NPS Form 10-900
(Oct. 1990)

OMB No. 1024-0018

United States Department of the Interior
National Park Service

NATIONAL REGISTER OF HISTORIC PLACES
REGISTRATION FORM

LISTED ON:
VLR 04/28/1995
NRHP 07/07/1995

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 any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. 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 **Shockoe Hill Cemetery**

other names/site number **Shockoe Cemetery; VDHR File No. 127-389**

2. Location

street & number **Hospital Street at 2nd Street** not for publication **N/A**
city or town **Richmond** vicinity **N/A**
state **Virginia** code **VA** county **Richmond (independent city)** code **760** zip code **23219**

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, as amended, I hereby certify that this _x_ nomination ___ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property _x_ meets ___ does not meet the National Register Criteria. I recommend that this property be considered significant _x_ nationally ___ statewide ___ locally. (___ See continuation sheet for additional comments.)

Julie A. Schmick — 6.5.95
Signature of certifying official/Title — Date
DIRECTOR, DIVISION OF SURVEY & REGISTER
Virginia Department of Historic Resources
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 commenting or other official — Date

State or Federal agency and bureau

4. 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

5. Classification

Ownership of Property (Check as many boxes as apply)

___ private
_x_ public-local
___ public-State
___ public-Federal

Category of Property (Check only one box)

___ building(s)
___ district
_x_ site
___ structure
___ object

Number of Resources within Property

Contributing	Noncontributing	
0	1	buildings
1	0	sites
0	0	structures
0	0	objects
1	1	Total

Number of contributing resources previously listed in the National Register 0

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

6. Function or Use

Historic Functions (Enter categories from instructions)

Cat: FUNERARY Sub: Cemetery

Current Functions (Enter categories from instructions)

Cat: FUNERARY Sub: Cemetery

7. Description

Architectural Classification (Enter categories from instructions)

EARLY REPUBLIC
MID-19TH CENTURY: Exotic Revival
LATE VICTORIAN

Materials (Enter categories from instructions)

foundation N/A
walls N/A
roof N/A
other STONE: marble
granite
limestone
METAL: iron
zinc

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

8. Statement of Significance

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

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

Criteria Considerations (Mark "X" in all the boxes that apply.)

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

Areas of Significance (Enter categories from instructions)
ART
SOCIAL HISTORY

Period of Significance **1820-1900**

Significant Dates **1820**
1822

Significant Person (Complete if Criterion B is marked above)

Cultural Affiliation **Euro-American**

Architect/Builder **Davies, John W.**
Mountjoy, William and J.
Rogers, John T.
Miller, William
Wallen, James
Wray, Andrew

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

9. Major Bibliographical References

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

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

Primary Location of Additional Data
- ___ State Historic Preservation Office
- ___ Other State agency
- ___ Federal agency
- _x_ Local government
- ___ University
- ___ Other

Name of repository: **Richmond City Hall**

10. Geographical Data

Acreage of Property __12.7 acres__

UTM References
(Place additional UTM references on a continuation sheet)

	Zone	Easting	Northing		Zone	Easting	Northing
1	18	285135	4158800	2	18	285285	4158680
3	18	285120	4158470	4	18	284980	4158590

___ 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 Kathryn L. Whittington
organization _____ date Jan. 30, 1995
street & number 3133 Blithewood Drive telephone 804-272-2793
city or town Richmond state VA zip code 23225

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps
A USGS map (7.5 or 15 minute series) indicating the property's location.
A sketch map for historic districts and properties having large acreage or numerous resources.

Photographs
Representative black and white photographs of the property.

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

Property Owner

(Complete this item at the request of the SHPO or FPO.)
name/title City of Richmond
street & number 900 East Broad Street telephone 804-780-5709
city or town Richmond state VA zip code 23219

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C. 470 et seq.).
Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including the 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 Project (1024-0018), Washington, DC 20503.

Summary Description

Shockoe Hill Cemetery, located on the north side of downtown Richmond's business district and state government buildings, is situated on 12.7 acres of land bordered by Second, Hospital, Fourth, and Bates streets. Opened in 1822 by the City of Richmond, Shockoe Hill Cemetery is the second oldest burying ground in Richmond and became active as the grounds of St. John's Churchyard, the city's oldest cemetery, neared its capacity for interments. A pilastered brick wall crowned with brick coping surrounds the cemetery grounds and six gates of cast and wrought iron, two each on the north and west walls and one each on the east and south walls, once provided entrance to the necropolis. Inside the brick walls, four roads have been constructed which section the grounds into nine grassy areas. Twenty-six grassy walkways invite visitation onto the grounds. Numerous varieties of trees and shrubs shade and beautify the grounds, and more than one thousand pieces of stone and metal memorial artwork ornament individual graves and family plots.

Noteworthy neighboring sites to the north of Shockoe Hill Cemetery include the Almshouse and Hebrew Cemetery. The Almshouse is an imposing four-story brick Italianate-style structure built in 1860. In addition to housing Richmond's poor, it served as Confederate General Hospital #1 during the Civil War and was the first hospital to treat Union as well as Confederate wounded. The Almshouse has been a registered landmark since 1983. The privately owned Hebrew Cemetery, established in 1816, houses a fine collection of memorial stone and metal work including a dramatic cast-iron Confederate memorial fence of draped muskets and crossed swords. The well-maintained and well-preserved grounds of Hebrew Cemetery exhibit the city's best example of a block and grid grounds layout in a parklike setting.

Architectural Analysis

Upon its opening in 1822, the New Burying Ground on Shockoe Hill was a four-acre area located in the northwest section of the current cemetery. Additional tracts of land were purchased in 1833 and 1850, and by 1871, the present 12.7-acre tract bound by Second, Fourth, Hospital, and Bates streets was completely enclosed with the current brick retaining wall. As the original northwest section filled with tenants, the additional acreage was graded and improved and made available for burials. While most of the land was sold to individuals and families who owned

their lots, the city did reserve a portion of the grounds for indigent burials. A map dated October 1931 shows the privately owned areas divided into sections and ranges, squares, and lots while the northeast area was not sectioned, but simply labeled unrecorded single graves. Standing at the northeast entrance on Avenue B, the indigent areas can be identified as the open grassy areas sparsely marked with monuments to the immediate west and entire east. A large rough granite boulder placed in this section indicates that many indigents buried here were Union and Confederate soldiers, casualties of the Civil War.

Four roads, named Avenues A, B, C, and D, section the acreage into nine areas or islands. Numerous grassy walkways allow further access to the family plots and individual graves. Because of the disintegration of the walkways, the planned layout of the grounds is not obviously apparent. A look at the map, however, reveals a block and grid design that mirrors the grid layout of the city. City council instructed the city surveyor to "have the burying ground laid off into equal and regular portions."[1]

At the eastern terminus of Avenue D is a small brick toolhouse. This one-story building measures 13.5' by 34' and is divided into two rooms that contain maintenance equipment as well as burial records. Judging by the age of the brick, it appears to have been built during the late nineteenth-century. It appears on the map dated October 1931. It is a non-contributing structure.

The cemetery grounds have been beautified with a tremendous variety of trees and shrubs. Botanical specimens include: Southern magnolia, American boxwood, Hollywood juniper, tulip poplar, wild black cherry, Virginia elm, pinoak, Kentucky coffee, pink rose, lilac, silver maple, Eastern red cedar, locust, yew, and crape myrtle. During the nineteenth century, city council instructed the groundskeeper to have planted "Virginia elms, willows, and other suitable trees and evergreens for the improvement of the grounds."[2]

A tremendous variety of styles and types of sophisticated funereal artwork is represented by the stone statuary, monuments, and headstones. Sculptural works include life-sized angels, female mourning figures, and relief carvings of religious scenes. Architectural monuments include classical columns, Egyptian-style obelisks, pedestals, arches, and urns. Fictive furniture styles appear in the English-style chest vaults, English style pier or table stones, French-style cradle stones, and the elaborately carved and polished stone sarcophagi. Realistic treestones stand forming rustic crosses and decaying trees. Marble, pink and black polished granite, limestone, and sandstone have been used to create these monumental memorial artworks.

At the grave of Nannie Caskie is a life-sized angel kneeling on her right knee. The angel is robed and a sash decorated with crosses is draped across her torso. Enormous wings extend from the back of the figure. The right hand, holding a rose, is raised as if pronouncing a benediction. A smaller angel, mounted on a pedestal base, stands at the grave of Mary Gallego. Carved by Richmond marble artist John W. Davies in 1860, this female figure stands with hands clasped in front of the body. Full-length wings symmetrically frame the figure. Richmond marble artist J. D. Sands produced a female mourning figure for the Augustine family plot in 1880. This figure, draped from head to toe, leans on a classical urn that rests on top of a broken column.

Elaborate sculptural relief carvings can be seen on the marble headstones of John and Eleanor Warrock. Eleanor's stone shows a Gothic-style lectern supporting an open Bible. Above the Bible, a dove descends from heaven. Robed human figures stand in contemplation on either side of the lectern. The stone for John Warrock shows two human figures, one with wings, looking at a broken column. The figure nearest the column is holding a resurrection fern over the broken column. Both stones were carved by John W. Davies in 1858.

Architectural monuments are best exhibited at the Patton and Gasser gravesites. Honoring the memory of statesman John Mercer Patton is and eighteen-foot-tall classical fluted column surmounted by four books. At the Gasser plot, a classical arch, the entrance to heaven, is crowned with a draped classical urn.

Fictive furniture styles appear in the French-style cradle stones, the English-style pier stones and chest vaults, and the Egyptian-style sarcophagi. Honoring Fannie Ann Gary and her fifteen-day-old infant daughter, Fanny Louisa, both of whom died in March, 1858, is an elaborately carved French-style cradle stone. This stone was produced by John W. Davies. At the Marshall family plot, the tomb of John Marshall is a traditional English chest vault, while the grave of his sister-in-law, Mrs. Anne Fisher, is protected by an English-style pier stone. The pier stone is commonly known as a tablestone. Polished pink and black granite stone sarcophagi ornament the graves of Julia Wickham Fry and her husband, New York banker Charles Meriwether Fry. Julia Fry's polished pink granite tomb is embellished with a scrolled top and was placed in Shockoe Cemetery in 1895.

While some of the stone works were produced by firms in Philadelphia, New York, Baltimore, and Petersburg, the majority were the products of local marble artists. Many marble, granite, and brownstone monuments bear the identification of the following Richmond individuals

and firms: John W. Davies, William Mountjoy, J. Mountjoy, John T. Rogers, William Miller, Rogers and Miller, James A. Wallen, Andrew J. Wray, Wallen and Wray, J. B. Sands, L. P. Sands, Wilson Sands, and J. H. Brown. The majority of these stones were signed between 1844 and 1888. Early headstones placed before 1844 were not signed by their makers and neither were the monuments placed after 1890. After 1890, it appears that the arts and firms were prohibited from advertising their work by identifying their stoneworks.

The earliest and oldest stones in the cemetery are the nine Elliott family stones that were moved from a private family ground. These stones date from 1787 to 1811. They have been placed on the west wall just south of Avenue C.

Shockoe Hill Cemetery is also fortunate to have numerous artistic metalworks including cast- and wrought-iron fencing and gates as well as a cast-iron breast plate. Most elaborate and best preserved of the cast-iron fences is the one at the Allen family plot. The fence has been cast in the pattern of a stained-glass cathedral rose window. At the Pizzini plot, one section of fence remains in a very ornate Victorian royal crest design. The Branch family plot is enclosed with a simple cast picket fence embellished with immortales flowers between each picket rod. At the Yarrington plot, a simple iron railing is joined at intervals with ornamental turnbuckles decorated with winged cherub heads. One cast-iron breast plate survives at the grave of Little Frank Cook who died January 4, 1874, aged four years. Unfortunately, these cast-iron works bear no foundry identification. Many Richmond foundries, though, advertised themselves as "manufacturers of every description of iron railing, wrought and cast fences, vault doors . . . for cemeteries, public grounds, churches, houses, and verandahs."[3]

Another artistic byproduct of nineteenth-century industrial technology appears in the white bronze monuments in Shockoe Hill Cemetery. Made of pure zinc via sand castings, these hollow monuments have developed a bluish coating of zinc carbonate through exposure to the air. Monumental Bronze Company in Bridgeforth, Connecticut, the only maker of these monuments, produced these "stones" from 1874 until 1918. A small obelisk, approximately six feet in height, marks the grave of Evelyn Lee Spotts who died in 1894. Ornamenting the obelisk are a memory swag on the east face, lily-of-the-valley on the north face, a cross and a crown on the south face, and two calla lilies on the west face. Adjacent stands a five-foot, Gothic pointed-arch, white bronze monument to the memory of Col. Thomas Hudgins of Mathews Co., Virginia, who died in 1863 at the age of 74 years. A bundle of wheat ornaments the east face above the inscription, and on the west face, ornaments include a memory swag and a crown. Smaller white bronze

stones mark the Starke and Meenly family graves, located at the southern end of the west wall. Standing approximately two feet tall and eighteen inches wide is a white bronze headstone in memory of Annie Lucille Starke born 1903 and died 1907. The top of the stone is rounded and ornamented with daisies. To the right of this tiny headboard is an open-book style white bronze upon which the names George L Meenly, born 1838, died 1900, and Willie Fletcher, daughter of George Meenly, born 1877, died 1904, are inscribed. This open book measures three feet in width and one foot in length and sits only about six inches above the ground.

Today, Shockoe Hill is an inactive burial ground maintained as a park by the City of Richmond. Unfortunately, many of the stone monuments have lost their inscriptions and artistic details due to the ravages of time and neglect. Only portions of fences and gates remain that once enclosed entire family plots. City funds for the maintenance of roadways and the perpetuation of grassy walkways are limited; however, Shockoe Hill Cemetery is worthy of preservation for its sophisticated artworks rich in expressions of spirit and sentiment, for its planned landscape and surviving horticultural specimens, and for its numerous noteworthy tenants whose biographies are discussed in Section 8.

Statement of Significance

Shockoe Hill Cemetery is a nineteenth-century municipally owned burying ground historically significant for its tremendous variety of stone and metal artworks ranging from simple foot stones and railings to sophisticated sculpture and castings displaying symbolic spiritual, fraternal, and familial ornamentation, for its planned grounds layout and surviving nineteenth-century botanical specimens, and for its noteworthy tenants including heroes of the American Revolution and Civil War, a U. S. Supreme Court justice, a Virginia governor, Richmond city mayors, and many other statesmen , engineers, and literary professionals whose contributions during the eighteenth and nineteenth centuries significantly shaped the history of this nation, this commonwealth, and this city.

Justification of Criteria

Shockoe Hill Cemetery is eligible under Criterion C because its artwork embodies the distinctive characteristics of several styles and periods of funereal artwork. The construction of these stone and metal works represents the work of master artists as well as prominent and prolific nineteenth-century industries. The cemetery is eligible under Criterion D for its potential, through study of the ornamentation, symbolism and inscriptions of the memorials, to yield information

about the social history of the nineteenth century. The monuments of the cemetery reveal a record of family life and social standing, atittudes toward death and spiritual beliefs, the prevalence of fraternal organizations, and the craft of artists and craftsmen in iron and stone.

Shockoe Hill Cemetery is significant at the national level as an early example of a municipal cemetery involving the work of numerous eastern artists and craftsmen active in the young republic.

Historical Background

After Richmond's selection as capital of Virginia in 1780, and Shockoe Hill was chosen for the site of the government buildings, the rapid growth of the population quickly overwhelmed the burial space available in the churchyards and private family grounds. The public parcel of St. John's churchyard being fully tenanted by 1820, the city council of Richmond, in that year, proceeded to enclose and improve four acres on Shockoe Hill, part of a 28.5-acre parcel purchased in 1705, for a public cemetery to be administered by city officials.

The creation of a city-owned cemetery came at the beginning of a new nationwide practice of providing safe, sanitary burial in spacious suburban municipally-owned cemeteries adjoining city limits.[4] Prior to the establishment of the municipal cemetery, Richmonders buried their dead in private grounds on family estates as well as in graveyards affiliated with churches, synagogues, and meetinghouses. These church and family grounds showed very little planning with regard to landscape design and horticultural selection and are referred to as having random or haphazard layouts. The municipal cemetery, on the other hand, provided burial in a planned, parklike setting. A letter to the Southern Literary Messenger dated 1847 records the observations of a city visitor:

> The other cemetery is on Shockoe Hill and is very large and more ornamented, regularly laid out, whereas the one on Church Hill has no regularity or paths or ornaments except a few old trees. The regular walks, the exact division of the lots, the ornamental trees, and the handsome monuments render this a place of some beauty.[5]

This municipal cemetery with its regular division of square and rectangular ranges, sections, and lots is considered to have a plan mirroring the grid layout of the city. The preference for rigid landscape design evolved into the exotic pastoral English landscape layout of the rural cemetery which appeared in Richmond in the design of Hollywood Cemetery which was established in 1847.

Exhibiting an obsession with mortality, American gravestone decoration of the seventeenth and early eighteenth centuries also portrayed a fear of death through the use of designs including the winged hourglass, the skull and bones, and the tools of the sexton.[6] Epitaphs conveyed death's warnings as in the ear's popular refrain "Stranger Stop and Cast an Eye." After the religious revival of the mid-eighteenth century known as the Great Awakening, themes of hope, comfort, memory, and resurrection emerged and reached full expression in the cemetery artworks of the nineteenth century.[7] Morbid epitaphs were replaced with inscriptions to the memory of the deceased and verses of consolation and hope. Winged skulls or death heads evolved into fully fleshed winged cherub heads to symbolize the flight of the soul to heaven. The hope of heaven was seen in the finger pointing heavenward. Comfort was exhibited in the numerous cushioned pedestal monuments, cradle stones which reinforced the sleep metaphor of death, and angels which offered comfort as they carried a beloved child to heaven. Often symbols of death and eternal life were juxtaposed, as seen in the cross and the crown, the inverted torch combined with the wrath of eternity, as well as the broken column that was crowned with a wreath. The gravestone decorations at Shockoe Hill Cemetery evidence a new attitude toward death which prevailed during the nineteenth century.

Along with the positive attitude toward death and eternal life, the decorations illustrate a new attitude toward nature. Due in part to the influence of eighteenth-century English and French philosophers, and partially because they had tamed some of the hostile wilderness known to their colonial forbears, nineteenth-century Americans began to see nature as a source of spiritual comfort and inspiration as evidenced by the profusion of vegetal ornamentation in the stone and ironwork.[8] A universal symbol of melancholic meditation, the willow tree motif enjoyed popularity from 1790 until 1830.[9] In addition to the willow tree, flowers, which traditionally symbolized the beauty and brevity of life, were also used in the expression of spiritual themes and character virtues. Frequently seen are lily-of-the-valley (purity and innocence), the rose (purity of the soul), and the calla lily (resurrection). Evergreens such as palms (victory), ivy (eternal life), and ferns (resurrection), also were used to inspire spiritual thoughts. Adding to the diversity of natural ornamentation are the rustic treestone and rockfaced monuments that began to appear during the last quarter of the nineteenth century. These realistic treestones are a product of the Rustic Movement, during which period Victorian Americans fashioned silverware, ceramics, furniture, picture frames, and gravestones in the shapes of branches, twigs, and bark.[10] Treestone monuments in Shockoe hill Cemetery include the Ableiter family monument as well as the B. W. Richardson stone. The use of flowers, evergreens, trees, and stone represent diversity in the expression of spiritual and sentimental ideas of the nineteenth century.

The prominence of fraternal insignia marking many of the monuments in Shockoe Hill Cemetery reveals the popularity of these organizations during the nineteenth century. Established in the United States during the 1730s, Freemasonry became the model for the numerous trade and fraternal benefit societies, including the International Order of Oddfellows (IOOF) which flourished a century later.[11] These organizations provided a measure of security in the form of support for the sick and the families of the deceased members before the institution of social security and employer-provided benefits. Closely entwined with patriotic organizations, these groups also served to popularize the democratic ideals and Christian principles of the new nation.[12] Similar shared symbols served as visual reminders of the group's ideals and objectives. Tools of the medieval stonemasons, the square and the compass, represent the virtues of faith, reason, and moral rectitude in freemasonry. The five-pointed star, common to several fraternal organizations, reminds members of the five points of masonic fellowship. The three interlocking chain links of the Oddfellows are symbols of friendship, love, and truth. The Oddfellows symbol of the clasped hands became widely popular as a union emblem as well as a symbols of the marriage bond. The symbols of these organizations are reminders that they helped to integrate millions of immigrants into a new American society.[13]

Many families chose to enclose their lots with iron railing, cast and wrought fencing, and granite curbing.[14] During the sixteenth and seventeenth centuries when animals were pastured on burying grounds, cemetery walls and fences prevented disruption of the graves as well as damage to gravestones. By the nineteenth century, fencing and curbing became a fashionable embellishment used to define the individual or family ownership of funerary property.[15] Property ownership was especially important to an emerging affluent middle class. Shockoe Hill Cemetery is fortunate to have portions of a variety of lot enclosures still intact today, artistic byproducts of the nineteenth-century industries of iron manufacture and granite quarrying. With the advent of perpetual care in the 1880s and the popularity of the lawn-style landscape, fencing and curbing were abandoned as unnecessary and unfashionable.[16] They stand today as artifacts of the social and aesthetic values of nineteenth-century Richmonders and as a testament to the local ironmaking and quarrying industries.

Approximately 36,000 interments have been made in this burial ground. Of these, approximately fifteen are especially worthy of note as the resting places of persons significant to the development of the nation, the Commonwealth of Virginia, and the city of Richmond. They include:

1. Chief Justice John Marshall (1755-1835). Secretary of State, Minister to France, fourth Chief Justice of the United States. Marshall shaped the judicial history of our country to a greater degree than any other individual by:
   a. Establishing the Constitution as the supreme law of the land and the Supreme Court the final arbiter of that law;
   b. Raising the Supreme Court to a level of equality with the President and the Congress so that the Court could judge the validity of congressional legislation;
   c. Committing to the need for a strong central government of over the power of the states.

2. Peter Francisco (1760-1831). Known as the "Sampson of the American Revolution," Francisco was celebrated for his feats of strength and bravery. An immigrant from Portugal at age 5, he was reared by Judge Anthony Winston, uncle of Patrick Henry. His contributions include:
   a. Action at Brandywine, Pa.
   b. The killing of eleven British soldiers at Guilford Courthouse, Greensboro, N.C., March 15, 1781. The states of Virginia, Massachusetts, and Rhode Island observe March 15th as Peter Francisco Day.
   c. Action at Ward's Tavern, Amelia County, Va.

   In 1825, Francisco became Sergeant-at-Arms of the Virginia House of Delegates, a post which he kept until his death in 1831.

3. William H. Cabell (1772-1853). In addition to serving as Governor of the Commonwealth of Virginia, 1805-1808, Cabell served in the following capacities:
   a. Virginia General Assembly representative;
   b. Judge of the General Court;
   c. Judge of the Court of Appeals;
   d. Along with Thomas Jefferson, a founder of the University of Virginia.

4. Claudius Crozet (1789-1864). Born in France, Crozet came o the U.S. in 1816 after serving in Napoleon's army in Russia. He took a post at West Point as teacher and military civil engineer. He came to Virginia in 1823 and served as the following:
   a. Principal Engineer for the Commonwealth of Virginia, 1823-1831; 1837-

1845, during which time he developed Virginia's master plan of internal improvements building roads, turnpikes, and canals;

b. Chief Engineer of the Blue Ridge Railroad, 1849-1857, during which time he extended the Louisa railroad over and through the mountains and opened the Shenandoah Valley to commerce and trade with the eastern part of the state;

c. First President of the Board of Directors of Virginia Military Institute.

A large granite stone with a bronze tablet inscription marks his burial spot in Shockoe Cemetery. He was later (1942) reinterred at VMI.

5. Major James Gibbon (1758-1835). A Pennsylvania native, Gibbon served in the Pennsylvania Continental Line during the American Revolution. He led the charge that captured Stony Point, New York, July 15, 1780. He is known as the "Hero of Stony Point."

6. Dr. William Foushee (1749-1824). First Mayor of the city of Richmond, elected 1782 for a one-year term. Also served in the Virginia House of Delegates. He was a pioneer of smallpox inoculation in 1788.

7. John and Frances V. Allan - foster parents of Edgar Allan Poe. While the Allans did not officially adopt Poe, they took him into their home December 9, 1811, the day after Poe's mother died. Poe was not yet three years old. Fostering Poe were:
   a. John Allan (1780-1834), a successful Scottish merchant and importer who came to Richmond in 1795, and
   b. Frances Valentine Allan (1785-1829), first wife of John Allan. Poe commemorated Frances in his poem "The Sleeper."

8. Sarah Elmira Royster Shelton (1820-1888). Mrs. Shelton was the sweetheart of Poe's youth and the last love of his life . She is commemorated in Tamerlane and Other Poems, "Bridal Ballad," and "To One in Paradise." She is also considered to be Poe's "Lost Lenore."

9. Elizabeth Van Lew (1818-1900), Union sympathizer and spy. A Quaker, staunch Unionist, and outspoken abolitionist, she was never caught in any act

of overt espionage but was suspected of aiding the 109 prisoners who escaped from Libby Prison. She is known to have visited Confederate jails and brought food and books to Union prisoners, befriended Union officers condemned to death, transmitted messages to the Army of the Potomac through Benjamin Butler's forces, and kept in contact with Grant's headquarters at City Point in Hopewell, Va. After the war, Grant appointed her Postmistress of Richmond in 1869, for providing "the most valuable intelligence from Richmond during the War."

10. Joseph Carrington Mayo (1785-1872) ended his twelve-year career as mayor of the city of Richmond by surrendering the city to Federal authorities April 3, 1865. He is also known as the father of the city waterworks for advocating the use of pumps and reservoirs to replace springs and wells. He was the great-grandson of Major William Mayo, who performed the first survey of Richmond in 1737.

11. Benjamin Watkins Leigh (1781-1841), a U. S. senator, a leading Republican politician, and a reporter for the Virginia Supreme court, Leigh was considered as a vice-presidential running candidate to run with William Henry Harrison.

12. John Wickham (1763-1839), a defense lawyer for Aaron Burr whose trial took place in Richmond in 1807. Wickham built an early architect-designed house in Richmond, a fine neoclassical residence which houses the Valentine Museum today.

13. John Hampden Pleasants (1797-1846), was once of the greatest editors of the nineteenth century who established the Richmond Whig in 1824. He was killed in a duel by rival editor Thomas Ritchie, Jr., of the Richmond Enquirer.

14. John Mercer Patton (1797-1858), interim governor during March, 1841, member of the U. S. House of Representative, 1830-1838, great-grandfather of General George Patton.

15. The Stanard Family, which had a close relationship with Edgar Allan Poe. Robert Craig Stanard was a school friend of Poe. Robert's mother, Jane Stith

befriended Poe with parental warmth and friendliness. She is the first woman commemorated by Poe in verse in his poem entitled "To Helen."

16. Civil War Soldiers - a granite pyramid marker on the northeast grassy section marks the area where rest 220 known confederate soldiers, 577 known Union soldiers and hundreds of unidentified soldiers. The marker was placed in 1938 by the United Daughters of the Confederacy.

From this brief biographical listing, it is obvious that the tenants interred contributed to the building of this city, this state, and this nation. Here lie leaders and heroes of the American Revolution and Civil War. Her lies our country's most influential Supreme Court justice. Here lie the closest family and friends of one of our nation's literary greats. Here also rest those who labored to lead and to serve as our city and state evolved.

Shockoe Hill Cemetery received its first interment April 10, 1822, and remained an active burial ground into the twentieth century. Because of its small size (12.7 acres), however, people were forced to patronize larger burial grounds including Hollywood Cemetery which opened in 1849 with 43 acres, and Oakwood Cemetery which opened in 1856 with 66 acres. The graves of noteworthy tenants and prominent Virginia families made Shockoe Hill Cemetery a prestigious burial ground into the 1890's. The public controversy surrounding Hollywood Cemetery which included its proximity to the city water supply at the Clark Springs Reservoir, the use of such desirable real estate for burial grounds, its status as a privately owned joint stock company, as well as sentiment over the death of John Pleasants, all which lasted until 1858, made Shockoe Hill Cemetery an especially popular burying ground during the 1840's and 1850's.

Shockoe Hill Cemetery is a landscape of nineteenth-century American political, military, and social history. It was created by the city administration to meet the demands of rapid population growth. Its layout mirrors the residential planning of the era. Its planned organization and horticultural variation delight visitors as well as students of botany and arborculture. The tremendous diversity of memorial artworks, ranging from almost unnoticeable footstones and simple headboards to elaborately carved monuments and statuary, contains artistic and symbolic ornamentation that reflects the changes in social attitudes, spiritual beliefs, and fashion trends of Americans during three centuries. The metal works, including the cast-and wrought-iron fences and cast zinc "white bronze" monuments, are the artistic byproducts of once-giant American industries. The men and women interred in Shockoe Hill Cemetery labored to create and nurture our community, our commonwealth, and our nation.

Endnotes

1. Ordinance Book, Common Council of Richmond, November 11, 1850, p. 37.

2. Ordinance Book, Common Council of Richmond, April 23, 1824, p. 217.

3. Ordinance Book, Common Council of Richmond, February 28, 1851, p. 65.

4. Kostov, Spiro. America by Design. Oxford University Press, New York, 1987, p. 218.

5. Little, John P. History of Richmond. Dietz Printing Company, Richmond, Va. 1933, pp. 193-194.

6. Linden, Blanche. "The Willow Tree and Urn Motif: changing Ideas About Death and Nature", Markers I, Journal of the Association for Gravestone Studies, University Press of America, 1980, p. 151.

7. Ibid.

8. Burgess, Frederick. English Churchyard Memorials. Lutterworth Press, London, 1963, p. 165.

9. Ibid.

10. Roberts, Warren E. "Notes on the Production of Rustic Monuments in the Limestone Belt of Indiana". Markers VII, Journal of the AGS, 1990, p. 173.

11. Franco, Barbara. Fraternally Yours. Museum of Our National Heritage, Lexington, Massachusetts, 1986, p. 8.

12. Ibid., p. 9.

13. Ibid., p. 16.

14. Linden-Ward, Blanche. "The Fencing Mania: The Rise and Fall of Funerary Enclosures", Markers VII, Journal of the AGS. Needham, Massachusetts, 1990, p. 35.

15. Ibid., p. 39.

16. Ibid., p. 51.

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All Photographs are of :
SHOCKOE HILL CEMETERY
Richmond, Virginia
VDHR File Number : 127-389
Negative Number : 13949

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View of Nannie Caskie Monument as seen looking east. October, 1991. Photo No. 1 of 18.

View of Augustine Monument as seen looking east. October, 1991. Photo No. 2 of 18.

View of Mary Gallego Monument seen looking south. October, 1989. Photo No. 3 of 18.

View of English-style pier stones as seen looking west. October, 1989. Photo No. 4 of 18.

View of Leigh family sarcophagi as seen looking north. October, 1991. Photo No. 5 of 18.

View of French-style cradlestone as seen looking northwest. October, 1991. Photo No. 6 of 18.

View of sculptural relief in Warrock family headstones as seen looking east. October, 1991. Photo No. 7 of 18.

View of cast-iron fence in the Rose window pattern as seen looking east. October. 1989. Photo No. 8 of 18.

View of cast-iron turnbuckle at the Yarrington plot as seen looking north. October, 1991. Photo No. 9 of 18.

View of treestone (left) and white bronze monuments (center and right) as seen looking west. October, 1991. Photo No. 10 of 18.

View of Abeleiter family treestone monument as seen looking north. October, 1991. Photo No. 11 of 18.

View of portraiture on Sally McGee monument as seen looking west. October, 1991. Photo No. 12 of 18.

View of classical column surmounted with books as seen looking northwest. October , 1991. Photo No. 13 of 18.

View of fraternal symbols on Norvell headstone. October, 1991. Photo No. 14 of 18.

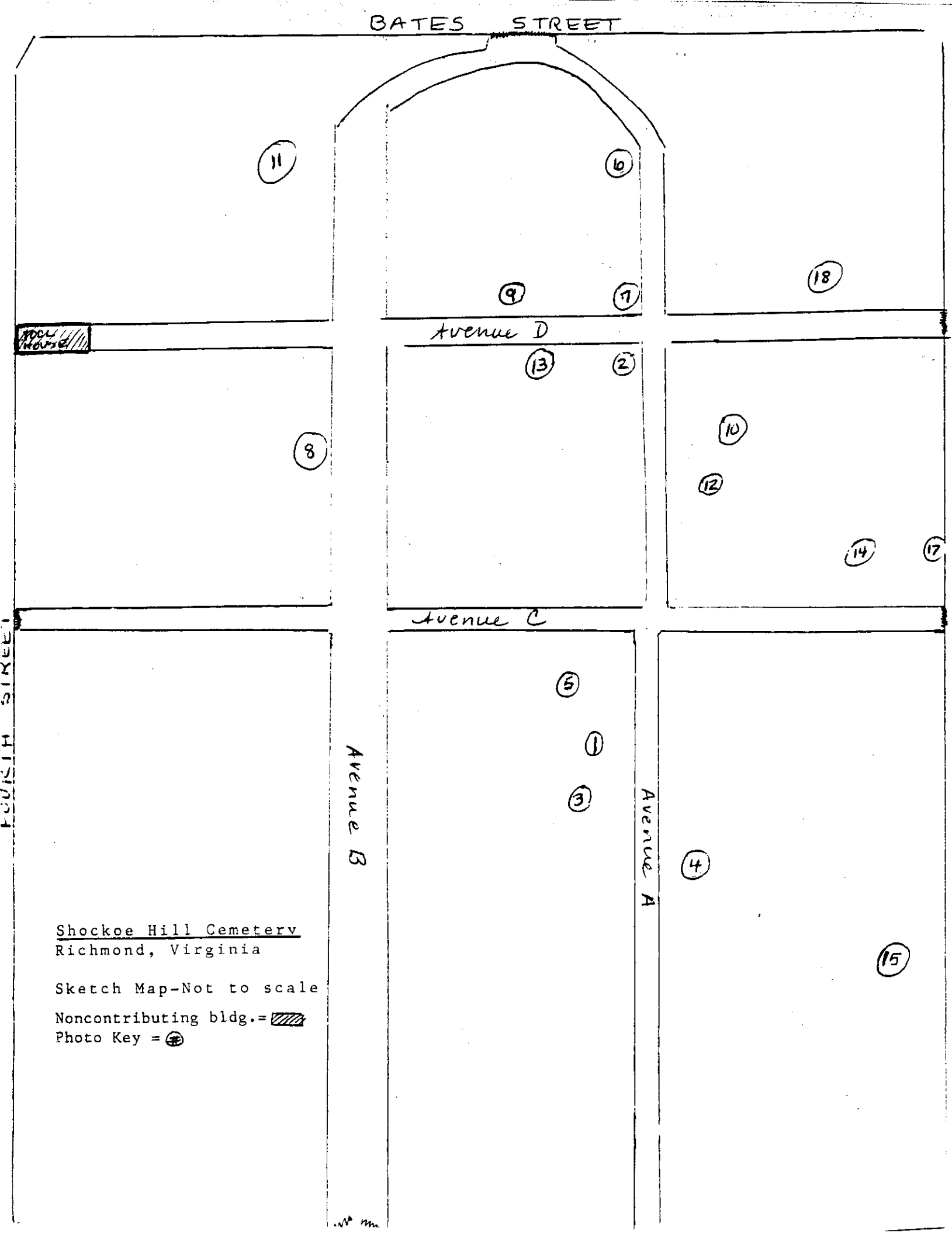
View of weeping willow tree and urn as seen looking west. October, 1989. Photo No. 15 of 18.

View of main entrance gate on Hospital Street. October, 1991. Photo No. 16 of 18.

View of Elliott family headstones as seen looking west. October, 1991. Photo No. 17 of 18.

View of popular 19th-century ornament, the clasped hands, facing west.. October, 1991. Photo No. 18 of 18.

Photographs numbers 1, 9, and 18, were photographed by Mr. Charles Shanes and are of publication quality. The remaining photographs, numbers 2-8 and 10-17, were photographed by Kathy Whittington.


BATES STREET
Avenue D
Avenue C
Avenue B
Avenue A
FOURTH STREET
TOOL HOUSE
11
6
18
9
7
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8
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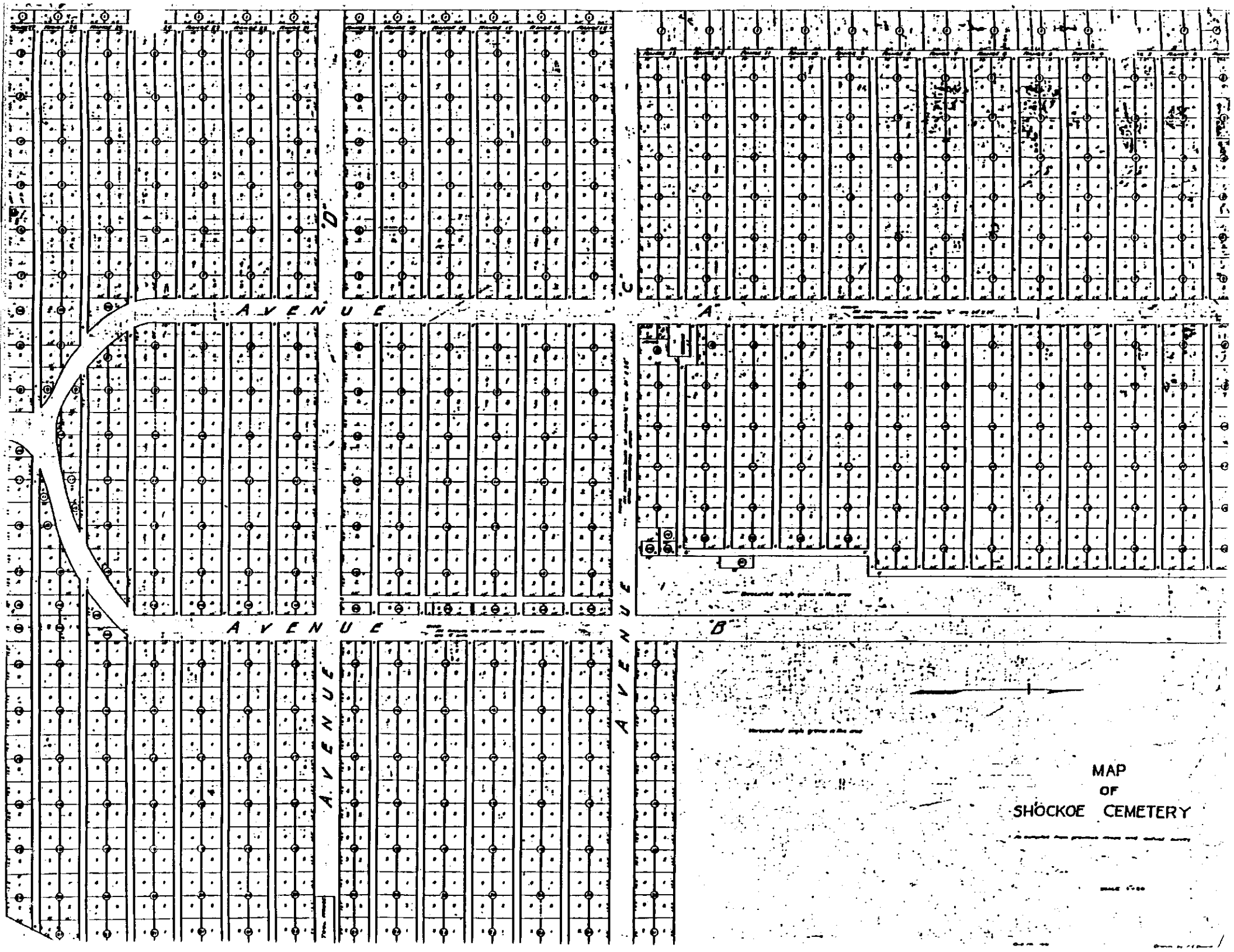
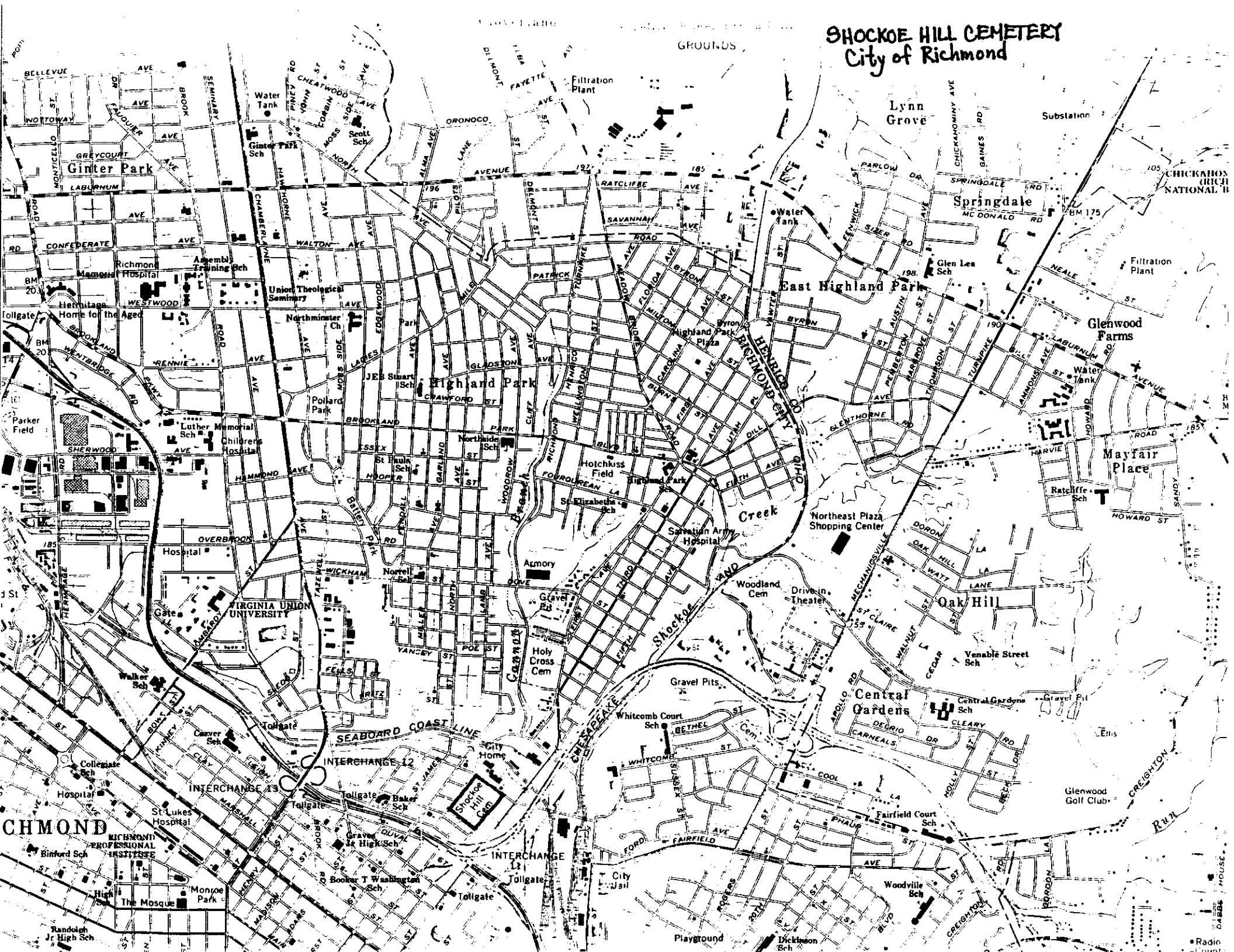
Shockoe Hill Cemetery
Richmond, Virginia
Sketch Map-Not to scale
Noncontributing bldg.=
Photo Key =


AVENUE "D"
AVENUE "C"
AVENUE "A"
AVENUE "B"
AVENUE
AVENUE
MAP
OF
SHOCKOE CEMETERY


SHOCKOE HILL CEMETERY
City of Richmond
GROUNDS
Filtration Plant
Lynn Grove
Substation
Ginter Park
Water Tank
Ginter Park Sch
Scott Sch
Springdale
Water Tank
Glen Lea Sch
Filtration Plant
East Highland Park
Glenwood Farms
Water Tank
Richmond Memorial Hospital
Assembly Training Sch
Union Theological Seminary
Hermitage Home for the Aged
Tollgate
Northminster Ch
Highland Park
Highland Park Plaza
Byron
HENRICO CO
RICHMOND CITY
JEB Stuart Sch
Pollard Park
Parker Field
Luther Memorial Sch
Childrens Hospital
Northside Sch
St Pauls Sch
Hotchkiss Field
Highland Park Sch
St Elizabeths Sch
Mayfair Place
Ratcliffe Sch
Creek
Northeast Plaza Shopping Center
Salvation Army Hospital
Hospital
Armory
Norrell Sch
Gravel Pit
Woodland Cem
Drive-in Theater
Oak Hill
VIRGINIA UNION UNIVERSITY
Gate
Holy Cross Cem
Shockoe
Venable Street Sch
Walker Sch
Gravel Pits
Central Gardens
Central Gardens Sch
Gravel Pit
Whitcomb Court Sch
Tollgate
SEABOARD COAST LINE
Carver Sch
City Home
INTERCHANGE 12
INTERCHANGE 13
Collegiate Sch
Hospital
Tollgate
Baker Sch
Shockoe Hill Cem
Glenwood Golf Club
St Lukes Hospital
CHMOND
RICHMOND PROFESSIONAL INSTITUTE
Binford Sch
Graves Jr High Sch
Fairfield Court Sch
INTERCHANGE 11
Tollgate
City Jail
Monroe Park
The Mosque
Booker T Washington Sch
Woodville Sch
Randolph Jr High Sch
Playground
Dickinson Sch
Radio