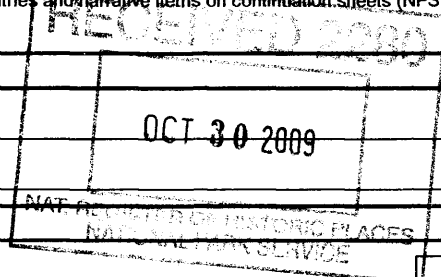
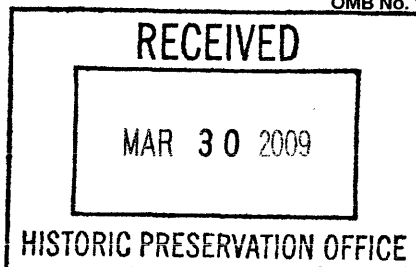


United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

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

1077



1. Name of Property

historic name Whippany Burying Yard

other names/site number _____

2. Location

street & number NJ Route 10

city or town Township of Hanover

state New Jersey

code NJ

county Morris

code 027

zip code 07981

not for publication

vicinity

3. State/Federal Agency Certification

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

Signature of certifying official/Title *[Signature]*

Date 9/28/09

State or Federal agency and bureau _____

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

Signature of certifying official/Title _____ Date _____

State or Federal agency and bureau _____

4. National Park Service Certification

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

[Signature]
Signature of the Keeper
Edson K. Beall

Date of Action
12.11.09

Whippany Burying Yard

Name of Property

Morris County, NJ

County and State

5. Classification

Ownership of Property

(Check as many boxes as apply)

- private
- public-local
- public-State
- public-Federal

Category of Property

(Check only one box)

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

Number of Resources within Property

(Do not include previously listed resources in the count.)

Contributing	Noncontributing	
_____	_____	buildings
1	_____	sites
_____	_____	structures
_____	_____	objects
1	_____	Total

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions

(Enter categories from instructions)

FUNERARY/cemetery

Current Functions

(Enter categories from instructions)

FUNERARY/cemetery

7. Description

Architectural Classification

(Enter categories from instructions)

N/A

Materials

(Enter categories from instructions)

foundation _____
walls _____

roof _____
other _____

Narrative Description

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

8 Statement of Significance

Applicable National Register Criteria

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

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

Criteria considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

SETTLEMENT
ART

Period of Significance

c. 1718- 1900

Significant Dates

Significant Person

(Complete if Criterion B is marked above)

Cultural Affiliation

N/A

Architect/Builder

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data

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

Name of repository:

Whippany Burying Yard

Name of Property

Morris County, NJ

County and State

10. Geographical DataAcreage of property 2.31 Acres**UTM References**

(Place additional UTM references on a continuation sheet.)

1	18	550060	4518860	3			
	Zone	Easting	Northing		Zone	Easting	Northing
2				4			

 See continuation sheet**Verbal Boundary Description**

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

Boundary Justification

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

11. Form Prepared Byname/title Richard Veit, Janice Armstrong, and Dennis Bertlandorganization Dennis Bertland Associates date March 31, 2009street & number P.O. Box 315 telephone 609-397-3380city or town Stockton state NJ zip code 08559**Additional Documentation**

Submit the following items with the completed form:

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

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

Property Owner

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

name _____

street & number _____ telephone _____

city or town _____ state _____ zip code _____

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 *et seq.*)**Estimated Burden Statement:** Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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National Park Service

**National Register of Historic Places
Continuation Sheet**

Whippany Burying Yard
Morris County, NJ

Section 7 Page 1

Description Narrative

The Whippany Burying Yard occupies a 2.31-acre, polygonal-shaped lot located between Route 10 and the banks of the Whippany River in Hanover Township. Opened in 1718, the cemetery contains several hundred sandstone, marble and granite grave markers, ranging from the early 18th to the 20th century in date and arranged in irregular, roughly parallel rows running north/south and facing east/west. Ground penetrating and electromagnetic surveys of the property conducted in the past two decades have revealed numerous unmarked graves. Archaeological remains associated with the Presbyterian Church, built circa 1718 and dismantled circa 1755, may also be present. Although its remains are not visible, historical sources locate its site near the Route 10 entrance. A stone post and iron rail fence, erected in 1851, demarcates the burying ground from the busy highway, and the iron-gated entrance, is located about midway along its length. Pedestrian access currently is by means of a wooden footbridge of recent date which spans a drainage swale bordering the east side of the lot. The bridge leads from an off-site parking lot belonging to an adjoining commercial property, whose owner provides parking and access to cemetery visitors. The graveyard features a number of informally planted shrubs and large trees, and natural vegetation borders the south side of the graveyard, as well as portions of its east boundary. A vinyl chain link fence along the west side of the graveyard lot separates it from the late 18th century Tuttle House, which is listed on both the New Jersey and National Registers of Historic Places. A mix of commercial, industrial and residential uses characterized the surrounding neighborhood along Route 10, which developed from the old village of Whippany.

Consistent with traditional burial grounds, the Whippany Burying Yard does not have any formal internal circulation system, except for the short stub of a driveway or path at the main entrance. The ground surface of the cemetery, although generally level, is quite uneven in places, probably a result of grave settlement, tree removal and animal burrowing. Lacking any formal planting, the site is characterized by a grassy lawn and scattered trees and shrubs, some of considerable age, as well as limited recent landscaping, including the modest planting at the pedestrian bridge entrance. A few large trees probably predate 1930, as appears from overlaying existing site map with a 1930 aerial photograph. Along the drainage swale to the east, mature trees and other natural vegetation partially screen the adjoining parking lot and commercial building from the cemetery, except around the footbridge, where the view is more open. The trees and thick vegetative cover along the riverbank bordering the southern edge of the site screen most views of the warehouse complex across the river.

Erected in 1851, the Route 10 fence is constructed of thin sandstone posts and small round iron rails. The larger posts of the central gateway are square in section with pyramid caps; one bears the inscription "Whippany/ 1851" which undoubtedly commemorates the fence's construction. The central vehicular entry has a two-leaf gate; a pedestrian gate abuts it to the south. The gates consist of iron pickets with spear finials and diagonal bracing. The lower edges of the vehicular gate, buried in the earth, no longer swing freely.

The Whippany Burying Yard contains approximately 371 gravestones dating from the 18th, 19th, and the 20th centuries. With the exception of one fieldstone marker, nearly all of the oldest grave markers were carved from sandstone, probably quarried in Newark, Belleville, or at other locations in the Watchung Mountains. There are 74 sandstone markers. Most of the surviving markers are headstones, though a small number of footstones are also present. The early headstones typically are of a simple tripartite form; though later markers show more elaborate forms. With the exception of the aforementioned fieldstone marker (Stephen Crane, dated

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Whippany Burying Yard
Morris County, NJ

Section number 7 Page 2

1732), the markers are the products of trained carvers. Many of the earliest markers show mortality images, including winged skulls. These date from 1718 through the 1770s, and were most common during the 1750s. There are noteworthy examples for John Richards (1718) and Sarah Kitchel (1756). Later markers show soul effigies or winged cherubs. The earliest example dates from the 1730s, and they persist until the end of the century. They were most common during the 1780s. Many of these gravestones were carved by an individual known as the Common Jersey Carver. His work is also found around Newark, in Woodbridge, and at Six Mile Run near New Brunswick. He carved well formed cherubs. The gravestones of Elizabeth Crane (1736) and John Biglow (1733) are examples of his work. A badly decayed sandstone marker for Tabitha Trowbridge appears to be the work of the John Stevens Shop in Newport Rhode Island.¹ Other later cherubs were the products of Uzal Ward of Newark and his apprentices. The Joanna Tuttle (1766) and Abigail Kitchel (1768) markers are attributed to Ward. One of his apprentices or imitators carved a noteworthy tombstone for Joseph Tuttle, Esq.

At the end of the 18th century unornamented grave markers, often carved in a plain neoclassical style, became the norm. New fonts were employed by carvers as seen in the script monogram on Deacon Stephen Munson's marker (1805). This marker was likely carved by Zephaniah Grant, presumably a relative of the prominent eighteenth century Newark stone carver, William Grant. Another late sandstone marker commemorates David Condit (d. 1837) and is inscribed R.T. Wilson & Co. Wilson was a Morristown carver. Marble came to replace sandstone as the material of choice after 1800. White neoclassical markers, which were already the norm in places such as Philadelphia, grew in popularity in the early 19th century. There are 223 examples in the burial ground. One fine allegorical marker commemorates Sarah Charles. It depicts hope and was signed by J. Ritter, a New Haven, Connecticut carver. Sadly, many of the marble markers are nearly illegible today due to acid rain. A handful of military issue markers also survive in the burial ground. They too were carved from marble.

By the mid-19th century increasingly elaborate marble tablets set on bases had come to replace the more modest early 19th century gravestones. Urns and willows were a widely employed sentimental motif. A good example is the Uzal Kitchel (1813) marker. Local carvers, such as Leonard Schureman of Morristown were producing these markers. Upward pointing hands were also employed and, increasingly, single monuments often surrounded by fences came to dominate the memorial landscape. The Jacob Gray memorial (1828) is the earliest surviving example in the Whippany Burying Yard. Children's markers employed their own symbolism, such as a rose bud with a snapped stem or a sleeping lamb. The markers epitaphs note that they had "gone home" or "expired" rather than died.

At the end of the 19th century granite, often grey in color, and carved using mechanized tools became the norm. There are 69 granite markers in the cemetery. They range from small tablets to large monuments. These late markers are concentrated in the southeastern corner of the burial ground.

¹ See Vincent F. Luti, *Mallet and Chisel, Gravestone Carvers of Newport, Rhode Island, in the 18th Century* (Boston: New England Historical Genealogical Society, 2002, for a detailed discussion of the Stevens family and the gravemarkers they produced. The Tabitha Trobridge marker's New England origins is noted in Richard Veit and Mark Nonestied, *New Jersey Cemeteries and Tombstones: History in the Landscape* 2008:61).

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Whippany Burying Yard
Morris County, NJ

Section 7 Page 3

A single concrete folk memorial survives near the eastern edge of the cemetery. Simply inscribed "Daven," it has a heart-shaped form and is decorated with large chunks of purple and white conglomerate stone. Markers similar to this are common in African American cemeteries in the South and Midwest.

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Whippany Burying Yard
Morris County, NJ

Section number 8 Page 1

Statement of Significance

The Whippany Burying Yard was established in 1718 through the gift of its site by local schoolmaster John Richards to the community for use as a church, burying yard, schoolhouse and militia training ground. It is the oldest documented and one of the best preserved cemeteries in Morris County and the final resting place for many Revolutionary War veterans and other prominent local citizens. The Burying Yard possesses particular significance for its outstanding assemblage of 18th- and 19th-century grave markers, including a number of early carved stones of high artistic quality. The earliest of the gravestones date from the second decade of the 18th century. Early mortality images carved by anonymous artisans like the Common Jersey Carver, and later cherubs by Uzal Ward and William Grant of Newark, as well as their apprentices and imitators reflect the shifting cultural tastes and theological landscape of colonial New Jersey. The forms of the headstones and footstones, reflect the grave as a permanent place of rest. They range from modest individual markers to the large tombstone for Joseph Tuttle, Esq. The stone used for these markers, reddish brown sandstone, was quarried in the area around Newark and Belleville. Late 18th century monogrammed markers reflect changing commemorative tastes and a heightened interest in the individual. One of the footstones bears a faintly carved price, providing documentation of the business of gravestone carving. The Whippany Burying Yard meets National Register criteria A and C, for its association in the early 18th century with the earliest settlement and community formation in what is today Morris County. It also meets criterion consideration D which holds that cemeteries be of great age, or possess artistic, architectural or historic importance, or hold the interments of persons of transcendent importance.

Marble, quarried in New England and Pennsylvania rapidly supplanted the more colorful local markers in the early 19th century and is linked to the classical revival movement that transformed 19th century American art and architecture. A broader range of carvers and styles is present in the 19th century portions of the burial ground, including carvers from Newark and Morristown. During the 19th century three-dimensional monuments began to appear in cemeteries, Whippany was no exception. More sentimental Victorian imagery, a contrast to the stark iconography favored by the region's first settlers, also appears: rose buds, upward pointing hands, lambs, and weeping willows. Also during this period, the burials and monuments became more diversified to reflect changing demographics and the homogenous nature of the burial ground began to fade. A cluster of graves with Irish surnames is located just east of the original drive. They are overgrown by shrubbery. Later, at the end of the 19th century and into the 20th century, granite, carved with pneumatic drills and quarried in New England and the deep south, became the commemorative material of choice. The cemetery is also noteworthy for the presence of a single concrete folk marker, roughly shaped like a heart, and imbedded with large chunks of purple quartz; it resembles markers found in African American burial grounds in the South. It is located near the edge of the burial ground as are later markers for individuals with Italian surnames reflecting the growing diversity of Hanover Township. This nearly three-century-old burial ground represent, in microcosm, much of the evolution of the state's burial grounds.

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Whippany Burying Yard
Morris County, NJ

Section number 8 Page 2

Historical Overview

Settlement of the area now known as Hanover Township began in the very early 18th century.¹ In 1715 John Reading, surveying for the West Jersey Proprietors, found other West Jersey men selecting lands in the area of modern Whippany.² This was an area that was claimed by both East and West Jersey. Other early settlers came from East Jersey, particularly the areas around Newark and Elizabeth. Some of the earliest surviving Indian deeds for this area date from 1713 and 1714.³ The original township boundaries were quite large and encompassed land in Morris, Sussex, and Warren Counties. In 1720 the name Hanover Township was selected to honor the reigning English royal House of Hanover. The area's other name, Whippany, is believed to derive from a Lenape name for the river that flows through the area. The availability of iron ore nearby and swiftly running water for powering mills was an incentive to settlement. In 1715 John Budd of Philadelphia and William Ford of Woodbridge purchased land in what is today Whippany. Shortly thereafter, the first forge was erected.⁴ One of the early names for the village became Old Forges.⁵

The Whippany Burying Yard is nearly as old as the town. It was established in 1718. According to a history of the church at Whippanong or Whippany:

About the year 1710 a few families moved from Newark and Elizabeth Town and settled on the west side of pesaick [*sic*] River in that which is now Morris County. Not long after the settlers erected an House for the publick worship of God on the Bank of Whippenung River (about three miles west of pesaick river), about one hundred rods below the Forge, which is and has long been known by the name of the old Iron works. There was a Church, gathered and in the year 1718 (date left blank in the original) Mr. Nathaniel Hubbel was ordained and settled there by the Presbytery of New York.⁶

The land for the burial ground was donated by Schoolmaster John Richards on September 2, 1718. He gave three and one half acres of land adjoining the Whippanong River to erect a "suitable Meeting House for Public Worship of God," as well as for a "schoolhouse, burying yard, training field, and such like public uses."⁷ The prescient Richards died just three months later. He is believed to have been the first individual interred in the burying ground. Gravestones in the burial ground, including one for John Richards, date as early as 1718 and corroborate this date.

¹ Kitchell, Clare B. and Elizabeth R. Myrose. *Along the Whippanong*. Hanover; W.W. Munsell & Company. *History of Morris County, New Jersey, 1739-1882*. New York, W. W. Munsell & Company, 1882: . Hanover Township Committee, 1976 (Second Edition).

² Theodore Thayer, *Colonial and Revolutionary Morris County*. Morris County Heritage Commission, 1975, 16.

³ Thayer, 2.

⁴ Thayer, 22.

⁵ Clara L. Wilson, "A Historical Sketch of Whippany." Paper presented at a meeting of the Daughters of the American Revolution in October 1913 in Morristown.

⁶ *Church Members, Marriages and Baptisms at Hanover, Morris Co., N.J., During the Pastorate of Rev. Jacob Green, and to the Settlement of Rev. Aaron Condit. 1746-1796*, preface.

⁷ Kiddoo, Donald B. *Patriots and Soldiers of the Revolutionary Township of Hanover Buried in Whippany Cemetery*. On file, Morris County Library, 1979.

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Whippany Burying Yard
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John Richards was born in Hartford, Connecticut in 1655. By 1683 he had begun teaching school at Westfield, Massachusetts. Later that same year he relocated to Springfield, Massachusetts.⁸ He later married Abigail (Parsons) Munn, the widow of John Munn and mother of two children: John and Benjamin. Together they went on to have four more children, John III, Abigail II, Thomas III, and Jemima. The date upon which the Richards moved to New Jersey is unknown.

The meeting house constructed on the property donated by Richards was associated with a Presbyterian Congregation. A description of this pioneer meeting house notes that it was “a little shingled house without cupola or spire, with outside stairways up to the galleries.”⁹ Another tradition concerning the meeting house was that the galleries were reached by means of a ladder. The Whippany Church was the first meeting house erected in what today is Morris County. Although the area was settled by individuals coming from Congregationalist areas of New England, the church followed a Presbyterian form of organization. The first minister was the Reverend Nathaniel Hubbell, a native of New England and a graduate of Yale. His tenure lasted until 1730.¹⁰ During his successor, Reverend John Nutman’s term, the question arose of erecting a new church. Apparently, the original building was considered unfit for occupancy. There was also tension over where the church should be located, with individuals from areas to the west and east of the first church lobbying for its relocation. The individuals living in the area then known as West Hanover, today’s Morristown, asked for their own church so that they would not have to travel so far to worship. The Whippany Presbyterian Church appealed to the synod of Philadelphia which supported Whippany’s position. However, the congregants from West Hanover stopped attending the Whippany church and paying for its upkeep. Representatives of the Synod met with elders from Whippany and West Hanover in 1737 and again in 1738. At the later meeting, in Whippany, the esteemed minister Gilbert Tennent presided. Despite strong arguments for a single unified church, when a ballot was taken, West Hanover won.¹¹ Reverend Nutman was dismissed in 1745. It does not appear that any church records from this period survive.

In 1746 Jacob Green became the third pastor of the Whippany Meeting House. Green would go on to be one of the best known ministers of colonial New Jersey. Moreover, he helped draft the state’s first constitution, and was a leading advocate for independence. Green also spoke for the emancipation of slaves.¹² Early in Green’s tenure it became clear that the current church edifice was too small and a new building was proposed at the site of the current Hanover Presbyterian Church in East Hanover, though at first nothing happened. The Madison or South Hanover congregation also split off during this period.¹³ By 1755, if not before, the Whippany Church had fallen into disrepair. In 1755 it was dismantled. Material from the structure may have been used to construct new churches that were built about this time in Hanover, today’s East Hanover, and Parsippany. The exact location of the Whippany Meeting House, located in Whippany Burying Ground is unknown, however, an account by Reverend Andrew Sherman, Pastor of the First Presbyterian Church of

⁸ “Schoolmaster John Richard’s Remarkable Gift: The Old Whippany Burying Yard” Manuscript on file with the Hanover Township Historical Commission. Based on research by “J.D.C.” ca. 1910, archived in Morristown Library’s Local History vertical files; and Mrs. George (Janice) Wheeler of Toms River, NJ in 1978/1984.

⁹ Sherman, 10.

¹⁰ Wilson, 3.

¹¹ Thayer, 91.

¹² Thayer, 94.

¹³ Untitled article in the newspaper clipping files at the Morristown Free Public Library.

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Whippany Burying Yard
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Section number 8 Page 4

Whippany placed it "as near as I have been able to ascertain, ...about twelve feet back from the present sidewalk, and a few feet to the left of the present entrance to the cemetery. The foundation walls as I have learned from a life-long resident who played around them when a boy, were still to be seen in the year 1829."¹⁴ This same source later notes that the foundations were visible until 1832 and that a hollow which marked the site of the church could be seen as late as 1852.¹⁵

Morris County was an important center of patriotic activity during the Revolutionary War. Many local residents served in this conflict and in later wars, and at least twelve Revolutionary War veterans were buried in the cemetery and their graves marked by stones. One of the best remembered is Captain Timothy Tuttle, who served as a Sergeant during the Revolutionary War and whose gravestone still survives. Others include David Bates, Lindsey Burnet, Matthias Burnet, Sr., Matthias Burnet, Jr., David Cory, Abraham Fairchild, Jared Kelly, Uzal Kitchel, Stephen Munson, Joseph Tuttle, Jr., Timothy Tuttle and Timothy C. Ward.

The period after the Revolution saw further growth in the area. In 1780 a fulling and carding mill operated by Abraham Fairchild opened nearby. Only a few years later, in 1800, the first paper mill in the region to employ papermaking machinery opened.¹⁶ In 1796, Samuel Tuttle built a house, still extant, just to the west of the Burying Ground on a parcel of land that was sold by Timothy G. Ward to Joseph Tuttle¹⁷ A second parcel was acquired by Tuttle in 1787 from Michael Kearney. The house remained in the Tuttle family until 1913.¹⁸ Apparently, the house encroached upon the edge of the original burying yard lot. This was not noticed until the property was resurveyed in 1851 for the erection of the stone and iron bar fence that now runs along Route 10. Silas Tuttle, then owner of the house, made a payment of \$75.00 to the citizens of Whippany to clear the title to the property.¹⁹ Like the burying ground the house is a local landmark. It was recorded by the Historic American Buildings Survey (HABS NJ-469) in 1938 and was listed on the New Jersey and National Registers of Historic Places in 1976/77 (Figure # 1).

During the 19th century Whippany grew from a rural hamlet to a somewhat larger community. In 1833 the Hanover Presbyterian Church split, with its members from Whippany reorganizing as the first Presbyterian Church of Whippany. They fell under the Presbytery of Newark and were ministered to by Rev. Wm. W. Newel formerly of South Boston. On July 31, 1837 they withdrew from the Presbytery and united with the Congregational association of New York. They constructed a new church in 1834.²⁰ Gordon's 1834 *Gazetteer of the State of New Jersey* described Whippany as a "Manufacturing village of Hanover t-ship...contains a Methodist church, an academy, 3 stores, 1 tavern, 5 cotton manufactories, 2000 spindles, 3 paper mills and 56 dwellings."²¹ By the 1860s the town had grown yet further and contained 8 mills, one for clothing, four for paper, 3 for cotton as well as a machine shop, 3 blacksmith shops, 3 stores, a tavern, two churches, and 600 inhabitants.²²

¹⁴ Sherman, 10.

¹⁵ Sherman, 10.

¹⁶ Sherman, 6.

¹⁷ Historic American Buildings Survey HABS NJ, 14, Whip-1-1.

¹⁸ HABS NJ, 14, Whip-1-1.

¹⁹ Morris County Deeds, August 27, 1859, Book T-5, 351.

²⁰ Ibid

²¹ Thomas Gordon, *Gazetteer of the State of New Jersey* 1834, 263.

²² John Warner Barber and Henry Howe, *Historical Collections of the State of New Jersey*, 1844, 381.

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Whippany Burying Yard
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Section number 8 Page 5

Despite the lack of an adjoining church, the graveyard continued to be used and cared for during the middle of the 19th century, as evidenced by the construction of a substantial fence in 1851. The first maps depicting the cemetery's location date from the later 19th century.²³

The cemetery also became the final resting place for veterans of the American Civil War. They included, William Wade, Charles Springstein, James H. Mills, Samuel McGee, Hugh Wylie, Theodore Mount, and Leonard Dressel.²⁴

By the late 19th century the condition of the historic burial ground at Whippany had become a concern. In 1885, in an attempt to raise money for the renovation of the burial ground, Mrs. Helen M. Burnet wrote a poem entitled "A Pleas for the Renovation of the old Grave Yard at Whippany."²⁵ Although there is no way of knowing whether her entreaties were answered or fell on deaf ears, just nine years later, E.D. Halsey and W. O. Wheeler published a transcription of the inscriptions on the tombstones and monuments at Whippany and Hanover (1894). Two decades later, on June 22, 1914, the Whippany Cemetery Association was incorporated. At about this time a monument was erected by Elvira Gould Brown, noting that an endowment had been given for the preservation of the cemetery. This organization continued to operate the cemetery into the 1970s. During this period 97 additional burials were made in the cemetery.²⁶

In the 1970s, perhaps responding to a renewed interest in history during to the Bicentennial, the Township Committee of Hanover began researching the history and ownership of the burial ground and in 1976 took title to the property.²⁷ Since then, the property is maintained by the municipal Parks Department and interpreted as a historic site by the local Landmarks Commission. Over the past two decades, a number of gravestones have been restored and two geophysical investigations have been undertaken to locate unmarked graves and the 18th-century church site. The township also sought to protect the adjoining Tuttle house. In 1990, the municipality sought to ascertain "whether the Township can attach a deed restriction so that anyone buying the residential structure will be forewarned that if the building is not used for strictly residential purposes but is otherwise torn down that nothing else can be erected in its place."²⁸

In the late 1970s, the township also began exploring the possibility of resuming burials in the historic burial ground. The hope was that prominent local politicians might rest with their illustrious forebears in this

²³ F. W. Beers, *Atlas of Morris County*, 1868; E. Robinson *Atlas of Morris County*, 1887, Plate 14; A. H. Mueller, *Atlas of Part of Morris County, NJ*, 1910, Plate 12.

²⁴ RAA, "Civil War Veterans Buried at the Whippany Burying Yard." Manuscript on file with the Hanover Township Historical Commission.

²⁵ Poem Written in '85 About Church at Whippany, newspaper clipping in the vertical files of the Morristown Free Public Library.

²⁶ A List of Persons Buried in the Whippany Cemetery, Starting December 1914 to 1975. Information Taken from Burial Permits and Minute Book on file with the Whippany Historic Preservation Commission.

²⁷ Kitchell, Donald C. Letter regarding transfer of the cemetery to Hanover Township. On file Hanover Township, 1975; Sears, Harry L. "Whippany Cemetery Association." Letter on file, Hanover Township, 1976

²⁸ Letter from Joseph Giorgio, Hanover Township Clerk to John H. Dorsey, Esq., Dorsey and Bell, Main Street Boonton, NJ, dated December 28, 1990 regarding deed restrictions on the property.

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local landmark burying ground.²⁹ Nearly two decades later, in 1997 and then again in 1999, Bucks Geophysical, performed a ground penetrating radar survey of the burial ground. The first survey began by establishing a reference grid at a 2.5 foot interval across the property. The fence along Route 10 was used as a baseline. Both Electromagnetic data, using a Geonics EM-31 Terrain Conductivity Meter and GPR data using a GSSI SIR-3 radar unit with a 300 mhz antennae were recorded.³⁰ Ground penetrating radar data were then collected using a GSSI SIR-3 radar unit with a 200 mhz and a 400 mhz antennae. Both surveys documented the presence of what are likely a large number of unmarked graves.³¹ The later survey appears to have focused on the area immediately adjacent to the historic entrance to the cemetery. Ultimately, based on the results of these two surveys, it appears that further burials in the cemetery would be a risky proposition.

Grave markers: Historical and Cultural Context

Eighteenth Century Gravestone Carving

Colonial New Jersey was home to four major schools of gravestone carving, each reflecting the cultural traditions of a particular region of the state. Philadelphia carved markers are common in the southern portion of the state, Dutch-language markers in the northeastern corner, and German-language markers are found in the northwestern portion of the state. Northeastern New Jersey from Bergen and Essex Counties south to Monmouth County and west into Morris and Somerset Counties contains hundreds of reddish brown sandstone grave markers. The earliest of these markers date from the late 17th century. They are an extension of New England's 17th- and 18th-century gravestone carving traditions. The symbolism they employ: death's heads, hourglasses, crossbones, and later cherubs or soul effigies and monograms, reflects the Puritan origins of so many of northern New Jersey's first settlers. The Whippany Cemetery is an excellent example of this school of carving. The markers tell us something of the attitudes of these people towards death and also highlight the incredible artisanship of local stone carvers such as the Common Jersey Carver (one of many anonymous carvers), Uzal Ward, and William Grant.

Broadly speaking, the grave markers of northeastern New Jersey underwent a three-stage evolution over the course of the eighteenth century from mortality images: skulls, crossbones, hourglasses, and other signs of life's brevity, to cherubs, and then on to monograms and urns and willows. This pattern is by no means unique to the state. In the 1960s archaeologists James Deetz and Edwin Dethlefsen, who argued that historic grave markers could be important tools for studying and tracing culture change through iconography noted the same patterns in New England.³² There they found an evolution from mortality images, to cherubs, and finally to

²⁹ "Trying to learn where the truth lies: Cemetery worries that unmarked areas may contain remains." Newspaper article in the New Jersey Vertical File at the Morristown Free Public Library. See also, "He Wants Hanover Cemetery to be 'Pol-Bearer' Daily Record Northwest, NJ Sunday, July 8, 1797, B6.

³⁰ Bucks Geophysical Corporation, Geophysical Investigation, Historical Whippany Cemetery, Whippany, NJ for Hanover Township, Whippany New Jersey, May 1997; Bucks Geophysical Corporation, Geophysical Investigation, Historical Whippany Cemetery, Whippany, NJ for Hanover Township, Whippany New Jersey, May 1999.

³¹ John Chartier, "Hanover Township to hear report on historic cemetery site" Daily Record, July 15, 1997 and John Chartier, "300-year old graves found in Hanover", Daily Record July 16, 1997. Vertical file, Cemeteries, Morristown Free Public Library; Landmark Commission, Township of Hanover. "Availability of space for future burials in the Whippany Burying Yard." On file, Hanover Township. 1998.

³² James Deetz, *In Small Things Forgotten* 1977.

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urns and willow trees. Their three part evolutionary model attempted to explain the changes in New England gravestone iconography, particularly in the Massachusetts Bay area, in relation to known social movements. They believed the shift from death's heads to less ominous cherubs corresponded with the Great Awakening, a religious revitalization movement which emphasized the possibility of salvation through faith. The movement may also be seen as a reaction against the growing influence of Enlightenment ideas. Deetz and Dethlefsen further hypothesized that a second iconographic shift, from cherubim to urns and willow trees, which occurred in the late 18th century, corresponded with the advent of new Protestant denominations such as Unitarianism and Methodism.³³ The Whippany Burial Ground, with its mortality images, cherubs, monograms, and urns and willows corroborates Deetz and Dethlefsen's hypothesis.

New Jersey's earliest grave markers date from the late 17th century. By the 1730s, professionally carved markers inscribed with mortality images, cherubs, and simple rosettes were being regularly produced in East Jersey. Informal markers produced by friends and relatives of varying talent on fieldstone were also employed. The Steven Crane marker, dated 1732, is a good example (photo #9). The mortality images present in East Jersey's colonial cemeteries represent the southern extension of New England's colonial gravestone carving tradition, and reflect the origins of many of the settlers in this region. To our modern eyes, these designs, toothsome skulls, fleshless bones, and empty hourglasses seem quite morbid. However, they reflect both the religious sensibilities of the times and larger cultural trends.

Whippany's earliest grave markers are mortality images and fieldstone markers. The mortality images, winged skulls, rarely with crowns, served as *memento mori* or reminders for those who visited the burial ground. The John Richards marker dated 1718 and the Sarah Kitchel marker, dated 1756, are particularly good examples of mortality images (photos # 9 & 10).

The names of New Jersey's first cherub carvers remain unknown. One particularly active colonial artisan has been dubbed the Common Jersey Carver by gravestone researchers. There are thirty-seven markers by the anonymous Common Jersey carver in this burial ground.³⁴ This carver was a prolific artisan who produced both well formed death's heads. Over thirty of his markers in this burial ground are death's heads. He also carved cherubs distinguished by eyes that show a sidelong glance. These typically have well carved wings, veined wings, and faces that are rather broad across the cheeks. His work is also found in Newark, and in great numbers in Woodbridge, New Jersey. The Elizabeth Crane marker (1736) is a good example of the Common Jersey Carver's soul effigies as is the John Biglow (1733) marker (photo # 12).

One of the most badly decayed 18th-century markers in the burial ground marks the final resting place of a woman named Tabitha Trowbridge who died in the 1730s (photo # 13). Carved on reddish brown sandstone, nearly the entire face of the marker has spalled off and the body is deeply eroded. Nevertheless, enough of the marker survives to discern that it was carved in the style of the John Stevens Shop in Newport, Rhode Island. The Stevens shop, established in 1705, is still in business today, though the operation has passed from the

³³ James Deetz and Edwin Dethlefsen, "Death's Head, Cherub, Urn and willow" *Natural History* 1967:76, No. 3:29

³⁴ John Zielenski, *Shaping a Soul of Stone: The Soul Effigy Gravestones of Uzal Ward, William Grant, and the Anonymous Pear Head Carvers of Eighteenth-Century New Jersey, A Stylistic Study and Comprehensive Survey* (Section 3, Part 2) MA in Art History, Montclair State University, 2004, 102.

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Stevens family to Nick Benson.³⁵ This marker is exceptionally interesting marker in that it is carved from the same reddish brown sandstone commonly seen in northern New Jersey's colonial burial places. This is curious as the Stevens family worked a very fine gray slate almost exclusively. Art historian Vincent Luti has speculated that a member of the Stevens family, possibly Philip Stevens, migrated south to New Jersey in the 1720s and briefly carved grave markers here before being murdered and disappearing from the carving scene.³⁶ There are slate markers contemporaneous with this one by the Stevens family at Christ Episcopal Churchyard in Shrewsbury and in Edison, Woodbridge, and Perth Amboy. There is also a sandstone marker that appears to be a Stevens design at Elizabeth's First Presbyterian Burial Ground. However, this marker is unique in its combination of material and design.

By the 1740s two noteworthy artisans were Uzal Ward of Newark and Ebenezer Price of Elizabethtown were producing well-executed markers. There are no examples of Price's work in this burial ground, but Ward's is common.

Many of the mid-18th century grave markers in the Whippany Burial Ground are the work of Uzal Ward. Ward was one of two dominant forces in colonial New Jersey sandstone carving. The other was Ebenezer Price of Elizabeth. Price carved exceptionally well-formed cherubs sometimes augmented by nearly baroque ornamentation. Ward (1725-1793), also carved cherubs, though with rather pear-shaped faces. His shop was located in Newark. After the tragic death of his first wife Martha Johnson in 1765, he made a fortuitous marriage to Hannah Meadlis, the wife of his former business partner, Samuel Meadlis, owner of two large freestone quarries in Newark.³⁷ Ward's work is widely distributed in northern New Jersey but also been found as far south as South Carolina, Georgia, and even the Caribbean. He carved both mortality images or death's heads and cherubs. Ward death's heads in Whippany include the Abraham Tuttle (1762), Silas Tuttle (1764), and Ama Tuttle (1773) marker (photo # 14). His cherubs include the Samuel Tuttle (1762), Joanna Tuttle (1766), and Abigail Kitchel (1768) markers (photo # 15).³⁸

Zielenski in his work on carvers who produced Ward style cherubs has identified a number of later carvers who produced work in a similar style. The names he assigns these carvers are largely descriptive and based on the appearance of their work. They include the "Rounded Pear Head" Carver and the "Narrow Pear Head" Carver. Soul effigies by both carvers are present in Whippany. The Joseph Tuttle Esq. Sr. (1789) (photo # 16) and John Heavens (1794) markers are both attributed to the Rounded Pear Head Carver while the Mary and Isabella Tuttle markers are attributed to the Narrow Pear Head carver.³⁹

The Whippany burial ground also contains a number of markers by an anonymous carver whose works show up with some regularity in late 18th century Morris County. Gravestone researcher John Zielenski has dubbed him the "Orb" soul effigy carver as his cherubs are often topped by a plain undecorated orb. Examples of this carver's work at Whippany include the Phineas Burnet (1783) markers (photo # 17).

³⁵ Vincent Luti, *Mallet and Chisel: Gravestone Carvers of Newport, Rhode Island, in the 18th Century*. Boston: New England Historic Genealogical Society, 2002.

³⁶ Luti, 2002, 143.

³⁷ Zielenski (3)1:Appendix W, 9.

³⁸ Zielenski 3(2), 103.

³⁹ Ibid 103

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One other sandstone marker deserved particular mention. This is a small displaced footstone located in the northeastern corner of the burial ground. It is inscribed with a price. Markers inscribed with prices are very rare, and this marker, despite its unassuming appearance is quite significant. It bears the price, complete with dollar sign, carved across the base of the marker. Similar markers were noted in Madison's Bottle Hill Cemetery during a recent restoration effort there.

At the end of the 18th century, New Jersey's distinctive regional gravemarking traditions began to fade. The colorful blue and grey slates and soapstones, red and brown sandstone tablets and buff fieldstones began to be replaced by new marble neoclassical designs. The urn and willow design, popular in New England during the late 18th century, began to appear in New Jersey burial grounds in the 1790s. A new generation of carvers in central New Jersey, including John Frazee, Noah Norris, John Sillcocks and A. Wallace carved simple spindly willow trees draped over commemorative urns on sandstone and also marble. Unornamented grave markers also became uncommon as the elaborate imagery, cherubs, tulips, and the like of the mid-18th century faded.

Ultimately, it was this plain style marble marker, carved in neoclassical forms, which would become the first truly national style at the beginning of the 19th century. Marble had been available for some time to local carvers, but it was in the 19th century that it became the norm. The reasons for this shift are unclear, but it was a shift that occurred up and down the eastern seaboard. Essentially, the Philadelphia style replaced preexisting folk carving traditions. Perhaps this relates to Philadelphia's brief tenure as the nation's capital (1790-1800) and its much longer stint as the nation's cultural center. At the same time white neoclassic grave markers, inspired by archaeological discoveries in Greece and Rome allowed the burgeoning middle class to purchase refined memorials for family members.

Nineteenth Century Developments

During the 19th century burial grounds would be transformed into cemeteries; gravestones became monuments, and America's commemorative habits were transformed. Marble markers in the Philadelphia of early national style are also common in Westfield's Colonial Burial Ground. Sadly, most are heavily eroded and today illegible.

The nineteenth century was a time of great change as shifting tastes, new technology and different attitudes about death impacted the cemetery landscape and forms of commemoration. Changing tastes altered both the forms of commemoration and the motifs carved upon them; new technology revolutionized the way markers were produced; and different attitudes about death transformed the way cemeteries were designed.

Many of these influences can be found in garden cemeteries of the rural cemetery movement. This movement was a reaction to the treatment of the dead in large urban churchyards. By the early nineteenth century such graveyards had become crowded and filled with a dizzying arrangement of headstones and footstones. In addition to the cluttered appearance, the early burial grounds were also associated with unsanitary conditions and were often blamed for outbreaks of disease. These garden cemeteries were a contrast to the older graveyards. Rather than being situated in the heart of urban areas, they were established on their outskirts. Unlike earlier burying grounds, they did not grow in piecemeal but were laid out by architects and landscape designers. Often they incorporated elaborate plantings, rolling terrain, and winding paths. Although

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generally associated with cities, they were seen as providing a respite from the hustle and bustle of urban life, while at the same time being more sanitary than overcrowded urban burial grounds.⁴⁰

The first garden cemetery in the United States was Mount Auburn Cemetery in Cambridge, Massachusetts, established in 1831. New Jersey's first garden cemetery was Mount Pleasant in Newark incorporated in 1844. An example of a garden cemetery near the Whippany Burying Yard is Evergreen Cemetery in Morristown.

The garden cemeteries of the rural cemetery movement often set the trend in new memorials and cemetery designs. The Whippany Burying Yard can not be categorized as a garden cemetery, but it did embody several of the changing patterns associated with the garden cemetery movement. An analysis of the Whippany Burying Yard reveals a cemetery with strong eighteenth century roots that adopted many of the design and commemorative trends from the nineteenth century and later from the twentieth century. Some church associated graveyards became so crowded that congregations had to seek burial space in other locations. For historians, these cemeteries are often locked within a certain time frame. This was not the case in Whippany, where the cemetery continued accepting burials throughout the nineteenth century. This continuity gives visitors a unique narrative of an almost three hundred year history (photo # 18).

Early Nineteenth Century Gravestones

At the dawn of the nineteenth century, the common form of commemoration was simple gravestones or tablet markers. These types of markers consisted of a single piece of stone placed vertically in the ground. The below ground portion kept the marker from falling over. Changes in motifs can be found during this time as the winged death heads and soul effigies of the eighteenth century began to give way to classically inspired designs of willow trees and urns. In New Jersey, another style of marker, fully-lettered stones with script monograms also developed and became popular. They were often void of iconography, but utilized different font styles in the inscriptions.

Many of the markers in the Whippany Burying Yard that were erected within the first two decades of the nineteenth century demonstrate this change in form and design. The sandstone marker for Deacon Stephen Munson (d. 1805) has a well-executed script monogram carved on the tympanum of the marker. The tripartite shape common to other markers of this time, has given way to a rounded top with no shoulders. This style would eventually evolve into later examples from the 1830s and 1840s that developed slightly crowned tops. The Stephen Munson stone may be the work of Zephaniah Grant, a Newark stone carver who may be related to prominent eighteenth century Newark stone carver William Grant. Zephaniah has been labeled by some cemetery historians as the "late inscription carver" – a stone carver who executed fully lettered stones with rounded tops and script monograms.⁴¹ Several examples of this style of work have been probated to Zephaniah such as the William Oliver stone in Rahway Cemetery.⁴²

⁴⁰ David Charles Sloane, *The Last Great Necessity: Cemeteries in American History*. Baltimore: Johns Hopkins University Press., 1991.

⁴¹ Personal communication, J. Zielenski, 2008.

⁴² Essex County Unrecorded Estate Papers.

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The sandstone marker for Matthias Burnet also exemplifies the shift in marker designs (photo # 19). Dated 1811, the stone is fully lettered with lightly carved foliage filigree separating the phrase "In memory of" from the rest of the inscription. Instead of a script monogram of the individual, the word "In" has been carved in a script format. This may be evidence of a system of pre-carving stones so as to have them ready for a quick turn around; to complete his work, the carver would only have needed to add the information of the deceased. American sculptor and gravestone carver John Frazee alludes to this practice in his autobiography when he wrote about his time in Rahway around 1812. He stated that he would "prepare more gravestones; ornament them and have them in readiness for inscribing *"to the memory of"* – any of the departed.⁴³

In the central and northeastern regions of New Jersey sandstone had been the predominant material of eighteenth century tombstones. The material was accessible from a number of quarries, with some of the most notable located in and around Newark and Bellville. While marble became the material of choice in the nineteenth century, in the sand belt rich regions of New Jersey, sandstone persisted well into the nineteenth century. Several markers in the Whippany Burying Yard fall into this later sandstone time period. They include a fully lettered marker for Capt. David Bates (d.1820), the Phebe Cory (d. 1830) marker and the David Condit (d. 1837) stone. The Condit marker appears to be one of the last sandstone markers in the Whippany Burying Yard. It was signed on the lower portion by the stone carver - "R. T. Wilson & Co. M.T." Wilson was a stone carver working in Morristown. He is listed in the 1850 New Jersey Business Directory as being from that town and apparently had been carving markers in that location at an earlier date.⁴⁴

Mid-Nineteenth Century Grave Markers

By the mid-nineteenth century marble had essentially replaced sandstone as the material of choice. Historically this material, with its smooth, white, polished surface would have stood in stark contrast to the older brown and reddish colored sandstone markers. In addition to simple tablet markers, other marker styles begin to take shapes. The most common were tablet markers that were set into bases. The headstone was often anchored to a base with metal dowels or a key slot style joint. Not only were single bases utilized but some memorials were erected with double bases (photo # 20). By 1850 the motifs on markers had also changed. A wide variety of styles were utilized including floral designs, weeping willows, and upward pointed hands.

Weeping Willow Motif

By the last decade of the eighteenth century, as neoclassical styles gained in popularity, the weeping willow began to replace the soul effigy. In New Jersey the earliest evidence of this motif was often carved as a spindly, bending willow with the willow fronds cascading over the monument. By the mid-nineteenth century this style evolved into fully erect trees with abundant foliage. Whippany Cemetery does not have the earlier style of willow tree, but many later examples can be found such as the marble marker for "William J" with a full, nicely carved, but worn, willow tree. Willow trees were often paired with other funerary symbols including urns and obelisks creating scenes reminiscent of those found on Currier and Ives mourning prints. The marker for Uzal Kitchel (d. 1813) is one such example that has a willow tree enshrouding an obelisk. A nearby

⁴³ John Frazee, *The Autobiography of Frazee, the Sculptor*. *North American Quarterly Magazine* 1835, 6:xxxii(2-4).

⁴⁴ Stacy B. Kirbride, *Kirkbride's New Jersey Business Directory*. Trenton, Kirbride, 1850.

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stone for Stephen Kitchel (d 1822) incorporates both a willow and an urn, a design combination utilized by a number of carvers from this time period (photo # 21).

Leonard Schureman was one such carver who made use of such a combination of symbols, as we observe from his signature at the base of the Stephen Kitchel stone. Schureman was a stone carver who worked in Morristown from the 1820s to the 1860s, mainly carving marble gravestones with weeping willow and urn motifs. (signed examples) He was listed in both the 1850 and 1866 New Jersey Business Directory.⁴⁵ In the 1860 directory he is listed as being in partnership as "Schureman & Stiles," however, markers from the 1850s can also be found signed "Schureman & Howell."⁴⁶ (Boyd 1860) A signed example of the Schureman & Howell workshop can be seen in the Whippany Burying Yard with the marker of Isabella Wilson, who was three years old when she died in 1851.

Another variation of the willow motif can be found on the marble marker for Elizabeth Kay (d. 1851). The Kay stone depicts a well-modeled willow draped over a broken column. The broken column, a classically inspired motif, was also a common symbol for full scale monuments. Its use on the Kay memorial is more the exception than the norm.

Upward Pointed Hand

Other motifs flourished in the nineteenth century. Perhaps the most popular were floral designs, carved as bouquets, single flowers, or wreaths. Other less utilized styles, but still popular, were upward pointed hands – showing the way to a better afterlife. The Louisa Kitchel Memorial (d. 1857) is the only marker in the Whippany Cemetery that displays this motif (photo # 22).

Monuments

The nineteenth century can be characterized as a time period where markers are transformed into monuments. The erection of multi-massed memorials became common place, a product of shifting tastes, advances in technology, and larger family-oriented cemetery plots common in nineteenth century garden cemeteries. A family plot could contain between eight and twelve single graves and often had one central family monument.

As evidenced by the numerous monuments there, the Whippany Cemetery shifted to this form of commemoration by the mid-nineteenth century. A nice contrast can be seen between the earlier eighteenth century markers, marking a single grave and the later family memorials. Whether the church sold the plots as groupings or whether or not family members simply purchased single adjoining plots is not known.

Early monuments are often found in urban areas where active groups of stone carvers set the modern trends. Monuments from the first decades of the nineteenth century are rare and were only purchased by families of financial means. The Jacob Gray monument dated 1828 appears to be the earliest monument in the Whippany Burying Yard and marks a shift from two dimensional forms of commemoration to three

⁴⁵ Kirbride 1850; Talbot and Blood, *New Jersey State Business Directory for 1866*. New York: Talbot and Blood Publishers, 1866.

⁴⁶ William H. Boyd, *Boyd's Business Directory of the State of New Jersey*. Philadelphia and Camden: William H. Boyd, Publisher, 1860.

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dimensional monuments. The monument sits on a large flat sandstone base. A double-molded marble base supports the central die which has a flat capstone (photo # 23).

By the mid-nineteenth century other monument forms such as obelisks and shafts were set upon bases and thrust upwards creating their own skyline for these silent cities. In some cases the shafts provided support for statuary or carved draped urns. The Whippany Cemetery has several obelisks, including an example for Calvin Howell (d. 1868). Although now knocked over from its base, the obelisk is typical of the larger forms of commemoration popular by the mid-nineteenth century. Monuments continued in popularity for the remaining decades of the nineteenth century. As granite replaced marble during this time, monuments continued to be produced often as larger and grander examples. Whippany Cemetery has some granite examples from the late nineteenth century including the Hansen Memorial.

Nineteenth Century Children's Markers

Children's markers would develop as a special category of commemorative style during the nineteenth century. In the eighteenth century they were often miniature versions of adult stones, sharing the same iconography. In the nineteenth century they evolved into their own style making use of unique shapes and motifs. The Whippany Cemetery does not have the more elaborate carvings or statuary found on other children's markers in New Jersey, but several other motifs are well represented.

The markers for Frances Cublin? [eroded] (d. 1868) and Margaret Cublin? [eroded] (d. 1863) both have broken rose buds carved on the tympanum. The closed rose bud symbolized a child who had yet to mature and bloom while the fact that the stem was broken or cut represented death and the end of the possibility that the child might ever grow and flower. These two markers also utilized a rope border motif that terminates into tassels. This design was also common on adult markers and mimicked mourning drapery that would have been an integral image at the deceased's wake and funeral.

Another representative children's marker in the Whippany Burying Yard is an illegible stone with a sleeping lamb that has been carved in the round. The lamp rests atop the stone, its features softened by weather. Lambs were popular motifs reserved for children's memorials and often carved as two dimensional representations. The inscriptions on children's markers tended to be different than their adult counterparts. Children rarely "died;" instead their inscriptions describe them as "gone so soon," "asleep," "expired" or as young ones who simply "went home," as the Stiles stone with its carved sleeping lamb states in reference to infant Melvie (photo # 24).

Late Nineteenth Century Markers

Granite became the material of choice by the late nineteenth century as new technology changed the way this material was extracted from New England quarries.⁴⁷ (Clarke 1989) An improved transportation system enabled granite to be moved from out of state quarries to New Jersey monument dealers. Many of the granite memorials were shipped as pre-finished shapes to New Jersey dealers who served as middlemen in obtaining the memorials and carving the inscriptions at a later time. The Hansen marker exemplifies the shift in memorial

⁴⁷ Rod Clarke, *Carved in Stone, A History of the Barre Granite Industry*. Barre, Bt.: Rock of Ages Corporation, 1989.

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taste by the late nineteenth century. The monument consists of a double granite base with a die and capstone. In other New Jersey examples the capstone is utilized as a base for tall shafts or statuary.

The Kitchell monument, from the last quarter of the nineteenth century, illustrates the changing technology in the monument industry. Because of the durable qualities of granite, motifs and lettering were often carved utilizing mechanized tools instead of hand chisels. Pneumatic chisels carved lettering and shaped monuments as sandblasting equipment created designs. The rosette motifs on the Kitchell stone are examples of this new sandblasting technology. Rubber mats would have been placed over the stone with the motifs exposed, and sand or metal shavings under extreme pressure blasted at the marker to create the design.

Nineteenth Century Tombstone Carvers

New Jersey boasts a rich stone carving tradition. Eighteenth century carvers created wonderful regional styles that flourished into the early decades of the nineteenth century. Active tombstone carvers were often located in the urban areas of Newark and Elizabeth where accessible material and markets sustained the trade. This trend continued into the early decades of the nineteenth century where Newark carvers like Zephaniah Grant contributed stones to the Whippany Burying Yard. Zephaniah's son Charles continued in the tombstone carving trade after his father's death. The Sarah Condit (d. 1845) marker at the Whippany Burying Yard was signed by him and although it is void of any iconography, its pediment shaped top was popular during the Greek Revival time period.

By the mid-nineteenth century, grave markers were being produced in Morristown. Signed examples in the Whippany Cemetery include stones from the shop of R.T. Wilson and Schureman and Howell. At least the work of one out of state carver can be found in the Whippany Cemetery. The marker for Sarah Charles has an allegorical figure holding an anchor with one hand while the other points upward. The marker was signed by J. Ritter a Connecticut tombstone carver who was part of a prolific tombstone carving family from New Haven.

Conclusion

The Whippany Burying Yard has its roots in the eighteenth century. At the dawn of the nineteenth century the cemetery continued to evolve incorporating new styles and materials for grave markers. By the mid-nineteenth century the cemetery reflected new tastes in commemoration that were often associated with the garden cemetery movement. Throughout the rest of the nineteenth century this trend would continue, as new technology and shifting attitudes introduced granite and other motifs into the cemetery landscape. Today, visitors to the Whippany Burying Yard can glimpse an almost three hundred year time span of various commemorative styles. The long period that the cemetery was in use and its generally good condition today make it a truly significant local historic site.

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NARRATIVE BOUNDARY

The boundary of the nominated property is that of the parcel of land in designated on Hanover Township's tax maps as block 5901, lot 15. The boundary is delineated on the attached site boundary and photographic identification map and is verbally described in the following paragraph.

The boundary begins on the south side of Route 10, at the northwest corner of block 5901, lot 15 (also the northeast corner of block 5901, lot 14) and proceeds south along the west side of lot 15 to the southwest corner of that lot on or near the bank of the Whippany River. From that point it runs and runs east along the south side of lot 15 to the southeast corner of that lot. There it turns and runs north along the east side of lot 15 to the northeast corner of the lot on the south side of Route 10. It then turns west and runs west along the north side of lot 15 and the south side of Route 10 to the place of beginning

BOUNDARY JUSTIFICATION

The boundary of the nominated property corresponds to that of block 5901, lot 15, which lot comprises the property deeded by John Richards to the community in 1718, excluding some land encroached upon by the construction of the Tuttle House to the west.

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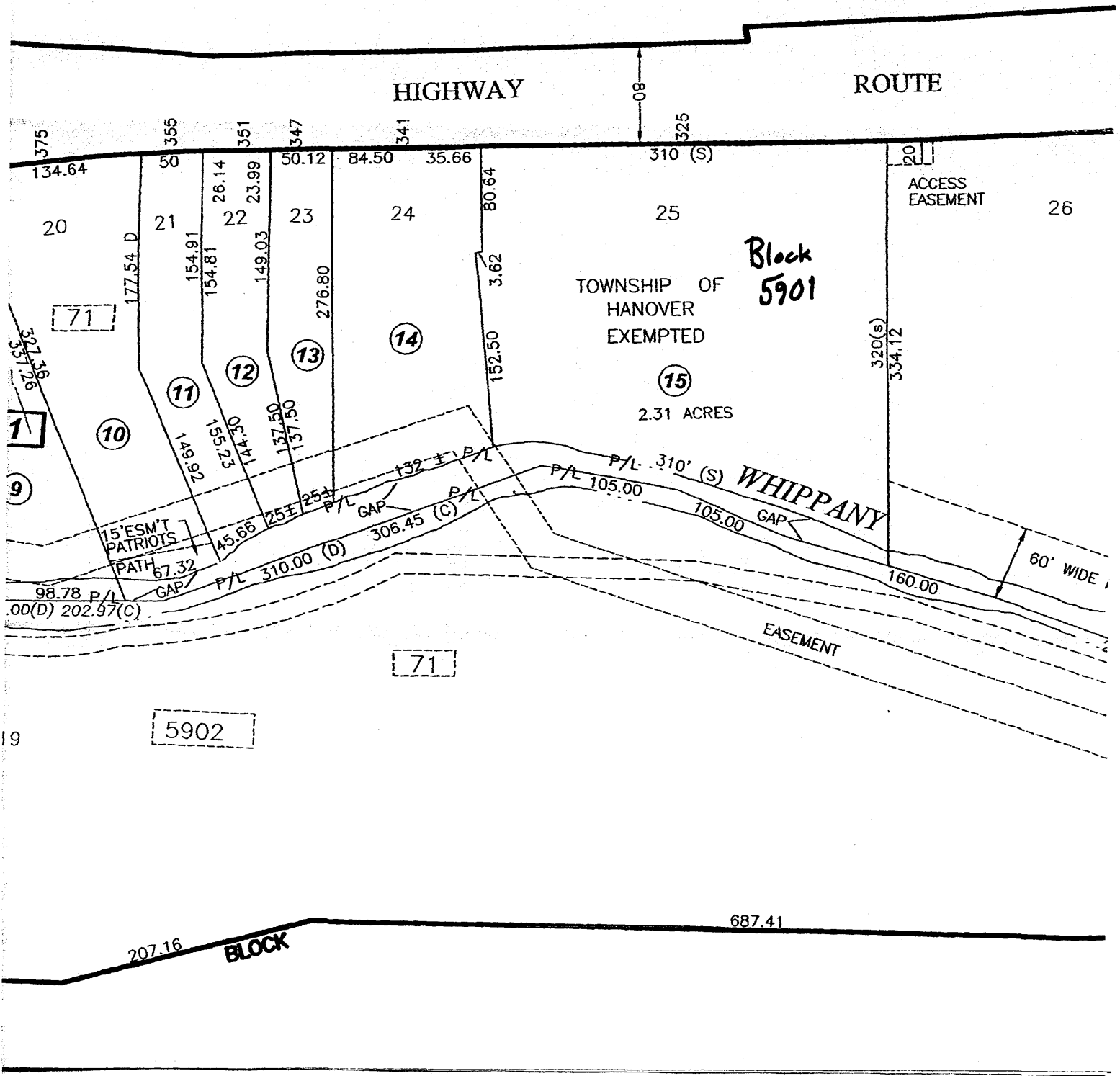
PHOTOGRAPHIC IDENTIFICATION

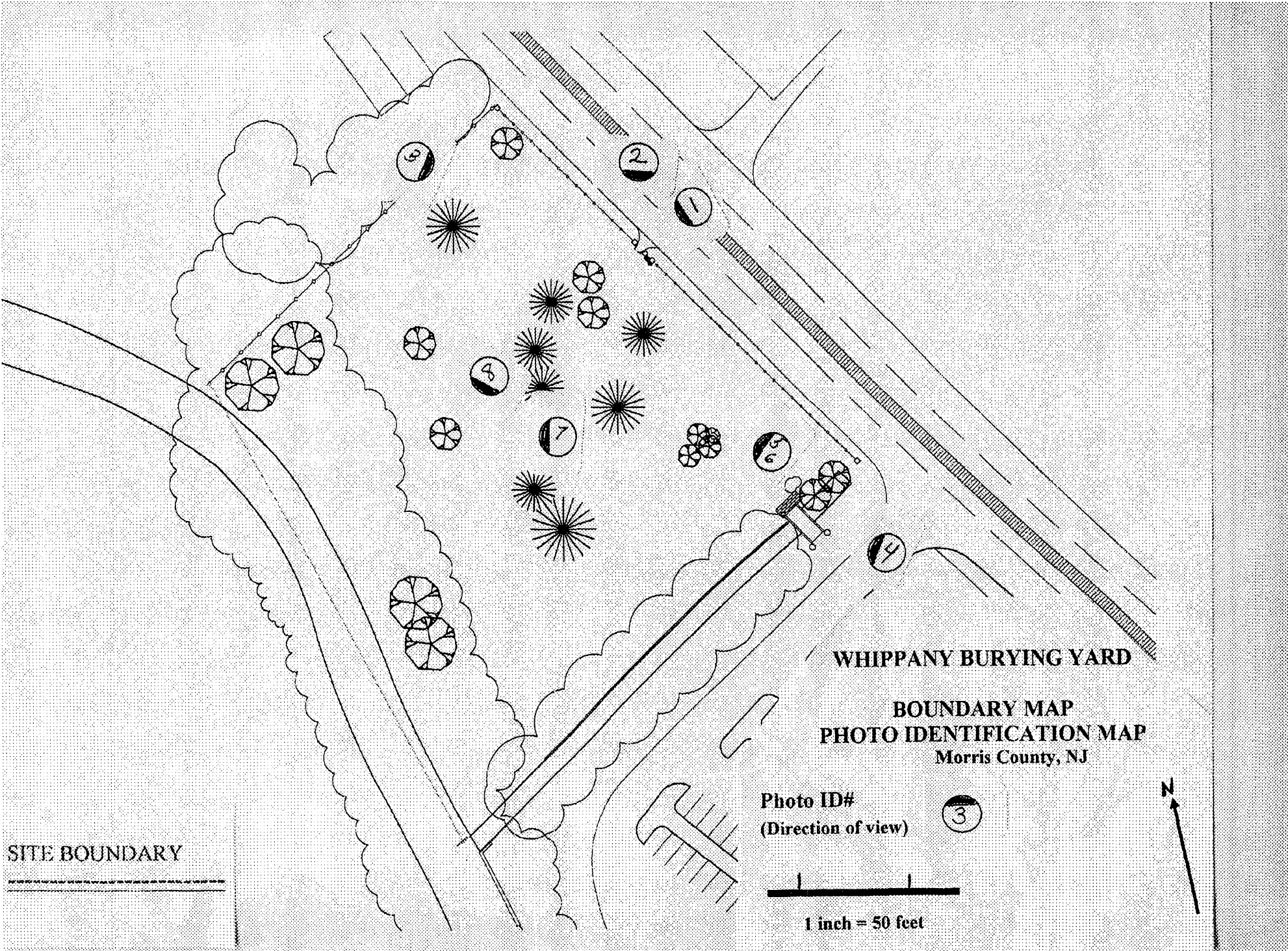
The following information is the same for all photographs submitted with the nomination:

Name: Whippany Burying Yard
Location: Route 10
Hanover Township, Morris County, NJ
Photographer: Dennis Bertland and Richard Veit
Date: Spring and Summer 2008
Electronic file Repository: Dennis Bertland Associates, Stockton, NJ

Photo # with direction of view:

- 1 Fence, main entrance, E view
- 2 Fence detail, fence post with datestone
- 3 NE section, NE view
- 4 Bridge, side entrance, S view
- 5 NW section, NW view towards Tuttle House
- 6 NW section, NW view towards Tuttle House
- 7 Mid-section, NW view towards entrance
- 8 SW section, SW view
- 9 Steven Crane marker
- 10 John Richards marker
- 11 Sarah Kitchel marker
- 12 John Biglow marker
- 13 Tabitha Trowbridge marker
- 14 Ama Tuttle marker
- 15 Abigail Kitchel marker
- 16 Joseph Tuttle Esq. monument
- 17 Phineas Lindsly marker
- 18 Whippany Burying context shoot
- 19 Matthias Burnet marker
- 20 Nineteenth century marble marker
- 21 Uzal Kitchel marker
- 22 Louisa Kitchel marker
- 23 Jacob Gray monument
- 24 Melvie Stiles marker





SITE BOUNDARY

WHIPPANY BURYING YARD

BOUNDARY MAP
PHOTO IDENTIFICATION MAP
Morris County, NJ

Photo ID#
(Direction of view)



1 inch = 50 feet





View of site, looking southwest. The site entrance and foot bridge are clearly visible.



Figure 1: The late 18th-century Joseph Tuttle House stands immediately west of the cemetery. The house apparently encroached upon the cemetery property leading to a land transfer in the 19th century. The photograph was taken in 1938. The property is listed on the New Jersey and National Registers of Historic Places. [Library of Congress, HABS NJ 469, photograph Whip-14-1].