NPS Form 10-900
(Rev. 8-86)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

DRAFT

NATIONAL REGISTER OF HISTORIC PLACES REGISTRATION FORM

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1. Name of Property

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historic name: GROVE STREET CEMETERY

other name/site number: New Haven City Burial Ground

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2. Location

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street & number: 200 Grove Street

not for publication: N/A

city/town: New Haven vicinity: N/A

state: CT county: New Haven code: 009 zip code: 06510

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3. Classification

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Ownership of Property: private

Category of Property: site

Number of Resources within Property:

Contributing	Noncontributing	
1	1	buildings
1		sites
2		structures
		objects
4	1	Total

Number of contributing resources previously listed in the National Register: 0

Name of related multiple property listing: N/A

4. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1966, 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. ____ See cont. sheet.

_____ _____
Signature of certifying official Date

_____
State or Federal agency and bureau

In my opinion, the property ____ meets ____ does not meet the National Register criteria. ___ See continuation sheet.

_____ _____
Signature of commenting or other official Date

_____
State or Federal agency and bureau

5. National Park Service Certification

I, hereby certify that this property is:

____ entered in the National Register _____ _____
___ 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 Keeper Date of Action

6. Function or Use

Historic: FUNERARY Sub: cemetery

Current: FUNERARY Sub: cemetery

7. Description

Architectural Classification:

Exotic Revival
Gothic Revival

Other Description: N/A

Materials: foundation ____ roof ____
walls ____ other see continuation sheet
____ ____

Describe present and historic physical appearance. X See continuation sheet.

8. Statement of Significance

Certifying official has considered the significance of this property in relation to other properties: national.

Applicable National Register Criteria: C

Criteria Considerations (Exceptions) : D

Areas of Significance: ARCHITECTURE
LANDSCAPE ARCHITECTURE
COMMUNITY PLANNING AND DEVELOPMENT
ART

Period(s) of Significance: 1796 - c.1900

Significant Dates: 1796, 1848, 1872

Significant Person(s): N/A

Cultural Affiliation: N/A

Architect/Builder: Josiah Meigs, surveyor
Hezekiah Augur, designer of wall
Henry Austin, designer of entrance

State significance of property, and justify criteria, criteria considerations, and areas and periods of significance noted above.
X See continuation sheet.

9. Major Bibliographical References

_X_ See continuation sheet.

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
X recorded by Historic American Buildings Survey # CT-275
_ recorded by Historic American Engineering Record # _____

Primary Location of Additional Data:

X State historic preservation office
_ Other state agency
_ Federal agency
_ Local government
_ University
_ Other -- Specify Repository: _____

Connecticut Historical Commission
59 South Prospect Street
Hartford, Connecticut 06106

10. Geographical Data

Acreage of Property: approx. 18 acres

UTM References: Zone Easting Northing Zone Easting Northing

A	__	_____	_____	B	__	_____	_____
C	__	_____	_____	D	__	_____	_____

_X_ See continuation sheet.

Verbal Boundary Description: ___ See continuation sheet.
The nominated property includes the parcel recorded in the New Haven Assessor records as Map 259, Block 0331, Parcel 001.

Boundary Justification: ___ See continuation sheet.
The boundary includes the present and historical extent of the cemetery as laid out in 1796, enlarged in 1814, and enclosed in the 1840s.

11. Form Prepared By

Name/Title: Bruce Clouette and Hoang Tinh, reviewed by John Herzan, Conn. Hist. Commission

Organization: Historic Resource Consultants Date: March 23, 1997

Street & Number: 55 Van Dyke Avenue Telephone: 860-547-0268

City or Town: Hartford State: CT Zip: 06106

Materials - other:

STONE: Sandstone (entrance, wall, markers)
STONE: Slate (chapel roof, markers)
STONE: Granite (markers, curbs)
STONE: Marble (markers)
METAL: Cast iron (gate, fences)

Present and Historic Physical Appearance:

New Haven's Grove Street Cemetery is a level parcel of land about 18 acres in extent, located among the buildings of Yale University on the north side of the city's downtown. The cemetery, which dates from 1796, takes the shape of an irregular five-sided polygon, bordered by Grove Street on the south (the front), Ashmun Street on the west, Lock and Canal Streets on the north, and Prospect Street on the east. The entrance to the cemetery is marked by a large brownstone gateway in the Egyptian Revival Style (Photographs 1-3), one of several improvements that were undertaken in the 1840s. The front of the cemetery along Grove Street is enclosed by a cast-iron picket fence, the sections of which extend between open square cast-iron columns that have coved cornices bearing winged-disk ornaments, or ferohers, and large urn finials (Photograph 4). The other sides are enclosed by an 8-feet high wall built of brownstone rubble masonry with a wide joint of pink-colored mortar (Photograph 5). At each of the major corners, the wall meets a large square pillar with a pronounced batter and a single coved cornice molding as the capital. Lesser piers mark out intermediary sections of the wall, which has cut brownstone coping slabs.

The entrance gates are conceived as an interpretation of the sort of Egyptian temple entrance such as might be found set into a slope on the middle reaches of the Nile. Measuring 48 feet by 18 feet in plan and constructed of a random ashlar masonry, the entrance has two large square-plan pylons, again with a pronounced batter, supporting a wide entablature. The opening between the pylons is further divided by two large columns, behind which are corresponding square pillars. The columns achieve an Egyptian effect with alternating smooth and fluted drums and large lotus-bud capitals. Other Egyptian-Revival details include linen-wrap corner moldings, a coved cornice with stylized

papyrus-leaf ornamentation, and an elaborate carved feroher with globe, wings, and pair of cobras centered above the frieze, which bears the words, "The Dead Shall be Raised." Cast-iron gates similar to the front fence close off the openings. Large cast-iron doors lead to interior rooms within the pylons, the floors of which are paved with brick. A bronze bell is mounted on the cemetery (north) side. Some surface repair on the entrance has not resulted in a good color match.

Immediately within the gate is a one-story brick chapel built in 1872 (Photograph 6). The chapel has a T-shaped plan, 22 feet by 37 feet overall. The steeply pitched, slate-covered roof has a large pointed-arch dormer placed off-center on the south elevation facing the gate, below which is the double-door entrance. The chapel is in the Gothic Revival style of architecture, evident in its steeply pitched slate roof and blunt pointed-arch openings; it formerly had a steeple. The chapel is now used as offices for the cemetery's superintendent.

The cemetery itself, formally known as the New Haven City Burial Ground but popularly called the Grove Cemetery at least since 1849, when a second, more rural cemetery was established in New Haven. The cemetery reflects the rigid geometric layout created at its inception in 1796. The burials are arranged in rectangular family and institutional plots arrayed in long tiers running in a north-south direction parallel to Prospect Street, divided by roadways between the tiers. Most tiers are 60 feet in width, with the center tier somewhat narrower. The roadways, most of which are unpaved, have granite curbs and cast-iron medallions set into the verge to number the lots, an improvement undertaken in the 1880s. About two-thirds of the way in, the cemetery is bisected by a cross-road, Myrtle Path. Formerly, there were several more cross ways, vestiges of which remain at the western edge, but most were discontinued in the late 19th-century as a way of providing more burial space. Since at least the 1860s, the lanes within the cemetery have been known by appellations referring to trees and shrubs.

The burials within the cemetery are marked by a wide variety of monuments dating from the early colonial era to the present time, though most are 19th-century in origin. They take many forms, including tablets, obelisks, and pedestals (Photographs 7-8). There are both family-owned and institutional plots, with the latter generally more densely utilized. The colonial-period stones occur in two situations, depending upon when they were relocated from New Haven's earlier cemetery on what is now the Green. Some families

relocated markers of family members to their Grove Street plots between 1796 and 1822, arranging them either as monuments seemingly associated with actual remains or as a border at the edge of their plot. The majority of early stones, some dating from the 1630s, are arranged alphabetically along the west and north walls, where they were moved in the 1880s from earlier locations within the Grove Street Cemetery (Photographs 9-10). The colonial-era markers are predominantly tablets bearing a winged face or death's-head; most are of local brownstone, though some are of blue-gray slate and exhibit carving styles associated with the Boston area (Photograph 11). Some 18th-century stones memorializing Yale professors are inscribed in Latin (Photograph 12). There are also a few stones in the form of slabs on pillars, such as that memorializing Thomas Clap, one-time president of Yale (died in 1767; Photograph 13).

The early 19th-century stones include many in the form of urns on pedestals, in both brownstone and white marble (Photograph 13). Other symbols of mourning and resurrection abound, including shrouds, heavenly lyres, willows, and sheaves of wheat (Photograph 14). Some of the pedestals are quite large, approaching their neighboring obelisks in height (Photograph 15). A few of the later 19th-century monuments are of cast-metal with a bluish tone, apparently an alloy of zinc (Photograph 16), and there are some that make use of colorful imported Itlaian marbles.

Large obelisks are extremely numerous in the Grove Street Cemetery and include Classical four-sided shafts (themselves modeled on Egyptian precedents), Gothic-Revival detailed shafts, and shafts that are explicitly Egyptian with papyrus-leaf capitals (Photograph 17). Other forms represented in the cemetery include c.1830 brownstone catafalques (Photographs 8, 18) and monuments in the shape of sarcophaguses (Photographs 13, 19). There are a few mounded tombs with brownstone ends (Photograph 20), but only one full-sized tomb, located in the elaborate Egyptian-Revival Sheffield-St.John plot (Photograph 21). A number of monuments take the form of miniature works of architecture, including Greek temples and a triumphant arch (Photograph 22); a variation on this theme are the "ruins" represented by broken Classical columns (Photograph 23).

Although resurrection, redemption, and mourning symbols predominate in the decorative carving of all periods, the late 19th century markers increasingly incorporate decorations that are particularly appropriate

to the deceased, such as the use of Masonic symbols (Photographs 20 and 23); the depiction of personal events (Photograph 26); occupational references such as ships for mariners; and even portraiture, the culmination of which is the full-figure sculpture of fireman James T. Hemingway (Photograph 27). Such use of three-dimensional rather than relief carving is the exception, though there are a few notable mourning figures (Photographs 24 and 25).

Many of the family plots have some kind of enclosure, though changing tastes and scrap-metal drives reportedly have reduced what was once a much larger number. The cast-iron fencing that remains includes examples of Classical, Gothic, and Egyptian motifs, as well as traditional symbols of death such as urns and the hourglass (Photographs 8, 13, 14, 21, 26, and 28). The second-most common type of enclosure is an iron fence running between stone posts (Photographs 26 and 29). Other types include the use of a low granite curb (Photographs 7, 25, and 31) and the unique brownstone fence erected by the Ritters, a family of New Haven stonecarvers (Photograph 30).

The cemetery's plantings today consist mostly of widely spaced shade trees, the largest of which are American elms. There remain also remnants of the landscaping that occurred in the 1840s, particularly in the large cedars and hemlocks informally arranged in many of the family plots, plantings which are very similar to (and may be descended from) the dense evergreen plantings of that period. The hedge along the front iron fence also was called for in the 1840s plan, though it originally extended along the brick walls as well, until that space was claimed for the older monuments. Nothing appears to remain of the original 1796 planting scheme, which called for regular rows of Lombardy poplars, along with a poplar grove and meadow at the rear of the cemetery.

In counting the resources of the property, the cemetery as a whole is counted as one site, including the markers, lanes, and plantings. The entrance gate and enclosure are each counted as a contributing structure, while the chapel is counted as a contributing building. A low shed of 20th-century construction along the west wall (Photograph 32) is a noncontributing building.

NPS Form 10-900-a
(8-86)

OMB Approval No. 1024-0018

United States Department of the Interior
National Park Service

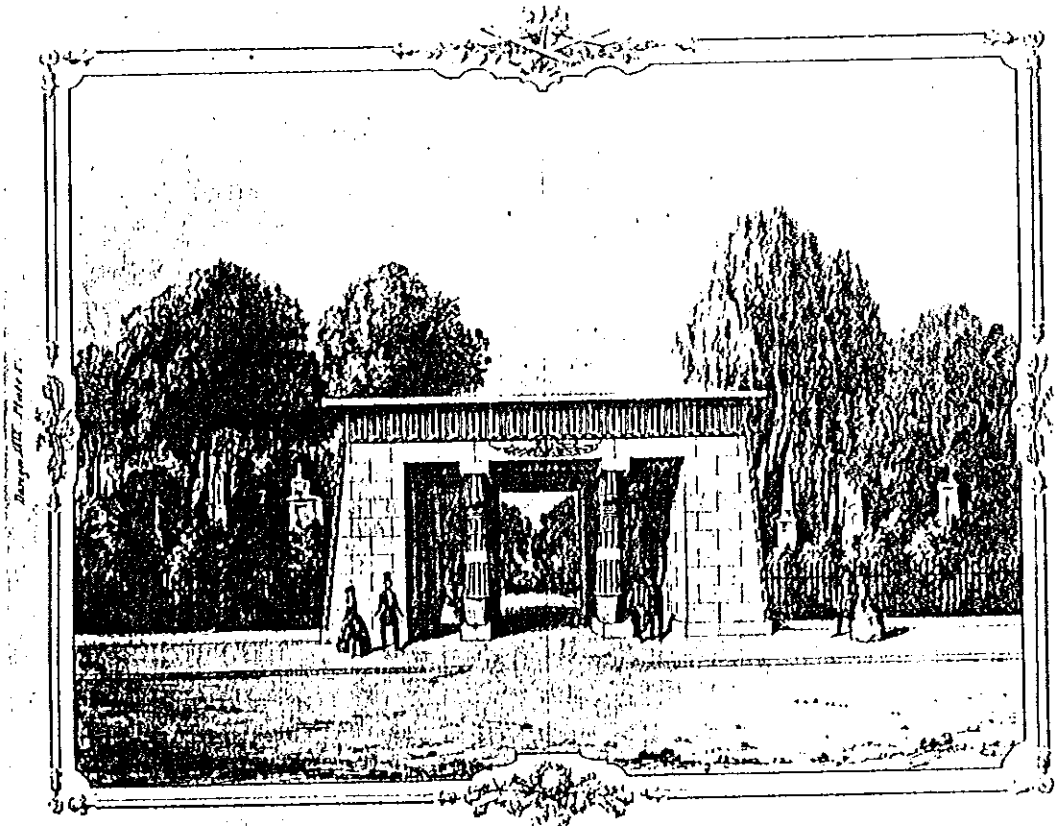
NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Description — Grove Street Cemetery
(New Haven City Burial Ground)
New Haven, New Haven County, CT

Plan of New-Haven Burying Ground (from *Report of the Committee Appointed to Inquire into the Condition of the New Haven Burying Ground and to Propose a Plan for its Improvement*):

Description — Grove Street Cemetery (New Haven City Burial Ground) New Haven, New Haven County, CT — 7-5

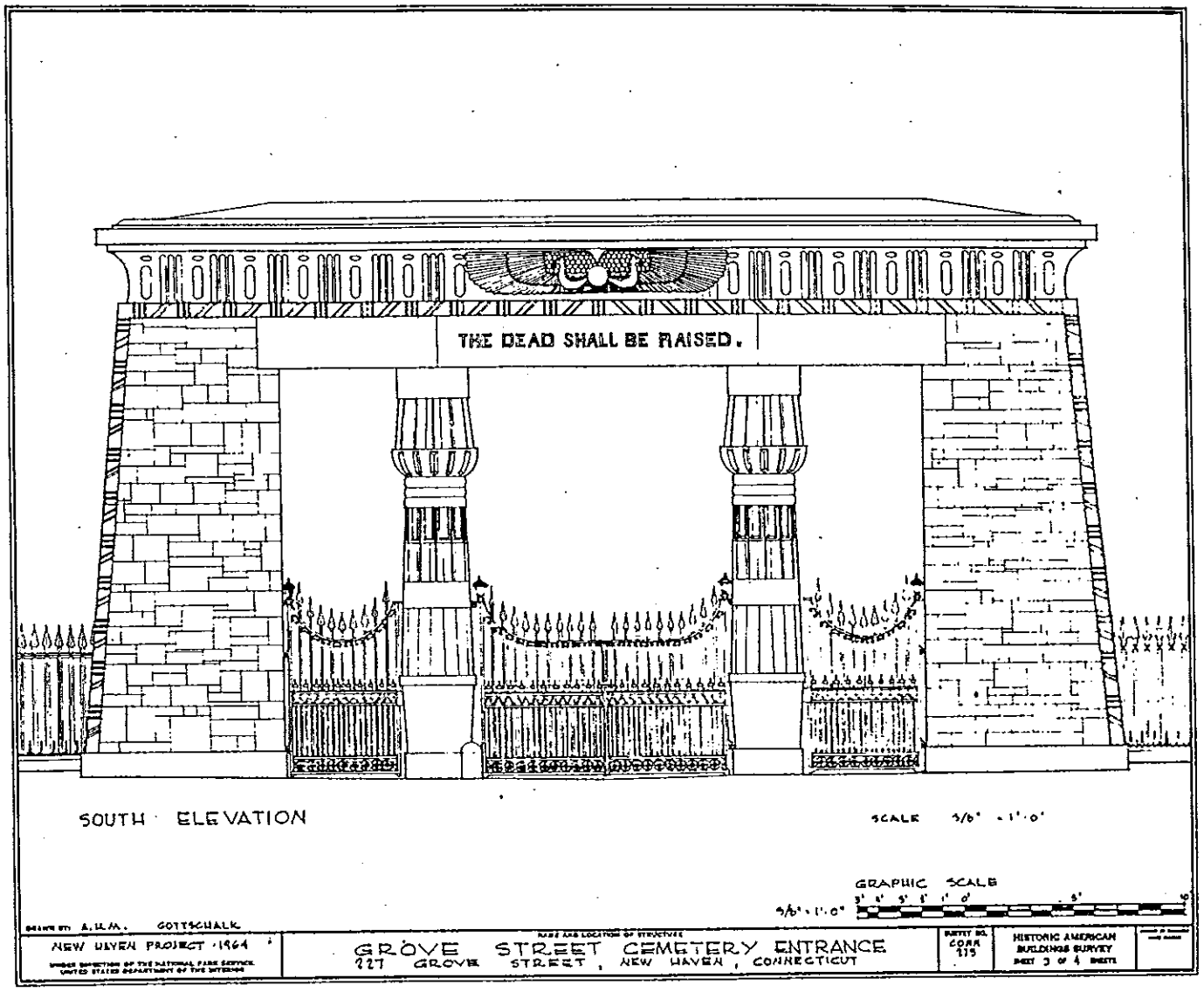
Rendering of entrance by Henry Austin, undated (Beineake Library, Yale University):



Entrance to the New Haven Cemetery

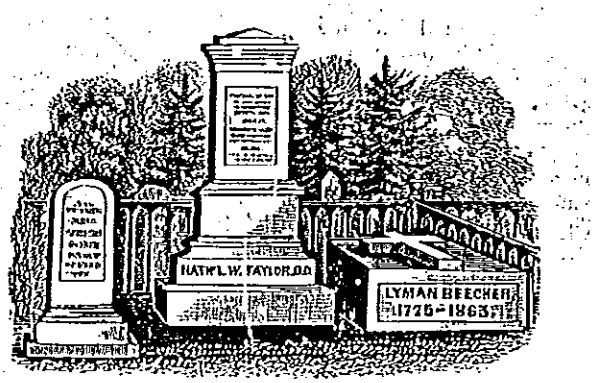
Description Grove Street Cemetery 7-6
(New Haven City Burial Ground)
New Haven, New Haven County, CT

South Elevation, Cemetery Entrance (HABS):

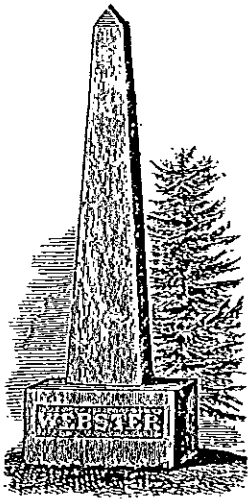


Description Grove Street Cemetery 7-7
(New Haven City Burial Ground)
New Haven, New Haven County, CT

Engravings of markers, from Warner and Punderson (1870):



Monuments of Dr. Taylor and Dr. Beecher.



Webster's Monument.

Dr. Morse's Monument.

Summary

New Haven's Grove Street Cemetery represents a milestone in the historical development of the cemetery as a distinct institution (Criterion A). Incorporated in 1797, the cemetery association was formed by a group of private citizens intent on creating a dignified and functional burying ground for the entire community; previously in America, providing burial space had been a secondary function undertaken by the civil government, religious societies, or individual families. The Grove Street Cemetery is also significant because of the architectural qualities of its Egyptian Revival enclosure and entrance, the latter of which is the work of the influential architect Henry Austin and is regarded as one of the country's leading examples of the Egyptian Revival movement (Criterion C). Considered as landscape architecture, the cemetery illustrates in capsule form the evolution of the American cemetery as a distinctive landscape: the rational grid of the 18th century, the Romanticism of the early 19th century, and the lawn-park ideal of the late 19th century are all in evidence. Finally, the Grove Street Cemetery has importance in the history of art because its monuments embody the distinctive characteristics of several different styles and periods of funerary carving.

Historical Development

Although death was an important part of colonial New England culture, the dead themselves received relatively little attention. Among the Congregationalist majority, funerals were not religious rites but instead simple civil ceremonies in which a minister did not necessarily take part, and burying grounds were regarded as repositories of unimportant earthly remains, not consecrated sacred places. The proximity of the burying ground to the church building was primarily a coincidence: land for both meetinghouses and burying grounds were provided out of the common land set aside by each town or religious society, and so tended to be clustered together, along with the settlement's earliest school building. The markers erected by colonial New Englanders appear to have been intended not so much to memorialize the dead individual (although that was part of their function) as to convey some lesson to be learned from the deceased's virtuous life or sudden death. Many colonial burying grounds were not enclosed, and so were subject to the meanderings of both pedestrians and grazing

animals, and a general air of neglect was not uncommon. Although some family members were buried near each other, there generally was no long-term planning that would provide sufficient space for all the members of a family.

New Haven's colonial burying ground, located on the central common land that became the Green, was overcrowded and in poor repair by the end of the 18th century, when a group of citizens under the leadership of James Hillhouse banded together to create an improved burial ground. Hillhouse reportedly had been troubled by the deteriorated condition of graves both in public burying grounds and in family plots where descendants no longer maintained them. Starting in 1796, he consolidated a ten-acre parcel of land at what was then the north end of the settled part of the city proper. He retained Josiah Meigs to plan a burial ground of several hundred plots, 18 feet by 32 feet, that could be sold to individual families.

Hillhouse was a prominent New Haven citizen, a lawyer, real-estate speculator, and a political leader; he was a U.S. Senator and Treasurer of Yale at the time of the cemetery project. He had in mind "a sacred and inviolable burial place. . . larger, better arranged for the accommodation of families, and by its retired situation, better calculated to impress the mind with a solemnity becoming the repository of the dead." (Linden-Ward, p. 4). The old burial ground, sited without much thought on the multi-purpose common in the heart of the city, would be replaced by a special, solemn place, set apart and dedicated to the memory of the dead. Hillhouse and 31 associates were incorporated by special act of the legislature in October 1797 as the Proprietors of the New Burying Ground.

Although they were a private corporation, the Proprietors clearly had in mind a cemetery that would be a community institution. They specifically allocated plots in the cemetery to the two Congregational societies in New Haven and to the Episcopal Church, with other plots reserved for Yale College, African Americans, New Haven paupers not otherwise provided for, and out-of-towners who had the misfortune to die while traveling through New Haven. This pioneering private, multi-sectarian cemetery was paradoxically more inclusive than Connecticut's earlier publicly supported cemeteries, which by the 1790s had become closely identified with the established tax-supported Congregational church. Timothy Dwight judged New Haven's new cemetery "altogether a singularity in the world" and claimed that it astounded American and foreign visitors alike. (Linden-Ward, p. 7).

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

It was perhaps inevitable that something like the Grove Street Cemetery would emerge in the 1790s, since that decade was one in which a number of specially chartered institutions were created to address perceived public problems; others include the first turnpike companies to improve the state's highways, the Connecticut School Fund to provide for public education, the Connecticut Missionary Society to Christianize western settlements, and the state's first banks and insurance companies.

Although the plots sold slowly at first, by 1814 enough had been sold that eight more acres were purchased and gridded for sale. In keeping with the cemetery's inclusive mission, plots were reserved for two additional church groups, the Baptists and Methodists. Many families had moved their relatives' markers and remains from the older burial ground to the new family plots. In 1812 the older cemetery was closed, and in 1821 the remaining monuments were relocated to Grove Street. The cemetery had reached its modern-day extents, though some land at the rear was ceded for use first by the Farmington Canal, then the New Haven and Northampton Railroad, and finally for Lock and Canal Streets.

By the 1830s the cemetery was in need of refurbishment. The city had grown up around the property, and the original wooden fence and gate were insufficient to keep out "the idle, the thoughtless, and the vicious." The plantings were well passed their prime, and the roadways and individual fences had become deteriorated. A new committee formed to recommend improvements reported its findings in 1839. They continued the cemetery's concept as a separate place dedicated to the memory of the dead, but with a more sentimental, Romantic emphasis. Citing such precedents as the Muslim cemeteries of Turkey, Pere Lachaise (1803) in Paris, and Mt. Auburn in Massachusetts, the committee recommended a high enclosure to provide a sense of seclusion and a much more dense and varied planting scheme to create a more natural environment. They also commissioned a large Egyptian Revival entrance structure designed by local architect Henry Austin. The Egyptian Revival was well-suited to the committee's purpose. It carried connotations of mystery, solemnity, timelessness, and respect for the dead. It also gave no particular offense to any of the religious groups that made up the increasingly diverse community, though there remained an uneasiness about surrounding a cemetery with details based upon a pagan culture. In accounting for the origins of their ideas, the Committee cited precedents in both the Bible and in the Classical epics for paying attention to the memory of the dead, and they identified Egyptian culture as the unformed precursor to Judaic and Christian practices.

The pagan origins of the style were further addressed when the Committee slightly altered Austin's original design to include the bible verse inscribed on the frieze of the entrance, taken from the fifteenth chapter of Paul's first letter to the church at Corinth. The words undoubtedly held special significance for many 19th-century New Haven residents. The same verse had been excerpted at somewhat greater length on the memorial erected twenty years earlier at the First Church when the graves were removed to Grove Street, and the chapter as a whole was regarded as the foundation of the Christian understanding of the general resurrection:

> And if Christ be not risen, then is our preaching vain, and your faith is also vain . . . ye are yet in your sins. . . .
>
> If after the manner of men I have fought with beasts at Ephesus, what advantageth it me, if the dead rise not? Let us eat and drink, for tomorrow we die. . . .
>
> So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption. It is sown in dishonor; it is raised in glory. It is sown in weakness; it is raised in power. It is sown a natural body; it is raised a spiritual body. . . .
>
> In a moment, in a twinkling of an eye, at the last trump: for the trumpet shall sound and the dead shall be raised incorruptible, and we shall be changed. . . .
>
> Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O death, where is thy sting? O grave, where is thy victory?

In Paul's formulation, the Resurrection of Jesus leads directly to the general resurrection of all the faithfully departed, and by quoting the prophets Isaiah and Hosea, Paul re-interprets the promises of the Old Testament as applicable to Christian believers. For people steeped in their religious traditions (as well as Classical literature and the archaeology of antiquity), the five words on the entrance gate stood as a summary of their culture's entire theology of redemption and resurrection.

The entrance gate, enclosure, and new planting scheme were all carried out in the 1840s. Isaac Thompson performed the masonry work, with Aaron Skinner supervising the project as a whole. The largest expense

was not for the entrance ($5,600) but rather for the enclosure, with the stone wall costing $11,000 and the iron fence $3,500. The cost of the new plantings was $2,400.

Further changes to the cemetery were relatively minor and included the erection of a small brick chapel in 1872; the relocation of most colonial markers along the west and north walls, beginning in 1876; and curbs for the roadways in the 1880s. As the demand for burial space continued, many cross roads were discontinued, and the special spaces once reserved for paupers, strangers, and persons of color were sold off to individuals and families in 1897.

As a consequence of New Haven's status as an important intellectual, commercial, and industrial center throughout much of the 19th century, many nationally prominent figures are interred in the Grove Street Cemetery: scholars such as lexicographer Noah Webster (1758-1843), geographer Jedediah Morse (1761-1826), and Shakespeare critic Delia Salter Bacon (1811-1859); inventors such as Eli Whitney (1765-1825), Charles Goodyear (1800-1860), and Chauncey Jerome (1793-1868); founding father Roger Sherman (1721-1793); scientist Benjamin Silliman (1779-1864); railroad magnate Joseph Sheffield (1793-1882); Lyman Beecher (1775-1863), a leading Protestant preacher and writer; and David Humphreys (1752-1818), one of the first biographers of Washington and a pioneering textile manufacturer. Many others, such as presidents, officers, and professors at Yale and the merchants, lawyers, military men, and manufacturers of New Haven, were well-known as leading figures on the state or local level. Nearly all the persons associated with the development of the cemetery--James Hillhouse, Ithiel Town, Henry Austin, Hezekiah Augur, Densison Olstead, and Aaron Skinner--are buried there, as are several members of the Ritter family, stonecutters from New Haven whose monuments are among the most striking in the cemetery (e.g., Photograph 18). Although the significance of Grove Street Cemetery is not primarily commemorative, these associations with people who played important roles in the history of New Haven, the state, and the nation add to its value as an expression of community memory.

Architectural Significance

The Grove Street Cemetery's entrance gates are commonly regarded as one of the leading examples of the Egyptian Revival movement in American architecture. Part of the turn toward the exotic and the picturesque that included other historically based styles, the Egyptian Revival was especially favored for cemetery gates, tombs, and prisons because of

the association of ancient Egypt with monumentality and permanence. The first American use of the style for a cemetery entrance was at Mt. Auburn Cemetery outside Boston (1831), but the Grove Street structure is regarded as equally important because it introduced the use of massive masonry (the wooden Mt. Auburn gate was later rebuilt in stone), was more three-dimensional than earlier designs, and used more "correct" Egyptian detailing based upon contemporary archaeological knowledge. The sloping sides, exotic columns, coved cornice, and winged orb ornament (a symbol of immortality) are all typical of the details derived from ancient Egypt. Although the design was finished in concept in 1839, the gate was not started until 1845 and took three years to finish. When completed, the Grove Street entrance was regarded as one of New Haven's architectural wonders and is believed to have been the direct inspiration for several other such projects.

The architect of the Grove Street entrance was Henry Austin (1804-1891). A New Haven native, Austin worked in the office of Ithiel Town (1784-1844) before starting his own practice. Through this association (both men served on the committee to re-do the cemetery) he undoubtedly had access to the best sources in America on ancient art and antiquities in Town's renowned library. In a long career, Austin designed many important public and institutional buildings in New Haven, as well as private residences in the Italianate, Gothic Revival, and Stick Styles in Connecticut and elsewhere in New England. He also is notable for training many of the state's outstanding architects of subsequent generations. In addition to the entrance, Austin is said to have designed the monument for his own family plot at the Grove Street Cemetery (Photograph 15).

The decorative details introduced by Austin for Grove Street's entrance were repeated in the cast-iron gate columns and the brick corner piers of the enclosure. These are believed to have been the work of another committee member, Hezekiah Augur (1791-1858). Trained as a furniture maker, Augur built a reputation as a sculptor in association with a marble bust of Apollo that he produced with Samuel F. B. Morse. Subsequent works included a bust of Oliver Ellsworth for the U.S. Capitol in Washington and commemorative medals for New Haven's bicentennial in 1838. He received an honorary Master of Arts degree from Yale and later unsuccessfully attempted to manufacture an automated woodcarving machine of his own invention.

Landscape Architecture Significance

Grove Street Cemetery is important because it is one of the earliest examples of the cemetery being regarded as a separate landscape with distinctive qualities, even though some of those qualities were subsequently changed. At least three important episodes in the history of American landscape architecture are discernible in the present-day appearance of Grove Street Cemetery. In its first incarnation, the cemetery was carefully divided into identical rectangular plots separated by roadways intersecting at right angles; the only plantings were Lombardy poplars, a species remarkable for its uniformity of growth. The plan reflected the Enlightenment's penchant for rationality and order, a preference that was undoubtedly heightened by the rows of nearly identical trees, a planting scheme also used for the grounds of some public buildings of the period such as the Hartford State House. Although the poplars are gone, the rigidity of the original grid is still apparent in the parallel roads between the tiers and in the vestige of cross roads at the western edge of the cemetery. Such a grid reflected not only New Haven's own classically inspired street plan but also the contemporary grid plans devised for Washington, D.C., and the western territories. Although English visitor Edward Kendall was generally admiring of the orderly cemetery when he saw it in the early 1800s, he seems to have thought the uniformity was carried to an extreme.

The person responsible for the Grove Street Cemetery's original rectilinear layout of identical numbered lots was Josiah Meigs (1757-1822), professor of mathematics and natural philosophy at Yale. Himself a Yale graduate (1778), Meigs lived a life of controversy befitting a son of the Enlightenment. He passed the bar in 1783 and later joined Connecticut's newspaper wars as an editor on the side of the federal constitution. He attempted to continue his law career in Bermuda but was forced to leave the island under questionable circumstances. Meigs returned to New Haven in 1794 and began his professorial duties at Yale. Soon thereafter, he angered New Haven's Federalist establishment (which included Hillhouse) with his radical opinions favoring the French Revolution and Jeffersonian politics, and the City and College heaved a collective sigh of relief when he departed in 1800 to become the first president of the University of Georgia.

By the 1830s, the cemetery's poplars were well past their prime, providing an opportunity for a new generation with greater knowledge and expectations of landscaping. Professor Denison Olmstead, Meigs's

academic descendent in the department of mathematics and natural philosophy, is credited with the horticultural ideas in the Report of 1839. In place of the monoculture of exotic poplars, the Report urged the planting of a "plentiful supply" of native conifers, such as pine, spruce, hemlock, and cedar, interspersed with deciduous trees common to the area's forests. The Report showed a concern for coordination in plantings by recognizing the role of shade trees in preserving lawn areas from the summer's heat and in the inclusion of a variety of flowering shrubs to provide an ongoing visual and olfactory experience. The Report also urged a more scientific approach to cultivation, calling for trenching and fertilizing the ground in preparation for planting. Although the Committee could do nothing about the no-longer-suburban location of the cemetery, the uninterestingly level ground, or the gridded plan, the new plantings provided a more natural environment and the solid wall made for a greater sense of seclusion, two important ideals of cemetery landscaping in the period. Late 19th-century views of the Grove Street Cemetery show dense vegetation that substantially fulfilled the goals outlined in the Report of 1839.

The last landscape movement that affected the Grove Street Cemetery was the lawn-park concept. In the 1890s, the Proprietors enacted by-laws that gave their standing committee the right to approve all fences, plantings and memorials, and from their injunctions against hedges, wooden fences, and posts over 18 inches high, it is apparent that they wished to move toward the lawn-park ideal of an open, unobstructed space. The low granite curbs around many of the family plots undoubtedly reflected the lawn-park movement, and it is probable that the density of plantings along the roads and in the various plots was allowed to lessen through natural attrition in this period.

Artistic Significance

The monuments in the Grove Street Cemetery capsulize the entire history of funerary art in America, revealing changes in both cultural attitudes and aesthetic ideals. The earliest stones, though moved from their original location, constitute a large and representative collection of early New England gravestone carving. They include such defining characteristics as the tablet form, low-relief carving, use of the winged figure as a symbol of the departing soul, and vine-like borders, an allusion to the earthly vineyard in which humanity labors and to the mystical body of Christ. The didactic intent of such memorials is also apparent in numerous grim verses and recitations of personal virtues.

NATIONAL REGISTER OF HISTORIC PLACES CONTINUATION SHEET

The early 19th-century markers reflect changes in cultural currents away from Puritanism and toward Romantic humanitarianism. In place of the matter-of-fact inevitability of death, funerary symbols and inscriptions increasingly focused on emotional themes, such as the loss of the loved one and the grief that was experienced by the survivors, a trend evidenced by the willows, shrouds, urns, and mourning figures that abound in the Grove Street Cemetery. Another aspect of changing attitudes toward life and death is the greater individualization in 19th-century monuments. In place of the repetitive winged soul effigies of the earlier stones, a much greater variety of materials, forms, and symbols appeared. Remembering the departed individual--as opposed to the virtues exhibited by that individual--became more important; markers were made larger, more stylish, and of costlier materials, and inscriptions and symbols became more specific to the individual.

The funerary carvings in the Grove Street Cemetery reflect aesthetic ideas that had corresponding manifestations in other arts. The neo-classicism of the architecture of the early National period has its counterpart in the cemetery's urn-on-pedestal, obelisk, and column-shaped memorials. The eclectic, picturesque, and sentimental tendencies of Victorian art and architecture can be seen in the increased profusion of carving and other ornament, the more frequent depiction of cherubs and lambs, and the application of Gothic Revival, Greek Revival, and Egyptian Revival architectural details to obelisks and other types of markers. An evolution in the complexity of sculpture itself can be seen: the low-relief carving of colonial stones; the higher relief of early 19th-century urns, willows, and Masonic symbols; narrative tablets depicting occupational symbols or showing angels guiding the departed heavenward; and finally free-standing figures.

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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Geographical Data — Grove Street Cemetery
(New Haven City Burial Ground)
New Haven, New Haven County, CT

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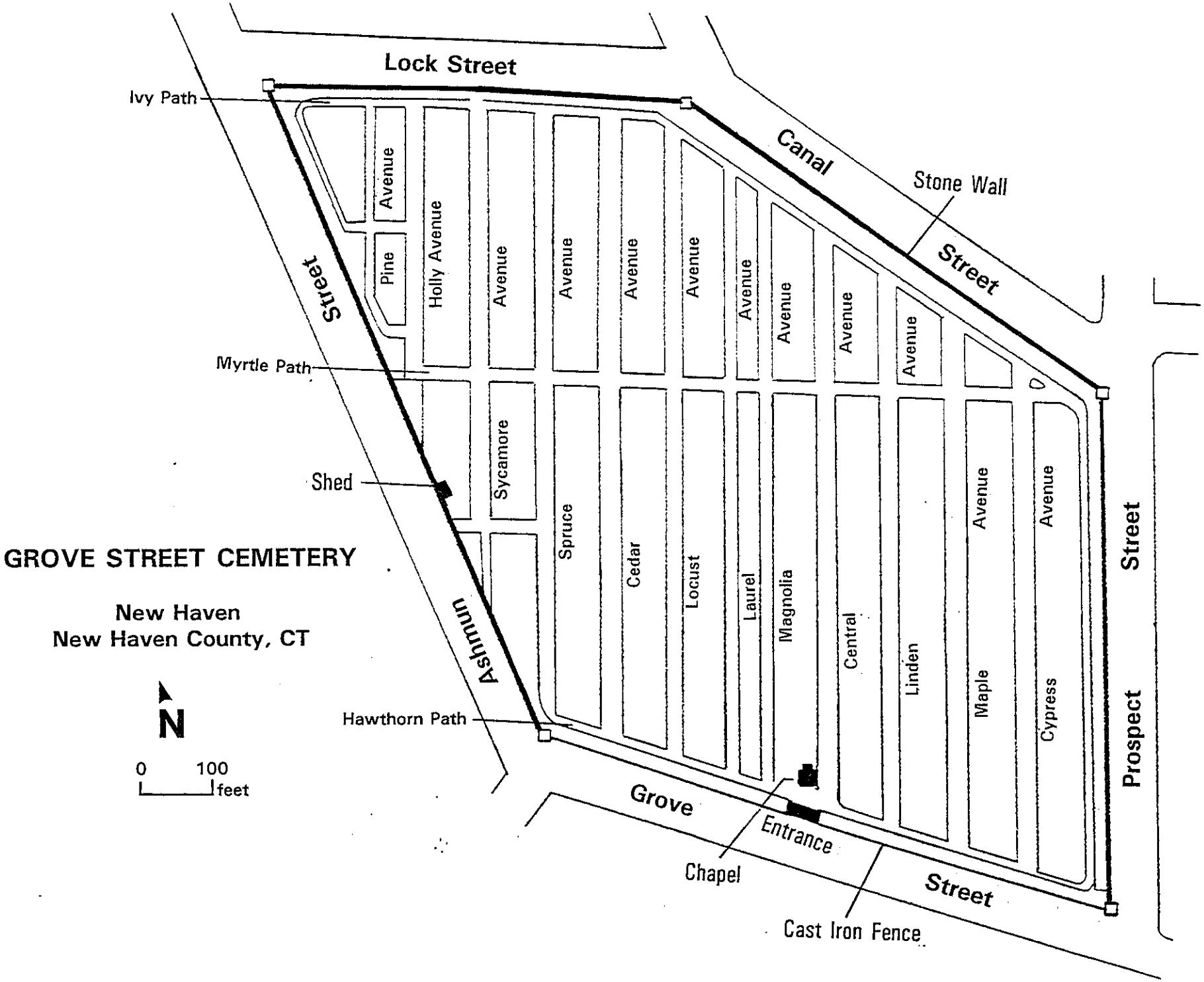
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Hawthorn Path
Grove
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Prospect
Street
Avenue
Pine
Holly Avenue
Avenue
Avenue
Avenue
Avenue
Avenue
Avenue
Avenue
Avenue
Avenue
Sycamore
Spruce
Cedar
Locust
Laurel
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New Haven
New Haven County, CT
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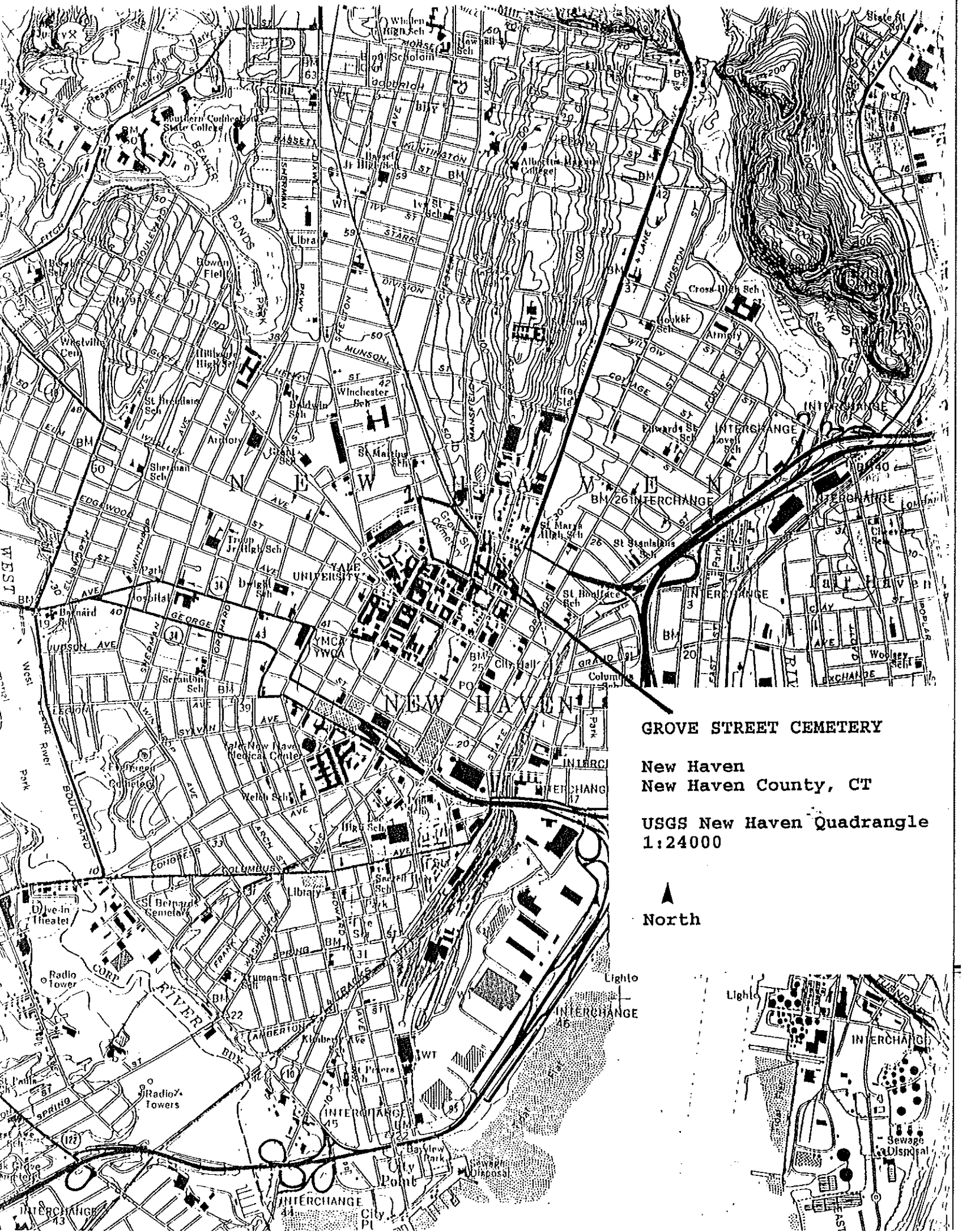
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New Haven
New Haven County, CT
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North

NPS Form 10-900-a
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NATIONAL REGISTER OF HISTORIC PLACES
CONTINUATION SHEET

Photographs **Grove Street Cemetery** **Photos-1**
(New Haven City Burial Ground)
New Haven, New Haven County, CT

All photographs:

1. Grove Street Cemetery (New Haven City Burial Ground)
2. New Haven, New Haven County, CT
3. Photo Credit: HRC, Hartford, CT
4. March, 1997
5. Negative filed with Connecticut Historical Commission
Hartford, CT

Captions:

Grove Street entrance, camera facing northwest
Photograph 1 of 32

Detail of feroher ornament and inscription, camera facing northeast
Photograph 2 of 32

Detail of iron door on inside of west pylon, camera facing west
Photograph 3 of 32

Detail of cast-iron fence along Grove Street, camera facing northwest
Photograph 4 of 32

Detail of corner pier, corner of Grove and Ashmun Streets, camera facing northeast
Photograph 5 of 32

Chapel, south and east elevations, camera facing northwest
Photograph 6 of 32

Overview of cemetery, showing typical obelisks, tablet, and pedestal markers and granite-curb and iron-fence enclosures
Photograph 7 of 32

Overview of cemetery, with buildings of Yale University visible in background. Obelisk marks grave of Noah Webster (died 1842); catafalque marks grave of Eli Whitney (1825).
Photograph 8 of 32

Colonial-period markers from first New Haven cemetery, relocated to Grove Street Cemetery in 1822 and ranged along west wall c.1890.
Photograph 9 of 32

Colonial-period markers along north wall: Jonah Todd, 1730, and three children of Joseph and Esther Thompson, 1776-1780.
Photograph 10 of 32

Slate marker typical of the Boston area, Sarah Diodate, 1764.
Photograph 11 of 32

Markers in Yale plot, including 18th-century willow-and-urn marble tablet, 18th-century brownstone tablets inscribed in Latin, *kanji* inscription for Junco Hirota (1906), and *curriculum vitae* of John Gamble Kirkwood (1959).
Photograph 12 of 32

Typical urn-on-pedestal marker for Mary Clap Wooster (1807); 18th-century brownstone table markers (relocated) are for her father, Thomas Clap (1767) and her mother; footed sarcophagus in background marks grave of Mary Phillips Salisbury (1875).
Photograph 13 of 32

Typical urn-on-pedestal marker, with burial shroud, c.1810.
Photograph 14 of 32

Urn-on-pedestal, 1835-1891, Austin plot (inscription for Henry Austin added by George Dudley Seymour).
Photograph 15 of 32

Victorian-period urn-on-pedestal made of cast zinc, 1872-1881.
Photograph 16 of 32

Gothic-detailed obelisk, pedestal, ziggurat, and marble tablets, all c.1840.
Photograph 17 of 32

Yehudi Ashmun catafalque, brownstone, 1829, signed D. Ritter and Son
Photograph 18 of 32

Typical sarcophagus (Charles Goodyear, 1860).
Photograph 19 of 32

Typical mounded tomb (Lynde, 1852), with marble tablet bearing Masonic symbols on right (Nahum Hayward, 1849).
Photograph 20 of 32

Sheffield-St. John plot, with Egyptian Revival fence, gate and tomb.
Photograph 21 of 32

Architectural monument in the form of triumphal arch (Timothy Dwight, 1828-1916)
Photograph 22 of 32

Typical "broken" column (Elle Blanchard, 1864); "Little Ed." marker in foreground
Photograph 23 of 32

Mourning figure, Peck marker, c.1860.
Photograph 24 of 32

Mourning figure and cross, Trowbridge marker, c.1900.
Photograph 25 of 32

Jane Trowbridge Fitch marker, with carved tablet showing pre-deceased children (1890).
Photograph 26 of 32

Figure monument to James T. Hemingway, Chief Engineer, New Haven Fire Department (1852).
Photograph 27 of 32

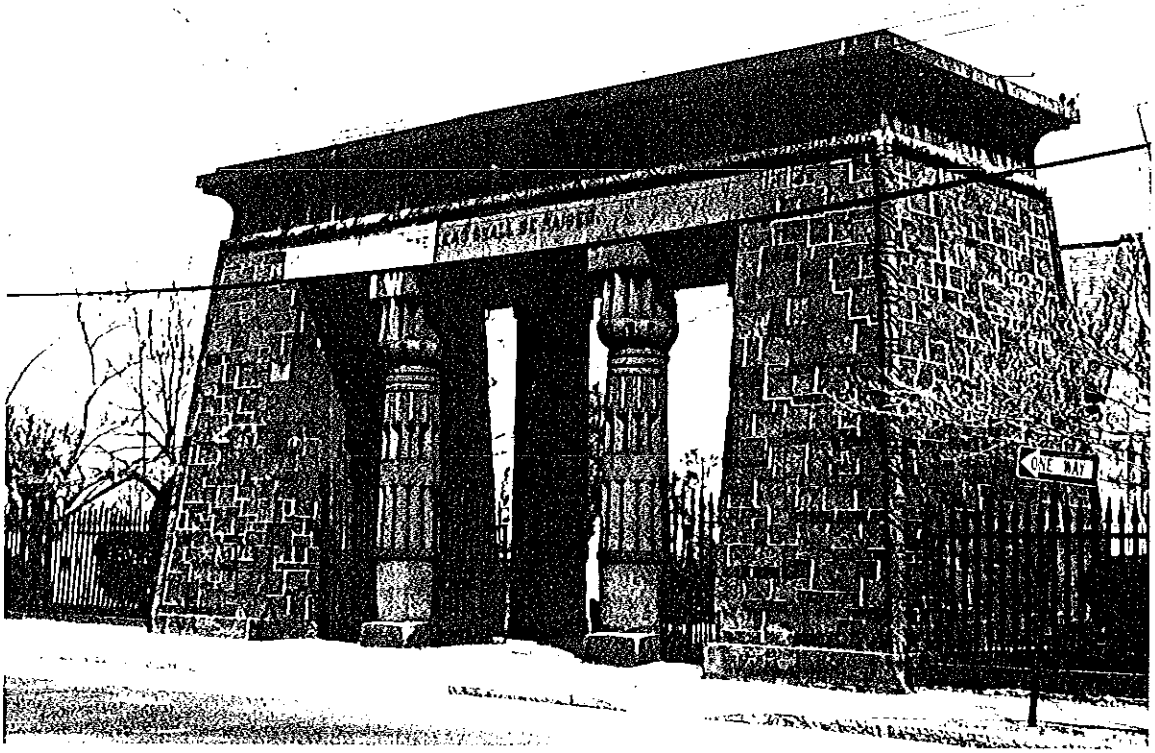
Cast-iron gate, Blackman plot.
Photograph 28 of 32

Granite posts and cast-iron fencing enclosing Fitch plot.
Photograph 29 of 32

Brownstone fence and obelisk of Ritter family, New Haven stone-cutters.
Photograph 30 of 32

Low granite curb, Hubbell plot.
Photograph 31 of 32

Wooden shed along west wall (noncontributing), camera facing west.
Photograph 32 of 32



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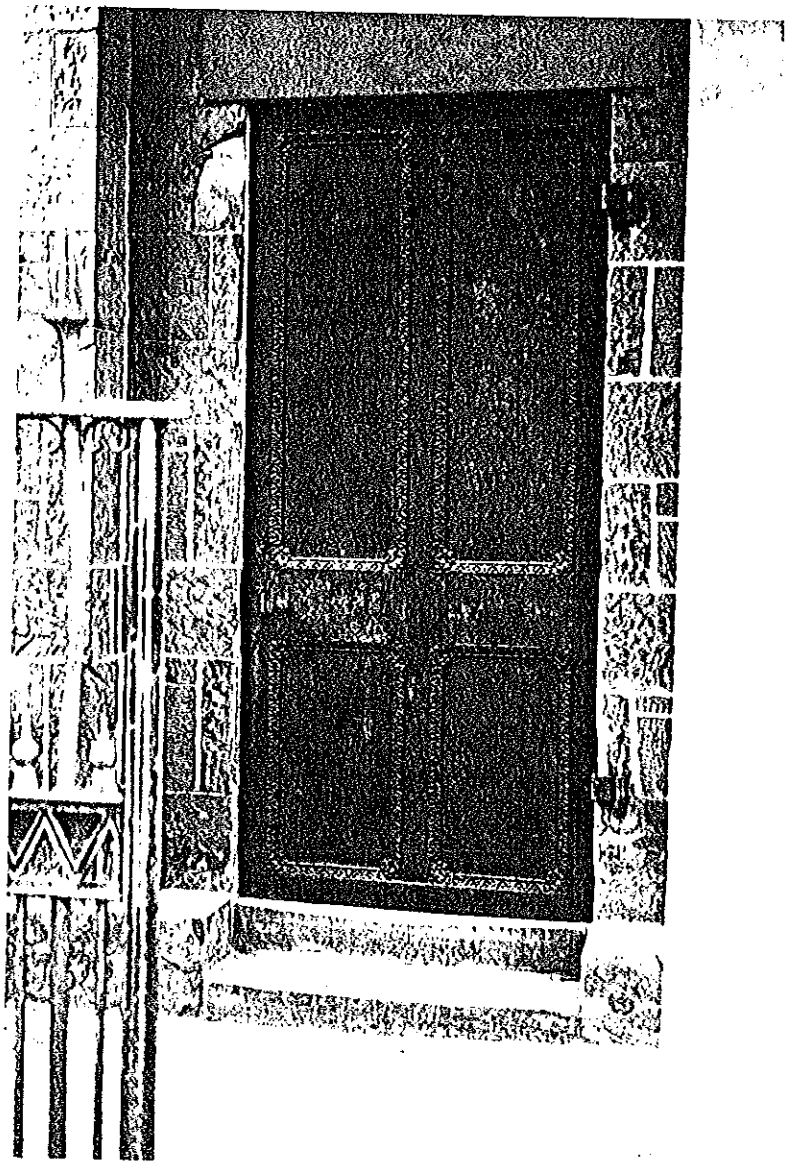
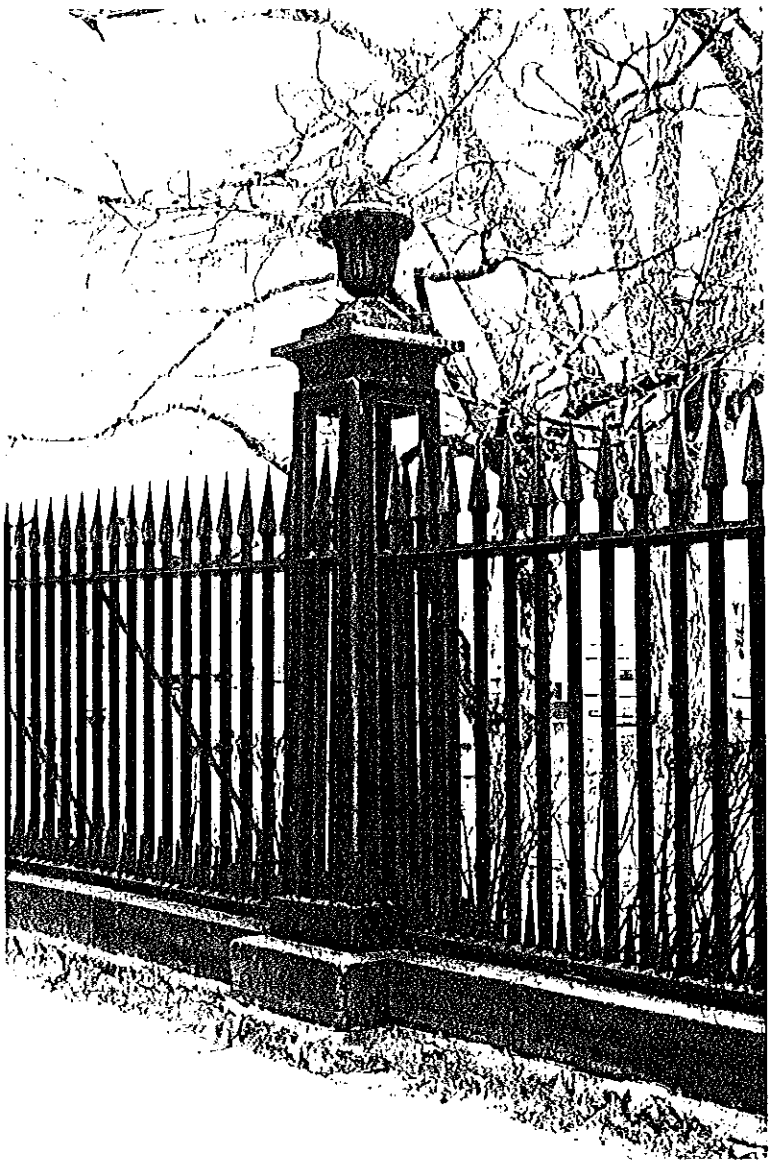
Photograph 1 of 32

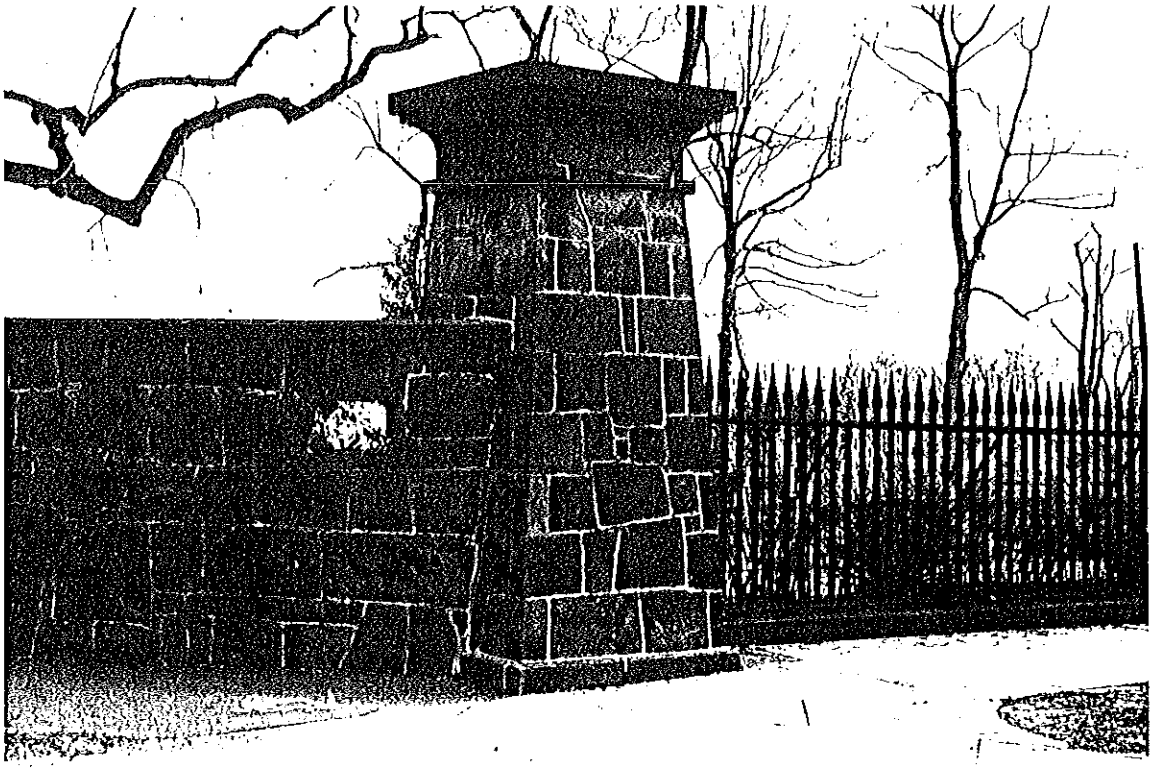
Detail of feroher ornament and inscription, camera facing northeast
Photograph 2 of 32



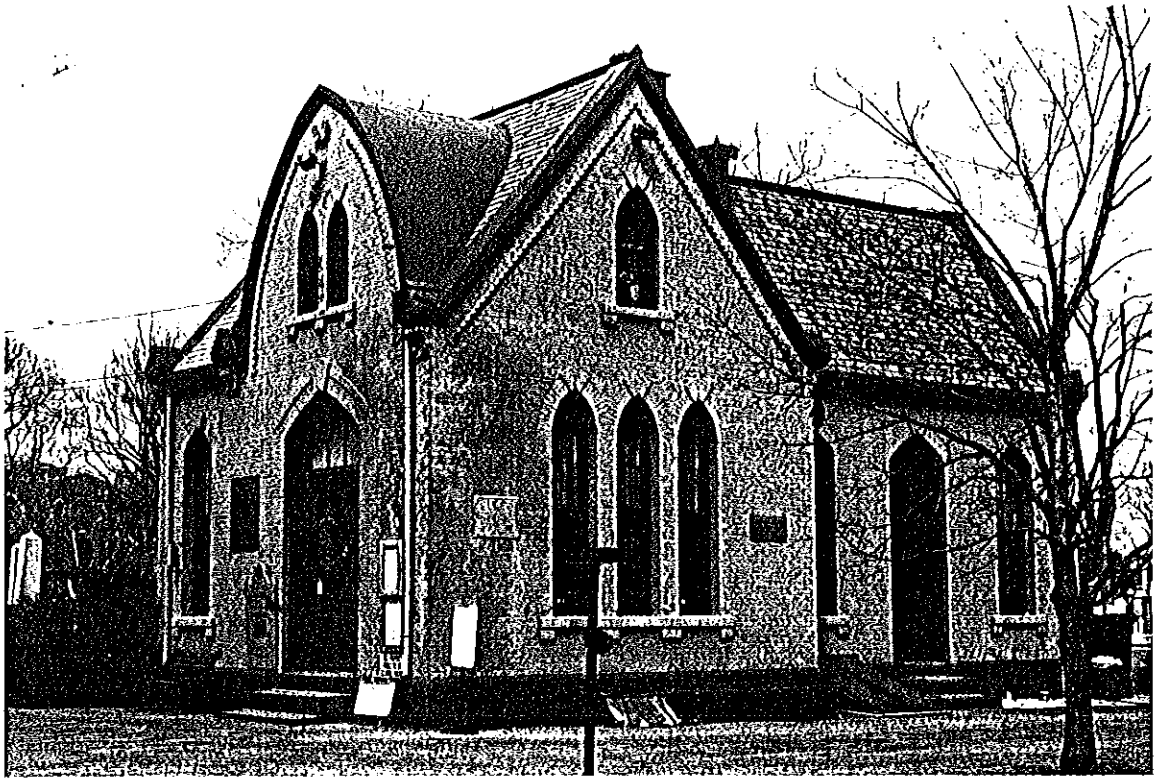
Detail of iron door on inside of west pylon, camera facing west
Photograph 3 of 32



Detail of cast-iron fence along Grove Street, camera facing northwest
Photograph 4 of 32



Detail of corner pier, corner of Grove and Ashmun Streets, camera facing northeast
Photograph 5 of 32



Chapel, south and east elevations, camera facing northwest
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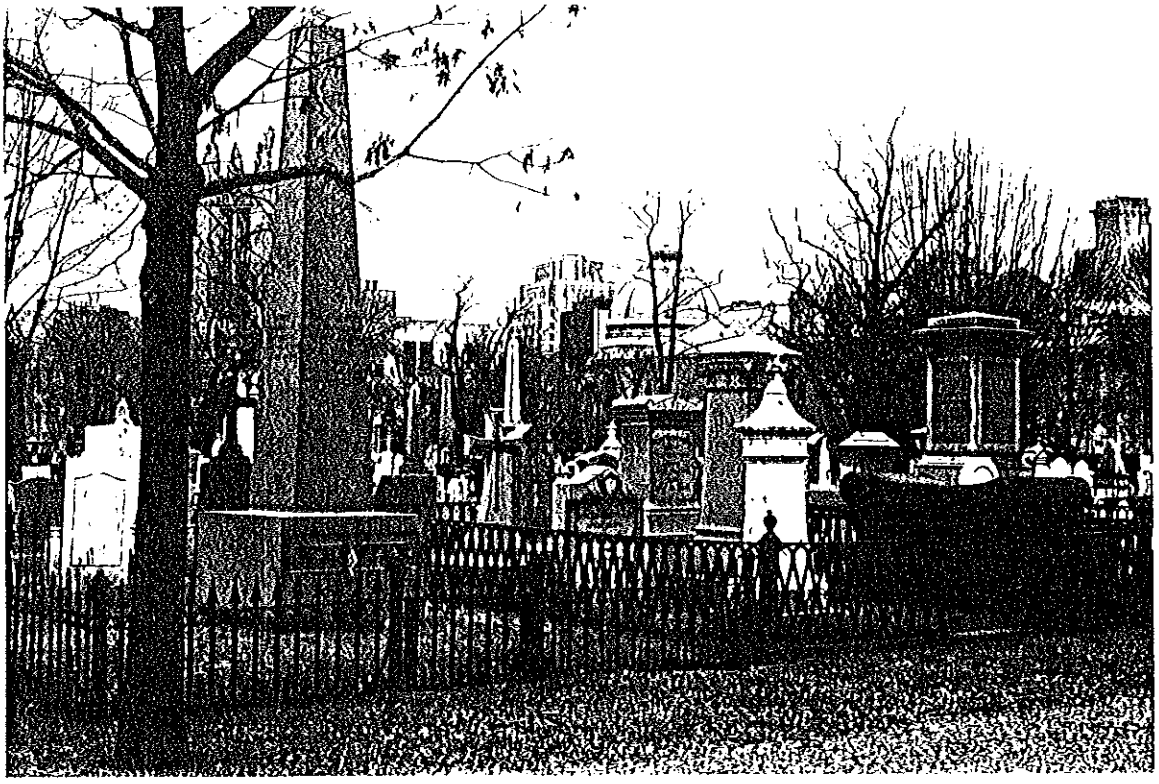

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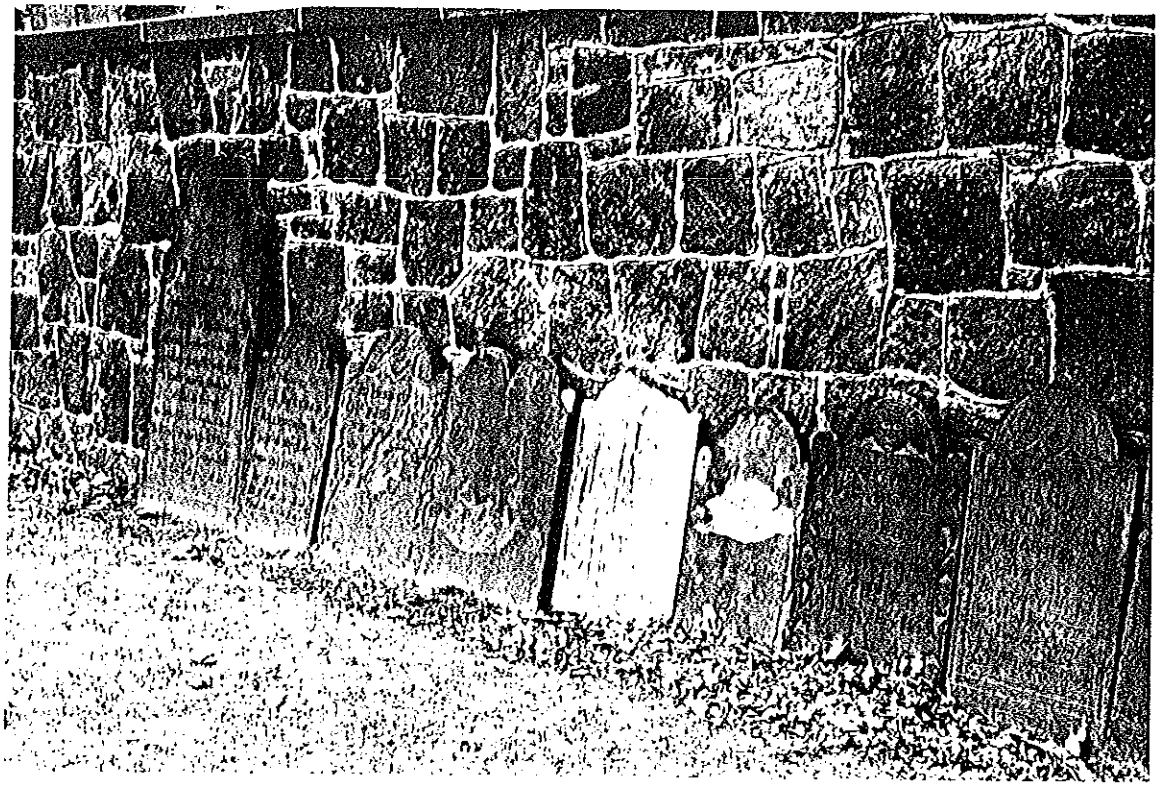

Colonial-period markers from first New Haven cemetery, relocated to Grove Street Cemetery in 1822 and ranged along west wall c.1890.
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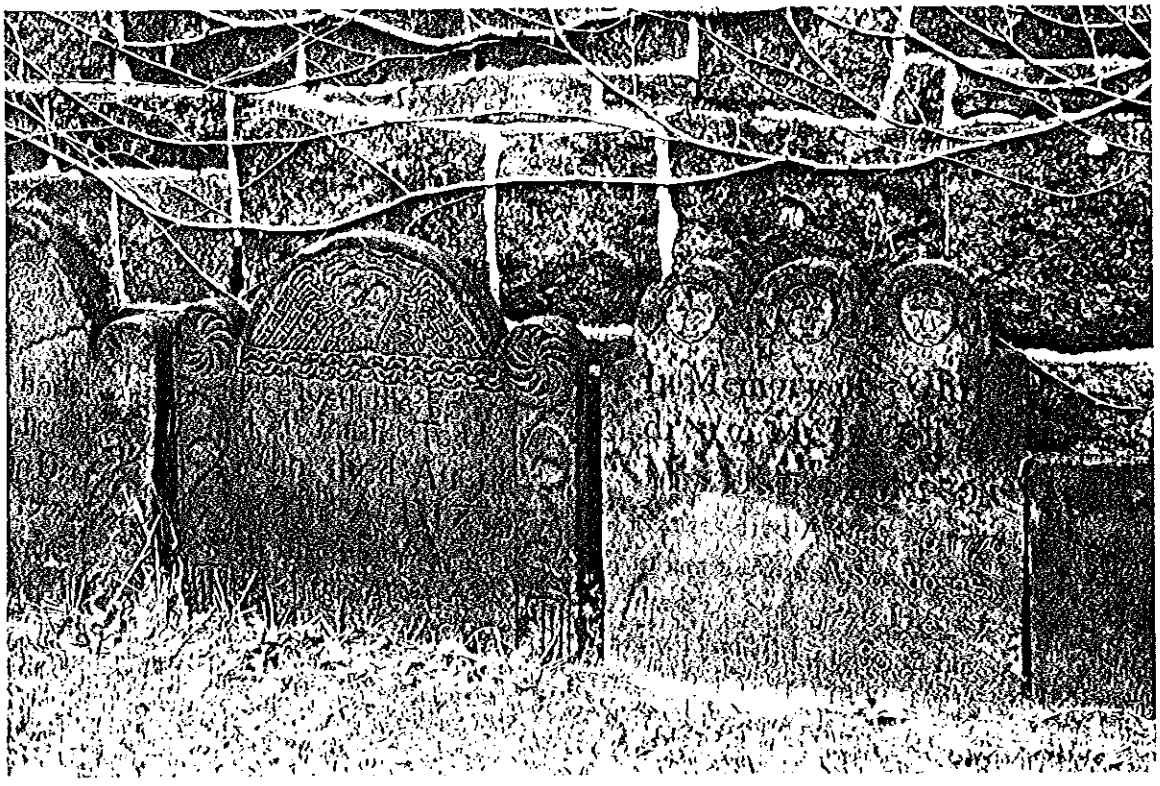

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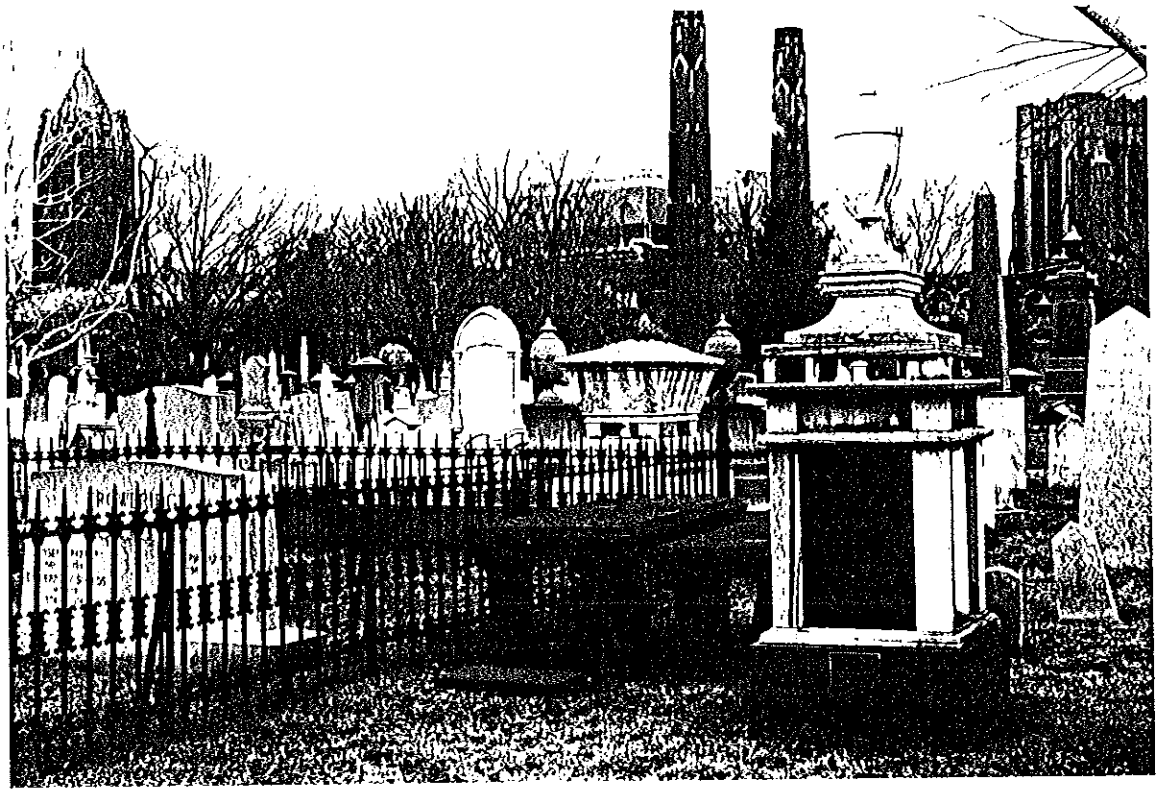

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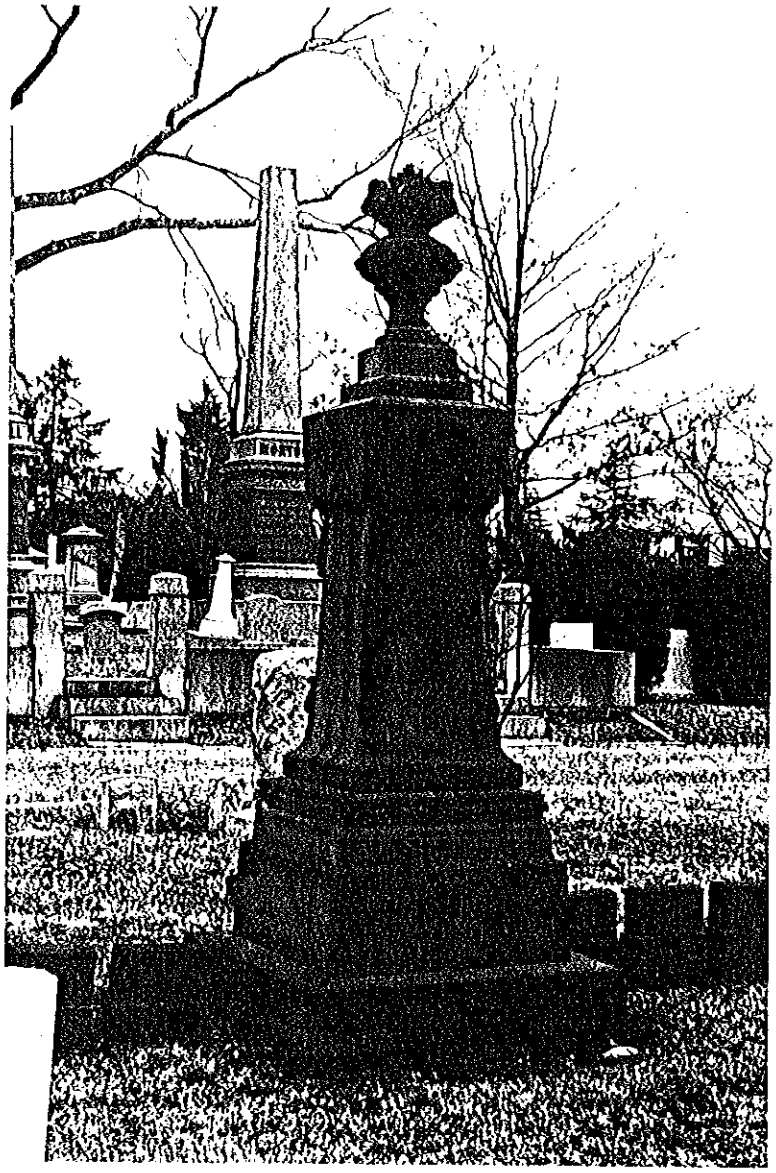

Urn-on-pedestal, 1835-1891, Austin plot (inscription for Henry Austin added by George Dudley Seymour).
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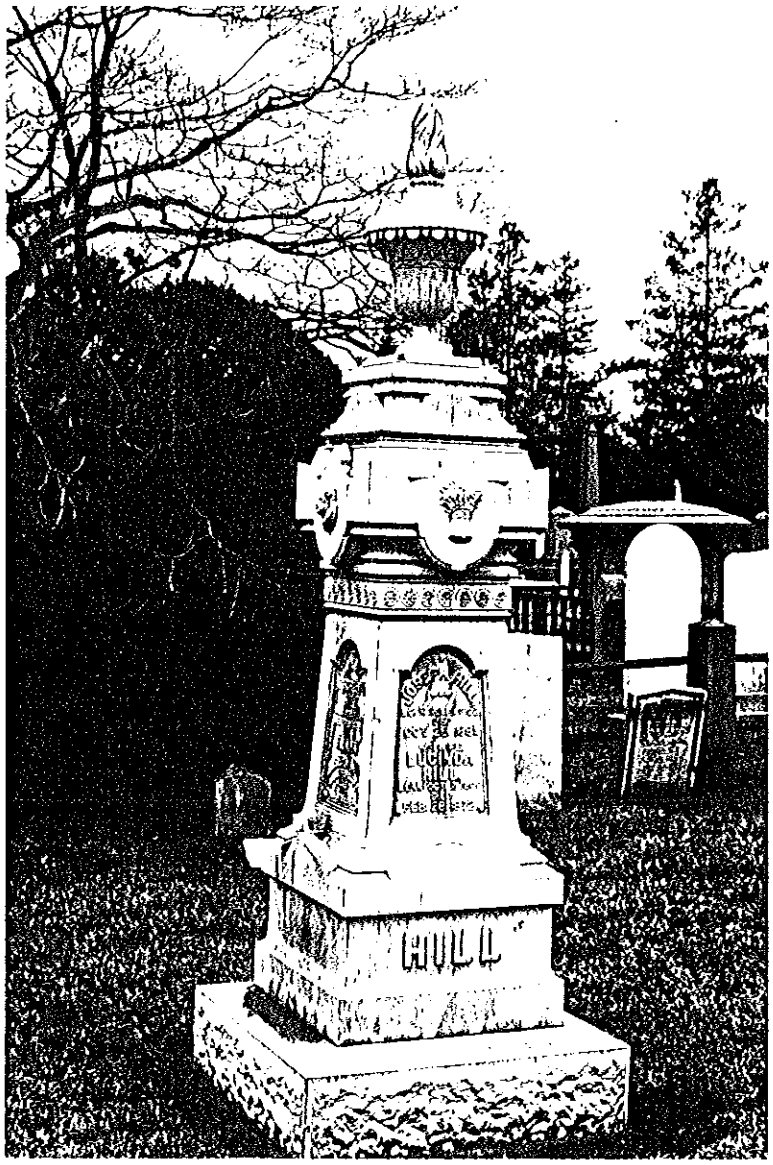

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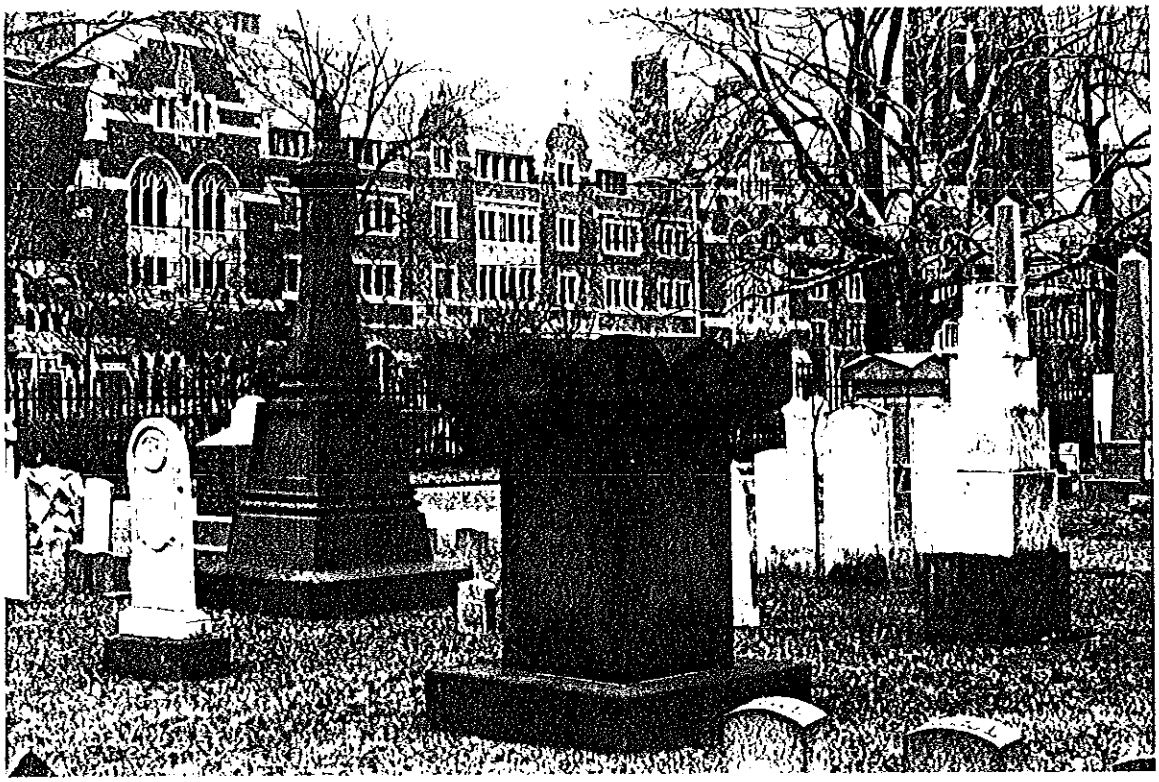
Photograph 16 of 32



Gothic-detailed obelisk, pedestal, ziggurat, and marble tablets, all c.1840.
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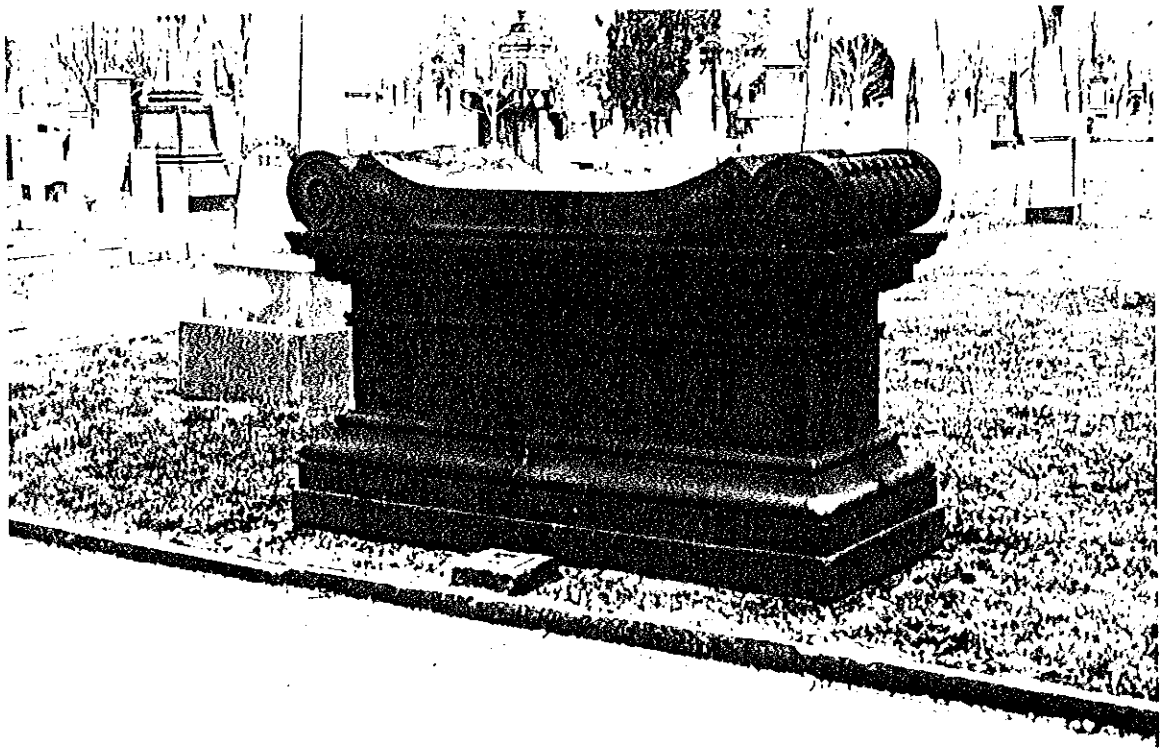
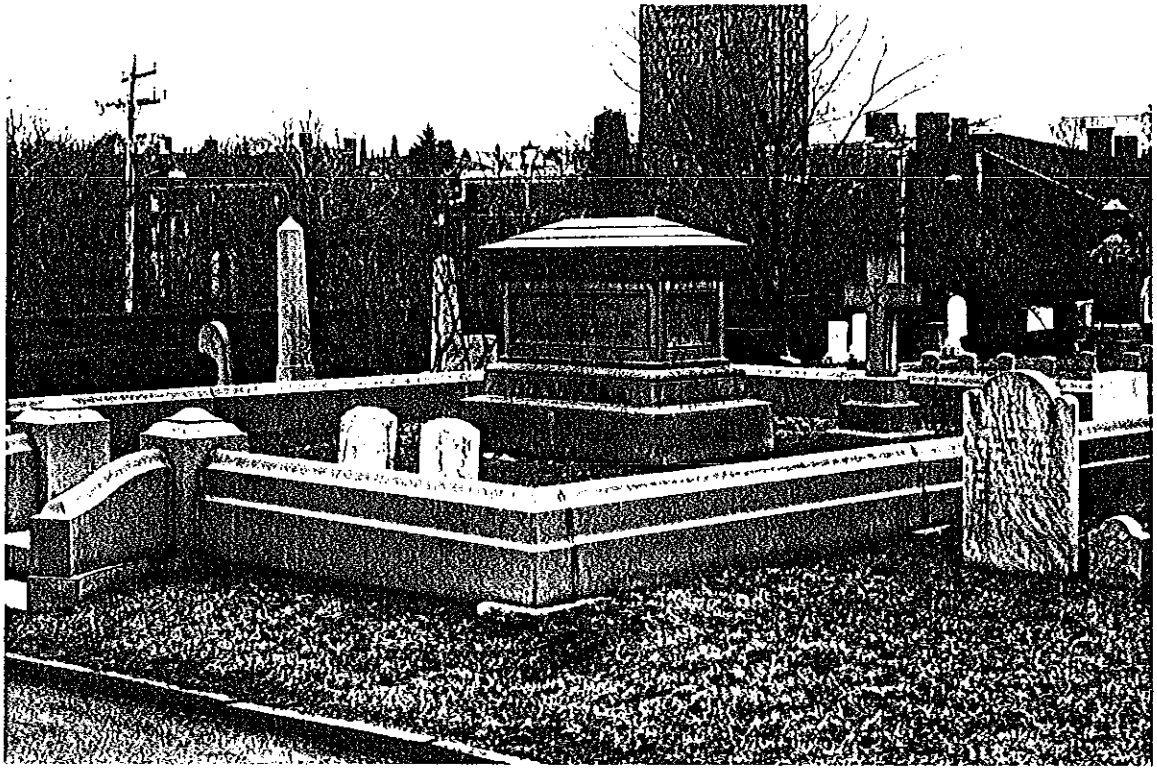


Yehudi Ashmun catafalque, brownstone, 1829, signed D. Ritter and Son
Photograph 18 of 32



Typical sarcophagus (Charles Goodyear, 1860).
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Typical mounded tomb (Lynde, 1852), with marble tablet bearing Masonic symbols on right (Nahum Hayward, 1849).
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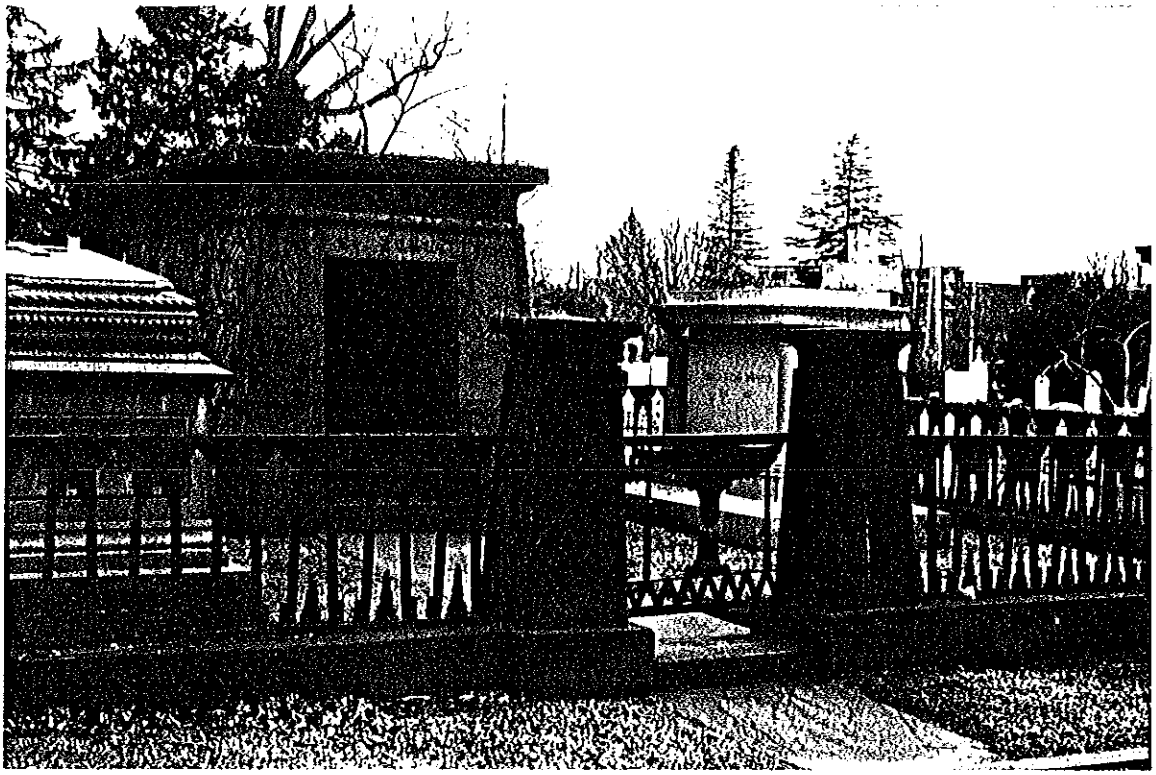

Sheffield-St. John plot, with Egyptian Revival fence, gate and tomb.
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Photograph 24 of 32

Mourning figure and cross, Trowbridge marker, c.1900.
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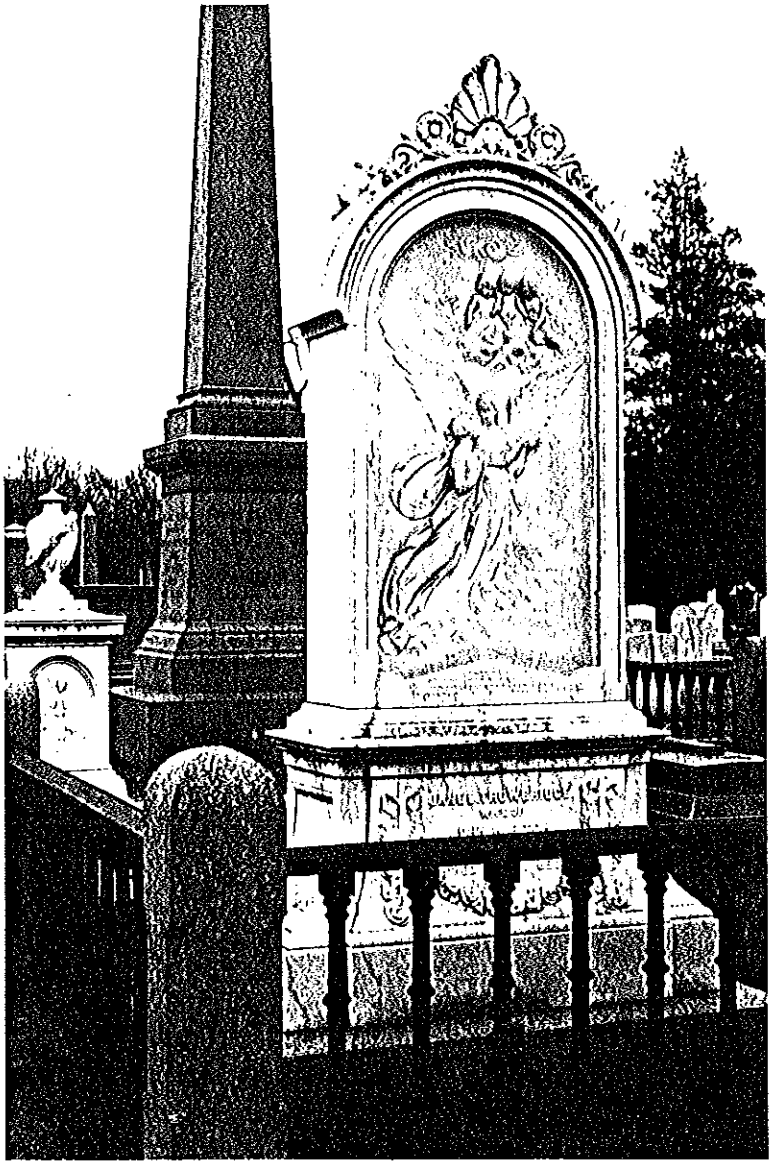


Jane Trowbridge Fitch marker, with carved tablet showing pre-deceased children (1890).
Photograph 26 of 32

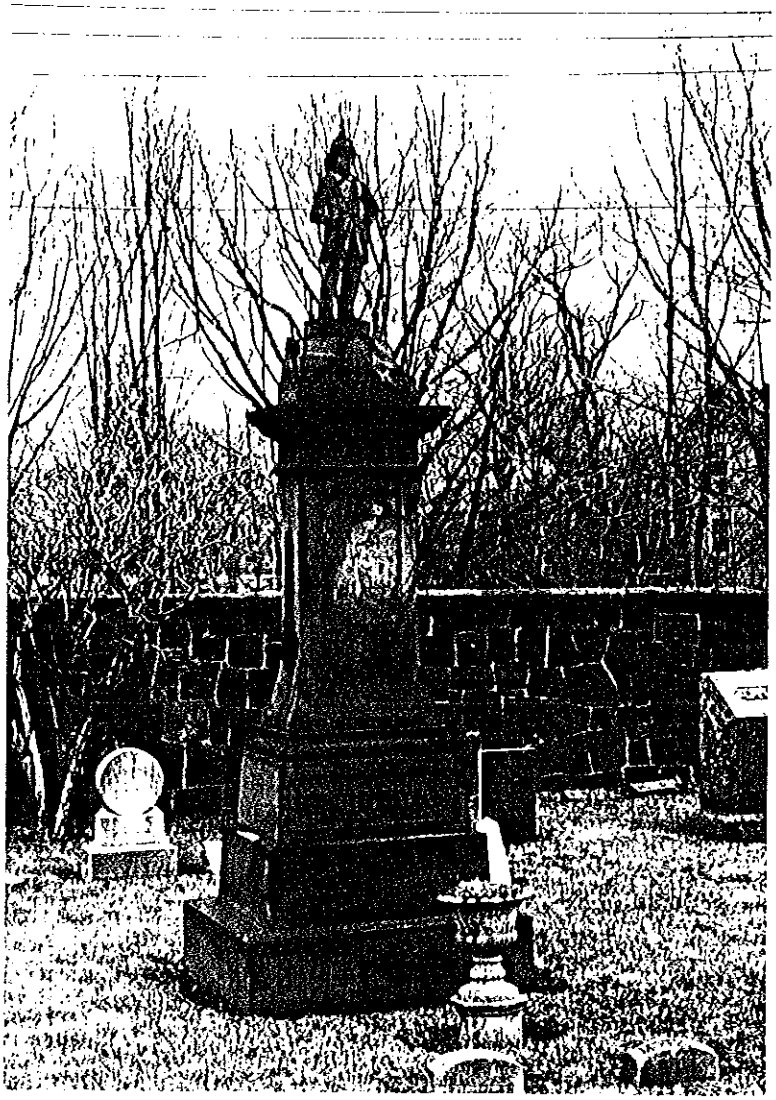
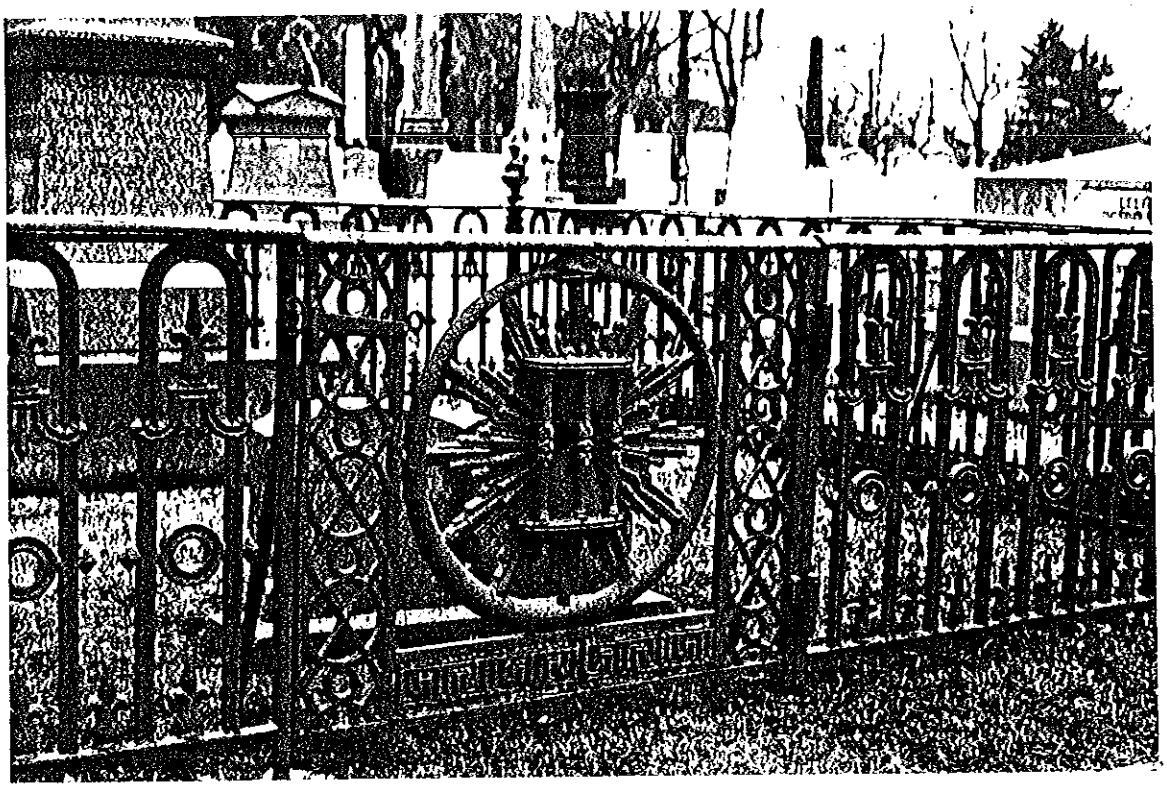


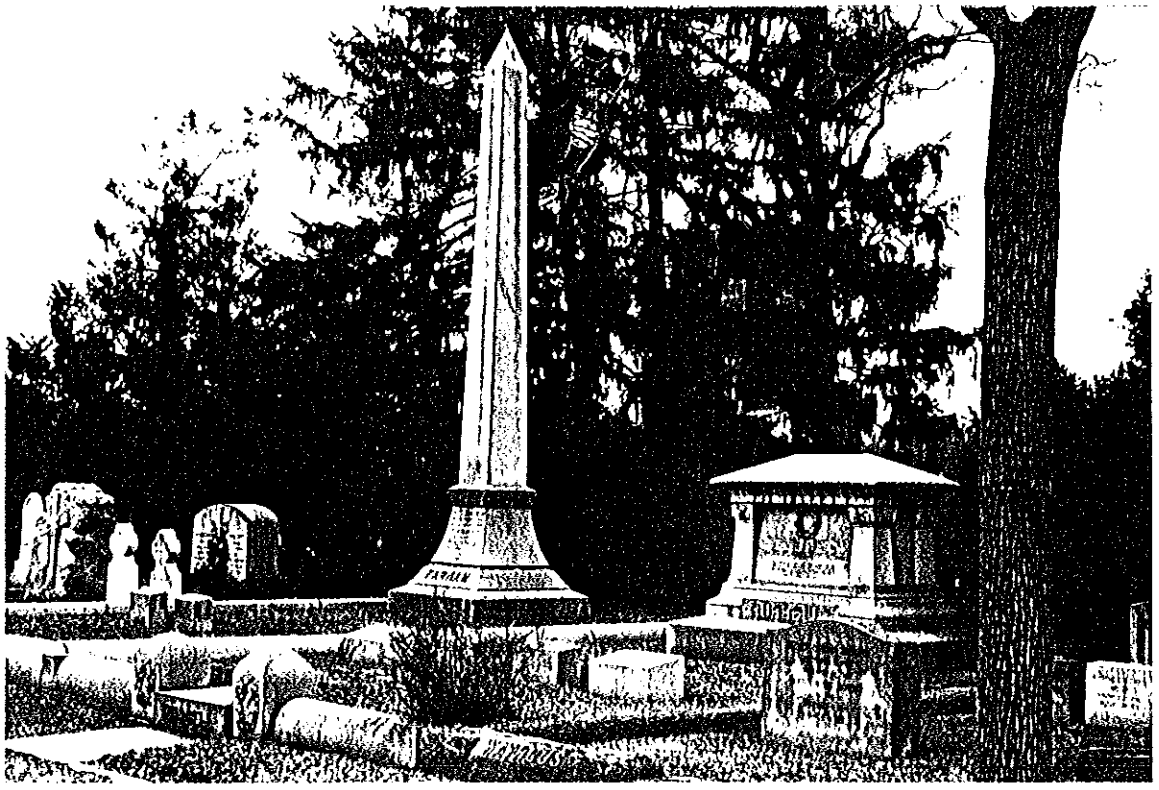
Figure monument to James T. Hemingway, Chief Engineer, New Haven Fire Department (1852).
Photograph 27 of 32



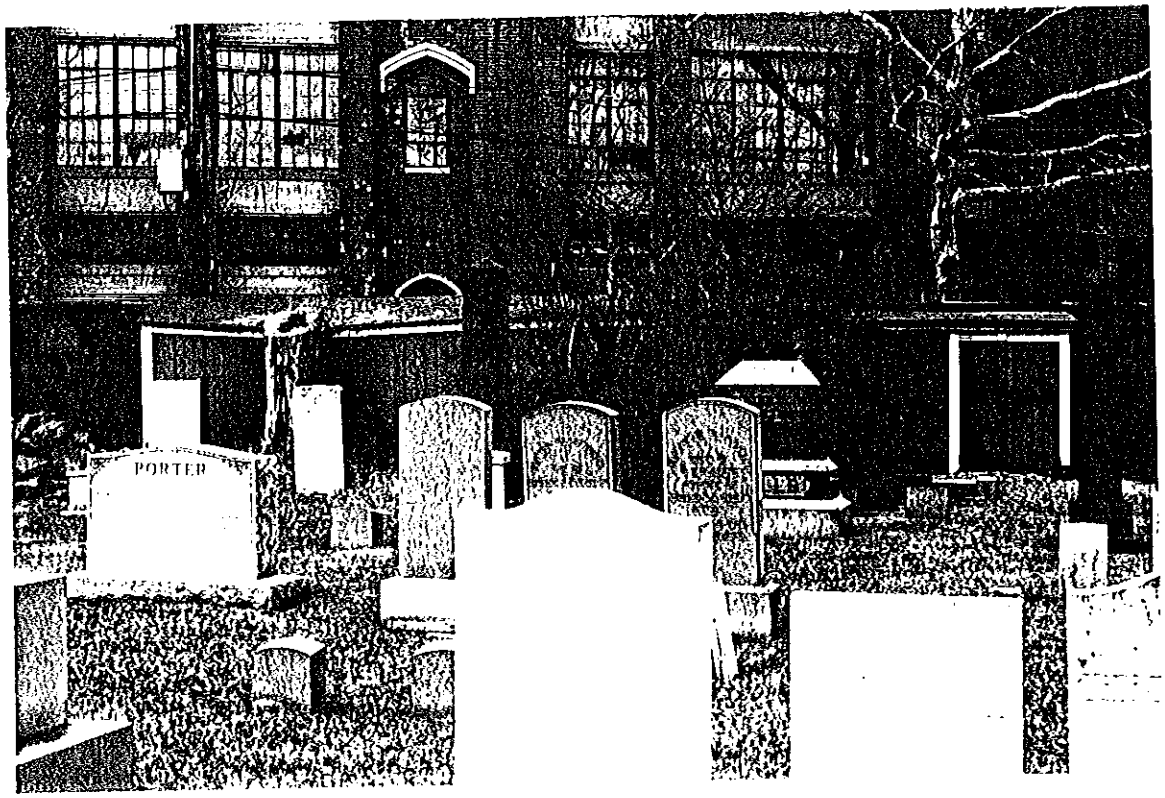
Cast-iron gate, Blackman plot.
Photograph 28 of 32

Granite posts and cast-iron fencing enclosing Fitch plot.
Photograph 29 of 32

Brownstone fence and obelisk of Ritter family, New Haven stone-cutters.
Photograph 30 of 32



Low granite curb, Hubbell plot.
Photograph 31 of 32



Wooden shed along west wall (noncontributing), camera facing west.
Photograph 32 of 32