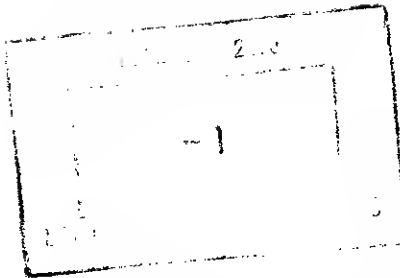


United States Department of the Interior
National Park Service

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 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 terms on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Forest Hills Cemetery

other names/site number _____

2. Location

street & number 95 Forest Hills Avenue N/A not for publication

city or town Boston (Jamaica Plain) N/A vicinity

state Massachusetts code MA county Suffolk code 025 zip code 02130

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act of 1986, 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 nationally statewide locally. (See continuation sheet for additional comments.)

Betsy Friedberg, National Register Director 9/23/04
Signature of certifying official/Title _____ Date _____

Cara H. Metz, Executive Director
Massachusetts Historical Commission, State Historic Preservation Officer

In my opinion the property meets does not meet the National Register Criteria. (See continuation sheet for additional comments.)

Signature of certifying official/Title _____ Date _____

State or Federal Agency and bureau _____ Date _____

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

Signature of the Keeper

Date of Action

Edson Beall 11/13/04

other (explain): _____

Forest Hills Cemetery

Name of Property

Suffolk County, Massachusetts

County and State

3. Classification**Ownership of Property**

private
 public-local
 public-State
 public-Federal

Category of Property

building(s)
 district
 site
 structure
 object

Number of Resources within Property

| <u>Contributing</u> | <u>Non contributing</u> | |
|---------------------|-------------------------|--------------|
| 8 | | buildings |
| 2 | | sites |
| 7 | | structures |
| 23 | | objects |
| 40 | | Total |

Name of related multiple property listing

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

N/A

Number of contributing resources previously listed in the National Register

N/A

6. Function or Use**Historic Functions**

(Enter categories from instructions)

Funerary: Cemetery

Funerary: Mortuary

Current Functions

(Enter categories from instructions)

Funerary: Cemetery

Funerary: Mortuary

7. Description**Architectural Classification**

Colonial (reinterments)
 Gothic Revival
 Classical Revival
 Second Empire
 Art Deco
 Colonial Revival
 Beaux Arts

Materials

Granite
 Marble
 Sandstone
 Slate
 Bronze
 Puddingstone
 Cast & wrought iron
 Limestone
 Stained Glass
 Brick

Narrative Description

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

See continuation sheets.

8. Statement of Significance

Applicable National Register Criteria

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

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 that represent the work of a master, or possesses high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction.

D Property has yielded, or may be likely to yield, information important in prehistory or history,

Criteria Considerations

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

Property is:

A owned by 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 of age or achieved significance within the past 50 years

Narrative Statement of Significance

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

See continuation sheets

9. Major Bibliographic References

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

See 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 #

Areas of Significance

(Enter categories from instructions)

Art

Architecture

Social History

Community Planning and Development

Landscape Architecture

Period of Significance 1848 – 1954

Significant Dates (see continuation sheet)

Significant Person (see continuation sheet)

Cultural Affiliation

Architects/Builders (see continuation sheet)

Primary location of additional data

- State Historic Preservation Office
- Other State agency
- Federal Agency
- Local Government
- University
- Other

Name of Repository: Forest Hills Cemetery archives

10. Geographical Data

Acreage of Property

250.61 acres

UTM References

(place additional UTM references on a continuation sheet)

| | | | | | |
|---------------|-------------------|---------------------|---------------|-------------------|---------------------|
| 1. 19 Zone | 327100 Easting | 4684260 Northing | 3. 19 Zone | 325700 Easting | 4683000 Northing |
| 2. 19 Zone | 326180 Easting | 4685780 Northing | 4. 19 Zone | 325640 Easting | 4684380 Northing |

XXX See continuation sheet

Verbal Boundary Description

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

Boundary Justification

(Describe why the boundaries were selected on a continuation sheet)

11. Form Prepared By

name/title Shary Page Berg, preservation consultant, with Betsy Friedberg, NR Director, MHC

organization Massachusetts Historical Commission date July 2004

street & number 220 Morrissey Boulevard telephone 617-727-8470

city or town Boston state MA zip code 02125

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

name Forest Hills Cemetery

street and number 95 Forest Hills Avenue telephone 617-524-0128

city or town Boston state MA zip code 02130

**United States Department of the Interior
National Park Service**

**National Register of Historic Places
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**Forest Hills Cemetery
Boston (Jamaica Plain), Suffolk, MA**

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SECTION 7

Introduction

Forest Hills Cemetery was established in 1848 as a municipal cemetery for the city of Roxbury. When Roxbury was annexed to Boston in 1868, Forest Hills became a private non-denominational cemetery, which it remains today. The cemetery was laid out in the rural cemetery tradition, inspired by Mount Auburn Cemetery (NR 04/21/1975, NHL 2003) established in 1831 in nearby Cambridge and Watertown. Henry A.S. Dearborn, who had been instrumental in creating Mount Auburn, was mayor of Roxbury in 1847. He was responsible for laying the political groundwork for Forest Hills and also for its initial design.

Forest Hills was one of the first municipally owned rural cemeteries, the site of the first crematory in New England, and an outstanding work of landscape and cemetery design that is also recognized for its architecturally significant buildings and structures and for its outstanding collection of 19th and 20th-century sculptural monuments. It is the burial place of a remarkable cross-section of people that reflect almost every aspect of American life -- from statesmen to soldiers to industrialists to abolitionists to artists to poets. Those interred here also represent cultures from around the world.

Since its creation in 1848, Forest Hills has grown from its original 72 acres to a total of approximately 250 acres today. As the burial place of more than 100,000 people over 155 years, the cemetery has developed in response to evolving funerary tastes and the changing demographics of the Boston metropolitan region. As an active cemetery it continues to reflect new cultural and artistic influences.

Forest Hills Cemetery is located in the Jamaica Plain neighborhood of Boston, about five miles south of downtown. The cemetery is bounded by Morton Street (MA Route 203) (NR pending) on the northeast, Canterbury Street on the southeast, Walk Hill Street on the southwest, and private residences on the northwest. The crematory and columbarium are located on a separate parcel across Walk Hill Street from the cemetery.

Forest Hills is surrounded by several large civic institutions that contribute substantially to the character of the neighborhood. Franklin Park (NR 12/08/1971), part of the Emerald Necklace park system designed by Frederick Law Olmsted, lies to the northeast across Morton Street. Less than one mile to the west is the Arnold Arboretum (NR 10/15/1966), which links with the rest of the Emerald Necklace. To the south lie the municipal Mount Hope Cemetery, St. Michaels Cemetery, and both the old and the new Calvary Catholic Cemeteries. The former Boston State Hospital, located across Canterbury Street to the southeast, is the site of an existing youth detention center and a new pre-release center being developed by the Massachusetts Department of Corrections. To the west of the cemetery lies the part of Jamaica Plain named after Forest Hills Cemetery, which includes a residential and commercial district and the Forest Hills subway station, a major transfer point between rapid transit and local busses to the southernmost neighborhoods of the city.

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The boundaries of the proposed nomination include the cemetery itself, consisting of approximately 245 acres, as well as the five-acre parcel across Walk Hill Street where the crematory and columbarium are located. Forest Hills includes 39 resources not previously listed on the National Register: 8 buildings, 7 structures, 1 site and 23 objects. The district retains a high level of integrity to the period of significance (1848 - 1954) with relatively minor alterations to its major features since that date.

Landscape Design

Forest Hills Cemetery, like its predecessor Mount Auburn, integrates romantic and picturesque landscape design influences with carefully designed architecture and burial monuments, offering a unique aesthetic experience for burial of the dead and consolation of mourners. When the cemetery was established, the site was selected precisely because of its varied natural features, which included hills, valleys, lakes and diverse types of vegetation ranging from dense woodland to open fields.

The topography consists of a series of geologically-formed drumlins underlain by a distinctive local conglomerate known as Roxbury puddingstone, which is visible throughout the cemetery. The hills offer distant views north to downtown Boston and south towards the Blue Hills, as well as vistas within the cemetery. The valleys serve as a contrast to the hills, providing more secluded and enclosed spaces. In general the western part of the cemetery is the most hilly and has steeper slopes and more exposed outcrops of rock, while the eastern part is flatter. The natural topography of the site was valued by the cemetery's founders, but it was also modified over time to create terraced areas for additional burials, to fill in swampy areas, and to establish appropriate grades for roads and paths. Stone from the site was used to create the network of dry laid puddingstone retaining walls found throughout the older sections of the cemetery and was crushed for use on the roads and paths.

The earliest stone retaining walls (#16) were built under the direction of the cemetery's first superintendent Daniel Brims, a landscape gardener who was recruited from Scotland. Other walls were built over time to create level areas better suited to burials or to shore up steep slopes. Some of the walls are remarkable both for their size and for their skilled construction. One of the most noteworthy is that erected along the edge of Mount Warren near Lake Hibiscus in 1864, which is 9' tall in places and over 600' long (**photo #6**).

Of the several small lakes and ponds originally located on the cemetery grounds, only one remains. Lake Hibiscus (#14) was initially a small natural pond fed by a spring. It was enlarged during the 1850s to create the four-acre lake containing three islands that remains a focal point of the cemetery today (**photo #4**). Lake Dell, located just east of the receiving tomb, was filled in 1894 because it had become stagnant. Another pond created near Maple and Beech Avenues in 1879 was also filled in some time after 1913.

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Forest Hills Cemetery
Boston (Jamaica Plain), Suffolk, MA

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A basic organizing feature of the landscape is the circulation system (#15), a series of roads and paths laid out in a curvilinear fashion to carry visitors through the cemetery. These were added over time as the cemetery grew and as new burial areas were laid out (photo #5). The oldest roads in the western and central portion of the cemetery meander in response to the topography, while the newer roads along the eastern edge are laid out to maximize the use of space. The older roads, initially 16' wide, were designed for carriages, with a crushed stone surface and cobbled edges in steeper sections. They have been upgraded and in some cases widened over time to accommodate automobile traffic, with the original surface covered by asphalt beginning in the 1910s. The stone bridge linking Milton Hill with the rest of the cemetery is one of the most distinctive features of the circulation system. The use of grade separation to create unhindered flow of traffic was a common technique employed by landscape architects in the late 19th century. The Olmsted firm used grade separation in many of its projects, including Franklin Park, which lies across Morton Street from the cemetery.

The secondary circulation system consists of a series of narrow paths that provide pedestrian access to burial lots. Many of the paths built in the 19th century were initially gravel but this became hard to maintain, so paths were allowed to revert to grass, particularly in steep sections prone to erosion and in areas that were not heavily used.

There are six entrances to the cemetery. Forest Hills Avenue, the wide, gently-curving roadway leading to the entrance gate, is one of the most unique and successful aspects of the Forest Hills design. It serves as a dramatic transition from the secular world to the spiritual realm of the cemetery, and perhaps as a metaphor for the journey from life to death. The roadway is framed on either side by lawn backed by carefully selected flowering trees and shrubs. At the end is the Gothic Revival entrance gate which is described below. Close to it, a short distance along Forest Hills Avenue, is the vehicular gate adjacent to the gatehouse which is open to exiting traffic during business hours and special events. There is a third entrance along Morton Street that is rarely used. A fourth entrance located on Canterbury Street opposite Beech Avenue, was once active but is now little used. It is marked by iron double leaf gates and stone pillars. The fifth entrance, located on Walk Hill Street, also has stone pillars and a double leaf iron gate. It provides access to the crematory and columbarium, which are opposite the gate, and to the neighborhood south of the cemetery. It is open for vehicular access during business hours and special events, and open to pedestrians during daylight hours. The sixth entrance, known as the Tower Street gate, is an iron gate supported by iron pillars that is open to pedestrians only. It provides access to the MBTA mass transit station and to the Forest Hills neighborhood west of the cemetery.

One characteristic of the site that particularly appealed to the cemetery founders was the diversity of the vegetation, ranging from open farm fields to mature specimen trees to wooded groves. During the latter part of the 19th century Forest Hills developed a tradition of ornamental plantings (#17) that are still evident throughout the cemetery. The vegetative character has evolved over the past 155 years but

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**Forest Hills Cemetery
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remains an essential component of the Forest Hills experience. The cemetery today includes a wide range of vegetative features and styles, ranging from natural woodland to specimen trees set in an open landscape to Victorian bedding plants. Generally the plantings are intended to compliment and reflect the headstones and monuments of the surrounding area.

The wooded sections, typically multi-species mixed forest, include perimeter areas along Morton Street and the western edge of the cemetery, as well as other undeveloped areas within the cemetery. Some of the newer burial areas such as the Fern Hill scattering garden and outdoor columbarium near Walk Hill Street also have a woodland character. Most of the older burial areas have mature deciduous trees, primarily native species such as oaks and maples, interspersed among the burial markers with turf underneath. Newer areas typically have smaller trees and are more likely to use a limited palette or single species planting of ornamental flowering trees, often in conjunction with evergreen hedges. Forest Hills is also known for its unusual collection of large specimen trees, such as weeping beeches, some of which were introduced to the United States by the nearby Arnold Arboretum. The cemetery maintains a number of garden areas that reflect a variety of horticultural styles. Focal areas such as traffic islands and around the major structures, especially the entrance gate and receiving tomb, are planted with elaborate Victorian planting beds featuring annuals and other exotic plants designed to create a colorful impact and to recall the late 19th-century landscape. Other gardens such as the rockery along Poplar Avenue feature more naturalistic perennial borders that are set against puddingstone walls in imitation of earlier horticultural practices.

Buildings and Structures

Like other rural cemeteries, Forest Hills includes a collection of ornamental structures that serve as focal points in the landscape and buildings that meet the functional needs of the institution. The major structures and buildings were erected in the late 19th century, with some modifications and additions during the twentieth century. They are described here more or less in chronological order.

The Gothic Revival entrance gate (#1)(photo #1) is located at the end of Forest Hills Avenue in the northwest corner of the cemetery, and functions as the principal ceremonial entrance to the cemetery. The entrance gate was designed by architect Charles W. Panter of Brookline and was completed in July 1865. It consists of a central vehicular gate flanked by two smaller pedestrian gates and two gatehouses, and is constructed of Roxbury puddingstone and trimmed with sandstone. The three gateways are arched openings with ornate iron gates surmounted by decorative scrolled ironwork. The central gateway is framed by two conical spires and a central stone pediment, all topped with stone crosses. Beneath the pediment is the biblical inscription, "He that keepeth thee will not slumber." The gatehouses are roughly square in plan, with triple arched windows in their north and south elevations. The roofs are steeply pitched and clad with sandstone, with ornamental sandstone chimneys at the peaks. A second vehicular

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Forest Hills Cemetery
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gate, west of the main gate, was constructed in 1883 when the adjacent chapel was built. The only significant modification since that time has been the remodeling of the small gatehouses into public restrooms. The present gate replaced the cemetery's original 1848 Egyptian revival wooden gate designed by Henry A.S. Dearborn.

The gatehouse (NR #2), built in 1868, is located on Forest Hills Avenue near the entrance gate. It is a two-story Gothic Revival cottage designed by Gridley James Fox Bryant and Louis P. Rogers. The gatehouse, constructed of the same Roxbury puddingstone and buff sandstone as the entrance gate, has a steeply pitched roof punctuated with dormers and laid in horizontal bands of red and black slate. Adjoining it on the north side is a pedimented portico and a vehicular gateway that leads into the cemetery. The gatehouse was originally constructed as the gatekeeper's residence (a position added to employ a former cemetery superintendent who was disabled in a blasting explosion) but is now leased as a private residence.

The Gothic revival receiving tomb (#3), located on Consecration Avenue near the entrance gate, was built in 1871 and designed by Carl Fehmer and William Ralph Emerson. It is in two parts (**photo #2**). The bulk of the structure, which is built into the side of the adjacent hill, is comprised of 237 underground holding tombs, used primarily for temporary storage of bodies awaiting burial or relocation. The three brick and cast iron ventilators over the tomb allow light and air into the building's subterranean interior. The visible portion of the receiving tomb is a granite portico with decorative carved granite on the gable and cornice. The roof of the portico has a shallow hipped top covered with flat seam copper; the sides are covered with red slate. The portico has a French encaustic tile floor and an oak ceiling. The ornate wrought iron gate leading from the portico into the receiving tomb is set in an arched opening. The present receiving tomb replaced an earlier, small receiving tomb constructed in 1849. A decorative fountain opposite the receiving tomb was added in 1878. (The current fountain is an early 20th-century replacement of the original.) It is surrounded by ornamental plantings.

The bell tower (#4) is an octagonal Gothic revival structure located on Snowflake Hill just inside the entrance gate that was completed in 1876. The architect is unknown. The 100' tower is constructed of Roxbury puddingstone and trimmed with granite. The windows of the bell chamber have ornately carved granite window hoods supported on polished granite columns. The roof is clad with granite tiles and topped with an ornate copper weathervane. The tower was restored in 2002. Originally its swinging bell tolled, but it has been replaced with an electronic carillon. The bell tower rises dramatically from massive outcrop of Roxbury puddingstone known as Snowflake Hill which is offset by smooth lawns and Victorian planting beds.

Forsyth Chapel and the office building (#5) were designed by the firm of Van Brunt and Howe and completed in 1884. In 1921 the office was expanded to its current configuration to increase

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administrative space (**photo #3**). The building is in the Gothic Revival style and is constructed of Roxbury puddingstone, with sandstone trim on the original parts of the building and yellow freestone trim on the 1921 addition. The porte cochere adjacent to the chapel is also constructed of puddingstone and sandstone. The roof is sheathed in red slate. The office and chapel are open to the public during business hours and special events.

The stone bridge (#6) over Greenwood Avenue which links Consecration Hill to Milton Hill was designed by William Preston and built in 1891-1892. It is 180' long and 23' wide. The bridge is constructed of random laid Roxbury puddingstone with granite trim. Intricate cast iron rails are used in the balustrade and carved granite elements accent the bridge archways. The substructure of the bridge is brick with metal I-beam supports. A granite stair and a plaque inscribed with the construction date are located on the west elevation of the bridge.

The crematory and columbarium (#7) are located on a separate five-acre parcel on Walk Hill Street across from the main cemetery. The crematory was established in 1893 by the Massachusetts Cremation Society and was the first crematory in New England. The original crematory designed by L.S. Ipsen included a chapel, operating plant, guest area, and offices. It is in the Classical Revival style and is constructed of granite with limestone trim. The roof is red slate with copper flashing. A mural by George Hunnewell in the chapel was commissioned in 1904. The first expansion of the building was undertaken in 1905 when columbaria (decorative niches for the storage of urns) were installed in the building's basement. In 1925 the building was sold to Forest Hills Cemetery, which has operated it since that time. In the intervening years, the crematory has nearly tripled in size as additional columbaria and chapels have been added. There is also a two-story stucco crematory manager's house (#8) with hipped roof located on the crematory grounds.

The cemetery's perimeter fence is of two distinct types. There is a short section along Forest Hills Avenue between the gate house and the entrance gate constructed in the 1860s which is referred to here as the entry fence (#9). It is made of a Roxbury puddingstone base and pillars trimmed with buff sandstone, with intricately detailed wrought iron panels. The Gothic revival style of the entry fence mirrors that of the gatehouse which was built at the same time. The rest of the perimeter fence (#10), which surrounds the cemetery and the crematory, was constructed in sections in the 1910s and 20s. It is a decorative wrought iron picket fence approximately 8' tall, with stone pillars at the major entrances. There are some sections of the original fence missing in the northeastern portion of the cemetery, which have been replaced by chain link fencing. In addition to the main entrance gate and the gatehouse, which are discussed above, there are three secondary automobile entrances, and a pedestrian entrance on the west side of the cemetery known as the Tower Street gate. There are also two entrance gates at the crematory.

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The other buildings at the cemetery are primarily support buildings and are located in the service yard adjacent to the office building. They include a two story, Second Empire mansard-roofed staff residence (#11), the greenhouse complex (#12) and two service buildings (#13). Forest Hills has had many generations of greenhouses, in some cases portions of earlier greenhouses were incorporated into later versions. There are presently six greenhouses and several support structures including a brick headhouse with a 40' tall chimney and several hot beds. Their origins date to the 1890s but they have been rebuilt several times since then. There are also two brick service buildings, both of which date to 1929. One is a garage and the other is a two-story workshop.

Cemetery Lots

All cemeteries provide a range of burial options to meet the needs of a varied clientele but Forest Hills, which was established as a municipal cemetery, is unusually diverse in the range of burial services that it offers. It can accommodate everyone, from the pauper buried in an unmarked grave to the wealthiest industrialist commemorated by a lavish mausoleum. Today the arrangement and variety of cemetery lots reflect evolving ideas of death and burial, changing styles of art and landscape design, as well as the economic and social complexion of the city.

The primary burial unit established at Forest Hills was the family lot, where several generations of family members could be buried together in perpetuity. The original lots were mostly 300 sq. ft, although some were larger, and most were a very personal expression of their owners tastes and interests. Early lots usually had a central monument, sometimes in conjunction with smaller markers to commemorate individual family members. Lot owners were initially responsible for plantings on their lots and some also enclosed their lots with hedges or fences.

From the beginning there were also single grave plots, to accommodate those who either did not need or could not afford a family lot. These areas in the older sections of the cemetery, which have biblical names such as the Field of Machpelah (1851) and the Field of Ephron (1856), are much more compact than the family lots with few plantings or other embellishments. Headstones of various materials and styles are arranged in rows with an occasional small monument.

There are also institutional lots, to provide burial space or a memorial to a particular group of people. The Roxbury Soldiers lot on Poplar Avenue, which commemorates Civil War veterans, is the best known example. Adjacent to it is the Firemens lot which was set aside in 1856 for Boston firefighters. Other institutional lots have been acquired by fraternal, religious or social organizations such as the Roxbury Home for Children and Aged Women, the Women Volunteers of Roxbury, the Salvation Army and the Tremont Temple Baptist Church. The Japanese government even purchased a lot in 1874 for Japanese citizens who died in Boston.

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Since the early 20th century the cemetery has been organized into numbered sections that more or less reflect its chronological development. Sections 1 through 7 and 11 through 16, were begun during the first decade of the cemetery (see attached 1857 map). These areas, which are located in the hilly western portion of the cemetery, are spaciouly laid out with family lots, but also include two plots set aside for single graves. Lots in these early sections are typically generous in size and were designed to obtain maximum benefit from the varied topography. Monuments are highly varied, most are three-dimensional and very personal. They range in size from small headstones to mausoleums, and in style from classical to various revival styles to art deco. Some of the lots retain granite curbing around the perimeter.

The next areas developed were Sections 19 to 22 and portions of Sections 23, 25 and 26, all of which lie southeast of Lake Hibiscus (see attached 1876 map). This part of the cemetery is flatter and the arrangement of roads and burial lots is more rectilinear and compact. By this time lot enclosures were discouraged in favor of a more uniform landscape treatment. Monuments, while still varied in style and material, were typically smaller than in the older sections, although special areas were set aside to provide lots for a more discerning clientele who wished to erect a mausoleum or large sculpture. The Field of Manohah (1864) in Section 25 was established to provide for single grave plots and the Field of Ephron was expanded.

By 1913 (see attached 1913 map) the southeastern section of the cemetery (Sections 23 through 31) was largely developed, as well as scattered areas adjacent to older sections and Milton Hill (Section 17), a particularly scenic area set aside for large lots. By this time there was increasing demand for smaller family lots and for single graves, so these portions of the cemetery have an even more uniform character. The headstones are similar in size and shape, many by this time of granite and carved with the aid of a pneumatic tool rather than with hammer and chisel. Plantings consist mostly of mature deciduous trees. The Field of Heth (1890) and the Field of Beulah (ca. 1900), two large single grave plots located along Canterbury Street in the eastern section of the cemetery, are more uniform in their spacing and monumentation than the older single grave plots.

The final portion of the cemetery to be laid out was the northeast corner, a relatively flat area that features primarily small lots and single graves. This area was conceived as a series of outdoor rooms, defined by low hedges with scattered small flowering trees and sometimes focal features such as a sculpture. There is a man-made pond and waterfall, created in the late twentieth century, at the western edge of this new section adjacent to Milton Hill. Relatively uniform headstones arranged in neat rows are the predominant element in the landscape. Sections laid before 1955 are included within the period of significance, while sections laid out after 1955 (Sections 38 – 51) are considered non-contributing. The newest burial areas reflect more cultural diversity than older sections, with large representation of Chinese, Islamic and other recent immigrant groups.

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Monuments

Forest Hills has one of the finest collections of original sculptural monuments in the United States. Its sculpture, burial monuments and mausoleums represent a range of styles from the 18th through the 21st centuries (some existing memorials were moved to Forest Hills) and reflects evolving taste and funerary styles associated with many cultural traditions. It is particularly known for its 19th and early 20th century marble and bronze figures, and granite monuments.

Forest Hills was established in 1848 at a time of transition in American funerary art. Earlier New England burial markers had been primarily two-dimensional slate headstones with carvings depicting images associated with death. By the mid-19th century evolving ideas about death and burial brought about a new approach to the design of burial markers. Earlier iconography was replaced by more romantic imagery, such as willows and urns, which combined the ideas of classicism and nature, both popular themes at the time.

Many of Forest Hills early monuments, sculptures and headstones were made of marble, which was popular in the mid-19th century because it could be carved into more elaborate shapes than slate. Many of the marbles monuments from this period were carved into classical forms. Columns, pediments, temples, torches, or wreaths can be found throughout the older sections of Forest Hills. The first president of the cemetery, Henry A. S. Dearborn, is commemorated by a 16' marble Corinthian column, which he designed as a monument for the 17th century Roxbury minister, Rev. John Eliot, as well as by an adjacent marble urn. The taste for the antiques and classical forms also translated into the direct incorporation of ancient, antique reliefs into the fabric of a newly created memorial.

At the same time figurative sculptures were coming into vogue, with many carved by European sculptors. Among the noteworthy early figures are the marbles by Nicola Cantala Mesa Papotti, an Italian whose work at Forest Hills includes the Sumner memorial (#36), a winged figure memorializing General William H. Sumner, and a seated figure of Mourning (#37), which commemorates the Herbert Stetson family. Many American sculptors also trained in Italy. Among these was Thomas Ridgeway Gould, who established himself in Florence before returning to the United States. His large marble Ascending Spirit (#23) was placed on his own grave at Forest Hills but has since been moved indoors to protect it from deterioration and replaced with a resin replica.

There was also a progression of the materials used for funerary sculpture. Marble was popular during the mid-19th century but it was understood that marble was too soft to stand up well outdoors. Two fragile marble figures were enclosed in glass early on to protect them from the elements. The grave of four-year old Louis Ernest Mieusset (d. 1886) is marked by a marble figure designed by his mother and known as Boy in a Boat (#35) which has been enclosed in a bronze and glass vitrine to protect it, sculptor unknown.

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Grace Sherwood Allen (d. 1880), who was also four at the time of her death, is commemorated by a life-sized marble statue called *Girl in the Glass* (#34) by Sydney H. Morse which is also enclosed in a domed glass cylinder.

Bronze offered a more durable material. Following the shift in interest by artists in the work of their Italian counterparts to their French colleagues in the late 19th century, bronze became the vogue. Many of Forest Hills most notable sculptures are in bronze and most have been well-preserved. Bronze offered memorialization in the form of large bronze tablets or plaques. The life-sized bronze relief of a veiled, seated woman in the Beaux-Arts style by Hugh Cairns, decorated the stele marking Aurelia Burrage's grave site.

The third material to become popular was granite. It was durable and with the advent of pneumatic tools, it could be shaped into more intricate forms. Many of the later monuments at Forest Hills were carved in granite by New England carvers and later by monument companies.

The Civil War had a profound effect on sculpture and the choice of subjects. Sculptor Martin Milmore was only 21 when he was commissioned to create the Roxbury Soldiers Memorial or *Citizen Soldier* (#33) at Forest Hills. It was typical at that time to sculpt a monumental figure, usually a general. Milmore instead chose to depict a citizen soldier in repose. At the time of its dedication in 1868 it was one of the largest bronzes cast in the United States. It became immensely popular and use of a common soldier became a precedent found in countless memorials to Civil War soldiers found throughout the United States. Milmore was in the early stages of a promising career and was well-established by the time he died at the age of 39. He is buried at Forest Hills.

One of the cemetery's most widely acclaimed sculptures is Daniel Chester French's memorial to Martin Milmore, *Death and the Sculptor* (# 24) (photo #7) which depicts a youthful sculptor carving the Sphinx that is dedicated to the "preservation of the American Union" at Mount Auburn Cemetery. The Milmore memorial was initially located in the central portion of cemetery and in 1943, at the request of the Milmore family, it was moved to its present location near the main entrance. The current landscaped setting was designed by landscape architects Arthur and Sidney Shurcliff. The Milmore memorial is one of five large outdoor sculptures by French at Forest Hills. (There are also three smaller pieces by French indoors.) Another of French's large works at Forest Hills is the bronze *Angel of Peace* (# 26) which marks the grave of George Robert White. It is carefully located in a landscape designed by the firm of Olmsted Brothers to enhance the sculpture and to unite sculptural and landscape art.

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By the late 19th century, allegorical figures remained popular and representational portraits were also commissioned by wealthy lot owners. The grave of Boston restaurateur Jacob Wirth combines both elements with a seated allegorical figure of Fame (# 31) by sculptor Adolph Robert Kraus and Wirth's face in cameo in the stele below. One of the most prominent portrait figures is the large lifelike seated John Reece Monument (#38) a bronze portrait sculpture of the inventor and manufacturer by William Ordway Partridge. Reece was considered a hero when he died while attempting to rescue a worker in an elevator accident.

Forest Hills also has a number of animals carved in stone, including Henry Dexter's Barnard Memorial (NR # 22) representing a Newfoundland dog; the large bronze eagle which guards the grave of aviator Kitchell Snow (by an unknown Japanese master); and the lions on either side of the Caproni monument (NR #21) after the beasts on the tomb of Pope Clement XIII in St. Peter's Rome by Canova.

Mausoleums (above ground burial structures) reflect popular styles and trends in architecture and also provide an opportunity for sculptures and decorative features. Many mausoleums were designed by noted architects working for the monument industry. They often were outfitted with various options including decorative bronze doors or windows. Others were custom designs created by local architects. The most visible and ornate at Forest Hills is the Chadwick Mausoleum (# 39) located at the west end of Lake Hibiscus. It was designed in the Gothic Revival style by William Preston who designed the bridge over Greenwood Avenue. Many of the mausoleums have decorative bronze doors, often in the Arts and Crafts or the Art Deco styles, such as one by Sonja Gustafson (aka Hilda Lascari) for the Haste mausoleum.

Stained glass is another significant decorative feature in many mausoleums. Of note is the stained glass portrait of Richard H. Lufkin, inventor of the show vamp machine, in the Lufkin mausoleum (1922). Several other mausoleums also once had stained glass by Tiffany and Company; however, many were stolen following their publication in the 1980s and the surviving windows have been removed to a secure indoor location. There are also several series of stained glass windows by the Connick Studios that serve as memorials to interred individuals in the various chapel at the columbarium.

The beautiful Celtic crosses, over forty in number, which grace the cemetery are worthy of note. Most are carved in granite and a few of the makers are known, including local Arts and Crafts sculptor-designer John Evans and Tiffany Studios of New York City.

In addition to sculptures set in the landscape, there are also interior sculptures associated with the columbaria and plaster figures, some of which served as models for larger pieces. The cemetery has continued its tradition of sculptural excellence to the present day with the introduction of modern sculpture, both as part of the permanent collection and in various temporary exhibits.

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SECTION 8

Significant Dates

- 1848 Forest Hills founded as a municipal cemetery
- 1868 Forest Hills incorporated as non-profit organization rather than municipal cemetery
- 1893 Massachusetts Cremation Society established crematory opposite cemetery
- 1925 Crematory acquired by cemetery

Significant Persons Buried at Forest Hills (including crematory)

- Agassiz, Alexander (1835-1910, zoologist)
- Atwood, Henry Harrison (1863 – 1954, US Congressman, also in Massachusetts House)
- Baker, Walter (1851 – 1929, owner of Baker Chocolate Company)
- Balch, Emily Greene (1867 – 1961, economist, peace advocate, winner of Nobel Peace Prize)
- Barron, Clarence Walker (1855 – 1928, editor/publisher, Barron's Weekly)
- Beach, Amy Cheney (1867 – 1944, musical child prodigy, composer)
- Boit, Edward Darley (c. 1813 – 1890, painter)
- Bond, Thomas Henry (1857 – 1941, Boston Braves pitcher)
- Brewer, Charles (d. 1885, sea captain, trader and adventurer)
- Butler, William Morgan (1861-1937, lawyer, US senator 1924-26, New Bedford mill owner)
- Caproni, Pietro (1862 – 1928, plaster caster)
- Carney, Andrew (1795 – 1864, Irish immigrant, philanthropist, founder of Carney Hospital)
- Cheswell, William T. (1843 – 1906, fire chief killed in the line of duty)
- Chin, Chew Shee (1899 – 1985, seamstress, one of the first Chinese to move to the suburbs)
- Clarke, Reverend James Freeman (1810 – 1888, Unitarian minister, abolitionist, social reformer)
- Cobb, Samuel Crocker (1826-1891, merchant, Mayor of Boston 1874-76)
- Conant, Frances A. (1831 – 1875, author, spiritualist, mentor of Em-mu-ne-es-ka)
- Cox, Channing H. (1879 – 1968, governor of Massachusetts from 1921 to 1924)
- cummings, e.e. (1894 – 1962, poet whose work is represented in cemetery collection)
- Curtis, Edwin Upton (1861-1922, Republican Mayor of Boston, Police Commissioner)
- Davenport, Fannie (1850 – 1898, actress)
- Dearborn, Henry A.S. Jr. (1783 – 1851, Mayor of Roxbury, instrumental in creation of Forest Hills and Mount Auburn Cemeteries)
- Dearborn, Henry Sr. (1751 – 1829, general, veteran of Bunker Hill and War of 1812, cabinet member of Thomas Jefferson)
- Dimock, Susan M.D. (1847 – 1875, pioneering surgeon at New England Hospital, now Dimock Community Health Center)
- Ditson, Oliver (1811 – 1888, printer, publisher of sheet music)
- Emerson, William Ralph (1833 – 1917, architect of Forest Hills receiving tomb, with Carl Fehmer)

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Em-mu-ne-es-ka (a.k.a. Minnie Tappan) (1857 – 1873, Cheyenne Indian and spiritualist)
 Foo, Ruby (1904 – 1950, restaurateur)
 Forsyth, James Bennett (1850 – 1909, businessman, founder of Forsyth Dental Clinic)
 Foss, Eugene N. (1858 – 1939, governor of Massachusetts from 1911 to 1914)
 Garrison, William Lloyd (1805 – 1879, journalist and abolitionist)
 Gaston, William (1820 – 1894, mayor of Boston, 1871-72, governor of Massachusetts from 1875-1876)
 Goon, Toy Len Chin (1892? – 1993, laundry owner, first Chinese Woman of the Year in US, 1950s)
 Gould, Thomas Ridgeway (1818 - 1881, sculptor)
 Grueby, William (1867-1925, Arts and Crafts potter, Grueby Faience Co., 1897-1919)
 Guild, Curtis, Jr. (1860 – 1915, governor of Massachusetts from 1906 to 1914)
 Hale, Edward Everett (1822 – 1909, Unitarian minister, author, social reformer)
 Hale, Ellen Day (1855 – 1940, painter)
 Hale, Lilian Westcott (1881 – 1963, painter whose work is in the cemetery's collection)
 Hale, Philip Leslie (1865 – 1931, painter whose work is in the cemetery's collection)
 Hamlin, Charles Sumner (1862 – 1938, Assistant Secretary of the Treasury)
 Hart, Thomas Norton (1829-1927, Mayor of Boston, 1899-90, 1900-02)
 Heath, William (1737 – 1814, Revolutionary War general)
 Heinzen, Karl (1809 – 1880, German writer, poet, revolutionary)
 Jordan, Eben Dyer (1822 – 1895, founder of Jordan Marsh department stores)
 Jordan, Eben Jr. (1857 – 1916, partner in Jordan Marsh, founder of Boston Opera Company, built Jordan Hall)
 Jorgenson, Charles Edward (1857 – 1930, Danish artist, picture restorer)
 Langley, Samuel Pierpont (1834-1908, physicist, astronomer, powered flight engineer)
 Lewis, Reggie (1965 – 1993, basketball player, Boston Celtics)
 Lowell, Francis Cabot (1775-1817, father of the American industrial revolution, Lowell, MA, named for)
 Lowell, John (1824 – 1897, lawyer, member of prominent Boston family)
 Lufkin, Richard (1851 – 1922, inventor of the shoe vamp machine)
 Milmore, Martin (1844 – 1883, sculptor)
 Nell, William Cooper (1816 – 1874, abolitionist, historian, integrationist)
 Noli, Theofan Stylan (1882 – 1965, Byzantine bishop, Albanian nationalist and prime minister)
 O'Neill, Eugene (1888 – 1953, writer, playwright, winner of three Pulitzers and the Nobel Prize)
 Patten, (William) Gilbert (1866 – 1945, author, as Burt L. Standish, of Frank Merriwell books)
 Peabody, Amelia (1890 – 1984, artist, spiritualist, philanthropist)
 Pope, Col. Albert Augustus (1843 – 1909, Civil War hero and bicycle manufacturer, Columbia Cycles)
 Prang, Louis (1824 – 1909, lithographer)
 Pyne, Frederick (1832 - 1870, black veteran of Civil War)
 Reece, John (1854 – 1896, businessman, inventor, including the buttonhole machine)
 Rice, Alexander Hamilton (d. 1895, Mayor of Boston 1856 – 57)
 Richards, Linda (1841 – 1930, America's first trained nurse)
 Robertson, Hugh C. (1845-1908, Arts and Crafts potter and glaze innovator)

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- Sacco, Nicola (c. 1891 – 1927, anarchist accused of murder in controversial case, cremated at Forest Hills but not buried there)
- Seaver, Benjamin (1795-1856, Mayor of Boston 1852 – 53)
- Sexton, Anne (1928 – 1974, poet)
- Shaw, Pauline Aggasiz (1841 – 1917, philanthropist and champion of women and children)
- Spooner, Lysander (1806 - 1887, self-trained lawyer, “Father of Cheap Postage, radical thinker)
- Stearns, Frederic Pike (1851 - 1919, civil engineer involved in Boston water and sewer systems)
- Stone, Lucy (1818 – 1893, suffragette, first Massachusetts woman to earn a college degree, abolitionist, editor, first person cremated at Forest Hills)
- Swan, Hepzibah (1756-1825, patron of arts and architects, sole female developer of Beacon Hill property)
- Ticknor, George (1791 – 1871, educator, author, advocate for Spanish culture)
- Vanzetti, Bartolomeo (1888 – 1927, anarchist accused of murder in controversial case, cremated at Forest Hills but not buried there)
- Warren, Joseph (1741 – 1775, physician and Revolutionary War General. He was initially buried at Breed’s Hill and several other locations, reinterred at Forest Hills in 1856)
- White, George Robert (1847 – 1922, industrialist and philanthropist whose money continues to support civic projects in Boston)
- Wilder, Marshall P. (1789-1886, horticulturalist, a founder of MIT and MA Horticultural Society)
- Willard, Simon (1753 – 1848, clockmaker)
- Winslow, John A. (1811 – 1873, Civil War admiral)
- Wirth, Jacob A. (1840 – 1892, German immigrant, restaurateur)
- Zakrzewska, Marie E. (1829 – 1902, physician, founder of New England Hospital for Women and Children)

Architects/Builders (whose work is represented at Forest Hills)

- Billings, Hammatt (1818-1874, Dwight family lot)
- Brims, Daniel (from Scotland, superintendent at Forest Hills 1848 – 1858, involved in early design)
- Bryant, Gridley James Fox (1816 – 1899, architect of gatehouse, with Louis P. Rogers)
- Cram, Ralph Adams (1863 – 1942, architect of Caproni monument, as Goodhue and Cram)
- Dearborn, Henry A.S. (1783 – 1851, initial designer of cemetery landscape)
- Emerson, William Ralph (1833 – 1917, architect of receiving tomb, with Carl Fehmer)
- Fehmer, Carl (1829-1933, architect of receiving tomb, with William Ralph Emerson)
- Howe, Frank M. (1849 – 1909, architect of chapel, with Henry Van Brunt)
- Ipsen, L.S. (architect of first crematory building)
- Olmsted Brothers (landscape architect for George Robert White lot)
- Panter, Charles W. (active in Boston 1863 – 65, architect of entrance gate)
- Preston, William (1842 – 1910, architect of stone bridge and Chadwick mausoleum)
- Rogers, Louis P. (1838 – 1905, architect of gatehouse, with Gridley J.F. Bryant)
- Shurcliff, Arthur A. (1870 – 1957, landscape architect for Milmore Memorial, with Sidney Shurcliff)
- Van Brunt, Henry (1832-1903, architect of chapel, with Frank M. Howe)

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Sculptors (whose work is represented at Forest Hills)

Ball, Thomas (1819 – 1911)

St. John the Evangelist (1873), marble figure, Ditson monument (has been restored and reproduced, original now located indoors)

Barnicoat Frederick (1857 – 1942)

Neale memorial (1899), granite classically draped female figure flanked by large cross

Billings, Hammatt (1818 – 1874)

Dwight family lot

Brush, Gerome

Edward Thaw Memorial (1936), granite winged archangel Michael with young man, Art Deco

Cairns, Hugh (1861 – 1926)

Aurelia Burrage memorial, bronze tablet (1899). Also worked in Beaux Arts style.

Cary, Alpheus (w. 1810 – 1868)

Gothic revival headstone of Simon Willard, Irish sandstone. Also other monuments.

Cianfarami, Aristede Berto (1895-1960)

Rendezvous, bronze garden sculpture relocated in Forsythe Chapel

Dexter, Henry (1806 – 1876)

Barnard memorial (Newfoundland dog), 1854, red sandstone sleeping dog

Dresselly, Andrew

Carved lions for Caproni monument, 1929 from cast by Pietro Caproni

Elwell, Francis Edwin (1858 – 1922)

Bronze doors, McBride mausoleum

Evans, John (1847 – 1923)

Numerous granite monuments, and possibly others in red sandstone including the Fisher monument (1875) and Elizabeth Sharp Gregerson granitemarker in the form of a Celtic cross (1918)

French, Daniel Chester (1850 – 1931) Five large outdoor works, three smaller ones indoors.

Angel of Peace (1898, installed 1905), bronze sculpture for George Robert White lot

Death and the Sculptor, bronze memorial to Martin Milmore, dedicated 1893, moved 1943

Clark memorial (1894), marble with kneeling angels

Slocum memorial (1909), marble stele with female figure

William Schouler marble portrait relief (1873), note French did not create rest of monument

Bronze statue of Adelbert Thayer Alden at columbarium

Head from Angle of Peace, about 1898, lifetime plaster

Carlotta, portrait head in plaster, 1899 (posthumous cast)

Gould, Thomas Ridgeway (1818 – 1881)

Ascending Spirit, marble female figure at Gould family lot (replicated)

Gustafson, Sonja, see Lascari, Hilda

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- Horrigan John (1864 – 1939)
Granite monument for Richards family and many others
Horrigan produced both custom commissions and stock designs
- Johnson, Ben
Bronze doors of Courtenay mausoleum (installed 1937)
- Kraus, Adolph Robert (1850 – 1901)
Bronze portrait bust of Karl Heizen (1881)
Grief (ca. 1891) bronze figure, base by Carl Fehmer, Randidge monument
Fame (1893) seated bronze figure, Jacob Wirth memorial
Vossler memorial stele, red sandstone relief of allegorical figure (1899) (has been restored and reproduced)
- Ladd, Anna Coleman (1878-1939)
Risen Christ, bronze life-size figure holding child; also several original plasters located indoors
- Lascari, Hilda (aka Sonja Gustafson)
Haste family mausoleum, bronze door (ca. 1930)
- Lawrie, Lee (1877 – 1963)
Forsyth Memorial (1911), bronze cast female figure with outstretched arms
- Milmore, Martin (1844 – 1883)
Roxbury Soldiers Monument *Citizen Soldier* standing bronze figure of Civil War soldier (dedicated 1868) Work indoors includes a bronze statuette of Gov. Andrew, a parianware bust of Lincoln, and a marble portrait bust of resident and trustee George Lewis.
- Morse, Sidney (1832 - 1903)
Girl in the Glass marble statue, memorial to Grace Sherwood Allen (ca. 1880)
- Nye, Alfred (active Boston 1847-1870, attributed)
Bangs family monument (marble figure carved in Italy probably based on wooden model by Nye)
- Papotti, Nicola Cantala Mesa (1831 – 1910)
Sumner monument (ca. 1860), marble winged figure on puddingstone base, carved in Italy
Mourning (ca. 1872), seated marble figure for Herbert O. Stetson monument
- Partridge, William Ordway (1861 – 1930)
John Reece (1896), bronze seated portrait status, earlier marble portrait bust on green travertine,
- Pratt, Bela (1867 – 1917)
King Memorial, 1903, black slate recumbent relief; also bronze portrait relief of Alexander Agassiz, 1911, indoors
- Presbreg-Leland Studios
McBride mausoleum and others (1929?)
- Smith Granite Company (active at Forest Hills 1882 – 1917)
About 90 monuments from sarcophagi to obelisks to carved figural sculpture

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Unknown Japanese master

Cast and riveted bronze eagle at grave site of Lt. Kitchell Snow (ca. 1893, installed 1928)

Vossler, Adele

Stele, red sandstone relief of allegorical female figure (1899)

Wilson, John Albert (1878 – 1954)

Firefighter (1909), bronze statue of fireman in full regalia, four bronze relief plaques on granite base

Today the cemetery actively encourages the reinvigoration of the sculptural tradition in monumentation and landscape features. Among contemporary artists represented here are Kahlil Gibran (b. 1922), Fern Cunningham (b. 1949), Ataru Kozura (b. 1967), John Housser (b. 1935) who worked on Mt. Rushmore alongside his father Ivan.

Work by the following artists is also included in the cemetery's indoor collections: Archibald and Emmons, furnituremakers, J.B. Binon, Solon Borglum, A. Sterling Calder, Caproni Brothers, Connick Studios, e.e. cummings, Cyrus Dallin, Avard Fairbanks, Richard Greenough, Lilian Westcott Hale, Philip Leslie Hale, Harriet Hosmer, Henry Hudson Kitson, Paul Revere II, Randolph Rogers, Edmund Tarbell, Katharine Lee Weems, Willard family clockmakers.

Introduction

Forest Hills Cemetery was established in 1848 in Roxbury, Massachusetts, which is now a part of Boston. With its picturesque landscape, outstanding collection of funerary art, and eclectic architecture, Forest Hills embodies the ideals of the rural cemetery movement. Its design and management philosophy continue the tradition begun at nearby Mount Auburn Cemetery in 1831, which was also the work of Henry A.S. Dearborn, founder of Forest Hills Cemetery. In the century and a half since Forest Hills was established, it has grown from its initial 72 acres to approximately 250 acres and remains an active cemetery. Forest Hills exhibits integrity of location, design, setting, materials, workmanship, feeling, and association. It meets National Register Criteria A, B, and C on the local, state, and national level with a period of significance extending from 1848 to 1955.

Forest Hills meets National Register Criterion A as an example of a large remarkably well-preserved rural cemetery that integrates evolving funerary traditions from the mid-19th century to the present. It was one of the few rural cemeteries to be established by a municipality. (Mount Hope Cemetery established in 1836 by the city of Rochester, New York was probably the first municipally-owned rural cemetery.) Forest Hills became a private non-profit institution in 1868 when Roxbury was annexed by the city of Boston. It was also the site of New England's first crematory, established by the Massachusetts Cremation Society in 1893 and owned since 1925 by the cemetery.

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Forest Hills reflects Boston's rich social and cultural history. While most rural cemeteries strove to be democratic, Forest Hills was unusually so. It was open to members of any religion, social class or ethnic group. The more than 100,000 people buried here represent a remarkably diverse cross-section of society – from paupers to the wealthiest industrialist, including many well-known figures from all walks of life and from every corner the world. A precursor of Boston's renowned Emerald Necklace park system, which it strategically abuts, Forest Hills was also a popular 19th century open space and cultural destination.

Forest Hills meets National Register Criterion B because of the large number of persons buried here who played a part in all aspects of political, economic and cultural life. Political leaders included five mayors of Boston, two mayors of Roxbury, three governors of Massachusetts, members of the Massachusetts state legislature, and US senators and congressmen. Military leaders included two Revolutionary War generals, William Heath and Joseph Warren, as well as Henry Dearborn Sr. (father of Henry A.S. Dearborn) who fought in the Battle of Bunker Hill and became a general during the War of 1812. Rear Admiral John A. Winslow was probably the most prominent Civil War veteran buried at Forest Hills, but there are over 1,300 other veterans of that war, including black veteran Frederick Pyne.

Forest Hills also has its share of inventors and industrialists, many of whom were among the city's most prominent philanthropists. Several of them played a key role in establishing Boston's educational, cultural and medical institutions. Pioneering woman doctors buried at Forest Hills include Susan Dimock and Marie Zakrzewska, as well as Linda Richards, America's first trained nurse. Forest Hills is also the final resting place of nationally recognized social reformers such as abolitionist William Lloyd Garrison, suffragist and women's rights advocate Lucy Stone, author Edward Everett Hale, and Nobel Peace Prize winner Emily Greene Balch. Spiritual leaders include Frances Conant, Amelia Peabody, and Em-mu-nees-ka, a Cheyenne Indian.

Forest Hills also has an unusually large number of people associated with the arts. Several artists whose work is represented at Forest Hills are buried here including Pietro Caproni, Thomas Ridgeway Gould, and Martin Milmore. The literary tradition is represented by poets e.e. cummings and Anne Sexton, playwright Eugene O'Neill, and many others. Forest Hills is also noteworthy as the home of many of Boston's immigrants. These include prominent figures such as Albanian nationalist and prime minister Theofan Stylian Noli, and restaurateurs Jacob Wirth from Germany and Ruby Foo from China, as well as many others who are less well known. Chinese and Islamic are among the immigrant groups that are best represented at Forest Hills.

Forest Hills also meets National Register Criterion C as an outstanding example of a rural cemetery designed in the picturesque style, which integrates natural landscape features such as topography and vegetation with designed landscape elements. It is unusually well-preserved, exhibiting a range of lot sizes and types, diverse sculptural elements, and distinctive buildings, all set within carefully landscaped grounds. The cemetery was initially designed by Henry A.S. Dearborn who had laid out Mount Auburn

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Cemetery 17 years earlier, and represents a refinement of that earlier design. Daniel Brims, a Scottish gardener who served as the first superintendent, was also involved in the initial design of the cemetery, particularly the distinctive stone retaining walls. Forest Hills also derives significance as an outdoor museum with an outstanding collection of funerary sculpture and monuments in a wide range of styles and materials, including works by many well-known European and American sculptors. The cemetery's buildings and structures were designed by some of Boston's most prominent architects in a range of styles. Its horticultural collections include many unusual specimen plants.

Forest Hills meets Criteria Exception D because it has served as one of greater Boston's most prominent cemeteries from 1848 to the present. It includes the graves of over 100,000 people of diverse ethnic and cultural backgrounds from all socio-economic groups. The 1848 beginning of the period of significance corresponds with the establishment of the cemetery. The 1954 termination date reflects National Register policy that properties with ongoing significance use a 50-year cut-off date unless events of unusual significance have occurred within the past 50 years.

Forest Hills is nationally significant as an outstanding example of the physical and social goals of the rural cemetery movement; as the final resting place of people of national prominence in a wide range of fields; and as an outstanding work of cemetery design in which are located nationally recognized sculptures and monuments and an outstanding collection of cemetery structures and buildings. Forest Hills is also noteworthy for its high level integrity. The balance of art and nature that was critical to the idea of a rural cemetery has been retained and the landscape continues to reflect the character envisioned by its founders. Forest Hills ranks with other nationally known cemeteries such as Mount Auburn in Cambridge, MA and Laurel Hill near Philadelphia, both of which are National Historic Landmarks.

Boston, Mount Auburn and the Rural Cemetery Movement

In the early 19th century, Boston faced a major burial ground crisis. The problem was three-fold. First, the city's older burial grounds were already seriously overcrowded and there was no longer burial space available within the city limits. The second problem was a public health issue. The older burial grounds were believed to be contaminating the city's water supply. There was also concern that gases emanating from graves threatened public health. The third factor was changing attitudes about death and burial. At that time, burial grounds were typically barren landscapes, with a few scattered grave markers, poorly maintained and devoid of plantings, that were becoming an embarrassment to the city.

Throughout the 19th century, health hazards associated with Boston's older burial grounds remained a major cause for concern. These were gradually closed and most burials took place outside the city in newly established burial grounds and later, in the more elaborate burial places known as cemeteries. Bennington Street Burial Ground (NR) in East Boston (1837) was one of the first of these new burying

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grounds. The 3.6 acre site, which was laid out in an organized rectilinear grid and planted with trees, marked a transition from the random layout of the city's oldest burying grounds to a more attractive burial place. However it offered little help to Roxbury, which was then a separate municipality and geographically remote from East Boston. Later Mount Hope Cemetery in West Roxbury, acquired by the city in 1857, became the primary municipal burying place.

As New Englanders rejected earlier ideas and embraced a more romantic notion of death, they began to explore new approaches to interment of the dead that involved burial in a landscaped setting outside the city. Pere Lachaise, a rural cemetery established outside Paris in 1804, was frequently cited as a successful model. Another precedent was New Haven's New Burying Ground, laid out in 1796. In contrast to older New England burial grounds, it was removed from the center of the city, was laid out in an organized rectilinear pattern, had straight well-defined paths, was enclosed by fencing, and was enhanced with plantings. Its grid-like arrangement reflected a clear sense of order and permanence. It was also intended for use by the living as well as the dead, a radical departure from the earlier burial grounds.

In 1831 the newly formed Massachusetts Horticultural Society, under the leadership of its president Henry A. S. Dearborn and Dr. Jacob Bigelow, a local physician, established Mount Auburn Cemetery. As the first rural cemetery in America, it set precedents for the design of cemetery grounds as well as for all aspects of rural cemetery management and operation. Bigelow was a major catalyst in establishing Mount Auburn, but Dearborn was largely responsible for refining the details of the new cemetery and for laying out the grounds. His goal was to bring out the genius of the site by highlighting the natural features of the landscape. He characterized the desired result as that of a well-managed estate and emphasized the picturesque style of landscape gardening, which valued mystery, complexity and texture. A secondary goal of the new rural cemetery was to create a civic place with a strong educational and moral role within the community. At a time when there were no landscaped public parks, Mount Auburn provided a unique recreational opportunity, with the added benefit of providing access to outstanding works of architecture, sculpture and horticulture.

Within a few years the rural cemetery movement was well-established. After Mount Auburn, important early examples included Laurel Hill Cemetery (NHL) near Philadelphia (1836); Green-wood Cemetery in Brooklyn, New York (1838); Spring Grove Cemetery, in Cincinnati (1845); and Hollywood Cemetery in Richmond, Virginia (1847). Early Massachusetts examples included rural cemeteries in Worcester (1838), Braintree (1839), Salem (1840), Springfield (1841), Lowell (1841), New Bedford (1842) and Newburyport (1842).

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Establishment of Forest Hills (1848 – 1851)

The town of Roxbury, Massachusetts, located immediately to the south of Boston, was incorporated as a city in 1845. Although it was more rural than Boston, Roxbury also faced a burial crisis, as its main burial ground on Eustis Street was already overcrowded, while other graveyards in the community were equally full. A new cemetery for Roxbury was proposed by Mayor John J. Clarke and enthusiastically supported by his successor Henry A.S. Dearborn. In February 1847 the citizens of Roxbury petitioned the Roxbury City Council to prohibit additional burials in the established burial grounds. A few months later a report setting out the advantages and justification for a public rural cemetery was submitted to the City Council. This was an unusual proposal, as most rural cemeteries at that time were private institutions. In November of the same year the Committee on Burial Grounds was authorized to purchase a 56¾ acre farm from Joel Seaverns. The site was appealing because it was well located and physically diverse, with varied topography, extensive vegetation, and several small lakes.

On March 24, 1848, the new cemetery's governing structure was approved by the Roxbury City Council and five commissioners were elected. Six days later on March 30 the rural cemetery was officially established. The consecration was held on June 28, 1848. In July an additional 14½ acres were acquired to accommodate the proposed north entrance and the name of Forest Hills was selected. The consecration address by George Putnam D.D. emphasized the need for burial space close to city and praised the cemetery's location away from major thoroughfares, yet near population centers. His speech reflected the eloquent language used to describe the rural cemeteries of the time. He referred to the practice of burying the dead in the heart of cities as:

"one of the barbarisms of modern civilization, and a decent regard both for the dead and the living requires that it should be discontinued . . . It matters not to the dead how we dispose of their remains . . . the rites of burial concern the living more than the dead. Not for their benefit but for our own hearts' sakes, it is that we gather in funeral companies around their confined bodies."

Putnam also praised the natural features of the new cemetery:

" . . . wooded heights and shaded valleys, grass slopes, little lake of living water . . . the oak, the walnut and the birch, a solemn grove of evergreens along the southern border . . . jagged piles of old convulsions and a wild war of the elements; and the mosses on their sides and the gnarled trees in their crevices are the emblems of present stability and peace."

Forest Hills was built on the precedents established at Mount Auburn, in part because of the direct involvement of Henry A.S. Dearborn (1783 – 1851) at both cemeteries. Dearborn was a Renaissance man whose background included multiple skills necessary for the creation of a cemetery. He studied law,

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was a general in the Army, served as Collector of the Port of Boston, and was also an author, literary translator and politician. Like many prominent men of his time, he was also a gentleman farmer. Through his strong interest in horticulture, in 1831 he became the first president of the Massachusetts Horticultural Society, which led to his role at Mount Auburn. Dearborn became mayor of Roxbury in 1847 and was instrumental in laying the political framework for Forest Hills. He was also largely responsible for the initial design of the cemetery.

An essential feature of Forest Hills was the varied topography, which was shaped by underlying drumlins with areas of exposed outcrops of Roxbury puddingstone. The low hills in the western section of the cemetery were the first area to be developed, with major reshaping of the landforms to make the land more useable for burial space. Superintendent Daniel Brims, who worked closely with Dearborn in laying out the cemetery, built extensive dry laid stone retaining walls to create terraces. The spatial organization was created by a series of winding roads designed for carriages, with paths to provide access to burial lots that were not adjacent to roads. Initially the roads were named for trees and the paths for flowers or shrubs. There was also extensive planting to embellish the existing vegetation of the site. Initially primarily native trees were planted but within a few years a nursery was established on site to grow a wider range of trees and shrubs. Native species included maple, oak, beech, chestnut, mountain ash, black walnut, white ash, and horse chestnut. Species imported from England included larch, Norway spruce, Scotch fir, sycamore, and linden. Seeds were planted to yield an additional 40-50,000 trees.

At Forest Hills, as at other rural cemeteries, the family lot was the primary burial unit, where relatives could be buried together in perpetuity. The standard lot, which sold initially for \$50, was 300 sq. ft., but smaller and larger lots were also available. Within their lot, families had unusual latitude to create their own burial space. Many chose to erect a single family monument. Most of these were three dimensional in contrast to earlier upright headstones. Classical motifs were popular during the early years. They included architectural forms such as obelisks, pillars and urns, as well as classical figures, many carved in marble by European craftsmen. Tombs were permitted on larger lots. Families could add plantings at their own expense. Some early lot owners planted hedges or built iron fences to surround their lots.

For those who did not need or could not afford a family lot, single-grave plots were available for \$5 in the Field of Machpelah on the southern side of the cemetery. Owners of lots in this section could erect a modest headstone. On the eastern side of the cemetery a tract was set aside for free interment for the indigent.

The first two burials at Forest Hills were the parents of Henry A.S. Dearborn who had initially been buried at Mount Auburn and were reinterred at Forest Hills. During the first 18 months of operation, 326 lots were sold and there were 252 interments. By the end of 1850 the total number of interments was 488. During that year 53 lots were enclosed with iron fences, 35 monuments were erected, and four tombs constructed.

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While families were responsible for their individual lots, the trustees created the cemetery infrastructure. Early projects included constructing a small receiving tomb and a 7' tall wooden perimeter fence, laying out roads and paths, and preparing lots for sale. The biggest undertaking was construction of the main gate, designed by Dearborn in the Egyptian style, which was located at the northwest corner of the cemetery. On either side were lodges for the superintendent and the gatekeeper. (The original gate was replaced in 1865 by the present stone gate.) There were also secondary entrances on the south side from Walk Hill Street and on the east from Canterbury Street, where there was a smaller Egyptian gate which no longer exists.

The Cemetery Matures (1851 – 1868)

Henry A. S. Dearborn died in 1851 and was buried on Mount Dearborn at Forest Hills. After Dearborn's death Alvah Kittredge, one of the original commissioners, was elected president, and superintendent Daniel Brims assumed primary responsibility for laying out the grounds. During this period the cemetery added to its original holdings through purchase of additional land, expanded the developed areas of the grounds, and built new features to enhance the landscape. One of the notable features was the present Gothic revival entrance gate designed by Charles W. Panter, which replaced the earlier Egyptian gate. Adjacent to the gate, a decorative stone and iron fence was built along the eastern side of the entry drive, with a Gothic revival gate house at its northern end. These marked the formation of the north entry as it exists today. Treatment of Forest Hills Avenue as a grand entrance was also largely accomplished by 1867, creating the gracious approach that remains one of the hallmarks of Forest Hills.

The landscape was also improved. One of the primary features, intended as a focal point in the landscape, was Lake Hibiscus near the center of the cemetery which was begun in the 1850s and completed by 1861, reaching a total of about four acres. Dell Lake, a smaller natural water body located between Chestnut and Tupelo Avenues, was also deepened and improved during this time. One of Brims's most visible legacies was a series of impressive stone retaining walls. Particularly noteworthy, although built after Brims's retirement, was the one along the south side of Mount Warren. There was also ongoing work on the avenues and paths, which included laying out new roads as well as improving older ones. Steeper sections of road were relaid with stone, with cobbled gutters added to improve drainage. Horticulture also evolving during this period. Initially mostly trees and hardy shrubs had been used on the grounds, but by 1860 the first greenhouse was built for use as a propagating house for annuals.

As a public cemetery, Forest Hills continued to provide a range of burial options, although the major business was in family lots. The type of monument was quite varied, ranging from headstones, typically of marble or sandstone during this period, to sculptural monuments to mausoleums or tombs. This continued to create visual diversity in the landscape, particularly as burial areas laid out during this period

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were located in the hilly western section of the cemetery. In 1860 General Summer's monument was considered the finest in the cemetery. It was a kneeling figure of the Angel of the Tomb protecting the ashes of the dead, made of Italian marble by Nicola Cantela Mesa Papotti of Rome. A few years later in 1866 the Cartwright catacomb tomb with wrought granite front was highly praised, the first of its kind in the cemetery.

Known as "gardens of enclosures," many lots in rural cemeteries as at Forest Hills were still enclosed by hedges or iron fences. After 1860 however, granite curbing became popular for enclosing lots. Eventually the cemetery urged the removal of hedges and iron fencing as these were difficult to maintain and were considered to make the appearance of the cemetery cluttered. During this period the notion of perpetual care was introduced as well, as many of the older lots were no longer being maintained by their owners.

In some cases large lots were purchased by organizations that wished to provide a place to bury or memorialize their members. One of the earliest was the Firemen's lot on Cypress Hill, established in 1856 to honor Boston firefighters. In 1863 the Roxbury Soldiers lot was established nearby to honor Roxbury residents who had fought in the Civil War. It was surrounded by a granite fence and soon became a special attraction of the cemetery. It later became the home of one of the best known monuments at Forest Hills, Martin Milmore's bronze sculpture of a young soldier contemplating the results of war, a theme that was copied in numerous monuments to Civil War soldiers.

Forest Hills also had an active business in single graves, initially at the Field of Machpelah in the southern section of the cemetery, after 1856 at the Field of Ephron on the north side near the entrance gate, and after 1864 at the Field of Manoaah in the southern part of the cemetery. In these areas, graves were laid out in tightly spaced rows, typically marked by a headstone, which was usually no more than 30" tall. Unmarked graves were also available for paupers and others who could not pay for burial services.

In the days before public parks and art museums, cemeteries provided both open space and culture. Forest Hills, which was accessible by train to the nearby Forest Hills railroad station, was a popular attraction. A guide to Forest Hills, written W. A. Crafts in 1855, celebrated the romantic idea of a rural cemetery as a resting place for the dead and offered tours highlighting the sculpture and pointing out the subtleties and refinement of the design. While Forest Hills was a public institution, there were limits to access by the general public. An admission card was required to visit the cemetery on Sunday. These were automatically issued to lot owners (who were called proprietors) while others who wanted to visit on Sunday had to obtain a pass from the city clerk of Roxbury.

By 1868 the cemetery had more than doubled its size from 72 acres to 156 acres, including land adjacent to the north entrance, land on Canterbury Street for service buildings, and additional land around the perimeter of the cemetery, some of which is no longer part of the cemetery. The total number buried at Forest Hills after 20 years (exclusive of those in free lots) was 8,950 people.

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Victorian Sculpture Garden (1868 – 1893)

The year 1868 brought major changes to Forest Hills. Roxbury, which had been a separate city, was annexed to Boston. The cemetery opted to sever its ties with the municipality and create a private non-profit organization to administer Forest Hills. Alvah Kittredge remained president after the reorganization. George Lewis, the last mayor of Roxbury, became a trustee and treasurer of the cemetery.

The post-Civil War period was a time of rapid growth for Roxbury, which was now readily accessible by train from downtown Boston, transforming the formerly rural area into a streetcar suburb. By this time Americans were less sentimental about death, and the use of cemeteries as open space was largely replaced by public parks which filled the need for recreation in a more direct way. The largest park in Boston's Emerald Necklace park system, Franklin Park, was built directly across Morton Street from Forest Hills in the 1880s and the Arnold Arboretum was only a short distance to the west. In 1892 the cemetery was forced by eminent domain to sell 41 acres of land on the south side of Canterbury Street, where it had previously had its stable and work areas, for the establishment of Boston State Hospital, another new civic institution.

A number of major structures were added during this period to enhance the cemetery. By 1868 the entrance gate, gate lodge, and adjacent fence had recently been completed and Forest Hills Avenue laid out as the ceremonial entrance to the cemetery. The present receiving tomb was built in 1871 with a decorative fountain and ornamental plantings were added a few years later. This was followed in 1876 by the bell tower, which was also carefully landscaped, contrasting the ruggedness of exposed puddingstone ledge with smooth lawn and ornamental flower beds. The bell tower was followed in 1884 by a chapel and office adjacent to the entrance gate. In 1891 a stone bridge was built across the ravine opposite Magnolia Avenue, connecting the main part of the cemetery with Milton Hill. Stone for the bridge was taken from the cemetery grounds. The cemetery continued to upgrade and expand the road system, with particular emphasis on gutters and drainage, and also added concrete to steep sections that were washing out. Many of the paths were converted from crushed stone to grass to reduce maintenance.

This was also a period when horticulture flourished at Forest Hills. New greenhouses and a propagating house were built in 1868 to provide flowers for individual lots and for the cemetery as a whole. In the 1870s ornamental beds featuring annual and tropical plants were becoming a major attraction, and the planting department was the largest in the cemetery. Special attention given to laying out areas bordering on main avenues. While cultivation of flowers was considered a desirable embellishment, it was also demanding increased time and expenditure. The trustees noted in their 1875 annual report that there was *"a limit to this profusiveness of decoration beyond which beauty itself becomes surfeit, and short of which limit good taste is sure to stop."* Turf maintenance was also time consuming. In 1874 there were 75 acres of grass, which was mowed between seven and eleven times per year, requiring as much as 40 men during the growing season.

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By the 1890s the cemetery was anxious to balance the ornamental effect of plantings with the realities of maintenance. The 1891 annual report summarized the general approach as trying to be as durable as possible, with increased use of hardy trees and shrubs such as rhododendrons, azaleas, heath and andromedas, to create ornamental effects.

Forest Hills expanded substantially in the post-Civil War period, with many new burial areas laid out in the more level areas southwest of the original cemetery. By the end of this period there was a particularly high demand for smaller lots and for single graves. In 1872, 25 years after Forest Hills was established, the total number of interments was 12,452. In 1874 there were roughly 3,000 lots, 3,000 single graves and 10,000 memorial stones.

Lot enclosures were still popular in the late 1860s, although by this time the cemetery discouraged hedges and iron fences, and was actively removing them with the permission of the proprietors. Granite curbing was the preferred solution for those who wished to enclose their lots. By 1885 only 29 lots remained enclosed by hedges, 336 enclosed by iron fences and granite curbing was rarely installed. This was in keeping with new ideas about cemetery design known as the landscape lawn plan, which emphasized the unity of the cemetery landscape rather than the distinctiveness of individual lots. Single graves were increasingly popular. By 1889 the Field of Manoah, which had been active since 1864 was nearly full, with 3,809 graves. The large new single grave section near the entrance on Canterbury Street was called the Field of Heth.

While headstones became increasingly the norm during this period, sculptural works remained popular for those who wished a more substantial monument. Bronze was now used frequently for large sculptures rather than marble, as tastes had changed and there was more awareness of the effects of the outdoor environment on marble. Moreover, industrialization and changes in the monumentation business led to the formalization of memorials and a lack of individuality in design and expression. Mausoleums were also built, such as the ornate Chadwick mausoleum on Fountain Avenue near Lake Hibiscus, which was designed in the Gothic revival style by William Preston. Granite was starting to become popular as it was more durable than marble, especially once technical advances allowed more sculptural representations in granite and increased horsepower made it easier to transport. Towards the end of the period headstones became more uniform in size and shape, and were more likely to be machine made.

After 1868 perpetual care was required on all lots but many of the older lots were not covered and their maintenance was increasingly an issue. Throughout this period, much work was done on regrading and returfing old lots. There were also administrative problems regarding older lots, as it was unclear after several generations who was responsible for the lot.

In the post Civil War period, Forest Hills continued to flourish in its new role as a private non-profit cemetery. By 1875 the aggregate number of burials for 28 years was 14,545 with 3,088 burial lots and

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3,383 individual graves sold to date. The total land holdings were 226 acres, with the developed portion about 75 acres or one third of the cemetery's land. Forest Hills had a remarkable consistency of leadership. President Alvah Kittredge died in 1876, after having been involved since the establishment of the cemetery. Superintendent Oliver Moulton died in 1885 after working at the cemetery since 1858, a period of 27 years. The cemetery was forced to update its business practices, becoming more business-like and impersonal as it grew and as lots owners moved away from Boston and became less personally involved in their lots. Maintenance efficiency also became a major theme.

Cremation and Expansion (1893 – 1915)

In 1893 the Massachusetts Cremation Society erected a crematory on Walk Hill Street with Dr. James R. Chadwick as president. Cremation, long practiced in Europe, was accepted more slowly in the United States. It was initially advocated by the educated middle and upper classes in response to concerns about health issues associated with decomposing bodies. It was later endorsed by a wider cross-section of society, in part because it was less expensive than traditional burial. The first American cremation occurred in 1876 in Washington, Pennsylvania. The crematory adjacent to Forest Hills was the fifteenth in the United States and the first in New England. It was operated by the Cremation Society until 1925 when it was purchased by Forest Hills. The first person to be cremated there was women's rights advocate Lucy Stone (1818 – 1893). Among the most newsworthy cremations were those of Nicola Sacco (1891 – 1927) and Bartolomeo Vanzetti (1888 – 1927), whose controversial conviction for murder and robbery created an international outcry.

Most of the new burial areas laid out during this period were near the Canterbury Street gate on the east side of the cemetery. These were primarily for single graves, which by this time comprised a substantial amount of the cemetery's business. The Field of Beulah was expanded to include 1,200 new graves in 1903 with additional expansion in 1908. The Field of Heth, established as a single grave lot in 1889, was also greatly expanded in the 1890s. A lodge, known as the Beech Avenue Chapel, was erected near the Canterbury Street gate in 1895 to accommodate the large number of visitors to that portion of the cemetery. It was torn down in 1948 to provide space for new burial areas. Other small lot areas included additions to the Field of Manoah in Section 25, work near the Walk Hill Street gate, and a new single grave section known as Section 24 at the corner of Canterbury Street and Walk Hill Street. In older sections fences and curbs were still being removed. By 1900 no curbs, corner posts above grade, platforms, steps, or buttresses were allowed, except by the approval of the Board of Trustees. In certain sections they were totally prohibited.

There were also a few large lot areas. Most notable was Milton Hill (Section 17), a dramatic natural area in the northern section of the cemetery that was intended for mausoleums and other large memorials. The southern portion of the cemetery also received attention after construction of the crematory. Sections 8, 10 and 22 near Walk Hill Street were laid out in family lots in the early twentieth century.

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During this period the cemetery continued to invest heavily in its ornamental plantings, with particular emphasis on the main entrance area and at newly developed portions of the cemetery. Photographs taken during this period indicate a well manicured landscape with smooth turf, carefully raked drives and lavish Victorian plantings. However as labor costs increased and landscape styles evolved, attitudes about plantings were also changing. There was new emphasis on flowering shrubs and turf, which were easier to maintain and gave a more naturalistic and unified appearance to the landscape. Older sections of the cemetery had hardier naturalistic plantings with primarily native species while the main entrance and active burial areas received a more decorative treatment.

Road construction and improvements were also ongoing. Ledge removed from the cemetery was crushed onsite to provide surface for roads. Automobiles were admitted to the cemetery in 1909, which necessitated gradual rebuilding of the road system. The gravel surface no longer worked well so an asphalt surface treatment was added experimentally in 1911 and later expanded.

Another major project during this period was construction of a permanent iron picket perimeter fence to replace various earlier wooden fences. The new fence was developed in sections beginning in 1910 and included a new entrance at the Tower Street to connect with the Forest Hills subway station.

The fifty-year report in 1897 listed the total number of interments as 30,513 and the total number of lots as 4,773. Land acquisition was still ongoing, primarily small parcels to round out the boundaries. By 1906 the cemetery land encompassed the full 250 acres included in the National Register nomination, with boundaries generally extending out to the abutting streets. As late as 1900 access was still restricted, with only proprietors admitted on Sundays, except with a special ticket or a receipt for a single grave. Although perpetual care was required after 1868, by 1901 there were still 1,500 old lots still not covered.

Twentieth Century Pragmatism (1915 – 1954)

World War I marked a time of transition at Forest Hills, as at many other institutions, with external forces impacting internal policy. Shortage of labor during the war forced curtailment of many maintenance activities and re-evaluation of management practices after the war. Labor troubles continued into the 1920s. At the same time the influenza epidemic of 1918-1919 brought an unprecedented number of burials and intense fear of contamination.

Development of new burial areas continued, primarily in the northeast corner near Morton and Canterbury Streets (Sections 24, 27, 29, 31, 35, 36), at Milton Hill (Section 17) and Rest Haven (Section 9) near Walk Hill Street which originally had a tempietto-like building with a sculpture.

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In 1925 the cemetery purchased the crematory on Walk Hill Street formerly owned by Massachusetts Cremation Society and added to it extensively in the 1920s through 40s with new niches, chapels and columbaria and a new iron picket fence to match that around the rest of the neighboring cemetery. Cremation gained in popularity during the 1930s, in part because it was a less expensive burial option. In 1940 cremations were up 43% over the previous year and were more than the total number of interments, which had been decreasing over the prior decade.

Additions were made to the chapel and administration building in 1921 to bring them to their current configuration. New service buildings were erected in 1929 to replace the former stable on Canterbury Street and other scattered buildings. Road work, which consisted mostly of resurfacing, remained a major ongoing task.

The 1930s were a challenging time for Forest Hills. The depression resulted in reduced income for the cemetery. Severe drought affected the landscape, which was also devastated by the 1938 hurricane which destroyed 741 trees and damaged many monuments and headstones. By this time headstones were more standardized and fewer pieces of sculptural art were commissioned.

During World War II the cemetery was unable to hire sufficient help as many staff members had been lost to the war or to defense plants. The cemetery's appearance deteriorated and in 1944 planting of annuals was discontinued. The cemetery suggested that owners use ground cover instead. Curbs and fences were eliminated to simplify maintenance, with iron fences donated for the war effort. An undeveloped portion of the cemetery along Morton Street was used by cemetery employees for Victory gardens. In 1946 Charles Gaston Smith, who had been president since 1910, died and former superintendent Henry Adams was appointed general manager.

Post-War Expansion (1955 – present)

By the early 1950s maintenance costs were high, labor relations were still strained, and the cemetery was operating at a deficit. There was a major turnover in trustees and senior staff in 1954. The mid-1950s marked a time of transition at Forest Hills, with emphasis on efficiency and expansion. In 1955 the cemetery began a major new development in the northeast corner of the cemetery and undertook a more aggressive advertising and marketing campaign. It also began to use outside consultants rather than having all design work done by the cemetery staff. The engineering firm of Whitman and Howard was hired in 1958 to work on roads and continued with an ongoing role in laying out new burial areas along Morton Street.

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The 1990s marked several major new initiatives. Most significant was the creation of the Forest Hills Educational Trust in 1991. The Trust provides art exhibitions, lectures, concerts, interpretive tours and other special events. In 1998 the cemetery celebrated its 150th anniversary with a juried contemporary outdoor sculpture exhibit. After the exhibition closed, the cemetery acquired several of the works to form the core of an evolving sculpture path. The new guidebook (the first since 1855) entitled *Garden of Memories*, was published the same year. The Trust has also hired a curator and an archivist to oversee preservation of the cemetery collections.

Forest Hills remains an active cemetery and a vital institution within the Boston community that is strongly committed to preserving its historic legacy. It is known for its outstanding collection of art and architecture; its horticultural displays and plant collections; its popular tours and special events such as the annual lantern festival; and as a burial place of that mirrors the economic, political, cultural, and social life of Boston over the past 155 years.

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Maps

1857 Map of Forest Hills Cemetery from original survey by William A. Garbett, Civil Engineer & Surveyor.

1876 Map of Forest Hills Cemetery by Garbett and Wood, Surveyors.

1892 Map showing land ownership in the vicinity of Forest Hills Cemetery. Garbett and Wood, Surveyors.

1913 Map of Forest Hills Cemetery.

ca. 2002 Forest Hills Cemetery (map produced by the cemetery)

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10. GEOGRAPHICAL DATA

Verbal Boundary Description

Forest Hills Cemetery lies in the Jamaica Plain neighborhood of Boston. It is generally bounded on the northeast by Morton Street, on the southeast by Canterbury Street, on the southwest by Walk Hill Street and on the northeast by private property. The cemetery consists of six parcels. The five contiguous parcels include the main cemetery and four small parcels at the northwest corner that were acquired later. They total about 245 acres. The sixth parcel, located across Walk Hill Street from the main cemetery, is about five acres and includes the crematory and columbarium. The National Register boundary encompasses all six parcels owned by the cemetery, which total 250.61 acres.

large unnumbered parcel of 10,552,838 sq. ft.

| | |
|---------|---------|
| 11-3775 | 87,620 |
| 11-3776 | 2,700 |
| 11-3777 | 48,382 |
| 11-3779 | 10,136 |
| 19-4551 | 214,918 |

The period of significance for the National Register nomination is from the founding of the cemetery in 1848 through 1955. Portions of the cemetery developed after 1955 are included within the National Register boundary but are considered non-contributing.

Boundary Justification

The boundary encompasses all land currently laid out and developed for cemetery use at this location as well as some undeveloped areas within the cemetery and the separate parcel on which the crematory and columbarium are located.

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**Forest Hills Cemetery
Boston (Jamaica Plain), Suffolk, MA**

Section number 9-10 Page 3

LIST OF PHOTOGRAPHS

| <i>NR Photo #</i> | <i>Location/Description</i> | <i>Date</i> | <i>Photo by</i> |
|-------------------|---|-------------|-----------------|
| 1 | Entrance Gate, view from Forest Hills Avenue looking southeast | 11/2002 | Shary Page Berg |
| 2 | Receiving Tomb, view from Tupelo Avenue looking northeast | 11/2002 | Shary Page Berg |
| 3 | Forsyth Chapel and Office Building, view from Forest Hills Avenue looking southwest | 11/2002 | Shary Page Berg |
| 4 | View of Lake Hibiscus from Cherry Avenue looking northeast | 11/2002 | Shary Page Berg |
| 5 | View from Mount Warren Avenue looking south over Section 14 | 11/2002 | Shary Page Berg |
| 6 | Stone walls and terracing, from Fountain Avenue looking west | 11/2002 | Shary Page Berg |
| 7 | Milmore Memorial, <i>Death and the Sculptor</i> , view from Tupelo Avenue looking southeast | 11/2002 | Shary Page Berg |
| 8 | Chadwick Mausoleum on Fountain Avenue looking northwest | 11/2002 | Shary Page Berg |

Forest Hills Cemetery National Register Nomination
Boston, Suffolk County, Massachusetts
District Data Sheets
8/22/2003

| NR Map # | Photo # | MHC # | Feature Name | Constr. Date | Architect (Contractor/Builder) | Style | Category | CB | CSt | CO | CSi |
|----------|---------|-------|---|---|---|-------------------|----------|----|-----|----|-----|
| | | | <i>Buildings, Structures & Landscape Features</i> | | | | | | | | 1 |
| 1 | 1 | | Entrance Gate | 1865 | Charles W. Panter | Gothic Revival | C/St | | 1 | | |
| 2 | | | Gatehouse | 1868 | Gridley J.F. Bryant and Louis P. Rogers | Gothic Revival | C/B | 1 | | | |
| 3 | 2 | | Receiving Tomb | 1871, rebuilt 1895, 1920 | Carl Fehmer and William Ralph Emerson | Gothic Revival | C/St | | 1 | | |
| 4 | | | Bell Tower | 1875 | Unknown | Gothic Revival | C/St | | 1 | | |
| 5 | 3 | | Forsyth Chapel and Office Building | 1884, with 1921 addition | Van Brunt and Howe | Gothic Revival | C/B | 1 | | | |
| 6 | | | Stone Bridge | 1892 | William Preston | Rustic | C/St | | 1 | | |
| 7 | | | Crematory and Columbarium | 1893, later modifications | L.S. Ipsen and others | Classical Revival | C/B | 1 | | | |
| 8 | | | Crematory Manager's House | Early 20 th century | Unknown | | C/B | 1 | | | |
| 9 | | | Entry Fence | 1860s | Unknown | n/a | C/St | | 1 | | |
| 10 | | | Iron Perimeter Fence | 1910s - 20s | Unknown | n/a | C/St | | 1 | | |
| 11 | | | Staff Residence | 1866 (?) moved to this location | Unknown | Second Empire | C/B | 1 | | | |
| 12 | | | Greenhouse complex | 1890s, with additions and modifications | Lord and Burnham Co. and others | n/a | C/B | 1 | | | |
| 13 | | | Serviee Buildings | 1929 | Unknown | n/a | C/B | 2 | | | |

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|----------|---------|-------|---|--------------------------------------|--|----------|-------------|----|-----|----|-----|
| 14 | 4 | | Lake Hibiscus | completed 1861 | Cemetery staff | n/a | C/Si | | | | 1 |
| 15 | 5 | | Circulation system (roads and paths) | 1848 - present | Henry Dearborn and others | n/a | n/a | | | | |
| 16 | 6 | | System of Puddingstone Walls | 1848 on | Daniel Brims and others | n/a | n/a | | | | |
| 17 | | | Ornamental Plantings | 1848 - present | Cemetery staff with consultants after 1950s | n/a | n/a | | | | |
| | | | <i>Burial Monuments, Sculptures, Mausoleums</i> | | | | | | | | |
| 18 | | | <i>St. John the Evangelist</i> Ditson monument | 1873 | Thomas Ball, sculptor | | C/O | | | 1 | |
| 19 | | | Otis Skinner Neale memorial | 1899 | Frederick Barnicoat, sculptor | | C/O | | | 1 | |
| 20 | | | Edward Thaw memorial | Early 20 th century | Gerome Brush, sculptor | Art Deco | C/O | | | 1 | |
| 21 | | | Caproni monument | 1929 | Cram & Goodhue, architects with Andrew Dresselly, sculptor | | C/O | | | 1 | |
| 22 | | | <i>Dog</i> Barnard memorial | 1854 | Henry Dexter, sculptor | | C/O | | | 1 | |
| 23 | | | <i>Ascending Spirit</i> Gould lot | 1873 | Thomas Ridgeway Gould, sculptor | | C/O | | | 1 | |
| 24 | 7 | | <i>Death and the Sculptor</i> Martin Milmore memorial | 1893, moved to present location 1943 | Daniel Chester French, sculptor, Arthur Shurcliff, landscape architect | | C/O | | | 1 | |
| 25 | | | Clark memorial | 1894 | Daniel Chester French, sculptor | | C/O | | | 1 | |

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|----------|---------|-------|--|--------------------------------|--|----------------|-------------|----|-----|----|-----|
| 26 | | | <i>Angel of Peace</i> , George Robert White lot | 1898, installed 1905 | Daniel Chester French, sculptor | | C/O | | | 1 | |
| 27 | | | Slocum memorial | 1909 | Daniel Chester French, sculptor | | C/O | | | 1 | |
| 28 | | | Bronze statue of Adlebert Thayer Alden | | Daniel Chester French, sculptor | | C/O | | | 1 | |
| 29 | | | Bust of Karl Heizen | 1881 | Adolf Robert Kraus, sculptor | | C/O | | | 1 | |
| 30 | | | <i>Grief</i> Randidge monument | ca 1891 | Adolf Robert Kraus, sculptor, Carl Fehmer, architect | | C/O | | | 1 | |
| 31 | | | <i>Fame</i> Jacob Wirth memorial | Late 19 th century | Adolf Robert Kraus, sculptor | | C/O | | | 1 | |
| 32 | | | Forsyth memorial | 1911 | Lee Lawrie | | C/O | | | 1 | |
| 33 | | | <i>Citizen Soldier</i> Roxbury Soldiers Monument | 1868 | Martin Milmore, sculptor | | C/O | | | 1 | |
| 34 | | | <i>Girl in the Glass</i> | Early 20 th century | Sidney Morse, sculptor | | C/O | | | 1 | |
| 35 | | | Boy in the Boat | Ca. 1886 | Unknown | | C/O | | | | |
| 36 | | | Sumner monument | ca. 1860 | Nicola Cantela Mesa Papotti, sculptor | | C/O | | | 1 | |
| 37 | | | <i>Mourning</i> Herbert O. Stetson monument | ca. 1872 | Nicola Cantela Mesa Papotti, sculptor | | C/O | | | 1 | |
| 38 | | | John Reece monument | 1896 | William Ordway Partridge | | C/O | | | 1 | |
| 39 | 8 | | Chadwick Mausoleum | 1873 | William Preston, architect | Gothic revival | C/S | | 1 | | |
| 40 | | | Firefighters memorial | 1909 | John Albert Wilson | | C/O | | | 1 | |

**Forest Hills Cemetery National Register Nomination
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Resource Count

| Contributing | Noncontributin | Total | |
|---------------------|-----------------------|--------------|--------------|
| | g | | |
| 8 | - | 8 | buildings |
| 2 | - | 2 | sites |
| 7 | - | 7 | structures |
| 23 | - | 23 | objects |
| 40 | 0 | 40 | TOTAL |

Estimated Acreage 250.61 acres

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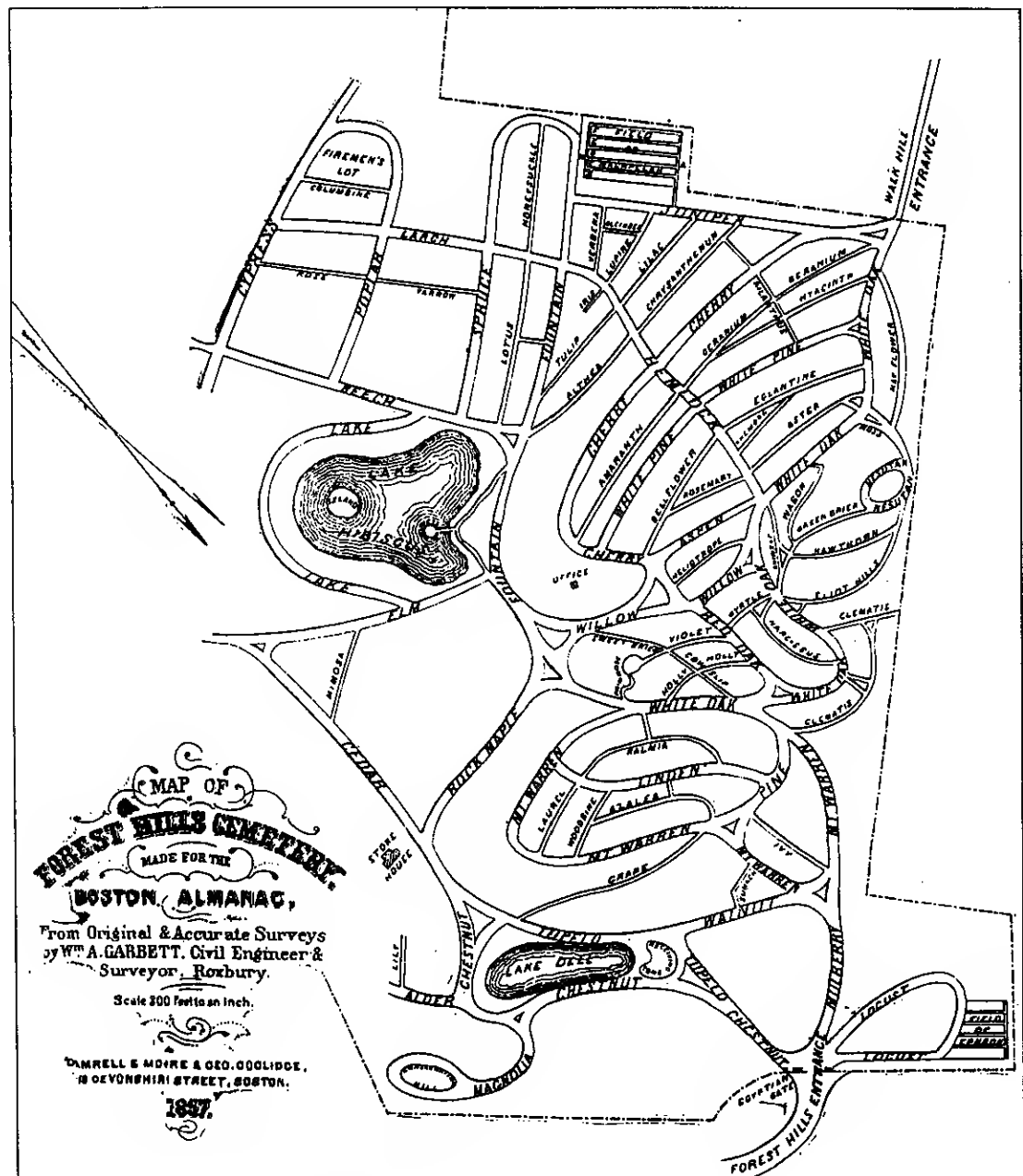


Figure 1 – Map of Forest Hills Cemetery, 1857.

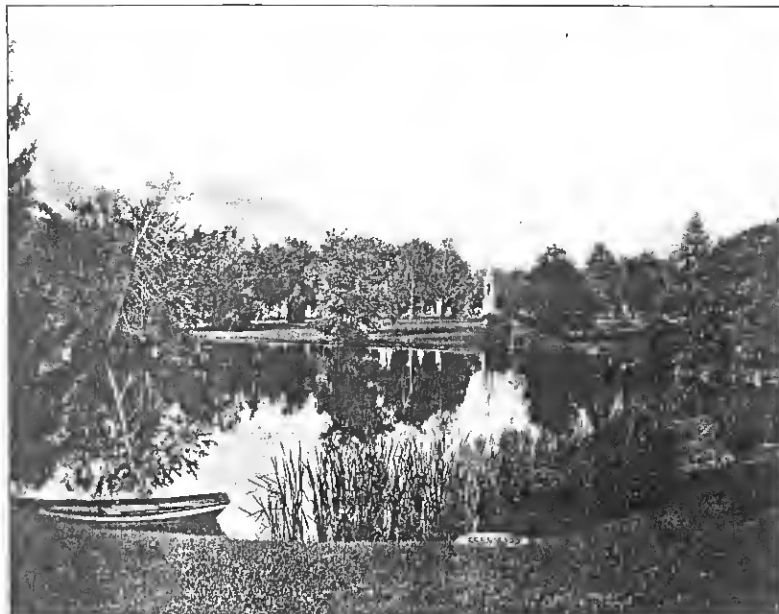
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Historic Photo 5 – Dearborn Memorial, ca 1890s.

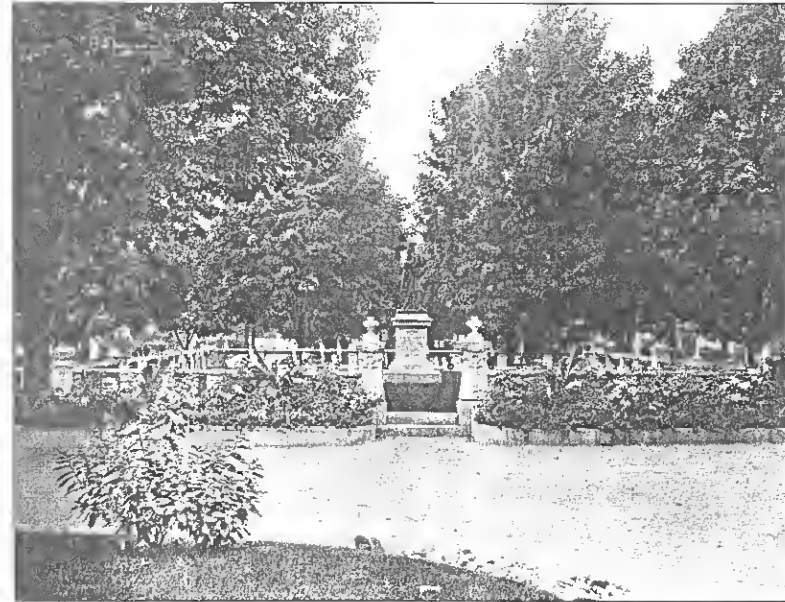


Historic Photo 6 – Lake Hibiscus, ca 1890s. (FHC collection)

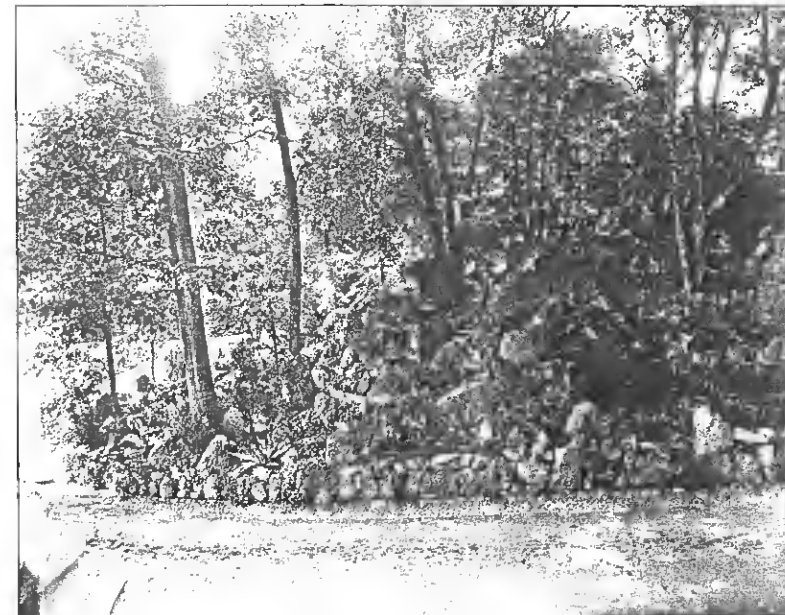
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Historic Photo 7 – Roxbury Soldiers Memorial with Milmore sculpture, ca 1890s. (FHC collection)



Historic Photo 8 – Rock work, location unknown, ca 1890s. (FHC collection)



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Figure 2 – Map of Forest Hills Cemetery, 1876.

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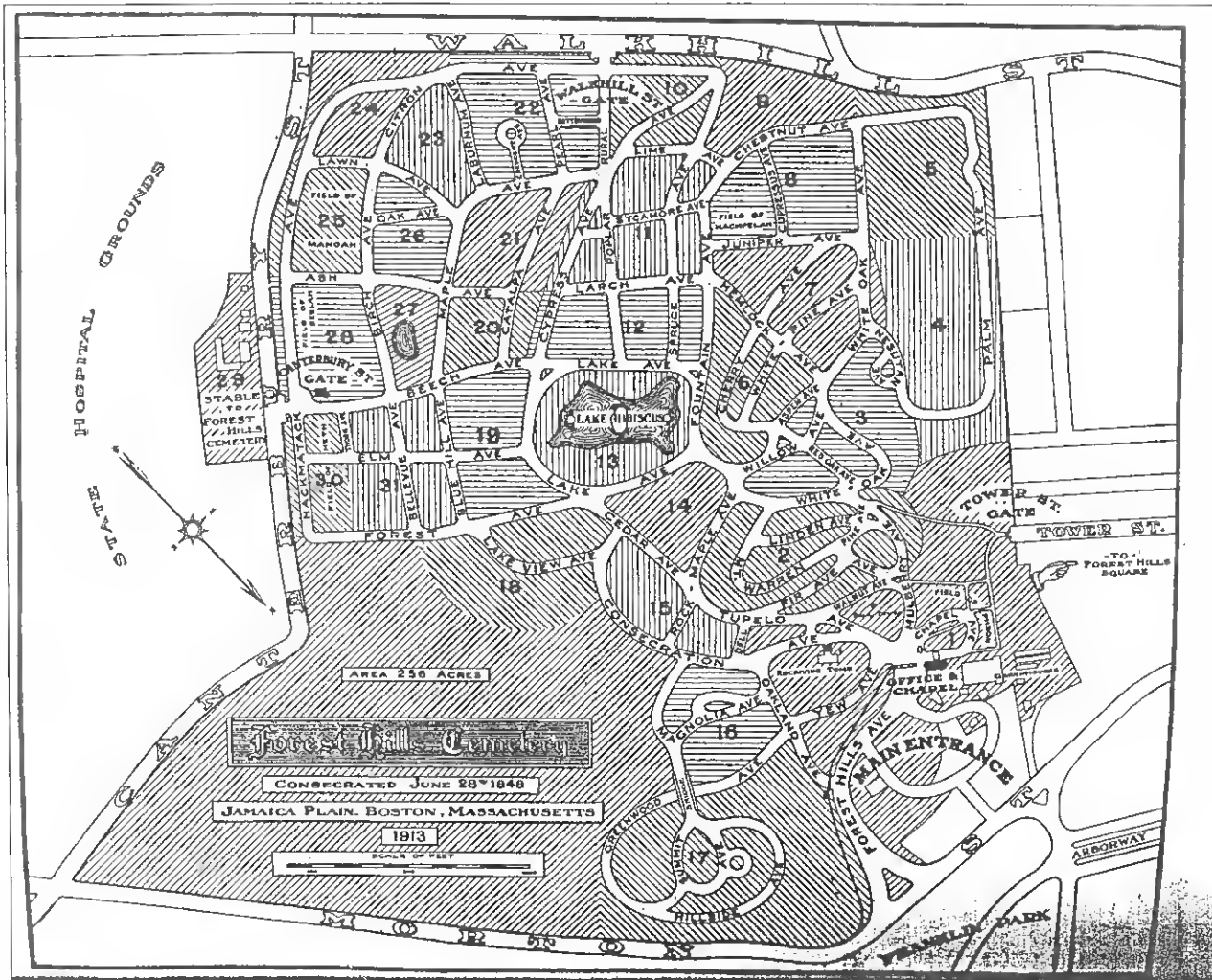
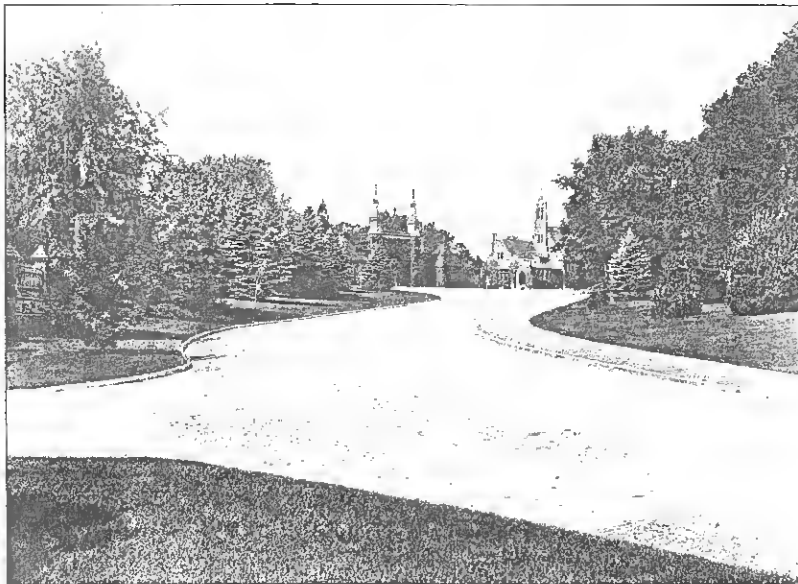


Figure 3 – Map of Forest Hills Cemetery, 1913.

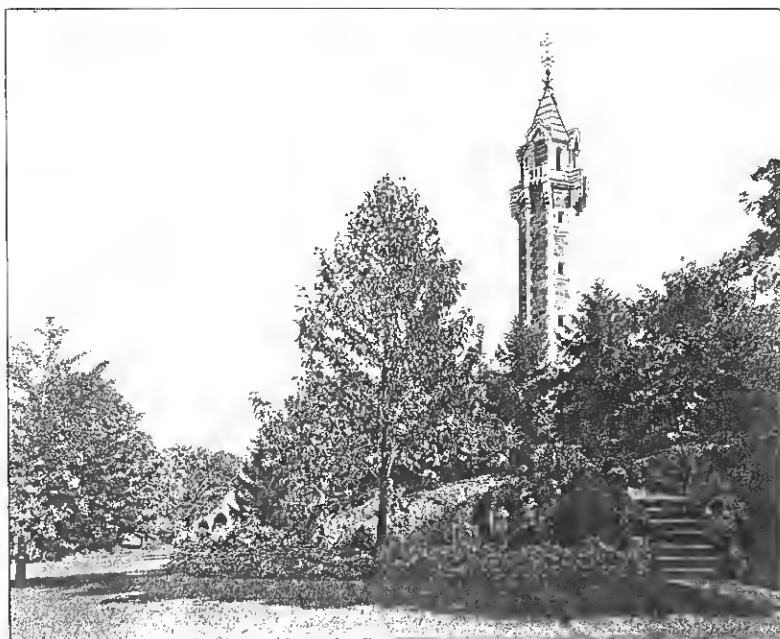
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Historic Photo 1 – View along Forest Hills Avenue to entry gate and chapel, ca 1890s. (FHC Collection)

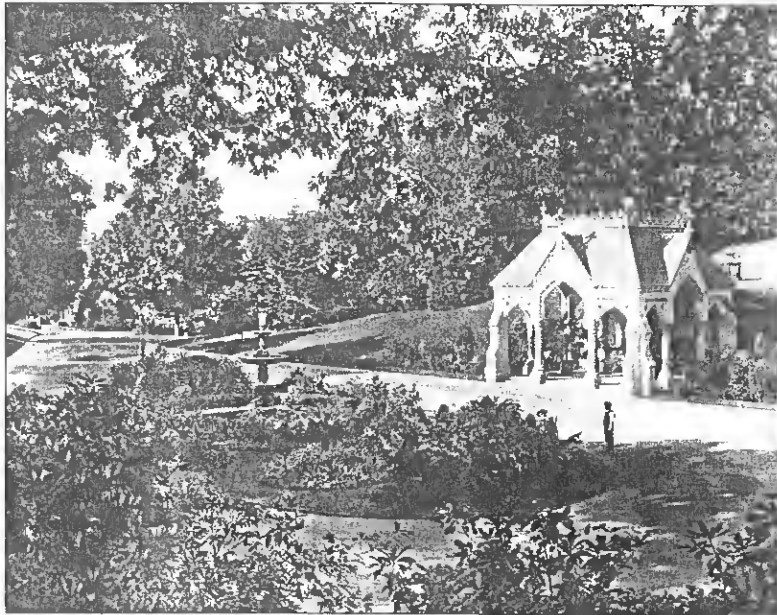


Historic Photo 2 – View of tower from the west, ca 1890s. (FHC Collection)

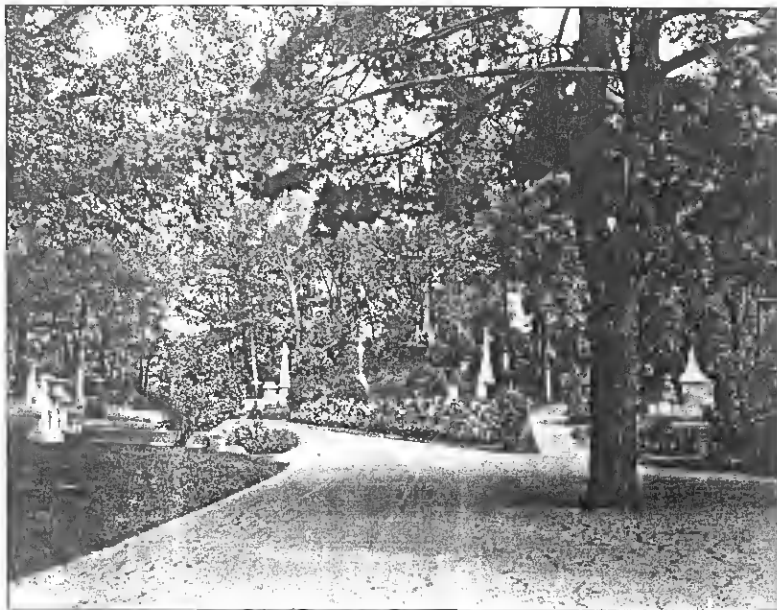
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Historic Photo 3 – View of receiving tomb with fountain in left foreground, ca 1890s. (FHC Collection)



Historic Photo 4 – View near White Oak and Red Oak Avenues, ca 1890s.