

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 National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.



1. Name of Property

Historic name: Charleston Cemeteries Historic District

Other names/site number: _____

Name of related multiple property listing:

N/A

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

2. Location

Street & number: Huguenin Avenue, roughly bounded by Algonquin Road, N. Romney Street, Meeting Street, and the CSX Railroad

City or town: Charleston State: SC County: Charleston

Not For Publication: Vicinity:

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this x 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 x meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

 national statewide X local

Applicable National Register Criteria:

 X A B X C D

<u>Elizabeth M. Johnson</u>	<u>5/30/17</u>
Elizabeth M. Johnson, Deputy State Historic Preservation Officer:	Date
_____ State or Federal agency/bureau or Tribal Government	

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

Signature of commenting official: _____ **Date** _____

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

4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain:)

Joe Colson H Beall
Signature of the Keeper

7-24-17
Date of Action

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

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Structure
Object

Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>3</u>	<u>1</u>	buildings
<u>22</u>	<u>1</u>	sites
<u>26</u>	<u>3</u>	structures
<u>52</u>	<u>7</u>	objects
<u>103</u>	<u>12</u>	Total

Number of contributing resources previously listed in the National Register 16

6. Function or Use

Historic Functions

(Enter categories from instructions.)

AGRICULTURE/SUBSISTENCE/Agricultural Field

FUNERARY/Cemetery

Current Functions

(Enter categories from instructions.)

FUNERARY/Cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY/Gothic Revival

LATE VICTORIAN/Gothic

LATE 19th AND 20th CENTURY REVIVALS/Beaux Arts, Late Gothic Revival

Materials: (enter categories from instructions.)

Principal exterior materials of the property: STONE/Granite, Marble; CONCRETE;
METAL/Cast Iron, Copper, Bronze; EARTH; BRICK

Narrative Description

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

Summary Paragraph

The Charleston Cemeteries Historic District was formerly the Magnolia Umbra Plantation. Beginning in 1849, the property underwent an eighteen-month transition under the guidance of South Carolina architect Edward C. Jones in the spirit of the rural cemetery movement. The first established cemetery was the Magnolia Cemetery; however, expansion and additions of additional cemeteries happened almost immediately and the cemetery district continued to grow through the mid-twentieth century. Today, there are twenty-three contributing cemeteries to the district. Located at the northern boundary of the city of Charleston, South Carolina the Cemeteries Historic District is composed of twenty-three cemeteries established between 1850 and 1956. The Cemeteries Historic District is bounded by a marsh of the Cooper River to the east, and industrial as well as residential property to the north, south, and west. Near the outskirts of the Charleston city limits, the district is tucked away off Meeting Street. When first established, Charleston's city limit was approximately two miles south of the district. The city has grown considerably since 1850 and the location of the district is now within the limits of the city. Spatially, the twenty-three cemeteries co-exist in direct proximity to each other within a flat 107 acres. The district retains a high degree of integrity in design, workmanship, materials, setting, location, feeling, and association. Below find a map showing the boundaries of the district and list of contributing cemeteries, including their date of establishment.

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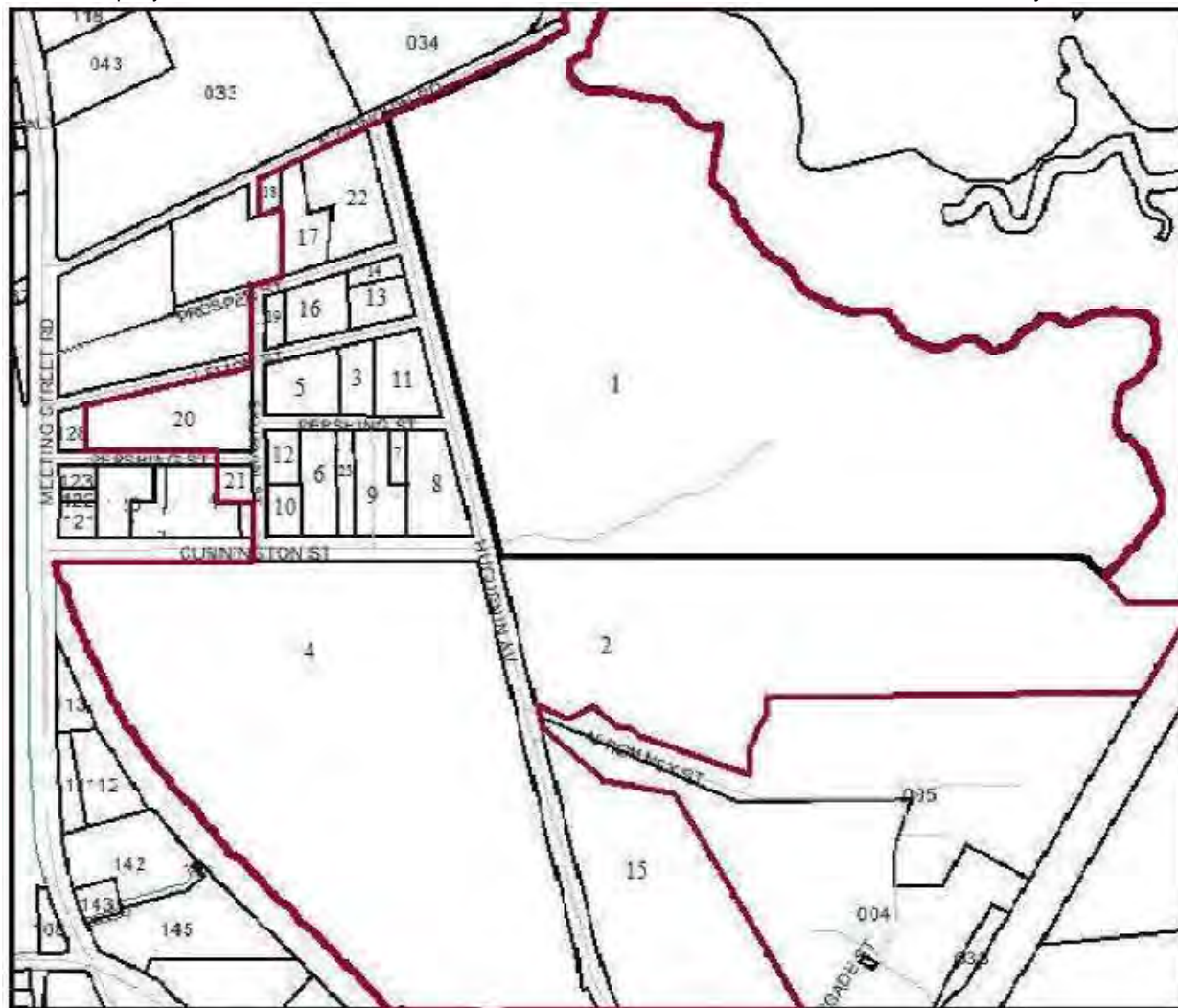


Figure 1.1 The modern boundaries of the Cemeteries Historic District.

The cemeteries of the District are labeled chronologically 1. Magnolia Cemetery (1850) 2. St. Lawrence Cemetery (1852) 3. Brith Shalom Cemetery (1855) 4. Bethany Cemetery (1856) 5. Brotherly Association Cemetery (1856) 6. Friendly Union Cemetery (1856) 7. Christian Benevolent Society Cemetery (1856) 8. Unity & Friendship Cemetery (1856) 9. Humane and Friendly Society Cemetery (1856) 10. Bethel UMC Cemetery (1873) 11. Calhoun AME (Old Emanuel Church) Cemetery (1874) 12. Lewis Christian Union Cemetery (1879) 13. Reserved Fellowship Society Cemetery (1884) 14. Jenkins (Trinity AME Church #1) Cemetery (1886) 15. Kahal Kadosh Beth Elohim Cemetery (1887) 16. Old Morris Brown AME Cemetery (1887) 17. Trinity AME/Harleston-Boags Cemetery (c. 1900) 18. Trinity AME Church #2 Cemetery (1905) 19. Beth Israel Cemetery (1911) 20. New Emanuel AME Church Cemetery (1926) 21. Greek Orthodox Cemetery (1936) 22. New Morris Brown AME Cemetery (1945) 23. Brown Fellowship Society Cemetery (1956).

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Narrative Description

The Cemeteries Historic District is located near the northern city limit of the City of Charleston, tucked away towards the marsh of the Cooper River one block off Meeting Street, a main thoroughfare. The district is composed of twenty-two contributing cemeteries, and one non-contributing cemetery, encompassing roughly 107 acres. Approaching the district off Meeting Street and east onto Cunningham Avenue, Bethany Cemetery is the first cemetery seen to the south separated from the avenue by an iron fence. Continuing east, Bethel UMC Cemetery, Friendly Union Cemetery, Brown Fellowship Society Cemetery, Humane and Friendly Society Cemetery, and Unity & Friendship Cemetery line the north side of Cunningham Avenue. Bethel UMC Cemetery has no fence. Friendly Union Cemetery is separated from the avenue by a brick fence, with an entrance leading to a central grass avenue running north-south through the cemetery. The Brown Fellowship Society Cemetery and the Humane and Friendly Society Cemetery both have low brick foundation walls with iron fencing on top separating the cemeteries from the avenue. The Brown Fellowship Society Cemetery has no entrance gate, just two brick pillars framing the entrance to a central grass avenue running north south through the cemetery. The Humane and Friendly Society Cemetery has a simple iron gate serving as its entrance point to a central grass avenue running north south through the cemetery. The Unity & Friendship Cemetery is at the northwest corner of Cunningham Avenue and Huguenin Avenue, separated by a chain linked fence, and with two brick entrance pillars and an iron gate serving as the entrance point to a central grass avenue running north south through the cemetery. A wide shoulder with well-manicured grass can be found on each side of Cunningham Avenue and five large, live oak trees line Cunningham Avenue as it stretches in between Meeting Street and Huguenin Avenue.

As Cunningham Avenue crosses over Huguenin Avenue it becomes a path through the entrance into Magnolia Cemetery. Magnolia Cemetery's entrance is denoted by a series of white, stuccoed, brick entrance pillars and a tall iron gate leading to a series of winding paths through the cemetery. From this vantage point, several large trees can be seen within the cemetery as well as the pump house. To the north, up Huguenin Avenue, Magnolia Cemetery is separated by a tall brick fence, stretching to the northern boundary of the district at the intersection of Huguenin Avenue and Algonquin Road. On the west side of Huguenin Avenue beginning at Cunningham Avenue and traveling north is eastern boundary of the Unity & Friendship Cemetery, stretching to Pershing Street and separated by a chain linked fence. From Pershing Street to Lemon Street is the eastern boundary of the Calhoun AME (Old Emanuel Church) Cemetery. While there is no extant fence separating this cemetery, there are eight small concrete posts scattered linearly along this axis denoting the cemetery's eastern border. As Huguenin Avenue continues north towards Prosper Street, the Reserved Fellowship Society Cemetery is to the west. There is also no extant fence separating this cemetery, and like the Calhoun AME (Old Emanuel Church) Cemetery, there are seven small concrete posts scattered linearly along the same axis denoting this cemetery's eastern border. Between the Reserved Fellowship Society Cemetery and the Jenkins (Trinity AME Church #1) Cemetery, who's eastern borders share the same block, there is a line of trees and overgrown brush running east-west serving as a border between the two cemeteries. The Jenkins (Trinity AME Church #1) Cemetery occupies the northeastern corner of the

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intersection of Huguenin Avenue and Prosper Street. This cemetery has no fence separating it from the avenue. The eastern border of the New Morris Brown AME Cemetery occupies the block between Prosper Street and Algonquin Road, and it too is only separated by small, concrete posts.

A left turn onto Algonquin Road follows the north boundary of the New Morris Brown AME Cemetery, again only denoted by small, short, concrete posts. Approximately half way down the block begins the Trinity AME/Harleston-Boags Cemetery, separated from the road by an overgrown "wall" of brush constricting the view into the cemetery from the road. The next cemetery as Algonquin Road heads west is the Trinity AME Church #2 Cemetery, which occupies the corner of Algonquin Road and Skurvin Street. The Trinity AME Church #2 is a small cemetery with no fence or separation from the road.

At the corner of Prosper Street and Skurvin Street one can head east on Prosper Street and see the southern boundaries of Trinity AME/Harleston-Boags Cemetery and New Morris Brown AME Cemetery on the north side of the street. The Trinity AME/Harleston-Boags Cemetery has no fence and is filled with overgrown brush and trees that severely limit the visibility of the grave markers. New Morris Brown AME Cemetery is delineated by small concrete posts scattered linearly along this axis denoting the cemetery's southern border. A few large trees and large bushes can be seen in the New Morris Brown AME Cemetery from the road. On the south side of Prosper Street are the northern boundaries of the Beth Israel Cemetery, Old Morris Brown AME Cemetery, and Jenkins (Trinity AME Church #1) Cemetery. Beth Israel Cemetery is separated from the road by a tall brick privacy fence, and a wrought iron gate is located on this street. Neither the Old Morris Brown AME Cemetery nor the Jenkins (Trinity AME Church #1) Cemeteries have any separation from Prosper Street, or each other and appear virtually seamless except for one modern sign on the roadside in the Old Morris Brown AME Cemetery that states, "MORRIS BROWN AME CEMETERY." While no vegetation exists within Beth Israel Cemetery, a few large bushes and trees can be seen throughout both the Old Morris Brown AME Cemetery and Jenkins (Trinity AME Church #1).

Back at the corner of Prosper Street and Skurvin Street and heading south on Skurvin Street, which is the western border on this block for the District, the Beth Israel Cemetery's western boundary occupies the block on the east side of the street and on the west side is an industrial commercial site. Beth Israel Cemetery is separated from the street by the same tall brick privacy fence that separates it on all sides. There is no fence to access the cemetery on this street.

At the intersection of Skurvin Street and Lemon Street one can head east on Lemon Street and see the southern boundaries of Beth Israel Cemetery, Old Morris Brown AME Cemetery, and Reserved Fellowship Society Cemetery. Beth Israel Cemetery's tall brick fence has another smaller wrought iron gate on this Street. Small concrete posts scattered linearly along this axis denoting the cemetery's southern border delineate the southern boundary of Old Morris Brown AME Cemetery. The Reserved Fellowship Society Cemetery has no separation from the street. While no vegetation exists within Beth Israel Cemetery, a few large bushes and trees can be seen throughout both the Old Morris Brown AME Cemetery and Reserved Fellowship Society Cemetery. On the south side of Lemon Street are the northern boundaries of Brotherly

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Association Cemetery, Brith Shalom Cemetery, and Calhoun AME (Old Emanuel Church) Cemetery. The Brotherly Association Cemetery is separated from the street by a modern chain-linked fence covered in vines and accented by overgrown bushes. Brith Shalom Cemetery is separated from the street by a low brick foundation wall with a wrought iron fence on top. There is a double wrought iron gate that leads into the cemetery from Lemon Street. The Calhoun AME (Old Emanuel Church) Cemetery's northern border is delineated by small concrete posts scattered linearly along this axis.

At the corner of Skurvin Street and Lemon Street, if you head west on Lemon Street you follow the boundary of the district and also the northern border of the New Emanuel AME Church Cemetery. This cemetery has no separation from the street, and simply boasts two brick entrance pillars leading to a central, grass avenue intersecting the cemetery. Only a few large bushes and trees can be seen from the street within the cemetery.

Back at the corner of Skurvin Street and Lemon Street, and continuing south on Skurvin the western border of the Brotherly Association Cemetery is on the east side of the street and the eastern border of the New Emanuel AME Church Cemetery is on the west side of the street. The Brotherly Association Cemetery is separated from the street by a modern chain-linked fence that is covered in vines. An entrance marked by brick pillars and a double wrought iron gate leads to a small grass avenue within the cemetery. The New Emanuel AME Church Cemetery has no separation from the street. Only a few large trees and bushes can be seen from Skurvin Street within the cemeteries.

At the intersection of Skurvin Street and Pershing Street one can head east on Pershing Street and see the southern boundaries of the Brotherly Association Cemetery, Brith Shalom Cemetery, and Calhoun AME (Old Emanuel Church) Cemetery. The Brotherly Association Cemetery is separated from the street by a modern chain-linked fence covered in vines and accented by overgrown bushes. A simple double chain-linked fence gate is accessible from Pershing Street into the cemetery. Brith Shalom Cemetery is separated from the street by a low brick foundation wall with a wrought iron fence on top. There is a double wrought iron gate that leads into the cemetery from Pershing Street. Calhoun AME (Old Emanuel Church) Cemetery has no separation from the road. Similar to the view on Lemon Street, a few large bushes and trees can be seen from Pershing Street scattered throughout the Brotherly Association Cemetery and Calhoun AME (Old Emanuel Church) Cemetery, and no vegetation exists with the Brith Shalom Cemetery. On the south side of Pershing Street the northern boundaries of the Lewis Christian Union Cemetery, Friendly Union Cemetery, Brown Fellowship Society Cemetery, Humane and Friendly Society Cemetery, Christian Benevolent Society Cemetery, and Unity & Friendship Cemetery can be seen. There is no separation of the Lewis Christian Union Cemetery from the street and a few large trees and bushes can be seen within the cemetery. The Friendly Union Cemetery is separated from the street by a modern cinderblock wall. The wall has a break in it, serving as an entrance to a central, grass avenue intersecting the cemetery. A few small bushes can be seen within the cemetery while only a few large trees can be seen dotting the boundaries of the cemetery. The Brown Fellowship Society Cemetery, Humane and Friendly Society Cemetery, Christian Benevolent Society Cemetery, and Unity & Friendship Cemetery are all separated from the street and delineated from each other by modern chain-linked fences. Each

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cemetery has a gate through the fence assessable from Pershing Street leading to a central, grass avenue. The vegetation is sparse, with only a few trees and bushes scattered throughout these four cemeteries.

Back at the intersection of Skurvin Street and Pershing Street, headed west on Pershing Street the southern boundary of the New Emanuel AME Church Cemetery can be seen, with no separation from the street, and simply boasting two brick entrance pillars leading to a central, grass avenue intersecting the cemetery. Only a few large bushes and trees can be seen from the street within the cemetery. On the southern side of the Pershing Street, the northern boundary of the Greek Orthodox Cemetery can be seen. This cemetery is separated from the street by a low brick foundation wall with wrought iron fencing spaced in between brick pillars. There is no vegetation within the Greek Orthodox Cemetery.

Back at the intersection of Skurvin Street and Pershing Street and heading south on Skurvin Street towards Cunnington Avenue the east boundary of the Greek Orthodox Cemetery can be seen on the west side of the street, separated by the same wall visible off of Pershing. On the east side of Skurvin Street the western boundaries of the Lewis Christian Union Cemetery and Bethel UMC Cemetery can be seen. Neither cemetery is separated from the road by any fencing and appear to be one cemetery. Only a few bushes and trees can be seen within these two cemeteries.

Continuing south on Skurvin Street until it intersects with Cunninton Avenue, heading east on Cunnington Avenue until it intersects with Huguenin Avenue. At this point, if one heads south on Huguenin Avenue the east boundary of Bethany Cemetery is on the west side of the road. The cemetery is separated from the Avenue by a tall, brick, stuccoed wall with brick pillars as accents. Extensive landscaping can be seen over the wall, and two live oaks draped with Spanish moss. At the southwest corner of the cemetery the brick wall shortens in size for approximately 30' and has a wrought iron fence on top of the brick foundation wall with a double wrought iron gate, accented by two brick pillars, leading inside of the cemetery. On the eastern side of Huguenin Avenue is the western boundary of St. Lawrence Cemetery. The cemetery is separated from the avenue by a modern chain-linked fence, and a grand entrance with two low curved arms constructed out brick, which has been stuccoed and painted white supports a wrought iron fence. The entrance itself is a large, double, wrought iron gate that leads to one of the many paths within the cemetery. Several crepe myrtles and live oak trees covered in Spanish moss line this eastern side of the avenue.

Continuing south, the western boundary of the Kahal Kadosh Beth Elohim Cemetery is on the east side of the avenue. The cemetery is separated from the avenue by a low, brick, and stuccoed wall. There is a large main entrance gate with curving arms constructed out of brick covered in stucco with wrought iron fencing on top. The gate itself is a double wrought iron gate that leads to the central drive intersecting the cemetery. Approximately 40' to the left and right of the main entrance gate are two smaller wrought iron gates that lead within the cemetery. While no plantings or vegetation exits on the side of the avenue, several large trees can be seen from the avenue within the cemetery.

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While several large, live oak trees, magnolia trees and other vegetation is visible within the associated cemetery's boundaries, there are relatively no trees or other vegetation along the shoulder of the avenues, roads or streets. Additionally, the vegetation found from cemetery to cemetery varies in species and design.

As a whole, the district is quite diverse. Tombs and monuments throughout the district vary in architectural detail, elaboration, orientation, and size, ranging from Gothic, Gothic Revival, Beaux Arts, Victorian, Late Gothic Revival, and vernacular styles. Designs of these features include a variety of information and details specific to professions, religious affiliations, ethnic groups, military service, fraternal organizations, and clubs. Bethany and Magnolia Cemeteries are the only cemeteries within the district with extant buildings, which are located just within the associated cemetery's entrance gate.

The district maintains a high level of integrity, despite the development pressures surrounding its border. The cemeteries located in the district have not be moved, obliterated or adapted for new uses. Each cemetery within the district still maintains its individual characteristics through landscaping, tomb or monument design and spatial relationships, historic structures, and fencing.

The setting of the district is beginning to change as Charleston continues to grow and expand north. New development pressures are exceedingly pushing businesses into the area of the District, commonly referred to as the Upper Peninsula. The immediate surroundings and setting of the District are relatively unchanged since the period of significance. A few industrial buildings have since been constructed; however, the historic views and vistas have been maintained. The biggest difference is that the District is no longer located on the outskirts of the city, surrounded by open land, it is within the boundaries of the City of Charleston, and in the next big area to be developed.

The materials and workmanship have been preserved, maintained, and, when necessary, carefully restored. Tombs, monuments, and other auxiliary buildings haven't been moved or replaced. As a result, the feeling of the cemeteries in the district has been preserved since its establishment. The association is still strong between the district and the rural cemetery movement as evidenced by the extant tombs, monuments, buildings, and landscapes of the cemeteries. Each cemetery offers a strong representation of style and construction from its associated period in time.

Overall, the Cemeteries Historic District serves as an excellent example of the rural cemetery movement as well as the evolving cultural history of Charleston, South Carolina through the evolution and addition of the cemeteries through 1850 to 1956. While this period of significance spans 106 years, the district exhibits tombs and monuments indicative of each significant period of its history and ethnic heritage. The physical characteristics and contributing features of each cemetery will be described in the following section.

Magnolia Cemetery (1850)

In 1849, the Magnolia Umbra Plantation began its transformation into the Magnolia Cemetery. With meandering walkways and artificial lakes the former plantation grounds became a place to

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gather and ponder mortality in a setting which “crowns its death with trees, and shapes its walks with grace; removes each noxious weed, with tracts of green.”¹

Winding drives and paths interlace their way throughout Magnolia Cemetery, with a small pond towards the northern boundary and a lake serving as its southern boundary. Historically, Jones’ design featured a chapel, keeper’s house, receiving tomb, and formal garden. Of these original structures, only the receiving tomb remains.

When designed, the landscaping reflected the popular nineteenth century aesthetic of picturesque ponds, winding paths, and gardens. The Charleston Courier reported on July 30, 1850, “The grounds are already enclosed; the main avenues, embracing an extensive ride, are guarded and constructed; the chapel, which is of the gothic style, is in rapid progress of erection; and a large portion of the ground has been laid out and surveyed into burial lots. The lake or lakes, which interest the grounds are to be supplied with water from Cooper River. We feel great interest in the success of this enterprise, believing it will advance the best interest of the community.”²

Currently, the landscaping includes remnants of the original landscape patterns including: winding paths, native plantings, and a large centrally located pond. The cemetery and its associated features are well maintained through the Magnolia Cemetery Trust. While some of the original landscape design, ironwork, tombs and monuments have disintegrated over time, enough remain to provide an outstanding example of the rural cemetery movement in the 19th Century. Magnolia Cemetery was individually listed in the National Register on March 24, 1978. It is the only cemetery in the district that was previously listed in the National Register.

Notable extant tombs and monuments include:

1. Vanderhorst Mausoleum (ca. 1856), contributing structure: a large rectangular tomb in the Egyptian revival style. Three steps lead to the entrance of the mausoleum, which is flanked by two Egyptian columns that resemble bundles of sticks tied together at the top and bottom and flare at the top. The columns support an entablature that is carved, “VANDERHORST” with a frieze that features alternating triglyphs and metopes. The entrance door that leads inside of the mausoleum is white stone and stepped at the top of both sides, creating a unique shape. A white cross motif is created on the face of the door through the use of black recessed panels. On each side of the mausoleum are five small windows.
2. Gibbes Mausoleum (1888), contributing structure: a large marble tomb, surrounded by a decorative wrought iron fence and gate leading to the entrance of the mausoleum. The most striking feature of the mausoleum itself is perhaps its barrel-arch roof that is covered by earth and grass. The front of the mausoleum features an arched entryway with “GIBBES” carved in stone above. Flanking the front façade are two carved stone angels, standing with the hands clasped and faces looking towards the ground. A stone urn sits on

¹ William Gilmore Simms, *The City of the Silent*, (Walker and James: Charleston, SC, 1850).

² Charleston Courier, July 20, 1850, p. 4.

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- top of the barrel-arch above the main entrance and features the family coat of arms as well as carved shroud and a swag of fauna
3. Wilkes Mausoleum, contributing structure: A relatively simple mausoleum that appears to be constructed out of brown stone. Three steps lead to the square entrance leading inside of the mausoleum. The corners of the front façade feature square pilasters, supporting an entablature with, “WILKES” carved above the entrance. Above the entablature is a simple pediment
 4. Dowall & Wragg Mausoleum, contributing structure: A mausoleum holding nine tombs that is fairytale gothic revival in style. A front gable creates the shape for the front façade. Three steps lead up to the entrance, which has a rounded top, as does the wrought iron door. Above the entrance, the family names are carved in stone. A decorative stone vent is nestled in the peak of the gable, and the sides of the mausoleum feature three buttresses
 5. White Mausoleum, contributing structure: a small, square mausoleum with three steps leading to a square entrance with no door. The corners of the front façade feature square pilasters with rectangular capitols. The pilasters support an entablature with, “WHITE” carved in relief. Above the entablature is a pediment with some simple carvings of a wreath and ribbon
 6. Colonel William Washington Monument (1858), contributing object: a large fluted Doric column with a rattlesnake entwined near the base, designed by E.B. White
 7. William A. Courtenay Monument, contributing object: includes bust of Courtenay
 8. W.B. Smith Mausoleum, contributing structure: a large, stone, pyramid tomb in the Egyptian revival style. The entrance into the mausoleum is delineated by square, tapered pilaster supporting an entablature with two wings and an hourglass carved into it. Beneath the carvings, “WM B. SMITH” is carved. The entrance doors are decorative, double copper doors with the date “1894” cast into them. Flanking the entrance are stone scrolls that are each carved with an epitaph. There are three steps leading to the entrance of the mausoleum, the steps are flanked by stone, carved urns (one missing), mounted on square bases
 9. Micah Jenkins Monument, contributing object: a large obelisk with sword carved in relief
 10. Elbert P. Jones Monument (1852-53), contributing object: a four-sided pinnacled monument with central spire. Each side of the spire includes a niche with a carved, standing female figure in each niche. The base of the monument is composed of five steps that lead to a square base. The base is decoratively carved with an epitaph carved into a stone shield of armor. The monument is surrounded by a circular wrought iron fence with a wrought iron entrance gate. The monument was designed by noted South Carolina architect, Francis D. Lee
 11. Ellen Turner Monument, contributing object: a monument that features a stone carved free-standing angel inscribing a book (presumably the book of death). The angel stands upon a stone base that includes some simple carvings as well as a carved epitaph. The monument is flanked by two decorative markers on each side. The entire grouping is banded by granite grave curbs, with an entrance delineated by short pillars that are elegantly carved and a stepping stone that is carved, “TURNER”
 12. Hattie A. Bird Monument, contributing object: a monument that features a fully-sculptured, seated female figure in formal Victorian garb and is holding a carved wreath and gazes towards the ground. The figure sits upon a simply decorative base that features

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- a carved epitaph. The monument is banded by granite grave curbs, with an entrance denoted by two short pillars that frame one step up. The rise has, "WM . M . BIRD" carved into it
13. Civil War Memorial (four contributing objects): a large grouping of small tablet grave markers (of uniform design, counted collectively as one contributing object) that are split down the middle by a central grass avenue leading to a large monument (contributing object). Half of the small grave markers face west, while the other half face east. Large cannons (two contributing objects) flank the monument and are positioned behind the first row of grave markers of each grouping. Four Civil War flags surround the monument. The monument features a large square base that is raised by a series of steps. The base features two epitaphs in copper and another that says, "WADE HAMPTON." The figure of Wade Hampton stands atop the large base and shows the leader carrying a flag and a rifle pointing down
 14. Trapier-Jervey Gate, contributing structure: an example of numerous cast iron gates and fences
 15. Masonic Gate, contributing structure: an example of 19th Century iron work, featuring elaborate Masonic symbols
 16. Entrance Gate, contributing structure: Composed of double pillars on each side of a double gate, the entrance into Magnolia Cemetery leads to one of many paved paths winding through the cemetery. The double pillars are constructed out of brick, which has been painted white. Between the pillars on each side are identical, wrought iron man gates featuring decorative flourishes. On the outside pillar supporting the man gate on each side is a stone plaque that says "MAGNOLIA CEMETERY ESTABLISHED 1849". The main entrance is composed of a large, double, wrought iron gate that features decorative flourishes and a peaked center.
 17. Receiving Tomb, contributing structure: small buttressed structure featuring stucco-over-brick, an arched entrance and gable roof, designed by Edward C. Jones
 18. Chapel (ca. 1890), contributing building: small clapboard structure featuring brackets and a gable roof (the original Gothic Revival chapel designed by Edward C. Jones is no longer extant)
 19. Superintendent's Office (ca. 1805), contributing building: the oldest structure within the Magnolia Cemetery, having been an original part of the original Magnolia Umbra plantation. The two-story structure is constructed of stucco-faced brick on the first floor and clapboard-covered balloon framing on the second floor. The windows consist of 9/9 double-hung sash with louvered shutters. The north façade is dominated by a two-story verandah and divided into five equal bays in an "AABAA" pattern. The east and west facades are each gabled with an interior chimney piercing through the roof at its crest. The south façade has been extensively altered by the enclosure of the original verandah and the addition of a one-bay pedimented portico. The roof is flared at the ends over the porches and covered with a standing-seam tin roof.
 20. Pump House (ca. 1890), contributing structure: Small 1890s structure.
 21. Magnolia Cemetery Chapel Mausoleum (ca. 1978), non-contributing building: Modern neo-classical crypt mausoleum with polished gray-granite veneer. Arcuated entrance porch with five arched openings. Three entry double entry doors with three-over-six lite windows each topped by six lite transoms and fanlights. At the rear there is a large four-

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over-two window topped by eight operating transom windows that extends nearly the entire height of the building, providing both light and ventilation.

[one contributing site, two contributing buildings, ten contributing structures, ten contributing objects, one non-contributing building]

St. Lawrence Cemetery (1852)

The first cemetery founded after Magnolia within the bounds of the District was the Roman Catholic cemetery of St. Lawrence, which embraced the cemetery standards set by Magnolia. St. Lawrence Cemetery exhibits all the hallmarks of the rural cemetery movement that was coming into vogue in mid-nineteenth-century America. “[T]he various lots were laid out in various forms – square, circular and semi-circular, oval, &c.” a visitor wrote in 1866, noting appreciatively that “the numerous roses and other flowers, made them look like pet gardens.”³ This precisely landscaped beauty was a stark contrast to the churchyards surrounding the various Catholic churches of Charleston, which were densely packed jumbles of stones with little room to navigate within.⁴

In layout St. Lawrence is atypical of the rural cemetery because its center road and divergent pathways are laid out in right angles rather than the winding paths of Magnolia or the soon-to-be-founded German-American Bethany Cemetery. The layout of the pathways is geometric and largely linear. There is a well-defined main pathway that extends due east directly from the entry and is two to three times wider than any other path in the cemetery. The main path begins with the small circular path around the Filigreed Cross and terminated at the Irish Volunteers Monument, at which point it diverges into a second, larger circular pathway. With the exception of the two circular paths, the other pathways run parallel to each other and are spaced equidistantly. The symmetry is imperfect, partly due to the shape of the parcel, but it nevertheless bears a certain resemblance to the spatial arrangement of a typical Catholic church, which is, in turn, based on the shape of the cross.

Notable extant tombs and monuments include:

22. Salas Monument (1833), contributing object: A large monument with a square base. The name, “SALAS” is carved at the bottom and an epitaph is above. There is a central spire supported by four black Ionic columns, topped with a stone cross with a halo. The monument is elevated and surrounded by a square plot of raised earth, which is banded by granite grave curbs. The entrance through the grave curbs is marked with two short, carved, decorative pillars and a stepping stone with “SALAS” carved on its face
23. Sottile Mausoleum, contributing structure: A large family mausoleum, rectangular in shape with “SOTTILE” carved above the locked, decorative, metal double doors. To the front, left (west) of the mausoleum are eleven granite gravestones of Sottile family members. The mausoleum and gravestones are elevated and surrounded by a square plot

³ Charleston Daily News, “A Visit to Magnolia”, November 12, 1866, pg. 1.

⁴ Michael Trinkley and Debi Hacker, *The St. John Burial Association and the Catholic Cemetery at Immaculate Conception, City of Charleston, South Carolina: What Became of the Repose of the Dead?* (Columbia, SC: Chicora Foundation, Inc., 1994), 25-27.

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- of raised earth, banded by granite grave curbs, and with a small stone pathway leading to the entrance of the mausoleum. The entrance through the grave curbs is marked with two, rectangular, rough-faced pillars with an "S" carved on the tops and a stepping stone with "Sottile" carved on its face
24. Darcy Monument (1909), contributing object: A large monument with a square base. The name "DARCY" is carved at the bottom and an epitaph is above. An angel stands on the base and is depicted writing into an open book, presumably the book of life. A grave carved sits directly in front of the monument, indicated by granite grave curbs with "BROTHER" carved at the foot. To right of the monument is another grave, indicated by granite grave curbs as well and additionally a headstone carved, "SISTER". The entire monument is slightly elevated by a square plot of raised earth, which is banded by granite grave curbs and short pillars. The entrance through the grave curbs is marked with two rectangular pillars with carved finials on top, and a stepping stone once again carved with "DARCY"
25. McNanly Monument (1832), contributing object: A medium sized monument with a square base carved "McNANLY" at the bottom with an epitaph above. A spire topped with a cross sits on the base. The monument is slightly elevated by a square plot of raised earth, which is banded by granite grave curbs and short pillars. The entrance through the grave curbs is marked with two rectangular pillars which have Celtic crosses carved into them, and a stepping stone carved with "McNANLY"
26. Sisters of Mercy Grave Markers (1854), contributing object: A large grouping of simple grave markers all identical in size and form, each with a simple carved cross in the apex of the curve as the stone has straight sides and a curved top (counted collectively as one contributing object). Beneath the cross, each is carved with the Sister's name at the top, then the date she died, then her age. Beneath that is "*May she rest in peace*" seen in both English and Latin. At the front of the grouping is a granite marker in the form of two stairs with "SISTERS OF MERCY, 1854" carved in the second stair
27. Irish Volunteers Monument (1835), contributing object: large monument with a central location. This monument has a square, stepped base with five steps. The second step has "IRISH VOLUNTEERS" carved on it, and an epitaph above the steps. Above the epitaph is a carved fleur de lis and what appears to be a cast copper sculptural panel depicting a winged angel and a palmetto tree serving as the base of a spire. A Celtic cross serves as a finial for the spire. The monument is constructed out of a darker stone, brown in color that is in direct contrast to the other stones surrounding it. Additionally, the monument is the largest monument in a grouping situated within a round area of raised earth, banded by brick grave curbs. The entire circle is created by a circular drive
28. Hunt Mausoleum (1918), contributing structure: Mausoleum at the northern boundary of the cemetery constructed out of cream colored brick. The foundation of the mausoleum utilizes red brick, with a band of rusticated stone directly above. The cream brick has a repeating raised band pattern, with alternating four courses of brick raised, with one course recessed. A string course of rusticated stone sits above the pattern of bricks. The roof is an arch, accented by a pattern of rusticated stone quoins. The entrance into the mausoleum open and accessed through two square pilasters with "HUNT." Carved into the stone lintel. The floor of the interior is a white, stone laid in a diamond pattern. The walls are marble along with the tomb faces, which are carved with the deceased name,

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date of birth and date of death. The handles on the tomb faces are copper and there are seven burials total in the mausoleum. The back wall is composed of horizontal marble panels with a small but colorful stained glass window at the top. The window depicts Jesus Christ holding a lamb. The ceiling of the mausoleum is a pointed arch and is clad in white subway tile

29. Filigreed Cross (ca. 1875), contributing object: Iron cross designed by Christopher Werner and serving as his grave marker as well as a visual statement of being inside of the St. Lawrence Cemetery

30. Entrance Gate, contributing structure: A large but relatively simple double gate flanked by two "arms" with white, stuccoed brick bases and wrought iron pickets above. The gate itself is constructed using wrought iron and includes crisscrossing iron to create a diamond pattern, curved iron to create curls, simple vertical members, and additional curved iron to create curls that peak at the center and is topped with an iron cross.

[one contributing site, three contributing structures, six contributing objects]

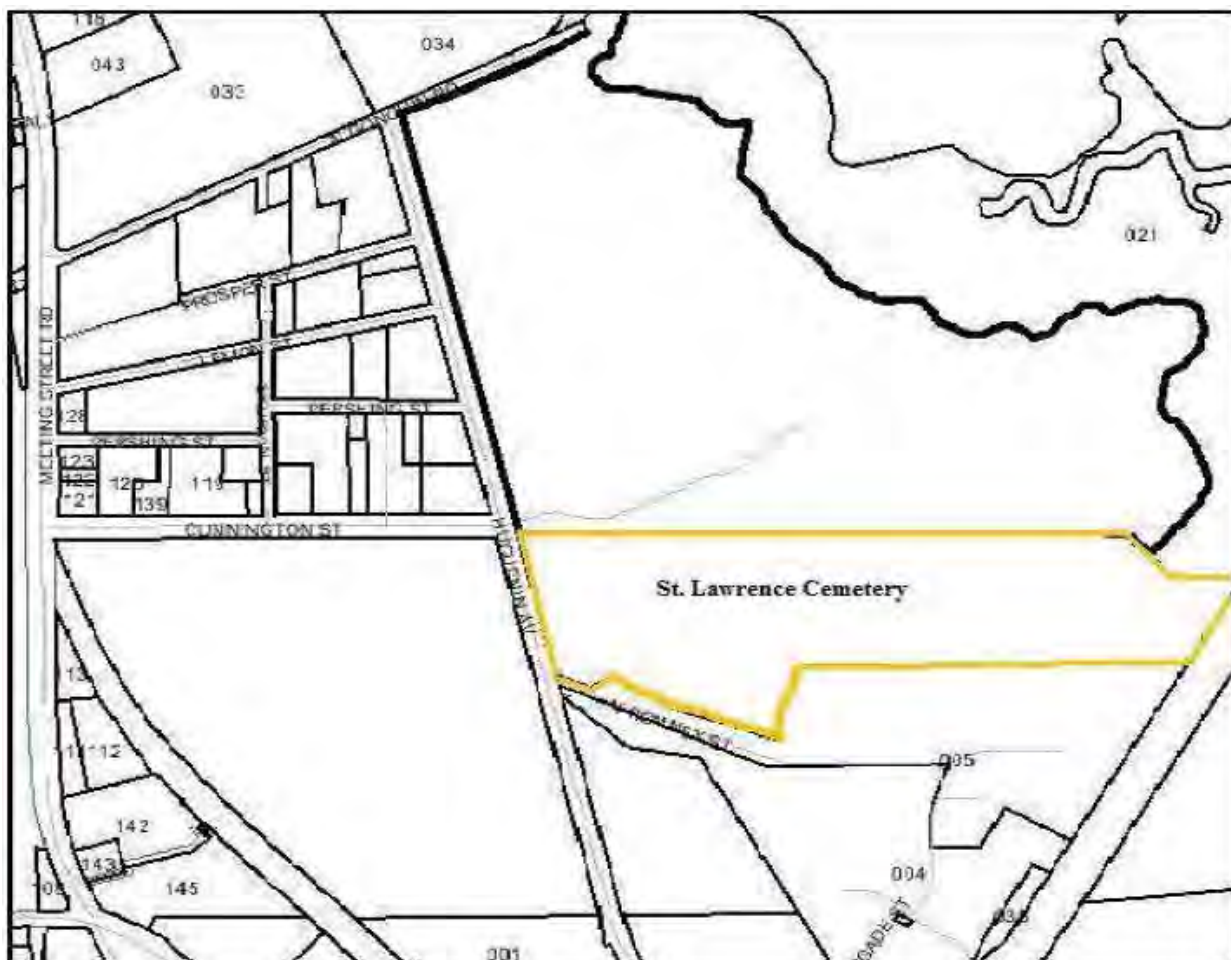


Figure 2.1 St. Lawrence Cemetery

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Jewish Cemeteries: Brith Shalom Cemetery (1855), Beth Israel Cemetery (1911) and Kahal Kadosh Beth Elohim Cemetery (1887)

The founders of Magnolia Cemetery did not purchase the entirety of Cunningham's former plantation. Nearly all of the land lying west of the cemetery was in the hands of Mary Price, a wealthy widow who died in 1854, prompting the executors of her estate to survey and parcel the land into eighty-one individual lots to be sold by F.J. Porcher.⁵

These Jewish cemeteries are separated within the Cemeteries Historic District. Surrounded by six-foot-high brick walls and iron fencing with entry points guarded by lockable wrought iron gates. To be able to shut out the outside world from a sacred place of burial was a proactive step against the horror stories of burial disruption and vandalism which had been passed down within the community as remnants of centuries of European experience.⁶

Brith Shalom Cemetery (1855)

The first cemetery created from the parceling of Mary Price's land was that of the Orthodox Jewish congregation of Brith Shalom in 1855. It is a relatively small cemetery occupying a space roughly 200' x 60'. The cemetery is intentionally devoid of natural features. In rural-type cemeteries and Reformed Jewish cemeteries, monuments are arranged to affect a more naturalistic environment. In traditional Jewish cemeteries like Brith Shalom and Beth Israel the stones are packed tightly together in order to maximize space. There is no vegetation within the Brith Shalom Cemetery, and the boundary is a combination of a 6' tall brick wall on the east (contributing structure) and west and a modern 6' tall wrought iron fence with a brick foundation on the north and south (non-contributing structure). The headstones are arranged neatly in rows, running north-south and oriented east, within close proximity of each other, arranged in the order the members of the congregation passed away. There is no winding drives, or central pathway. The majority of the graves include grave curbs and carvings in both Hebrew and English. All of the monuments are headstones with the exception of one obelisk and one tall pillar. The wrought iron entrance gate is located at the southeast corner of the cemetery.

Notable extant tombs and monuments of the Brith Shalom Cemetery include:

31. Winstock Monument (1893), contributing object: A medium sized, granite obelisk with a stepped base. The second step has a carved epitaph, while above that is another epitaph with an inscription in Hebrew as well as English. The obelisk is banded by granite grave curbs
32. Turteltaub Monument (1918), contributing object: The tallest monument in Brith Shalom Cemetery and the only monument within the cemetery to face a different direction other than east. The Turteltaub Monument is an obelisk, and it faces south, banded by an octagon of granite grave curbs. The obelisk itself sits on a base of rusticated granite, which steps up to another base with "TURTETAUB" carved in it. Above the base is an epitaph cast in copper and mounted to a cube of stone of which the obelisk rises out of.

⁵ CCPB Book C, Page 10.

⁶ Roberta Halporn, "American Jewish Cemeteries: A Mirror of History," in *Ethnicity and the American Cemetery*, ed. Richard E. Meyer (Bowling Green, OH: Bowling Green State University Popular Press, 1993), 131.

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The other three sides of this base are carved with epitaphs in both Hebrew and English. Towards the center of the obelisk is a decorative copper coat of arms.

33. Fetcher Monument (1920), contributing object: A medium sized, red granite, square column that sits turned forty-five degrees on its base. The base is carved with "FECHTER" and the base of the column itself is inscribed with two short epitaphs, one addressed to "MOTHER" and another addressed to "FATHER". The column itself also boasts two epitaphs, a version for both Mother and Father in Hebrew as well as English. The capitol of the column includes some decorative details such as egg and dart details and acanthus leaves. A Jewish Star of David sits on top of the column as a finial, with a carved Hebrew inscription in the center. The monument is banded by red granite grave curves, and at the front includes a carved stone that says, "MOTHER FATHER"
34. Standpipe (ca. 1855), contributing object: Used to provide water to clean the hands after a visit to a place of the dead
35. Foundation (ca. 1855), contributing object: A small foundation near the main entrance gate is still extant of a small structure that was used to ritually wash and prepare a body for burial

[one contributing site, five contributing objects, one contributing structure, one non-contributing structure]

Beth Israel Cemetery (1911)

The Beth Israel Cemetery is a small traditional Jewish cemetery approximately 150' x 20' in size. A brick wall, approximately eight feet high surrounds all of the property boundaries and an iron gate is located both at the northeast corner and southeast corner of the cemetery. Like the Brith Shalom Cemetery, Beth Israel is intentionally devoid of natural features such as trees and vegetation. There are no winding paths or central drives. The headstones are arranged in neat rows running north-south and packed tightly together in the order the members of the congregation passed away. Additionally, the headstones are also oriented east with a majority including grave curbs. The only variation in the type of monument used as a headstone is whether the top edge is square or curved. These are all counted collectively as one contributing object. There are no obelisks or pillars found within this cemetery. Remnants of a brick foundation can be found at the southeast corner. It is unclear what this structure may have been.

Contributing structures within Beth Israel Cemetery include:

36. Brick Wall (ca. 1855), contributing structure: Brick wall approximately eight feet high, constructed using a common bond pattern, horizontal band, a latticed brick band, and cap.

[one contributing site, one contributing structure, one contributing object]

Kahal Kadosh Beth Elohim Cemetery (1887)

The cemetery layout was designed in a manner that is reminiscent of the rural cemetery movement, which continued to be popular in the late Victorian period despite the style being nearly seventy years old at that point. Like St. Lawrence Cemetery, which lies less than one hundred yards to the north, KKBE's Huguenin Avenue cemetery has a wide white-gravel road running through the center, with small lanes splitting from the main road and leading to the far

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corners of the cemetery (contributing structure). Ornamental oak trees were planted along this center road to increase the “natural” feel of the area. KKBE Cemetery has a low stuccoed brick wall running parallel with Huguenin Avenue, and a locked entrance gate located roughly in the middle of the wall between North Romney Street and Brigade Street (contributing structure). A variety of dense trees create the remaining boundary.

In the KKBE Cemetery the stones are spaced apart from each other and follow the curving contours of the walkways. The tombs and monuments are also arranged into family plots, delineated by granite and marble plot dividers, indicating that unlike in Orthodox cemeteries of the district, Brith Shalom and Beth Israel where burial plots were assigned in the order in which congregants died, the Reformed cemetery was pre-designed. Like Magnolia, families were able to purchase large burial tracts and maintain familial proximity even after death. The monumentation is also unorthodox in all senses of the word. Two large mausoleums occupy prominent positions in Huguenin, and the cemetery is a jumble of the ornate Victorian expressions of funerary architecture common to non-Jewish cemeteries but virtually absent in the Orthodox cemeteries of the Magnolia District.⁷

Notable extant tombs and monuments of the Kahal Kadosh Beth Elohim Cemetery include:

37. Thomas Mordecai Mausoleum (1865), contributing structure: A brick and stone mausoleum with an arched roof, pilasters on either side of the door, and a carved marble pediment above the door inscribed, “THOMAS W. MORDECAI”
38. Cohen/Loeb Family Mausoleum (1894), contributing structure: A stuccoed, square, brick mausoleum that has been scored to resemble stone. The mausoleum is situated on a square plot that is banded by rusticated stone grave curbs. The entrance into the plot is marked by two rectangular pillars with pyramidal tops. The pillars are polished with floral designs and a “L” carved in each one. The entrance step has “LEE LOEB” and leads to a stone walkway in a checkered pattern to the entrance of the mausoleum. There is an urn sitting on top of a carved stone cube on each side the entranceway. The mausoleum has a rusticated stone foundation and a relatively simple entranceway with small square marble pilasters supporting a peaked pediment with “1894” carved into it. The door is also made of marble with a metal grill, and locked to prevent public entry. The roof is composed of a rounded peak pediment with “LOUIS COHEN” carved into it. To the left and right of the entryway are carved marble tablets listing those who have been buried there.

Notable structures within the Kahal Kadosh Beth Elohim include:

39. Entrance Gate (1887), contributing structure: The decorative gate and walls indicative of the rural cemetery movement’s ornamentation

[one contributing site, four contributing structures]

⁷ Ibid, 37.

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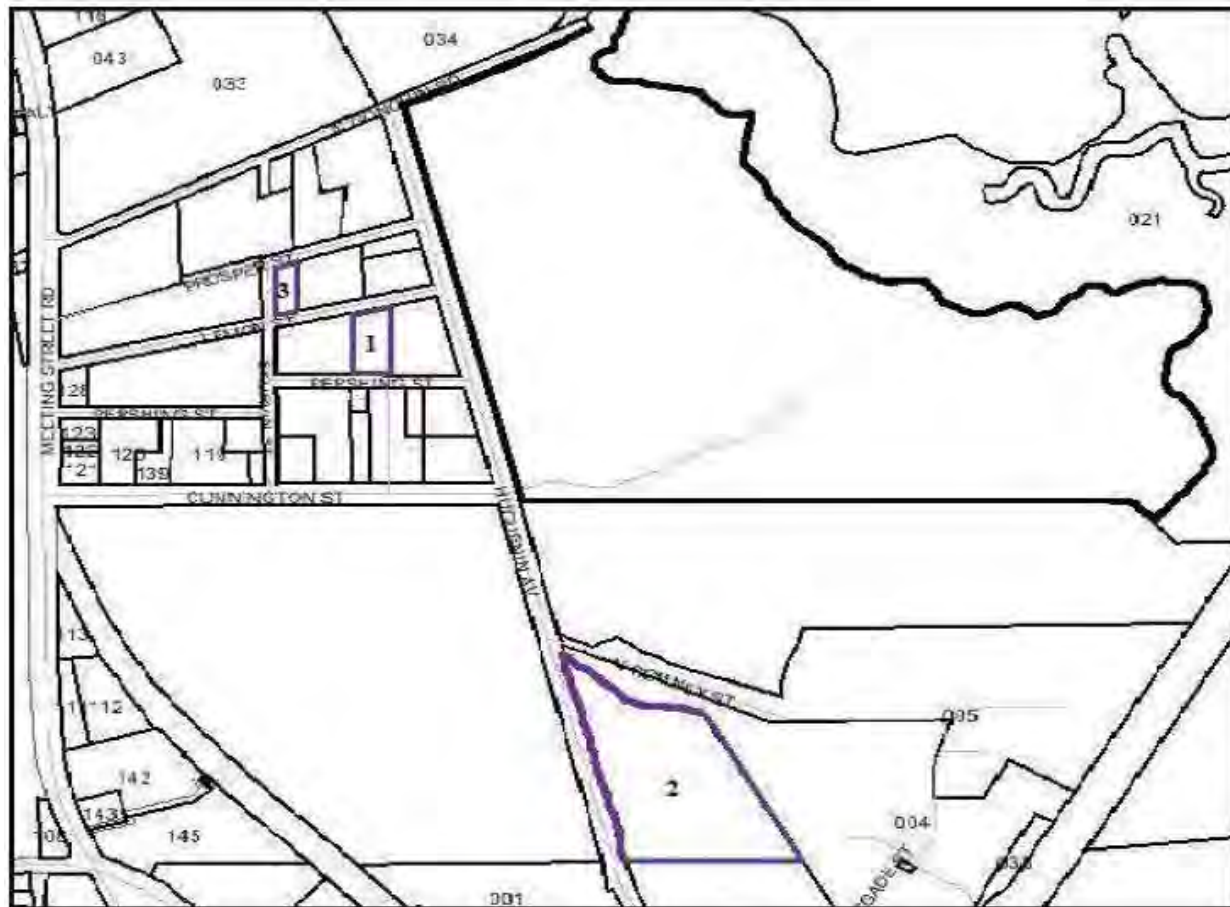


Figure 3.1 The Jewish Cemeteries

1. Brith Shalom Cemetery (1854) 2. Kahal Kadosh Beth Elohim Cemetery (1886) 3. Beth Israel Cemetery (1911).

Bethany Cemetery (1856)

This rural cemetery with its “picturesque atmosphere, inefficient but aesthetically pleasing serpentine roadways, and economically impractical wide pathways and natural land reserves” reflect an appropriate expression of wealth that mirrors Magnolia Cemetery.⁸ Similar to the buildings at Magnolia, Bethany Cemetery included a chapel where funeral services could be held outside of a specifically religious context, as well as a receiving tomb in which bodies were held for interment or shipment to areas outside of Charleston.

Bethany Cemetery is located in the southwest corner of the district, and is large at approximately fifty-five acres. The internal spatial arrangement of tombs and monuments within the cemetery follows no specific principles with their orientation following the landscape patterns of the meandering walkways and plantings rather than all facing the same direction. A wide variety of grave markers can be found within the cemetery including simple headstones displaying

⁸ David Charles Sloane, *The Last Great Necessity: Cemeteries in American History* (Baltimore: The Johns Hopkins University Press, 1991), 2.

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biographical information such as the deceased's name, birth date, and death date to elaborate epitaphs with inscribed messages to visitors, many in the German language. Markers such as headstones, obelisks, sculptures, large family plots, and urns can be found throughout the cemetery in a variety of materials such as granite, marble and concrete, the majority surrounded by grave curbs. Common carved symbols seen throughout Bethany Cemetery include carvings of angels with a finger pointed up to heaven, crosses, wreaths, and other carvings of various flora and fauna. Additionally, a variety of trees and other plantings can be seen including, but not limited to: palmettos, live oaks, crepe myrtles, magnolias, camellias, and creeping fig.

What makes Bethany Cemetery unique is not its features, which are typical of the rural cemetery movement popular of the mid-nineteenth century. Instead, it is the remarkable overlay of German influence, which is evident throughout the space. The renowned Charlestonian German ironworker, Christopher Werner, designed and fabricated the intricate iron fencing which encloses the central burial "island" at the entrance to Bethany in 1871. The crosses that top the fencing are a distinct German type, being stylistically identical to other German ironwork crosses marking other German gravesites throughout the country.⁹

The most prominent physical feature of Bethany Cemetery is the chapel, which is visible from nearly every place within the Cemeteries Historic District, and is the perfect example of the overlay of German influence onto a traditionally American cemetery form. Originally, the chapel had been a small house, presumed to be an outbuilding of the Magnolia Umbra plantation complex of William Cunnington or perhaps the living quarters of one of the small-time farmers who temporarily utilized the land as grazing areas for their animals. When the land was purchased to be converted into Bethany Cemetery, the house was refitted in German style for funerary purposes: the roof was pitched, vaulted windows and arches were installed, and a steeple was raised. Unlike the ornate Gothic structure for Charleston's German community, the chapel's architecture is identical to those found in the northern German areas, which produced the immigrant community.¹⁰

Notable extant tombs and monuments include:

40. H. Hastedt Monument (1820), contributing object: Near the main entrance of the cemetery the H. Hastedt monument has a square, 2-stepped, stone base with "H. HASTEDT" carved on the second step. An epitaph is carved above with a Doric column on each corner supporting an arched pediment on each side. Above the pediments is a pyramidal roof shape with a large stone angel standing on top. The angel is holding a cross up in the air. The monument is slightly elevated by a square plot of raised earth, which is banded by granite grave curbs. The entrance through the grave curbs is marked with two short pillars, which are carved and display some polished stone. The stepping stone to proceed towards the monument has "H. HASTEDT" carved into it. To the right of the monument are two small gravestones with no markings

⁹ John Gary Brown, *Soul in the Stone: Cemetery Art from America's Heartland*, (Lawrence, KS: University of Kansas Press, 1994), 48-50.

¹⁰ Mildred K. Hood, *Tombstone Transcriptions From Bethany Cemetery, Charleston SC* (Charleston, SC: South Carolina Genealogical Society Press, 1992).

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41. Rugheimer Monument (1905), contributing object: Located within the central island, the Rugheimer Monument is an obelisk with "RUGHEIMER" inscribed at the base and an inscribed square shaped epitaph on the north side. Above the epitaph is a pattern of trompe de l'oeils. The top of the obelisk is relatively simple with little ornamentation and the letter "R" inscribed on all sides
42. C. Amme Monument (1881), contributing object: Located within the central island, the C. Amme Monument is an obelisk with "C. AMME" inscribed at the base with two urns set to each side. The obelisk boasts an inscribed epitaph above the base within a tombstone shape, created by polished stone. A pattern of trompe de l'oeils, 3 per side, is above the epitaph, while the top of the obelisk is adorned by a monogrammed "CA" and an urn decorated simply by a band of crosses. To the front and rear, the north and south sides, the obelisk is surrounded by 3 smaller gravestones
43. H. Wieting Monument (1863), contributing object: Located within the central island, the H. Wieting Monument is a Doric column raised on a base approximately three feet high. Within the base is a carved "H. WIETING" along with a carved epitaph. Atop the column sits a carved sphere. The monument sits in the middle of raised earth in the shape of a circle, banded by concrete curbs serving as the center of the island
44. Murmetsen Monument (1881), contributing object: Located within the central island, the Burmester Monument is a square Doric column, mounted on a square base with two graves directly in front of its north side. The base of the monument is inscribed "BURMESTER" and there is a carved epitaph above that. The square column has beveled edges with carved inverted torches on each edge, and a raised panel on each side. The front, north side, has a carved floral swag and the column is topped with a large angel holding a trumpet and one arm raised and pointing to the sky
45. H. Bollmann Monument (1870), contributing object: Located within the central island, the H. Bollmann Monument is an eight-sided, slender column with little ornamentation. The base is inscribed with an epitaph contained by a carved outline of a gravestone. The top of the column boasts a small urn
46. Wittschen Monument (1905), contributing object: Located within the central island, the Wittschen Monument is an obelisk flanked to the south by two simple gravestones. The obelisk sits on a base inscribed "WITTSCHEN." A carved epitaph is contained within the outline of a carved gravestone. An ornamental carved "W" occupies each side of the capital, and an urn is mounted at the top of the obelisk
47. Bischoff Monument (1878), contributing object: A large altar tomb, approximately twelve feet high. The base is square and inscribed, "BISCHOFF," used to support four short Ionic columns (one on each corner) that hold a large sculpture. In between the columns is a carved epitaph, and the base of the sculpture, which rests on the tops of the columns is inscribed, "IN GOD IS OUR TRUST." The sculpture depicts a mound of large rocks with a cross rising out of the top. The cross is adorned with draped fabric and a solemn figure kneels at its base with a floral wreath in hand. Around the monument are several other gravestones, delineated to the family plot by a granite grave curb
48. John A. Wagener Monument (1876), contributing object: A large obelisk with a stepped base, the last step is inscribed as an epitaph and above that, each side has a copper plaque, the front west side has the following passage, "The Confederate Army, the soldiers, whom this monument commemorates, illustrated in death as in life, the German's

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devotion to duty.” The top of the obelisk is mounted a soldier, saluting with his sword down at his side. The monument is surrounded by a round grave curb, and a marble plaque rests at the base of the monument on the ground

Notable buildings and structures within Bethany Cemetery include:

49. Entrance Gate, contributing structure: A large entrance in the gothic revival style constructed out of rusticated stone. The entrance boasts two octagonal towers with an arch in between them that visitors pass under. The top of the arch is stepped. Each tower has six small horizontal windows towards the ground with iron bars and jack arches. At the top of each tower are eight small ventilation gaps, created by skipping a stone and the roof is eight-sided with a steep pitch, aligning with the tower shape. A wrought iron double gate swings into the cemetery from the towers to allow cars and pedestrians access. The gate itself is simple, composed of mostly of vertical members that step up to form a peak in the middle when the gates are closed. The right gate has a horizontal band of metal displaying “BETHANY” in a painted gold lettering while the left has “CEMETERY”
50. Chapel, contributing building: The small house that was converted to a German style chapel with a pitched roof, vaulted windows, arches, front and rear porches, and steeple
51. Receiving Tomb (c.1856), contributing structure: Located adjacent to the west side of the Chapel, the receiving tomb is a small one story structure with front gable roof, a parapet extending up from the front façade with a pediment, and little ornamentation
52. Central Island (ca. 1871), one contributing structure, one contributing object: A central burial island with iron fencing designed by Christopher Werner encloses many monuments of excellent Victorian style.

[one contributing site, ten contributing objects, three contributing structures, one contributing building]

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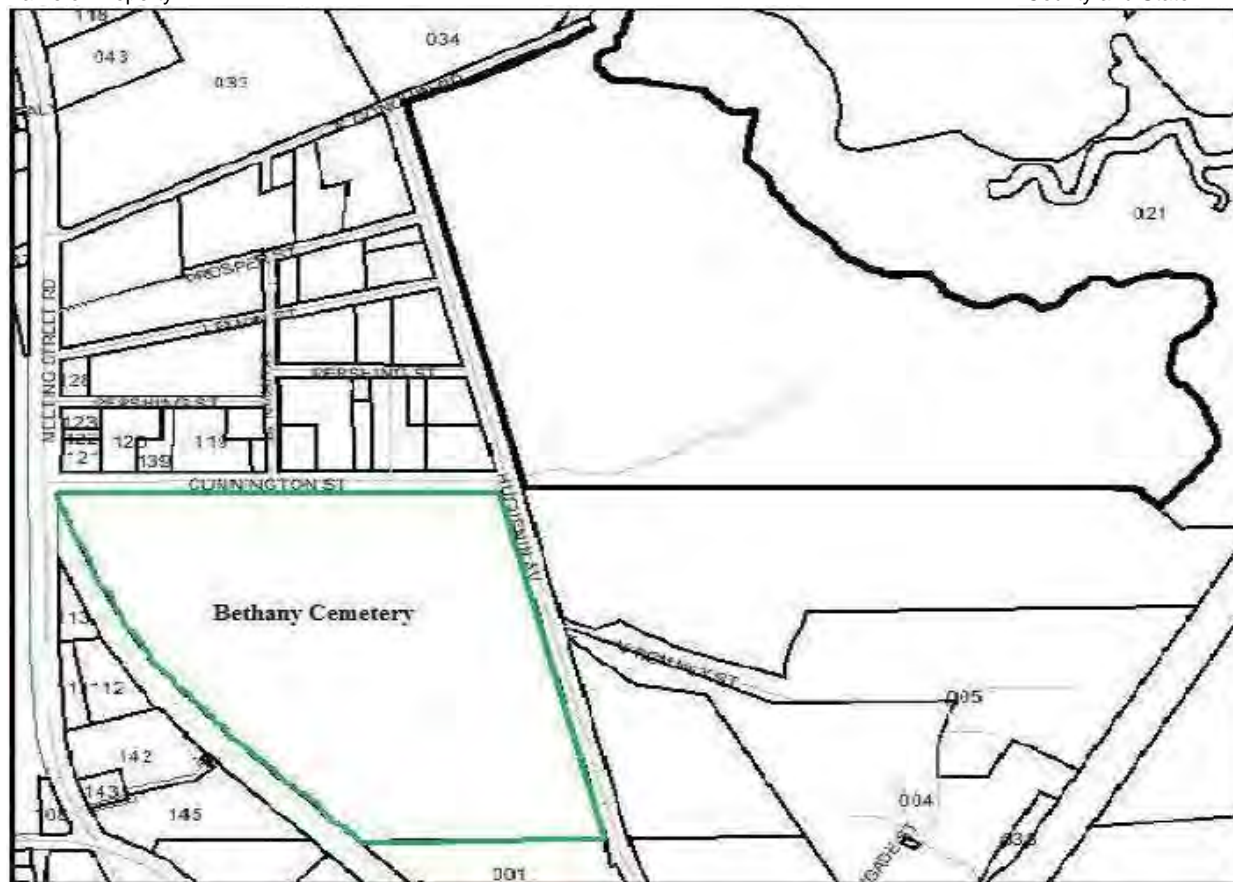


Figure 4.1 Bethany Cemetery

Antebellum African-American Cemeteries: Humane & Friendly Society Cemetery (1856), Friendly Union Society Cemetery (1856), Brotherly Association Cemetery (1856), Christian Benevolent Society Cemetery (1856), Unity & Friendship Society Cemetery (1856), and Brown Fellowship Society (1790)

These “Colored” (rather than Black or African American) Burial Society cemeteries utilized antebellum design that reflected the adoption of white cultural mores. These early Colored cemeteries are nearly indistinguishable from Magnolia or any other white cemetery within the district. These cemeteries closely conform to the rural cemetery model in their design and layout, albeit one that is modified to fit spaces, which are not nearly as expansive as the acreage of Magnolia, Bethany, or St. Lawrence cemeteries.

Beyond being merely designed like rural cemeteries, the Colored Burial Society cemeteries of the Magnolia Umbra District originally looked very much like two scaled-down rural cemeteries. All of these cemeteries included decorative walls and ironwork. These cemeteries exhibit a strong control of the natural growth within their grounds. The only trees within these cemeteries are very old and their growth allowed to continue because they are unobtrusive to the monuments. Similarly, all plantings are ornamental hedges and bushes which continue to be trimmed in a manner that prevents them from overwhelming nearby tombs and monuments.

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Within the cemetery grounds of the Colored Burial Societies there is no greater indicator of the acceptance of the rural cemetery as the proper cemetery type than the monuments which they contain. The antebellum portions of all these cemeteries are universal examples of high-style Victorian funerary architecture. Obelisks, some reaching over six feet in height, dot these cemeteries, as do the Classical Revival styles that were popular in affluent white society before the Civil War. The expressions of mourning and commemoration carved into these stones are also indistinguishable from those found at Magnolia; Charleston's Free People of Color chose to use the same funerary motifs (lambs for deceased children, the laurel wreaths, crowns, and extinguished torches signifying the end of life and the eternal glory of heaven) as well as the extended mid-Victorian epitaphs which cover the whole marker in flowing script.¹¹

Humane & Friendly Society Cemetery (1856),

When first established, the Humane & Friendly Society Cemetery laid out their cemetery in a series of purchasable plots, with an avenue running centrally north and south, which is still extant today. Another avenue transected the cemetery on the east-west axis with a circular feature at the intersection, possible with a statue or fountain at its center. However, no evidence of a statue or the east-west avenue can presently be seen.

The cemetery is relatively small, measuring approximately 200' x 100'. The southern boundary serves as the main entrance side and boasts a short brick foundation wall with a decorative wrought iron fence on top of it (contributing structure). The entrance gate leads to a central, grass path running north-south through the cemetery. The other three sides of the cemetery are bounded by chain-linked fencing (non-contributing structure).

Within the cemetery, a variety of trees and vegetation can be found; however, it is much more modest and sparse than the landscaping designs of Magnolia, Bethany and St. Lawrence Cemeteries. A few large bushes, palmettos, and live oaks are clearly visible. Grave curbs bound the majority of gravesites and there is a variety of headstones and obelisks, with a variety of orientations.

Notable extant tombs and monuments of the Humane & Friendly Society Cemetery include:

53. Beaird Monuments (1879, 1884, and 1894), three contributing objects: A collection of three monuments banded together by stone grave curbs. Two short decorative pillars and a stone carved "BEAIRD" mark the entrance through the curbs and towards the monuments. The oldest of the three, erected in 1879, is a small, decorative tablet that marks the death of a three-year old lamb. At the top of the tablet are carved ferns. The second monument was erected in 1884 and is highly decorative. A rusticated stone base supports a carved rock, with a carved scroll on which the epitaph is carved. The scroll includes carvings of wheat and other flora and fauna, as well as a small bird perched atop smelling a rose. Atop this carved stone base is a cross with a garland of carved roses wrapped around it. The third monument was erected in 1894, and is the largest of the

¹¹ Hyder, *Charleston's Magnolia Umbra Cemetery District: A Necrogeographic History*, 52.

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- three. This monument is a square obelisk carved out of a dark stone sitting on top of a concrete base. The obelisks base has "BEAIRD" cared on it and the obelisk itself boasts a carved epitaph. There is a cap around the obelisk just below the peak that has a few carved flourishes, the peak is also decoratively carved with simple flourishes
54. Cole Monument (1890), contributing object: A small obelisk with a stepped base, the second step boasting "COLE" carved onto it. The epitaph is carved onto the body of the obelisk and the pyramidal peak is just protruding past. The obelisk is banded by granite grave curbs
55. Chase Monument (1894), contributing object: An obelisk on a stepped, square base with an epitaph carved above. The obelisk has three links of a chain carved on it as well as a book, which is open with illegible carvings on it. The top of the obelisk has a rod protruding out of it indicated that a finial was at one time mounted on top
56. Gilmore Monument (ca. 1894), contributing object: A small obelisk with a stepped base, turned fort-five degrees. The epitaph is carved onto the body of the obelisk. Instead of a peaked point, the obelisks boasts a simple urn as a finial. The obelisk is banded by granite grave curbs
57. Gordon Monument (1902), contributing object: A small obelisk on a stepped stone base. The second step has "GORDON" carved in it and an epitaph is carved on the body of the obelisks itself. Instead of a peaked point, the obelisk boasts a simple urn as a finial
58. Wall Monument (1903), contributing object: An obelisk with a stepped, square base with "WALL" carved in the second step. A carved epitaph occupies the body of the obelisk and a the simple urn serves as the peak
59. Reverend Daniel Jenkins Monument (1937), contributing object: a granite die in socket monument for Reverend Daniel Jenkins, founder of the Jenkins Orphanage originally chartered in 1892 at 20 Franklin Street, later moved to 220 acre farm on the Ashley River
60. H. L. Farms Monument (1884), contributing object: a Lieutenant with the 54th Massachusetts, the marble tablet oriented east/west the monument features a 54th Mass engraving, an all African-American Civil War regiment
61. Alonso C. McClenran MD Monument (1912), contributing object: a marble lawn grave marker marking the tomb of the founder of the Charleston Hospital and Nursing School

Notable structures within the Humane & Friendly Society Cemetery include:

62. Low Brick Wall and Ironwork, contributing structure: A low brick foundation wall with wrought iron fencing mounted on top separates the cemetery from Cunningham Avenue. The entrance is composed of a double, wrought iron gate, with a simple flourish at the top. The gate leads to a central, grass avenue intersecting the cemetery. To the left of the double gate is a smaller, wrought iron gate from which a sign is mounted reading "Humane & Friendly Society Cemetery"

[one contributing site, eleven contributing objects, one contributing structure, one non-contributing structure]

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Friendly Union Society Cemetery (1856)

The Friendly Union Society Cemetery is similarly composed of intersecting avenues and pre-designed sections available for purchase but is missing the ornate circular central feature found in the Humane & Friendly Society Cemetery (1856).¹² Today, only the avenue running north-south is extant. The Friendly Union Society Cemetery is similar in size to the Humane & Friendly Society Cemetery; however, it is an upside down and reversed “L” in shape. The Cemetery has no entrance gate, just an opening in a decorative brick wall leading to the central avenue, flanked by brick pillars located off of Cunningham Avenue. The northern boundary fence has a similar configuration except that it is constructed out of cement block. There is no fence at the east nor west boundaries.

Within the cemetery, a few bushes can be seen scattered about, and a variety of trees and vegetation create a boundary on the eastern side. There is no particular orientation that all of the gravesites follow, and like the other cemeteries the majority of gravesites are bounded by grave curbs, mostly indicating family plots rather than individual graves. There is a slight variety in the tombs and monuments with headstones and obelisks.

Notable extant tombs and monuments of the Friendly Union Society Cemetery include:

63. William Crum Monument (1912), contributing object: a granite reliquary for Dr. William Crum. Born in 1859, Crum attend South Carolina College during the brief window when it was opened to African American students from 1872-1877, before finishing his education at Howard University. He worked as a physician, with an emphasis on treating patients afflicted with tuberculosis. He was active in the Republican Party and was appointed as collector for the port of Charleston by Theodore Roosevelt, a post which he maintained until 1909.¹³

[One contributing site, one contributing object]

Brotherly Association Cemetery (founded 1856; moved 1956)

Following the seizure of the original Brown Fellowship Society Cemetery on Pitt Street, the Magnolia-area property was purchased in 1956, and the remaining markers were moved to this new location.

A higher wall surrounds the Brotherly Association Cemetery, though it is now only extant in a few areas and has been replaced by modern chain link fencing where the walls have fallen. A small avenue can still be seen intersecting the cemetery off of Pershing Street and heading north.

¹² Friendly Union Society cemetery plat map, Avery Research Institute, Charleston, SC in Friendly Moralists Society Papers, Box 1009.

¹³ “A Brief Biography of Dr. William Crum, Charleston Physician and Port Collector,” Federal Writers’ Project, 1936. WPA Federal Writers’ Project Papers, South Caroliniana Library, Columbia, SC. Available <http://library.sc.edu/digital/collections/wpafwp.html> accessed April 27, 2017.

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No other avenues are extant. The landscaping is similar to the other cemeteries with a few bushes and trees scattered throughout. Grave curbs bound the majority of gravesites and there is a variety of headstones and obelisks, with a variety of orientations.

Notable structures within the Brotherly Association Cemetery include:

64. Entrance Gate, contributing structure: A double gate with two brick pillars serving as anchors. The brick is laid in a common bond with four steps at the top. Each pillar has a stone plaque with "BROTHERLY ASSN 1856" carved into it. The gate is wrought iron, with a slight curve at the top with the apex being where the two gates meet. The curve is accented by six "S" shapes running horizontally

[one contributing site, one contributing structure]

Christian Benevolent Society Cemetery (1856)

There are indications that at one point a low brick wall once separated the Christian Benevolent Society Cemetery from the church cemetery to the west. Now the cemetery is nearly indistinguishable from the cemeteries that surround it. Relatively small in size, approximately 75' x 50' the cemetery boasts only a few graves in a variety of orientations with grave curbs surrounding the majority of the plots.

[one contributing site]

Unity & Friendship Society Cemetery (1856)

The Unity & Friendship Society Cemetery occupies the east section of the block banded by Pershing Street to the north, Huguenin Avenue to the east, and Cunnington Avenue to the south. A modern chain-linked fence establishes the boundary of the cemetery while two brick pillars and a double wrought iron gate denote the main entrance into the cemetery off of Cunnington Avenue. The entrance leads to a central, grass avenue intersecting the cemetery on a north-south axis.

The grave markers are almost all oriented either oriented either to the east or the west with a majority being headstones. There are a few small obelisks scattered throughout the cemetery, as well as, ornamental crosses. Nearly all of the gravesites are bounded by grave curbs. There is almost no extant landscaping except for a few trees that dot the western edge.

Notable extant tombs and monuments of the Unity & Friendship Society Cemetery include:

65. Unmarked Monument, contributing object: Typical Victorian monument with a slab laid on the ground and urn at the foot. The headstone has a square base with the form of a gravestone carved and mounted on top of it. The very top of the headstone is a cross

Notable structures within the Unity & Friendship Society Cemetery include:

66. Entrance Gate, contributing structure: Located off of Cunnington Avenue the entrance gate is flanked by two tall brick pillars each with a concrete pyramidal finial on top, capped with a concrete sphere. Each pillar has a marble plaque the pillar on the left is carved "UNITY AND FRIENDSHIP SOCIETY" while the pillar on the right is carved

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“ORGANIZED MAY 4TH 1813.” The entrance gate is a double, wrought iron gate that leads to a central grass avenue intersecting the cemetery

[one contributing site, one contributing object, one contributing structure]

Brown Fellowship Society Cemetery (organized 1790; moved 1990)

The Brown Fellowship Society Cemetery is a long and narrow cemetery with the Friendly Union Society Cemetery to the west and the Humane & Friendly Society Cemetery to the east. The Brown Fellowship Society Cemetery is roughly 300' x 50' in size. A central, grass avenue runs north-south from the main entrance on Cunnington Avenue to Pershing Street. Because this cemetery was not the original burial ground it only contains a small number of gravestones from the antebellum period.

There is hardly any adequate evidence to use to discuss the historic layout and documentation of the cemetery. A few decorative plantings can still be seen within the grounds, along with a large live oak tree in the northeast corner. The burials here were relocated to the site after the period of significance and are non-contributing.

Notable extant tombs and monuments of the Brown Fellowship Society Cemetery include:

67. Unmarked Monument, one non-contributing object: Similar in style to the unmarked monument in the Unity & Friendship Society Cemetery, this monument is slightly larger with a square base and carved wreath. Atop the monument is a large cross, with a depicted halo and carved five-pointed star in its center
68. Grouping of Obelisks, four non-contributing object: This grouping of four obelisks, two with ornate finials, are from the original Brown Fellowship Society Cemetery when it was located on Pitt Street. These obelisks are typical of high-style Victorian funerary architecture. The grouping is delineated by a square grave curb, and two concrete benches

Notable structures within the Brown Fellowship Society include:

69. Entrance, one non-contributing structure: No gates just two brick pillars laid in a common bond, accenting a central grass drive, which runs through the cemetery. The left pillar has a stone plaque with “BROWN FELLOWSHIP SOCIETY ORGANIZED 1790” carved into it while the right has a stone plaque with “BROWN FEELOWSHIP SOCIETY MEMORIAL STONES RELOCATED AND DEDICATED 1990”

[one non-contributing site, five non-contributing objects, one non-contributing structure]

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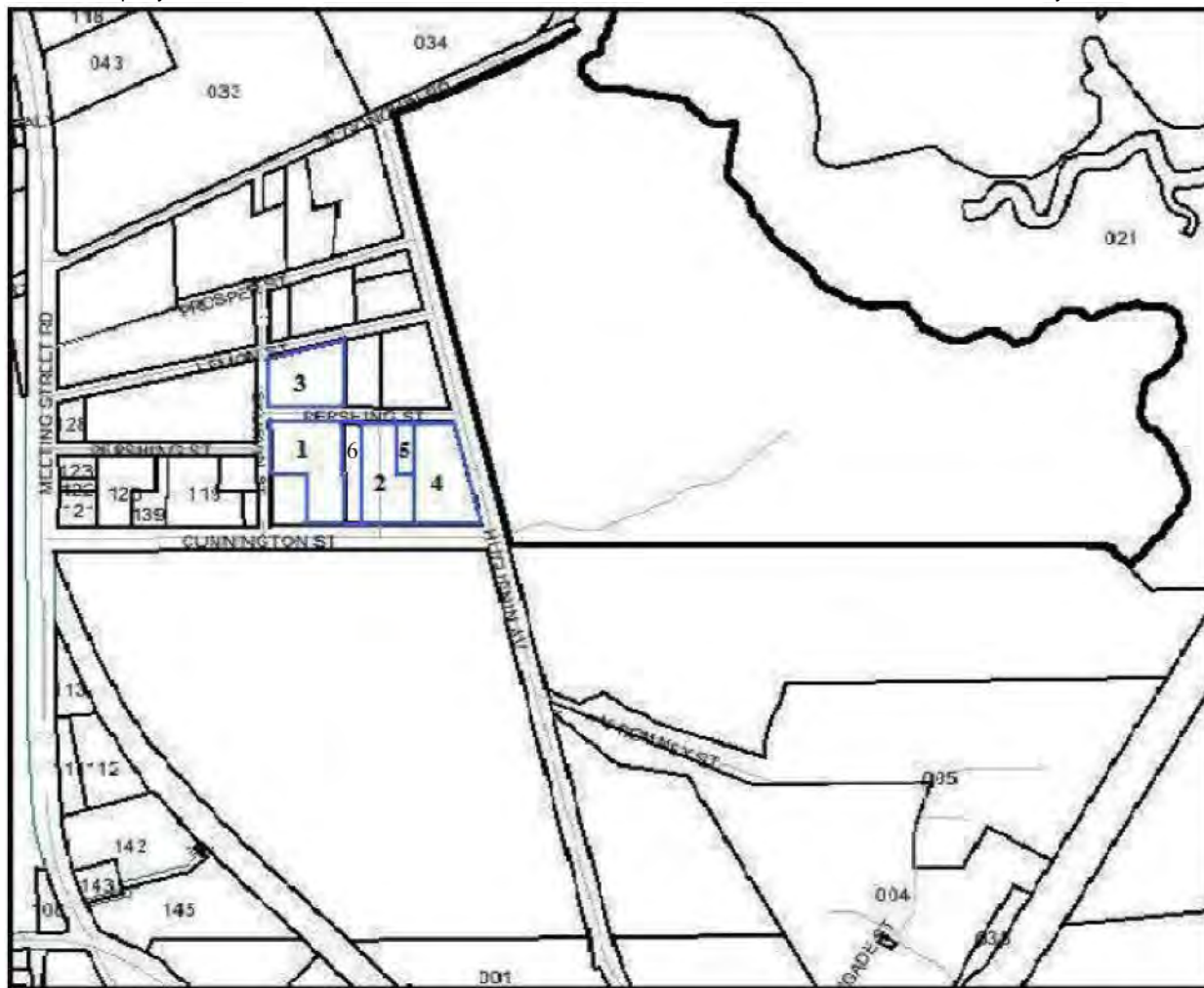


Figure 5.1 Antebellum African-American Cemeteries

1. Friendly Union Society Cemetery (1856) 2. Humane and Friendly Society Cemetery (1856) 3. Brotherly Association Cemetery (1856) 4. Unity & Friendship Society Cemetery (1856) 5. Christian Benevolent Society Cemetery (1856) 6. Brown Fellowship Society Cemetery (1956).

Postbellum African-American Cemeteries: Lewis Christian Union Cemetery (1879) and Reserved Fellowship Society Cemetery (1884)

The layouts of the Lewis Christian Union Cemetery as well as the Reserved Fellowship Society Cemetery are less designed than the other cemeteries in the district. In the Lewis Christian Union Cemetery there is only a central, simple narrow path and in the Reserved Fellowship Society there is no evidence of a grid of pathways and burials cover the entire cemetery.

Additionally, these more recent African-American cemeteries did not build elaborate barrier walls such as those found in the Magnolia Cemetery. While a few examples of high-style Victorian architecture can be found in these cemeteries, overall the execution of style was much simpler and vernacular. These cemeteries did, however, retain the rural-type plot dividers or

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grave curbs, older burials separated by stone, while newer burials where separated by concrete or cast iron.

Lewis Christian Union Cemetery (1879)

Roughly 300' x 150', the Lewis Christian Union Cemetery occupies the corner of Pershing Street and Skurvin Street. The grave markers within this cemetery have no principle orientation and are humble in size. While no obelisks or highly decorative markers can be found, there is a slight variation in the types of grave markers with a variety of headstones, tablets, and ledger stones.

Nearly all of the plots are divided through the use of grave curbs. Approximately half of the cemetery is shaded by large trees; however, no other landscaping exists.

[one contributing site]

Reserved Fellowship Society Cemetery (1884)

The Reserved Fellowship Society Cemetery is located at the corner of Lemon Street and Huguenin Avenue and is approximately 175' x 200'. The grave markers within this cemetery have no principle orientation and roughly half of the burial plots are divided by the use of grave curbs. There is almost no landscaping within the cemetery other than a line of large trees at the northern boundary. The variety of grave markers includes headstones, tablets, ledger stones, small pillars, and a few short obelisks.

Notable extant tombs and monuments of the Reserved Fellowship Society Cemetery include:

70. Grouping of Obelisks (ca 1893), four contributing objects: Four obelisks in a row, the two flanking obelisks are identical in style, with small square bases, carved epitaphs, and a simple triangular carved cap. The two central obelisks are more ornate with decorative caps, one an open book, presumably a Bible, the other with an urn adorned with floral garland
71. Carr Monument (1881), one contributing object: Typical obelisk of the Victorian-era, with a base incised with "CARR" and epitaph inscribed on the west side. The cap is lightly carved and the shape of a crown

[one contributing site, five contributing objects]

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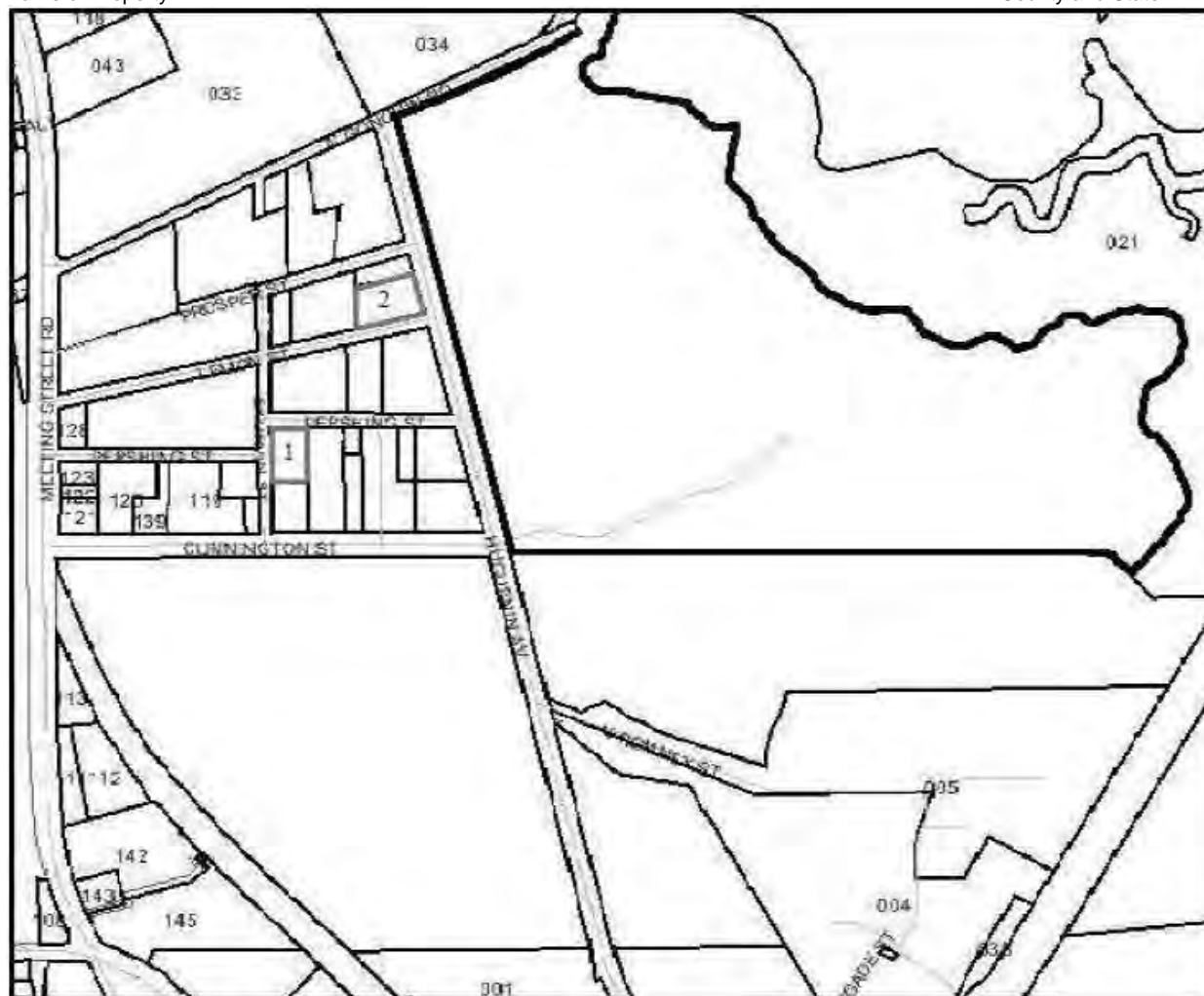


Figure 6.1 African-American Burial Society Cemeteries

1. Lewis Christian Union Cemetery (1879) 2. Reserved Fellowship Society Cemetery (1884).

African American Church Cemeteries: Jenkins (Trinity AME Church #1) Cemetery (1886), Trinity AME Church #2 Cemetery (1905), Old Morris Brown AME Cemetery (1887), New Morris Brown AME Cemetery (1945), New Emanuel AME Church Cemetery (1926), Calhoun AME (Old Emanuel Church) Cemetery (1874), Bethel UMC Cemetery (1873), and Trinity AME/Harleston-Boags Cemetery (c.1900)

In design, the African-American church cemeteries of the district could not be further from the manicured and structured grounds of Magnolia or other rural cemeteries. Their typology is marked by the lack of formal design found in the old churchyards of Charleston. There are no grand avenues running through these cemeteries and only the New Emanuel A.M.E. Cemetery is enclosed (and even this is with a very modern chain link fence that is falling down in most places and is not original to the cemetery).¹⁴

¹⁴ Hyder, *Charleston's Magnolia Umbra Cemetery District: A Necrogeographic History*, 74.

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The landscaping of these cemeteries is less manicured and allowed to run more wild and free than in the other types of cemeteries within the district, giving them the look of being overgrown. The graves within these cemeteries are organized like those in the churchyards of early America; there are no pre-planned or pre-purchased plots like in the burial society cemeteries, the deceased are simply buried in the order that they died. These cemeteries are tightly packed with graves which face in all directions and even occasionally overlap each other.

The monumentation within these African-American Church Cemeteries is much simpler than that of the other cemeteries, with vertical obelisks and upright tablets being in the minority; instead, the monuments emphasize horizontal orientation. Many of the monuments are in-ground concrete slabs, referred to as ledger stones, with small metal name plates impressed in them or patterns traced in the slab while it was still wet. These markers are the vestiges of the West African practice of scraping the ground above a grave bare.¹⁵ The materials of the markers are ones that can more easily be formed into unique funerary monuments, many being made out of concrete. Often these concrete markers are stamped with a variety of geometrical motifs and have the epitaph either stamped or hand scraped into it rather than carved as one would in marble. Grave cradles are similarly composed of lengths of bent iron sewer or gas piping in order to provide “beds” for the deceased to rest upon on their journey to Heaven, a practice rooted in the non-Christian religions of Africa.¹⁶

Jenkins (Trinity AME Church #1) Cemetery (1886)

The Jenkins (Trinity AME Church #1) Cemetery is located at the corner of Prosper Street and Hueguin and is relatively small at approximately 50’ x 300’. A few large bushes and trees serve as the only landscaping and a few grave markers are in disarray overgrown by ivy and pushed up and out of plumb by the earth.

Notable extant tombs and monuments of the Jenkins (Trinity AME Church #1) Cemetery include:

72. Brown Gravestone and Cradle (1921), contributing object: The cast in concrete gravestone is simply inscribed. The grave is outlined by a rectangular grave curb, and a small footstone rests on top of the curb, inscribed “JB.” This grave uses a grave cradle, made of metal piping, a hallmark of African-American burial practices

[one contributing site, one contributing object]

Trinity AME Church #2 Cemetery (1905)

This cemetery is located at the northwest edge of the district boundary along Algonquin Road, and is the smallest cemetery at approximately 50’ x 50’ in size. There is one modern sign on Algonquin Road stating “TRINITY AME CHURCH CEMETERY” (non-contributing object).

¹⁵ D. Gregory Jeane, “The Upland South Folk Cemetery Complex: Some Suggestions of Origin,” in *Cemeteries & Gravemarkers: Voices of American Culture*, ed. Richard E. Meyer (Ann Arbor, MI: University of Michigan Research Press, 1989), 124-125.

¹⁶ Roberta Hughes Wright and Wilbur B. Hughes III, *Lay Down Body: Living History in African American Cemeteries*, (Detroit, Michigan: Visible Ink Press, 1996) 18-20.

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The cemetery only has a few grave markers: headstones, tablets, and ledger stones. Large trees dot the east and west boundaries of the cemetery.

[one contributing site, one non-contributing object]

Old Morris Brown AME Cemetery (1887)

The Old Morris Brown AME Cemetery is banded by Prosper Street to the north, Jenkins (Trinity AME Church #1) Cemetery and Reserved Fellowship Society Cemetery to the east, Lemon Street to the south and Beth Israel Cemetery to the west at approximately 150' x 200' in size. The cemetery has one modern sign that states, "MORRIS BROWN AME CHURCH CEMETERY," (non-contributing object) which is the only denotation of which cemetery it is. There are several large bushes throughout the cemetery that are maintained in a manor to resemble trees, while only a few large trees can actually be found.

This cemetery has a variety of grave markers including headstones, footstones, tablets, ledger stones, and small pillars that are carved both by hand and also cut by machine. Several of the gravesites have grave curbs and both concrete and granite can be seen. Some of the stones have been almost completely buried by the shifting earth, and several are out of plumb.

[one contributing site, one non-contributing object]

New Morris Brown AME Cemetery (1945)

The New Morris Brown AME Cemetery is located at the corner of Algonquin Road and Huguenin Avenue. The southern boundary is Prosper Street and the western boundary is the Trinity AME/Harleston-Boags Cemetery. The cemetery is approximately 300' x 150' in size. There is a grass path that runs west from Huguenin Avenue, through the cemetery and turns to the north to Algonquin Road.

There are several large bushes, again manicured to resemble trees, and large trees scattered throughout the cemetery; however, no other landscaping is evident. A variety of humble grave markers can be found within the cemetery including headstones, footstones, and tablets; however, almost half of the markers are ledger stones. Grave curbs, including curbs for individual plots as well as family plots with materials ranging from concrete to granite, band several of the gravesites.

[one contributing site]

New Emanuel AME Church Cemetery (1926)

The New Emanuel AME Church Cemetery is located on the western edge of the district, Lemon Street serves as the northern boundary, Skurvin Street is the eastern, and Pershing Street is the southern. A private commercial plot separates the cemetery from Meeting Street and forms the west boundary. Two brick entrance pillars can be found on both Pershing Street and Skurvin Street, flanking a central grass avenue that runs through the center of the cemetery.

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It is mostly large bushes that sporadically dot the landscape of the cemetery; however, a few large trees are also extant. A small variety of grave markers can be found including humble headstones, footstones, and ledger stones, which make up the majority of grave markers. Many of the plots, both individual and family, are banded by grave curbs ranging from granite to concrete to brick.

Notable structures within the New Emanuel AME Church Cemetery include:

73. Entrance Pillars, contributing structure: Identical pairs of brick entrance pillars are found flanking the central, grass avenue running through the cemetery on both Lemon Street and Pershing Street. The brick pillars are laid in a running bond and have a four-stepped top. One pillar of each pair boasts a simple stone plaque with "EMANUEL AME CHURCH CEMETERY" carved in it.

[one contributing site, one contributing structure]

Calhoun AME (Old Emanuel Church) Cemetery (1874)

The Calhoun AME (Old Emanuel Church) Cemetery is bounded by Lemon Street to the north, Huguenin Avenue to the east, Pershing Street to the south and the Brith Shalom Cemetery to the west. The cemetery is roughly 200' x 150' in size, and has only two large trees and a few large bushes and is otherwise devoid of any landscaping.

A small variety of grave markers can be found including headstones, footstones, small pillars, small obelisks and ledger stones, which make up the majority of grave markers. Many of the plots, both individual and family, are banded by grave curbs ranging from granite to concrete to brick.

[one contributing site]

Bethel UMC Cemetery (1873)

At the western edge of the district boundary, Bethel UMC Cemetery is bounded by the Lewis Christian Union Cemetery to the north, the Friendly Union Cemetery to the east, Cunnington Avenue to the south, and Skurvin Street on the west. The cemetery is approximately 100' x 50'. The cemetery is virtually devoid of landscaping except for one large tree near Cunnington Avenue, and a few large trees along where Bethel UMC Cemetery shares borders with other cemeteries.

Similar to the other African American Church Cemeteries, a small variety of grave markers can be found including headstones, footstones, and ledger stones, which make up the majority of grave markers. Additionally, many of the plots, both individual and family, are banded by grave curbs that appear to all be constructed out of concrete.

Notable structures within the Bethel UMC Cemetery include:

74. Cemetery Marker (ca. 1873), contributing object: A tablet style, granite grave marker that on the corner of Cunnington Avenue and Skurvin Street facing northwest, that is carved "OLD BETHEL UNITED METHODIST CHURCH CEMETERY 1807," marking the

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date the cemetery was established in its original location at the location of the Bethel
United Methodist Church in downtown Charleston

[one contributing site, one contributing object]

Trinity AME/Harleston-Boags Cemetery (c.1900)

Trinity AME/Harleston-Boags Cemetery is located at the northern edge of the district boundary. The cemetery is bounded by Algonquin Road to the north, New Morris Brown AME Cemetery to the east, Prosper Street to the south, and the Trinity AME Church #2 Cemetery as well as a private commercial plot to the east. The cemetery an "L" shape, and is approximately 300' x 75' in size. Trinity AME/Harleston-Boags Cemetery is completely overgrown by trees and brush to the extent that one would question that it is even a cemetery and one is unable to see any grave markers without actively searching. There is no separation of the cemetery from the street, and no markers to indicate that a cemetery exists in this location.

[one contributing site]

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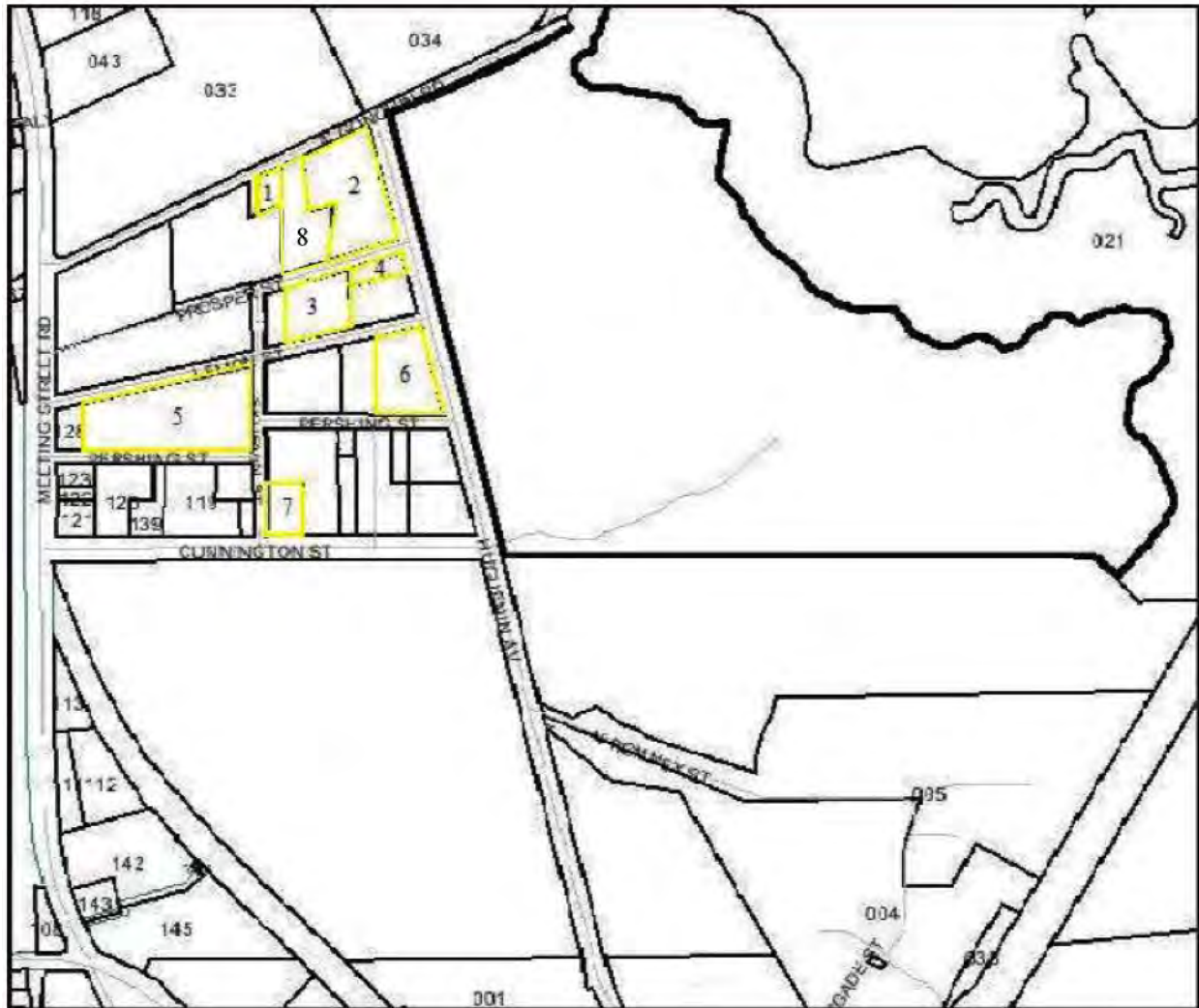


Figure 7.1 African American Church Cemeteries

1. Trinity AME Church Cemetery #2 (1905)
2. New Morris Brown AME Cemetery (1945)
3. Old Morris Brown AME Cemetery (1887)
4. Jenkins (Trinity AME Church #1) Cemetery (1886)
5. New Emanuel AME Church Cemetery (1926)
6. Calhoun AME (Old Emanuel Church) Cemetery (1874)
7. Bethel UMC Cemetery (1873)
8. Trinity AME/Harleston-Boags Cemetery (c. 1900)

Greek Orthodox Cemetery (1936)

The Greek Orthodox Cemetery is located at the western boundary of the district. Pershing Street forms the north boundary, Skurvin Street the east, private commercial property to the south, and a privately owned vacant lot to the east. The cemetery is small at approximately 100' x 100' in size, and is surrounded by brick pillars supporting wrought iron fencing and a locked gate.

The cemetery is devoid of any and all landscaping and all of the grave markers are arranged in rows running north-south and face east; however, one row runs east-west and the graves face south. The majority of the plots are marked by ledger stones and are banded by granite grave

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curbs, mostly denoting family plots. A few tablet markers are found within the cemetery, and a few flush grave stones and urns can also be found. A few grave markers consist of large crosses, while many of the tablets and ledger stones include carvings and sculptures of the cross.

[one contributing site]

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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.)

- 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 old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Social History

Landscape Architecture

Art/Funerary Art

Period of Significance

1850-1956

Significant Dates

1850, 1852, 1855, 1856,

1873, 1874, 1879, 1884,

1886, 1887, 1905, 1936,

1956

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Edward C. Jones – Magnolia Cemetery Architect

Christopher Werner - Ironworker

E. B. White – Monument Designer

W. T. White – Stone Carver

Francis D. Lee – Monument Designer

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

The Cemeteries Historic District is significant under Criteria A and C. Criteria A in the area of **social history** for the evidence the district provides regarding the burial practices of a diverse swath of Charleston's population from 1850-1956. The variety of funerary art, ranging from the high-style and monumental carvings, mausoleums, and monuments, to simple vernacular grave markers, also makes it significant under Criterion C for **funerary art**. Moreover, portions of the district embody the distinct characteristics of the rural cemetery movement including landscaping, monuments, spatial layout, and decorative fencing, making it significant in the area of **landscape architecture**. The purpose of the rural cemetery movement was, in large part, a sense of control over the landscape of death. The rural cemetery movement took the design out of the proximity of the church, and allowed for a larger grander scale utilizing architectural and landscape design. While Edward C. Jones's design for Magnolia incorporated water features, meandering pathways, and various plantings of trees and shrubs, these elements were imitative of preconceived notion of an idyllic setting and subsequently layered upon the area; it was artificiality striving to appear genuine. First made popular in the United States in Boston, the movement grew by the 1860s, and people throughout the nation, including here in Charleston, reimagined cemeteries as places for the public to enjoy the outdoors while surrounded by art and sculpture. At this time, rural cemeteries could be found established on the outskirts of cities and smaller towns such as Charleston, South Carolina. The period of significance begins in 1850, with the founding of Magnolia Cemetery, and concludes in 1956 when the Brown Fellowship Society cemetery, formerly on Pitt Street, was relocated here.

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

The Cemeteries Historic District remains significant despite being a cemetery for a multitude of reasons including the age of the cemeteries in the district, the first of which was established in 1850. Additionally, the district has distinctive design value as it is an execution of the rural cemetery movement, and exhibits Victorian design principles and aesthetics throughout including landscaping, statuary, sculpture, fencing, buildings, and grave markers.

CRITERIA A: SOCIAL HISTORY

The Cemeteries Historic District is first significant under Criteria A in the area of Social History, due to the diverse representation of Charleston's population during the nineteenth century. Many of these cemeteries would be significant in their own right, but what makes the district especially compelling is the juxtaposition of groups from divergent socio-economic backgrounds. Jewish cemeteries stand next to African American cemeteries, which are next to the burial grounds of Charleston's antebellum white elite. The arrangement of the cemeteries in such close proximity to one another, yet set apart just enough to identify distinctions between where one ends and another begins, allows a unique opportunity to explore the diversity of burial practices and

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traditions. Exploring this district, one can view in quick succession the array of burial practices and funerary art that was deployed by groups of people who were separated along lines of race, class, religion, and ethnicity, yet united by their shared inhabitation of the Charleston peninsula from the mid-nineteenth to the mid-twentieth century.¹⁷

Magnolia Cemetery (1850)

The cemetery was designed by South Carolina architect, Edward C. Jones, to be a final resting place for the elite of Charleston society; however, many Charlestonians initially viewed the conversion of a disused rice plantation into a cemetery as a negative. “The inhabitants of the city could not bear to give up burying their loved ones in their old sacred inclosures [sic], where lay the ashes of their ancestors and kindred who had gone before,” remembered one writer about the initial feelings of Charlestonians, adding that “it was only in opposition to [these] numerous old and firmly grounded prejudices that it was founded at all.”¹⁸

The sense of cemetery fashion was the second and more important factor in the driving ideology behind Magnolia Cemetery, and explains why Charleston was so quick to embrace the new cemetery after early resistance. Antebellum Charleston, or at least its white upper-class citizens (and it was these citizens who held a near monopoly on socio-political power structures in the city), considered the city to be the vanguard of culture for the South, consciously pushing back at perceived northern assertions that the region was a backwater. Charlestonians were eager to prove that they could embrace fashionable trends, including the rural cemetery movement then gaining ascendancy in the North. Indeed, Charlestonians believed they could surpass their northern neighbors. The sense of competition is evident from the accounts of the time. Not only was Magnolia “destined to...follow on after the pattern of Laurel Hill and Mount Auburn at the North,” a reference to the two premier rural cemeteries in the United States (founded in Philadelphia in 1836 and Boston in 1831 respectively) but Charleston’s new cemetery would exceed them, as the city had an “advantage, not easily found elsewhere” in its already “magnificent” beauty.¹⁹

St. Lawrence Cemetery (1852)

The interactions of Magnolia and St. Lawrence Cemetery clearly reflect a positive societal dynamic between Charleston’s Catholic population and the type of Charlestonians who embraced Magnolia. In both style and geographic location, the Catholic St. Lawrence Cemetery seemingly defies the confessional basis which produced it; it is a lightly modified rural-type cemetery far removed from a Catholic church and the churchyards that traditionally contain the Catholic dead.

While the designed landscape of St. Lawrence Cemetery is reflective of the rural cemetery becoming a pan-American phenomenon, every other facet of the cemetery conforms to the stylistic and cultural traits of a Catholic cemetery. The most self-evident marker for Catholicism

¹⁷ Timothy John Hyder, *Charleston’s Magnolia Umbra Cemetery District: A Necrogeographic History* (M.A. Thesis, University of South Carolina, 2014), ii.

¹⁸ “Sketches of Life in South Carolina,” *Keowee (S.C.) Courier*, March 30, 1861.

¹⁹ *Ibid.*

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in the cemetery is the St. Lawrence name, which is a vestige of the traditional churchyard burial ground. Historically, as the churchyard was part of the already sacred grounds of the church itself, the graveyard simply carried the name of the church to which it was attached. In Charleston, where no church carries the St. Lawrence name, the new burial ground asserts a pan-Catholicism by bearing the name of a widely-venerated saint and by being the only cemetery in the District to have such a “sanctified” name.

For both the contemporary visitor and the modern cemetery scholar the most significant physical indicator that St. Lawrence Cemetery belongs to the Catholic typology is the pervasive use of the cross as a grave marker and motif. While Protestant use of the cross in funerary monumentation would find slight favor during the late Victorian period of the 1880s and 90s, particularly among Anglicans and Episcopalians, it was previously avoided for its association with the perceived “superstition” and “profanity” of Roman Catholicism.²⁰

The abundance of the cruciform in St. Lawrence is, both then and now, not only found on individual grave markers and headstones. The initial layout of the cemetery reserved the highest and most central spot for a large, black wooden cross in the nexus of all St. Lawrence’s pathways, which was visible from any location within the cemetery.²¹ However, due to the material of its construction, all the evidence that remains of this cross is the hole in which it once stood, found directly before the central roadway splits to form an oval. The visual statement made by the original large, black cross, however, has not been lost, as the entryway of the cemetery is now dominated by one made of wrought iron. This intricately filigreed cross stands nearly fifteen feet tall and is the final work of famed blacksmith Christopher Werner, who designed and built it as his grave marker; it was most likely installed at St. Lawrence by his wife after his death in 1875. Though no contemporary records exist, it is possible that Werner’s iron cross served the dual purpose of replacing the original wooden cross as well as marking his final resting place. Regardless, the continuity of form, color, and location of Werner’s cross continue, along with the other typifying features, to assert visually to visitors that they have entered into a cemetery for Charleston’s Catholics.

Additionally, it is a testament to the level at which Catholics were thought of as normative Charlestonians that in August of 1851 the Bishop of Charleston easily purchased the twenty acres and consecrated it as St. Lawrence Cemetery six months later.²² Adding to this assertion of mutual acceptance between the two cemeteries is the fact that there is no barrier between the two spaces. This geographic permeability is reflective of contemporary views about the shared propriety of the two cemeteries as “good” places; this view invariably treats them as a single whole rather than separate spaces, with St. Lawrence seemingly the Catholic section of the nondenominational Magnolia. While an 1854 map refers to St. Lawrence Cemetery simply as the “Roman Catholic Cemetery” the conflation of the two cemeteries advanced markedly in

²⁰ Kenneth Jackson and Camilo Vergara, *Silent Cites: The Evolution of the American Cemetery* (Princeton, NJ: Princeton Architectural Press, 1989), 90-91.

²¹ Charleston Daily News, “A Visit to Magnolia”, November 12, 1866, pg. 1.

²² Register of Mesne Conveyance, Charleston, SC. Charleston County Deed Book, Book O42, Page 395.

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subsequent years; an 1865 obituary noted the place of internment as the “Catholic Cemetery, at Magnolia” while a year later another Charleston obituary was even more explicit in stating that the deceased was to be buried at the “Catholic Magnolia Cemetery”.²³

Jewish Cemeteries: Brith Shalom Cemetery (1855), Beth Israel Cemetery (1911) and Kahal Kadosh Beth Elohim Cemetery (1887)

The three Jewish cemeteries of the Magnolia, two Orthodox and one Reformed, typify the dynamic in their competing visions of Jewish cemeteries. The Brith Shalom cemetery burial grounds are designed in the Old World Jewish tradition, reflecting its function and in its form. There are physical remains of traditional Jewish funerary rites; such as the standpipe, which provided water to clean the hands after a visit to a place of the dead, as well as the remaining footprint of a small structure that was used to ritually wash and prepare a body for burial.²⁴

The funerary material culture of Charleston’s Jewish population found in the Cemeteries Historic District are physical expressions of the fundamental divergence of the Jewish faith: the split between Orthodox Jews, with their insistence on the traditions and rituals of the Old World indicated by the title of orthodoxy, and the Reformed Judaism movement which modified much of the foreignness of the faith in order to more effectively assimilate into American culture.²⁵

Inside Brith Shalom and Beth Israel, the arrangement of tombstones are another typological indicator of Orthodox burial. The historic ghettoization of European Jewry was not merely confined to the living; governments tightly controlled spaces where Jews could bury their dead by granting them minimal space for the purpose in order to discourage assimilation and acceptance. The resulting European cemeteries were densely packed with bodies and gravestones, with burials of up to seven people in the same plot. While the Orthodox cemeteries of Charleston do not exhibit this layered burial, they are visually similar to the European type with a lack of walkways, space between monuments or headstones, landscaping, benches, and other ornamental features.²⁶

In contrast, the Reformed cemetery of congregation Kahal Kadosh Beth Elohim (KKBE) is the cultural counterpoint of Brith Shalom and Beth Israel Cemeteries. While the KKBE Cemetery still maintains marks of Judaism, its look and feel decidedly reflects the rural cemetery movement; it is a New World cemetery for Charleston Jews who had thoroughly absorbed the culture of the city.

The KKBE Cemetery opened in 1887, replacing the overfull cemetery on Coming Street that had been in use since 1740 and another cemetery that had been placed on the banks of the Ashley

²³ Register of Mesne Conveyance, Charleston, SC. Charleston County Plat Book, Book C, Page 10; “Obituary of Mr. Timothy Collins”, *Charleston daily news*, October 18, 1865; “Obituary of James Kennedy”, *Charleston daily news*, July 18, 1866.

²⁴ Ibid, 32.

²⁵ Hyder, *Charleston’s Magnolia Umbra Cemetery District: A Necrogeographic History*, 31.

²⁶ Halporn, “American Jewish Cemeteries,” 147.

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River at Rickersville. The Reformed Jews of KKBE would declare, in 1840, of Charleston and America that “this city is our Jerusalem, and this happy land our Palestine.” They embraced the idea of being Jewish-Americans and their new cemetery would be a reflection of this hybridization.²⁷

Bethany Cemetery (1856)

Charleston’s first German cemetery was known as Hampstedt or simply “God’s Acre.” Little is known of this cemetery; however, by the middle of the nineteenth century Charleston’s German community saw an era of economic prosperity that coincided with the assessment, by both the city and the elders of St. Matthew’s Lutheran Church, who administered “God’s Acre,” that the burial ground was unsustainable for future burials.²⁸

The solution to this issue was the purchase of Bethany Cemetery, across the road from Magnolia Cemetery, and its nexus of design and culture makes the cemetery a type unto itself, a rural-type designed landscape with the unique overlay of specific ethnic and cultural features.

Bethany Cemetery is a rural cemetery designed by, and for, a specific ethnic group. It was never considered to be a part of Magnolia Cemetery to the same extent as St. Lawrence, although the formation and location of Bethany Cemetery was made under similar circumstances and greeted with similar acclaim as the Catholic cemetery.²⁹

For the supporters and benefactors of Magnolia Cemetery and St. Lawrence the rationale for supporting the addition of Bethany was threefold. The Germans and German-Americans who would be buried there represented a completely integrated and accepted section of the population to have in close proximity. The cemetery itself was also to be an acceptable extension of landscape design and contemporary assessments of beauty; an extension of Magnolia in typology. The final benefit was one of location: situated just west of St. Lawrence and occupying a large swath of land, Bethany added a new flank of property to what was emerging as a new district of cemeteries rather than the random scattering found within the city limits, and one that would be “inhabited” by an acceptable population.

Antebellum African-American Cemeteries: Humane & Friendly Society Cemetery (1856), Friendly Union Society Cemetery (1856), Brotherly Association Cemetery (1856), Christian Benevolent Society Cemetery (1856), Unity & Friendship Society Cemetery (1856), and Brown Fellowship Society (1790)

The first cemeteries established in the Magnolia Umbra District by non-whites were a product of mutual-aid societies founded by a unique class of Charlestonians: Free People of Color. Alternately referred to as “benevolent,” “friendly,” or “fraternal” organizations, these societies

²⁷ Hyder, *Charleston’s Magnolia Umbra Cemetery District: A Necrogeographic History*, 36.

²⁸ Robert A. Jones, *Common Blood: The Life and Times of an Immigrant Family in Charleston, South Carolina*, (2012), 32-33 and Michael Everette Bell “Regional Identity in the Antebellum South: How German Immigrants Became ‘Good’ Charlestonians,” *South Carolina Historical Magazine* 100, no. 1 (January 1999): 15-16.

²⁹ Hyder, *Charleston’s Magnolia Umbra Cemetery District: A Necrogeographic History*, 25.

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were founded in order to provide insurance against events such as illness, indigence, or death which could be financially disastrous for members and their families. For a membership fee and subsequent yearly or monthly dues, members of these societies would be provided with money and care when they became ill and, most importantly, a designated burial plot in a cemetery for a rate well below contemporary prices for similar plots elsewhere in the city.³⁰

In Charleston, these societies are often termed “Colored Burial Societies” due to the fact that the earliest were established in the antebellum period and were open only to Free Men of Color rather than men identified as “African,” which implied enslaved. Class and color separated these men from other people of African descent, and many were aligned with Charleston’s white elite, often by ties of consanguinity. The Brown Fellowship Society, founded in 1790 by colored members of the St. Phillips Episcopal Church congregation, takes its name not from the name of a founder but from the fact that membership would only be granted to a man with a light complexion and straight hair. Thus, Brown Fellowship Society restricted membership to the elite of Charleston’s Free People of Color, men of such a light complexion that they could enter business, educate themselves, and even own slaves without upsetting the strict racial hierarchy of the antebellum South.³¹ Further, the Society made no effort to assist slaves, and members of the Brown Fellowship Society voted three times before allowing additional members to join, and those new members were required to pay an additional fee of fifty dollars.³²

In 1856, five Colored Burial Societies purchased cemetery lands in what was the largest single yearly expansion of the Magnolia Umbra Cemetery District by number of cemeteries added. These burial societies also represent the only typological group other than the large white cemeteries and the Orthodox Jews to purchase cemetery property in the era prior to the Civil War.³³

Postbellum African-American Cemeteries: Lewis Christian Union Cemetery (1879) and Reserved Fellowship Society Cemetery (1884)

The emancipation of four million enslaved people throughout the South after the Civil War had a significant effect on the African American population of Charleston. As a result, many African-American burial societies began loosening their membership restrictions by discarding qualifications based on mixed-racial heritage. As these burial societies began to relax their membership restrictions to allow participation by Charlestonians who were defined as Black, rather than mixed race, their cemeteries began to reflect a more African-American typology.³⁴

³⁰ Hyder, *Charleston’s Magnolia Umbra Cemetery District: A Necrogeographic History*, 48.

³¹ Potts-Campbell, “To Promote Brotherly Union,” 11.

³² Robert L. Harris, Jr., “Charleston’s Free Afro-American Elite: The Brown Fellowship Society and the Humane Brotherhood.” *South Carolina Historical Magazine* 82 (October 1981): 289-310.

³³ Hyder, *Charleston’s Magnolia Umbra Cemetery District: A Necrogeographic History*, 53.

³⁴ *Ibid*, 63.

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CRITERIA C: Art/Funerary Art; Landscape Architecture

When first established in 1850 with Magnolia Cemetery, there was a funerary assertion that Charleston could embrace change and excel, with Magnolia “destined to...follow on after the pattern of Laurel Hill and Mount Auburn at the North.”³⁵ A reference to the two premier rural cemeteries then extant in the United States, founded in Philadelphia in 1836 and Boston in 1831 respectively, but Charleston’s new cemetery would exceed them, as the city had an “advantage, not easily found elsewhere” in its already “magnificent” beauty.³⁶ As soon as the change in burial styles became conflated with progressive white propriety, beauty, and assertion of Charleston’s high status (and by extension the high status of its citizens) rather than an abandonment of tradition, Magnolia became the destination for burial in the city and the property itself was overlaid with these virtues, even in its expansion. Additionally, space – or the lack thereof – in downtown Charleston contributed to the migration of the cemeteries to the northern boundary of the city limits. There simply was not enough room within the churchyards located throughout downtown. The rural cemetery movement could not have come at a better time for the city of Charleston.

The purpose of the rural cemetery movement was, in large part, a sense of control over the landscape of death. While Edward C. Jones’s design for Magnolia incorporated water features, meandering pathways, and various plantings of trees and shrubs, these elements were imitative of a preconceived notion of an idyllic setting and subsequently layered upon the area.³⁷

The Cemeteries Historic District provides an excellent example of rural cemetery movement. The District is a large collection of cemeteries located in Charleston, South Carolina, spanning approximately 107 acres and containing the graves of numerous prominent South Carolinians. First established in 1850, the District is extensively landscaped and contains excellent examples of 19th Century architecture and sculpture. While Magnolia Cemetery has remained an elite bastion, the area around it was transformed by the numerous cemeteries of Charleston’s residents that are here combined to compose the Cemeteries Historic District. This collection of twenty-three cemeteries is a true reflection of the diverse population that lived and died in the Holy City. The cemeteries are still operable today, and open to the public. The Cemeteries Historic District, with its intentional spatial layout, extensive landscaping, decorative fencing, outstanding tombs, and monumental sculptures, is an excellent reflection of the art, tastes, and social mores of the 19th Century and the rural cemetery movement.

The Cemeteries Historic District is a physical representation of the history of Charleston that extends well beyond the recordation of who died at what time. The spatial layout of the cemeteries contained within its boundaries, the chronological progression of this layout, and the

³⁵ Mark S. Schantz, *Awaiting the Heavenly Country: The Civil War and America’s Culture of Death* (Ithaca: Cornell University Press, 2008), 76

³⁶ “Sketches of Life in South Carolina,” Keowee (S.C.) Courier, March 30, 1861

³⁷ Hyder, *Charleston’s Magnolia Umbra Cemetery District: A Necrogeographic History*, 10.

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interactions between the cemeteries themselves all reflect broader societal and cultural mores as they evolved in Charleston between 1850 and 1950.³⁸

All of the cemeteries located within the District utilize materials of stone, concrete, and plantings. Many of the tombs and monuments are significant architecturally, demonstrating examples of the Egyptian revival, Gothic revival, and Colonial styles. Additionally, the many obelisks, urns, mourning figures, and inverted torches illustrate the symbolism that was used extensively in cemetery art during the mid and late 19th Century. While some of the original design of the cemeteries has been lost to time, including some ironwork and pathways, the overall intention of the cemetery remains steadfast through the changing times.

The cemeteries have a schedule of maintenance through groundskeepers and caretakers to ensure the stability and protection of tombs and monuments as well as the grooming of the landscaping. However, the African American cemeteries within the district have received less maintenance and attention due to the fact that the congregations are directly in charge of the maintenance. Unfortunately, the financial burden of caring for the cemeteries is stretching the dwindling members and congregations, particularly those tied to the church cemeteries, thin. Because of these disparities between the individual cemeteries it is even more important to approach the Cemeteries Historic District as a whole. With linkages to each other not only in proximity but also through the broader themes of Charleston's heritage, the District gives us a tangible tool to understand the history of Charleston.

³⁸ Francoviglia, "The Cemetery as an Evolving Landscape," 505-506.

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9. Major Bibliographical References

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

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10. Geographical Data

Acreage of Property 107

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____
(enter coordinates to 6 decimal places)

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|-------------------------|-----------------------|
| 1. Latitude: 32.817630 | Longitude: -79.948849 |
| 2. Latitude: 32.817697 | Longitude: -79.948581 |
| 3. Latitude: 32.818287 | Longitude: -79.948623 |
| 4. Latitude: 32.818272 | Longitude: -79.948818 |
| 5. Latitude: 32.818518 | Longitude: -79.948829 |
| 6. Latitude: 32.820062 | Longitude: -79.945802 |
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| 10. Latitude: 32.814503 | Longitude: -79.941200 |
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| 13. Latitude: 32.814231 | Longitude: -79.946247 |
| 14. Latitude: 32.812408 | Longitude: -79.944844 |
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| 20. Latitude: 32.816296 | Longitude: -79.949321 |
| 21. Latitude: 32.816359 | Longitude: -79.950444 |
| 22. Latitude: 32.816781 | Longitude: -79.950396 |
| 23. Latitude: 32.817119 | Longitude: -79.948803 |

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

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| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

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

The northern boundary of the Cemeteries Historic District spans across the north edge of the Trinity AME Church Cemetery #2, Trinity AME/Harleston-Boags Cemetery, New Morris Brown AME Church Cemetery, and Magnolia Cemetery along Algonquin Road. The eastern boundary follows the east edge of Magnolia Cemetery, St. Lawrence Cemetery, and Kahal Kadosh Beth Elohim Cemetery. The Southern boundary follows the south edge of the Kahal Kadosh Beth Elohim Cemetery and Bethany Cemetery. The western boundary works to close the District by following the west edge of Bethany Cemetery and stepping across to follow the west edges of the Bethel UMC Cemetery, Greek Orthodox Cemetery, New Emanuel AME Church Cemetery, Beth Israel Cemetery, Trinity AME/Harleston-Boags Cemetery, and Trinity AME Church #2 Cemetery.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries were selected for the Cemeteries Historic District based on the boundaries of the significant cemeteries within the District.

11. Form Prepared By

name/title: Timothy Hyder and Rachel Parris
organization: BOARD + BATTEN Preservation
street & number: 926 Magnolia Road
city or town: Charleston state: SC zip code: 29407
e-mail Rachel@boardandbattenpreservation.com
telephone: (864) 415.5717
date: May 25, 2017

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Additional Documentation

Submit the following items with the completed form:

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

Photographs

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

Photo Log

Name of Property: Cemeteries Historic District

City or Vicinity: Charleston

County: Charleston

State: SC

Photographer: Rachel Parris and Timothy Hyder

Date Photographed: 2017

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

1. View of the front entrance gate and one of the pillars with carved marble plaque, facing east
2. View of the front façade of the chapel, facing south

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3. View of the bell erected outside of the chapel, facing south
4. View of the east side of the chapel, facing west
5. View of the west side of the chapel, facing southeast
6. General view of Magnolia Cemetery, facing northeast
7. General view of Magnolia Cemetery, facing east
8. View of the front of the Captain J. Birt Monument, facing west
9. View of a grouping of grave markers under a large magnolia tree banded by a brick grave curb, facing east
10. Typical view of Magnolia Cemetery, facing north
11. View of the front of the Gibbes mausoleum including the fencing, facing east
12. View of the Gibbes mausoleum facing southeast to show the north and west sides
13. View of the pond located at the southern edge of the cemetery, facing east
14. View of the front of the Turner monument, facing southwest
15. View of the Bird monument, facing west
16. View of the pond and pedestrian bridge, facing northeast
17. View of the Civil War Memorial, facing southwest
18. View of the Civil War Memorial, facing south
19. View of the Civil War Memorial, facing southeast
20. View of the front façade of the Superintendent's Office, facing north
21. View of the Superintendent's Office facing northwest to view the east and south sides
22. Typical view within the Magnolia Cemetery showing live oak trees and decorative cast-iron gates, facing northeast
23. View of the front of the Elbert P. Jones monument, facing west
24. Typical view of the cemetery, facing northeast

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25. View of the front of the Receiving Tomb, facing east
26. View of the Receiving Tomb facing southeast showing the north and west sides
27. View of the front of the W. B. Smith mausoleum, facing south
28. View of the W. B. Smith mausoleum facing southeast to show the north and west sides
29. Detail of the entrance doors to inside the W. B. Smith mausoleum
30. Typical view of the Magnolia Cemetery, facing north
31. View of the front of the Wilkes mausoleum, facing west
32. View of the Wilkes mausoleum facing southwest to show the east and north sides
33. View of the Dowall & Wragg mausoleum, facing west
34. View of the Dowall & Wragg mausoleum facing southwest to show the east and north sides
35. View of the White mausoleum, facing west
36. View of the White mausoleum facing southwest to show the east and north sides
37. View of the Vanderhorst mausoleum, facing west
38. View of the Vanderhorst mausoleum facing southwest to show the east and north sides
39. The entrance to St. Lawrence Cemetery standing on Huguenin Ave, facing west.
40. Through the entrance of St. Lawrence Cemetery viewing Werner's cross, facing west.
41. View of the front of the Salas Monument
42. View of the front of the Sottile Mausoleum and associated burials
43. General view of the St. Lawrence Cemetery
44. General view of the St. Lawrence Cemetery, looking down one of the many avenues
45. View of the front of the Darcy monument

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46. General view of the St. Lawrence Cemetery, looking down one of the many avenues
47. View of the front of the McNanly monument
48. Overall view of the Sisters of Mercy grave stones, facing northeast
49. Detail of the Sisters of Mercy steps
50. View of the Irish Volunteers monument and its surroundings
51. Closer view of the Irish Volunteers monument, facing west
52. General view of the St. Lawrence Cemetery, facing northeast
53. View of the front of the Hunt mausoleum, facing north
54. Interior shot of the Hunt mausoleum, facing northwest
55. Detail of the stained glass window inside of the Hunt mausoleum, facing north
56. Interior shot of the Hunt mausoleum, facing northeast
57. View of the front of the Haight monument
58. Aerial view of the St. Lawrence Cemetery looking southwest
59. View of the entrance gate that leads inside the cemetery, facing north
60. View of the fence surrounding the cemetery, facing northwest
61. Overall shot of the cemetery, facing northwest
62. Overall shot of the cemetery, facing west
63. Overall shot of the cemetery, facing south

Charleston Cemeteries Historic District

Name of Property

Charleston County, SC

County and State

64. View of the epitaph of the Winstock monument, facing west
65. View of the front of the Fechter monument, facing northwest
66. View of the Turtletaub monument, facing north
67. View of the entrance gate that leads inside the cemetery, facing north
68. Overall view of the cemetery, facing northwest
69. Overall view of the cemetery, facing north
70. View of the brick wall surrounding the cemetery, facing northeast
71. Detail of the remaining brick foundation within the cemetery
72. View of the entrance gate leading into the cemetery, facing east
73. View of the front of the Thomas Mordecai mausoleum, facing east
74. View of the Thomas Mordecai mausoleum, facing southeast
75. Context view of the Thomas Mordecai mausoleum, facing northeast
76. View of the low wall surrounding the Kahal Kadosh Beth Elohim Cemetery, facing north
77. Overall view of the cemetery, facing east
78. Overall view of the cemetery, facing east
79. View of the front of the Louis Cohen mausoleum, facing east
80. View of the Louis Choen mausoleum, facing southeast
81. Overall view of the cemetery, facing northwest
82. View of the western most entrance gate into the cemetery, facing north
83. View of the wrought iron gate surrounding the cemetery along Cunnington Avenue, facing east

Charleston Cemeteries Historic District

Charleston County, SC

Name of Property

County and State

84. View of another entrance gate leading to a grass avenue, facing south
85. View of the main entrance gate into the cemetery, facing south
86. Detail of the entrance gate showing the metal signage used to denote Bethany Cemetery, facing south
87. View of the front facades of the chapel and receiving tomb, facing south
88. View of the chapel and receiving tomb facing southwest showing the west and north sides
89. View of the west side of the chapel, facing east
90. View of the rear of the chapel and the receiving tomb, facing north
91. View of a grouping of monuments and grave markers near the main entrance of the cemetery surrounded by a circular, decorative wrought iron fence, facing south
92. Detail of one of the entrances into the circular, decorative wrought iron fence containing a grouping of monuments and grave markers, facing west
93. View of the front of the Rugheimer monument, facing west
94. General view of the grouping of monuments and grave markers contained by the circular, decorative wrought iron fence
95. View of the front of the C. Amme monument, facing west
96. View of the front of the Wieting monument, facing south
97. View of the front of the Burmester monument, facing west
98. View of the front of the Bollmann monument, facing south
99. View of the front of the Wittschen monument, facing west
100. General view of the cemetery, facing northwest
101. General view of the cemetery, facing south
102. General view of the cemetery, facing east
103. View of the front of the H. Hastedt monument, facing west

Charleston Cemeteries Historic District

Charleston County, SC

Name of Property

County and State

104. Typical view of the Bethany Cemetery facing northwest showing wrought iron fencing and groupings of grave markers
105. View of the front of the Bischoff monument, facing west
106. General view of the cemetery, facing south
107. View of the front of the Wagener monument, facing north
108. View of the cemetery as well as the main entrance gate, standing on Cunnington Avenue facing north
109. View of the grouping of Beaird monuments, facing west
110. View of the front of the Gordon monument, facing west
111. View of the front of the Chase monument, facing east
112. View of the grouping of Wall monuments and grave markers, facing east
113. View of the front of the Gilmore monument, facing west
114. View of the front of the Cole monument, facing west
115. General view of the cemetery and the entrance leading to a central grass avenue, standing on Cunnington Avenue facing north
116. Typical grave marker found within the cemetery
117. View of the main entrance leading to the central grass avenue, standing on Skurvin Street facing east
118. View of the cemetery and the chain-linked fence that surrounds it, standing on Skurvin Street facing northeast
119. General view of the cemetery and the collection of grave markers, facing east
120. General view of the cemetery and the collection of grave markers, facing northeast
121. General view of the cemetery and the collection of grave markers facing north, standing on Pershing Street
122. View of the main entrance gate, facing north standing on Cunnington Avenue

Charleston Cemeteries Historic District

Charleston County, SC

Name of Property

County and State

123. View of the cemetery and the collection of grave markers, facing north
124. View of the main entrance gate leading to a central, grass avenue, facing north standing on Cunnington Avenue
125. General view of the cemetery, facing northwest
126. Grouping of monuments that were moved to this location from the original cemetery downtown, facing northwest
127. General view of the cemetery, facing southeast
128. Typical monument found within the cemetery, facing east
129. View of the front of a large unmarked monument, facing west
130. General view of the cemetery looking south, standing on Pershing Street
131. General view of the cemetery looking east, standing on Skurvin Avenue
132. Typical vernacular monument found within the cemetery
133. General view of the cemetery standing at the corner of Lemon Street and Huguenin Avenue, facing northwest
134. General view of the cemetery, facing southwest
135. View of the front of the Carr monument, facing east
136. View of the modern on Huguenin Avenue sign denoting the cemetery, facing west
137. Typical view of the cemetery, facing west
138. Two grave markers on the edge of the cemetery surrounded by overgrown brush
139. View of a grave cradle found within the cemetery, facing west
140. View of a more modern grave marker with a modern interpretation of a grave cradle, facing south
141. View of the central grass avenue running through the cemetery, facing south
142. General view of the cemetery, facing southeast

Charleston Cemeteries Historic District

Charleston County, SC

Name of Property

County and State

143. View of the modern sign denoting the cemetery, standing on Algonquin Road facing south
144. View of the cemetery from Algonquin Road, facing south
145. View of a grave marker that has been overtaken by brush, facing east
146. View of a grave marker and grave curb, facing west
147. General view of the cemetery, facing south
148. View of the cemetery and the modern sign off of Prosper Street, facing north
149. General view of the cemetery, facing west
150. General view of the cemetery, facing southwest
151. General view of the cemetery, facing west
152. Detail of a tablet grave marker that has been hand carved
153. General view of the cemetery and the central grass avenue intersection the cemetery, facing west
154. General view of the cemetery, facing west
155. View of the main entrance into the cemetery off of Pershing Street, including the central grass avenue intersecting the cemetery, facing north
156. General view of the cemetery off of Pershing Street, facing north
157. General view of the cemetery, facing south
158. General view of the cemetery standing on Huguenin Avenue, facing west
159. General view of the cemetery standing on the corner of Huguenin Avenue and Pershing Street, facing west
160. General view of the cemetery, facing northwest
161. General view of the cemetery, facing north
162. View of the original monuments that were moved to the current cemetery, facing west

Charleston Cemeteries Historic District

Charleston County, SC

Name of Property

County and State

163. Detail of the front of the Priscilla S. Salter monument, facing west
164. Detail of the front of the Bishop M. B. Salter monument, facing west
165. Detail of the front of the Magdeline Salter monument, facing west
166. Detail of the front of the Martha Oliver monument, facing west
167. View of the stone tablet marker that serves as the sign for the cemetery on the corner of Cunnington Avenue and Skurvin Street, facing northwest
168. View of the cemetery, facing north
169. View of two grave markers nearly over taken by brush, facing east
170. General view of the cemetery and the level of overgrown brush, facing north
171. View of a grave marker amidst the overgrown brush, facing northwest
172. View of the main entrance gate off of Skurvin Street, facing west
173. View of the cemetery standing on the corner of Skurvin Street and Pershing Street, facing southwest
174. General view of the cemetery, facing west
175. General view of the cemetery, facing southwest
176. General view of the cemetery, facing west

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

MAGNOLIA UMBRA CEMETERY DISTRICT
MAGNOLIA CEMETERY



**MAGNOLIA UMBRA CEMETERY DISTRICT
ST. LAWRENCE CEMETERY**



MAGNOLIA UMBRA CEMETERY DISTRICT
BRITH SHALOM CEMETERY



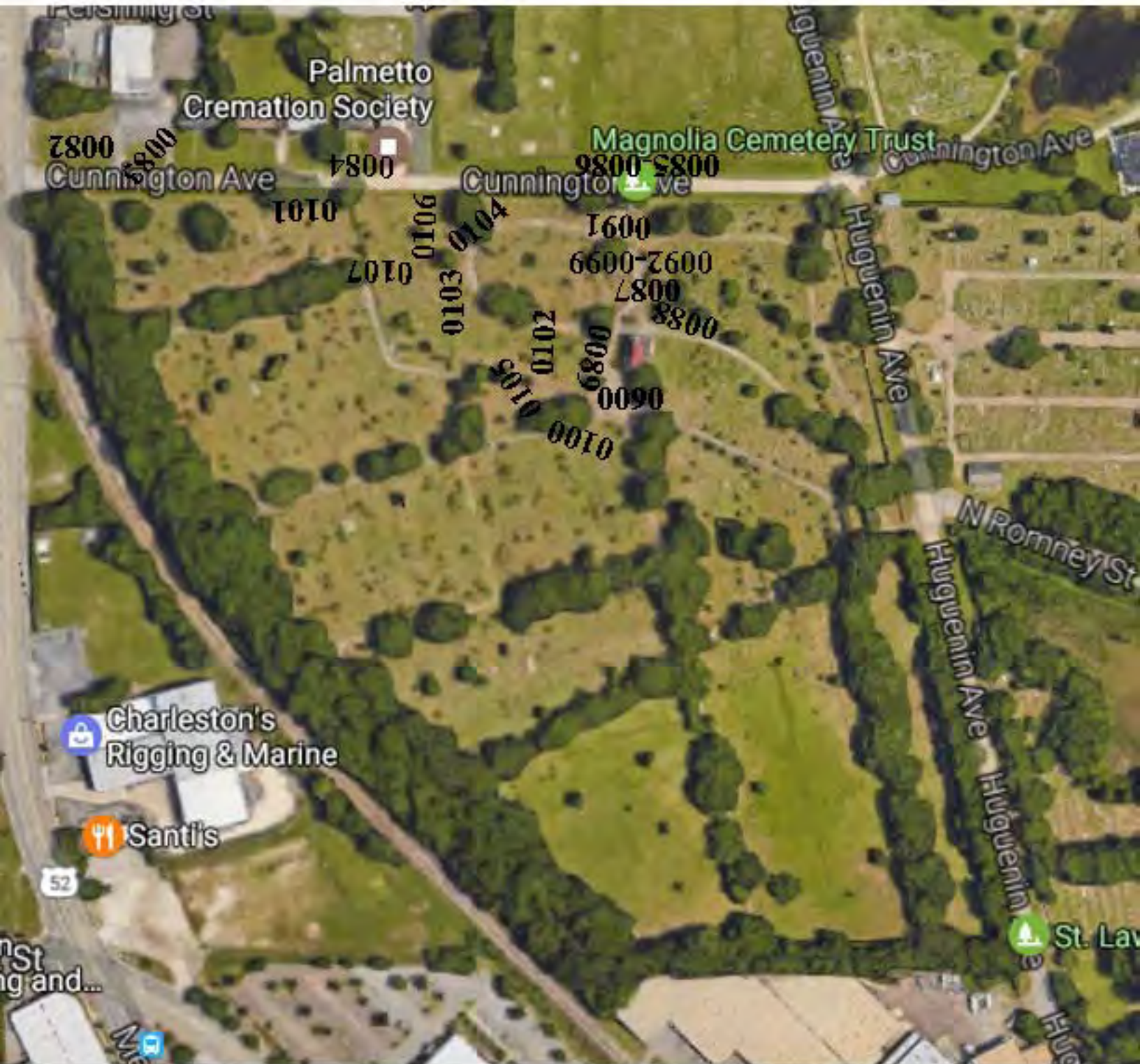
MAGNOLIA UMBRA CEMETERY DISTRICT
BETH ISRAEL CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
KAHAL KADOSH BETH ELOHIM CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
BETHANY CEMETERY



**MAGNOLIA UMBRA CEMETERY DISTRICT
HUMANE AND FRIENDLY SOCIETY CEMETERY**



MAGNOLIA UMBRA CEMETERY DISTRICT
FRIENDLY UNION CEMETERY



**MAGNOLIA UMBRA CEMETERY DISTRICT
BROTHERLY ASSOCIATION CEMETERY**



MAGNOLIA UMBRA CEMETERY DISTRICT
CHRISTIAN BENEVOLENT SOCIETY CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
UNITY & FRIENDSHIP CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
BROWN FELLOWSHIP SOCIETY CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
LEWIS CHRISTIAN UNION CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
RESERVED FELLOWSHIP SOCIETY CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
JENKINS (TRINITY AME CHURCH #1) CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
TRINITY AME CHURCH #2 CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
OLD MORRISBROWN AME CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
NEW MORRIS BROWN AME CEMETERY



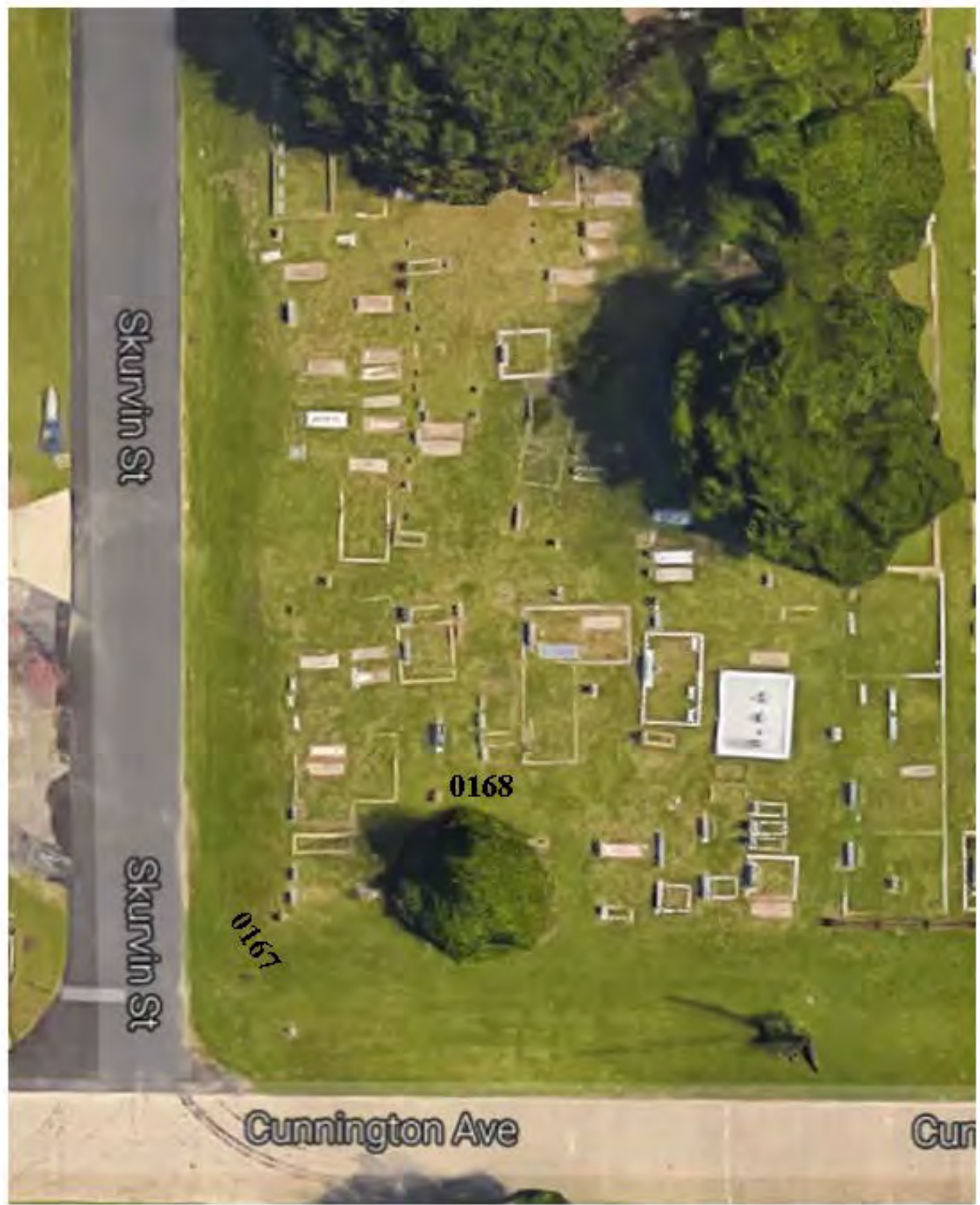
MAGNOLIA UMBRA CEMETERY DISTRICT
NEW EMANUEL AME CHURCH CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
CALHOUN AME (OLD EMANUEL CHURCH) CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
BETHEL UMC CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
TRINITY AME/HARLESTON-BOAGS CEMETERY



MAGNOLIA UMBRA CEMETERY DISTRICT
GREEK ORTHODOX CEMETERY



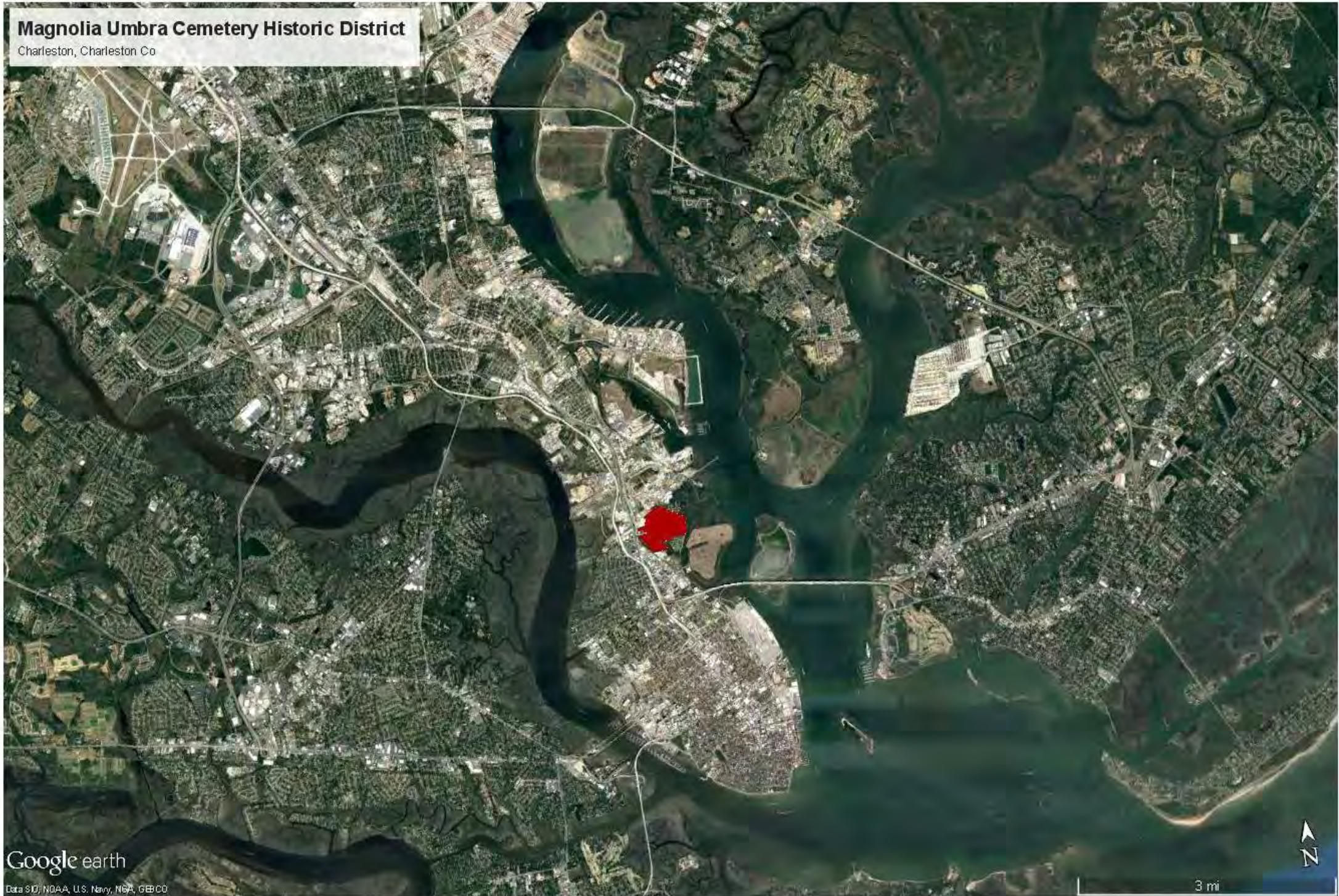
Magnolia Umbra Cemetery Historic District

Charleston, Charleston Co



Magnolia Umbra Cemetery Historic District

Charleston, Charleston Co



Google earth

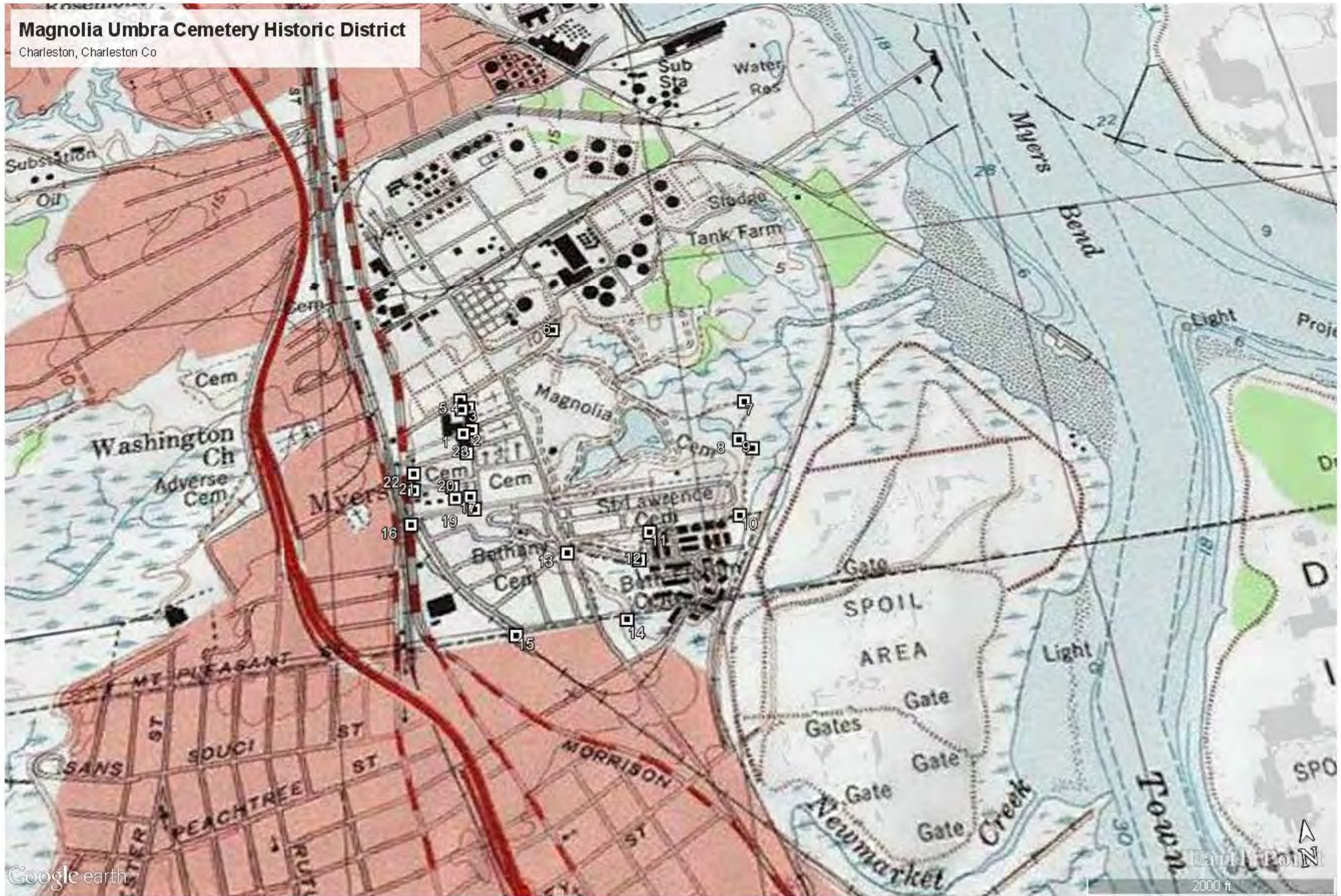
Data SIO, NOAA, U.S. Navy, NGA, GEBCO


3 mi



Magnolia Umbra Cemetery Historic District

Charleston, Charleston Co



A photograph of the entrance to Magnolia Cemetery. A large, white, rectangular stone pillar stands in the center, flanked by a black wrought-iron gate. The gate has decorative scrollwork and is partially open. The pillar has a plaque with the text 'MAGNOLIA CEMETERY ESTABLISHED 1849'. The scene is framed by large, leafy trees, and a path leads into the cemetery in the background.

MAGNOLIA
CEMETERY
ESTABLISHED 1849











ST. JOHN'S CHURCH →
← BAPTIST CHURCH



M
INFLUENCE
CANNOT BE
ANNIHILATED
IT IS
ETERNAL
MARTIN

BENJAMIN WILSON
WALKER
BORN 1810
DIED 1880



BIRT









MILLS

ROBERTSON

WALTER R.
MILLS
MAY 18 1850
AUG 10 1910

















GETTY
MARRY CANDICE
FEBRUARY 16 1984
JAMES JIMMY
AUGUST 21 1984
THEY WERE MARRIED FOR 4 YEARS

W 101086







SARINA

SAMUEL CHAPMAN
JAN 1818 WIFE
SARAH BELL ANDERSON
MICH 17TH EPAY
AGE 8 YEARS
1826 CHAPMAN

CHAPMAN



SAVE FUND

RECEIVING TOMB
PROJECT

History
PC
Arthur Miller

...

...

...

SEVEN TO SAVE FUND

MAGNOLIA CEMETERY RECEIVING TOMB STABILIZATION PROJECT

IN PARTNERSHIP WITH
Magnolia Cemetery Trust
South Carolina Department of Archives and History
Bennett Preservation Engineers PC
The Family of the Late Ted Ashton Phillips



Built of brick and covered in stucco with a slate roof circa 1850 making it one of the oldest structures in Magnolia Cemetery, the Magnolia Cemetery Receiving Tomb was listed as a Seven to Save site by the Preservation Society in 2011. The Society undertook the assignment of a preservation plan for the Gothic Revival structure, which is threatened by erosion on its north side and has been structurally compromised over time by various natural disasters.

A new foundation supported with micropiles will be constructed beneath the tomb, which will also be reinforced and repaired. The Society raised \$1 of the funds necessary to complete the stabilization project as a component of its Seven to Save outreach effort.

Mausoleum structures are a key component of our architectural heritage, yet are in need of urgent repair. The Society hopes that this project will set an example and inspire future mausoleum preservation efforts.

PRESERVATIONSOCIETY.ORG



PRESERVATION
SOCIETY OF
CHARLESTON

P | 843.727.4430









WILKES.





WILKES.







W.H. E.





VANDERHORST





VANDERHURST

Small weathered headstone with illegible text.









SEMPER PARATI

Sottile



ALICE BANTA HOGAN
JUNE 9, 1923
APRIL 2, 1999





WILLIAM BRYCE
BORN 1845
DIED 1915

BARCY

BROTHER





NO TRESPASSING
OR LITTERING
VIOLATORS WILL
BE PROSECUTED



IN MEMORIAM
PATRICK McMANLY
DECEASED 1911
BORN 1844

McMANLY

ERECTED BY MARIANNE McMANLY

McMANLY





SISTERS OF MERCY 1854

SISTER MARY
BURNHAM
Died Aug 28 1894
Aged 78 years

SISTER MARY ANN
Died Aug 28 1894
Aged 78 years

SISTER
MARY ANN
DIED
AUGUST 28 1894
AGED 78 YEARS

SISTER MARY
ANN
DIED
AUGUST 28 1894
AGED 78 YEARS

SISTER MARY
ANN
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AUGUST 28 1894
AGED 78 YEARS

SISTER MARY
ANN
DIED
AUGUST 28 1894
AGED 78 YEARS

SISTER MARY
ANN
DIED
AUGUST 28 1894
AGED 78 YEARS





IRISH VOLUNTEERS



ALEX. McLOY
BORN
MAY 25, 1874
DIED
FEB. 17, 1910

ALEXANDER McLOY
BORN AT
CISHENDALE CO. ANTRIM
IRELAND
JAN. 6TH, 1826.
DIED AT CHARLESTON, S.C.
OCT. 1ST, 1898

McLOY

THOMAS O.E.
McLOY
MAY 3, 1862
NOV. 20, 1895

P. RILEY



HUNT

Richard M. Maxwell
SEPT. 1, 1864 - JULY 10, 1951

AND HIS WIFE

Florence Hunt Maxwell
AUG. 11, 1860 - OCT. 19, 1952

"HOME AT LAST"

Alvah Marton Hunt
BORN MARCH 11, 1873

DIED OCTOBER 2, 1958



Richard M. Maxwell
DEPT. 4, 1804 - JULY 10, 1881
AND HIS WIFE
Ernest Hunt Maxwell
AUG. 11, 1800 - OCT. 19, 1822
"HOME AT LAST"

Edwin Norton Hunt
BORN MARCH 11, 1812
DIED NOVEMBER 12, 1882



WILLIAM
DIED OCT. 11TH. 1842
AGED 52 YEARS.

Nathaniel A. Hunt,
BORN JULY 24. 1842.
DIED JANU. 21. 1818.

Thomas Simpson Moore
BORN DEC. 2. 1828.
DIED DEC. 7. 1828.



HARRY CHAMBERLAIN
BORN
JULY 20 1881
DIED
JUNE 1 1968
REQUIESCE IN PEACE



LAUREY

F. McALLAN









פ"ג
 איש יקר ופועל צדק
 לשמואל בן דיימראובן
 נפטר ה' ארר ושנת תשל"ג
 תלצב"ה
SAMUEL BERKMAN
 JULY 17, 1871.
 MARCH 12, 1943.
 A GOOD MAN LEAVETH
 AN INHERITANCE TO HIS
 CHILDREN'S CHILDREN

פ"ג
 אישה יקרה ופועלת צדק
 במחנה אחר בת ר יקתואל
 נפטרה א' טבת שנת תשי"א
 תלצב"ה
**BELLE FINKELSTEIN
 BERKMAN**
 SEPT. 28, 1878
 DEC. 8, 1950
 MAY THE EXAMPLE OF
 HER GOODNESS LIVE ON

פ"ג
 אשה יקרה ופועלת צדק
 במחנה אחר בת ר יקתואל
 נפטרה א' טבת שנת תשי"א
 תלצב"ה
 Dedicated to the memory of
Meta W. Rubin
 1902-1946

פ"ג
 הלכה כשמוחה כל ימי חייה
 ניטל בת ר בצלאל
 נפטרה ו' סיון תשל"ה
 תנצב"ה
KATIE G. KARESH
 OCTOBER 4, 1887
 JUNE 10, 1970
 United Republics
 through a 3

פ"ג
 הלכה כשמוחה כל ימי חייה
 ניטל בת ר בצלאל
 נפטרה ו' סיון תשל"ה
 תנצב"ה
KATIE G. KARESH
 OCTOBER 4, 1887
 JUNE 10, 1970
 United Republics
 through a 3





LYNCH

ה'תרס"ח
ב' שבט
ה'תרס"ח

ה'תרס"ח
ה'תרס"ח

דאָס זיין פֿון משה
אברהם פֿון משה
אברהם פֿון משה
אברהם פֿון משה

ה'תרס"ח
ה'תרס"ח

אברהם פֿון משה
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אברהם פֿון משה
אברהם פֿון משה

ISRAEL ABRAM NUSSBAUM
MAY 12 1876
AUGUST 2 1945

NEEDLE

MATTHEW MILLER

משה פֿון משה
משה פֿון משה
משה פֿון משה
משה פֿון משה

1890—1945

MAY MILLER

משה פֿון משה
משה פֿון משה
משה פֿון משה
משה פֿון משה

COLUS

לֵנָה פֿון משה
לֵנָה פֿון משה
לֵנָה פֿון משה
לֵנָה פֿון משה

LENA S. COLUS
MARCH 10, 1886
FEB. 1, 1945

HEBREW INSCRIPTIONS

IN MEMORIAM

ISRAEL H. WINSTOCK, M.D.

BORN JUNE 27, 1862
DIED JUNE 25, 1893

A SENTENCE - AND A BRIGHT JOY WAS CHANGED
TO PAIN,
WHERE BLISS HAD ENTERED, GRIEF WAS DOOMED
TO REIGN,
FOR IN THE MOMENT OF HIS HOPE FULFILLED,
THE BEATING OF THAT HEART WAS STILLED.

JOSEPH
DIED OCTOBER
1861

CAROLINE
BELOVED WIFE OF
JACOB VOGEL
A NATIVE OF MERRIAM PHOENIX
DIED AT CHARLESTON S.C. MAY 17, 1892
AGED 184 YEARS

C. V.
1890



פ"ג
האשה רבקה
בתרא אהרן
אשת
ר' חיים דוב פעכטער
נולדה טו שבט תרל"ג
נפטרה טו אייר
תרפ"ג תנצבה
IN LOVING MEMORY
OF BESSIE
BELOVED WIFE OF
HYMAN FECHTER
BORN IN BRODY, GALICIA,
FEBRUARY 13, 1873.
DIED IN CHARLESTON, S.C.
MAY 3, 1920.

SHE WAS A DEVOTED WIFE
AND LOVING MOTHER

★ FECHTER ★

IN MEMORY OF
SALLIE
DIED AUGUST 11, 1921
AGED 70 YEARS

IN MEMORIAM
BETTIE SANDERS
DIED NOV. 16, 1916
AGED 62 YEARS


HARRIS NEEDLE,
BORN
IN RUSSIAN POLAND,
DIED AUG. 14, 1904
AGED 67 YEARS

JENNIE
DEC. 3
MAR. 2

אריה ליב ב"ר א
נפטר ע"ש ק' ר' ה
1849.
AUGUST 8, 1921.
70 YEARS.
MOURN THEE.



TURTLETAUB



CONGREGATION
BETH ISRAEL
1911



HEN

REINHEK

YASCHIK

YASCHIK

YASCHIK

YASCHIK

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STOP









DUSTY WOODS

1855-1900

1855-1900



THOMAS H.
MORGAN











PINVERSON

LOUIS COHEN

1894

LOUIS COHEN
BORN 1894 - DIED 1964
AUGUST 14 - OCT. 1964
LEE LOEB

LOUIS COHEN
BORN 1894 - DIED 1964
AUGUST 14 - OCT. 1964
LEE LOEB

LEE LOEB



LOUIS COHEN

1884

LOUIS COHEN
BORN [illegible]
DIED [illegible]
Aged [illegible] Years

LOUIS COHEN
BORN [illegible]
DIED [illegible]
Aged [illegible] Years











BETHANY

LOUISE M.
WILLY
BORN 1874
DIED 1958

CHARLES



RECEIVING TOMB





EXIT

OFFICE





*St. Anthony
Cemetery*
OFFICE HOURS

OPEN & CLOSING
HOURS

From Oct	8AM - 5PM
Thru Mar	
From April	8AM - 6PM
Thru Sept	

ALL CARS WELCOME





HER RUHE
JOHAN RUGHEIMER
GEB. JAN. 2, 1828.
ZU
SCHÖNBRUNN IN BAIERN
GEST. JULI 21, 1905.
IN
SUMNERVILLE, GA.

RUGHEIMER



PERPETUAL CARE

PERPETUAL C



DER HERZ
 MEINE GELIEBTE WATTIN
 NINA AGNES AMBE
 GEB. WERDIE
 GEB. SEPT. 15 1876. 20
 BREITENBURG, BLANNOBY
 GEST. MÄRZ 27 1931
 55 CHARLESTON, S. C.
 WIEDERSEH DU MEINE KUPFWING

C. A. M. M. G.



LEUBIG





WILLIAM WELLS
DIED
20 JULY 1854
AT AGE 33
OF HOUSTON TEXAS
BURIED IN
THE
CITY OF HOUSTON TEXAS

PERPETUAL CARE AND MAINTENANCE
CAPT. H. WELLS



WILLIAM BURMESTER
BORN 1812
DIED 1872
AUGUST 1872
WILLIAM BURMESTER
BORN 1812
DIED 1872
AUGUST 1872

ELM H. BURMESTER
APRIL 5, 1874
MAY 23, 1911
OF HIS OWN

WILLIAM BURMESTER
BORN 1812
DIED 1872
AUGUST 1872
OF HIS OWN



HIER RUHET
IN ERBE
GEBORNE WITTSCHEN
GESCHE MARIA
WITTSCHEN
GEB. HILDEBRANDT
Geb. April 11, 1844
zu Heidesheim, Hainyer
Kreis, Sept. 10, 1905
zu Charleston, S.C.
WITTSCHEN

ANNIE

FATHER

ANNIE



GILBERT MCRANIE
MAY 14 1882
AUG 15 1958







HASTEDT

PERPETUAL CARE
H. HASTEDT





EMERSON 1803

EMERSON
BORN JULY 25 1803
DIED SEPTEMBER 27 1882
AGE 79 YEARS

EMERSON







Humane &
Friendly
Society
Cemetery



BEARD

WIFE OF
JAMES BEARD
DIED
DEC 8 1844
IN THE 60TH YEAR
OF HER AGE
AUG 18 1871
Aged 66

BEARD



OUR PARENTS
JOHN W. GORDON
DIED
SEPT. 3TH. 1897
AGE 74 YRS.
HIS WIFE
SARAH A.
DIED
DEC. 26TH. 1902
AGE 70 YRS.
REST IN PEACE

GORDON



IN MEMORY OF
MY BELOVED HUSBAND
REV JULIAN
AGUSTUS CHASE
WHO DEPARTED THIS LIFE
DECEMBER 22^D 1884
AGED 54 YEARS 8 MONTHS
AND 26 DAYS
REPOSES UNDER THIS GRAVE
IN THE FRONT STRIP OF THE
LOT IN WHICH IT IS LOCATED
THE PROPERTY OF THE CHURCH
CHURCH OF THE HILL FORD
CHURCH OF THE HILL FORD

Gravestone with a simple cross symbol.

Gravestone with a simple cross symbol.







GERTRUDE W. COLE
WIFE OF
J. M. COLE
DIED
JUNE 21 1900
SHE MET HIM IN
HEAVEN
SHE MUST BE EARLY

COLE







BROTHERLY
ASSN
1856

BROTHERLY
ASSN
1856

BROTHERLY
ASSN
1856















BROWN
FELLOWSHIP
SOCIETY
ORGANIZED
1790

BROWN
FELLOWSHIP
SOCIETY
MEMORIAL
STONES
DEDICATED AND
DEDICATED
1990



PRIMUS
18 1840 18 1840

BELL
GUENVEUR

JAMES
HOLMES
JULY 4, 1916
MARCH 13, 1940







RODOLPH

OLIVIA M. RODOLPH
JANUARY 17 1885
DECEMBER 19 1971

JAMES H. RODOLPH
NOVEMBER 27 1859
JANUARY 14 1971

RODOLPH









EMERSON
MOTHER
MAY 18 1800
FEB 18 1880



Lemon St



STOP

REV. A. T. CARR.

Died

August 6th. 1881.

Aged 74 years
and 8 months.

CARR

TRINITY
AME
CHURCH
CEMETARY















TRINITY
AME
CHURCH
CEMETARY









MORRIS BROWN
WIFE
CHURCH
MAY 18 1871





MARTHA DENT
BORN AUG 17 1881
DIED FEB 29 1959

BERNICE
HARR



MELLIE
MORGAN
PLANNED
WORLD WAR I
OCT 25 1896
MAY 10 1984

ARNICE S.
HARRISON
23 1923
1984











ASHLEY
CEMETERY









ROGER
WILLIAM
EVANS
SOUTH CAROLINA
PVT
153 DEPOT BRIG.
JUNE 19 1975

WILLIAM
EVANS
OCT 28 1975





JOHN A.
EDWARDS
BORN BY
1836-6-1881
DIED 1904
JULIETTE C.
EDWARDS
BORN 1836
DIED 1912



GRANDMOTHER
SALVIA
WIFE OF
JAMES
DEPT. 1870
DIED 1890
AGED 20

GRANDMOTHER
SALVIA
WIFE OF
JAMES
DEPT. 1870
DIED 1890
AGED 20

DEPT. 1870
DIED 1890
AGED 20
SALVIA

GRANDMOTHER
SALVIA
WIFE OF
JAMES
DEPT. 1870
DIED 1890
AGED 20

PRISCILLA S.
SALTER

WIFE OF

BISHOP MIBSAL TERDD

APRIL 7, 1845

SEPT 7, 1898

WITH THANKS TO GOD
THE DELIGHT OF HER LIFE
WHICH WAS BLESSED
IN JESUS CHRIST
SO SHE HAS GONE
TO THE HOME OF
THE FATHER IN HEAVEN
THE 7TH OF OCTOBER



EXPLORE REMEMBRANCE OF
 MY DEAR HUSBAND
 BISHOP M. B. SALTER
 WHO DEPARTED THIS LIFE
 MAR. 24, 1918
 LIVED 71 YEARS 1 MONTH 2 DAYS

I AM SO MEMORIC AND SWEET
 I DO SPEAK OF THE TO COME
 AND YOU WILL KNOW MY MERRY FLEET
 TO HIS HOME SO, IF
 ALL THE ANGELS MEET THEE WOODS
 TO BRING YOU SUCH BLISS
 I PRAY THEE TO THE SHINING SHORE
 WHERE JOHN AND JANE LIE



SALTER

SA





SACRED TO THE MEMORY
OF OUR
DELOVED MOTHER
MRS. MAGDELINE
SALTER
WHO DEPARTED THIS LIFE
AT COLUMBIA, S.C.
AUGUST 17TH. 1893
AGED 72 YRS
8 MONTHS

SALTER

IN MEMORIAM
CHRISTOPHER W. PERRY
BORN 1911 - DIED 1991

FURMAN

[Large rectangular headstone]

JOSEPH
GREENE
SEP. 26, 1911
JULY 24, 1991

FATHER
DANIEL

OLIVE

OLIVE
BORN
JUNE 2, 1882
DIED
APRIL 26, 1961
BY MY MOTHER'S WISH
YOU X. 10 / 16
BY WIFE'S WISH
WILL YOU PLEASE
ESTABLISH CHILDREN
ALL YOU WISHED
DAUGHTERS WISHED
DAUGHTER

OLIVE

OLIVE

OLD BETHEL
UNITED
METHODIST
CHURCH
CEMETERY
1807











GREEK
CEMETERY



CREEK
CEMETERY

CREEK
CEMETERY

ANDREATOS

EUSEBIOS G. ANDREATOS
BORN IN ALFALLENIA, GREECE
NOVEMBER 16, 1867
DIED IN CHARLESTON, S. C.
MAY 18, 1941

ANDREAT G. ANDREATOS
BORN IN ALFALLENIA
GREECE 1867
DIED IN NEW YORK
FEBRUARY 25 1923



MATILDA
MAY 18 1850
JAN 18 1910

MAY S. CROFFEAD
BORN MAY 1 1892
1910S - MESSINIA, GREECE
DIED NOVEMBER 6, 1979
CHARLESTON, S.C.
MOTHER

TOM S. CROFFEAD
BORN DECEMBER 18 1890
LACONIA, GREECE
DIED SEPTEMBER 20 1970
CHARLESTON, S.C.
FATHER

STERLANDOS

GEORGE M. LATTO
BORN JULY 7, 1882
IN CEPHALONIA, GREECE
DIED JUNE 5, 1938
IN CHARLESTON, S. C.
STAMO P. LATTO
BORN JANUARY 10, 1896
IN CEPHALONIA, GREECE
DIED MARCH 28, 1984



UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action:

Property Name:

Multiple Name:

State & County:

Date Received: 6/9/2017 Date of Pending List: 7/18/2017 Date of 16th Day: 8/2/2017 Date of 45th Day: 7/24/2017 Date of Weekly List: 7/27/2017

Reference number:

Nominator:

Reason For Review:

Accept Return Reject 7/24/2017 Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Edson Beall Discipline Historian

Telephone _____ Date _____

DOCUMENTATION: see attached comments : No see attached SLR : No

If a nomination is returned to the nomination authority, the nomination is no longer under consideration by the National Park Service.



SOUTH CAROLINA DEPARTMENT OF
ARCHIVES • HISTORY



May 30, 2017

Edson Beall
National Register of Historic Places
1849 C Street NW, Mail Stop 7228
Washington, DC 20240

Dear Mr. Beall:

Enclosed is the National Register nomination for the Charleston Cemeteries Historic District in Charleston, Charleston County, South Carolina. The nomination was approved by the South Carolina State Board of Review as eligible for the National Register of Historic Places under Criterion C at the local level of significance. We are now submitting this nomination for formal review by the National Register staff. The enclosed disk contains the true and correct copy of the nomination for the Charleston Cemeteries Historic District to the National Register of Historic Places.

If I may be of further assistance, please do not hesitate to contact me at the address below, call me at (803) 896-6182, fax me at (803) 896-6167, or e-mail me at efoley@scdah.sc.gov.

Sincerely,

Ehren Foley
Historian and National Register Coordinator
State Historic Preservation Office
8301 Parklane Rd.
Columbia, S.C. 29223