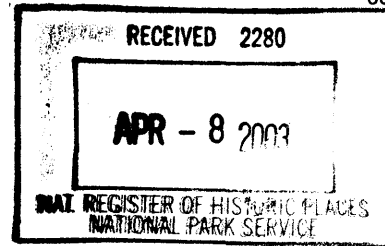


(Oct. 1990)

United States Department of the Interior
National Park Service

National Register of Historic Places
Registration Form

H20



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

1. Name of Property

historic name Hollywood Cemetery

other names/site number NA

2. Location

street & number 406 Hollywood Drive

NA not for publication

city or town Jackson

NA vicinity

state Tennessee code TN county Madison code 113 zip code 38301

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 for in 36 CFR Part 60. In my opinion, the property meets does not meet the National Register criteria. I recommend that this property be considered significant nationally statewide locally. (See continuation sheet for additional comments.)

Herbert E. Singer
Signature of certifying official/Title

4/7/03
Date

Deputy State Historic Preservation Officer, Tennessee Historical Commission
State or Federal agency and bureau

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

Signature of certifying official/Title

Date

State or Federal agency and bureau

4. National Park Service Certification

I hereby certify that the property is:

entered in the National Register.
 See continuation sheet

determined eligible for the National Register.
 See continuation sheet

determined not eligible for the National Register.

removed from the National Register.

other, (explain):

Signature of the Keeper

Date of Action

Edson R. Beall

5/22/03

Hollywood Cemetery
Name of Property

Madison County, Tennessee
County and State

5. Classification

Ownership of Property
(Check as many boxes as apply)

Category of Property
(Check only one box)

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

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

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

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

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

N/A

Number of Contributing resources previously listed in the National Register

0

6. Function or Use

Historic Functions
(Enter categories from instructions)

FUNERARY: Cemetery

Current Functions
(Enter categories from instructions)

FUNERARY: Cemetery

7. Description

Architectural Classification
(Enter categories from instructions)

NA

Materials
(Enter categories from instructions)

foundation

walls

roof

other granite, marble, limestone; sandstone;

CONCRETE, BRICK, wrought iron, zinc

Narrative Description

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

See continuation sheets

8. Statement of Significance

Applicable National Register Criteria

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

- Criteria A, B, C, D with checkboxes and descriptions.

Criteria Considerations

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

Property is:

- Criteria A through G with checkboxes and descriptions.

Narrative Statement of Significance

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

Areas of Significance

(Enter categories from instructions)

SOCIAL HISTORY

ART

Period of Significance

1886-1952

Significant Dates

1886

Significant Person

(Complete if Criterion B is marked)

NA

Cultural Affiliation

N/A

Architect/Builder

Multiple/unknown

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS): N/A

- Documentation checkboxes: preliminary determination, previously listed, etc.

Primary location of additional data:

- Location checkboxes: State Historic Preservation Office, Other State Agency, etc.

Name of repository:

MTSU Center for Historic Preservation

Hollywood Cemetery
Name of Property

Madison County, Tennessee
County and State

10. Geographical Data

Acreege of Property Approximately 25 acres

UTM References

(Place additional UTM references on a continuation sheet.)

Jackson North 438 NE and South 438 SE

1	<u>16</u>	<u>333731</u>	<u>3943848</u>	3	<u>16</u>	<u>334081</u>	<u>3943238</u>
	Zone	Easting	Northing		Zone	Easting	Northing
2	<u>16</u>	<u>334101</u>	<u>3943817</u>	4	<u>16</u>	<u>333913</u>	<u>3943243</u>

See continuation sheet

Verbal Boundary Description

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

Boundary Justification

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

11. Form Prepared By

name/title Nancy Adgent Morgan and Dr. Carroll Van West
organization Center for Historic Preservation date November 18, 2002
street & number Middle Tennessee State University, Box 80 telephone 615-898-2947
city or town Murfreesboro state TN zip code 37132

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

A **USGS map** (7.5 or 15 minute series) indicating the property's location

A **Sketch map** for historic districts and properties having large acreage or numerous resources.

Photographs

Representative **black and white photographs** of the property.

Additional items

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

Property Owner

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

name Hollywood Cemetery Company, c/o Mr. Joe Exum, President, Board of Directors
street & number 169 Laurie Circle telephone (731)668-5782
city or town Jackson state TN zip code 38305

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P. O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20303.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 1

Hollywood Cemetery
Madison County, Tennessee

DESCRIPTION

Hollywood Cemetery is a historic, private, suburban cemetery established in 1886. Situated slightly over one mile due west of the Madison County Courthouse (NR 3/30/95) in Jackson, Tennessee, Hollywood Cemetery occupies thirty acres, of which approximately twenty-five acres are nominated. The main cemetery entrance is at the "five-points" intersection at the corner of Hollywood Drive and Williams Street. Circa 1920 dry-laid stone walls grace the entry, flanking each side of Main Avenue, the cemetery's internal road leading from the city street into the cemetery. The sunset-hued stone entrance provides a pleasant contrast with the gray-toned tombstones inside the cemetery. On each side of Main Avenue, a square stone post, approximately fifteen inches wide on each side, rises to approximately five feet and is surmounted by a concrete bowl of fruit. Joining the posts slightly higher than midway, the stone wall undulates in a graceful curve for approximately eight feet. The wall ends at about one foot from ground level and joins a square, two-foot-high end post, also topped by a bowl of fruit. A capstone course lies along the top of the curved wall. On each large post, facing Hollywood Drive, a concrete dedication plaque contains the inscribed cemetery name. (Photograph 1).

From the entrance, the well-shaded grounds, concrete-bordered family plots, and circular, oval, and irregular, curvilinear plot groupings immediately engage the visitor's eye. The cemetery is divided into sections of varying shapes and sizes, each containing a different number and configuration of family plots and grave-sites. Sections follow the site's natural contours with the roads generally on the lower elevations of each section and circular sections located on the tops of slightly elevated "knobs." (Photographs 2, 6, and 7). From the highest point in the cemetery (Section M), the center of the west side, the remainder of the cemetery is visible except where masked by trees. Large deciduous and evergreen trees, many appearing to be over fifty years in age, enhance the site. A few dogwoods and redbuds, as well as flowering shrubs accent the green canopy of cedar, elm, hackberry, holly, magnolia, maple, oak, sycamore, and walnut trees. A row of pine trees lines the chain link perimeter fence on the east and north. Hollywood Cemetery contains a series of asphalt-paved (originally paved circa 1960) streets winding around the trees. The site slopes gradually to a shallow drainage ditch running northeast to southwest across the width of the cemetery. Brick-lined drainage gutters border both sides of Main Avenue. All streets except Main Avenue and East Avenue are named for trees, such as Willow, Elm, and Oak.

Each section is designated by alphabetical letter (A-Z, excluding O, P, R, T, U, Y). Older burials appear in the sections nearest the entrance (A through F, see site plan/sketch) The more recent burials are concentrated in the north (back) sections (Q, V, and W) and have little visual impact on the site's overall historic appearance. These three sections are omitted from the nominated boundaries since the majority of the markers and burials date after the period of significance.

Within the nominated boundaries, many family plots are outlined with low walls of concrete or stone. Most of those on higher ground include concrete or stone steps from the road to the graves. Forty-one "single" (as opposed to family) burials line a narrow strip between East Avenue and the fence separating the cemetery

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 2

Hollywood Cemetery
Madison County, Tennessee

from Lambuth University. Although most of the older graves face east, the shape of the sections and plots within dictate grave alignment. Several flower planters and a variety of concrete and stone benches, some with dedicatory inscriptions, dot the landscape and are contributing elements to the site. (Photograph 23).

A circa 1940 white, weatherboard-sided, gable-front office building, approximately ten feet long by ten feet wide, sits on the south side of Elm Avenue, near the entrance. (C) The building is still in use as the Cemetery's office. A single wood door on the right half of the front elevation provides access to the interior. To the southwest of the office, and inside a chain link enclosure, is a circa 1980 two-bay, metal maintenance garage and equipment storage shed. (Photograph 3). (NC due to age).

The total number of burials exceeds 9,600 as approximately that many were counted in 1986. Less than one percent of graves are unmarked. Burials continue to the present even though the cemetery is nearing capacity. An estimated seventy-five percent of the markers are for burials prior to 1953. The oldest marked death date is that of Gladys Hefley (died 1813, Section I, Lot 76); however, the earliest death date after the cemetery's formation is Mollie Langford (died 1887, Section G, Lot 4). Nine markers show death dates prior to the cemetery's opening. Although the total number of reinterments is unknown, it is well under ten percent of the total burials.

The size, artistry, and number of grave markers, most of granite or marble, are striking. Types of grave markers range from modest rectangular ledger and tablet stones to ten-foot-tall obelisks to massive two-foot square granite blocks topped by granite spheres to vaulted and truncated obelisks to drum styles. Decorative motifs include draped urns, spheres, flowers, lambs, angels, and birds. Fraternal symbols, especially for Woodmen of the World and Masons, are frequent. Overt religious symbolism is represented less often; however, some markers include crosses or "gates of heaven" while others contain religious inscriptions. A few military markers denote Confederate, Spanish American War, World War I, and World War II veterans. Two mausoleums and other specific, unusual markers, such as those described below, dominate certain vistas.

One of those notable markers is the Warmack-Ezzell mausoleum. Constructed of dressed, pale cream-colored limestone, it is a Greek Revival temple form, with gable front entry (first burial, Annie Sharp Ezzell, died 1919, Section E, corner Main Avenue and Holly, no lot number). Beneath the unadorned pediment, the entablature is inscribed "Warmack-Ezzell." Four stone Tuscan columns support the entablature across the front portico and a squared Tuscan pilaster decorates each corner of the building. Two urns, each approximately eighteen inches in diameter and fifteen inches high, top the extended concrete foundation enclosing the concrete steps to the portico landing. The entry door is wrought iron with twin arched vertical cutwork panels in the upper third. The iron cutwork pattern contains a wheel design above three vertical panel openings. The rear elevation has a center mock door with recessed stone comprising the bottom half and open wrought iron cutwork for the top half. (Photograph 14).

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 3 Hollywood Cemetery
Madison County, Tennessee

Another outstanding marker is the “doughboy” statue for Jesse C. Lemmons (died 1927, Section K 1, Lot 34) appears in full uniform, including helmet, buttoned jacket, knicker style pants, leggings, and boots. The figure carries a knapsack on his back, and rests both hands on his upright gun barrel. A straight, sheathed sword dangles from his waist on the left side and ammunition pockets peek from under his left arm where it crosses his body just below his front waistline. He faces south with his left foot and leg slightly in front of the right one in an “at ease” position. Fine details such as pant wrinkles and boot lacing create an impressive life-like replica. The sculpture stands atop a six-inch-thick square, marble stone supported by a fifteen-inch-high square marble base. (Photograph 9).

Believed to mark the grave for James E. Mercer (died 1925, Section I, Lot 80), a marble “weeping woman” figure kneels, slightly askew, atop a granite base that appears newer than the statue. The base is inscribed “Mercer.” The life-sized woman holds her forehead in her left hand with the elbow resting on her left knee. Although her face is partially obscured behind her hand, teardrops and her posture express anguish. She is draped in a Greek style toga with a bare right shoulder and arm. The right arm extends in a relaxed position to her feet and a bouquet of roses droops from her right hand. (Photograph 8).

Revival styles, particularly classical, abound at Hollywood Cemetery. The white marble Classical Revival Jobe gazebo rests on a low, circular podium, approximately five feet in diameter, supporting a Tuscan colonnade beneath a round, stone roof. A finial orb, approximately eight inches in diameter, tops the roof’s center. The upper section of the roof overhangs the unadorned entablature by six or so inches. The structure’s base has “JOBÉ” carved in deep relief. A white marble Grecian urn/planter sits on a square stone base in the center of the gazebo. Urns often symbolize the death of an adult. The earliest burial in the Jobe plot, excluding a reburied infant who died in 1859, was Andrew K. Jobe in 1906 (Section E, Lot 16, Photograph 15).

Another Classical Revival marker combines motifs from antiquity with fraternal symbolism. William H. Huddleston (died 1905, Section F, Lot 18) has a white marble, truncated obelisk culminating in a one-foot diameter, smooth, unpolished sphere. Four elephant heads support the sphere, one on each corner. The shaft base has the surname carved in relief beneath a Greek Temple form gable across the narrow side. The Masonic ‘Compass and Square’ motif is carved in shallow relief near the top of the shaft on the narrow side. The deceased’s name and inscription are incised on the front (long side) of the shaft. Linked trefoil designs, four on each side, carved with an ‘entablature’ band the top of the shaft. The three-foot high shaft sits on a fifteen-by-twelve inch base resting on an eighteen-inch square pale pink granite support block extending one foot above ground level. The block has a diagonally “quilted” rusticated stone appearance surrounded by a “combed” two-inch border. This is one of several shafts surmounted by spheres, each in a different color or type of stone, in Hollywood Cemetery. (Photograph 20).

Woodmen of the World (WOW) markers appear to be more numerous than Masonic ones at Hollywood Cemetery. The John and Lizzie Temple (no death dates shown, Section B, Lot 57) markers represent the typical light brown colored concrete tree stump style of the WOW fraternal society. Each of the matching

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 7 Page 4

Hollywood Cemetery
Madison County, Tennessee

three-foot high tree stumps rests on a stack of six cut “logs” approximately two feet long and six inches in diameter. Smooth, concave shouldered, vertical rectangular concrete text plates are molded into the center front of the stump and contain incised block lettering. (Photograph 19).

Another distinctive marker is a seven-foot tall metal “white bronze” obelisk for Louisa Exum (died 1908) [Section F, Lot 48]. The unadorned shaft constitutes approximately half the total height and rises above a triple, stepped, square base with recessed text plates on all four sides of the top section. On two opposite sides of the base, anchors protrude from within the recessed areas. The motif, indicating Christian hope, steadfastness, and eternal life, typifies the understated religious symbolism at Hollywood.

A frequently occurring grave marker style at Hollywood Cemetery consists of flowers carved in deep relief, usually on the left side or lower left corner, often on the edge of a scroll. The uncarved area of some stones remains rough while in others the surface is polished. Examples include the McKinnie family (died 1912 – 1965, Section A, Lot 2), H. W. White (no death date, Section A, Lot 3), and Mary Emma Birmingham (died 1905, Section A, Lot 10) markers. Both the McKinnie and White markers are approximately five feet high, including a ten-inch base. The McKinnie marker has the surname in deep relief angled across the middle of a scroll on a rough stone. A spray of lilies extends along the left side of the scroll, with one flower and foliage above the top left corner and one at the bottom left corner of the scroll. The marker is a rectangular block, approximately four feet high set on an eight-inch ashlar base. (Photograph 4). The White grave marker has similarly deep relief lettering, but it extends in a straight line across the lower half of the stone. A bouquet of mixed flowers, including lilies, trails upside down along the left side of a smooth, unpolished granite stone. The size and configuration match the McKinnie marker. (Photograph 4). The Birmingham stone is a smaller tablet style marker of white marble, approximately three feet high on a six-inch granite base. Lettering is incised rather than in relief. The text plate is a scroll and two lilies with foliage, one flower facing up and the other down, adorn the left lower corner of the stone. Lilies are frequently used to symbolize light, purity or perfection. On top of the marker, a dove, wings spread against billowing “clouds,” holds a single bud in its beak. All elements on this stone are exquisitely carved in deep relief, particularly the dove, whose wings are cut entirely away from the stone underneath except for tiny attachments at the wing tips to the top of the marker.

A few statues of children mark graves of youngsters, such as two-year-old Frieda Lee Jennings (died 1928, Section C, Lot 84) who is commemorated by a three-foot-high marble statue of a young girl with angel wings, clad in a loosely draped, knee length tunic. A three part edging of pique, smocking, and Italian hem-stitching accents the tunic’s square neckline. A matching row of pique borders the hems of the turned back sleeves and the skirt. Rolled curls frame her face as she peers down at the ground. Her left hand and arm clasp a single lily with leaves while her right hand is outstretched as though pointing to the grave. Her fluffy, stubby, double wings are poised for imminent flight. The statue sits atop a double stepped, one-foot-high marble base. The text plate on the front of the base has incised lettering in a variety of styles with the first line noting “Our Darling.” (Photograph 11).

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Section number 7 Page 5

Hollywood Cemetery
Madison County, Tennessee

Hollywood has several of the popular Victorian era grave marker style, the boxed flower planter. The twin grave markers for G. C. and Jennie W. Rhodes (died 1904 and 1901, respectively, Section F, Lot 8) are well-executed marble flower planter styles. Each headstone has a different small flower carved in deep relief near its crest and an unrolled scroll unrolled as a text plate. Extending in a rectangle from the base of the headstones, the flower box's undulating upper edge extends to the triple-arched foot panel. At the foot, between the twin flower boxes, a concrete Grecian urn flower pot rests on a six inch square base. (Photograph 18).

Hollywood Cemetery retains its historic appearance of a late nineteenth to early twentieth century burial ground when designed cemeteries and elaborate marker ornamentation became popular across America. Post-1952/3 burials do not detract from the cemetery's historic appearance as they are grouped primarily in three rear sections (Q, V, and W) on the north end and contain less ornate and less massive tombstones than do the older sections. Hollywood's original layout, setting and artistic monuments continue to evoke a sense of its historic past as the city's premier burial ground for whites during its period of significance.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 6

Hollywood Cemetery
Madison County, Tennessee

STATEMENT OF SIGNIFICANCE

Hollywood Cemetery in Jackson, Tennessee (population 59,643) is eligible for listing in the National Register of Historic Places under Criteria A because it reflects the community's social history in the latter half of the nineteenth and the first half of the twentieth centuries. It holds graves of numerous citizens who contributed to Jackson's commercial, civic, and political prominence in the region and state during its period of significance. The accumulated wealth of such people is responsible for most of the noteworthy sculpture and markers at Hollywood and testifies to the cemetery's status as the premier burial ground for whites from its establishment in 1886 through 1952. The cemetery reflects the social stratification in response to the post-Reconstruction racial segregation laws known as Jim Crow. The cemetery was created in 1886 as a whites only burial ground, in marked contrast to the city earlier primary cemetery – Riverside Cemetery – that allowed the burial of African Americans.

Hollywood Cemetery is also eligible under Criteria C for its variety of funerary art, its sepulchral statuary, tombstone carvings, and decorative elements as well as the layout of its grounds. Hollywood is a fine example of the highly individualized, artistic phase of cemetery evolution between the initial "frontier" city cemetery (such as nearby Riverside Cemetery) for all residents and the later, modern stage of perpetual care, corporate-owned, memorial garden concept. Although the cemetery continues to accept burials, the majority of new markers are concentrated in three sections on the north end that together comprise less than one-fourth of the site; thus, the cemetery retains its overall historic integrity.

General Site History

On December 23, 1886, a group that had six days earlier incorporated as Hollywood Cemetery purchased fifty acres from Robert A. Hurt for \$3,000. Nearly 100 people were buried at Hollywood prior to the turn of the century, including nine whose markers show death dates prior to the cemetery's founding, and who were moved to Hollywood from various other burial grounds. Founded during the post-Reconstruction era segregationist movement, Hollywood Cemetery was established within a year of Jackson's African-American cemetery, Mt. Olivet (NR 3/20/02). New cemetery plot buyers in the respective ethnic groups, Hollywood for whites and Mt. Olivet for blacks, were attracted to the new, racially exclusive burial grounds rather than the older, integrated Riverside Cemetery. Hollywood's modern layout attracted upper and middle class patrons interested in following the newest graveyard design trends. Hollywood Cemetery's location near the outer edge of one of the first street car suburbs of Jackson is significant because it exemplifies the period between Reconstruction and World War I when the population of many southern towns expanded due to industrial growth, pushing city limits and residential neighborhoods to the fringe areas rimming the core urban area. With the expansion, new cemeteries were needed and typically located on the outskirts of the newly developed communities. Hollywood served the new upper middle-class, white-collar segment that primarily occupied the suburban area and reflects their new tastes in cemetery design and art.

United States Department of the Interior
National Park ServiceNational Register of Historic Places
Continuation SheetSection number 8 Page 7Hollywood Cemetery
Madison County, Tennessee

Social conditions manifested in local ordinances also pushed development of segregated cemeteries. Jackson's city council first purchased land in 1880 for the Mt. Olivet Cemetery specifically for a blacks only burial ground and prohibited further burial of blacks at Riverside, unless they already owned plots. Although Hollywood Cemetery was intended as a "whites only" burial ground, a few African Americans were buried there. According to funeral home records, at least four blacks, likely valued servants of white families, were buried during 1890 and 1892 in the single-lot section.¹ The single-lot section hints at social stratification, allowing burials of individuals who lacked the wealth or family status necessary to purchase a family plot. This section (Z) is a long, narrow strip next to the east fence, possibly symbolizing their continued social marginalization even in death. Hollywood's fenced separation from the adjacent Jewish cemetery, B'nai Israel (established circa 1885), also reflects ethnic and religious segregation typical of the period.²

Like most of West Tennessee, Jackson developed primarily as a result of its cotton production; however, its railroad connections from New Orleans to the Midwest ensured Jackson's prominence as a transportation hub. Many of the deceased in Hollywood Cemetery contributed substantially to the town's economy. According to one Madison County historian, "The railroads have been the life line of the community; they have meant the growth of the community."³ With 3,000 miles of track, Isaac B. Tigrett (died 1954, Section X, Lot 21), as president of the Gulf, Mobile, & Northern rail line from 1920 to 1954, consolidated several small branch rail lines into the Gulf, Mobile & Ohio rail line in 1940, increasing Jackson's value as a transportation hub connecting the mid-South to more distant points in the Midwest and North. Local rail lines or interurbans spurred the growth of residential areas known as "street car suburbs" outside the original city limits. Banker, John L. Wisdom (died 1926, Section H, Lot 63), and partners organized Jackson and Suburban Street Railway Company in 1887 that carried the new cadre of commuter workers between their suburban homes and downtown places of employment. The company also supplied electricity to residents in its service area. As Vice-President of the Second National Bank 1908-19, Wisdom represents the type of businessmen buried at Hollywood.⁴

Several people interred in Hollywood contributed to Jackson's cotton economy in various ways. Frank Anderson (died 1934, Section E, Lot 120), his brother, and brother-in-law formed Anderson, Clayton and Company "the largest buyers, sellers, storers of raw cotton in the world."⁵ Cotton broker, H. L. White (died 1913, Section A, Lot 6), also established a cotton gin in partnership with his brother. James T. McCutchen (died 1961, Section F, Lot 34) erected a cotton warehouse and "made connections with east and south and shipped directly to spinners and exporters," building Jackson's reputation as a "real cotton market."⁶ Frank Bevis Caldwell (died 1969, Section Q, Lot 48) founded Southern Oil Mill to process cottonseed oil, thus expanding the number of products Jackson offered to the national market.

Numerous other business and professional leaders are buried at Hollywood. Although architect Reuben A. Heavner (died 1940, Section M, Lot 53) left buildings such as the New Southern Hotel (NR11/21/02) in Jackson as his legacy, his burial in Hollywood Cemetery is worth noting. Clarence E. Pigford (died 1945, Section B, Lot 93), was a "lawyer, publisher of the Jackson *Sun* and influential public spirited citizen."⁷

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 8

Hollywood Cemetery
Madison County, Tennessee

Wholesale grocer Robert S. Fletcher (died 1931, Section I, Lot 82) also edited the *Jackson Dispatch* and later co-owned the *West Tennessee Whig*. The presence of at least twenty-six local, state, and national politicians in Hollywood emphasizes not only West Tennessee's traditional post-bellum Democratic Party political strength, but also the cemetery's appeal to prominent people.⁸

Many of those politicians were veterans and Hollywood holds soldiers who served in various wars. Within two decades of its founding, Hollywood Cemetery began burying Mexican War and Spanish American War veterans along with a number of Civil War veterans. Twelve known Spanish American veterans are interred at Hollywood. At least a dozen former Confederate soldiers have their unit information inscribed on their markers, some of which are standard, military issued stones. No evidence of Union veterans was found. The cemetery reflects the region's Civil War reality that, as a prime cotton-growing, slaveholding area, nearly all its white citizens aligned with secessionists. Two notable markers, those for World War I veterans Jesse C. Lemmons (died 1927, Section K1, Lot 34) and William A. Myers (died 1920, Section D, Lot 19), express military motifs. (Photographs 9 and 10, respectively). Lemmons's is a near life-size "doughboy" while Myers's tablet stone contains an American flag carved in relief. Like many cemeteries, Hollywood Cemetery includes a memorial to veterans who died during world wars. A small stone desktop style stone on Main Avenue near the entrance notes that "The Anna Noel Chapter of American War Mothers placed this tree April 16, 1957 in memory of our loved ones that gave their lives in World Wars I, II, III."⁹ Hu Anderson (died 1953, Section V, Lot 13) was one of two U. S. judges during the Nuremberg Trials after World War II. Judge Anderson's statement in the Krupp Case is often quoted by legal scholars as outlining the standard for just treatment of defendants.¹⁰ Judge Anderson, who lived in Jackson when selected for the Nuremberg Trials and who returned to his judicial bench in Jackson after the Nuremberg trials ended, exemplifies a unique way Jackson and Hollywood Cemetery are related to the international community.

Hollywood Cemetery reflects the importance of fraternal organizations in Jackson and to the burial ritual. Although three or four fraternal organizations, including the Independent Order of Odd Fellows and the Masons are represented on markers at Hollywood, those marking WOW members are most numerous. Because the WOW motto, "no Woodmen shall rest in an unmarked grave," directly concerned tombstones, their prominence on the landscape is not surprising. The large number of WOW markers at Hollywood likely relates to the town's cotton economy and the fact that nearby Memphis hosted the group's third biennial convention in 1899. Considering that the WOW financially assisted its cotton farmer members during World War I when access to European markets was closed, areas such as Jackson that depended on cotton would be expected to have a higher ratio of members than would Middle or East Tennessee communities. Organized in 1890 as one of the first American fraternal benefit societies, membership benefits in the Woodmen organization provided life insurance as well as grave markers until the 1920s. Thereafter, members continued to incorporate WOW symbolism in their tombstones even if their stone carver did not use the standard pattern supplied by the national organization.¹¹ Markers for John and Lizzie Temple (no death dates shown, Section B, Lot 57) are typical WOW markers at Hollywood. Another WOW marker, for Sallie Smith (died 1936, Section Z, Lot 3), has a design matching that of the Woodmen of the World ladies' auxiliary, the Su-

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 9

Hollywood Cemetery
Madison County, Tennessee

preme Forest Woodmen Circle.¹² While her exact role is undetermined, the marker indicates women as well as men were policyholders and involved in the organization.

Design Elements

Hollywood Cemetery was planned with landscaped grounds and ornamental plantings, a pastoral setting with benches for meditation, and streets and burial sections designed in aesthetically pleasing, curved patterns. An 1887 advertisement in the *West Tennessee Whig* predicted that Hollywood “will be one of the most beautiful cemeteries in the South when completed.”¹³ Hollywood Cemetery represents the late nineteenth century trend toward care of the deceased in a landscaped, designed setting that evolved from the earlier rural cemetery movement. Although it includes a naturalistic landscape, Hollywood Cemetery does not have formal gardens or non-burial space reserved only for landscaping as was typical of the subsequent early twentieth century City Beautiful movement that followed the 1893 Columbian Exposition. Instead, it provides a pastoral setting with trees integrated into family plots and occasional ornamental plantings such as redbud, dogwood, holly, magnolia, crepe myrtle, peony, and yucca.

Hollywood Cemetery represents the period of funerary art and site design between the first municipal burial grounds and the late twentieth century perpetual care cemeteries with ground level, flat grave markers. Hollywood could be considered a second stage of burial ground in Madison County with its abundant funerary art and aesthetically pleasing layout and landscaping. It also reflects changing social stratification in its religious, ethnic, and economic segregation. Rather than serving the entire community, Hollywood is the cemetery of choice for Jackson’s white, upper-middle-class and elite. Hollywood stands in stark contrast to Mt. Olivet Cemetery, also in Jackson, which is the African-American graveyard established about the same time as Hollywood to provide a final resting place for the town’s black community. The difference in economic status of Hollywood’s deceased versus Mt. Olivet’s is evident in the tombstone size and the artistic quality of the funerary art. Salem Cemetery on Cotton Grove Road just east of the city limits exemplifies the first rural phase – a small, frontier community graveyard with no formal layout. While several of Salem’s grave markers are professionally carved and aesthetically pleasing, those in Hollywood Cemetery dwarf them in size, number, and quality. Riverside Cemetery on the south side of Jackson within one mile of the town square represents the first municipal phase – a large, integrated, municipal burial ground. Jackson’s first cemetery, Riverside, contains some large and artistic tombstones; however, Hollywood Cemetery reflects Gilded Age wealth and the national trend toward designed graveyards rather than plots and streets arranged only in rectangular plans like Riverside’s.

Hollywood’s eclectic collection of stylish grave markers reflects changing tastes in funerary art and the size and quality of stones indicates the social status of the deceased buried there. There are a wide variety of grave markers in the cemetery and some fine examples of several styles popular during its period of significance, including above-ground brick and concrete vaults, modest rectangular ledger and tablet stones, ten-foot-tall obelisks, massive two foot square granite blocks topped by granite spheres, vaulted and truncated

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 10

Hollywood Cemetery
Madison County, Tennessee

obelisks and drum styles. Decorative motifs range from draped urns to spheres to flowers, lambs, angels, and birds. Fraternal symbols, especially those representing the WOW and the Masons, are frequent. Explicit religious symbolism is represented less often; however, some markers include crosses or “gates of heaven” while others contain religious inscriptions. A few government issued military stones mark graves of Confederate, Spanish American War, World War I and World War II veterans. Hollywood’s funerary art spans stylistic trends beginning with religious symbolism, through Victorian era idealization of nature and adoration of children, to Classic Revival and Beaux Arts. In addition, several stones exhibit the ashlar (rough cut) surfaces seen in Richardsonian Romanesque architecture of the late nineteenth century, and, like the Greek and Classical Revival influenced markers, may have its artistic origin in architecture rather than art.¹⁴

Although the majority of the historic markers and monuments contribute to the overall design character of the cemetery, the degree of aesthetic character varies among them. Several individual monuments, primarily sculpted figures, highlight the cemetery’s artistic significance as well as the wealth and prominence of the deceased and their families. Perhaps the foremost example is the Mercer “weeping woman” statue in Section I, Lot 80, possibly for James E. Mercer (died 1925), the chief executive officer of McCowat-Mercer Printing Company in Jackson. The figure’s stooped, head-lowered position conveys despair and sorrow and the bouquet of flowers also signifies grief. (Photograph 8). Local tradition holds that the statue is Carrara marble imported from Italy, a marker befitting a prominent, cultured businessman.¹⁵

Other motifs expressed in Hollywood Cemetery that typify Victorian era funerary art include obelisks, draped urns, lambs, Gothic elements, and flower boxes. Motifs popular in the Victorian era persisted through the early twentieth century, particularly in the South. Three small statues also exhibit well-executed carving as well as the Victorian era attitude toward treasuring children. Little Millie Lou Booker’s (died 1891, Section B, Lot 56), Frieda Jennings (died 1928, Section C, Lot 84), and Arthur Parker Bowlin (died 1908, Section B, Lot 19) are three such examples. (Photograph 12, 11, and 13, respectively). Another Victorian era grave marker style, the boxed flower planter, frequently occurs at Hollywood. The twin grave markers for G. C. and Jennie W. Rhodes (died 1904 and 1901, respectively, Section F, Lot 8) are well-executed marble examples. At the foot, between the twin flower boxes, a concrete Grecian urn flower pot rests on a six inch square base. Flower boxes provided a container for ornamental plantings, a feature that appealed to Victorian era families who typically admired nature. (Photograph 18).

Hollywood Cemetery’s abundant Classical Revival markers often combine artistic and religious elements and symbolism. Although the obelisk and the false crypt (or coffin markers) had been used previously, the 1922 discovery of Egyptian King Tutankhamen’s tomb sparked renewed admiration for Egyptian art forms, particularly as expressed in funerary art. Jackson’s citizens joined the nationwide trend in adapting symbols and designs from antiquity, as the numerous obelisks and urns in Hollywood Cemetery attest. By selecting themes from antiquity, Jackson’s wealthier residents exhibited their culture and refined tastes in their grave markers as well as in their homes. Rather than eschewing Egyptian art forms as pagan, Christians adopted many to symbolize elements of their own faith. Because the soaring obelisk pointed heavenward, it became a

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 11

Hollywood Cemetery
Madison County, Tennessee

symbol for new life. One exquisite draped urn, for D. J. Percy (died 1928, Section E, Lot 7), adorns a ten-foot-tall obelisk atop a three part, square limestone base. Not only is the urn draped, but the shaft of the obelisk is also shrouded in a fringed length of drapery with one corner doubled back over the top of the obelisk beneath the urn. The folds of the drapery shroud cascade nearly to the shaft's base, culminating in a three-quarter-relief tassel, denoting mourning. Urns symbolized a container for tears of the deceased's loved ones as well as death of an adult. (Photograph 16).

Classical Revival-influenced funerary art (circa 1880-1930) emphasized Greek and Roman column styles. Hollywood Cemetery has several markers exhibiting Classical elements. Although American architecture experienced the Greek Revival period in the three decades before the Civil War, the Greek temple form remained popular, particularly in the South, into the twentieth century. One of Hollywood's mausoleums, the Warmack-Ezzell at the corner of Main Avenue and Holly (E, no number) is a fine example of the Greek Temple design. (Photograph 14). Another beautiful Classical Revival style monument is the Jobe family's white marble gazebo with its Tuscan colonnade marking Section E, Lot 16. Andrew K. Jobe (died 1906) was a Jackson jeweler and the layout and stones in his family plot resemble jewelry design with a large jewel (the gazebo) surrounded by complementary smaller baguette gems (the drum markers). Although the family members' markers ringing the gazebo are modest drum styles, the impressive gazebo imbues the entire section with elegance and refinement. (Photograph 15).

A smaller Classically influenced marker is the Roman arch in Section A for Archelous M. and Harriet D. White (died 1879 and 1902, respectively, Section A, Lot 3). The arch rests atop two marble rectangular pillars separated by approximately four inches of empty space. The pillars share a common pedestal and rest on a rectangular stone slightly larger than the pedestal. Centered at the top of the arch is a horizontal oval cartouche. The text plates are raised, vertical rectangles, sinuous top with concave shoulders and corners. (Photograph 17). Combination Gothic and Classical Revival stylistic elements were often used in funerary art. One example is the truncated obelisk for William Hardy (died 1889, Section E, Lot 81). An urn tops the shaft where the Gothic arch peaks on all four sides of obelisk.

Because some fraternal organizations, notably the Masons, adopted symbols from ancient civilizations and combined religious features in their rituals, the motifs often carried over to members' grave markers. Hollywood Cemetery contains several excellent examples of such art. The William H. Huddleston (died 1905, (Section F, Lot 18) marker incorporates ancient funerary imagery as well as Masonic symbolism. The 'Compass and Square' motif displayed on his marker is the most common Masonic emblem. The compass symbolizes creation and the spirit, while the square represents lawfulness; together they also represent the union of the sky and earth and judgment. The linked trefoil entablature symbolizes the Holy Trinity. An unadorned sphere, symbolizing eternity or unity, tops the marker. The unusual elephant head figures supporting the orb perhaps indicate remembrance of the deceased.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 12

Hollywood Cemetery
Madison County, Tennessee

While mail order companies like Sears-Roebuck & Company catered to household and farm needs about the time Hollywood Cemetery was established, other companies offered funerary art through mail-order catalogs. "White bronze" markers were marketed directly to consumers by catalog and also by the rising cadre of sales agents. Each marker was individually designed, and the material was an industrial age "advanced" alternative to stone grave marker material. Hollywood has at least one "white bronze" marker, a seven-foot-tall obelisk, for Louisa Exum (died 1908, Section F, Lot 48). Anchors protruding from within the recessed areas on the base typically symbolize Christian hope, steadfastness, and eternal life, typifies the understated religious symbolism at Hollywood. Popular circa 1880-1910, the zinc markers were hollow casts, most manufactured by foundries in Connecticut, Michigan, Illinois, Pennsylvania, and Iowa.¹⁶ Although the name of Exum's manufacturer was not detected, it may be from Monumental Bronze Company in Bridgeport, Connecticut as similar markers in nearby Riverside Cemetery came from that firm.¹⁷

A grave marker style frequently occurring in Hollywood, rusticated stone with partially carved portions in deep relief, may have been mass produced and also available by catalog. The striking similarity among stones of this genre, precise, intricate carving, and more artistic than symbolic motifs hint at a central design and sales source. It combines elements of Classical Revival and traditional symbolism with ideas from more modern building styles, such as Richardsonian. Most in this style category have flowers carved in deep relief, usually on the left side or lower left corner, often on the edge of a scroll text plate, carved into a massive upright rectangular stone approximately four feet tall, three feet wide, and one foot deep. The area surrounding some stones' text plates is rough (or ashlar cut) while others are polished. Only one similar, and not nearly as elaborately carved, stone was noted in the nearby Riverside Cemetery and none of this style in Old Salem or Mt. Olivet Cemeteries elsewhere in the county. The ashlar stone appearance was popular in Richardsonian architecture from circa 1880 to 1920 and these markers may represent the funerary art translation of the architectural style. Examples include tombstones for the McKinnie family, H. W. White, Mary Emma Birmingham, the Moore-Yates family, S. D. and Annie Waddill, the Swink-House family, and P. B. and Annie Wilkinson.

The Moore-Yates marker in Section J, Lot 2, where at least nine members of those families were buried from 1928 to 1971, has rusticated edges, top, and base with a smooth, unpolished face. Three open lilies in deep relief with foliage rest on the upper roll of the text plate scroll, the latter carved in three-quarters relief. The surname Moore is in relief within a rectangular recess and angled slightly across the middle of the facade, while the Yates surname is incised below "Moore." A dressed stone bench with "Yates" incised across the edge sits beside the tombstone. In front of the bench, a concrete planter adorned with a Greek key motif band around the top and a few clusters of grapes, often symbolizing Christ's sacrifice or peace or abundance, below rests on a square base ornamented with a center daisy. (Photograph 23). S. D. and Annie Percy Waddill (died 1920 and 1935, respectively, Section E, Lot 5) rest beneath one of the more unusual markers of this style. A scroll text plate unrolls behind a single fern frond in deep relief horizontally across its base. A lotus stem and leaves rise vertically along the left edge of the scroll, and two closed lotus buds, symbolizing resurrection, purity, evolution, or potential, extend upright against the top left rolled edge of the scroll. The

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 8 Page 13

Hollywood Cemetery
Madison County, Tennessee

front left corner of the marker contains a stylized Corinthian column, with its standard acanthus leafed capital, carved in deep relief extending most of the length of the marker. Above the capital as though on the edge of an entablature appear letters, all but an "S" and two "M's" undecipherable. The stone's sides and top and most of the base are rusticated. (Photograph 22). A similar rusticated, massive rectangular block grave marker for P. B. and Annie W. Wilkinson (died 1914 and 1919, respectively, Section B, Lot 65) contains only a large, fluted Grecian urn. The urn, carved in deep relief within the center of the block, extends nearly the full length of the stone. The lip of the urn is fully carved completely across the top of the block, rather than being only in relief. This marker's design appears artistic rather than symbolic. (Photograph 24). Although smaller and of marble rather than granite, the Mary Emma Birmingham (died 1905, Section A, Lot 10) white marble stone appears to be in the same style as its flowers exhibit similar deep relief and the carving similar preciseness. It has two lilies, indicating purity, perfection, or light. On top of the marker is a life-sized dove, the traditional symbol of peace. In this case, the dove seems to signify the Holy Spirit plucking a pure, lovely soul from earth to carry as a messenger to heaven.¹⁸

Consistent with Tennessee's reputation as the "Volunteer State," some Hollywood Cemetery tombstones depict military service and patriotic themes. A "doughboy" statue in full uniform with gun and knapsack marks the grave of Jesse C. Lemmons (died 1927, Section K 1, Lot 34). The World War I veteran was wounded while serving in Company G, 4th Infantry, 3rd Division, A.E. F.¹⁹ (Photograph 9). William A. Myers (died 1920, Section D, Lot 19), who served during World War I in the Marines, 74th Company, 6th Regiment, has an unusual marker commemorating his patriotism. A three-foot high, six-inch thick, smooth tablet style block of gray granite is mounted on a six-inch high base extending about two inches beyond the tablet on all sides. An American flag, mounted on a standard with finial, is carved in relief across the upper half of the tablet. The flag, complete with curves as though waving in the breeze, is attached to the standard by tasseled ropes. It includes light and dark bands for stripes as well as stars carved in the upper left corner field. (Photograph 10).

Of course, less elaborate markers with traditional symbolism, though not as numerous or dominant on the landscape, dot the cemetery as well. This indicates that Hollywood Cemetery was used not only by Jackson's wealthy citizens, but also by families of moderate means and who exhibited less ostentatious tastes in funerary art than some of the families whose markers are described above. One example is the two-foot high double arched marker for Liberty and Susan Weir (died 1891, Section E, Lot 76). An open book, often indicating a deceased teacher or the Christian 'Book of Life,' is carved in relief within a recessed circle in the upper one third of Susan's side while Liberty's side features clasped hands. The clasped handshake motif holds various meanings ranging from goodbye to friendship. One of the oldest motifs in funerary art, and the one used most frequently for a child's grave, is the lamb, signifying death of an innocent or a sacrifice. Three nice examples at Hollywood are identical fifteen-inch-high round shoulder rectangular tablet tombstones, each topped by a lamb carved in full relief, marking the graves of three children in the Young family who died before reaching age two. (1912, 1914, 1916, Section E, Lot 36).

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Section number 8 Page 14

Hollywood Cemetery
Madison County, Tennessee

Unexpectedly, the cemetery also holds at least one folk art grave marker, the double, rectangular tablet style marker made of concrete for John and Gertie Rhodes (died 1943 and 1966, respectively, Section H, Lot 29). It is approximately three feet wide, one foot tall, and three inches deep, set on a flat base rising two inches above ground level, and has hand incised block lettering. The 'N' in John is a backward, mirror image letter form. (Photograph 26). This substantiates the fact that at least a few persons outside the wealthy upper class were buried at Hollywood.

Hollywood's landscaping and "modern" design was especially attractive to Jackson's wealthy and upper middle class in the late nineteenth and early twentieth century; therefore, the cemetery represents the town's Gilded Age. With its abundance of artistic grave markers, designed plan, and landscaped grounds, Hollywood Cemetery retains its integrity as a high-style Victorian era cemetery. Its site, setting, and stylish monuments continue to evoke a sense of its past as the city's premier burial ground for whites during the cemetery's period of significance. When its history and the contributions of people buried there are considered along with its funerary art, Hollywood Cemetery exudes historic and artistic significance and merits placement on the National Register of Historic Places.

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 15

Hollywood Cemetery
Madison County, Tennessee

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United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number 9 Page 16

Hollywood Cemetery
Madison County, Tennessee

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United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Section number 10 Page 17

Hollywood Cemetery
Madison County, Tennessee

GEOGRAPHICAL DATA

Verbal Boundary Description and Boundary Justification

The nominated boundary of Hollywood Cemetery contains approximately 24, indicated on the accompanying Madison County Tax Map F – 77 – E. These acres represent of the historic property used as a burial ground by Hollywood Cemetery during its period of significance. Three parcels are excluded because they primarily consist of modern burials.

Hollywood Cemetery is bordered by Lambuth University on the east, a commercial district across Hollywood Drive to the South; a residential neighborhood to the southwest; B'nai Israel Cemetery to the west; the non-historic part of the cemetery on the north; part of Hollywood Shopping Center on the northwest and Lambuth University baseball field on the northeast.²⁰

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number photos Page 18

Hollywood Cemetery
Madison County, Tennessee

PHOTOGRAPHS

Hollywood Cemetery
Jackson, Madison County, Tennessee

Photographs by: Carroll Van West
Middle Tennessee State University, Center for Historic Preservation
Murfreesboro, TN 37132

Date: 9 April 2002

Negatives: Tennessee Historical Commission
2941 Lebanon Road
Nashville, TN 37243

Entrance
1 of 30

Overview facing north
2 of 30

Overview facing south
3 of 30

Overview facing southwest
4 of 30

Overview facing southwest
5 of 30

Overview facing southwest
6 of 30

Overview facing northwest
7 of 30

James E. Mercer [?] grave marker [Section I, Lot 80]
8 of 30

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Section number photos Page 19

Hollywood Cemetery
Madison County, Tennessee

Jesse C. Lemmons grave marker [Section K, Lot 1]
9 of 30

William A. Myers grave marker [Section D, Lot 19]
10 of 30

Frieda Lee Jennings grave marker [section C, Lot 84]
11 of 30

Little Millie Lou Booker grave marker [Section B, Lot 56]
12 of 30

Arthur Parker Bowlin grave marker [Section B, Lot 19]
13 of 30

Warmack-Ezzell mausoleum [Section E, southeast corner]
14 of 30

Jobe gazebo family plot marker [Section E, Lot 16]
15 of 30

D. J. Percy grave marker [Section E, Lot 7]
16 of 30

Archelous M. and Harriet White grave marker [Section A, Lot 3]
17 of 30

G. C. and Jennie W. Rhodes grave markers [Section F, Lot 8]
18 of 30

John and Lizzie Temple (Woodmen of the World) grave markers [Section B, Lot 57]
19 of 30

William H. Huddleston grave marker [Section F, Lot 18]
20 of 30

Swink-House grave marker [Section B, Lot 13]
21 of 30

United States Department of the Interior
National Park Service

National Register of Historic Places

Continuation Sheet

Section number photos Page 20

Hollywood Cemetery
Madison County, Tennessee

S. D. and Fannie Percy Waddill grave marker [Section E, Lot 5]
22 of 30

Moore-Yates grave marker [Section J, Lot 2]
23 of 30

Wilkinson-Odum grave marker [Section B, Lot 65]
24 of 30

L. E. Only grave marker [Section I, Lot 38]
25 of 30

John and Gertie Rhodes grave marker [section H, Lot 29]
26 of 30

Family marker with Art Deco styling, facing south
27 of 30

View of cemetery lanes dividing historic portions from recent sections, facing east
28 of 30

View of cemetery lanes dividing historic portions from recent sections, facing northwest
29 of 30

Cast iron fence separating Hollywood Cemetery from adjacent Jewish cemetery
30 of 30

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ endnotes _____ Page 21 Hollywood Cemetery
Madison County, Tennessee

ENDNOTES

¹ Jonathan K. T. Smith, comp., *Tombstone Inscriptions from Black Cemeteries in Madison County, Tennessee* (Jackson, TN: privately printed, 2000), 21.

² "Friedlob," Madison County, Tennessee Families, <<http://www.tngenweb.org/madison/families/friedlob.htm>> (14 November 2002).

³ Emma Inman Williams, *Historic Madison: The Story of Jackson & Madison County Tennessee From the Prehistoric Moundbuilders to 1917* (Jackson, TN: Madison County Historical Society, 1946), 152.

⁴ Williams, 328.

⁵ Williams, 400.

⁶ Goodspeed Biographical Appendix, Madison County, Tennessee
<<http://www.tngenweb.org/madison/history/gsbioamad.htm>> (12 August 2002); Williams, 361.

⁷ Williams, 400.

⁸ Those identified in Williams, 527-30, include:

National: Herron Carney Pearson (died 1953) [E 5] Representative 1935-1943;
Thomas Jefferson Murray (died 1971) Representative 1943-1967;
State: J. D. Bledsoe (died 1985) [Q14] senator 1939-41;
J. E. Blackmon (died 1938) [G21] representative 1915-23;
Richard Dungan (died 1955) [I 69] representative 1945--??;
M. V. B. Exum (died 1918) [H 50] floating representative 1901-03;
Eugene Fulghum (died 1928) [K1 40] senator 1917-19;
R. A. Harris (died 1939) [I 43] representative 1907-09;
Gid T. Henderson (died 1948) [M29] representative 1931-35;
A. S. Johnson (died 1953) [Q 115] representative 1913-15;
F. L. Johnson (died 1947) [Q122] representative 1927-29;
Sam C. Jones, (died 1950) [Q36] floating representative 1931-33;
J. A. Midyett (died 1961) [V 710] representative 1933-35, 1939-41, 1943 -1945;
William P. Moss (died 1985) [K3] senator 1933-37, speaker 1935-37;
R. B. Neely (died 1937) [B26] representative 1923-33;
William Albert Perry (died 1930) [N 43] representative 1897-99;
Lowell Simmons (died 1951) [V 107] representative 1945-??;
Richard Reynolds Sneed (died 1947) [M109] representative 1905-07;
Ancil Walter Stovall (died 1923) [B 30] senator 1895-97;
R. B. Swink (died 1933) [B13] representative 1919-21, senator 1923-25;
Andrew Tip Taylor, Jr. (died 1946) [M3] representative 1937-39;
M. Henry Taylor (died 1928) [E 3] representative 1913-15;
Local: C. E. Griffin (died 1925) [C48] mayor of Jackson 1910-1915;
Thomas G. Polk (died 1928) [I 78] mayor of Jackson 1909-10;

United States Department of the Interior
National Park Service

National Register of Historic Places Continuation Sheet

Section number _____ endnotes _____ Page 22

Hollywood Cemetery
Madison County, Tennessee

Other: S. J. Everett (died 1945) [I 90] 1914 candidate for Democratic gubernatorial nomination (Williams, 387);
Robert S. Fletcher (died 1931) [I 82] on Governor Robert Taylor's staff (Williams, 329).

⁹ Apparently the group anticipated a third world war and planned the marker to have enduring relevance.

¹⁰ Wallach, Evan J., "The Procedural and Evidentiary Rules of the Post World War II War Crimes Trials: Did They Provide an Outline for International Legal Procedure?" Law of War Page.
<<http://www.lawofwar.org/Tokyo%20Nuremburg%20article.htm>> (30 September 2002).

¹¹ Woodmen of the World Life Insurance Society Page, "About Woodmen," "Woodmen Grave Markers," and "Woodmen History," <<http://www.woodmen.com>> (31 May 2002).

¹² Other similar markers symbolizing laying down the earthly burden (cross) and taking up the heavenly crown are generally executed in dark gray stone rather than the W.O.W. trademark brown.

¹³ Hollywood Cemetery Board of Directors. "An Invitation to Hollywood Cemetery, Jackson, Tennessee." Jackson, TN [?]: privately printed, no date.

¹⁴ Although none of the stones individually photographed has a visible stone carver's name, Jackson City Directories list the following local cutters during the period of significance: Beville Marble Works, Jackson Marble & Granite Works, and City Marble Works (also known as J. T. Whitehead & Sons). It is very likely that some tombstones in Hollywood Cemetery came from all three firms. Two likely artisans were John T. Whitehead (died 1904) [B59], owner of City Marble Works, and John Langford, who worked for Jackson Marble and Granite Works across the street from Hollywood Cemetery. The latter has been in business since 1928. According to Goodspeed's history (912), former Confederate soldier with the 1st Tennessee Heavy Artillery unit and four time prisoner of war, Whitehead settled in Jackson in 1879 and had a "first-class marble trade." Information on Langford was provided by Robert Taylor in a telephone conversation with author on 24 September 2001 (notes at Center for Historic Preservation, Middle Tennessee State University, Murfreesboro, TN). At the turn of the century, architectural and monument pattern books were becoming popular; therefore, it is reasonable to believe that some markers were copies from patterns rather than designs unique to a local carver.

¹⁵ Conversation with cemetery association president, Joe Exum, 9 April 2002.

¹⁶ Tim Talbot, "How to 'Unearth' the Past in Cemeteries," *Bulletin No. 5*, Association of Illinois Museums and Historical Societies, January 1994.

¹⁷ Jonathan K. T. Smith, *Tombstone Inscriptions in Historic Riverside Cemetery in Jackson, Tennessee*, rev. ed., (Jackson, TN [?]: privately published, 1998), <<http://www.tngenweb.org/madison>>(12 July 2002), 81.

¹⁸ "How to Interpret Gravestone Motifs," Saving Graves Page, <<http://www.savinggraves.com/carvings.htm>> (28 June 2001).

¹⁹ This statue may have been available to WWI veterans through mail order outlets.

United States Department of the Interior
National Park Service

National Register of Historic Places

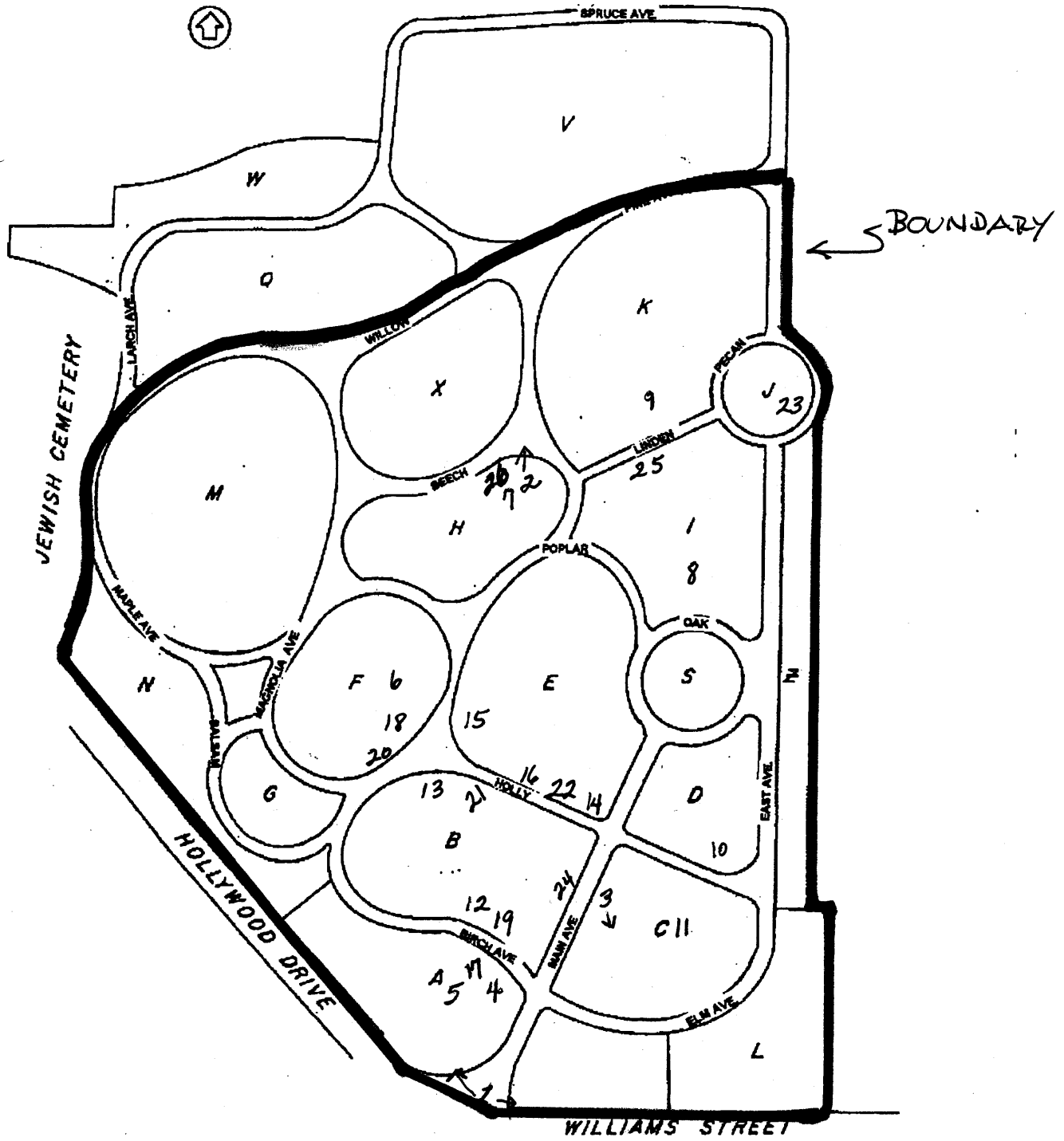
Continuation Sheet

Section number endnotes Page 23

Hollywood Cemetery
Madison County, Tennessee

²⁰ In 1960, Hollywood Cemetery sold the property now occupied by the shopping center and the baseball field; however, that acreage was never used as a burial ground.

APPENDIX - CEMETERY SECTION DETAILS



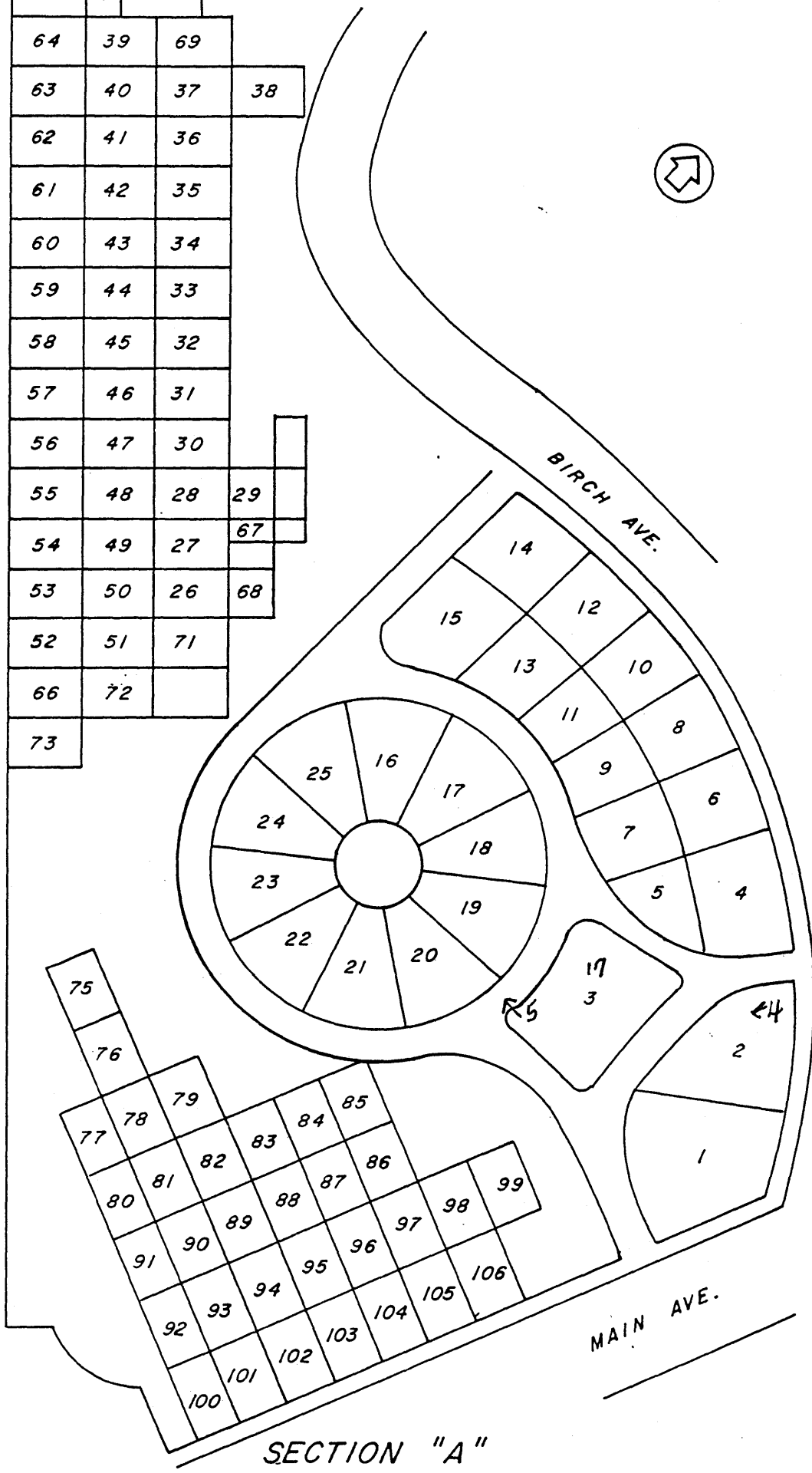
HOLLYWOOD CEMETERY
 JACKSON, TENNESSEE

number = photo key

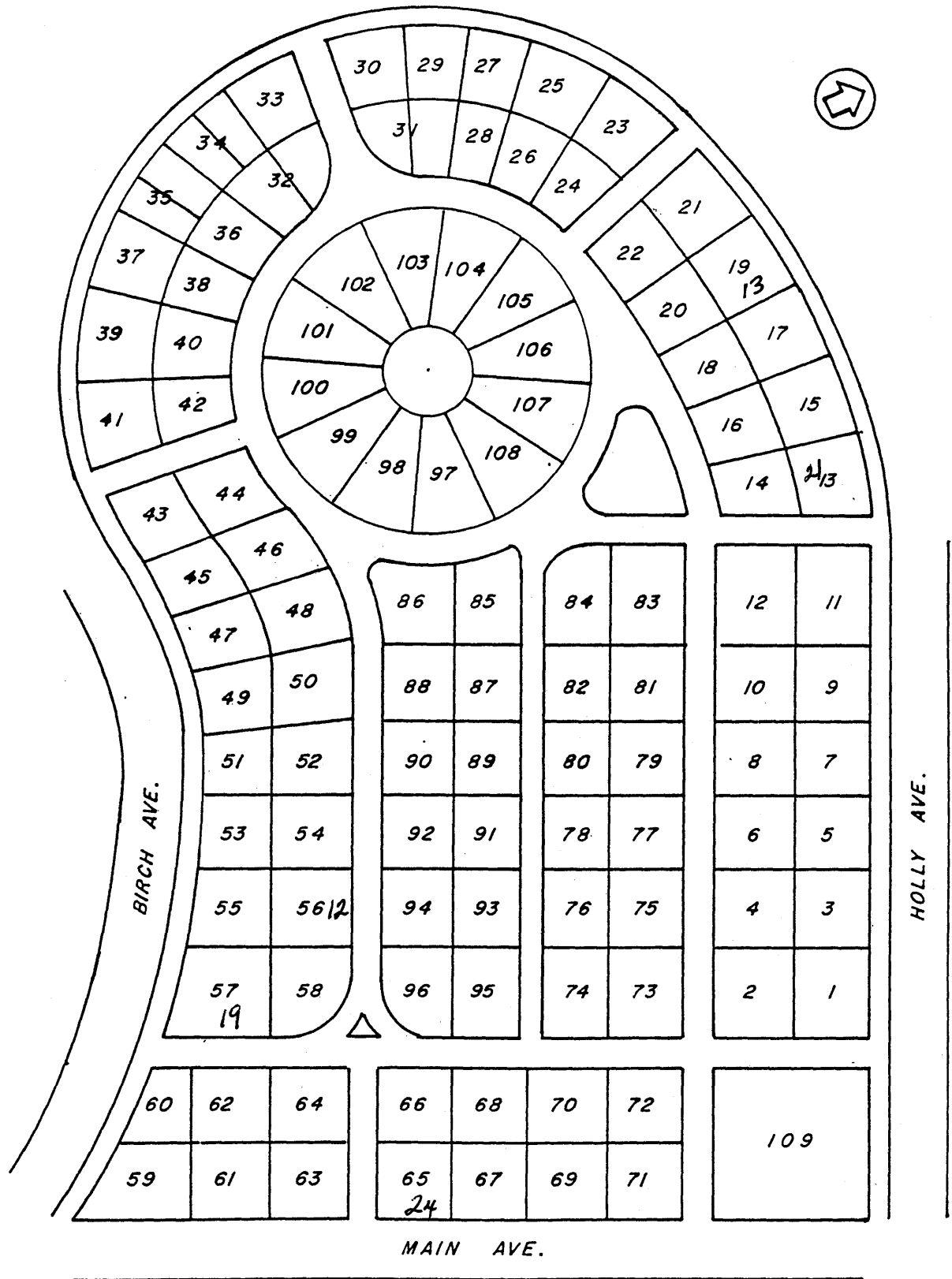
65	70		
64	39	69	
63	40	37	38
62	41	36	
61	42	35	
60	43	34	
59	44	33	
58	45	32	
57	46	31	
56	47	30	
55	48	28	29
54	49	27	67
53	50	26	68
52	51	71	
66	72		
73			



HOLLYWOOD DRIVE



SECTION "A"



BIRCH AVE.

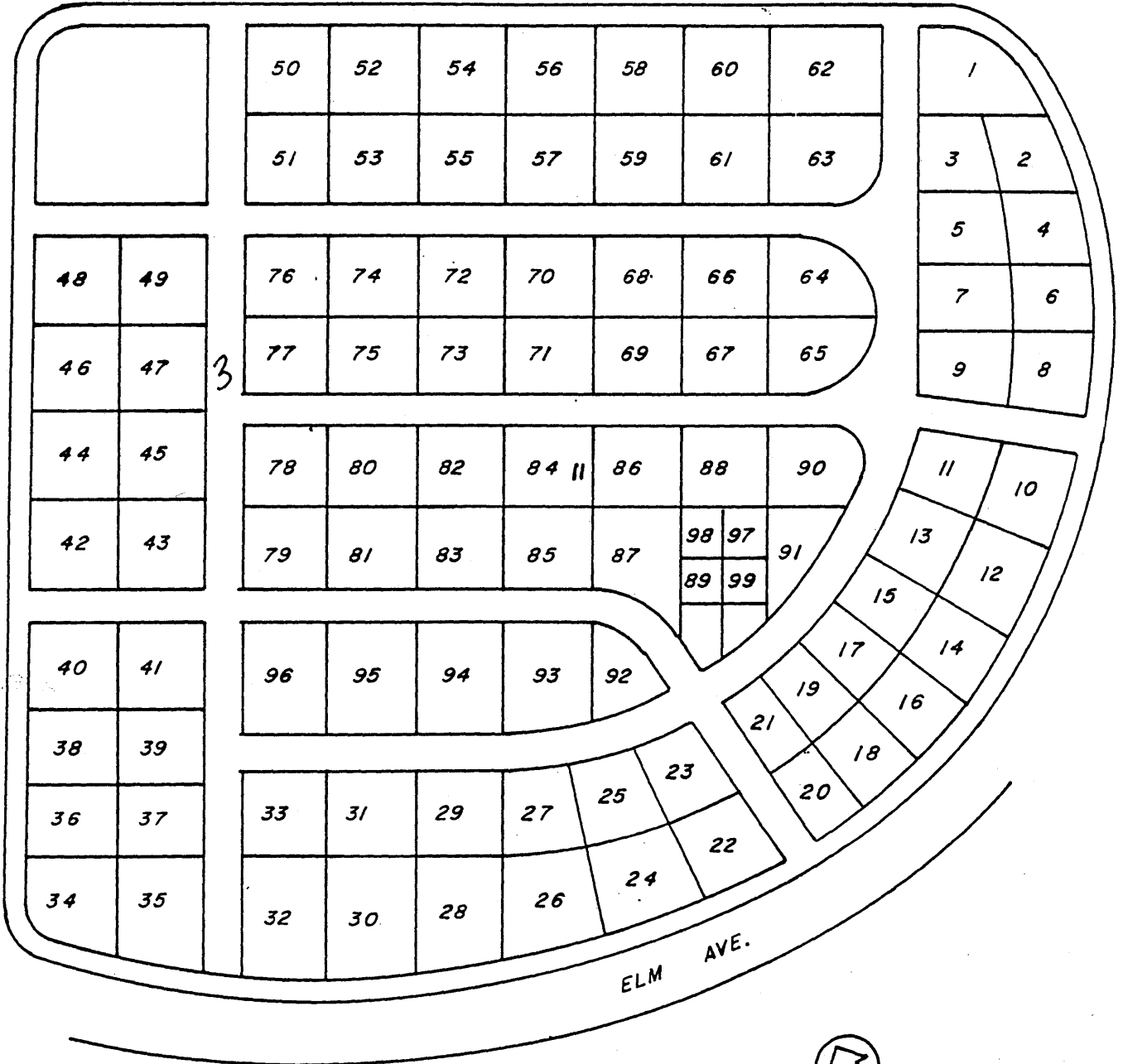
HOLLY AVE.

MAIN AVE.

SECTION "B"

HOLLY AVE.

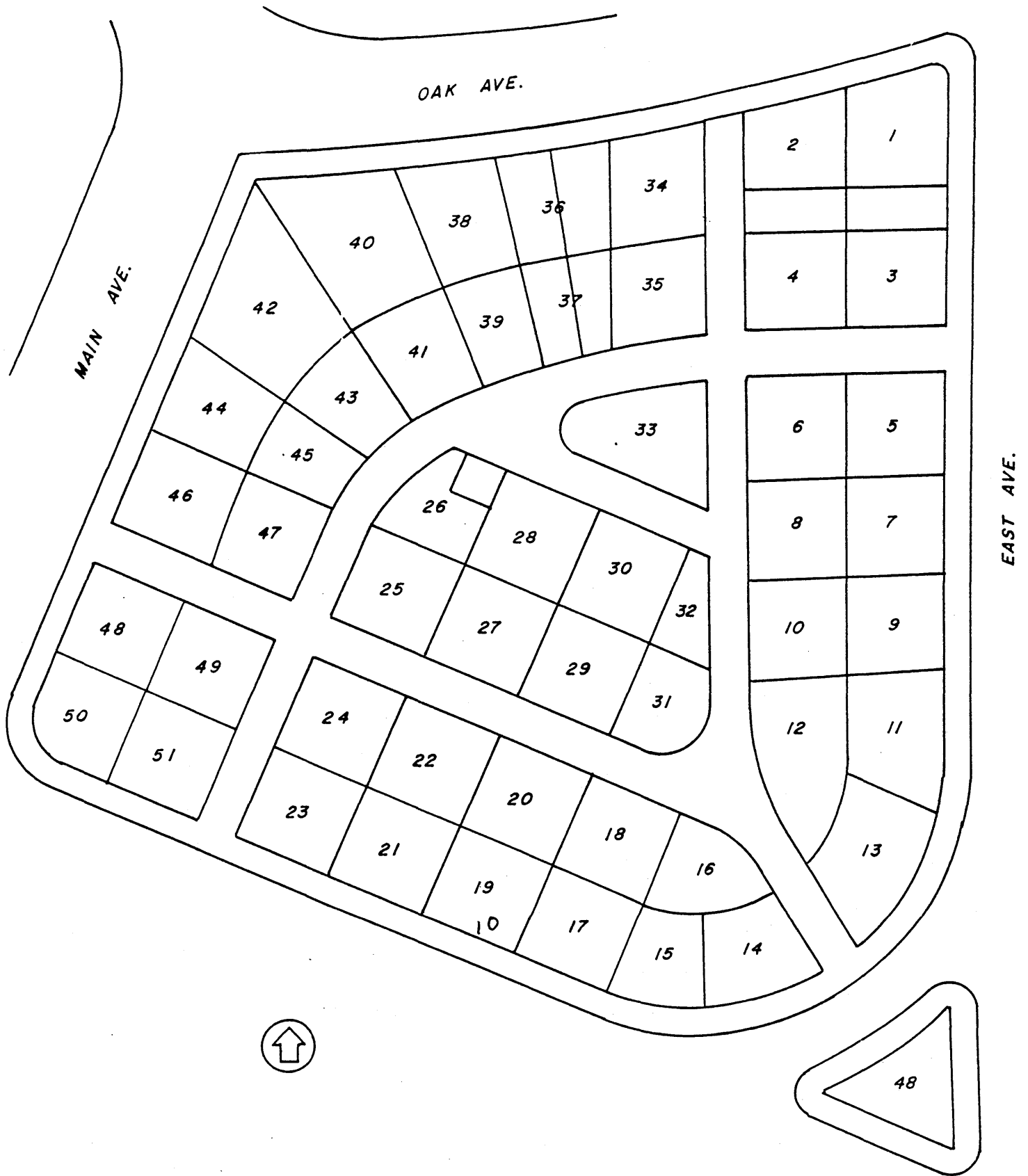
MAIN AVE.



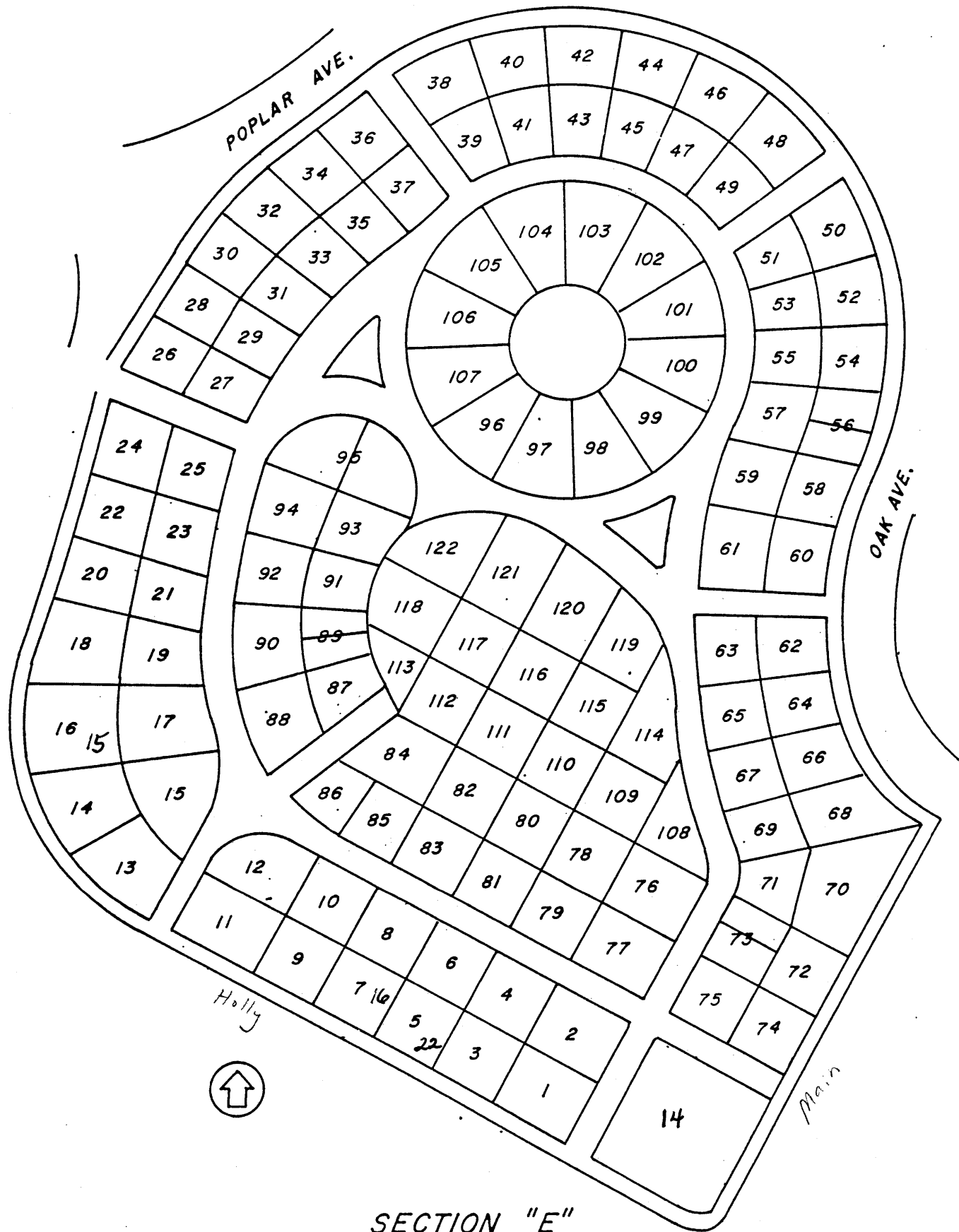
ELM AVE.



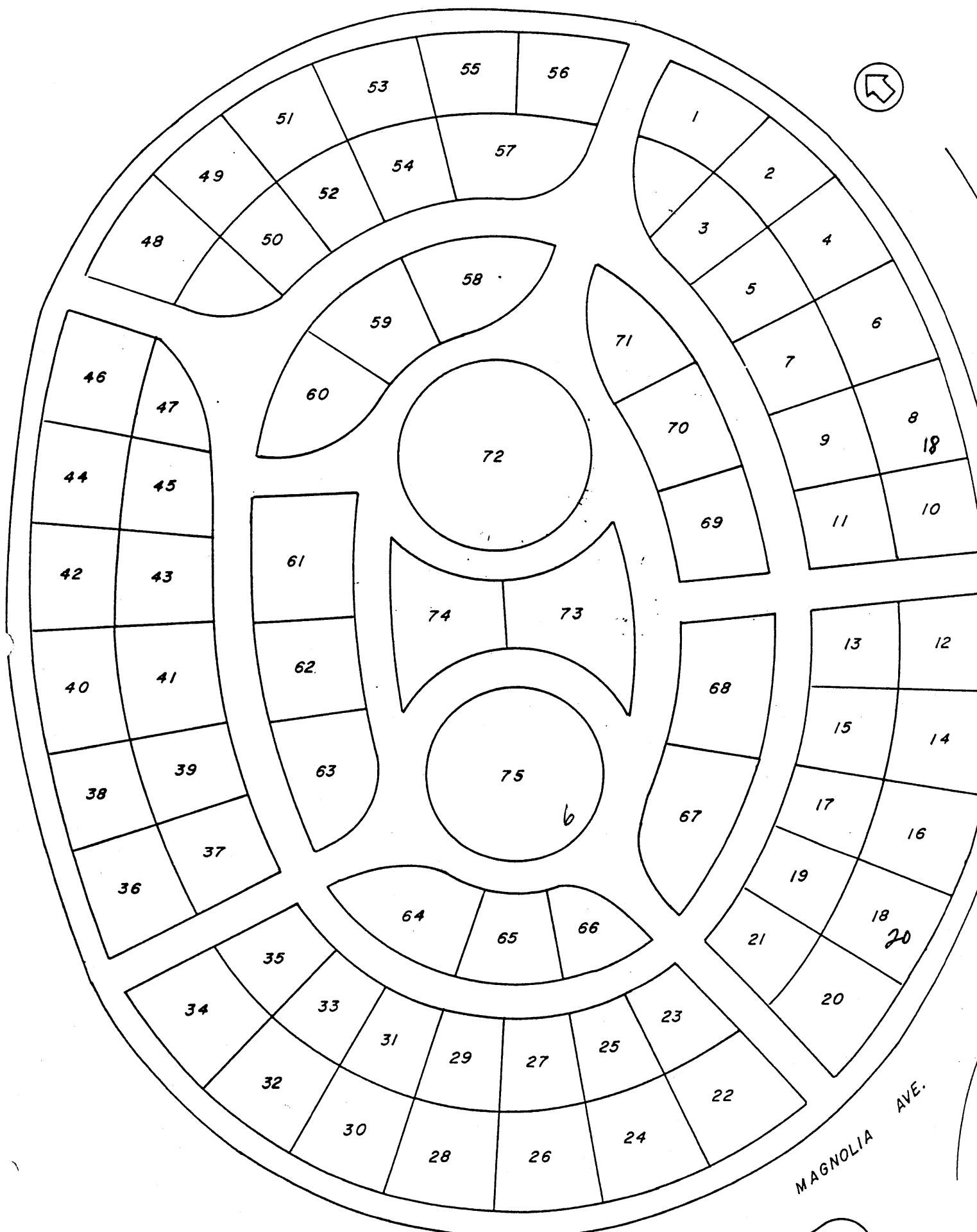
SECTION "C"



SECTION "D"

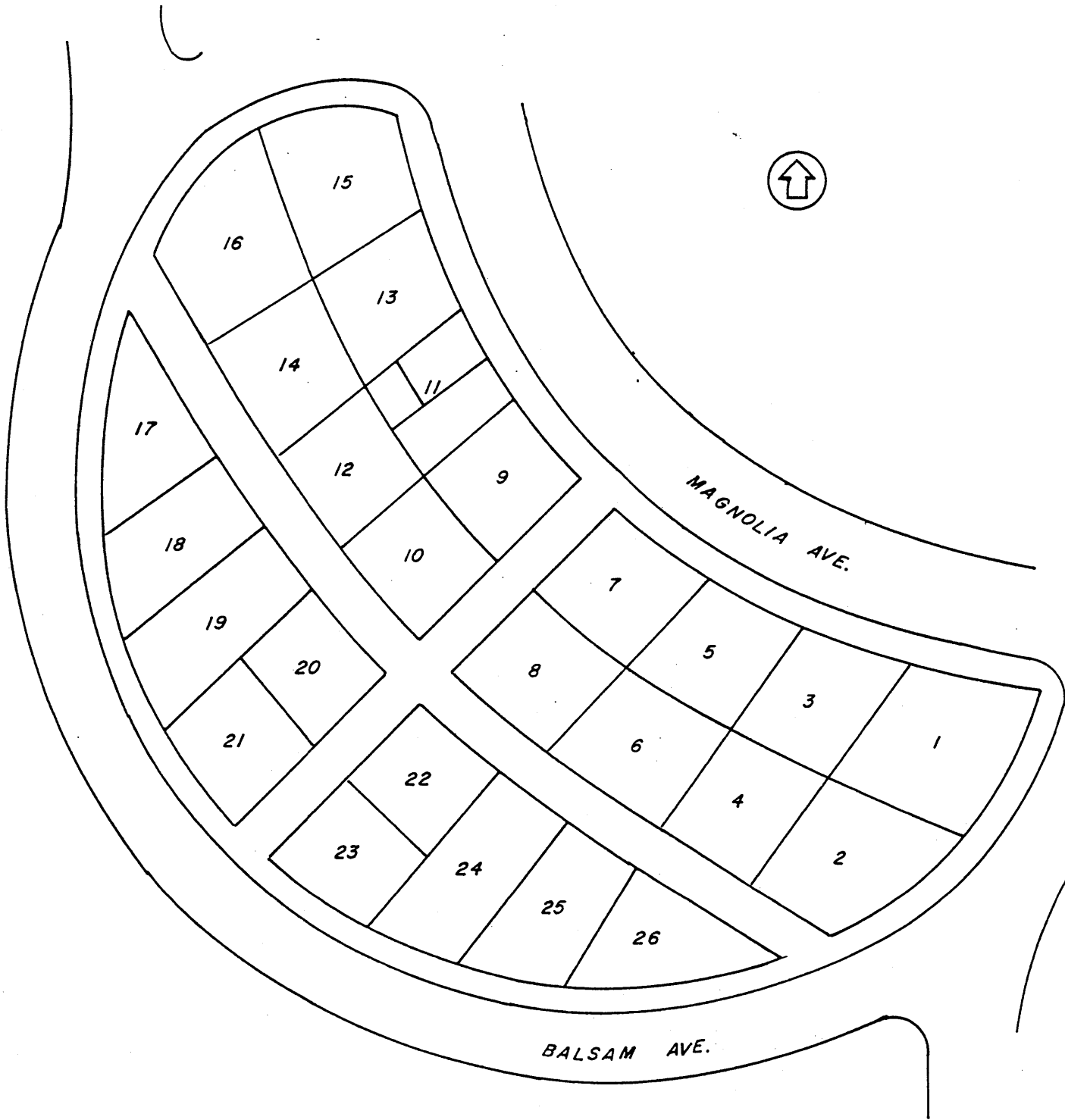


SECTION "E"

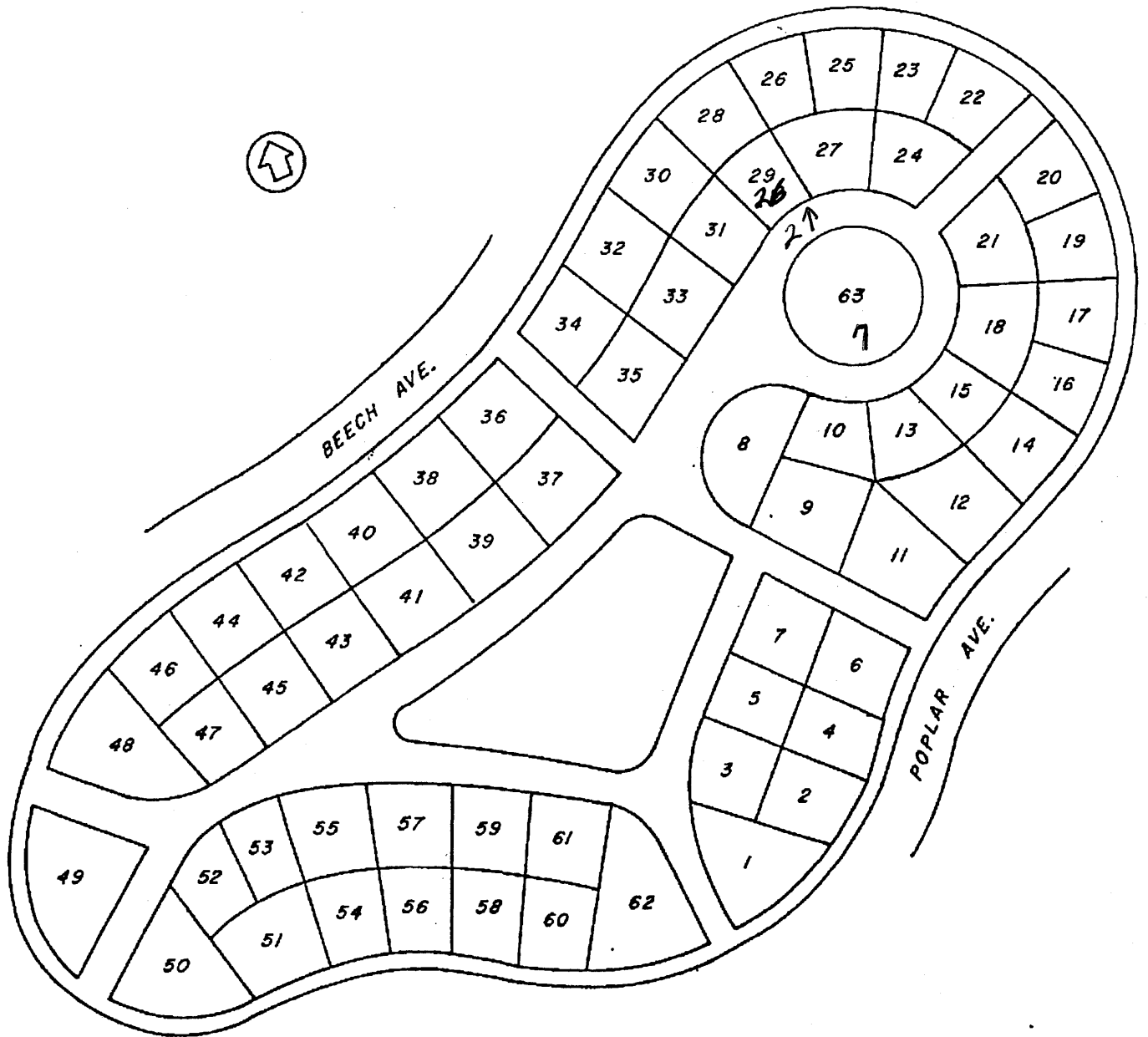


SECTION "F"

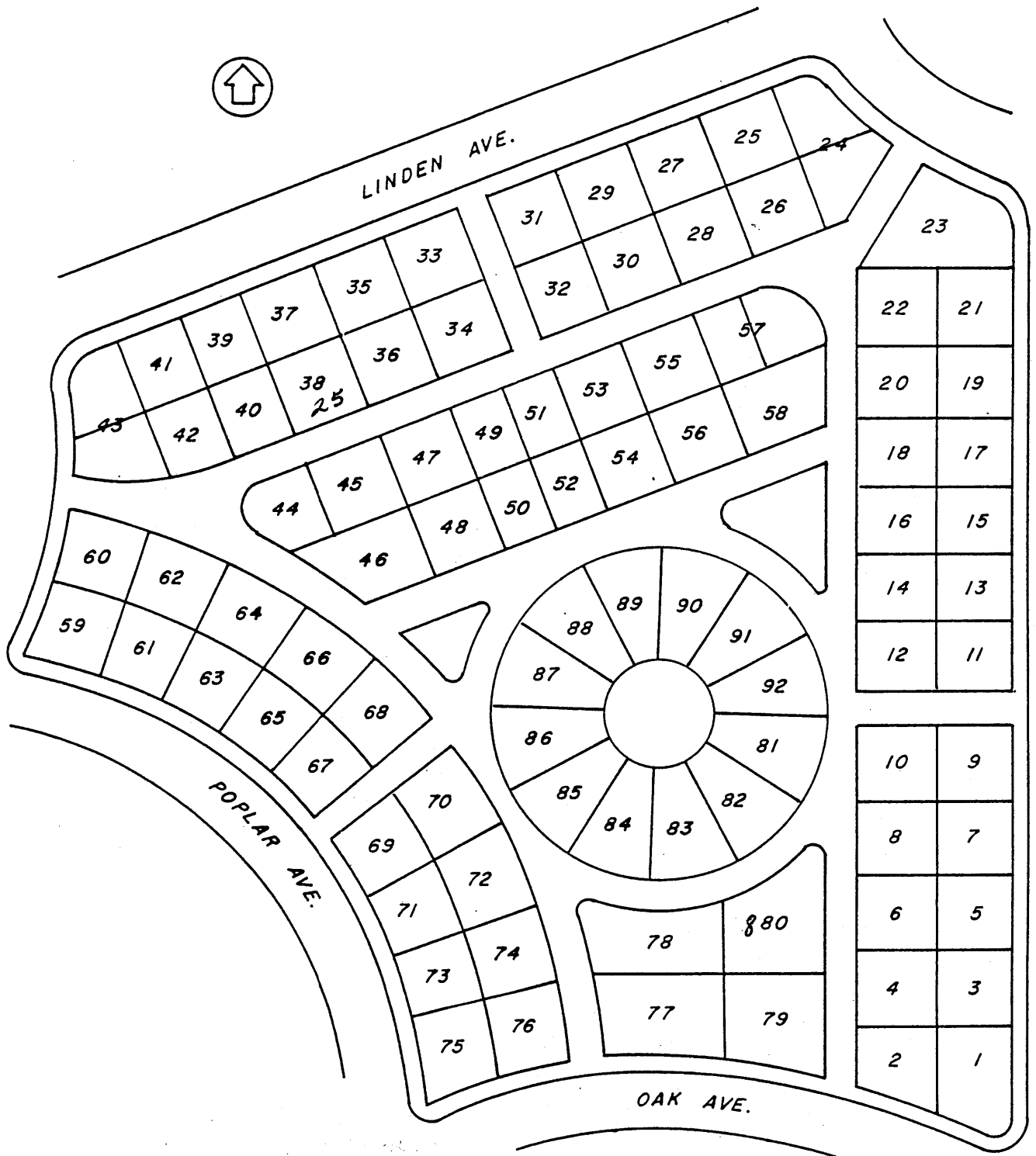
MAGNOLIA AVE.



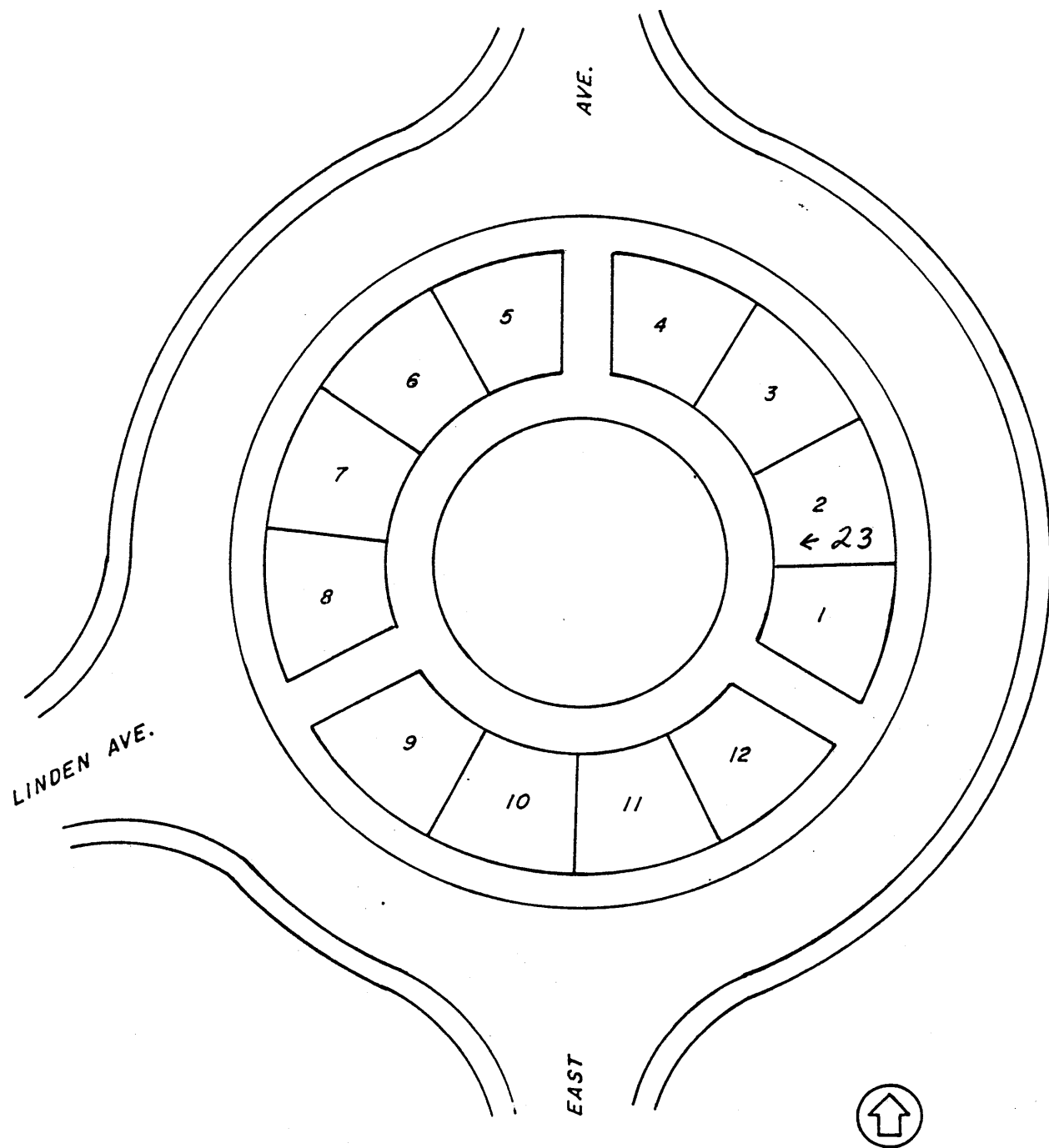
SECTION "G"



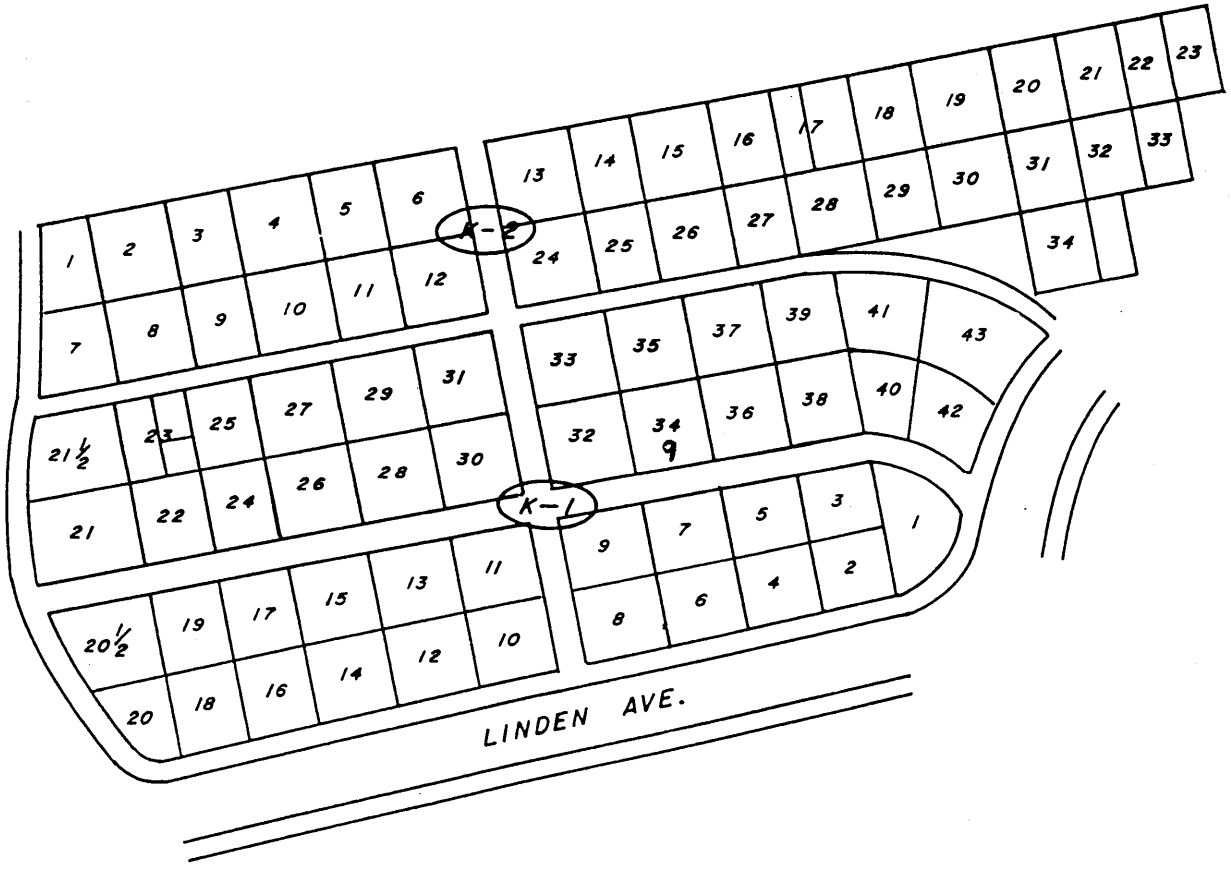
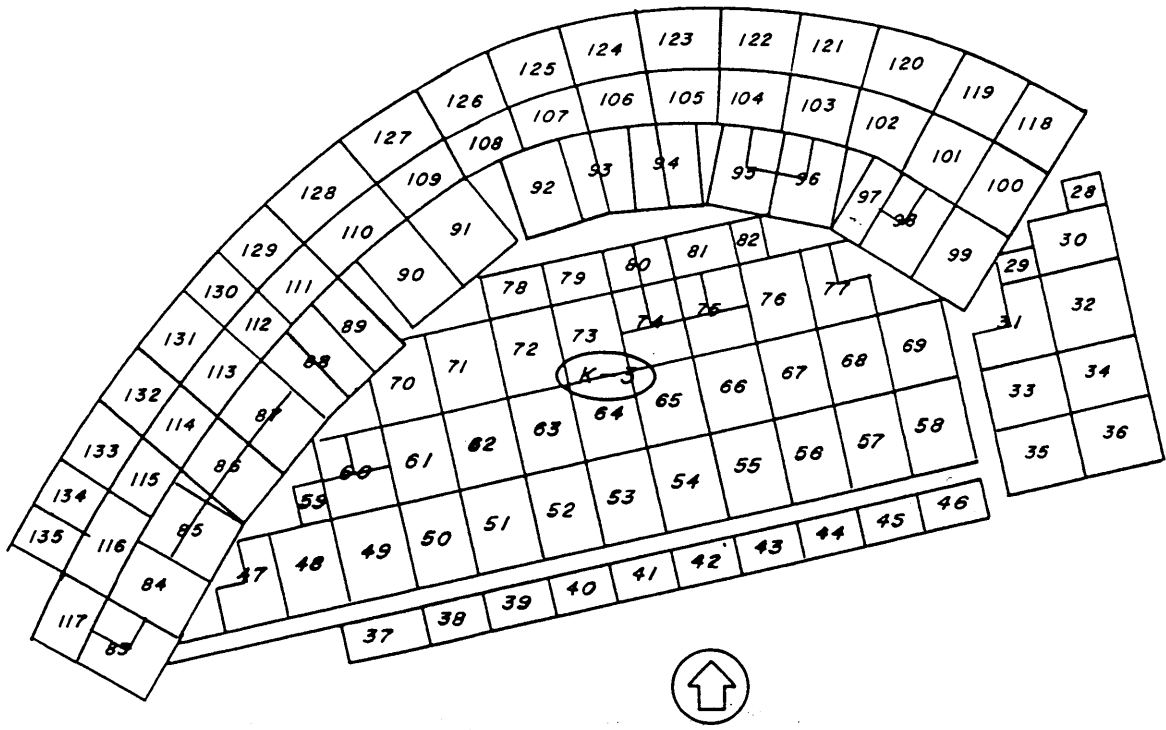
SECTION "H"



SECTION "1"



SECTION "J"



SECTION "K"



EAST AVE.

154	155	156	157						
153	152	151	150						
146	147	148	149						
145	144	143	142	141					
131	132	133	134	135	136	137	138	139	140

								9	12	16
									11	15
									10	14
										13
1	2	3	4	5	6	7	8	13	17	
27	26	25	24	23	22	21	20	19	18	

93	94	95	96	97	98	100
92	91	90	89	88	87	101
81	82	83	84	85	86	102
80	79	78	77	76	75	103
69	70	71	72	73	74	104

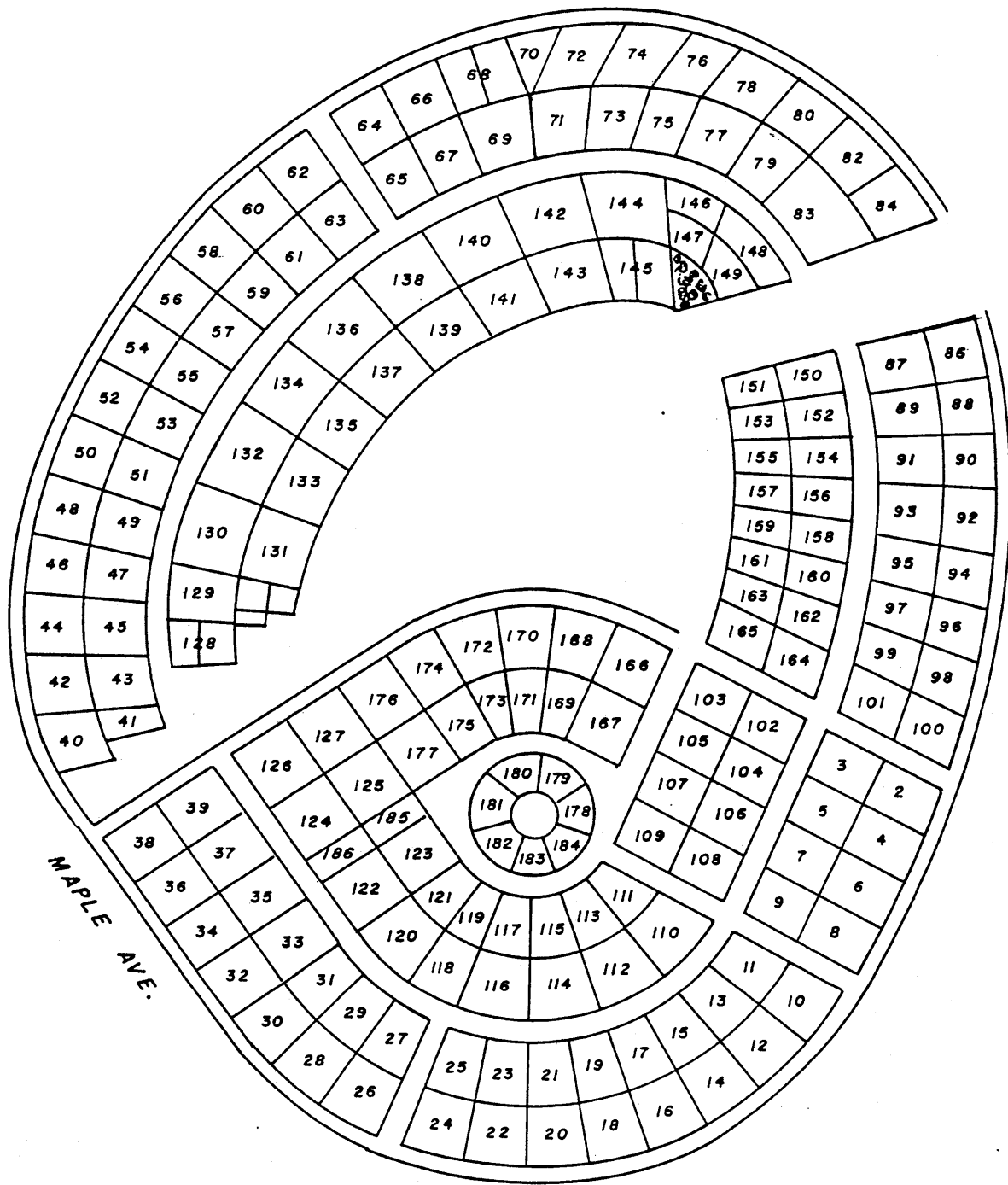
28	29	30	31	32	33	34	35	36	37
47	46	45	44	43	42	41	40	39	38
48	49	50	51	52	53	54	55	56	114
115	116	117	118	119	120	121	122	123	124

68	67	66	65	64	63	105
57	58	59	60	61	62	106
113	112	111	110	109	108	107
125	126	127	128		129	130

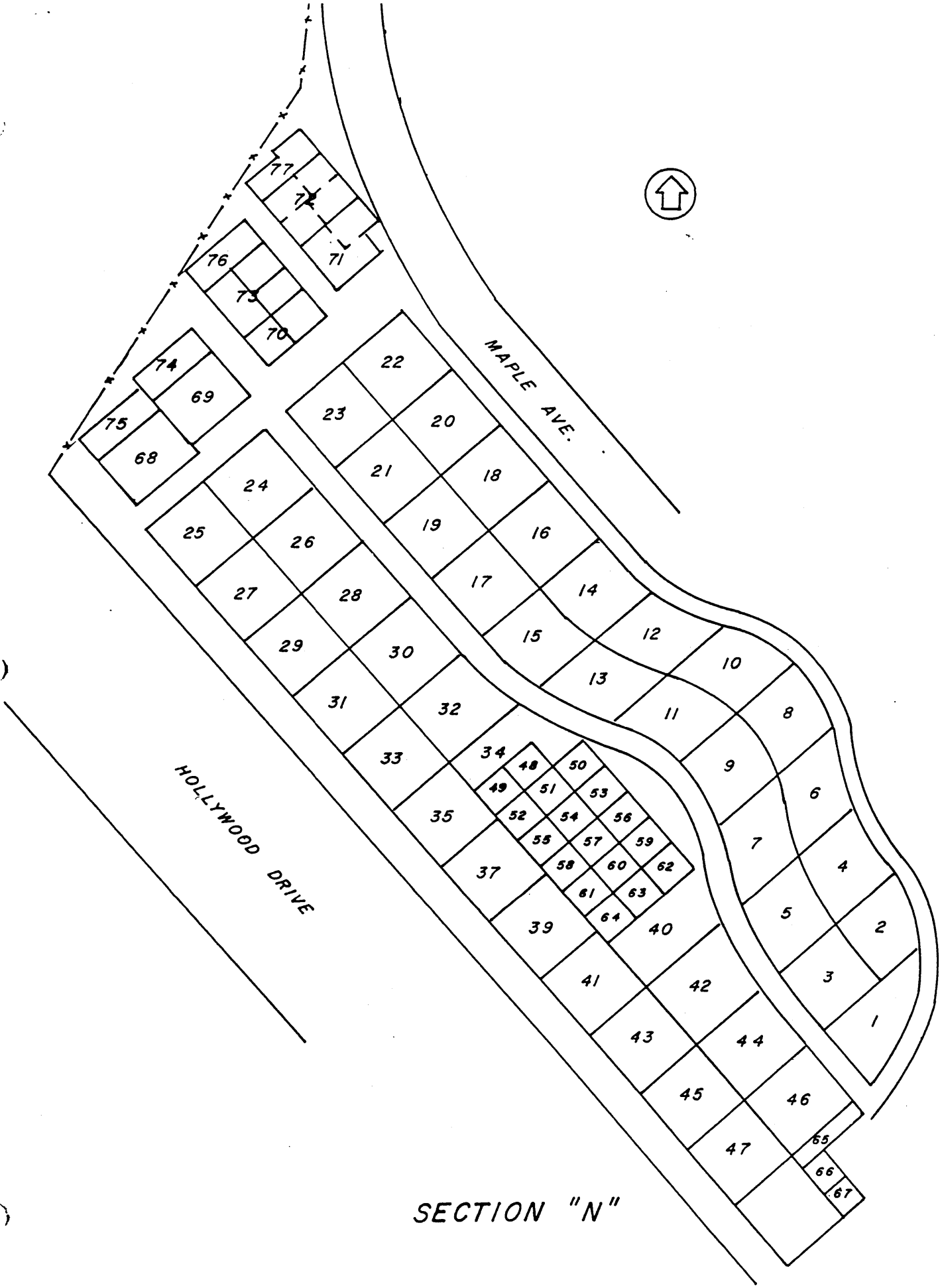


WILLIAMS ST.

SECTION "L"



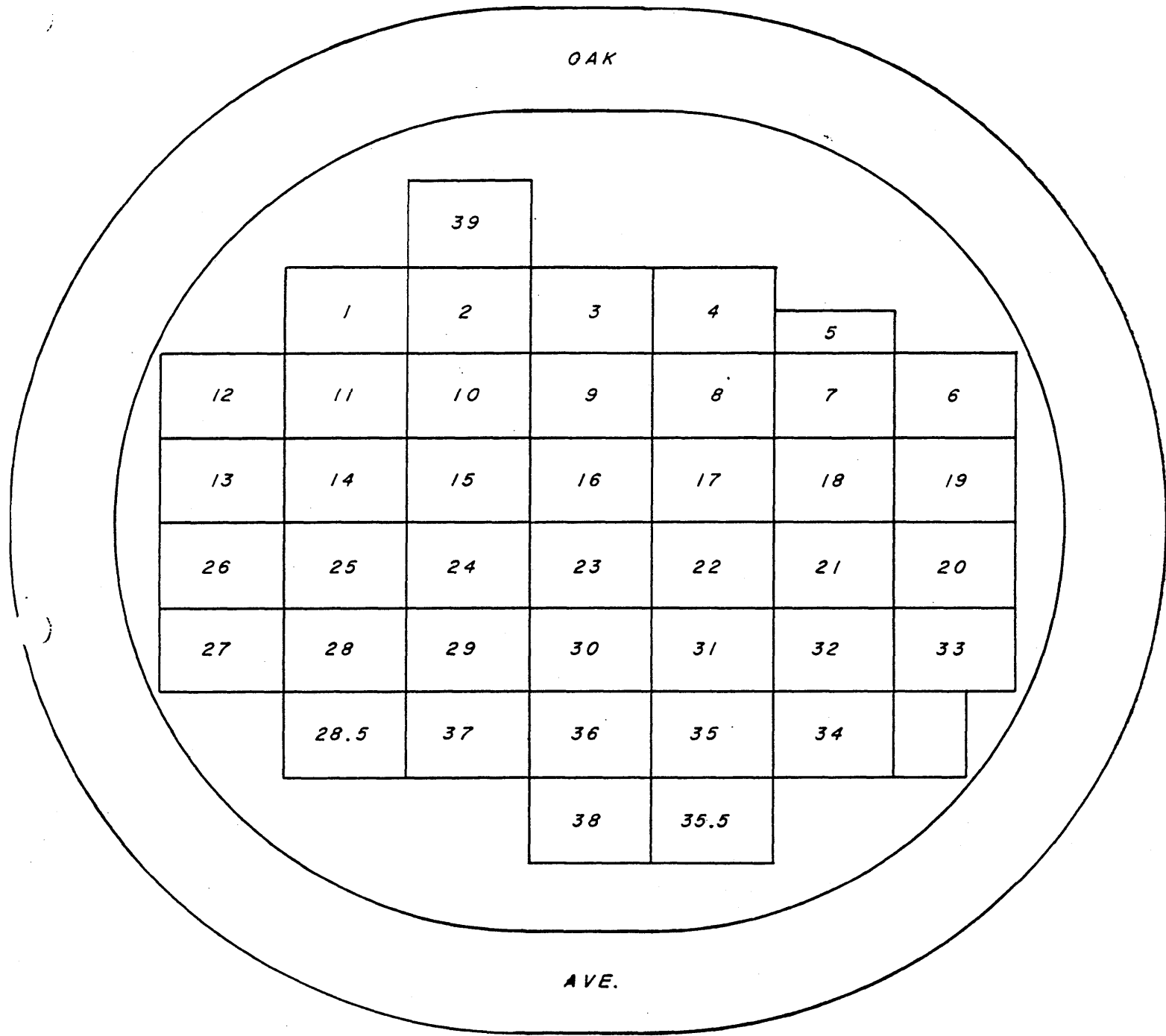
SECTION "M"



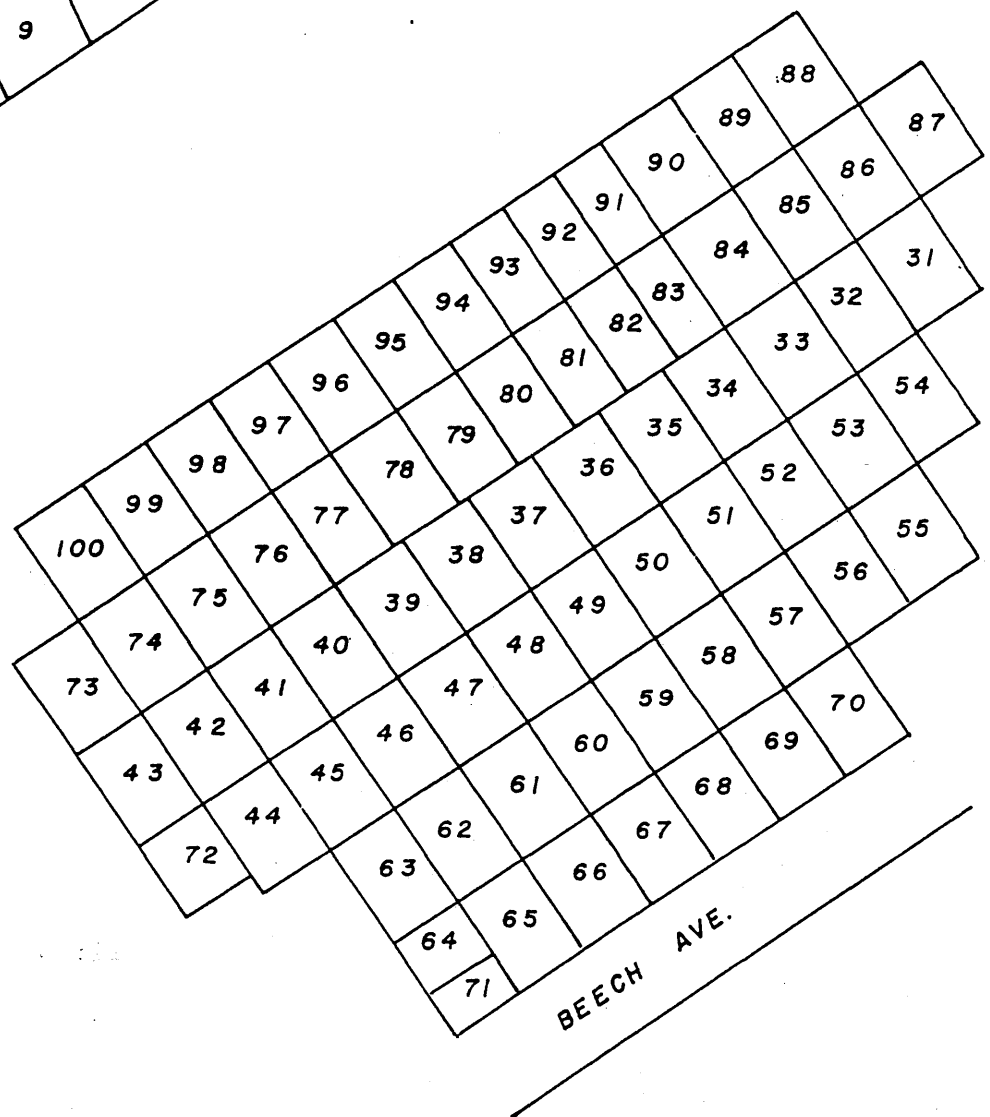
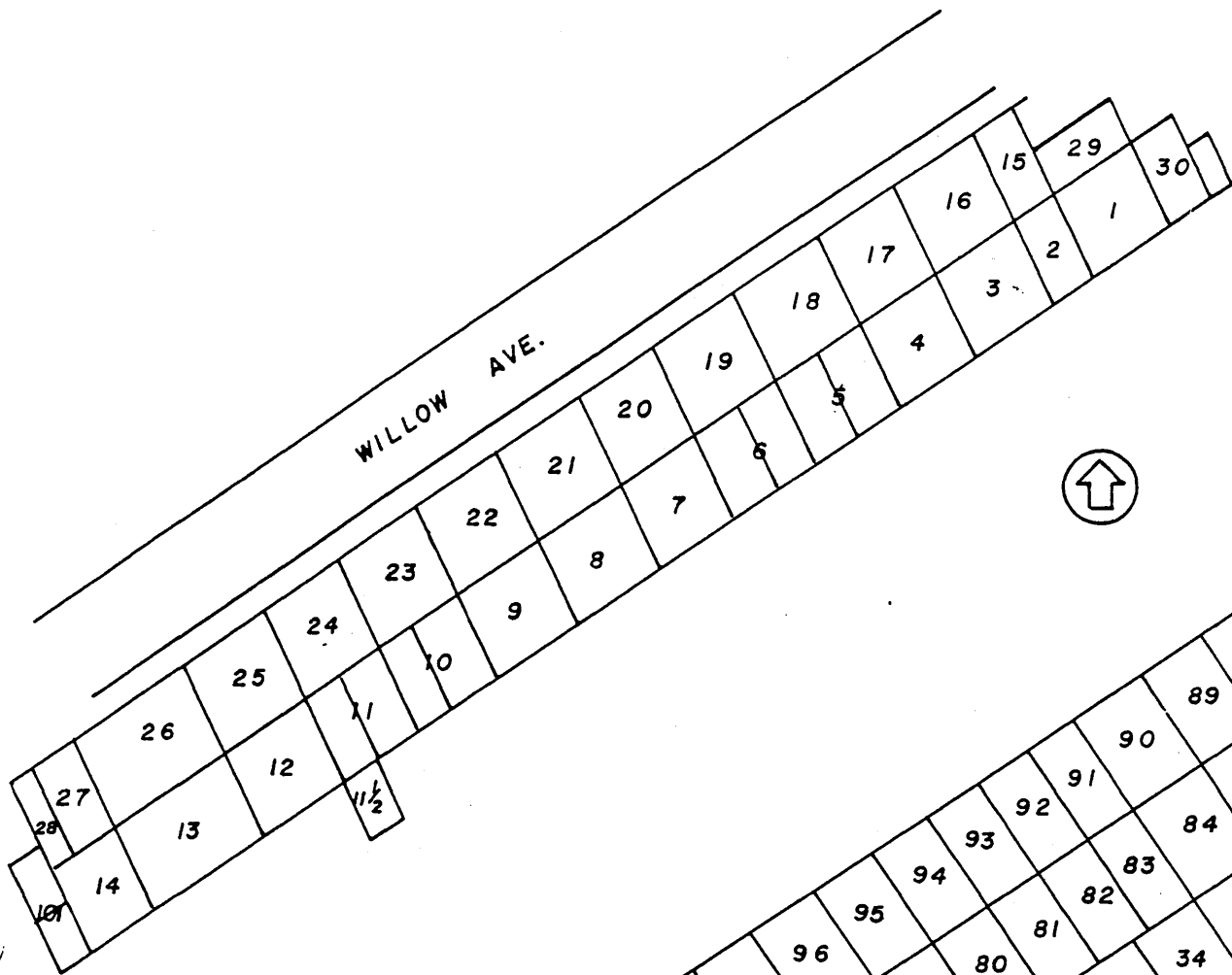
MAPLE AVE.

HOLLYWOOD DRIVE

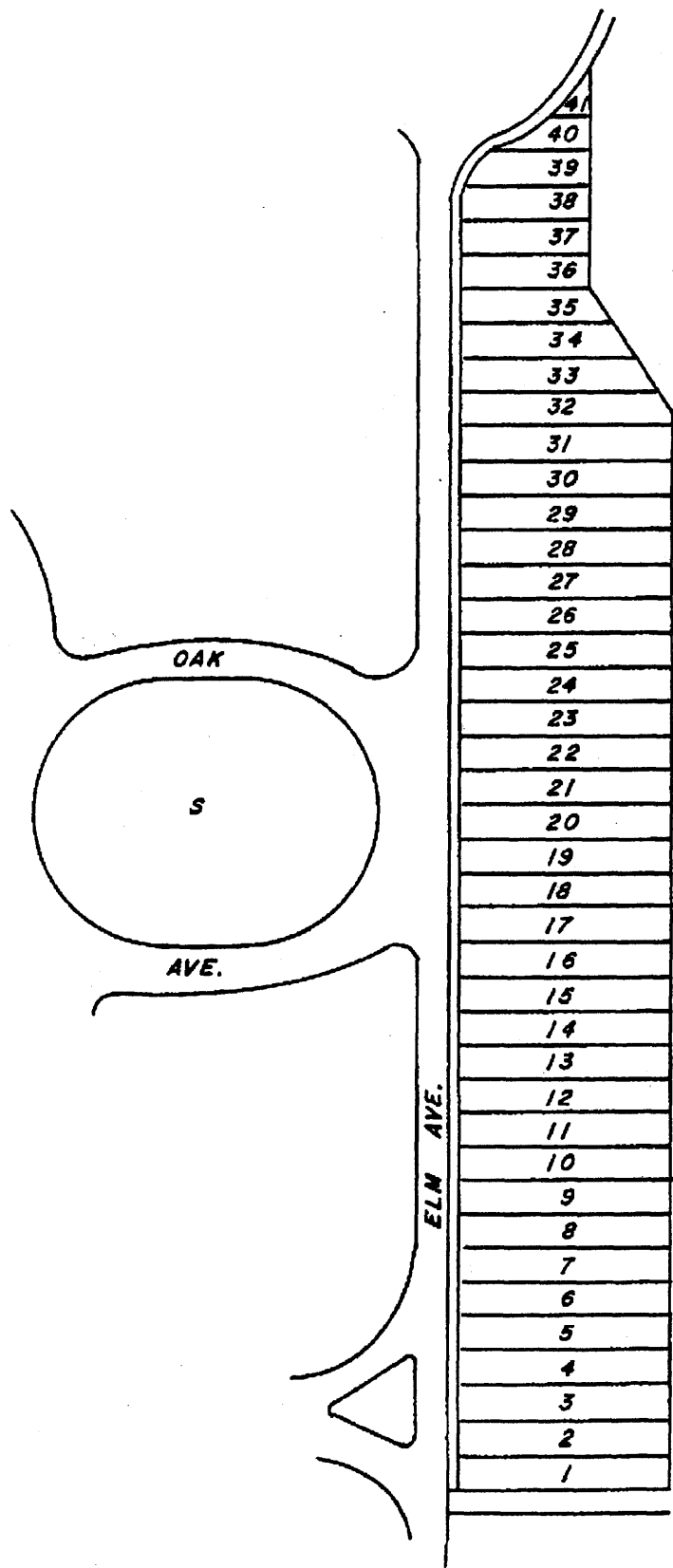
SECTION "N"



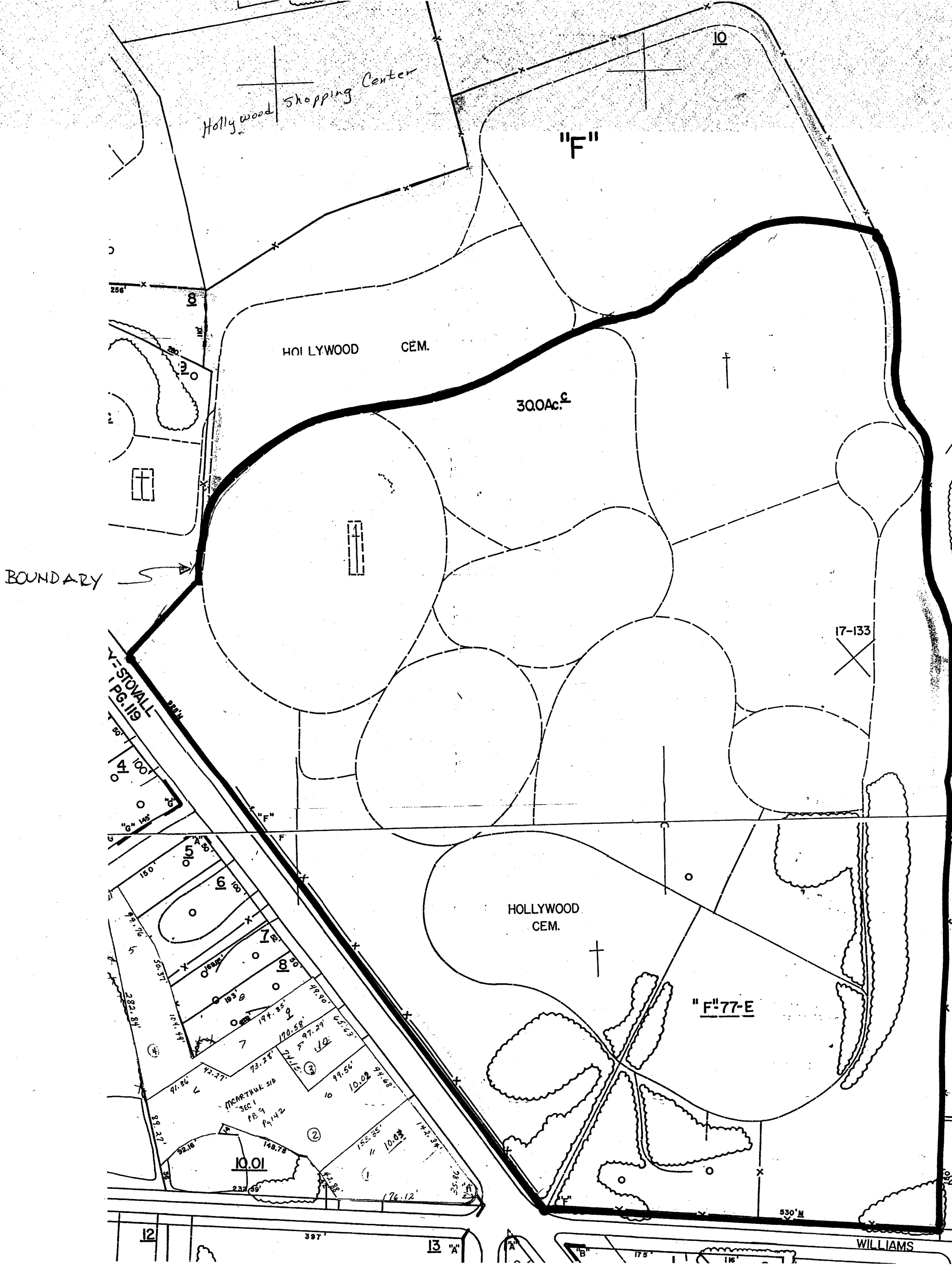
SECTION "S"



SECTION "X"



SECTION Z
"SINGLES"



↑ N
 HOLLYWOOD CEMETERY
 MADISON COUNTY, TN
 1" = 125'