NPS Form 10-900
(Oct. 1990)

OMB No. 10024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

historic name TOPEKA CEMETERY "MAUSOLEUM ROW"

other names/site number

2. Location

street & number 1601 E. 10TH STREET ☐ not for publication

city or town TOPEKA ☐ vicinity

state KANSAS code KS county SHAWNEE code 177 zip code 66607

3. State/Federal Agency Certification

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

Richard D Pankratz D-SHPO 3/1/01
Signature of certifying official/Title Date

KANSAS STATE HISTORICAL SOCIETY
State of Federal agency and bureau

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

Signature of commenting official/Title Date

State or Federal agency and bureau

4. National Park Service Certification

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

☐ entered in the National Register.
☐ See continuation sheet.

☐ determined eligible for the National Register
☐ See continuation sheet.

☐ determined not eligible for the National Register.

☐ removed from the National Register.

☐ other, (explain:)

TOPEKA CEMETERY "MAUSOLEUM ROW"
Name of Property

SHAWNEE COUNTY, KANSAS
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

- [x] private
- [ ] public-local
- [ ] public-State
- [ ] public-Federal

Category of Property
(Check only one box)

- [ ] building(s)
- [x] district
- [ ] site
- [ ] structure
- [ ] object

Number of Resources within Property
(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
10		buildings
		sites
		structures
		objects
10		Total

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

FUNERARY: CEMETERY

Current Functions
(Enter categories from instructions)

FUNERARY: CEMETERY

7. Description

Architectural Classification
(Enter categories from instructions)

LATE VICTORIAN: ROMANESQUE
LATE 19TH & 20TH CENTURY REVIVALS: BEAUX ARTS
CLASSICAL REVIVAL

Materials
(Enter categories from instructions)

foundation STONE: LIMESTONE
walls STONE: LIMESTONE
roof STONE: LIMESTONE
other METAL: IRON

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

TOPEKA CEMETERY "MAUSOLEUM ROW"
Name of Property

SHAWNEE COUNTY, KANSAS
County and State

8. Statement of Significance

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

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

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

Property is:

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

Areas of Significance
(Enter categories from instructions)

ARCHITECTURE

Period of Significance

1887 - 1913

Significant Dates

1887, 1890, 1891, 1893, 1895, 1896
1912, 1913

Significant Person
(Complete if Criterion B is marked above)

N/A

Cultural Affiliation

N/A

Architect/Builder

C.H. EVANS & CO. - BUILDER

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

9. Major Bibliographical References

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

Previous documentation on file (NPS):

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

Primary location of additional data:

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

Name of repository:

TOPEKA CEMETERY ASSOCIATION

TOPEKA CEMETERY "MAUSOLEUM ROW"
Name of Property

SHAWNEE COUNTY, KANSAS
County and State

10. Geographical Data

Acreage of Property LESS THAN ONE ACRE

UTM References
(Place additional UTM references on a continuation sheet.)

	Zone	Easting	Northing
1	15	270230	4224540
2			
3			
4			

☐ See continuation sheet

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

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

11. Form Prepared By

name/title CHRIS MEINHARDT

organization _____ date JULY 2000

street & number 1019 SW FILLMORE telephone _____

city or town TOPEKA state KS zip code 66606

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

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

Photographs

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

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

Property Owner

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

name TOPEKA CEMETERY ASSOCIATION - SARAH MCNEIVE

street & number 1601 E. 10TH STREET telephone _____

city or town TOPEKA state KS zip code 66607

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

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

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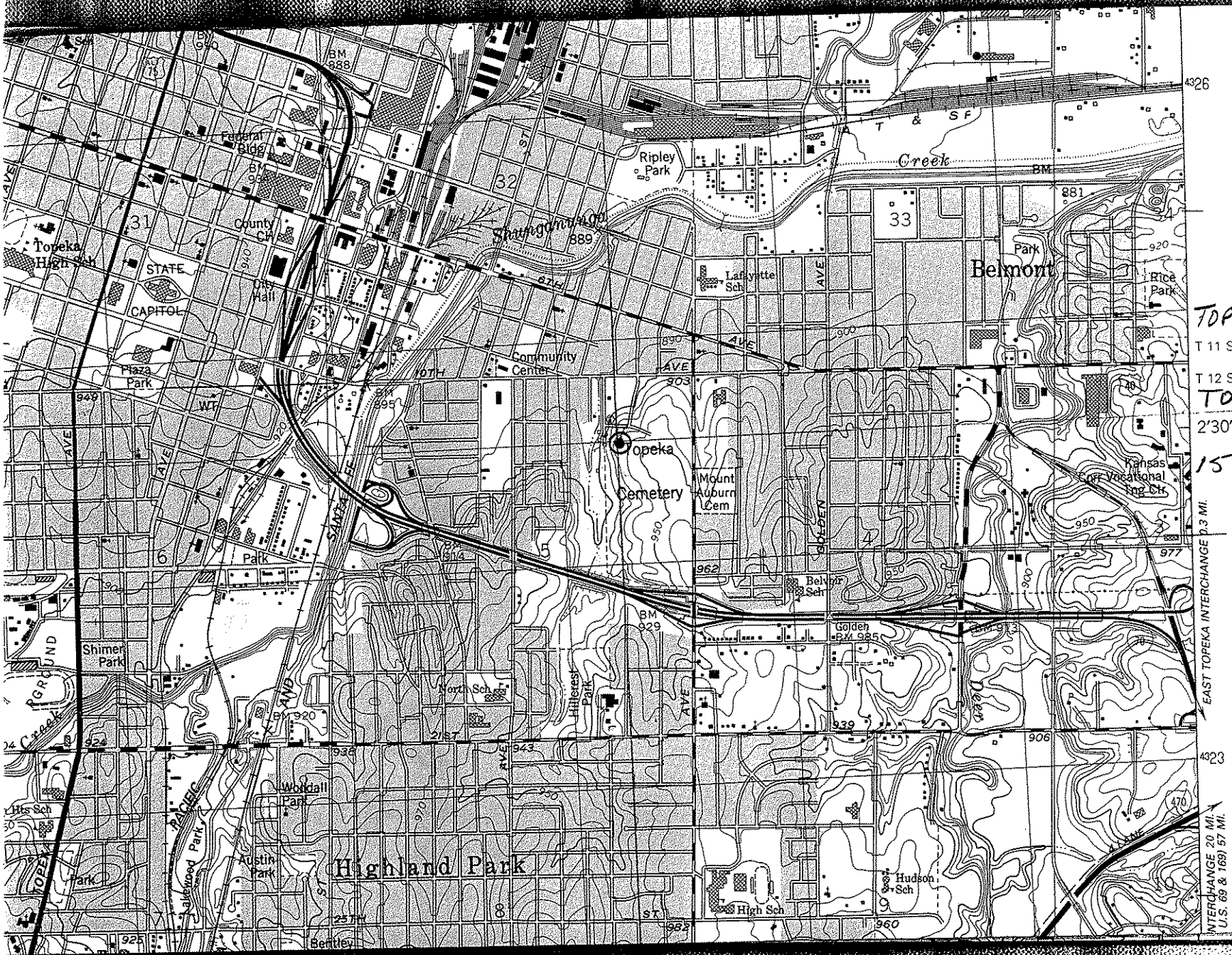

TOPEKA CEMETERY
T 11 S MAUSOLEUM
T 12 S ROW
TOPEKA QUAD
2'30" USGS Coordinate
15 270230
4224540

Narrative Description

Mausoleum Row is situated on the forty four acre original tract of Topeka Cemetery and is identified as Section Sixty Two. Set in an eastern bluff of the Shunganunga Creek Valley, the Row faces west-northwest and is approached by a curbed road from the Tenth Street cemetery entrance. This road branches into a macadam paved, two lane, concrete curbed drive divided by a median at the beginning, which continues in a single lane as it passes the Row and returns to the median, forming a loop. A lesser drive continues up the hillside from the south end of the Row. The row of structures, also known as the Hillside Mausoleums, are set in earth on single plots along the curbed drive. Fieldstone, laid in rubble course, retains the earth along the curbed drive and forms a wall immediately behind the facades, however, the earth at mausolea on plots one and two is graded in a slope to the curbed drive. In plan, the wall, plots, curbed drive, and structures are laid out along an arced line segment that is approximately 250 feet long. The arc has a radius of 256 feet.

The mausolea present a monolithic wall of monumental, architecturally styled, limestone facades that command their notice in the hillside landscape. The earth retained atop the fieldstone wall provides a plateau over the mausolea. The plateau is adjoined on the east by cemetery plots, and the north and south sides are grassy slopes down to the curbed drive. The west edge of the plateau drops vertically to the curbed drive by means of the fieldstone retaining wall. A path of broken steps on the north side of the row connect the plateau and curbed drive, and the plateau once had a broad strolling path along its west edge.

Directly west of the mausolea is a large burial plot known as Hurley Park. The curbed drive, which is set on this plot, forms a large, level terrace before the row. A portion of this terrace is an oval shaped lawn formed as the inside of the curbed drive. The center of this lawn is a grave site and is marked by a granite plinth supporting a colossal, granite obelisk dedicated in memory of James Hurley. Two early 20th century, above ground mausolea are sited on the southern edge of the plot, outside the curbed drive. Between these mausolea and the oval lawn, a concrete bench formed in the shape of tree limbs is set in the triangular shaped median of the curbed drive. The terrace overlooks the Shunganunga Creek Valley through trees growing near Biddle Creek at the base of the bluff.

The mausolea facades are mostly of limestone with occasional use of rose granite. There are no known drawings or historical photographs of the mausolea, and no known modifications to them. Mortar repairs to the fieldstone retaining wall are apparent at various points, and the mausolea facades show moderate deterioration of workmanship and materials. The Mulvane Mausoleum facade has recently been cleaned and like the others needs masonry pointing. A section of the retaining wall on the south side of this mausoleum has been recently rebuilt.

The plots are modestly maintained by the cemetery association. The recent Mulvane Mausoleum cleaning and repairs was supported by a Mulvane family descendant, however, private ownership of the mausolea has otherwise ceased. The other plots and structures on them are the property of the cemetery association. The Crane Mausoleum, which is an equipment storage vault, has always been property of cemetery.

The Mulvane mausoleum is the last to have been constructed. A record site plan of unknown date shows plots for four additional hillside mausolea. These were planned for the south end of the row, continuing the orientation to the curbed drive. Plot purchase dates sometimes supercede the inscribed dates on mausolea facades, and some interments are known to have preceded mausolea completion. The facts of these matters are unknown, however, speculation includes that plot purchases were sometimes contingent on construction arrangements. Secondly, the mausolea or their vaults may have been constructed on a speculative basis by the cemetery association. The purchase prices of plots vary widely in some instances. This fact may have been related to relative plot size and to matters of speculative construction.

Descriptions of each mausolea follow. They begin with plot number one and end with plot number ten, each on a separate sheet.

PLOT 1

John W. Stoker originally owned the Sherman Mausoleum and it is dated 1891. Stoker, who owned a mortuary, purchased the plot on June 5, 1891 for the sum of $630.00. The first interment was March 11, 1895. Stoker sold the plot in 1903 to Patrick Sherman. Sherman was an executive of the Atchison, Topeka, and Santa Fe railroad company and a Topeka city marshal. The mausoleum is in Section 62 on Plot 1, which is 36 ' wide by 35' deep. The mausoleum facade measures 20' wide by 16', 4" high.

Built of limestone, this structure is first along the row of ten mausolea. MDCCCXCI is carved on the entablature frieze of its temple form porch, and Sherman is carved in the entablature frieze of the facade. This mausoleum is independent of the fieldstone retaining wall and is positioned 12' behind the curbed drive. The area between the retaining wall and porch on the south side is filled by graded lawn. The architectural style is Neo-Classical Revival.

Elements of the facade are symmetrically disposed about a central vertical axis and appear in three vertical segments. The central segment is flanked by curvilinear, dressed-faced, coursed ashlar retaining walls that descend toward the curbed drive and extend forward of the facade to form benches. Capped

in stone that is edged by ovolo molding in the egg and tongue pattern, these walls define a forecourt to the gate. Preceding a paved walk of limestone, low, stone pylons with iron ring mounts are set aside the curb of the drive. The base of the facade is of dressed-faced ashlar and set on a stone plinth. The wall above is laid of quarry-faced, coursed ashlar and an ovolo molding is set between base and wall in the egg and tongue pattern. The entablature and attic parapet are laid of dressed-faced, coursed ashlar. The temple form porch is partially recessed in a shallow niche and composed of dressed-faced limestone columns of the Tuscan order.

A stone threshold, jambs, and lintel frame an iron double gate. Gate leafs are divided by flat mullions in three horizontal divisions. Top panels are filled by enmeshed bar, and the middle and lower panels are solid plate. The bottom hinge straps are ornamental and a ring pull is set on the left hand leaf.

A plain second gate opens into the vault which has a front loading arrangement for nine caskets, stacked three wide and three high, each with an access panel of marble. The walls and arched ceiling are of limestone and the floor is ceramic tile.

PLOT 2

W.H. Reed originally owned The Reed Mausoleum and it is dated 1890. Reed purchased the plot on September 29, 1890 for the sum of $210.00. The first interment was December 26, 1895. The mausoleum is in Section 62 on Plot 2, which is 23 feet wide by 24 feet deep. The mausoleum facade measures 25' wide by 13', 10 " high.

Built of limestone, this structure is second along the row of ten mausolea. The date 1890 is carved above the lintel over the gateway. Reed is carved on a centered, dressed-face stone in the tympanum of the pediment. This structure is positioned six feet behind curbed driveway. The south side of the structure is engaged to the fieldstone retaining wall but the north side is not. The architectural style is Romanesque Revival.

Elements of the facade are symmetrically disposed about a central vertical axis and appear in three segments. These are set on a raised plinth that breaks at the gateway for the threshold. Flanking side sections are of rusticated, quarry-faced ashlar. These descend at an angle to the sides of the plot and terminate in short segments that splay toward the curbed drive. They are capped by large rectangular stones. Single, rectangular stones to the height of the pediment form pilasters that contain a planar composition of arch, spandrel and pediment in the central portion of the facade. The arch, of rusticated, quarry-faced voissuers, spans the gateway to the vault. Rusticated, quarry-faced ashlar form the spandrels, and the area over the arch is of random-range ashlar that is roughly dressed. The tympanum

is formed with dressed-face, coursed ashlar, and ornamented at its crest by a rosette. Raking cornices cap the pediment. A parapet of dressed-face ashlar, contained by piers at each end and over the pilasters, fills the area above the pediment cornice. The parapet is capped by a stone cornice.

A stone threshold, jambs, and lintel frame an iron double gate. Hinge straps on the gate leafs are plain. An arrangement of panel and ornament adorn both leafs. The left hand leaf has a lower relief panel depicting an angel in flight shepherding a lying male figure on a barge with a sail. Above that panel is a sheaf of wheat. The right hand leaf has a lower relief panel depicting a bird in flight. Above that panel is a floral wreath with the words "At Rest." An oak leaf decorates each corner of all panels. The gate leafs are ventilated by vertical slots and a ring pull is located on the right hand leaf.

The vault inside the gate has a front loading arrangement for seven caskets, each with an access panel of stone. The walls and arched ceiling are of red brick and the floor is ceramic tile.

PLOT 3

Hiram O. Stanton originally owned the Stanton Mausoleum and it is dated 1887. Stanton, who owned a pump manufacturing company, purchased the plot on June 12, 1888 for the sum of $409.50. The first interment was June 15, 1888. The mausoleum is in Section 62 on Plot 3, which is 32 feet wide by 27 feet deep. The mausoleum facade measures 32' wide by 14', 8" high.

Built of limestone, this structure is third along the row of ten mausolea. The date A.D. 1887 is carved on the face of the raised stone plinth at the north retaining wall, where C.H. EVANS & CO. is also carved. STANTON is carved at center of the dressed-face epistyle spanning the gateway. With the Reed mausoleum adjacent on the north, this structure is positioned six feet behind the curbed drive and is engaged to the fieldstone retaining wall. The architectural style is Richardsonian Romanesque.

Elements of the facade are symmetrically disposed about a central vertical axis and appear in three vertical segments. These are placed on a stone plinth that breaks for the threshold at the gateway. The gateway epistyle is inset on flanking, symmetrical, rusticated, quarry-faced ashlar piers. Square from their base to the epistyle, they become round as they meet their capitals, which are circular in form with Tuscan order details. The piers support a shed-roof shaped pediment laid in three tile-like courses of stone and are buttressed by flanking pillars laid in quarry-faced ashlar. Adjoining the pillars are lateral walls laid in random-range ashlar descending toward the drive. They splay toward the drive and are capped with rusticated, quarry-faced limestone.

A stone threshold, jambs, and lintel frame an iron double gate. Each leaf is ornamented by strap hinges that are cut in a pattern of evolute spirals. The gate leafs are ventilated by grilles of enmeshed bar.

The gates open into a vault that has a front loading arrangement permitting nine caskets, stacked three high and wide, each with an access panel of stone. The walls and arched ceiling are of limestone and the floor is ceramic tile.

PLOT 4

Ross Burns originally owned the Ross Mausoleum and it is dated 1893. Burns, who was Captain of the Topeka Battery in Civil War battles, purchased the plot on January 25, 1893 for the sum of $252.50. The first interment was November 10, 1894. The mausoleum is in Section 62 on Plot 4, which is 22 feet wide by 24 feet deep. The mausoleum facade measures 22' wide by 14' high.

Built of limestone, this structure is fourth along the row of ten mausolea. The date1893 is carved in the entablature frieze of the temple form porch. Burns is carved at center in the facade entablature and is supported by quarry-faced ashlar side walls. The structure is engaged to the fieldstone retaining wall and adjacent to the curbed drive. The architectural style is Neo-Classical Revival.

Elements of the composition are symmetrically disposed about a central vertical axis in three vertical segments. The facade rests on a stone plinth that breaks at the gateway for the threshold. Lateral abutting walls of coursed, quarry-faced ashlar flank the central portion. These are capped by stones descending in a waterfall profile. The facade has a pedestal base of coursed, dressed-faced ashlar that is capped by ovolo molding and walls of quarry-faced ashlar supporting the entablature. A central, temple front porch frames the gateway, which is recessed in a shallow niche and composed of flanking, Tuscan order tapered piers. The low, dressed-faced ashlar parapet is composed of piers flanking a row of limestone blocks that span the central portion of the facade.

A stone threshold, jambs, and lintel frame an iron double gate. Each leaf is divided in panels by flat mullions and ornamented by decorative hinge straps. Upper and middle panels have ventilation grilles of twisted, flat bar in a rectangular pattern and a single floral ornament is applied above the upper vents. The lower panels are iron plate. Ring pulls are mounted on each gate leaf.

Iron shutters are set beyond the front gate. Visible through the gate, the vestibule floor is ceramic tile. The gate lock is jammed, disabling entry to the vault.

PLOT 5

Judge A. I. Redden originally owned the Redden Mausoleum and it is dated 1893. Redden, who was a prominent Topeka attorney, purchased the plot on February 2, 1893 for the sum of $252.50. The first interment was August 6, 1893. The mausoleum is in Section 62 on Plot 5, which is 22' wide by 24' deep. The mausoleum facade measures 22' wide by 14' high. The mausoleum is a replication of the adjacent Burns Mausoleum, except for details of the iron gate.

Built of limestone, this structure is fifth along the row of ten mausolea. 1893 is carved in the entablature frieze of the central, temple form porch. Redden is carved in the facade entablature, which is supported by quarry face ashlar walls. The structure is engaged to the fieldstone retaining wall and adjacent to the curbed drive. The architectural style is Neo-Classical Revival.

Elements of the composition are symmetrically disposed about a central vertical axis in three vertical segments. The facade rests on a stone plinth that breaks at the gateway for the threshold. Lateral abutting walls of coursed, quarry-faced ashlar flank the central portion. These are capped by stones descending in a waterfall profile. The facade has a pedestal base of coursed, dressed-faced ashlar that is capped by ovolo molding and walls of quarry-faced ashlar supporting the entablature. A central, temple front porch frames the gateway, which is recessed in a shallow niche and composed of flanking, Tuscan order tapered piers. The low, dressed-faced ashlar parapet is composed of piers flanking a solid limestone balustrade spanning the central portion of the facade.

A stone threshold, jambs, and lintel frame an iron double gate. Two equal leafs are divided in panels by flat mullions and have hinge straps that are ornamental in form. Upper and middle panels have ventilation grilles of twisted flat bar in a rectangular pattern and a single floral ornament is applied above the upper vents. The lower panels are iron plate. Ring pulls are mounted on each gate leaf.

Iron shutters are set beyond the front gate. Visible through the gate, the vestibule floor is ceramic tile. The gate lock is jammed, disabling entry to the vault.

PLOT 6

Margaret Davis Price originally owned the Price Mausoleum and it is dated c.1895. Price, the wife a Topeka Cemetery superintendent, purchased the plot on January 12, 1895, for the sum of $190.00. The first interment was December 13, 1894. The mausoleum is in Section 62 on Plot 6, which is 22 wide by 24' deep. The mausoleum facade measures 22' wide by 18', 6" high.

Built of limestone and rose granite, this structure is sixth along the row of ten mausolea. An inscription of date is not apparent. Price is carved in relief on the epistyle of a temple form entry porch. The structure is adjacent to the curbed drive and engaged to the fieldstone retaining wall. The architectural style is Victorian Romanesque.

Elements of the composition are symmetrically disposed about a central vertical axis and rest on a stone plinth that breaks at the gateway. The facade shows superimposed pediments, triangular in shape, with the smaller front pediment forming a temple style porch placed over the larger pediment of the facade. The central gateway is the focal point of the composition. Lateral walls of quarry-faced, coursed ashlar abut pilasters framing the gateway. These walls descend at an angle toward the sides of the plot. A narrow band of dressed-faced limestone horizontally divides the walls at midpoint.

The porch is composed of polished rose granite columns resting on a base and pedestal that support an epistyle and the smaller triangular pediment. The limestone column capitals show carving in a foliage motif. Before the porch, a walk is marked on either side by stone urns, with carved ornament similar to that of the column capitals. The dressed-faced limestone epistyle is edged by fillet and fascia detail, but directly over the gateway this detail changes to the ovolo egg and tongue pattern. The ends of the epistyle are ornamented by a geometric object in relief. Above, the limestone tympanum is decorated in relief by geometrical objects of superimposed upright and inverted triangles within a circle, in the center of which is a grouping of star and crown. This combination represents symbols from Freemasonry, the crown represents the Knight's Templar level of Freemansonry. The crown is surrounded by a hexagon or the Star of David inscribed within a circle. The apex of the raking cornice of the lesser pediment is ornamented by a scroll. The tympanum of the larger pediment is dressed-faced limestone.

A stone threshold, jambs, and a lintel with filets and fascia frame an iron double gate. Two equal leafs are divided in panels. The lower panels are ornamented by symbolic forms in relief and the upper panels are filled by ornamental grillwork.

The gate opens into the vault which has a front loading arrangement of nine caskets, stacked three high and wide, each with an access panel of stone. The walls and arched ceiling are of limestone and the floor is ceramic tile.

PLOT 7

Edward Henry Moeser originally owned the Moeser Mausoleum and it is dated 1896. Moeser, who owned a cold storage business in Topeka, purchased the plot on December 3, 1896, for the sum of $252.50. The mausoleum has not been used. The mausoleum is on Plot 6 in Section 62, which is 20' wide by 24' deep.

The mausoleum facade measures 20" wide by 13', 5" high.

Built of limestone, this structure is seventh along the row of ten mausolea. It is dated 1896, with numerals divided between century and decade and carved in relief on the dressed-faced limestone epistyle. The numerals are aligned over each of two pilaster capitals. Moeser is carved in relief between the numerals. Rosettes, carved in relief separate numerals from the name and the epistyle is edged by a continuous fillet and fascia. The structure is adjacent to the curbed drive and is engaged to the fieldstone retaining wall. The architectural style is Beaux Arts.

Elements of the composition are symmetrically disposed about a central vertical axis. Three vertical segments rest on a stone plinth that breaks at the gateway. The facade is flanked by lateral retaining walls of coursed, quarry-faced ashlar that descendant an angle toward the sides of the plot. A band of dressed-faced limestone divides them horizontally, near their midpoint.

The facade is composed of a temple form porch of large, quarry-faced stones as a base for fluted pilasters and capitals. The form of the capitals is obscured by decay, but appear to have once been embellished by denticulation. The pilasters frame the gateway and support the epistyle. Above the epistyle is a frieze in two rows of dressed-faced, coursed ashlar. The center of the frieze is ornamented by a rondelle. The Greek Ionic style pediment of dressed-faced limestone is finished by a raking cornice. The apex of the cornice is ornamented by a half circle.

A stone threshold, jambs, and lintel with filet and fascia edging frame an iron double gate. Two equal leafs are divided in two panels by flat mullions. The upper panels are filled by a grille formed of alternating square and round bar with scroll work. The lower panels are divided in two equal sections by a vertical mullion.

The gate lock is jammed, disabling entry to the vault.

PLOT 8

Charles W. Horn originally owned the Horn Mausoleum and it is dated 1912. Horn purchased the plot on August 3, 1912 for the sum of $250.00. The first interment was December 11, 1915. The mausoleum is on Plot 8 in Section 62, which is 22' wide by 24' deep. The mausoleum facade measures 21' wide by 15' high.

Built of limestone, this structure is eighth along the row of ten mausolea. The date1912 is carved in relief on arch spandrels, where numerals are divided between century on one side and decade on the other

side. Horn is carved and centered on the entablature frieze. The structure is adjacent to the curbed driveway and is engaged to the fieldstone retaining wall. The architectural style is Beaux Arts.

Elements of the composition are symmetrically disposed about a central, vertical axis. Three vertical segments rest on a stone plinth that breaks at the gateway. The facade is flanked by lateral abutments of random-range, quarry-faced ashlar with pedestal bases showing one panel each. These abutments descend from their crest at an angle toward the plot sides. They are capped by dressed-faced limestone with a fillet and fascia edge detail.

The dressed-faced limestone facade is composed of coupled Roman Doric order columns supporting an entablature and attic parapet. Columns are set on pedestal bases showing one panel. The frieze is ornamented by tryglyphs and metopes that are distributed over the column pairs. The cornice above the frieze is denticulated. The attic parapet is composed of end posts that frame a screen wall. A blind panel is aligned over the span of the gateway. A rondelle containing an relief ornament of crown and cross is centered on the panel.

A threshold, wall and arch, including an archivolt with keystone, frame an iron double gate. Two equal leafs fill the arch. They are divided in three panels, with the upper panel filled by a grille of narrow blades in a fan-light arrangement and the center panel filled by a grille of vertical bar. The lower panel is filled by crossing mullions.

The gate opens into the vault which has a front loading arrangement of nine caskets, stacked three high and wide, each with an access panel of stone. The walls and arched ceiling are limestone and the floor is ceramic tile.

PLOT 9

Topeka Cemetery Association originally owned the Crane Mausoleum and it is dated 1912. It was planned as a holding vault for pending interments and it is currently used by the cemetery as an equipment storage room. The structure is in Section 62 on Plot 9, which is 22' wide by 32' deep. The mausoleum facade measures 22' wide by 15', 10" high.

Built of limestone, this structure is ninth along the row of ten mausolea. The date 1912 is carved on the dressed-faced frieze, consisting of three large stones. The numerals are divided between century and decade on the stone at each end. Crane is carved on the middle stone. An epistyle with crosettes spans the gateway. The structure is engaged to the fieldstone retaining wall and adjacent to the curbed drive. The architectural style is Neoclassical.

Elements of the composition are symmetrically disposed about a central vertical axis and placed on a stone plinth that breaks at the gateway. Walls on each side of the temple form porch are laid in random-range, quarry-faced ashlar. At each end a short segment of these walls descend at an angle to the plot sides. The gateway is flanked by dressed-faced, Tuscan order columns on pedestals. These support the epistyle. The dressed-faced limestone entablature extends over both epistyle and walls, and supports dressed-faced panels of stone in the pediment tympanum. A small, carved rosette ornaments the center of the tympanum.

A stone threshold, jambs, and lintel frame an iron double gate. Two equal leafs are divided in three panels by flat mullions and hinge straps are ornamental in form. Upper and middle panels are filled by grillwork and a single, floral ornament is applied on the lower panel. Ring pulls are mounted on each leaf.

The gate opens into a concrete vault, painted white, that is 20' wide by 28' long.

PLOT 10

Dr. G. J. Mulvane originally owned the Mulvane Mausoleum and it is dated 1913. Mulvane, who was a distinguished Topeka physician, purchased the plot on June 4,, 1913 for the sum of $250.00. The first interment was April 19, 1913. The mausoleum is in Section 62 on Plot 10, which is 22' wide by 24' deep. The mausoleum facade measures 22',4" wide by 15' high.

Built of limestone, this structure is tenth along the row of ten mausolea. The name Mulvane is carved in relief on dressed-faced limestone at the center of the entablature frieze. This structure is engaged to the fieldstone retaining wall and adjoins the curbed drive. The architectural style is Neoclassical.

Elements of the composition are symmetrically disposed about a central vertical axis. The facade is placed on a rose colored, honed granite plinth that breaks at the gateway. Lateral abutting walls are laid of random-range, quarry-faced ashlar. These walls descend to the plot sides at an angle. The temple front facade is laid of dressed-faced limestone. One quarter engaged columns of the Tuscan order flank the gateway and are recessed in a shallow niche. Flanking stone pilasters abut the columns and support the dressed-faced limestone entablature. The attic parapet is composed of end posts that frame a screen wall divided by two blind panels.

A stone threshold, jambs, and lintel frame an iron double gate. Each gate leaf has a square ventilation

grille. Hinges at top and bottom are ornamental in form and a ring pull is mounted on each leaf.

The gate opens into the vault which has a front loading arrangement of six caskets, stacked three wide and two high, each with an access panel. The walls and vaulted ceiling are limestone and the floor is ceramic tile.

Narrative Statement of Significance

The Topeka Cemetery Mausoleum Row is exemplary of significant funerary architecture and landscape design of the latter half of the 19th century and is being nominated to the National Register under criterion C. The hillside row has ten mausolea of exceptionally fine architectural detail and materials on adjacent plots numbered one through ten. The mausolea were erected individually during the period from 1887 to c.1913, dating from the period of cemetery directorship by D.O. Crane, a son of the cemetery's creator. Their proposed location in the hillside of the original tract of the cemetery was described as part of the cemetery plan in 1859. The row is a primary design element of that plan and includes the earthen plateau created atop it. The hillside mausolea are in definitive agreement with initially published 'hillside' burial stipulations (Kansas State Record, 1860.)

The original cemetery is designed as a rural cemetery, and the hillside mausolea compare with mausolea in renowned rural cemeteries such as Boston's Mt. Auburn and Brooklyn's Greenwood. In addition to their function as burial grounds, Rural cemeteries were designed for the health and recreational amenity of 19th century urban populations, and featured architectural funerary sculpture and ornamental landscape design. The cemetery type began in Europe at the turn of the 18th century and appeared in America by 1830.

The Topeka Cemetery Association was chartered in Lecompton by the Territorial Legislature on February 2, 1859 by individuals including Dr. Franklin Loomis Crane, to whom they assigned all charter rights on December 8 of that year. Crane had secured certain land southeast of the new town of Topeka in March, 1855, a part of which became grounds for the cemetery in 1859. Crane was a founder of Topeka and directed its early organization and development as an aspiring capital city. He was active in business affairs of the Free-State party in Kansas Territory, served in the Civil War, and became a developer of Topeka real estate and industry. He sponsored the building of the first Kansas River bridge in Topeka and was a benefactor of its institutions. Crane Street, the first of the city's streets, and the former Crane Junior High School at 1620 S.W. Tyler, are named for him. It is stated of Crane that "He gave the land for the Topeka Cemetery, and platted it himself, assisted by Loring Farnsworth; the grounds were surveyed, and the work of beautifying the 'City of the Dead' was done by him" (Jackson, 1890, p. 117). An indication of rapid development of the cemetery is given by Lawrence, KS publisher John Speer when he noted its beauty in the July 1, 1864 edition of his newspaper (Kansas Daily Tribune, 1864).

Mausoleum Row establishes a formal relationship with the city of Topeka. It is the central organizational component of the original cemetery and a focal point of its entry drive, defining the main axis of that

portion of the cemetery. The drive's grand, cast iron, double gate entry from California Street was demolished, but this drive still terminates at the plateau over the hillside mausolea. The plateau provides an encompassing overlook of the original town site of Topeka and the state capitol, and was once set with strolling paths. The bounds of the plateau are marked by the projecting, arced perimeter of the row of mausoleums below it, however, the cemetery and capital city are united upon it by an architectural axis having each of these locations as termini. It is probable that F.L. Crane was cognizant of this axial vista and that he strategically located the plateau as its formal platform. In an essay about his intended cemetery, he wrote: "A cemetery should form the most interesting of all places for contemplation and recreation, and everything in it should be tasteful, classical, and poetical" (Crane, 1859, p. 2). The plateau affords such contemplation.

The axial vista across the Shunganunga Creek Valley to Topeka was likely thought of by Crane in anticipation of a dome for the state capitol, rising from the city's Capitol Square. The views from vantage points within the city lying west, views about which Crane remarked, would eventually focus on the imposing facades of the hillside mausolea. Views of this emblematic feature of the cemetery are now obscured, but the Row stands at forefront and center of the assembly of early Topeka's late citizens. Poetically, they rest faithfully behind and aside the Row in distant watch of Topeka, while Topekans may know the Row as a sign of eternal rest and their founding predecessors. The cemetery and the city are therein connected by processes of collective memory through views to and from the hillside mausolea. The interred were Topeka's heroic founders, settlers, and builders and Crane, who was a devotee of Spiritualism, seems to have designed that his burial ground would befit their guiding spirits. The hillside row as architectural emblem illuminates aesthetic ideals including harmony of urban and rural landscapes, and spiritual ideals such as eternal life. Proponents of the Rural Cemetery movement theorized that their cemeteries could engender such ideals in cemetery visitors.

The hillside mausolea individually exhibit defining characteristics of prominent architectural styles of the turn of the 19th century. The Renaissance Revival style is exemplified by mausolea at Plots 1 and 7; Plot 2 is Romanesque Revival in style; Plot 3 is Richardsonian Romanesque in style; Plots 4 and 5 are Greek Revival in style; Plot 6 is Victorian Romanesque in style; Plot 8 is Beaux Arts Classical in style; and Plots 9 and 10 are Neo-Classical in style. Their rendering ranges in relief and detail from the austere composition of number nine to the exuberant one at number six to the academic interpretations at numbers four and five. Juxtaposition of the numerous period styles is a striking ornamental feature of the row.

Architectural styles are the basis for composition and motif in funerary sculpture of the rural cemeteries, and instruction and education were a part of the cemetery movement's philosophical origins. An

influential figure of the movement wrote that a garden cemetery might become a "school of instruction in architecture, sculpture, landscape-gardening, aboriculture, botany, and in those parts of general gardening, neatness, order, and high keeping" (p.249, Curl). The hillside mausolea offer such instruction, especially in architecture, sculpture, and order. Related to architectural style, a significant condition of the hillside mausolea is how their architectural form conveys cultural values and tastes of its patronage. The mausolea's Classical design styles indicate personal and social achievement, scholarship, gentility, and wealth. The hillside mausolea are known to have been originally owned by socially prominent individuals.

Architectural ornamentation of grave sites and ornamental landscape features are characteristic of rural cemeteries, and their quantity and decorative quality is greater than of ornamentation in its antecedent, the Churchyard cemetery. Ornament in churchyard cemeteries is based primarily on ecclesiastical precepts. The former characterize Mausoleum Row, powerfully identifying it with the rural cemetery movement. Though several of the mausolea display symbolic and literal communication, it serves a secondary role to their architectural order by establishing an ambiance of innocent rest, eternal hope, and spiritual mystique. The symbols include a winged cherub or angel, depicting the heavenly emissary of the soul; oak leafs which are symbolic of strength; a dove in flight representing faith; and a sheaf of harvested wheat signifying 'harvesting' of the faithful.

The formal character of Mausoleum Row is reinforced by the 1913 development, under D.O.Crane, of a large plot that is directly west of the Row. Known as Hurley Park, the design for the private burial plot is in accord with the originally established cemetery scheme. A substantial potion of this plot is a grand terrace that stands before the mausolea. The terrace features an oval shaped lawn that is defined by the curbed drive which encircles it. A memorial obelisk approximately seventy feet high is placed centrally within the oval. The obelisk is also centered in the frame of the townsite view from the overlook, enhancing the significant geometry of the row and strengthening its bidirectional landscape vistas.

Mausoleum Row presents monumental, architectural facades of hillside vaults that form a sculptural whole. It is dramatically set within artistically modified contours of the steep hillside. The classical architectural devices of geometric form and the landscape axis define its spatial order, and perfection of the natural setting and evocative use of classical forms provide its romantic character. Masoluem Row is a primary feature of the main axis of the oldest chartered cemetery in Kansas, and its scale, place, and design relate Topeka Cemetery to renowned rural cemeteries. Rural cemeteries are historically significant in part because they are reflective of the sweeping, 19th century social change in response to urban decay.

In addition, rural cemeteries are believed to have contributed to the birth of U.S. public parks.

Amidst a prairie town settlement in the grave strife of civil rebellion, but with the visionary, rural cemetery movement as his inspiration, Crane planned the Mausoleum Row as a monumental, central feature of civically prominent grounds. The mausoleums concretizes his leading ambition for an industrious, progressive, and enlightened citizenry of a state to be called Kansas. By reason of Mausoleum Row's conception and realization as stated in this application, it is nominated for consideration of Kansas or National Historic Register listing.

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Verbal Boundary Description

The nominated property is located in Section 62 in the original tract of the Topeka Cemetery, including Plots one through ten, in the Northwest Quarter, Southwest Quarter, Northeast Quarter of Section 5, Township 12, of North Range 16, East of the Sixth Principal Meridian, City of Topeka, County of Shawnee, State of Kansas. The property is bounded to the northwest by a gravel lane that is part of an elliptical turnaround, and on all other sides by grassy areas of the cemetery.

Boundary Justification

The boundary description locates the nominated mausolea on all associated plots, the fieldstone retaining wall, and the earthen plateau above the structures and aside the wall.