residents and remained as such until the close of the century.

The residence at 1631 South Salina Street was built in 1850, making it the earliest built structure in the South Salina Historic District. Constructed between Kennedy Street and Kirk Avenue, this Gothic Revival cottage is no longer standing. The structure had a steeply pitched, cross-gabled roof with pointed-arch windows. Unusual to the Gothic Revival Style, the entranceway had rectangular sidelights and a transom (Hardin 1993).

Built toward the end of the Greek Revival movement in the region, the Harvey Tolman House (Figure 43) showed that the Greek Revival Style was not contained to city boundaries.

Figure 43. Harvey Tolman House, circa 1933 (HABS 1933).
Originally constructed in the rural farmland on the outskirts of Syracuse, the city expanded to include this house in the local suburban landscape. Described as a “nicely proportioned salmon brick Greek Revival farmhouse” (McKee 1964:92), the structure contains a hipped roof with simple brackets at the cornice and wooden columns at the entrance. Symmetrical stone window lintels and sills decorate the exterior of the house (McKee 1964).

The Renetta C. Palmer House, now destroyed, was built in 1868. An Italian Villa Style structure constructed out of brick, Hardin described this building as, “one of the best of its kind in the city” (Hardin 1993:264). Following with the High Victorian theme of houses in the area, the Erastus B. Phillips home was built in 1869 in the Italianate Style with hipped roof and paired brackets. The structure has since been remodeled, losing its historically significant characteristics. Much like the residence at 1631 S. Salina street, the plain stone lintels and a deeply recessed doorway with rectangular transom and sidelights reflect the Greek Revival architectural style of an earlier period not usually apparent in the Italianate Style (Hardin 1993). The Justus Newell House (1872) was built in the Italianate Style. With traditional Italianate designs, the structure included a low-pitched roof with projecting eaves supported by ornate brackets and a cupola. The arched cornices, quoins, and elaborate porches further represented these Italianate characteristics (Hardin 1993). The Anson Palmer house was constructed in 1890 and was named for its owner, Anson Palmer, married to Renetta C. Palmer, owner of the Renetta C. Palmer house built in 1868. This building, also, contained strong Italianate details in its design. Constructed of brick and containing large plate-glass windows, the structure held an abundance of ornamentation (Hardin 1993).
The residence at 1730 South Salina Street (Figure 44) was built around 1890 in the Stick architectural style. Characterized by its intricate woodwork and cutout ornamentation on the exterior (Hardin 1993). The final historic house in the South Salina Street Historic District is the Alvord House, constructed in 1890 and was named after its owner Anson Alford. The structure contained traditional characteristics of the Queen Anne Style, however, also contained strong, classically inspired ornamentations as well (Hardin 1993).

Figure 44. 1730 South Salina Street (Google 2011).
Being a residential area, the historic district only has a few non-residential buildings of significance. The Sumner Hunt Building (Figure 45), built in 1878, was the only commercial building still preserved in the district. Built out of brick in the Second Empire Style, this structure was used for as the local general store (Hardin 1993). The two churches in the area, the Reformed Presbyterian Church (1861) and the New Jerusalem Church of God in Christ (1884) were both built in the Romanesque Style architecture (Hardin 1993).

Figure 45. Sumner Hunt Building (Syracuse Then & Now 2006).
James Street

James Street (Figure 24) represented the most elite residential area during the middle and later half of the 19th century. Homes of the wealthiest citizens in Syracuse could be found on this street as early as 1838, with General Leavenworth’s Greek Revival Mansion (Figure 46). “Featuring a two-story Ionic portico and side wings” (Hardin 1993:217), the Leavenworth House included an approach decorated by statues and urns leading up to a Greek Revival decorated door and windows. The interior contained richly decorated Greek Revival ornament (McKee 1964). Not to be outdone by General Leavenworth’s Greek Revival mansion, Moses DeWitt Burnet tore down his family cottage on James Street and erected a Greek Revival mansion, in 1842, to compete with the Leavenworth mansion for size and grandeur.

Figure 46. General Leavenworth’s Greek Revival Mansion (Merrill 1943).
The Sedgewick House (Figure 47), erected in 1843 and designed by Alexander Jackson Davis, was an ideal example of the Gothic Revival architecture in Syracuse. The house contained a porch, pointed windows, tracery on the exterior, ornamental bargeboards and high chimneys on the roof.

The Barnes-Hiscock mansion, an Italian Villa Style mansion built by George Barnes in 1851-1853, sat atop James Street, drastically modified since its original construction. The original mansion was designed in the Italian Villa architectural style, however; in the 1890s, the mansion was remodeled into a Colonial Revival structure. Finally, the home is listed on the National Register in its final form, a Classical Revival mansion.
The Hawley-Green Historic District (Figure 24), named after its surrounding streets, Hawley Avenue and Green Street, came into prominence around 1840. The district was first inhabited by carpenters, wagon makers, silversmiths, painters, and musicians and was known for its Greek and Gothic Revival homes. As the neighborhood saw a transition to an upper-class population in the late 19th century, and the lower-class homes were replaced, the architectural style transitioned to Second Empire, Queen Anne, and Stick Style.

The former Wesleyan Methodist Church (Figure 48) was built in 1847 after the Methodist Episcopal Church became divided on the issue of slavery.
Known as the “old village church,” it was originally built in the style of a vernacular Greek Revival meetinghouse with corner pilasters, low pitched pediment and rectangular openings (Hardin 1993:93). The tower was added to the structure later. Its basement is said to have played an integral role in the local Underground Railroad prior to the Civil War (Wesleyan Methodist Church 1998).

Fayette Park

Fayette Park, now known as the Fayette Firefighter’s Memorial Park, exemplified the use of the Greek Revival Style by high society of Syracuse to overcome the wilderness in the city’s early existence. In the early 19th century, the park was originally called Centre Square (1827) and was a highly active area, used for parades and military drills. In the 1830s, these main roads saw a drastic reduction in activity and the park began to shift to a residential area. Named LaFayette Park in 1838 after Marquis de LaFayette and his role in the American Revolution, the park was seen as an annoyance due to the roaming of livestock, the beating of rugs and the operation of the local slaughterhouse within the park’s enclosure. In the late 1860s, hoping to prevent overcrowding in the area and the loss of their park, the residents constructed a cast iron fence and, until 1917, the surrounding residents paid for the garden, maintenance, gardener, and guard. John Crouse, a prominent citizen and local resident, donated two bronze statues and a fountain graced by Neptune and his mermaids to accentuate the classical houses surrounding the park. With the donation of these statues and the fountain, the park “soon became the appropriate front yards for the fine Greek Revival and Italianate houses…” (Hardin 1993:118).
The Hamilton White House (Figure 49) was built in 1842 for Hamilton White, Esq. and was a prime example of a Greek Revival Style house in Syracuse. Built on the road surrounding what would become Fayette Park, the house represented the last surviving example of a Greek Revival house on the block. “At one time, many Syracuse streets were lined with temple-front houses, but progress and prosperity destroyed most of them” (Hardin 1993:120). Although it did not contain a traditional temple-front, the façade and classical-style pillars, along with the frieze and corresponding windows, are typical of the Greek Revival Style.

Figure 49. Hamilton House (HABS 1933).
The Park Central Presbyterian Church (Figure 50), erected in 1875, replaced the congregation’s first building on the west side of the park. The congregation’s first church, built in 1847 by Elijah T. Hayden and Luthor Gifford, was modeled after the Greek Revival Style. It was common in this neighborhood for buildings to contain Greek Revival, elements in order to match the surrounding buildings. It was also common for these classical buildings of wood to be replaced by simpler structures of brick and stone (Hardin 1993).

Figure 50. Park Central Presbyterian Church (PCPC 2012).
Syracuse University

Figure 51. Hall of Languages, von Ranke Library and Crouse College, circa 1889 (Denton 2003).

The Hall of Languages (Figures 51 and 52) on Syracuse University’s campus, erected in 1871 and designed by Horatio Nelson White, is constructed in the Second Empire architectural style. Several architects entered plans for the building, including Archimedes Russell, however; the trustees selected this plan by Horatio Nelson White. The structure was built in the shape of an H and cost $136,000. The structure was of local Onondaga limestone and housed the entire campus for 16 years. In 1887 a central cupola was added above the clock. The interior was remodeled in 1979, completely removing the original decorations (Hardin 1993).

Figure 52. Syracuse University, Hall of Languages circa 1873 (Denton 2003).
Crouse College (Figure 53), located on Syracuse University’s campus was designed by Archimedes Russell; who began construction on the building in June of 1888, and modeled the structure in the Richardsonian Romanesque Style. “The facades of Crouse College are richly ornamented, especially with a stylized sunflower motif of terra cotta gables, pediments, and elaborately carved capitals…” (Hardin 1980:26). With a donation of $500,000, John Crouse, a local merchant and banker, and his son D. Edgar Crouse, funded the construction of Crouse College, which was the highest structure in the city at the time. Along with the basis of the architectural style, the sculpture “Winged Victory” was inspired by an original sculpture found on the island of Samothrace in the Mediterranean Sea (Hardin 1980).
The William Pearson Tolley Administration Building (1888-1889) was originally named the von Ranke Library (Figure 54) in honor of the German historian, Leopold von Ranke.

Figure 54. von Ranke Library, Syracuse University, circa 1904 (Illustrated Postal Card Company 2010).

The structure was built to house von Ranke’s book collection, donated by Reverend John M. Reid, one-time president of the Genesee College at Lima, the origin of Syracuse University. The library was built in the Romanesque Style, with corner towers and turrets, all sitting atop a granite base. The main Romanesque archway and pediment was decorated with a Queen Anne Style terra cotta flower in the center. The building was erected in a style related to the Crouse College, which was being constructed at the same time (Hardin 1993).
Outside the City of Syracuse

Although not within the confines of the city of Syracuse, it must be noted that many figures in Syracuse’s history constructed Greek Revival buildings located just outside of Syracuse’s city limits including, the Whig Hill House, the Botanic Infirmary, and the Burhans House.

The Whig Hill House (Figure 55), constructed in 1833 by Colonel James Leslie Voorhees, was a Greek Revival structure.
Whig Hill gets its name from the political atmosphere Colonel Voorhees aligned with at the time. The home does not contain the white-porticoed form typical of the Greek Revival, yet, the high base and monumental entrance are typical for the local Greek Revival tradition in the area, along with the high walls and small attic windows underneath the broad eaves (McKee 1964).

The Botanic Infirmary (Figure 56) was built in 1835 by Dr. Cyrus Thomson, becoming the first hospital in Syracuse, and is located on West Genesee Street, just outside of the city.

The building is a large, rectangular, three-story building with 10 Ionic columns on the front façade. At the time, the structure was located so near to the Erie Canal that upon the canal’s expansion in later years, the eastern wall was cut off. Suing the state for damages, Dr. Thomson was awarded $6,250 to rebuild his wall (McKee 1964).
The Burhans House was built in 1837 for Harry N. Burhans, in the area of Syracuse, later absorbed into the city. The house’s distinctive pillars and narrow windows in the entranceway, along with a symmetrical shape, bold yet simple moldings, heavy cornices and a pedimented gable marks it as Greek Revival.

Multiple structures representing the Greek Revival period (1827-1857) are located in the surrounding villages, the majority of which are located in Skaneateles, a town just south of Syracuse.

Skaneateles:

Small Jewett House – 1827
Richard De Zeng House – 1839
Meeting House of the Skaneateles Baptist Society – 1808, rebuilt in 1842
Benoni Lee Law Office – 1856
Freeborn Jewett Mansion - 1857

Several other houses that represent the 19th century trend of the Greek Revival Style exist throughout the area today. Examples of which are the Junod House (1850) in Jordan, Benson House (1851) in the Town of Fabius, and the Jonathan Hicks House (1854) located in Liverpool. These examples are not used in the analysis of the Greek Revival Style in Syracuse; however, discussing their existence is necessary for the understanding that the Greek Revival Style was not confined only to Syracuse in this period.
Results

The result of the National Register of Historic Places line graph (Figure 57), depicting the number of structures on the National Register of Historic Places according to architectural style, displays a clear pattern, depicting trends in popularity for each architectural style within the city.

Figure 57. Architectural styles of buildings on the National Register of Historic Places according to construction year.

The Federal Style architecture appears early in the city and spiked in popularity, reaching 10 buildings in 1830-1834. This popularity quickly disappeared; however, and the rise of Greek Revival Style overtook the Federal Style in popularity.
While Federal Style had 10 buildings in 1830-1834, Greek Revival Style had seven. The next segment, 1835-1839, shows only one Federal Style building, while the Greek Revival Style had four. The final major peak of Greek Revival Style came in the 1840-1844 period, reaching as high as six buildings before dropping at an even rate until 1850-1854 with one building.

At the time of 1860-1864, the Greek Revival Style completely disappeared, and the remainder of the graph shows a battle for popularity between Italianate Style, Gothic Revival, Second Empire, and Richardsonian Romanesque. Though not becoming a clear leader in popularity, the Italianate Style was a constant from the final decades of the Greek Revival movement in Syracuse, until the 1890s. The height of Italianate Style popularity came in 1865-1869 with two buildings constructed. Making its first appearance in 1850-1854 with a single building, the Italianate Style prevailed as a popular architecture style from 1850-1875, between the valley caused by the disappearance of the Greek Revival Style and the appearance of Archimedes Russell and his use in Richardsonian Romanesque Style buildings. The Italianate Style made a final surge in 1890 with the Anson Palmer House; however, the use of this style may be attributed to a single homebuilder with a fondness for the style, rather than a larger scale city movement.

By the 1885-1889 period, the Richardsonian Romanesque Style of architecture rose in use, which is attributed to the appearance of the architect Archimedes Russell and his more famous constructions, such as the C.W. Snow Building and the Crouse College, both in 1888. The Romanesque Style made its first appearance in 1860-1864, with the construction of the Reformed Presbyterian Church in 1861 and reached as high as four buildings in 1885-1889.
The final period of the graph, 1890, shows the beginnings of potential spikes in popularity from the Second Empire Style, Stick Style and the Queen Anne Style. The rise in the Queen Anne Style architecture, at this time, is congruent with the national architecture trends; however, the potential rise in the Second Empire Style and Stick Style is somewhat late for these styles. Typically ending in the late 1880s and early 1890s, the appearance of the Second Empire Style and Stick Style in Syracuse may indicate a surge in popularity; however, due to the research constraints, no further research was conducted on the subject.

Figure 12 was created to display the rise and fall of the Greek Revival Style in Syracuse, according to the year. The data used for this graph included the Greek Revival Style buildings from the National Register of Historic Places, the landmarks discussed by Evamaria Hardin, and the buildings included in Leslie O. Merrill’s thesis. According to these three sources, the Greek Revival Style first appeared in the 1820-1824 section with the construction of Van Patten House, the Fairchild House, and the house at 1601 North Salina Street in 1820. These three homes sparked the flood of Greek Revival homes in the city. Coinciding with the completion of the Erie Canal, the Greek Revival Style appeared in Syracuse during the 1825-1829 period with five buildings. The 1835-1839 period saw the construction of eight buildings in the Greek Revival Style before having its largest impact, in the 1840-1844 period with 15 Greek Revival buildings. The year 1842 alone saw the construction of nine Greek Revival Style buildings. After this peak of 15 buildings, however, the Greek Revival Style began to decline. The graph showed the construction of seven buildings during the 1845-1849 period and then a drastic decrease to only a single building constructed in the style in the 1850-1854 period.
A small rise and fall of the style occurred with three Greek Revival Style buildings constructed in 1855-1859 and then a single building in 1860-1864 before the style’s final disappearance from the city.

By the year 1869, with the construction of the Erastus B. Phillips Home, an Italianate structure with strong Greek Revival decorations, the dataset showed the existence of 35 Greek Revival Style buildings within the city. The three buildings, which represented Syracuse’s early beginnings, the Office of New York State Salt Springs (1828), the Old Depot (1839) and the Weighlock Building (1849), were all constructed in the Greek Revival Style.

Supporting Hypothesis #1, the results of the architectural investigation show that the architectural trends in the city reflect the adoption of the classical tradition in culture after the construction of the Erie Canal. After the fading of the Greek Revival Style in the city, the architectural trends followed the national patterns of development. The Italianate Style followed the Greek Revival Style, along with the other High Victorian architectural styles in the appropriate chronological order, ending with potential spikes in popularity of the Second Empire, Queen Anne and Stick Style.
CHAPTER VI: CEMETERIES

This chapter is aimed at testing the second hypothesis. Following a description of the methods used to investigate Syracuse’s cemeteries, a thorough discussion of cemeteries in early America is presented in order to explain their importance in cultural analysis. The history of cemeteries in Syracuse provides the reasoning behind the surveyed area and the dataset. The chapter ends with a discussion of the cemetery survey results.

Methods

Because First Ward Cemetery and Rose Hill Cemetery are no longer used and do not contain a useful selection of gravestones, Oakwood Cemetery presents the only useable collection for this investigation. In order to analyze Oakwood Cemetery for the existence of the Classical tradition during this period, individual gravestones and funerary monuments were studied, photographed, and cataloged. The memorials’ decorations were interpreted and analyzed based upon the individual’s biographical information. The earliest birth year on the memorial is used to categorize the memorial when multiple names appear on the gravestone. Two categories were established, “Pre-1840” and “Post-1840.” The “Pre-1840” category indicates memorials containing individuals born before the year 1839 and grave memorials including multiple individuals with the earliest birthdate before the year 1839. The “Post-1840” category indicates memorials containing individuals all born after the year 1839 and grave memorials including multiple individuals with the earliest birthdate after the year of 1839.
The individuals in the category designated “Pre-1840” were born before the Erie Canal, but reached adulthood in a city heavily influenced by the Erie Canal, and the commerce and external forces it brought to Syracuse. The “Post-1840” category represents individuals who lived after the immediate influence of the Erie Canal disappeared from the culture. Therefore, the “Pre-1840” category reflects the dataset most affected by the construction of the Erie Canal, and the “Post-1840” category reflects the dataset after the Erie Canal declined in influence.

In order to draw a connection between the classical tradition in grave memorials and the classical tradition in architecture, a graph was constructed illustrating the number of classical to non-classical grave memorials within the surveyed area. The years are divided by decade and the date of grave memorial was determined by the death date of the main individual on the memorial.

To accomplish this goal, 316 photographs were collected, detailing a dataset of 63 graves (Appendix B). Every gravestone within the historical area of Oakwood Cemetery (Figure 58) was photographed and cataloged.

This was done through a walking survey from April 6, 2012 to April 8, 2012, October 13, 2012 to October 14, 2012 and January 11, 2013. The existence of classical themes in gravestone decorations was determined based upon the definitions given in *Greek Art and Archaeology* by John Griffiths Pedley and *A History of Roman Art* by Fred S. Kleiner. Because the classical themes in gravestone decorations share the same ornamentation motifs as classical architectural decorations, the same terms and vocabulary are used.
The analysis of these memorials was conducted using percentages and ratios. First, the percentage of classical decorations within the sample was calculated for both “Pre-1840” and “Post-1840” catalogs. These percentages determine the ratio of classical to non-classical decorations in each period. The comparison of these ratios to one another illustrated the increase or decrease in classical influence with the construction of the Erie Canal in Syracuse.

A table was designed to illustrate the qualitative value attributed to the intensity of classical decoration in each memorial. By assigning qualitative values to the classical decorations used in these memorials, the strength of classical decoration is determined. The differences between (1) classical decorations in grave memorial ornamentations corrupted by modern interpretation (Figure 59), (2) purely classical decorations (Figure 60), (3) classical architecture corrupted by modern adaptations (Figure 61), and (4) purely classically structures (Figure 62), properly categorize the memorials based upon varying levels of classical decoration.
Figure 59. Hunt Gravestone, an example of (1) with the column decoration invoking classical imager, however, does not contain the traditional characteristics of a classical column.

Figure 60. Nolton Gravestone, an example of (2), with drapery covering a lute, both symbols representative of classical decoration.
Figure 61. Benedict Mausoleum, an example of (3). The front and side of the structure hint at a classical temple; however, it lacks the necessary characteristics of an ancient Greek temple.

Figure 62. Chappell Mausoleum, an example of (4). The mausoleum is a modern reproduction of a classical Doric temple.
One point was given for classical decorations corrupted by modern interpretation; two points were given for purely classical decorations; three points were given for classical architecture corrupted by modern interpretation; and four points were given for purely classical architecture. Memorials had the possibility to score in the decorations categories and the architecture categories; however could not score in more than two of the categories. Comparing the values of the memorials within each category determined the strength of classical decoration during that period. The comparison of the average value from “Pre-1840” to the average value of “Post-1840” determined the increase or decrease in the strength of the classical decorations.

Oakwood Cemetery did not exist until after the settling of Syracuse and, therefore, has an incomplete collection of graves for the time before 1859. However, graves were moved to the cemetery from nearby Rose Hill Cemetery and First Ward Cemetery and can, in some cases, be found dating as early as 1830.

In Deetz’s (1977) study of gravestone decoration, he used the death dates because the style at death is more reflective of the individual’s personality. In the period Deetz (1977) analyzes headstones were typically made within a year of death and carved locally.

Discussion of Cemeteries in Early America

Cemeteries present a unique opportunity to illustrate cultural shifts in a community. Early American communities changed as the culture began distancing itself from European trends and small communities began to populate into large cities. After the American Revolution, cemeteries and burial grounds located within the center of towns were relocated to the outskirts of town. However, as these small towns evolved into large cities, the rural burial grounds were
overtaken, becoming urban burial plots within cities. As towns expanded and grew to large commercial centers, these cemeteries transformed once again, into new rural cemeteries designed to counterpoint the commercialism within the city. This move from the city to the outskirts exemplified the citizens’ attempt to free themselves from the urban chaos for a rural, quieter resting place (Sloane 1991:2). As cities grew in size and population, their cemeteries changed. People valued the serenity of nature for mourning rather than the noisy city streets surrounding the churchyard graveyards (Bender 1988). As this transformation occurred, the vocabulary of the American burial ground shifted as well. Americans began referring to the burial ground as cemeteries, the Greek word for “sleeping chamber” (Sloane 1991:55). This imagery inspired the idea of death as sleep, a transition from life to eternal life, reflecting the growing American optimism regarding their new independent life and nationalism.

As the location of the cemetery shifted, the gravestone decoration began to transform as well, moving from Puritan religious motifs to more generalized representations of life and death. James Deetz, in his work, In Small Things Forgotten, describes this shift when discussing the culture in early Colonial period cemeteries, stating that as the religious fervor in the colonies began changing, so too did the gravestone decorations in their cemeteries. Deetz explains that the gravestone decorations changed as Puritanism declined in these Colonial towns and the Great Awakening took hold of the colonies. The death-head decoration evolved into the cherub, and then to the classical willow and urn motif (Figure 63) (Deetz 1977:96-100).
Gravestone Decoration

The American Revolution saw the transition from Colonial period to the early Republic, and with it the transition from the previously mentioned death-head decorations to classical themes such as Greek temple mausoleums and Roman-style obelisks (Cooper 1993; McDowell and Meyers 1994). “Powerful local traditions governed the evolution of gravestone patterns...the dominance of local traditions ended after 1790, however, when within little more than a decade classical urns replaced the soul effigies of a few years before” (Cooper 1993:21). During the 19th century, as the classical tradition appeared throughout the culture, New England headstone decorations saw a rise in classical symbolism (Mytum 2004). “Later it was no longer fashionable to portray the naïve joys of Christianity when shiny new neoclassical sentiments had just been imported from England” (Ludwig 1977:338).
As explained by Peggy McDowell and Richard E. Meyer in their book, *The Revival Styles in American Memorial Art*, citizens in lower and middle class America now realized the importance of the individual in a new democratic society. Previously ignored, both socially and politically, the citizen of these classes now began gaining power within society. This newly developed recognition inspired the adoption of obelisks and classical urns in celebration of the individual spirit. No longer reserved for the rich and powerful higher class, middle-class citizens used these mass-produced classical decorations in order to memorialize themselves and their families. The portrayal of naïve joys of Christianity disappeared in favor of large, classically inspired structures. These structures were built to commemorate the dead rather than small, plainly decorated individual headstones used by the modest religious citizens of the past. The adoption of the classical tradition in American culture caused a reduction in artistic constraints, resulting in the appearance of these grand gravestone memorials. Mausoleums in the form of Greek temples and Roman sarcophagi appeared to remember a family’s lineage and highly ornate tombstones were used to immortalize individuals and smaller families (McDowell 1994).

As discussed previously, Wendy Cooper explains that all levels of society incorporated forms of classical decoration in their culture. While the high-class individuals could afford the professional works of master artisans, the middle and lower class could join in this artistic celebration with cheaper, mass-produced products. Comparing the memorial decorations in different social classes, this trend continues. For example, while a high class citizen could afford a mausoleum for himself and his wife in the classical style, a lower class couple could not. A middle or lower class couple, however, could afford a simple tombstone with classical decorations or the couple and extended family would often share a central monument surrounded with individual tombstones.
History of Oakwood Cemetery, Syracuse, New York

For the purpose of this thesis, Oakwood Cemetery is used to show the signs of cultural shift in Syracuse. Due to its period of use and location within the city, Oakwood presents a selection of gravestones accurately illustrating this change in decoration.

The first burials in Syracuse took place in “Block 105, near the intersection of Clinton and Fayette Streets” (Oakwood Cemetery 1860:8). This burial ground was used temporarily and did not contain more than twenty or thirty individuals (Oakwood Cemetery 1860). The use of this burying ground ceased by 1819, and from 1819 to 1824 the citizens of Syracuse were buried in the First Ward Cemetery located in Salina (Barscomb 1999). The First Ward Cemetery then, referred to as the Salina Cemetery, was laid out in a single block, divided into quarters with a path from each corner intersecting in the center. The north and east sections were used for burials of the Catholic faith, and the west and south for members of various Protestant denominations (Barcomb 1999:3).

The first formal public burial lot within the village of Syracuse was established in 1824 when the Syracuse Company purchased the rights to the land and resurveyed the village. The company selected an area at the eastern end of Block No. 98. This burial ground was used until 1841, when the grounds, proving to be too small for the expanding population of Syracuse, grew restrictive and overcrowded. A larger burial ground was required immediately (Barscomb 1999). With the village’s burials occurring in the surrounding towns of Salina, Onondaga Hill, Onondaga Hollow, or in the Block No. 98 cemetery; the village of Syracuse needed a larger burial plot within the village, able to contain its growing population.
Hiram Putnam, Esq., organized a meeting on May 10, 1841 to discuss the issue of purchasing Rose Hill for the purpose of a village cemetery. On May 27 of the same year, the Board of Trustees for the village of Syracuse voted to designate Rose Hill Cemetery as the official village cemetery. Due to improper soil conditions, poor location in the city, and its lack of drainage during the spring and fall seasons, the cemetery was deemed unfavorable. While the Rose Hill Cemetery remained in limited use until 1935, with 10,561 burials occurring, the city buried the headstones and removed the bodies in an effort to transform the land into a park (Gramza 2002). The creation of Oakwood Cemetery was approved as the official village cemetery in 1852-53. Oakwood Cemetery, though established in the 1850s, contains graves dating as far back as the 1830s. These graves, along with their corresponding headstones, were transported there after Oakwood became the main cemetery for Syracuse from the First Ward Cemetery as well as the Rose Hill Cemetery (Figure 64) (Barcomb 1999; Gramza 2002).

Figure 64. Map of Syracuse, 1860, with cemeteries outlined and magnified (Hecht 2004).
The location of Oakwood Cemetery was originally an oak forest in the south of the village. Land was purchased from Henry Raynor, in 1857, for $15,000 and, Charles A. Baker in 1858, for $9,500, totaling approximately 93 acres. Due to the shift in the citizens’ definition of an ideal cemetery, this cemetery was designed to reflect a rural cemetery to distance itself from the overcrowded image of Rose Hill Cemetery and the urban cemetery plan. Fifty men, under the supervision of NYC landscape architect, Howard Daniels, completed the cemetery in two months. With irregular land division and controlled internal views, created by winding paths and imposing hills, the landscape created the illusion of a family plot in the countryside, rather than one tucked away in the city of Syracuse (Bruce 1997).

The site of Oakwood Cemetery exemplified the ideal cemetery landscape of this period. A glacial hill, carved by streams, created a fitting landscape worthy of the deceased. In his oration during the dedication ceremony, Honorable William J. Bacon, of Utica, compared the beauty of Oakwood to that which the Greeks and Romans strived to achieve, yet never attained, with their own burial grounds.

With the Greeks and Romans, and especially with the former, the feeling that prompted costly memorials and votive offerings to the dead, was more aesthetic than religious: for, as they recognized no assured hope of life beyond the tomb, they had no especial lessons to draw from the grave, save those which might animate the living to emulate the deeds which in this life had made the departed illustrious…(the) highest visions of happiness were connected not with the presence of Him who is the fountain of all that is pure, and holy, and good, but with dwelling in classic abodes, mingling in the councils of the wise and the
learned, and communing with men illustrious in arts and arms, celebrated in song and renowned in story….Only the illustrious, by a divine apotheosis, were raised to the gods, whom it required no great stretch of virtue to equal or excel…(Oakwood Cemetery 1860:30-31)

Bacon compared Oakwood Cemetery to the classical burials of ancient Greece and Rome because Oakwood contained the “costly memorials and votive offerings of the dead” found in the ancient world, with the pious elements necessary for a Christian afterlife.

Results

The analysis of grave memorials based upon decoration showed a clear transition from the “Pre-1840” category to the “Post-1840” category. In Table 1, 43 total memorials from the “Pre-1840” category were classified into classical and non-classical sub-categories. Out of the 43 total memorials, 31 contained classical decorations and 12 employ non-classical decorations. Converted into percentages, 72.3% of these memorials contained classical decorations and 27.7% memorials employed non-classical decorations.
Table 1. Classical versus Non-Classical Decoration in “Pre-1840”.

<table>
<thead>
<tr>
<th>Pre-1840</th>
<th>Classical</th>
<th>Non-Classical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baine</td>
<td>Avery</td>
<td></td>
</tr>
<tr>
<td>Barrett</td>
<td>Belknap</td>
<td></td>
</tr>
<tr>
<td>Bates</td>
<td>Felton</td>
<td></td>
</tr>
<tr>
<td>Benedict</td>
<td>Fish</td>
<td></td>
</tr>
<tr>
<td>Bradley</td>
<td>Gussman-Ebeling</td>
<td></td>
</tr>
<tr>
<td>Brown</td>
<td>Kingsley</td>
<td></td>
</tr>
<tr>
<td>Chappell</td>
<td>Newbury</td>
<td></td>
</tr>
<tr>
<td>Dow</td>
<td>Outwater</td>
<td></td>
</tr>
<tr>
<td>Dunlap</td>
<td>Shipman</td>
<td></td>
</tr>
<tr>
<td>Frazer</td>
<td>VanCamp</td>
<td></td>
</tr>
<tr>
<td>Granger</td>
<td>Webber</td>
<td></td>
</tr>
<tr>
<td>Hall</td>
<td>Williamson</td>
<td></td>
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<tr>
<td>Holden</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hunt</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Kimber</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lawrence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lee</td>
<td></td>
<td></td>
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<tr>
<td>Nolton</td>
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<td>Peck</td>
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<td>Pope</td>
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<tr>
<td>Pratt</td>
<td></td>
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</tr>
<tr>
<td>Redfield</td>
<td></td>
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<tr>
<td>Redfield-Wife</td>
<td></td>
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</tr>
<tr>
<td>Rosier-Sherman</td>
<td></td>
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</tr>
<tr>
<td>Sabey</td>
<td></td>
<td></td>
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<tr>
<td>Scott</td>
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</tr>
<tr>
<td>Stowell</td>
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</tr>
<tr>
<td>Sumner</td>
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</tr>
<tr>
<td>Walch</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Williams</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total: 43  
Classical: 31  
Non-Classical: 12  
Percentages  
Classical: 72.3%  
Non-Classical: 27.7%
Table 2. Classical versus Non-Classical Decoration in “Post-1840”.

<table>
<thead>
<tr>
<th>Post-1840</th>
<th>Classical</th>
<th>Non-Classical</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burns</td>
<td>Brooks</td>
<td></td>
</tr>
<tr>
<td>Denison</td>
<td>Comfort Tyler</td>
<td></td>
</tr>
<tr>
<td>Driscoll</td>
<td>Di-Bartolo</td>
<td></td>
</tr>
<tr>
<td>Hart</td>
<td>Dodge</td>
<td></td>
</tr>
<tr>
<td>Kirk</td>
<td>Willie Downer</td>
<td></td>
</tr>
<tr>
<td>Smith, Lyman Cornelius</td>
<td>Freeman</td>
<td></td>
</tr>
<tr>
<td>Smith, Wilbert Lewis</td>
<td>Hopper</td>
<td></td>
</tr>
<tr>
<td>Stowell</td>
<td>Kirtland</td>
<td></td>
</tr>
<tr>
<td>Whitlock</td>
<td>Miller-Kelly</td>
<td></td>
</tr>
<tr>
<td>Morgan-Stephenson-Custer</td>
<td>Tucker</td>
<td></td>
</tr>
</tbody>
</table>

Total: 20  
Classical: 9  
Non-Classical: 11  

In Table 2, 20 memorials in total from the “Post-1840” category are classified. Out of these 20 memorials, nine contained classical decorations and 11 contained non-classical decorations. By percentage, only 45% contained classical decoration, while 55% contained non-classical decorations. The memorials with classical decoration dropped from 72.3% in the “Pre-1840” category to 45% in the “Post-1840” category, while the non-classical decoration rose from 27.7% in the “Pre-1840” category to 55% in the “Post-1840” category (Table 3). This means the classical tradition appeared more often in the grave memorials of the “Pre-1840” category than the grave memorials of the “Post-1840” category, supporting the hypothesis that the classical tradition was a bigger part of citizens’ lives immediately following the 1830s as the Erie Canal brought outside forces and attention to Syracuse. This pattern is illustrated clearly in the line graph depicting the occurrence of classical versus non-classical decorations (Figure 65).
Table 3. Cross Tab of “Pre-1840” Gravestones versus “Post-1840” Gravestones and the percentage of Classical versus Non-Classical.

<table>
<thead>
<tr>
<th></th>
<th>Pre-1840</th>
<th>Post-1840</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical</td>
<td>72.3%</td>
<td>45%</td>
</tr>
<tr>
<td></td>
<td>(31)</td>
<td>(9)</td>
</tr>
<tr>
<td>Non-Classical</td>
<td>27.7%</td>
<td>55%</td>
</tr>
<tr>
<td></td>
<td>(12)</td>
<td>(11)</td>
</tr>
</tbody>
</table>

Figure 65. Classical versus Non-Classical Grave Memorials divided by half-decade periods.
The significance of this dataset is determined by the use of a Chi-Square Test. According to the dataset, the average ratio was 58.65% for the Classical decorations and 41.35% for the Non-Classical decorations. Table 4 describes the expected number of classical decorations versus the non-classical decorations.

Table 4. Expected Number of Classical Decorations versus Non-Classical Decorations

<table>
<thead>
<tr>
<th></th>
<th>Pre-1840</th>
<th>Post-1840</th>
</tr>
</thead>
<tbody>
<tr>
<td>Classical</td>
<td>25.2</td>
<td>11.73</td>
</tr>
<tr>
<td>Non-Classical</td>
<td>17.8</td>
<td>8.27</td>
</tr>
</tbody>
</table>

Using the Chi-Square Formula (Figure 66), the data from Table 4 determined the significance.

\[ \chi^2 = \sum \frac{(O_1 - E_1)^2}{E_1} \]

\[ x^2 = \frac{(31 - 25.2)^2}{25.2} + \frac{(12 - 17.8)^2}{17.8} + \frac{(9 - 11.73)^2}{11.73} + \frac{(11 - 8.27)^2}{8.27} \]

\[ x^2 = 1.33 + 1.89 + 0.635 + 0.901 \]

\[ x^2 = 4.756 \]

Figure 66. Chi-Square Formula with the substituted values and result.
The O value is determined by the Observed Value, from Table 3, the E value is determined by the Expected Value from Table 4, and the results were added together. The outcome of the Chi-Square Test was a value of 4.756, and with 1 degree of freedom, the significance is between 5% and 2%. These percentages mean, that given a sampling of the grave decorations, there is a 95% to 98% chance that this difference in grave decoration will occur.

The citizens who were born earlier in the century reached adulthood in a culture that was immediately influenced by the construction of the Erie Canal. The Erie Canal affected these citizens in their adult lives and as a result, the rise in classical decoration appears more in the earlier generations than the classical decorations in the later generations. This pattern is also seen in Figure 67, which organizes the grave markers by death date rather than birth date.

Figure 67. Non-Classical versus Classical decoration in grave memorials, organized by death date.
Figure 67, when compared to Figure 12 in Chapter V, supports the idea that the adults who grew up in the decades immediately following the construction of the Erie Canal saw a strong attachment to the classical tradition. The Greek Revival Style architecture was at its most popular during the 1840-1844 period and faded gradually until 1869. The citizens who were aging adults during the 1840-1844 period eventually died and the trend in grave memorial decorations responded accordingly. Reflecting the popularity of the classical tradition in architecture, throughout the 1840-1844 period, the grave memorials from 1850-1909 showed a corresponding pattern of popularity in the classical tradition. The classical tradition in architecture appeared at its most popular in the 1840-1844 period and the classical tradition in grave decoration appeared at its most popular in the 1860-1969 period. This lag is a result of a natural progression in culture. The adults grow up in a culture influenced by the classical tradition, the adults build a classically themed house, and decades later, pass away, leaving a classically themed grave memorial.

Based upon the values established for the decoration and architecture involved in these memorials, a recognizable transition in culture occurs. Table 5 illustrates the values assigned to the memorials within the “Pre-1840” category.
Table 5. Strength of Classical Influence in “Pre-1840”.

<table>
<thead>
<tr>
<th>Pre-1840</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baine</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Barrett</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td>Bates</td>
<td></td>
<td>X</td>
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<tr>
<td>Benedict</td>
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<td>X</td>
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</tr>
<tr>
<td>Bradley</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Brown</td>
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<td>X</td>
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<tr>
<td>Chappell</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Dow</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dunlap</td>
<td>X</td>
<td>X</td>
<td></td>
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<tr>
<td>Frazer</td>
<td>X</td>
<td>X</td>
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<td>Granger</td>
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<td>X</td>
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<td>Hall</td>
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<td>Holden</td>
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<td>X</td>
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<td>Kimber</td>
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<td>Lawrence</td>
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<td>X</td>
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<td>Lee</td>
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<td>Nolton</td>
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<td>Pope</td>
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<td>Pratt</td>
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<tr>
<td>Redfield</td>
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<td>X</td>
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<tr>
<td>Redfield-Wife</td>
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<td>X</td>
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</tr>
<tr>
<td>Rosier-Sherman</td>
<td>X</td>
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<td>Sabey</td>
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<td>X</td>
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<tr>
<td>Scott</td>
<td>X</td>
<td>X</td>
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<tr>
<td>Stowell</td>
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<td>Sumner</td>
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<td>Walch</td>
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</tr>
<tr>
<td>Williams</td>
<td></td>
<td>X</td>
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<td></td>
</tr>
<tr>
<td>Williams</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Total # of Possible Points: 186
Total # of Points: 117
Average Score: 3.77
Mode Value: 3

As seen in Table 5, the average score for these values is 3.77. Out of a possible 186 points, the memorials in “Pre-1840” scored 117 points. Table 6 illustrates the values assigned to the memorials within the “Post-1840” category.
The table below shows the strength of classical influence in the "Post-1840" category. The average score in this category is 3.75. Out of a possible 48 points, the memorials scored 30 points. The memorials in both the "Pre-1840" and "Post-1840" categories scored 63% of the possible points (Table 7).

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Burns</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Denison</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
<tr>
<td>Driscoll</td>
<td></td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hart</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td>Kirk</td>
<td></td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Smith, Lyman Cornelius</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
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<tr>
<td>Smith, Wilbert Lewis</td>
<td>X</td>
<td></td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Whitlock</td>
<td></td>
<td></td>
<td></td>
<td>X</td>
</tr>
</tbody>
</table>

Total # of Possible Points: 48
Total # of Points: 30
Average Score: 3.75
Mode Value: 2
These results are better shown with an ogive (Figure 68), or a cumulative line graph, illustrating the accumulation of the points scored.

![Figure 68. Cumulative Line Graph illustrating the strength of classical decoration in grave memorials.](image)

The results illustrate the rate at which the memorials score based upon increments of five years. While the most drastic of these rates is from 1785 – 1799, the “Pre-1840” memorials reflect a strong use of classical decorations overall. The “Post-1840” memorials reflect the lessening in classical decorations due to the reduction in numbers of the classical influenced grave memorials and the lessening of the rate in which the strength of the classical decoration appears.
Table 7. Percentage of Total Amount of Points versus Total Score in the “Pre-1840” Category and “Post-1840” Category

<table>
<thead>
<tr>
<th></th>
<th>Pre-1840</th>
<th>Post-1840</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Total Score</strong></td>
<td>63%</td>
<td>63%</td>
</tr>
<tr>
<td></td>
<td>(117)</td>
<td>(30)</td>
</tr>
<tr>
<td><strong>Total Points</strong></td>
<td>100%</td>
<td>100%</td>
</tr>
<tr>
<td></td>
<td>(186)</td>
<td>(48)</td>
</tr>
</tbody>
</table>

This similarity in percentage does not represent a similarity in the strength of the classical decoration from one category to the next. The mode value in “Pre-1840” is three and the mode value for “Post-1840” is two. The average scores, coupled with the mode scores of the corresponding categories, illustrates an interesting pattern. The “Pre-1840” memorials had a mode score of three, but an average of 3.80, and the “Post-1840” memorials had a mode score of two, and an average of 3.75. The reason being, the “Pre-1840” memorials had a stronger presence of the classical tradition in the architectural style of the memorials and the “Post-1840” memorials had a stronger presence of the classical tradition in the decorations of the memorials. The “Post-1840” memorials gained an average of 3.75 because of the few higher scoring memorials, for example, the Wilbert Lewis Smith memorial (6). These few memorials raised the average score of the “Post-1840” category; however, do not represent the typical score of the category.
This result means that the most scored value in “Pre-1840” is from the classical architecture with modern corruption, while the most scored value in “Post-1840” is the purely classical decoration on the memorials. While the decorations may be pure, the classical architecture with modern interpretations achieves a stronger sense of classical influence because it constitutes the majority of the memorial. The architectural design of a memorial is more representative of the style the individual wishes to convey. Architecture is the foundation of these memorials and the decorations merely accent the intended imagery. In the context of this investigation, this means the “Pre-1840” memorials showed a foundation influenced by the classical tradition, while the “Post-1840” memorials merely use the classical decorations to accent the imagery representative of the classical tradition. This shift occurs because the citizens in the “Pre-1840” category had a stronger attachment to the classical tradition than the citizens of the “Post-1840” category.
The purpose of Chapter VII is to discuss the conclusions, derived from the previous chapters’ results. This chapter is divided into sections according to the hypothesis being discussed. The final section of this chapter is a brief discussion of the overall conclusion based upon the conclusions of each tested hypothesis.

Hypothesis 1:

Syracuse began a transition to classical themes in order to legitimize its settlement and encourage growth and prosperity. This transition is noticeable in landscape attributes such as city planning, land use patterns and architectural styles.

City Layout. The results of the city layout analysis show a strong presence of the grid design for city planning since the beginning of the formal settling of the area. The village, originally intended for the creation of a highway, adopted the grid system early in its existence. As the village grew and the Erie Canal emerged as the commercial center for the area, the grid system facilitated the transition from the highway-based village to the canal-based village. This transformation signified the transition from the Closed Grid to the Open Grid, and the adoption of the systematic landscape.
The lack of geographical boundaries in the region allowed Syracuse to expand in size, while the grid design provided a form of structure that encouraged commercial prosperity and economic growth. The grid system allowed for the freedom of expansion within a stable structure and encouraged growth both economically and physically.

The systematic landscape created a sense of structure both physically and socially within the city. This structure aided the development of the culture and allowed society to develop. The patterns in land use changed from a disorganized and divided settlement into a united community. When Joshua Forman moved from Onondaga Hollow to the center of the village, this action unified the community and encouraged centralized growth. By bringing the separated citizens together, a centralized sense of community developed as more citizens were attracted to this developing settlement, rather than divided amongst the disorganized groups of settlements. The unification of the community signaled the start of the systematic landscape. Upton compares the earlier use of the grid system to the systematic landscape use of the grid system. While the earlier use of the grid was altered to fit into the topography of the land, the systematic landscape altered the topography for the grid (Upton 2008). In the first survey of Syracuse, Geddes altered the surveyed grid because of the swampy conditions, while, in 1821, Joshua Forman passed legislation to alter the swampy conditions so the grid could be placed. This allowed Syracuse to be settled upon a traditional grid, rather than being constrained within the confines of geographical boundaries, created by these swampy conditions. A proper grid and better living conditions attracted the new citizens to settle the area, increasing the population of the region significantly.
The grid system also made the adoption of the classical tradition a simple process as well. By the time the Erie Canal was opened, the village of Syracuse was formally laid out in the grid pattern, welcoming a growing population and an immense prosperity gained as result of the commercial trade from the canal. With this trade, also came ideas from larger cities, like Boston, Albany, and New York City. Syracuse was opened to the culture of the outside world and was looking for an identity; the citizens were looking for a culture to embrace. The classical tradition dominated the American culture at the exact same time the Erie Canal was opened. The citizens of Syracuse rapidly adopted this tradition and, because of the grid system, had space in which to express their newfound cultural identity.

While the grid system, alone, does not indicate the existence of the classical tradition in Syracuse, its early application allowed for the rapidity and vigor, in which the classical tradition appeared within Syracuse, as the Erie Canal was opened.

Architecture. The classical tradition quickly became apparent in the architectural trends within the city. The timing of the Greek Revival Movement in the area played an integral role in the development of the culture in Syracuse. While the Greek Revival architecture was adopted quickly and enthusiastically because of the timing, the rigidity and simplicity in the decoration and structure of Greek Revival architecture provided a perfect fit in a city utilizing a rigid and simple grid layout. The layout of the city was established, and now the citizens needed an architecture style to match. The Federal Style made a strong showing in the early culture of Syracuse, however; the style was quickly replaced. The Greek Revival Style became the city’s first true architectural style adopted by the citizens of Syracuse. Several important buildings early in Syracuse’s history were Greek Revival Style, despite it being an unorthodox style for the
building’s purpose. For example, the Office of the New York State Salt Springs (1828), the first school (Onondaga County Orphan Asylum 1835), the first hospital (Botanic Infirmary 1835), the first train station (Old Depot 1839), and the first formal city hall (1846). These buildings are created for the use of the public, often in large numbers. The Greek Revival Style architecture is typically used to promote privacy and stability. Nevertheless, as Merrill (1943:57) points out, “Who would disturb the propensity to admire a civilization which, with naïve imaginative gesture, could convert a Greek temple to a railroad station?” A large number of citizens used the style for their homes as well during this early period. The 1860s saw a decline in the Greek Revival Style architecture within the city. After this point, the style began fading in popularity in Syracuse, until its final disappearance in 1869. The Greek Revival Style appeared, as the village was becoming a city. Used as the legitimizing force discussed in previous research (Eadie 1961; Gummere 1963; Hamlin 1944; Jones 1964; Reinhold 1984; Ware 1977), the classical tradition appeared in Syracuse at a critical moment in the city’s growth. After the city had developed and asserted itself as a major influence, the classical tradition faded from the city’s culture.

After 1869, Syracuse was well integrated into the culture of the outside world and saw all the architectural styles the country had to offer. This explains the competition between the Gothic Revival, Italianate, Queen Anne, and Richardsonian Romanesque styles of architecture until the close of the century. As the Greek Revival Style faded in popularity, the citizens searched for the next identity. It only seems fitting that after the city moved on from the Greek Revival Style, its next identity became the Richardsonian Romanesque Style behind architect Archimedes Russell. The city moved in order from the ancient Greeks onto the Romans in both their history books as well as their architectural styles.
Ultimately, the city layout and pattern of land use did not cause the adoption of the classical tradition; however, these two factors aided in the rapid commercial and physical growth of the early village. As the Erie Canal was completed, the city layout and patterns in land use were already established. The trends in architectural styles, however, do reflect the adoption of the classical tradition upon the completion of the Erie Canal. Therefore, the grid system used in the settling of the area helped establish a structural foundation and the completion of the Erie Canal caused a population increase; resulting in the introduction of the classical tradition in the city.

Hypothesis 2:

The shift to a classical tradition in the architecture of the city was part of a larger classical trend in society. The classical influence will be visible in the public as well as private lives of the citizens as society further embraces this classical tradition.

Grave Memorial Decorations. The appearance of the grid system and the utilization of Greek Revival Style architecture are not rare cultural occurrences in the formation of cities in a post-Revolutionary War era America. To understand the depth that this classical tradition reached in the lives of individual citizens of Syracuse, a more personal level was analyzed. Therefore, the analysis of grave memorials and their decorations allow for a look into the lasting impression left behind by an individual or their family.

Through analyzing the historic section of Oakwood Cemetery, and surveying the grave memorials, a sufficient dataset was gained and the results show a strong classical tradition. The memorial decorations showed a stronger presence of the classical tradition in the “Pre-1840”
category than the “Post-1840” category possibly because the Erie Canal opened the lives of those individuals living during that period to classical influences. The 70.7% of graves containing classical decorations compared to the 29.3% memorials that did not, show a social attachment to classical decoration for these citizens. The later generations did not have such a strong attachment to the classical tradition as to include it in their grave memorials because by the time of their adult lives, the classical tradition was disappearing. The construction of the grave memorials in the “Pre-1840” category fall in the same timeline as the construction of the Greek Revival buildings in the city. The 1830-1860 period saw an increase in Greek Revival buildings in the city and a strong appearance of the classical tradition in grave memorials. After the decline of the Greek Revival architecture in the city, the classical tradition in grave memorials began to disappear. This disappearance is evident in the lack of classical decorations in the grave memorials. The “Post-1840” data shows 45% of graves containing classical decoration and 55% containing non-classical decorations. This decrease in classical decoration and increase in non-classical decoration in the grave memorials shows is the result of the classical tradition fading in popular culture.

The strength of the decoration in the “Pre-1840” memorials compared to the “Post-1840” memorials also proves the decrease in the citizen’s attachment to the classical tradition. The average score for the “Pre-1840” memorials was 3.80 while the “Post-1840” average was only 3.54.
Conclusion

The discussion of the results from the first hypothesis and the second hypothesis supports that Syracuse, New York adopted the classical tradition early in its existence for a cultural identity after the Erie Canal was opened. The grid system allowed this transition to take hold in the city, the architecture reflected the use of the classical tradition in public space, and the level of classical tradition in the private lives of the citizens is illustrated with the grave memorial decorations.
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*Syracuse Standard* [Syracuse, New York]
Upton, Dell  

Upton, Dell  

Wesleyan Methodist Church  
APPENDICES

Appendix A- Greek Revival Homes in Syracuse, New York from 1790 to 1890

Federal Style

1810 – Polaski King House
1812 – John Gridley House
1834 – Phoenix Buildings (portion)
1834 – Phillips Block
1834 – Franklin Buildings (portion)
1837 – Dana Building

Greek Revival Style

1820 – Van Patten House
1820 – Fairchild House
1820 – 1601 North Salina Street
1825 – Joshua Forman House
1828 – Office of the New York State Salt Springs
1832 – Wolston Homestead
1833 – Whig Hill House
1834 – Coddington Billings Williams House
1835 – Onondaga County Orphan Asylum
1835 – Botanic Infirmary
1837 – Maltbie D. Babcock House
1837 – Shankland House
1837 – Burhans House
1838 – Robinson House
1838 – General Leavenworth’s Mansion
1839 – Old Depot
1840 – Powell House
1840 – Jerome L. Briggs House
1842 – William Barker House
1842 – Zeubolon Ostrom House
1842 – Hillis House
1842 – Dennis Valentine House
1842 – John W. Yale Homestead
1842 – Bradford Kennedy House
1842 – 816 East Fayette Street
1842 – Hamilton White House
1842 – Moses DeWitt Burnet Mansion
1845 – 236 East Onondaga Street
1845 – Aaron Burt House
1846 – Old City Hall
1847 – Park Central Presbyterian Church
1847 – Wesleyan Methodist Church
1849 – Weighlock Building
1850 – Harvey Tolman House
1855 – Russel Hebbard House
1869 – Erastus B. Phillips House*
Gothic Revival Style

1843 – Sedgwick House
1850 – 1631 South Salina Street
1876 – Syracuse Savings Bank
1876 – White Memorial Building

Italianate Style

1851 – Barnes-Hiscock Mansion
1868 – Renetta C. Palmer House
1869 – Erastus B. Phillips House*
1869 – Granger Block
1872 – Justus Newell House
1890 – Anson Palmer House

Second Empire Style

1867 – Gridley Building
1869 – Larned Building
1871 – Hall of Languages
1878 – Sumner Hunt Building

Stick Style

1890 – 1730 South Salina Street

Queen Anne Style

1890 – Alvord House
Richardsonian Romanesque Style

1861 – Reformed Presbyterian Church
1880 – Post Standard Building
1884 – New Jerusalem Church of God in Christ
1888 – C.W. Snow Building
1888 – Crouse College
1888 – William Pearson Tolley Administration Building

* The Erastus B. Phillips House is Italianate in style but has a strong appearance of Greek Revival decoration.
Appendix B – Grave Memorial Data Set

Pre-1840

Avery
The Avery memorial is a pedestal standing on a square base. All four sides of this base contain biographical information of different members in the Avery family. The pedestal itself is empty and looks as if it holds temporary decorations such as flowers or offerings, or the top of the pedestal has been lost.

Face:

Reverend John A. Avery
Born In
Bradford, V.T.
Aug. 18, 1795,
Died at Syracuse, N.Y.
April 28, 1863
“I Think I Can Say – ’I Know That My Redeemer Liveth.’”

Face:

Emeline Baldwin
Wife of Rev. John A. Avery
Entered Into Rest
Sept. 17, 1878,
Aged 75 Yrs

“Yet, Somewhere, I Know, On the Unseen Shore She Watches, and Beckons and Waits For Me”

Baine
The Baine monument is a Doric column placed on top of a four-paneled gravestone. Each of the four panels contains biographical information of a member of the Baine family. The top of the Doric column looks as if it may have held a decoration of some sort. Due to its height it would seem unlikely that this would be a place for a temporary offering such as flowers but instead may have held an urn decoration long destroyed.

Face:

Richard D. Baine
Died
July 9, 1876
E. 78 Yrs & 5 Mo
AMY
Wife of
Richard D. Baine
Died -----, 1861
Face:

Robert Baine
Died
Sept. 23, 1880
E. 51 Yrs & 3 Mo

Face:

Charlotte Sidmore
Died
Dec. 20 1908
E. 81 Yrs & 6 Mo

**Barrett**

The Barrett monument is a hexagonal obelisk with a square base for the epitaphs. The bottom of the base has the family name Barrett in a carved relief on the bottom and the base of the obelisk rests upon this bottom. The base has four sides but only the main face contains any biographical information. The obelisk body contains no decorations except for a decorated rim around the bottom of the point. This rim is made up of a pattern of squares stacked upon themselves.

Face:

James S. Barrett,
Born
Nov. 29th, 1819.
Died
Jan. 4th, 1864

**Belknap**

This funeral memorial is small and simple with no ornamentation or decoration. The tombstone is small and sculpted onto a rock with the biographical information facing upwards.

Face:

Rev. A.D. Belknap
1827 – 1909
His Wife
Mary J. Crysler
1831 – 1911

**Benedict**

Born November 18, 1836 and died October 1876 (Dwight 1896:390), Dr. Benedict’s Mausoleum is a simple structure, rectangular in form with a pedimented roof. This mausoleum is constructed in style similar to an ancient Greek temple, however; it lacks strong classical decoration. The structure is made entirely of stone and the only decorations are two non-classical columns and the name Benedict over the entryway. The side of the structure looks reminiscent of a Greek temple due to the pattern of the column-like stone slabs.
Bradley

The Bradley memorial is a hexagonal obelisk placed on a base containing the biographical information of the Bradley family members buried there. This base is resting on a bottom with the carved relief of Bradley on the bottom. The biographical information on the base is not outlined as if on a stone plaque but instead is carved directly into the stone of the base. The obelisk itself is undecorated except for decoration around the rim of the obelisk where the point would start. This ornamentation looks as bracketed arches were circling the obelisk. The top of the obelisk does not come to a traditional point, but instead has an almost Doric capital, with a florally inspired urn decoration sitting upon it.

Face:

Sacred to the Memory of
Myrick Bradley
Died Oct. 6, 1868, Aged 60 Years
Mary Colvin
First Wife of Myrick Bradley
Died Oct. 23, 1854, Aged 65 Yrs
Mary Bennett
Second Wife of Myrick Bradley
Died Jan. 21, 1892, Aged 89 Yrs
Base:
M. Bradley

Face:

Sacred to the Memory of
Benjamin C.
Oldest Son of M. & M.C. Bradley
Died Nov. 16, 1864, AE 52 Yrs & 6 Mo
Loraett
Wife of Benjmain C. Bradley
Died Dec. 31, 1848
Base:
B.C. Bradley

Face:

Emma Louisa
Daughter of M. & M.C. Bradley
Died Nov. 3, 1842, AE 17 Yrs & 2 Mos
Myrick C.
Son of M. & M.C. Bradley
Died Dec. 14, 1834 AE 18 Yrs & 10 Days
Delia Maria
Infant Daughter of M. & M.C. Bradley
Died April 22, 1828, AE. 18 Days
Face:

Eleazer Avery Williams
Born 1816, Died 1896
Ann Eliza Bradley
His Wife
Born 1827, Died 1909
Eleazer Avery Williams
Died June 2, 1877, AE 5 Years 2 Mo’s & 15 Days
Emma Bradley Williams
Daughter of Eleazer Avery &
Ann Eliza Williams
Died Apr. 22, 1888, AE 1 Year, 2 Mo’s & 27 Days

Base:

E.A. Williams

Chappell

The Chappell mausoleum is in the Greek architectural style based upon the peristyle with two Doric columns and a pedimented front. The Chappell family line is found inside, however; the husband and wife are the first buried inside. The husband John Chappell, was born in 1835 and died in 1921 and his wife, Caroline Chappell, was born in 1840 and died March 11, 1920 (Medvitz 2011). Outside of the columns and the pedimented roof, there is no decoration on the outside of the structure.

Dow

The Dow monument is constructed in the shape of a sarcophagus, however; based upon decoration and the several sets of biographical information it is only a carved memorial with the deceased buried nearby.

Face:

Chauncey H. Dow
July 30, 1811 – Feb’y 15, 1895
Mary E. Blanden His Wife
Feb’y 28, 1817 – October 8, 1871
Their Children
Edward Delavan
June 16, 1845 – Jan’y 30, 1862
Mary Blanden
April 3, 1840 – Feb’y 13, 1865

Face:

Olivia H. Dow
1839 – 1911
Bertha M. Dow
1846 – 1926
**Dunlap**

A wide but short obelisk, the Dunlap memorial is shared by the Bronson and Hawkins family as well. The obelisk has no strong point but instead comes to a rounded top and has decorative leaves surrounding the top much like those found in capitols of the Corinthian order.

Face:
Dunlap

Sarah E. Dunlap  
1827 – 1888

James Dunlap  
1824 – 1896

Face:
Bronson

A. Lovina Bronson  
Sept. 4, 1929  
July 1816

Hiram Bronson  
April 21, 1816  
May 25, 1886

Selah M. Bronson  
Died March 28, 1899

Face:
Hawkins

Edward T. Hawkins  
Aug. 12, 1842  
Nov. 20, 1928

**Felton**

The funeral memorial for Felton is an engraved tablet laid in the ground. The carvings have been worn by the weather and only the name and date of death are still readable. From the decorations seen, the deceased is apparently a military man.

Face:
Serg T Cha’s T. Felton

**Frazer**

The Frazer monument is a Roman-style pillar with satellite headstones surrounded the center memorial. The base of the pillar has the name FRAZER carved into the bottom and a stonemason’s symbol on the top. The body of the pillar is a smooth, rounded surface with no decoration except the Corinthian capitol. The capitol serves as the base for a classical statue of a standing woman, wearing a Roman toga, holding a centrifugal governor, used to control the speed of steam or diesel engines.
Face:

Rev. John Frazer,
Died Feb. 20, 1858
Aged 74 Years.

Granger
The Granger funerary monument is built in the Romanesque architecture style with the correct materials, classical columns, and squat arches throughout the structure. The husband and wife are buried in separate stone sarcophagi placed next to each other, under the structure. The structure itself is an open-air type pavilion monument, with Doric columns surrounding the sarcophagi. The columns have a traditional Doric base but a Gothic style decoration on the legs of the columns. The roof of the structure has no clear theme or motif in its decoration and leads up to a pyramid type extension with a hole in the center.

Right Stone Coffin:

Amos Phelps Granger
Born at Conway, Mass. June 3, 1789
Died at Syracuse August 20, 1866
“I Shall be satisfied when I awake with thy likeness”

Left Stone Coffin:

Charlotte Hickox Granger
Born at Conway, Mass. March 5, 1796
Died at Syracuse July 4, 1882
“In the Lord put I my trust”

Gussman – Ebeling
The Gussman – Ebeling family mausoleum is a larger structure built into a natural hillside in Oakwood Cemetery. The main entryway to the mausoleum has the name GUSSMAN engraved in marble above the doorway, distinguishing the main family inside. The doorway is flanked on either side by a smaller marble tablet with the name Ebeling on the left side and the name Gussman on the right side. The structure is made up entirely of stone and looks to be of the Gothic style of architecture. The members of this family mausoleum, are somewhat unknown, but most likely contain the remains of Mary Gussman, born October 23, 1827 and died December 12, 1909 and Frederick Gussman, born February 19, 1828 and died December 31, 1863 (Medvitz 2011). The top of the mausoleum has the date 1889, describing the year in which the family mausoleum was constructed.

Hall
This Roman-style pillar funerary monument is constructed of marble. The base of the pillar is decorated on front face with biographical information of a single individual. The body of the pillar is decorated with the name Hall, encircled with a floral wreath. On top of the pillar sits a funeral urn. From the base of the urn, leaves rise up to the lid.
Face:

    Johnson Hall
    Born
    In Sheffield Mass.
    Jan. 6, 1794.
    Removed
to Onondaga Co. N.Y.
    Feb. 1797.
    Died
    Oct. 27, 1870.
    Aged 76 Yrs. 9 Mo.
    & 27 Ds.

**Hunt**

The Hunt tombstone is the shape and size of a traditional tombstone and is set apart by its unique decoration. The tombstone is sculpted as if left unfinished. The left side of the stone is jagged and untouched while the right side shows a carved classical column in the Corinthian style. The top of the Corinthian capitol shows a floral design carved into the stone. The top of the tombstone is an unfinished pediment. The right side of the pediment meets the unfinished top in the middle. The base, too, contains this half-finished design motif, the left side being left jagged and unfinished and the right side is carved detailed.

Face:

    Hunt
    Austin J. Hunt
    June 16, 1829
    Oct. 15, 1911
    Sabina T. Hunt
    Jan. 1, 1840
    Jan. 13, 1885

**Kimber**

The Kimber monument is attached to the Hunt monument in both name and design. The base of the pillar has a carved relief of the name Kimber and no decoration.

Face:

    Thomas Kimber
    Born
    Mar 24, 1802
    Died Oct. 5, 1883

    Meligent Hunt
    His Wife
    Born
    May 22, 1795
    Died
    May 13, 1872
Kingsley

The Kingsley monument is a four-paneled monument with biographical information on all four sides of the memorial. There is no designated stone plaque and instead, the information is carved directly into the face of the stone.

Face:

Josiah Kingsley
1808, 1864
Julia Ann Wavle
His Wife
1816 – 1907

Face:

John W. Ackland
1838 – 1921
Estella
Kingsley
His Wife
1857 – 1925

Face:

Mary C. Kingsley
1851 – 1864
William J.
Kingsley
1842 – 1882

Face:

James M. Kingsley
1848 – 1858
Sarah Kingsley
Wife of
Joseph Strett
1845 – 1889

Lawrence

The Lawrence monument is in the shape of a classical obelisk on a decorated base. The base of the pillar contains the biographical information on all four sides, encircled with a floral design. The bottom of the obelisk has the family name carved into it, with the body rising above it. The center of the obelisk has a floral wreath and a decorated cap on the point of the obelisk.
Face:

Grove Lawrence
Born at Norfolk, Conn.
March 24, 1795.
Died Dec. 22, 1866.
Sarah
Wife of Grove Lawrence
Born at Ballston, NY Jan 7, 1786
Died June 20, 1860

Face:

Thomas Allen Smith
Born Mar 6, 1806,
Died in Marysville, Cal.
June 24, 1866
Charlotte Elizabeth
Wife of Thomas A. Smith
And Daughter of
Grove and Sarah Lawrence
Born Oct. 1818
Died Jan’y 14, 1880.

Face:

Caroline Lavinia,
Daughter of Grove & Sarah Lawrence,
Born July 4, 1820,
Died Oct. 4, 1820.
Maria Louise,
Daughter of
Grove & Sarah Lawrence,
Born Sept. 29, 1821,
Died Oct. 9, 1845

Face:

Lemuel Bennet
Father of Sarah Lawrence,
Born at Stratford Ct.
Feb. 15, 1771
Died Nov. 18, 1845
Charlotte Bennet
Born July 24, 1773.
Died Dec’r 2, 1862

Lee
The Lee memorial consists of a stone column with a raised stone plaque decoration in the center containing the grave memorial information. The front contains the dedication to William Elliott Lee while the rear contains the information for Olivia, his wife. The column is topped by an urn and blanket decoration, much like the decoration on the Williams monument.
Face:

William Elliott Lee
Born at Middletown Ct.
Nov. 5, 1784.
Died
Nov. 26, 1858,

“He giveth his beloved sleep.”
Harriet Danforth
Wife of the Late
Wil. E. Lee
Daughter of the Late
Maj. Asa Danforth
Was born at Salina
May 20, 1795.
Died at Syracuse
Oct. 27, 1869
(Unreadable scripture on the bottom)

Newbury
The Newbury gravestone is a simple tablet laid in the ground much like the Felton gravestone. The biographical information is carved into the stone, however; the earth has overtaken portions of the stone, making the information unreadable.

Face:

---- Newbury
Born in
Suffolk England
Apr 8, 1797
Died
Apr 8, 1860
Aged 63 yrs.

Nolton
The funerary memorial for the Nolton family is a simple four-paneled monument. Each panel of the monument holds the biographical information for a Nolton family member carved directly into the stone. The main face is decorated with a floral wreath encircling a butterfly within an eight pointed star. The top of the monument is a pedimented roof complete with dentils, the ornamentation found with pediments and architraves in classical architecture. The center of this pediment is decorated with an enclosing set of triangles moving towards the center. The top of the this pediment is decorated with a lyre, draped with a blanket.
Face:  
Robert W. Nolton  
Died Aug. 22, 1876  
AE. 84 Yrs  
8 Mos & 25 Ds  
Miriam  
Wife Of  
R.W. Nolton  
Died Sept. 10 1861  
AE. 63 Yrs  

Face:  
Charles P. Clark  
1822 – 1907  
Aurelia L.  
A Wife of  
Charles P. Clark  
1826 – 1891  

Charles A. Nolton  
Drowned July 21, 1893  
AE. 12 Yrs.  
Hiram Nolton  
Died March 14, 1834  
AE. 4 Mo.  
Eliza S. Nolton  
Died July 13, 1837  
AE. 6 Yrs.  
Mary E. Nolton  
Died July 1, 1842  
AE. 7 Yrs  

Outwater  
The Outwater funerary monument is a sarcophagus containing both Peter Outwater and his wife. The sarcophagus is a simple stone base with a cross-top gabled roof. The ends of the cross create the top of a pyramid for the side decoration. The funeral dedication is engraved into the stone on the side of the cross-top roof.  

Left Side:  
Peter Outwater, Jr.  
Entered into rest  
June 8, 1861  
AE 52 Yrs.  

Right Side:  
Lucia Veria Phillips  
Wife Of  
Peter Outwater, Jr.  
1817 – 1900.
Peck
The monument to G.H. Peck is a Roman-style funerary monument with the name on the base, the dedication on a circular plaque, a decorated body, and a stone statue on the top using a Roman figure holding a cross. The body of the pillar is decorated with a dove holding a ribbon in its beak, flying over the stonemason’s symbol. The statue on the top is a Roman figure with his hand over the top of an undecorated cross. The figure’s opposite arm has been destroyed from the elbow up, but seems to be holding its arm out.

Face:
(Stonemason’s Symbol)
George H. Peck
Died
November 19, 1857
Aged 42 Years

Base:
G.H.PECK

Pope
The Pope funerary monument is in the style of a Roman memorial with a base, funerary dedication, body of a pillar, and a statue on top. The base of the memorial is decorated with a front containing the dedication and an urn with blanket statue on the left and right sides. The body of the pillar is decorated as if the statue is standing on a platform covered with a tasseled blanket, and the blanket drapes over the body of the pillar. The statue on top is a Classical style statue of a figure in a toga, clutching a laurel wreath to their chest, and raising their opposite hand to the sky as if hailing a crowd. The dedication plaque in the front consists of a stone tombstone-type tablet with a floral wreath underlining the initials of the buried couple. The face of the tablet has the names and information of the deceased. The left side urn is extended off the base of the main monument and contains a blanket draped over the urn, and a floral decoration on the urn. There is a stone plaque on the side of the monument, similar to the main funerary decoration on the front, used as a backdrop. The plaque contains the initials CP on top and a floral wreath under the initials. The back of the funerary monument contains the same plaque, with no initials and no urn and blanket extension. The right side decoration is the same but is missing the initials on the plaque and has a different floral decoration on the urn.

Behind this funerary monument are two large tombstones in the shape of books. The books are open and contain the names of the extended family members buried in the area. The open book has a quill pen laying across the pages as if the funerary dedication was written with this pen and the author laid down his pen when finished.
Main Tombstone:

CP
And
MEF
Charles Pope,
Born Nov. 14, 1813, Died July 23, 1861
Mary Elizabeth Fairfield
Pope,
Born June 13, 1816, Died Oct. 25, 1865.

Left Book - Left Page:
Charles Pope
1813 – 1864

Left Book - Right Page:
Mary Elizabeth Pope
1816 – 1865

Right Book - Left Page:
Charles Clarus Pope
1837 – 1898

Right Book - Right Page:
Laura Taylor Pope
1841 – 1922

Pratt
The Pratt monument is a Roman-style pillar. Unlike most Roman-style pillars in Oakwood, the biographical information is not found on the base of the monument, instead, it is located on the body of the pillar. The family name Pratt is carved on the base, the body remains undecorated except for the biographical information, and an urn covered with a blanket sits on the top.

Face:

Our
Father
Varanes Pratt
Born Jan. 31, 1795
Died May 29, 1866,
AE. 71 Yrs, 3 Mo. & 28 D’s.

Lydia
Wife Of
Varanes Pratt
Born Aug. 30, 1792
Died Feb. 14, 1889
AE. 87 Yrs. & 5. Mo.
Redfield

The Redfield funerary monument is in the style of a simple Roman style grave marker. The memorial contains a decorated stone tablet, contain small decorative columns on either side of the face and a gabled roof. The main decoration in this memorial is the carved silhouette figure of the deceased, Lewis Redfield. This type of decoration is common in classical-style gravestones. The plaque below the carving contains the dedication details of the deceased.

Face:

Lewish H. Redfield
Printer
“Aworn and battered form,
Gone to be recast,
More beautiful and perfect”
Died July 14, 1882
Aged 80 Years

Redfield – Wife

The funerary monument for Lewis Redfield’s wife is discussed separately because she was buried nearby but in a separate memorial, dedicated by her sister. The memorial is a Roman-style pillar with an undecorated stone base, a simple body with dedication information, and a intricately detailed statue of a classical woman on the top. The statue is standing on decorated stone globe with decorations meant to symbolize wind and rock symbolizing ground. The globe is on a base titled “Memoriam” and the back has the raised words “HEAVENLY FATHER” on a scroll-like decoration. Corinthian column-style floral decorations are used to decorate the area underneath the globe. The statue itself is standing on the globe, both looking and reach skyward with both hands. One arm is completely raised to the sky while the other arm is in the action of being lifted up.

Face:

Jane L. Redfield
Nov. 20, 1827
April 10, 1899

Back:

(Undecorated and in simple font)
Erected by her sister
Margaret Tredwell Redfield Smith

Rosier – Sherman

The Rosier Sherman burial plot is much like the Dunlap – Bronson – Hawkins burial plot. It consists of a center dedication with the last name Rosier on the base of one side and Sherman on the base of the other. This center dedication is in the form of a stone sarcophagus with no strong themes of decoration. The gravestones surrounding the sarcophagus match up to the side of the name inscribed on the base. The Rosier side of gravestones has a marker containing the initials R and S inlaid over top of each other.
Rosier:

Rebecca J. McAllister
Sept. 2, 1831
Nov. 3, 1899

Sally Rosier
Aug. 10, 1807
Dec. 27, 1893

Worthy Rosier
Sep. 24, 1792
Feb. 25, 1874

Sherman:

(Stonemason symbol)
Isaac Newton Sherman
Aug. 12, 1838
Apr. 27, 1909

Mary Elizabeth
Wife of Isaac N. Sherman
Nov. 17, 1839
Jan. 18, 1908.

Charles M. Sherman
Mar. 31, 1876,
Aug. 8, 1895

Fred D. Sherman
May 27, 1879.
Feb. 20, 1896

Sabey

The Sabey mausoleum is the burial place of William Porter Sabey and his family. Born in England in 1830, William Sabey died in 1891 in Syracuse (Medvitz 2011). The mausoleum is constructed into a natural hillside in Oakwood Cemetery and is constructed using large masonry blocks. The entrance has two small columns on either side in the Corinthian style, and a domed archway above it showing the carved name “SABEY” within the dome. A floral decoration is seen above the name and a large cross sits on top of the entire structure with the carved date of 1880 underneath it.
**Scott**

The Scott family memorial is in the shape of a Roman sarcophagus. The rectangular monument has Corinthian style decoration around the top and underlining the body of the sarcophagus itself. The biographical information is carved into the body of the sarcophagus. Surrounding the monument are individual gravestones for the family members labeled “Mother,” “Father,” and “A.B. Scott.”

Face:

Daniel B. Scott Born 1806 – Died 1898  
Sybel Barnum Wife of Daniel Scott  
Born Oct. 29, 1807 – Died Sept. 3, 1890  
SCOTT  
Abijah Barnum Scott  
Born Jan. 15, 1834 – Died Oct. 29, 1888

Face:

Sarah B. Scott Wife of Thomas Dunn  
Born April 23, 1838 – Died March 22, 1912  
DUNN  
Thomas Dunn  
Born Feb. 8 1837 – Died Jul. 8, 1924

**Shipman**

The Shipman memorial is a mausoleum in an Gothic architectural style. Characterized by its long pointed arches and decorative ornamentation, this mausoleum houses two members of the Shipman family inside, separated with individual stone coffins. The biographical information is located on stone plaques outside of the mausoleum.

Face:

Died  
In Paris France  
At the Setting of the Sun  
Sept. 15, A.D. 1868  
A.B. Shipman, M.D.  
Born  
Mar. 22, A.D. 1803  
Emigravit

Face:

Entered Into  
Rest  
July 26, 1892  
Emily Clark Shipman  
Wife of  
A.B. Shipman, M.D.  
Requiescat in Pace.
**Sumner**

The Sumner memorial is similar to that of the Granger memorial. It is a columned pavilion with two individual stone coffins underneath. Unlike the Granger coffins, the Sumner coffins have the biographical information carved into the top of each coffin. The front of the structure has the family name Sumner carved underneath the architrave section and floral decorations rimming the roof. The center column on all four sides is decorated with leaves in the Corinthian style.

Face:

```
Maj. Gen. E.V. Sumner
Born
In Boston Mass.
January 31, 1796,
Died
At Syracuse N.Y.
March 21, 1863
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“*After 43 years distinguished service in the Armies of the United States. He passed to his rest
Beloved by his family, Regretted by his friends and Honored by his Country.*”

Face:

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Hannah W. Forster
Wife of
Major Genl. E.V. Sumner
Born
Jan’r’y 31, 1805
Died
Dec 9 1880
```

“The angel of the Lord encampeth round about they that fear him, and honoreth him.”

**Webber**

The Webber memorial is a simple tablet carved into stone with no ornamentation. The tablet is laid in the ground.

Face:

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Sarah F. Webber
Died
Feb. 4, 1860.
Aged
60 Years.
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**Williams**

The Williams funerary monument is a Roman style pillar containing a base with the raised “Williams” dedication. The body contains the deceased information on a plain tombstone-like tablet with a decoration on the top as if the body was an Ionic column and the top was decorated accordingly with the volute ornamentation. There is a statue on the top of this volute decorate standing with an anchor resting against the back. That statue is that of a woman, wearing a peplops, a traditional Grecian wardrobe, crossing her arms against her breast. The woman has a six-pointed star on her forehead as if crowned by it. The anchor resting behind her
seems to be resting against her lower legs based upon the disruption of the draping clothes it is resting against.

Face:

Mather Williams, MD
Born
February 3d 1799,
Died
December 10\textsuperscript{th} 1868.
“Sadly We Miss Thee”

**Williamson**

The Williamson memorial is simple in construction, in the shape and size of a traditional tombstone. The tombstone is marked as the first burial in Oakwood Cemetery. The only decoration on the face is a single branch.

Face:

*First Burial in*

*Oakwood Cemetery*

Nellie G.
Williamson
Born July 11, 1838

**Wood**

The Wood funeral monument is simple in decoration and construction. There is no ornamentation. The family name is carved into the stone on its corresponding side.

Face:

Willam Wood
Feb. 27, 1852
May 19, 194-
Agnes E. Babcoc
Wife of
William Wood
Feb. 24, 1854
July 6, 1937

Face:

Abel Cook
Son of
Austin C. & Marv Wood
Born July 11, 1870
Died Feb. 13, 1871
Mary L. Wood
Born Aug 22, 1860
Died May 14, 1908
George C. Wood
Dec 2, 1856
Aug. 9, 1833
The Bates memorial is a decorated obelisk on top of a gravestone. Unlike the Barrett obelisk, this obelisk is rectangular rather than hexagonal. The obelisk rests on a four-paneled gravestone containing biographical information for several of the Bates family members. The top of the obelisk does not come to a point like most traditional obelisks, but instead comes to a decorated top like that of a column, capped by ornamentation similar to an urn.

**Face:**

Father  
Died  
Nov. 25, 1853  
Mother  
Died  
July 3, 1866

**Face:**

Abner Bates  
Departed  
Nov. 21, 1800  
Electa E.  
Wife of  
Abner Bates  
Departed  
Nov. 14, 1863

**Base:**

Sylvias  
Wife of A. Bates  
Departed  
May 4, 1874  

Courtland Bates  
Born Mar 7 1812  
Departed  
June 14, 1888  
Julia A.  
Wife of  
Courtland Bates  
Departed  
Feb. 17, 1851
Base:  

Our Son Henry  
Died Aug 20 1842

Face:  

Brindkerhopp N. Miner  
Died in Poultney, V.T.  
Jan. 16, 1871  
Ella P. Bates  
His Wife  
Died in Cleveland, O.  
Jan. 4th, 1869  
And Their Two Infant Sons

Brooks  
The Brooks funeral monument has been moved off-center from its base showing the separate pieces involved in construction. The base is a simple stand undecorated, a middle part of the base shows the name “Brooks” carved into the bottom, and the remaining portion of the monument involves the body with death information and top all as one piece. The body is decorated with four pillars on the corners and a Gothic-style architecture for the decoration. The Gothic-style archway comes to a point much like the Gothic architecture characteristic. The point of the arch is decorated with a military insignia of an imperial eagle clutching a horseshoe, with a star decoration within the horseshoe.

Face:  

Charles Brooks  
Private  
Co A 2 D Wis. Vol  
Co G 2 D Nv Cav  
Died  
Aug 7, 1888  
Aged 46 Years

Brown  
The Brown family memorial is a four-paneled gravestone with a pedimented top containing the letter “B” in the center. The top of this memorial is decorated with an urn statue. The base of this gravestone has the family name carved in relief on the bottom and the body of the gravestone has the biographical information of the family members carved into the stone.

Face:  

Henry K. Brown  
Born  
July 10 1820  
Died June 6 1888  
Hannah  
His Wife  
Born May 22 1817  
Died July 13 1893
H. Kirk
Henry K. & Hanna
Brown
Born Dec. 10, 1886
Died Sept. 4, 1886

Face:

Barret H. Brown
Son of
Ill--- S. ----- Brown
Born

Louise Hubble
1887 – 1971
Wife of Garrett H. Brown

Face:

Henry W. Brown
Son of
Willet L & Septruge G. Brown
1887 – 1988
His Wife
Katharine Dawley
1892 – 1971
Susan B. Near
1920 – 1981
Jean B. Taylor
1918

Face:

Willet L. Brown
1846 – 1932
Gertrude Garrett
Wife Of
Willet L. Brown
1848 – 1924
Guy F.
Son of
Willet L. & Gertrude Brown
1877 – 1914
Burns

The Burns monument is a Roman-style sarcophagus with a statue on top of a woman. The monument itself is not a true sarcophagus and satellite graves with individual gravestones surround the area. The monument is rectangular with four classically inspired columns on each of the four corners. There is a floral wreath decoration sculpted onto the long side and underneath this ornamentation is the family name Burns in carved relief. The columns are monolithic in design with a Corinthian capitol.

The statue of the woman on top is sitting in deep thought, her head resting upon her hand on her cheek. The woman is barefoot, wearing a loose fitting toga with curls in her hair. She is sitting crossed-legged and her other hand is holding a branch of some kind while resting on her leg.

Headstone:

Fannie D.
Burns
1847 – 1925

Headstone:

Willis B.
Burns
1851 – 1915

Comfort Tyler

The Comfort Tyler memorial is unique in that Comfort Tyler died many years before its construction. Comfort Tyler died in Montezuma, N.Y. and his remains were moved to Oakwood in 1885. The memorial constructed for him is a large pyramid made of multiple granite stones and a stone cross on the top. No entrances or decorations are upon this pyramid. A stone pathway leading to the front of the pyramid exists, along with a tablet containing the biographical information of Comfort Tyler’s descendants. This tablet is laid into the stone pathway and contains no decorations.

1st Column:

Deborah Wemple,
First Wife of
Comfort Tyler
Half Sister of
General Herkimer
And Grandmother of
C. Tyler Longstreet
Died at Gaughnawaga
Mohawk Valley, 1785
2nd Column:

Grandfather of C. Tyler Longstreet

In Memory of
Comfort Tyler
Died Aug. 5, 1827
Aged 63 Years
His Remains Were
Removed From
Montezuma N.Y.
June 4, 1885 BY His
Grand Children of
Three Generations

3rd Column:

In Memory of
Elizabeth, Wife of
Comfort Tyler,
Died Oct. 21, 1827
Aged 58 Years
Removed From
Montezuma, N.Y.

Denison

The Denison memorial consists of four-panels containing the biographical information of the Denison family members buried. The base of this monument has the family name carved in relief along the bottom. The body contains the information along with two archways, much like that of a Gothic style architecture. Underlining these archways is a floral decoration stretching almost the complete width of a single panel face. The top of each panel has a small stone plaque with the carving of a bird clutching a twig in its beak. The top of this monument has a statue of a woman holding a small child while a toddler is standing beside her looking up at her. The woman is placing her hand on the toddler’s head. The woman is wearing a classically inspired wardrobe and so are the two children. The main face of this monument is dedicated to younger children who died at 3 years old and 1 year old and these statues seem constructed to represent them.

Face:

Henry D. Denison Jr.
Died
July 22nd 1854,
Aged
3 Years, and 4 Months.
Florence M. Denison
Died
January 28th 1864,
Aged
1 Year, and 9 Months.
Di-Bartolo

This funeral monument is unique in that it is a stone memorial in the shape and size of a tree stump. The memorial looks as if a tree once grew in the ground naturally and was cut down in the prime of its life. The deceased died at the age of forty-three, and for the period, may not be represented as the prime of one’s life.
Dodge

This funerary monument is in the shape of a traditional family headstone. The headstone has the family name Dodge carved in the center with floral decorations capping the upper corners. The headstone is surrounded by the individual graves of the father and mother, designated by smaller, simpler headstones. Each headstone is decorated with the individual’s first name carved into the top.

Marvin: 1852 - 1924
Emma: 1852 – 19—
   Baby
   2 Yrs

Willie Downer

This funerary memorial is a small decorated cradle dedicated to a small toddler. A small stone plaque is placed on the front of the memorial with an unreadable epitaph at the foot of the cradle.

Face:

Willie Downer
Son of
Warren L & Frances D
Ross

Driscoll

This classically themed memorial contains two Doric columns on each side with an urn in the center. The memorial is in the shape of a classically themed tombstone with an architrave but no pediment. The urn in the center is in the style of a Grecian pithos, and has a floral decoration around its shoulders. The biographical information is carved into the stone face, in the center of the tombstone, above the urn.

Face:

Michael Edward Driscoll
February 9 1851 – January 19 1929
His Wife
Marie McLean Driscoll
May 16 1867 – March 28 1940

Fish

The Fish memorial is a four-paneled monument with a base decorated with the family name Fish and the biographical information on each face. The base, body, and top are undecorated and the construction is of a simple design.

Face:
William H.
1826 – 1898
Lydia A
1834 – 1810
Face:

George H
1850 – 1868
Oscar
1852 – 1856

Face:

Anna White
1807 – 1867
John J. Fish
1864 – 1915

Face:

Mary E.
Chamberlin
1858 – 1938
Burrett G.
1866 – 1925

Freeman

The Freeman memorial is a four-paneled gravestone monument with no ornamentation or decoration. The biographical information is carved directly into the stone for each of the family members. The top is slightly angled as if gabled.

Face:

William H.
Died
May 3, 1866
AE 9 Mos and 4 Ds
Delverta
Died
Sept. {Unreadable} 186-
AE 7 M’s
Thomas L. Died April 4, 1871
AE 1 Yr and 4 M’s
Children of William H. and ----
Freeman

Face:

William H. Freeman
Died Aug. 7, 1883
AE 46 Years

Face:

{Unreadable}
Edith M.
Died
{Unreadable} 1878
**Hart**

The Hart funeral monument appears unfinished for unknown reasons. This Roman-style pillar contains a base with biographical information only for the wife and an empty space for the husband’s information. Because of this, the wife’s information is at the bottom of the stone plaque with an uncarved space at the top. The body of the pillar has the name Hart in a carved relief in the center of the body. The top of the pillar is decorated with an urn covered in a blanket, draped around its shoulders.

**Face:**

Jennie E.
Wife of Loren B. Hart
Died Dec. 7, 1862
AE 20 Yrs.

**Holden**

The Holden memorial is a funerary monument constructed in a style similar to the Richardsonian Romanesque architectural style. The monument uses several colors and shades of stone, short squat arches, heavy decoration, and columns. The base of this monument has the name Holden in carved relief on the bottom in large decorative font. The main face of the body contains the biographical information on a stone plaque with four columns on each of the corners. The top of these columns becomes the base for a stone statue standing on top of the monument. The large statue is of a woman, clothed in a toga, holding a large anchor resting against his side.

**Face:**

Erastus Franklin Holden
1826 – 1899
Maria Demarest
His Wife
1831 – 1900
Charles Demarest
Son of
Erastus F & Maria
Holden,
Died Feb. 21, 1883.
AE. 29 Y’rs & 8 Mo’s.

**Hopper**

The Hopper memorial looks to be either a simple base, or destroyed during its existence. The monument has a simple base with the family name Hopper carved into the bottom and nothing else. There is no body or top found nearby, however; there are several satellite gravestones surrounding this base.

**Face:**

W.H. Hopper
1845 – 1913
Face: Elizabeth Hopper  
1848 – 1912  

**Kirk**  
George C. Kirk died in 1934 but his birth is unknown (Medvitz 2011). The mausoleum he is buried in is of a simple ancient Greek style. It contains no columns, however; it does have a pedimented roof.

**Kirtland**  
The Kirtland tombstone looks like a traditional looking gravestone for a husband and wife. The memorial has two tombstones containing the biographical information of the individual and the Kirtland family name in the center. Stone flowers in the middle of the tombstone seem to be connecting the two tombstones as if the tombstones were connected by the flowers naturally.

Face: George Darius  
Kirtland  
March 16 1864  
September 5 1954  

Face: Mary Ellis  
Kirtland  
December 27 1864  
August 26 1930  

**Miller – Kelly**  
The Miller-Kelly is a shared memorial with one side dedicated to a husband and wife and the other side dedicated to the wife’s relative. A single side shows biographical information to a deceased child of the wife’s relative. The monument itself is in the shape of a large tombstone with the base showing a carving of the family name Miller and Kelly. The body of the tombstone contains the biographical information with no decoration. The top is decorated with the family initial in the center, surrounded by a floral-type banner encircling it. This decoration on the top is mirrored on each side with only the family initial changing from “M” to “K” designating the correct sides.

Face: Charles H. Miller  
1854 – 1937  
Frances J. Kelly  
His Wife  
1860 – 19  

Side: Mary A. Kelly  
1853 – 1918  
Daughter of  
Edward & Ann  
Kelly
Rear:

Edward Kelly
1810 – 1875
Ann Whittle
His Wife
1864 – 1910

**Morgan – Stephenson – Custer**

The Morgan-Stephenson-Custer funeral memorial is a simple construction with little decoration. The base of the monument is bare and the body of the monument lacks a stone plaque for biographical information like most monuments of this type designate. The face has the biographical information carved directly into the body of the pillar.

Face:

L.O. Morgan
1848 – 1910
Agnes A. Morgan
His Wife
1852 – 1920

Face:

Wm. Stephenson
Died
Feb. 5, 1869
Aged
71 Years
“Not Dead but Sleepeth”

Face:

Charles Custer
Died
Mar 24, 1882
Aged 61 Years, 2 Mos, 82 Days
Mary Custer
His Wife
(Unreadable)

Face:

Lettice
Hise Wife
Died
Nov. 29, 1876
Aged 79 Yrs & 7 Months
“He Giveth his Beloved Sleep”
Smith, Lyman Cornelius

The Lyman Cornelius Smith mausoleum is constructed with Roman decoration, both in the floor plan and the Corinthian style columns on the front. A set of stairs lead to iron doors with two columns on either side and an architraved top. Two large statues in the form of classical pottery flank either side of the stairway. The architrave shows no strong ornamentation but has the name “LYMAN CORNELIUS SMITH” in the center. Although the birth and death dates are not apparent on the outside of this structure, Lyman Smith was born March 31, 1850 and died November 5, 1910 (Medvitz 2011).

Smith, Wilbert Lewis

The Wilbert Lewis Smith mausoleum is a Roman-style mausoleum based upon its floor plan and decoration. The floor plan is square, while the roof is a dome, much like the Pantheon in Rome. An archway surrounding the door decorates the entrance to the mausoleum. The archway has diamond shape decorations patterned symmetrically around the door and in the gaps read the words “UNITE THE DAY BREAK” over the arch. In the fanlight section above the doorway is a carved relief of two cherubs grasping a funeral urn with the Roman numerals “MCMXXVI” labeled upon the urn. On the architrave above each pillar is a relief carving of oil lamps, representing the classical tradition of placing oil lamps by the grave of deceased family members. Two funeral urns are placed at the bottom of the stairway on either side. Although no biographical information can be seen on the outside of this structure, Wilber Lewis Smith was born February 29, 1852 and died August 28, 1937 (Medvitz 2011).

Stowell

The Stowell family memorial is a monument in the style of Roman sarcophagus, however; constructed like a traditional four-paneled family gravestone. The main face of the gravestone has the Stowell family name carved in relief on the base, the body of the main panel contains the biographical information of the two deceased family members, and the top of this body has the epitaph “Beyond life’s toils and cares” above. There is a statue of a woman, wearing a toga, sitting with her hands clasped in her lap, holding a wreath. This woman is barefoot and is looking downward.

Face:

Clara Elizabeth Stowell
Sept. 20, 1825
March 19, 1899
Williams Winton Stowell
June 18, 1866
June 23, 1887

Tucker

The Tucker gravestone is a simple chair draped with a blanket over the shoulder. The individual was a child of 16 months and contains the epitaph “Not Lost but Gone Before” underneath its biographical information.
Face:

Lester C. Tucker
Died May 19, 1860
16 Mos

VanCamp
The VanCamp tombstone is simple and the top looks similar to the top of a building with dormers and gabled roof. The body and base remains undecorated except for the biographical information on the front face.

Face:

James VanCamp
Died
Dec. 31, 1891
Aged 63 Years
Anjannette Fowler
His Wife
Died March 8, 1889,
Aged 55 Years

Walch
The Walch memorial is a Roman-style sarcophagus with a base, a rectangular body containing the biographical information and a column on each of the four corners, and a statue on top of the stone lid. The columns are decorated in the Corinthian order. The statue of the woman is wearing a toga and sitting, her head resting on her right hand and the left hand clutching a floral wreath, resting on her lap. The woman is looking downward.

Face:

Frederick Walch
1835 – 1897
Caroline Arheidt
His Wife
1836 – 1907
Whitlock

The Whitlock memorial consists of a stone archway with a marble statue in the middle. The base of the archway contains the biographical information of two members of the Whitlock family. The family name is carved in relief above the archway. The statue in the center is missing a head due to its destruction. The body of the statue is standing, clutching its hands at its waist, holding a laurel. The body is clothed in a toga and stands barefoot.

Face:

Arthur P. Whitlock  
Born  
Nov. 27, 1858  
Died  
Jan. 20, 1899

Face:

J. Robert Whitlock  
Born  
Feb. 11, 1828  
Died  
Oct. 11, 1888

Mary A. Root  
His Wife  
1826 – 1911

Williams

This Roman-style obelisk is hexagonal with a Corinthian capitol. On top of this capitol rests an urn, with a blanket draped across its shoulders. The obelisk rests on top of a four-paneled base, containing the biographical information of the deceased. The bottom of this base has two names carved in relief, W.H. Williams is carved underneath that individual’s biographical information and G.N. Williams is carved underneath the biographical information of General N. Williams’ wife. It seems as if space was left for the General’s own information but is left unfinished.

Face:

Wm. H. Williams  
Died Feb. 24, 1861  
AE 40 Years  
Christian  
Wife of  
Wm. H. Williams  
Died Oct. 29, 1866  
AE. 46 Years
Base: W.H. WILLIAMS
   Face:
   John H.
   Son of
   W.H. & Christiann
   Williams
   Died, Nov. 5, 1857
   AE 8 Yrs, 7 Mo, 10 D’s.

Face: Ged. Williams
      Died Sept 5, 1826
      AE 48 Years
      Buried in Lebanon, CT
      Sally
      Wife of
      Ged. Williams
      Died May 27, 1860
      AE 80 Years

Face: Juresha M.
      Wife of Ged. N. Williams
      Died June 26, 1862
      AE 43 Years

Base: G.N. Williams
Unknown

Edwards
The Edwards mausoleum is in the Roman design based upon its domed archway. The peristyle is constructed with Ionic columns, two on each side and an architraved top. The architrave is undecorated. The iron door is surrounded by an archway and a window in the fanlight over the door. The name “EDWARDS” is seen above the door.

Leeman
The Leeman mausoleum is a single person mausoleum constructed with no real architectural decoration. The style may be ancient Greek or Egyptian in style due to its simplicity and lack of true decoration. The iron door for the entrance has a “K” surrounded by a floral wreath and the name “LEEMAN” carved above it in stone. The side and rear of the structure are undecorated.

Myres
The Myres structure is in the Gothic architectural style based upon the decoration characteristics such as the pointed arch and heavy decorations. The structure is entirely of stone and lacks any type of grave decoration. Above the doorway the name “MYRES” is carved out of stone with the year 1862 carved above it. The entrance is walled off entirely with a stone slab, unlike the typical iron door found in mausoleums around Oakwood.

Pierce
The Pierce sarcophagus is lightly decorated with the name “PIERCE” on the base of the side, four decorated columns on each corner in a modern interpretation of the Corinthian style capitol and a cross above each. The side and backside are undecorated except for a blank pediment on the sides of the sarcophagus.