SG 3006

NPS Form 10-900 OMB No.1024-0018

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

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

2. Location

Street & number: 100 College Street
City or town: Old Saybrook State: CT County: Middlesex
Not For Publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

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

I hereby certify that this ✓ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property ✓ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

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

Applicable National Register Criteria:

___**A** ___**B** ✓**C** ___**D**

Mary B. Dunne / Deputy SHPO 8/17/18
Signature of certifying official/Title: **Date**

Connecticut State Historic Preservation Office
State or Federal agency/bureau or Tribal Government

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

Signature of commenting official: **Date**

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

Cypress Cemetery
Name of Property

Middlesex County, CT
County and State

4. National Park Service Certification

I hereby certify that this property is:

✓ entered in the National Register

___ determined eligible for the National Register

___ determined not eligible for the National Register

___ removed from the National Register

___ other (explain:) _____

for [signature] 10/2/18

Signature of the Keeper Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

Private:	☐
Public – Local	X
Public – State	☐
Public – Federal	☐

Category of Property

(Check only **one** box.)

Building(s)	☐
District	X
Site	☐
Structure	☐
Object	☐

Number of Resources within Property

Cypress Cemetery | Middlesex County, CT
Name of Property | County and State

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
		buildings
1		sites
	1	structures
1	1	objects
2	2	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Funerary: Cemetery

Current Functions

(Enter categories from instructions.)

Funerary: Cemetery

7. Description

Architectural Classification
(Enter categories from instructions.)
N/A

Materials: (enter categories from instructions.)
Principal exterior materials of the property: N/A

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

Summary Paragraph

Cypress Cemetery is located on Saybrook Point overlooking the South Cove of Old Saybrook, Middlesex County, Connecticut (Figures 1 and 2). The existing cemetery covers approximately six acres; however, the approximately 3.5-acre nominated portion of the cemetery is confined to the eastern section of the larger parcel. The 3.5-acre nominated area contains a range of funerary art dating from the seventeenth century to the recent past, and is notable for its extensive collection of monuments from the Colonial, Early American, and Victorian periods (Photograph 1). The western portion of the cemetery property, known as the "Annex," was established in 1904 and contains markers from the twentieth and twenty-first centuries; the Annex is excluded from the boundaries of the nominated property because it lacks significance. Whereas the original and eastern portion of Cypress Cemetery encompassing the nominated property is the only burial space in Old Saybrook that reflects evolving burial customs from the seventeenth, eighteenth, and nineteenth centuries, the Annex represents later funerary practices common to other local cemeteries (Photograph 2). For the purposes of this nomination, the term "Cypress Cemetery" is exclusive of the Annex.

The cemetery is characterized by seventeenth- and eighteenth-century slate headstones, and eighteenth- and nineteenth-century sandstone headstones and table monuments. A variety of

marble and granite monuments from the nineteenth and twentieth centuries are also present. The Colonial and Early American markers represent two distinct and recognizable approaches to funerary art: the Boston School of slate carving and the Connecticut Valley sandstone carving tradition. Markers erected during the nineteenth century are representative of trends in funerary art from the Early Republic and Victorian period. These markers exhibit Neoclassical stylistic features and Gothic Revival detailing. Twentieth- and twenty-first-century gravestones found in both the nominated portion of the cemetery and the Annex display design aesthetics influenced by military and veterans cemeteries, and reflect changing methods of monument production.

Cypress Cemetery includes one contributing object (the collection of markers erected between 1679 and 1904), one contributing site (the collection of landscape features consisting of the arrangement of markers, the plant materials, and fencing), and two non-contributing objects (a columbarium and markers installed after 1904). Approximately 750 monuments in the cemetery make up the contributing object and approximately 100 post-1904 monuments comprise one non-contributing object. Cypress Cemetery successfully illustrates the range and scope of funerary art for a period of significance that spans 1679 to 1904. That period extends from the date of the earliest monument to the twentieth-century expansion of the cemetery grounds and the approximate end of the Victorian era of funerary art.

Narrative Description

Setting

Cypress Cemetery is located at the southern end of Saybrook Point within the town of Old Saybrook. Saybrook Point is the site of English settlement at Fort Saybrook in 1635. Saybrook Point is situated between North and South Cove on the Connecticut River. South Cove is approximately 325 feet from the southern boundaries of the cemetery, and the Connecticut River is approximately 0.33-miles to the east. Marshland fronts South Cove, and a park and marina border the Connecticut River (Photograph 3).

The cemetery is located in a low-density residential area, where single-family, wood-frame dwellings were constructed from the late nineteenth century through the late twentieth century. Dwellings exhibit minimal Victorian-era architectural styles, while those constructed during the twentieth century represent different dwelling forms, including the ranch and Cape Cod (Photograph 4). The buildings are sited uniformly on house lots with similar front-yard setbacks. These dwellings, which occupy generous lots with ample front, side, and rear yards, range in scale from one-and-a-half to two-stories in height. The dwellings to the west of the cemetery, which generally were constructed during the last half of the twentieth century, include examples of the ranch type and Colonial Revival-style. Dwellings on the north side of College Street date from the last two decades of the nineteenth century and incorporate Eastlake stylistic elements; late twentieth-century Cape Cod-type dwellings also are present. The dwellings that abut the east boundary of the cemetery were constructed during the late nineteenth century and the first decades of the twentieth century. These dwellings are modest vernacular buildings with little stylistic ornamentation.

The cemetery sits on the south side of College Street, which provides the primary access to the cemetery. A poured-concrete sidewalk runs parallel to the cemetery along College Street. A decorative nineteenth-century cast-iron fence encloses the cemetery on the north; a combination of wood privacy fences and wire and wood fences form the eastern boundary; mature deciduous trees form the southern boundary, at the site of an old highway at the ridge before marshland; and a hedge row and a paved drive form the western boundary. The original site of Yale University is immediately west of the cemetery. The hedgerow that encloses the Yale University site partially forms the western boundary. A Gothic Revival-style metal gate provides pedestrian access to the cemetery. Square granite posts with pyramidal caps support the metal gate, which connects to the cast iron fence along the north boundary. The posts are inscribed with the words "Cypress Cemetery." Open tracery and filigree define the gates (Photograph 5).

Vehicular circulation within the Cypress Cemetery is provided by a paved and gravel drive that forms the western boundary of the nominated property. Grass walkways provide access to individual plots. The vehicular drive runs north-to-south near the western boundary, and its gated entrance is located on College Street. A gravel parking area is situated just outside of the cemetery's southern boundary and at its western boundary.

Burials are most dense in the northern section of the nominated cemetery. The southern end of the cemetery is characterized by generous spacing between plots. Burials throughout the cemetery are placed in approximately parallel rows and tend to be oriented north-to-south; low stone curbing, iron fences, iron rods on stone posts, or cast-iron chain on concrete posts enclose select plots. A variety of marker types is present including tablet, table, and sculptural. There is variety in marker materials with slate, granite-schist, sandstone, marble, and granite all present.

A formal landscape plan is absent. Rather, the minimal landscaping consists of mowed lawn and stands of mature deciduous and coniferous trees. Notable plantings include a mature tulip poplar tree measuring 15 feet in circumference; double rows of spruce evergreens near the northeast corner of the cemetery; and tulip, pin oak, and Norway spruce trees (Photograph 6). Mature deciduous trees define the southern boundary of the cemetery. Modest changes in topography are present. Shrubs include hydrangea, yews, and, curiously, yucca.

Cemetery Design

Cypress Cemetery is an unplanned cemetery where burials and monuments from the seventeenth, eighteenth, nineteenth, twentieth, and twenty-first centuries are situated in proximity to one another without a unifying linear arrangement or cardinal orientation. The cemetery's design resulted from the conversion of empty space to burial space over time. Burial patterns and arrangements were influenced by availability, feasibility, and patron preference. Although clusters of similarly dated graves may have arrangements typical of their period of origin, any intended organizational structure and organized spatial arrangement often is obscured by the visual intrusion of monuments from other moments in history. Consequently, neither the cemetery as a whole nor any individual section of its grounds are indicative of a single historical cemetery-design movement.

The Lynde family burial area at the cemetery's southern edge is typical of the property's overall organization. That family plot contains the oldest monuments original to the cemetery. Tablets and

table tombs from the seventeenth and eighteenth centuries face north-to-south along a single axis and are arranged in a cluster where the graves of interred spouses and children are located adjacent to one another, but not in any geometric plan. While these monuments and their clustered arrangement are characteristic of Colonial and Early American burial grounds found throughout New England, the addition of a large nineteenth-century obelisk and its cast-iron enclosure at the plot's western edge impacts the historical legibility of an otherwise paradigmatic burial space (Photograph 7).

The visual blending of monuments and burial patterns from distinct periods is found throughout the cemetery. Another specific example can be seen in its northeastern section at a cluster of late eighteenth- and early nineteenth-century gravestones. Those markers are arranged in even rows and oriented north-to-south, as was typical of town cemeteries dating to the turn of the eighteenth century. These rows appear to have been planned around older graves, however, since some earlier eighteenth-century tablets interrupt otherwise even lines of gravestones. Additionally, a number of mid-nineteenth-century family monuments surround that tablet grouping.

Although no one area in the cemetery represents burial space design theories and practices from a specific period without interruption or intrusion, the historical distribution of gravestones found in the cemetery (i.e. groupings of monuments from a specific period) provide visual confirmation of how the cemetery evolved spatially over time. It is apparent in the distribution of Colonial-period graves and nineteenth-century family burial plots, specifically, that the southern and western quadrants of the cemetery were filled first, followed by its northern and eastern quadrants.

Moreover, the cemetery's unplanned development created a unique environment for viewing and interpreting funerary art: a historical narrative of theories and practices in funerary art from Old Saybrook's early settlement to the present is visible on the same property. Because monuments from unique periods of American history appear adjacent to one another, comparisons can be drawn easily between differing approaches to monument form, style, symbolism, and materials. As a result, the historical progression of artistic themes and techniques in monument making are discerned at Cypress Cemetery. This is the case especially for memorials and ornamental fences produced within the period of significance (1679-1904), which make up a majority of funerary artworks on the nominated property.

Funerary Art

Cypress Cemetery includes a range of funerary artworks dating from the late seventeenth century to the present. The cemetery's monuments are described below within the following characteristic design periods: the Colonial and Early American periods (1679-1800); the Early Republic and the Early Victorian Era (1800-1850); the Late Victorian Era (1850-1904); and the twentieth and twenty-first centuries. There are approximately 225 monuments from the Colonial and Early American Periods; approximately 525 from the Victorian Period (225 Early Republic and Early Victorian, and 300 Late Victorian); and approximately 100 post-1904 gravestones located in the nominated property (Hale Collection 1934).

A variety of sources were used to identify monument styles in the cemetery, and in certain cases, to identify the artists, workshops, and regional schools that produced the funerary artworks. Monument styles and their period-specific design elements were identified applying the work of

recognized experts on American cemetery history, including Charles A. Sloane, and numerous authors published in the *Markers* Annual Journal of the Association for Gravestone Studies. Early American funerary artists were identified during site investigations through extensive visual analysis. Prior to their attribution, seventeenth-, eighteenth-, and early nineteenth-century gravestones were assessed visually and their designs were compared to known examples of individual artist's work. Specifically, tablet-marker designs found in the cemetery were compared to examples of gravestones that previously were tied to carvers or carving workshops through probate records and through identifying markings (ex. signatures) documented previously by gravestone scholars and cemetery historians. Some of the most important resources for comparison and for artist attribution in this nomination include: the writings of Dr. Earnest Caulfield, James A. Slater, Harriette Merrifield Forbes, and Vincent F. Luci, as well as the collections of signed gravestone rubbings produced by Sue Kelly and Anne Williams published in *Markers*.

1679-1800: Funerary Art of the Colonial and Early American Periods

Cypress Cemetery contains an array of seventeenth- and eighteenth-century tablet and table tomb memorials in a range of evolving regional styles and materials. The earliest monument in the cemetery, the Lady Fenwick monument, is an example of a sandstone table tomb, a class of monuments characterized by a large block of stone situated horizontally on top of supporting piers. The Lady Fenwick monument is inscribed "1648," but likely was produced in 1679. It is composed of a large arched sandstone block with a roof-like shape on three piers of the same material (Photograph 8). Other table tombs in the cemetery from this period are similar in material and design, although funerary artists evolved the table-tomb form stylistically over the course of the eighteenth century. While the Lady Fenwick memorial has an arched table block, later monuments of this type have rectangular blocks and square piers (often tapered and fluted). Later examples at Cypress Cemetery include the Susanna Willoughby (1709) monument, the Nathaniel Lynde (1729) monument, and the Samuel Lynde (1754) monument (Photograph 9). Susanna Willoughby and Nathaniel Lynde stones have square piers, while the Samuel Lynde stone has tapered and fluted square piers.

The most common seventeenth- and eighteenth-century monumental form in the cemetery is the engraved tablet. Tablet gravestones stand perpendicular to the ground and typically are flat with a single-arched or tripartite "portal" or "doorway" shape. These tablets are inscribed with names, dates of death, and occasionally an epitaph on their faces; they are frequently accompanied by a footstone that marks the furthest point of the burial from the headstone. The cemetery's tablet markers can be categorized by the regional tradition they represent, as expressed in their materials and aesthetic design. Most tablet markers from the Early American period on the property either are slate gravestones of the Boston School of funerary carving, or sandstone tablets of the Connecticut Valley carving tradition. Slate gravestones made by carvers of the Boston School were imported to Old Saybrook from the Massachusetts Bay Colony during the Colonial period; they represent the work of early American skilled artisans. Sandstone tablets were carved by craftsmen in the Connecticut Valley who developed their own material and aesthetic approach to funerary art, as influenced by the skilled carvers of the Boston School. The recognizable characteristics of funerary artworks of both traditions are described below.

Works of the Boston School of carving are among the earliest tablet markers in the cemetery. These stones invariably are made of blue and grey slate and bear a central "winged head of death"

grimacing skull motif in their tympana. The tablets also contain a variety of symbolic ornamentation (including gourds or breasts, vines, and scrolls) in their finials and border panels. These works of funerary art were designed and produced collaboratively at carving shops, and therefore their specific artists have not yet been identified. Most of the Boston School stones in the cemetery date from the first half of the eighteenth century. However, the Susanna Lynde (1685) stone, the oldest tablet in the cemetery, is an example of an early work of the Boston School. That stone bears a simple design with a central winged-head-of-death motif in its tympanum and florets in its finials (Photograph 10).

Three later examples illustrate the variety of Boston School designs present at Cypress Cemetery. One early eighteenth-century gravestone is that of Joseph Blagee (1704) (Photograph 11). That tablet has an elaborate design that contrasts with the Susanna Lynde (1685) stone through its use of multiple symbolic motifs. The stone is multipartite in shape, with two primary arches and three shared shoulders. Winged skulls are located in the marker's tympanum, and two encircled crossed bones adorn the central finial. A series of single and paired gourds (or breasts), as well as floral plumage ornamentation on the right and left border panels, adorn this tablet. A second Boston School marker is the Temperance Kirtland (1713) stone, which utilizes dark slate and has an arched shape with shoulders (Photograph 12). The inscription is bordered on all four sides with scrolling vine ornamentation, punctuated by circular discs in the center of the top and bottom borders and in the finials. The winged-skull motif in the tablet's tympanum has an especially menacing expression, marked by a furrowed brow, angled head position, and large clenched teeth. The winged head of death on the stone is an example of a specific grimacing-skull design that can be found elsewhere in the cemetery on Boston School stones of the period. A third representative example of the Boston School is the Elishas Willard (1731-1736) tablet, a grey slate marker that memorializes the three sons of Samuel and Sarah Willard, all named Elisha, who died between 1731 and 1736 (Photograph 13). The stone is multipartite with three primary arches and four shared shoulders above a single inscription plate. Three winged skulls adorn each tympanum, and scrolling border ornamentation is carved along the left, right, and lower edges of the stone. This tablet is an example of a less common multiple memorial form.

Sandstone tablets of the Connecticut Valley tradition also are among the earliest gravestones in the cemetery. These markers were designed and cut by a number of noteworthy Connecticut artists, who developed a unique regional tablet-carving tradition using locally quarried red and brown sandstone. The earliest stones of this type dating to the early eighteenth century were simply adorned, arched or tripartite tablets with inscriptive text alone or exhibiting simple ornamentation, like finial florets. Later Connecticut Valley carvers mimicked the Boston School by using winged-skull imagery and ornamented borders on sandstone. Memento mori skulls were replaced around the mid-eighteenth century by winged head, also called "soul-effigy," images in their tympana. According to gravestone scholars, winged heads symbolized the soul moving from the world of the living into the afterlife (Ludwig 1966). Later still, a "Connecticut Valley Ornamental Style" emerged, as baroque influences, such as the implementation of relief carving techniques and the employment of embellished headstone shapes, were applied to markers during the second half of the nineteenth century (Slater 1987).

The earliest Connecticut Valley sandstone tablet in the cemetery, the Susanna Lynde (1709) stone (distinct from the Susanna Lynde (1685) stone) located in the Lynde family plot, is a single arched

tablet that bears a capital-letter inscription without further ornamentation; it was likely carved by James Stanclift (Photograph 14). Other early sandstone tablets carved in a similar style by other members of the Stanclift family are single arched or tripartite in shape and have floret ornamentation in their finials; examples include the Lucy Dudley (1730) stone and the Hannah Chapman (1759) stone (Photograph 15). Thomas Johnson I carved the earliest sandstone tablets in the cemetery that feature central ornamental motifs. Specifically, Johnson carved winged-skull imagery in gravestone tympana (distinct from winged human-head, or "soul-effigy" imagery) that was influenced by the Boston School carvers. Johnson stones also included vines or coils and pinwheels in tablet shoulder panels. The Lydia Parker (1728) stone and the Samuel Ingham tablet (1734) are two examples of Johnson's work; both feature winged death heads and bottom ornamental panels (Photograph 16).

Mid-to-late eighteenth-century soul-effigy headstones in the Connecticut Valley tradition most commonly exhibit a simple tripartite shape with a central winged head motif in their tympanum, and ornamentation on their side panels. This tablet type's central motif evolved from winged-heads-of-death stones of the early eighteenth century; they were common through the rest of the century. As a result, a number of artists carved such stones that are found throughout the cemetery. Some of those artists have been identified. Thomas Johnson II, son of the aforementioned Thomas Johnson I, was the likely designer of the William Willcock (1742) stone that features a crowned winged head, and elaborate border panels with vines and flowers (Photograph 17). Other artists had similar approaches to winged-head designs on sandstone. Ebenezer Drake, another Connecticut Valley carver, designed one of the more distinct stones of this type: the Martha Mathers (1787) stone has a simple tripartite shape, but features a large face with a large nose and eyebrows, and wings that appear as hair, as its central motif. Pinwheel finial ornamentation and decorative paneling with vine imagery also are present (Photograph 18).

The Connecticut Valley Ornamental Style was a late-eighteenth-century evolution of the Connecticut Valley sandstone carving tradition in which baroque embellishments and relief carving techniques became common. Tablet markers in this style are often taller than the earlier sandstone monuments, and have irregular tympanum shapes; those shapes are defined by the ornamentation in their tympana. Although these stones employ a winged-head motif, they often are more ornate than earlier exemplars and are carved in relief. Thomas Johnson III, son and grandson of the aforementioned Johnsons was one Connecticut Valley Ornamental Style carver identified in the cemetery. He carved the William Lynde stone, which features an irregularly shaped tablet and a winged face as its central motif (Photograph 19). Above the winged face, a set of undulating horizontal lines extends to the top of the monument. Another carver in this style was John Johnson, whose sandstone markers feature winged faces with bulbous noses and eyes with pupils directed skywards. Winged heads are adorned with crowns that terminate in the upper borders of the tympana, and border panels with scrolling ornamentation. The Samuel Field (1783) stone is an example of John Johnson's work (Photograph 20).

Some tablet markers in the cemetery dating to the Colonial and Early American periods are distinct from both the Boston School and the Connecticut Valley sandstone carving tradition. These stones, made of granite-schist, are a minority gravestone type in the cemetery. For example, granite-schist stones made in the style of the Manning Family, popular gravestone producers from eastern Connecticut, can be found at the cemetery. They feature tympanum imagery including winged

faces with large features and upswept hair. The cemetery has at least two stones in the Manning style: the Ahiel and Anne Lord (1790) stone, which has two arches and soul-effigy motifs, and the Winthrop Hurlbutt (1789) stone, which has a single winged figure with semi-circle tympanum border ornamentation.

Another granite-schist carver, who also produced a number of sandstone tablets in the cemetery, has been identified as John Isham. Isham's tablets are recognizable by their central winged-head motifs featuring slim, "aristocratic," pointed noses, almond-shaped eyes, and graceful upturned wings in their tympana (Slater 1987). These features appear to have been the only mainstays of Isham's design, since the artist otherwise employed an array of simple embellishments to his tablets. Some Isham stones also have soul-effigy motifs with heads of hair, depicted as geometric blocks or with scalloping; some wings are feathered, while others are composed of solid shapes; and others have border frames that form an 'X' shape with the wings below the floating faces. Notably, Isham's monuments often have associated footstones on which an upside-down heart frequently is engraved, an ornamental embellishment utilized by other New England carvers (Luci 2000). Many of Isham's stones also employ geometric border-panel designs. These geometric patterns include checkerboards of shallow rectangles, or vertical lines of offset rectangles, reminiscent of architectural quoins. One stone at Cypress Cemetery that includes checkerboard border ornamentation is the Temperance Bates (1790) stone (Photograph 21). Another stone likely carved by John Isham is the Henry Field marker (1787), which includes two ears of corn carved in relief on either side of a soul effigy with upswept hair.

1800-1904: Funerary Art of the Early Republic and the Victorian Era

Funerary monuments erected in the cemetery between about 1800 and 1850 (the period referred to throughout this document as the Early Republic and Early Victorian period) exhibit elements of the Neoclassical style, an aesthetic trend in art and architecture that gained popularity in the United States around the turn of the nineteenth century. Monuments from this period employed architectural forms inspired by antiquity, as well as symbols, imagery, and typography derived from Romanticism. The cemetery contains a number of different monument types erected during this period, including tablets, table tombs, and obelisks. The majority of these monuments are made of white marble; however, some monuments in the Neoclassical style from the Early Republic and Early Victorian period are made of Connecticut sandstone. The earliest nineteenth-century funerary artworks found in the cemetery that employ Neoclassical elements are tripartite sandstone or marble tablets, either with a high central peak or a typical eighteenth-century shape featuring a central urn or willow motif in their tympana. Although some urn and willow gravestones can be found in the cemetery that date to the last years of the eighteenth century, the majority of tablets in this style were erected during the early nineteenth century. Urn and willow markers carved by Charles Dolph, including the Milo Dolph (1806) stone found in the northern quadrant of the cemetery, are examples of this early Neoclassical funerary design (Photograph 22). The Milo Dolph stone is a tripartite sandstone marker with a simple central arch. The stone's tympanum is ornamented with a detailed carving of a tasseled urn and an arched weeping tree. The tablet's finials have scrolling embellishments.

Other early nineteenth-century sepulchral monuments that exhibit Neoclassical characteristics employ architectural designs borrowed from Greek, Roman, and Egyptian precedents. Neoclassical tablets often incorporated elements from Classical architecture in their

ornamentation, or referenced them in their fundamental shape. One urn-style marble tablet from the second decade of the nineteenth century, the Catherine F. Dudley (1820) stone, features two fluted Ionic columns carved in relief, visually supporting an embellished frieze and lunette with a central urn motif (Photograph 23). Other marble tablets in the cemetery dating from the early nineteenth century have a single-peaked, triangular shape reminiscent of Greek temple pediments. Table-tomb designs from this period similarly incorporated Neoclassical shapes, like rounded piers.

Neoclassical design from the Early Republic and Early Victorian period perhaps is most apparent in non-tablet monuments: a number of memorials in the cemetery were designed to mimic Classical architectural forms. Some of these forms include sarcophagi, box tombs, altars, obelisks, columns and pedestals with urns. Such monuments from the first half of the nineteenth century almost invariably are made of white marble. Both the Richard Dickinson Esq. (1820) monument and the Richard Dickinson Esq. (1835) monument in the central portion of the cemetery are examples of early Neoclassical obelisks in the Egyptian Revival style sporting square bases carved in marble (Photograph 24). The Richard W. Hart (1837) monument is a marble box tomb in the Neoclassical style, the shape of which mimics a Classical sarcophagus. To that monument's immediate west is the Elizabeth Hart (1813) memorial, a marble Roman altar with shell and floral ornamentation (Photograph 25). Neoclassical monuments from the period also often include embellishments like shells, ivy, or florets, or Classical architectural ornamentation like friezes, dentils, and cornices.

Funerary art in the cemetery dating from the second half of the nineteenth century and the first years of the twentieth century (1850-1904) embodies sentimental themes of the Late Victorian era. Those themes often are characterized by expressions of medieval or Gothic Revival-style influences, as well as by sentimental symbols, non-traditional shapes, and elaborate typography. Neoclassical elements from the first part of the nineteenth century (i.e. urns or fluted columns) often are incorporated or executed in more elaborate form during the Late Victorian era. Although many ornate funerary artworks were produced during this period, many monuments of the era are simple white-marble tablets with square or arched shapes and inscribed text; often that text was executed using italicized, looped, or otherwise embellished lettering typical of the period.

Some Late Victorian-period sepulchral artists also utilized specific symbolism in their representations of death, mourning, loss, and memory. Some recognizable symbols include: roses, picture frames, harps, logs, outstretched hands, and lambs. Individual symbols and symbol combinations were used to represent visually the character of the individual interred. Monuments of this period often were designed to be individualistic, and for that reason they often have unique shapes and ornamentation, or inscribed text, that set them apart from other monuments in the cemetery. Many of these artworks have lettering carved in relief, or incorporate the initials of the deceased. Monuments from this period typically are made of white marble, and tend to elaborate on colonial-period tablet or early Neoclassical marker forms. Simple arched tablets, as well as modified tablets, columns, and sculptural forms all are represented in the monument types of the cemetery that were erected between 1850 and 1904.

Representative examples of Late Victorian gravestones in the cemetery include the Annie Ingram (1865) memorial, which has an untraditional shape and that contains a collection of sentimental

symbols (Photograph 26). The main structure of that tombstone consists of a thin oval shape in marble, with an extended base. The monument is crowned with a rustic cross that visually references cut logs. A harp and an olive branch also are carved on the main body of the memorial. Another Late Victorian gravestone simply inscribed “To Our Mother” employs a non-traditional form cut in marble and a sentimental image carved in relief of an outstretched hand holding three flowers (Photograph 27).

Another individualistic marble tombstone from the period is the Allan Ingraham (1876) memorial (Photograph 28). This monument does not employ sentimental symbols like the Annie Ingram memorial; rather, its flourishes and shape reference Gothic Revival-style architecture characteristic of the period. The Ingraham marker rests on an approximately 12” stone base. The tablet terminates in a segmental arch and flares outward as it reaches the base. The inscription is set within a recessed panel enframed by Gothic Revival-style ornamentation that includes open tracery and floral motifs at the apex of the arch and near the base. A final monument that employs the Gothic Revival style is the Hart family cenotaph in the northern portion of the cemetery (Photograph 29). That large rectangular monument rests on an approximately 8”-tall base, with Gothic Revival-style arches carved in relief on either face. The inscription is set within a recessed panel enframed by a pointed, Gothic Revival-style arch. Quatrefoil ornamentation flanks the arch.

Simple tablet monuments from the Late Victorian period often include sentimental symbolism. The Edward M. Pratt (1865) stone provides an example of a typical rectangular marble tablet from the period that features a pair of engraved roses. However, other marble tablets from the period lack symbols or ornamentation. Three gravestones commemorate African American servants, the Frank Ransome (1885) stone, Phyllis Jackson (1849) stone, and Rose Jackson (1866) stone. These stones, which were installed during the Late Victorian period, are modest expressions of Neoclassical tablet design (Photograph 30). On two of those stones, inscriptions are the primary design feature. The Phyllis Jackson stone and the Rose Jackson stone are white marble tablets with pediment-shaped shoulders. Those stones have inscriptions in a script lettering style. The Phyllis Jackson stone reads “The faithful servant in the family of Samuel Hart Esq.,” followed by the epitaph “Rest from their labors.” The Rose Jackson stone, following name and date of death, reads “A colored woman who for nearly seventy eight years was a trusted and faithful servant in the family of Gen. William Hart and his descendants to the fifth generation,” followed by the epitaph, “Faithful over a few things.” The Frank Ransome stone is simple white marble with chamfered sides and a single rounded arch. Its only inscribed text states the name and date of death for the interred.

Ornamental cast-iron enclosures from the mid-to-late nineteenth century in and around the cemetery are additional examples of Victorian funerary artworks. One ornamental enclosure can be found around the Jarvis table tomb in the northern portion of the cemetery (Photograph 31). The cast-iron fence is gated and includes two fluted gateposts terminating in floral bulbs. The gate bears a cast-iron crest below a scroll with the name "Jarvis" inscribed. The central motif of the gate is a symbolic torch. The surrounding enclosure is constructed in a crosshatch pattern with embellished joints. A second example of ornamental fencing is situated along the northern border of the cemetery. The exterior fence along College Street extends to both the eastern and western edges of the cemetery. Its most notable feature is a single fencepost with Neoclassical and Gothic Revival-style elements at the northwestern corner (Photograph 32). Its location indicates that at

one point it formed part of a line of similar posts. The post is square and capped with a draped urn in cast iron. The post supporting the urn is defined by Gothic Revival-style panels. Floral decorations adorn the base of the post. Other less ornate cast-iron enclosures, including the R.M. Bucknell enclosure, also are located in the cemetery.

1904-Present: Twentieth and Twenty-First Century Funerary Art

Victorian aesthetics continued to influence funerary art during the first decades of the twentieth century. However, a conservative aesthetic turn soon brought about the rejection of nineteenth-century ornamental style, and funerary artists subsequently returned to simple monument forms like single-arched tablet. The establishment of single-grave military cemeteries during the mid-nineteenth and early twentieth centuries also influenced popular taste for simple and homogenous memorials. Twentieth-century headstones typically had a single arched shape like certain colonial tablets, but wider and thicker, utilizing more material than earlier tablet designs. Marble and polished granite were common in those gravestones, which also often included rectangular bases of the same material. Simple inscriptions and occasionally images adorned the markers. Larger-scale monuments from the mid and late twentieth century often incorporated modest elements of Neoclassical design or symbolism (religious or secular), demonstrating a departure from the ornate Victorian-era style popular during the nineteenth century and still prevalent during the first decades of the twentieth century. Most markers from this period are non-contributing elements that postdate the period of significance at Cypress Cemetery.

Examples of non-contributing markers include single-arched gravestones, rectangular-shaped markers extending six to eight inches above the ground (i.e., raised top marker), or installed flush to the ground (i.e. lawn-type marker). These markers, which lack ornamentation, feature simple inscriptions noting the name of the interred and the dates. The Samuel Dickinson Dolbeare (1952) stone provides an example of a twentieth-century monument from later in the century (Photograph 33). That stone is a single-arched white-marble tablet with an inscription simply providing the name and age of the interred with a date of death. The Henry R. and Jean A. Malinowski (2011) marker is an example of a recent lawn-type marker (Photograph 34). In select cases, modern markers that recall Colonial-period design have replaced earlier stones. The polished granite Azariah Mather marker is an example of a replacement stone (Photograph 35). This marker features a winged skull with flanking scrollwork that mimics the design of the original Boston School slate stone erected for Mather in 1736. The original monument was removed from the burial place of Azariah Mather and is located elsewhere in the cemetery.

In addition to mid- and late twentieth-century markers, the cemetery includes a columbarium constructed at the turn of the twenty-first century. The columbarium was built into a rise resulting from regrading. Changes in topography obscure the structure when viewed from the north. This structure features below-grade vaults; cremated remains are stored in a demarcated area defined by parallel rows of angled concrete walls executed in a zig-zag pattern. The at-grade upper wall functions as a retaining wall for the lawn beyond. The lower wall changes in height. At the southwestern end of the structure, three raised, carved, polished granite plaques have been divided into sixteen smaller squares, of which ten have names carved into them, memorializing the interred (Photograph 36). The concrete in this completed section is faced in granite. For the rest of the structure, grass defines the area between the walls. The earliest burial occurred in 2003. Beyond the columbarium, the lawn slopes down between trees to a marshy bay edge.

The southern boundary of the nominated property follows the alignment of the former Cove Street as depicted on historic maps (Walling 1859; Beers 1874) (Figure 1). Scattered monuments south of the former road alignment are excluded from the nominated property.[1]

Statement of Integrity

The collection of funerary artworks including monuments and ornamental fences in Cypress Cemetery has not undergone extensive alteration or modification. Consequently, the nominated portion of the cemetery retains its overall integrity of design, location, setting, association, feeling, materials, and workmanship to convey its significance and association with changing practices in funerary art. Evidence of scaling, whereby the outer layer of some stones has peeled away, lichen growth, and erosion are present on select markers, and while several tilted and cracked stones are present and illegible text occurs on certain monuments, as a collection of resources, the cemetery retains its design, workmanship, and materials to successfully convey the carving schools and styles common at the time of installation.

[1] Scattered and isolated markers outside the boundary include one granite stone with a triangular shape bearing the inscription ">2 HP." Local lore holds that triangular-shaped stones in the vicinity may indicate Native American burials. However, given the location of this isolated triangular stone near the former Cove Street, it may have been a directional marker during the eighteenth or nineteenth centuries.

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.
- [X] C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- [ ] D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations
(Mark “x” in all the boxes that apply.)

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

Areas of Significance
(Enter categories from instructions.)

ART: Funerary

Period of Significance
1679-1904

Significant Dates
1679: Lady Fenwick monument, production date
1685: Susana Lynde monument, the earliest monument original to the cemetery
1904: Establishment of the Annex, the burial space west of the nominated property

Significant Person
(Complete only if Criterion B is marked above.)
N/A

Cultural Affiliation

N/A

Architect/Builder
Griswold, Mathew Jr. (stonecarver)
Stanclift, James (I, II) and Stanclift, William (stonecarvers)
Johnson, Thomas (I, II, III) (stonecarvers)
Johnson, John (stonecarver)
Drake, Ebenezer (stonecarver)
Isham, John (stonecarver)
Dolph, Charles (stonecarver)

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

Cypress Cemetery is eligible for inclusion in the National Register of Historic Places under Criterion C at the local level for its collection of funerary art, which represents changing theories and practices in monumentation, memorialization, and mortuary design across more than three centuries in Old Saybrook, Connecticut. Individual monuments, markers, and fences in the cemetery typify historical design trends and represent the work of noteworthy funerary artists and regional schools of monument making. When read together, groups of cemetery elements represent changing artistic approaches to memorial form, style, and symbolism within multiple historical frameworks: aesthetic developments are recognizable across the careers of particular funerary artists, just as they are across historical eras. Specifically, the cemetery contains an extensive collection of Colonial and Early American tablet gravestones and table-tomb monuments alongside Neoclassical and Gothic Revival memorials from the Early Republic and Victorian Era. Nineteenth-century ornamental fences, which also reflect changing practices in mortuary design, contribute to the diversity of the cemetery's historical catalog of Victorian-period funerary artworks.

The cemetery meets Criteria Consideration D for its distinctive design value, as apparent in its range of mortuary artworks that include grave markers, monuments, and enclosures. These cemetery features are noteworthy for their artistic merit and as evidence of both regional and national trends in memorial design. Moreover, works of funerary art in the cemetery have the potential to reveal historical facts about the society, culture, and economy of Old Saybrook since the mid-seventeenth century. For example, the earliest Colonial gravestones in the cemetery were quarried and engraved in both the Connecticut River Valley and in Boston, evidence of specific inter- and intra-colony trade relationships, as well as of regional variation in craft and craftsmanship. In another case, the epitaphic inscriptions on memorials to three African Americans elucidate racial and social dynamics in nineteenth-century Old Saybrook. Thus, the funerary artworks at Cypress Cemetery are both expressions of aesthetic principles and valuable resources for understanding and interpreting local history.

The nominated cemetery retains significance and integrity from the period from 1679 to 1904. This date range encompasses the changing artistic practices represented at the original cemetery property from the date of the oldest existing monument until the cemetery's twentieth-century grounds expansion.

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

Cypress Cemetery's collection of funerary art is addressed below in two sections. The first section explores seventeenth- and eighteenth-century funerary artworks from the Colonial and Early American periods (1679 to 1800). Colonial and Early American memorials represent two distinct regional artistic traditions: the Boston School of gravestone design and the Connecticut Valley sandstone carving tradition. Monuments and monument types reviewed in this portion of the text

include the Lady Fenwick monument, tablet gravestones, and early table tombs. The second section explores funerary artworks of the Early Republic and Victorian Era (1800-1904), as well as designs specific to the Early and Late Victorian periods. The monuments and monument types reviewed in this portion of the text include Neoclassical memorials, Gothic Revival-style monuments, and ornamental fencing. Together, these descriptions represent the complete collection of funerary artworks found in the nominated Cypress Cemetery dating from the period of significance (1679 to 1904).

Local tradition holds that the original settlers of Saybrook - perhaps specifically Fort Saybrook's engineer and planner Lion Gardiner - designated Cypress Cemetery's land as a place of sepulcher as early as 1636; according to certain accounts, the town's earliest settlers were buried at this site (Saybrook Tercentenary Committee 1935). If such accounts were accurate, Cypress Cemetery would represent one of southern Connecticut's earliest Colonial burial grounds. However, no mortuary markers from this early moment remain on cemetery grounds, and no documentary evidence has been identified to indicate that burials took place prior to either 1679, the date of the oldest monument in the cemetery, or 1685, the date of the earliest existing monument original to the site. Given that nearly all that is known about the early history of Cypress Cemetery is conveyed through its monuments, the period of significance necessarily begins in 1679.

Beginning in 1904, the nominated property ceased to be the primary burial space at Cypress Cemetery. Most burials thereafter were conducted in the Annex located to the west of the nominated property. Because the establishment of the Annex also roughly corresponded to the end of the Victorian period in funerary art, the original cemetery grounds and the 1904 Annex contain dissimilar collections of memorials in terms of type and style. The collection of modern (twentieth and twenty-first century) funerary artworks within the nominated property is limited in number, and does not meet the criteria for historical significance. The period from 1679 to 1904 encapsulates the significant history of mortuary design at Cypress Cemetery through the Colonial and Early American periods, as well as the Early and Late Victorian periods of funerary art.

Criterion C: Evolving Practices and Customs in Funerary Art during the Seventeenth through the Twentieth Centuries

Funerary Art of the Colonial and Early American Periods (1679-1800)

Cypress Cemetery's collection of Colonial funerary art is unique in Old Saybrook. According to the Hale Collection cemetery survey of 1934, Cypress Cemetery is the oldest cemetery in Old Saybrook. The town's other cemeteries, River View, Junction, St. John's, and Small Pox cemeteries, primarily contain graves from the late eighteenth, nineteenth, twentieth, and twenty-first centuries – Junction Cemetery was laid out in 1787, Riverside in 1844, and St. John's in 1862 (Saybrook Tercentenary Committee 1935), while the Smallpox Cemetery contains only one legible monument, dating from 1793 (The Hale Collection 1924). Cypress Cemetery, however, contains a collection of funerary artworks dating from the second half of the seventeenth century. Funerary artworks from the early Colonial Era either are engraved tablet markers or table tombs; their materials range from slate, to sandstone and granite-schist.

During the seventeenth and eighteenth centuries, skilled artists and amateur craftsmen alike produced funerary markers that incorporated a range of memorial symbols and that were carved

of locally quarried materials. However, the colonies of Connecticut - including the Saybrook Colony - initially had fewer skilled artisans than the Massachusetts Bay Colony. As a result, Colonial residents of Old Saybrook were faced with a choice when seeking to memorialize their local dead in stone: import funerary monuments from the skilled slate carvers of neighboring Massachusetts (whose artistic work is known as "The Boston School"), or patronize craftsmen of the Connecticut River Valley who cut locally-quarried sandstone and who were in the process of developing their own regional approach to funerary art.

As a testament to this choice, the range of mortuary markers in the cemetery dating from the seventeenth and eighteenth centuries exemplify both of these regional carving traditions – those of Boston and the Connecticut River Valley – and embody the work of particular funerary artists of historical import. While it remains unclear as to what drove specific Saybrook residents to select either imported funerary art or funerary art from the Connecticut Valley for their memorials, the cemetery's diverse collection of monuments made by carvers of both traditions is representative of an early moment in Connecticut history prior to and during the development of a local stone cutting industry.

The Boston School of Funerary Art

The oldest existing funerary artwork original to the cemetery is the Susanna Lynde (1685) stone, a slate tablet with a tripartite shape, a central winged skull motif in its tympanum, and finial florets. The stone bears a precisely executed inscription in serif capital lettering (Photograph 10). Skilled funerary artists from Boston carved this and a large number of other blue and grey slate stones in the cemetery from the late seventeenth century through the eighteenth century. The craftsmen who produced these stones are classified as having participated in the "Boston School" of headstone engraving. Those markers, recognizable by their slate material quarried in and around Massachusetts, are characterized by elaborate ornamentation that commonly featured a central winged skull, or "winged head of death" motif, with clenched teeth and feathered wings. The winged head of death symbol, derived from European imagery in the spirit of the "memento mori," was a reminder to the living of the inevitable approach of death. Boston School mortuary tablets also were embellished with other symbols of death, like crossed bones, and border ornamentation like vines, gourds, breasts, florets and pinwheels. Although other regional schools, like the Newport Rhode Island School of carving, utilized slate in similar aesthetic fashions, the Boston School was the most prominent of these schools in New England, as well as the principal slate carving school represented in Cypress Cemetery.

Funerary artists of the Boston School were skilled engravers recognized throughout the colonies for their craft. As a result, certain Boston carving studios exported mortuary makers to nearby colonies, including Connecticut. Those studios commonly employed multiple artists who worked collaboratively, and may have "mass produced" stones prior to their inscription at the studio upon order. The Lamson carving studio was one Boston School producer known to have exported tablets to Connecticut; while others have been identified in cemetery literature, the similarity in techniques employed by their carvers makes precise identification of particular producers difficult. Nevertheless, the Boston School stones at Cypress Cemetery, when taken as a collection of funerary art, represents the array of techniques and design approaches within that regional tradition between 1685 and the later eighteenth century, when the Boston School began to decline due to changing tastes throughout New England. Those changes included a growing preference for larger

monuments cut from materials like Connecticut sandstone and Vermont marble. Moreover, the presence of Boston School tablets in the cemetery reveals that residents of Old Saybrook enlisted the craftsmen of their neighboring colony for the production of burial markers early during the town's development. This fact highlights the social relationships and economic interaction between New England communities during the Colonial period. Further research into the origin of those stones, for instance, could contribute to understanding of coastal trade routes. The existence of Boston School carvers' work in the cemetery also represents a preference in some cases for skilled funerary artists over the developing work of local craftsmen in Connecticut.

Cypress Cemetery contains examples of Boston School funerary art from the early and mid-eighteenth century. Variations in design signify changing methods and a diversity of coterminous approaches. Three representative examples of the Boston School tablet-marker type (as described in Section 7) illustrate the styles found within the cemetery. The Joseph Blagee (1704) stone incorporates multiple symbolic motifs, including a central winged skull, crossed bones, paired gourds (or breasts), and floral plumage within a multipartite shape (Photograph 11). This stone is noteworthy for its design quality, but also because it contains a unique inscription in its bottom right corner, which appears as the number "30" or the initials "g.o." While the meaning of the marking has not yet been ascertained, it may have been used for commercial purposes within a carving studio, or it may indicate a responsible funerary artist. Two other Boston School stones, the Temparance Kirtland (1713) stone and the three Elishas Willard (1731-1736) stone, exemplify variety in memorial approaches and symbolic representation (Photograph 12, Photograph 13). The Temperance Kirtland stone is a memorial to a single individual, while the Elishas Willard stone memorializes three members of the Willard family. The winged heads of death that ornament the tympana of these two stones are also strikingly different: while the Kirtland stone's skull is especially menacing, the Willard stone's three skulls have abstracted sets of features and benign expressions, similar to the winged heads of the mid- and late eighteenth century found elsewhere in the cemetery. This distinction may represent a trend away from the grim "memento mori" imagery of early Boston School stones, or merely a different carving studio's design approach.

The Connecticut Valley Sandstone Carving Tradition

Connecticut craftsmen from the Colonial and Early American periods turned to local materials when stone was required for memorial design. Sandstone was abundant throughout the Connecticut River Valley, and as a result, it became the material of choice for local stonecutters. However, unlike the skilled artisans of Boston and the Massachusetts Bay colony, the earliest Connecticut stonecutters tended to be unskilled or amateur engravers, a fact well documented in the material record. As Connecticut stonecutters began to design sandstone monuments, they developed an approach distinct from the Boston School of funerary art that was influenced by the unique demands of their chosen material. For example, the Connecticut sandstone did not accommodate the precise engraving and subtle relief techniques that was applied to the stone used by Boston carvers. A Connecticut Valley-specific sandstone carving tradition emerged over the course of the seventeenth and eighteenth centuries. Although the artists who worked within this tradition employed symbolism and design fundamentals common throughout New England during the period, regionally specific design elements are apparent and significant. Sandstone monuments also reflect a progression in technical execution and design complexity from the seventeenth through the eighteenth centuries; those funerary artworks represent changes in aesthetic taste and popular symbolism within Connecticut.

The Lady Alice Fenwick Monument

The oldest monument is a distinctive sandstone table tomb that memorializes Lady Alice Fenwick. Lady Fenwick, the wife of the second governor of the Saybrook Colony George Fenwick, is remembered as a distinguished contributor to the early settlement, whose tragic early death, stately title, demeanor, and civic avocation (Lady Fenwick reportedly hunted and tended to a community garden) have made her the subject of local lore. Lady Fenwick, who acquired her title from a previous marriage, accompanied her husband George Fenwick to the Saybrook Colony in 1639. She died in 1645 from complications during childbirth. An erroneous inscription on her memorial ascribes a 1648 date of death. She was buried and memorialized along the Connecticut River at "Tomb Hill" on Saybrook Point, northeast of the cemetery; today, her monument is located in the northernmost portion of the cemetery. The monument was relocated from "Tomb Hill" to the cemetery (along with the body of Lady Fenwick) by necessity in 1870, during the construction of the shoreline railroad.

Lady Fenwick's memorial is composed of a large rounded sandstone block with a roof-like shape on three piers of the same material (Photograph 8). The absolute date of the monument's creation remains somewhat unclear, although archival evidence points to its production later in the seventeenth century, some years after her death. In 1927, pioneering gravestone historian Harriette Merrifield Forbes wrote of a receipt found in the Saybrook town records that pointed to the origins of the Fenwick monument. That receipt appeared to describe a payment from relatives of Lady Fenwick's first husband, John Boteler, to Matthew Griswold, Jr. for a tombstone in her memory (Forbes 1927; Caulfield 1980). The receipt was dated 1679, twenty-two years after George Fenwick's death. Consequently, Forbes argued that Griswold carved the monument that same year, although the inscription wasn't added until years later. Because the 1679 receipt is the most definitive evidence for the monument's date of production, it is used throughout this document. However, Forbes' account appears somewhat at variance with local custom. Tradition holds that George Fenwick, Lady Fenwick's second husband, entrusted the guard of Lady Fenwick's sandstone tomb to the Griswold family in exchange for a sizeable tract of land at Black Hall along the Long Island Sound (New York Times 1894).

In any event, it is apparent through both Forbes' research and local custom that Matthew Griswold was responsible for the Fenwick memorial. Since the Griswold family is known to have included some of the state's earliest gravestone carvers, it is highly likely that Matthew Griswold was paid for its design and production. Furthermore, the 1679 date of the town records receipt chronicled by Forbes also is congruent with what is known about stone carving careers within the Griswold family. In the writing of gravestone historians Forbes and Dr. Earnest Caulfield, the Griswold family, including the first two generations of Matthew Griswolds (Sr., Jr.), is treated as the first notable family of funerary artists in the Connecticut sandstone carving tradition (Caulfield 1980; Forbes 1927). Matthew Griswold, Jr. appears to have followed in the family practice and produced multiple works of funerary art. His father, Matthew Sr., is known to have carved another monument very similar in size and shape to the Lady Fenwick memorial, the table stone of Henry Wolcott (1655) in Windsor, Connecticut (Caulfield 1980). The similarity of the Wolcott stone to the Fenwick monument is further evidence that the Griswold family was responsible for its design. George Griswold also is recognized as a pioneering craftsman whose work was sought regionally.

His mortuary markers featured skillfully executed textual inscriptions, a single arched shape with flat shoulders, and a border-frame in the same shape.

The Griswold Family, including Matthew Griswold, achieved regional recognition as funerary artists during the early Colonial period, when amateur craftsmen became the sole local producers of grave markers in Connecticut. Although earlier skilled funerary artists in Massachusetts frequently were called upon to produce funerary art for other New England colonies, gravestone historians recognize the Griswold monuments as some of the earliest skilled expressions of funerary art produced by Colonial Connecticut craftsmen on locally quarried materials. The Lady Alice Fenwick memorial embodies an important expression of that early Colonial-period craft in Connecticut, and it represents an early example of funerary art made in the sandstone carving tradition of the Connecticut Valley. Furthermore, the Lady Fenwick monument represents the earliest known monument located in Old Saybrook, and its history is tied inextricably to the very founders of the Saybrook Colony.

Stanclift Family Carvers

Distinct from slate tablet markers imported from the Boston area, the production of the cemetery's oldest Connecticut sandstone tablets also clearly can be attributed to the Stanclift family carvers, who had one of the earliest and most influential carving practices in the Connecticut Valley. Gravestones made by at least two generations of Stanclifts between 1709 and 1759 are found primarily in the southern portion of the cemetery; they are clearly recognizable in their simple designs. Those sandstone tablets either are single-arched or tripartite in shape with chamfered backs; they feature inscriptions that encompass the gravestones' face with little or no additional ornamentation. Unlike other eighteenth-century markers in the cemetery, Stanclift stones do not bear tympanum images, although later Stanclift stones do feature pairs of eight-pointed finial florets. As has been noted by historians like Forbes and Caulfield, markers made by the Stanclift family represent a fundamental approach to sandstone tablet design in the Connecticut Valley. The inscription-centric tablets of the Stanclift family are considered some of the earliest skillfully carved sandstone gravestones from the Connecticut Valley, and they undoubtedly influenced later Connecticut carvers who chose to incorporate further ornamentation into their own sandstone designs. Within the cemetery, Stanclift stones can be viewed in combination with the Lady Fenwick monument as the earliest points in an evolving lineage of sandstone funerary art represented in the burial ground.

James Stanclift (1634-1712) was an engraver active during the late seventeenth and early eighteenth centuries in Lyme and later in Portland, Connecticut, where he was the first Colonial settler. Having established a carving practice by 1680 (the earliest known Stanclift stones date from 1679 and can be found in the Duck River Cemetery in Lyme), James Stanclift opened the Stanclift Brownstone Quarry in Portland in 1690 upon receiving a land grant from the Town of Middletown. The Portland Brownstone Quarry, which operated for more than three hundred years, is a National Historic Landmark (Kleussendorf 2000). There, he cut and engraved sandstone markers using large serif text as the focal design element. Stanclift's works were purchased regionally, and sales agents conducted his business in both Middletown and Lyme. According to historian Sherry Stanclift, Matthew Griswold was Stanclift's representative in Lyme, indicating a close historical relationship between the two early Connecticut monument-making families. James Stanclift's sons William Stanclift (1687/8-1761) and James Stanclift II (1692-1772) also carved

sandstone markers in a similar style to their father's, but added minor embellishments. Although the markers of James Stanclift I typically were unornamented, according to gravestone scholar Dr. Earnest Caulfield, he was the first Connecticut funerary artist to depict a skull on a funerary marker (Caulfied 1980).

Much of what is understood today about the life and work of the Stanclift family carvers was ascertained by Caulfield, who wrote that James Stanclift I was one of few early Connecticut gravestone carvers who "devoted considerable thought, time, and labor to their work," and "deserve to be classified as colonial artists" (Caulfield 1980). The technical ability and aesthetic sophistication of the Stanclifts is apparent in their memorials. The geographic distribution of those stones also is a testament to their quality and to their popularity, since examples of their work can be found throughout the Connecticut River Valley, in Massachusetts, and on Long Island. In Old Saybrook, Stanclift stones in Cypress Cemetery are representative of some of the earliest works in a regional sandstone tablet carving tradition that evolved stylistically across the eighteenth century, as is apparent elsewhere in the cemetery. Because James Stanclift was the original settler and quarryman of Portland, the family's product is also tied intimately from its advent to the historical development of the stonecutting profession in Connecticut.

The Susanna Lynde (1709) stone - distinct from the Susanna Lynde (1685) stone - located in the Lynde family plot is an exemplar of a stone likely carved by James Stanclift, although gaps in the historical record make absolute attribution difficult (Photograph 14). That tablet marker exhibits characteristics peculiar to his work, including the single-arched shape, exclusive use of capital letters, carved dots or periods between words, and certain typographical flourishes, like a bar (canopy) over the letter 'A.' Later Stanclift family stones, like the Lucy Dudley (1730) stone and the Hannah Chapman (1759) stone, were carved by William or James Stanclift II (Photograph 15). However, their close working relationship again challenges absolute attribution. Nevertheless, it is highly likely that Stanclift stones with lower-case serif lettering (like the Hannah Chapman stone) were carved by James Stanclift II. Other markers in the cemetery with Stanclift family designs include the Margrit Bushnell (1716) stone, the Rebekah Whittlesey (1717) stone, and the David Whittlesey (1741) stone.

The Thomas Johnson Carvers

Thomas Johnson (1690-1761) of Middletown, Connecticut, and his son Thomas Johnson II (1718-1774) were the craftsmen who produced the earliest sandstone tablets in Cypress Cemetery carved after the Susanna Lynde (1709) stone. Their works can be found in the southern and central sections of the cemetery; they represent a second stage in the artistic and historical development of the Connecticut Valley sandstone tablet style, following that of James Stanclift I. Thomas Johnson III, the son of Thomas Johnson II, carved gravestones found elsewhere in the cemetery, including its northern section. Across three generations of Johnson family craft, a broad stylistic evolution of Colonial-period Connecticut sandstone tablet styles is visible: the earliest Johnson stones in the cemetery include winged-skull motifs, similar to Boston School carvings with European roots; later Johnson stones likely carved by Thomas II have winged-head, or "soul-effigy" motifs associated with American Puritan gravestone carving traditions; and Thomas Johnson III's markers apply the Connecticut River Valley Ornamental Style, the late-eighteenth century tablet style named by gravestone historians that was developed and popularized by Connecticut Valley sandstone carvers, which incorporated aspects of baroque art.

Evidently influenced by the slate carvers of the Boston School, Thomas Johnson I carved sandstone gravestones with winged skulls (with gnashing teeth and nasal cavities) in their tympana, and with decorative vines or coils and pinwheels in their shoulder panels. The winged-death-head design often included a simple crown, framed at the bottom by two rows of decorative, linked semi-circles. Some tablets have a decorative border at their base that repeats the shoulder designs, including a central pinwheel. These stones are tripartite in shape with smooth chamfered backs, frequently paired with footstones. Johnson's designs are indicative of an evolution from the simple designs of the Stanclift family toward the incorporation of Boston School imagery and technique on Connecticut materials. Dr. Caulfield has referred to Thomas Johnson I as a "master craftsman," and a number of representative examples of this artist's work are present in the cemetery, including the Lydia Parker (1728) stone and the Samuel Ingham (1734) marker (Caulfield 1980) (Photograph 16).

Thomas Johnson I also worked with his son Thomas Johnson II, who engraved in a similar style to his father. However, a significant stylistic transition occurred in the Johnson family carving studio around the 1730s, although it is unclear which of the two carvers initiated the change in design. Winged faces came to replace winged skulls, following a brief period where gravestone motifs exhibited both features of the dead and of the living (e.g., both human mouths and skeletal jaws or teeth). The new Johnson designs bore faces with noses and upturned mouths, as well as feathered wings. Some gravestones tentatively attributed to Thomas Johnson II had ornamental bordering in a so-called "kidney flower" style, which incorporated complex shapes and flowers where pinwheels once had been found in the shoulders of earlier Johnson family stones. The William Willcock (1742) stone provides an example of a post-transition Johnson stone likely carved by Thomas Johnson II; it features a crowned winged head, or soul-effigy, and elaborate border panels (Photograph 17).

During the later 1700s, Thomas Johnson II and his son Thomas Johnson III (1750-1774) both carved sandstone in the Connecticut Valley Ornamental Style. Markers in that style incorporate baroque forms and relief carving techniques, and represent a late period of tablet design that mixed "high-style" flourishes and Puritan symbolism. Johnson family stones from this period are multipartite in shape with border flourishes that define their silhouettes. These stones often are much taller than earlier markers. Ornamentation includes a central winged head motif in the tympanum, carved in relief and framed by decorative borders of varying designs. The William Lynde Esq. (1787) stone in Cypress Cemetery can be identified as the work of Thomas Johnson III, since its design is nearly identical to another stone in Middletown for which payment to Johnson was recorded (Caulfield 1980) (Photograph 19).

Connecticut Valley Ornamental Style Gravestones and John Johnson

The Connecticut Valley Ornamental Style encompasses a class of designs employed by many sandstone carvers located in towns along the Connecticut River during the second half of the eighteenth century. It is a stylistic expression or design trend within the Connecticut Valley sandstone carving tradition that drew on earlier tablet designs but that incorporated contemporary elements and carving techniques. This style is characterized by a blending of baroque flourishes and traditional funerary symbols, like the winged heads, crowns, florets, and vines that adorned earlier mortuary tablets in Connecticut. Stones in the Connecticut Valley Ornamental style are

recognizable by the multipart shapes of their tympana and by their height, which often is twice the size of monuments dating from earlier in the century. Ornamental-style carvers often utilized relief-carving techniques for aesthetic purposes, which added a level of dimensionality not attempted by earlier carvers. Unfortunately, these ornamental stones have weathered faster than other funerary markers as a result of the relief techniques employed.

The second and third generation Thomas Johnson carvers represent two of a large number of carvers that worked in the Connecticut Valley Ornamental Style during the late eighteenth and into the nineteenth centuries; much of their work was similar in execution. Furthermore, because commercial markets grew during the second half of the eighteenth century, Connecticut carvers worked less often by themselves and more often in studios, like those of the Boston School during the seventeenth and eighteenth centuries. Therefore, the identification of individual artists remains difficult. Cypress Cemetery includes a number of sandstone tablets in the Connecticut River Valley Ornamental Style for which the responsible artists have not been identified. These grave makers share the common characteristics of the style, but also epitomize a range of approaches. One unattributed stone in the cemetery designed in the Connecticut Valley Ornamental Style is the Ambrose Kirtland (1782) stone. It features a crowned winged head, but includes floral ornamentation that fills the surrounding space in the tympanum both beside and above the crowned head. Other examples that typify this style, which fell out of fashion during the early years of the nineteenth century, can be found in the southern, central, and northern quadrants of the nominated property.

One other ornamental style carver represented is John Johnson (1748-1826), whose distinctive markers can be found in the central section of the cemetery. John Johnson, who was not a relative of the Middletown and Portland Thomas Johnson family, lived in Durham and Haddam, Connecticut. His sandstone marker designs feature winged faces with bulbous noses and eyes with pupils directed skywards. The soul-effigy heads are adorned with crowns that terminate in the upper border of the tympana. The wings have two peaks and often are scalloped. The tablet's border panels have scrolling ornamentation. The Samuel Field (1783) stone is an example of John Johnson's work in Cypress Cemetery (Photograph 20).

The Funerary Art of Ebenezer Drake

The evolution of Colonial- and Early American-period Connecticut sandstone carving is well represented in Cypress Cemetery in the work of the Stanclift and Thomas Johnson family carvers. However, the large number of additional sandstone monuments in the cemetery dating from the eighteenth century illustrates varying approaches of funerary artists in the Connecticut Valley tradition. One other noteworthy sandstone engraver whose work can be found in the central section of the cemetery is Ebenezer Drake. Drake was unlike other artists who worked during the eighteenth century because he continually changed his mortuary designs. His artworks incorporated playful imagery that contrasted with the many austere stones of the era (Caulfield 1980). The Martha Mathers (1787) stone has a simple tripartite shape, with pinwheel finial motifs, decorative paneling with vine imagery having sharp diagonal lines, and a central tympanum motif with a large face with a large nose and eyebrows (Photograph 18). Where wings traditionally would appear, Drake engraved a set of rounded shapes that span the top of the head – the design may be intended as an abstracted pair of wings but appears as long locks of hair. The Martha Mathers stone is notable within the cemetery for its design; it is the only identified work by Ebenezer Drake on the property.

Sandstone Table Monuments

Table monuments, also called table tombs or table stones, are a class of monuments characterized by a large horizontal slab of stone resting on four or five legs at a burial site. Eighteenth-century examples of table monuments in Cypress Cemetery are skillfully carved funerary artworks that often include fluted square piers supporting an inscribed rectangular slab. These monuments share a formal lineage with the Lady Fenwick memorial, which, as previously discussed, is a foundational example of sandstone table monumentation in Connecticut. During the Colonial period, these monuments were the most expensive type of grave marker available due to the volume of stone that they employed. Therefore, the sandstone table monuments found in the cemetery point clearly to the social and economic status of their memorialized interred. These sandstone monuments are discussed in this section separately from marble table monuments of the nineteenth century, which are part of a different design period.

Identifying the artists who produced eighteenth-century sandstone table monuments is challenging – many telling features like typographic inscriptions have weathered away due to their orientation on the flat surface of the monuments, and historical sales records suggest that funerary artists often collaborated on these large projects. For example, Dr. Caulfield determined that the Thomas Johnson carvers worked in conjunction with the aforementioned carver Ebenezer Drake in one instance (Caulfield 1980). Since the work of both carvers can be found in Cypress Cemetery, it is possible that either or both carvers worked on the eighteenth-century table monuments present.

Three sandstone table monuments are found in the burial plot of the prominent Old Saybrook Lynde family, in the southern section of the cemetery: the Susanna Willoughby (1709) stone, the Nathaniel Lynde (1729) stone, and the Samuel Lynde (1754) stone (Photograph 9). The Susanna Willoughby and Nathaniel Lynde stones have square piers, while the later Samuel Lynde stone has tapered and fluted square pillars, indicating increased use of ornamentation in design of table stones. A fourth table tomb in the north of the cemetery, the Rev. William Hart (1784) stone, also has similarly adorned piers. One of two other table tombs in the central section of the cemetery no longer bears its inscription; that undated stone has unornamented piers that recall both the Lady Fenwick monument and the Susanna Willoughby monument in their simple design and execution. The support piers suggest either that it was produced earlier than the others in the cemetery, or that it was carved by a less skilled craftsman. In sum, the cemetery's collection of sandstone table monuments reveals an evolution of craft within a class of monuments that historically indicated wealth and social status. The table monument carving tradition appears to have begun in Old Saybrook with the carving of the Lady Fenwick monument, and it continued in the production of funerary artworks through the nineteenth century.

<u>Artists Active Outside the Boston School and Regional Sandstone Tradition (1679 - 1800)</u>

While locally quarried sandstone was the preferred monument material for funerary artists along the Connecticut River, other prominent Connecticut gravestone makers produced monuments made of granite, especially carvers located in eastern Connecticut. Cypress Cemetery includes a number of granite stones that reflect a separate gravestone carving tradition from those previously discussed. The most well-documented and popular granite craftsmen in Connecticut were the Manning family carvers. Their tablets feature unique imagery including faces with large features and upswept hair. Because of their widespread popularity, imitators borrowed Manning imagery

when making their own granite tablets. The cemetery has at least two stones in the Manning style: the Ahiel and Anne Lord (1790) stone, and the Winthrop Hurlbutt (1789) stone.

A second granite stone carver identified by Dr. Caulfield and by gravestone historian James Slater as funerary artist John Isham (1757-1834) perhaps is the most-well-represented funerary artist in the cemetery by volume; moreover, his works exhibit striking design features, including geometric patterns uncommon in early American mortuary art (Caulfield 1980, Slater 1987). John Isham has not yet been the subject of an in-depth study. However, granite tablets similar to those found in Cypress Cemetery have been identified as the work of John Isham in other parts of the state. Isham tablets have winged-head motifs in their tympana with slim pointed noses and almond shaped eyes, as well as upturned wings. The most unique aspect of John Isham's body of work is the varying border panel designs that he employed. While some memorials contain simple and traditional vine engravings, others display unique geometric patterns unlike other ornamentation in the cemetery. These geometric patterns include checkerboards of shallow rectangles evocative of quoining. One stone that includes checkerboard border ornamentation is the Temperance Bates (1790) stone (Photograph 21). Another tablet likely carved by John Isham is the Henry Field (1787) stone. At least two examples of Isham's work in the cemetery are carved in sandstone, although the majority are granite tablets. The work of John Isham represents a late and innovative Connecticut soul-effigy carving style, since the geometric patterns and border decoration are distinct among documented Connecticut gravestones of the period (Slater 1987). Isham worked into the Neoclassical period at the turn of the century, and his stones seem to reflect an aesthetic departure from earlier approaches through the incorporation of geometric patterns and unique facial renderings, despite his use of traditional subject matter.

Funerary Art of the Early Republic and Victorian Era (1800-1904)

The expansion of commercial markets, the mechanization of monument making, and changes in popular taste during the nineteenth century contributed to the evolution in design and in the types of funerary artworks erected in Cypress Cemetery. The nineteenth-century Rural Cemetery Movement's commercial burial-plot system – by which individuals and family bought delineated plots for future burial – also influenced the erection of large monuments to multiple family members and of ornamented cast-iron enclosures within and at the exterior edge of the cemetery grounds. Funerary artworks from the nineteenth century appear in stark contrast to those of the Colonial and Early American periods in their form, style, and symbolism. The application of new materials, the introduction of architectural and sculptural approaches, and the secularization of memorial symbols distinguish monuments from this era from their earlier counterparts.

Two distinct design periods reviewed below reflect the evolution of aesthetics, changes in popular taste, and changing attitudes towards death during the nineteenth century. Monuments made roughly between 1800 and 1850 during the Early Republic and Early Victorian period reflect the rise of Neoclassicism, Romantic-era sentimentality about death, and the popularity of the picturesque aesthetic in the United States. Memorials erected in the cemetery between 1850 and 1904 during the Late Victorian period often reflect an evolution of Classical Revival styles, including the emergence of the Gothic-Revival style, and a deepening sentimentality surrounding death and the individual. Cast-iron enclosures in and around the cemetery are additional expressions of Victorian-era aesthetics as funerary art; they also embody a significant history regarding the commercialization of burial space.

Some of the most remarkable funerary artworks in the cemetery are three simple Victorian-era Neoclassical monuments from the second half of the nineteenth century that uniquely memorialize servants of African descent. The history of slavery and African American servitude in Old Saybrook, therefore, is addressed below through an analysis of these examples of funerary art.

Importantly, one difficulty in explicating Victorian funerary art is that memorials from this period often are not directly attributable to individual artists. This results in part from the fact that cemetery historians in New England largely have dedicated their resources to the study of Colonial Era gravestone carvers, bypassing more recent nineteenth-century memorials. More to the point, industrialization and mechanization shifted monument making from the workshops of individuals and family tradesmen into larger studios and eventually factories where multiple artists and craftsmen collaborated in the design and production of funerary art.

The Early Republic and Early Victorian Period (1800-1850): Neoclassical and Romantic Design

Neoclassicism, Romanticism, and the picturesque aesthetic rose to prominence around the turn of the nineteenth century in the United States. Neoclassicism, a movement in art and architecture in which designers found inspiration in forms from antiquity, intersected with Romantic sentiments popularized in literature and the notion of the picturesque to spark a radical change in the funerary arts. This aesthetic shift took place during a period of change in the American religious landscape. By 1800, prominent Congregationalist, Anglican, and Quaker churches largely were supplanted by Presbyterian, Baptist, and Methodist denominations. As evangelicalism took hold, funerary artists and their patrons trended away from the austere and often morbid religious symbolism of the eighteenth century. Winged-heads of death and soul effigies were replaced by images that described nature, tranquility, sleep, and memory.

As Americans began to conceive of death as an endless sleep (as evidenced by the growing popularity of the term “cemetery,” from the Greek “koimeterion” meaning place of sleep), and of the afterlife as an Acadian landscape, willow trees began to appear in funerary art. Coterminously, Romantic sentiments transformed the social role of mortuary monuments with further aesthetic consequences: during the eighteenth century, gravestones were designed to remind the living about the advance of death and an inevitable future; during the nineteenth century, funerary monuments became attractive sites for mourning and reflection on lives lost to the past. Because Neoclassicism offered a symbolic language built on memory and historicity, that style found a natural fit in the funerary arts.

Neoclassical Influence in Tablet Carving and Charles Dolph

The earliest applications of Neoclassical aesthetics in funerary art occurred in traditional gravestone tablet carving. The decline of winged-head symbolism and the rise of the urn and willow as a central decorative motif have been well documented by historians of material culture and archaeologists like James Deetz and Edwin S. Dethlefsen (Deetz and Dethlefsen 1967). That transition is viewed widely as indicative of changing American attitudes towards death, which coincided with the rise of Romanticism, Neoclassicism, and picturesque aesthetics. This nationwide artistic and cultural shift is well-represented in the cemetery in tablets carved with urns and willows in their tympana. Those motifs are carved in sandstone, but also in white marble,

which gained popularity around the turn of the nineteenth century and frequently was sourced from Vermont.

One gravestone carver representative of the transitional period between Puritan memento mori and soul effigy and Neoclassical symbolism around the turn of the eighteenth century is Charles Dolph (1776-1815), a skilled funerary artist and resident of Old Saybrook. Charles Dolph carved both traditional soul-effigy stones and Neoclassical tablets in sandstone. During the early nineteenth century, Dolph carved ornamental urns and a variety of tree designs into the tympana of flat tablets. The Neoclassical turn also coincided with Dolph's arrival in Old Saybrook. According to Dr. Caulfield, Charles Dolph purchased a less than one-fourth of an acre lot on the road to Saybrook Point (likely College Street) from Willoughby Lynde which had a "dwelling house thereon" within the year. An advertisement from 1803 read:

> Charles Dolph Respectfully informs the public that he carries on the *Stone Cutters business*, at Saybrook point; where he will supply any person on reasonable terms, with Hearths, Jambs, Mantletrees, Steps, Under-pinning, Sinks, Stoves, Oven-Mouthes, Tombstones &c. of Middletown Stone. They may be transported by water to all the neighboring towns, at very little expense (Caulfield 1980).

Archival research indicates that Charles Dolph was prolific after moving to Saybrook; his stones can be found "in towns from Madison to Old Lyme, and as inland as far as Essex and Killingworth" (Caulfield 1980). Cypress Cemetery contains a large collection of Charles Dolph's work because his home and carving shop were nearby. Most commonly, Dolph's stones feature a single urn carved into a tripartite stone with a high central peak. The cemetery also contains one exceptional funerary artwork by Charles Dolph – the single-arched sandstone table with an urn and willow motif that memorializes his son, Milo Dolph, who died at the age of seven. The Milo Dolph (1806) stone was given special care, both in design and the execution apparent in its detail and relief ornamentation. It is unlike any other stone attributable to Charles Dolph because of its large-scale imagery and relief style (Photograph 22).

By 1820, Neoclassical influence in tablet design had expanded beyond the urn and willow motif. Classical architectural elements replaced vine-scroll work as tablet border elements, and even influenced gravestone silhouettes. This trend is apparent in the Catherine F. Dudley (1820) marble tablet, which features fluted ionic columns, an embellished frieze, and a lunette carved in marble in relief (Photograph 23).

Neoclassicism and New Monument Forms

Monument makers drawing inspiration from antiquity appropriated architectural features not only for ornamenting tablets, but also for the design of new monument forms. For many funerary artists, the table-tomb memorial type was a natural starting point for the introduction of Neoclassical aesthetics, likely because such memorials had incorporated limited elements of Classical design during the eighteenth century. Table tombs dating from the nineteenth century in the cemetery are carved of marble, the chosen material of Neoclassicists. While some later nineteenth-century table tombs in the northern section of the cemetery have rounded support posts typical of Neoclassical table-tomb design, one of the earliest Neoclassical table monuments, the Richard W. Hart (1837) monument, takes a box tomb shape, mimicking Classical sarcophagi. To its immediate west is the

Neoclassical Elizabeth Hart (1813) monument, a marble Roman altar with shell and floral ornamentation (Photograph 25).

The obelisk, an example of the popular Egyptian Revival style, was another Neoclassical monumental form used during the Early Victorian period. Cypress Cemetery has a number of early nineteenth-century obelisk monuments, which commemorate both individuals and families. The Richard Dickinson Esq. (1820) monument and the Richard Dickinson Esq. (1835) monument in the central portion of the cemetery provide excellent examples of early Neoclassical obelisks (Photograph 24). During the first fifty years of the nineteenth century, artists typically employed Classical architectural forms from Greek, Roman, and Egyptian antiquity without elaboration. However, by the Late Victorian era disparate Classical forms like obelisks and urns often were combined and adorned with sculptural elements and symbols.

The Late Victorian Period (1850-1904): The Gothic Revival Style, Sentimentality, and Individualism in Design

Greek, Roman, and Egyptian-influenced monument forms from the first half of the nineteenth century had become commonplace by the Late Victorian period. Designs specific to the second half of the nineteenth century were characterized by a movement away from the simple Neoclassical, and instead towards embellishment, individualism, and symbolism. Those new approaches in memorial form and ornament reflected prevailing trends in popular culture and aesthetics. Specifically, American attitudes towards death became increasingly romantic and sentimental (Pike 1980). A trend towards more elaborate and distinctive monuments during this period also likely was influenced by the Rural Cemetery Movement of the mid-nineteenth century, since Americans had grown accustomed to viewing funerary artworks for pleasure during leisurely excursions to new garden cemeteries. Furthermore, the availability of new technologies for precise carving and sculpting also made it easier and more affordable to produce elaborately designed monuments during this period. While marble tablets were produced during both the Early and Late Victorian period, elaborate sculptural monuments, often large and with unconventional shapes and Gothic Revival style flourishes, were specific to the second half of the nineteenth century.

Late Victorian Monuments

Funerary artists adopted aspects of Victorian symbolism popularized in poetry, literature, and the art of the period as a way of creating monuments imbued with individuality and reflecting commemorative sentiments specific to each interred. Symbols and symbol combinations are perhaps the most common element of Late Victorian funerary artistry. Symbols were applied to tablets and other monumental forms, alike. Frequently, Neoclassical motifs and Romantic imagery were incorporated into the symbolic language of the Late Victorian period. Classical urns often appear draped in cloth or enshrined in flowers in sculptural or relief-carved monuments of the period. Other symbols commonly employed by funerary artists included hands, picture frames, harps, rustic cut logs, animals, and ship anchors.

The precise or intended meaning of Victorian symbols is difficult to discern retrospectively; moreover, according to gravestone scholars, their meanings may not have been definitive or universal even during the nineteenth-century. Historian Frances Clegg has argued that artists and cemetery patrons understood Victorian symbols variably (Clegg 1984). One of the most popular symbol systems, the Victorian “language of flowers,” is emblematic of this point. Although

flowers were understood to be, and were applied in funerary art, as symbols throughout the United States during the Late Victorian period, different books from the period defined flower's meanings differently (Shoberl 1839). Many funerary symbols, however, can be understood generally, including those on monuments in Cypress Cemetery dating to the second half of the nineteenth century. Religious imagery like angels and crosses, for example, also grew in popularity during the Late Victorian period.

The second half of the nineteenth century coincided with the growing popularity of the Gothic Revival style. That style had uniquely sentimental associations in literature and the arts, and also was promoted by architects for its associations with Christianity and religiosity. Gothic Revival-style architectural elements were incorporated into funerary artworks, often in tandem with symbols or other Greek- or Roman-influenced Neoclassical forms. Late Victorian-period monuments often were designed in unconventional shapes influenced by the Gothic Revival style, reflecting an interest in creating unique and individualized funerary artworks. Ornamental typography also became popular during this period, contrasting with the serif fonts typical of earlier monuments of the eighteenth and nineteenth centuries.

Representative examples of Late Victorian funerary art in Cypress Cemetery illustrate a diversity of designs from the period. The Annie Ingram (1865) memorial is one noteworthy example of a Late Victorian-era monument: it incorporates a non-traditional oval shape, and a range of sentimental symbols including a harp and an olive branch, which have often represented peace in death and the afterlife. A Christian cross of rustic logs tops the monument. This memorial's rustic log funerary imagery is representative of a symbolic trend popularized during the Victorian era. Rustic funerary imagery, which has been the subject of a study by historian Susan Ridlen, has been said to convey notions of family, home, religiosity, agrarianism, and patriotism in funerary art (Ridlen 1996). The Allan Ingraham (1876) memorial found in the center of the cemetery is an example of a Late Victorian monument that employs the Gothic Revival style. This stone has a unique flared-arch shape that distinguishes it from surrounding monuments; it further is distinguished by the use of rustic style typography carved in relief for the name of the deceased.

The Johnson family (1885) monument is another important Late Victorian-period monument. That memorial is an obelisk carved in sandstone, which distinguishes it from earlier Neoclassical monuments of the nineteenth century. The obelisk also is uniquely adorned with Victorian symbols and sentimental inscription – a wreath is carved in relief on its base, framed by the words "Love, Grief, and Hope." This monument represents the trend in mortuary design of blending of sentimental Victorian-era symbols and Neoclassical forms (the obelisk) during the second half of the nineteenth century. Moreover, the monument's use of sandstone harkens back to the eighteenth century, when Connecticut Valley sandstone carving was at its peak-popularity, and visually ties it to older monuments in the cemetery.

Many patrons, however, preferred (or chose out of economic necessity) the simple Neoclassical marble tablet style of the early nineteenth century, marked either by a single arched shape or a pediment shape, over elaborate Late Victorian monuments. Cypress Cemetery contains a large number of marble tablets with simple inscriptions from this period.

Victorian-Era Memorials to African Americans

Three monuments designed in a simple Neoclassical style commemorate African Americans who lived in Old Saybrook: Frank Ransome (1885), Phyllis Jackson (1849), and Rose Jackson (1866). Each was a servant to the Hart family in Old Saybrook during the nineteenth century; however, it remains unclear if any of the three were enslaved at or prior to the time of their deaths. Because African Americans rarely were memorialized during the Antebellum period, the Ransome and Jackson monuments are noteworthy funerary artworks within the cemetery. But the significance of those monuments extends beyond their essential relationship to the interred. The Jackson and Ransome gravestones, despite their typical early eighteenth-century shapes, represent a unique set of theories and practices in the design and production of funerary art in nineteenth-century New England. Specifically, these markers represent approaches to funerary artworks commissioned by white patrons in commemoration of black individuals (including slaves) during the antebellum period. The funerary artists responsible for the Jackson monuments employed inscriptive and epitaphic strategies that distinguish those markers from all others found in the cemetery. Those strategies, along with choices made regarding the location and arrangement of the markers, provide significant insights into the history of inter-ethnic dynamics, and into slavery in nineteenth century Old Saybrook.

In New England, monumented African American burials were uncommon. Both enslaved African Americans and Free People of Color typically were buried in potters fields without monumentation, or they were excluded from community burial grounds altogether during the Colonial and Antebellum periods (Tashjian 1992). Therefore, rare collections of monuments to African Americans, both inside and outside of community cemeteries, have been the frequent study of historians and cemetery scholars. Historian Angelika Krüger-Kahloula is one historian in particular who has studied monuments to both free and enslaved African Americans that were commissioned and erected by white patrons, like those found in Cypress Cemetery. In her 1989 article "Tributes in Stone and Lapidary Lapses: Commemorating Black People in Eighteenth- and Nineteenth-Century America," Krüger-Kahloula recognized a set of literary and descriptive motifs common to commissioned memorials from across the United States, including Connecticut (Krüger-Kahloula 1989). Although inscriptive approaches varied, funerary artists almost invariably incorporated an explicit reference to the race of the interred, and projected through the epitaph "ideal images of men and women that reflect the expectations of American society towards its black members." Specifically, inscriptions often stressed patronage over familial lineage, and recommended the interred for posterity through reference to their dedication, faithfulness, and servitude, as well as the length of their service. The cemetery's Jackson gravestones in particular are emblematic of these design practices.

The headstone of Rose Jackson clearly identifies her ethnicity and diminished social status (as a servant of the Samuel Hart family) – this is unique among gravestones within Cypress Cemetery, but representative of funerary artworks that memorialize African Americans during the nineteenth century (Photograph 30). The inscription on that stone reads: "A colored woman who lived nearly seventy-eight years was a trusted and faithful servant in the family of Gen. William Hart and of his descendants to the fifth generation." Besides indicating Rose Jackson's subordinate status, this inscription praises her dedication and trustworthiness as a servant of the Hart Family, and emphasizes the length of her life and service. As Krüger-Kahloula noted, such epitaphic emphases distinguish the burials of black from white individuals; they also promote an idealized notion of inter-ethnic relations formulated by the white patrons who commissioned the monuments.

Specifically, inscriptions of this kind denote an idealized relationship in which African Americans are faithful and unquestioning subordinates to their white patrons. In the case of Rose Jackson, the fundamental qualities recommended for posterity, and likely with didactic intent for future generations of African Americans, can be read as dependability and stamina.

The Phyllis Jackson monument features a similar inscription, although it does not directly reference race: "The faithful servant in the family of Samuel Hart Esq." Like the Rose Jackson stone, the Phyllis Jackson stone emphases "faithful" servitude, and directly ties the interred to a family patron (Photograph 30). While neither this monument nor the Frank Ransome monument explicitly identify race, their adjacency to the Rose Jackson memorial at the southeastern periphery of the cemetery, and their mutual inverted orientation (south-to-north as opposed to the common north-to-south found elsewhere in nominated property), likely indicated to nineteenth-century visitors to Cypress Cemetery that those memorialized were of subordinate status.

Gravestone inscriptions provide much of what is known historically about Phyllis and Rose Jackson. According to their funerary markers, both individuals were African American servants of the Hart family, and Rose Jackson served the Hart family for nearly seventy-eight years. However, given the complicated legal history of slavery in New England, and the lack of historical record keeping regarding African Americans, it remains uncertain whether or not Frank Ransome, Phyllis Jackson, and Rose Ransome were enslaved during their lifetimes.

Connecticut, like other New England states, enacted a gradual system to abolish slavery. In 1784, the state legislature passed legislation emancipating enslaved Africans once they turned 25; that law was amended in 1791 to lower the emancipation age to 21 (Harper 2003). With the exception of 1840, the slave population gradually declined during the first four decades of the nineteenth century. After 1840, slaves no longer were enumerated in northern states, including Connecticut (Harper 2003). Since slavery was abolished in Connecticut in 1848, and because Phyllis Jackson, Rose Jackson, and Frank Ransome died in 1849, 1866, and 1885, respectively, it is likely that none of these three individuals were legally enslaved at the time of their deaths. However, the census of 1790 indicates that Harts in Old Saybrook - including William Hart Esquire, Samuel Hart, Elisha Hart, and Mary Hart - owned seven of the town's eighteen total slaves during that year (North 1908). As slaveholders, the Harts were unusual in terms of the number of slaves owned by the family. The average number of slaves by slaveholding family was 1.70 for Middlesex County, and the county recorded a total of 192 slaves in the 1790 federal census (IPUMS NHGIS var.). It is possible that Phyllis and Rose Jackson, who would have been twenty-two and twelve years old, respectively, at the time of the census, were slaves before receiving the title of "servant" inscribed on their graves.

Middlesex County consistently maintained a homogenous population, and it was home to few African American residents throughout the mid-nineteenth to the late twentieth-centuries. The county recorded the second smallest number of Free Persons of Color in the state in the 1840 census (439 out of a total statewide population of 301,856) (IPUMS NHGIS var.), and the county's African American population continued to decline as the nineteenth century progressed. For example, only two African American residents were recorded in Middlesex County in the 1870 census (Walker 1872). Given the relatively small percentage of African American residents in

Middlesex County during the nineteenth century, the presence of marked African American burials at Cypress Cemetery may be unique.

In her study of antebellum African American graves, Krüger-Kahloula also recognized another common and symbolic strategy employed by funerary artists in the production of commissioned monuments: the use of literary epitaphs that highlight the termination of slavery or servitude at the end of life, which promise compensation for a slave or servant's work in the afterlife. Both the Rose Jackson and Phyllis Jackson stones contain epitaphs derived from Christian theology that represent that design practice. The epitaph on the Rose Jackson stones reads "Faithful over a few things." That inscription is extracted from a longer biblical verse that directly addresses a servant subject and his or her potential heightened status through God: "His lord said unto him, Well done, good and faithful servant; thou has been faithful over a few things, I will make thee ruler over many things: enter thou into the joy of thy lord" (Matthew 25:23, King James Bible). The epitaph on the Phyllis Jackson stone reads: "Rest from their labors." This epitaph also is of biblical origin; the verse in context states "Those who die in the Lord from now on… are blessed indeed, for they will rest from their hard work; for their good deeds follow them" (Revelation 14:13, King James Bible). In both cases, these epitaphs suggest that through their dedicated service in life, African American individuals might achieve freedom from their labors in the afterlife.

Despite their typical formal characteristics, then, the Jackson and Ransome stones are recognizably unique instances of funerary art in Cypress Cemetery. These marble tablets are typical of early nineteenth-century design with their pediment-shoulder shape; they would have appeared modest during the Late Victorian period of funerary art. But the most significant aspects of their design as representatives of theories and practices in the funerary arts are inscriptive and epitaphic, as opposed to stylistic, like most other monuments in the cemetery. As has been noted, the inscriptions and epitaphs found on the Jackson stones in particular represent funerary artworks commissioned by white patrons for African Americans during the nineteenth century. Furthermore, the stones reveal important facts about Old Saybrook's antebellum history. As Krüger-Kahloula noted, while monuments like the Jackson and Ransome markers are some of the only material evidence of a dispossessed American people, they also are "monuments to racial caste and class, [and] documents of heteronomy." Through these works of funerary art, Old Saybrook's history of slavery and African American servitude are made apparent, and inter-ethnic dynamics and conceptions of race may be discerned. The monuments' inscriptions, their orientation, and their distanced location within the larger cemetery reveal an attempt to distinguish African Americans from the greater community at Old Saybrook, even in death.

Different inscriptive strategies implemented across the Rose Jackson, Phyllis Jackson, and Frank Ransome stones also suggest an evolution in design. While the Jackson stones (1849 and 1866) feature both epitaphs and primary inscriptions, the Frank Ransome marker (1885) bears only a name and a date of death. Whether or not the Ransome stone represents a shift from the epitaphic designs of the early nineteenth century requires further research. In addition, two more broken and illegible monuments are present in a line with the Ransome and Jackson stones. Because those stones are separated spatially from the rest of the cemetery's burials, and oriented on the same atypical axis, it is likely that those two headstone fragments also belonged to other African Americans of Old Saybrook. Their granite material suggests that these stones date from around the turn of the nineteenth century.

Ornamental Fences of the Victorian Era

Cast-iron fences in Cypress Cemetery recall the short-lived fencing phenomenon of the mid-nineteenth century, during which the erection of family burial-plot enclosures in and around cemeteries, both across the country and in Connecticut, was common. Prior to the establishment of privatized cemeteries during the early and mid-nineteenth century, burial grounds rarely were organized into perpetual family burial lots. As the rural cemetery movement began during the 1830s, and the family-plot and the private cemetery gained traction, the practice of delineating cemetery real estate became commonplace. Cast-iron fences often were ornamental, and employed symbolism representative of death, mourning, and memory. This fencing practice eventually declined during the 1840s. Later into the century, changing tastes led to the removal of cast-iron fences in cemeteries throughout New England. However, some fences in the cemetery remain as examples of this brief mortuary movement.

Although it is unclear exactly when particular enclosures were designed and erected, it is likely that many date to the mid-nineteenth century. The Saybrook Tercentenary Committee reported in 1935 that the cast-iron fence along College Street was a donated by Jeanette Hart as part of a mid-nineteenth century restoration initiative led by Mrs. Henry Hart (Saybrook Tercentenary Committee 1935). That initiative also may have been responsible for the burial ground acquiring the name "Cypress Cemetery" around mid-century, having been known as the "Old Burying Ground" prior. The Cypress Cemetery name would have been in keeping with contemporary Victorian naming practices, inspired by the Rural Cemetery Movement and Romanticism. Although no other information has been located to date regarding the character of that initiative, it is likely that enclosures were erected concurrently towards the modernization and beautification of the site. Any mid-century restoration would have occurred at the end of the national funerary fencing phenomenon. Moreover, the style of enclosures at Cypress Cemetery indicates that they were designed toward the end of the Early Victorian period or at the beginning of the Late Victorian period. Certain characteristic decorative elements, like urns, arches, and fluted columns, reference Greek and Roman antiquity. However, Gothic Revival elements and symbols also are incorporated in some works, suggesting a Late Victorian origin.

The single ornamental fence post in the fence along College Street, which extends to both eastern and western edges of the cemetery is an expression of the nineteenth-century fencing movement. That cast-iron post has a draped urn at its top, with floral patterning at its base, and Gothic-Revival style ornaments (Photograph 32). The Jarvis cast iron enclosure in the northern portion of the cemetery is another example of ornamental fencing; it perhaps is the most noteworthy on the grounds in terms of artistic execution. That enclosure has a gate with a nameplate and central torch motif (Photograph 31). According to Harriette Forbes, who studied and wrote about the symbolic cemetery gates of New England, torches commonly were used in funerary enclosures to symbolize life and its passing (Forbes 1990). On either sides of the gate, fluted columns are capped with floral bulbs. Other less ornate cast iron enclosures and gates can be found elsewhere in the cemetery, including the R. M. Bucknell enclosure and the cemetery gate along College Street.

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Previous documentation on file (NPS):

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

Primary location of additional data:

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

Historic Resources Survey Number (if assigned): _____

---

10. Geographical Data

Acreage of Property 3.5

Use either the UTM system or latitude/longitude coordinates

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

1. Latitude: 41.282896 Longitude: -72.354781
2. Latitude: Longitude:
3. Latitude: Longitude:
4. Latitude: Longitude:

Or
UTM References
Datum (indicated on USGS map):

☐ NAD 1927 or ☐ NAD 1983

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

Verbal Boundary Description (Describe the boundaries of the property.)
A decorative nineteenth-century cast-iron fence situated south of the sidewalk on College Street serves as the cemetery's northern boundary; a combination of wood privacy fences and wire and wood fences form the eastern boundary; mature deciduous trees form the southern boundary at

the site of an old highway at the ridge before marshland; and a hedge row and a paved drive form the western boundary. The original site of Yale University is immediately west of the cemetery. The hedgerow that encloses the Yale University site partially forms the western boundary in the north of the nominated property.

Boundary Justification (Explain why the boundaries were selected.)
The boundaries of the nominated property are based on historic maps depicting the location of Cypress Cemetery during the period of significance. Mid- and late nineteenth-century maps indicate that the original boundaries of the cemetery extended south from College Street to the no longer extant Cove Street. The north boundary of the nominated property is situated just south of the sidewalk along College Street and north of the cemetery fence. The southern boundary, just south of the columbarium, follows the former alignment of Cove Street, between marshland and the cemetery (Figure 1). In addition, through the presence of a stand of mature trees, changes in topography, and changes in vegetation from lawn to marsh, a clear visual break exists between the marsh and the southern boundary of the nominated property. The western boundaries align with the boundaries of the former site of Yale University, and the eastern boundaries follow the existing property boundaries (Walling 1859; Beers 1874).

The current legal boundaries of the cemetery comprise a six-acre parcel extending south to the water and to the west (the "Annex"). The nominated boundaries exclude the portion of the property known as the "Annex," due to a lack of significance. The Annex includes markers that represent trends that are different from those present in the nominated property.

---

11. Form Prepared By

name/title: Scott Goodwin, B.A. with contributions by Kirsten Peeler, M.S. and Channing Harris, PLA, ASLA, Landscape Architect
organization: R. Christopher Goodwin & Associates, Inc.
street & number: 241 East Fourth Street, Suite 100
city or town: Frederick state: MD zip code: 21701
e-mail kpeeler@rcgoodwin.com
telephone: 301.694.0428
date: May 2018

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.

- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.

- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

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

Photograph Log

Name of Property: Cypress Cemetery
City or Vicinity: Old Saybrook
County: Middlesex County State: Connecticut
Photographer: Scott Goodwin, Channing Harris
Date Photographed: October 2016, July 2016, April 2017, February 2018

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

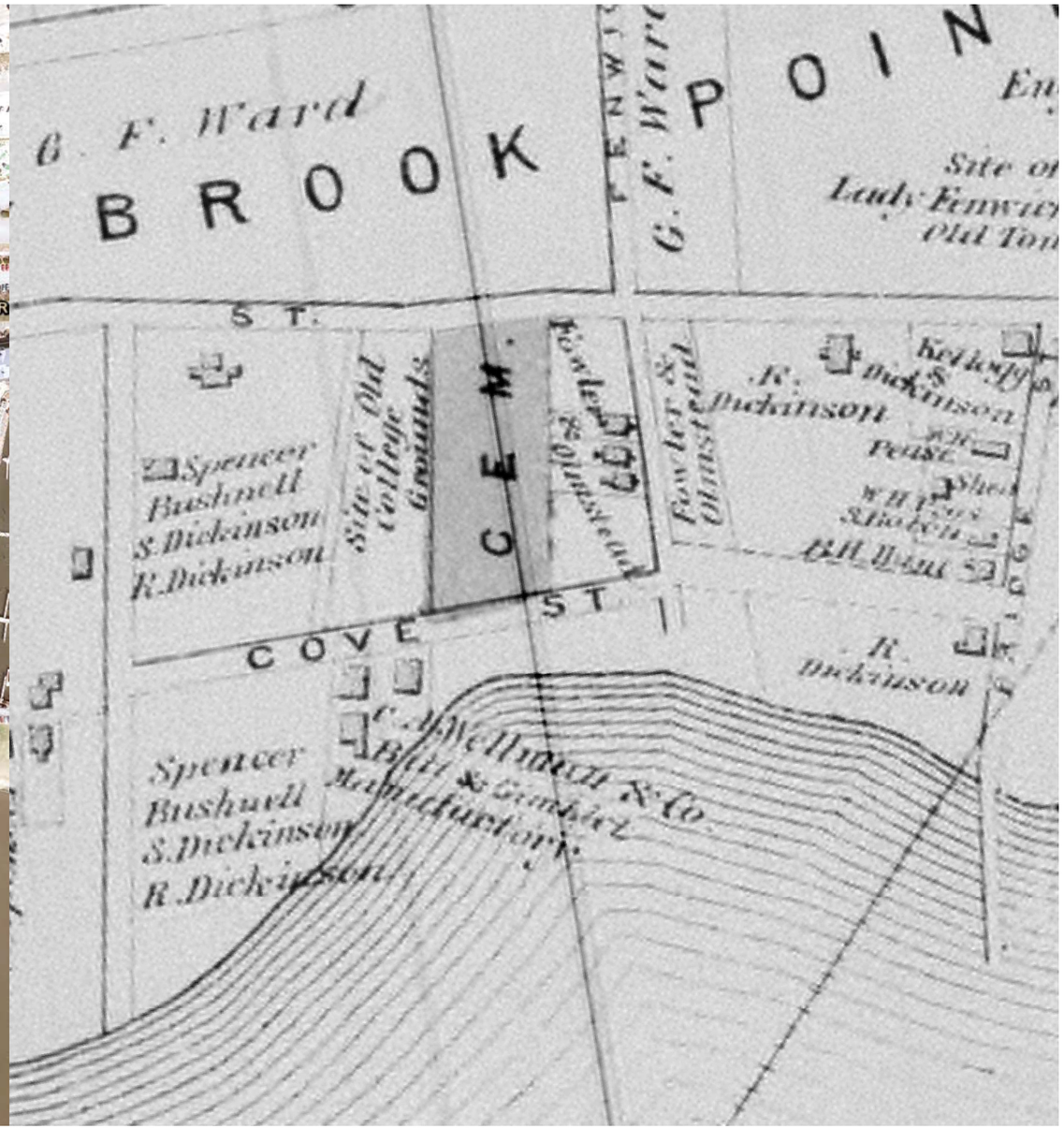
Photograph 1 of 36: (S. Goodwin) View of Cypress Cemetery, nominated property, camera facing south
Photograph 2 of 36: (S. Goodwin) The Annex burial area established in 1904, west of nominated property, camera facing northwest
Photograph 3 of 36: (C. Harris) Marshlands south of the nominated property, camera facing southeast
Photograph 4 of 36: (S. Goodwin) Dwellings across College Street from the cemetery, camera facing north
Photograph 5 of 36: (S. Goodwin) Cast iron gate at the cemetery's pedestrian entrance located on College Street, camera facing south
Photograph 6 of 36: (C. Harris) Spruce trees among graves located towards the center of the nominated property, camera facing southwest
Photograph 7 of 36: (S. Goodwin) The Lynde family burial area, with adjacent nineteenth-century monument and enclosure, camera facing southwest
Photograph 8 of 36: (S. Goodwin) Sandstone table monument for Lady Fenwick (1645), memorial produced ca. 1679, camera facing east
Photograph 9 of 36: (S. Goodwin) The Susanna Willoughby (1709) and Nathaniel Lynde (1729) sandstone table tombs, camera facing northwest
Photograph 10 of 36: (S. Goodwin) Susanna Lynde (1685) slate stone in the Boston School style, the earliest monument original to the cemetery, camera facing south
Photograph 11 of 36: (S. Goodwin) Joseph Blagee (1704) slate stone in the Boston School style, featuring multiple symbolic motifs, camera facing south

Photograph 12 of 36: (S. Goodwin) Temperance Kirtland (1713) slate stone in the Boston School style, with winged skull motif, camera facing south
Photograph 13 of 36: (S. Goodwin) The Elishas Willard (1736) multipartite, multiple memorial in slate, Boston School style, camera facing south
Photograph 14 of 36: (S. Goodwin) Susanna Lynde (1709) sandstone monument in the Lynde family plot, likely carved by James Stanclift, camera facing south
Photograph 15 of 36: (S. Goodwin) Hannah Chapman (1759) sandstone tablet carved by Stanclift family carvers, camera facing south
Photograph 16 of 36: (S. Goodwin) Lydia Parker (1728) sandstone tablet carved by Thomas Johnson I, camera facing south
Photograph 17 of 36: (S. Goodwin) William Willcock (1742) sandstone tablet likely carved by Thomas Johnson II, camera facing south
Photograph 18 of 36: (S. Goodwin) Martha Mathers (1787) sandstone tablet carved by Ebenezer Drake, camera facing south
Photograph 19 of 36: (S. Goodwin) William Lynde sandstone tablet in the Connecticut Valley Ornamental Style carved by Thomas Johnson III, camera facing south
Photograph 20 of 36: (S. Goodwin) Samuel Field (1783) stone in the Connecticut Valley Ornamental Style carved by John Johnson, camera facing south
Photograph 21 of 36: (S. Goodwin) Temperance Bates (1790) granite tablet carved with John Isham, featuring checkerboard ornaments, camera facing south
Photograph 22 of 36: (S. Goodwin) Milo Dolph (1806) sandstone tablet with Neoclassical urn and willow motif, carved by Charles Dolph, camera facing south
Photograph 23 of 36: (S. Goodwin) Catherine F. Dudley (1820) marble rectangular tablet with Neoclassical ornaments carved in relief, camera facing south
Photograph 24 of 36: (S. Goodwin) Richard Dickinson Esq. (1820) Egyptian-Revival, marble obelisk, camera facing southeast
Photograph 25 of 36: (S. Goodwin) Elizabeth Hart (1813) Neoclassical marble monument in the style of a Roman altar, camera facing south
Photograph 26 of 36: (S. Goodwin) Annie Ingram (1865) monument from the Late Victorian period, with oval shape and rustic cross, camera facing south
Photograph 27 of 36: (S. Goodwin) A Late Victorian monument inscribed "To Our Mother," ornamented relief of hand holding flowers, camera facing south
Photograph 28 of 36: (S. Goodwin) Allan Ingraham (1876) marble monument with Gothic Revival-style ornamental elements, camera facing south
Photograph 29 of 36: (S. Goodwin) Hart family marble monument with rectangular shape and Gothic Revival-style elements, camera facing northwest
Photograph 30 of 31: (S. Goodwin) Frank Ransome (1885), Phyllis Jackson (1849), and Rose Jackson (1866) monuments, camera north
Photograph 31 of 32: (S. Goodwin) Jarvis enclosure, cast iron, dating to the mid- or Late Victorian period, camera facing west
Photograph 32 of 36: (S. Goodwin) Ornamental fence post, cast iron, from the Late Victorian period, located on College Street, camera facing southeast
Photograph 33 of 36: (S Goodwin) Samuel Dickinson Dolbeare (1952) tablet marker, camera facing south
Photograph 34 of 36: (S. Goodwin) Henry R. and Jean A. Malinowski (2011) lawn-type marker, camera facing northeast

Photograph 35 of 36: (S. Goodwin) Recent replacement marker for Azariah Mather (1736), polished granite with winged skull motif, camera facing south

Photograph 36 of 36: (S. Goodwin) Columbarium at the southern boundary of the nominated property, camera facing southwest

Q:\Project_Data\prj_2754_ct_shpo\project\prj_2754_OldSaybrook_CypressCemeter_Beers1874.mxd Date: 6/15/2017 Time: 3:49:57 PM User Name: kwest



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0 200 400 Feet

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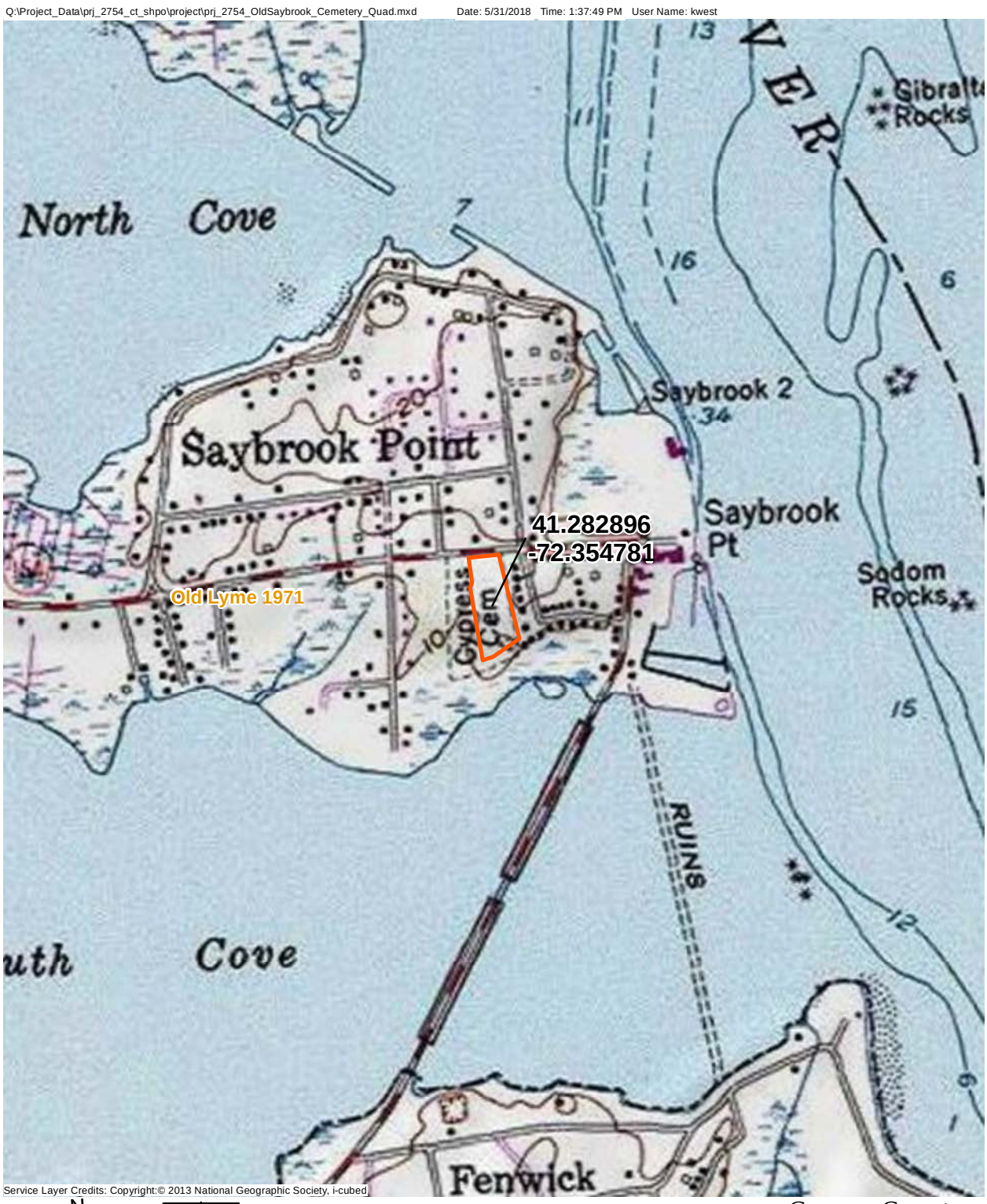
Cypress Cemetery
National Register Historic District
Old Saybrook, Connecticut

F. W. Beers & Co. (1874)
Old Saybrook Town, New Saybrook Town
County Atlas of Middlesex County, CT (Excerpt)

R. Christopher Goodwin & Associates, Inc. 241 East Fourth Street, Suite 100 Frederick, Maryland 21701

Figure 1



Cypress Cemetery
National Register Historic District
Old Saybrook, Connecticut

USGS 7.5 Minute
Quadrangle Map

R. Christopher Goodwin & Associates, Inc. 241 East Fourth Street, Suite 100 Frederick, Maryland 21701

Figure 2

Q:\Project_Data\prj_2754_ct_shpo\project\prj_2754_OldSaybrook_CypressCemeter_Photo.mxd Date: 2/26/2018 Time: 11:55:53 PM User Name: kwest

Service Layer Credits: High Resolution Orthoimagery (CT ECO 2016),

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Feet 0 25 50

Meters 0 10 20

Scale 1:800

National Register Boundary

Denotes Resource Photograph Direction and Number

Cypress Cemetery
National Register Historic District
Old Saybrook, Connecticut

Resource Photograph Key
Current Aerial Overview

R. Christopher Goodwin & Associates, Inc. 241 East Fourth Street, Suite 100 Frederick, Maryland 21701

Figure 3


DICKINSON


CYPRESS
CEMETERY
ART
1662

SUSANNA
DAUGHTER OF
NATHANIEL &
SUSANNA PAINE
AGED 42 MONTHS
DEC^D DECEMBER
9 1[illegible]6 8 5

HERE LYES BURIED
Y BODY OF
JOSEPH BLAREE
AGED 44 YEARS. DIED
SEPT 29th 1704


In this Lyes Burie Elisha's
Sons o AMUEL WI Esq
and Sarah his wife the Dec
Feb 173 in of his age
the Se Dec Feb 173
aged the Thi Aug 20
173 aged 14 D

Deacon Nathan
Chapman who Dep
this life December
A 1750 in the
Year of his A

fth late
Jones Esq
Haven
rmerly
sort of
Lynde Esq
ter of the late
an Hart
plave
ay Brook
1819
71

In Memory of
Mr. SAMUEL FIELD

In Memory of
MILO DOLPH.
Son of CHARLES
& ROSANNA
DOLPH. died
March 11th 1806
Aged 7 Years.

My young companions
here you see,
From Death's cruel
power free.


IN MEMORY OF
Mrs. ELIZABETH HART
WIFE OF
RICHARD W. HART.
HART

ANNIE E.

DAUGHTER OF
JOHN D. & ALMIRA W.
INGRAHAM
BORN JULY 4, 1847.
DIED JUNE 25, 1865.


INGRAHAM
MOTHER

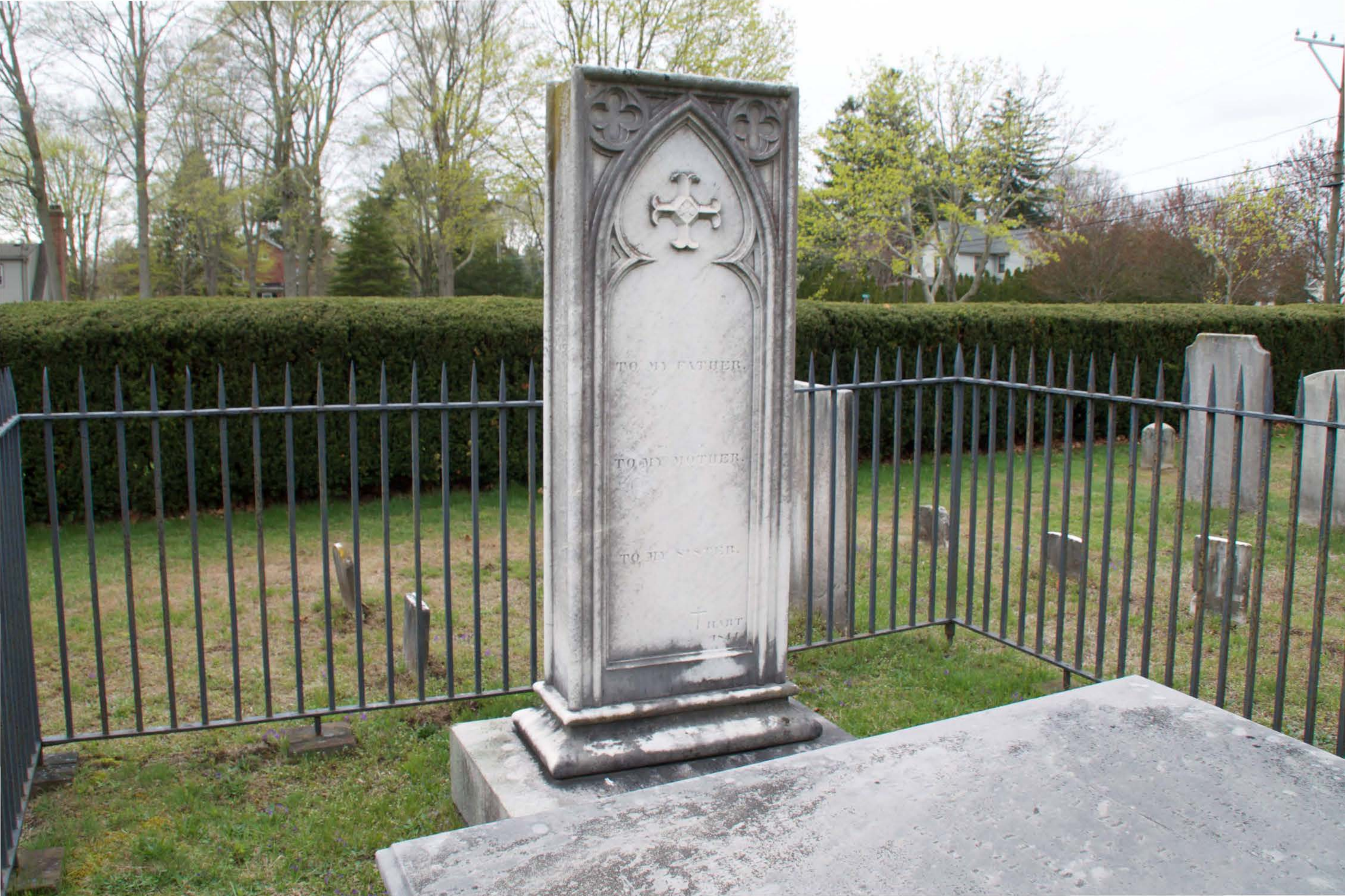
EDWARD INGRAHAM
DIED
MAY 8, 1881.
Æ. 65 YRS.
AMELIA P. PEASE.
HIS WIFE
BORN JAN. 12, 1822.
DIED MAY 6, 1916
Æ. 94 YRS.

INGRAHAM

ALLAN
SON OF
EDWARD & AMELIA P.
INGRAHAM.
DIED MAR. 23, 1870.
AGED 31.

Died suddenly in full health
and vigor of manhood.
in the state of Michigan.

OUR
AMY


TO MY FATHER.
TO MY MOTHER.
HART


ROSE JACKSON
Born 26 Nov 1778
DIED 18 Oct 1866
PHILLIS JACKSON
DIED


PASTOR
OF THE
CONG CHURCH
40 YEARS
JARVIS


RANKIN
SAMUEL DICKINSON
DOLBEARE
DIED
MAR. 31. 1952
AGED 73.


MALINOWSKI
HENRY R.
1933 / 2011
JEAN A.
1932

HERE LYETH THE BODY OF
THE REV. AZARIAH MATHER
BORN AT WINDSOR
AUGUST 22, 1685 EXPIRED IN
SAYBROOK FEBRUARY 11, 1736.
IE WAS A FAITHFULL MINISTER,
A GENERALL SCHOLAR, AN
EMINENT CHRISTIAN, A VERY
GREAT SUFFERER BUT NOW
IN GLORY A TRIUMPHER

National Register Information System

Evaluation/Return Sheet For Single/Multi Nomination

1 of 1

UNITED STATES DEPARTMENT OF THE INTERIOR
NATIONAL PARK SERVICE

NATIONAL REGISTER OF HISTORIC PLACES
EVALUATION/RETURN SHEET

Requested Action: Nomination

Property Name: Cypress Cemetery

Multiple Name:

State & County: CONNECTICUT, Middlesex

Date Received:	Date of Pending List:	Date of 16th Day:	Date of 45th Day:	Date of Weekly List:
8/21/2018	9/14/2018	10/1/2018	10/5/2018	

Reference number: SG100003006

Nominator: State

Reason For Review:

__ Appeal	__ PDIL	__ Text/Data Issue
__ SHPO Request	__ Landscape	__ Photo
__ Waiver	__ National	__ Map/Boundary
__ Resubmission	__ Mobile Resource	__ Period
__ Other	__ TCP	__ Less than 50 years
	X CLG	

__X__ Accept _____ Return _____ Reject __10/2/2018__ Date

Abstract/Summary Comments:

Recommendation/ Criteria

Reviewer Roger Reed Discipline Historian

Telephone (202)354-2278 Date 10/2/18

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

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

Back

Certified Local Government Program
Chief Elected Official's Comment Form
For Nominations to the National Register of Historic Places

District/Property Name: Cypress Cemetery (original/east section)

Address (For individual nomination): 100 College Street, Old Saybrook

As Chief Elected Official for: Town of Old Saybrook
(Name of Municipality)

I hereby:

☒ Approve
☐ Do not Approve

of the submission by the State Historic Preservation Officer of the National Register of Historic Places Registration Form for the district/property noted above to the National Park Service for review and listing of the resource on the National Register of Historic Places.

Name /Signature

First Selectman
Title

Date 3/23/2018

Certified Local Government Program
Historic District Commission Form
For Nominations to the National Register of Historic Places

District/Property Name: Cypress Cemetery (original/east section)

Address (For individual nomination): 100 College Street, Old Saybrook

As Historic District Commission Representative: Town of Old Saybrook
(Name of Municipality)

I hereby:

☑ Approve
☐ Do not Approve

of the submission by the State Historic Preservation officer of the National Register of Historic Places Registration Form for the district/property noted above to the National Park Service for review and listing of the resource on the National Register of Historic Places.

William A. Childress

Name /Signature WILLIAM A. CHILDRESS

CHAIRMAN, HDC
Title

3-27-18
Date

Connecticut
still revolutionary

Department of Economic and Community Development

State Historic Preservation Office

August 17, 2018

Mr. Roger Reed
National Park Service
National Register and National Historic Landmarks Programs
1849 C St., NW
Mail Stop 7228
Washington, D.C. 20240

Subject: Cypress Cemetery, Middlesex County, Connecticut, National Register Nomination

Dear Mr. Reed:

The following National Register nomination materials are submitted for your review:

- Printed cover sheet
- CD of National Register text. The enclosed disk contains the true and correct copy of the nomination for the Cypress Cemetery to the National Register of Historic Places.
- 1 CD of Digital Photographs
- 2 CLG response forms

This National Register nomination was approved by the Connecticut State Historic Preservation Review Board (SRB) on March 23, 2018. The Cypress Cemetery Association is the owner of the property and initiated the nomination. Representatives of the cemetery association also attended the SRB meeting in support of the nomination. Notice of the SRB meeting was sent to the cemetery association, first selectman, and town planner. No letters of support or objection were received. The Certified Local Government response received from the Town of Old Saybrook first selectman and historic district commission was positive.

If you have any questions, or if this office can be of assistance, please call Jenny Scofield at 860-500-2343.

Sincerely,

Jenny F. Scofield

Jenny F. Scofield,
National Register Coordinator

Enclosures