NPS Form 10-900 OMB No. 1024-0018

United States Department of the Interior
National Park Service

177

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form.* If any 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.

RECEIVED 2280
MAR 13 2014
NAT. REGISTER OF HISTORIC PLACES
NATIONAL PARK SERVICE

1. Name of Property

Historic name: Rural Cemetery and Friends Cemetery
Other names/site number: _____
Name of related multiple property listing:
_____
(Enter "N/A" if property is not part of a multiple property listing

2. Location

Street & number: 149 Dartmouth Street
City or town: New Bedford State: MA County: Bristol
Not For Publication: ☐ Vicinity: ☐

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 at the following level(s) of significance:

___**national** ✓**statewide** ✓**local**

Applicable National Register Criteria:

✓**A** ✓**B** ✓**C** ___**D**

Brona Simon February 28, 2014

Signature of certifying official/Title: Brona Simon, SHPO **Date**

State or Federal agency/bureau or Tribal Government

In my opinion, the property ___ meets ___ does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

Rural Cemetery and Friends Cemetery

Name of Property

Bristol, Massachusetts

County and State

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for Edson H. Beall 4.28.14

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private: [x]

Public – Local [x]

Public – State [ ]

Public – Federal [ ]

Category of Property

(Check only **one** box.)

Building(s) [ ]

District [ ]

Site [x]

Structure [ ]

Object [ ]

Rural Cemetery and Friends Cemetery

Name of Property

Bristol, Massachusetts

County and State

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
2	1	buildings
9	0	sites
13	0	structures
43	0	objects
67	1	Total

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.)

_____
_____
_____
_____
_____
_____
_____

Materials: (enter categories from instructions.)
Principal exterior materials of the property: _____

Narrative Description
(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with **a summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

Summary Paragraph
Rural Cemetery and Friends Cemetery together cover 91.35 acres of land on the west side of New Bedford, MA, where the city borders the town of Dartmouth. The cemetery land was acquired over time through numerous deeds and is irregularly shaped (photo 1). The Friends Cemetery, a parcel of 2.27 acres bordering Dartmouth Street and owned by the New Bedford Monthly Meeting of the Society of Friends, abuts the oldest section of Rural Cemetery on the south and is managed by the City of New Bedford. It is included in the current nomination. It is hoped that listing in the National Register will aid in future preservation efforts. Rural Cemetery has two automobile entrances and three formal pedestrian entrances. It is surrounded for the most part by stone walls, some likely built in the late 19th century, and a newer section constructed between 1935 and 1938. There are four buildings—the cemetery office (1920), the equipment building (1937-38), a modern garage, and the 1896 chapel and receiving tomb. Most sections feature mature trees, though vegetation is most dense in the sections between the oldest and newest. Markers range from ones made of slate and fieldstone, some having been moved here from other cemeteries, to extremely elaborate parklike monuments and mausolea.

Narrative Description

Rural Cemetery and Friends Cemetery are surrounded by a mixed residential and commercial neighborhood. The two automobile entrances to Rural Cemetery are at the intersection of Dartmouth Street, Oak Street, and Rockdale Avenue, and at the intersection of Grape and Rural streets. The existing Dartmouth Street entrance (#2), constructed to avoid conflicts with the city street railway, was built about 1907 (photo 2). The Rural Street entrance (#24) is a second automobile entrance further west at the intersection of Grape and Rural Streets and was constructed in 1939. A third entry, the Friends Cemetery entrance (#25), is west of the main entry on Dartmouth Street and is no longer used. Rural Cemetery has three pedestrian entrances (#26)—one at the main gate, another south of the entry near the north border of the Friends Cemetery on Dartmouth Street, and the third, a dirt path on Rockdale Avenue opposite Winterville Street. Pedestrians have made an informal path through the chain-link fence near the intersection of Matthew and Stackhouse Streets as well.

A mortared fieldstone wall (#27) with a rounded cap, the cap itself topped by a row of cobblestones, encloses the Dartmouth Street and Rockdale Avenue sides of the cemetery. The latter wall was constructed with federal New Deal WPA funding between 1933 and 1936.[1] An earlier stone wall, with both flat and pitched tops in various places, borders the cemetery along Grape Street, part of Weaver Street, Field Street, and in back of the houselots on Rockdale Avenue. A chain-link fence borders Matthew Street on the south. The border of the Friends Cemetery along Dartmouth Street is marked by a modern, harpoon-style iron picket fence, a New Bedford trademark seen in many other parts of the city. The only unenclosed section of Rural Cemetery is about 490 feet along the southern line of the Friends Cemetery, the border of which is demarcated by granite boundary posts; there is no evidence that rails or iron chain ran between these posts. The main Dartmouth Street automobile entrance is flanked by two entry posts made of cobblestone with crenellated tops, and two shorter cobblestone posts with arched tops mark the adjoining pedestrian entrance (see photo 2). All of these posts have embedded cast-iron hooks, indicating that iron chains once barred both entries in off-hours.

The earliest part of Rural Cemetery ranges west from Dartmouth Street, between the Friends Cemetery on the south and a line running roughly parallel to Oak and Grape Streets on the north. A strict grid of ten, roughly east-west avenues exists in this earliest section, from South Circuit Avenue on the south to North Avenue on the north; five shorter avenues, none running the full width of the cemetery, run north and south. This original configuration exists today (photo 1).

[1] *Forty-First Annual Report of the Board of Cemetery Commissioners for the Year Ending December 31, 1935* (New Bedford: Bradbury-Waring, 1936); *Forty-Second Annual Report of the Board of Cemetery Commissioners for the Year Ending December 31, 1936* (New Bedford: Bradbury-Waring, 1937); *Forty-Third Annual Report of the Board of Cemetery Commissioners for the Year Ending December 31, 1937* (New Bedford: Bradbury-Waring, 1938); "South End Community House, Rural Cemetery Projects Near Completion," *New Bedford Standard- Times*, December 10, 1937.

Also in this original section, between Central and Maple Avenues and facing Maple Avenue, is the original public tomb (#3), constructed in 1849, a year after the city assumed control of Rural Cemetery. Covered with an earthen berm, the tomb has a sandstone front façade in ornate Gothic style with flanking towers and granite wing walls; this façade was painted brown in 2011 (photo 3). The rear façade has a granite surround in Egyptian Revival style, with the word "Public" and the date of construction inscribed on its cornice.

On the south side of the old section is the Friends Cemetery (#4), a 2.27-acre rectangular tract that the Monthly Meeting of the Society of Friends formally acquired in 1848, and, according to city assessors' records, still owns. An untold number of bodies and markers were reinterred here from the original 1793 Quaker burial ground along the New Bedford waterfront, which was closed "when an increase in land was required in that section because of industrial expansion," one cemetery historian wrote in 1944.[2] The west end of this cemetery includes a group of at least 91 stones that were moved from the 1793 cemetery between 1844 and 1849 (photo 4). The rest of the cemetery features relatively standard and plain stones, some with arched tops of various sorts, and curbing marks several family lots. The two narrow lanes in this cemetery are unpaved. Whether unmarked graves exist in this section is not known, but it seems likely: local chronicler James Bunker Congdon noted that most of the graves in the waterfront burial ground were unmarked. "Here and there," he stated, "there may be seen a plain stone, just large enough to bear the name, in many cases it may be only the initials of the departed, simple and unattractive."[3]

In the midsection of the cemetery, west of the old section and probably laid out about 1868, is a serpentine pattern of roadways. Toward the north end of this midsection is a receiving tomb and public chapel, built in 1896 (photo 5, #5). The walls are constructed with a cobblestone exterior, granite buttresses, and cast-stone trim; the front gable roof has cast-stone parapets. There are front and rear entrances; the front archway is carved with the word "Public." An oculus is located in the front gable; the four round windows it contained have been removed, and the spaces filled with brick. Historic photographs show a porte cochere attached to the front with a stone front wall, constructed in the same manner as the building, distinguished by a large arched opening. The roof of the *porte cochere* has been removed. A band of three windows is in the rear gable.

Many family vaults exist in the eastern and middle sections, as do many family lots and some of the cemetery's largest monuments. Family lots are frequently bounded by curbing and some few by fencing; historic photographs and remaining posts indicate that fencing was once much more common (fig. 3).

[2] "History of Cemeteries Here Compiled by Local Resident," *Sunday Standard Times*, 26 March 1944, Cemetery Scrap Book 3. The article describes the work of Wilbur C. Sherman, who told the newspaper that while some of the bodies were removed when the cemetery was closed, "it is believed that many more graves were not disturbed, since in these instances there were no markers to designate the graves."
[3] James B. Congdon, "New-Bedford Burial Places," in James B. Congdon, *An Address Delivered at the Consecration of the Oak Grove Cemetery, in New-Bedford, October 6th, 1843* (New Bedford: Benjamin Lindsey, 1844).

The layout of the westernmost and newest section of Rural Cemetery, most of which was probably acquired between 1881 and 1898, reverts in some measure to a grid pattern of avenues, though the avenues in the easternmost part of this new section, between Prospect Avenue and the "boulevard" now called Rural Avenue, do curve slightly. This newest section is separated from the older parts by Rural Avenue, a two-lane parkway with a median separating northbound and southbound travel lanes, probably built between 1910 and 1915. The northwest end of the cemetery, occupying slightly more than half of the entire newer part, is a vacant section. All lanes in Rural Cemetery are paved except for two that run through the Friends Cemetery, and in the earliest section street names, once marked by signs, are shown in yellow paint on the pavement itself.

Three administrative buildings stand in Rural Cemetery. A one-story office building (#6) stands just west of the main entrance. Built in 1919-20, it contains records for all four of New Bedford's public cemeteries (photo 6). The wood-frame office building has a square plan and hipped roof with gables on the sides; unpainted wood shingles cover the exterior walls. A large central portico dominates the three-bay front façade. It is fronted by a pediment with its bed broken by an arch and supported at the corners by pairs of thin pillars.The pediment's entablature is distinguished by a dentil band; this entablature returns along the sides of the pavilion to pilasters at the front wall, where it intersects the simpler cornice and eaves of the building. The arched opening in front of the pavilion is filled with a wood-shingled wall, containing an entrance within a Colonial Revival architrave composed of fluted pilasters and a header capped by a dentil band. With in-filled, shingled sides, the enclosure of the pavilion appears to be an original feature. The wide 9/9 wood-sash windows flanking the entrance are intact, with their original shutters combining panels and louvers and having cross cutouts in the top panels, reflecting the cemetery association.

West of the office is a maintenance building, a WPA project built from plans dated 1936 (photo 7, #7).[4] The 1½-story building has a gambrel roof, with a large wall dormer on its front (south) façade surmounted by a central pediment. A surviving elevation drawing shows the four existing vehicle bays filled with pairs of hinged wood doors, which more recently have been replaced with metal overhead doors. Two windows flanking the westernmost vehicle bay have been bricked-in with two courses of glass blocks at the tops. A loading door is centered in the upper story and has a steel-hoist block above it. The 1936 drawing depicts interior stairs leading up to the upper level just east of this door. The doorway is not directly aligned with a first-story window below it, but is centered within the pedimented section of the dormer. A lunette window above the door also has been bricked in. Groups of three windows were built at the corners of the second-story dormer. Original metal-frame windows are extant in the eastern group. The western group has been bricked in the same manner as the first-story windows, with two courses of glass block at the top.

[4] *Forty-Third Annual Report of the . . . Cemetery Commissioners . . . 1937.*

A three-bay garage built of concrete block with a gable roof was erected between the office and the maintenance building at an unknown, but relatively recent, date, and is noncontributing.

Rural Cemetery has the city's largest assemblage of graves for war veterans and their relatives. In 1869, the city set aside Section Q (#33) for the burial of Civil War veterans and their wives, widows, and children. The roughly triangular section has three entry curbs, a flagpole roughly at center, and a monument to the "Unknown Dead," placed there by the William Logan Rodman Women's Relief Corps No. 53 in 1892. Near each point of the triangular plot is a cannon and, before them, cement pads with sixteen indentations that at one time held pyramids of cannonballs; photographs from about 1900 document that two ramrods were once crossed in front of the cannons. Most Spanish-American War and World War I veterans were interred at the city's Pine Grove Cemetery, but veterans of later wars are for the most part buried here. In 1941, WPA workers began to prepare three sections for World War II veterans (#34) and their wives. Other adjacent sections have been developed for veterans of later wars.

Rural Cemetery also has separate lots for the New Bedford Orphans' Home (#35), in which at least ten children were buried between 1869 and 1902. The home was founded in 1843 after Eliza Grinnell, the unmarried daughter of whaling and shipping merchant Cornelius Grinnell, Jr. and his wife Eliza Tallman Russell, left a $1,000 bequest for "relieving, educating, and improving the condition of destitute children." In 1892, according to local historian Leonard Bolles Ellis, 32 children lived at the home, at the corner of Cove Street and West Rodney French Boulevard in the city's far South End. The plot features a polished-granite obelisk with a Gothic arch, with the institution's name in a shallow, rectangular recess on the front face. The gravestones are child-size marble tablets with basket and round tops, many inscribed with only the name of the deceased. New Bedford's Mariner's Home (#36), founded in 1851 to house transient seamen and still operating, also maintains a lot at Rural Cemetery.[5] The plot is marked by a low granite curb terminating in two short granite posts with octagonal, pyramidal tops; these posts flank a curved step engraved "Mariners Home." Eleven of the fourteen markers in the plot are flush, several of them inscribed "unknown mariner;" the earliest marker is dated 1879.

Marker Types

In the oldest section of Rural Cemetery, most of the grave markers are marble, though there are also numerous granite stones and monuments that were added later. There are a small number of slate markers, which, like the Joseph Hafford marker (photo 8, #8), were either moved here from one of the city's earlier cemeteries or were designed to revive the earlier style; the 20th-century Bullard family markers (#37) and several other family groupings are re-creations of 18th- and early 19th-century markers. The marble stones range from very plain to highly elaborate.

The Friends Cemetery, bordering the oldest section of Rural Cemetery, is markedly plain. Among the oldest Quaker markers (see photo 4, #4) at the west end of the cemetery are small fieldstone, slate, and sandstone markers, at least three of which bear the initials of those interred beneath them (photo 9, #9). A few other stones that must also have been moved from the

[5] Leonard Bolles Ellis, *History of New Bedford and Its Vicinity, 1602-1892* (Syracuse, NY: D. Mason & Co., 1892), 600-602.

waterfront are inscribed, but in similarly plain form. A large majority of the markers in the newer section of Friends Cemetery, east of the relocated stones, are identical in form, often rectilinear tablets with basket-arch tops, with the deceased's name inscribed in simple, sans-serif capitals, the birth and death data inscribed in serif capitals, and dates recorded in Quaker style.

The sentimental equation of death with sleep so firmly associated with the Rural Cemetery Movement is expressed often in Rural Cemetery markers. A notable example exists in the adjacent graves of Jane Swift Gibbs (1839-67) and her sister, Sarah Garvin Swift (1841-63, photo 14, #14). The daughter of whaling merchant, vessel captain, and ship owner Obed N. Swift, Jane Swift died two years after she married master mariner Joshua E. Gibbs (1865), and to memorialize her the family commissioned a monument in a bed-frame form from well-known carver Edwin Greble of Philadelphia, a city with which New Bedford had close kin and commercial ties in the 19th century. The marker's "headboard" is in the form of a stippled column with an encircling banner bearing her first and middle name, its "footboard" holds an urn-shaped basin or birdbath, and it features side rails. Sarah Swift's marker features a headstone carved to include a three-dimensional marble drape and a wreath in low relief, and is also a bed form. These bed forms, according to historian Ellen Snyder, served as a "gentle assurance for the living" in which "one kind of bed and one kind of home were exchanged for another."[6] Greble's signature is on the front side of the base of these markers, as it is on two other markers, similar in form but less ornate, over the graves of Obed Swift and his wife Elizabeth. One Philadelphia business history termed Greble "one of the oldest established and consequently best known Marble-workers in Philadelphia." His "monumental designs" in brownstone and Italian marble were much in demand. Greble's marbleworks was in business from 1829 until his death in 1883.[7]

A full expression of the rustic ideal, also commonly associated with the Rural Cemetery Movement, exists in numerous grave markers, often in three-dimensional form. The white marble Caroline Colby marker (died 1879, #38) was carved as an elaborate rustic cross on a base of carved boulders, and adorned with lilies and lily-of-the-valley (the cross has recently toppled and rests beside the base). The granite Mary Covell marker (died 1884, #39) is a simple trunk labeled "Mother," placed by her son Edward Taber Covell, a chemist and inventor; his father Hiram, a whaling captain, died in his early thirties, so Mary C. Taber Covell raised Edward and his two siblings alone, and after his marriage she lived with her son's family until she died. The more modern block form of the Orrin and Mary Flagg marker (died 1897 and 1894, respectively, #40) has a rustic border in relief surrounding the inscription panel, a carved log on top, and a scroll with the word "Rest" draped over the log.

The classical depiction of the urn and willow is shown on a number of earlier markers in Rural Cemetery, though because the motif's popularity was waning by the time the cemetery was founded, it is not common here. By the 1830s, the willow and urn had evolved into a nearly

[6] Ellen Marie Snyder, "At Rest: Victorian Death Furniture," in *Perspectives on American Furniture*, ed. Gerald W. R. Ward (Winterthur, DE: Winterthur Museum, 1988), 255-56.
[7] Edwin T. Freedley, *Philadelphia and Its Manufactures: A Hand-Book Exhibiting the Development, Variety, and Statistics of the Manufacturing Industry of Philadelphia in 1857* (Philadelphia: Edward Young, 1858), 363: GroJLart, "A Hale in Purgatory," May 14, 2012, HiddenCity Philadelphia website, http://hiddencityphila.org/2012/05/the-hidden-hale/.

three-dimensional motif, shown in low to high relief in an inset medallion of various shapes. Many carvers in the area created remarkably similar stones with this motif, including Zebulon Haskell Thompson (1813-96), Elisha Hinman Everett (born 1802), and Joseph Allen, Jr. (1805-79). Thompson was part of a large family of stone carvers. His father, Isaac Thompson, Jr. (1781-1835), had a shop in Fairhaven, just across the Acushnet River from New Bedford, and carved stones in the area from as early as 1810; historian James Blachowicz has documented 50 markers in New Bedford and Fairhaven as his work. After his father's death, Zebulon took over his business, which by then had moved to Rochester, Massachusetts; Blachowicz found payments to Zebulon Thompson for grave markers in 26 probate records between 1836 and 1868. Based on his known work, Thompson was very likely the carver of the Rural Cemetery marker for Dolly Willcox, who died in 1834 (photo 15, #15). As on markers known to have been carved by Thompson, the urn and willow on the Willcox marker are treated very similarly and stand within an arch-shaped recess, the deceased's name is shown in capital letters in low relief, and the lettering is very nearly identical.[8]

Elisha Everett, a native of Wareham, was living and working as a carver in New Bedford from the time of his marriage in 1828 through at least the mid-1830s, though he is not shown in the 1836 or 1839 city directories. The 1849 New Bedford directory lists Everett as an "ornamental stone cutter" working for carver Joseph Allen, Jr. at his shop on North Second Street. He appears to have left the city shortly afterward, and by 1864 he was practicing his craft in Stonington, Connecticut. His stones are largely distinguishable from Thompson's only in their lettering; Everett very often engraved part of his inscriptions in script. Based on that style of inscription, the Rural Cemetery stones for Captain Gideon Randall (died 1833) and his wife Jerusha Randall (died 1849, #41) may have been carved by Everett, though the urn-and-willow motif on these stones is quite different from those Everett engraved in the 1820s.[9]

Of these known carvers, Joseph Allen, Jr. was in business in New Bedford the longest: directories show him as a stone cutter from at least 1836 to the time he died in 1879, and his business was carried on by Frederick Allen, probably a nephew, and then by Frederick's son Frederick E. Allen. Allen's second wife, Mary T. Congdon, was James Bunker Congdon's sister, and that connection probably brought a good deal of work Allen's way. Allen signed at least one grave marker in Rural Cemetery, that of Susan S. Nichols, who died in 1837, the year Rural Cemetery opened (photo 16, #16).[10] Five markers near Nichols's, carved between 1841 and 1845, carry the same motif in markedly similar style, and were probably carved by Allen as well.[11] A marker at New Bedford's Griffin Street Cemetery for Eliza Bosworth, who died in 1838, is identical in nearly every respect to Allen's stone for Nichols. Both feature the

[8] Blachowicz, *From Slate to Marble*, 94, 99, 101; *Our County and Its People: A Descriptive and Bioglocal History of Bristol County, Massachusetts* (Boston: Boston History Company, 1899), x. Fairhaven native Edward Greenleaf Spooner (1849-1918) began in the trade in 1856, apprenticed with Thompson, and set up his own shop in Fairhaven in 1885.

[9] Blachowich, *From Slate to Marble*, 388 n. 34 and CD fig. 3.70. Everett's third wife, New Bedford native Betsey C. Kempton Everett, is shown as a 54-year-old widow in the 1870 census for New Bedford, so Everett must have died by then; no death record has been found for him in Massachusetts. 388 n. 34 and CD Fig. 3.70.

[10] The stone is signed, "J. Allen Jr N.-Bedford" in the lower right corner.

[11] They are markers for Hannah T. Evans (died 1840), Sophia and Louisa Whittemore (died 1841 and 1845, respectively), and James and Lucy Coggeshall, who both died in 1844.

deceased's first name and middle initial in low-relief capital letters within in a rectangular recess with scalloped edges; both feature urns of the same style standing on plinths. Nichols's stone depicts two of Allen's heavy-fronded willows flanking the urn within a rectangular recess; Bosworth's has a single willow of the same style curving over the urn in a square recess.[12] The markers for the two wives of soap manufacturer Zenas Whittemore, Louisa Whittemore (died 1845) and Sophia Whittemore (died 1841), and for Mary Whittemore (#42), one of Zenas's daughters, feature an urn on a plinth identical to the one on Allen's Nichols marker, while their willows and the bell-shaped medallions in which they appear are much more similar to the ones carved by Zebulon Thompson.

Though most markers in Rural Cemetery bear only inscriptions, several well-recognized marker motifs are shown sculpturally on some stones—for example. the dove or lamb on children's graves, and, as on the Walter Ewer cenotaph, the finger pointing heavenward. Several are carved to signify occupation. The marble marker at the grave of Congregational minister Sylvester Holmes (1788-1866, #43) was carved in the form of a lectern or pulpit, while numerous stones bespeak the city's overwhelming involvement with the sea, very often in the form of anchors. The William H. Reynard marker is by far the most detailed and elaborate of these. It features a carved, lifesize, kedge-type anchor with its cable attached and wound at the other end around a capstan, all on top of a stepped granite base, the middle base featuring four polished-granite sides bearing inscriptions (fig. 6). Born in New Bedford in 1808, William Hathaway Reynard commanded both whaling and trading vessels; he also owned shares in numerous whaling vessels and worked as an agent with a counting room on Merrill's Wharf, the city's largest. Reynard was listed as a master mariner in the 1877 New Bedford directory, and died in 1879.

The Reynard marker is in the middle section of Rural Cemetery, where obelisks are less common, but massive monuments on the model of public park statuary appear. The markers for the merchant Benjamin Howard Waite (died 1898; photo 10, #10) and the German-born upholsterer William Oesting (died 1897) and his son Frederick William Oesting (died 1917, #44), a realtor, are similar in form—basically a Grecian temple, with an inscription panel flanked by Corinthian columns between a stepped base and cornice. In each case, the peaked roof is topped by the classically draped figure of a woman or women. Here also are several groups of stones in traditional style, like those of the Bullard family in the oldest section. The Albert Russell Pierce, Jr. marker (died 1978) is one of fifteen in identical style, while the Thomas Rodman Plummer marker (died 1925; photo 11, #11) is one of seven that faithfully reproduce the form and motifs of late 18th- and early 19th-century slate markers. Most of the stones in this section are horizontal blocks, a form that became popular about 1910 and remains so into the current day.[13] The marker of painter Albert Pinkham Ryder (d. 1917; photo 24, #50) is a horizontal tablet of granite with a rounded top, set into a rough-cut granite base; the grave stands in a family plot. In this midsection, too, are numerous family tombs, including the Grumbt Tomb (photo 18, #18), a temple form whose side walls and roof are unfinished granite block; it

[12] Blachowicz, *From Slate to Marble*, 93-101, 333.
[13] Richard V. Francaviglia, "The Cemetery as an Evolving Cultural Landscape," *Annals of the Association of American Geographers* 61, 3 (September 1971): 504, dates the appearance of the block form to about 1920, but his analysis is based on a survey of Oregon cemeteries.

features a finished granite-front façade with two polished pink-granite columns (with unpolished caps and bases) flanking the bronze double-entry doors and supporting the pediment. Centered on the architrave is the family name, and in the pediment is a carved palm frond within an incised triangular outline. Polished pink-granite urns on unpolished bases stand on square granite blocks flanking the two-step entry.

The horizontal-block form predominates in the newer, westernmost section of Rural Cemetery, sometimes modified into highly individual forms. The Cecil Lopes marker honors the life of a popular New Bedford High School football player, who died in 2004 at the age of eighteen. And the Michael Vieira marker is a black-granite block with an applied photographic portrait medallion, a laser-etched wharf scene, and his incised surname in gilt. One vertical-block marker in the new section, for Virginia P. Medeiros (1884-1958, #45) and her niece Sylvia Pacheco (born 1903), natives of the Azorean island of St. Michael and both working as winder tenders in a New Bedford cotton mill in 1930, shares its granite base with a white marble statue of the Virgin Mary. There are also a substantial number of low desk or slant-faced markers. Almost all of the gravestones in the 20th-century veterans' section are flush markers.[14] Nine of the cemetery's eighteen family tombs are in this section, all modern and streamlined, and not resembling the predominant temple form found in earlier sections.

Archaeological Description

While no ancient Native American sites are known on the cemetery property or in the general area (within one mile), sites may be present. Environmental characteristics of the area, prior to the 19th-century urban development of New Bedford, represent locational criteria (slope, soil drainage, proximity to wetlands) that is favorable for the presence of ancient Native sites. Both the Rural and Friend's cemeteries, hereafter referred to as "the cemetery," are located on relatively flat topography. While soil types in the area are difficult to determine, topographic similarities with other known soil associations in the region indicate soil in the cemetery may have been well drained. Wetlands are not currently located within 1,000 feet of the cemetery. Documentary evidence does exist, however, that the westernmost portion of the cemetery was poorly drained, and a small pond fed by Tripp's Brook was originally present. The poorly drained land has been drained, the small pond filled, and Tripp's Brook diverted to city sewers. Given the size of the cemetery (91.57 acres), the number of burials excavated (more than 16,539), and known patterns of Native settlement in the region, a low to moderate potential exists for locating ancient Native American resources at the Rural and Friends Cemetery.

A high potential exists for locating historic archaeological resources in the Rural and Friends Cemetery. While no evidence exists that indicates burials took place at the Rural Cemetery prior to 1837, burial lots were available for public sale as early as 1835. Prior to those dates, there is little information available relating to land use at the cemetery. Additional historical research,

[14] The stones here are for veterans of World War II, Korea, and Vietnam; markers for Spanish-American and World War I veterans are at Pine Grove Cemetery in New Bedford's North End.

combined with archaeological survey, excavation, and the monitoring of grave excavations, may produce structural evidence of barns, stables, a hearse house, or outbuildings associated with the operation and maintenance of the cemetery. While several buildings associated with the operation and maintenance of the cemetery exist, they all date from the late 19th and early 20th centuries. Evidence of earlier buildings associated with these structural categories dating from the mid 19th century and later should also exist. Archaeological evidence of occupational-related features (trash areas, privies, wells) may also be present.

Unmarked graves represent another archaeological resource that may survive at the Rural and Friends Cemetery. Unmarked graves may be the result of intentionally unmarked graves, as well as lost or stolen gravestones. Unmarked and marked graves may contain a burial shaft, coffin, or skeletal remains, personal items of the deceased, and memorial offerings.

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.)

- [x] A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- [x] B. Property is associated with the lives of persons significant in our past.
- [x] 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.)

- [ ] A. Owned by a religious institution or used for religious purposes
- [ ] B. Removed from its original location
- [ ] C. A birthplace or grave
- [x] D. A cemetery
- [ ] E. A reconstructed building, object, or structure
- [ ] F. A commemorative property
- [ ] G. Less than 50 years old or achieving significance within the past 50 years

Areas of Significance
(Enter categories from instructions.)

ART
COMMUNITY PLANNING AND DEVELOPMENT
LANDSCAPE ARCHITECTURE
SOCIAL HISTORY

Period of Significance
1837-1964

Significant Dates
1837 (Rural founding), 1848 (Friends founding; city ownership of Rural),
1897 (park plan),
1919-20 (sexton's office), 1938 (WPA wall)

Significant Person
(Complete only if Criterion B is marked above.)
Drayton, Daniel
Bierstadt, Albert
Ryder, Albert Pinkham

Cultural Affiliation

Architect/Builder
Nat C. Smith (office, 1919-20)
F. E. Earle Co (builder, office)

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Rural Cemetery and Friends Cemetery property in New Bedford, MA, meets National Register Criteria A, B, and C, and Consideration D at the local and state levels. Founded in 1837, Rural Cemetery in New Bedford is the fifth oldest cemetery built on the Rural Cemetery model in the United States. It meets Criterion A both for its reflection of the three predominant trends in 19th- and 20th-century cemetery design—Rural, Lawn-type, and Memorial park—as well as broad trends in attitudes toward death and burial. It is also significant for its association with the history of New Bedford. Rural Cemetery illustrates marked differences in Quaker and non-Quaker attitudes toward memorializing the dead. The Friends Cemetery contains many markers moved to the site, beginning about 1844, from the 1793 Quaker burial ground on the waterfront, the earliest formal cemetery in New Bedford village; markers memorializing Quakers within Rural Cemetery itself also reflect Friends' cemetery practice. Rural Cemetery meets Criterion B because it contains the graves of American painters Albert Bierstadt and Albert Pinkham Ryder and abolitionist Daniel Drayton; no other extant resources document their lives and activities in the city. It meets Criterion C in that it contains a full range of marker types, from extremely plain Quaker markers to highly elaborate obelisks and monuments over the graves of numerous affluent and influential non-Quakers of the 19th and early 20th centuries. Finally, Rural Cemetery meets Criterion Consideration D because it contains the graves of persons significant on a regional and national level, and contains information about persons and trends that is not readily available elsewhere.

The period of significance extends from the founding of Rural Cemetery in 1837 to the end of the historic period at the fifty-year cutoff mark of 1964.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Rural Cemetery was the first cemetery in New Bedford to be sited in a suburban location, as rural cemeteries almost uniformly were. Before it was founded in 1837, New Bedford had two cemeteries, neither of them owned and operated by the town, but both generally open to townspeople. One was in Acushnet, north of New Bedford center, and the other was Griffin Street Cemetery (NR pending), founded in 1802 less than half a mile south of the town center. There was also the 1793 Friends Burial Ground (not extant) on the Acushnet River just east of Griffin Street Cemetery and open only to Quakers. [15]

[15] Leonard Bolles Ellis, *History of New Bedford and Its Vicinity, 1602-1892* (Syracuse, NY: D. Mason and Co., 1892), 724; Zephaniah W. Pease, *History of New Bedford* (New York: Lewis Historical Publishing Co., 1918), 1:22; on the removal of Quakers, see "Municipal," *New-Bedford Mercury*, June 8, 1849, 2:6; April 26, 1855, 3:1; and May 3, 1855, 3:1; and "Fifty Years Ago," *New Bedford Sunday Standard-Times*, December 27, 1953, 16.

By the turn of the 19th century, Bedford village—that part of New Bedford on the west side of the Acushnet River just north of Buzzards Bay—was growing more rapidly than the originally settled section to the north, now Acushnet. The town had been engaged in whaling since its settlement in the late 1750s, and the quality of its harbor and its mainland location combined ultimately to give it an edge over the island of Nantucket in the whaling industry. Griffin Street Cemetery was founded out of the perceived need for a burial ground close to the village.[16] But by 1832 town officials faced the real possibility that the Griffin Street burial ground, scarcely more than an acre in extent, would soon be full, and they appointed a committee at that year's annual meeting to consider "the propriety of purchasing a lot for a Burial Ground."

In 1832, the same year that the town began to investigate acquiring land for a new public cemetery, local brass founder Timothy I. Dyre acquired an unstated number of acres that became the original section of Rural Cemetery, and began on his own to clear, lay out, and subdivide the tract into lots. Dyre was not a member of either the first or second town committees appointed to investigate the creation of a town cemetery, and the root of his interest in the project is unknown. By 1834, when the town's discussion of the project was moribund, town clerk and treasurer Henry Howland Crapo had joined Dyre in the cemetery project, and by 1837, 83 residents had become proprietors of the burial ground. In April 1837 the state incorporated Rural Cemetery, and in June, the 83 proprietors transferred their title to the New Bedford Rural Cemetery Corporation.[17] Rural Cemetery is the fifth- oldest rural cemetery in the United States, founded six years after the first rural cemetery, Mt. Auburn (NHL), was opened in Cambridge, Massachusetts.[18] It was the third rural cemetery in Massachusetts.

By 1835 at least one hundred lots at Rural Cemetery were available to be sold at auction, but there is no evidence that burials took place on the ground before 1837.[19] In 1841, the towns of New Bedford and Dartmouth agreed to alter the boundary between them so that Rural Cemetery would lie entirely within New Bedford. By 1843 the cemetery contained 330 lots on seven acres, part of it subdivided but not yet sold as lots, and another part entirely undeveloped.[20]

On January 20, 1848, the 224 lot owners at Rural Cemetery conveyed the burial ground to New Bedford,[21] which had incorporated as a city the year before. At that time the city also acquired all unoccupied land, bought an adjacent parcel, built an iron gate, graded the avenues, and repaired what fencing existed around the cemetery. In 1849 the city sold a tract of slightly more than two acres to the Dartmouth Monthly Meeting of the Society of Friends, which reinterred the bodies

[16] *Columbian Courier* (New Bedford), 20 November 1801, 3:4.
[17] Eli Haskell et al. to Proprietors of New Bedford Rural Cemetery, June 28, 1837, Bristol County Registry of Deeds Book 3 Page 172. No acreage is specified in the deed. On the incorporation see Ellis, *History of New Bedford*, 725. In 1856, Crapo and his family left New Bedford for Flint, Michigan, and he served as the state's governor from 1865 to 1869.
[18] The earlier four are Mt. Auburn in Cambridge, Massachusetts (1831), Mt. Hope in Bangor, Maine (1834), Mt. Pleasant in Taunton, Massachusetts (1836), and Laurel Hill in Philadelphia (1836). David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore: Johns Hopkins University Press, 1991), 56, table 3.1 "Selected List of Rural Cemeteries with Their Dates of Establishment, 1831-1865," omits Mt. Hope and Rural Cemetery.
[19] *New-Bedford Mercury* (daily), December 20, 1833, 3:2; October 10, 1834, 3:2; September 11, 1835, 3:5. The New Bedford Horticultural Society was founded in 1847; Wasemequia appears to have been founded shortly afterward.
[20] Ibid.
[21] *Eighth Annual Report of the Board of Cemetery Commissioners New Bedford, Mass., for the Year Ending December 3 1902.*

that had been buried at the 1793 Friends Cemetery on the New Bedford waterfront.[22] The presence of the relocated Friends Cemetery may well have influenced faithful Quakers after 1850, such as former mayor Abraham Hathaway Howland, to choose this and other parts of Rural Cemetery over Oak Grove Cemetery (NR pending), which the town had created as its "new public burying ground" in 1843 on its largely rural northwestern edge. Numerous birthright Friends who had abandoned Quakerism, or were disowned in the 1810-1820s schism of the New Bedford Monthly Meeting of the Society of Friends, are buried at Oak Grove.

Even though the burial ground was called Rural Cemetery from its founding, in its earliest years it more closely resembled its predecessor graveyards than it did the model of Mt. Auburn Cemetery. It was sited on a flat piece of land, at a time when hillier land was widely available in other undeveloped sections of New Bedford, and it was laid out as a grid. The site lacked "natural beauty," according to James Bunker Congdon, one of New Bedford's most prominent citizens and a meticulous historian. Congdon declared it regrettable that in selecting the site for Rural Cemetery "no regard was paid to that universal sentiment that allies the beauties of nature with our ideas of an appropriate resting-place for the departed."

Inaugurated by the creation of Mt. Auburn Cemetery, the Rural Cemetery Movement was inspired by the proximity of earlier graveyards to dense urban populations, the widespread perception that decaying remains gave off effluvia that could transmit infectious disease, and the transition from a morbid to a sentimental view of death. One contemporary observer wrote in the *Christian Review* that "the idea of death, so full in itself of dreariness and terror, is in Scripture, and particularly in the New Testament, softened down into the graceful and peaceful idea of sleep" in the rural cemetery.[23]

In contrast to the strict grids of most urban areas and earlier graveyards, the rural cemetery was usually sited in a suburban location with rolling terrain. It featured curving roadways and tree and shrub plantings that were designed not only to offer picturesque views but to encourage what historian Blanche Linden-Ward has termed "meditative promenades." The naturalistic appearance was designed to "elicit specific emotions, especially the so-called pleasures of melancholy that particularly appealed to contemporary romantic sensibilities." Reflecting the inward Victorian emphasis on home and family, rural cemeteries were also characterized by family lots and monuments.[24] Landscape architect Andrew Jackson Downing declared that the rural cemetery aimed "to soften and allay some of the feverish unrest of business which seems to have possession of most Americans, body and soul."[25]

Fully in sympathy with Downing's view, James Bunker Congdon was an eloquent proponent of the Rural Cemetery Movement. He envisioned graves as "resting places for the dead" and the

[22] *Mercury*, November 19, 1847, 1:7; July 21, 1848, 2:6; June 8, 1849, 2:6.
[23] David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore: Johns Hopkins University Press, 1991), 73.
[24] Ibid., 66, 70, 76; Blanche Linden-Ward, "Strange but Genteel Pleasure Grounds: Tourist and Leisure Uses of Nineteenth-Century Rural Cemeteries," in *Cemeteries & Gravemarkers: Voices of American Culture*, ed. Richard E. Meyer (Ann Arbor, MI: UMI Research Press, 1989); 293, 295; Thomas Bender, "The 'Rural' Cemetery Movement: Urban Travail and the Appeal of Nature," *New England Quarterly* 47, 2 (June 1974): 196.
[25] Sloane, *Last Great Necessity*, 88.

ideal cemetery as a space "set apart for common use, far from the danger of encroachment from the increasing demands for tenements for the living." In the cemetery, he declared, "the all-grasping spirit of gain can never disturb."[26] Though not enamored of Rural Cemetery's siting, Congdon allowed that "the hand of affection" was beginning, by 1843, to compensate for the absence of natural appeal at Rural Cemetery. "Neat and permanent fences guard the little enclosures; trees are beginning to spread around that air of protection and seclusion so grateful to him who seeks the church-yard path; and in many a spot where the treasures of the heart are buried, are found springing up the forms and hues of floral loveliness."[27] Still, an 1848 plan of Rural Cemetery showed trees lining one carriageway and several of the ground's borders, not planted, preserved, or presented in such a way as to offer views designed to inspire the sort of contemplation rural cemetery proponents touted.[28]

The "floral loveliness" and more picturesque qualities that had come to characterize Rural Cemetery by 1843 may have had much to do with Henry Howland Crapo (1804-69), who had become involved in the cemetery with Dyre in 1834. A land surveyor who was the town clerk and compiler of the first city directories between 1836 and 1839, Crapo appears to have assumed control of the cemetery project by 1835, by which point Dyre had moved from New Bedford. Crapo was president of the board of proprietors of New Bedford Rural Cemetery Corporation when it was formed in 1837.[29] In the 1840s Crapo founded Wasemequia Nursery, which surrounded his home and was only a few blocks east of Rural Cemetery; the nursery offered all kinds of fruit and ornamental trees, roses, vines, and shrubs. New Bedford's elite was heavily involved in horticulture—indeed, as David Sloane has noted, the interest in horticulture emerged and grew at the same time as the Rural Cemetery Movement did—and it is at least possible that Crapo created the nursery to furnish plantings for the cemetery as well as for the grounds of the city's more affluent residents.[30] In the early 1860s, by which time Crapo had moved to Flint, Michigan, and had become that city's fifth mayor, he had created Willson Park, an amphitheater-shaped garden with serpentine paths, steps, flowering trees and shrubbery, perennials, and an octagonal lattice house placed among the original trees on the tract.[31]

From an early point vandalism plagued Rural Cemetery, as it did many such places. In an age before public urban parks, rural cemeteries attracted thousands of visitors, and commentators noted that a fair share of them had no interest in meditating at the graves of family and friends. Linden-Ward has pointed out that only two years after the founding of Mt. Auburn, its managers complained that visitors damaged trees, shrubs, and fences, trespassed on lots by both foot and carriage, picked flowers, and rode horses down footpaths, all to the detriment of the "solemnity

[26] James B. Congdon, *An Address Delivered at the Consecration of the Oak Grove Cemetery, in New-Bedford, October 6th, 1843* (New Bedford: Benjamin Lindsey, 1844), 5, 11-12.
[27] Congdon, *An Address Delivered at the Consecration of the Oak Grove Cemetery*, 11.
[28] "Plan of Rural Cemetery 1848 . . . City of New Bedford December 27, 1848, Approved by the Joint Standing Committee on Burial Grounds./Wm H Taylor Chairman," private collection.
[29] Eli Haskell et al. to Proprietors of New Bedford Rural Cemetery, 28 June 1837, Bristol County Registry of Deeds Book 3 Page 172. No acreage is specified in the deed. On the incorporation see Leonard Bolles Ellis, *History of New Bedford, 1602-1892* (Syracuse, NY: D. Mason and Co., 1892), 725. In 1856, Crapo and his family left New Bedford for Flint, Michigan, and he served as the state's governor from 1865 to 1869.
[30] Sloane, *Last Great Necessity*, 45.
[31] Crapo later became governor of Michigan (1865-69) and died in 1869. On Willson Park, see Michigan Markers website, http://www.michmarkers.com/startup.asp?startpage=S0579.htm.

and quiet" that was supposed to characterize the place. By 1840, visitors to Rural Cemetery were accused of inflicting similar damage.[32] Whether maintenance problems formed part of the corporation's motivation to transfer Rural Cemetery to the city is unknown.

Two entrances existed initially. One, on Dartmouth Street, opened onto Central Avenue, the main cemetery road; the other stood approximately at the intersection of Grape and Lewis Streets on the north side. The first entry is shown on an 1848 plan of the cemetery, and both are shown on the 1851 map of the city.[33]

Another two acres was added to Rural Cemetery in 1852, and by 1853, with the founding of Pine Grove Cemetery in the city's northern reaches, Rural was one of three municipal cemeteries. More than eight acres in extent, Oak Grove Cemetery was originally larger than Rural Cemetery and more prototypically "rural," yet Rural Cemetery remained a popular choice for burials. Congdon, who thought Rural Cemetery essentially a "desolate and neglected spot," admitted in 1853 that "this new home for the dead" had become "populous" within only a few years of its founding. "One after another have the little mounds which mark the abodes of the departed arisen within its borders, and thickly upon its surface have been reared the tasteful forms of the monument which tell the story of the sleeping dust."[34] Rural Cemetery consistently commanded the largest share of city cemetery- board funding, and the number of interments there outpaced those of the next largest cemetery, Pine Grove, until the population of the city's North End began to mushroom between about 1900 and 1910.

In 1868, according to New Bedford historian Leonard Bolles Ellis, the city acquired an adjacent 70-acre tract to prepare for a substantial expansion of Rural Cemetery. It was probably soon afterward that the more "rural" character of the middle section of the cemetery began to emerge. While the earliest section of the cemetery reflects the design of earlier urban graveyards, the midsection represents a studied application of the rural cemetery model, with its winding avenues, irregular plots, and ample vegetation. Here, near the cemetery's southern border, the city developed a large pond as early as 1871. The pond was fed by Tripp's Brook, which ran through what is now the westernmost part of the cemetery. The Gothic-style sexton's house (removed in 1919), which originally stood on the north side of the Dartmouth Street entrance, was built in the same period, as was a third gate, at the intersection of Grape and Rural Streets (see fig. 1). An 1881 map of the city shows no avenues in the newly acquired section; only the grid of streets in the old section appears. But the 1911 New Bedford map shows this midsection as a full-blown expression of the rural cemetery ideal (fig. 2).

In 1892, Ellis termed Rural Cemetery an "appropriate and picturesque spot,"[35] but within a few years a new model of cemetery design began to take hold, one that dovetailed with the needs of a growing professional element in municipal cemetery management. The city of New Bedford

[32] Linden-Ward, "Strange but Genteel Pleasure Grounds," 317-18; *Mercury*, July 17, 1840, 3:2; 30 June 1843, 1:7.
[33] "Plan of Rural Cemetery 1848 . . . City of New Bedford December 27, 1848, Approved by the Joint Standing Committee on Burial Grounds./Wm H Taylor Chairman," private collection; *Plan of the City of New Bedford, Massachusetts* (Philadelphia: Collins and Clark, 1850).
[34] Congdon, *Address . . . Oak Grove Cemetery*, 11-12.
[35] Leonard Bolles Ellis, *History of New Bedford and Its Vicinity, 1602-1892* (Syracuse, NY: D. Mason & Co., 1892), 725.

created a new Board of Cemetery Commissioners in 1895, the sextons at Rural and Oak Grove Cemeteries became salaried city employees, all city burial grounds were transferred to a new cemetery department, and the position of cemetery superintendent, elected by the city council every three years, was put in place. In 1896 new acreage had been acquired west of the Rural Street entrance, and four new sections were opened. The board announced its intention to lay these sections out "on the 'Lawn' system which is coming so much in use in cemeteries." The board asked that all lot owners place their lots "under the direction of the Board" so that "a uniform appearance" might be achieved.[36] In 1890, 1895, and 1898 the city acquired parcels to straighten the north and south lines of Rural Cemetery and to build a tool and material storage house outside the cemetery grounds.

The lawn system developed in response to increasing distaste for the "crowding and spatial confusion" that had come to characterize rural cemeteries. The profusion of curbing, seating, monuments, family plantings, and plain and ornamental fencing began to clutter and obscure their naturalistic landscapes from an early point (fig. 3). Andrew Jackson Downing complained particularly of "ironmongery, in the shape of vulgar iron railings, posts and chains, balustrades, etc., all belonging properly to the front-door steps and areas of Broadway and Chestnut-street," not to "the aspect of nature, the repose, and the seclusion of a rural cemetery." In 1848 the *Christian Review* deplored "a desire for singularity, and for a display of expense, in monuments"; thirteen years later landscape architect Frederick Law Olmsted charged that the rural cemetery had become "a place . . . of the grossest ostentation of the living."

Such tendencies are apparent at New Bedford's Rural Cemetery in the form of relatively high and elaborate monuments to some of the city's wealthiest citizens. Combined with the presence of numerous plain and elaborate iron fences, curbing, and other embellishments, these grand monuments tended to replicate in the cemetery the social and physical order of the city. Most rural cemeteries permitted families to embellish and ornament their lots as they saw fit, a policy that not only emphasized the primacy of the family but was also believed to enhance the beauty of the cemetery landscape. Lawn-park advocates, however, viewed these efforts as "promiscuous and tasteless decoration . . . defacing and destroying" the cemetery grounds.[37]

As early as the late 1840s, according to Sloane, the "lawn-park cemetery" promoted itself as "more rational and efficient." Its model replaced the hilly and heavily shaded terrain of the rural cemetery with vast expanses of relatively flat lawn, lower and more uniform grave markers, no fencing, fewer trees and shrubs, and, as Sloane has put it, "gently flowing lines, roundness and regularity, balance and symmetry, perfection and repose." It was "pastoral rather than picturesque," reflecting not a carefully calculated balance between art and nature but "nature subordinated to civilization."[38]

[36] *Second Annual Report of the Cemetery Board for the Year 1896* (New Bedford: E. Anthony & Son, 1897), 8.
[37] Sloane, *Last Great Necessity*, 88-90.
[38] Sloane, *Last Great Necessity*, 2, 103.

The New Bedford Cemetery Board stood firmly in favor of the new concept. "The park or landscape lawn plan, which originated and was first applied in cemeteries in the west, has so many commendable features that all cemeteries established since its introduction have endeavored to apply its main features, and nearly all have improved their new sections under this system," the board wrote in its annual report of 1897. "When the two methods, or systems, are brought into direct contract [*sic*] no one can fail to see the immense superiority of the new." The board continued, "Cemetery experts claim that the erection of high headstones and massive curbing of lots are entirely subversive to all landscape beauty; that no matter how judiciously, or elegant, a cemetery may be planted, if these are permitted, they hide the planting so effectually and are so obtrusive that they entirely efface all the better features and give the sections (particularly when viewed from a distance) more the appearance of a marble dealer's yard than portions of a properly planted cemetery."

Achieving the "harmonious, systematic treatment of each constituent part" required the attention of professionals, and the board urged owners to place their lots under the city's care so that an "air of subdued beauty, together with neatness and perfection in keeping" might be achieved.[39] In 1897 the new board leveled burial mounds, removed "unsightly and promiscuous ornamentations," and graded and seeded its public burial section to present "a beautiful lawn appearance."[40] It regularly condemned and removed iron fencing and hedges it deemed unsightly, in poor repair, or hazardous, and it attempted to contact the owners of tombs that were in poor shape to seek their improvement or placement in perpetual care. In 1898 the local newspaper made note of the "rule by which the cemetery board seeks to turn the new portions of the cemeteries into lawns, through prohibiting the erection of fences or hedges or the laying of curbing around the lots, and requiring the leveling of graves." These actions aligned completely with the "model rules and regulations" issued by the American Association of Cemetery Superintendents in 1890, the year the group was founded. These regulations gave cemetery trustees the right to remove any marker, planting, or monument they felt was "injurious to the general appearance of the grounds," and they suggested banning all iron and wire fencing and enclosures of any sort. The superintendents' association also advised actively discouraging family tombs or vaults, on the grounds that they marred the landscape and became a maintenance issue over time.[41]

Public sections of Rural Cemetery were also refashioned according to the ideal of "subdued beauty." By 1896 there were five "public grounds" in which indigent persons were buried at low or no cost. Most of these areas were on the margins of the cemetery. One ranged between South Circuit Avenue and the Friends Cemetery, a second on the south side of the pond between East Circuit Avenue and the Dartmouth Street boundary, and a third along the curve where North Circuit becomes West Circuit Avenue, just northeast of the 1896 receiving tomb. In this last section, according to plans, at least two Indian women—Betsey Cooper (1802-82; marker not

[39] Cemetery commissioners' report reprinted in "Graves of Pioneers Lost," *Evening Standard*, January 31, 1898, 1:3.
[40] The map in Rural Cemetery's garage and maintenance building shows a public section, but there is no evidence of markers of any sort in this area.
[41] David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore and London: Johns Hopkins University Press, 1991), 111-12.

extant), born in the Wampanoag settlement of Mashpee on Cape Cod, and Jane E. Henrys (1823-84; marker not extant), a Wampanoag Indian from Gay Head (now Aquinnah)—are buried. Another public ground ranged along Pine Avenue between Coffin and Oak Avenues, and was the northern half of a section occupied almost entirely by people of African descent; most if not all of those interred in this section were also of African descent. In 1907, another public ground was developed between Matthew and former Stephen streets and the curve at the south end of Springvale Avenue in the new section.

Between 1894 and 1896 the cemetery board began its efforts to systematize the public grounds by counting graves, recording the names of those buried there "as far as can be ascertained," and describing the types of markers existing there. The board identified 3,115 public graves, and plans of these sections record the existence of a variety of markers—wood and marble slabs, some bearing initials; wood pegs; boards; wood crosses; iron vases. The board announced in 1897 that a new public section with the capacity for 487 graves would soon be laid out according to the "landscape lawn plan," and in 1901-2 the board replaced all of the markers in the public grounds with "white-top terra cotta markers," basically pins with the number of the grave stamped on the head (photo 12).[42] Few of these have survived.

The creation of professional management at Rural Cemetery in the 1890s not only sought to achieve "subdued beauty" by removing the perceived excesses of the rural cemetery, but it also inaugurated an unprecedented phase of improvement. In the 1890s and early 1900s, greenhouses at Oak Grove Cemetery supplied multitudes of flowering plants for all three city cemeteries. At Rural Cemetery, tulip beds stood at each side of the Dartmouth Street entrance, and forget-me-nots, daisies, and pansies were used as borders along the avenues. A wide variety of shrubs surrounded the pond and nearby areas, and north of the pond a border of pansies was planted in such a way as to read, "1837—Rural—1903."

In the 1890s the board rehabilitated the pond, which had "for a long period been but a stagnant pool" because its connection to Tripp's Brook had been interrupted by sewer lines. In 1892 cemetery workers drew the water in the pond off, cleaned and weeded the bottom, and piped city water into it; in 1897 the pond's drainage was connected to the sewer system. In the latter year cemetery workers also installed a granite wall around the pond, built a new fountain in the middle, planted twelve willow trees and flower beds "of special designs" along its margins, and added settees (fig. 4). The pond was now, the board reported, a "beautiful sheet of water" and "one of the greatest attractions" at Rural Cemetery.[43] In 1896 the new receiving tomb, which could hold one hundred bodies, was built north of the pond.

In 1901 the board hired local architect Nat. C. Smith to design a "shelter house," which would stand on an island to be created where the pond's fountain had been. According to its 1909 report, the cemetery board had "advocated unceasingly" since it was founded in 1895 for such a

[42] See *Second Annual Report of the Cemetery Board for the Year 1896* (New Bedford: Anthony, 1897); "Plan of Graves on Public Ground as Located 1894 on N Circuit Avenue"; "Plan of Graves on Public Ground, W. F. Williams, City Engineer, July 11, 1896"; "Burial of Paupers," March 1, 1901 (hand-dated, Cemetery Scrap Book 1); Cemetery Board Records, vol. 2, all at Cemetery Office, Rural Cemetery.
[43] *Second Annual Report . . . Cemetery Commissioners. . . 1896*; "Graves of Pioneers Lost."

shelter, "for the convenience of lot-owners and those having occasion to visit the cemetery." Completed in 1909, the building was described as an "open-work structure of modern design, with a concrete foundation and metal roof" and accessed by a "rustic bridge leading from the main avenue to the west" (fig. 5). (Neither the shelter house nor the "rustic bridge" are extant.) By this time, the "unsightly granite wall" around the edge of the pond had been taken out and replaced with a "sloping greensward to the water's edge," and the pond itself featured various aquatic plants, water lilies, and gold fish.[44] The stones from the pond's retaining wall were used to finish the "double face wall" then being built on the cemetery's north and west sides.[45]

By the time the pond had been rehabilitated, Rural Cemetery's managers began to push for a new formal entrance. At a special meeting in September 1903, the board resolved to petition the city council to acquire 70 rods of land at the intersection of Dartmouth and Oak Streets so that the entrance might be moved there from the cemetery's Central Avenue. The original entrance was "a dangerous entrance and exit" for carriages because the gates were so close to the street railway running down Dartmouth Street. In addition, cemetery board member Charles H. Vinal told the local newspaper, "all kinds of wagons, including coal carts, trucks and every other conceivable kind" used Central Avenue in the cemetery as a shortcut to Rural Street. "We stopped the heavy teams from going through," Vinal said, "but light wagons, such as laundry wagons and express carts give the excuse if they stopped that they are going to a grave. Then again boys with baseball bats go through there to play ball and the place is desecrated in every possible way. Now if there was an entrance on the corner, as we propose putting there, it will do away with the front entrance and nobody will think of going away around through the cemetery when it will be shorter to go up Grape street."[46]

The lot the cemetery board proposed to acquire was then the wood yard of wood and coal dealer Harrison T. Borden. The board told the city council that Borden would sell the land for $3,800, and the board wished to acquire smaller lots on both sides of Oak Street abutting this parcel. The city refused the board's request, so the board transferred funds from its sale-of-lots account to the city for the purchase of the three tracts.[47] The city's refusal postponed the board's plan to remove the "old board fence in front" to the back part of the cemetery and to install an iron fence along Dartmouth Street; the board also hoped to move the sexton's house from the grounds to Oak Street Court.[48] Cemetery workers built the new entrance in 1906, but funds to landscape it were not available until the following year; R. and J. Farquahar and Company planted the area just outside the new entryway with conifers, hardwoods, and flowing shrubs.[49] In 1910 Oliver F.

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[44] *Fifteenth Annual Report of the Board of Cemetery Commissioners for the Year Ending Dec. 5, 1909* (New Bedford: A. E. Coffin Press, 1910); *Sixteenth Annual Report of the Board of Cemetery Commissioners for the Year Ending December 4, 1910* (New Bedford: A. E. Coffin Press, 1911), 7;;"An Attractive Spot in Rural Cemetery," *Evening Standard*, October 8, 1909.

[45] *Fourteenth Annual Report of the Board of Cemetery Commissioners for the Year Ending December 6, 1908* (New Bedford: A. E. Coffin Press, 1909).

[46] Cemetery Board Records, vol. 2; "Cemetery Board Gets Land Council Refused," *Sunday Times*, July 31, 1904, Cemetery Scrap Book 1.

[47] *Ninth Annual Report of the Board of Cemetery Commissioners for the Year Ending December 3, 1903; Tenth Annual Report of the Board of Cemetery Commissioners New Bedford, Mass., for the Year Ending December 3, 1904* (New Bedford: A. E. Coffin Press, 1905), 10-12; "Cemetery Board Gets Land Council Refused," *Sunday Times*, July 31, 1904.

[48] The sexton's house was sold at auction in 1919 to William E. Penney for $1,130 and moved to Stone Street, just north of Rural Cemetery.

[49] *Fourteenth Annual Report of the Board of Cemetery Commissioners for the Year Ending December 6, 1908* (New Bedford: A. E. Coffin Press, 1909).

Brown (the son-in-law of Benjamin H. Waite) donated land outside the cemetery wall at the Rural Street entrance, and a similar landscape was created there, including a monumental, ivy-covered stone arch with entrances for both vehicles and pedestrians (see fig. 1). The city closed the Lewis Street entrance permanently in 1905.

By 1902, Rural Cemetery was nearly the size it is currently. Of its 85 acres and 105.27 square rods, 37 acres and 105 square rods were unimproved. Tripp's Brook had made this undeveloped section swampy, and in 1906 cemetery workers diverted the brook as it entered the cemetery into a catchbasin tied into the Grape Street sewer. Cemetery workers then began to develop the dried-out land for burial lots and used the stone excavated from this westernmost "wild land" to build a "face wall" along Grape Street. At the same time they built walls to replace "the old wooden fence which enclosed the ground for so many years," as well as a wall foundation "with new cement coping" along the Matthew Street side of the cemetery, upon which they planned to install an iron fence later.[50]

Western sections developed toward the end of the 19th century show the growing influence of the Memorial or Lawn Park model, with the avenues slimly curvaceous and the lots more regular in size and appearance. The development of the boulevard drive and the avenues in the westernmost section beginning in the 1910s reflect the emerging preference for the "Memorial Park" model. The memorial park resembled parkland and suburbs more than it did a cemetery; individual stones were flush to the ground, and family monuments were discouraged. Markers were to be "private family reminders of life rather than public statements," one proponent argued. Sloane has stated that the first cemetery faithfully designed according to these ideas was Forest Lawn Memorial Park in Los Angeles, created by Hubert Eaton in 1913.[51] The New Bedford Cemetery Board began to implement these ideas at an early date. The "boulevard drive," with its separate traffic lanes and grassy median, appears to have been created between 1910 and 1915. Cemetery workers began building a grid of avenues west of the new boulevard in 1918, and prepared some 50,000 square feet of the new area for burial lots in 1919. Though there are numerous markers of monumental proportion in this newest section, many gravestones in this section are flush markers (photo 13, #13). The three phases of cemetery design are obvious in aerial views of Rural Cemetery (see photo 1), and they reflect not only national trends, but also cultural changes in popular ideas about death and how burial grounds should function among the living.

In 1919-1920 the new sexton's house and office, also designed by Nat. C. Smith and built by F. E. Earle Company, was built at the new Dartmouth Street entrance. The office was "nearly a duplicate in design of that erected in Oak Grove Cemetery in 1917," the city's superintendent of buildings noted in his 1919 annual report (see photo 6). It contained an office for the foreman, a waiting room, restrooms, and "a place for services when necessary." The old sexton's house was

[50] *Twelfth Annual Report of the Board of Cemetery Commissioners of the City of New Bedford Massachusetts For the Year Ending December 3rd 1906.*
[51] Sloane, *Last Great Necessity*, 157-64, 183.

sold at auction and moved to Stone Street, just north of the cemetery, and its site by the former Dartmouth Street entrance at Central Avenue was filled, graded, and seeded.[52]

As the new office was being built, however, New Bedford's textile economy had begun its painful decline, and few if any improvements were made to the cemetery in the 1920s. By the 1930s, Rural Cemetery was clearly in need of maintenance and improvement. With the onset of federal work programs it, of the city's four cemeteries, received the lion's share of attention and funding. The board's report for 1934 noted that both vandalism and its list of deferred maintenance projects had grown as the Depression forced deep cuts in the cemetery workforce and in the police force. The Roosevelt administration's Civil Works Administration (CWA), Federal Emergency Relief Administration (FERA), and, in 1935, Works Progress Administration (WPA) launched a project that put as many as 900 unemployed men to work preparing undeveloped sections of the cemetery for subdivision, as well as building new stone walls and repairing old ones. The land development project involved clearing stones and vegetation from twenty "heavily wooded" acres, digging the land over to grave depth, and leveling and grading the ground; it took more than two years to accomplish.[53] Stone walls were constructed along Rockdale Avenue and Dartmouth Street, and the combined toolhouse-garage was built (see photo 7). By the end of 1938 all work was completed, and the cemetery fully enclosed (the "wire fence" along Matthew Street appears to have been installed in 1933, before the federal work project began).[54]

Beginning in 1938, numerous historic features of Rural Cemetery began to disappear. The possibility (and perhaps the actuality) of automobile collisions between vehicles entering and exiting at Rural Street and those traveling down that street impelled the city's cemetery superintendent to advise razing the stone arch on Grape Street; it was removed in 1939. In 1940, cemetery workers began to fill the pond, whose water supply had apparently been cut off when Tripp's Brook was diverted into city sewers so that the newer, westernmost sections of the cemetery could be drained and prepared for burial sites. The job was not then completed, but the superintendent persisted in seeking funds to remove the pond entirely. In 1947 the city's cemetery superintendent called the "pond" unsightly and a dangerous magnet for children. By 1951, a hurricane had felled all the bordering willows, the shelter house had suffered neglect and vandalism (and was razed at about the same time), and the pond was virtually dry. The superintendent asked the city for funds to fill the pond and convert it to a "garden spot."[55] The pond was presumably filled shortly afterward, and its site is now demarcated only by encircling avenues.

Little else appears about Rural Cemetery in local newspapers in the 1950s and 1960s, other than reports of vandalism, usually taking the form of breaking and toppling graves: two incidents in

[52] *Twenty-Sixth Annual Report of the Board of Cemetery Commissioners of the City of New Bedford Massachusetts for the Year Ending November 30, 1920* (New Bedford: A. E. Coffin Press, 1921).
[53] *Fortieth Annual Report . . . Cemetery Commissioners . . . 1934*, 8-11f.
[54] Ibid.; see also the Forty-First through Forty-Fourth Annual Reports, 1935-38.
[55] *Fifty-Second Annual Report . . . Cemetery Commissioners . . . 1947*; "Scenes Show Neglect at Rural Cemetery," *Standard-Times*, May 11, 1951.

1963, for example, damaged 237 markers.[56] The only major improvements since the 1930s have been the development of the westernmost sections and the Encarnacao memorial (1964, #46). A concrete-block garage was constructed between the 1937-1938 maintenance building and the cemetery office at an unknown but relatively recent date..

In 1941, WPA workers began to prepare three sections for World War II veterans and their wives. Other sections have been developed for veterans of later wars. And in 1964 the Richard F. Howland Chapter of the National Guard Field Artillery Veterans erected a monument to Arthur Moniz Encarnacao, who was killed during the Battle of the Bulge in January 1945 and is buried in a military cemetery in Luxembourg. Standing just outside the Dartmouth Street entrance, the memorial is a horizontal marker of rough granite with a smooth inscription panel, and it is set into an arch-shaped base of mortared white and grey cobblestone.

The cemetery remains in active use, and is owned and managed by the City of New Bedford. It is hoped that its listing in the National Register will aid in future preservation efforts.

Interments at Rural Cemetery

By 1914, 16,539 persons had been interred at Rural Cemetery. It was the ground chosen by most of New Bedford's wealthiest, most renowned, and most accomplished citizens. Tall and sometimes elaborate obelisks represent a number of these citizens, particularly in Rural Cemetery's oldest section. A row of three in different styles mark the family lots of whaling merchant John Avery Parker (#47), his son Frederick Parker, and his daughter Betsey Parker Coffin and her husband Timothy G. Coffin. John Avery Parker (1769-1853), whose early impending business failure had triggered his being warned out of nearby Westport in 1803, was the wealthiest man in New Bedford by midcentury, and is said to have been New Bedford's first millionaire. Parker's mansion on County Street (not extant) is said to have been the largest Greek Revival residence built in this country.[57] The value of his estate was estimated at $134,000 in the census that year and at $1,000,000 in the 1851 publication *Rich Men of Massachusetts*, whose authors described Parker in sardonic terms:

> Another man who has devoted eighty long years to money-getting, with the above noble result. We are not aware that he is distinguished for anything else. He has failed once or twice, but came up again triumphant. He speculates in everything, extends himself in all directions, and the result is steadily, steadily—MONEY! Like Midas of old, all he touches turns to gold. His heirs anxiously expect his death, but for their sake he had better live twenty years longer.[58]

Just east of Parker's tall, urn-topped granite obelisk is the Gothic-style sandstone monument marking the burial site of his son and business partner Frederick (1806-1861), and east of the

[56] "200 Tombstones Felled by Gang in Cemetery," *Standard-Times*, June 6, 1963, 13; "Vandals Overturn 37 Gravestones," *Standard-Times*, July 30, 1963, 15.
[57] *New Bedford and Old Dartmouth: A Portrait of a Region's Past* (New Bedford, MA: Old Dartmouth Historical Society, 1975), 148-49.
[58] A. Forbes and J. W. Greene, *The Rich Men of Massachusetts: Containing A Statement of the Reputed Wealth of about Fifteen Hundred Persons, with Brief Sketches of More than One Thousand Characters* (Boston: W. V. Spencer, 1851), 190.

Frederick Parker obelisk is the more monumental marker for the graves of attorney and onetime Quaker Timothy G. Coffin (1789-1854) and his wife Betsey Parker Coffin (1800-1858). Coffin's monument, once topped by a large, urnlike finial, combines rustic and Greek Revival detail. Just across Cedar Avenue to the north of the Coffin marker is the Greek Revival-style marker to state legislator, attorney general, and governor John Henry Clifford (1809-1876) and his wife Sarah Parker Allen Clifford (1808-1893, photo 17, #17). In Rural Cemetery's midsection is the grave of Jonathan Bourne, Jr. (died 1889, #18), who owned more tonnage in whaling vessels than any other man in the world after the Civil War; his daughter Emily gave the city its whaling museum after the turn of the 20th century.

By the end of the century, such obelisks were generally replaced by massive monuments in Greek temple form, such as that marking the grave of dry-goods merchant Benjamin H. Waite (1825-98), who had a combined real and personal estate of $100,000 in 1870 (see photo 10, #10). The midsection of the cemetery also features several family vaults in the Greek Revival style, such as the Grumbt Tomb (photo 18, #18). Hermann L. Grumbt came to the United States from Germany in 1890 with his wife Wilhelmina (Minna) and two daughters; after living and working as a butcher in Providence, Rhode Island, for several years, Grumbt and his family came to New Bedford. Grumbt became a sausage manufacturer and amassed a fortune, much of which he invested in the stock market. At the end of 1932, he spent $50,000 to construct the mausoleum, and six months later he killed himself with a shotgun just outside it. According to some accounts, Grumbt had lost millions in the stock market in the early years of the Depression. He is buried here with his wife and four daughters.[59]

An unusual later monument is the full-size, remarkably detailed likeness of Edward Zettick (#19), born in New Bedford in 1858 but otherwise obscure. His father, John J. P. Zettick, was in New Bedford by 1856 working as a mariner and rigger and later as a painter; he is buried here with his wife Sarah and two of their young children. The detail on Edward Zettick's pink-granite likeness is intricate, down to the pattern on his topcoat and pants and the braid on his hat (photo 19). The monument was carved by Swithin Brothers (John and Thomas) of Quincy, founded in 1887, which had a yard and office on Dartmouth Street across from Rural Cemetery by 1893. Samuel T. Rex, an English émigré who was working as a stonecutter in Quincy in the late 1880s, moved to New Bedford in 1894 and opened S. T. Rex and Company at the former Swithin Brothers site; now Rex Monumental Works, the company is still in business on the same site.

Markers for Quakers both within and outside Friends Cemetery contrast sharply with those of many non-Quaker merchants. The plain, slate markers for Joseph Ricketson (died 1841) and his second wife Anna Ricketson (died 1827) were probably both moved from the waterfront Friends Burial Ground to the Friends Cemetery here (photo 20, #20). Ricketson was one of two New Bedford Quakers who escorted the fugitive Frederick Douglass from Newport, Rhode Island, to New Bedford, and he was a well-known oil and candle manufacturer. As his role in the Douglass

[59] "Dies at Tomb," *Laredo Times*, April 23, 1933; Jack Oliver, Rural Cemetery superintendent, interview with author, June 6, 2005. Grumbt's daughter Minna Hilde, born in Germany in 1855, was an artist both on her own and for New Bedford art glass manufacturer Pairpont Glass. She died in 1969.

flight to the North indicates, he was an abolitionist; so, too, were his sons Joseph and Daniel, the latter the best known of the three for his writings and his friendships with Concord and Boston Transcendentalists. Whaling merchant Abraham Hathaway Howland, the city's first mayor in 1847, is buried on Maple Avenue in Rural Cemetery's oldest section, north of the Friends Cemetery; as lifelong Quakers, his family's plot is marked by a relatively modest marble obelisk, and his grave by a marble headstone with a simple inscription.

New Bedford's vibrant antebellum abolition movement is well represented at Rural Cemetery. In the easternmost section, along Spruce Avenue in the oldest part of the cemetery, is a series of markers at the grave of Daniel Drayton (photo 21, #21), who was not born and did not live in New Bedford but committed suicide in the city, at the hotel known as the Mansion House, on July 1, 1857. An ardent abolitionist, Drayton had attempted to carry 66 enslaved people away from the District of Columbia to the North in the schooner *Pearl* in April 1848, but was apprehended when news of his attempt was leaked to slaveholders. Drayton spent more than four years in prison, and upon his release he related his story at many antislavery gatherings, including several in New Bedford, and attempted to support himself and his family through sales of his printed narrative. Broken in health and spirit, Drayton came to New Bedford in June 1857, met with his friend William Bush (1798-1866, #49), an African American boardinghouse keeper from Washington who is buried nearby, and took his life. Drayton's New Bedford funeral was heavily attended, and the monument over his grave was funded by Henry O. Remington, a longtime New Bedford African American activist (also buried in Rural Cemetery with his mother Acoombah and his extended family), the African American Union League of New Bedford, and Photius Fisk, a Greek American naval chaplain who must have worked with Drayton in his antislavery effort. Drayton's narrative is dedicated to Fisk and two others. In addition to the central obelisk over Drayton's grave, there are three rectilinear markers, all broken, that relate his vital statistics, the *Pearl* story, and Fisk's contribution to the memorial. The remains of ten granite posts show that the lot was once surrounded by an iron fence, and a round cement circle at the rear of the lot suggests that an urn or flame once existed here as well.

Drayton's memorial is in Rural Cemetery's Spruce section, just east of a quadrangle occupied almost entirely by the graves of people of African descent; markers survive for at least 60 people here. Among them are the notably plain stones over the graves of the blacksmith Lewis Temple, whose toggle-head harpoon revolutionized 19th-century whaling, his wife Mary Temple, and his children Lewis Jr. and Mary (photo 22, #22). Whether the assemblage of which the Temple graves are part signifies willful or imposed segregation is impossible to say, but the former seems more likely in view of the fact that African Americans are buried elsewhere, in small and large family groups, throughout Rural Cemetery. Just north of the Temple graves are those of William Bush and some of his family; Bush's wife Lucinda and Temple's wife Mary were sisters.

In addition, the well-known American landscape painters Albert Pinkham Ryder (1847-1917, #50, photo 24) and Albert Bierstadt (1830-1902, photo 23, #23) are buried at Rural Cemetery. Ryder, best known for his allegorical paintings and seascapes, was the son of Alexander G.

Ryder, a native of Yarmouthport on Cape Cod, and Elizabeth Cobb of Barnstable, also on Cape Cod. His father was a hotelier and a boarding officer for the New Bedford Custom House, and in the 1850s the family lived at 16 Mill Street, next door to Albert Bierstadt's brother Edward and diagonally across the street from the Bierstadt family home. Despite their unique geographical proximity, Ryder and Bierstadt employed radically different techniques and styles. Ryder's unusual style, considered by some art historians as very early Modernism, includes stylized figures often situated in dreamlike, fantastic settings. Scenes derived from literature, opera, and religion were among his subjects. Ryder spent most of his career in New York City, and also studied in Europe. He was a founding member, in 1877, of the Society of American Artists. In 1913, ten of his paintings were included in the Armory Show, the first major exhibition of modern art in America that included works by Cezanne, Duchamp, and Matisse, among others. Ryder's simply marked grave is in a family plot.

In 1832, at the age of two, Albert Bierstadt came to New Bedford with his family from Sollingen, Germany. His father Henry worked as a cooper and lived for decades at 13 Mill Street, at the corner of what was then Ray Street (later Acushnet Avenue); his older brothers Charles and Edward, initially woodworkers, were daguerreotypists by 1859. In 1850 Bierstadt taught painting in New Bedford and exhibited his work in Boston; then, between 1853 and 1857, he trained in Dusseldorf and other European cities. In 1858, the year after Bierstadt returned to New Bedford, he mounted an exhibition of 150 paintings (including fifteen of his own historical and maritime paintings) by current American artists; in that year, the Boston Athenaeum became the first repository to buy one of his works. Bierstadt is shown as an artist boarding at his father's home in the 1859 New Bedford directory, but in that year he took his first trip to the American West; the first catalog of daguerreotypes issued by his brothers included photographs Albert took on this trip. Bierstadt's grand paintings from this and later trips established him as the foremost landscape painter in the country. He is buried in New Bedford under a large, arched tablet bearing his name and vital statistics, in a plot with his parents, three of his four siblings (only Edward is not buried here), and a niece.[60] Other than several Ryder and Bierstadt paintings in the collections of the New Bedford Free Public Library and New Bedford Whaling Museum, no structure or object connected with these two artists, other than their graves, exists any longer in New Bedford; the sites of their homes is now covered by Melville Towers, a public housing complex, and the highway ramp and adjacent land that mark the intersection of U.S. Route 6 and State Route 18.

Archaeological Significance

Since patterns of ancient Native American subsistence and settlement in New Bedford are poorly understood, any surviving sites could be significant. Additional historical research, combined with archaeological survey and testing, may contribute important evidence that explains why ancient sites are absent throughout most of the city, especially in the area of New Bedford

[60] On Bierstadt see Artchive website, http://www.artchive.com/artchive/B/bierstadt.html.

Harbor from Clark's Point north to the vicinity of Route I-195. Documentary research, environmental reconstruction, and potential Native sites in this area may contribute evidence that identifies 19th-century urban development, underreporting, and/or environmental factors as responsible for the absence of ancient Native sites in this area. By comparison, Apponagansett Bay, located in the town of Dartmouth approximately one mile west of Clark's Cove and slightly smaller, is surrounded by at least seven ancient sites in a suburban and rural area. Ancient Native American sites in the cemetery locale may also contain important information related to site type and function in the area, and the relative importance of marine versus upland resources in Native subsistence patterns.

Historic archaeological resources described above have the potential to contribute important information on the evolution of the Rural Cemetery Movement in the United States and in Massachusetts. Information may exist that identifies the role the city of New Bedford and the Friends Burial Ground played in this evolution after the Rural Cemetery was conveyed to the city in 1848, and then in 1849 sold slightly more than two acres of land to the Dartmouth Monthly Meeting of the Society of Friends. Additional historic research, combined with archaeological survey, testing, and monitoring of grave excavations of both the Rural Cemetery and the Friends Burial Ground may contribute important comparative information related to the Quaker versus non-Quaker attitudes towards death, burials, and cemetery design. Marked and unmarked graves at the Friends Burial Ground may contain important information related to New Bedford's early Quaker settlement and general settlement of the city. Circa 1844, numerous burials were relocated to the Rural and Friends Cemetery from the 1793 Quaker burial ground located on the New Bedford waterfront.

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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 # _____
____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

____ State Historic Preservation Office
____ Other State agency
____ Federal agency
_x_ Local government
____ University
____ Other
Name of repository: _____

Historic Resources Survey Number (if assigned): NBE.812

10. Geographical Data

Acreage of Property 91.35 acres

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude, UTM Coordinates
Datum if other than WGS84:_____
(enter coordinates to 6 decimal places)

1. Latitude: 41.623996	Longitude: -70.945662	UTM 19/337921	4609858
2. Latitude: 41.624249	Longitude: -70.939589	UTM: 19/338442	4609883
3. Latitude: 41.623122	Longitude: -70.933922	UTM: 19/338934	4609773
4. Latitude: 41.621010	Longitude: -70.935011	UTM: 19/338795	4609509
5. Latitude: 41.621658	Longitude: -70.937859	UTM: 19/338557	4609561
6. Latitude: 41.618562	Longitude: -70.939434	UTM: 19/338423	4609247
7. Latitude: 41.618769	Longitude: -70.942346	UTM: 19/338176	4609273

[1: NW corner, near Rockdale Ave/Grape St intersection; 2: near Grape/West Sts intersection; 3: near Dartmouth/Spooner Sts intersection; 4: near Dartmouth/Fruit Sts intersection; 5: near Weaver/Field Sts intersection; 6: at Matthew/Stephen Sts intersection; 7: at Matthew St/Rockdale Ave intersection]

Verbal Boundary Description (Describe the boundaries of the property.)

Rural Cemetery is bounded on east by Dartmouth Street and properties on the west side of Field Street; on the south by Matthew Street, houselots on the north side of Weaver Street, and the Friends Cemetery; on the west by Rockdale Avenue and a row of houselots on the east side of Rockdale Avenue; on the north by Grape Street and properties on several short streets running south from Grape Street; and on the northeast by Oak Street. Friends Cemetery is bounded on the north and west by Rural Cemetery, on the east by Dartmouth Street, and on the south by houselots on the north side of Weaver Street.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries are the historical and legal boundaries of the two abutting cemeteries.

11. Form Prepared By

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date: February 2014

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property:	Rural Cemetery and Friends Cemetery
City or Vicinity:	New Bedford
County:	Bristol State: MA
Photographer:	Kathryn Grover
Date Photographed:	November 7, 2008; April 29 and June 6-7, 2009; March, 15, and April 4, 2012

Description of Photograph(s) and number, include description of view indicating direction of camera:

1 of 24. Aerial view, Rural Cemetery.
2 of 24, Dartmouth Street entrance, Rural Cemetery, view from northeast (April 29, 2009)
3 of 24. Public tomb, 1849, view from northeast (November 7, 2008)
4 of 24. Friends Cemetery, moved markers, view from south (April 29, 2009)
5 of 24. Public tomb, 1896, view from southwest (June 6, 2009)
6 of 24. Rural office, 1919-20, view from east (June 6, 2009)
7 of 24. Maintenance building, 1938, view from southeast (April 29, 2009)
8 of 24. Joseph Hafford marker, 1819, moved to Rural Cemetery (April 29, 2009)
9 of 24. Initialed marker, Friends Cemetery, 1807 (April 29, 2009)
10 of 24. B. H. Waite monument (June 6, 2009)
11 of 24. Thomas Rodman Plummer marker, 1925 (June 6, 2009)
12 of 24. Marker for public grave, n.d. (June 7, 2009)
13 of 24. New section of Rural Cemetery, view from northeast (June 7, 2009)
14 of 24. Jane Swift Gibbs and Sarah Swift markers, old section (March 15, 2012).
15 of 24. Dolly Willcox marker, 1834, old section (March 15, 2012)
16 of 24. Susan S. Nichols marker, 1835, old section (April 29, 2009)
17 of 24. John H. Clifford monument, old section (April 29, 2009)
18 of 24. Grumbt family vault (June 6, 2009)
19 of 24. Edward Zettick marker (June 6, 2009)
20 of 24. Joseph and Anna Ricketson markers, Friends Cemetery (April 29, 2009)
21 of 24. Daniel Drayton memorial (November 7, 2008)
22 of 24. Lewis Temple family markers (June 6, 2009)
23 of 24. Bierstadt family lot (June 29, 2009)
24 of 24. Albert Pinkham Ryder marker (June 6, 2009)

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.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 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 Office of Planning and Performance Management. U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

RURAL AND FRIENDS CEMETERY

New Bedford (Bristol County), Massachusetts

DATA SHEET

Note: Locations are indicated on attached site map.

Site #	Image #	Feature	Date	Material	Description	Resource Type	Status
1	1	Rural Cemetery	1837-	N/A	Aerial view	Site	C
2	2	Dartmouth Street entrance	1907	Cobblestone, mortar	Cobblestone posts with crenellated tops; two shorter posts with arched tops marking pedestrian entrance	Structure	C
3	3	Public tomb	1849	Sandstone, granite	Façade in Gothic style with flanking granite wing walls; earthen berm	Structure	C
4	4	Friends Cemetery (moved markers)	Ca. 1848	Slate, fieldstone, marble, granite	Short, unlabeled or initialed markers removed from earlier cemetery and reset	Site	C
5	5	Public tomb	1896	Cobblestone, granite, cast stone	One-story, front-gable chapel with cobblestone exterior, granite buttresses, cast-stone trim	Structure	C
6	6	Office building	1919-20	Wood, shingle	Cottage with Colonial Revival-style enclosed entry porch, shingle siding	Building	C
7	7	Maintenance building	1938	Brick, granite, wood	1.5-story brick with gambrel roof and large wall dormer surmounted by pediment	Building	C
8	8	Joseph Hafford Marker	1819	Slate	Tablet with rounded pediment and squared shoulders; carved urn with flame and surrounding tracery	Object	C

RURAL AND FRIENDS CEMETERY

New Bedford (Bristol County), Massachusetts

DATA SHEET

Note: Locations are indicated on attached site map.

9	9	Initialed marker, Friends Cemetery	1807	Slate	Broken/chipped rectilinear marker marked "H. H. Jr.," with age at and date of death	Object	C
10	10	Benjamin H. Waite Monument	1898	Granite	Grecian temple form, with horizontal inscription panel flanked by Corinthian columns between a stepped base and cornice; ivy motif flanking name and in cornice; classically attired female figures atop gable roof	Object	C
11	11	Thomas Rodman Plummer Marker	1923	Slate	Tablet with semicircular top and shoulders; urn-and-willow motif	Object	C
12	12	Marker for public grave	n.d.	Terra cotta	Terra-cotta pin painted yellow on head with number painted red	Object	C
13	13	Rural Cemetery, new section	various	various	"Memorial park" design with many flush markers; veterans of modern wars	Site	C
14	14	Jane Gibbs and Sarah Swift markers (2)	1867, 1863	Marble	Bed-frame form; rounded siderails; Gibbs headboard stippled column with encircling banner; square "footboard" with handled, urn-shaped basin; Swift headstone has three-dimensional marble drape and wreath in low relief	Objects	2C

RURAL AND FRIENDS CEMETERY

New Bedford (Bristol County), Massachusetts

DATA SHEET

Note: Locations are indicated on attached site map.

15	15	Dolly Willcox Marker	1834	Marble	Rectilinear tablet with urn and willow in relief within rounded medallion	Object	C
16	16	Susan S. Nichols Marker	1837	Marble	Rectilinear tablet with urn on plinth flanked by willows; inscription and epitaph within raised panels; partly legible carver's signature	Object	C
17	17	John H. Clifford Monument	1876	Granite	Multiple-level tower, with a square base supporting a square plinth, supporting a round baldachin with domed roof and finial	Object	C
18	18	Grumbt Tomb	1933	Granite, marble, bronze	Greek temple-style tomb with Doric columns and flanking urns in polished pink granite; bronze doors	Structure	C
19	19	Edward Zettick Marker	Ca. 1900	Granite	Full-size portrait sculpture in pink granite, chamfered base in polished grey granite with decorative ivy band running atop inscriptions	Object	C
20	20	Joseph and Anna Ricketson markers (2)	1827, 1841	Slate	Rectilinear tablets, one bearing initials and date of death	Objects	2 C
21	21	Daniel Drayton Memorial (4)	1857	Marble	Obelisk on marble base atop granite base; broken rectilinear markers resting on three sides; remains of fencing and other cemetery furniture	Objects Site	4 C C

RURAL AND FRIENDS CEMETERY

New Bedford (Bristol County), Massachusetts

DATA SHEET

Note: Locations are indicated on attached site map.

22	22	Lewis Temple family markers (4)	1841-1905	Marble	Rectilinear tablets with slightly slanted tops; names only	Objects	4 C
23	23	Albert Bierstadt Marker	1902	Granite	Block marker with roman-arched and inclined top, with name in recessed rectangle at top	Object	C
24		Rural Street entrance	1940	Granite, mortar	Squared, mortared granite pillars flanking entry drive	Structure	C
25		Friends Cemetery entrance	n.d.	Granite, iron	Granite posts and sill and new harpoon-style iron picket gate with slight arch	Structure	C
26		Pedestrian entrances (2)	Various	Fieldstone, iron	Stone posts and sill, with gate of iron bars braced by upper and lower cross members in geometric patterns	Structures	2 C
27		Walls	Various	Granite block, cobblestone, fieldstone, mortar	Wall with rounded, mortared cap with row of cobblestones at top	Structure	C
28		Iron picket fence	n.d.	Iron	Fence with harpoon-style pickets	Structure	C
29		Boundary posts, Friends Cemetery	n.d.	Granite	Vertical granite shafts at south boundary	Structure	C
30		Newer section, Friends Cemetery	N/A	Various	Rectilinear arched tablets with names and dates; no imagery	Site	C
31		Garage	Not known	Concrete block	Three-bay concrete block with gable roof	Building	NC
32		Parkway, new section	1910-15	Asphalt, grass	Double road separated by median	Structure	C

RURAL AND FRIENDS CEMETERY

New Bedford (Bristol County), Massachusetts

DATA SHEET

Note: Locations are indicated on attached site map.

33		Section Q (Civil War section)	1869-	Various	Roughly triangular section with three entry curbs, flagpole, monument, cannons at corners	Site	C
34		Veterans of 20th-century wars section	1941-	Various	Rectangular sections in newest section	Site	C
35		New Bedford Orphans' Home plot	1869-1902	Marble, granite	Ten short tablets with basket arches; granite obelisk	Site	C
36		New Bedford Mariners Home plot	Various	Granite	Granite curbing with rounded step marking plot, flush markers	Site	C
37		Bullard family markers (6)	1927-77	Marble	Tablet-form markers with rounded arches and no imagery	Objects	6 C
38		Caroline Colby Marker	1879	Marble	Carved cross on a base of carved boulders, adorned with lilies and lily-of-the-valley	Object	C
39		Mary Covell Marker	1884	Granite	Marker in form of tree trunk, inscribed "Mother"	Object	C
40		Orrin and Mary Flagg Marker	1894, 1897	Granite	Horizontal marker with rough edges on sides and granite base; rustic branch border surrounding polished inscription panel; finished top with carved scroll reading "Rest" curled atop carved log	Object	C

RURAL AND FRIENDS CEMETERY

New Bedford (Bristol County), Massachusetts

DATA SHEET

Note: Locations are indicated on attached site map.

41		Captain Gideon and Jerush Randall markers (2)	1833, 1849	Marble	Rectilinear tablets with cutaway shoulders; heavy-fronded willow shading urn on right, engraved in moderate relief in recess, emulating stone shape	Objects	2 C
42		Whittemore markers (3)	1841, 1845 n.d.	Marble	Rectilinear tablets with urn and willow in low relief within bell-shaped recess	Objects	3 C
43		Sylvester Holmes Marker	1866	Marble	Carved pulpit holding Bible on squared marble base; inscription on base	Object	C
44		William and F. W. Oesting Monument	1897, 1917	Granite	Grecian temple form, with horizontal inscription panel flanked by Corinthian columns between a stepped base and cornice; surname initial and chain motif in pediments; classically attired figure holding wreath atop gable roof	Object	C
45		Virginia P. Medeiros Marker	1958	Granite	Tall rectilinear block marker and marble statue on granite base	Object	C
46		Arthur M. Encarnacao Memorial	1964	Cobblestone, mortar, granite	Horizontal marker in rough finish with polished inscription panel set in arched base of mortared cobblestone	Structure	C

RURAL AND FRIENDS CEMETERY

New Bedford (Bristol County), Massachusetts

DATA SHEET

Note: Locations are indicated on attached site map.

47		John Avery Parker Monument	1853	Granite	Obelisk on stepped base, topped by urn resting on carved cloth with scalloped edge	Object	C
48		Jonathan Bourne Jr. Marker	1889	Marble, granite	Rectilinear marble tablet, in lot with others and granite obelisk with family name	Object	C
49		William Bush Marker	1866	Marble	Rectilinear tablet with no imagery	Object	C
50	24	Albert Pinkham Ryder Marker	1917	Granite	Horizontal tablet on base with unfinished edges, in family plot	Object	C

SUMMARY:	Buildings	Contributing 2	Noncontributing 1
	Sites	Contributing 9	
	Structures	Contributing 13	
	Objects	Contributing 43	
	TOTAL	Contributing 67	Noncontributing 1

Note: markers, monuments, and tombs indicated on data sheet are representative objects that are found in the cemeteries, or commemorate notable burials.

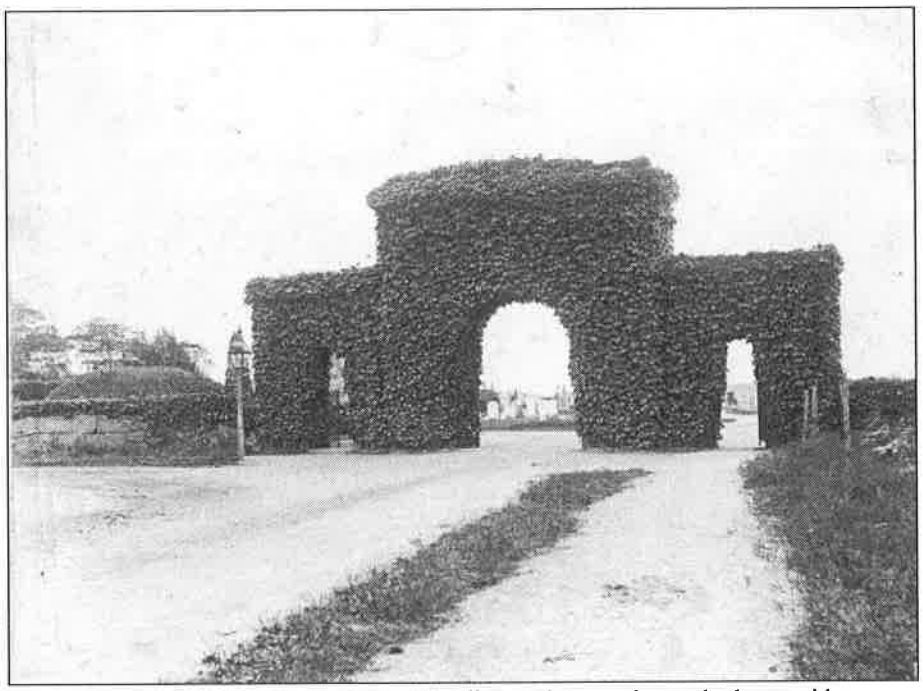


Fig. 1. Rural Street entrance, n.d. In 1910 Oliver F. Brown donated a lot outside this gate to create a formal entrance; a 1923 photograph shows two large hardwoods, many shrubs, and a circular drive. *All historic photographs courtesy New Bedford Cemetery Board.*

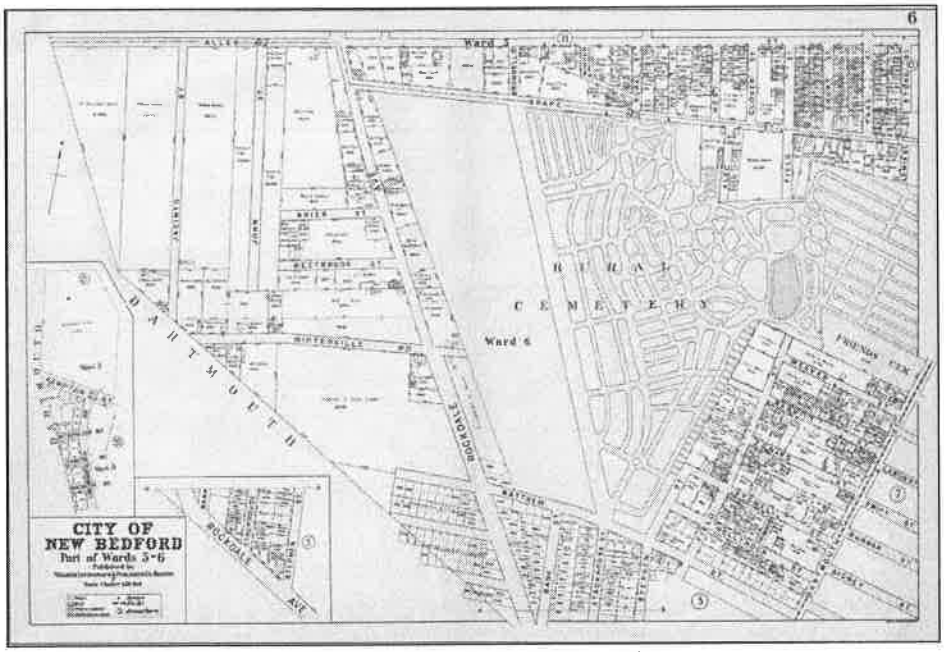


Fig. 2. Rural Cemetery as depicted in 1911 G. H. Walker Atlas.

Fig. 3. Central Avenue, Rural Cemetery, n.d., showing the profusion of elaborate ironwork; the rear of the 1894 public tomb is visible at far right beyond the fence.

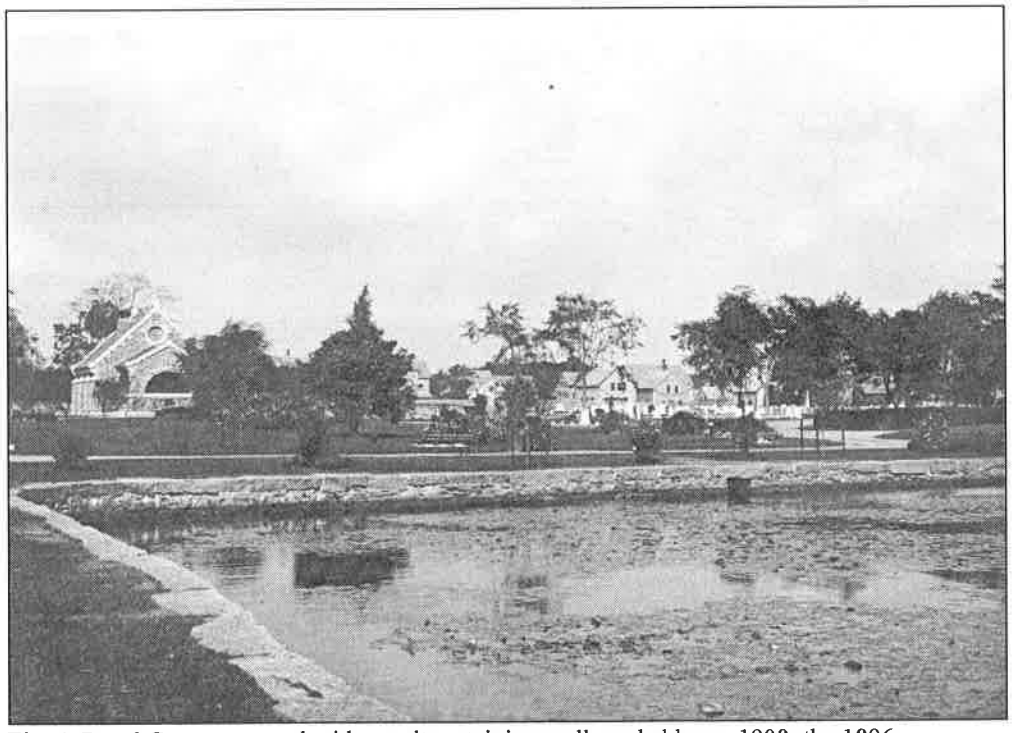


Fig. 4. Rural Cemetery pond with granite retaining wall, probably ca. 1908; the 1896 Receiving tomb is in the background at left.

Fig. 5. Shelter house in Rural Cemetery pond, Nat C. Smith, architect, 1909-10.

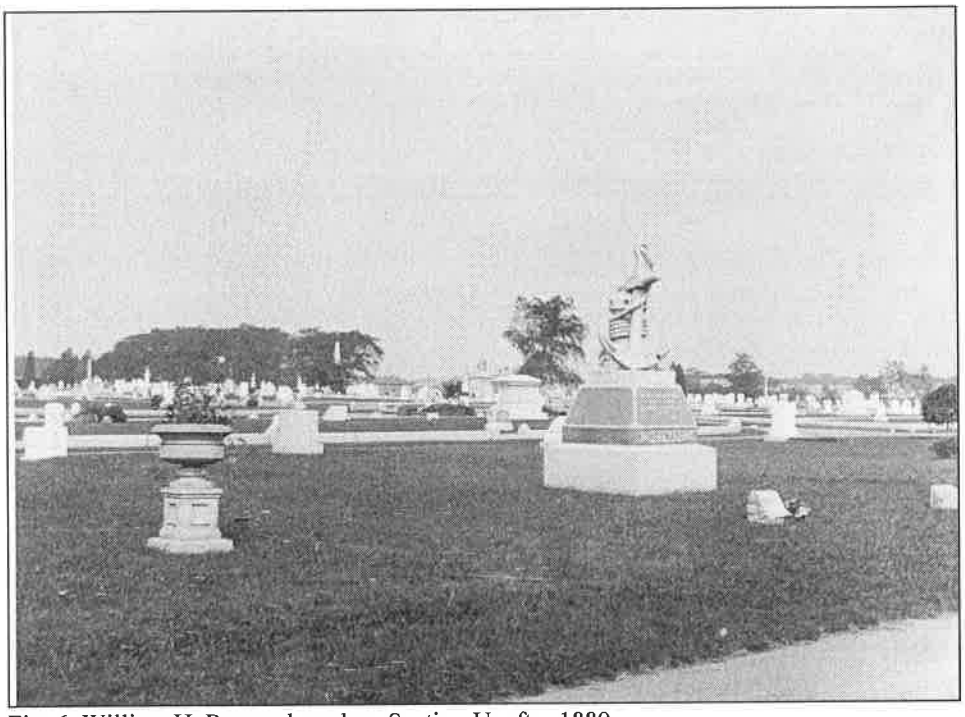
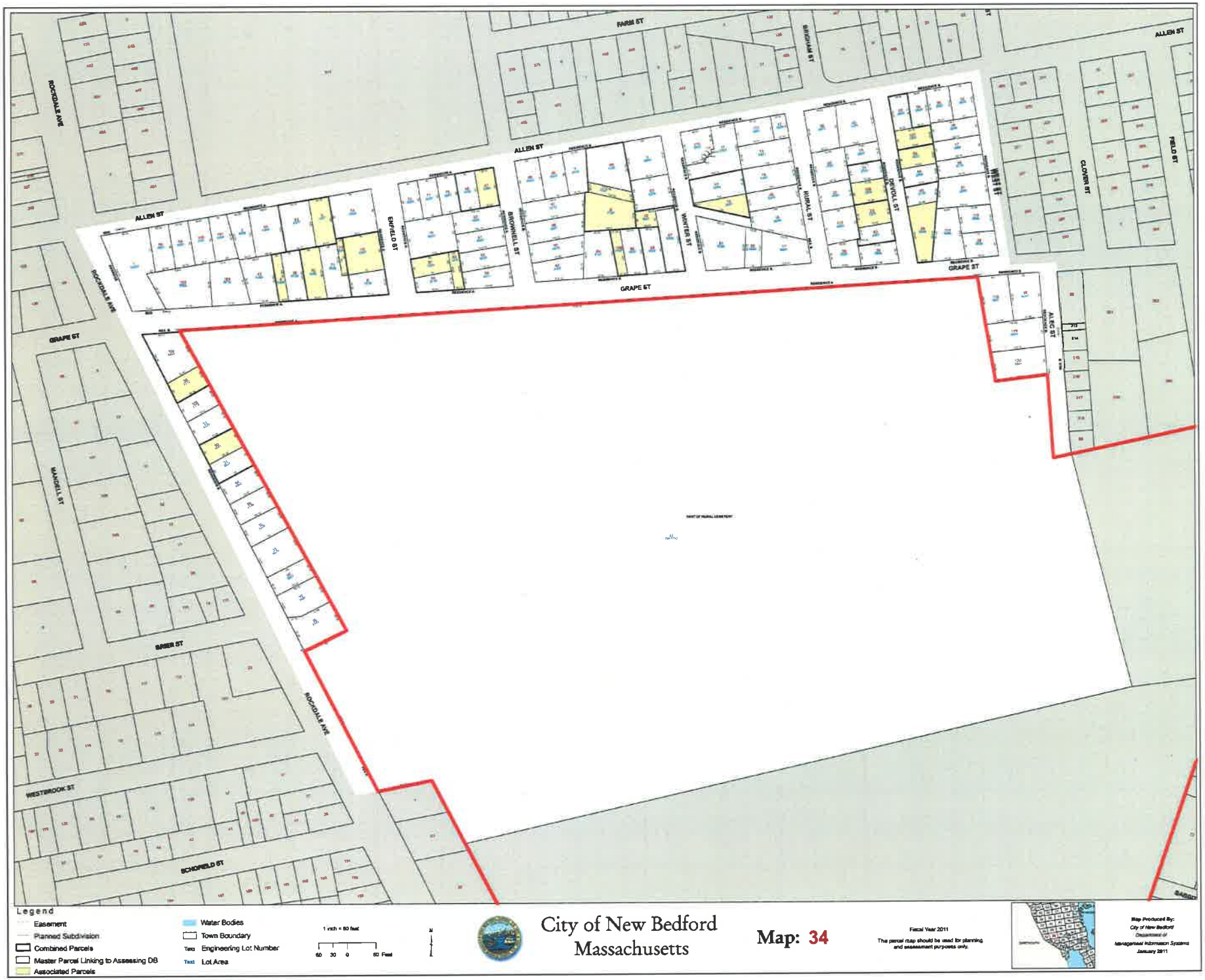
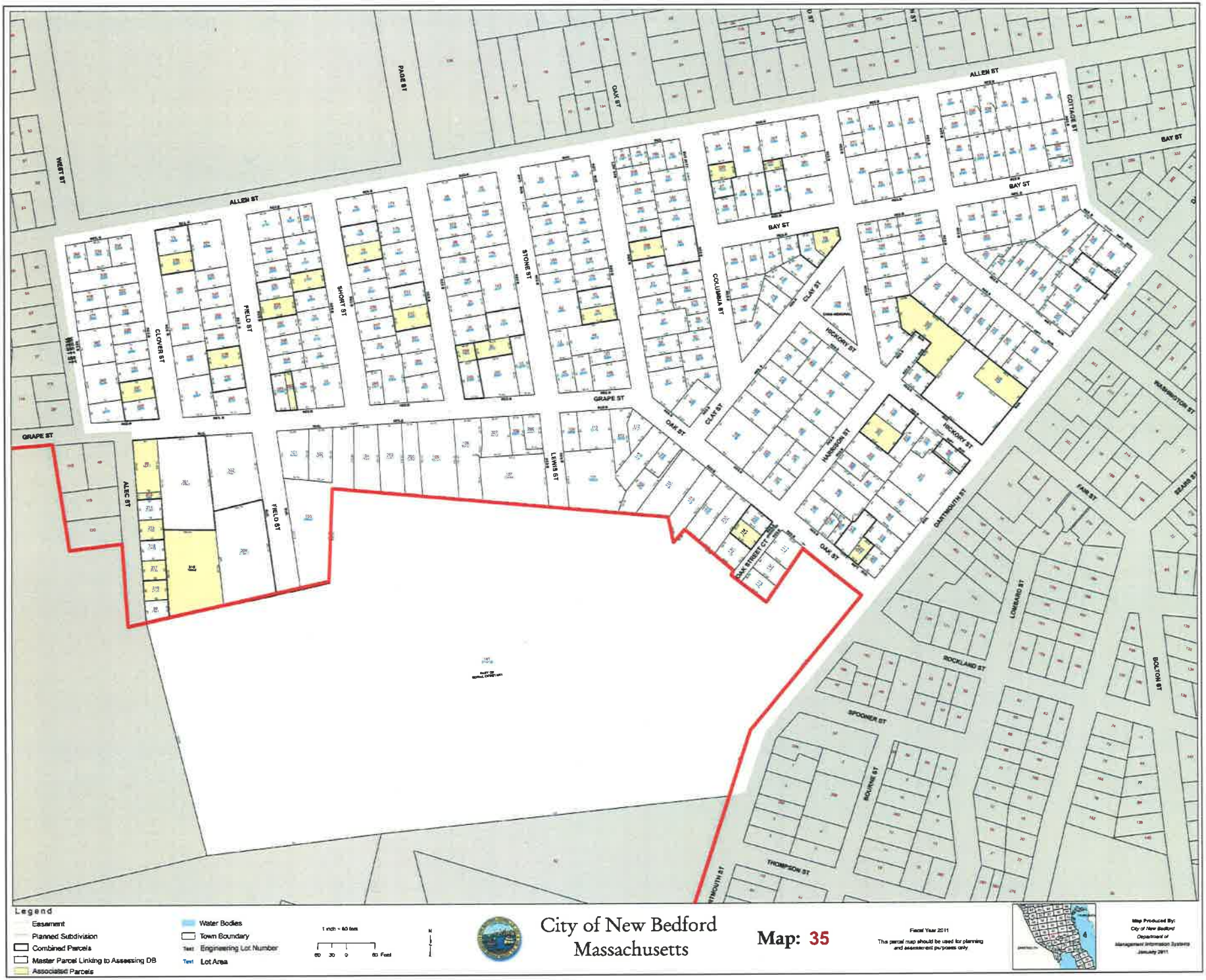


Fig. 6. William H. Reynard marker, Section U, after 1889.

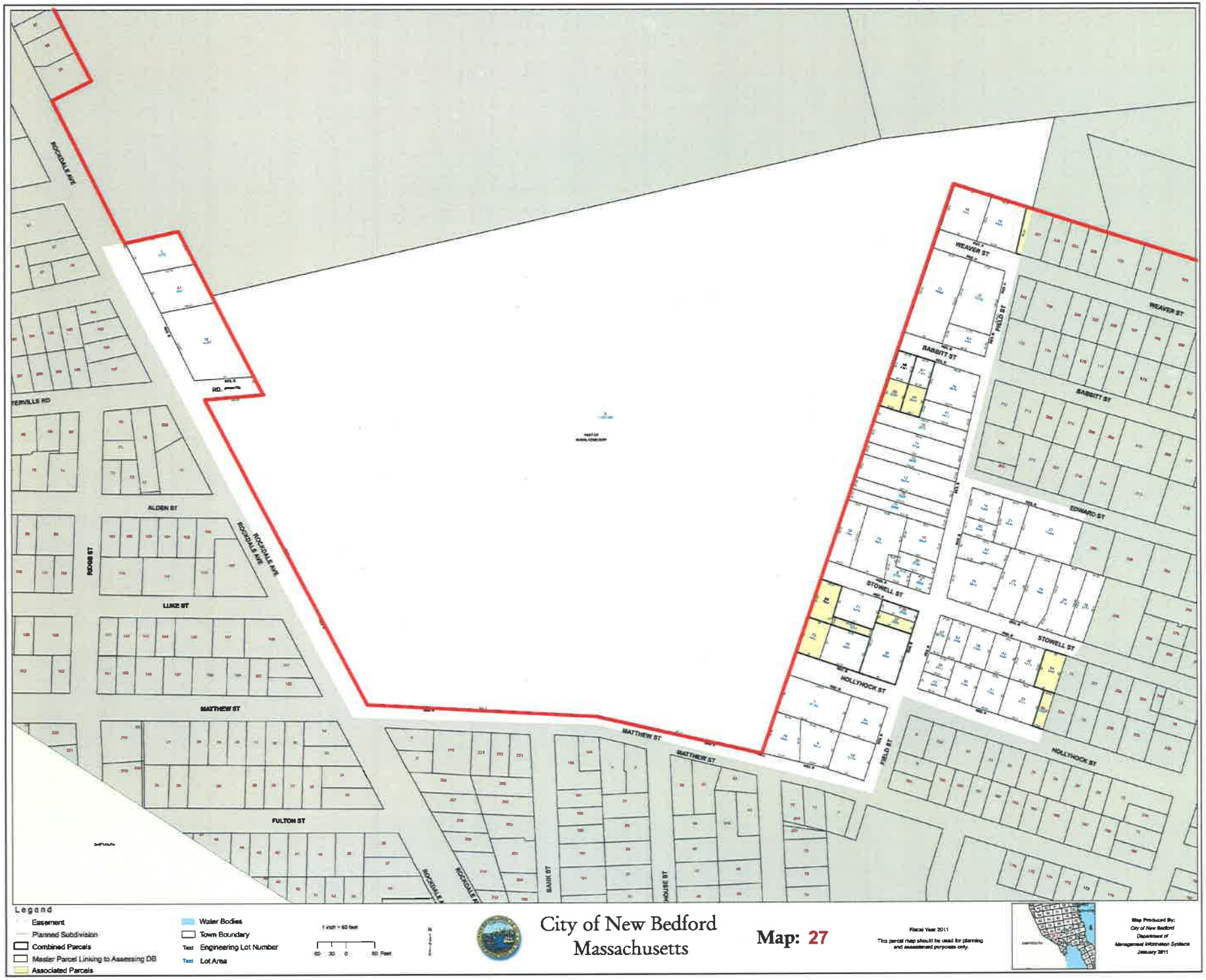
Rural and Friends Cemeteries
New Bedford (Bristol Co.), MA



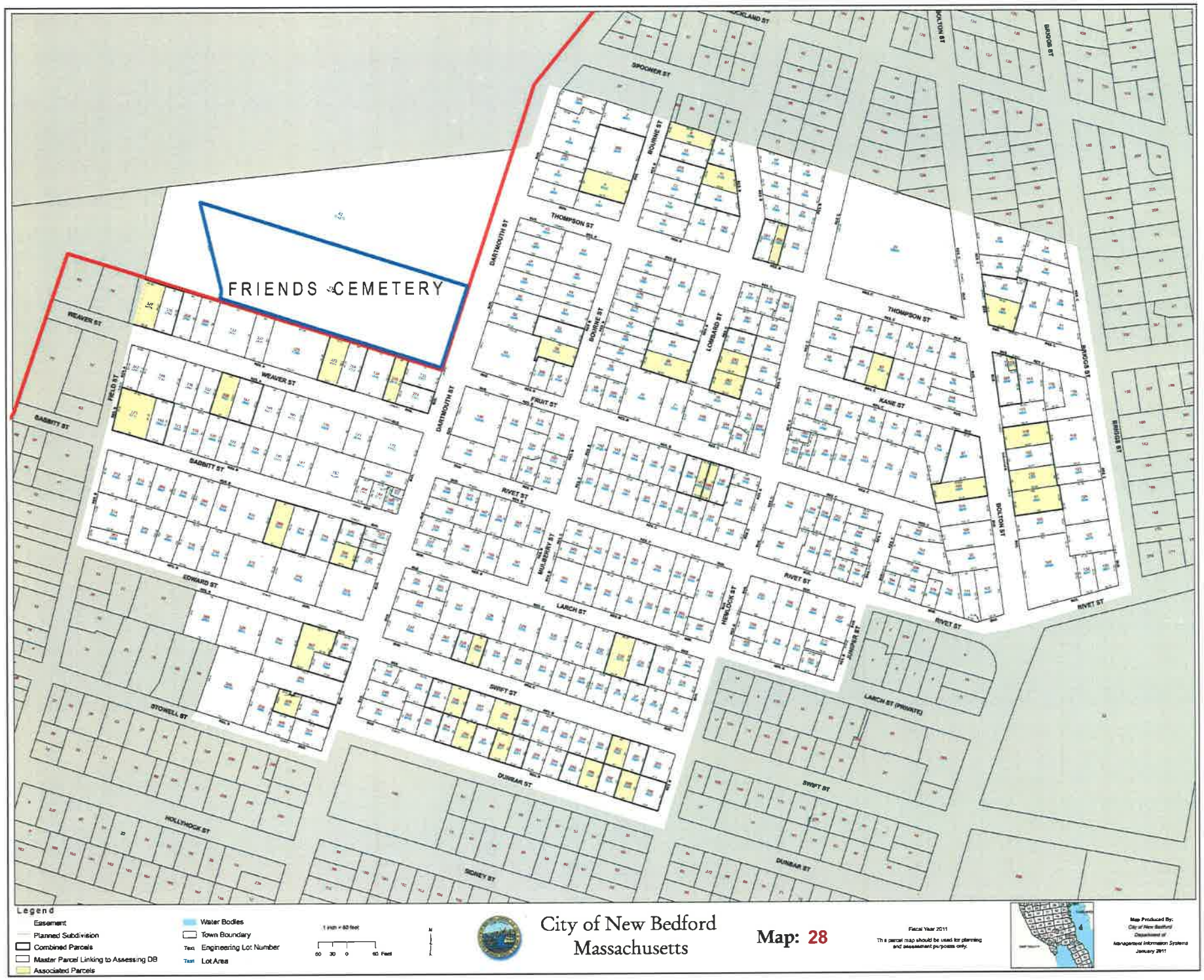
Rural Cemetery and Friends Cemetery (Bristol Co.), MA, ***Map 1 of 4***



Rural Cemetery and Friends Cemetery (Bristol Co.), MA, ***Map 2 of 4***



Rural Cemetery and Friends Cemetery (Bristol Co.), MA, ***Map 3 of 4***



Rural Cemetery and Friends Cemetery (Bristol Co.), MA, ***Map 4 of 4***

Farm St
Allen St
Bay St
Brownell St
Allen St
Winter St
Devoll St
West St
Clover St
Field St
Short St
Hickory St
Allen St
Enfield St
Grape St
Grape St
Grape St
Aler St
Oak St
Mandell St
Spooner St
John St
Rockdale Ave
Dartmouth St
Bourne St
John St
Schofield St
Fruit St
Winterville Rd
Garlington Florist
Mulberry St
Rivet St
Alden St
Alden St
Edward St
Field St
Larch St
Luke St
Luke St
Ridge St
Stowell St
Swift St
Matthew St
Matthew St
Hollyhock St
Dunbar St
Rockdale Ave
Dartmouth St
Sidney St
Cone St
Lincoln St
Anawan St
Fulton St

RURAL
CEMETERY

JOSEPH, Son of
James & Mary Haffard
who died July 22. 1819,
Aged 1 Year & 8 Mo.
Farewell sweet babe, along adieu
No more shall thy presance view,
No more alas thy face beholds,
Thy lovely form thy beautiful mould

HH
Jr
23 1807

"I know that my Redeemer liveth"
B.H.WAITE

THOMAS RODMAN PLUMMER
SON OF
HENRY M AND ALICE H

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SYLVIA
GILLIM

CAPT.
1831-1898
JANE W.
DAUGHTER OF
CAPT. JESSE N. & ELIZABETH SWIFT
WIFE OF
CAPT. JOSHUA S. GIBBS
DIED MAY 5, 1867
AGED 28 YEARS.
E. C.
R.E.S.

Erected
to the memory of
Stephen Willcox
died April 5 1821
aged 70 years.
is blessed.

SUSAN S.
wife of
HOWARD NICHOLS
died Aug. 1. 1837.
in the 39. Year
of her age.

CLIFFORD
1876
SARAH PARKER CLIFFORD
1883
CLIFFORD
J. H. C.
S. P. C.

GRUMBT

JNO. M.
NAT. ET OBIT
APRIL 27. 1857.
IDA M.
NAT. FEB. 24. 1854.
OBIT. SEPT. 8. 1859.
ZEITICK

JOS. RICKETSON.
1841.
aged 70.
A. R.
1827.

In Memory
of
CAPT. DANIEL DRAYTON

LEWIS TEMPLE
LEWIS TEMPLE
MARY TEMPLE

BIERSTADT
FATHER
MOTHER
ELIZA BIERSTADT

EDWARD N. RYDER
1836 — 1911
HIS WIFE
S. JENNIE
1841 — 1933
RYDER
ALBERT P. RYDER
1847 — 1917
WILLIAM D. EMILY A.
1837 — 1898. 1846 — 1905.
RYDER