

United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form

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

1. Name of Property

Historic name: Evergreen Cemetery

Other names/site number: West Medway Cemetery

Name of related multiple property listing: N/A

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

2. Location

Street & number: 8 Evergreen Street

City or town: Medway

State: Massachusetts

County: Norfolk

Not For Publication: ☐

Vicinity: ☐

3. State/Federal Agency Certification

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

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

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

___national ___statewide ___local

Applicable National Register Criteria:

___A ___B ___C ___D

Signature of certifying official/Title:

Date

State or Federal agency/bureau or Tribal Government

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

Signature of commenting official:

Date

Title :

State or Federal agency/bureau
or Tribal Government

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4. National Park Service Certification

I hereby certify that this property is:

- ☐ entered in the National Register
☐ determined eligible for the National Register
☐ determined not eligible for the National Register
☐ removed from the National Register
☐ other (explain:) _____

Signature of the Keeper

Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private: ☒
- Public – Local ☒
- Public – State ☐
- Public – Federal ☐

Category of Property

(Check only **one** box.)

- Building(s) ☐
- District ☐
- Site ☒
- Structure ☐
- Object ☐

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
<u>1</u>	<u>0</u>	buildings
<u>1</u>	<u>0</u>	sites
<u>5</u>	<u>0</u>	structures
<u>57</u>	<u>1</u>	objects
<u>64</u>	<u>1</u>	Total

Number of contributing resources previously listed in the National Register 0

6. Function or Use

Historic Functions

(Enter categories from instructions.)

FUNERARY/Cemetery

Current Functions

(Enter categories from instructions.)

FUNERARY/Cemetery

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7. Description

Architectural Classification

(Enter categories from instructions.)

MID-19TH CENTURY/Greek Revival
LATE VICTORIAN/Italianate

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Brick, slate, marble, granite

Narrative Description

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

Summary Paragraph

The Evergreen Cemetery, also known as the West Medway Cemetery, was established in 1750 and is the oldest cemetery in the current town of Medway.¹ The cemetery encompasses 12.8 acres on the south side of Evergreen Street. It consists of a hillside burial ground in the northwest section established in 1750 for the West Medway meetinghouse (not extant) and the rest of the property, which was laid out beginning about 1850, purchased by the Evergreen Cemetery Association and named the Evergreen Cemetery in 1871, and expanded in 1910 to include the current southwest quadrant. The Evergreen Cemetery Association acquired the earlier hillside burial ground from the West Parish Society in 1872 and incorporated it into the Evergreen Cemetery. In 1934–1935, the 1750 burial ground was donated to the Town of Medway, which is its current owner; the Evergreen Cemetery Association still owns the remainder of the cemetery in conjunction with individual plot owners. The earliest marked burial in the cemetery is that of Elisha Partridge in 1752, and the cemetery remains in use to the present. The stones in the northwest part of the cemetery are generally of slate and reflect the continuum of headstone iconography popular in the 18th and 19th centuries, including death's heads, cherubs, and urns and

¹ The first cemetery in Medway, the Prospect Hill Cemetery (1714, MLS.C), is in the neighboring town of Millis, which split from Medway in 1885.

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willows. These stones also include many by the local stone carver Joseph Barbur that have his trademark swirls and fronds. Later stones, installed from the late 19th century through the present, are generally in the east and southwest parts of the cemetery and of marble and granite with varying levels of embellishment. A small number of stones in the east part of the cemetery are of slate, zinc, or red sandstone. Family plots are generally only in the east section of the cemetery and typically consist of tightly grouped, individual headstones or a large central marker surrounded by smaller markers. A small number of plots are enclosed by metal or stone and chain fences. The cemetery contains burials of soldiers and veterans from nearly every war fought in by Americans from the French and Indian War to the present, and many graves have small metal markers indicating war service. The Evergreen Cemetery encompasses 64 contributing resources (1 building, 5 structures, 1 site, and 57 objects) and 1 non-contributing resource (1 object).

Narrative Description

Setting

The Evergreen Cemetery is in the village of West Medway in the town of Medway, Norfolk County, Massachusetts. The cemetery is bounded by Evergreen Street on the north, Cottage Street on the east, private property on the south, and Chicken Brook and successional-growth forest on the west. Suburban single- and multiple-family residences are immediately north, south, and east of the cemetery; and Main Street (MA Route 109), which has a mix of residences and small businesses, is to the north.

Resource Descriptions

The **Evergreen Cemetery (1750, 1871, MHC No. MDW.800, contributing site, Photos 1–6)** is an irregularly shaped, 12.8-acre parcel on the south side of Evergreen Street and the west side of Cottage Street. The site slopes upward from Cottage Street to the west boundary, where it briefly levels out before dropping down to Chicken Brook to the west, just beyond the parcel boundary. The cemetery was developed in three main sections: the northwest hilltop, established in 1750; the east section, laid out in 1871 by Boston civil engineer Herbert F. Keith (1842–1915); and the southwest section, plotted out by Medway undertaker and cemetery superintendent Sewall E. Kingsbury (1855–1922) in 1910 but generally unused until the mid-20th century. The northwest section of the cemetery has no formal landscaping and consists of headstones arranged in informal rows. Stones in the east section are arranged in approximate north-south rows and organized in rectangular sections that are subdivided into plots. The area south of Sanford Drive, at the south end of Evergreen Drive, was originally a cul-de-sac and has largely been filled in with late 20th-century burials.²

The north edge of the cemetery is lined with a post-and-rail **Wood Fence (ca. 1871, contributing structure, Photo 4)** and has a dry-laid fieldstone wall at the west end with a small number of granite posts, likely former hitching posts, immediately north of the wall. A mortared **Stone Wall (ca. 1872, contributing structure, Photos 5 and 8)** built of rubble and fieldstone ranging from approximately four courses to twelve courses high runs along the east side of the cemetery, separating the cemetery from Cottage Street.

The cemetery has four primary access points, three along Evergreen Street and the fourth from Cottage Street. The northwest corner of the cemetery is not enclosed and is thus directly accessible from

² Street and path names are taken from the Evergreen Cemetery site plan (see Figure 5; Keith et al. 1871 et seq.).

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Evergreen Street. In the east section of the cemetery, an entrance near the center of the north boundary provides access to Central Drive, and a gap in the wood fence near the east end allows access to Evergreen Drive. The Cottage Street entrance, flanked by low, curved stone walls, is near the south end of the cemetery and provides access to Sanford Drive. A **Metal Gate (early 20th c., contributing structure, Photo 5)** is near the north end of the stone wall, indicating a former additional access point along Cottage Street.

The **Cemetery Circulation System (1871–1872, 1908, 1910, contributing structure)** in the larger east section of the cemetery consists of two primary roadways running approximately north-south from Evergreen Street and several east-west sod-covered paths creating a regular north-south grid pattern on the east and west sides of Evergreen Drive. The west roadway is paved with asphalt and called Central Drive until it curves east as Sanford Drive near the south edge of the cemetery. The east roadway, called Evergreen Drive, is a two-track dirt lane that terminates at Sanford Drive. An asphalt-paved loop road extends from Central Drive to provide access to the southwest burial area (both laid out in 1910). The loop road is called Jackson Drive on the south and Edgemoor Road on the north, and the portion that circles around the burial area is called Hillside and Ridge roads and Fenway.

A bronze **Evergreen Cemetery Sign (early 21st c., non-contributing object, Photo 1)** is affixed to a metal pole on the east side of Central Drive, near the Evergreen Street entrance. The **First West Parish Meetinghouse Stone (1929, Photo 8)** is at the northwest corner of the cemetery and is a small slate marker that commemorates the former location of the meetinghouse originally associated with the 1750 burial ground. The marker replaced an earlier wood marker and is inscribed “Here stood the first west parish meeting house, 1749 1817. Second burial ground in Medway, 1750.”

Just south of Evergreen Street, on the west side of Central Drive, is the **Receiving Tomb (ca. 1872, contributing building, Photo 8)**, now used as a maintenance shed. It is a south-facing, Italianate-style, one-story, one-bay-by-one-bay, brick building with a brick foundation and a slate-shingled, end-gable roof with cornice returns. The building has brick quoins at the corners and a corbelled cornice with paired wood brackets along the eaves and in the gable ends. A metal, vertical-lift door with a plain wood surround is in the center of the south elevation. A narrow, horizontal signboard reading “Evergreen Cemetery” is over the door. A six-over-one, wood-frame window is centered in the north elevation.

A **Grand Army of the Republic (GAR) Civil War Monument (1896, Photo 21)**³ is on the east side of Central Drive, at the center of a low, circular mound. The monument consists of a statue carved from Quincy (MA) granite of a Union soldier in uniform standing at rest on a multi-level base of Westerly (RI) granite. A beveled plinth at the top of the base has a projecting carved shield on the west face flanked by the years 1861 and 1865. The main component of the base is a polished granite block with rough-dressed edges, a band of rough incised stars along the bottom, and a bas-relief inscription on the west face that reads “Memorial of J. H. Sargent Post/130. G.A.R./to/Comrades/who fought in the/Civil War.” The block has a beveled and polished square base, which is in turn set on a beveled, rough-dressed, square lower base. A copse of cedar trees immediately northwest of the GAR Monument marks the former site of a flagpole (not extant) placed by the Sons of Veterans in 1928. In 2019, the Town of Medway placed a granite bench at the west edge of the circular mound surrounding the GAR Monument.

According to Find A Grave and the Town of Medway Historical Commission, there are approximately 362 identified burials in the oldest, northwestern part of the cemetery and approximately 3,272 identified burials in the eastern part (Find A Grave 2001; Town of Medway 2020). Burials are marked by individual

³ Labeled GAR Monument on resource map.

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and family markers, and the cemetery likely also contains unmarked burials, particularly in the oldest part. A rectangular section of the east part of the cemetery—near the center and bounded by Evergreen Drive on the east, Border Path on the west, Pond Path on the north, and Greenleaf Path on the south—is owned by the Town of Medway and has no marked burials but may contain unmarked paupers' graves.

The stones in the oldest part of the cemetery are nearly all slate, with a small number of marble stones generally near the south end. The east section of the cemetery has stones of slate, marble, granite, red sandstone, and zinc. Markers in the southwest section are generally granite. Few markers in any section of the cemetery have footstones. Most in the oldest section have inscriptions on the west face, while those in the east section have inscriptions generally facing the nearest road or path. Obelisks are generally confined to the east section of the cemetery, although there is one small obelisk in the south end of the northwest section. The earliest marked burial is from 1752, two years after the cemetery was established (see **Criterion A – Exploration/Settlement and Social History**). There are likely earlier burials that either were unmarked or have lost their markers due to deterioration. Stones are generally intact, but many in the northwest section are difficult to read due to biological growth. A small number of stones are broken or partially subsumed by trees. All grave markers and monuments described in this nomination are counted as contributing objects unless otherwise noted.

Family plots in the northwest section of the cemetery generally consist of a single- or double-width stone, typically of slate, with multiple names carved on it. In the east section of the cemetery, family plots often have a large central monument or obelisk surrounded by smaller stones of marble or granite for family members. The family monuments are often carved with the same iconography as the individual stones and are described below with individual stones that have the same motifs.

The most common motif on individual stones in the northwest section of the cemetery is the frond, or curled fern, carved by Joseph Barbur (1731–1812). More than 50 stones in the old section have been attributed to Barbur, who is referred to as “the frond carver of West Medway” (see **Criterion C – Art** for discussions of all named stone carvers). Barbur may have carved the earliest stone in the cemetery, for **Elisha Partridge (1752, Figure 6)**. The stone is a rectangular slate marker with a rounded tympanum flanked by rounded shoulders. There is no carver's name on the stone, but Barbur's signature motif of two fronds curling in on themselves fills the tympanum. Other examples of Barbur's frond-type stones in the Evergreen Cemetery include the stone for **Hannah Metcalf (1792, Photo 30)**.

Numerous stones in the cemetery bear the death's head motif, consisting of an incised skull flanked by wings. Examples of this style of stone include **Obadiah Adams (1765, Photo 23)**, **Deacon Jonathan Metcalf (1775, Photo 25)**, and **Sarah Clark (1785, Photo 27)**. The Obadiah Adams stone is a slate tablet with a rounded tympanum, rounded shoulders, and an incised skull with deeply carved, round eyes and tall, exaggerated teeth. Vines are incised along the edges of the stone. The inscription begins, “Here lies the body of...” The Deacon Jonathan Metcalf stone, which has been attributed to Samuel Fisher Sr., is a slate tablet with a rounded tympanum, rounded shoulders, an incised skull with round eyes and a triangular nose over rectangular teeth, and feathered wings filling the entire tympanum. Rosettes and vines fill the sides of the stone, which is inscribed “In memory of Deacon Jonathan Metcalf” above his age and date of death. The Sarah Clark stone, attributed to the Fisher/Farrington shop, is a slate tablet with a rounded tympanum, rounded shoulders, and an incised skull with almond-shaped eyes and a triangular nose above rectangular teeth. The motif is surrounded by swirls along the top edge of the tympanum, and swirls run down the sides of the stone. The inscription begins, “In memory of...”

Several markers in the cemetery are carved with portrait motifs, which consist of human heads, often with curly hair or wigs, and generally appeared in cemeteries at about the same time as death's heads. For

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example, the stone carved by James New for **Ensn. Thomas Adams (1773, Photo 24)** is a rectangular slate marker with a rounded tympanum and rounded shoulders that has a bas-relief human head and shoulders in the tympanum and incised swirls down each side. The inscription begins, "In memory of..."

The next major motif is the cherub, which is essentially a cross between the portrait and death's head as it consists of a humanoid face with wings. Examples of individual stones with this iconography include **James Clark Jr. (1786, Photo 27)**, **Seth Partridge (1786, Photo 28)**, **Ruth Partridge (1789, Photo 28)**, and **Lieutenant Nathan Whiting (1790, Photo 29)**. The James Clark Jr. stone, carved by Levi Maxcy, is a slate tablet with a rounded tympanum and rounded shoulders. The cherub motif has a round face with almond-shaped eyes and a rounded nose, straight hair with incised curls, and large feathered wings filling most of the tympanum. Vines and flowers fill each side of the stone. The inscription begins, "In memory of..." The stones for Seth and Ruth Partridge, both carved by Cyrus Deane, are tall, slender slate tablets with rounded tympanums and rounded shoulders. The cherubs have somewhat oblong faces, almond-shaped eyes, rounded noses, and straight mouths and are flanked by feathered wings that fill most of the tympanum. Incised vines run down both sides of the tablets, and the inscriptions on both begin, "In memory of..." The stone for Lieutenant Whiting is another example of Joseph Barbur's work. It is a slate tablet with a rounded tympanum and rounded shoulders. The cherub motif on it has an oval head with almond-shaped eyes, a rounded triangular nose, and a small mouth; a wig; long, narrow feathered wings; and a curved lower body, which is unusual on cherub motif stones. Vines and flowers run down the sides of the tablet, and the inscription begins, "Sacred to the memory of..."

Family stones with the cherub motif include the **Clark Family marker (1786, Photo 9)**, a slate tablet with a rounded tympanum and rounded shoulders that has a cherub in the center of the tympanum. The cherub has a curly wig, almond-shaped eyes, a rectangular nose, a narrow straight mouth, and feathered wings. The inscription reads, "Here lies interd the body of Experience Jones who departed this life Jan 24th 1786, being in the 66th year of her age. Also this pillar is in remembrance of Lieu. Theophilus Clark, first husband of ye above sd Experience. And also of Jothan Clark son of sd Theophilus and Experience. The father and son having been engaged in the defence [sic] of their Country, on the way from camp to their friends, they died. The father being in his 44th year died ye 24th of Nov 1760. The son survived his father but 12 days & expired Dec the 6th in the 17th year of his age."

Some stones in the northwest section of the cemetery, such as **Captain Nathaniel Whiting (1779, Photo 26)** and **Ruth Wight (1796, Photo 30)**, have iconography that does not fall into one of the major types identified in the Evergreen Cemetery. The Whiting stone is a rectangular slate tablet with a rounded tympanum and shoulders and coiled tendrils over incised flowers in the tympanum. Leaves and vines run down the sides of the tablet, which is inscribed "In memory of..." The Wight stone, carved by Joseph Barbur, is a rectangular slate tablet with a rounded tympanum and shoulders and an incised arch with projecting sunbeams filling the tympanum. The sides of the marker are plain, and the center is inscribed "In memory of..."

The last major type of iconography found on headstones in the oldest part of the cemetery is the urn and willow, which consists of an incised urn by itself or under an arch created by a weeping willow. Examples of this motif on slate stones (all with rounded tympanums) include **Elijah Partridge (1805, Figure 7)**, **John Harding (1809, Photo 32)**, **Martha Clark (1810, Photo 27)**, **Joseph Barbur (1812, Photo 33)**, **Hepzibah Barbur (1821, Photo 33)**, **Nancy Battel (1825, Photo 36)**, **Polly and Israel Adams (both 1828, Photo 13)**, and **Ruth Pond (1832, Photo 37)**. The Partridge stone is a slate tablet with an urn and willow in the center of the tympanum. Carved by Benjamin Day, the inscription is flanked by Classical columns, and begins, "In memory of..." The Harding stone is a slate tablet with an incised urn in the center of an oval. The edges of the tablet and tympanum are scalloped, and the inscription begins,

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"Erected in memory of..." The Clark stone is a slate tablet with straight shoulders and an incised urn in the center of the tympanum, a weeping willow filling most of the tympanum, and scalloped edges down the sides of the tablet. The inscription begins "In memory of..." Joseph Barbur's stone is a tall, slender slate tablet with rounded shoulders and a small urn in the center of the tympanum surrounded by a weeping willow filling the tympanum. The inscription begins, "In memory of..." Hepizbah Barbur's stone is a small slate tablet with rounded shoulders and a small, ornately carved urn in the center of the tympanum surrounded by a weeping willow. Small vines run down the sides of the tablet, and the inscription begins, "In memory of..." Nancy Battel's stone, possibly carved by Benjamin Day, is a slate tablet with straight shoulders and a bas-relief urn surrounded by a weeping willow in the center of the tympanum. Incised scrolls run down the sides of the tablet, and the inscription is within an oval composed of small, incised triangles and begins, "In memory of..." The stones for Polly and Israel Adams were both carved by the same, as-yet unknown, carver and consist of slate tablets with stepped, rounded shoulders and bas-relief urns and willows filling the tympanum. Both stones begin "Sacred to the memory of..." and have the deceased's name, death date and age, and a short passage at the bottom. The Pond stone is similar to the Battel stone, consisting of a slate tablet with straight shoulders and a bas-relief urn surrounded by a weeping willow. Scrolls run down the sides of the tablet, and incised swags run across the top. The inscription is within an oval composed of outward-facing scallops and begins "In memory of..."

Many marble stones in the cemetery, typically in the eastern section, also have the urn and willow motif. They range in style from simple rectangular slabs to tablets with rounded tympanums and shoulders. Examples of marble stones with rounded tympanums and urn and willow motifs include **George Whiting Barber (1823, Photo 35)**, **Sally Nichols (1824, Photo 35)**, **Maria Barber (1827, Photo 35)**, and **Emeline Barber (1829, Photo 35)**. The stone for George Whiting Barber has rounded shoulders and a bas-relief urn and willow in the center of an incised circle. The inscription begins, "Sacred to the memory of..." The stones for his half-sisters Maria and Emeline Barber are similar in design. Emeline's stone has incised flowers in the shoulders and an inscription beginning "In memory of..." Maria's stone has an urn in the tympanum, flowers in the shoulders, and an inscription beginning, "In memory of..." The stone for Sally Nichols is similar to the stone for George Whiting Barber and begins "In memory of..."

Family stones with the urn and willow motif are found in both the east and northwest sections of the cemetery. Examples of these stones include the **Adams Children Marker (1801, Photo 10)**, **Lieutenant Daniel Ide and Josiah Ide (1813, Photo 11)**, **Job and Beriah Plimpton (1829, Photo 12)**, **Merrifield Family (1828, Photo 14)**, and **Levi and Elizabeth Adams (1829, Photo 15)**. The Adams Children Marker consists of a slate tablet with a rounded tympanum, flat shoulders, and a large willow filling the tympanum. The tablet is inscribed "Olive died Oct. 12, 1787, AEt 1 yr. & 4 mo., Eleazar P. died Sep. 24, 1799, AEt 1 yr. Holly died July 14, 1801, AEt. 4 mo. Children of Timothy & Mary P. Adams. I take these little lambs said he, And fold them to my breast, Protection they shall find in me, In me be ever blest." The stone for the Ides is a slate tablet with a rounded tympanum, flat shoulders, an urn and willow filling the tympanum, and thin wavy lines down the sides. The stone is engraved "In memory of Lieut. Daniel Ide who died May 30, 1813, Aged 87. Also, Mr. Josiah Ide, his son, died at Falmouth [Maine], June 16th 1778 in his 21st year." The stone for Job and Beriah Plimpton was carved by Isaac N. Stone and is a slate tablet with a rounded tympanum, flat shoulders, and a bas-relief urn and willow in the center of the tympanum flanked by smaller urns below the intersections with the shoulders. Flowers, rosettes, and vines form an entablature between the tympanum and the central inscription, which is flanked by Ionic columns supporting the entablature. The inscription reads, "In memory of Mr. Job Plimpton, who died Oct 16, 1824, AEt. 77. Also Mrs. Beriah, his wife died Jan 10, 1829, AEt. 82. Our days alas! Our mortal days are short and painful too; evil and few the patriarch says, and well the patriarch knew." "Isaac N. Stone, Groton" is carved in a left-leaning script below the inscription.

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The Merrifield family stone is a slate tablet with a paired arched tympanum and flat shoulders. Small urns and willows fill both tympanums, but there is no other ornamentation on the stone. The top inscription reads, "In memory of Mr. John Merrifield who died Jan. 13, 1828, aged 39 years." Below the inscription for John are side-by-side inscriptions for his sons: "John M, died Sept 18, 1826, in his 5 year. Albert E. died Oct. 22, 1826; aged 14 months. Children of Mr. John Merrifield Jr. & Mrs. Patty his wife." The stone is signed "M. Gallagher, Canton" at the bottom right corner. Levi and Elizabeth Adams' stone is in the old part of the cemetery and is a rectangular marble tablet with a bas-relief urn in the center of an inscribed circle festooned with swags connected to the outer corners of the stone. Information about the deceased is carved onto a large, bas-relief circle with leaves at the bottom corners. The stone is inscribed, "In memory of Mr. Levi Adams & Mrs. Elizabeth Adams, his wife, whose remains are interred in Boston. He died April 21, 1819, Ages 29 years. She died Jan. 25, 1820, Aged 26 years. In the midst of life, we meet Death." The stone is signed "Samuel Tingley Jr." at the bottom of the face.

A small number of stones in the east section of the cemetery, notably those for **Lavinia A. Thayer (1855, Photo 34)** and **Louisa A. Thayer (1819, Photo 34)**, have roses or other flowers with broken stems. Lavinia's stone is a marble tablet with a slightly pointed top on a chamfered base with a rectangular plinth and has a bas-relief flower in the center of the upper third. Louisa's stone is a rectangular slab with a rectangular cap and has a bas-relief flower in the center of the upper third. Lavinia's stone has a simple inscription using multiple fonts for her name, her husband's name, her death date and age, and a quote. Louisa's stone has her name, her parents' names, her death date and age, and a quote at the bottom.

Plain, rectangular marble slabs are common in the east section of the cemetery, and a small number are in the south end of the 1750 cemetery. Examples of these stones include **Mary Ann Barber Clark (1834, Photo 35)**, **Louisa Barber Monroe (1836, Photo 35)**, **Julia Payson (1843, Photo 38)**, **George and Lois Barber (1850, Photo 35)**, and **Polly White Warren (1871, Photo 42)**. The rectangular slabs are generally set directly into the ground and have inscriptions with names, dates of death and other genealogical information, and quotes or Bible passages, often in different fonts. Other examples of simple marble stones in the cemetery are **Giles C. Kelsey (1856, Photo 42)** and **Cephas Thayer (1882, Photo 34)**, both of which are marble slabs with slightly pointed tops. The Thayer stone is on a chamfered base, and the Kelsey stone is set directly into the ground.

Some gravestones and family plots, generally in the east section of the cemetery, reflect popular architectural styles, such as the Gothic-style stones for **Ezra W. Kelsey (1878, Photo 42)** and **Ellen Kelsey Hinds (1903, Photo 42)**. Both are marble slabs with steeply pointed tops, a finial at the peak, straight sides, incised bevels, and chamfered bases on chamfered plinths. They have simple inscriptions with names, death dates, ages, and "At Rest," or "Asleep in Jesus" at the bottom. The **Sanford Family Plot Iron Fence (1860, Photo 20)** surrounds the obelisk for **David Sanford (1860, Photo 20)** and his family's red sandstone markers. It is a Gothic Revival-style, cast iron fence with hollow cast iron posts that have curved tops and round finials. Two horizontal bars are between each post and have wrought iron brackets at each end and a wrought iron ornament in the center. The **Jackson Family Tomb (1860, Photo 19)** is a Greek Revival-style tomb with rough-dressed ashlar granite walls and foundation and smooth granite quoins at the corners. The tomb has a granite end-gable roof with a raised ridge. It is sealed with a recessed granite slab engraved "JACKSON" under a Masonic compass and square and above a hand with a central bas-relief heart. Smooth granite posts frame the entrance and support a tablet engraved "Rev. William Jackson, born in Wolverhampton, Eng, Feb 14, 1784, died at Baltimore, MD, Aug. 29, 1860. His death was caused by injuries received while erecting the first M.E. Church Medway. His remains were removed to this spot to be near the people of his love and care. 'Comfort ye, comfort ye my people saith your god.'"

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Several marble stones in the east section of the cemetery are the only ones, or one of only a small number, with a particular iconography. For example, the stone for Alice Greenwood (1874, Photo 40) is a marble scroll with flowers on the top. The family marker for Calvin C. Adams and Sarah W. Twiss (1903, Photo 22) is a large, rectangular marble tablet on a beveled plinth. The top of the stone is a large rectangular block supported by carved brackets. The west face of the marker is engraved with the names of the family members and their birth and death years. The memorial for Mary A. Adams (1856, Photo 22) is adjacent to the Adams family memorial and consists of a low, rectangular marble block with a lamb at rest on the top. The Fuller Family Plot (1834, Photo 16) has a large, marble marker on a beveled marble plinth above a beveled granite base. The top of the marker has sloped shoulders tapering from a tri-leaf finial. A tall, bas-relief circle with a bas-relief F in the center is centered on the east face. The marker is surrounded by low marble markers for various family members, and four granite posts with chamfered corners and pyramidal tops mark the outer four corners of the family plot. One of the few marble markers in the northwest section of the cemetery is for Patty McCook and John Merrifield (1857, Photo 18) and consists of a pair of arched marble tablets connected by an arched tympanum with bas-relief shaking hands. The death dates and ages for each of the deceased are engraved on one of the arched stones. A small, arched marble tablet for their sons Albert and John is immediately to the south, and a slate marker for John and the two sons (described above) is to the east.

Obelisks are scattered across the east section of the cemetery and include those for Asahel Adams (1855, Photo 17), David Sanford (1860, Photo 20), and Samuel Metcalf Jr. (1883, no photo). The Adams monument is a large, granite obelisk on a square plinth and rectangular base with Asahel's name, date of death, and age inscribed in the south face. The monument is surrounded by a low fence composed of granite posts with pyramidal tops and some connecting chains. A wrought iron, turnstile-type gate is at the center of the south plot boundary. The Sanford obelisk is a large, granite, Doric column topped with an urn on a tall, rectangular plinth with a square base. Tudor arches are incised in each face of the plinth and inscribed with the names of Sanford's family. Samuel Metcalf Jr.'s stone is a simple granite obelisk on a rectangular plinth and square base with the names of family members inscribed on the faces and small granite markers for family members around the obelisk. An obelisk for Reverend William Gilson (1860, Photo 39), adjacent to the Sanford family plot, is engraved with several symbols, including the interlinked chains of the International Order of Odd Fellows (IOOF), a Masonic square and compass, and a hand pointing upward with a heart in the center.

Only one marker in the cemetery is made of something other than stone: the zinc marker for Sally Hastings (1875, Photo 41), cast by the Bridgeport Bronze Company. The east face of the hollow marker has a pointed top, scrolled brackets along the sides, and a hand pointing upward in the center of an oval ringed with laurel leaves. A panel with Hastings' birth and death dates is within a rectangle surrounded by rope. An anchor is on the reverse (west) face.

The Evergreen Cemetery is the final resting place for dozens of veterans from the French and Indian War (1754–1763) through the Vietnam War (1955–1975) and later conflicts. Graves for soldiers in the French and Indian War and American Revolution are generally in the northwest section of the cemetery and are marked with metal plaques on stakes or small American flags, like the stones for Captain Nathaniel Whiting and Lieutenant Nathan Whiting. Others are military-issued stones, like the one for Halsey W. Heaton (1909, Photo 43), which consists of a low, rectangular marble slab with an incised shield and the deceased's name and military branch in bas-relief within the shield. Several individual veterans' markers are at the north end of the cemetery, surrounding the GAR Monument, while others are scattered throughout the east side of the cemetery. Some family markers, such as the one for Calvin Adams and Sarah Twiss, are also adorned with flags and/or metal plaques.

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Statement of Integrity

The Evergreen Cemetery retains integrity of design, location, workmanship, feeling, association, setting, and materials. The cemetery's layout and circulation system are intact from about 1910, when the southwest section was acquired and platted. The stone wall and wood fence enclosing the cemetery are intact from the late 19th century, with replacement of deteriorated material as necessary. The receiving tomb at the north end of the cemetery is in good condition, retains all its architectural detail, and has been repurposed as a maintenance building. A hearse house that appears northwest of the receiving tomb/maintenance shed on the 1876 Sherman map of West Medway was sold to a private owner in 1944 and removed (see Figure 8). Stones in the cemetery are in generally good condition, with only a small number of broken or damaged stones, and the cemetery is well maintained.

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8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

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

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Areas of Significance

(Enter categories from instructions.)

Exploration/Settlement

Social History

Art

Period of Significance

1750–1970

Significant Dates

1750: Hilltop cemetery established

1871: Evergreen Cemetery Association established

1910: Cemetery expanded to the southwest

Significant Person

(Complete only if Criterion B is marked above.)

Cultural Affiliation

Architect/Builder

Barbur, Joseph (stone carver)

Bridgeport Bronze Company

Deane, Cyrus (stone carver)

Fisher Sr., Samuel (stone carver)

Gallagher, Michael (stone carver)

Keith, Herbert F. (civil engineer)

Maxcy, Levi (stone carver)

New, James (stone carver)

Stone, Isaac N. (stone carver)

Tingley Jr., Samuel (stone carver)

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

The Evergreen Cemetery is significant at the local level under Criterion A in the areas of Exploration/Settlement and Social History and under Criterion C in the area of Art. Under Criterion A, the cemetery is significant for its association with the early history and occupation of West Medway. The cemetery has been in use by the residents of West Medway from 1750 to the present and contains graves of early settlers of the town, ministers, and veterans of numerous wars. Under Criterion C, the cemetery is significant as a well-preserved, rural New England cemetery that contains examples of popular gravestone styles and iconography from the mid-18th century through the present. The Evergreen Cemetery meets Criteria Consideration D as it derives its primary significance through its association with the early history of West Medway and its collection of gravestones.

The period of significance for the Evergreen Cemetery begins in 1750 with the establishment of the oldest northwest section of the cemetery and ends in 1970, the 50-year cutoff established by the National Park Service as adequate for an objective historical perspective, because of the cemetery's continued use through the present.

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

Criterion A – Exploration/Settlement and Social History

The Evergreen Cemetery is significant under Criterion A in the areas of Exploration/Settlement and Social History for its association with the settlement of West Medway and its continued use from 1750 through the present as the final resting place for early settlers, ministers, war veterans, and numerous families in Medway.

The town of Medway was settled in 1659 as part of the New Grant of Medfield, on the west side of the Charles River (Jameson 1886a, 22). Highways laid out in 1660 included Vine Lane (not extant), which had a section that followed the route of the present Evergreen Street (Jameson 1886a, 22). In 1705, Medfield voted to build a new meetinghouse, but the inhabitants of the west side, today's Millis and Medway, objected to paying for a meetinghouse that was far from their homes and unsuccessfully petitioned for a meetinghouse of their own (Jameson 1886a, 42). Subsequent petitions in 1712 for a meetinghouse on the west side resulted in the incorporation of Medway as a separate town in 1713 (Jameson 1886a, 43). The first meetinghouse in Medway was constructed on Prospect Hill, which became part of Millis in 1885 (Jameson 1886a, 46).

In 1748, the Massachusetts General Court incorporated the precinct of West Medway to address petitions for a second meetinghouse in the town. A new meetinghouse was built in 1749 at the southwest corner of Main and Evergreen streets, and the Second Church of Christ was established (Jameson 1886a, 51; Mason 2013, 120; Maxwell et al. 2011, 8).⁴ In 1750, West Medway resident Henry Garnsey sold the new church community half an acre of land adjacent to the meetinghouse for use as a burial ground (Jameson 1886a,

⁴ The 1749 meetinghouse was dismantled in 1816–1817, and the wood from it was reused to build the church's extant Parish House, now a private residence (199 Main St, MDW.38, NRDIS 4/1/1988) (Maxwell et al. 2011, 32).

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330; Donovan 1996, 5). The land selected by Eleazar Thompson, Nathaniel Cutler, and Garnsey formed the northwest section of what later became the **Evergreen Cemetery (1750, 1871)** (Jameson 1886a, 330).

In the mid-nineteenth century, about 6 acres of land slightly east of the 1750 burial ground were purchased from Simeon Cutler, although the exact details of the transaction could not be found in Norfolk County deeds (Jameson 1886a, 330). The monument for **David Sanford (1860)** with the surrounding **Sanford Family Plot Iron Fence (1860)** was built on this parcel and dedicated in 1860. On June 5, 1871, the Evergreen Cemetery Association (Association) was organized and subsequently purchased the lot of land encompassing the 6-acre cemetery and extending west to the edge of the 1750 burial ground. Boston civil engineer Herbert F. Keith (1842–1915) laid out the **Cemetery Circulation System (1871–1872)** through the parcel (Jameson 1886a, 330; Evergreen Cemetery Association). As a result of the improvements made by the Association, the owners of the northeast burial plots voted to allow the Association to move their **Wood Fence (ca. 1871)** so it would be aligned across the entire north edge of the cemetery (Evergreen Cemetery Association). In November 1872, the West Parish Society, which owned the 1750 burial ground, sold the property to the Association (NCRD 434/44). The old burial ground was then incorporated into the Evergreen Cemetery (Jameson 1886a, 330). Also in 1872, the Association conferred with town selectmen to choose a location for the construction of the extant **Receiving Tomb (ca. 1872)** and engaged W.W. Page to build the **Stone Wall (ca. 1872)** along the east edge of the cemetery (Evergreen Cemetery Association). It is possible that about this time the Town selected a plot near the center of the new cemetery for use as a pauper lot, where indigent residents could be buried (Keith et al. 1871 et seq.). Historic maps indicate the presence of a hearse house (not extant) at the northwest corner of the combined cemetery by 1876. Although no discussion of the building's construction appears in Association records, maintenance and insurance records indicate that the hearse house belonged to the Association and not the Town of Medway (Sherman 1876; Evergreen Cemetery Association).

In 1895, Daniel Woodman of Medway's Grand Army of the Republic chapter approached the Association to request a plot of land in the cemetery for a monument. The **Grand Army of the Republic Civil War Monument (1896)**, designed by A.C. Kinney of New York, was dedicated on May 16, 1896. The side panels of the monument, made of polished granite from Westerly, Rhode Island, were intended to eventually list the names of all West Medway Civil War soldiers (*Boston Post* 1896).

The east section of the cemetery was initially laid out with large, rectangular lots, but in 1896, the Association voted to allow people to purchase individual graves, rather than large plots, beginning with the second row of lots on the west side of Evergreen Drive (Evergreen Cemetery Association). In 1897, Henry Partridge was hired to resurvey the lots on the west side of the drive; the circular mound surrounding the GAR Monument was likely laid out at that time (Evergreen Cemetery Association). A small pond that appears on historic aerials but is now a grassy depression between the receiving tomb and the 1750 burial ground may have been created about 1897 by diverting part of Chicken Brook.

By 1903, the Association voted for unrecorded reasons to keep some of the cemetery's entrance gates locked, specifically one on Evergreen Street near the receiving tomb and one at the south end of the cemetery on Cottage Street. The extant **Metal Gate (early 20th c.)** near the north end of the stone wall along Cottage Street was to remain unlocked (Evergreen Cemetery Association). In 1903, the congregation of the West Medway Congregational Church placed a wood marker at the location of the 1749 West Parish meetinghouse (Maxwell et al. 2011, 9).

In 1910, the cemetery was expanded to the southwest, likely through a donation of land from an unknown benefactor. Medway undertaker and cemetery superintendent Sewall E. Kingsbury (1855–1922) laid out

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new plots and extended the circulation system to and through the new area (Evergreen Cemetery Association).⁵

Through the 1920s several maintenance projects were undertaken in the cemetery, including repairs to the receiving tomb and hearse house, road repairs, and putting the pauper lot “into proper shape.” In 1928, the Sons of Veterans installed a flagpole surrounded by a copse of cedars on the east side of Central Drive, immediately north of the GAR Monument; only the flagpole base appears to remain extant (Evergreen Cemetery Association). In 1929, the Congregational Church replaced the 1903 wood marker for the meetinghouse location with the extant **First West Parish Meetinghouse Stone (1929)**. In 1934–1935, the Evergreen Cemetery Association donated the 1750 burial ground to the Town of Medway, possibly due to the amount of upkeep it required (Evergreen Cemetery Association). In 1944, the Evergreen Cemetery Association sold the hearse house, which was used as a tool shed since the 1920s, to local antiques auctioneer Perley D. Porter for \$100, and the building was subsequently removed (Evergreen Cemetery Association).

Over 200 residents of West Medway buried in the Evergreen Cemetery served the British Empire and later the United States in various wars through World War I; and many more fought in World War II, Korea, Vietnam, and more recent conflicts (Russell 2018; Jameson 1886b). Several Medway men served in the French and Indian War (1754–1763), including Theophilus Clark (1716–1760) and his son Jothan (1744–1760) (**Clark Family Marker [1786]**), **Seth Partridge (1712–1786)**, **Ensign Thomas Adams (1726–1773)**, and **Captain Nathaniel Whiting (1690–1779)**. At least 50 residents fought in the American Revolution, including **Joseph Barbur (1731–1812)**, **Daniel Ide (1726–1813)**, **Job Plimpton (1746–1824)**, **David Sanford (1737–1810)**, and Daniel Ide’s son **Josiah Ide (1757–1778)**, who died off the coast of Falmouth, Maine, while privateering (Jameson 1886b, 1–12; Russell 2018). The exact number of men who fought in the War of 1812 is unknown due to issues of record keeping, but at least six residents served, including **Cephas Thayer (1789–1882)** (Jameson 1886b, 22; Russell 2018). At least 120 veterans or soldiers of the Civil War are buried in the cemetery, including **Halsey W. Heaton (1838–1909)** and **Calvin C. Adams (1821–1903)**.

The few changes to the cemetery since the mid-1940s included the removal of the cul-de-sac at the south end of Evergreen Drive to create more burial space and the removal of the pond near the receiving tomb in the early 1970s.

The Evergreen Cemetery is maintained by the Town of Medway and the Evergreen Cemetery Association. Preservation concerns in the cemetery are typical of historic cemeteries and include fallen, tilted, leaning, and broken stones and biological growth. In 2009, the Medway Historical Commission undertook a project to restore the oldest section of the cemetery. The Commission hired Kai Nalenz of Gravestone Services of New England to conserve a selection of stones; the work included repairing broken stones, resetting tilted stones, and gentle cleaning. Listing the cemetery in the National Register is important for highlighting the early history of West Medway and the work of Joseph Barbur (see **Criterion C – Art**) and makes the Town eligible for preservation grants to assist with additional stone preservation and maintenance efforts.

⁵ A review of the Norfolk County Registry of Deeds did not yield information about the land donation, but the area is referred to as the cemetery extension in Association records.

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Criterion C – Art

The Evergreen Cemetery is significant under Criterion C in the area of Art as a well-preserved rural New England burial ground that contains examples of popular gravestone styles and iconography from the mid-18th through the 20th centuries. The markers demonstrate the evolution of beliefs surrounding death from the Colonial period through the Early Modern period (1915–1940). Additionally, the cemetery is significant for its collection of gravestones by locally prominent stone carvers, most notably Joseph Barbur, who is also buried in the cemetery.

In colonial New England, gravestone iconography followed a progression that is demonstrated in cemeteries across the region and responded to changing views of death and how the deceased were memorialized in the United States. Generally, this progression began with the death's head (a winged skull), transitioned to cherubs (winged rounded faces), and ended with the urn and willow. Through the 18th and early 19th centuries, stones were predominantly slate and had rounded tympanums and often rounded shoulders (Deetz 1977, 72).

Death's heads, in use by the end of the 17th century in New England, were related primarily to the Congregationalist Puritans and their avoidance of religious symbols such as cherubs or crosses on meetinghouses or gravestones (Deetz 1977, 69; DPR 2020). Death's heads served as a visual reminder of death and resurrection without an overt religious connection (Deetz 1977, 71). Examples of the death's head iconography in the Evergreen Cemetery include Obadiah Adams (1765), Deacon Jonathan Metcalf (1775), and Sarah Clark (1785). The death's head fell out of favor by the mid-18th century as a result of the First Great Awakening (1730–1755), although it persisted in eastern and central Massachusetts through the last quarter of the 18th century (Deetz 1977, 70). Epitaphs paired with death's head icons frequently began with the phrase “Here lies...” or “Here lies buried...,” stressing the brevity of life (Deetz 1977, 71). Death's head stones in the Evergreen Cemetery have a variety of epitaphs such as “Here lies the body of...” on Obadiah Adams' stone and “In memory of...” on Deacon Metcalf and Sarah Clark's stones, representing a shift in beliefs that followed the Great Awakening. Rather than marking the precise location of a body, these stones reflect a more commemorative intent (Deetz 1977, 71–72). Clark's stone was carved by the Fisher/Farrington shop, and Deacon Metcalf's stone was carved by Samuel Fisher Sr.

Portrait stones came into favor in the late 18th century but do not appear to have been driven by or tied to any particular philosophical belief. The images on these stones, like the marker for Ensn. Thomas Adams (1773), were busts with human heads or, less frequently, whole bodies (Farber 1993, 10–11). The images were not actual portraits of the deceased but artistic representations likely created by the carvers.

Following the First Great Awakening, winged cherubs' heads came into favor for gravestones. These carvings were associated with religious practices that encouraged individuals to develop a more personal connection with their god. Typically, early epitaphs shifted from “Here lies...” to “Here lies buried *the body...* [emphasis added]” to indicate clearly that the deceased's soul had departed the body and only the corporeal remains were interred (Deetz 1977, 71; Keister 2004, 136). In the Evergreen Cemetery, however, epitaphs on cherub stones were commemorative (i.e., marking the life of the deceased) and not simply locational (i.e., marking the burial site of the deceased). Cherubs were generally popular until about 1810. Examples of cherub stones in the Evergreen Cemetery include James Clark Jr. (1786), Seth Partridge (1786), Ruth Partridge (1786), and Lieutenant Nathan Whiting (1790). The Whiting stone is inscribed “Sacred to the memory of...,” while the other three have epitaphs beginning “In memory

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of..." The Partridge stones were produced by Cyrus Deane, Levi Maxcy carved the stone for James Clark Jr., and Joseph Barbur carved Lieutenant Whiting's stone.

Generally, the transition from locational to commemorative epitaphs was accompanied by a shift in iconography from cherubs to the urn and willow. In the Evergreen Cemetery, however, the shift began while cherub stones were popular, as discussed above. The urn and willow remained the dominant motif throughout New England in the late 18th and early 19th centuries. It consisted of a weeping willow (an ancient symbol of mourning) and an urn (used to hold ashes). The willow can also suggest immortality, because the tree will continue to flourish regardless of how many branches are cut from it (Keister 2004, 67). Numerous stones in the Evergreen Cemetery have urns and/or willows on them, such as the Adams Children Marker (1801), John Harding (1809), Martha Clark (1810), Joseph Barbur (1812), Lieutenant Daniel Ide and Josiah Ide (1813), Hepzibah Barbur (1821), George Whiting Barber (1823), Sally Nichols (1824), Nancy Battel (1825), Maria Barber (1827), Polly Adams (1828), Israel Adams (1828), the Merrifield Family (1828), Levi and Elizabeth Adams (1829), Job and Beriah Plimpton (1829), Emeline Barber (1829), and Ruth Pond (1832). Most of the stones have epitaphs that begin "In memory of," but John Harding's epitaph begins "Erected in memory of..." The epitaphs for Polly and Israel Adams and George Whiting Barber start "Sacred to the memory of..." while the stone for the Adams children simply has their names, dates of death, and ages.

Gravestones produced by local carver Joseph Barbur (1731–1812) represent a local deviation from the standard iconographic progression. The majority of Barbur's stones in the Evergreen Cemetery are identified by his trademark fronds or coiled ferns; however, a small number of his stones don't have fronds but use other iconography such as death's heads (discussed above) or sunbursts. The Neo-Classical movement of the late 18th century and the popularity of acanthus leaves on Corinthian columns may have influenced Barbur's fronds. Gravestone scholar Michael Cornish identified several carvers in eastern Massachusetts, including Barbur and Cyrus Deane, who carved stones with fronds as the primary ornament rather than an embellishment (Cornish 1982, 1983). The tendrils do not appear to represent any particular system of belief (Cornish 1982, 1983). The Barbur stones generally have epitaphs that begin "In memory of..." Examples of Barbur's work in the Evergreen Cemetery include the stones for Lieutenant Nathan Whiting (1790), Hannah Metcalf (1792), and Ruth Wight (1796). Other stones with abstract elements similar to Barbur's work but not attributed to him include the stones for Elisha Partridge (1752) and Captain Nathaniel Whiting (1779). Both have abstract swirls, and Whiting's stone has rosettes in the shoulders.

Obelisks came into favor as ornamental grave markers in the 19th century as another way to emphasize the memorial, rather than locational, aspect of burial. Obelisks in the Evergreen Cemetery are typically associated with family plots and are either dedicated to a patriarch of the family or have the names of various family members carved on the base. Examples of this type of monument include Asahel Adams (1855), Reverend David Sanford (1860), Samuel Metcalf Jr. (1883), and Reverend William Gilson (1860). Some markers are surrounded by fences like the Gothic Revival-style Sanford Family Plot Iron Fence (1860) around the Sanford obelisk. Most of the obelisks in the Evergreen Cemetery have Classically inspired ornamentation, such as urns and draped cloth. Some, like the obelisk for Reverend Gilson, have motifs associated with organizations to which the deceased was affiliated, such as the three interlocked chain links depicting the International Order of Odd Fellows and the compass and square indicating the Masons. Gilson's obelisk also has a hand with a heart in the center, which can symbolize charity.

In 1860, a Greek Revival-style tomb was constructed for Reverend William Jackson (1860). The tomb is one of several markers in the cemetery for Jackson and his family and was likely erected to

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commemorate the town's high esteem for him. The entry portal is sealed by a granite slab engraved with Jackson's name, a Masonic square and compass, and, like Reverend Gilson's obelisk, a hand with a heart in it.

In the second half of the 19th century, roses and flower buds became popular images on gravestones for women and children. Flower buds were symbolic of the fragility of childhood. Examples with flowers on them in the Evergreen Cemetery are the stones for Lavinia A. Thayer (1855) and Louisa A. Thayer (1819), both of which have roses with broken stems. Another popular image on gravestones for children was the lamb, which was frequently used to symbolize innocence. A small number of marble stones in the Evergreen Cemetery have lambs on top, such as the marker for Mary A. Adams (1856) (Keister 2004, 74). An unusual marker in the cemetery is the stone for Alice Greenwood (1874), consisting of a marble scroll with lilies of the valley across the top. The lily of the valley symbolizes renewal and resurrection, as it is one of the first flowers to bloom in the spring (Keister 2004, 49).

Other popular symbols on gravestones in the second half of the 19th century were hands pointing up or down or, as on the stone for Patty McCook and John Merrifield (1857), clasped in a handshake. Hands pointing up referenced the soul ascending to heaven, while hands pointing down depicted God. Clasped hands, like on the McCook and Merrifield stone, often symbolized marriage or a heavenly welcome. Either interpretation could apply to the McCook and Merrifield stone, as John was Patty's first husband and predeceased her (Keister 2004, 108).

By the late 19th century, many stones had little to no iconography to accompany the inscriptions, which included the deceased's name, birth and death dates, and often a Bible passage or other verse. These stones were typically marble rather than slate and rectangular or only slightly contoured at the top (Deetz 1977, 72). Examples of this type of stone, generally in the east section of the cemetery, include the markers for Mary Ann Barber Clark (1834), Louisa Barber Monroe (1836), Julia Payson (1843), George and Lois Barber (1850), Giles C. Kelsey (1856), Polly White Warren, and Cephas Thayer (1882). A small number of late 19th- or early 20th-century stones are ornately carved in the Gothic Revival style but, like the plain rectangular versions, have simple inscriptions. Examples of these include the markers for Ezra W. Kelsey (1878) and Ellen Kelsey Hinds (1903).

Zinc or "white bronze" grave markers were popular from 1874 to about 1914 across the United States and were all sand cast by the Monumental Bronze Company of Bridgeport, Connecticut, or one of its subsidiaries (Rotundo 1989, 264).⁶ Zinc markers were highly customizable hollow metal markers with panels bolted to them that had images selected from a catalog and could be updated with names as additional family members were interred in a plot. The markers are readily identifiable by their blue-grey color (Culver 2019). Only one marker in the Evergreen Cemetery, Sally Hastings (1875), is made of zinc.

Low marble tablets and, later, flush-set markers were frequently issued by the Veteran's Administration to mark graves of those who served in the military. They are often unadorned aside from religious symbols or military service information. Military markers in the Evergreen Cemetery, like Halsey W. Heaton (1909), are typically of the tablet variety, sometimes with an incised shield and bas-relief inscriptions.

⁶ Zinc markers fell out of favor by World War I, when zinc foundries were commandeered for the war effort and converted to iron foundries. Conversion back to zinc processing after the war was often prohibitively expensive (Culver 2019).

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Gravestone Carvers

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The Evergreen Cemetery contains numerous stones attributed to or signed by well-known gravestone carvers working predominantly in southeastern Massachusetts, including Isaac N. Stone, Michael Gallagher, Samuel Tingley Jr., James New, and Joseph Barbur. Two stones in the cemetery are in the style of Benjamin Day of Lowell, but only one has been positively attributed to him.

Joseph Barbur (1731–1812)

Joseph Barbur was the most prolific stone carver in Medway, with 137 identified stones across southeastern and central Massachusetts. More than 50 stones carved by Barbur are in the Evergreen Cemetery, and 20 more are in the Prospect Hill (also called Bare Hill) Cemetery in nearby Millis (see Figures 9–10), which split off from Medway in 1885. Barbur was born in Medway in 1731; while it is unclear where he learned stone carving, his earliest documented stones are from ca. 1774–1775 (Cornish 1983; 133–147). He is best known for his frond stones like the marker for **Hannah Metcalf (1792, Photo 30)** but also carved stones in popular styles like the cherub stone for **Lieutenant Nathan Whiting (1790, Photo 29)** and the sunburst stone for **Ruth Wight (1796, Photo 31)**.

James New (1751–1835)

James New was born in Wrentham, Massachusetts, to stone carver John New, from whom he likely learned stone carving. James likely lived in Bridgewater, Massachusetts, from 1773 to 1775, when he enlisted in defense of the American colonies. It was during this period that he carved the portrait stone for **Ensn. Thomas Adams (1773, Photo 24)**. Portrait stones were among his early work, and only a small number have been identified. New moved several times as an adult, staying generally in the southeast Massachusetts area. He spent four years in Medway, ca. 1824–1828, so there are likely more stones by New in Medway cemeteries (Luti 1999, 69–84).

Cyrus Deane (1766–1856)

Cyrus Deane was born in Taunton, Massachusetts, and lived and worked there, likely learning stone carving from his wife Mary's relative William Hayward Winslow. Two examples of his stones are in the Evergreen Cemetery: **Seth Partridge (1786, Photo 28)** and **Ruth Partridge (1789, Photo 28)**. Cyrus and Mary married in 1790 and moved to Greene, Maine, and it is unknown at this time if Cyrus carved any stones in Maine (Blachowicz 2006, 267; Luti 2020).

Levi Maxcy (1770–1822)

Levi Maxcy was born in Attleboro, Massachusetts, and trained in stone carving with Gabriel Allen in Providence, Rhode Island. He lived and worked in Salem, Massachusetts, from 1792 to 1811 and produced several stones in cemeteries in Maine, which was then still part of Massachusetts. The stone for **James Clark Jr. (1786, Photo 27)** in the Evergreen Cemetery was likely produced while Maxcy was living in Salem. He moved to Boston in 1814 and was sent to debtor's prison, where he appears to have remained until 1817 when he went to work in an unnamed stone cutter's shop in Charlestown, Massachusetts. Maxcy apparently briefly returned to debtor's prison in 1817 then worked in Richard Adams' shop cutting gravestones, likely to pay off his debts. He died in Edisto Island, South Carolina, near where his brothers Jonathan and Virgil lived (Blachowicz 2015, 39–14; Chase & Gabel 1997, 435–496).

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Benjamin Day (1783–1855)

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Benjamin Day was born in Shirley, Massachusetts, to Nathaniel Day Jr. and Sarah Chapman Day. He opened his first stone carving shop in Beverly, Massachusetts, in 1807 and settled in nearby Salem in 1808. Early advertisements indicate that he carved gravestones and produced other stone goods such as marble doorsteps, belt courses, window sills, and other architectural features (Blachowicz 2015, 233). By 1824, Day moved his business to Lowell, where he worked until his death. John Stearns, another stone carver from Lowell, trained under Day, but little is known about Stearns' career. Day's descendant Marilyn Day conducted a survey of stones in Massachusetts and New Hampshire cemeteries and located 376 stones that could be positively attributed to Benjamin Day, based either on his name carved on the bottom of the stone or on his hallmark oval encircled by a border of small triangles set in front of vertical pillars (Day 2005, 13). James Blachowicz identified Benjamin Day as the carver responsible for the **Elijah Partridge (1805, Figure 6)** stone, and the stone for **Nancy Battel (1825, Photo 36)** appears similar in style.

Samuel Tingley Jr. (1785–1869)

Samuel Tingley Jr. was born in Attleboro, Massachusetts, and joined his brother Sylvanus' stone carving shop in Providence, Rhode Island, in 1811. Both men served in the War of 1812. By 1815, Sylvanus was running the Providence shop, and Samuel was in charge of a marble cutting mill in Cumberland, Rhode Island. The stone for **Levi and Elizabeth Adams (1829, Photo 15)**, identified by gravestone scholars Daniel and Jessie Lie Farber, is one of 317 stones attributed to Samuel and produced between 1805 and 1849 (Blachowicz 2015, 579–580).

Isaac N. Stone (1800–1870)

Isaac N. Stone was born in Ipswich, New Hampshire, and has been documented as running a stone carving shop specializing in slate and marble in 1839 in Harvard, Massachusetts. He continued carving slate and marble stones in Harvard until 1863, when he moved to Groton, Massachusetts (Nourse 1894, 450–451). His early history is unclear. It appears that the stone for **Job and Beriah Plimpton (1829, Photo 12)** may have been produced well after Beriah's death in 1829, as the stone is signed "Isaac N. Stone, Groton," but Stone is not documented as living in Groton until 1863 (Nourse 1894, 450–451).

Michael Gallagher (1814–1855)

Michael Gallagher was born in Ireland in 1814 and arrived in Boston in 1828. After living in Maine and other parts of Massachusetts for a time, he settled in Canton and learned stone carving from Lewis Johnson. At least 237 stones have been identified as Gallagher's work, thanks to his propensity for clearly signing it, as seen on the stone for the **Merrifield Family (1828, Photo 14)** (ancestry.com 2011; Blachowicz 2015, 550–553).

Samuel Fisher Sr. and the Fisher/Farrington Shop

Little information could be found about Samuel Fisher Sr. or the Fisher/Farrington shop. According to gravestone scholars Daniel Farber and his wife Jessie Lie Farber, Fisher Sr. produced the stone for **Deacon Jonathan Metcalf (1775, Photo 25)**, and the Fisher/Farrington shop created the stone for **Sarah Clark (1785, Photo 27)**.

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Previous documentation on file (NPS):

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

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_____ recorded by Historic American Landscape Survey # _____

Primary location of additional data:

☒ State Historic Preservation Office

☐ Other State agency

☐ Federal agency

☐ Local government

☐ University

☒ Other

Name of repository: Medway Historical Commission

Historic Resources Survey Number (if assigned): MDW.800

10. Geographical Data

Acreage of Property 12.8 acres

Latitude/Longitude Coordinates (decimal degrees)

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

A. Latitude: 42.147341 Longitude: -71.424774

B. Latitude: 42.147370 Longitude: -71.422206

C. Latitude: 42.145085 Longitude: -71.422056

D. Latitude: 42.145061 Longitude: -71.424000

E. Latitude: 42.144766 Longitude: -71.424459

F. Latitude: 42.145267 Longitude: -71.424859

G. Latitude: 42.146271 Longitude: -71.424288

Verbal Boundary Description (Describe the boundaries of the property.)

The Evergreen Cemetery is bounded by Evergreen Street on the north, Cottage Street on the east, private property on the south, and Chicken Brook on the west. It encompasses the Town-owned northwest portion and the remaining Evergreen Cemetery Association-owned portions.

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Boundary Justification (Explain why the boundaries were selected.)

The Evergreen Cemetery National Register boundary conforms to Medway Assessor Lot 48-068, which encompasses the historic extent of the Evergreen Cemetery.

11. Form Prepared By

name/title: Gretchen M. Pineo, Architectural Historian; Laura J. Kline, Senior Architectural Historian

organization: The Public Archaeology Laboratory, Inc.

street & number: 26 Main Street

city or town: Pawtucket

state: Rhode Island

zip code: 02860

e-mail: gpineo@palinc.com

telephone: (401)728-8780

date: May 2020

Additional Documentation

Submit the following items with the completed form:

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

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

Photo Log

Name of Property: Evergreen Cemetery

Evergreen Cemetery

Name of Property

Norfolk Co., MA

County and State

City or Vicinity: Medway

County: Norfolk

State: Massachusetts

Photographer: Gretchen Pineo

Date Photographed: November 14, 2019

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

- 1 of 43. Evergreen Cemetery, Evergreen Cemetery Sign, Grand Army of the Republic Civil War Monument, looking south.
- 2 of 43. Evergreen Cemetery, looking southeast.
- 3 of 43. Evergreen Cemetery, looking east.
- 4 of 43. Wood Fence and Cemetery Circulation System, looking east along Allen Path.
- 5 of 43. Stone Wall and Metal Gate, looking north.
- 6 of 43. Cemetery Circulation System, looking south along Evergreen Drive.
- 7 of 43. First West Parish Meeting House sign, looking southeast.
- 8 of 43. Receiving Tomb, looking northeast.
- 9 of 43. Experience Jones Clark, Theophilus Clark, and Jothan Clark stones, looking east.
- 10 of 43. Olive Adams, Eleazar P. Adams, and Holly Adams stones, looking east.
- 11 of 43. Lieutenant Daniel Ide and Josiah Ide stones, looking north.
- 12 of 43. Job Plimpton and Beriah Plimpton stones, looking east.
- 13 of 43. Polly Adams (left) and Israel Adams (right) stones, looking northeast.
- 14 of 43. John Merrifield Jr., John M. Merrifield, and Albert E. Merrifield stones, looking southeast.
- 15 of 43. Levi Adams and Elizabeth Adams stones, looking northeast.
- 16 of 43. Fuller family plot, looking northwest.
- 17 of 43. Asahel Adams plot, looking northwest.
- 18 of 43. Patty McCook and John Merrifield stone (left) and John A. and Albert E. Merrifield stone (right), looking east.
- 19 of 43. Jackson Family Tomb, looking northeast.
- 20 of 43. David Sanford marker (obelisk) and Sanford Family Plot Iron Fence, looking southeast.
- 21 of 43. Grand Army of the Republic Civil War Monument, looking northeast.
- 22 of 43. Mary A. Adams marker (left) and Calvin C. Adams and Sarah W. Twiss family marker (right), looking east.
- 23 of 43. Obadiah Adams stone, looking southeast.
- 24 of 43. Ensign Thomas Adams stone, looking northeast.
- 25 of 43. Deacon Jonathan Metcalf stone, looking east.
- 26 of 43. Captain Nathaniel Whiting stone, looking east.
- 27 of 43. (Left to right) Sarah Clark stone, James Clark stone, and Martha Clark stone, looking east.
- 28 of 43. Ruth Partridge stone (left) and Seth Partridge stone (right), looking southeast.

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- 29 of 43. Lieutenant Nathan Whiting stone, looking east.
30 of 43. Hannah Metcalf stone, looking southeast.
31 of 43. Ruth Wight stone, looking east.
32 of 43. John Harding stone, looking northeast.
33 of 43. Hepzibah Barbur (left) and Joseph Barbur (right) stones, looking east.
34 of 43. (Left to right) Cephas Thayer, Lavinia A. Thayer, and Louisa A. Thayer stones, looking southeast.
35 of 43. (Left to right) Louisa Barber Monroe, Emeline Barber, Sally Nichols, George and Lois Barber, George Whiting Barber, Maria Barber, and Mary Ann Barber Clark stones, looking west.
36 of 43. Nancy Battel stone, looking east.
37 of 43. Ruth Pond stone, looking east.
38 of 43. Julia Payson stone, looking southeast.
39 of 43. Reverend William Gilson obelisk, looking northeast.
40 of 43. Alice Greenwood stone, looking northwest.
41 of 43. Sally Hastings marker, looking west.
42 of 43. (Left to right) Giles D. Kelsey, Ellen Kelsey Hinds, Ezra W. Kelsey, and Polly White Warren stones, looking southeast.
43 of 43. Halsey W. Heaton marker, looking east.

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Figure 5. Evergreen Cemetery Site Plan (Keith et al. 1871 et seq.).
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Figure 7. Elisha Partridge stone (Find A Grave 2001).
Figure 8. 1876 Map of Evergreen Cemetery (Sherman 1876).
Figure 9. Elihue Harding stone by Joseph Barbur in Prospect Hill Cemetery, Millis (photo by PAL Jan. 2020).
Figure 10. Doracy Clark stone by Joseph Barbur in Prospect Hill Cemetery, Millis (photo by PAL Jan. 2020).

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. 460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

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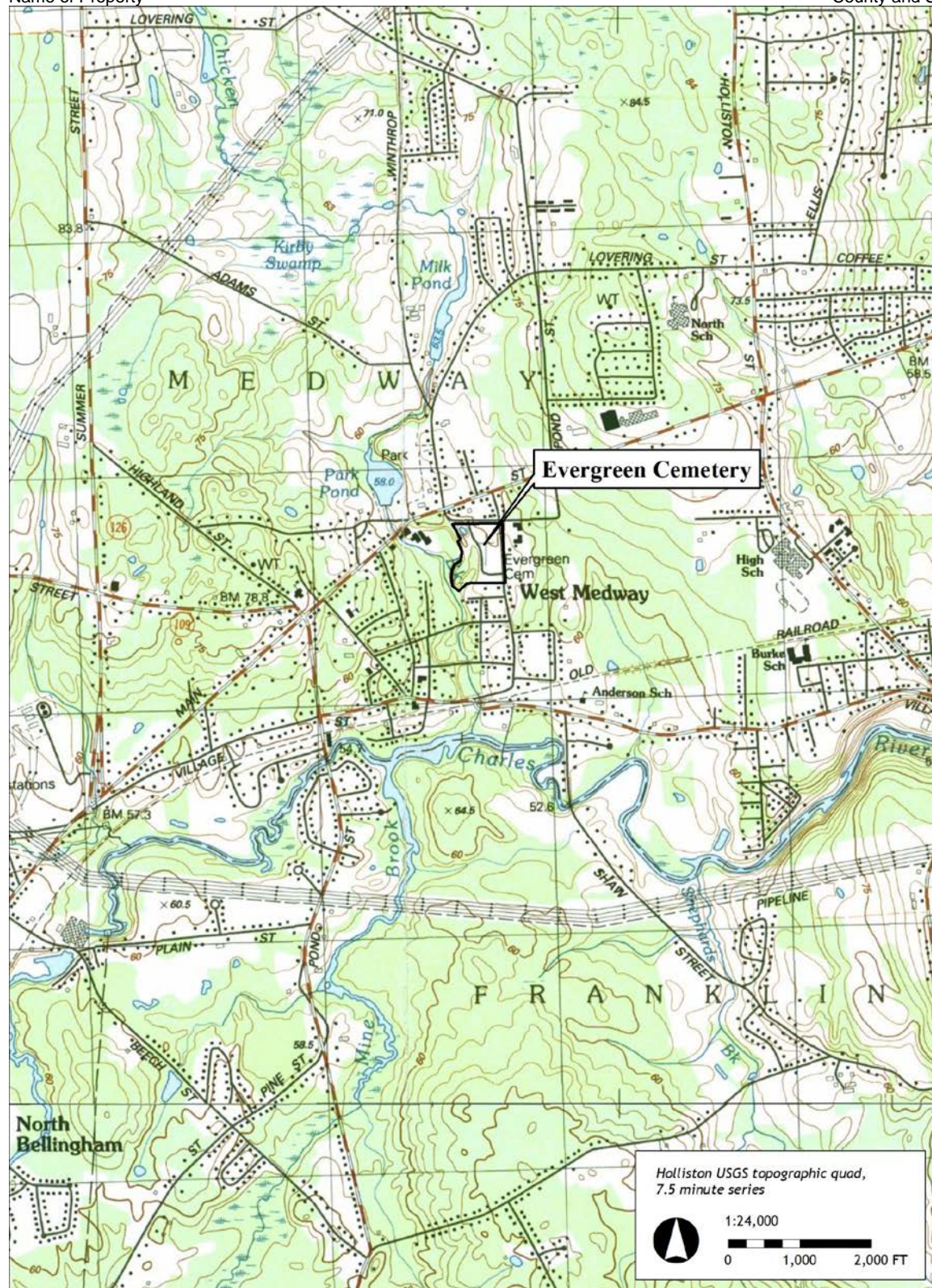


Figure 1. USGS Map.

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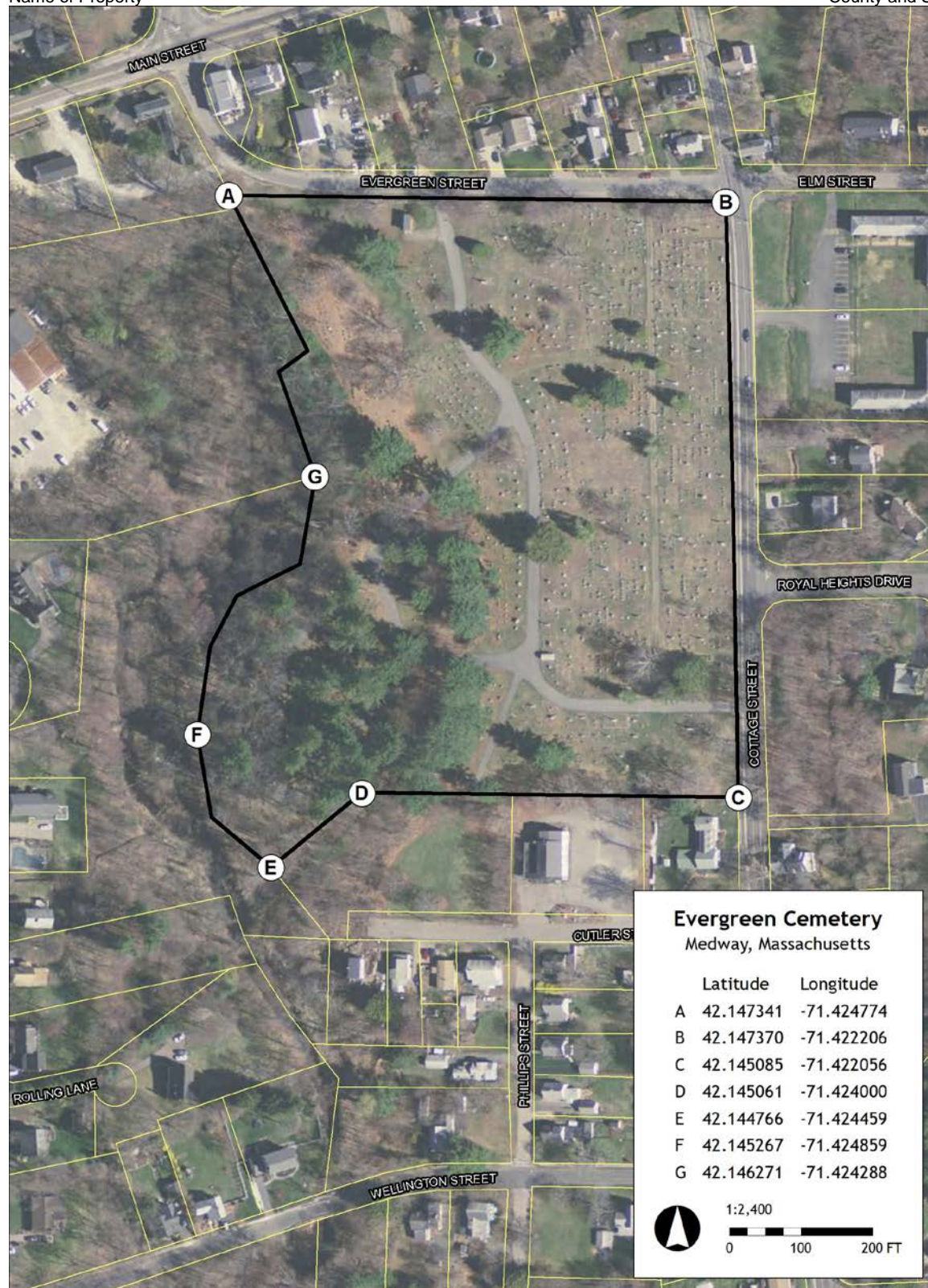


Figure 2. Evergreen Cemetery Coordinate Map.

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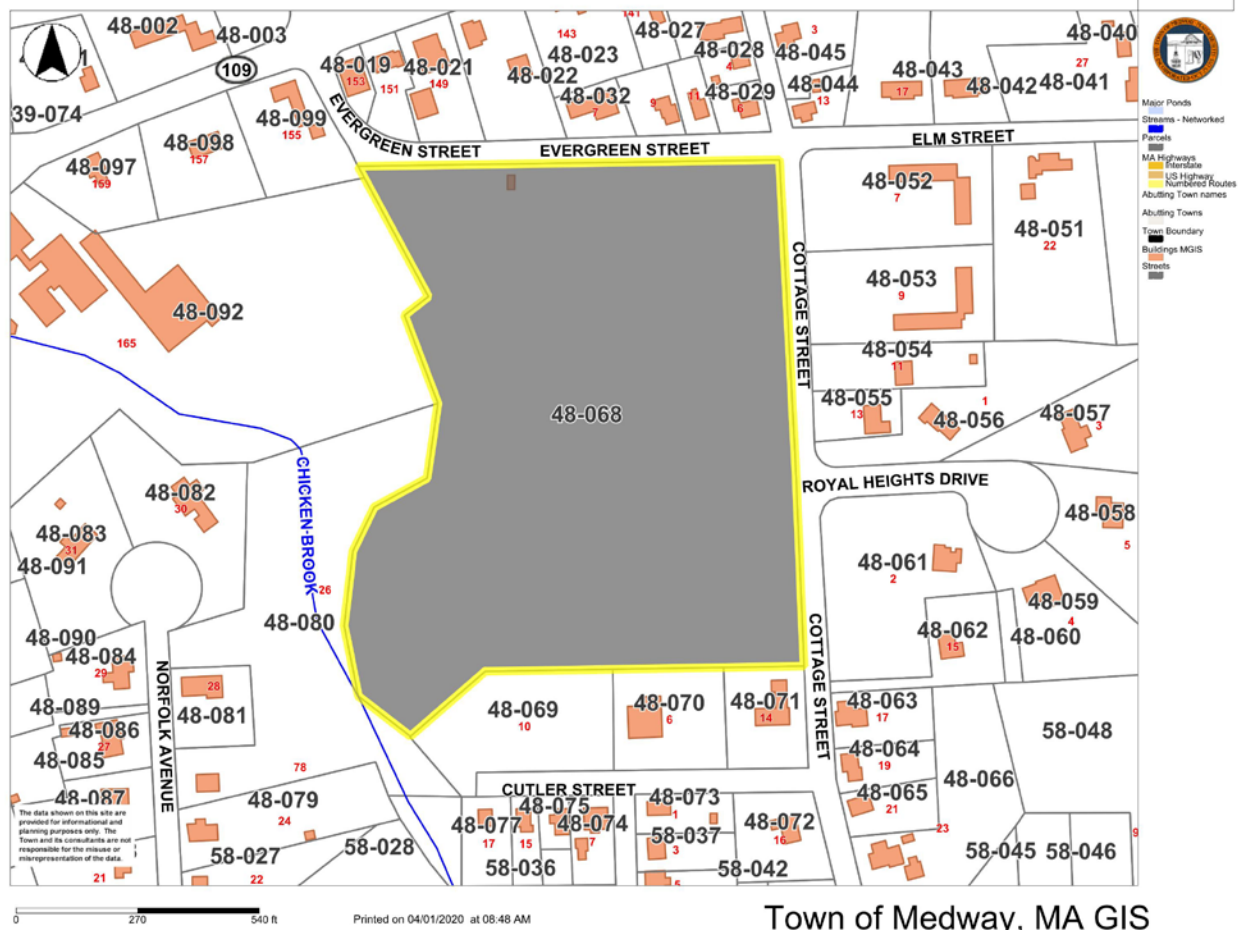


Figure 3. Assessor Map.

Figure 4. See separate attachment.

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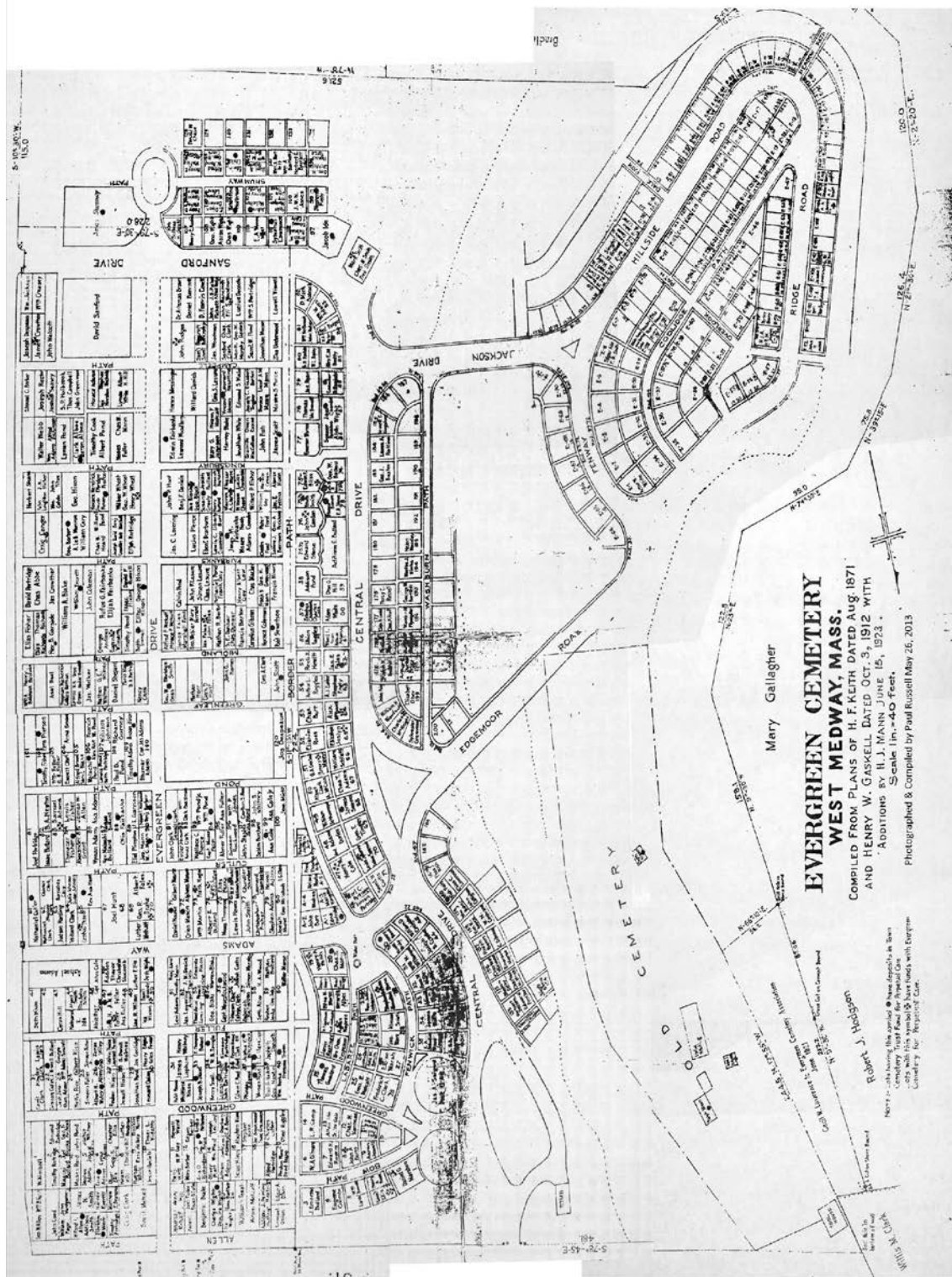


Figure 5. Evergreen Cemetery Site Plan (Keith et al. 1871 et seq.).

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Figure 6. Elijah Partridge stone (Find A Grave 2001).

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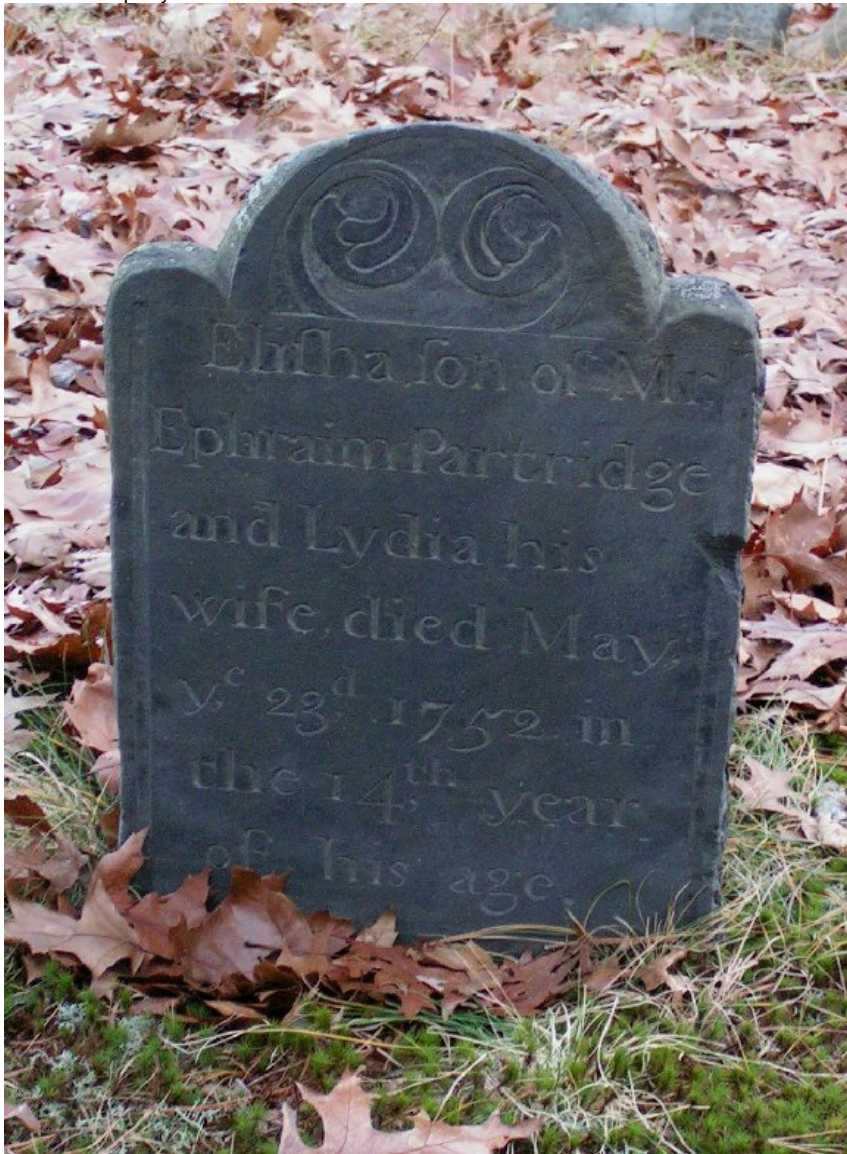


Figure 7. Elisha Partridge stone (Find A Grave 2001).

Name of Property

County and State

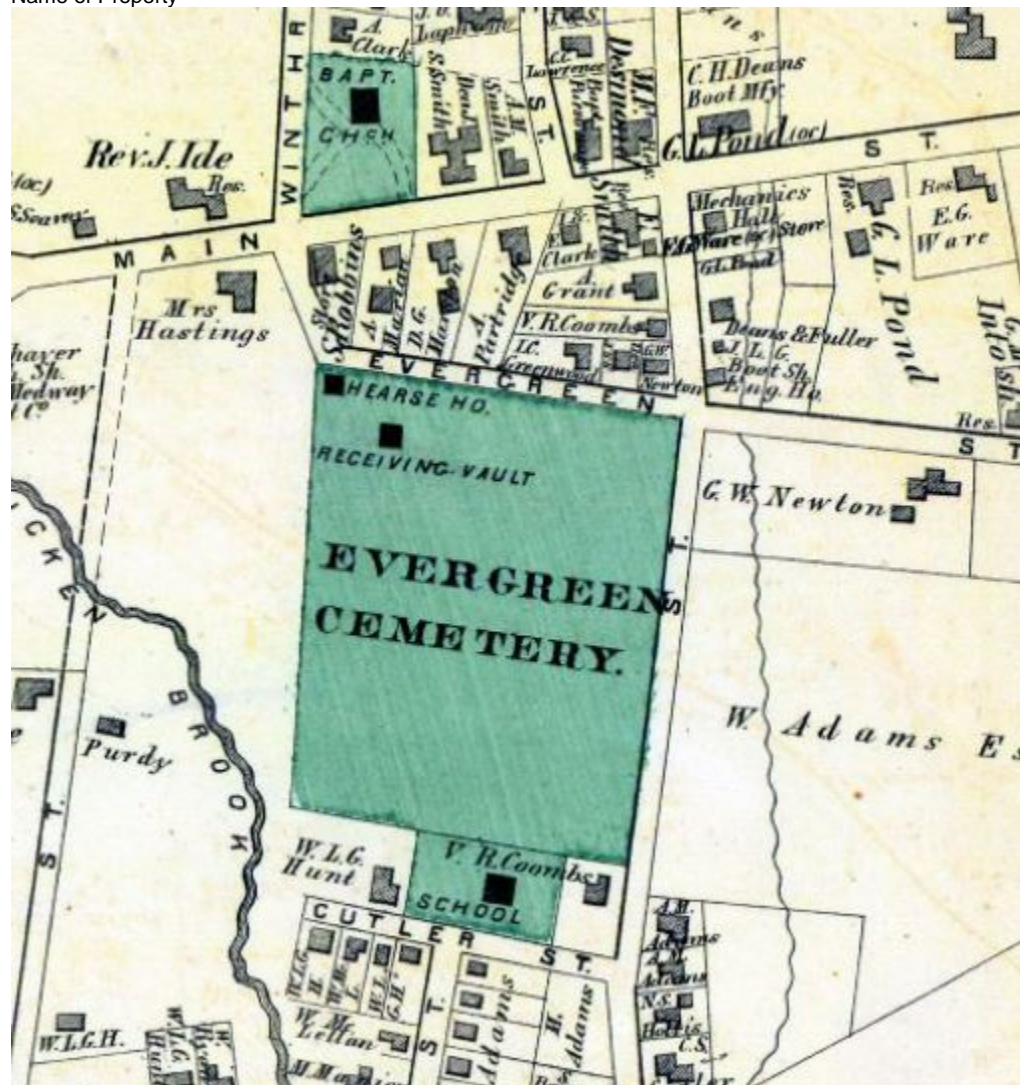


Figure 8. 1876 map of Evergreen Cemetery (Sherman 1876).

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Figure 9. Elihue Harding stone by Joseph Barbur in Prospect Hill Cemetery, Millis (photo by PAL Jan. 2020).

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Figure 10. Doracy Clark stone by Joseph Barbur in Prospect Hill Cemetery, Millis (photo by PAL Jan. 2020).

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**Evergreen Cemetery
Medway, MA
District Data Sheet**

Individual markers listed in the data sheet are representative of those found in the cemetery.

C/NC – Contributing or Non-Contributing to the National Register

*Year Built refers to the interment date on the marker and does not necessarily reflect when the stone was placed.

MHC No.	Resource/Name	Year Built*	Material	Form/Style	Carver (if known)	Resource Type	C/NC	Photo Nos.
MDW.800	Evergreen Cemetery	1750, 1871				Site	C	1–6
	Evergreen Cemetery Sign	Late 20 th c	Bronze			Object	NC	1
	Stone wall	ca. 1872	Fieldstone			Structure	C	5, 8
	Metal Gate	Early 20 th c	Steel			Structure	C	5
	Wood Fence	Late 19 th c	Wood			Structure	C	4
	Cemetery Circulation System	1871–1872	Asphalt and gravel			Structure	C	1, 3–5
	First West Parish Meetinghouse Stone	1929	Slate	Tablet		Object	C	7
	Receiving Tomb	Ca. 1872	Brick	Italianate		Building	C	8
Family Stones/Plots								
	Clark Family Marker: Experience Jones Clark (1786); Theophilus Clark (1760); Jothan Clark (1760)	1786	Slate	Tablet with cherub		Object	C	9

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MHC No.	Resource/Name	Year Built*	Material	Form/Style	Carver (if known)	Resource Type	C/NC	Photo Nos.
	Adams Children: Olive Adams (1787); Eleazar P. Adams (1799); Holly Adams (1801)	1801	Slate	Tablet with willow		Object	C	10
	Lieut. Daniel Ide (1813); Josiah Ide (1778)	1813	Slate	Tablet with urn and willow		Object	C	11
	Job Plimpton (1824); Beriah Plimpton (1829)	1829	Slate	Tablet with Ionic columns and urn and willow	Isaac N. Stone	Object	C	12
	Merrifield Family: John Merrifield Jr. (1828); John M. Merrifield (1826); Albert E. Merrifield (1826)	1828	Slate	Double arch tablet with urn and willow	Michael Gallagher	Object	C	14
	Levi Adams (1819); Elizabeth Adams (1829)	1829	Marble	Tablet with urn	Samuel Tingley Jr.	Object	C	15
	Fuller Family Plot	1834	Marble	Monument with bas-relief F		Object	C	16
	Walter Mason Cabot (1947); Katherine H. Hixon (1962)	1962	Slate	Tablet with urn with wings		Object	C	
	Asahel Adams	1855	Granite	Obelisk		Object	C	17
	Patty McCook (1857); John Merrifield (1828)	1857	Marble	Tablet with hands shaking		Object	C	18
	Jackson Family Tomb	1860	Granite	Greek Revival		Object	C	19
	David Sanford	1860	Granite	Obelisk		Object	C	20
	Sanford Family Plot Iron Fence	1860	Iron	Gothic Revival		Structure	C	20
	Samuel Metcalf Jr.	1883	Granite	Obelisk		Object	C	
	Grand Army of the Republic Civil War Monument (GAR Monument)	1896	Granite	Soldier on plinth		Object	C	21

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MHC No.	Resource/Name	Year Built*	Material	Form/Style	Carver (if known)	Resource Type	C/NC	Photo Nos.
	Calvin C. Adams (1903); Sarah W. Twiss (1863)	1903	Marble	Monument with supported top		Object	C	22
Individual Markers								
	Elisha Partridge	1752	Slate	Abstract swirls	Joseph Barbur	Object	C	Fig. 7
	Obadiah Adams	1765	Slate	Death's head		Object	C	23
	Ensn. Thomas Adams	1773	Slate	Portrait	James New	Object	C	24
	Deacon Jonathan Metcalf	1775	Slate	Death's Head	Samuel Fisher Sr.	Object	C	25
	Capt. Nathaniel Whiting	1779	Slate	Abstract swirls and rosettes		Object	C	26
	Sarah Clark	1785	Slate	Death's head	Fisher/Farrington Shop	Object	C	27
	James Clark Jr.	1786	Slate	Cherub	Levi Maxcy	Object	C	27
	Seth Partridge	1786	Slate	Cherub	Cyrus Deane	Object	C	28
	Ruth Partridge	1789	Slate	Cherub	Cyrus Deane	Object	C	28
	Lieut. Nathan Whiting	1790	Slate	Cherub	Joseph Barbur	Object	C	29
	Hannah Metcalf	1792	Slate	Tablet with abstract swirls	Joseph Barbur	Object	C	30
	Ruth Wight	1796	Slate	Arch and sunbeams	Joseph Barbur	Object	C	31
	Elijah Partridge	1805	Slate	Urn and willow	Benjamin Day	Object	C	Fig. 6
	John Harding	1809	Slate	Tablet with urn, spirals, and flowers.		Object	C	32
	Martha Clark	1810	Slate	Urn and willow		Object	C	27
	Joseph Barbur	1812	Slate	Urn and willow		Object	C	33
	Louisa A. Thayer	1819	Marble	Tablet with hipped top, bas-relief broken rose		Object	C	34
	Hepzibah Barbur	1821	Slate	Urn and willow		Object	C	33
	George Whiting Barber	1823	Marble	Tablet with urn and willow		Object	C	35
	Sally Nichols	1824	Marble	Tablet with urn and willow		Object	C	35

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MHC No.	Resource/Name	Year Built*	Material	Form/Style	Carver (if known)	Resource Type	C/NC	Photo Nos.
	Nancy Battel	1825	Slate	Tablet with incised oval, urn and willow	Similar to others in MA by Benjamin Day	Object	C	36
	Maria Barber	1827	Marble	Tablet with urn		Object	C	35
	Polly Adams (1828)	1828	Slate	Tablet with urn and willow		Object	C	13
	Israel Adams (1828)	1828	Slate	Tablet with urn and willow		Object	C	13
	Emeline Barber	1829	Marble	Tablet with urn and willow		Object	C	35
	Ruth Pond	1832	Slate tablet	Urn and willow		Object	C	37
	Mary Ann Barber Clark	1834	Marble	Tablet		Object	C	35
	Louisa Barber Monroe	1836	Marble	Tablet		Object	C	35
	Julia Payson	1843	Marble	Tablet		Object	C	38
	George and Lois Barber	1850	Marble	Tablet		Object	C	35
	Lavina A. Thayer	1855	Marble	Slightly pointed top, bas-relief broken rose		Object	C	34
	Mary A. Adams	1856	Marble	Bas-relief lamb		Object	C	22
	Giles C. Kelsey	1856	Marble	Slightly pointed tablet		Object	C	42
	Rev. William Gilson	1860	Marble	Obelisk with IOOF chain, Masonic symbol, and hand with a centered heart		Object	C	39
	Polly White Warren	1871	Marble	Rectangular tablet		Object	C	42
	Alice Greenwood	1874	Marble	Scroll with lily of the valley		Object	C	40
	Sally Hastings	1875	Zinc	Hand pointing up	Bridgeport Bronze Company	Object	C	41
	Ezra W. Kelsey	1878	Marble	Gothic style		Object	C	42
	Cephas Thayer	1882	Marble	Tablet with slightly pointed top		Object	C	34

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MHC No.	Resource/Name	Year Built*	Material	Form/Style	Carver (if known)	Resource Type	C/NC	Photo Nos.
	Ellen Kelsey Hinds	1903	Marble	Gothic style		Object	C	42
	Halsey W. Heaton	1909	Marble	Military-issue with incised shield		Object	C	43