

United States Department of the Interior  
National Park Service

# National Register of Historic Places Continuation Sheet

Section number \_\_\_\_\_ Page \_\_\_\_\_

### SUPPLEMENTARY LISTING RECORD

NRIS Reference Number: 94000386

Date Listed: 4/21/94

Episcopal Cemetery  
Property Name

Pasquotank  
County

NORTH CAROLINA  
State

Elizabeth City MPS  
Multiple Name

-----  
This property is listed in the National Register of Historic Places in accordance with the attached nomination documentation subject to the following exceptions, exclusions, or amendments, notwithstanding the National Park Service certification included in the nomination documentation.

  
Signature of the Keeper

5/5/94  
Date of Action

=====  
**Amended Items in Nomination:**

Section No. 8

This nomination is amended to confirm that Criteria Consideration C (for the grave of John C. B. Ehringhaus) applies to this property, as indicated in the text. In addition, politics and government is added as an area of significance for Ehringhaus, the significant person with whom the property is associated.

These changes were confirmed by phone with the North Carolina SHPO (5/4/94).

**DISTRIBUTION:**

- National Register property file
- Nominating Authority (without nomination attachment)

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 an item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions. Place additional entries and narrative items on continuation sheets (NPS Form 10-900a). Use a typewriter, word processor, or computer, to complete all items.

1. Name of Property

historic name Episcopal Cemetery

other names/site number \_\_\_\_\_

2. Location

street & number 505 East Ehringhaus Street N/A  not for publication

city or town Elizabeth City N/A  vicinity

state North Carolina code NC county Pasquotank code 139 zip code 27909

3. State/Federal Agency Certification

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

William S. Rain SHPO 12-14-93  
Signature of certifying official/Title Date

State of Federal agency and bureau \_\_\_\_\_

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

Signature of certifying official/Title \_\_\_\_\_ Date \_\_\_\_\_

State or Federal agency and bureau \_\_\_\_\_

4. National Park Service Certification

I hereby certify that the property is:

- entered in the National Register.  
 See continuation sheet.
- determined eligible for the National Register  
 See continuation sheet.
- determined not eligible for the National Register.
- removed from the National Register.
- other, (explain:)

Signature of the Keeper \_\_\_\_\_

Date of Action \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_

Episcopal Cemetery  
Name of Property

Pasquotank County, NC  
County and State

**5. Classification**

**Ownership of Property**  
(Check as many boxes as apply)

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

**Category of Property**  
(Check only one box)

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

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

Contributing	Noncontributing	
		buildings
1		sites
26	2	structures
56	1	objects
83	3	Total

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

Historic & Architectural Resources of  
Elizabeth City, North Carolina, 1793-1943

**Number of contributing resources previously listed  
in the National Register**

0

**6. Function or Use**

**Historic Functions**  
(Enter categories from instructions)

Funerary-cemetery  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Current Functions**  
(Enter categories from instructions)

Funerary-cemetery  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**7. Description**

**Architectural Classification**  
(Enter categories from instructions)

N/A  
\_\_\_\_\_  
\_\_\_\_\_

**Materials**  
(Enter categories from instructions)

foundation N/A  
walls N/A  
\_\_\_\_\_  
roof N/A  
other stone  
iron

**Narrative Description**

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

8. Statement of Significance

Applicable National Register Criteria

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

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

Criteria Considerations

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

Property is:

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

Areas of Significance

(Enter categories from instructions)

Community Planning and Development

Other: Funerary Art

Period of Significance

ca. 1825-1943

Significant Dates

ca. 1825

1845

1848

Significant Person

(Complete if Criterion B is marked above)

Ehringhaus, John Christoph Blucher

Cultural Affiliation

N/A

Architect/Builder

Blessor and Co.

Caffrey, T. M.

Narrative Statement of Significance

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

9. Major Bibliographical References

Bibliography

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

Previous documentation on file (NPS):

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

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other

Name of repository:

Episcopal Cemetery  
Name of Property

Pasquotank County, NC  
County and State

10. Geographical Data

Acreage of Property 1.5

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

1 18 390400 4017290  
Zone Easting Northing  
2

3  
Zone Easting Northing  
4

See continuation sheet

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

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

11. Form Prepared By

name/title Tom Butchko, Preservation Consultant  
organization date September 1, 1993  
street & number Post Office Box 206 telephone (919) 335-7916  
city or town Elizabeth City state NC zip code 27907-0206

Additional Documentation

Submit the following items with the completed form:

Continuation Sheets

Maps

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

Photographs

Representative black and white photographs of the property.

Additional items

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

Property Owner

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

name City of Elizabeth City, Hon. James A. Harrington, Mayor  
street & number Post Office Box 347 telephone (919) 338-3981  
city or town Elizabeth City state NC zip code 27907-0347

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

Estimated Burden Statement: Public reporting burden for this form is estimated to average 18.1 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Chief, Administrative Services Division, National Park Service, P.O. Box 37127, Washington, DC 20013-7127; and the Office of Management and Budget, Paperwork Reductions Projects (1024-0018), Washington, DC 20503.

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Pasquotank County, North Carolina

## 7. Narrative Description

The Episcopal Cemetery is the oldest active burying ground in Elizabeth City. According to the oldest tombstone original to the cemetery, it dates from 1825, even though local tradition places its organization in 1828. Located south of the city's historic center (most of which was listed in 1977 on the National Register of Historic Places as the Elizabeth City Historic District), it is a small, nearly-rectangular site measuring 495 feet north-to-south and between 120 and 1-5 feet east-to-west; its grade is essentially level. It contains approximately 410 gravestones with death dates from 1724 (commemorated by a later stone marking a moved grave) and 1990. Interments had declined dramatically by 1944, and since 1960, only twenty-one burials have occurred in the cemetery. Presently, only spouses of interees may be buried there. The cemetery is bounded on the north by Ehringhaus Street, a major traffic thoroughfare and commercial street; on the south by Shepard Street, a primary street in an adjacent historically black neighborhood; on the west and northeast by commercial property; and on the southeast by the historic Antioch Presbyterian Church, which now serves as a community center. Despite the arrangement of church and adjacent cemetery, the two neighbors have no connection with each other; Antioch was the local black Presbyterian congregation and the cemetery is composed of entirely white interments. The Episcopal Cemetery is situated adjacent to the Shepard Street-South Road Street Historic District but was not included within the district's boundaries because it did not share a common history with the historically black neighborhood.

The Episcopal Cemetery is divided north-to-south by a grass-covered lane twelve-feet wide that provides vehicular access for funerals and maintenance. The layout of rectangular plots is evident only where family plots are defined by metal fences or raised stone curbing. These plots are concentrated toward the southern (Shepard Street) end, while gravestones in the northern (Ehringhaus Street) portion are placed in a loosely linear manner. While unmarked grassy sections near Ehringhaus Street may seem at first to be devoid of graves, the area is, in fact, full of unmarked graves. (Please refer to Exhibit A, site map.)

The cemetery is enclosed on Shepard and Ehringhaus streets by eight foot-tall wrought-iron fences (#1 on site map) that were erected in the 1920s. Vehicular access to the cemetery is provided at each end by gates that are flanked by urn-topped posts embellished with foliate elements. The Ehringhaus Street gate is surmounted by a semi-circular arch containing the word C-E-M-E-T-E-R-Y, while a smaller gate to its east provides pedestrian access. Utilitarian chain-link fences, portions of which are overgrown with weeds and vines, enclose the property on the east and west.

Although the cemetery has been maintained by the City of Elizabeth City for more than thirty years, the increasing costs of such maintenance and a glaring lack of interest by family descendants in the preservation of individual plots has led to a gradual decline in the property's appearance. The plot fences have suffered the most, with much ornament, particularly cresting, having been lost. In some cases, whole sections of fences are gone. In 1991 vandalism to gravestones required

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approximately \$1,300 in repairs by the City which did not necessarily follow the best preservation guidelines for historic gravestones.

An intermittent canopy of mature deciduous and evergreen trees shelters the entire cemetery, and is particularly lush near Shepard Street where some sections are in deep shade. The most numerous species is the locally common white cedar, some of which are of a venerable age and massive size. They, along with several southern magnolias provide year-round shade. A half-dozen crepe myrtles, some also of great size and age, and several dogwoods provide additional shade and flowers during the summer and spring, respectively. Scattered throughout the cemetery are about a dozen climbing white Cherokee roses that lend color in early summer. The lack of ornamental shrubbery and benches or seats lessens the parklike atmosphere found in many small nineteenth-century graveyards in eastern North Carolina. One of the cemetery's largest magnolias was removed in July 1992 because of age and storm damage, leaving a large barren spot at the Isaiah Fearing plot (#2). Another storm on March 12-13, 1993, uprooted two of the largest white cedar trees, placing once shaded plots into full sun; miraculously, neither of these storms caused any significant damage to gravestones or fences. There is no indication of tree planting within the cemetery during the past thirty years.

**Fences**

Within the cemetery are numerous fences dating from the mid- and late nineteenth century and the early twentieth century that enclose family burial plots. The cast iron fences, while in the minority, are the most significant artistically and include excellent examples of mid-nineteenth century funerary art; they comprise the finest such group in eastern North Carolina. Such ornate iron fencing is characteristic of Episcopal cemeteries in North Carolina and, because of their cost, associated with the upper-class. Only one local example is dated, the 1857 enclosure of the Thomas D. Knox plot (#3), and no fence is signed by the manufacturer. The Knox fence is composed of an eloquent representation of slender tree trunks as posts and balusters, each with closely-shorn side branches symbolizing lives cut short, and all entwined by grapevines. Across the access drive from the Knox plot is the plot of L. K. Saunders (#4), around which an elegant cast iron fence is anchored by trunk-like posts but with balusters of sinuous leafy oak branches with acorns. The Saunders gate features an evocative hourglass enclosed within a mantle of oak leaves and a similar, but now missing, gate probably graced the identical adjacent John M. Mathews fence (#5). The robust and highly-detailed Culpepper-Sanderlin fence (#6) has balusters consisting of broad foliated panels somewhat resembling musical lyres that alternate with equally decorative arrows that point downward; an eagle with spread wings and a pair of downturned torches invigorate the gate. The fence enclosing the grave of Dr. George John Musgrave (1819-1854, #7) is anchored by austere Gothic Revival style octagonal posts topped by elegant tapering spires. It features balusters finished as trefoil arches and connected at the bottom by quatrefoils; the sophisticated design is crowned by fleur-de-lis cresting. The most unusual of the cast iron fences surrounds the graves of two little Lawrence sisters (#8), Sarah and Ann, who died in 1844 and 1848 at ages of nine years and five

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months, respectively. It consists of cast concrete posts supporting simple iron bars from which hang ornaments embellished with Eye of Horus motifs and remarkable cast iron tassels; chain swags connect these ornaments and enclose the entire rectangular plot.

Wire fences were popular during the late nineteenth century and examples are found enclosing several plots within the Episcopal cemetery: the single grave of Margaret W. Moore (1800-1836) (#9), the Martin-Morrine family plot (#10), and the Benjamin F. White (1841-1881) family plot (#11). The Moore fence, only four-feet by seven-feet in size, is enclosed by curved wires of heavy gauge that overlap into a sophisticated Gothic arch pattern, with the rail topped by miniature robust crests that echo the corner finials. The wires that comprise the Martin-McMorrine fence, the most extensive in the cemetery, are bent so as to form an overlapping diamond pattern; cast iron medallions accent the overlapping mesh while crests and finials embellish the top rail and posts, respectively. The White fence is fashioned of thinner wire than the Moore and Martin-McMorrine fences and forms a mesh pattern; its posts and cast iron finials and crests-are similar to the other wire fences.

Wrought iron fences are the most numerous within the cemetery, with over a dozen examples. Only several, such as those at the Pailin (#12) and Armstrong (#13) family plots, display a manufacturer's mark, that being the shield of the Stewart Iron Works of Cincinnati, Ohio, attached to the gate. Stewart fences were very popular in northeastern North Carolina during the late-nineteenth and early-twentieth centuries and it is likely that several of the unmarked fences also are from the company. The Pailin fence is comprised of diagonally-set square-in-section rods at alternating heights topped by cast iron arrow-like finials. The fence surrounding the Flora family plot (#14) is composed of short finial-topped palings, each of which is anchored by four short diagonal braces to each of three rails; the result is a decorative web-like design. Hairpin fences, so-called because of the elongated metal loops that form the palings, enclose several family plots, including the Bradford-Griggs (#15), Ehringhaus (#16), Cook (#17), and Pendleton (#18) plots. These hairpins enclose single rods which have a variety of finishes: fan shapes on the Bradford-Griggs fence and arrows on the Ehringhaus and Pendleton fences. The fence at the Grandy plot (#19) combines the hairpin form with arrow finials and web-like diagonal braces into an unusually handsome design; it is a Stewart Company fence.

While there are no wooden fences within the cemetery, a ca. 1940 documentary photograph in the collection of the local Museum of the Albemarle illustrates several such fences in the cemetery's extreme northeast corner. Composed of simple square-in-section palings with pointed tops, these wooden fences added another element to the visual definition of family burial plots. The last of these fences have been removed for at least thirty years.

**Gravestones**

The gravestones in the Episcopal Cemetery reflect funerary traditions and art from the entire period of significance, ca. 1825 to 1943. The oldest inscription date is the tablet at the grave of William Norris (1690-1724) (#20), even though the

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stone itself, with a symbolic Victorian bas-relief of two shaking hands, dates from the mid- or late-nineteenth century. Most likely, the stone was imported when Norris's remains were moved to the Episcopal Cemetery from a rural cemetery. While there are a few other stones that possibly were moved from remote or abandoned cemeteries, the vast majority are original.

Brick vaults were common in burial practices during the early decades of the nineteenth century, and nearly a dozen remain within the Episcopal Cemetery. The largest vault, and one of the most impressive monuments in the cemetery, is the sixteen-foot long, twelve-foot wide, and seven-foot tall stuccoed brick barrel vault of J. H. Pool (#21); there is obvious room for multiple interments but no indication as to the number of corpses inside. The barrel vault is anchored at each end by stepped parapet with access provided on the east end by a cast iron door decorated with Gothic Revival elements; this door is marked with the name of the manufacturer N. Cory, but no city is given. The vault was built sometime after Pool's purchase of this plot in 1840, but whether it was before his death in May 1866 is uncertain as he was survived not only by his wife of thirty-five years, but by his six children as well.

The nearby vault of Capt. Thomas Cahoon (#22) is half as large -- twelve feet long, nine feet wide, and five feet tall--but also has stepped parapet ends. Most of its stucco covering has fallen away, leaving the intricate brickwork of the vault visible, but unprotected. A much fuller vault is seen at the grave of Nancy Ballance (1760-1812) (#23). Unless the cemetery site has a burial tradition that predates its known history, Nancy's corpse and tablet stone with its elegantly shaped neo-classical a top were moved to their present location at an unknown date (prior to World War II). Scattered throughout the cemetery are about a dozen unmarked low brick vaults. The identities of some, like one almost a foot tall in the Musgrave plot (#7), can be inferred because of family associations. The identities of others, such as a pair (#24) so sunken into the ground west of the Saunders-Matthews plot that only the top inch remains visible, remain a mystery. While it is impossible to determine their age without extensive research, most were probably built between 1835 and 1880.

The cemetery's most common gravestones from the first half of the nineteenth century are ledgers, large rectangular stones placed at ground level, and table markers, which are ledgers set on brick bases. Ledgers provided ample surface to not only record biographical data but provide decorative embellishments and verse. Seven ledgers are located in the Martin-McMorrine plot (#10), the earliest covering the grave of John McMorrine, Esq. (1791-1842). The other six ledgers (in this plot) date to 1912, and are anomalies because ledgers were out of vogue by this time. More common are the ledgers simply inscribed with names and death dates, such as those of Mary Burgess Elliott who died in 1847, (stonecutter R. Dalrymple of Norfolk) (#25); Ann Lawrence, who died in 1848 (#38); and Gilbert Elliott, Esq., who died in 1851 (#26).

Much more numerous are table stones, most of which are nine to-twelve inches above the ground with several as low as six inches tall. Bases are uniformly composed of brick, although many are stuccoed. The earliest (raised nine inches) is

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at the grave of Margaret W. Moore (1806-1836) (#9). Examples include adjacent table stones for Dr. S. Davis Grice (1824-1860) and his wife Susan C. Grice (1827-1892) (#27); his is unsigned and hers was carved by J. P. Hall of Norfolk. Another was carved by J. D. D. Couper of Norfolk for Richard Henry Leigh (1841-1872) (#28). The unsigned table stone of Nancy H. Simmons (1833-1866) (#29) is elegantly finished with a well-articulated cyma reversa molding along the edge.

Tablets, or upright stones at the head of the grave, were prevalent throughout the nineteenth century. Among the many examples in the cemetery are [the only slate gravestones in the cemetery,] the very similar Neo-Classical style stones of Nancy Norris (1788-1825) (#30) and David Wade (1796-1833) (#31). Each has a projecting semicircular top that encloses a delicate incision of weeping willow tree and funeral urn and geometric border. The Isaiah Fearing plot (#2) has nine similar marble tablets with segmental arched tops, typified by the stone of Emma B. Fearing (1839-1867) that includes a carved lily within a round-arched frame. Tablets with particularly elegant carved tops include the sculpted curvilinear and flower-bedecked stone of Sarah Musgrave Scott (1833-1857) (#7) and the flamboyantly-shaped stone with a distinctive beaded edge marking the grave of Sarah Hinds (1782-1845) (#.32) that was carved by Gaddes of Baltimore.

Obelisks were a popular funerary element throughout the cemetery's period of significance, even though the traditional Egyptian element had no relation to ancient Egyptian burial practices. Examples include the tall and elegant 1856 obelisk of John C. B. Ehringhaus (1814-1853) and the squat obelisk with austere finish atop a Gothic Revival pedestal that marks the resting spot of George John Musgrave, M. D. (1819-1854) (#7); the latter is one of the most impressive monuments in the cemetery. An especially eloquent and diminutive obelisk marks the grave of Sue M. Russell (#33), who died in 1854 on her sixth birthday; it is invigorated by carved Gothic arch panels and crowned by an intricate floral crop finial. The tall unadorned obelisk that is the centerpiece of the Pailin family plot (#6) is an excellent example of the continued popularity of this element into the early twentieth century.

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## 8. Statement of Significance

## Summary

The Episcopal Cemetery in Elizabeth City contains an important collection of grave stones and fences that illustrate funerary traditions of the nineteenth- and early-twentieth centuries, making it eligible for listing under Criterion C. These traditions, as expressed by form and symbolism, were carved by skilled artisans in stone yards along the mid-Atlantic coast, particularly in Baltimore and Norfolk. The remarkable collection of twenty cast iron, wrought iron, or wire fences were erected from the mid-nineteenth century to the 1920s and are typical of fences raised by families, particularly well-to-do ones, around family plots. The antebellum cast iron fences, while numbering only six, constitute one of the most evocative and impressive of such groups in eastern North Carolina. The Episcopal Cemetery also meets Criterion B and Criterion Consideration C, as the burial place of John C. B. Ehringhaus, Governor of North Carolina from 1933 to 1937. His grave is the only remaining historic resource in Elizabeth City associated with Ehringhaus, who was the only governor elected from Pasquotank County. The cemetery is also significant under Criterion A as a collection of graves of individuals important to the development of Elizabeth City during the nineteenth and early twentieth centuries. Finally, it meets Criterion Consideration D because it derives its primary significance from graves of persons of transcendent importance and it features distinctive design features.

The cemetery's period of significance, ca. 1825 to 1943, dates from the oldest gravestone original to the cemetery. It falls within the years covered by the Elizabeth City Multiple Property Documentation Form (MPDF), Historical and Architectural Resources of Elizabeth City, North Carolina, 1793-1943, particularly historic contexts Antebellum Boom: 1820 to 1860; Elizabeth City: 1361 to 1880; Railroad Boom: 1881 to 1899; and Twentieth Century Progress: 1900 to 1943. Within these contexts, the subsections that most directly cover this property are those concerning physical development and expansion, and commercial and industrial development. The cemetery is discussed in the MPDF under Property Type 5-Cemeteries, Monuments, and Bridges.

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**Historical Background**

The early history of the Episcopal Cemetery is fraught with uncertainties compounded by a lack both of duly recorded deeds and lost Vestry minutes. While the Anglican Church in North Carolina had been established by law in 1701 and a chapel erected in Pasquotank County by 1708, the church fell into disfavor during the American Revolution and did not reappear in the county until 1825 when Christ Episcopal Church was organized in Elizabeth City (Hill 1948, 5-8; Butchko 1989, 6, 328 [n. 17]). Local tradition attributes the founding of the Episcopal Cemetery as 1828, even though no record can be found to support this date. While gravestones exist in the cemetery for persons who died in 1724 and 1812, the earliest gravestone that appears original to the cemetery is that of Nancy Morris (1788-1825). Tradition is silent as to where residents of Elizabeth City were buried during the late eighteenth century, particularly after the town's founding in 1793 as Redding. The earliest record of municipal interest in a cemetery is a deed dated March 6, 1823 for 0.73 acres to be "occupied as a Burying Ground and not otherwise (Deed Book W, p. 313). This tract, now known as the Baptist Cemetery in the 300 block of West Colonial Avenue, is included in the Elizabeth City National Register Historic District (Outlaw 1961, 128-142).

There are few early legal records for the Episcopal Cemetery. The earliest documentation is from February 11, 1845, when Miles White sold one-half acre adjoining the land known as the Episcopal burying ground to the Vestry of Christ Episcopal Church to expand their cemetery; he sold another quarter-acre to them on June 15, 1848 (Deed Book EE, p. 447; Deed Book HH, p. 414). Unfortunately, neither deed describes the tract being sold so as to determine which part of the present cemetery is the oldest. Likewise, deeds for family burial plots sold by the Rev. E. M. Forbes, Rector of Christ Church, in 1845 to Joseph H. Pool, in 1848 to William Newbold and Isaiah Fearing, and in 1849 to Robert Watkins, do not describe in any way which plots are being transferred: the large brick vault of Pool (#21), who died in 1866, is situated near Ehringhaus Street; the plot (#2) containing the graves of Fearing (1791-1858) and twelve of his descendants is at the opposite end near Shepard Street; and the plot bought by Newbold (#34), where his wife Martha A. Newbold (1819-1848) and son James G. (1841-1859) are interred, is near the center of the cemetery. Oddly enough, Newbold bought his plot eleven weeks after his wife's death (Deed Book FF, p. 302; Deed Book GG, p. 180; Deed Book HH, p. 33; Deed Book HH, p. 388). The only other purchase of a burial lot in the cemetery that is recorded in the county courthouse is that acquired in 1875 by Captain W. W. Brown (1818-1883) (#35); his handsome draped obelisk is enclosed by a handsome wire fence immediately west of the Fearing plot (Deed Book UU, p. 90).

During the early and mid-nineteenth century, the Episcopal Cemetery, along with the Baptist Cemetery, remained as the city's primary place for interring white residents. In 1872 Hollywood Cemetery was established south of the municipal limits as a public cemetery for whites, and by the early twentieth century had become the choice for all but those families who still had space in family plots within the Episcopal Cemetery. This change is born out by the scarcity of burials in the older cemetery after the 1920s and the fact that most descendants of those interred in the

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Episcopal Cemetery are buried at Hollywood. Since the 1940s, burials in the Episcopal Cemetery have become increasingly rare, with only twenty-one burials since 1960. All of these have been of descendants of those already buried in the cemetery. Future burials are limited only to the spouses of interees.

While the legal records for the cemetery are lacking, the importance of the persons interred there is well known. The vast majority are men and women who exercised considerable influence in various aspects of life in Elizabeth City during their adult lives. These include physicians Rufus K. Speed (1812-1897); George John Musgrave (1819-1854); William F. Martin (1921-1880); and Bradford Griggs (1870-1950); lumberman Daniel S. Kramer (1834-1899); merchant and postmaster Isaiah Fearing (1789-1858); department store proprietor Oliver F. Gilbert (1878-1946); fishery, grist mill, and marine railway owner William Pailin (1834-1907); local politicians such as Registrar of Deeds Benjamin C. Brothers (1846-1919); Clerk of Court John Pool Overman (1848-1919); mayors Jerome Bell Flora, Sr. (1850-1914); and his son Jerome B. Flora, Jr. (1890-1954) (the younger Flora was mayor from 1927 to 1947); educator Samuel Lloyd Sheep (1856-1928); bankers John C. B. Ehringhaus (1814-1853), William W. Griffin (1815-1897), and Charles Guirkin (1837-1895); *The North Carolinian* editor Dr. Palemon John (1828-1902); and undertaker and furniture maker Reubin Madrin (1821-1912). In addition, numerous casualties and veterans of the Civil War are interred within, including James Monroe Whedbee, whose epitaph declares that he was "A Zealous Confederate." Also buried here is Pvt. William C. Smith, killed in Europe during World War I.

The most illustrious person buried in the Episcopal Cemetery is John Christopher Blucher Ehringhaus (1882-1949) (#16), Governor of North Carolina from 1933 to 1937. As the only native of Pasquotank County ever to serve as governor, and the last governor elected from the Albemarle region, the state's oldest settled area, Ehringhaus assumed office during the trying days of the Great Depression. Although his administration was decidedly unpopular because of his financial and tax policies, Ehringhaus restored fiscal credibility to state government and undertook sweeping changes to the state's educational system which put the public schools on firm financial standing (Morgan 1986, 143-144). His grave is locally significant because both his boyhood home at 402 East Fearing Street and his adult residence at 405 East Main Street have been demolished. His epitaph aptly states: HE SCORNE TO TAKE THE EASY ROAD / OR COMPROMISE. INSTEAD HE CHOSE / THE TOILSOME TRAIL THAT CONSCIENCE / SHOWED, AND DID IT WITH A SMILE

#### Artistic symbolism

Religious and secular symbolism was very important in funerary art during the mid- and late nineteenth century and early twentieth century. Rendered on gravestones and cast iron fences, these artistic features were evocative expressions of sorrow and hope of resurrection. The language of such art is varied.

Elements from nature are the most prevalent of the symbols. Foremost among these are weeping willows, whose gracefully pendant branches were romanticized beginning in the late eighteenth century as symbols of mourning. More than a half dozen examples illustrate differing levels of sophistication in rendering this

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popular motif, including a stiffly stylized tree on the tablet of John Hinds (1796-1837) (#35), a more sinuously rendered form on the Gothic Revival tablet of Bowen Elderidge (1791-1855) (#36), and the well-articulated tree on the tablet of David Wade (1796-1833) (#31), on which lacy branches frame a classical urn. The Wade tablet, one of the few slate stones in the cemetery, was probably imported from New England, where experienced artisans created similar stones during the early years of the nineteenth century. Other tree forms are seen on the splendid cast iron fences enclosing the previously discussed Knox (#3) and Saunders-Mathews (#4-5) family plots. On each, the posts are represented as severed tree trunks closely shorn of their limbs, implying lives cut short. Yet, on each there is an element--grape vines on the Knox fence and acorns on the Saunders-Mathews fence--that hold the promise of the renewal of life. Oak leaves, symbolizing honor, are also used, along with ivy, to accent the stone of Anna Albenia Overman (1863-1890) (#37). Flowers were a popular symbol, such as the lily that expressed purity on the gravestone of Catherine Dallam Mathews (1833-1873) (#5) and the single plucked rose bud that eloquently noted that the life of William E. Knox. (#3), who died at only two months, ended long before it could bloom. Morning glories, another popular Victorian flower, embellish the gravestone of Sarah Musgrave Scott (1833-1857) (#7).

Traditional Victorian symbols of death and mourning are well represented within the cemetery. Urns were a common symbol to evoke the remains and ashes of the dead. When draped by mourning cloths, as seen on the obelisk of John C. B. Ehringhaus (1814-1853) (#10), which was erected in 1856, and the Gothic Revival monument of his son, Erskine Ehringhaus (1853-1942), and daughter-in-law, Carrie Ehringhaus (1856-1892) (#16), the effect was heightened. An especially eloquent statement of death and mourning is illustrated by the draped obelisk of Capt. W. W. Brown (1818-1883) (#35), on which large tassels, another traditional Victorian decoration, provide weight to anchor the well-articulated folds of the cloth. Another popular Victorian representation of death was the upturned torch, which, still lighted as in all the local examples, expressed the belief in life after death. The Episcopal Cemetery has several examples of symbolic torches, on the impressive Gothic Revival monument of Dr. George John Musgrave (1819-1854) (#7), and in the elegant gate of the Henry Culpepper fence (#5). An hourglass, another symbol of the end of mortal life, is eloquently featured in the impressive cast iron gate to the Saunders plot (#4).

Religious symbols were equally popular on gravestones, indicating the adherence of the local citizenry to the Christian faith. Several graves are marked by freestanding crosses, such as that of Max Leonidas Sanderlin (1895-1904) (#6) which is further embellished with a palm frond that recalls the triumphal entrance of Jesus into Jerusalem. The handsome tablet of Rachel Kramer (1830-1883) (#38) combines the cross with a crown representing Jesus as King of mankind. The Dove of Peace on the gravestone of Mary F. Madrin (1820-1892) (#39) reflects the hope of peace in heaven, while the little angel that looks somberly upon the grave of eleven-day-old Scott P. Appleby (1904-1905) (#6) offered solace to his grieving parents.

The inclusion of emblems of fraternal societies on gravestones is indicative of the great social, civic, and religious importance of such organizations in

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Elizabeth City during the nineteenth century, with a Masonic Lodge being chartered in 1825 and an Odd Fellows Lodge in 1847 (Griffin 1970, 138). The most eloquent depiction is on the tablet stone of William E. Mann (1847-1866) (#40) which combines emblems of the Masonic and Odd Fellows orders beneath a mantle of ivy. The Masonic square-and-compass emblem is also shown on the tablet of Dr. Palemon John (1828-1902) (#41), where it is combined with the double-headed eagle of the Consistory Rite, and on the tablet of Capt. Thomas Dunbar (1806-1856) (#42), where it encloses an all-seeing eye and rests upon an open book representing knowledge. There is no known significance attached to the fact that the three graves displaying the Odd Fellows insignia--William J. Purdy (1830-1855) (#43), William E. Mann (1847-1866) (#40), and J. H. Beals (1848-1921) (#44)--are located in the cemetery's extreme southeast corner.

Verse

Because of the relatively small size of the Episcopal cemetery, the number of tombstones containing verse is limited. While short quotes from Scripture--such as "I know that my redeemer liveth" are common, longer citations are not unknown: "How unsearchable are his / judgments, and his ways / past finding out", on a short obelisk with illegible name and dates, and "If ye believe that Christ rose from the / dead even so also them which sleep / in Jesus will God bring with him" on the tablet of William E. Mann (1847-1866) (#40). Several inscriptions offer solace through religious themes, such as this simple verse on the stone of Capt. Thomas Dunbar (1806-1856) (#42): "Friends nor Physicians could not save, / Thy mortal body from the grave. / Nor can the grave confine me here, / When Christ my judge bids me appear."

Other inscriptions evoke romantic Victorian ideals of the home. These are epitomized by the sayings on the combined stone of Joseph Langley (1838-1881) and his wife, Ann (1836-1871) (#45): "Amiable and beloved father, / farewell. Not on this perishing / stone, but in the Book of / Life, and in the hearts of thy / afflicted friends is thy / worth recorded and A mother's feeling in / thy bosom glowed, / Which heaved in kindness / with every gentle breath." The engraving on the gravestone of Carrie Ehringhaus (1856-1892) (#16) combines ideals of motherhood with religious pleading: "Fold her, O Father, in thine arms, / And let her henceforth be / A messenger of love between / Our hearts and Thee." The short terse epitaph of Edward Wilson Saunders (1828-1857) (#4) seems matter-of-factly blunt in contrast: "I would not live forever."

Several longer poems embody eloquent nineteenth-century sentimentality in remembrance of the dearly departed. As such, they are significant examples of a type of literature that, while of the most personal nature, was intended as a public tribute. Most are inscribed on the graves of wives and reflect not only the lament of the surviving husband and family, but of the eternal hope of a better life after death. The earliest is that of Nancy Ballance (1759-1812) (#23):

How is it that the choicest flowers  
Fall by a swift decay,

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And hopes to which we fondly sing  
Run suddenly away

Yet mid all trials of our life,  
This blessed thought is given,  
Earth is not our abiding place  
Man's better house is heaven

Equally sentimental is the tribute of Jerome Bell Flora to his young wife Ida Villers Flora (1853-1887) (#15)

A promised one from us is gone,  
A voice beloved stilled:  
A place is vacant in our home,  
Which never can be filled.  
God in his wisdom has recalled  
The boon his love had given,  
And tho the body moulders here,  
The soul is safe in heaven.

Stonecutters and fence manufacturers

The workmanship of stonecutters from several cities is represented by gravestones in the Episcopal Cemetery. Although little research has been done regarding stonecutters whose works are seen in cemeteries throughout the Albemarle region, it is their artistry that provides gravestones in the Episcopal Cemetery with romantic and religious character; such workman are analogous to the architects and carpenters of a building. The cities represented in the cemetery, primarily Norfolk and Baltimore, indicate the major nineteenth-century trading partners of Elizabeth City via the Dismal Swamp Canal and later the Norfolk and Southern Railroad. Several stonecutters, particularly A. Gaddes and D. Maxwell of Baltimore, had noted reputations for their artistry and commissions from their stone yards can be found in cemeteries along the Eastern Seaboard (Butchko 1992, 140-141).

Because of the close proximity of Norfolk, stonecutters from that city predominate. Only one known Elizabeth City stone yard is represented, that of C. B. Mason at the turn of the century. While the date of a gravestone's erection is usually assumed to be within several years of the person's demise, only one stone, that of banker John C. B. Ehringhaus (1814-1853) (#10), can be accurately dated. Inscribed on one side of this tall obelisk are the words "Erected June 1856;" unfortunately, it is unsigned by the stonecutter.

Stonecutters with signed commissions in the Episcopal Cemetery are listed by city, followed by the name of the deceased, the year of death, and a numerical reference to the site map (Exhibit A) for each stone. In several instances there are nearly identical adjacent stones belonging to the same family with only one signed. Although such unsigned stones are not included in the following list, they may be

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inferred to be from the same stone yard. The vast majority of the gravestones within the cemetery are unsigned.

**Baltimore**

**A. GADDES**

Sarah Hinds 1845 #32

William G. Cook 1856 #5

**GADDES & BRO.**

Sue W. Fearing 1877 #46

**L. HILGARTNER**

Rachel Kramer 1883 #38

**D. MAXWELL**

William J. Purdy 1855 #43

Catherine Dallam Mathews 1873 #5

**\_\_\_\_\_ NTER**

Margaret W. Moore 1836 #9

**Elizabeth City**

**C. B. MASON**

Joseph Pailin 1880 #12

W. H. Grandy 1902 #19

**New York**

**BLESER and CO.**

Angline Richardson 1857 #11

(Bleser even inscribed his address, 103 A. A., Avenue of the Americas)

**Norfolk**

**T. M. CAFFREY**

Martha A. Newbold 1848 #34

Fannie Kenyon 1861 #47

**J. D. COUPER**

Richard Henry Leigh 1872 #28

Ida Villers Flora 1887 #14

**R. DALRYMPLE**

Mary Burgess Elliott 1847 #25

Zion Culpepper 1849 #51

**J. P. HALL**

L. K. Saunders, M. D. 1873 #4

Susan C. Grice 1892 #27

Carrie Ehringhaus 1892 #16

Mary F. Madrin 1892 #39

Mary B. LaBoytraux 1898 #48

**J. A. KIRKPATRICK**

Easter Toler 1845 #49

**LAWSON-NEWTON**

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Charles Guirkin	1895	#50
William Pailin	1907	#12
Jerome B. Flora, Jr.	1914	#14
Florence Lescelles Grandy	1916	#52

The only ironwork within the cemetery for which the manufacturer is known, other than several previously discussed fences from the Stewart Fence Company, is the handsome Gothic Revival gate on the large barrel vault of J. H. Pool (#21), made by N. Cory. The location of Cory's foundry is not listed, nor are there any dates on the tomb. However, it is known that Joseph H. Pool bought this plot in 1845 and died in 1866.

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**10. Geographical Data**

**Verbal Boundary Description**

The nominated property is all of parcel 8913 (13) 98-0047 of Pasquotank County Tax Map Number 107 and is shown on Exhibit B.

**Boundary Justification**

The boundary of the Episcopal Cemetery includes the entire tract occupied by the cemetery since its establishment ca. 1825.

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This is part of a multiple property submission. The original USGS map is with the Elizabeth City State Teachers College HD, Pasquotank Co., NC.

ANTILOCH PRESBYTERIAN CHURCH  
(HUGH CALE COMM. CENTER, INC.)

- ①⑥ Numbers refer to citation in Nomination
- Family plot enclosed by fence
- - - Family plot either enclosed by curbs or identified by similar stones.
- ① ↗ Photograph view

EPISCOPAL CEMETERY  
PASQUOTANK COUNTY, NORTH CAROLINA







