

United States Department of the Interior  
National Park Service

National Register of Historic Places  
Registration Form



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

1. Name of Property

historic name Blossom Hill and Calvary Cemeteries

other names/site number \_\_\_\_\_

2. Location

street & number North State Street ☐ not for publication

city or town Concord ☐ vicinity

state New Hampshire code NH county Merrimack code 013 zip code 03301

3. State/Federal Agency Certification

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

Elizabeth L. Murray 9/23/10  
Signature of certifying official/Title Date

NH State Historic Preservation Office  
State or Federal agency and bureau

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

\_\_\_\_\_  
Signature of certifying official/Title Date

\_\_\_\_\_  
State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

- ☒ entered in the National Register.  
☐ See continuation sheet.
- ☐ determined eligible for the National Register.  
☐ See continuation sheet.
- ☐ determined not eligible for the National Register.
- ☐ removed from the National Register.
- ☐ other, (explain): \_\_\_\_\_

Signature of the Keeper

Date of Action

Dan Balme

12/15/10

**Blossom Hill and Calvary Cemeteries**  
Name of Property

**Merrimack, New Hampshire**  
County and State

### 5. Classification

**Ownership of Property**  
(Check as many boxes as apply)

- ☐ private  
☒ public-local  
☐ public-State  
☐ public-Federal

**Category of Property**  
(Check only one box)

- ☐ building(s)  
☒ district  
☐ site  
☐ structure  
☐ object

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

Contributing	Noncontributing	
11		buildings
4	1	sites
10		structures
59	1	objects
84	2	Total

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

N/A

**Number of contributing resources previously listed  
in the National Register**

N/A

### 6. Function or Use

**Historic Functions**  
(Enter categories from instructions)

Funerary: Cemetery

**Current Functions**  
(Enter categories from instructions)

Funerary: Cemetery

### 7. Description

**Architectural Classification**  
(Enter categories from instructions)

Late 19th and Early 20th Century Revivals:  
Classical Revival/Late Gothic Revival

**Materials**  
(Enter categories from instructions)

foundation N/A  
walls N/A  
  
roof N/A  
other N/A

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

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**Blossom Hill and Calvary Cemeteries**  
**Historic District**

Name of Property

Concord, Merrimack Co., NH

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n/a

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**7. NARRATIVE DESCRIPTION**

Blossom Hill Cemetery and Calvary Cemetery began as separate entities, Blossom Hill being established in 1860 and Calvary in 1875. The Roman Catholic Diocese of Manchester NH legally turned over Calvary Cemetery to the city of Concord in 1996, and Calvary Cemetery was appended to Blossom Hill. This was not a difficult transition as the city had been doing all the maintenance, burials and most of the record keeping for Calvary Cemetery for many years. Because the two cemeteries, now joined as one, have distinct histories, they are treated separately in this nomination, with the first section devoted to Blossom Hill and the second section to Calvary.

**BLOSSOM HILL CEMETERY SECTION**

**Location & Setting**

Blossom Hill Cemetery lies at the northern end of the city of Concord, approximately 2/10 mile to the north of the city's commercial center, on the west side of North State Street. In the distance respectively to the east and west are Garvin Hill, a 900-foot rise (located in the Town of Epsom), and Rattlesnake Hill, a broad, north-to-south ridge. To the cemetery's north is Call Street, dividing the cemetery on its northern side from a New Hampshire Department of Corrections facility (state prison). To the east is a mix of commercial operations and residences scattered along North State Street, and to the east of these is the Merrimack River, Horseshoe Pond and Horseshoe Island. The south and west cemetery edges are heavily wooded, creating a solid edge of deciduous and coniferous trees. At the southwest corner is the Chubb Life Insurance complex, with a multi-story commercial building and parking lot, which is visible from the cemetery in the winter only.

The cemetery consists of three parcels as follows: Blossom Hill Cemetery, 59.60 acres; Rear of Blossom Hill Cemetery, 70.68 acres (unimproved); Blossom Hill Cemetery Additional Lot on Sawyer Street, 2.54 acres (unimproved). The Blossom Hill portion of this nomination includes the main 59.60-acre parcel of Blossom Hill and 1.32 acres of cleared and improved land of the Rear of Blossom Hill Cemetery parcel, with a total acreage of approximately 60.92 acres. The 60.92-acre area is generally trapezoidal in shape, with the longer edge facing east.

**Boundaries & Entrances**

North State and Rumford Streets form the cemetery's eastern boundary, with a cut granite wall running the entire length of this edge, providing a clear separation between the busy street and quiet cemetery. The wall rests approximately six feet from the edge of the pavement, and a stretch of utility poles stand between the wall and road edge. A row of Maple trees stands inside the wall along the southern half of this boundary, further reinforcing the separation between cemetery and street. The southernmost section of this edge, between the Main Gateway Entrance and southeast corner, contains a grove of deciduous and coniferous trees with a dense deciduous understory. This same type of tree mass abuts the southern and western cemetery boundaries, creating a strong visual barrier. At the southwest corner this mass thins, and the Chubb Insurance Company parking lot is partially visible through individual trees. A ridge of granite

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outcropping further reinforces the western boundary.

Visitors may enter Blossom Hill Cemetery at one of two locations off North State Street. The Main Gateway Entrance, located near the southern end provides access to the Cemetery office, the receiving tomb and the Chapel, all located within close proximity. Once inside, visitors may travel westward, circle around the cemetery's southern end, and reach the pond, located on the western edge. They also may travel northward from the Main Gateway Entrance, past the receiving tomb and Chapel, and continue northward and then westward. A second entrance, known as the Original North Entrance to Blossom Hill, lies approximately 1100' to the north of the Main Gateway Entrance. From here, visitors proceed westward into the cemetery, or southward toward the Chapel and receiving tomb. Detailed descriptions of the individual gates and arch structure, as well as the boundary walls, appear later in this section.

### **Circulation**

The cemetery contains two types of circulation routes, bituminous asphalt roads and grassy paths. Bituminous roads lead from both entrances into the cemetery and circle around the edges of the burial sections. Grassy paths run through the burial sections, creating smaller subdivisions. More heavily traveled grassy paths, such as those in the cemetery's southeast corner (Sections B, C and D), contain dirt treads where vehicles have frequently driven. Cut granite retaining walls, granite curbing, granite edge stones, and cobblestones appear randomly throughout the cemetery, reinforcing the system of roads and paths. Prominent retaining walls include (1) a cut granite partially-mortared wall supporting the southern edge of Section L and (2) a cut granite wall retaining the north side of Section K. Each wall features several courses of granite arranged in an ashlar pattern. Granite curbing lines the roadway throughout much of Blossom Hill. Granite edge stones and cobblestones appear in shorter runs, and in many locations throughout the older sections of Blossom Hill, granite edge stones support the back sides of cast iron catch basin covers, creating protective walls.

### **Topography & Water**

The landform across Blossom Hill generally rolls upward from east to west, with the lowest point at the southeastern corner and along the south side of the pond. From the eastern edge, the slopes gently rise, creating a narrow plain that holds the office and Chapel. From here, the slopes rise abruptly upward to a ridge containing the cemetery's highest point. They then drop steeply westward to a valley containing the pond. From the valley the slopes rise up again to the cemetery's western edge. A ridge of granite marks the western limits of the cemetery's cleared and developed land. The varying landform with its several high points allows visitors to take in outstanding views, both across the cemetery grounds, as well as to the Merrimack Valley landscape in the distance. From the highest points, located in Sections E, G, H, and F of Blossom Hill's main section, visitors can glimpse the cemetery landscape, its large monuments and obelisks, mature trees, and water features.

The cemetery pond, located along the southern edge, is one of Blossom Hill's most picturesque features. A narrow stream feeds the water body from the north, and flows out of the pond at its southern end. An additional narrow stream flows from behind the cemetery office southward, exiting the property near Rumford Street. A more detailed description of the pond and its environs appears later in this section.



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**Vegetation**

Inside the cemetery edges are major tree groupings and numerous mature individual deciduous and coniferous trees which break up the large cemetery acreage into human scale spaces. Included are species of Pine, Spruce, Oak, Ash, Maple and Birch. Two masses of pines line the east side of Section F and west side of Section M, enclosing Blossom Hill's oldest burial sections. Within this enclosure are many mature trees, planted largely at the edges of burial sections, helping to further define each of the sections and giving each a sense of privacy. Trees in the western sections of Blossom Hill, while less mature, serve the same function of breaking up the burial sections, and making intimate spaces within the larger landscape. All sections of Blossom Hill contain many small shrubs, planted mostly at gravesites, and including species of Spirea, Hydrangea, and Alberta Spruce. Turf and perennial ground covers blanket the entire cemetery floor.

**Burial Section Layout**

The layout of burial sections reflects two distinct styles. The oldest sections, including E, F, G, H, I, J, K, L and M, are located on the cemetery's highest point and contain the most dramatic landform. The sections are divided by roadways that curve along the natural contours of the land, with the roadways slightly depressed below the burial sections. On the periphery of the oldest sections, to the north, south and west are newer sections, located on more gently sloping grades. The layout of these sections resembles more of a grid pattern, with roadways reinforcing the grid. A scattering garden, located near the cemetery's western edge contrasts with the organized layout of the burial sections, as it lacks defined plots or pathways (a more detailed description of the scattering garden appears later in this section).

**Landscape Details**

In addition to the roadways, grassy paths, trees and tree masses, as well as the pond and its streams, Blossom Hill contains several distinctive landscape features that add to its overall visual appeal. Many of the sections in the older portion contain elaborate family plots, featuring a central monument, obelisk, or mausoleum, surrounded by smaller gravestones, all contained within a strongly defined edge. The simplest of these plots are rimmed with squarely-cut granite curbs, with central breaks in the curbs to allow visitors to enter the plots. More elaborated family plots have intricately-carved curbs or copings, decorative corner piers, and steps leading into the plots. The most embellished plots, including those of Nathaniel White and James R. Hill, are supported by cut granite retaining walls.

North Addition, located on the north side of Section I, resembles a family plot, but contains many family and individual graves within its boundary. Its entire oval-shaped perimeter features a rounded-top granite curb, anchored in eight evenly-spaced locations by carved granite piers. These piers stand in pairs and flank a single granite step, leading into the plot. The piers measure 18" high by 12" wide by 12" deep, and are carved on top in the shape of a clover leaf. A single crucifix, carved in bas-relief, appears on the face of each pier.

Another unusual landscape feature is the long, narrow section lying between Sections YY and II, known as the "island." This oval-shaped landform contains no burials, but features several large boulders and mounded landform surrounding mature Oak and Shagbark Hickory trees. Smaller plantings of clump white birch and red maple add color and detail. At the high point is a wood

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picnic table, and at the north and south ends are simple granite benches

1. Beth Jacob Cemetery, 1948. Contributing landscape.

Beth Jacob is a Jewish Cemetery nestled within Blossom Hill, near the western edge to the south of Section GG. It covers approximately one-half acre of land laid out in a roughly square shape on a fairly level grade. A Jewish cemetery must always have a sense of enclosure, which is accomplished in Beth Jacob by some hedges and low shrubs; there is not a formal wall of separation.<sup>1</sup> Clipped yew hedges line the east, west, and portions of the south sides, while the cemetery is open to the north. A pair of six-foot granite posts marks the southeast corner, creating an entryway to Beth Jacob. The square posts taper from their bases to approximately 24" square at the top, with 3" square granite caps. The front and back sides have thermal finishes, while the sides and cap display rock faces. On the front of each post is a bronze plaque containing the words "BETH JACOB CEMETERY 1948-5708." Thirty-inch high granite stones mark the graves, and dwarf Alberta Spruce trees flank some. Tall deciduous trees located in the adjacent Section YY cover Beth Jacob with dappled shade.

Temple Base of Jacob was incorporated in 1907 and renamed Temple Beth Jacob in 1917. Until the establishment of Beth Jacob Cemetery in 1948 members of the Temple used Jewish cemeteries in Manchester or Nashua or in the cities from whence they had come. A major event occurred in 1946 at Temple Beth Jacob when a full-time rabbi, Aaron B. Ilson, was elected and he was given permission to conduct a Reform Judaism service. One of Rabbi Ilson's first obligations was to establish a cemetery; this was the impetus for the founding of Beth Jacob Cemetery. The original cemetery trustees were Milton Shapiro, Edward Sanel and Louis Seligman.<sup>2</sup>

The city of Concord laid out and maintains Beth Jacob Cemetery. The Annual City Reports from the beginning in 1945 ("Also a part of the 1945 construction program was the development of a sizeable area in the extreme westerly portion of Blossom Hill for use as a Jewish cemetery."<sup>3</sup>) to completion in 1949 chronicle the laborious development involving converting vacant land to a useable cemetery. Charles Feldbaum, d. Nov. 26, 1944, was the first internment on May 1, 1949; clearly a re-internment of a soldier dying in World War II. Burials are restricted to members of Temple Beth Jacob and their families.

In the early days of the Temple, the Jewish community had many small shops along Concord's Main Street, often specializing in shoes or dry goods. A number emigrated from Eastern Europe, for example the Shapiros came from Lithuania. There was a great wave of Jewish immigration in the 1930s and Jewish ownership of such major firms such as the Bresner Tannery and the Rumford Press became more common; the constantly expanding Concord Hospital drew many Jewish physicians. The Temple was comprised of about 20 families in 1907, by 1989 families

<sup>1</sup> Joshua L. Segal, The Jewish Cemeteries of New Hampshire, Copyright 2010. JCP. LLC, Nashua NH. (Forthcoming 2010), p. 78.

<sup>2</sup> Joshua L. Segal, The Jewish Cemeteries of New Hampshire, (Forthcoming 2010), p. 78.

<sup>3</sup> 1945 Annual City Report, p. 46.

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numbered about 120.<sup>4</sup>

2. Pond and Environs, 1863. Contributing landscape, photo #3.

As noted at the beginning of this section, one of Blossom Hill's most picturesque features is its pond, located along the southern most edge and at the foot of the oldest sections. It is long and linear in shape, stretching from northwest to southeast, and measuring approximately 500 feet in length and 150 feet in width. A portion of its edges is lined with cut granite stones arranged in an ashlar pattern. These are most visible at the northern end during early spring and late fall when pond vegetation is dormant. The northern end of the pond appears to have accumulated sediment and/or silt, as wetland species, including Cattail, have taken root.

A narrow stream feeds the pond from the western side. As it nears the pond, the stream flows into a channel lined with granite slabs, and crosses through a granite-lined culvert. The channel's side walls consist of 8" thick granite slabs of various lengths, stacked in a running-bond style pattern. Wide granite slabs line the channel bottom. The stream continues in this channel until it reaches the pond (the total length of the channel is approximately 200 feet). A dam, constructed of granite blocks, controls the flow of water at the pond's southeastern end. Water flows over the dam into a granite block-lined spillway measuring 10' in width and 8' in depth. It then departs the spillway through a granite culvert, and continues southward in a granite-lined channel.

The pond lies at the base of a steep bank below the cemetery roadway, and on its western side is a flat grassy area filled with deciduous and coniferous trees. This area may be accessed via an unpaved 15' wide roadway leading from the northwestern side of the pond southeastward along the western edge, crossing the dam, and connecting back out onto the cemetery roadway at the pond's southeast corner. The culvert below the dam measures approximately 28' across, and supports the roadway. Concrete abutments with 48" high double-rail iron railings stand above either end of the culvert. The railings bear the remnants of dark green paint.

3. G.A.R. Area, 1870s. Contributing landscape.

The small oval-shaped section located to the west of the pond is a memorial honoring the Grand Army of the Republic (GAR). It measures approximately 120 feet long and 60 feet wide and is oriented from southwest to northeast. Its landform rises approximately six feet from its edges to a high point near the center, and a flagpole marks the high point. Six iron cannon pieces, each measuring approximately 48 inches in height, stand evenly spaced around the outside of the oval, and a mature Cedar tree grows in the far northeast corner. Placed between the cannon pieces are single graves made of marble standing approximately 18 inches high. The plot also contains two larger memorial stones. At the high point, adjacent to the flagpole is a granite marker holding the following inscription:

"IN MEMORY OF DECEASED MEMBERS OF DAUGHTERS OF THE UNION VETERANS OF THE CIVIL WAR 1861-1865 PRESENTED BY TENT 3 CONCORD NOVEMBER 11, 1975." Near

<sup>4</sup> R. Peter Shapiro, Trustee of Beth Jacob Cemetery, interview by Minnie J. Fannin, January 26, 2010.



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the southeast edge is a second granite marker holding: "UNKNOWN BUT NOT FORGOTTEN – IN MEMORY OF 11 SOLDIERS WHO DIED IN HOSPITAL AT CONCORD, NH IN 1865." An olive branch encircles the first half of this inscription.

The Grand Army of the Republic (G.A.R.) was founded in 1866 for the joining together of the veterans of the Union Army (Civil War), first as a collegial organization and then a political one. At the community level, the organization was among "posts," and Post 2 included Concord and the surrounding area. In 1868, the US Commander-in-Chief, John A. Logan, issued a General Order calling for all posts to set aside May 30<sup>th</sup> for remembering fallen Union soldiers.<sup>5</sup> While it is not known precisely when and for what reason Blossom Hill's GAR section was established, its origin likely relates to this 1868 General Order.

4. Common Ground, 1894. Contributing landscape.

To the west of the G.A.R. Plot is a plain, rectangular Section known as the Common Lot. It covers less than one acre, and contains many simple granite and marble tablets, placed individually in rows. The level landform contains a few deciduous shrubs, but no trees. An even row of marble tablets, set flush with the ground, lines the western edge, and each bears an individual name, but contains no dates. An area near the lot's southern edge contains no gravestones at all.

5. Sections II, JJ, KK, LL, NN, #2 Annex and the Scattering Garden. Non-Contributing landscape feature.

Six burial sections, including II, JJ, KK, LL, NN and the #2 Annex, and a scattering garden lie within the 1.34-acre cleared and developed area of the Blossom Hill Rear Section. Developed within the past 50 years, these features are non-contributing due to their age. The sections sit along a fairly level ridge at one of the cemetery's highest points, and from the sections, long views toward the pond are possible. To layout the sections, the city extended existing roadways between Sections PP, YY, GG and OO, and the Annex Singles westward, and connected the roadways with a new, north-to-south roadway. Sections JJ, II and NN lie to the east of the north-south roadway, and Sections LL and KK and the #2 Annex lie to the west. Standard 30-inch high monuments, flanked by ornamental shrubs, dominate the sections. The scattering garden stands along the western side of Section KK at the limits of the cleared and developed portion of the Blossom Hill Rear Section. This informal, naturalistic setting contains a rocky outcropping set against a backdrop of deciduous trees.

6. The Clara B. Perkins Memorial Chapel, 1904. Contributing building,  
 photo #4.

The 1904 Clara B. Perkins Memorial Chapel is a fine and distinctive example of a late Gothic Revival ecclesiastical cruciform structure. It exhibits many subtle characteristics of the style which enhance the chapel's presence sited on a slight rise, right of the imposing entrance of the

<sup>5</sup> James O. Lyford, History of Concord, New Hampshire, vol. I. (Concord NH: The City Government, 1896), p. 532.



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Blossom Hill Cemetery. Its plan is that of a rectangle with a semi-octagonal apse, vestigial transepts and a tall Gothic arched entrance surmounted by a projecting roof decorated with a Stick Style scissors truss made of heavy timber and five brackets under the plain bargeboards.

It has been a mystery for many years as to the architect of this handsome chapel. This mystery was solved on January 27, 2010 when Jill McDaniel, Administrator of Blossom Hill Cemetery, discovered a partial collection of Concord Cemetery Commissioner minutes stored in the basement of the 1907 Waiting Room/Office. The minutes of April 11, 1902 include the following: "The meeting was called to consult with Mr. Oliver the architect for Mrs. Perkins, relative to the Memorial Chapel which she is to present to the city" and "After looking at sketch prepared by Mr. Oliver, the Board, accompanied by the Mayor, Mr. Oliver and the Supt., visited the Cemetery and selected a lot agreeable to all parties" and "It was understood that Mr. Oliver would prepare another sketch and present it to the Board for their consideration."<sup>6</sup>

"Mr. Oliver" was identified as most likely Marshall Francis Oliver by James Garvin, State Architectural Historian, New Hampshire Division of Historical Resources, with more details added by other members of this Division. Born ca. 1875 in Maryland, Oliver received his A. B. from St. John's College and attended M. I. T in the late 1890s. A "M. F. Oliver" designed the 1902 Almshouse for Merrimack County in Boscawen NH, not far from Concord. Oliver was practicing in Concord at the time the Chapel was built. In 1910 Oliver was listed as one of the two architects fulfilling the post of New York State Architect. His career apparently came to an abrupt close in 1914 following a well-published personal scandal in New York City.<sup>7</sup>

Another interesting facet of the Perkins Chapel is its strong resemblance to the 1905 Judy Chapel in Washington Union Cemetery in Washington Court House, Ohio. The known link between them is David H. Buchanan, a Concord stonemason who executed the stonework on the Judy Chapel, and in fact, may have been responsible for its design. There is no known evidence Buchanan worked on the Perkins Chapel but he is buried in Blossom Hill Cemetery. David H. Buchanan (1861-1924) was born in Locherbie, Scotland and worked as a stonemason in Concord from 1891 to 1920.<sup>8</sup>

The chapel is constructed of pitched-faced granite ashlar laid in a random pattern. A stone foundation projects slightly under the chapel's wall. The fenestration of the center body of the chapel consists of deeply recessed, relatively tall, lancet windows, edged with plain surfaced voussoirs and filled with stained glass while those of the apsidal end are half the size. Short-capped granite buttresses are located at the front corners of the façade and the outer corners of the transepts. The roofs, the one over the main body of the chapel, and, the two lower half-hip roofs of the transept areas, are covered with maroon colored Vermont slate; they have strong overhanging eaves which have helped protect the windows. A tall chimney pierces the northwest

<sup>6</sup> Concord Cemetery Commission Minutes, April 11, 1902.

<sup>7</sup> James L. Garvin, Beth Muzzey and Peter Michaud, New Hampshire Division of Historical Resources, e-mail to Minnie J. Fannin, January 28,

<sup>8</sup> James L. Garvin, NH Division of Historical Resources and National Register Form: "Judy Chapel, Washington Union Chapel, Washington Court House, Revised Feb. 17, 1998.

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side of the roof. The entrance is surrounded with large, plain granite voussoirs which frame the double red doors decorated with cast iron black cruciform hinges; a shorter red door is sited on the front of the west vestigial transept wall.

The interior of the Clara B. Perkins Memorial Chapel consists of one large barrel vaulted room with a slightly raised dais at the north end. An arched divider separates the body of the chapel from the apsidal end which is covered with a faceted half dome. The furnishings are sparse: wooden chairs for the congregation, and an organ and a small paneled altar in the apse.

The imposing, visible site, the elegant Gothic Revival design based on English Parish church design, the superb workmanship of the granite walls and windows, the harmonious relationship of voids to solids, the simple, rendered, historic detailing all contribute to the importance of the Clara B. Perkins Memorial Chapel in Blossom Hill Cemetery.

Nine years after the establishment of Blossom Hill Cemetery, the cemetery committee was hoping "private liberality" would furnish funds for a chapel.<sup>9</sup> By 1895 the lack of a chapel prompted Mayor Henry Robinson, in his Jan. 22, 1895 address to City Council, to say: "You may be asked to build a neat chapel of architectural beauty at Blossom Hill, an appropriation to lay the foundation for which has already been granted ... a chapel would certainly be a very gracious convenience."<sup>10</sup> This plea was repeated either by the Mayor or the Cemetery Commissioners or both in every city report through 1900, stressing the desirability of a granite chapel to be used for burial services.

Finally, in 1902, the Cemetery Commissioners reported: "We are reliably informed that such a chapel will be built the coming year, by a wealthy and generous lover of Concord."<sup>11</sup> The 1902 City Report revealed the chapel was "the generous gift of Miss Susan Perkins." The 1904 City Report brought the news of the completion of the chapel. The city passed "A Concurrent Resolution of Thanks to Susan G. Perkins" stating: "Whereas, Susan G. Perkins, by her noble and much desired gift to the city of the Clara B. Perkins Memorial Chapel at Blossom Hill Cemetery, has earned the gratitude and appreciation of the people of Concord." This gratitude was repeated by the Cemetery Commissioners.<sup>12</sup> The mayor's address of 1905 also conveyed thanks and gratitude to Susan Perkins

Susan George Perkins intended the chapel be a memorial to her mother, Clara Bartlett Perkins (1811-1902), the wife of Hamilton Eliot Perkins. Susan Perkins was the sister of Commodore George Hamilton Perkins; his statue stands behind the New Hampshire State House. Susan Perkins was a generous Concord philanthropist; St. Paul's Episcopal Church, St. Mary's School, Norwich University and Phillips Exeter Academy were all recipients of her thoughtful giving. Both Clara Bartlett Perkins and Susan George Perkins, who died in 1911, are buried in Lot H-24 in Blossom Hill Cemetery.<sup>13</sup>

<sup>9</sup> 1869 Annual City Report, p. 68.

<sup>10</sup> 1895 Annual City Report, p. 20.

<sup>11</sup> 1901 Annual City Report, p. 297.

<sup>12</sup> 1904 Annual City Report, p. 37.

<sup>13</sup> James L. Garvin, State Architectural Historian, New Hampshire Division of Historical Resources,

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The chapel was heavily used for burial services shortly after it was constructed, however the use gradually slowed and the chapel fell into disrepair. It was "redecorated" and then reopened for burial services in 1942.<sup>14</sup> More necessary renovations were accomplished in 1976 and the chapel was re-dedicated on January 5, 1977 and once again opened for burial services. Rev. Daniels of Immanuel Community Church performed the rededication service.<sup>15</sup> In 1997 repairs were done to the chapel's roof and windows<sup>16</sup> and a year later an "interior rehabilitation was accomplished."<sup>17</sup> The chapel was then re-dedicated in 1999.<sup>18</sup>

7. Waiting Room, 1907. Contributing building, photo #5.

Upon entering Blossom Hill Cemetery, one immediately notes the Waiting Room structure facing the Clara B. Perkins Memorial Chapel on the hill across the road. It is a one story building of hexagonal stone topped with a large, enveloping hip roof, surrounded on two sides by an open porch whose cover is a continuation of this roof. Over this section is the chimney which pierces one of the triangular elements of the roof. The fenestration is composed of six over six sash windows. The entrance, sited in front of a few steps leading to the road, is plain yet inviting. In spite of its domestic scale, the Waiting Room is an impressive structure due to the overall visible presence of the beautiful roof which seems to embrace the building. It is a welcoming building which invites the visitor to please come in to ask for help and information.

In the Annual City Report of 1895, the Cemetery Commissioners expressed their need for a "waiting room, and office for the superintendent."<sup>19</sup> This plea for a waiting room with toilet rooms to be located near the entrance of the cemetery was repeated in every City Report through 1905.

The year 1906 brought the good news the city had appropriated \$3000 for the new waiting room and the Cemetery Commissioners wasted no time in building " ... a granite waiting-house near the gateway at Blossom Hill." The contractor for the building was the Hutchinson Building Company.<sup>20</sup> The new waiting room opened to the public on Memorial Day, 1908.

The Hon. Joseph B. Walker, in his 1911 "Saunterings About Concord," noted in Blossom Hill "As the number of lot owners increased, visitors also increased, particularly after the electric street car service had made the cemetery more accessible." He was gratified to further relate that the 1906 "neat stone building" provided "for the rest and shelter of visitors awaiting the advent of the

<sup>19</sup> "Report on the Clara B. Perkins Memorial Chapel, Blossom Hill Cemetery, Concord, New Hampshire, Oct. 15, 1997.

<sup>14</sup> 1942 Annual City Report, p. 49.

<sup>15</sup> Garvin, "Report on the Clara B. Perkins Memorial Chapel," 1997.

<sup>16</sup> 1998 Annual City Report, p. 11.

<sup>17</sup> 1999 Annual City Report, p. 11.

<sup>18</sup> 2000 Annual City Report, p. 17.

<sup>20</sup> 1906 Annual City Report, p. 13, 485.



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street cars.”<sup>21</sup>

8. Garage, Five Bay, 1938. Contributing building, photo #6.

The vehicle storage garage cemetery building is a fine, well built, granite rectangular structure with five bays asymmetrically aligned. The facade consists of three and two openings, with a door separating these five bays. Above this plain front, a large asphalt hip roof envelops the building. The granite walls are laid in random ashlar. It is set on a low foundation for easy access.

The facade, the rear, and the side elevation of the granite five-bay garage were photographed immediately after it was built, even before landscaping. The photograph, thought to date to 1938, is in a Blossom Hill Cemetery album in the cemetery office. It is rare to find an unaltered maintenance building of such quality in a cemetery.

9. Garage, Six Bay, 1920s. Contributing building.

The 6 bay garage is a long, rectangular vinyl clapboarded structure topped with an asphalt shingled ridge roof on a concrete foundation. The facade is made up of four large vehicle bays with wooden doors composed of square panels and, to the left, two smaller openings with the same geometric pattern. It is a well-maintained building in good condition.

The City Report of 1922 reported the city engineer had completed plans for a new garage for Blossom Hill Cemetery.<sup>22</sup> A year later these plans were further refined. It is assumed these plans were for the six-bay garage and it was built shortly after 1923.

10. Storage Building, 1920s. Contributing building.

The 1920s storage building of Blossom Hill is a simple clapboarded utilitarian structure capped with an asphalt hip roof. One short side is filled with a large double door which could also act as a garage door. Other elevations are pierced with a simple doorway, a triple window and a single window.

The pyramidal roof of this small building appears in the background of a photograph of the pond that was published in the 1940 City Report;<sup>23</sup> it is located in exactly the same position now (2010) as it was in 1940.

11. Charles H. Cummings Mausoleum, 1908. Contributing building,  
 photo #8.

One of the finest mausoleums in Blossom Hill Cemetery is the 1908 Charles H. Cummings mausoleum. Beautifully sited near the top of a steep hill, this Greek Revival structure is easily

<sup>21</sup> Hon. Joseph B. Walker, "Saunterings About Concord," The Concord Evening Monitor, July 14, 1911.

<sup>22</sup> 1922 Annual City Report, p. 258.

<sup>23</sup> 1940 Annual City Report, in "Parks, Cemeteries and Trees," no page number.



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reached by the front six steps. The most popular shape for the mausoleums is the temple structure which the Charles H. Cummings Mausoleum adheres to with its rectangular form based on a simple Greek temple, its closed pediment contains the deeply carved letters "CHARLES H. CUMMINGS 1908," its corner fluted Doric pilasters, and its simple geometric form is set on a high base of two thick rows of rough-cut granite stones. The front of the mausoleum boasts a magnificent doorframe consisting of carved anthemions. The bronze entrance door is equally elaborate with its Greek key design framing the whole door as well as the lower solid panel which encloses an open leaved wreath with the elaborate initial "C." At the base of the panel are the words "UNTIL THE DAY DAWN." Above the panel is a glass top with vertical lines, with bosses in their center and ending with decorative circular elements. Inside the bronze door is a granite slab with the following inscription: "Charles H. Cummings 1842-1920 Until the Day Dawn." The mausoleum's height on the rise and its finely executed architectural details add to mausoleum's importance in the cemetery landscape.

"Colonel" Charles H. Cummings (1842-1920), "a wealthy railroad magnate"<sup>24</sup> is an elusive person to research. He built his mausoleum in Blossom Hill Cemetery in 1908, twelve years before he died in 1920. Born in Plymouth, New Hampshire, he was the son of farmers Filena (Adams) and Jonathan Cummings. He was married but his wife is not mentioned; they had no children.

Although he was consistently called "Colonel," the origin of this title is unclear. Research by Rebecca Tsaros for the Concord Evening Monitor found that: "The state records and archives division had no record of Cummings as a Civil War Veteran or as receiving the title from the governor and Executive Council."<sup>25</sup>

His working life was apparently spent living in Mauch Chunk, Pennsylvania, but he summered in Meredith, New Hampshire, on the shores of Lake Winnepesaukee. In 1892, he bought 500 acres on Meredith's Spindle Point from a John Eaton. The first structure he built was the astonishing and still extant Spindle Point Tower (1892), which rose 40-feet high to an enclosed room with deep porches. In addition to the tower, Cummings built a bowling alley, office, library lodge, large boathouse and sugar house, none of which survive.<sup>26</sup>

12. George W. Jackson Mausoleum, c. 1889. Contributing building.

The Jackson mausoleum is almost completely sited into a rising hillside, with only the façade and its battered walls of rectangular rough-cut granite stones visible. A shallow arched pediment tops the mausoleum and atop it is a small pyramid. Wood panels block the tomb behind the iron gates. It is slightly Egyptian in feeling due to its walls and pyramid, but eclectic in style due to the presence of the arched Roman pediment.

George W. Jackson (1837-1890) bought the lot on which the mausoleum stands on May 11, 1887,

<sup>24</sup> Rebecca Tsaros, "Ruth Larson had all the answers," Concord Evening Monitor, April 3, 2003, p. B-1, B-8.

<sup>25</sup> Rebecca Tsaros, p. B-8.

<sup>26</sup> Rebecca Tsaros, p. B-8.

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shortly after his wife, Mrs. M. Jennie Jackson, died earlier that year on January 19, 1887. Jackson himself died July 26, 1890 and it is assumed the mausoleum was built before that event, probably c. 1889.

Jackson, the son of Joseph L. Jackson, fought with the Third New Hampshire Volunteer Regiment in the Civil War.<sup>27</sup> He is listed in the 1885 city directory as a partner in Shaw, Jackson & Ahern, clothier, at 96 North Main Street, Concord. In 1887 the partnership had shifted to Shaw & Jackson, which lasted until 1890, the year of his death.<sup>28</sup>

13. White Mausoleum, Nathaniel S., Jr., and Armenia, 1870s.  
 Contributing structure, photo #7.

The largest and most imposing mausoleum in Blossom Hill Cemetery is the White mausoleum, 1870s. Built on the rise of a hill reached by eight stone steps leading to a path and ending with six more stone steps edged with a short thick wall with a slightly curved top, stands a cruciform pedimented structure unlike any in Blossom Hill Cemetery. It is replete with architectural details from many periods including a chevron or toothed border, of Norman ancestry, under the slightly arched double door. Framing the entrance are two polished granite colonnades topped by an unusual Ionic capital, slightly Romanesque in feeling, capped with a border of pyramidal elements. The double door is fronted by a grill made with lozenge design with large arrow like elements pointed downward. Above is a decorated pediment with Gothic trefoil caps at the corner; in the center the name "WHITE" is in carved relief. Framing the colonnades are heavy rectangular pilasters with sloped tops. These rest on slightly larger cap blocks supported by massive granite bases. These large blocks also serve as the ends of the vertical elements that flank the grand staircase leading up the rise to the tomb entrance. Two large pedimented wings, acting as transepts, frame the center pavilion of the mausoleum. The walls, composed of precisely placed rectangular stone blocks, separated by wide bands of mortar, are edged by plain square corner posts capped with a rosette design. Acroterion type elements surmount these side wings while the front and rear walls of the center pediment are topped with domed, six-sided finials standing on square bases, supported by larger square elements with chamfered corners and a V bottom which fits perfectly the slope of the gable. In the center of the walls facing the road, are large plain panels. The rear wall is decorated with a blind arched lunette and an applied tombstone with the name "WHITE" in relief letters. The mausoleum's impressive site, its wide expanse and solidity with its plethora of stylized decorative elements makes it one of the most interesting and important structures in Blossom Hill Cemetery.

Armenia S. Aldrich White (1817-1916) and her husband, Nathaniel White (1811-1880), built the White Mausoleum for themselves as well as family members. According to Blossom Hill Cemetery records, the Whites purchased two lots in Blossom Hill Cemetery, one on August 25, 1864 and the other on October 7, 1871 and Nathaniel White was placed in the west wing of mausoleum upon his death in 1880. The records do not reveal the date of construction for the mausoleum but it had to be in the 1870s. Together they championed the women's suffrage, abolitionist and temperance

<sup>27</sup> Lyford, v. 1, p. 515.

<sup>28</sup> 1885 Annual City Report, p. 116; 1887 Report, p. 145; 1889 Report, p. 163.

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movements, and, at the same time supported many worthy cultural institutions and philanthropic causes. The women's suffrage movement was aided a great deal by the efforts of the Whites and the state of New Hampshire in 1871 was the first of the New England states to have women made eligible by the Legislature to serve on school committees<sup>29</sup>; in 1878 women were granted the right of suffrage in school affairs. The Whites were Abolitionists from the start with Nathaniel a member of the Anti-Slavery society from its inception; their home was always open to fugitive slaves.<sup>30</sup> The couple's philanthropic energies were legend and included the New Hampshire Centennial Home for the Aged in Concord, the New Hampshire Orphan's home in Franklin, the New Hampshire Prisoner's Aid, the New Hampshire Society for the Prevention of Cruelty to Animals, the National Indian Association and many others. Concord's cultural life was greatly enhanced by the building of the Opera House in 1874-1875, an institution so strongly supported by the Whites it was called "White's Opera House." Located on the corner of North Main and Park Streets, the building was destroyed by fire in 1920.<sup>31</sup>

Nathaniel White came to Concord in 1826 to work at the Columbian Hotel. In 1832 he became a partner in the Concord to Hanover stage, and then developed an express business from Concord to Boston in 1836. When the railroad arrived in 1842, White, with another partner, converted his express business from the stage to the train; this enterprise eventually evolved into the American Express Company. Armenia White carried on magnificently following her husband's early death managing the large estate but at the same time moving forward on all the couple's philanthropic and cultural interests.<sup>32</sup> It is due to Armenia White that Concord's first large public park, White Park, was created in 1884. Providing both the land and an initial endowment to the city, Armenia had the park designed by the well-known landscape architect, Charles Eliot, who was instrumental in designing Boston's Metropolitan Park System. White Park was listed on the National Register of Historic Places in 1982.<sup>33</sup>

14. Lyman Jackman Mausoleum, 1900s. Contributing building.

The Jackman mausoleum, beautifully sited fronting a wooded area, has no elaborate sculptural decoration, yet its compact architectural rectangular frame covered with a pedimented ridge roof with fine molded eaves, an entrance surrounded with ovolo moldings and walled with large, rectangular, rough cut granite stones, is a noted presence in the cemetery. As with most mausoleums in American cemeteries, the Jackman mausoleum's door leads to an inner chamber for the tomb or tombs of the named family members. Adorning the entrance are two large urns;

<sup>29</sup> Dr. William Mandry, "Armenia S. White, Feminist Leader." Clipping from a scrapbook of newspaper articles of a series on the famous men and women of New Hampshire, April 24, 1900. Concord Room, Concord Public Library.

<sup>30</sup> Dr. William Mandry, "Armenia S. White, Feminist Leader."

<sup>31</sup> Elizabeth Durfee Hengen and Gary Simpson, Capital Views: A Photographic History of Concord, New Hampshire 1850-1930 (Concord NH: New Hampshire Historical Society, 1994), p. 50, 76 and The Granite Monthly, vol. XLII, No. 1, Jan. 1910, p. 3-5.

<sup>32</sup> Dr. William Mandry, "Armenia S. White, Feminist Leader."

<sup>33</sup> Hengen and Simpson, Capital Views, p. 76, 138.



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the double door entrance is protected with a bronze grill decorated with lozenge shaped designs.

The Jackman Mausoleum was erected to memorialize Lyman Jackman, d. June 23, 1913, and his wife, Sarah Tilton Jackman, d. August 8, 1903. A marble plate identifies Lyman Jackman as a Civil War veteran: "Lyman Jackman / Aug. 15, 1837 / June 23, 1913 / Capt. Co. B. 6<sup>th</sup> Regt. / N.H. Vols."

On January 1, 1886 the State of New Hampshire passed an insurance reform law known as the "Valued Policy Law" which required insurance companies to pay full policy value to their policy holder when the holder experienced a total loss. In protest, 58 out of state insurance companies withdrew operations from NH. That same year nine successful local companies were formed in Concord. Lyman Jackman was simultaneously secretary of the Manufacturers' and Merchants' Mutual, Phenix Mutual, and Capital Fire Insurance companies as well as president of the Fire Underwriter's Association.<sup>34</sup>

Lyman Jackman was also instrumental in organizing the Friend's Christian Union, which was officially formed on March 7, 1899.<sup>35</sup>

15. Devoid Mausoleum, 1995. Non-Contributing building.

The Devoid mausoleum is a stark, simple rectangular granite structure composed of a plain facade with an entrance framed by two wide bronze panels decorated with a Roman cross interlaced with lilies, symbols of purity. The tympanum shows the name DEVOID in large crisp letters. On each side is a stylized square capital on the side panels containing a simplified triglyph design. The flat roof is surmounted with a pediment showing a wreath in the center.

According to Blossom Hill Cemetery records, the Devoid Mausoleum was erected in Blossom Hill Cemetery in 1995. The first entombment in the mausoleum was Sherry E. Devoid, who died April 8, 1995. Sherry E. was the owner of the Star Granite Company and the components of the mausoleum were assembled in his shop. The family selected the lot on which the 2-crypt mausoleum rests for its proximity to woodland, an area often frequented by deer.<sup>36</sup> The other occupant of the mausoleum is Sherry E.'s wife, Myrna L. (Anderson) Devoid, who died April 29, 1999. The mausoleum is non-contributing due to age.

16. Receiving Tomb, 1886. Contributing structure.

Built into a hillside, the magnificent long, ashlar stone construction of the 1886 Receiving Tomb emphasizes its horizontality. It is also a fine symmetrical building; both side wings have recessed walls which are framed with wide borders while the center section contains the double entrance

<sup>34</sup> Lyford, *History of Concord New Hampshire*, vol. 1. (Concord NH: The City Government, 1896), p. 665-666.

<sup>35</sup> Lyford, v. 2, p. 831.

<sup>36</sup> Karen Devoid, daughter of Sherry E. Devoid, telephone interview by Minxie J. Fannin, February 5, 2010.



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with metal doors. A barely perceptible stylized Greek pediment caps this low structure.

Concord Mayor Edgar H. Woodman in his 1885 Inaugural address pointed to the city's lack of an adequate receiving tomb saying: "The committee having this cemetery [Blossom Hill] suggests that a receiving tomb in this cemetery is a matter of immediate necessity, the one now used being situated in the old cemetery [Old North] and entirely unsuited to the increasing want of the city." An appropriation was quickly made and the present receiving tomb was built at the cost of \$3,511.56 in 1886.<sup>37</sup>

The Receiving Tomb was designed by architects Dow & Wheeler, the stone work was executed by Donegan & Davis and Ordway & Ferris were the masons.<sup>38</sup> A year later, another appropriation of \$550 was approved for iron work, to be produced by Frederick Booth, more masonry work and landscaping around the new Tomb.<sup>39</sup>

17. Main Entrance, 1889. Contributing structure, photo #1.

Upon entering Blossom Hill Cemetery one passes two stone posts topped with ball finials set upon ovolo moldings onto their square bases whose wide surfaces are delineated with recessed plain rectangles. They were built in 1889. Attached to each of these two entrance posts is a fine wrought iron fence which connects the entrance post to a lower stone post whose only ornamentation is a low pitch pyramidal top. The wrought iron fencing, built in 1929, is simple, geometric in design and acts as an entry for the pedestrian visitor. The rest of the south entrance fencing is composed of a low ashlar stone border punctuated at times with a slightly higher post, also topped with a ball finial. The Main Entrance, located at the southern end of the cemetery, is a welcoming approach to the Blossom Hill Cemetery.

There is a plaque on the north entrance post as one enters the cemetery which states: THESE GATES GIVEN BY / ALICE P. FORD / IN MEMORY OF HER HUSBAND / JOHN W. FORD / AND SON / W. FRANK FORD / 1929.

John W. Ford (d. 1929) and Alice P. McClure Ford (d. 1948) are buried in Blossom Hill Cemetery, along with John W. Ford's parents, William P. Ford (d. 1901) and Hannah W. Coffin Ford (1905).

18. Original North Entrance, c. 1930. Contributing structure.

Today, the main northern entrance is in Calvary Cemetery. Previously, one entered through the North Entrance, a simpler version of the present main entrance. The entry posts are simple square shafts with a low pyramidal top. The left side has a smaller similar post acting as the frame of a wrought iron gate, which leads pedestrians into the cemetery. The north entrance is bordered by two arched low walls, made with square, rough cut granite blocks capped with a smooth, flat coping; it easily delineates the way into the cemetery. It is a well-designed entrance.

<sup>37</sup> Walker, "Saunterings About Concord," The Concord Evening Monitor, July 14, 1911.

<sup>38</sup> 1885 Annual City Report, p. 70.

<sup>39</sup> 1886 Annual City Report, p. 46, 77.

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This was the original north entrance to Blossom Hill Cemetery and continued to be so for many years. The donor of the present entrance posts and gates are identified on a plaque reading: THESE GATES GIVEN / BY / MARTHA. THEOBALD / IN MEMORY OF HER HUSBAND / GEORGE L. THEOBALD.

George L. Theobald (d. 1925), a manufacturer of "moving implements," was of sufficient importance to march in the sixth division of the great Centennial parade of the Nation on July 4, 1876; he also was one of the Representatives of Concord's Sixth Ward in 1887.<sup>40</sup> Both George L. and Martha J. Theobald (d. 1934) are buried in Blossom Hill Cemetery.

19. North State Street Wall, 1862, 1889, 1891. Contributing structure.

The wall that defines the entire length of the cemetery's edge along North State Street stands approximately 36" high and consists of two courses of granite blocks. The wall was built by the City of Concord over the course of more than thirty years, having been begun in 1862 near the main entrance, greatly extended at the recommendation of landscape architect Charles Eliot (1859-1897) in 1889 and the final length to the north, along Calvary Cemetery, completed in 1893.<sup>41</sup> The lower course blocks measure 48 inches long and 24 inches high and have a rusticated (rock face) finish. The upper course contains 48-inch long and 12-inch high granite blocks. A rusticated finish, rimmed with a 1-inch thermal finish border, appears on the face of each upper course block. The top of the wall displays a thermal finish. The two courses are arranged in a staggered or running bond pattern, with the joints of one course falling at the center of the other course's block, and vice versa. Joints on both courses are finished with mortar. Nearly the entire North State Street wall retains earth on the inside. The wall takes a jog to meet up with the north side of the Calvary Cemetery Entrance Arch, breaks at the Original North Entrance to Blossom Hill, and curves inward to frame the Main Gateway Entrance. Begun in 1862, it was extended north along North State Street in 1889 with the final portion completed in 1891.

20. Rumford Street Wall, 1863, 1889. Contributing structure.

The North State Street wall continues along the short stretch of the cemetery bordering Rumford Street. It matches the North State Street wall in materials and style, with two variations. The lower course blocks measure the same 48 inches long by 24 inches high, but the upper course blocks measure six to eight feet in length. The wall begins as a retaining wall near the Main Entrance, but as the grade drops off as the wall proceeds southward along Rumford Street, and the wall eventually becomes flush with the grade. The wall terminates at the cemetery's southeast corner with a flush granite stone, square in shape and slightly larger than the width of the wall. Begun in 1863, it was extended in 1889 to its present length.<sup>42</sup>

<sup>40</sup> Lyford, v. 2, p. 1135, 1139, 1367.

<sup>41</sup> Annual City Reports of 1887, p. 226 and 1893, "Report of the Secretary of Commissioners of the Cemetery Department," n.p.

<sup>42</sup> Annual City Reports, 1863, p. 57 and 1888-1889, p. 241.

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21. Scout Memorial, 1940. Contributing structure.

High atop Section F, overlooking the receiving tomb and Chapel below, stands the Scouts Memorial, a 32' long stone wall stretching north to south. Visitors to the wall approach it from the west side, proceeding across a narrow walkway made of granite stepping stones set in turf. They circle around a planted island to reach the mortared granite wall. The wall measures 48 inches in height at each end and drops to 30 inches in the center. It is made of rusticated (rock-faced) granite mortared in an ashlar pattern and capped with cast stone. At the north and south ends of the wall face are bronze plaques reciting the scout oaths, the Girls Scouts at the north end and the Boy Scouts at the south end. In addition, there is a top center recently cleaned plaque which reads: SCOUT MEMORIAL CITY OF CONCORD 1940 / GIRL SCOUTS BOY SCOUTS. Plantings of ornamental shrubs further decorate the memorial setting.

The Boy Scouts of America was founded in 1910 and the Girl Scouts of America in 1912; girl scouting started in New Hampshire in 1916. The chronicle of scouting in Concord has yet to be written; research by Peter Wallner, author, scholar and librarian at the New Hampshire Historical Society failed to uncover any relevant history of Concord scouting.

22. Cascade of Steps, c.1910. Contributing structure.

A long flight of granite steps leads from the receiving tomb, Chapel and office area westward up the steep incline of Section F, and terminates at the south side of the Scouts Memorial. The flight is broken up into four segments, beginning on the east end, as follows: five steps adjacent to the roadway, a cluster of 15-20 steps, a cluster of 30 steps, and another cluster of 15-20 steps. A pair of granite-curbed family plots flanks the upper cluster of steps. Each of the steps consists of a 5' wide tread of variable height, with a rusticated (rock-face) finish. Some of the steps display quarry markings. The depth of each tread is difficult to determine, as the steps have shifted over time, causing them to obscure one another.

23. Columbarium, 2004. Non-Contributing structure.

Blossom Hill Cemetery has one columbarium; it was built and sited in the cemetery in 2004. It is an austere rectangular granite structure, 5' by 4', whose outline is composed of pale blue gray granite surrounding the niches, meant to hold the cemetery urns (holding ashes of the deceased)). There are 24 niches, made of pink granite, on each of the longitudinal sides of the columbarium. Twelve bronze rosettes delineate the separating lines of the niches and create a pleasing geometric pattern. The word "columbarium" is derived from the Latin word "columba" (dove) and referred to the compartmentalized housing for doves. Columbariums are often outdoor or indoor walls. They are also usually located in a mausoleum or a chapel and in any other dedicated structure in the cemetery. This attractive free standing columbarium could well become the model for future columbariums in Blossom Hill Cemetery.

The 48-niche columbarium was built in 2004 by Methuen (Massachusetts) Memorials, a subsidiary of Rock of Ages, Inc. of Barre VT. According to Blossom Hill Cemetery records, the contract was awarded September 2, 2004 for a cost of \$29,761. It was the first phase of a much larger plan - to build ten similar columbariums, each with a bench on either side, along the edges



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of the lot. A circular 96-niche structure, accessed by radiating paths, was to be near the center of the lot. As of 2010, the larger plan has not been executed.

24. The Honorable George A. Cummings Memorial, 1918. Contributing  
 Object, photo #10.

High above two solid plinths and a strong, polished wide square granite shaft, stands a graceful angel whose right hand is raised to keep her shawl above her head while her left hand holds an offering in a small bowl. The statue is rendered with extraordinary grace, not only seen in the skillful folds of her long gown, but also in the wings, which are unusually long. Below, on the shaft, are the letters "PRESENTED TO BLOSSOM HILL CEMETERY BY MARY E. CUMMINGS IN MEMORY OF HER LATE HUSBAND GEORGE A. CUMMINGS AND HER SON GEORGE C. CUMMINGS." Framing part of the inscription are beautifully incised pendant flower drops topped with a small bow. The Honorable George A. Cummings monument is one of the finest in the Blossom Hill Cemetery.

Mrs. Mary C. Cummings presented this memorial statue to Blossom Hill Cemetery in 1918 to honor her late husband, Hon. George A. Cummings, who was mayor of Concord from 1880 to 1882. Hon. Cummings was a partner in Cummings Brothers, a granite and marble enterprise.<sup>43</sup>

25. Jonathan Adams Statue, 1872. Contributing object.

A finely sculpted female statue stands above the Adams monument. The drapery is skillfully rendered, especially when cascading over the left shoulder. The young woman holds in her left hand a tall staff while, in her right hand, she clasps a wreath made of flowers. The base of this statue is a square short shaft, topped on each of the four sides with steep Greek pediments whose outlines are heavily ornamented with numerous moldings. All four sides below the base of the statue are filled with projecting panels with non-linear edges. The plinth is composed of a thick square block at the base and a narrower one above with the name "ADAMS." It is an impressive and beautiful monument.

Jonathan Adams was a prominent surveyor particularly skilled at laying out railroad routes. He was instrumental in planning the route of the Northern Railroad, chartered on June 18, 1844, and made the final decision on the Concord to Windsor Railroad, which was granted a charter on June 24, 1848. With both railroads, the charters specified they must originate in Concord or Bow.<sup>44</sup>

26. Rufus M. Morgan/Charlotte M. Morgan Statue, 1892. Contributing  
 object.

The Rufus M. Morgan Memorial of a grieving young woman, a visual symbol of perpetual sorrow,

<sup>43</sup> George Wesley Perry, "Cemeteries of Concord NH." Scrapbook, ca. 1960, p. 9.

<sup>44</sup> Lyford, v. 2, p. 888, 895.



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is one of the most moving monuments in the Blossom Hill Cemetery. Above three plinths rises a sarcophagus decorated at the corners with colonnades, complete with ovolo bases and decorated capitals. This hierarchic base acts in its turn as a second triple plinth upholding the statue of a mourning woman. The first layer is the roof over the sarcophagus; the second layer is beautifully decorated with a running border of stylized leaves while the third layer is the actual base of the statue. The woman, although completely covered with a voluminous robe, is shown with bare arms emphasizing her mourning stance. Her right arm supports her leaning head to the right while the left arm holds a few flowers. The sculpting is so precise that even the facial characteristics clearly indicate the woman's distress and sadness. A similar memorial, but not an exact copy, exists in the Spring Grove Cemetery in Cincinnati, Ohio, considered one of the largest and most beautiful cemeteries in the United States.

The statue commemorates Rufus M. Morgan (1836-1892) and his wife, Charlotte A. (1837-1928). Rufus Morgan was one of three partners in Harvey, Morgan & Co., carriage-makers, until 1873 when the firm merged with the largest carriage-maker corporation, Abbot-Downing Co.<sup>45</sup>

27. James R. Hill Obelisk, 1884. Contributing object.

In the center of the Hill Family Plot is a tall tapering shaft with a pyramidal top, an obelisk. The design has been used on Egyptian monuments since the second millennium BC. It was considered a symbol of life after death and was intended to lead the viewer's eye towards the heavens. Over 4000 years old, the obelisk continues as an architectural form for cemeteries and city squares (London, Paris, and New York City). Later, when Egyptomania became popular after Napoleon's campaign in Egypt (1798-1799) obelisks appeared in the United States in late 18<sup>th</sup> century as memorials and during the Civil War obelisks became common grave markers and memorials. Obelisks have also been used as memorials for presidents including Washington, Jefferson and Lincoln. The Hill family Plot continues this long tradition. The sides of the Hill obelisk have recessed panels containing two cryptic Masonic symbols, a lozenge with two tails, one symbol pointing downwards (a variation of the Masonic symbol of intersecting square and compass), the other, upwards and between them is a circle, indicating James Hill was a member of the Masonic Order. A double plinth acts as a base for the large, square shaft, each side filled with a projecting panel topped with a Greek pediment. On the plinth is incised: "S. Duren, Maker, Concord." Surrounding the obelisk are small markers, all alike, with domed tops and octagonal thick octagonal shafts capped with pedimented tops ending in a circle. A low plain granite curbing, with two entry posts, reiterating the shape of the small markers, encloses the Hill Family Plot.

James R. Hill (1821-1884) was called by historian George Wesley Perry: "... without a doubt one of the most successful businessmen of the state of New Hampshire." The core of the success of the James R. Hill & Co. was the manufacturing of the "Concord Harness," which was sold in both national and international markets. Demand for this product increased exponentially in 1849 when gold was discovered in California. Hill invested the profits of the harness business heavily into real estate and the construction of large business blocks and at the time of his death owned the most real estate in Concord. Some of the blocks he built were the State, the Columbian, and

<sup>45</sup> Lyford, v. I, p. 639.

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the Centennial. An example of the fine buildings he built is the handsome State Block (1861), still on Main Street, which proudly has incised on its cornice: "James R. Hill." <sup>46</sup>

The Hill obelisk bears the signature of its maker: "S. Duren, maker, Concord." Duren was also the maker of the Stickney obelisk, 1879, one of the most massive granite monuments in Concord's Old North Cemetery.

28. Amos Dodge Obelisk, 1871. Contributing object.

Prominently sited on the rise of the hill near the imposing White Mausoleum, stands the Amos Dodge obelisk and plot. Dominating the center of the plot is a tall obelisk with chamfered corners that create an octagonal pinnacle, a variation of the traditional four-sided Egyptian one on which it is based. Below is a short square shaft embellished with curvilinear dark raised panels and sited on a double plinth. The first level has in relief the name DODGE while the base is plain. The low granite curbing enclosing the plot consists of simple rectangular wall sections interrupted by hexagonal posts with low domes. Four steps with curving sides are at the entrance. Within the circle of the family plot are scattered a few low markers of family members.

Amos Dodge, who owned real estate in downtown Concord, bought the 22-acre parcel of land as well as the residence of "The Home Boarding School," on Pleasant Street, when the school closed in 1854. His estate sold the property in 1876 for it to be used as a Home for the Aged.<sup>47</sup> In 1892, the Centennial Home for the Aged was built which is still preserved today (2010) as a hotel, The Centennial.

29. William P. Ford/Alice McClure Ford Obelisk, 1901. Contributing object.

The elaborately decorated dark base of the William P. Ford obelisk is in stark contrast to the pale simplicity of the tall granite octagonal obelisk which tops it. The four sides of this dark base are covered with thickly projecting lancet arches, all joined at their bases. They are filled with a trefoil design which is sited above a shield shaped panel. The corners of the shaft are articulated with miniature Solomic columns edged at both ends with anthemions which are also found in the spandrels of the arches. The base is simple; a thick plinth topped with a narrower one carrying the raised letters W.P. FORD.

William P. Ford established an iron foundry in 1837, and, with his son, Theodore H., produced stoves, sinks and plows for the New England market. In 1865 this company divided into the William P. Ford Stove Foundry and Ford and Kimball, which was partnered by Theodore H. Ford and Benjamin Kimball.<sup>48</sup>

This is the Ford family who donated the 1929 gates to the main entrance of Blossom Hill Cemetery. They were given by Alice McClure Ford, the daughter-in-law of William P. Ford, to

<sup>46</sup> George Perry Scrapbook, p. 18-19.

<sup>47</sup> Lyford, v. 2, p. 1285.

<sup>48</sup> Capital Views, p. 21.

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honor her husband, John W. Ford, d. 1929, and her 19-year-old son, Frank Ford, who died in 1893.

30. Sylvester Marsh Obelisk, 1884. Contributing object.

Atop the short shaft on a triple plinth is a tall four-sided obelisk. The Sylvester Marsh memorial is a fine obelisk with its four smooth granite tapering sides ending in a pyramid. The centers of the short supporting shaft are depressed and bordered by chamfered corners. The Sylvester Marsh monument is an imposing, elegant presence in Blossom Hill Cemetery.

Sylvester Marsh (1803-1884) grew up the ninth child in a farming family in Campton, New Hampshire. Of a mechanical and inventive turn of mind, by his teens he was aware of the fast approaching industrial age. He began his working life as a provision dealer in Boston but in 1833, relocated to the struggling village of Chicago. There he entered the meat packing business, inventing many mechanical improvements. This endeavor was struck down by the faltering economy in the later 1830s and he started a new, successful career in the grain business.

On returning to his native New Hampshire for a visit in the summer of 1852, Marsh made the steep ascent up Mount Washington with Rev. A. C. Thompson, pastor of the Eliot Church in Roxbury, Massachusetts. During the climb he came to the conclusion that a railroad to the summit was feasible. Six years later, in 1858, he obtained a charter for the mountain railroad, which unfortunately lapsed due to the Civil War. Nevertheless, New Hampshire historian Charles Carleton Coffin in 1885 called him "The Projector of the Mount Washington Railroad."<sup>49</sup>

31. John C. Briggs/Lucy C. Briggs Monument, 1865. Contributing object.

The John C. Briggs is a rare monument, not only for its plain solidity but also for the fact that it was placed at the top of a hill overlooking the cemetery as a memorial to the man who was responsible for the design of the Blossom Hill Cemetery. Four thick square granite shafts support a low-pitched pyramidal granite roof which, in turn, protects a simple, rectangular marble tombstone of John Briggs and his wife Lucy. As with some of the family plots, the monument is surrounded by a low, plain granite curbing supported by curved granite brackets. Further enhancing the John C. Briggs Monument is the overhanging canopy of the oak tree sited close to the left rear corner of the plot.

It is quite unusual to have the person or firm who surveyed or planned the cemetery actually buried in the cemetery, but that is the case of Blossom Hill. William L. Foster's address in the consecration of the cemetery on July 13, 1860 named John C. Briggs in the very first paragraph: "Under the direction of this [Cemetery] Committee, aided by the professional taste and skill of Mr.

<sup>49</sup> Charles Carleton Coffin, "Sylvester Marsh." *The Granite Monthly*, v. VIII, nos. V & VI, May and June 1985, p. 127-130.



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John C. Briggs, this Cemetery was laid out and made ready for consecration."<sup>50</sup> The Cemetery Committee also praised Briggs in their report of Feb. 6, 1861: "The Committee takes pleasure in acknowledging the valuable service rendered them by J. C. Briggs, Esq., in laying out the grounds of this Cemetery, whose eminent ability as a Civil Engineer is fully equaled by his skill as a landscape gardener."<sup>51</sup>

John C. Briggs died May 20, 1865 at the age of 41. His gravestone says: "First surveyor of this cemetery." His wife, Lucy C. Briggs, also died young as her inscription notes: "Died Feb. 10, 1862 AE 30."

32. George Clough Monument and Family Plot, 1885. Contributing object, photo #11.

The Clough Family Plot is one of the most impressive family plots in the Blossom Hill Cemetery. It is dominated by a monumental tall shaft and fronted by smaller monuments. Facing the tall, central monument are short markers, most with peaked roofs and small gables at the sides.

The George Clough memorial is a hierarchically composed elegant monument. The main element is a tall, square vertical shaft above a heavy, square base, and braced by small capped buttresses with a recessed lancet arch in the center. Above is a quatrefoil with the name "CLOUGH" in raised letters. The same motif, the quatrefoil, is repeated just below the arch. Surmounting the shaft is a projecting short wall with stylized battlements which act as the base for the square podium upon which is sited a draped urn with four geometric handles. Surrounding the monument is a short plain stone wall articulated at the corners with a slighter taller shaft topped with an ovolo molding, and a pyramid with a ball finial.

George Clough owned and drove two stagecoaches, with a partner Peter Dudley, in 1839. These stages dominated the daily Concord to Lowell route. Means of transportation radically changed with the advent of the railroad in Concord. George Clough acted as the conductor on the first passenger train, which was drawn by the engine, "Amoskeag," which steamed into Concord on September 6, 1842 to be greeted by cheering citizens. George Clough also became active in politics, serving as a representative from Concord's Ward Six to the New Hampshire House of Representatives in 1854, 1855 and 1885.<sup>52</sup>

33. Jacob Harold Gallinger Monument, 1918. Contributing object.

With the Abbott monument (see below), the J. H. Gallinger memorial is one of the modernistic monuments at Blossom Hill. They both have smooth surfaces rather than polished and crisply delineated corners. The double plinth of the Gallinger Monument is composed of a large rectangular stone finished with an angled top above which is another similar, smaller plinth. The

<sup>50</sup> "Religious Services and Address of William L. Foster, at the Consecration of Blossom Hill Cemetery, Concord NH," p. 3.

<sup>51</sup> George Perry Scrapbook, p. 3-4.

<sup>52</sup> Lyford, v. II, p. 848, 874, 1363, 1364, 1367.

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top element itself is a wide pentagon, with slanting sides and a low pitch roof. On the longitudinal side is a raised rectangular plaque with "GALLINGER" etched in. The vertical sides of the name plaque have a design similar to the arms of a Maltese cross.

Jacob Harold Gallinger (1837-1918) had an illustrious political career, starting at age thirty-five. Although trained in medicine he found politics more to his liking. He was a member of the New Hampshire state house of representatives 1872-3, 1891; delegate to the New Hampshire state constitutional convention 1876, member of the New Hampshire state senate, 1878-1880 and U.S. Representative from New Hampshire, 1885-1889.<sup>53</sup> He capped his career when he was elected U. S. Senator from New Hampshire, a position he held almost thirty years, until his decease in 1918.

34. Rev. Nathaniel Bouton Monument, 1878. Contributing object.

The Reverend Nathaniel Bouton monument is topped with a pleasingly shaped covered Greek amphora vase with an ovoid element as its finial. Its thick shaft is embellished with recessed panels on each side with curved corners. Below the shaft is a cyma curved molding above a simple plinth decorated with the name BOUTON in bold raised letters. The monument has as its base a thick, plain plinth appropriate for its simple elegance.

Rev. Nathaniel Bouton, D. D. (1799-1878) graduated from Yale University in 1820 and completed his religious training at the Andover Theological Seminary. He was ordained on March 22, 1825 at the Court House in Concord and was called to the First Congregational Church of Concord the day after, March 23, 1825. He remained the pastor of the First Congregational Church for 42 years, from 1825 to 1867 and became one of Concord's most prominent and influential citizens.<sup>54</sup> At the consecration of Blossom Hill Cemetery on July 13, 1860, Rev. Bouton gave the Prayer of Consecration.

Simultaneously with his ministerial responsibilities, Rev. Bouton wrote extensively on the history of Concord. One of his best-known books, The History of Concord, From its First Grant in 1725 to the Organization of City Government in 1853 (1856), remains the definitive history of this period. In recognition of his fine historical efforts, he was appointed State Historian in 1867, a position he retained until his death in 1878.

35. John Boylston Abbott Monument, 1946. Contributing object.

This severe, large, unusually wide and almost box-shaped memorial is a superlative example of a modernistic monument. The surfaces are smooth, but not polished, the corner posts are severely plain, the corner edges are crisply formed and the cover is barely perceptible due to its very low pitch. Flanked by two stylized roses in small plain squares, the name "ABBOTT" is the only identifying element of the monument.

<sup>53</sup> New Hampshire Men: A Collection of Biographical Sketches. (Concord NH: The New Hampshire Pub. Co., 1893), p. 66.

<sup>54</sup> Capital Views, p. 58.

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John Boylston Abbott (1860-1946) began his career with Concord silverware manufacturers William B. Durgin & Co. in 1900, rose to the position of treasurer by 1904 and became a director following the death of William Durgin.<sup>55</sup>

36. Harriet Patience Dame Monument, 1900. Contributing object.

The presence of a bold, white, smooth lozenge shaped element atop the Harriet Patience Dame monument makes it one of the unusual monuments in the Blossom Hill Cemetery. The smooth, dark, polished sarcophagus is set on a large, rough cut granite plinth. It is topped with a half hip roof which carries a triangular roof-like element holding the brilliant white stone. The monument was "ERECTED BY THE SURVIVORS OF HER REGIMENT, THE 2<sup>nd</sup> NEW HAMPSHIRE VOLUNTEERS, 1901. She was an "ARMY NURSE 1861-1865." The monument is sited inside the Dame Family Plot.

Harriet Patience Dame (1815-1900), one of the most noted war nurses of the Civil War, was a true Concord's war hero, originally joining the Second New Hampshire regiment. During her four years and eight month service, she was inside the trenches of Fair Oaks, and was taken prisoner at the second battle of Bull Run but quickly released as she had treated Confederate soldiers as well. She was later at the battle of Gettysburg. In 1864 she accepted the appointment of matron of the Eighteenth Hospital Corps, supervising all the nurses as well as the food prepared for the sick and wounded. When the war ended she received the cross of the Eighteenth Hospital Corps, the diamond of the Third Corps of Hooker's Division, the heart of the Twelfth Corps and the badge of the Second New Hampshire regiment. Following the war years she was elected president of the Army Nurses Association, formed in 1884.<sup>56</sup>

37. Edward Harold Rollins Monument, 1889. Contributing object.

The Edward H. Rollins Family Plot holds one of the most attractive and interesting sarcophagus tombs in the cemetery. It is clearly based on the 300 BC tomb of Consul Lucius Cornelius Scipio, son of Barbarus, now in the Vatican Museum, Vatican City, Italy.<sup>57</sup> As would be expected, it is replete with classical details. Two simple plinths act as the base for the large granite sarcophagus. The first level is plain, only adorned with the large, high relief name of EDWARD H. ROLLINS. Above a frieze of triglyphs, complete with guttaes and separated by floriated metopes, appears a simple cavetto molding capped with a heavy row of dentils. The roof of this sarcophagus consists of a beribboned cover edged at the narrow ends by beautiful decorated volutes adorned with rows of stylized half leaves. The sarcophagus is sited in front of the two-step entrance of the rectangular family plot. The curbing is composed of plain rectangular panels with octagonal corner posts. The interior of the plot is filled with plain marble and granite markers; all are simple stones with low pitch tops and chamfered top edges.

<sup>55</sup> Perry Scrapbook, p. 16-17.

<sup>56</sup> *The Granite Monthly*, v. XXVIII, May 1900.

<sup>57</sup> Douglas Keister, *Stories in Stone: A Field Guide to Cemetery Symbolism and Iconography*, 2004, p.



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Following state office as a member of the New Hampshire legislature, Edward Harold Rollins (1824-1889) became nationally known when he was elected U. S. Representative (1861-1867) and ten years later became U. S. Senator from New Hampshire (1877-1883). He also was treasurer of the Union Pacific Railroad.<sup>58</sup> Rollins Park, on Broadway in Concord, honors both Senator Edward Harold Rollins and his son, Governor Frank West Rollins<sup>59</sup>.

38. Frank West Rollins Monument, 1915. Contributing object.

The monument is a white marble rectangular block with chamfered top edges resting on a granite base, plain and severe in design. It is one of seven markers of the same design in the plot. This group of monuments provides an understated accompaniment to the large, classically decorated sarcophagus of Edward H. Rollins.

Frank West Rollins (1860-1915) was Governor of New Hampshire from 1899 to 1901. One of his ideas during his term was "Old Home Week," which he initiated in Concord on August 31, 1899, to bring New Hampshire youth back from the big cities and the west where many of them had migrated. It was wildly successful with many New Hampshire natives returning for summer vacations or even, once again, to take up permanent residence. It was also during his administration that the second city park (White Park was the first) was established. Planned by Boston landscape designer James Bowditch, this woodland park was called "Rollins Park" in recognition of Governor Rollin's strong fund raising efforts and to honor Governor Rollins' father, U. S. Senator Edward Rollins (1824-1889). He also initiated Arbor Day and was the founder and first president of the Society for the Protection of New Hampshire Forests which was instrumental in establishing the White Mountains National Forest.<sup>60</sup>

39. William Eaton Chandler/Nathan S. Chandler Monument, 1917.  
 Contributing object.

The square family plot with low curbing and carved rails at the entry contains in the center a tall monument capped with a decorated amphora with a flame finial. The tall shaft above a dark granite double plinth is fronted with a recessed lancet arch with a cove molding above acting as the base for the urn. It is an imposing and interesting monument. (Note: William Eaton Chandler's name and vital statistics are incised on the south face of the Nathan S. Chandler Monument, 1862).

William Eaton Chandler (1835-1917) was one of New Hampshire's most noted legislators. Starting at age twenty-seven, he was elected a member of the New Hampshire state house of representatives (1862-4, 1881) and was Speaker of the New Hampshire State House of Representatives (1863-4) and in 1876 was a delegate to the New Hampshire state constitutional convention. He reached national prominence when he was appointed U. S. Secretary of the Navy,

<sup>58</sup> New Hampshire Men, A Collection of Biographical Sketches, p. 72.

<sup>59</sup> Capital Views, p. 140.

<sup>60</sup> Capital Views, p. 108, 140.

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remaining in that position 1882-1885. Two years later he was elected U. S. Senator from New Hampshire (1887-1901).<sup>61</sup>

40. Benjamin B. Davis Monument, 1900. Contributing object.

The contrasts of multi-shaded polished granite faces of the Benjamin B. Davis monument, a crisply delineated simple tomb, are interesting and pleasing to behold. A pale colored base plinth with slightly raised top is the base for a dark polished smaller similar base. The monument itself is a severe, dark, crisply edged box-like short shaft with "BENJAMIN B. DAVIS, / SEPT.1, 1821, /NOV.26, 1900" etched with white letters on the longitudinal side. Above is a truncated pyramid with the all four sides pierced with a domed pediment. The finial is a carved open book.

The well-known Concord musician, Benjamin B. Davis, directed many of the concerts which signaled important events in the city of Concord. He gave the first concert in the new city hall on January 21, 1857 and at the dedication of the new high school on April 2, 1864. Davis was also one of the creators of the first State Music Festival, which took place on Jan. 26, 1864. The city of Concord selected June 1, 1865 to hold a memorial observance for the death of Abraham Lincoln and Benjamin Davis led a chant by the school children, who wore armbands signifying mourning.<sup>62</sup>

41. William Carr Monument, 1876. Contributing object.

The 19<sup>th</sup> century William Carr monument is a simple marble vertical arched memorial set on a double plinth, consisting of a solid, plain granite base and a smaller marble plinth with a cove molding reaching the base of the die. It is at this time badly weathered but one can still note the recessed area on the top with "W.M. CARR" in raised letters. Both sides of the die are filled with inscriptions about family members. The name of Laura Garland Carr, who died in 1925, is incised on the back of the monument.

One of the most prominent women buried in Blossom Hill Cemetery is Laura Garland Carr (1835-1925), the well-known New Hampshire poet. Her poetry was printed in The Granite Monthly, Wide Awake, the Boston Transcript, and other newspapers and journals. Her collected verse, entitled "Memories and Fancies," was published in 1891.<sup>63</sup>

Blossom Hill Cemetery was dear to the heart of Laura Carr as she recorded it in verse, the last stanza of the poem ending with:

O heart, there'll come sweet peace and perfect rest,  
 When we lie down, at last, at Blossom Hill.<sup>64</sup>

<sup>61</sup> New Hampshire Men, A Collection of Biographical Sketches, p. 65.

<sup>62</sup> Perry Scrapbook, p. 15.

<sup>63</sup> The Granite Monthly, 1926, p. 29-30.

<sup>64</sup> "Blossom Hill" was published in The Granite Monthly, v. III, August 1889, p. 535.

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42. Isaac Hill Monument, 1851. Contributing object.

The Isaac Hill monument, recognized by its four gothic gables, is an interesting eclectic tomb. Celtic, gothic and the classical are all intertwined to create a charming memorial of the mid 19<sup>th</sup> century. It is set on the usual double plinth upon which rises a cross-shaped shaft with steeply pitched gothic roofs delineated with sharp lozenge shaped brackets and dentils under the flat eaves. The corners of the shaft are articulated with classical colonnades topped with an unusual type of Ionic capital. Another small steep Gothic roof is sited where the crossed gables' ridges meet and acts as the finial of the monument. Above the lettering of the Gothic shaped raised plaque between the colonnades is a finely rendered Celtic cross, the "ringed cross" whose circle is a symbol of eternity.

Isaac Hill (1788-1851) was a member of the New Hampshire state senate, 1820-22, 1827; member of the New Hampshire state house of representatives, 1828; U. S. Senator from New Hampshire, 1831-1836 and Governor of New Hampshire, 1836-1839. The fire department's first steam fire engine was named the "Governor Hill" in 1861 to honor Isaac Hill.<sup>65</sup>

43. Hon. John Kimball Monument, 1913. Contributing object.

The monument of John Kimball and its plinth made of dark, speckled, polished granite is shaped like a cross, with very short arms at the sides and an arched end. The long section of the monument, as well as the short sections of the arms, is topped with a low pitch granite gable roof whose ridges acts as the supports for the arms of a Celtic cross subtly placed above.

Hon. John Kimball (1821-1913) was Mayor of Concord 1872-1875 and known as "Honest John." He took the helm of overseeing the newly built Concord railroad shops in 1848, was quickly promoted to master mechanic, and remained at this post until 1858. His great mechanical skills were unexpectedly utilized during his mayoral years when a spring flood destroyed or made impassable five wooden bridges over the Merrimack and Contoocook Rivers. Under his administration at least two of these bridges were replaced by iron bridges that were "... solid, substantial, and beautiful structures." He also chaired the building committee for the new state prison which opened in 1880.<sup>66</sup> John Kimball received an "A.M" honorary degree from Dartmouth College in 1882.<sup>67</sup>

44. Theodore H. Ford Monument, 1892. Contributing object

Blossom Hill Cemetery is rich with beautiful family plots. The square T. H. Ford Family Plot is bounded by one of the most attractive and elaborate curbing. The low walls are rigid rectangles which are punctuated by short octagonal posts capped with a geometric domed element surrounded by small triangles. The monument in the center of the plot is a tall dark polished granite shaft atop a triple plinth. Above a cyma curved molding are four

<sup>65</sup> Capital Views, p. 44.

<sup>66</sup> The Granite Monthly, v. IV, August 1881, p. 434-439.

<sup>67</sup> Perry Scrapbook, p. 22.



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lancet arches which act as the base for a hierarchical series of numerous different sized and shaped moldings ending with a point.

William P. Ford (d. 1901) established an iron foundry in 1837, and, with his son, Theodore H. Ford, produced stoves, sinks and plows for the New England market. In 1865 this company divided into the William P. Ford Stove Foundry and Ford and Kimball, which was partnered by Theodore H. Ford and Benjamin Kimball.<sup>68</sup>

This is the Ford family who donated the 1929 gates to the main entrance of Blossom Hill Cemetery. They were given by Alice McClure Ford (d. 1948), the daughter-in-law of William P. Ford, to honor her husband, John W. Ford, d. 1929, and her 19-year-old son, Frank Ford, who died in 1893.

45. George A. Cummings Monument, 1905. Contributing object.

The George A. Cummings monument is a simple sarcophagus with a hip roof cover decorated with a floriated Roman cross. The name is boldly visible on the longitudinal side with GEORGE A. CUMMINGS in large high relief letters. The base is simple, a plain plinth with a slanted top. At one end of the sarcophagus is a simple gable with letters below.

In addition to this handsome sarcophagus, Hon. George A. Cummings will also be remembered by the lovely angel statue at the entrance to Blossom Hill Cemetery that his wife, Mrs. Mary C. Cummings, presented to the City in his memory in 1918. Hon. George Cummings was mayor of Concord from 1880 to 1882. Professionally, Hon. Cummings was a partner in Cummings Brothers, a granite and marble enterprise.<sup>69</sup>

46. Rev. Osmon C. Baker, D. D. Monument, 1871. Contributing object.

The Reverend Osmond C. Baker monument is an excellent example of the archetypal monument composed of a shaft on a multi plinth base with an interesting element at its apex. This monument is well balanced, severe and elegant. A tall plinth holds a second smaller plinth with "BAKER" in raised letters. Above, ovolo and cove moldings act as the base for the square shaft with incised arched shield shaped panels on the four sides. Eight varied moldings reach up to the base of the square urn with a flaring end edge. Of interest is the small metal plaque on the base plinth showing a person riding a horse. Reverend Osmond Baker was a Methodist Episcopal bishop of New Hampshire.

Rev. Osmon C. Baker was active in the establishment of the Methodist Church of Penacook, which officially took place on Oct. 28, 1847. He also was instrumental in both obtaining the land and the building of a church for this new congregation. He had earlier the same year, in April 1847, been one of the original incorporators of the Methodist General Biblical Institute. There, at the Institute, Rev. Baker served as a professor of New Testament, Greek, and homiletics. He was

<sup>68</sup> Capital Views, p. 21.

<sup>69</sup> Perry Scrapbook, p. 9.

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made a bishop of the Methodist Episcopal Church in 1852 and from 1854 to 1868 carried the responsibility of the president of the Institute.<sup>70</sup>

47. Henry French Hollis Marker, 1949. Contributing object.

The Henry French Hollis marker is a plain, slightly raised, rectangular flat granite marker set horizontally in the ground with the following words "HENRY FRENCH HOLLIS 1869-1949 U.S.SENATOR 1913-1919."

Henry French Hollis was listed as a Concord attorney from 1893 to 1903. He was also a member of the city's Union School Board from 1897 to 1900, serving as Secretary in his last year. In both 1902 and 1904 he was an unsuccessful candidate for Governor of New Hampshire. Succeeding in national office, he was elected U. S. Senator through the World War I years of 1913 to 1919.<sup>71</sup>

48. Purrington-Swett Memorial, ca. 1924. Contributing object, photo #12

The Purrington-Swett memorial is one of the most unusual monuments in Blossom Hill Cemetery in its likeness of an actual soldier in action, unlike other carved iconic figures who represent sorrow, death and remembrance. Although the memorial is called the "Purrington-Swett Memorial" it is clear that the young soldier carved into the slab is shown aiming a rifle from behind the cover of the granite block. The details of the young soldier visible in his uniform, puttees, laced boots, belt with cartridge cases, closed eye for aiming, and the right arm and weapon resting on the granite slab ready to shoot, are all artfully rendered. There clearly has been some damage done to the top of the memorial with its missing arm and only part of the rifle.

The Purrington lot was purchased by Mrs. Mary Purrington on May 4, 1891 and Mrs. Purrington was buried there on July 31, 1894. Reviewing the other burial dates in the lot, it appears the soldier statue, familiarly known as the "Doughboy," does not memorialize a specific soldier but rather the event of World War I.

The sculptor of the statue was Peter Paveglio (1871-1941), a well-known Concord stonecutter. It is not clear whether he was working independently or for a monument company. Mrs. Ida D'Amante (b. 1914), daughter of Peter Paveglio, dates the sculpture at about 1924, as she remembers, as a ten year old child, bringing lunch to her father as he chiseled the monument. She also remembers that in the 1920s and 1930s, the statue was a focal point for parades, particularly at Memorial Day. Peter Paveglio, working for sculptor Daniel Chester French, also carved the pediment over the entrance of the New Hampshire Society Building, 30 Park Street, Concord. Mrs. Ida D'Amante donated \$100,000 for the restoration of the Rotunda in the building and her son, attorney Raymond D'Amante, has served the Society as a Trustee.<sup>72</sup>

<sup>70</sup> Lyford, v. 2, p. 787, 1319.

<sup>71</sup> Lyford, v. 2, p. 1014, 1257, 1258, 1379.

<sup>72</sup> Raymond D'Amante, attorney, Concord NH. Telephone interview May 13, 14, 2010. Mr. D'Amante

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49. George Gilman Fogg Monument, 1881. Contributing object.

The George G. Fogg monument is similar in design to the Onslow Stearns Monument 1878; only their finials differ. The latter is capped with a Roman cross while the George G. Fogg Monuments has a Greek armless krater as its finial. Both monuments stand on a double plinth, the base and a large rectangular block. The Fogg Monument shows the name, GEORGE G. FOGG in bold raised letters. The central portion itself is a tall rectangular block with colonnades at the corner acting as the support for the hip roof surmounted with the Greek urn decorated with geometric designs. The four colonnades are composed of a granite shaft etched at the top and the bottom also with geometric designs. The Ionic capitals support a frieze of polished granite with the following saying: "UNTIL THE DAY BREAK AND THE SHADOWS FLEE AWAY" which in turn is capped with another decorated band, this one with a row of "Xs", Only then does the hip roof appears with a center block on its ridge acting as the base for the krater finial.

The epitaph on George Gilman Fogg's (1813-1881) Monument reads: "A faithful advocate of equal liberty and exact justice to all men, without distinction of race or color." Graduating from Dartmouth College in 1839, seven years later a member of the New Hampshire House of Representatives, then Secretary of State for New Hampshire (1846-7). He also was the editor of The Independent Democrat. He became nationally known after serving as United States Minister to Switzerland from 1861 to 1865, and capped his distinguished career as United States Senator from 1865 to 1867.<sup>73</sup>

50. Frank Sherman Streeter, d. 1922 and Lilian Carpenter Streeter, d. 1935, Monument. Contributing object.

Two very rough-cut granite rectangular blocks are stacked together. The largest is set in the ground and exhibits on its longitudinal side a recessed rectangle with "STREETER" in raised letters. Above, a sarcophagus sized rough-cut boulder has also on its longitudinal side a recessed polished granite plaque dedicated to the Streeter Family. Its enveloping mass of rough cut stones makes it a most interesting monument in Blossom Hill.

Dartmouth College graduate Frank Sherman Streeter (1853-1922) was admitted to the bar in 1877 and specialized in corporate law. He became a prominent attorney, with clients that included Mary Baker Eddy and the Concord and Montreal Railroad, Amoskeag Manufacturing and Western Union, among others. He helped arouse the state of New Hampshire to its responsibilities during World War I and was president of the New Hampshire Defense League. During this wartime period he became aware of the deficiencies of the New Hampshire schools and helped push the legislation for better schools through the Legislature in 1919.<sup>74</sup>

spoke with his mother, Ida D'Amante, about the soldier statue, May 13, 2010.

<sup>73</sup> Lyford, v. 2, p. 1034-1035, 1357.

<sup>74</sup> Dr. William Mandry et al. "Men Who Made New Hampshire." Manuscript of undated newspaper articles, c. 1952.



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Lilian Carpenter Streeter's innovative spirit and drive led to the founding of the Concord Women's Club and she was elected its first president. She then strived to unite all the women's clubs of New Hampshire, resulting in the formidable New Hampshire Federation of Women's Club, where she served as the first president. She was also an influential trustee of the Margaret Pillsbury General Hospital. She came to Governor Charles S. Busiel's attention and he appointed her a member of the New Hampshire Commission to the Atlanta exposition in 1895.<sup>75</sup>

51. Benjamin F. Prescott Monument, 1895. Contributing object.

The Benjamin Prescott monument is hierarchically designed, leading the viewer's eyes from the bold raised letters "B.F.PRESCOTT" on the main plinth to the conical cover of the urn surmounting the top of the granite monument. In between is a slightly tapering shaft capped with a stylized quatrefoil bounded by decorated anthemions. Below are the dates of B. Prescott's life and his governorship of New Hampshire. On two sides of this shaft are half tapered shafts acting as buttresses for the monument. They also are embellished on the sides by anthemions on their capitals. Above, multiple layers act as the base for the urn. The first and largest is coved with Greek pediments on each side with a calligraphic "P" in the center surrounded by star like elements. Atop this is a truncated pyramid with two ovolo moldings under another ornamented molding holding the base of the urn, also enhanced at its widest by a projecting row of lozenges. The Benjamin Prescott monument is a most impressive memorial.

Attorney Benjamin F. Prescott was Governor of New Hampshire from 1877 to 1879. One of the Concord's most exciting events occurred in the first year of his governorship - a ceremonial visit of President Hayes, Vice-President Wheeler, Secretary of State Evarts, Postmaster-General Key and Attorney-General Devens on August 22, 1877. Historian James O. Lyford writes: "In the first barouche, drawn by four black horses ... were seated the president, the vice-president, the governor and the mayor." <sup>76</sup>

52. James. O. Lyford Monument, 1924. Contributing object.

The James O. Lyford marker, a thick marble rectangular stone with an arched top, is set on a simple double plinth. The front corners are interestingly articulated with some chamfering and pyramidal elements at the base of the corner. At the top of the corner decoration is a small, engaged urn. Between these two elements is a decoration resembling a shuttle such as one would find on a handloom. There is no decoration in the recessed interior of this shuttle-like feature. The monument is set on an elongated pyramidal base which sits upon a large marble base with a slight apex top. Across the top of the die is a curved shield shaped plaque. Following the curve at the top of the arch on the face are the raised letters "JAMES. O. LYFORD" and below in straight lines is incised "SON OF /JAMES AND MARY / McLANE LYFORD /JUNE 29,1853 / SEPTEMBER 19, 1924."

James O. Lyford (1853-1924) was not only a prominent figure in Concord's public life but at the

<sup>75</sup> New Hampshire Women, 1895, p. 181.

<sup>76</sup> Lyford, v. 2, p. 1134-5.

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same time one of Concord's most respected historians. When he died in 1924 he was chairman of the New Hampshire state bank commission. An attorney, he was delegate to state constitutional conventions in 1876, 1902, 1912 and 1918, and member of the New Hampshire state house of representatives 1893, 1895, 1897, 1915 and 1923. He later became, from 1898 to 1913, the naval officer of customs of the district of Boston and Charlestown, MA. A second career, journalism, wove in between his public offices and responsibilities. He was editor of the Concord's People newspaper (1877-1879), later editor of the New Hampshire Republican and a frequent contributor to Concord's Monitor, Statesman, and Patriot. Perhaps his most outstanding historical contribution was his editorship of the indispensable two volume work: The History of Concord, New Hampshire, From the Original Grant in Seventeen Hundred and Twenty-Five to the Opening of the Twentieth Century, 1896.<sup>77</sup>

53. William Smith Monument, 1902. Contributing object.

The William Smith monument is made of dark polished granite. The stone is slightly arched and is set on a double plinth, the first layer, made of pale granite while the second one is the same dark color as the marker itself. At the foot of the monument, set in the grass, is a flat military marker indicating that William Smith, US Navy, was a recipient of the Medal of Honor for his bravery on the USS Kearsarge during the American Civil War.

Civil War Veteran William Smith (1838-1902) was a recipient of the Medal of Honor. A quartermaster in the U. S. Navy aboard the USS Kearsarge, he was on the ship on June 9, 1864 when she destroyed the Alabama off Cherbourg, France. David Lotz, in his "List of Notable People Buried in Blossom Hill Cemetery," relates: "Acting as captain of the 11-inch pivot gun, Smith carried out his duties courageously and deserved special notice for the deliberate and cool manner to which he acted throughout the bitter engagement."<sup>78</sup>

54. David H. Buchanan Monument, 1924, Contributing object.

The David H. Buchanan stone is plain and austere. It is etched with the words "NATIVE OF SCOTLAND."

David H. Buchanan (1861-1924) worked as a stonemason in Concord from 1891-1920. He executed the stone work in 1905 on the Judy Chapel located in Washington Union Cemetery in Washington Court House, Ohio, and in fact, may have been responsible for its design. Although the Judy Chapel bears a strong resemblance to the Perkins Chapel in Blossom Hill Cemetery, there is no known evidence Buchanan worked on the Concord NH Chapel. David H. Buchanan was born in Locherbie, Scotland and is buried in Blossom Hill Cemetery.<sup>79</sup>

55. Lewis John Rundlett Monument, 1934. Contributing object.

<sup>77</sup> The Granite Monthly, October 1924, "Necrology."

<sup>78</sup> David Lotz, "List of Notable People Buried in Blossom Hill Cemetery," n.d., p. 2.

<sup>79</sup> James L. Garvin, NH Division of Historical Resources and National Register Form: "Judy Chapel, Washington Union Chapel, Washington Court House, Revised Feb. 17, 1998.

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This simple marker is a rough-cut rectangular granite stone standing on a rough-cut base. Incised in the center of the face is a recessed rectangle with curved chamfered corners and smooth background holding the raised letters "RUNDLETT."

Lewis John Rundlett assumed the position of superintendent of the Concord schools on August 1, 1885 and served until 1905. An 1881 graduate of Dartmouth College, Rundlett had been a grammar school teacher in Penacook for several years prior to his appointment as superintendent.<sup>80</sup>

56. Edward Melville Parker Monument (Celtic Cross) and Marker, 1925.  
 Contributing objects.

The Celtic Cross monument, dedicated to Edward Melville Parker, 4<sup>th</sup> Protestant Episcopal Bishop of New Hampshire, is one of the most decorative of all the monuments in the Blossom Hill Cemetery with its boldness, its shape, and its beautiful craftsmanship of the carved relief decorations. Its basic form is of a Celtic cross, which is always enclosed in a nimbus (circle). The Celtic Cross is pagan in origin and predates Christianity by centuries; in time, it was adopted by the Celts. In the beginning, the four arms represented to them the four elements— air, earth, fire and water, later the cross became the symbol of Christ's death on the cross. The long vertical arm was filled with either family history but more often with religious symbols. The Parker Celtic cross adheres to the latter tradition. On a granulated background, the cross' arms are filled with stylized foliated designs while the side arms have symbols of the Trinity. Above the center, stylized leaves encircle a star and at the intersection of the two members of the cross are the initials IHS, the first three letters of Jesus' name in Greek.

Set in the ground, is the granite marker of E.M.P., Edward Melville Parker, Bishop of New Hampshire. Above the raised initials, is an ovoid cartouche containing symbols of the bishopric, the miter (bishop's head covering) and the crossed staffs.

Edward Melville Parker (1855-1925) was the fourth Protestant Episcopal Bishop of New Hampshire, serving from 1905 until his death in 1925. He received his secondary education at St. Paul's School in Concord from 1874 to 1874 and his B. A. from Keble College at Oxford University in 1878, receiving an A. M. from Keble College a year later. In 1905 he obtained a D. D. from Berkeley Divinity School and in 1914 a D. D. from Dartmouth College.

He became a master at St. Paul's School in 1879, embarking on a life-long teaching career, balanced with his religious responsibilities. He was ordained to the priesthood in 1881, became bishop coadjutor with Bishop Niles of the diocese of New Hampshire in 1905 and after Bishop Niles' death in 1914, Bishop Parker assumed the full responsibilities of the diocese. He died while attending a General Convention in New Orleans. Perhaps the most eloquent tribute to Bishop Parker was recorded in *Horae Scholasticae*, the student's periodical at St. Paul's.<sup>81</sup>

<sup>80</sup> Lyford, v. 2, p. 1259, 1272.

<sup>81</sup> Robert Hayes Dunn, The New Hampshire Churchman, A History of the Diocese of New Hampshire:



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57. Onslow Stearns Monument, 1878. Contributing object.

The sarcophagus of the family is located in the center of the Onslow Stearns plot above a large tall plinth with battered sides. Below it is a plain solid plinth, and above it, another level, decorated with a saw tooth edge and another plain plinth. The sarcophagus itself is a dark granite, rectangular block with colonnades at the corners acting as the support for the hip roofed cap surmounted by a low thick Roman cross. The corners created by the two arms of the cross are filled with rounded brackets; its center holds a Greek cross with equal arms. The colonnades are composed of dark granite shafts, capped with a simplified Byzantine capital decorated with a stylized anthemion. A few markers surround this elegantly designed monument. The entrance to the Stearns plot is made up of two granite steps. The lower is broad and has a curving front while the upper is much smaller and bears the name "STEARNS" on the riser. The lower step is flanked by outward curving sidewalls with thick round posts, highly carved with flowers at the bottom. The posts flanking the upper stair are rectangular with rounded tops and flowers carved in the side and rear faces.

Onslow Stearns (1810-1878) was a well-known railroad contractor who, at the time of his death, had risen to be president of three railroads, the Northern Railroad, the Concord Railroad and the Old Colony Railroad (MA), all of which passed resolutions of deep regret over his unexpected death. In political life, he was a state senator in 1862 and 1864, being voted president of the Senate in 1864. He was elected governor of New Hampshire in 1869 and served two terms, until 1871.<sup>82</sup>

58. Concord Fire Department Memorial, 1939. Contributing object.

The rectangular Concord Fire Department Memorial Plaque is set in a large boulder. The arched top of the rectangle holds the Fire Fighters symbol which is based on the Maltese Cross first used by the Knights of St. John in the 16<sup>th</sup> century; it is a symbol of protection and a badge of honor. In the center of the cross are the tools used by fire fighters: a ladder, a fireman's metal hat, a pickax and a harpoon. In the top three arms of the symbol are the initials "C F D."

The Concord Fire Department began in 1807 when the town chose five fire wards, which expanded to 33 fire wards in 1844. In 1845 the first board of engineers was established. In 1862, the first steam engine, "Gov Hill," was obtained for the department. A central fire station was erected in 1875. The 1807 ordinance was over the years revised and in 1885 proscribed that the fire department should consist of a chief engineer, six assistants, and engine men, hose men, and hook and ladder men, which were to be assigned into companies. The Firemen's Relief Association was formed in 1883.<sup>83</sup> There are no records at the Cemetery office why the memorial was placed at Blossom Hill, except it was customary for most towns and cities to have memorials to their firemen in their cemeteries.

1802-1952, p. 70-82.

<sup>82</sup> "Memorial to Onslow Stearns." New Hampshire Men, 1893, p. 82.

<sup>83</sup> Lyford, v. 1, p. 336-7, 429, 522-523, 549-552, 664.

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59. Rev. Lyman Rollins Memorial Boulder, 1930. Contributing object.

A tall rough-cut boulder is the background for a rectangular bronze plaque dedicated to Reverend Rollins. It reads "CHAPLAIN ROLLINS / 1881-1930 / IN MEMORY OF / REV. LYMAN ROLLINS / CHAPLAIN OF THE / 101<sup>st</sup> REGIMENT / 26<sup>th</sup> DIVISION IN THE WORLD WAR."

Rev. Lyman Rollins (1881-1930) originally was rector of the Protestant Episcopal St. Michael's Parish in Marblehead, MA; and his boulder at Blossom Hill was brought from that town. Rollins was the well-loved chaplain of the 101<sup>st</sup> Regiment. Solemn crowds lined the street as his funeral procession, the casket on a horse-drawn carriage, passed down the main street of Concord. General Edward L. Logan, the wartime Colonel of Rollins' 101<sup>st</sup> Regiment, delivered the funeral address.<sup>84</sup>

## **CALVARY CEMETERY SECTION**

### **Location & Setting**

Calvary Cemetery's 14.38 acres lie to the north of Blossom Hill Cemetery, abutting the latter's Sections V, W, X and Y. It is roughly trapezoidal in shape, with the widest side of the trapezoid forming the southern edge. Its boundaries include North State Street to the east, Blossom Hill Cemetery to the south, Sawyer Street to the west and Call Street to the north. Woodlands and an obscured stone wall separate the cemetery from Sawyer Street, and a dry laid fieldstone wall and deciduous hedgerow of trees rims the north edge. Visitors enter via the Calvary Cemetery Entrance Arch and proceed into the cemetery via a series of straight roadways, including three running north to south and five running east to west, and granite curbing lines the roadways in both long and short runs. The roadways help define the edges of the 24 burial sections. As noted earlier in this section, slopes across the landscape rise gradually from east to west, with the highest point located at the southwest corner. Outstanding views of the hills east of the Merrimack Valley are possible from this point. The landscape contains some large Maple trees at its easternmost end, but the remainder of the cemetery is somewhat spare. Standard 30" high granite stones mark majority of the gravesites, and nearly all graves are oriented towards the east. Sections O, D, and N hold graves facing south

George Wesley Perry (1891-1971) noted in his "Cemeteries of Concord" (c. 1960) that in 1875 a Father Barry paid \$12,000 for a parcel of land adjoining Blossom Hill Cemetery. Bishop Healy, in 1876, consecrated the new cemetery, naming it Calvary Cemetery. The imposing Gothic arch entrance was constructed in 1893 and the wall along North State Street, from the arch to the northern boundary, completed in 1894.<sup>85</sup>

<sup>84</sup> George Lauder, "Chaplain Rollins Memorial" in Sarah Liebowitz, *Here Lies Buried* (1935).

<sup>85</sup> George Wesley Perry (1891-1971) "Cemeteries of Concord NH," Scrapbook, ca. 1960, p. 27.

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60. Garage, One Bay, 1930s. Contributing building

This small structure on a concrete foundation is walled with dark wood clapboards trimmed with white paint and topped with an asphalt shingle ridge roof. The corners are articulated with plain white boards. The gable end is composed of a car-sized bay with a vertical board door, a paneled door is to its left; above is a small square window. The side walls have two six-over-six sash windows.

61. Calvary Arch at Northernmost Entrance 1893. Contributing structure,  
 photo #9

The Calvary Arch, located at the northernmost entrance of the Blossom Hill and Calvary Cemeteries, is the tallest and most visible monument in both cemeteries. It is a tall, triangular structure, pierced by a lancet arch and supported by sturdy, wide buttresses capped by triangular capitals. Most of the architectural details emanate from the Gothic Revival popular since the 1830s particularly for ecclesiastical structures and cemetery chapels. The construction consists of large horizontal stones solidly located atop a rough-cut granite base. Capping the arch is a Latin cross, a cross with a smaller horizontal bar placed above the mid-point of the vertical. On the front of the arched element are the words "CALVARY CEMETERY" in raised letters. Today, Calvary Cemetery is considered a section of Blossom Hill Cemetery. It is one of the most imposing entrances seen in a New England cemetery.

62. Call Street Wall, 1870s. Contributing structure.

A dry-laid fieldstone wall defines the northern edge of the cemetery, separating Blossom Hill and Calvary from Call Street and the state prison property to the north. The wall consists of various sized-boulders with some cut granite slabs in spots. It measures approximately 24" in height, and has fallen in some areas. A deciduous hedgerow, dominated by Oak trees, grows on either side of the wall.

63. Rev. John O'Reilly Monument, 1890s. Contributing object.

The tripartite monument of Rev. O'Reilly is composed of a tall, three section plinth, simple and bold in its execution with the name of Rev. John O'Reilly emblazoned in the central slice, topped by a short vertical element, which in turn is capped with a large pyramidal base for the Celtic cross above. The central section has its corners articulated with four applied columns, which end with unique capitals with recessed circles in the center and downward pointing corners rising to a semi-circular segment in the center. These capitals support a multi-molded Roman arch. The unadorned Celtic cross sited at the top level stands atop a pyramid consisting of overlapping sections (reverse stairs).

Rev. John O'Reilly (1827-1856), born in County Meath, Ireland, was the first pastor of Concord, appointed by Bishop David William Bacon in 1855, in response to the increasing Irish population of Concord. He was a young man and apparently in good health but unexpectedly died less than a year later on February 15, 1856. Although his pastorate was short, he was deeply grieved by his



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parishioners and Concord was relegated once again to being a mission. Father O'Reilly was buried near St. Anne's Church in Manchester, New Hampshire.

In 1865, Concord regained its status as a parish and Rev. John E. Barry (1834-1900) was appointed resident pastor. Under his guidance, Calvary Cemetery was established in 1875, and a great Gothic entrance arch erected in 1893.<sup>86</sup> It was also during the 1890s that Rev. Barry had the remains of Rev. John O'Reilly moved to Calvary Cemetery "... and was instrumental in raising the sum of \$900 that was expended on the beautiful monolith that stands over his grave.<sup>87</sup> The monument is signed "J. H. Flood." John H. Flood was listed in the 1876-7 city directory was "stone-cutter contractor," and in the 1898-99 directory as "granite worker W. State (W.C. [West Concord])."<sup>88</sup>

64. Ralph Nardini Small Monument, 1894. Contributing Object.

Atop the small plain rectangular marble shaft is the much-weathered sculpture of a sleeping child. Incised on the face of the marker is "RALPH / SON OF / JOSEPH & ZEFFIRA / NARDINI, / DIED MAY 23, 1894 / AE 2 YRS. 1 MO. 12 DS."

Ralph Nardini is from the Nardini family who owned Nardini's Lunch, North Main St. lunch counter, which was known for its bread. (*Capital Views*, p. 124)

65. Denis Lary, Eliza Crowley Lary and Dennie Lary Headstones, 1886-1896. Contributing objects, photo #12.

The Lary monument is a rare example of triple lancet curved monuments. Each of the three gravestones exhibits a double plinth upon which is a thick vertical arched stone. The names of the deceased are in raised letters, while the lettering below is etched into the stone. Above the name is a slightly arched recess with a plain Roman cross atop a pyramidal base with a trefoil design at the ends of the arms. The three Lary gravestones create a fine rhythmical group of arcuated forms.

There is little known about the Lary family beyond the basic records in Blossom Hill Cemetery. All three Larys lived in West Lebanon, New Hampshire and were buried in the Calvary Cemetery lot belonging in 1922 to Mrs. George L. Packard and Denis Lary, also of West Lebanon. Neither lot owner is buried in the lot. The three gravestones memorialize Denis Lary (1818-1896) who died at age 78, his wife, Eliza Crowley Lary (1836-1886), who passed away at age 50 and their son, Dennie Lary (1866-1888), who died at age 22.

<sup>86</sup> James O. Lyford. *History of Concord, New Hampshire*, v. II (Concord NH: The City Government, 1896, The Rumford Press, 1900), p. 805-6.

<sup>87</sup> William Byrne and William Augustus Leahy. *History of the Catholic Church in the New England States*, v. I (Boston: Hurd & Everts Co., 1899), p. 631, 633.

<sup>88</sup> *Concord City and Merrimack County Directory For 1898-99*, p. 99 and *The Concord Directory For 1876-7*, p. 73.

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66. Daniel Bartholomew Donovan Monument, 1898. Contributing object.

The Donovan monument is a large and elaborate structure and a fine example of the use of a Celtic cross. The Celtic cross, unlike the South European realistic cross with Christ depicted, is usually ornamented and meant to be beautiful. The circle on these ringed crosses are placed there as a symbol of eternity emphasizing the endlessness of God's love. They probably first appeared at the time of Saint Patrick in Ireland who was responsible for converting so many to Christianity. As they worshipped a moon goddess, Saint Patrick used her emblem, a circle, and placed it on the cross; this change created the first Celtic cross. In the mid 19th century, there was a revival of the Celtic cross and it began to be used as grave markers. The monument is composed of a large tripartite base made with a named plinth, above, a dark granite rectangular section faced with dark polished granite with the letters of the deceased, DANIEL B. DONOVAN etched in it, and is topped by a solid square, with colonnettes articulating the corners. In the square panel, one notes a half wreath framing a circle with the initials D B D. Above, a decorated Ionic entablature is capped with a foliated curvilinear pediment, which leads the eye to the Celtic cross above. The arms of the cross end with a trefoil design, the nimbus is striated and in the center are the letters, HIS which usually stands for "Jesus the Savior."

Daniel Buchanan Donavan (1855-1898) was born in Concord, New Hampshire, the son of Daniel and Mary Donavan, who emigrated from Ireland in 1847. Educated in the Concord public schools, he did his legal study in the law firm of Eastman, Page & Albin and was admitted to the bar in 1876. He operated his own law practice in Concord from 1876 to 1898, living in Concord his entire life. Donavan received an honorary degree from Dartmouth College in 1886, served on the Concord school board for seven years, was County Solicitor, 1890-1894, and held seven commissions, including inspector-general and judge advocate, in the N. H. National Guard. He died, unmarried, in 1898.<sup>89</sup>

Although a "thorough American," he was a tireless champion of Ireland and always looking for opportunities for Irish emigrants to advance. He himself was a pioneer in the law profession and encouraged others of Irish descent to enter the field. In addition to his law practice, he was engaged in newspaper work for twenty years, serving as the Concord correspondent for the Manchester Union and The Boston Globe, among other journalistic endeavors. Donavan also devoted his expertise to the development of the Knights of Columbus.<sup>90</sup>

67. John Murphy Monument, 1893. Contributing object.

The John Murphy monument exhibits a simple Celtic cross atop a truncated two-tiered pyramid which caps a thick shaft. The whole is placed on a simple double plinth.

John Murphy (1814-1893) was one of many Irish emigrants who fought in the Civil War, serving in Company F of the Tenth Regiment of the New Hampshire Infantry. A small marble, military

<sup>89</sup> Dartmouth College Necrology 1898-1899, (Hanover NH: Dartmouth Press, 1899), p. 49.

<sup>90</sup> The Publications of the Southern New Hampshire Bar Association, v. II, 1899, p. 372-374; New Hampshire Men, (Concord NH: New Hampshire Pub. Co., 1893), p. 404/

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marker stands in front of the Murphy monument. Studying the city directories, it is likely Murphy was in the stone business, but, because of the lack of a middle initial, it is not certain. The names of two other family members incised on the monument are: Mary Murphy (1821-1894) and Michael Murphy (1855-1895).

68. Thomas Fox Monument, 1900s. Contributing object.

The Fox Celtic cross is somewhat unusual for its surfaces are covered with sculpted floral elements (probably ivy leaves) among which are the letters "IHS" (Jesus, the Savior of Men, or the first three letters of the name of Jesus in Greek). The nimbus of the cross is enhanced with a guilloche pattern. Below the cross is a frieze of lappets; further ornamentation is the sinuous sprays of anthemions which articulate the top corners of the vertical element of the monument. The Fox Monument exhibits one of the most unusual crosses in Calvary Cemetery.

Thomas Fox (1855-1925), a quarry owner, probably either erected himself or had cut this elaborate monument in the 1900s to honor his deceased wife, Mary M. Rogers Fox (1873-1904) and seven-year old son, John R. Fox (1900-1907). The Fox granite shop was located on North State Street, opposite the prison. Thomas Fox advertised "Rough and Finished Granites" and "Topaz Granite a Specialty."<sup>91</sup>

69. Patrick J. Donovan Monument, 1907. Contributing object.

The immense cross carved out of a massive rough-cut bloc of granite is the most elaborate Celtic cross in Blossom Hill Cemetery. Its horizontal arms and vertical shaft are splayed and have their outline delineated with a ribbon-like border. The cross is filled with Celtic Knot work also known as Celtic Interlace; sometimes the art emanates from stylized plant or animal designs and at times, it is purely abstract. This style of decoration also occurs in metal work, textiles and ultimately in illuminated manuscripts such as The Book of Kells. The design is made up of a group of bands, which like woven threads pass over and under one another. A large round boss, surrounded by four smaller ones, also covered with Celtic interlace, is sited at the joining point of the four arms of the cross. The nimbus is also filled with Celtic Interlace.

Patrick J. Donovan (1851-1907) was listed in the 1887 Concord Directory as an engineer with the Concord Railroad (which obtained its charter in 1835), and in 1895 and 1905 as an engineer with the Boston & Maine Railroad. His wife, Catherine T. Donovan (d. 1935) as well as other family members are also buried in the Donovan lot.<sup>92</sup>

70. William Coleman Monument, 1898. Contributing object.

The three layered plinth of the Coleman monument is the base for the short vertical block of dark granite upon which a tall, thin, female statue robed in a pleated long dress stands; her drapery is beautifully rendered. The gaze of the statue seems to be directed to the heavens; The statue

<sup>91</sup> 1895-1896: The Concord Directory, p. 524.

<sup>92</sup> 1887 Concord Directory; 1895-6 Concord Directory, 1904-5 Concord Directory.



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endows Calvary Cemetery with a fine example of funereal sculpture.

Although the William Coleman statue is the only major figurative work in Calvary Cemetery, little could be discovered about the Coleman family. William Coleman (1815-1898) is listed in the 1898-1899 Annual City Report as "83 yrs. old, retired laborer, bds [boards] 116 Warren."<sup>93</sup> Incised on the base beneath the statue are the names of the deceased family members: William Coleman / 1815-1898; Catherine Barry [Coleman] / His Wife / 1823--1885 / Their Children / Margaret / 1853-1855 / Hannah / 1860-1863.

71. Thomas E. King Monument, 1898. Contributing object.

The Thomas E. King monument exhibits a short and plain Celtic cross whose nimbus seems to be composed of pleated material. It is sited atop a base composed of a double plinth topped with a tallish shaft, capped with a truncated pyramidal element upon which the cross is sited.

A member of Company C, 1st New Hampshire Volunteers, in the Spanish American War, twenty-seven year old Thomas E. King (1871-1898) died August 24, 1898 in Chickamauga, Georgia, probably of battle wounds or disease. A small, weathered marble veteran's marker stands in front of the King monument.<sup>94</sup> Other members of the King family buried in the lot are James (d. 1905), Mary A. (d. 1912), Stephen (d. 1914) and Annie A. (died 1928).

72. Daniel Desmond Monument, 1894. Contributing object.

The Desmond monument is one of the tallest Celtic crosses in the Calvary Cemetery; its height seems to be emphasized by the presence of three horizontal bars in the lower vertical element of the cross. It is sited above a high granite base whose plinth is made of rough-cut granite. The tall cross is completely framed on its outer edges by a rope design, and exhibits an unusual nimbus made up of a guilloche design framed with narrow panels. Also unexpected is the presence of a small roof, complete with rows of stone shingles, a ridge pole and narrow panels delineating the gables atop this Celtic cross.

Daniel Desmond (1837-1894) was another Irish emigrant who fought in the Civil War, serving in the Second Regiment of the New Hampshire Volunteers. From 1883 to 1891 he is listed in Concord Directories as a laborer on the Northern Railroad, which was chartered in 1844 to be built between Concord and Lebanon, New Hampshire.<sup>95</sup>

73. Rev. John E. Barry V. G. Headstone, 1902, 1971. Contributing object, photo #15.

The simple, low marker, consisting of a heavy lancet arch with exquisite floral carving surrounding a chalice, is the only surviving architectural element of the Barry Memorial Chapel. Demolished 1971, this Gothic Revival chapel, erected in 1902, was designed by the Boston

<sup>93</sup> 1898-88 Annual City Report, p. 70.

<sup>94</sup> Lyford, v. I, p. 612.

<sup>95</sup> Lyford, v. II, p. 887-892.

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architect, B. J. Undersee. It was octagonal in shape with a steep-pitched roof surmounted with a copper cross. Blossom Hill Archives indicate that the interior and entrance were finished in marble, the ceiling vaulted with tiles and the massive gates were of bronze. There is no record that details the reason why the chapel was demolished; The surviving architectural remnant is still in an excellent state of preservation, it is assumed that this floral arch was set above the entrance, once protected from the elements by a small porch. It is presently placed over a plain lintel with a recessed panel holding the letters VERY REV. E.BARRY V.G.

Rev. John E. Barry (1834-1900), the first resident pastor of St. John's Church, was one of Concord's most honored and treasured citizens at the time of his premature death in 1900. Born in Eastport, Maine, he was educated first at the Academy of St. John in New Brunswick, then at Holy Cross College and completed his theological training at Montreal Grand Seminary. He was ordained to the priesthood by Bishop David William Bacon in 1864 in the Portland, Maine cathedral.

In 1865 Rev. Barry began his pastorate in Concord, New Hampshire and, with his small congregation of 500, immediately set about accomplishing an extraordinary amount of improvements for his parish. By 1869 St. John's church was built and dedicated by Bishop Bacon. A year later, "a handsome rectory" was constructed. In 1874, at the death of Bishop Bacon, Rev. Barry was appointed administrator of the diocese of Portland; following the consecration of Bishop Healy, he was made Vicar General. Under his guidance Calvary Cemetery was established in 1875 and the great Gothic entrance arch built in 1893. A parish school was constructed in 1888. Rev. Barry celebrated his silver jubilee in 1889 with Rev. Eugene O'Callaghan delivering the main address, followed by many tributes. The Concord Evening Monitor reflected on "a blameless life, spent in the highest services for religion and society." Historian James O. Lyford wrote in 1896: "The good feeling and harmonious relations that exist between Catholics and the different Protestant denominations are in a large measure due to the personality and honorable public career of Father Barry." This exceptional priest was the first to say mass at the State Prison; he had served on the Concord school board, was appointed three times by the governor a trustee of the State asylum and was active in the New Hampshire Historical Society.<sup>96</sup> Rev. Barry and his mother and sister were at first not accepted socially by Concord's Protestants but after ex-President Franklin Pierce made a point to call on the Barry household, social barriers began to thaw.<sup>97</sup> It was Father Barry who gave the banquet grace at the dedication of the new Concord Hospital in 1891.<sup>98</sup>

On November 14, 1900, Rev. Barry and Rev. O'Callaghan were in New York City on a religious endeavor. Crossing Broadway, Father Barry was struck down and killed by a passing cable car. His death "was mourned throughout the city [Concord], numerous Protestant churches held services in his honor."<sup>99</sup>

<sup>96</sup> Byrne and Leahy, v. I, p. 631-633.

<sup>97</sup> Lyford, The History of Concord, New Hampshire, v. 1, p. 806/

<sup>98</sup> Lyford, v. 1, p. 952.

<sup>99</sup> At the Bend in the River: A History of Concord, New Hampshire. Concord Bicentennial, 1765-1865, chapter 28, no page numbers.

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Two years after Rev. Barry's death, his grieving parishioners erected a memorial chapel, which unfortunately was taken down in 1971. His gravestone, a stone fragment from the mortuary chapel, was mounted in its place. The bronze plaque, which once was mounted on the chapel, is now affixed to the back of his gravestone. It reads:

SACRED TO THE MEMORY  
 OF  
 THE VERY REV. JOHN E. BARRY V. G.  
 BORN AUGUST 1<sup>st</sup> 1834  
 ORDAINED PRIEST JUNE 28<sup>th</sup> 1864  
 APPOINTED FIRST PASTOR OF ST. JOHN'S PARISH  
 CONCORD N. H. SEPTEMBER 1863  
 DIED NOVEMBER 14<sup>th</sup> 1900

THIS CHAPEL ERECTED A. D. 1902 BY THE FAITHFUL  
 OF ST. JOHN'S PARISH IN LOVING TRIBUTE TO PERPETUATE  
 THE MEMORY AND COMMEMORATE THE PRIESTLY  
 LABORS OF THEIR DEVOTED PASTOR, WHO WAS AN  
 EXAMPLE IN WORD, IN CONVERSATION,  
 IN CHARITY, IN FAITH.

MAY HE REST IN PEACE

On the back of the base is mounted another bronze plaque commemorating Rev. Msgr. James P. Watson KHS (1927-2003), the twelfth pastor (1988-1999) of St. John the Evangelist Church.

74. Frank Mayo Monument, 1917. Contributing object.

The Frank Mayo monument is replete with symbolism and icons. A two-layer plinth is the base for a rectangular short shaft with short columns articulating the corners. Above is a zigzag frieze capped with an ovolo molding which acts as a base for the roof like element whose apex is a cross with Byzantine trefoil endings to the arms and the letters IHS (Jesus, Savior of Men). The base of this cross exhibits two elements rarely used on monuments of this size: a recessed oval with clasped hands engraved which indicate either a heavenly welcome or an earthly farewell and a resting lamb which is posed above these hands. The lamb usually marks the graves of children but also is one of the most frequently used symbol for Christ: John 1:29 "Behold the lamb of God."

As the Mayo family was a member of Concord's French Canadian community, the inscription on their monument is in French. The monument commemorates Frank Mayo (1848-1917) and "Son Épouse"[His Wife], Marie D. Amanda Benoit (1842-1910). Frank Mayo was listed in Concord Directory of 1874 as working as a harness maker for J. R. Hill & Co., the hugely successful manufacturer of the nationally and internationally sold "Concord Harness." Later, by 1899, he must have opened up his own shop for he is listed at his home address.<sup>100</sup>

<sup>100</sup> 1874 Concord Directory, p. 102; 1898-1899 Concord Directory, p. 150.



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75. Mons. Eugene M. O'Callaghan Monument V. G. 1913. Contributing object, photo #16.

One of the most impressive and elaborate Celtic crosses in Calvary Cemetery is found atop the monument of Mgr. O'Callaghan. The cross, including the nimbus, is meticulously carved. The vertical shaft and short arms are covered with boxed-in stylized anthemions separated by bamboo-like rods. Atop this richness of carving is a floral spray, which curves around the shaft. The three ends of the cross are finished with low-pitched pyramidal coping ending in a square. In the center is a large decorated square overlaid with another square set at a right angle carrying the initials IHS. The large nimbus, which seems to pierce the arms of the cross, is made up of a circle framed with beading and four recessed areas showing the words "AVE" (hail), "CRUX" (cross), "SPES" (hope) and "UNICA" (alone, unique). The base gives the impression of a capless, tall pyramidal plinth with a wide area showing the Monsignor's important dates. Its corners are articulated with columnar poles ending with floriated capitals.

The Rt. Rev. Monsignor Eugene M. O'Callaghan (1845-1913) was the permanent rector of St. John's Church, Concord, from 1901 to 1913, following the unfortunate death of Rt. Rev. John E. Barry, V. G. Born Sept. 29, 1845. He was ordained May 22, 1869 and died June 6, 1913.

Born in County Cork, Ireland, Rev. O'Callaghan received his theological education at St. Josephs Seminary, Troy, New York. Serving in various positions until 1874, he was then promoted to assume the pastorate at the Church of the Immaculate Conception in Portsmouth, New Hampshire. In the same year, from 1874 to 1875 he was appointed Vicar General of the Diocese of Portland.

His twenty-six years in Portsmouth were marked with many successes: in 1887 he had erected a new parish school, in 1890 he purchased land for a Catholic cemetery, and in 1891 received the title of permanent pastor. The silver jubilee of his priesthood took place in 1894 with over seventy-five clergymen from all over New England offering admiring and affectionate testimonials.<sup>101</sup>

Over the years, Rev. O'Callaghan and Rev. John Barry had developed a close friendship. On the occasion of Rev. Barry's Silver Jubilee in Concord, New Hampshire in 1889, Rev. O'Callaghan paid the main tribute concluding with: "... surely your work speaks better than any words of ours of the prudence, the courage, the zeal, the faith, the ability, which have characterized your pastorate." Eleven years later, on Nov. 14, 1900, Rev. O'Callaghan and Rev. Barry were crossing Broadway in New York City and Rev. Barry was tragically killed by a passing cable car. It fell to Rev. O'Callaghan to deliver the eulogy for his close friend and colleague, who was universally loved and respected by all in Concord. After much persuasion by Bishop D. M. Bradley, Rev. O'Callaghan accepted the pastorate in Concord, serving until his death in 1913.<sup>102</sup>

76. Julia Reardon/Hannah Reardon Monument, 1927/1926. Contributing object.

<sup>101</sup> William Byrne and William Augustus Leahy. History of the Catholic Church in the New England States, v. I (Boston: Hurd & Everts Co., 1899), p. 510-511, 668-669.

<sup>102</sup> James O. Lyford. History of Concord, New Hampshire, v. II (Concord NH: The City Government, 1896, The Rumford Press, 1900), p. 808, 810-12.

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The Julia Reardon monument is a simpler version of the Beckett Monument. The central vertical element with the wording is undecorated except for the chamfering of the sides. Above, an ovolo molding becomes the base for a wide pyramidal element which holds a plain Roman cross with the letters "IHS" (Jesus, the Savior) in raised relief. At the base of the cross lies a floriated element whose dark coloration contrasts well with the pale granite of the monument.

The two maiden Reardon sisters, Julia Reardon (d. 1927) and Hannah Reardon (d. 1926) are identified on their monument as natives of the Parish of Millstreet, County Cork, Ireland. They immigrated to the United States, establishing themselves in Concord at least by 1914. Their residence at 84 ½ West Street noted in the 1914 City Directory.

77. Dr. Joseph Theriault Monument, 1938. Contributing object, photo #13.

The two focal points of the Theriault monument are the carved projecting wreath on the wide curved shaft of the tall base and the Christian cross with tapered arms showing, again in raised carving, the initials IHS (In Greek, they stand for the first three letters of Jesus, in Latin they mean "Jesus, Savior of Men") and the carved anthemion at its base. The tall tapered shaft between the triple plinth, with the third layer exhibiting the name THERIAULT, and the decorative base for the cross, are what seems, to be the projecting ends of a sarcophagus decorated with anthemions (stylized honeysuckle) at its corners. The overall ensemble of this monument is impressive, made so by the stark contrast of the smooth background for the very visible sculptural decorations. At its base, are five small curved markers, decorated with raised carved floral elements and one, with a Roman cross.

Physician Joseph Theriault (1860-1938) practiced medicine in Concord starting in 1896, the only French doctor among Concord's group of 1500 French Canadians. Born in Joliette, Province of Quebec, Canada, Dr. Theriault attended Joliette College, and then studied medicine at the Montreal School of Medicine and Surgery, graduating in 1883. He opened his first practice in Ishpeming, Michigan (1883-1884), then Lake Linden, Michigan (1884-1889), moving to Laconia, New Hampshire (1889-1896) before arriving in Concord, New Hampshire in 1896. A member of the American Medical Association and the New Hampshire Medical Society, Dr. Theriault's interests encompassed more than the field of medicine. He was a member of the New Hampshire legislature from Laconia in 1893 and belonged to many fraternal orders including the French-Canadian Association, the Franco-American Foresters and the Canadian Literary Circle. While in Laconia he married Mary Foy (1869-1934), daughter of Irish-born Patrick Foy and French Canadian-born Angele Bulduc Foy. Mary Foy is also buried in the Theriault lot. <sup>103</sup>

78. Elena Schinella Monument, 1921. Contributing object, photo #17.

One of the largest and most imposing monuments in Calvary Cemetery is the Elena Shinella monument created as a memorial to the teenage daughter of the Schinella family of the carvers.

<sup>103</sup> Ezra S. Stearns, comp. and ed., Genealogical and Family History of the State of New Hampshire, v. III. (New York: The Lewis Pub. Co., 1908), p. 1008 and Lyford, History of Concord, New Hampshire, v. 2, p. 1380.

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Guido, Elena's father, and Emilio, her uncle, did the actual cutting of her monument.<sup>104</sup> The recess of the monument is very deep, and unlike any other monument in the cemetery. The design represents their conception of the gate of heaven with the faces of two angels welcoming the departed daughter. The figure represents a life-size Miss Schinella pointing her hand heavenward indicating she will meet her baby siblings there who died before her. The recessed area showing the two departed Schinella children is framed by a fluted Corinthian attached column and a cloud like amorphous stone mass with the letters SCHINELLA carved into it, then darkly colored to emphasize its visibility. Further elements in the recessed area is a casket, edged at the base with a realistic cloth like drapery which emphasizes the beautiful drapery of the young woman, now with angel wings. Topping this melancholy ensemble is a floriated and decorated bracket which seems to be the base for the Roman cross above. At the foot of this extraordinary monument are the two markers for the very young children of the Schinella Family, one with a raised carved heart surrounded with flowers and the other with a spray of lilies.

Elena Schinella (1904-1921) died in June 1920, leaving two heart broken parents. Her mother and father, Guido Schinella (1881-1924), a granite cutter, created a granite memorial that reflects their great love for their seventeen-year old daughter. It is unclear whether Guido himself or others designed the monument. Some accounts say the design was created in Italy, which is likely as Guido and his other four brothers had all been trained in granite cutting in Italy, where their father was still (1921) practicing the trade. The signed monument was carved by Guido and his brother, Emilio Schinella (d. 1939), in the granite sheds on East Penacook Street in Concord. It was transported to Calvary Cemetery by William E. Lynch.

The seven-foot, 17-ton monument caused a minor sensation in Concord, not only for its great size and artistry but also for its poignancy. People traveled from outside the city to view it. Not only Elena, represented by a life-size figure, but also two other children, who died in infancy, are depicted as two angels on the memorial. Guido and his brother, Emilio, are also buried in the lot.<sup>105</sup>

79. Joseph E. Normandeau Monument, 1924. Contributing object.

The Joseph E. Normandeau monument is composed of a tall flared shaft which acts as the base for the Roman cross above. The cross is decorated with a single floral spray above which are the letters "IHS" (Jesus the Savior, in Latin). The shaft is ornamented with anthemions at the lower corners of the front framing the name "J.E.NORMANDEAU." Above is large sculptural wreath, which is centered on the shaft, and an anthemion (one of four) is sited under a row of trefoils, which encircle the lower part of the base of the cross. It is joined to the other anthemions by long, curvilinear tendrils.

As Joseph E. Normandeau (1872-1924) was listed in City Directories from 1910 to 1921 as a

<sup>104</sup> "Guido Shinella Monument in Calvary Cemetery is object of much Interest." Concord Evening Monitor, undated but thought to be c. 1924.

<sup>105</sup> Two articles, thought to be written in 1921, from the Concord Evening Monitor. (Blossom Hill Cemetery archives).



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stonemason and contractor it is not surprising his large French Canadian family would have such an impressive central monument. At least eleven other members of the extended Normandeau family, carrying such French Canadian names as Beliveau, Boisvert, and Bonefant are also buried in the lot.

80. Sgt. Major Robert C. Beckett Monument, 1918, Contributing object.

The Celtic cross atop the Beckett monument is plain except for the circle in the center containing a four-sided figure difficult to decipher. The vertical base is capped with a curved element and above the name BECKETT. Framing the wording in the center of stone are side panels containing a spray of stylized leaves. Below the wording is an oval with a Roman cross in the center and framed with the words "Carney Hospital 1918." The monument is sited above a tall light granite base which contrasts well with the grey granite above.

It is rare that a monument is identical in design on its face and back; both sides are of historical interest. The east side honors the fallen twenty-five year old hero of World War I: Sergeant Major Robert C. Beckett (1893-1918), who had had earned the highest rank for a non-commissioned officer. His moving inscription reads: "HE DIED THAT OTHERS MIGHT LIVE" / WORLDS WAR 1917-1918 / SERGT. MAJOR / ROBERT C. BECKETT / N.C. STAFF DETACHMENT C.A.C. A. E. F. / HE MADE THE SUPREME SACRIFICE FOR / HIS COUNTRY OVERSEAS OCT. 12, 1918 / AGE 25 YEARS.

Roseline E. Beckett (1895-1924) is among the deceased incised on the west side of the monument. Following her name is "G. N." for General Nurse; the modern term is "R. N." meaning Registered Nurse. Of further interest is the shield of Carney Hospital in Dorchester, Massachusetts on which is inscribed "1918," probably the date she graduated from her nursing studies.

81. Rev. Denis C. Ling Monument, 1928, Contributing object.

The Rev. Denis C. Ling Celtic cross monument stands out in the cemetery due to its size and simplicity. There is absolutely no ornamentation on this cross, other than the letters "IHS" in the center of the crossing point of the two arms of the cross. Its surface is smooth, plain and austere as is the nimbus joining the arms. Sited on a large square base above a thick plinth, it is an impressive presence in the Calvary Cemetery.

Rev. Denis C. Ling (1859-1928) was the "First Permanent Rector" of St. John's Church, serving from 1921 to 1928 (the year of his death). Rev. Ling was ordained as a Catholic priest in 1887 and then became an assistant at St. Aloysius' Church in Marlboro, New Hampshire remaining there until 1891 when he was appointed as the pastor of Sacred Heart in Marlboro.<sup>106</sup> He apparently moved from Marlboro to a position in Keene, New Hampshire for it was from Keene he came to St. John's Church in Concord to succeed Rev. Thomas M. O'Leary, when the latter accepted the appointment of Bishop of the Springfield, Massachusetts diocese.<sup>107</sup>

<sup>106</sup> Byrne, v. 1, p. 656.

<sup>107</sup> "100<sup>th</sup> Anniversary: The Centennial of St. John The Evangelist Church, Concord, New Hampshire,

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82. Victor Lemay Monument, 1918, Contributing object.

The smoothly polished stone of Victor Lemay is pedimented at the top. Incised on the face is a simple roman cross; triple lines covered with a flower at the corners gently frame the lettering of the stone, particularly of the tragic death of the young 20-year old Victor who died in action at Chateau Thierry in France in 1918.

The World War I veteran Victor Lemay (1898-1918) was a member of Company C. of the 103<sup>rd</sup> Infantry when he died in France. It is unclear whether he is actually buried beneath the monument, which may be a cenotaph. Other relatives of the French Canadian Lemay family are buried in the lot; Bridget Lemay (1861-1940), whose name is linked with Victor's on the monument, was probably his mother.

83. Alcide J. Belanger/Verginie M. Belanger Monument, 1928. Contributing object.

This rough cut heavy stone of Alcide J. Belanger contains three polished areas: the background for the name "BELANGER", the incised Roman cross on top of the name and the smooth Ionic columns sited at the two front corners. It is plain, simple and impressive.

The Belanger monument's inscription is on the back and written entirely in French. The granite monument is one of many erected in Calvary Cemetery by members of Concord's growing French Canadian population. It commemorates Alcide J. Belanger (1877-1952), who was consistently listed in city directories as a city employee, and Verginie M. Belanger (1875-1928), his wife, and their two children, "fille" (daughter) Marie Belanger (1899-1909) and "fils" (son) Alfred J. Belanger (1902-1938) as well as more recent deceased family members.

84. Alosa Family Monument, 1927. Contributing object.

The Alosa Family monument is one of the very few markers almost completely composed of rough-cut granite which emphasize the artfully carved elements. On one side, it shows a double Roman arched plaque with the names of Pasquale Alosa, Elena Bianco and Jennie Sanzone in the recessed smooth plaque. The names are Italian as well as some of the wording "NATA" (Born) "MORTA" (Died). The reverse side shows a carved winged putti holding a banner with the letters "FRANCESCO ALOSA DEC. 4, 1921 OCT. 28, 1927. Above, is a plain Roman cross outlined with recessed dark tiles. This same rendering is also used for the name ALOSA below. It is surmised that this carving could well been executed by the Schinella brothers who were also responsible for the exquisite carving of the Schinella Monument; the name Schinella was rendered in the same manner.

The Alosa Family monument was erected shortly following the death of six-year old Francesco Alosa in 1927. The names of three other family members, Pasquale Alosa, Sr. (1889-1952), Elena

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Bianco Alosa (1901-1932) and Jennie M. Sanzone Alosa (1909-1960) are also incised on the back of the monument. This is a family who emigrated from Italy; the details of the deceased are half in English ("His Wife") and half in Italian ("Nata" and "Morta"). Pasquale was born in Cartone, Jennie in Cortone, while Elena was born in Cantazaro. From the city directories it appears that the Alohas first made their living in the fruit business; Pasquale Laos served in the U. S. Army in World War I<sup>108</sup> and, in his return to civilian life, opened an auto repair business which was greatly expanded by his son, Pasquale, Jr., into Patsy's Garage and Auto Body Shop and Patsy's Auto Supply.<sup>109</sup>

Due to the similarity of the artwork and the lettering of the Alosa monument to the Schinella monument, it is likely it was carved by Emilio Schinella (d. 1939) as Guido Schinella had died in 1924.

85. S. Christa McAuliffe Monument, 1986. Non-contributing object.

The black polished granite monument dedicated to Christa McAuliffe who died tragically in the 1986 Space Shuttle Challenger Disaster when the space shuttle broke apart seventy-three seconds into its flight, killing all seven crew members, is a magnificent modern memorial. A black polished, severe trapezoidal granite slab was used for the New Hampshire space heroine sited on an equally dark plinth. Of interest is the use of the symbol of the Eternal Flame. The commemoration of the assassination in 1963 of President John F. Kennedy was the first time when an individual known person was honored with an eternal flame. Since then, eternal flames would be designated more frequently around the world to honor persons of great significance, in addition to major tragic events. The Eternal Flame logo shown in the Christa McAuliffe memorial was clearly designed for her and her crew members. Out of this flame rises the Shuttle Challenger, which in turn is surrounded by stars, a beautiful and evocative image.

The Concord schoolteacher who became an astronaut, S. Christa McAuliffe died in the Challenger Space Shuttle explosion in 1986. The monument is non-contributing due to age.

86. Raymond W. Jolin Gravestone 1910s, Contributing object.

This charming cast iron cross gravestone, set on a granite plinth, is based on a Celtic cross design. It is composed of three equal arms and a long vertical one, all enclosed in a circle at their center. The ends are finished with a trefoil design, symbol of the Holy Trinity. French relief letters "Ici Repose Le Corps de Raymond W. Jolin" (Here Lies The Body of Raymond W. Jolin) are in relief across the horizontal arm of the cross and above them is a relief of a dove, symbol of purity and peace. Below the letter carving is a lamb, one of the most frequently used symbols of Christ.

Another example of a small yet fine gravemarker is the Raymond W. Jolin iron cross. The cemetery records reveal only that Raymond was eight months old, but no date of death. As the gravemarker is located in an older section of the Calvary, with death dates in the 1910s, it is assumed the Jolin marker is of a similar age.

<sup>108</sup> 1919 Annual City Directory, p. 54.

<sup>109</sup> 1922 Annual City Report, p. 54 and 1960-61 Annual City Report, p. 175.



## 8. Statement of Significance

### Applicable National Register Criteria

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

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

### Criteria Considerations

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

Property is:

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

### Areas of Significance

(Enter categories from instructions)

Architecture

Art

Landscape Architecture

Social History

### Period of Significance

1860-1960

### Significant Dates

1860, 1875, 1948

### Significant Person

(Complete if Criterion B is marked above)

### Cultural Affiliation

N/A

### Architect/Builder

Marshall Francis Oliver

### Narrative Statement of Significance

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

## 9. Major Bibliographical References

### Bibliography

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

### Previous documentation on file (NPS):

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

### Primary location of additional data:

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

Name of repository:

Concord Public Library

New Hampshire Historical Society

New Hampshire State Library

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**10. Geographical Data**Acreage of Property 75.3 Acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1	19	292380	4788770
Zone	Easting	North	ing
2	19	292580	4788710

3	19	292680	4788640
Zone	Easting	North	ing
4	19	292820	4787990

☒ See continuation sheet**Verbal Boundary Description**

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

**Boundary Justification**

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

**11. Form Prepared By**name/title Minxie and James Fannin, Monique Lehner, Martha Lyonorganization Fannin-Lehner Preservation Consultants date May 28, 2010street & number 271 Lexington Road telephone 978-369-6703city or town Concord state MA zip code 01742**Additional Documentation**

Submit the following items with the completed form:

**Continuation Sheets****Maps**A **USGS map** (7.5 or 15 minute series) indicating the property's location.A **Sketch map** for historic districts and properties having large acreage or numerous resources.**Photographs**Representative **black and white photographs** of the property.**Additional Items**

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

**Property Owner**

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

name City of Concordstreet & number 41 Green Street telephone 603-228-2737city or town Concord state NH zip code 03301

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

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

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**Section 8. Statement of Significance**

The 1860 Blossom Hill Cemetery and adjoining 1875 Calvary Cemetery create one city-owned, 75.3- acre Blossom Hill and Calvary Cemeteries Historic District. The two cemeteries began as separate entities, but shared significance throughout much of district's historic period of significance. The historic district period of significance is from 1860 to 1960 and meets National Register Criteria A and C at the local level. The property possesses integrity of location, design, setting, materials, workmanship, feeling, and association and is significant under social history, art/architecture, and landscape architecture.

The historic district qualifies under Criteria A for social history as the final resting place for a number of noteworthy citizens significant in and responsible for guiding the growth of the city of Concord after the arrival of the railroad in 1842. Included are U. S. Senators, governors, mayors, industrialists, religious leaders, philanthropists, veterans, and others. The district is also important in representing the contributions made by Concord's Jewish citizens and contains the Beth Jacob Cemetery section, established in 1948. The inscriptions on the gravestones and monuments of the Calvary Cemetery section represent the number of Irish, French Canadian, and Italians citizens who settled in Concord in the 19<sup>th</sup> century. Many of the gravestones and monuments have inscriptions in the native language of the deceased. For example, French Canadian Frank Mayo's monument (section I-1, 1917, no. 74) refers to "Son Épouse" (His Wife) while the Alosa Family monument (section L - 95, 1927, no. 84) uses the Italian "Nata" (Born) and "Morta" (Died) as well as identifying their towns of origin, Crotone and Cantazaro. Many of the stones of the first generation Irish identify their country of origin, most commonly Cork, Galway, Limerick, Roscommon, and Armaugh. Additional sections within the historic district that reflect the community's social history include memorials to the Boy and Girl Scouts of America and the Grand Old Republic (GAR).

The cemetery district also meets National Register Criterion C, under art/architecture and landscape architecture because it embodies the distinctive characteristics and artistic religious symbolism in its monumental sculpture, architectural styles, and landscape design. The district contains examples of Late Gothic Revival and Classical Revival style architecture and is a good example of a city cemetery using the rural cemetery movement style of landscape design. The Blossom Hill and Calvary Cemeteries Historic District contains numerous surviving mid-19<sup>th</sup> to mid-20<sup>th</sup>-century funerary art forms, many in granite, which adorn the graves. All of these are typical of American funerary art from this time period. The scope of these monuments ranges from mid-19<sup>th</sup>-century hand-carved stones to early 20<sup>th</sup>-century commercially produced stones. The growth in the scale and ornamental quality of the monuments is consistent with the development of funerary art throughout the United States. By the mid-19<sup>th</sup>-century, markers begin to display an increased use of iconography and funerary symbolism reflective of nationwide developments in Victorian Era cemetery art. Various examples of urns, obelisks, and rectangular rough cut granite and Gothic-arched stones can be found throughout. The Calvary Cemetery section is replete with tri-partite, tall hierarchical monuments: plinth, shaft, and a pyramidal base for the cross at the top or elaborately carved Celtic crosses.

Late Victorian monuments of ornate high relief carvings mark the graves of prosperous local citizens. With the introduction of mass produced cemetery art in the second half of the 19<sup>th</sup>



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century, it was possible for families to purchase sculptural memorials for their loved ones. The 19<sup>th</sup>-century practice of fencing lots is also represented in the older sections with several lots bound by stone.

The cemetery district contains many features that contribute to its significance as a mid-19<sup>th</sup>-century American landscape designed in the "rural" cemetery movement style. This is illustrated not only by the district's architecture but also by the numerous carved monuments, granite walls, entranceways, stairs, curvilinear roads, and mature landscape plantings.

These elements were used to enhance the cemetery, as part of the national trend, of seeing cemeteries as public parks. The district land rolls across a knoll and descends through a valley to a pond. Masses of evergreen trees break up the landscape into small, human scale spaces and distant views, including some of the Merrimack Valley. Burial sections take on organic shapes and traverse the natural slopes, and several sections, such as the Common Lot, Grand Army of the Republic area, and Beth Jacob, are dedicated to groups of individuals or organizations. A low clipped yew hedge forms a landscaped enclosure around most of the Jewish section. Family plots appear throughout, containing central monuments and obelisks and are enclosed by elaborately carved granite copings and curbs.

Efforts to visually merge Blossom Hill and Calvary Cemeteries began as early as the 1880s. In 1887, Charles Eliot, landscape architect from Boston, was commissioned by the city of Concord to make suggestions for the cemetery. The city report from that year implied that Eliot proposed the idea of a continuous, 36-inch high stone wall for the North State Street or front edge, and that the cemetery committee accepted the idea. Construction on the wall began in 1888, at the southern end of Blossom Hill, and by 1891, the city had completed the Blossom Hill edge and to the end of Calvary Cemetery. In 1902, Will H. Howe, city engineer, created a map of Concord that included the outlines of both cemeteries. The layout shows a narrow division between the two cemeteries, suggesting that initially Blossom Hill and Calvary were separated. At some point after 1902, Sections O and D were developed in this division, and the two cemeteries became visually merged.

Historically, the city had mainly been doing all the maintenance, burials, and most of the record keeping for both cemeteries. In 1996, the city of Concord legally acquired ownership of Calvary Cemetery from the Roman Catholic Bishop of Manchester and the Diocese also transferred all its burial records as well as its endowment fund.

### Additional Context

The district contains examples of Late Gothic Revival and Classical Revival style architecture such as the Clara B. Perkins Chapel and stately mausoleums, as seen in the simple Greek temple form of the Charles H. Cummings' Mausoleum (1908, section F, photo #8, no. 11). The Clara B. Perkins Chapel (1904, photo #4, no. 6) is a distinctive example of a Late Gothic Revival ecclesiastical cruciform structure. Other buildings that contribute to the architectural significance of district are the Waiting Room (now office), (1938, no. 7), and the 1938 Five-Bay Garage (photo #6, no. 8). The Waiting Room is constructed of finely-worked granite and has a large, enveloping hipped roof. The 1938, five-bay cemetery garage is also constructed of granite laid in random ashlar.

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The White Mausoleum (c. 1880, section L 32-40, photo #7, no. 13) exhibits architectural details from many periods: the Norman, the Romanesque and the Gothic. The Jackson Mausoleum (c. 1889, section K, no. 12) takes advantage of the rising hillside and only the façade with its battered walls of rectangular, rough-cut granite stones is visible. It is eclectic in style due to the slightly Egyptian-detailed walls and pyramid and the presence of an arched-Roman pediment. Fronting a wooded area, the Jackman Mausoleum's (1900s, section R-34, no. 14) is a compact, rectangular structure of rough cut granite stones. Its entrance is surrounded with ovolo moldings.

The Blossom Hill and Calvary Cemeteries Historic District is highly significant for its plentitude of ornate monuments, clearly shaped by gifted monument makers. Scattered throughout the district are splendid illustrations of the monument carver's art. An example of this craft is found in the Purrington-Swett Monument (ca. 1924, section Q - 150, photo #12, no. 48). It was carved by Peter Pavaglio ((1871-1941), a well-known Concord stonecutter. It is a likeness of an actual soldier in action. The almost life size young soldier appears to be a World War I figure taking cover behind a large granite slab while using it as a rest as he aims his rifle. The details of the young soldier, visible in his uniform, puttees, laced boots, belt with cartridges, closed eyes for aiming, and the right arm with a weapon ready to shoot, are all artfully rendered, creating an evocative war memorial.

The Calvary Arch (North State Street, 1893, photo no. 14, no. 61) is sited at the main entrance to the Calvary Cemetery section also contributes to the district's architectural and landscape significance. It is a tall, triangular structure pierced by a lancet arch and supported by solid wide buttresses and decorated with numerous Gothic Revival details. The Arch is dramatically different from the sturdy masonry posts cum ball finials of the Blossom Hill Cemetery entrance.

The layout and detail of the Blossom Hill landscape reflects the "rural" cemetery movement, a distinctive style of landscape architecture. Begun in 1831 at Mount Auburn Cemetery in Cambridge, Massachusetts, the "rural" cemetery movement promoted a modern approach to interment. In contrast to Colonial-era church yards and burial grounds located at the hearts of cities and town, rural cemeteries stood at the edges of cities. They were intricately planned over large tracts of land, often by professional engineers, landscape architects, or landscape gardeners. Once established, the movement quickly spread to most major American cities including several in New Hampshire. In 1840, the city of Manchester, NH, established the Valley Cemetery that is also reflective of this "rural" cemetery style.

**Criteria Considerations (if applicable)**

The Blossom Hill and Calvary Cemeteries Historic District meets Criteria Consideration D because it derives its primary significance from the architectural design and artistic nature of its monuments, as well as for its historical associations with many of Concord's ethnically-diverse and prominent citizens.

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History

Blossom Hill Cemetery and the Calvary Cemetery provided a new, expansive place of interment within the downtown of Concord for the city's burgeoning population. Up until that time, Old North Cemetery, established in 1730, had served as the downtown's only burial place for 130 years. The 1860 Blossom Hill section is the second cemetery established in Concord and signaled an immense change in the city of Concord's cemetery planning.

From the historic district's mausoleums to the multitude of monuments to the simple gravestones one can enjoy the visual evidence of the span of Concord's history from the mid-19<sup>th</sup>-century to the present. Buried here are not only the politicians but also the religious, industrial, commercial, real estate, and military leaders as well as ordinary citizens who guided the city's development.

Calvary Cemetery, Concord's first Catholic Cemetery, was established in 1875 and consecrated a year later; it was a direct result of the efforts of Rev. John E. Barry, pastor of St. John the Evangelist Church in Concord, who perceived the great necessity for a Catholic cemetery to fulfill the need of Concord's burgeoning Catholic population. A second, smaller Catholic cemetery, Penacook Calvary Cemetery (4.2 acres), was established adjacent to Woodlawn Cemetery in Penacook after 1900; it is owned by the Immaculate Conception Church of Penacook.

Many of the leaders of Concord's Catholic community are buried at Calvary. Rev. John O'Reilly (section C - 4, 1890s, no. 63), born in County Meath, Ireland, was the first pastor of Concord; he arrived in 1855 and unfortunately died a year later. He was buried in Manchester, New Hampshire but was moved to Calvary in the 1890s. It was not until 1865, that Concord had another resident pastor, Rev. John E. Barry (section H-38, 1900, 1971, photo no. 15, no. 73), who, by 1869, had St. John the Evangelist Church constructed and in 1875 facilitated the establishment of Calvary Cemetery. Mons. Eugene M. O'Callaghan (section I - 22, 1913, photo no. 16, no. 75) was the next pastor of St. John's, following Rev. Barry's untimely death in 1900. There are many other priests buried at Calvary, as there are now (2010), in addition to St. John the Evangelist, three more Catholic churches in Concord. These churches are Sacred Heart (1892), founded by Concord's French Canadian population, St. Peter (1946), and Immaculate Heart of Mary (1956).

Not surprisingly, many individuals found employment in Concord's successful quarrying enterprises. Besides the granite workers, there were the skilled granite cutters such as the Schinella Brothers, who carved the Elena Schinella monument (section I - 65, 1921, photo no. 17, no. 78) and the Alosa Family monument (section L - 95, 1927, no. 84). Another talented stone cutter was Italian-born Peter Paveglio, who chiseled the Purrington/Swett soldier memorial (section G-150, Blossom Hill section, c. 1924, no. 48). There were also stonemasons and contractors, e.g. Joseph E. Normandeau (section I - 69, 1927, no. 79).

Signs of an incipient industrialist class appeared with immigrants arriving with in demand skills. Thomas Fox (section G - 18, 1900s, no. 68) became a quarry owner and Concord's leather industry also welcomed this new source of labor like Frank Mayo (section I -1, 1917, no. 74), a harness maker.



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Along with the many working class families buried in Calvary, there are university-trained professionals. An example is Dr. Joseph Theriault (section I - 43, 1938, photo n. 13, no. 77), the only French Canadian physician in Concord at that time. There is also the highly accomplished attorney, Irish-born Daniel Bartholomew Donovan (section G - 4, 1898, no. 66), who consistently encouraged young Irishmen to aspire to professional ranks. Engineer Patrick J. Donovan (section G - 30, 1907, no. 69) worked first for the Concord Railroad and later for the Boston & Maine.

Calvary Cemetery section has a multitude of the white marble headstones and flat bronze plaques which officially designate veteran's graves. These markers give silent testimony to the tremendous contributions the Irish, French Canadian and Italian communities have made to the United States in time of war. To cite a few examples: both John Murphy (section G - 24, 1893, no. 67) and Daniel Desmond (section G - 76, 1894, no. 72) fought in the Civil War; Thomas E. King (section G - 47, 1898, no. 71) was a veteran of the Spanish American War. Both Sgt. Major Robert C. Beckett (section I - 110, 1918, no. 80) and Victor Lemay (section L - 26, 1918, no. 82) made the ultimate sacrifice in World War I. The many veterans of World War II and later wars are more commonly identified by the flat bronze plaques than the marble headstones. With Irish families, the plaques often identify the counties of the veteran's birth.

Beginning with the governmental leaders, this historic district represents the final resting place of many individuals who were deeply involved in national, state, and local politics and government over the course of one and a half centuries. On the national level, there are at least four men who held federal office and later became U. S. Senators.

William Eaton Chandler (d. 1917, section H - 3, no. 39) was Secretary of the Navy from 1882 to 1885. He had been Assistant Secretary Treasurer from 1865 to 1867, after serving as Solicitor Navy Department in 1865. Chandler was elected U. S. Senator 1887-1901 and then accepted the position of president of the Spanish Treaty Claims Commission in 1901. Isaac Hill (d. 1851, section H - 61, no. 42) was Comptroller of the Treasury from 1829-1830 before his election to the U. S. Senate 1831-1836. He later became Assistant United States Treasurer, Boston, 1840-1841. George Gilman Fogg (d. 1881, section R-36, no.49) served as the Minister to Switzerland 1861-1865, before joining the U. S. Senate 1886-1887.

Both Edward Rollins (d. 1889, section H -2, no. 37) and Jacob Harold Gallinger (d. 1918, section F -15, no. 33) served terms in the U. S. House of Representatives before being elected to the U. S. Senate. Rollins was a Representative 1861 to 1867, later elected to the U. S. Senate 1877-1883. Gallinger's nearly thirty years as U. S. Senator, 1891-1918, was preceded by four years in the House of Representatives, 1885-1889. He had been president of the New Hampshire state senate in 1879. Henry French Hollis (d. 1949, section L 32-40, no. 47), served as U. S. Senator during the years of World War I, 1913-1919.

Four New Hampshire governors are buried in the Blossom Hill Cemetery section. Isaac Hill was elected governor 1836-1839, following his term as U. S. Senator (see above). Onslow Stearns (d. 1878, section North Addition - 68, no. 57) followed Hill as governor and served 1869-1870. He had been president of the New Hampshire state senate in 1863. Benjamin F. Prescott (d. 1895, section U-10, no. 51) was elected governor 1877-1879. Frank West Rollins (d. 1915, section H - 2, no. 38) served at the turn of the nineteenth century, from 1899 to 1901. There are many individuals buried in the historic

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district who were important in local politics. Two mayors serving the city of Concord were the Hon. John Kimball (d. 1913, section J - 36, no. 43), who presided 1872-1875 and Hon. George A. Cummings (d. 1905, section K - 85, no. 45) who served 1880-1882.

Also included are a number of Concord's religious leaders. The Rev. Osmon C. Baker, D. D. (d. 1871, section K - 87, no. 46) was active in the organizing of the Methodist Church of Penacook, which officially took place on Oct. 28, 1847. The same year he also became one of the incorporators of the Methodist General Biblical Institute. He was made a bishop of the Methodist Episcopal Church in 1852, and from 1854 to 1868 carried the dual responsibility of the bishopric as well as the presidency of the Institute. There is a second bishop buried in Blossom Hill Cemetery; it is Edward Melville Parker (d. 1925, section AA - 10, no. 56), the Protestant Episcopal Bishop of New Hampshire.

Yale graduate Rev. Nathaniel Bouton (d. 1878, section F - 18, no. 34) was ordained March 22, 1825 at the Court House in Concord and called to the First Congregational Church of Concord the next day, March 23, 1825. Bouton remained in this pastorate for 42 years, in the process becoming one of Concord's most prominent and influential citizens. At the consecration of Blossom Hill Cemetery on July 13<sup>th</sup>, 1860, Rev. Bouton gave the Prayer of Consecration. Simultaneously with his pastoral responsibilities, this remarkable man wrote extensively on the history of Concord: His History of Concord, From its First Grant to the Organization of City Government in 1853 (published in 1856) is indispensable to any student of Concord history. In recognition of his fine historical efforts, he was appointed State Historian in 1867, a position he retained until his death in 1878.

Rev. Lyman Rollins (d. 1930, section FF - 1, no. 59), originally the rector of the Protestant Episcopal St. Michael's Parish in Marblehead, MA, became the well-loved chaplain of New Hampshire's 101<sup>st</sup> Regiment. Crowds lined the streets as his casket, mounted on a horse-drawn carriage passed down Concord's Main Street on the way to Blossom Hill Cemetery. General Edward L. Logan, the wartime colonel of the 101<sup>st</sup> Regiment, delivered the funeral oration.<sup>1</sup>

A number of powerful industrialists and manufacturers, some of their prosperity derived from the coming of the railroad to Concord, are buried in this historic cemetery district.

When the railroad arrived in Concord, Nathaniel White (d. 1880, section L - 32-40, photo #7, no. 13) converted his stagecoach express business from the stage to the train; this enterprise eventually evolved into the American Express Company. George Clough (d. 1895, section E - 52, photo #11, no. 32), a stagecoach company owner, was able to make a similar transition. When the first passenger train, the "Amoskeag," pulled into Concord on September 6, 1842, Clough, acting as the conductor, and an engineer, were in charge of the train. Other men whose fortunes were augmented by the train were Onslow Stearns (d. 1878, section North Addition - 68, no. 57), a large railroad contractor and Jonathan Adams (d. 1872, section M - 179-181, no. 25), railroad surveyor.

Another well-known surveyor and civil engineer, John C. Briggs (d. 1865, section E - 40, no. 31), was the creator of the original plan for Blossom Hill Cemetery.

<sup>1</sup> George Wesley Perry (1891-1971), "Cemeteries of Concord, NH", Blossom Hill Section. Scrapbook, Ca. 1960.

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James R. Hill (d. 1884, section K - 72, no. 27) made his fortune manufacturing the "Concord Harness," which was sold in both national and international markets. He turned this fortune to use in real estate, and at the time of his death was the largest real estate owner in Concord. The handsome State block (1861) still stands on Concord's Main Street, which proudly bears "James R. Hill" incised on its cornice. Other manufacturers are carriage maker Rufus Morgan (d. 1892, section T - 11, no. 26), iron foundry owners William P. Ford (d. 1901, section North Addition - 18, no. 29) and T. H. Ford (d. 1892, section J - 38, no. 44), and silverware manufacturer John Boylston Abbott (d. 1946, section F - 30, no. 35).

It is not surprising there are so many outstanding monuments in this cemetery district; marble and granite cutting and quarrying were major industries in Concord. Granite was utilized not only as a building material but also for monumental art. Marble monuments, often with granite bases, were predominant before the fourth quarter of the 19<sup>th</sup> century. The U. S. Census of 1880 did an exceptionally detailed analysis of the quarrying industry and its report on the city's fine-grained Concord granite, mainly extracted from the Concord's Rattlesnake Hill, was "in the highest degree favorable." George F. Bacon, author of The Leading Business Men of Concord and Vicinity, in 1896 listed twenty-eight granite manufacturers and dealers in the city of Concord.

George A. Cummings (d. 1918, Memorial Statue at main entrance, photo #10, no. 24) was a partner in Cummings Bros. Monumental Works; the firm received a flattering critique in the Leading Business Men of Concord, noted above. Employing over fifty men, Bacon referred to it as "one of the largest enterprises of the kind in the State." The firm was founded in 1853 in Franklin NH, moving to Concord in 1861. By 1896 the business was owned by George A. and Milton D. Cummings and expanded to three locations, Concord, Pittsfield, and Franklin, NH.

There are a multitude of different professions represented by those buried that all contribute to the social history of the city of Concord. There is school superintendent Lewis John Rundlett (d. 1934, section AA - 10, no. 55); politician, journalist and historian James O. Lyford (d. 1924, section U - 58, no. 52), author of the two volume work, The History of Concord, New Hampshire, published in 1896; band and chorus leader Benjamin B. Davis (d. 1900, section H - 18 ½, no. 40), to name a few.

Celebrated women are also buried in the Blossom Hill Cemetery section. Harriet Patience Dame (d. 1900, section G - 8, no. 36), the famous Civil War Nurse, was one of Concord's true war heroes. Serving over four years, she was present at many battles, and even briefly taken prisoner in the second battle of Bull Run. When the war ended she received medals from the Eighteenth Hospital Corps, the Twelfth Corps, and the badge of New Hampshire's Second Regiment. Armenia S. White (d. 1916, section L - 32-40, photo #7, no. 13), was active in the women's suffrage, abolition, and temperance movements. She and her husband, Nathaniel, were concerned philanthropists, and greatly enhanced Concord's cultural life with the building of "White's Opera House." Following Nathaniel's early death, Armenia carried on the couple's enterprises; it was due to her that Concord's first public park, White Park, designed by Boston landscape architect Charles Eliot, was created in 1884. Lillian Carpenter Streeter's (d. 1935, section U - 3, no. 50) innovative spirit led to the founding of the Concord's Women's Club and eventually to the formidable New Hampshire Federation of Women's Clubs. Laura Garland Carr (d. 1925, section H - 38, no. 41), the renowned New Hampshire poet, is also buried in Blossom Hill Cemetery section. She recorded her visits to the cemetery in verse, published in The Granite



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Monthly (1926, p. 29-30). The last stanza of the poem reads:

"O heart, there'll come sweet peace and perfect rest,  
 When we lie down, at last, at Blossom Hill."<sup>2</sup>

According to a preliminary compilation, Concord veterans buried here include a large number of Civil War veterans (462), a lesser number from World War I (189), even fewer from World War II (36), and 26 from the Spanish-American War and one from the Korean conflict. What probably is severely skewing these numbers is a huge amount of veterans (736) who are simply listed as having government markers.

Three veterans of the Civil War are George W. Jackson (d. 1890, section K, no. 12), William Smith (d. 1902, section V - 134, no. 53), and Lyman Jackman (d. 1913, section R - 94, no. 14). George Jackson fought with the Third Volunteer Regiment; Lyman Jackman was the captain of Company B, 6<sup>th</sup> Regiment, of the New Hampshire Volunteers.

A quartermaster in the U. S. Navy, William Smith was the recipient of the Medal of Honor. He was aboard the USS Kearsarge on June 9, 1864 when she destroyed the Alabama off the coast of Cherbourg, France. David Lotz, in his "List of Notable People Buried in Blossom Hill Cemetery," relates: "Acting as captain of the 11-inch pivot gun, Smith carried out his duties courageously and deserved special notice for the deliberate and cool manner to which he acted throughout the bitter engagement."<sup>2</sup>

A well-known World War I veteran is Lyman Rollins (d. 1930, section FF - 1, no. 59). Lyman Rollins served the 101<sup>st</sup> New Hampshire Regiment as its beloved chaplain. Although no documentation can be found of his service in World War I, E. Walter Swett's unique monument (d. 1944, Section Q-150, no. 48) - the likeness of a young WWI soldier using a large granite slab as protection and a rifle rest as he aims is a striking example of funerary art.

The history of the city of Concord began in the early eighteenth century when the first European settlers arrived in the 1720s at what was originally called Penny Cook. The town or plantation of Penny Cook (also spelled Penacook) was chartered in 1726; the meeting house built in 1728, was followed by a saw mill, a gristmill and a ferry across the Merrimack River. Eight years later, in 1734, Penny Cook was renamed Rumford. The "parish of Concord" was created in 1765, superceding the name of Rumford. At the close of the eighteenth century, three major transportation events occurred which helped solidify Concord's position as a pivotal trading hub: two bridges were built over the Merrimack River in 1795 and the first New Hampshire Turnpike linked Concord with the seacoast at Portsmouth in 1796.<sup>3</sup>

The town of Concord steadily accrued political, economic and social power in the nineteenth century. Due to its central location, Concord became the State Capitol in 1808 and the new State House was

<sup>2</sup> "Blossom Hill" was published in The Granite Monthly, v. III, August 1889, p. 535.

<sup>2</sup> David N. Lotz, "List of Notable People Buried in Blossom Hill Cemetery," (1998).

<sup>3</sup> Elizabeth Durfee Hengen and Gary Simpson, Capital Views (Concord NH: New Hampshire Historical Society, 1994), p. ix.

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completed in 1819. Several years later, in 1823, Concord became the county seat for the newly created Merrimack County. In 1853, in response to its burgeoning population of 9000, the Town of Concord was incorporated as a city. The year 1853 was momentous to the city for another reason: Concord resident Franklin Pierce was inaugurated as the 14th President of the United States serving from 1853 to 1857.<sup>4</sup>

Paralleling Concord's political ascendancy, two significant transportation advances increased trade and all types of commerce and manufacturing. The first was the 1816 opening of the Middlesex Canal, which joined Concord and Boston via the Merrimack River. Later, in 1842, the railroad arrived. Destined to become the city's largest employer, the railroad changed the direction of local development, which led to a substantial spurt in population growth and "the city quickly grew into the northern hub of the railroad industry." By the turn of the century, Concord was a strong manufacturing and mercantile force, with great strength in railroad related industries, and others, such as the famous Abbot-Downing Company (carriage manufacturers) and the granite industry as well as formidable banking enterprises and vibrant wholesale businesses and retail stores.<sup>5</sup>

By the 1850s, the population growth, which had accelerated due to the railroad, was having substantial effects on the city. Old North Cemetery, with a finite amount of land, would unquestionably become inadequate to accommodate the increase in burials and the city needed to plan for another cemetery. The City Council approved a resolution for the purchase of land from a Francis N. Fiske, near Wood's Brook, for \$4500 on November 26, 1859.<sup>6</sup> The First Annual Report of the Cemetery Committee, published in the 1861 City Annual Report announced: "By an Ordinance passed on February 4<sup>th</sup>, 1860, both the old Cemetery ... and the tract of land recently purchased of Hon. F. N. Fiske, for a new Cemetery, were entrusted to the care of this Committee ..."<sup>7</sup>

Blossom Hill Cemetery was consecrated with an elaborate ceremony on July 13, 1860. Speakers included the Joseph B. Walker, for the Cemetery Committee, and a thoughtful oration by William L. Foster. Rev. Dr. Nathaniel Bouton, who was later buried in the cemetery, offered the prayer of consecration. Historian Lyford reported: "At the close of the consecration exercises, it was, on the motion of Richard Bradley, decided by a vote of those present that the beautiful resting-place of the dead should be called Blossom Hill Cemetery."<sup>8</sup>

Blossom Hill, a promontory above the Merrimack River, stood at the northern end of Concord, just outside the downtown area, close enough to be accessed by horse and carriage, but far enough away to provide a peaceful, quiet setting typical of the Rural Cemetery movement. The site possessed great natural beauty, including rolling hills, a valley, and a pond, and from its high points, picturesque views were possible of the Merrimack Valley and surrounding hills. The city hired J. C. Briggs, a civil engineer, to lay out the original 30-acre parcel and he designed walks,

<sup>4</sup> Capital Views, p. ix.

<sup>5</sup> Capital Views, p. ix.

<sup>6</sup> James O. Lyford, History of Concord, New Hampshire, v. 1, p. 464.

<sup>7</sup> 1861 Annual City Report, p. 36.

<sup>8</sup> Lyford, History of Concord, New Hampshire, v. 1, p. 464.

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carriage avenues and 170 different burial lots. In 1861, the City Report lauded Briggs's work, noting that his "eminent ability as a civil engineer [was] fully equaled by his skill and taste as a landscape gardener."<sup>9</sup>

Briggs's layout incorporated many elements typical of Rural Cemetery Movement designs. He routed roadways and situated burial plots in a manner that emphasized the land's natural amenities. Roadways curved around the natural contours of the land, and burial plots, defined by the roadways, assumed organic shapes. The grade of the roadways sat slightly depressed below the burial plots so that they were invisible when viewed from afar, across the landscape, and the burial plots traversed steep slopes.

Briggs capitalized on other natural features to add detail to the landscape, including Wood's Brook, which was dammed in 1863 to create a pond. By 1868, the City Report was referring to Blossom Hill as a "park," and noted that it had "become a place of popular but quiet resort of citizens and strangers, who, in increased numbers, visit this hallowed spot, so beautiful by nature, but made more attractive by the enduring monuments which affection has reared to the memory of the sacred dead who rest within its confines."<sup>10</sup>

Within 20 years the city began adding more land to Blossom Hill, and continued to develop new burial areas in the spirit of the "rural" cemetery movement, with the advice of trained professionals. In 1874, the city purchased 23.75 additional acres, adjacent to the north and west of the original 30 acres. By 1887, they had engaged the services of Charles Elliott, landscape architect of Boston, who offered design "suggestions." Elliott proposed a front stone wall three feet high for the eastern cemetery edge, and work immediately began on the wall. He also designed the layout of lots in the newer section, as well as the approaches to the Main Entrance. The wall was completed in 1891, and the Main Entrance Gateway in 1899.

Blossom Hill's several features and areas dedicated to organizations or groups of individuals are further reflections of the "rural" cemetery style. Rural cemeteries typically included veterans' memorials and paupers' lots, and Blossom Hill contains both. Between 1874 and 1904, the city established a section to commemorate soldiers and descendants of veterans of the Grand Army of the Republic (GAR Lot). In 1894, work began on a "Common Lot," a "large block wherein will be buried those unable to own a lot." Upon the area's completion in 1896, the city noted that the Common Lot would "meet the demands of every class." This tradition continued through the 20<sup>th</sup> century with the notable additions of the Scouts Memorial (1940), a granite wall located atop Section F dedicated to the Boy Scouts and Girl Scouts of America, and Beth Jacob in 1948, a small parcel reserved for burials within the Jewish community.

Family plots became popular during the "rural" cemetery movement, and Blossom Hill contains many, with the greatest concentration in the older sections (E, F, G, H, I, J, K, L and M). These typically feature a central monument, obelisk or mausoleum surrounded by individually-marked gravesites, enclosed with a granite curb or coping. Steps often lead through the coping to the

<sup>9</sup> 1861 Annual City Report, p. 38.

<sup>10</sup> 1868 Annual City Report, p. 53-54.



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center of the plot, similar to the steps leading up to the front door of a house. Blossom Hill's more elaborate family plots include the 1880 Nathaniel White plot (Section L), and 1884 James R. Hill plot (Section K), among many others.

Meanwhile, in the United States, the age of industrialization had more than arrived, particularly in the manufacturing cities. In Concord, there were ample employment opportunities for the Irish, French Canadian and Italians in the ever-expanding railroad, the mills and any endeavor where manual labor was exploited. This confluence of supply and demand led to a sharp rise in Concord's mid-to-late 19<sup>th</sup> population.

In 1949 a half-acre section was developed for the Jewish community within Blossom Hill Cemetery and named Beth Jacob after the local temple. Concord saw a large wave of Jewish immigrants in the 1930s and the establishment of Beth Jacob marked the first time these Concord citizens could be buried in their own city; before then burial was usually in Manchester or Nashua.

These different ethnic communities had one commonality; almost all were Roman Catholic. As early as 1855, Rev. John O'Reilly (section C - 4, 1890s, no. 63) was appointed pastor to Catholics in the city of Concord. Unfortunately, Rev. O'Reilly died the following year, and a Father O'Donnell, pastor of Nashua, New Hampshire, came twice a month to Concord to say Mass. By 1865, as Catholic immigrants continued to arrive in Concord, a resident pastor was again appointed. It was Rev. John E. Barry (section H- 38, 1900, 1971, photo no. 15, no. 73). A year after Rev. Barry's arrival in Concord, a lot for a new church was purchased; the St. John the Evangelist Church was completed and consecrated in 1869 and a rectory was built a year later.

In 1874, as related by historian William Byrne, Rev. Barry acquired "... a fine tract on north Main Street and adjoining Blossom Hill Cemetery, laying it out for burial purposes ..." <sup>11</sup> Calvary Cemetery was consecrated in June 1875 by the Right Rev. James A. Healey, the bishop of the diocese, in an elaborate ceremony. The Bishop spoke in both French and English and as Byrnes relates: "...the French band of Suncook furnished excellent music." <sup>12</sup> Rev. Barry enlarged St. John's Church in 1883 and established the Sacred Heart School for boys and girls in 1887. That same year, Father Barry celebrated the silver jubilee of his ordination. Following these accomplishments, Rev. Barry once more turned his attention to Calvary Cemetery. Writes historian Byrne in 1899: "In 1893 Father Barry beautified Calvary cemetery by the erection of a Gothic arch (North State Street, 1893, photo no. 14, no. 61) at its entrance. It is a graceful piece of stonework, thirty feet high. The cemetery, which is finely located, gives evidence of great care and good taste on the part of the management. Broad, graveled avenues sweep around well-kept lawns ..." <sup>13</sup>

<sup>11</sup> William Byrne and William Augustine Leahy, History of the Catholic Church in the New England States, v. I (Boston: The Hurd & Everts Co., 1899), p. 631-632.

<sup>12</sup> Concord Monitor, June 28, 1875, p. 3.

<sup>13</sup> Byrne, p. 633.

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The age of the stones at Calvary suggest that interments began on the northern side, and progressed southward. While the Roman Catholic Diocese of Manchester retained ownership of Calvary for over 120 years, the city of Concord managed the sales of lots, prepared the graves for interments and maintained the landscape from the time of the cemetery's founding.

Blossom Hill and Calvary Cemeteries have incurred some building losses, namely an 1863 Gothic Revival tool shed and a 1939 open-air pavilion. In 1938, the cemeteries lost many trees in a hurricane, but by the 1940s, the city began planting new trees. Within the last 50 years, a 1.32-acre area at the western edge of Blossom Hill was developed for current and future needs. A Scattering Garden in an area of rocky granite outcroppings is included in this expansion.

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- 1989: "Sketch Plat: Land of City of Concord. June 9, 1989. Prepared by Richard D. Bartlett, L.L.S., 9 Winthrop Street, Concord NH.
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United States Department of the Interior  
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## National Register of Historic Places Continuation Sheet

Blossom Hill and Calvary Cemeteries

Name of Property

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Name of multiple property listing (if applicable)

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United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Blossom Hill and Calvary Cemeteries

Name of Property

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County and State

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Name of multiple property listing (if applicable)

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(end)



United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

**Blossom Hill and Calvary Cemeteries**

Name of Property

**Merrimack New Hampshire**

County and State

Section number **10** Page **1**

Name of multiple property listing (if applicable)

## 10. GEOGRAPHICAL DATA

### UTM References (continued)

5)	19	292690	4787950
6)	19	292480	4788100
7)	19	292410	4788020
8)	19	292260	4788030
9)	19	292280	4788440
10)	19	292380	4788460

### Verbal Boundary Description

The nominated properties include the parcels of land known as Blossom Hill Cemetery (59.60 acres); the cleared and developed area Blossom Hill Cemetery Rear Section (1.32 acres); and Calvary Cemetery (14.38 acres). They appear on the attached "Sketch Map," and are included on the City of Concord's Assessor's Map #102, parcel #s 1, 2 and 9. The boundary is continuous and is delineated by a cut granite stone wall on the east side, woodlands and a remnant stone wall on the south side, a fieldstone wall and granite ridge on the west side, and fieldstone wall on the north side.

### Boundary Justification

The boundary of the nominated property includes the 59.60 acres historically associated with Blossom Hill Cemetery, dedicated in 1860; 1.32 cleared and developed area of Blossom Hill Cemetery Rear Section, acquired in 1929 and 14.38 acres historically associated with Calvary Cemetery, established in 1874.

Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
		BLOSSOM HILL CEMETERY	LANDSCAPE		SITE	1860	C
1	GG	BETH JACOB CEMETERY	LANDSCAPE		SITE	1948	C
2	ALONG SO. CENTRAL BOUNDARY	POND & ENVIRONS	LANDSCAPE	WATER FEATURE GRANITE	SITE	1863/ 1938	C
3	ADJACENT TO Q	G. A. R. AREA	LANDSCAPE	FLAGPOLE, CANNON BARRELS	SITE	1870s	C
4	Q	COMMON GROUND	LANDSCAPE		SITE	1894	C
5	II, JJ, KK, LL, NN	RECENTLY DEVELOPED LAND	LANDSCAPE	OPEN LANDSCAPE	SITE	N/A	NC
6		CLARA B. PERKINS MEMORIAL CHAPEL	CHAPEL	GRANITE/ SLATE ROOF/ WOODEN DOORS	BUILDING	1904	C
7		WAITING ROOM	WAITING ROOM/ OFFICE	GRANITE/ SLATE ROOF	BUILDING	1907	C
8	WEST OF SECTION D	GARAGE	GARAGE (5-BAY)	GRANITE/ ASPHALT SHINGLED ROOF	BUILDING	1938	C

Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
9	WEST OF SECTION D	GARAGE	GARAGE (6-BAY)	VINYL SIDING/ ASPHALT SHINGLED ROOF/ CONCRETE FOUNDATION/ WOOD DOORS	BUILDING	1920s	C
10	WEST OF SECTION D	STORAGE	SMALL STORAGE BUILDING	WOOD (PYRAMIDAL ROOF) STONE POST FOUNDATION	BUILDING	c. 1920s	C
11	F	CHARLES H. CUMMINGS (DIED 1920)	MAUSOLEUM	GRANITE/ BRONZE DOOR	BUILDING	1908	C
12	K	GEORGE W. JACKSON	MAUSOLEUM/WALL TOMB	GRANITE/ WOODEN DOORS/ WROUGHT IRON GATE	BUILDING	c. 1889	C
13	L-32-40	NATHANIEL WHITE, JR. ARMENIA S. WHITE	MAUSOLEUM	GRANITE/ GRANITE DOORS BRONZE GATE	BUILDING	1870s	C
14	R-94	LYMAN JACKMAN D. JUNE 23, 1913	MAUSOLEUM	GRANITE/ WOODEN DOORS/ BRONZE GATE	BUILDING	1900s	C



Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
15	LL	DEVOID	MAUSOLEUM	GRANITE/ BRONZE AND GLASS DOORS	BUILDING	1995	NC
16	F	RECEIVING TOMB	RECEIVING TOMB	GRANITE/ METAL DOORS	STRUCTURE	1886	C
17	NO. STATE ST. NEAR RUMFORD ST.	MAIN GATEWAY ENTRANCE FORD MEMORIAL GATES	GATEWAY ENTRANCE	GRANITE POSTS/ CURVED GRANITE WALL/WROUGHT IRON GATES	STRUCTURE	1889 1891 1929	C
18	NO. STATE STREET	ORIGINAL NORTH ENTRANCE BLOSSOM HILL	GATEWAY ENTRANCE	GRANITE/WROUGHT IRON GATES	STRUCTURE	c. 1930	C
19	NO. STATE STREET	STATE STREET WALL (TO CALVARY ARCH) (ARCH TO NORTH END)	WALL	GRANITE	STRUCTURE	1862, 1889 1891	C
20	RUMFORD ST.	RUMFORD ST. WALL	WALL	GRANITE	STRUCTURE	1863, 1889	C
21	F	SCOUT MEMORIAL	MEMORIAL WALL	GRANITE CAST STONE CAP/ 3 BRONZE PLAQUES	STRUCTURE	1940	C
22	PP	COLUMBARIUM	COLUMBARIUM	GRANITE	STRUCTURE	2004	NC
23	F	CASCADE OF STEPS	STONE STEPS	GRANITE	STRUCTURE	1910s	C

Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
24	NORTH OF MAIN	HON. GEORGE A. CUMMINGS	MEMORIAL ANGEL STATUE	GRANITE	OBJECT	1918	C
25	M-179-181	JONATHAN ADAMS	FEMALE STATUE	MARBLE/	OBJECT	1872	C
26	T-11	RUFUS M. MORGAN CHARLOTTE M. MORGAN	FEMALE STATUE	GRANITE	OBJECT	1892 1928	C
27	K-72	JAMES R. HILL	OBELISK	GRANITE	OBJECT	1884	C
28	L-1	AMOS DODGE	OBELISK	GRANITE	OBJECT	1871	C
29	NORTH ADDITION 18	WILLIAM P. FORD ALICE P. MCCLURE FORD	OBELISK	GRANITE	OBJECT	1901 1948	C
30	NORTH ADDITION 84	SYLVESTER MARSH	OBELISK	GRANITE	OBJECT	1884	C
31	E-40	JOHN C. BRIGGS LUCY C. BRIGGS	MONUMENT	MARBLE/ GRANITE	OBJECT	1865 1862	C
32	E-52	GEORGE CLOUGH	MONUMENT	GRANITE	OBJECT	1895	C
33	F-15	JACOB HAROLD GALLINGER	MONUMENT	GRANITE	OBJECT	1918	C
34	F-18	REV. NATHANIEL BOUTON	MONUMENT	GRANITE	OBJECT	1878	C
35	F-30	JOHN BOYLSTON ABBOTT	MONUMENT	GRANITE	OBJECT	1946	C
36	G-8	HARRIET PATIENCE DAME	MONUMENT	GRANITE	OBJECT	1900	C

Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
37	H-2	EDWARD HAROLD ROLLINS	MONUMENT (SARCOPHAGUS)	GRANITE	OBJECT	1889	C
38	H-2	FRANK WEST ROLLINS	MONUMENT	MARBLE/	OBJECT	1915	C
39	H-3	WILLIAM EATON CHANDLER ON SOUTH FACE OF NATHAN S. CHANDLER D. JULY 11, 1862 MONUMENT	MONUMENT	MARBLE/ GRANITE	OBJECT	1917	C
40	H-18 1/2	BENJAMIN B. DAVIS ("UNCLE BEN" ON BACK)	MONUMENT (BOOK ON TOP)	GRANITE	OBJECT	1900	C
41	H-38	LAURA GARLAND CARR (LAURA ON BACK OF WILLIAM CARR, D. MAR. 3, 1925 MON)	MONUMENT	MARBLE/ GRANITE	OBJECT	1925	C
42	H-61	ISAAC HILL	MONUMENT (TEMPLE)	MARBLE/ GRANITE	OBJECT	1851	C
43	J-36	HON. JOHN KIMBALL	MONUMENT	GRANITE	OBJECT	1913	C
44	J-38	T. H. FORD ALICE THOMPSON FORD	MONUMENT	GRANITE	OBJECT	1892 1900	C
45	K-85	GEORGE A. CUMMINGS	MONUMENT	GRANITE	OBJECT	1905	C
46	K-87	REV. OSMOND C. BAKER, D.D.	MONUMENT	MARBLE/ GRANITE	OBJECT	1871	C
47	L-32-40	HENRY FRENCH HOLLIS	FLAT MARKER	GRANITE	OBJECT	1949	C



Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
48	Q-150	PURRINGTON/SWETT	MONUMENT (SOLDIER)	GRANITE	OBJECT	c. 1924	C
49	R-36	GEORGE GILMAN FOGG	MONUMENT	GRANITE	OBJECT	1881	C
50	U-3	FRANK SHERMAN STREETER LILLIAN CARPENTER STREETER	MONUMENT	GRANITE	OBJECT	1922 1935	C
51	U-10	BENJAMIN F. PRESCOTT	MONUMENT	GRANITE	OBJECT	1895	C
52	U-58	JAMES O. LYFORD	MONUMENT	MARBLE	OBJECT	1924	C
53	V-134	WILLIAM SMITH	MONUMENT	GRANITE	OBJECT	1902	C
54	W-145	DAVID H. BUCHANAN	MONUMENT	GRANITE	OBJECT	1924	C
55	AA-10	LEWIS JOHN RUNDLETT CARRIE B. COLPEY RUNDLETT	MONUMENT	GRANITE	OBJECT	1934 1915	C
56	AA-110	EDWARD MELVILLE PARKER	MONUMENT (CELTIC CROSS)	GRANITE	OBJECT	1925	C
57	NORTH ADDITION 68	ONSLow STEARNS	MONUMENT	GRANITE	OBJECT	1878	C
58	BY-L	CONCORD FIRE DEPT MEMORIAL	BOULDER	BOULDER/ BRONZE PLAQUE	OBJECT	1939	C
59	FF-1	REV. LYMAN ROLLINS	BOULDER	SHAPED BOULDER/ BRONZE PLAQUE	OBJECT	1930	C

Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
		CALVARY CEMETERY	LANDSCAPE		SITE	1875	C
60	NW CORNER OF CALVARY	GARAGE	GARAGE (1-BAY)	WOOD CLAPBOARDS ASPHALT SHINGLED ROOF/CONCRETE FOUNDATION	BUILDING	1930s	C
61	NO.STATE STREET	CALVARY CEMETERY ENTRANCE ARCH	GOTHIC ARCH	GRANITE	STRUCTURE	1893	C
62	CALL ST.	CALL ST. WALL	STONE WALL	BOULDERS	STRUCTURE	1870s	C
63	C-4	REV. JOHN O'REILLY	MONUMENT	GRANITE	OBJECT	1890s	C
64	D-44	RALPH NARDINI	SMALL MONUMENT (CHILD)	MARBLE	OBJECT	1894	C
65	E-59	DENIS LARY, ELIZA CROWLEY LARY, DENNIE LARY	HEADSTONES	MARBLE	OBJECTS	1886-1896	C
66	G-4	DANIEL B. DONOVAN	MONUMENT	GRANITE	OBJECT	1898	C
67	G-24	JOHN MURPHY	MONUMENT	GRANITE	OBJECT	1893	C
68	G-18	THOMAS FOX	MONUMENT	GRANITE	OBJECT	1900s	C
69	G-30	PATRICK J. DONOVAN	MONUMENT	GRANITE	OBJECT	1907	C
70	G-35	WILLIAM COLEMAN	MONUMENT	GRANITE	OBJECT	1880s	C

Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
71	G-47	THOMAS E. KING	MONUMENT	GRANITE	OBJECT	1898	C
72	G-76	DANIEL DESMOND	MONUMENT	GRANITE	OBJECT	1894	C
73	H-38	REV. JOHN E. BARRY	HEADSTONE	GRANITE	OBJECT	1900-1971	C
74	I-1	FRANK MAYO	MONUMENT	GRANITE	OBJECT	1917	C
75	I-22	MONS. EUGENE M. O'CALLAGHAN	MONUMENT	GRANITE	OBJECT	1913	C
76	I-30	JULIA REARDON HANNAH REARDON	MONUMENT	GRANITE	OBJECT	1927 1920	C
77	I-43	JOSEPH THERIAULT	MONUMENT	GRANITE	OBJECT	1938	C
78	I-65	ELENA SCHINELLA	MONUMENT	GRANITE	OBJECT	1921	C
79	I-69	JOSEPH E. NORMANDEAU	MONUMENT	GRANITE	OBJECT	1921	C
80	I-110	SGT MAJ. ROBERT C. BECKETT JOHN E. BECKETT	MONUMENT	GRANITE	OBJECT	1918 1928	C
81	I-112	REV. DENIS C. LING	MONUMENT	GRANITE	OBJECT	1928	C
82	L-26	VICTOR LEMAY BRIDGET LEMAY	MONUMENT	GRANITE	OBJECT	1918 1940	C
83	L-75	ALCIDE J. BELANGER VERGINIE M. BELANGER	MONUMENT	GRANITE	OBJECT	1952 1928	C



Number	Section/Lot	Historic Name	Type	Material	Resource	Date	Status
84	L-95	ALOSA FAMILY	MONUMENT	GRANITE	OBJECT	1927	C
85	M-51L	S. CHRISTA MCAULIFFE	MONUMENT	GRANITE	OBJECT	1986	NC
86	AA-16	RAYMOND W. JOLIN	GRAVESTONE	CAST IRON CROSS/ GRANITE BASE	OBJECT	1910s	C
(Row 16, # 9)							

Blossom Hill and Calvary Cemeteries  
Concord (Merrimack) NH

DATA SHEET

May 2010

TOTAL RESOURCES: 84 Contributing, 2 Noncontributing

- 11 Contributing Buildings
- 4 Contributing Sites
- 1 Noncontributing Site
- 10 Contributing Structures
- 59 Contributing Objects
- 1 Noncontributing Object

KEY

C: Contributing Resources  
NC: Noncontributing Resources

Note: With more than 12,000 gravestones, markers and monuments in Blossom Hill and Calvary Cemeteries, it is impossible to identify all resources. Therefore the Data Sheet only provides a representative sample of the resources to be found in the Cemeteries.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

## Blossom Hill and Calvary Cemeteries

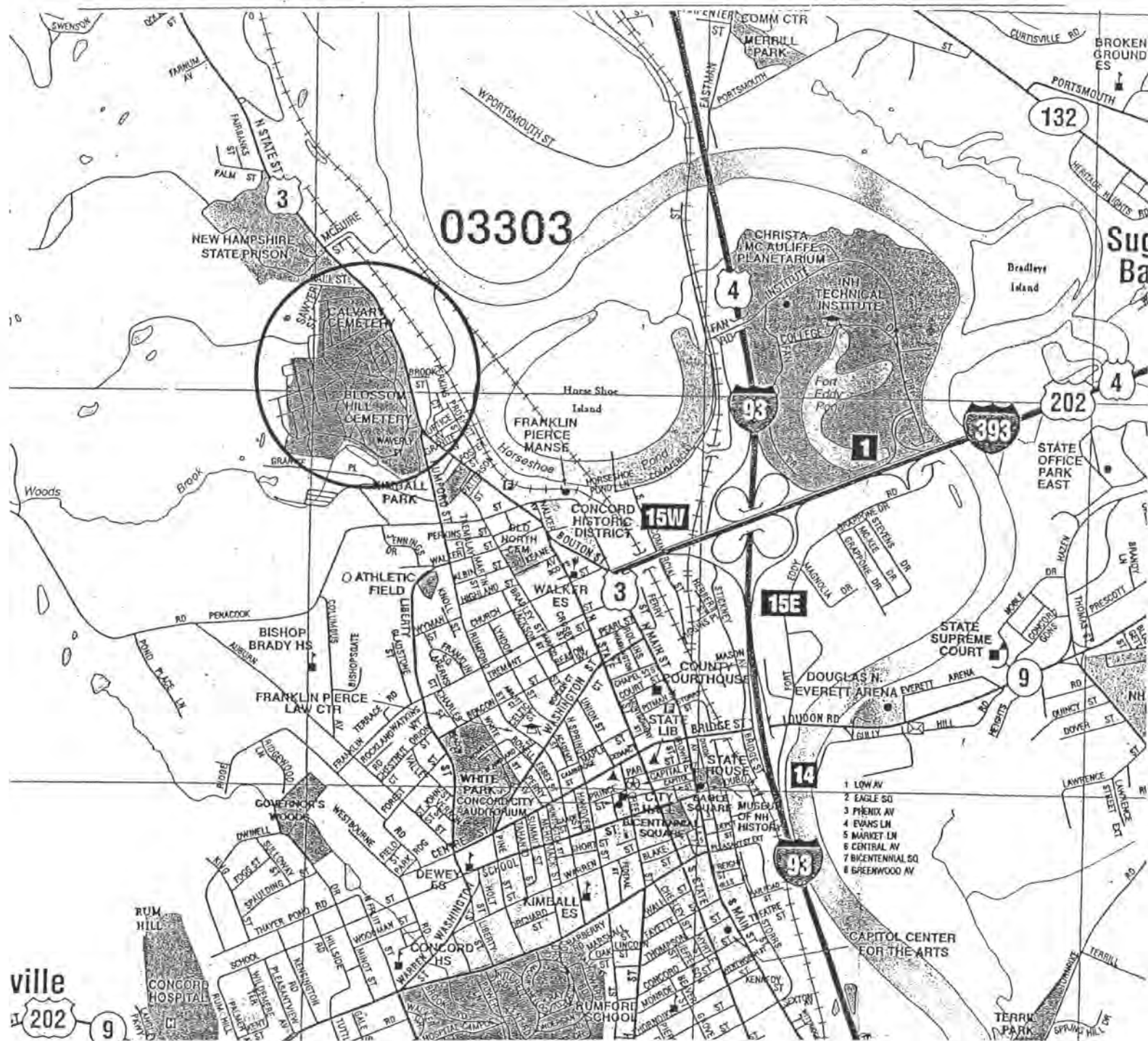
Name of Property

Concord (Merrimack) NH

County and State

Section number \_\_\_\_\_ Page \_\_\_\_\_

Name of multiple property listing (if applicable)



N

CONCORD  
NEW HAMPSHIRE

SCALE

0 0.25 0.5 0.75 1 Mile  
0 0.25 0.5 0.75 1 Kilometer



Concord, New Hampshire

Fannin-Lehner Preservation Consultants  
Martha Lyon Landscape Architecture, LLC  
February 16, 2010

BLOSSOM HILL  
REAR SECTION

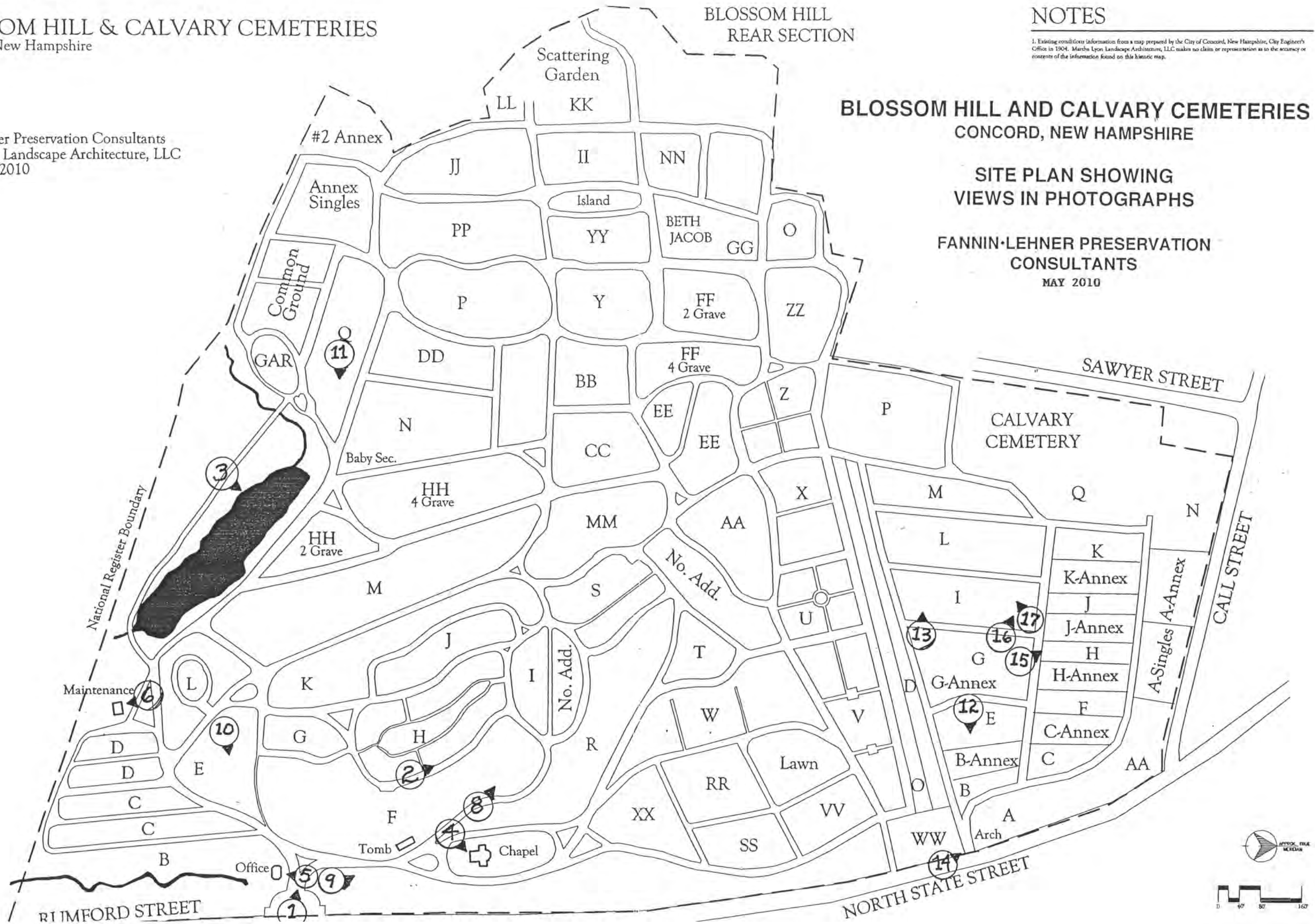
## NOTES

1. Existing conditions information from a map prepared by the City of Concord, New Hampshire, City Engineer's Office in 1904. Martha Lyon Landscape Architecture, LLC makes no claim or representation as to the accuracy or contents of the information found on this historic map.

## BLOSSOM HILL AND CALVARY CEMETERIES

**SITE PLAN SHOWING  
VIEWS IN PHOTOGRAPHS**

FANNIN-LEHNER PRESERVATION  
CONSULTANTS  
MAY 2010



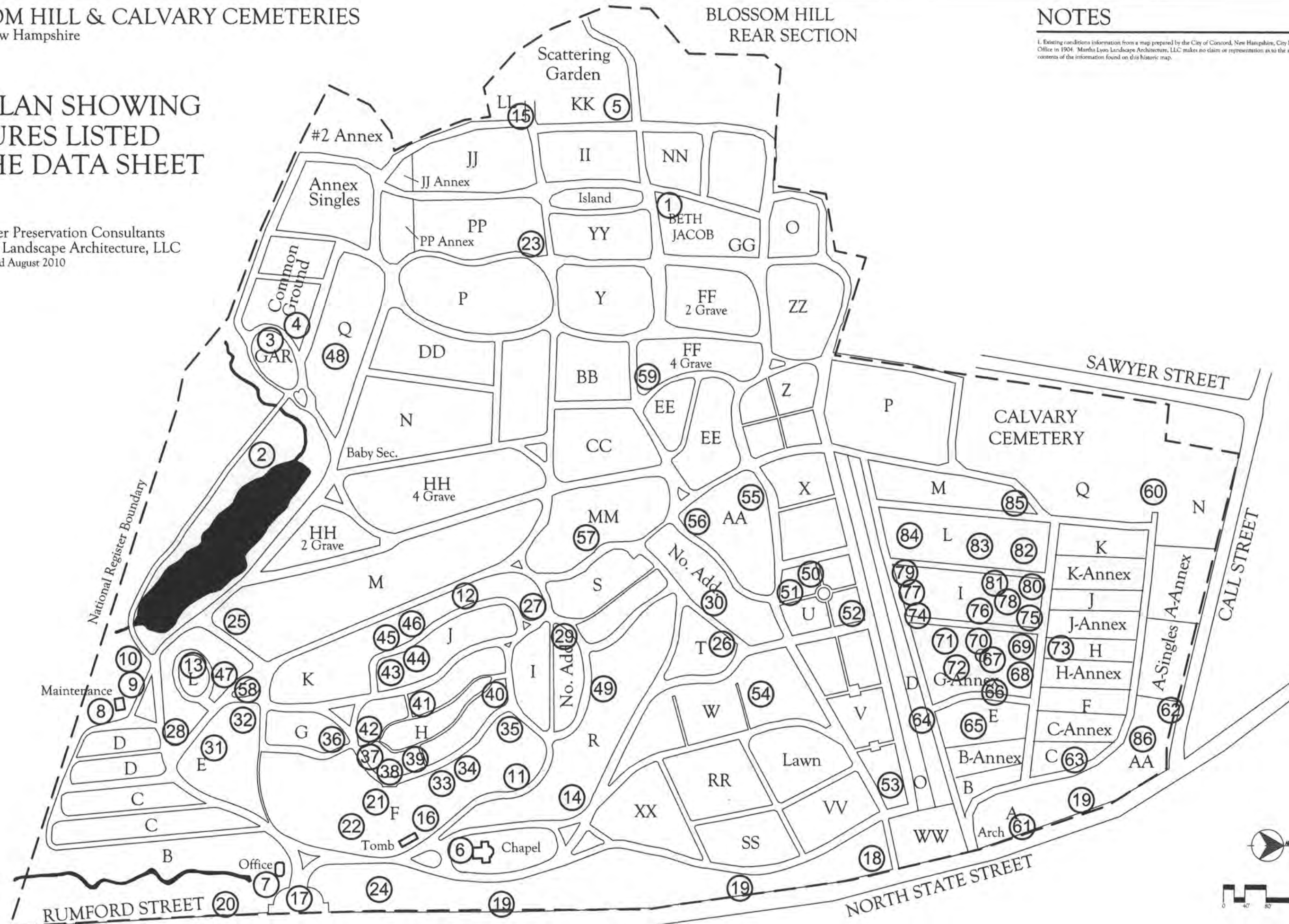
## Concord, New Hampshire

Fannin-Lehner Preservation Consultants  
Martha Lyon Landscape Architecture, LLC  
May 2010/Revised August 2010

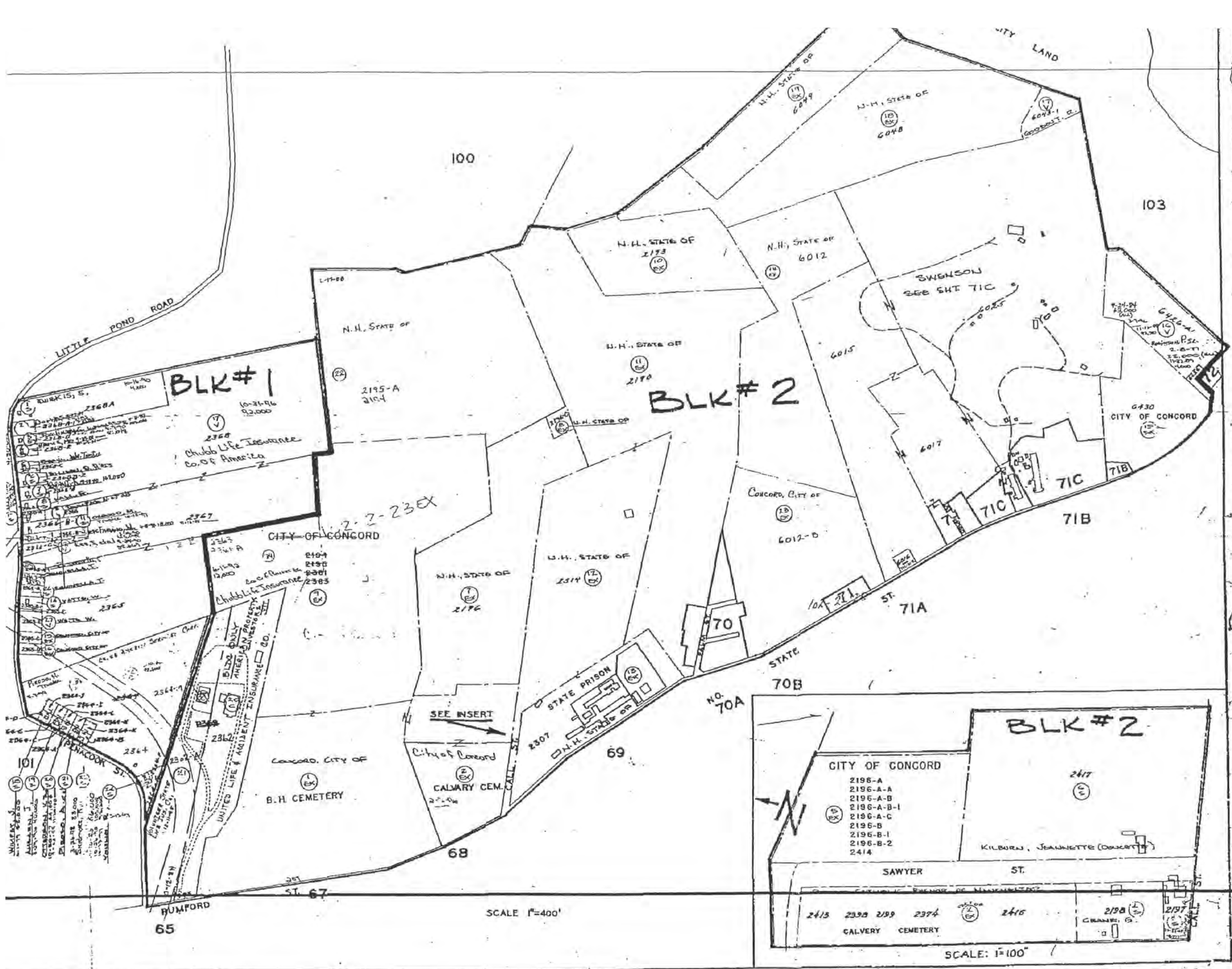
BLOSSOM HILL  
REAR SECTION

## NOTES

1. Existing conditions information from a map prepared by the City of Concord, New Hampshire, City Engineer's Office in 1904. Martha Lyon Landscape Architecture, LLC makes no claim or representation as to the accuracy or contents of the information found on this historic map.







BLOSSOM HILL  
AND  
CALVARY CEMETERIES  
CONCORD NH

ASSESSOR'S MAP #102

BLOCK #2

SCALE: 1" = 200 FT.

MAY 2010

FANNIN-LEHNER  
PRESERVATION  
CONSULTANTS



United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Blossom Hill and Calvary Cemeteries

Name of Property

Concord (Merrimack) NH

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Section number \_\_\_\_\_ Page \_\_\_\_\_

Name of multiple property listing (if applicable)

## PHOTOGRAPHS

### BLOSSOM HILL CEMETERY SECTION

1. Main entrance (1889) with Waiting Room (1907) to the left and Hon. George Cummings Memorial (1918) in the background to the right. Looking west.
2. General view of Blossom Hill Cemetery (Sections F and H). Looking north.
3. General view of Blossom Hill Cemetery with pond in foreground (Sections M and E). Looking northeast.
4. Clara B. Perkins Memorial Chapel (1904). Looking northeast.
5. Waiting Room (1907). Looking southwest.
6. Five bay granite garage (1938). Looking southeast.
7. White Mausoleum (c. 1880's, Section L). Looking northwest.
8. Charles H. Cummings Mausoleum (1908, Section F). Looking northwest.
9. Hon. George A. Cummings Memorial (1918, north of main entrance). Looking northwest.
10. George Clough monument and plot (c. 1890's, Section E, Lot 52). Looking East.
11. Purrington-Swett monument (c. 1924, Section Q, Lot 150). Looking east.

United States Department of the Interior  
National Park Service

## National Register of Historic Places Continuation Sheet

Blossom Hill and Calvary Cemeteries

Name of Property

Concord (Herrimack) NH

County and State

Section number \_\_\_\_\_ Page \_\_\_\_\_

Name of multiple property listing (if applicable)

**PHOTOGRAPHS****CALVARY CEMETERY SECTION**

12. Group of three Lary family gravestones (1886-1896, Section E, Lot 59) and general view of Calvary Section. Looking east.

13. Theriault Monument and Lot (1860-1938, Section I, Lot 43) and general view of Calvary Section. Looking west.

14. Calvary Arch (1893, between Sections A and WW). Looking north.

15. Very Rev. John E. Barry V. G. Monument (1902-1971, Section H, Lot 38). Looking northwest.

16. Rt. Rev. Monsignor Eug. M. O'Callahan V. G. Monument (d. June 5, 1913, Section I, Lot 22). Looking northwest.

17. Elena Schinella Monument (1921) and Lot, (Section I, Lot 65). Looking southwest.

UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: NOMINATION

PROPERTY Blossom Hill and Calvary Cemeteries  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: NEW HAMPSHIRE, Merrimack

DATE RECEIVED: 9/29/10 DATE OF PENDING LIST: 10/26/10  
DATE OF 16TH DAY: 11/10/10 DATE OF 45TH DAY: 11/13/10  
DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000891

REASONS FOR REVIEW:

APPEAL: N DATA PROBLEM: N LANDSCAPE: N LESS THAN 50 YEARS: N  
OTHER: N PDIL: N PERIOD: N PROGRAM UNAPPROVED: N  
REQUEST: Y SAMPLE: N SLR DRAFT: N NATIONAL: N

COMMENT WAIVER: N

\_\_\_ACCEPT \_\_\_☒RETURN \_\_\_REJECT \_\_\_11/10/10\_\_\_DATE

ABSTRACT/SUMMARY COMMENTS:

*Need one district - combine Section 7 into one  
per section 8.*

RECOM./CRITERIA Return

REVIEWER Chris Delane

DISCIPLINE Historic

TELEPHONE \_\_\_\_\_

DATE 11/10/10

DOCUMENTATION see attached comments Y/N see attached SLR Y/N

If a nomination is returned to the nominating authority, the nomination is no longer under consideration by the NPS.



UNITED STATES DEPARTMENT OF THE INTERIOR  
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES  
EVALUATION/RETURN SHEET

REQUESTED ACTION: RESUBMISSION

PROPERTY Blossom Hill and Calvary Cemeteries  
NAME:

MULTIPLE  
NAME:

STATE & COUNTY: NEW HAMPSHIRE, Merrimack

DATE RECEIVED: 11/29/10

DATE OF PENDING LIST:

DATE OF 16TH DAY: 12/15/10

DATE OF 45TH DAY: 1/14/11

DATE OF WEEKLY LIST:

REFERENCE NUMBER: 10000891

DETAILED EVALUATION:

✓ ACCEPT        RETURN        REJECT 12/15/10 DATE

ABSTRACT/SUMMARY COMMENTS:

*Corrected Section 7 & Section 8.*

RECOM./CRITERIA *AC*

REVIEWER *L. S. Delane*

DISCIPLINE *Historic*

TELEPHONE                     

DATE 12/15/10

DOCUMENTATION see attached comments Y/N see attached SLR Y/N



1. Blossom Hill and Calvary Cemeteries - Section  
North State Street, Concord
2. Merrimack County, NH
3. Monique B. Lehner
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. Main entrance with waiting  
room (1907) on left and Hon.  
George Cummings Memorial (1918)  
on right, Looking west.
7. #1.





1. Blossom Hill and Calvary Cemeteries - Blossom Hill Section  
North State Street, Concord
2. Merrimack County, NH
3. Monique B. Lehner
4. May 2009
5. 275 Lexington Road  
Concord, MA 01742
6. General view of Blossom Hill  
Cemetery (sections F + H). Looking  
north.
7. #2.





1. Blossom Hill and Calvary Cemeteries - Blossom Hill Section  
North State Street, Concord
2. Merrimack County, NH
3. Martha Lyon
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. General view of Blossom Hill  
Cemetery with pond in foreground  
(Sections M + E). Looking northeast.
7. # 3.



1. Blossom Hill and Calvary Cemeteries - Blossom  
North State Street, Concord Hill  
Section

2. Merrimack County, NH

3. Monique B. Lehner

4. May 2009

5. 271 Lexington Road  
Concord, MA 01742

6. Clara B. Perkins Memorial  
Chapel (1904). Looking northeast.

7. # 4.





1. Blossom Hill and Calvary Cemeteries - Blossom Hill Section  
North State Street, Concord
2. Merrimack County, NH
3. Manique B. Lehner
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. Waiting Room (1907). Looking Southwest.
7. # 5



1. Blossom Hill and Calvary Cemeteries - Blossom Hill Section  
North State Street, Concord
2. Merrimack County, NH
3. James C. Fannin, Jr.
4. March 2009
5. 271 Lexington Road  
Concord, MA 01742
6. Five bay granite garage (1938).  
Looking Southeast.
7. # 6





1. Blossom Hill and Calvary Cemeteries -  
North State Street
2. Merrimack County, NH
3. Monique B. Lehner
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. White mausoleum (c. 1880's, Section L)  
Looking northwest.
7. #7

Blossom  
Hill  
Section



1. Blossom Hill and Calvary Cemeteries - Blossom Hill Section  
North State Street
2. Merrimack County, NH
3. Monique B. Lehner
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. Charles H. Cummings Mausoleum  
(1908. Section F) Looking northwest.
7. # 8





1. Blossom Hill and Calvary Cemeteries - Blossom  
North State Street Hill  
Section
2. Merrimack County, NH
3. Monique B Lehner
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. Hon. George A. Cummings Memorial  
(1918, North of main entrance).  
Looking northeast.
7. #9



1. Blossom Hill and Calvary Cemeteries - Blossom Hill Section  
North State Street
2. Merrimack County, NH
3. James C. Fannin, Jr.
4. March 2009
5. 271 Lexington Road  
Concord, MA 01742
6. George Clough monument and plot (c. 1890's, Section E, Lot 52).  
Looking east.
7. # 10





1. Blossom Hill and Calvary Cemeteries -  
North State Street Blossom  
Hill  
Section
2. Merrimack County, NH
3. Martha Lyon
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. Puttington - Swett monument  
(c. 1924) Section Q, Lot 150. Looking  
east.
7. # 11



1. Blossom Hill and Calvary Cemeteries  
Calvary section
2. Merrimack County, NH
3. James C. Fannin
4. December 2009
5. 271 Lexington Rd.  
Concord, MA 01742
6. Group of Three Lory Family  
gravestones (1886-1896, Section E,  
Lot 59). Looking east.
7. # 12





1. Blossom Hill and Calvary Cemeteries  
Calvary section

2. Merrimack County, NH

3. James C. Fannin

4. December 2009

5. 271 Lexington Rd.  
Concord, MA 01742

6. Theriault monument and lot  
(1860-1938, Section I, Lot 43).  
Looking west.

7. # 13



1. Blossom Hill and Calvary Cemeteries - Calvary  
North State Street - Section
2. Merrimack County, NH
3. Monique B. Lehner
4. May 2009
5. 271 Lexington Road  
Concord, MA 01742
6. Calvary Arch (1893, between  
Sections A and W.) Looking north.
7. #14





1. Blossom Hill and Calvary Cemeteries -  
Calvary Section
2. Merrimack County, NH
3. James C. Fannin
4. January 2010
5. 271 Lexington Rd.  
Concord, MA 01742
6. Very Rev. John E. Barry VG  
Monument (1902-1971), Section H,  
Lot 38). Looking northwest.
7. # 15



1. Blossom Hill and Calvary Cemeteries  
Calvary Section
2. Merrimack County, NH
3. James C. Fannin
4. December 2009
5. 271 Lexington Rd.  
Concord, MA 01742
6. Rt. Rev. Monsignor Evg. M. O'Callaghan  
VG monument (d. June 5, 1913, Section I,  
Lot 22). Looking northwest.
7. #16

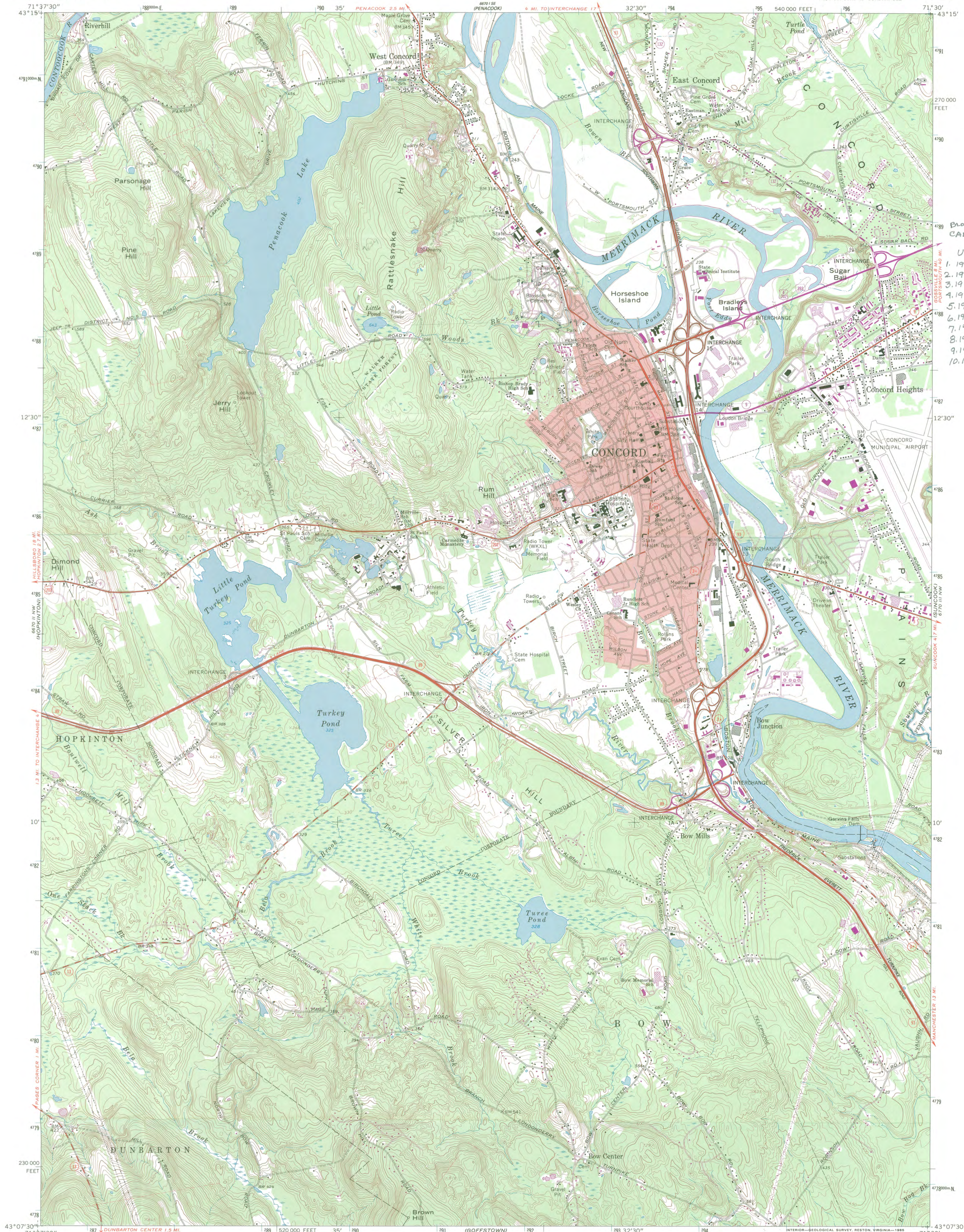




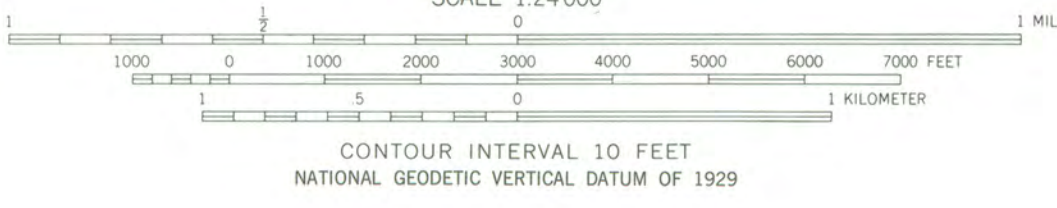
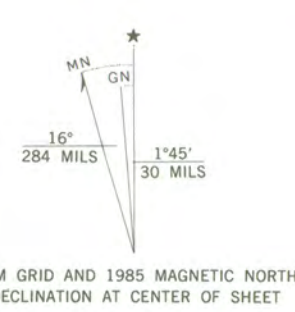
1. Blossom Hill and Calvary Cemeteries  
Calvary Section
2. Merrimack County, NH
3. James C. Fannin
4. December 2009
5. 271 Lexington Rd.  
Concord, MA 01742
6. Elena Schinella Monument and lot,  
(1921), Section J. Lot 65),  
Looking southwest.
7. #17



**Blossom Hill AND  
CALVARY CEMETERIES  
CONCORD NH**  
UTM REFERENCES  
1. 19 292380 4788770  
2. 19 292580 4788710  
3. 19 292680 4788640  
4. 19 292820 4787990  
5. 19 292690 4787950  
6. 19 292480 4788100  
7. 19 292410 4788020  
8. 19 292260 4788030  
9. 19 292280 4788440  
10. 19 292380 4788460



Mapped, edited, and published by the Geological Survey  
Control by USGS, NOS/NOAA, and New Hampshire Geodetic Survey  
Topography by photogrammetric methods from aerial  
photographs taken 1967. Field checked 1967  
Polyconic projection. 10,000-foot grid ticks based on New Hampshire  
coordinate system  
1000-meter Universal Transverse Mercator grid ticks,  
zone 19, shown in blue  
1927 North American Datum  
To place on the predicted North American Datum 1983  
move the projection lines 5 meters south and  
40 meters west as shown by dashed corner ticks  
Fine red dashed lines indicate selected fence and field lines where  
generally visible on aerial photographs. This information is unchecked  
Red tint indicates areas in which only landmark buildings are shown  
There may be private inholdings within the boundaries of  
the National or State reservations shown on this map



THIS MAP COMPLIES WITH NATIONAL MAP ACCURACY STANDARDS  
FOR SALE BY U.S. GEOLOGICAL SURVEY  
DENVER, COLORADO 80225, OR RESTON, VIRGINIA 22092  
A FOLDER DESCRIBING TOPOGRAPHIC MAPS AND SYMBOLS IS AVAILABLE ON REQUEST



**ROAD CLASSIFICATION**  
Primary highway, all weather, hard surface  
Secondary highway, all weather, hard surface  
Light-duty road, all weather, improved surface  
Unimproved road, fair or dry weather  
Interstate Route  
U.S. Route  
State Route

CONCORD, N. H.  
NE/4 CONCORD 15' QUADRANGLE  
43071-85-TF-024  
1967  
PHOTOREVISED 1985  
DMA 6670 II NE-SERIES V812







"Michaud, Peter"  
<Peter.Michaud@dcr.nh.gov>

11/29/2010 04:09 PM EST

To <Lisa\_Deline@nps.gov>

cc

bcc

Subject RE: Revised Section 8 for Blossom & Calvary

Dear Lisa,

Thank you again for taking extra time with the Blossom Hill & Calvary Cemetery nomination. I agree that the nomination works better when the resources are treated as a district and I agree that the significance of the district is at the local level and is not national.

With Many Thanks,

Peter

---

Peter Michaud  
National Register,  
Preservation Tax Incentives, & Easements Coordinator  
New Hampshire Division of Historical Resources  
19 Pillsbury Street, Concord, NH 03301-3570  
(603) 271 3583 fax (603) 271 3433  
[www.nh.gov/nhdhr](http://www.nh.gov/nhdhr)

About the New Hampshire Division of Historical Resources:  
The New Hampshire Division of Historical Resources was established in 1974 as the "State Historic Preservation Office." The historical, archaeological, architectural and cultural resources of New Hampshire are among its most important environmental assets. Historic preservation promotes the use, understanding and conservation of such resources for the education, inspiration, pleasure and enrichment of New Hampshire's citizens. For more information, visit us online at [www.nh.gov/nhdhr](http://www.nh.gov/nhdhr) or by calling (603) 271-3483.

Recommendation: SLR Return

Action: SLR Return None

Documentation Issues-Discussion Sheet

State Name: Ut County Name Merriam Resource Name Glossom Hill + Calvary  
Reference No. 10-891 Multiple Name Cemeteries

Solution:

Problem:

Corrected  
(1) This is actually 2 cemeteries and they should have their own forms. Should not have merged them - ~~merged~~  
(2) photos a highly grouped. Need more images of rest of cemeteries. For example cannot tell if 1975 monuments in the GTR oval impact its integrity No. 3 in inventory

Resolution:

SLR: Yes No

Database Change: