MT. HOPE'S OTHER WEARY PILGRIM: LOUIS LEWISSON MONUMENT

by Brian Furniss

Douglass, Anthony, Bausch and Lomb, Strong. These names are well known around Rochester, New York, and their stones are popular stops on a visit to Mount Hope Cemetery. But there are more than just these famous stones in Rochester’s famed Victorian cemetery, as 375,000 permanent residents also have unique stories. Unfortunately, burial markers are all that are known about most of these people, and a little detective work is needed to uncover their stories as was the case for the stone of Louis Lewisson and his son, Louis Lewisson, Jr.

Father and son are buried under an impressive marble monument in Range 4, Lot 46. Many things are striking about the Lewisson stone, as it can catch one’s eye from across the range. The size is particularly impressive, standing approximately nine feet high, it is larger than most of the stones in the vicinity. The monument itself is rectangular in shape with a vaulted top, while the carving on the west side shows a large archway supported on either side by columns. The columns are capped with a floral motif that extends over the large stone doors. The flowers appear to be lilies, a sign of new life and rebirth. At the center of the decoration is the Masonic square and compass, indicating Lewisson’s membership in the Freemasons. Above this line of decoration is the main inscription of the monument: “WEARY PILGRIM. I WAIT THE OPENING OF THE HEAVENLY GATE.”

Within the archway is a life-size carved image of a man, sitting on the steps below the arch. This weary pilgrim wears an ancient cloak and sandals, and looks longingly toward the sky. His left hand has been broken off, and certainly its presence would help to provide insight into the traveler’s expression. One has to wonder if the hand was pointing upward, reaching out for help, or perhaps even carrying a staff to assist him in his travels. Two large stone doors are behind him, carved to give the appearance of heavy wooden doors, and the detail is quite exquisite, from the grain of the wood to the large hinges. One door appears to be slightly open, but the weary pilgrim is clearly unable to enter.

The Louis Lewisson monument in Range 4, Lot 46, depicts a weary pilgrim, a carved likeness of Lewisson, awaiting the opening of the heavenly gate. Photo by Frank A. Gillespie.

The magnificent marble monument rests on a large slab that simply identifies the deceased: “LOUIS LEWISSON.” On the slab are two large marble urns that would have once been used to hold flowers from visiting mourners. Perhaps the most important feature of the front of Louis Lewisson’s monument is the undated signature of the carver: “F. A. Heister, Roch., NY.”

The eastern face of the Lewissons’ stone bears this inscription: “[Here is buried] LOUIS LEWISSON. BORN IN SCHWERSENZ, NEAR POSEN, GERMANY, OCT. 18, 1822, DIED AT CANANDAIGUA, N.Y., JANUARY 6, 1909, [May his soul be bound with the souls of the living.]” The bracketed text is translated from Hebrew, with the epitaph coming from the Hebrew Bible, 1 Samuel 25:29.

Below is the inscription: “LOUIS LEWISON, JR., DIED JULY 2, 1920.”

The most rewarding part of cemetery and gravestone research deals with life rather than death. Stones like that of Louis Lewisson are gateways into the lives of those they memorialize. A search that might begin in a local library can yield results from across the nation or across the world. Louis Lewisson was born, as the stone states, in Germany, coming to America in 1850, when he was 29 years old. He and his wife, Amelia, a Connecticut native, settled in Providence, Rhode Island with their infant daughter Sarah. Louis started a clothing store in Providence, known as Louis Lewisson’s Clothing Bazaar.

It can be reasonably inferred that Lewisson used his Masonic membership to help turn his clothing company into a profitable business. In the 1800s, many Jews, especially immigrants, became associated with Masonry to create a stronger sense of brotherhood as well as to strengthen their business ties within the community. The symbol of the square and compass surrounding the “G” are classic Masonic symbols. The square and compass are architects’ and builders’ tools. The square represents a mason’s need to be right in what he builds, while the compass represents building of community, both physically and emotionally. There is some question as to the meaning of the “G” inside the two tools. Some sources say that it represents geometry, while others claim that it is a reflection of Masonic belief in God. In Providence, Rhode Island, Lewisson was either a pious man and public-spirited citizen or a “shameless hypocrite” as one of his competitors suggested in public print. Once, when an old building went up for sale in town, Louis bought it and allowed the poor to carry off firewood. In late November, 1853, Lewisson placed an ad in the Providence Journal:

“A Proclamation by Louis Lewisson
“Whereas, I have been supported with extraordinary good luck, for which I am thankful to Almighty God, and the whole people who have backed me in the same, it behooves me to dispense some of my income to the poor of the City of Providence and State of Rhode Island and Providence Plantations, I do hereby invite (indiscriminately of religions) all poor people to call on the twenty-fourth day of November 1853, beginning at 7 o’clock in the morning and continuing through the whole day, and receive a good substantial Thanksgiving dinner in front of my prosperous bazaar, and I further invite all the poor people who should happen to be sick, to send their neighbors a few days previous to Thanksgiving to my bazaar and leave the address of such poor sick people, and I will send them a good, substantial Thanksgiving dinner, with my own express to relieve them. And I further invite all my work people, who have ever worked for me since I came to Providence, to call on me privately, the day previous, and receive a beautiful supply for a Thanksgiving dinner. ‘He that giveth to the Poor, lendeth to the Lord God.’

“Louis Lewisson, proprietor of the Clothing Bazaar, 21 and 23 South Main Street, Providence, October 2, 1853”

While competitors accused Lewisson of using this annual giving only to win favor and customers within the community, one can scarcely imagine the cost that such an effort had on Lewisson’s pocketbook year after year. Not long after this time, Lewisson became a partner in a banking trust in New York. A short time later, Lewisson left Providence for Worcester, Massachusetts and from there went to Rochester, New York. It is unclear when or why Lewisson moved to Rochester (actually nearby Canandaigua). What is clear is that he died of cardiac hypertrophy, an enlarged heart, on January 6, 1909 at the age of 86 years. Amelia is not buried with Louis, and there is no notation of her death or that of their daughter, Sarah, at Lewisson’s gravesite.

Buried with Louis Lewisson is his son, Louis Lewisson, Jr. According to the 1900 census report, Louis, Jr. was born in 1857, at the height of his father’s clothing business. The 1900 census report shows that Louis, Jr. married Marion Woodward of Rochester in 1896. The census also shows that Louis and Marion did not have any children as of 1900. The younger Louis did not appear to be a beneficiary of his father’s apparent wealth. In the 25 years they lived together in Rochester, the younger Lewissons occupied at least 15 different addresses, often listed as boarders rather than homeowners. In 1896, Louis, Jr. worked as a “helper” at 108 State St. In subsequent years he worked as a clerk and finally he was listed as a “trimmer,” perhaps in one of Rochester’s clothing manufactories.

Louis, Jr. died July 2, 1920 at the age of 62 years. The cause of death, as listed in the Mt. Hope records, was volvulus. Volvulus is a rotation of a section of intestine, resulting from the coiling of one loop of intestine with another. Circulation is seriously affected, causing strangulation. Louis’ wife Marion is buried in Mt. Hope, several hundred yards away. Interestingly enough, her name in the Woodward plot is spelled Lewishon. She outlived her husband by over 30 years, but it does not appear that she remarried after his death.

Many visitors to Mt. Hope are familiar with the Weary Pilgrim theme. It has been made famous by the sculpture by Nicola Cantalamessa-Pappotti on the Aaron Erickson plot. This theme may be based on the travels of St. Paul, though it may not be as Christian as it first appears. Appearing in a number of religious hymns and poems, the weary pilgrim stands for the hope of salvation for those longing for an afterlife with God. Jews who make their pilgrimage to the Holy Land may be weary pilgrims, too.

“A pilgrim I on earth perplex’d,
With sins, with cares and sorrows vex’d,
By age and pains brought to decay,
And my Clay house mouldring away,
Oh how I long to be at rest
And soar on high among the blest!”

—Anne Bradstreet, 1669

Louis Lewisson was much like a weary pilgrim himself, working so hard for the poor of his town, but eventually forced by competition to close his doors. The exact quote over the monument, “Weary Pilgrim, I await the opening of the Heavenly Gate,” reflects the theme of all weary pilgrims—a long, tiring life which leads to the peace of heaven and eternal happiness. The pilgrim of the Lewisson monument is strikingly life-like, and perhaps this is because Louis Lewisson commissioned it to be sculpted in his likeness. Among hundreds of thousands of monuments in Mt. Hope, Louis Lewisson’s is one of only a few depicting in stone a likeness of the permanent resident buried below. As stated previously, the mon-

ument was sculpted by Frederick A. Heister, who himself has an interesting history in the cemetery.

Little is known about the life of Frederick Heister, who died in 1903. Until 1901, he is listed in the business directory as being an independent marble worker, and it was probably during this period that Lewisson had his monument sculpted. In 1902, Heister was recognized by Trott Bros. Monument Co., a company for which he may have worked for already. For in that year, Heister was made a partner in the business, which became Trott Bros. and Heister. But Frederick Heister took his own life in 1903 by gunshot. The Rochester Democrat & Chronicle for May 1, 1903 printed the following story:

“HEISTER SHOT HIMSELF WITH NEW REVOLVER

“Told His Wife She Would be Better Off Without Him—Sought Storeroom for Suicide

“Frederick Heister, a moncur carver and designer, committed suicide at noon yesterday at Trott’s marble works, corner of Mt. Hope Avenue and Stewart Street, by shooting himself through the heart with a revolver. Despondency is the only known reason for his act. In the morning, he told his wife she would be better off with him dead. Then he walked through Mt. Hope Cemetery looking for a place to end his life. He evidently did not find a place that just suited him, and he returned to Mr. Trott’s shop and went upstairs to a storeroom and fired the fatal shot.”

**EPITAPH**

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A search of the Mt. Hope Cemetery plot records reveals evidence indicating that F.A. Heister was married to a member of the famed William Pitkin family, for he is buried just outside the Peter Pitkin mausoleum in Section E, plot 60. As Peter Pitkin had been in the marble business himself as a supplier, it is not surprising that Heister would join the family through marriage. Heister’s wife, Josephine, is entombed inside the mausoleum while Frederick was not allowed inside, perhaps because he committed suicide. While Heister was not respected in his own death, he was immortalized by his creation of the impressive monument that memorialized Louis Lewisson. By studying this stone, the history of Mount Hope Cemetery is even richer than before.

(Brian Furniss is a student at the University of Rochester and prepared this essay for Prof. Emil Homen’s course, Religion 167, Speaking Stones.)

HISTORIC GRAVESITE DISCOVERY
BY JEAN CZERKAS
by Richard O. Reisem

Jean Czerkas, a trustee of the Friends of Mount Hope Cemetery and the organization’s archivist, made an historic discovery last May 1 as she casually turned the pages of the ledgers of a Rochester cemetery monument manufacturer, the Herbard Company that operated here more than a century ago. Among the orders for headstones in the antique ledgers, her eyes caught the name of Alice Louisa Sprague, and the name of Sprague was familiar to her. She knew that the eldest daughter of Frederick Douglass, Rosetta, had married a former slave by the name of Nathan Sprague. The ledger entry indicated that the parents of Alice Louisa Sprague had ordered a tombstone for their six-year-old daughter who died in 1875 of congestive heart failure and that those parents were indeed none other than Rosetta Douglass and Nathan Sprague.

"Oh God, I almost fainted when I saw it," Czerkas said. The burial whereabouts of Frederick Douglass’ eldest child, Rosetta, had been lost long ago. Could this burial of Rosetta’s daughter lead to the gravesite of Rosetta herself? Yes, in fact, it did. Rosetta was buried alongside her husband, Nathan Sprague. Also in the family plot were two other daughters of Rosetta and Nathan, and someone named Aunt Lou. "We have made an incredible discovery here," said Jean Czerkas. The Sprague plot is in Range 2, Lot 200, off Woodland Avenue near Elm Avenue directly behind the prominent Henry Craig monument.

Frederick Douglass is buried in a different part of Mount Hope, which is Section T, Lot 26 and can be reached from Fifth Avenue. Also buried in Lot 26 are Douglass’ first wife, Anna Murray Douglass, their daughter, Annie Douglass, and Douglass’ second wife, Helen Pitts Douglass.

Besides his daughters Rosetta and Annie, Frederick Douglass had three sons—Lewis H. Douglass, Frederick Douglass, Jr., and Charles R. Douglass. All three are buried in National Harmony Memorial Park in Landover, Maryland.

ROSETTA DOUGLASS SPRAGUE (1839-1906)
by Jean Czerkas

Rosetta Douglass, eldest child of Frederick and Anna Murray Douglass, was born on June 24, 1839 in New Bedford, Massachusetts. In 1848, when Rosetta was eight years old, Frederick Douglass, Anna, and their four children moved to Rochester, N.Y. Rosetta’s first encounter with racial prejudice in Rochester occurred shortly after their arrival. Douglass enrolled her in Miss Tracey’s Seward Seminary where she was taught in a room separated from other children. She was forced to leave the school because Horatio Gates Warner, a prominent local lawyer, newspaper editor, and publisher, who had a child enrolled in the seminary, objected to Rosetta attending the school.

Because her mother, Anna, was illiterate, Rosetta, a bright student, became the family correspondent and wrote letters to her father, Frederick Douglass, informing him of what occurred at home during his travels.

Rosetta became a student in Oberlin College Preparatory Department and eventually graduated from a Normal School. After completing her education, she taught school in several locations. While teaching in Salem, New Jersey, she met Nathan Sprague, and they were married on Dec. 24, 1863. Nathan enlisted in the Union army and joined Rosetta’s brothers, Lewis and Charles, in the 54th Regiment of Massachusetts Volunteer Infantry. Rosetta, who was awaiting the birth of her first child, returned to Rochester and the home of her parents.

Nathan Sprague, a former slave, was born in Maryland. He joined his wife, Rosetta, and his daughter Alice Louisa, in Rochester after the Civil War. They lived with Frederick and Anna Murray Douglass and for a short time occupied their own home on Pearl Street with their daughters, Alice Louisa and Annie. Because of Nathan’s constant inability to hold a job and his reoccurring business failures, Rosetta and Nathan returned with their growing family to the Frederick Douglass home. They were in residence when a suspicious fire destroyed the house.

Frederick and Anna Douglass moved to Washington, D.C. in 1872. Nathan had been arrested and imprisoned because of an incident that took place while he was employed at the post office. Rosetta had grown weary of family problems in Rochester and wanted to make a home for her children away from her husband’s creditors. She and the children moved to Washington where she found employment in her father’s office when he was Recorder of Deeds.
When Nathan was released from jail, he traveled to Washington where he continued his unsuccessful attempts to support his family. For most of their lives in Washington, Rosetta was the sole supporter of the family. Frederick Douglass hoped for a happier life and a career for his daughter, but despite their problems, Rosetta and Nathan remained together until their deaths.

MOLDED-METAL MARKERS IN MOUNT HOPE CEMETERY

by Hannah Newborn

(Editor's Note: The following article is excerpted from an essay, “The De Jongh Family Monument” by Hannah Newborn, a student at the University of Rochester, who prepared the essay for Prof. Emil Homerin's course, Religion 167. Speaking Stones. Hannah Newborn's essay is concerned with the Henry De Jongh family history, 19th-century religious and death customs, and also, interestingly, with white bronze grave markers. The De Jongh family is buried in Range 1 on Second Avenue between Elm and Evergreen avenues. The ornamental motifs on the De Jongh molded-metal monuments reflect the content of the inscriptions. Traditionally, motifs and inscriptions often had no relation to one another, especially on gravestones of the 17th and 18th centuries, because the carver would present what he felt was popular at the time. However, this monument was made by the Monumental Bronze Company of Bridgeport, Connecticut, and the firm published catalogs, allowing customers to choose the designs and decorations they preferred on their grave markers. Because molded-metal markers present a significant presence in Mount Hope Cemetery, we have excerpted from her essay, the section on white bronze markers and added other Mount Hope examples of these distinctive monuments in the accompanying illustrations.)

The R. S. Mann zinc marker in Section 5 involves a complex, four-sided structure with a cut-sheaf-of-wheat symbol (representing God’s harvest) displayed on one face. Photo by Frank A. Gillespie.

"Our Willie, Over in the Summer Land" monument of zinc is in Section C. Photo by Frank A. Gillespie.

The Monumental Bronze Company originated in Bridgeport, Connecticut and expanded throughout the United States opening businesses in Des Moines, Ontario, Canada, and Chicago. These subsidiaries had their own names and inscribed them on the grave markers that they produced. Traveling salesmen carried catalogs with images resembling popular styles in marble and granite. The company encouraged customers to browse their catalogs and choose exactly which designs and decorations they wanted on their memorials. Further, the metal flowers looked more natural and lifelike, because of the molding process. This was attractive to customers, because love of nature was growing in the 19th century. Most importantly, the tablets on the sides of a monument could be easily removed and names and inscriptions added when additional family members died. The metal used to make the markers was actually zinc, but popularly referred to as "white bronze." It was cheaper than the more common medium of granite or marble, and held up better to weathering than marble, though no one knew this in the late 1800s.

The Monumental Bronze Company opened St. Thomas White Bronze in Ontario, Canada in 1886, which may account for the presence of so many of these markers in Rochester, some 400 miles west of Connecticut. Yet, the De Jongh marker was probably made in Connecticut and shipped to Rochester, because it bears the name of the Bridgeport factory. These metal markers were sold from the 1870s until 1939 when the Monumental Bronze Company went out of business. Many people believed that white bronze was cheap and tacky. The monuments were hollow, contained removable tablets, and turned a blue-gray color when exposed to air. They stood out in cemeteries then as much as they do now. As a result, the company did not do well despite the low prices and easy production. Marble
and granite dealers boycotted white bronze monuments, and the consensus was that zinc was tacky. Mt. Auburn Cemetery in Cambridge, Massachusetts and Spring Grove Cemetery in Cincinnati, Ohio prohibited white bronze grave markers.

Alexander Millener was General George Washington’s drummer boy, who lived 103 years. His zinc monument in Range 2 resembles a small temple. Photo by Frank A. Gillespie.

While white bronze was a cheaper alternative to stone, Henry De Jongh does not appear to have purchased a metal marker out of economic necessity. He seemed to be fairly well off when he died, eleven years after the monument was erected. Perhaps he made his money in real estate as the city boom continued, for he died with $5,000 in personal property and an estimated $12,000 in real estate. He may have been drawn to the large size of a marker that he could purchase for so little. But whatever the case, it was not common to buy such a memorial. Clearly, however, the removable tablets proved to be beneficial since Henry had to bury first his wife and then a daughter. He was survived by a second wife and two sons and a daughter from his first marriage.

Martha, daughter of William and Jeannie Oliver, died in 1870 at the age of one year and nine months. Her headstone is a small zinc marker decorated with the image of a lamb. Photo by Frank A. Gillespie.

The family house at 87 St. Joseph Avenue, Magdalena was probably buried apart from Henry because of the poor relationship she had with his children. In addition, she was left with little money to make the necessary arrangements.

The story of the De Jongh family and their memorial is fairly typical of life in Rochester in the late 1800’s. Business was flourishing, the population was growing, and the De Jonghs emigrated from Holland and prospered in the industrial boom. They were integrated into society, belonged to a church and owned a small business. Like many immigrants, they remained connected to their Dutch roots. Henry’s second wife spoke only Dutch, and she had to bring a translator to the court hearings regarding Henry’s will. The children probably spoke both Dutch and English. Yet, when Henry, Johanna, and Miss R. B. De Jongh died, they were buried in an American cemetery with English inscriptions on their marker. Still, this metal monument made note of their ancestry, while its inscriptions and motifs captured the most important sentiments in their lives.
The crowd gathered in front of the 1873 Florentine Fountain in Mount Hope Cemetery to participate in a commemorative funeral service originally held for Frederick Douglass in 1895.

After a violin musical prelude by Armenta Hummings, the Rev. Jeffrey Simmons presented the introduction, which was followed by an old hymn, "Hide Thou Me," sung by the Third Presbyterian Church Vocal Ensemble.

After a memorial address by the 1895 mayor of Rochester, played by Richard Reisem, Loretta Scott, read a poem from Douglass' funeral service in 1895.

Mary Olinger read the speech delivered in 1895 by Mary Anthony on behalf of the National Council of Women.
THEATER IN MOUNT HOPE: RMSC PLAYERS SCHEDULE SHOWS FOR JULY, AUGUST, SEPTEMBER, OCTOBER

by Richard O. Reisem

The professional acting troupe, RMSC Players, have scheduled summer and fall performances of their historic dramas that bring to life prominent permanent residents of Mount Hope Cemetery. This is dramatic theater where the sets are the actual exciting landscapes of Mount Hope Cemetery. Costumed actors take the roles of fascinating historical figures and create spellbinding dramas against beautiful natural backdrops. It is a special experience that both entertains and educates.

Two plays will be presented from July through October. Here is the schedule:

**JULY 26**
(Saturday), performances at 10 a.m. and 12 noon: ROCHESTER'S VISIONARIES AND INVENTORS. The tour lasts 1 3/4 hours.

**AUGUST 23**
(Saturday), performances at 10 a.m. and 12 noon: ROCHESTER'S VISIONARIES AND INVENTORS. The tour lasts 1 3/4 hours.

**SEPTEMBER 27**
(Saturday), performances at 10 a.m. and 11:30 a.m.: CIRCLE OF FRIENDS: AN ABOLITIONISTS' TOUR OF MOUNT HOPE IN 1860. The tour lasts 1 1/2 hours.

**OCTOBER 18**
(Saturday), performances at 10 a.m. and 11:30 a.m.: CIRCLE OF FRIENDS: AN ABOLITIONISTS' TOUR OF MOUNT HOPE IN 1860. The tour lasts 1 1/2 hours.

VISIONARIES AND INVENTORS brings theatrical insights into the lives of some of the movers and shakers who shaped Rochester and the world in the 19th and 20th centuries. On this exciting and dramatic walk, you will meet the following:

- Mrs. Harper (Georgianna Farr) Sibley, the internationally prominent civic and social leader,
- Dr. Charles T. Lunsford, Rochester's first black physician and famous citizen,
- Lewis Henry Morgan, Rochester's greatest intellectual and the father of the science of anthropology,
- Edward Bausch, who developed the microscope for Bausch & Lomb and the philanthropist who built the Rochester Museum and Science Center,
- Adelaide Crapsey, famous imagist poet, whose published poems were praised nationally for their delicate, penetrating beauty,
- Frederick Douglass, the founder of the civil rights movement in America and runaway slave who devoted his life to abolishing slavery, an accomplishment for which he is singularly honored,
- Seth Green, who invented the fish hatchery and became the “Father of Fish Culture” in America,
- Mrs. Gilman (Caroline Erickson) Perkins, who refounded the Rochester Historical Society after its operation was suspended because of the Civil War,
- Susan B. Anthony, who led the women's rights movement in America and proposed the 19th Amendment to the U.S. Constitution,
- Dr. Josephus Requa, Susan B. Anthony's dentist, who invented the machine gun.

CIRCLE OF FRIENDS involves dramatic episodes from the lives of Frederick Douglass, his first wife Anna Murray Douglass, and his friends, including Mary Anthony (younger sister of Susan B.), the Rev. Thomas James, Jacob Morris, Samuel Porter, and Amy Post. The drama adheres closely to documented history and direct quotations from letters, which have been woven into a fascinating story that becomes a very interesting way to learn about Frederick Douglass and the abolitionist movement in 1860.

For tickets, call (585) 271-4552, extension 342. Adult tickets are $10; children aged 3 to 18 years, $5.
SPECIAL TOURS
FREE TO MEMBERS

The Friends of Mount Hope Cemetery have created a series of special tours, only one a month and always presented on Saturdays, that are free to members. The public is invited as well at a cost of $3.00 per tour or $5.00 for a whole family. The tours all start at 1 p.m. and finish by 3 p.m. with lemonade and cookies at the north gatehouse. The tours also start from the north gatehouse on Mount Hope Avenue opposite Robinson Drive. Four interesting theme tours are still coming up for this season:

AUGUST 2:
CIVIL WAR EVENT
Friends trustee Marilyn Nolte will present a new and expanded Civil War event. Featured participants this year will be Bob Marcotte and the Abraham Lincoln Post #6 Sons of Union Civil War Veterans.

AUGUST 9:
FAMOUS ARTISTS TOUR.
Friends trustees Anne Kingston, Eric Logan, and Richard Reisem will introduce a host of significant Rochester artists with interesting anecdotal information.

SEPTEMBER 13:
"TO LIVE IN HEARTS THAT LOVE" TOUR.
Professor Emil Homerin, who teaches a course called "Speaking Stones" at the University of Rochester, will impart his special sentiments about the cemetery. It's an extraordinary experience.

OCTOBER 11:
FALL FOLIAGE TOUR.
Friends trustee and tour coordinator Dennis Carr will lead a tour through the arboretum that is Mount Hope Cemetery and show you a variety of fall leaf color unmatched anywhere else in Rochester.

BECOME A MEMBER

Mount Hope Cemetery is one of Rochester’s most significant and beautiful cultural resources, and our organization, the Friends of Mount Hope Cemetery, work to keep it that way. Please join us in our efforts to promote the cemetery’s use as a public park, to constantly improve the grounds and its magnificent 196 acres of Victorian sculpture, to plant gardens, to adopt plots, to conduct tours, to erect fallen stones, to publish and spread the great history preserved here, to produce cemetery-related exhibits, to reenact prominent moments in the cemetery’s history, and to accomplish the almost countless other things we do for this unique place.

Membership levels include $20, $35, $50, $75, $150, and $500, with special retired/student membership at $10. Send your check to the FRIENDS OF MOUNT HOPE CEMETERY, 1133 Mount Hope Avenue, Rochester, NY 14620. We’ll respond quickly with a copy of our latest newsletter and a membership card entitling you to special thank-you events.

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