

PROPERTY NAME

Old North Cemetery, Hartford, CT

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United States Department of the Interior

National Register of Historic Places Registration Form

964

1. NAME OF PROPERTY

Historic Name: Old North Cemetery

Other Name/Site Number: Old North Burying Ground, North Cemetery



2. LOCATION

Street & Number: 1821 Main Street Not for publication: NA

City/Town: Hartford Vicinity: NA

State: CT County: Hartford Code: 003 Zip Code: 06120

3. CLASSIFICATION

Ownership of Property

Private:
 Public-local: x
 Public-State:
 Public-Federal:

Category of Property

Building(s):
 District:
 Site: x
 Structure:
 Object:

Number of Resources within Property

Contributing

 1
 1
 16
 18

Noncontributing

 buildings
 sites
 structures
 1 objects
 1 Total

Number of Contributing Resources Previously Listed in the National Register: NA

Name of related multiple property listing: NA

PROPERTY NAME

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4. STATE/FEDERAL AGENCY CERTIFICATION

As the designated authority under the National Historic Preservation Act of 1986, 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.

John W. Shannahan
Signature of Certifying Official

June 26, 1998
Date

John W. Shannahan, Director, Connecticut Historical Commission
State or Federal Agency and Bureau

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

Signature of Commenting or Other Official Date

State or Federal Agency and Bureau

5. 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): _____

Olson A Beall

6.6.98

Beall
Signature of Keeper

Date of Action

6. FUNCTION OR USE

Historic: FUNERARY Sub: cemetery

 Current: FUNERARY Sub: cemetery

7. DESCRIPTION

Architectural Classification: LATE VICTORIAN/Queen Anne

 Materials: _____
 Foundation: STONE
 Walls: _____

 Roof: _____
 Other Description: Monuments:marble, brownstone, granite; fences: iron

Describe Present and Historic Physical Appearance.

Old North Cemetery is a municipal burying ground of 17 acres established in 1807 in the northern section of Hartford, Connecticut. Its entrance on the west side of Main Street leads to a rectangular parcel of land bordered on the south by Mather Street, on the west by Bethel Street, and on the north by Union Baptist Church and the rear lot lines of properties facing Mahl Avenue (see Figure 1, Site Map). Most of the cemetery is densely filled with monuments designed in 19th-century styles ranging from plain marble stones to brownstone obelisks to elaborately carved figures and classical motifs. (Photographs 1, 2).

The tall iron picket fence running along Main Street has a two-leaf gate supported by brick piers. This probably is the "present gate" which existed in 1890 (Russell, p. 9). The Queen Anne-style 17' x 21' brick cemetery office near the gate appears to be of similar date, perhaps a little earlier because of the cusped bargeboards, a Gothic Revival feature. Its round corner tower with conical roof and principal high pyramidal slate roof are typical of the style. The windows are unusual because they are glazed with multiple small panes over two. Their upper sash are round-arched with radial glazing under the arch, a Neo-Classical or Renaissance Revival feature. The urn finials of the gate piers also reflect classical influence. Altogether, the gate and building appear to date from closer to 1890 than to the Civil War. (Photograph 1)

The roadway leading west from the gate, named Main Drive, is made of granite pavers, with some areas now covered by macadam. Middle and North Drives and Broadway run parallel to it in the east-west direction, to the north. The north-south roadways are called Drive No. 1, Drive No. 2, and Drive No. 3. The roads intersect at right angles forming rectangular sections in which lots are laid out in pairs with their long dimension in the north-south direction.

Grade falls off from Main Street to the west. Topographic elevation at Main Street is 84, at Drive No. 3 is 80, and then falls off an additional 10 feet to 70 at Bethel Street. Originally, the drop-off was steeper, making the western section unusable until the early 20th century. The Municipal Register for 1910 reported (p. 639):

The hollow or valley near Cemetery Street [now Bethel Street] is being rapidly filled with earth from nearby cellars without expense to the city. The Street Department is also delivering to the cemetery a large amount of street sweepings for composting....

This section of the cemetery, west of Main Drive, now is less densely covered with monuments than the rest of the grounds (Photograph 8).

Two rows of Jewish monuments are located in the northwest corner of the cemetery, near a dozen or more monuments bearing Italian-American names. The nearby neighborhood had a large Jewish population at the turn of the century, while many immigrants arrived in Hartford from Italy at about the same time.

Old North Cemetery has many large specimen trees, including copper beeches, oaks, and tulip trees, especially in the eastern section near Main Street. The trees generally line the drives or are at the end of a drive (Photographs 11, 15). Their location indicates they were planted and are not volunteers. They appear to be approximately 100 years old but there are no records to support the observation. The tree placement reinforces the order of the cemetery while at the same time creating an overall pastoral effect in heavily built-up urban surroundings.

General maintenance of the cemetery is limited. The grass is cut and the area is commendably free of trash, but vegetation overgrows many monuments (Photographs 9, 10, 13, 16) and the office building is not used. Condition of the stones varies. Most marble is sugared, brownstone is often spalled or fractured, while granite, the hardest stone, shows little deterioration. The surfaces of many stones are partially covered by green vegetative growth. Some of the marble has black crusts, and most iron is corroded to a degree which is unsightly but not structurally damaging. There are few if any bronze castings in the cemetery. While the concentration of early 19th-century monuments is heaviest in the southern part of the cemetery, ages and types of stones are mixed throughout the grounds.

Inventory

In the Item 3 list of number of resources, the cemetery itself is counted as a site, the gateway office as a building, the gateway/fence and monuments as objects. The number of monument objects is taken from the bold face headings in the tabulation

that follows. Each bold face heading is considered to be representative of a group or type. Monuments less than 50 years old, not inventoried, are counted as one non-contributing object.

The rationale for the sequence of listing of the following entries in this Inventory is based primarily on chronological order during the 19th century. This arrangement derived from time also puts the monuments in a sequence of materials and styles. The early 19th-century stone of preference was marble, followed in mid century by brownstone (with some continuation of marble), and followed after the Civil War by granite. The early marble monuments were plain, but took on themes and imagery of funerary art as the century wore on. Concomitant with the acceptance of sandstone as a material came adoption of the Italianate and Gothic Revival styles. The rise of the Neo-Classical Revival paralleled the increase in use of granite, which was made possible in part by contemporary advances in steam-powered stone-working tools. The following examples are representative of these trends.

The Reverend Nathan Strong Sarcophagus. The 18th-century custom of using large horizontal monuments such as table stones or sarcophagi shapes of brownstone carried over to the early 19th century. An example at Old North Cemetery is the Strong monument, which takes the shape, in brownstone, of a full-sized bier mounted on a base and covered with a decorative cap. Dates of the Reverend Strong are on the back, 1718-1816. Expansive lettering on the front reads:

Beneath this monument are deposited the remains of the
REV. NATHAN STRONG DD.
Pastor of the Church in the First Ecclesiastical Society in Hartford.
Endowed with rare talents and eminent for learning and eloquence he
zealously
devoted himself to the cause of Religion; and after many years of
faithful service,
approved and blessed by the Holy Spirit, he fell asleep in Jesus,
deeply lamented by his friends, the people of his charge, and the
Church of Christ.

The Strong brownstone is in unusually good condition, largely free of spalling and delaminating. The condition may be a factor of the horizontal orientation of the monument, which made it economical to use a quarried piece of stone in which the bedding planes are horizontal. Since the surface of the monument is at right angles to the bedding planes, there is no opportunity for them to delaminate. The base and sarcophagus appear to be the same stone, but the base is tooled or grooved while the superstructure is smooth. All surfaces are finished. The design is a study in symmetrical and asymmetrical curves in the overall shapes, the moldings, and the cap. (Photograph 6)

Harvey B. Roberts Monument. In accordance with general practice, many early 19th-century monuments in Old North Cemetery are made of marble executed in a plain design. The shapes are simple rectangles, sometimes with segmental tops. Imagery is lacking; legends are straightforward. In the pictured stone the lettering gives the deceased's name and age:

Sacred
to the memory of
HARVEY B. ROBERTS
who died May. [*sic*] 5, 1828
aged 41 years

followed by four lines of verse, all quite legible, which is unusual for the soft stone. The more usual condition is illustrated by the stone to the right where the marble has sugared to the extent that the lettering is illegible. (Photograph 5)

Harriet Woodbridge Stone. The mid-19th-century period of growth of the city of Hartford brought corresponding development in the cemetery at a time when the Gothic Revival style was in vogue. Gothic Revival motifs such as pointed arches, trefoils, and cusps appear frequently as embellishments of the monuments in Old North Cemetery. The stone for

HARRIET WOODBRIDGE
wife of
WILLIAM I. BARRY, M.D.
died July 11, 1853

exhibits advances in the stone-carver's craft by its raised trefoil shape and raised cross, as contrasted to incised work. The stone next to it, presumably originally a duplicate, gives a dramatic demonstration of unexplained difference in brownstone deterioration. (Photograph 7)

Elizabeth Butler Plot. In the Elizabeth Butler plot, a brownstone obelisk is surrounded by a cast-iron fence. The fence components are all cast, without the use of wrought iron, although the two often were used together. In the Butler fence the balusters, rails, and points all are cast, as well as the posts. The posts are hexagonal with vase finials. There are two gates to the enclosure. Since the obelisk is flat-topped, it is not tapered as much as others which come to a pointed peak. Here a flat molded cornice is supported by a course of vertical modillions or small brackets in a manifestation of Italianate influence which followed the Gothic Revival. Incised lettering in the stone reads:

ELIZ. BUTLER
Daughter of the late
Dr. Daniel Butler,
Died May 5, 1863
AE. 69

Other brownstone monuments. Another pair of side-by-side brownstone monuments which fared quite differently from one another in the aging process stand toward the north of the cemetery. The monument on the left has lost its top through violence of some kind. The fragment on the ground may be its former cross finial. In contrast, the monument on the right, itself a cross, is in good condition. Both are examples of stonework that depends for effect on cutting

away material, leaving a projecting edge, a practice that is costly in stone usage. (Photograph 14)

Gothic influence continued in a quatrefoil pattern in a brownstone monument for J. Trumbull Hudson near the adjoining church toward the north of the cemetery. The Hudson monument is unusual because it has four Gothic-arched gables, one at the top of each face, with their ridge lines intersecting. The monument again is an example of a design created by cutting away stone. Other vertical monuments nearby take the form of piers or *steles* in granite, later in date than the brownstone, with a traditional brownstone obelisk in the right background. (Photograph 12)

Weld Monument. Funerary art at its extreme is displayed at Old North Cemetery in the monument to the Weld brothers, who were Union officers in the Civil War. The Weld monument is an embellished white marble *stèle* erected in memory of Charles Theodore Weld and Lewis Ledyard Weld. The base of the monument has a large crack at the back; the marble is sugaring and displays a spider web of surface cracks; the base, *stèle* or die, and figure are partially covered with heavy black crusts.

The two-stage base of the monument is serpentine in plan, with lettering (see below) in the face of the upper stage. The base supports a rectangular *stèle* with slight entasis. The lower half of the die is embellished with a sculpture of a female figure 30" tall in high relief. She rests her left elbow on the top of an architectural reeded column, while broken column pieces are at her feet. Her left leg is bent at the knee to permit her left foot to rest on a column fragment. Funerary drapery covers the top of the *stèle*, extending half way down its sides. Objects positioned in the drapery may be articles of military iconography such as a sword, scabbard, etc. (Photograph 4)

Lettering on the face of the stone is:

(incised caps in half circle)

CHARLES THEODORE WELD

(in straight lines)

1ST LIEUT.

17TH U.S. INFANTRY

DIED MAY 14, 1863.

AGED 32 YEARS

LEWIS LEDYARD WELD

LIEUT. COL.

41ST. U.S. COLORED TROOPS.

DIED JAN. 10, 1865.

AGED 31 YEARS

Williams and Jackins Monuments. Enlisted men who served in the Civil War, perhaps two dozen of them, are buried west of the west end of Main Drive. The monuments are standard government issue, low gneiss stones, plain, with segmental tops and incised lettering. Several are memorials to black soldiers, such as the two pictured, whose lettering reads as follows:

SERGT.

HENRY H. WILLIAMS

CO. E 29 REGT.

CONN. VOLS.

DIED

FEB. 9, 1888

WILLIAM A. JACKINS

CO. B 127 REGT.

U.S. COLD VOLS

DIED

MAR. 1, 1887

(Photograph 8)

Niles Obelisk. The strong classical revival features of the Niles family brownstone obelisk reflect aesthetic influence from later in the century. The frieze at the top is surmounted by a classical egg-and-dart ovolo molding, supporting the cornice on which rests an elaborately carved vase. The vase is in the form of a flower of many petals. The molding and finial exhibit skilled carving.

(Photograph 3)

Watkinson Monuments. Marble continued in use, in reduced frequency, throughout the century, perhaps because it is soft and easily carved. Intricate three-dimensional designs can be executed in marble that would be impossible, or extremely costly, in granite, especially prior to widespread use of steam-powered pneumatic tools. The two Watkinson monuments are examples of such complex carving in marble. The taller of the two in its shaft has long narrow foliate motifs bordering a central vertical raised panel, topped by a wreath in strong relief and a finial carved as a papyrus leaf capital. The shorter monument has a cherub at each corner below the molded cornice. The cornice is surmounted by an elaborate broken pediment with volutes that become rosettes. A sunburst is over the rosettes at the front of a small round gable. Each face of the monument is so embellished; the ridge lines of the gables intersect. Lettering in the die of the taller monument reads:

DAVID WATKINSON

DIED DEC. 13, 1857

AGED 80 YEARS

OLIVIA WATKINSON

WIFE OF

DAVID WATKINSON,

DIED APRIL 13, 1849.

AGED 67 YEARS

The classical stonecutting is consistent with style trends associated more with the end of the century than with the dates of death recorded above. There may have been delay in erecting the monuments. David Watkinson by testamentary gift

established the Watkinson Library and Watkinson School, both of which through delay on the part of the estate's trustees did not come into existence until long after Watkinson's death. A corresponding delay may have occurred in erecting the monuments. (Photograph 13)

James H. Ashmead Monument. The James H. Ashmead monument, north of the Watkinson examples, is another *tour de force* in carved marble. It is a tall square shaft with entasis carved in the Gothic Revival mode at the top. A raised pattern of trefoils and quatrefoils in full relief supports a cap with sloping sides. The corners of the cap are chamfered. On top is a bishop's miter, with open work, terminating in a crocketed pinnacle. The monument is incised as follows:

JAMES H. ASHMEAD
DIED DEC. 2, 1880
AGED 70 YRS.

SUSAN JANE TERRY
WIFE OF
JAMES H. ASHMEAD
DIED APRIL 9, 1896
AGED 84 YEARS.

(Photograph 16) Ashmead headed a gold beating firm, then one of more than 100 in the United States. The successor to his company remains in business in Hartford today, now the only gold leaf manufacturer in the country.

Brinley Monument. The Brinley monument is up to date for the late 19th century because it exhibits the newly developed technique of letters and design executed in polished granite, but *retarditaire* because it reverts to the sarcophagus or bier shape. In addition, it has a large vertical nimbus at its east end and a small raised cipher of the letter B at its west end. The foliate and scroll pattern on the low vertical surface is raised and polished, as is the lettering above, on both sides. The lettering on the south reads:

Frances Ellen Brinley, Born March 14, 1816, Died April 8, 1876

and on the north:

George Brinley, Born May 15, 1817, Died May 16, 1875

The plot is bordered by a low fence made of stone piers connected by iron rails. Several other plots in the cemetery have similar boundary fences. (Photograph 9)

Olmsted Family Vault. The Olmsted monument consists of a thick granite wall recessed between substantial end piers. The lettering

1791 - John Olmsted - 1873

and the names and dates of 20 of his family members, including Frederick Law Olmsted, 1822-1903, and Frederick Law Olmsted, Jr., 1870-1957, are incised in the

face of the wall. Doors in front of the monument, set at a pitch to grade, open to the sizeable vault where the 21 family members are interred. (Photograph 10)

The stone memorial, originally brownstone, was replaced in 1959. Olmsted Brothers files record the deteriorated condition of the brownstone and the decision to replace it with Canadian Memory Rose granite, chosen because of its close resemblance in color to the brownstone. The project was carried out by E.A. Erickson Monumental Works of Quincy, Massachusetts, at a cost of approximately \$5,000.

Horace Bushnell Monument. The monument to Horace Bushnell (1802-1876) is a thick granite stele or pier, a single piece of stone mounted on a granite base. It is located in the center of a large fenced plot, the fence consisting of solid brownstone piers joined by square iron rods turned at a 45-degree angle. Most of the monument's design interest is in the acorn-shaped domed top, which is embellished with raised back-to-back volutes on each face and foliage at each rounded corner. Below the domed top a frieze with rosettes is set off by a bead molding above and a disc molding below. Incised lettering in the shaft is:

HORACE BUSHNELL
1802-1876
MARY APTHORPE
HIS WIFE
1805-1905

The design, classical, and the material, embellished granite, perhaps are not consistent with Bushnell's 1876 year of death. In 1876 few monuments exhibited the volutes, foliage, and moldings featured here. The Neo-Classical Revival had not yet advanced to the stage where it was reflected in cemetery monuments. Also, steam-powered pneumatic tools suitable for working the hard stone were not yet in general use. These observations, coupled with the distinctive tall numeral 8s in the year dates of both Bushnell and his wife, suggest the monument may have been raised after his wife's death rather than Bushnell's death. (The Bushnell biographer, the Reverend Robert L. Edwards, has no information on the monument.)

The Reverend Horace Bushnell was minister of Hartford's North Congregational Church and a nationally known writer on religious issues who was considered to be quite liberal for his day. He was also active in community affairs, being an early advocate of the seminal city park which took his name and a strong opponent of the design for the new State Capitol proposed by Richard M. Upjohn.

8. STATEMENT OF SIGNIFICANCE

Certifying official has considered the significance of this property in relation to other properties: Nationally:___ Statewide:___ Locally: x

Applicable National Register Criteria: A x B___ C x D___

Criteria Considerations (Exceptions): A___ B___ C___ D x E___ F___ G___

Areas of Significance:	Period(s) of Significance	Significant Dates
<u>Social history, Art,</u>	<u>1807 1948</u>	<u>1807, 1868</u>
<u>Architecture, Landscape</u>	_____	_____
<u>Architecture</u>	_____	_____
_____	_____	_____

Significant Person(s): NA

Cultural Affiliation: NA

Architect/Builder: James G. Batterson, supplier

State Significance of Property, and Justify Criteria, Criteria Considerations, and Areas and Periods of Significance Noted Above.

Summary

Old North Cemetery, founded in 1807, played an essential role in the 19th-century history of Hartford as the city's principal municipal burying ground. (Criterion A) Since it was laid out purely for functional purposes, it appears as a collection of densely located grave markers and monuments arranged on a grid of roadways. Nonetheless, the artistic and cultural trends of the century clearly are reflected in the materials and designs of its monuments, many of which are skillfully executed. The monuments provide a record of changes in styles of funerary art and of developments in stone-carving through the century. Regrettably, the identities of the talented designers and craftspeople are totally anonymous. (Criterion C)

Social History

Hartford's only municipal cemetery from 1640, soon after the town's settlement, until 1807 was the Ancient Burying Ground located at the corner of Main and Gold Streets, adjoining the First (Center) Congregational Church. Soon after the turn of the 19th century, however, more space was required, a need that was met by Hezekiah Bull's sale of approximately 11 acres to the town for North Cemetery. The deed records Bull's obligation to clear the site, saying over his signature, "I am to remove the bldgs. from said land within 2 yrs" (HLR 26/228).¹

The bounds mentioned by the land record are east on the highway, presumably now Main Street, north and west on other property owners, and south on a road, probably Mather Street or its forerunner. The supposition that the original south boundary was Mather Street is supported by the presence along Mather Street of the cemetery's greatest concentration of early 19th-century monuments.

The size of the cemetery grew incrementally through the 19th century to 17 acres. The circumstances are summarized in the *1912 Fifty-second Annual Report of the Board of Park Commissioners*, p. 63, as follows:

To obtain the present area of [North] cemetery several parcels of land were bought, two of which were private cemeteries^[2] and laid out into lots without reference to each other, or to what was formerly the Old North Cemetery.^[3]

There are several maps of the cemetery as a whole and its component parts, yet none of them are altogether accurate, and it seems impossible with present data to reproduce the original plan of the grounds.

The 1869 atlas shows the cemetery at about 14 1/2 acres, with an irregular northern boundary line (Figure 2). The final straightening of this line probably occurred with the acquisition for \$3,550 of approximately 0.6 acre from Jane C. Mather on May 11, 1868 (HLR 127/99). The 1869 atlas also shows two neighboring cemeteries which were established in the mid 19th century. They are Cathedral Cemetery, now Saint Patrick's, which is church-affiliated, and Spring Grove Cemetery, which is owned by a private association.

The analysis of growth of the cemetery from north to south is supported by a map drawn in 1962 as of 1907 but based on an atlas of 1889 (Figure 3). On this map the grid of roadways and burial lots is oriented a few degrees south of west in the larger southern section of the cemetery, while the northern smaller section is oriented true west and the lots are larger. This map is incomplete because it does not show development west of Drive No. 3 where the land was low. Since the map's legend makes reference to inclusion of Section N which, following alphabetical sequence, would be west of Section M, *i.e.*, the northwest corner of the cemetery, it appears that Figure 3 does not reproduce the entire map.

While the site is a municipal cemetery owned by the City of Hartford, burial rights nonetheless were sold, at a price of \$6.00/\$10.00 per lot. The map as of 1907 is invaluable for showing the family name for each plot (Figure 3). The *Fifty-fourth Annual Report* of 1914 set the number of lots at 2,332, with 80 unsold. In the well-

organized card file of owners and interments maintained by the Hartford Department of Parks, interments are numbered sequentially with the numbers running at least to 7,000. The cemetery still receives interments of members of families who own plots, at the rate of about three per year, but no lots have been for sale for decades.

The 1910 report posits that lots are cared for by the owners but also states that the city is taking care of its (unspecified) part of the maintenance program, "doing some work which strictly speaking belongs to the lot owners to pay for" (p. 639). In 1912 city expenses for care of the cemetery were \$3,163.05 (1912 report, p. 63).

In addition to the Weld monument memorializing a white officer who commanded black troops in the Civil War, black enlisted men who served in that war, about two dozen of them, are buried in the section west of Main Drive (Photograph 8). The 29th Regiment Connecticut Volunteers mentioned on the Williams monument, a typical government-issue stone (Photograph 8), was the famous Connecticut unit formed pursuant to 1863 seminal action by the Connecticut General Assembly which authorized the raising of a black volunteer regiment by the state (Ransom, pp. 15, 16). The 127th Regiment mentioned on the Jackins stone was a federal regiment. Space set aside in the cemetery for veterans' graves was nearly filled by 1936. The *Courant* reported on May 6, 1936:

Only about four graves are left unfilled in the white section [designated for veterans] of the Old North Cemetery, the Park Department announced Monday. There are, however, many family plots which have not been filled to capacity, and there is considerable space in the Negro section.

Because of the graves of black veterans, North Cemetery is a location on the 1996 Connecticut Freedom Trail which recognizes the importance to Connecticut of numerous sites in the state that are associated with the heritage and movement towards freedom of its African American citizens.

The veterans' stones are essentially a throwback in design to the early-19th-century marble tablets of similar shape and limited lettering. Thin vertical tablets of this description generally went out of use by mid-19th century, except for the government-issue stones. This *retardataire* design for government issue markers continues to the present time. For civilian single-grave stones, flush and slant markers are common.

While it is true, in the words of Richard Robbins, landscape architect for the City of Hartford Department of Parks, that when "you walk in [to Old North Cemetery] you feel the presence of the people who ran the City of Hartford," the big names are augmented by the names of pioneer black enlisted men, Jewish residents, and other ethnic groups such as Italian-Americans. The cemetery reflects a cross section of 19th-century society.

¹South Cemetery at the corner of Maple Avenue and Barnard Street was also established early in the 19th century, but was and is smaller than North Cemetery. Zion Hill Cemetery, farther west at Zion and Ward Streets, dates from later in the century and is much larger than North Cemetery. Northwood Cemetery, where many veterans are buried in Soldiers' Field, is a Hartford municipal burying ground located in Windsor adjoining Keney Park.

²Private cemeteries were common, in backyards. One such 18th-century cemetery, or portion of it, still exists at the northeast corner of the former St. Paul's Church on Market Street in downtown Hartford, protected over the centuries by a restriction running with the land.

³Name usage varies. The 1869 atlas labels the site North Cemetery; the 1907 map refers to Old North Burying Ground.

Art, Architecture, Landscape Architecture

The design and material of Old North Cemetery's earliest stones are consistent with its early 19th-century date of origin. The early stones are found in densest concentration at the south end of the site near Mather Street and in lesser number to the north. As expected, they are marble, the material then in vogue, formed in simple rectangular shapes with incised lettering which is often limited to names and dates. Occasionally, verse is added or a willow tree is sketched. The willow tree was a popular symbol in 19th-century funerary art which became more prominently displayed as the century progressed. Because it is a soft stone and therefore easy to carve, marble continued in use for such work well into the century. The Weld monument is an example of this type, fully developed to include a mourning figure as well as a shroud, a characteristic display of mid-century funerary art.

Since the site's time period is post-18th century, brownstone in Old North Cemetery does not exhibit the stark carving of stylized angels, death's heads, and foliate bands that dominated 17th- and 18th-century Connecticut cemetery sculpture. The Strong sarcophagus is a throwback to the prior century in its shape and large size, but has none of the earlier iconography. Brownstone, which also is soft like marble, lent itself to the carving of Gothic Revival motifs such as pointed arches and trefoils. The impressive use of brownstone, however, was for the many obelisks that abound in Old North Cemetery which are derived from Egyptian precedent, although many were modified with late 19th-century classical revival references such as urns and egg-and-dart moldings.

Classical festoons, swags, and cherubs made their appearance toward the end of the century in further articulation of the Neo-Classical Revival in arts generally. The earlier Gothic Revival architecture of the century also had its counterpart in the monuments of the cemetery. The apogee of elaborate stone carving in Old North Cemetery may be the bishop's miter, but such work was not practical in the stone of preference, granite, as the end of the century approached.

Little information is at hand regarding the identities of those who designed and produced the monuments in Old North Cemetery. The work is virtually all anonymous. In preceding centuries the craftsman sometimes put his name at the bottom of a stone, or his work had sufficient individuality to be identifiable because of its characteristic features. Not so in the 19th century.

A few monuments in Old North Cemetery do carry the name of a principal supplier, James G. Batterson (1823-1901). Batterson grew up in the community of New Preston in the Town of Washington, Connecticut, where his father owned a marble yard. Washington was the location of marble quarries in an area of the state known as "Marble Valley." At age 23 James G. Batterson established himself in Hartford as proprietor of a stoneyard producing cemetery monuments and as an importer and dealer in stone. In addition to operating his prosperous monument and stone supply businesses, Batterson was a building contractor. His most famous project was the Connecticut State Capitol of 1873-1878. In his European travels as a stone importer, Batterson observed the practice of selling life insurance along with railroad tickets. He adapted the idea to the United States by establishing, in 1864, Travelers Insurance Company, of which he was president for many years. He was also president of Hartford Silver Plating

Company. Batterson was active in politics as a leader in the Republican party. Altogether, he was a powerful and successful figure in the world of business and public affairs.

The Batterson name is on the Weld monument, which probably was imported from Italy, and on monuments to the Colt and Goodwin families, two of the most prominent names in 19th-century Hartford. The Colt monument of elaborately carved marble probably is an import. The Goodwin obelisk is in imported red Scottish granite, but may have been cut by one of Batterson's American shops. The Ashmead monument, also Batterson's, is so late in the century as possibly to be American work even though it is elaborate and in marble. From the 1870s on, most Batterson monuments were quarried at Westerly, Rhode Island, and carved either there or in Hartford, and the chances are that systematic examination of granite pieces in Old North Cemetery would find a number incised with the Batterson name. As an astute entrepreneur, Batterson understood the business value of identifying his firm's product. Others did not.

The architecture and landscape architecture of Old North Cemetery are appropriate to the site but limited in significance. The office building is a spiky example of the Queen Anne, asymmetric, with corner tower and high pyramidal slate roof, a small building but a good example of the style. The landscaping consists primarily of the grid system of roadways, which efficiently divides the space and makes the plots accessible. The boundaries of most lots are not marked; the cemetery for the most part appears as a continuous sea of monuments (Photograph 15), although there are some enclosures of iron fences or stone piers joined by iron rails (Photographs 2, 7, 9). The origin of the cemetery and its layout pre-dated the advent in the 19th century of the open lawn plan. The 1910 report summarized the position with the words, "In the designing of this cemetery no part or section of it has been left for public decoration...." (p. 639). Frederick Law Olmsted, the father of American rural landscapes as public amenities, is interred here, because he was a member of an old Hartford family whose vault in Old North Cemetery has received several generations of Olmsteds, but it is ironic that his last resting place should be in surroundings so opposite to the landscape architecture he championed.

9. MAJOR BIBLIOGRAPHICAL REFERENCES

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Hartford Land Records, volume 26, page 228, January 22, 1807, Hezekiah Bull to Town of Hartford.

Hartford Land Records, volume 127, page 99, May 11, 1868, Jane C. Mather to City and County of Hartford.

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Olmsted, Frederick Law, 1959 rehabilitation of Olmsted Tomb.

Photographs and drawings courtesy of Frederick Law Olmsted National Historic Site, Brookline, Massachusetts.

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Ransom, David F. "Connecticut's Monumental Epoch: A Survey of Civil War Memorials." *Connecticut Historical Society Bulletin* 58(1993)1-4, pp. 15, 16; 247-249.

Robbins, Richard, landscape architect, Hartford Parks Department. Interview, November 18, 1997.

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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: # _____

Primary Location of Additional Data:

- State Historic Preservation Office
- Other State Agency
- Federal Agency
- Local Government
- University
- Other: Specify Repositories: Hartford Collection, Hartford Public Library; Park Maintenance Office, Colt Park Yard, Hartford Department of Public Works

10. GEOGRAPHICAL DATA

Acreeage of Property: 17.05

UTM References: Zone Northing Easting Zone Northing Easting

A	<u>18</u>	<u>4627860</u>	<u>693080</u>	B	<u>18</u>	<u>4627590</u>	<u>693070</u>
C	<u>18</u>	<u>4627660</u>	<u>692780</u>	D	<u>18</u>	<u>4627910</u>	<u>692840</u>
E	<u> </u>	<u> </u>	<u> </u>	F	<u> </u>	<u> </u>	<u> </u>

Verbal Boundary Description:

The site is bounded by Main Street on the east, Mather Street on the south, Bethel Street on the west, and Union Baptist Church and the rear lot lines of properties fronting on Mahl Street on the north.

Boundary Justification:

The boundary of the site is the boundary as it developed during the 19th century in the series of acquisitions related in Item 8, History.

11. FORM PREPARED BY

Name/Title: David F. Ransom, Consultant, reviewed by John F.A. Herzan, National Register Coordinator

Org.: Architectural Historian

Date: November 1997

Street/#: 334 Avery Heights

City/Town: Hartford

State: CT

ZIP: 06106

Telephone: 860 953-8626

List of Photographs

Photograph 1

Entrance

View southwest

Photograph 2

Elizabeth Butler Plot

View northwest

Photograph 3

Niles Obelisk

View northwest

Photograph 4

Weld Monument

View southwest

Photograph 5

Harvey B. Roberts Monument

View northwest

Photograph 6

The Reverend Nathan Strong

Sarcophagus

View north

Photograph 7

Harriet Woodbridge Stone

View southwest

Photograph 8

Williams and Jacking

Monuments

View northwest

Photograph 9

Brinley Monument

View northeast

Photograph 10

Olmsted Family Vault

View north

Photograph 11

North Drive

View west

Photograph 12
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Monument
View northeast

Photograph 13
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View northeast

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Other brownstone monuments
View northwest

Photograph 15
General view southwest from
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cemetery

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James H. Ashmead Monument
View northwest

Photograph 17
Horace Bushnell Monument
View southeast

List of Figures

Figure 1
Site Map, Metropolitan District Commission Hartford County Sheets 59, 60

Figure 2
Atlas of Hartford City and County, Connecticut. Hartford: Baker & Tilden,
1869, Plate 22.

Figure 3
Map as of 1907 and photo key



Old North Cemetery
 Hartford, CT
Site Map
 Scale: 1" = 200'
 Figure 1