NPS Form 10-900

OMB No. 1024-0018

United States Department of the Interior
National Park Service
National Register of Historic Places Registration Form

1. Name of Property

Historic Name: Broadway Cemetery Historic District
Other name/site number:
Name of related multiple property listing: N/A

2. Location

Street & number: Six city blocks between Broadway Avenue (north) and Avenue L (south) and 43rd Street (west) and 40th Street (east)
City or town: Galveston State: Texas County: Galveston
Not for publication: ☐ Vicinity: ☐

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended, I hereby certify that this ☑ nomination ☐ request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60. In my opinion, the property ☑ meets ☐ does not meet the National Register criteria.

I recommend that this property be considered significant at the following levels of significance:
☐ national ☐ statewide ☑ local

Applicable National Register Criteria: ☑ A ☐ B ☑ C ☐ D

Mark Wolfe State Historic Preservation Officer 4/24/14
Signature of certifying official / Title **Date**

Texas Historical Commission
State or Federal agency / bureau or Tribal Government

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

Signature of commenting or other official **Date**

State or Federal agency / bureau or Tribal Government

4. National Park Service Certification

I hereby certify that the property is:

___ entered in the National Register
___ determined eligible for the National Register
___ determined not eligible for the National Register.
___ removed from the National Register
___ other, explain: _____

Signature of the Keeper **Date of Action**

5. Classification

Ownership of Property

X	Private
X	Public - Local
	Public - State
	Public - Federal

Category of Property

	building(s)
X	district
	site
	structure
	object

Number of Resources within Property

Contributing	Noncontributing	
2	0	buildings
7	0	sites
8	0	structures
8	1	objects
25	1	total

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

6. Function or Use

Historic Functions: Funerary: cemetery; Funerary: graves/burials; Funerary: receiving vault

Current Functions: Funerary: cemetery; Funerary: graves/burials

7. Description

Architectural Classification: Late 19th and Early 20th Century Revivals: Beaux Arts, Colonial Revival, Classical Revival, Italian Renaissance, Late Gothic Revival

Principal Exterior Materials: marble, granite, concrete

Narrative Description (see continuation sheets 7-9 through 7-25)

8. Statement of Significance

Applicable National Register Criteria

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

Criteria Considerations: A (Religious Property) and D (Cemetery)

Areas of Significance: Art, Community Planning and Development

Period of Significance: 1839-1964

Significant Dates: N/A

Significant Person (only if criterion b is marked):

Cultural Affiliation (only if criterion d is marked):

Architect/Builder: N/A

Narrative Statement of Significance (see continuation sheets 8-65 through 8-38)

9. Major Bibliographic References

Bibliography (see continuation sheets 9-39 through 9-41)

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:
- x State historic preservation office (*Texas Historical Commission*, *Austin*)
- _ Other state agency
- _ Federal agency
- _ Local government
- _ University
- _ Other -- Specify Repository:

Historic Resources Survey Number (if assigned): N/A

10. Geographical Data

Acreage of Property: 15.27 acres

Coordinates

Datum if other than WGS84: N/A (Coordinate points correspond to those on Map 2A, page 43.)

A. Latitude: 29.294771 Longitude: -94.811553
B. Latitude: 29.293147 Longitude: -94.810994
C. Latitude: 29.292297 Longitude: -94.814251
D. Latitude: 29.293917 Longitude: -94.814809

Verbal Boundary Description: The contiguous district bound by Broadway Avenue to the north, Avenue L to the south, 40th Street to the east and 43rd Street to the west. Maps 2A-H provide a physical illustration of the boundaries of the Broadway Cemetery Historic District.

Boundary Justification: The boundary provided for the Broadway Cemetery Historic District includes extant historic properties within the boundaries of the complex as platted in 1839 and added to until 1939. The original plat included Blocks 100, 101, 160, and 161 as illustrated in an 1845 William Sandusky map of the city of Galveston. Additions to the complex included Blocks 102 and 162 ca. 1900 and ca. 1868, respectively. The current cemetery complex includes seven distinct burial grounds:

- Old City Cemetery (1839),
- Potter's Field (1839) and Oleander (1939),
- New Cahill (ca. 1900) and Evergreen (ca. 1923),
- Episcopal (1844),
- Old Catholic (ca. 1844),
- New City Cemetery (ca. 1900), and Old Cahill or Yellow Fever (ca. 1867)
- Hebrew Benevolent Society (ca. 1868).

The boundaries include properties that reflect the growth and development of the cemetery complex during the period of significance for the district, from 1839 until 1964.

11. Form Prepared By

Name/title: S. Elizabeth Valenzuela, Architectural Historian and Dan R. Valenzuela, Historical Architect
Organization: Valenzuela Preservation Studio, LLC
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City or Town: Austin State: Texas Zip Code: 78749
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Date: 11/4/2013

Additional Documentation

Maps (see continuation sheet Map-42 through Map-50)

Additional items (see continuation sheets Figure-51 through Figure-60)

Photograph Log

Name of Property: Broadway Cemetery Historic District
City or Vicinity: Galveston
County, State: Galveston Co., TX
Photographer: S. Elizabeth and Dan R. Valenzuela
Date Photographed: 2013
Number of Photos: 24

Photo #1 TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0001.tif
Property Address Old City Cemetery
Photo Description View looking southwest at Old City Cemetery from Sexton's office.

Photo #2 TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0002.tif
Property Address Old City Cemetery
Photo Description View looking northwest at Sexton's Office (Resource 7, contributing)

Photo #3 TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0003.tif
Property Address Old City Cemetery
Photo Description View looking southwest at Reymershoffer family monument (Resource 10, contributing)

Photo #4 TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0004.tif
Property Address Old City Cemetery
Photo Description View looking west at J.P. Davie mausoleum, 1876 (Resource 9, contributing)

Photo #5 TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0005.tif
Property Address Old City Cemetery
Photo Description View looking east at G. Konig mausoleum (Resource 8, contributing)

Photo #6 TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0006.tif
Property Address Trinity Episcopal Cemetery
Photo Description View looking west at grave markers for the Hutchings family: Robert M. Hutchings (left), John Henry Hutchings (center; Resource 40, contributing), Minnie Knox Hutchings (right).

Photo #7	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0007.tif
Property Address	Oleander Cemetery
Photo Description	View looking west at Moore mausoleum (Resource 12, contributing)

Photo #8	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0008.tif
Property Address	Trinity Episcopal Cemetery
Photo Description	View looking northwest at Sealy monument (Resource 42, contributing)

Photo #9	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0009.tif
Property Address	Trinity Episcopal Cemetery
Photo Description	View looking southeast at Pauline James obelisk; died April 15, 1878, aged 22 years and 2 months. Note draped obelisk topped by an urn, a common 19th century funerary symbol. (Resource 25, contributing)

Photo #10	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0010.tif
Property Address	Trinity Episcopal Cemetery
Photo Description	View looking north at monuments to George Campbell Childress, Captain William S. Fisher, and Major John M. Allen

Photo #11	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0011.tif
Property Address	Old Catholic Cemetery
Photo Description	View looking south at front façade of chapel (Resource 51, contributing)

Photo #12	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0012.tif
Property Address	Trinity Episcopal Cemetery
Photo Description	View looking east at McVitie mausoleum (Resource 43, contributing)

Photo #13	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0033.tif
Property Address	Old Catholic Cemetery
Photo Description	View looking south at Chapel (Resource 51, contributing) along central sidewalk

Photo #14	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0014.tif
Property Address	Old Catholic Cemetery
Photo Description	View looking northeast from central sidewalk

Photo #15	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0015.tif
Property Address	New City Cemetery
Photo Description	View looking south at J. Grasso family mausoleum (Resource 53, contributing) and McDonald obelisk.
Photo #16	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0016.tif
Property Address	New City Cemetery
Photo Description	View looking southwest at New City Cemetery from Avenue K.
Photo #17	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0017.tif
Property Address	Hebrew Benevolent Society Cemetery
Photo Description	View looking south at Hebrew Benevolent Society Cemetery from Avenue K.
Photo #18	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0018.tif
Property Address	Evergreen Cemetery
Photo Description	View looking west at monument to B.R. Davis (Resource 17, contributing); born January 27, 1827, died April 6, 1882
Photo #19	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0019.tif
Property Address	Evergreen Cemetery
Photo Description	View looking west at monument to Charles E. Clarke (June 8, 1838 – January 14, 1907) and his wife, Mary E (March 8, 1840 – May 20, 1921). Note urn at top of monument, Masonic symbol of square and compass above inscription and sheave of wheat above 'Clarke' at monument base. (Resource 16, contributing)
Photo #20	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0020.tif
Property Address	Evergreen Cemetery
Photo Description	View looking northwest at Sexton's Office (Resource 18, contributing)
Photo #21	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0021.tif
Property Address	Oleander Cemetery
Photo Description	View looking east from central walkway
Photo #22	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0022.tif
Property Address	Oleander Cemetery
Photo Description	View looking southwest at grave markers for Confederate soldiers buried in the Old Potters Field in a section designated as Soldier's Rest

Photo #23	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0023.tif
Property Address	Old Hebrew Cemetery
Photo Description	View looking north at grave marker for Joseph Osterman Dyer; born January 14, 1864, died August 30, 1912. Marker located within Old Hebrew Cemetery and faces south, which is not typical – most grave markers face east.

Photo #24	TX_GalvestonCounty_BroadwayCemeteryHistoricDistrict_0024.tif
Property Address	Broadway Cemetery Historic District
Photo Description	View looking south at Broadway Cemetery Historic District at intersection of Broadway Avenue and 40th Street

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

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

Narrative Description

The Broadway Cemetery Historic District is a large, urban burial ground centrally located within the city of Galveston, Texas. Composed of seven separate cemeteries, the complex occupies six city blocks and was originally set aside for family burial purposes as part of the original town charter in 1839. The cemetery complex is bound by Broadway Avenue, Avenue L, 40th and 43rd Streets. The complex is enclosed by a cast iron fence with low brick walls behind the metal fence. A vast collection of monuments, vaults, and stone markers punctuate the overall landscape of the cemetery complex and range in style from simple marble and granite headstones to impressive Classical Revival vaults and towering obelisks. While the cemetery has witnessed a great deal of change since its first interment in 1841, it retains a high degree of integrity in design, workmanship, materials, setting, location, feeling, and association. The alterations that have occurred over time can be expected for a coastal location subject to violent storms and hurricanes, as well as a cemetery that has expanded over a period of almost 200 years to accommodate additional burials and is still in active use.

Natural Terrain and Geographic Features

The Broadway Cemetery Historic District is located within the city of Galveston, Texas. Galveston is located on Galveston Island along the Texas Gulf Coast, 50 miles southeast of Houston at the southernmost point of Interstate 45. The northern boundary for the complex is formed by Broadway Avenue (Avenue J), a four lane thoroughfare separated by a tree-lined center median. The southern boundary is formed by Avenue L and the west and east boundaries are 43rd and 40th Streets, respectively. The cemetery is bounded by residential neighborhoods to the west, east, and south with commercial districts located along Broadway Avenue to the north.

Galveston Island is located along the southeastern portion of the Texas Gulf Coast. The sand-barrier island is 27-miles long, three-miles across at its widest point and was originally composed of marshland with inland bayous as noted on early surveys of the island. The shipping channel, Galveston Bay, separates the island from the mainland and served as a major port-of-entry in the mid-nineteenth and early twentieth centuries, primarily for the Republic of Texas from 1836 until 1846.

General Description of the District

The seven cemeteries that comprise the Broadway Cemetery Historic District, including their date of establishment, are as follows:

- Old City Cemetery (1839)
- Potter's Field (1839) and Oleander (1939)
- New Cahill (ca. 1900) and Evergreen (ca. 1923)
- Episcopal (1844)
- Old Catholic (ca. 1844)
- Old Cahill or Yellow Fever (ca. 1867), and New City Cemetery (ca. 1900)
- Hebrew Benevolent Society (ca. 1868)

The cemetery complex is located south of the main Galveston thoroughfare, Broadway Avenue, and north of Avenue L, between 40th and 43rd Streets. A central boulevard, Avenue K, bisects the cemetery from west to east. Old City Cemetery, Oleander, and Evergreen are located north of Avenue K; Episcopal, Old Catholic, New City, and Hebrew Benevolent Society cemeteries are all located south of Avenue K. The complex is enclosed by a cast iron fence with low brick walls behind the metal fence. The brick walls also define the boundaries of each cemetery along the south side of the complex and form boundaries along Avenue K. Graves are located along internal circulation paths within each cemetery, and are generally sited to face east. A vast collection of monuments, vaults, and stone markers punctuate the overall landscape of the cemetery complex and range in style from simple marble and granite headstones to impressive Classical Revival vaults and towering obelisks. The cemetery serves as the final resting place for persons significant not only to the early settlement and development of the town of Galveston, but also for political figures within the Republic of Texas, military heroes, and international dignitaries. Each cemetery remains open for active burials, although the number of interments is currently less than 10 per year within the entire Broadway Cemetery Historic District. The Old Catholic Cemetery has the highest number of active burials, with approximately 20 interments within the last four years[1].

The original city cemetery, composed of City Lots 160 and 161, was set aside in 1839 for "family burying grounds" as part of the Galveston City Charter[2]. According to a map completed by William H. Sandusky in 1839 created to advertise lots for sale within the city, the cemetery also included Lots 100 and 101[3]. By 1844, Lot 100 was deeded for use by Trinity Episcopal Church and Lot 101 was deeded to the Catholic Vicariate Apostolic (designated the Catholic Diocese of Galveston in 1847)[4]. The Hebrew Benevolent Society purchased land adjacent to the Catholic Cemetery on City Lot 102 ca. 1868 to form their own private burial ground[5]. Evergreen Cemetery (originally named New Cahill Cemetery) was founded in ca. 1900 adjacent to the Old City Cemetery and Potter's Field on City Lot 162[6]. While 42nd Street originally transected the cemetery and separated Evergreen and the Hebrew Benevolent Society cemeteries from the other sections, the street was closed and the land utilized for additional burials by 1912[7]. The original footprint of the cemeteries expanded by 17'-0" between 1926 and 1928 when the width of Avenue K was reduced by 34'-0" providing additional burial plots for all seven cemeteries[8]. As documented in a 1926 City Ordinance for "providing for improvement of cemeteries," Avenue K was abandoned as a public street and dedicated to cemetery use. The street was narrowed to 20'-0" wide with 3'-0" paved sidewalks. The remaining 17'-0" on the north and south sides of Avenue K were dedicated to expand the area for burial sites at each cemetery and sold to cemeteries not under city management[9]. This expansion represents the last major change to the overall size of the cemetery;

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[1] *Galveston County Daily News*, 2010-2013
[2] *Civilian and Galveston Gazette*, November 4, 1840
[3] Galveston and Texas History Center – Special Collections: Map Archives
[4] Morgan, 709
[5] *Galveston Daily News*, January 17, 1868
[6] City of Galveston Parks and Recreation Department, City Sexton Archives; City of Galveston Planning Department Archives, *Map of Cahill Cemetery*, 1921
[7] *Sanborn Fire Insurance Map*, 1912
[8] City of Galveston Planning Department Archives, *Avenue K Additions to City Cemetery, February 1928*, Galveston County Deed Records, 1926
[9] City of Galveston Planning Department Archives, City Ordinance dated April 29, 1926

subsequent alterations focused primarily on grade raising to accommodate additional burials and changes to circulation routes within newer sections of the complex.

The complex is surrounded by a cast iron fence with large metal gates at the central entrances along 40th and 43rd Streets, low brick walls, with gates at multiple entrances along the four streets that border the cemeteries. Linear concrete walks lined by concrete curbs provide circulation through each of the cemeteries. A chain link fence separates the Episcopal, Old Catholic, and Hebrew Benevolent Society sections. In addition, an arched metal gate provides access to the Hebrew Benevolent Society cemetery. The central boulevard is lined by a concrete sidewalk providing access to each cemetery.

Vegetation within the cemetery complex, while at one time very dense as indicated by historic aerials dating to 1958, is now limited due to the removal of the most of the watering systems for the individual cemeteries. While historic plans of some cemeteries note location of hose bibs, water is no longer provided to the cemeteries within the historic district. Although the exact date of service disconnection is not known, the watering systems were abandoned due to the age of the system and issues with vandalism[10]. Palm trees and smaller shrubs are located throughout the complex. An article in the *Galveston Daily News* from 1939 announces that the entire cemetery complex will be surrounded on all sides by oleander shrubs; however these shrubs are now found sparsely located along the outer perimeter of the Broadway Cemetery Historic District.

Two buildings are extant at the site and served the original purpose of sexton offices and restrooms facilities for the Old City Cemetery and Evergreen Cemetery. An additional sexton office located in the Hebrew Benevolent Society Cemetery was demolished in 2008; however, the concrete foundation for this building is extant. While the overall design of the sexton offices is utilitarian, the buildings retain elements reminiscent of the Italian Renaissance architectural style with low-slope hipped roofs, tile and slate roofing materials, and decorative wood roof rafters.

Monuments within the cemetery complex vary in architectural detail and elaboration. Many reflect features of Classical Revival and Beaux Arts architectural styles, with one older vault exhibiting Gothic Revival elements. Statuary and grave decoration represent a range of popular trends in funerary art from the mid-nineteenth century to modern day. Design of monuments and headstones also include details specific to secret societies, clubs, and fraternal organizations, religious affiliations, ethnic groups, and military service. At this time, just over 6,000 burial sites are located within the boundaries of the Broadway Cemetery Historic District. Of that number, the burial date for approximately 85-percent of the grave sites fall within the period of significance between 1839 and 1964. The Oleander and Old Catholic Cemeteries retain the highest percentage of more modern sites, with 75-percent (Oleander) and 40-percent (Old Catholic) of the interments occurring between 1940 and current day.

Overall, the Broadway Cemetery Historic District exists as an excellent surviving example of an urban cemetery within a major coastal port-of-entry for the Republic of Texas and later the United States. Although the overall area and composition of the cemetery complex has evolved over time, the complex represents the evolution of the site with important monuments indicative of each significant period of its history.

[10] Email correspondence, Barbara Sanderson, City of Galveston Parks and Recreation Director, November 4, 2013.

Distinct parts, areas, or sections of the district

While originally the Broadway Cemetery Historic District included only the city burial grounds and those for the Episcopal and Catholic churches, the site today encompasses seven distinct sections. The physical characteristics of each cemetery will be described in the following section, as well as the evolution of the site over time.

Old City Cemetery (1839)

Old City Cemetery is located at the northeast corner of the Broadway Cemetery Historic District and together with the adjacent Potter's Field represents the original two municipal burial grounds for the city of Galveston. The current configuration of the cemetery closely resembles the historic appearance and dimensions of the original cemetery. An undated map from the City of Galveston Planning Department archives illustrates the earliest available record of the layout of the cemetery[11]. The map indicates the cemetery is 269'-0" north to south and 380'-6" from east to west. The current cemetery measures roughly 288'-0" north to south and 383'-6" east to west. This reflects an expansion along the southern boundary ca. 1926 of 17'-0" and along the northern boundary in 1933 of 7'-11," adding additional burial sites for all cemeteries within the complex. Currently, approximately 1,500 interments are located within the Old City Cemetery, with almost 90-percent of the burial sites dated within the period of significance from 1839 until 1964[12].

The undated map notes that the extant concrete walks were named 1st through 9th Avenues and the resultant lots were subdivided into Range Nos. 1-9. North, South, East, and West Ranges are located along the cemetery boundaries. Gates are shown at the north boundary just northeast of 2nd Avenue, and at the end of 4th and 8th Avenues. Also noted are areas designated for the German Lutheran Church (West Range, Plot 16), Independent Order of Odd Fellows or IOOF (Range No. 8, Plot 20), and the Protestant Orphans Home Burial Ground (North Range, Plot 5). Along the south range, near the corner of Avenue K and 40th Street, is an 18'-0" x 26'-0" plot labeled "Office" with a 9'-0" veranda illustrated by a dotted line north of the office. This area corresponds to the current location and configuration of the Sexton Office, with the exception of an eastern ell located atop an area noted in this map as containing gravesites (Plot 12). A 1933 map shows the current footprint of the Sexton's Office with a diagonal walkway and fence posts from the southeast corner of the site to the office[13]. This diagonal walkway is no longer extant – the entire area is covered by a concrete drive at this location.

The Old City Cemetery features concrete walks with concrete curbs defining each plot. The monuments within the cemetery range from simple granite and marble headstones to larger vaults and obelisks. While most graves are covered with a grass lawn, some are encased in concrete. A few graves also feature a white, hexagon ceramic tile in addition to the concrete slab "grave cover" atop the gravesite. There are a total of seven aboveground vaults in this cemetery; four are massive concrete structures, similar to others in the Episcopal and

[11] Most cemetery records were destroyed in the 1900 hurricane and archival materials prior to this date are transcriptions of the originals.
[12] Although the cemetery was not subject to a complete inventory during the preparation of this nomination, an extensive online database exists and was utilized for the purposes of determining an approximate number of gravesites per cemetery with in the Broadway Cemetery Historic District. Interments recorded on the online inventory, www.findagrave.com were used to determine percentages of gravesites within each of the seven cemeteries.
[13] *Survey of City Cemetery by W.B. McGarvey, City Engineer*, November 1933

Oleander Cemeteries and three are tall Classical Revival-style vaults that are also featured in the Episcopal Cemetery.

Potter's Field (1839) and Oleander Cemetery (1939)

Originally designated as a pauper's burial ground in 1839, little documentation of the historic layout of the Potter's Field Cemetery exists prior to 1935. A 1935 map illustrates a grid imposed upon existing burial plots. This map was likely prepared as part of an effort to renovate and expand the existing city burial grounds, an effort that resulted in the creation of Oleander Cemetery. A 1939 City Ordinance formally establishes Oleander Cemetery by adopting the plat map and outlining rules and regulations related to the design and management of burial plots within the complex[14]. Landscaping requirements are outlined within this ordinance and prohibit the planting of trees, palms, oleanders or large bushes of any type within the cemetery, although small plants were permitted to be planted at the headstone. The landscaping of the cemetery was relegated to the City of Galveston. The original Hebrew Cemetery is located in the southeast corner of Potter's Field and contains burials dating from the 1850s. The portion of 42nd Street that originally transected the cemetery complex was closed ca. 1921 and incorporated into the available area for burial of the then Potter's Field.

A later, but undated, map further subdivides the burial plots in this section and defines a series of sections from north to south (Sections L through S). The current configuration of the Oleander Cemetery closely resembles this layout. A gate is located at the northeast corner to Broadway Avenue. North to south and minor east to west concrete walkways are noted as 6'-0" wide and major east to west walkways are 8'-0" wide. A diagonal walkway at the center of the cemetery divides the east and west sections of this cemetery. A bronze Works Progress Administration (WPA) marker is located along this walk inscribed with the dates, 1938-1939. It is likely the reconfiguration of the Potter's Field Cemetery was conducted as part of a WPA project. The WPA was active in Texas from 1935 until 1942. Currently, approximately 1,000 interments are located within the Oleander Cemetery, with almost 80-percent of the burial sites dated within the period of significance from 1839 until 1964.

New Cahill Cemetery (ca. 1900) and Evergreen Cemetery (1923)

Sanborn maps do not indicate this parcel of land was used as a cemetery until some point between 1899 and 1912. Sexton records indicate the New Cahill Cemetery or Cahill Yard was in use by 1900 and began as a burial ground to memorialize the victims of the 1900 hurricane[15]. A 1921 map of the Cahill Cemetery delineates the original layout of this section of the Broadway Cemetery Historic District. Completed for the Cahill Cemetery Association, this map indicates that this cemetery was originally managed by a private organization. The separate Sexton Office is further evidence this cemetery was not historically managed as a city cemetery. The site is first referred to as Evergreen Cemetery in 1923 within the City Sexton Interment Records.
The 1921 map shows a substantial fence along each boundary with steps to the gates at the north and south property lines. Most concrete walks are 4'-0" wide with major north-south walks at 6'-8" wide. Similar to the other cemeteries within the complex, burial plots are bounded by concrete curbs. The cemetery is divided into 16 Ranges (Range 1-15 from west to east; Range 16 at the northern boundary; a portion of the center-southeast

[14] City of Galveston Planning Department Archives, City Ordinance dated October 19, 1939
[15] McBee, Volume I, Books 1-2

corner is divided into plots A-R). The plan delineates the current location of the Sexton Office and Restrooms at Plot N. The extensive division of burial sites includes areas designated for a "Temple of Honor" and those set aside for the Cemetery Association. Currently, approximately 900 interments are located within the Evergreen Cemetery, with approximately 90-percent of the burial sites dated within the period of significance from 1839 until 1964.

Episcopal Cemetery (1844)

The Episcopal Cemetery was deeded to the Rector of the Episcopal Church in 1844 by the Galveston City Company and consecrated within a few days of the deed. Burial plots within this cemetery are organized according to a linear grid with narrow walks along the north and south boundaries and a central walk that originally connected to a similar walk within the adjacent Old Catholic Cemetery. The two cemeteries are now separated by a chain-link fence. The cemetery is subdivided into eight sections with each row delineated by concrete walks. Five large vaults, similar to those constructed within Old City Cemetery, are located within the Episcopal Cemetery.

The overall dimensions of the cemetery are approximately 288'-0" north to south and 342'-0" west to east. The cemetery was enlarged once in 1864 when 41st Street was closed and the resultant parcel divided between the adjacent Catholic Cemetery and the Episcopal Cemetery. Reports to the Rector of the Episcopal Church describe in detail the construction from 1876 until 1878 of a brick wall and iron fence enclosure surrounding the Episcopal Cemetery. Vestry minutes indicate that a brick receiving vault once extant within the Episcopal Cemetery was ordered demolished by the Board of Health of the City of Galveston in 1890. In addition, the grade of the cemetery grounds was raised to meet the city grade after a massive fill project was completed in response to damage after the 1900 hurricane. The grade raising project included the raising of monuments and addition of curbs at concrete walks[16].

The area of the Episcopal Cemetery was increased once in 1922 by taking in ground within the wide walks of the cemetery and again ca. 1928 when a 17'-0" portion of the central avenue, Avenue K, was given over to the cemeteries along both the northern and southern boundaries of this street. A brick wall and concrete walks were added to the site after the expansion and extend the length of Avenue K on both sides. Another grade raising of the Episcopal Cemetery was completed in 1925 in response to a fill project in the city cemetery[17]. Currently, over 1,000 interments are located within the Episcopal Cemetery, with over 90-percent of the burial sites dated within the period of significance from 1839 until 1964.

Old Catholic Cemetery (ca. 1844)

Although no archival records exist that indicate the exact date Lot 101 was deeded to the Diocese of Galveston for use as a burial ground, it is likely the land was donated in 1844 at the same time land was given to the Episcopal Church. Similar to the Episcopal Cemetery, the burial plots within the Old Catholic Cemetery are organized according to a linear grid with two large concrete walks dividing the cemetery into four quadrants. Walks within the Old Catholic Cemetery are labeled with inset white ceramic tiles. The central boulevard,

[16] Morgan, 709-717
[17] ibid

named Chapel, leads to a small structure at the south-central portion of the cemetery. This small chapel features an altar topped by a cross surrounded by a portico of Doric columns.

The overall dimensions of the Old Catholic Cemetery are approximately 288'-0" north to south and 338'-0" east to west. The cemetery experienced the same increase in overall area as the Episcopal Cemetery in 1864 and 1928. Currently, approximately 900 interments are located within the Old Catholic Cemetery, with over 75-percent of the burial sites dated within the period of significance from 1839 until 1964[18].

Old Cahill or Yellow Fever Cemetery (ca. 1867) and New City Cemetery (ca. 1900)

Archival records indicate that the Old Cahill Cemetery received burials as early as 1867. It appears the original cemetery was located on the western portion of Lot 101, adjacent to the Old Catholic Cemetery. Sexton records indicate New City Cemetery was established by 1900 and began as a burial ground to commemorate the victims of the 1900 hurricane[19]. A 1925 map of the Old Cahill and New City cemeteries indicates the cemetery was created from a portion of 42nd Street that originally transected the complex. This map delineates existing conditions of the two cemeteries prior to the raising of the grade ca. 1925. Another map from October 1925 shows the division of the cemetery into Ranges 1-11 and Lots 1-7 on the east side, separated by a 5'-0" walk. The enclosed portion of 42nd Street is divided into 36 plots with a central walk that widens from 4'-0" at south end to 10'-0" at north end. The overall dimensions of the New City Cemetery are 288'-0" north to south and 184'-0" east to west. Similar to the Episcopal and Old Catholic cemeteries, the New City Cemetery was expanded in 1928 to include a portion of Avenue K. Currently, approximately 650 interments are located within the New City Cemetery, with almost 90-percent of the burial sites dated within the period of significance from 1839 until 1964.

Hebrew Benevolent Society Cemetery (ca. 1868)

The Hebrew Benevolent Society Cemetery, located at the southwest corner of the Broadway Cemetery Historic District, first appears on maps as early as 1889. A small section of the Potter's Field was originally dedicated as a Hebrew Cemetery, however; an advertisement in the *Galveston Daily News* indicates the Hebrew Benevolent Society wanted to purchase a lot for a new cemetery as early as 1868[20].

The overall dimensions of the Hebrew Benevolent Society Cemetery are 288'-0" north to south and 196'-0" east to west. The site is organized according to a linear grid and a large central concrete sidewalk bisects the cemetery from north to south. Burial plots are delineated by a concrete curb and connected by narrow concrete walks. The cemetery is enclosed by a brick wall along the north side with an arched metal gate with "Hebrew Benevolent Society" in metal letters along the top of the gate. The cemetery is separated from New City Cemetery by a chain-link fence. Currently, over 500 interments are located within the Hebrew Benevolent Society Cemetery, with almost 80-percent of the burial sites dated within the period of significance from 1839 until 1964.

[18] Ibid.
[19] McBee, Volume I, Books 1-2
[20] *Galveston Daily News*, January 17, 1868

Design characteristics of the overall site, monuments, and buildings, including: periods and styles; design qualities including layout, composition, scale and proportion; and construction materials, techniques, and workmanship

The siting of the Broadway Cemetery Historic District, as part of the urban fabric of a newly platted city in 1839, reflects the Southern trend of locating cemeteries away from churchyards and sanctified ground[21]. This movement also signifies the desire of city founders to provide public spaces within the residential and commercial districts of the city. The complex is easily identified as a collection of several cemeteries within one overall site as there are minimal unifying elements to tie each individual parcel into a greater whole. The central drive, concrete walks and curbs surrounding burial plots, low brick walls and iron fence are common design elements among all seven cemeteries.

The internal spatial arrangement of each cemetery generally follows the same principles with headstones facing east and a small footstone placed at the end of each grave. This orientation is derived from the Christian belief that those facing east in the grave would be able to rise on Judgment Day to face Jerusalem[22]. In addition, husbands are generally located south of their spouse when located adjacent to each other.

The most common grave markers located within the Broadway Cemetery Historic District include granite, marble, concrete, and metal headstones. These markers range from simple stones noting only biographical information (name, date born, date died) to elaborate epitaphs providing messages to visitors to the cemetery. The design of grave markers provides insight into societal beliefs and aesthetics during different periods of time, in addition to providing information regarding the interred.

Many decorative details within the cemetery complex are typical to designs found throughout the south during this time period. Examples of flora included within the design of tombstones, such as the willow tree, roses, and wreaths, are found in each cemetery. One of the most popular floral designs, the willow tree, was common during the late eighteenth and early nineteenth centuries as a symbol of immortality[23]. Animals on headstones, such as a lamb, usually adorn the graves of children and symbolize innocence[24].

Within the Episcopal and especially the Old Catholic Cemeteries, grave markers include images representing their religious devotion. Images of the Sacred Heart and Mary are seen in the Old Catholic Cemetery. Examples of angels and cherubs are located above graves in most of the seven cemeteries. A unique monument located within the Episcopal Cemetery at the gravesite of John Henry Hutchings is a Celtic cross adorned with a carving at the lower portion of a winged, Egyptian-style figure. Many variations of crosses are located throughout the complex and include a cross topped by a crown, a cross with a cherub, a cross with lilies, and a cross formed by two wooden logs.

[21] Jordan, 33
[22] Yalom, 12. The east-west orientation of graves has a number of possible origins, many of which are explored by cultural geographer Terry G. Jordan in his seminal work *Texas Graveyards: A Cultural Legacy* (Austin: University of Texas Press, 1982).
[23] Keister, 67
[24] Keister, 74

Monuments for members of secret societies and fraternal organizations are located within most of the seven cemeteries, but a small section of the Evergreen Cemetery and the Old City Cemetery were set aside for members of the International Order of Odd Fellows (IOOF). The headstones are usually marked by three interlinked rings and the letters, "F," "L," and "T" for Friendship, Love, and Trust[25]. Gravesites for Freemasons and Masons are also located within the complex and are identified by the recognizable symbol of the square and compass. One large granite marker within the Old Hebrew Cemetery in the Oleander Cemetery also includes an all-seeing eye. A large monument within the Evergreen Cemetery for Charles E. Clarke includes a central sheaf of wheat which was often used to signify the Masonic Mark of an Ancient Grand Master[26]. Benevolent Associations, such as the one formed to serve the Jewish community of Galveston were popular organizations formed during the nineteenth century to share costs as a community to provide health and burial expenses to its members[27].

One of the most common symbols used within the Broadway Cemetery Historic District are those representing the human condition. Hands holding a rose are carved atop gravestone markers, two hands are shown clasped – often signifying a spouse or relative saying farewell to the deceased or perhaps the two joining hands once again in death, other carvings illustrate a finger pointed up to the heavens[28]. These symbols are common elements added to gravestone markers in the late nineteenth and early twentieth centuries. Another common tombstone design element is scrolls or books. Gravestones with scrolls framed by leaves or stacked and opened books with various flora are seen at locations throughout the complex. Custom stone carvings are seen throughout each cemetery; one of the most interesting examples rests in the Old Catholic Cemetery at an 1861 marker and contains a sail ship carved into the marble headstone. A final decorative element seen on headstones within the complex is the inset photograph. The process for adhering photographs to stone surfaces was first mastered in 1854 and reached popularity for gravestone adoration in the United States at the turn of the twentieth century. A child's grave for John Newton Brooks, within the Oleander Cemetery, serves as a good example of this decorative element.

Monuments and mausoleums are located in each section of the Broadway Cemetery Historic District. Many of the examples of aboveground vaults resemble Greek and Roman temples while others are simple, yet massive structures that loom on the landscape of the cemetery. The vaults were intended to serve as family burial plots and those such as the Sealy vault in the Episcopal Cemetery include individual markers noting the birth and death dates for each member interred.

There are many variations of obelisks including those that are cloaked, broken, or topped by a floral wreath which represent a life cut short[29]. Other monuments within the complex pay tribute to Confederate War Soldiers, victims of the sinking of the Steamship Varuna, and individuals significant to the Republic of Texas and the growth and development of the city of Galveston. These markers include Texas Sesquicentennial grave markers, 1936 Centennial markers, Official Texas Historical Markers (OTHMs), and Civil War Memorials.

[25] Keister, 197
[26] Keister, 192
[27] Yalom, 143
[28] Keister, 108
[29] Keister, 129

The grave decorations illustrate a progression of ideology for inscriptions and epitaphs. Since Galveston served as a major port-of-entry first for the Republic of Texas and later for the United States until the early twentieth century, many markers note the deceased birthplace or nativity. Examples include the following:

- Capt. Thomas Cromer, a Native of Lake Erie who died in Galveston, Long his Residence. May 13th 1881, 47 years of age. He was an honest man, a patriotic Citizen, a gentle, kind and affectionate Husband. A benevolent and Charitable gentleman. Respected and beloved by all who knew him.
- Anna Margaret S., Widow of Frank Wm. Treaccar, Born at Cadenbach Germany March 10, 1814 Died Sept. 11, 1881 Aged 67 yrs. 6 mos. & 1 dy. Farewell to you my Children all, From you a mother, Christ doth call, Mourn not for me, it is in vain To Call me to your sight again. Erected by her children
- In memory of Brion Mageean. A native of Liverpool, England. Died Jan. 24, 1861; Aged 55 years & 25 days. May his soul rest in peace

Epitaths that include short prose that serve as reminders to the passerby of their own mortality include one for Caroline Matilda that states, "Death lies on the like an untimely frost upon the sweetest flowers of all the field."

Sexton Office and Restrooms, Old City Cemetery

The Sexton Office and Restrooms building is located at the southeast corner of the Old City Cemetery. While utilitarian in design, the building evokes a sense of the Italian Renaissance style through its modest detailing. A 1930 City Ordinance provides documentation of the contract letting to W.M. Roitsch for the construction of the sexton's office and restroom at the Old City Cemetery[30]. The one-story, cast-concrete building features a low-slope hipped roof over a T-plan. The roof features a diamond-shaped asbestos-tile roof with tile ridge caps and exposed wood rafter tails at the roof overhang. An interior chimney is located at the northeast ell of the building. Most windows are covered in plywood or wood jalousie shutters. Original door openings at the northern section of the building feature a three-light wood transom, but original doors have been replaced. A single door at the east tee contains a metal screen door with remnants of an overhang above. The primary door to the receiving vault, at the southeast section of the building, is original and features a pair of wood paneled doors with a four-light transom above. All doors are accessed by a single step concrete stoop. The building is painted white and exhibits significant deterioration. While the building retains integrity of design, location, setting, association, and feeling, the integrity of the original materials and workmanship have been lost. However, it retains sufficient integrity to adequately convey its important historical associations.

Sexton Office and Restrooms, Evergreen Cemetery

The Sexton Office and Restrooms building located within the Evergreen Cemetery is centrally located within the southern portion of the cemetery. Similar to the Sexton Office for the Old City Cemetery, the utilitarian building exhibits modest detailing reminiscent of the Italian Renaissance architectural style. The ca. 1930 one-story masonry building is rectangular in plan with a hipped roof capped by clay tile shingles and ridge cap with a decorated cornice and rafter tails. A cast stone water table defines the lower portion of each façade and fenestration is topped by a cast stone lintel. An interior chimney is located at the southeast corner of the hipped roof. All fenestration is covered by plywood, but the primary façade originally featured a single door opening

[30] City of Galveston Planning Department Archives, City Ordinance dated July 10, 1930

flanked by sidelights and topped by a transom. Single window openings appear on either side of this central door. A single door opening is located on the east façade and a single window opening is found on the west façade. The rear, or north, façade features three single window openings. Similar again to the Old City Cemetery Sexton Office, the Evergreen Cemetery building is in a poor state of repair and has lost integrity of materials and workmanship, while retaining integrity of design, location, setting, association, and feeling. However, it retains sufficient integrity to adequately convey its important historical associations.

Chapel, Old Catholic Cemetery

The chapel building within the Old Catholic Cemetery is a simple cast concrete structure with a half-octagon plan portico. The portico features six Doric columns with a decorative cornice topped by a metal pyramidal roof form. The rear wall of the structure extends beyond the pyramidal roof forming a parapet. A modern marble altar and cross have been added beneath the portico. The structure, constructed ca. 1930, retains integrity of design, location, materials, workmanship, setting, association, and feeling to a high degree.

Contributing/Non-contributing Resources within the District

The Broadway Cemetery Historic District consists of 25 significant properties. Resources include buildings, structures, monuments, grave markers, fences, gates, and other landscape elements. Objects identified individually as contributing features within the complex include those monuments and sculptures deemed particularly noteworthy for their artistic merit. Two extant cemetery sexton buildings and eight structures are included as contributing resources. Structures recommended as contributing features of the historic district include a chapel and the best representative examples of mausoleum types within the complex.

Although not included as contributing resources, a total of 10 Official Texas Historical Markers (OTHMs), four 1936 Texas Centennial Markers and five 1986 Texas Sesquicentennial Markers placed by the State of Texas and/or the Texas Historical Commission commemorate important individuals interred within the cemetery complex.

Non-contributing resources within the Broadway Cemetery Historic District include contemporary resources that fall outside of the period of significance for the district. For the purposes of establishing a count of non-contributing properties within the district, all grave markers, monuments and vaults constructed after the period of significance (1839-1964) are counted as a single non-contributing resource. Since the cemeteries within the Broadway Cemetery Historic District are active burial sites, the number of non-contributing features is subject to change. At the time of the writing of this nomination, approximately 900 grave sites (roughly fifteen percent of total) fall outside of the period of significance for the historic district.

The following table (*Table 1*) provides a summary of contributing and non-contributing resources within the district. Refer also to *Maps 2A-H* which illustrate the location of contributing resources within the Broadway Cemetery Historic District, using the resource number as reference.

Table 1. Summary of Contributing/Non-contributing Resources within the Broadway Cemetery Historic District.

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building/ Site/ Monument Type	NRHP Status	Significance
1	Old City Cemetery			Site: Cemetery complex, including all fencing, walks, walls, grave markers, monuments and vaults	Contributing	*Photo No. 1*
7	Old City Cemetery		ca. 1920	Building: Sexton Office and Restrooms	Contributing	*Photo No. 2*
8	Old City Cemetery	G. Konig		Structure: Konig Mausoleum	Contributing	Art: sculpture *Photo No. 5*
9	Old City Cemetery	J.P. Davie	1876	Structure: Davie Mausoleum	Contributing	Art: sculpture *Photo No. 4*
10	Old City Cemetery	Reymershoffer		Object: Reymershoffer monument	Contributing	Art: sculpture *Photo No. 3*
11	Oleander Cemetery			Site: Cemetery complex, including all fencing, walks, walls, grave markers, monuments and vaults	Contributing	*Photo No. 21 and 22*
12	Oleander Cemetery	Moore	Unknown	Structure: Moore mausoleum	Contributing	Art: sculpture *Photo No. 7*
13	Evergreen Cemetery			Site: Cemetery complex, including all fencing, walks, walls, grave markers, monuments and vaults	Contributing	*Photo No. 20*

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building/ Site/ Monument Type	NRHP Status	Significance
16	Evergreen Cemetery	Charles E. Clarke Mary E. Clarke	6/8/1833 – 1/14/1907 3/8/1840 – 5/20/1921	Object: Clarke obelisk	Contributing	Art: sculpture *Photo No. 19*
17	Evergreen Cemetery	B.R. Davis	1/27/1827 – 4/6/1882	Object: Monument	Contributing	Art: sculpture *Photo No. 18*
18	Evergreen Cemetery		ca. 1920	Building: Sexton Office and Restrooms	Contributing	*Photo No. 20*
19	Trinity Episcopal Cemetery			Site: Cemetery complex, including all fencing, walks, walls, grave markers, monuments and vaults	Contributing	*Photo No. 10*
21	Trinity Episcopal Cemetery	Antoinette Ball George Ball George Ball Jr. Mary Ball Sarah Catherine Ball John Charles League Nellie Ball League	7/8/1852 5/9/1817 – 3/13/1884 10/31/1862 12/4/1877 6/16/1825 – 6/10/1904 1/31/1850 – 1/13/1916 1854 - 1940	Object: Ball Obelisk	Contributing	Philanthropist; Art: sculpture
23	Trinity Episcopal Cemetery	William Bryan	8/9/1848 – 1/9/1899	Object: Bryan Obelisk	Contributing	Art: sculpture
25	Trinity Episcopal Cemetery	Alfred F. James	d. 3/4/1861	Object: James obelisk	Contributing	Art: sculpture

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building/ Site/ Monument Type	NRHP Status	Significance
		Menard James Pauline James	d. 5/18/1906 d. 4/15/1875			*Photo No. 9*
40	Trinity Episcopal Cemetery	John Henry Hutchings Minnie Knox Hutchings	2/2/1822 – 3/31/1906 12/20/1915	Object: Hutchings obelisk	Contributing	J.H. Hutchings was Galveston merchant and broker, partnership with John Sealy and George Ball, served as alderman of Galveston from 1859-1860, state judge and commissioner of Confederate States Court, president of Galveston Wharf Company after Civil War Art: sculpture *Photo No. 6*
42	Trinity Episcopal Cemetery	George Sealy	1835 – 1901	Object: Sealy monument	Contributing	George Sealy served as private in Confederate Army, represented brother John's dry goods and commission firm of Ball, Hutchings, and Co. in Mexico from 1862-1865, became full partner in business in 1870 and moved focus of firm to banking. Art: sculpture

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building/ Site/ Monument Type	NRHP Status	Significance
		Magnolia Willis Sealy George Sealy Mary Constance Sealy Robert Sealy	1854 - 1933 1880 - 1944 1887 - 1891 1891 - 1979			*Photo No. 8*
43	Trinity Episcopal Cemetery	McVitie		Structure: McVitie Mausoleum	Contributing	Art: sculpture *Photo No. 12*
46	Old Catholic Cemetery			Site: Cemetery complex, including all fencing, walks, walls, grave markers, monuments and vaults	Contributing	*Photo Nos. 13 and 14*
50	Old Catholic Cemetery	Clarke family vault	Unknown	Structure: Clark mausoleum	Contributing	Art: sculpture
51	Old Catholic Cemetery		ca. 1930	Structure: Chapel	Contributing	*Photo Nos. 11 and 13*
52	New City Cemetery			Site: Cemetery complex, including all fencing, walks, walls, grave markers, monuments and vaults	Contributing	*Photo No. 16*
53	New City Cemetery	Grasso family vault Johnny Grasso	2/9/1926 – 2/21-1993	Structure: J. Grasso Family mausoleum	Contributing	Art: sculpture *Photo No. 15*

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building/ Site/ Monument Type	NRHP Status	Significance
54	Hebrew Benevolent Society Cemetery			Site: Cemetery complex, including all fencing, walks, walls, grave markers, monuments and vaults	Contributing	*Photo No. 17*
55	Hebrew Benevolent Society Cemetery	Major Leon Dyer	10/2/1807 – 9/14/1883	Structure: Vault	Contributing	Served as Regimental Quartermaster of Louisiana Volunteer Militia, Major in Texas Revolutionary War Art: sculpture
	Broadway Cemetery Historic District		post 1964	Object: Grave markers and monuments	Non-contributing	

Integrity

Most contributing resources within the Broadway Cemetery Historic District are located on their original site; therefore, the historic district retains integrity of location. The original architectural design for the two extant Sexton Offices is readily identifiable, and the original artistic design intent for significant monuments remains in good condition. Many of the monuments are excellent examples of high artistic value, exhibiting clear details expressive of attitudes in funerary art and specific to burial practices related to each individual belief system. Monuments erected from 1879 until 1909 reflect the expert craftsman skill of noted sculptor and stonemason, Charles S. Ott. Therefore, the historic district retains integrity of design to a good degree. The original workmanship of the majority of resources within the district is retained, with only a few exhibiting major alterations, significant decay or deterioration, or removal of their character-defining features. Therefore, the historic district retains integrity of workmanship to a good degree. The resources within the district retain most of their original construction materials, including the two extant Sexton Offices. Alterations to the historic fabric of the cultural landscape were completed within the period of significance. Therefore, the historic district retains integrity of materials to a large degree. The surrounding environment has evolved over time to accommodate changes in burial practices and, in an effort to maximize area for burial grounds, original layout of cemetery sites has been altered. However, it is not difficult to discern the historic setting in which the historic district evolved; the overall cemetery complex is easily placed within its appropriate historic context (*Setting*

and Association). The surrounding site and residential neighborhoods to the east, south, and west remain largely unaltered from the period of significance.

Non-contributing resources within the historic district reflect the continued use of the cemetery complex and do not detract from the overall impression of the site as a historic cemetery. At the time of this writing, of the over 6,000 burial sites within the complex, only 15-percent of the interments occurred outside of the period of significance. Within the last decade, a small-percentage of active burials has occurred and thus the historic setting does not suffer from the intrusion of modern headstones and monuments. The Broadway Cemetery Historic District continues to evoke a strong sense of the significance of its role as a community burial ground in the city of Galveston from its initial construction in 1839 to the point of the last major alteration of the complex in 1939 to the end of the historic-age period of 1964 (*Feeling and Association*). Therefore, the historic district retains integrity of setting, feeling, and association.

Statement of Significance

The Broadway Cemetery Historic District retains significant historical associations at a local level, and its built environment and cultural landscape combine to create a cohesive setting containing monuments of exceptional artistic significance, many of which can be attributed to a master sculptor and stonemason. The district contains excellent examples of funerary art, monument and statuary designed during the period of significance, ranging from modest marble grave markers to elaborate Gothic Revival-style mausoleum. The extant resources represent changing attitudes toward death and burial practices through the period of significance. The organization and layout of the site, as well as tombstone decoration, symbolism and inscriptions provide documentation of the traditions and beliefs important to the citizens of Galveston, including members of fraternal organizations and various religious. The Broadway Cemetery Historic District encompasses many significant themes relevant to the initial settlement and the growth and development of the city of Galveston and many influential individuals responsible for this growth are interred within its boundaries. The cemetery dates from the earliest period of Galveston's development and was included in the city's original plan. The urban cemetery remains as a rare surviving example of its type within the state of Texas, as most urban cemeteries were abandoned as part of the Rural Cemetery movement of the nineteenth century.

The Broadway Cemetery Historic District is nominated to the National Register of Historic Places under Criterion C in the area of Art and under Criterion A in the area of Community Planning and Development. Ordinarily cemeteries and properties owned by religious organizations are not eligible for inclusion in the National Register. However, the nominated property meets Criteria Considerations A and D because the district derives its primary significance from its artistic distinction, historic associations with important events in Galveston's past, and great age. It is nominated at the local level of significance with a period of significance from 1839 to 1964.

Early History of Galveston and the City Cemetery

Michel B. Menard purchased the site for the city of Galveston from the First Congress of the Republic of Texas in December 1836. He formed a stock company with associates Thomas F. McKinney, Samuel May Williams, J.K. Allen and others[31]. The company, known as the Galveston City Company, was formally created by an act of the Republic Congress on February 5, 1841. Ordinances of the shareholders were first published in the *Civilian and Galveston Gazette* in 1839 and announced the officers and management of the company[32].
The Galveston City Company commissioned surveyor John Groesbeck to lay out the organization of city lots in 1838. He organized city streets after Philadelphia with avenues running east to west in alphabetical order and numbered streets running north to south. City blocks were 260'-0" x 360'-0" with 14 commercial and residential lots. Outlots created south of Avenue M were four times the size of urban lots and were intended for agricultural use. The Groesbeck map shows the city cemetery located at the northwest corner of the island, away from the urban core of Galveston[33]. Another plan for the organization of city lots, completed by William H. Sandusky in 1838 and first published in 1845, served as the basis for the sale of public lots by the Galveston

[31] *Galveston City Company Records*, Galveston and Texas History Center – Special Collections
[32] *Civilian and Galveston Gazette*, January 10, 1839.
[33] Galveston and Texas History Center – Special Collections: Map Archives

City Company. This map shows the cemetery in its current location. As part of this plan, the company donated every 10th block from east to west along Broadway Avenue for use as public parks, markets, colleges, a female seminary, and church sites[34].

Prior to the establishment of the city cemetery, bodies were interred in the sand hills east of Center Street and south of Avenue N. Those dying during the yellow fever epidemic of 1839 were primarily interred at this informal burial ground. The Galveston City Company formally donated four city blocks for use as a cemetery in July 1840. At the time, this area was considered outside of the city limits and away from the majority of residential and commercial development. The city retained Blocks 160 and 161 and donated Blocks 100 and 101 to the Episcopal and Catholic churches. Small plots were platted by city authorities and sold to private individuals, with the majority of Block 161 designated for use as a pauper's cemetery. Most of the bodies buried in the sand hills were exhumed and re-interred at the new city cemetery, although according to a newspaper article from the time, "a few were forgotten and for many years… some of them would be exposed to view by the action of the elements[35].

The first advertisements for plots available within the city cemetery appear in the *Civilian and Galveston Gazette* in 1840. The advertisement notes there were 120 lots available in Block 161 and the proceeds from sale of each lot would be set aside for "enclosing and beautifying the whole of the cemetery[36]." Each plot is described as 15'-0" x 16'-0" in dimension. The continued management and operation of a municipal cemetery was outlined in the Galveston City Company Charter. According to the charter, the city was bound to provide "a place of burial of the dead[37]."

According to a history of the Trinity Episcopal Church, Block 100 was deeded to Benjamin Eaton, Rector of the Episcopal Church, on March 1, 1844 by the Galveston City Company. The donation required the site to be used as a burial ground[38]. Lots for sale within the Episcopal Cemetery are advertised within the *Civilian and Galveston Gazette* by April 20, 1844[39]. Documentation for the donation of land for the Catholic Cemetery was not found during archival research efforts. It is assumed the land was donated ca. 1844, within the same time period as the donation to the Episcopal Church.

Original Design and Organization of the City Cemetery Complex

Little is known about the original configuration of the four original cemeteries, due in part to the loss of records after a hurricane devastated the island on September 8, 1900. The first major alteration to the site occurred in 1864 when the section of 41st Street was removed between the Episcopal and Catholic cemeteries and distributed between the two sites[40]. A linear grid pattern dominates the organization of the four original cemeteries and subsequent additions to the cemetery complex. The only disruption to the grid occurs in

[34] Galveston and Texas History Center – Special Collections: Map Archives
[35] *Galveston Daily News*, October 1, 1899
[36] *Civilian and Galveston Gazette*, November 13, 1840
[37] *Galveston Daily News*, April 5, 1870
[38] Morgan, 709
[39] *Civilian and Galveston Gazette*, April 20, 1844
[40] Morgan, 710

Oleander Cemetery – a diagonal concrete walk bisects the site at the north central portion of the overall complex.

The Civil War and Reconstruction in Galveston

When the citizens of Texas voted to secede from the Union on February 23, 1861 the threat of entering a Civil War held serious consequences for the coastal port and commercial center of the Texas Gulf Coast. Merchants worried about a blockade imposed by Union forces and the interruption of trade channels through the Gulf and the island city faced the real danger of becoming a battle site in the war. Union forces led by Commander William B. Renshaw on October 4, 1862 attempted to capture Galveston and successfully gained control of the port with little resistance by Confederate troops. A truce was quickly reached between Confederate troops at Fort Point and Commander Renshaw and he allowed a period of four days for evacuation of the city. The only fatality during this occupation of Galveston by Union forces was the death of Galveston physician, Dr. Samuel R. Hurlbut who was shot while trying to board his family in a train carriage to leave the island. He was killed by an errant bullet of a Confederate soldier resisting arrest by military authorities at the train station. Dr. Hurlbut was buried in Trinity Episcopal Cemetery in a ceremony conducted by Confederate members of the local Masonic Lodge at the same time Union forces began to take control of the city[41].

The civilians that remained on the island after the Union occupation suffered due to food shortages and the closure of the gas plant. By the time Union infantry reinforcements arrived on December 24, 1862, the city was almost abandoned and the people appeared "ragged and hungry.[42]" Under the command of General John Bankhead Magruder, Confederate forces sought to regain control of the port and the city of Galveston. On December 31, 1862, General Magruder led an attack on land and with Confederate naval forces against the Union forces at Galveston Island[43]. Although Magruder successfully regained control of the island, a total of 26 Confederate troops lost their lives during the assault. A number of Union soldiers also perished. Many of these men, both Confederate and Union, are interred within the Old City, Episcopal, and Old Catholic Cemeteries. A monument to General Magruder and the Confederate forces of the Battle of Galveston erected by the United Confederate Veterans stands within the Episcopal Cemetery[44].

With the surrender of the Confederacy at the conclusion of the Civil War in 1865, Galveston began the long process of rebuilding the city. This period of Reconstruction is noted in accounts of the state of the city cemetery complex. The Episcopal Church addressed the matter of the neglected condition of its cemetery following the Civil War as they began a search for a new cemetery location in November 1869. Inaction by the cemetery committee over the next seven years eventually led the committee to refocus its efforts on the beautification of the existing cemetery site[45].

Similar conversations occurred within the general public and the city cemeteries. At a March 1867 City Council meeting, a Committee on Cemetery was formed to find a suitable piece of ground for a new City Cemetery[46].

[41] Cotham, 66
[42] Cotham, 84
[43] Cotham, 113-134
[44] *Galveston Daily News*, October 1, 1899
[45] Morgan, 710
[46] *Galveston Daily News*, March 21, 1867

The committee visited sites starting in July 1867 and the process lingered for decades. The Galveston City Company offered the site immediately west of the existing cemetery to the city, but it was deemed too near the city[47]. A newspaper article from 1869 describes the terms of the company's offer for additional cemetery grounds:

> We have further an offer from the City Company of Block 162, west of and adjoining the present cemeteries, for $3000, currency, payable half out of this year's taxes, the other half next year. This would give 154 burying lots, which, if sold at $30 per lot, would bring $4620, enough to pay for the ground and fence and plant some trees and shrubbery. However, as the lots cannot be sold immediately, we need about $1000 for the fence. It is necessary, and of the greatest importance, to enlarge the cemeteries immediately, and we would recommend the purchase of said Block 162, and dedicate it to a burial ground[48].

Ultimately, this offer was rejected by the committee and in the opinion of Alderman Mosebach, "if he lived in the east end of the city, he would not, perhaps, object to a further extension of the cemeteries, but he regarded the cemeteries as a great nuisance, and would oppose any further appropriation of lands inside of the city limits for city purposes.[49]"

Although sites were explored for a new city cemetery and it was agreed by all parties that a new cemetery was "absolutely required," the city did not possess the funds necessary to acquire a satisfactory property[50]. No new burial space existed within the Potter's Field and while the city was bound by the terms of the Galveston City Company Charter to provide a burial ground for its citizens, negotiations for a new property stalled.

Yellow Fever Epidemic of 1867

Epidemics of yellow fever plagued inhabitants of Galveston Island from the time it was initially settled, with the first outbreak recorded in the summer of 1839. Each outbreak met with devastating results to the population – at least 10% of the population succumbed to the disease[51]. With another outbreak recorded in 1844, the newly formed city cemetery complex began to fill quickly. The disease spread again in 1858 but was noted as "not at epidemic proportions this year.[52]" It was originally believed that the disease was spread through contact or through microscopic particles transmitted through the air near cemeteries, garbage dumps, and stagnant ponds[53]. As a result, massive sanitary cleanups and the relocation of cemeteries to the outskirts of town were advocated. The last and most devastating yellow fever epidemics occurred in Galveston during the summer and fall of 1867. A newspaper article from 1867 brings attention to the alarm caused to the general public during these outbreaks:

[47] *Galveston Daily News*, July 21, 1867
[48] *Galveston Daily News*, October 19, 1869
[49] ibid
[50] *Galveston Daily News*, August 1, 1868
[51] Cartwright, 74-75
[52] *Galveston Daily News*, August 17, 1858
[53] Burns, electronic document (accessed May 31, 2013)

> Some of the citizens who live pretty far out towards the Cemetery, on Broadway, having counted the number of times the hearses have passed out, and finding this number (more) than the number of interments reported from the Sexton's report in the city papers, have concluded that there is a suppression of intelligence on the part of the Sexton or the papers. Their mistake is in counting for interments the trip sometimes made by the hearses for the purpose of taking out the boxes which are to receive the coffins, counting the box and the coffin each, making two interments where there is only one.[54]

During this outbreak, thousands became infected and a total of 725 persons died as a result of the disease[55]. As a result, a new section was added to the city cemetery complex specifically for yellow fever victims. This section, called the Old Cahill Yard or Yellow Fever Cemetery and located west of the Old Catholic Cemetery, was filled almost immediately with as many sites as were originally platted. Residents mourned the loss of so many persons within a short amount of time, "It is indeed melancholy to witness a large burying ground filled so suddenly with fresh made graves, all classes buried in rapid succession without distinction or any monuments, at present, to tell who 'lies buried here.'[56]"

The Rural Cemetery and National Garden Cemetery Movement

The initiation of the "rural" cemetery or Garden Cemetery Movement in the United States began in the early nineteenth century and took inspiration from cemetery designs in England and France that emphasized the picturesque and an overall natural setting for community burial grounds. As seen in the widespread casualty rate due to disease during this time period, the movement gained popularity as a means of securing the health and sanitation of the urban population. During the late nineteenth century, the citizens of Galveston pushed the city government to abandon the city cemetery complex, disinterring the burials and relocating them to a more isolated location on the island or even the mainland.

As was well said by one of the Aldermen, and as it strikes every intelligent mind, the public health and convenience requires that the present cemeteries shall be abandoned—at least that some place more remote from the inhabited parts of the city shall be selected for burial places[57].

Attempts to relocate burials within city cemetery complex continued to stall until a private cemetery organization was formed in 1871 to alleviate the city's responsibility to acquire property for a new cemetery. The organization, known as the Magnolia Grove Association, acquired a tract of land atop a ridge along the southwest portion of the island. The dedication of the new cemetery on October 1, 1871 was marked by the disinterment of the remains of Ex-Presidents of the Republic of Texas, David G. Burnet and Anson Jones from the Episcopal Cemetery to a final resting place in the Rest of Honor. The land for the cemetery, divided into 25 sections, provided individual plots to association members. However, a storm in 1875 destroyed much of the cemetery grounds and the site soon fell into a state of disrepair. The association soon went bankrupt and the graves of the interred were removed to other local cemeteries. While the burial ground remained active until

[54] *Galveston Daily News*, August 13, 1867
[55] Burns, electronic document (accessed May 31, 2013)
[56] *Galveston Daily News*
[57] *Galveston Daily News*, October 20, 1869

1922, the city of Galveston purchased the site in 1941 for development of a municipal airport[58]. Ex-President Burnet was removed to Lakeview Cemetery in Galveston and Jones was moved to Glenwood Cemetery in Houston.

Plans for a new city cemetery and potter's field were finalized after a period of almost twenty years of searching for a suitable site. The city purchased 7.5 acres of land from the northeast section of Outlot 22 in southwest Galveston for use as a potter's field with the promise of an additional 20 acres for a general burial ground. The design of Lakeview Cemetery, dedicated on May 30, 1887, exemplified the concepts of the rural cemetery movement and was described as a "beautiful stretch of green verdure with a little lake.[59]" The creation of Lakeview Cemetery helped to secure the continued use of the original city cemetery complex by providing additional options for the residents of Galveston. With an additional space for pauper's graves, the burden of the original cemetery to provide for the final resting place of the city's indigent was alleviated.

Research into the early burial practices of Galveston's African American community is ongoing. It appears that some African Americans were able to purchase plots in white cemeteries, but otherwise they were limited to a Potter's Field on the outskirts of town. In 1911, the Rosewood Cemetery Association formed, purchased property near the seawall, and established a cemetery for the city's African American citizens.[60]

Storms and their Impact on the Broadway Cemetery Historic District

As a coastal community, residents of Galveston Island have endured major storms and hurricanes throughout the history of human habitation. One of the deadliest natural disasters in the history of the United States occurred in Galveston on September 8, 1900. Although precise accounts of fatalities are not available, it is estimated the storm claimed at least 8,000 lives on the island and several additional thousand lives on the mainland. Much of the built environment of Galveston was destroyed, and the city cemetery complex sustained significant damage. Due to the high mortality rate, those residents who perished during the storm were largely subject to a mass burial at sea. However, within 24 hours the corpses had washed up on the shore and members of the ad hoc Central Relief Committee chose instead to institute large funeral pyres to cremate all those lost in the storm[61].

Two new cemeteries were created in part to memorialize the victims of the 1900 storm. The first cemetery, created by the Cahill Cemetery Association, was located on Block 162, just west of the Old Potter's Field in the city cemetery complex. The second site, known as New City Cemetery, was platted on land adjacent to the Old Catholic Cemetery, Old Cahill or Yellow Fever Cemetery, and the Hebrew Benevolent Society Cemetery on Block 102. City Sexton records note the first burials within these two cemeteries are in 1900[62].

In response to the storm of 1900, beginning in 1902 the city of Galveston undertook the construction of a seawall and the raising of the grade within the city. While the elevation of Galveston Island before the storm

[58] THC Marker files, *Site of Magnolia Grove Cemetery*, 1993
[59] *Galveston Daily News*, May 30, 1887
[60] Texas Historical Commission Marker Files for Rosewood Cemetery, which was designated a Historic Texas Cemetery in 2004.
[61] Cartwright, 177-180
[62] McBee, Volume I, Books 1-2

was 5'-0" to 6'-0" above mean sea level, after the grade was raised, it averaged 8'-0" along the waterfront and 22'-0" along the Gulf side of the island. Once the fill was complete by 1928, buildings that had been moved during the process were relocated, the land sodded, streets graded, and rail replaced[63]. Maps held in the City of Galveston Planning Department Archives note the grade was raised within the cemetery in 1925. The construction of the seawall and grade raising proved successful as the island weathered subsequent hurricanes in 1909, 1915 and 1919 – a total of 12 lives were lost in Galveston during the three storms combined.

Rededication of Existing Burial Sites within the Broadway Cemetery Historic District

With the dedication of Lakeview Cemetery in 1887, the city of Galveston gained a new pauper's burial ground. By 1935, plans were in place to renovate and expand the Old Potter's Field in the original 1840s city cemetery site. The original Hebrew Cemetery located at the southeast corner of the site was retained, but a 1935 map illustrates a superimposed grid upon existing burial sites in this area[64].

An advertisement in the *Galveston Daily News* on October 15, 1939 announces the dedication of the new cemetery and notes that "Oleander Cemetery, formerly the City Cemetery, Broadway at 40th and 41st open today for inspection and reservation. Perpetual Care. 2,000 burial plots, also vault service. Single or multiple plots." An article appearing in the same paper describes the improvements planned for the site which included the planting of Oleanders on the outside of the cemetery on all sides, the installation of archways with the new name inscribed along entrances at Broadway Avenue. The article further details the apparent reason for additional plots available within the cemetery, due to the loss of interment records prior to the storm.

Charles S. Ott, Master Stonemason and Sculptor

The majority of early monuments and gravestones within the Broadway Cemetery Historic District were sculpted by noted stonemason and craftsmen A. Allen and Charles Sebastian Ott. Allen established a marble, tile, and stone business in Galveston in 1840. Charles Ott joined the firm of A. Allen and Company in 1879 and assumed management of the business on February 24, 1886. Ott became a renowned sculptor for monuments throughout the city of Galveston and many are extant today.

Charles S. Ott arrived in Texas in 1877 and was employed as an expert stone mason in Austin, Texas. He worked on the decorative stonework for the U.S. Post Office and Federal Building (*listed in the National Register of Historic Places, 1970*) under architect Abner Cook from 1877 until the completion of the building in 1878[65]. He moved his family to Galveston in 1879 and joined the firm of A. Allen and Company. Ott created noteworthy stone monuments within the city of Galveston from 1879 until his death in 1909. In 1890 he sculpted a pure white marble statue of St. Angela di Merici for the Ursuline Convent. The statue, lost in the 1900 storm, commemorated the patron saint of the convent and Ott was commended for "completing a piece of art that reflects great credit upon the skill and artistic touch of the sculptor.[66]" He also sculpted four additional

[63] http://www.gthcenter.org/exhibits/graderaising/index.html, accessed May 31, 2013
[64] City of Galveston Planning Department Archives, *Potters Field Cemetery*, 1935
[65] THC National Register files, *U.S. Post Office and Federal Building*, *Austin, Texas*
[66] *Galveston Daily News*, September 10, 1890

statues for the convent in 1897 – the Blessed Virgin, St. Joseph, St. Teresa, and St. Ursulin[67]. Additional monuments created for institutions within the city of Galveston include the Ball memorial tablet, once housed at the main entrance to the original Ball High School and a marble altar for St. Mary's Cathedral, constructed of white Vermont marble[68]. The most noteworthy work of Charles Ott in Galveston may be the stone and marble work completed for the Rosenberg Library (*listed in the National Register of Historic Places, 1984*). His work was featured in the periodical, *Brickbuilder of Boston*, in 1905[69]. Per an oral history taken from Charles Ott's great-grandson and part owner of Ott Monument Works, Bernard Edwin Ott, almost all of the funerary art, obelisks, vaults, and statuary found in the Broadway Cemetery Historic District from 1879 until 1909 and commissioned by private owners was sculpted by Charles Ott. Therefore, monuments dating from this period are associated with the work of a master sculptor and stonemason.

The business of Ott Monument Works was passed to Charles Ott's sons and grandsons after his death in 1909. His family continued the tradition of chisel cutting and stone sculpting of monuments within the Broadway Cemetery Historic District until the 1920s. At that time, the manufacture and design of monuments moved from hand chiseling to hand sandblasting, a tradition that continues until present day although more modern techniques are also now in use[70].

Notable Interments, Groupings, Monuments, and Markers

Since the Broadway Cemetery Historic District is composed of burial grounds dating from the earliest settlement period of the city of Galveston, those interred represent some of the most significant and influential individuals within the city's history. In fact, the city's founder, Michel B. Menard is buried in the southeastern portion of the Catholic cemetery. Galveston's first mayor, Major John M. Allen, rests in the Episcopal Cemetery. As the only port west of Louisiana along the Gulf Coast, Galveston served as a center of commerce and trade for the Republic of Texas from 1836 until 1846. The first and last presidents of the Republic of Texas were originally interred within the cemetery complex, although both were removed and re-interred at the Lakeview Cemetery in Galveston and the Glenwood Cemetery in Houston, respectively. As part of the Republic of Texas, Galveston served as residence to foreign ministers recognized by the Republic. Joseph Eve and General William S. Murphy, both United States' ministers to the Republic of Texas are interred in the Episcopal Cemetery. Two additional U.S. ministers, Colonels Alcee Branche and George Flood, are also buried within the complex[71].

Monuments to significant events within the history of Galveston and the state of Texas exist within the Broadway Cemetery Historic District. Examples include Magruder's Monument – a modest marble monument displaying two swords crossed erected by the United Confederate Veterans is located in the Episcopal Cemetery. Another monument commemorates the loss of prominent Galveston citizens on the Steamship Varuna which sank off the Florida Coast on October 20, 1870[72]. Refer to Table 2, below, for additional monuments memorializing significant individuals and families within the Broadway Cemetery Historic District.

[67] *Galveston Daily News*, January 21, 1897
[68] *Galveston Daily News*, August 2, 1903 and April 28, 1907
[69] *Galveston Daily News*, June 11, 1905
[70] Email correspondence with Linda Ott, October 21, 2013.
[71] *Galveston Daily News*, October 1, 1899
[72] *Galveston Daily News*, October 1, 1899

The following table lists significant individuals interred and commemorated within the complex. The objects are not considered Contributing resources within the district, but are provided as further support of the significance of the Broadway Cemetery Historic District as the final resting place for individuals of transcendent importance throughout the history of the city of Galveston and within the period of significance for the complex. Refer to *Maps 2A-H* on pages 43-50 for the location of each monument, using the resource number as reference.

Table 2. Summary of Significant Individuals and Events Commemorated within the Broadway Cemetery Historic District.

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building / Site / Monument Type	Significance
2	Old City Cemetery	Bernard Moore Temple	11/4/1843 – 10/5/1901	Object: OTHM, Grave marker	Chief engineer for the Gulf, Colorado and Santa Fe Railroad (1879-1884), supervised line's expansion to Texas
3	Old City Cemetery	David Ayers	8/10/1793 – 10/25/1881	Object: OTHM, Grave marker	Veteran, War of 1812; Deputy Marshall, Texas; published Texas Christian Advocate, 1857-1858
4	Old City Cemetery	Wilbur Cherry	1/4/1820 – 6/19/1873	Object: Texas Sesquicentennial Subject marker	Served in Texas army, 1836; purchased Galveston News, 1843
5	Old City Cemetery	William S. Nelson	7/13/1844	Object: Grave marker	Charge d'Affaires of the United States of America to the Republic of Texas
6	Old City Cemetery	Emily Mariah Reed Sarah Imelda Reed	11/22/1841 (19 yrs) 1/7/1842 (2 yrs, 3 mos.)	Object: Grave marker	Earliest known burial at complex
14	Evergreen Cemetery	John Overton Trueheart	Ca. 1802 – 3/13/1874	Object: Texas Sesquicentennial Grave marker	Received land grant for his service in Jack Hays' Rangers; partnership with Galveston General Land Agency
15	Evergreen Cemetery	Greenville S. Dowell	9/1822 – 6/9/1881	Object: Texas Sesquicentennial Grave marker	Served as surgeon in the Confederate army in Galveston during Civil War; founded Galveston Medical Society, Texas Medical College and Hospital and Galveston Medical Journal; authority on treatment of yellow fever

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building / Site / Monument Type	Significance
20	Trinity Episcopal Cemetery	Martha E. Andrews	7/15/1827 – 4/13/1874	Object: Andrews Obelisk	Family plot for wife and children of Henry Barclay Andrews. Andrews commanded Confederate Cavalry Coast Rangers, served as chief of Texas Labor Bureau, Texas legislator, vice president and general manager of Galveston, Harrisburg and San Antonio Railroad. Martha E. Andrews was Henry Barclay's first wife; he is buried with his second wife in San Antonio.
		Emma Andrews	2/26/1842 – 11/18/1851		
		Willie Andrews	3/21/1869 – 9/8/1871		
		Cynthia M. Hawkins	1/25/1850 – 12/6/1870		
22	Trinity Episcopal Cemetery	Joseph Bates	1/19/1805 - 12/18/1888	Object: Gravestone	Mayor of Galveston, 1848
24	Trinity Episcopal Cemetery	Samuel May Williams	10/4/1795 – 9/13/1858	Object: OTHM, Grave marker	Grand Master of Masons, 1839-1846; Director of the Galveston City Company
26	Trinity Episcopal Cemetery	Ann Gardiner Hurd	3/16/1793 – 2/14/1866	Object: Hurd obelisk	Norman Hurd, officer of Texas Navy, served as customs officer at Galveston
		Norman Hurd	3/31/1785 – 11/22/1870		
27	Trinity Episcopal Cemetery	Lieutenant Commander Edward Lea	1/31/1837 – 1/1/1863	Object: OTHM, Grave marker	First officer on *USS Harriet Lane* for U.S. Navy. Died at Battle of Galveston
28	Trinity Episcopal Cemetery	Henry Journeay	6/23/1815 – 7/2/1870	Object: 1936 Centennial Marker	Served in Army of Texas, 1836; member of Mier Expedition, 1842
29	Trinity Episcopal Cemetery	Warren D.C. Hall	1788 – 4/8/1867	Object: OTHM, Grave marker	Acting secretary of war for Republic of Texas at time of Battle of San Jacinto, 1836

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building / Site / Monument Type	Significance
30	Trinity Episcopal Cemetery	Lent Munson Hitchcock	10/15/1816 – 2/27/1869	Object: OTHM, Grave marker	Prominent in early development of Galveston – served as harbor master, city alderman, treasurer, and Confederate army volunteer
31	Trinity Episcopal Cemetery	George Campbell Childress	1/8/1804 – 10/6/1841	Object: OTHM, Grave marker	Co-author and signer of the Texas Declaration of Independence
32	Trinity Episcopal Cemetery	Capt. William S. Fisher	1845	Object: 1936 Centennial Marker	Leader of 1842 Mier Expedition; Lead company at Battle of San Jacinto, 1836
33	Trinity Episcopal Cemetery	Major John M. Allen	2/19/1847	Object: 1936 Centennial Marker	First mayor of Galveston
34	Trinity Episcopal Cemetery	Louis Trezevant Wigfall	4/21/1816 – 2/18/1874	Object: Civil War Memorials	Sergeant in Seminole War; Member of Texas Legislature; Member of Confederate States Provisional Congress; Colonel of 1st Texas Confederate Infantry; Brigadier General in Confederate Infantry; Brigadier General in Confederate Army; Member of Confederate States Senate
35	Trinity Episcopal Cemetery	Nahor Biggs Yard	3/12/1816 – 5/5/1889 (1899?)	Object: OTHM, Grave marker	Built one of Galveston's first residence, 1838; served as city alderman, county commissioner, church and Masonic leader, school board member; colonel in 1st regiment of Texas troops
36	Trinity Episcopal Cemetery	Monument to Confederate soldiers killed in Battle of Galveston		Object: Monument	
37	Trinity Episcopal Cemetery	Thomas Miller Joseph	2/11/1823 – 3/10/1905	Object: Texas Sesquicentennial Grave marker	Served as chief justice (county), major, state legislator, senator

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building / Site / Monument Type	Significance
38	Trinity Episcopal Cemetery	James Love	1795 – 1874	Object: Texas Sesquicentennial Grave marker	Early founder of Galveston; Delegate to 1845 Annexation Convention, district court judge, clerk of US District Court; enlisted in Terry's Texas Rangers; 1st judge of Harris and Galveston County Criminal Court
39	Trinity Episcopal Cemetery	John Bankhead Magruder	8/15/1810 – 2/19/1871	Object: OTHM, Grave marker	Promoted to Lieutenant Colonel after Mexican War, 1846-1848; joined Confederacy, 1861 – overcame Federal blockade to regain control of Galveston and Texas Gulf Coast in Civil War
41	Trinity Episcopal Cemetery	Allen Lewis	11/26/1812 – 10/20/1870	Object: Lewis monument	Lost at sea on Steamship Varuna
44	Trinity Episcopal Cemetery	Missouri Pinckney Fannin	7/17/1829 – 11/14/1847	Object: Grave marker	Daughter of Colonel James W. and Minerva D. Fannin. Colonel Fannin was a Texas revolutionary who served in the Battle of Gonzales, the Battle of Concepción, served as Colonel of the Provisional Regiment of Volunteers, commander in chief of army and was murdered by Mexican forces on March 27, 1836.
45	Trinity Episcopal Cemetery	Robert Gardiner Shaw	1884 – 1916	Object: Shaw obelisk	Inspector for the Maritime Association
47	Old Catholic Cemetery	Catherine Isabel Cox Sherman	4/27/1815 – 1/20/1865	Object: 1936 Centennial Marker	Wife of General Sidney Sherman, who fought in the Texas Revolution, served as a representative in the congress of the Texas Republic, and was a Galveston business owner. He died on August 1, 1873.

Resource No.	Cemetery Name	Individual Name	Dates	Classification: Building / Site / Monument Type	Significance
48	Old Catholic Cemetery	Michel B. Menard	12/5/1805 – 9/2/1856	Object: OTHM, Grave marker,	Signer of the Texas Declaration of Independence, 1836; represented Galveston in Congress of the Republic of Texas; President of the Board of Directors, Galveston City Company
49	Old Catholic Cemetery	Nicholas Descomps Labadie	1802 - 1867	Object: OTHM, Grave marker	Post surgeon at Anahuac; served in 2nd regiment of Texas Volunteers as surgeon, infantryman during Texas Revolution; interpreted Santa Anna's surrender to Sam Houston at San Jacinto; prominent Galveston physician and business leader

Period of Significance (justification)

The Broadway Cemetery Historic District was originally designated for use as city burial grounds in 1839 by act of the Galveston City Company charter. Lots within Blocks 160 and 161 were sold to private individuals by 1840. Blocks 100 and 101 were deeded to the Episcopal and Catholic churches by 1844. The original four-block complex remained in this configuration until the addition of the Hebrew Benevolent Society Cemetery ca. 1868 at Block 102, adjacent to, and west of, the Catholic Cemetery. Block 162 was incorporated into the overall cemetery complex by 1900, thereby creating the current boundaries of the Broadway Cemetery Historic District. Interior streets within the complex were modified or taken up from 1864 until 1928 to provide additional burial space for each of the cemeteries. The complex reached its current configuration by 1939 when the Oleander cemetery was dedicated – formed by the renovation of a former city Potter's Field. Burials continue to take place within the Broadway Cemetery Historic District, although this practice has slowed within the more modern period of the complex. Therefore, the period of significance for the Broadway Cemetery Historic District is defined as 1839-1964, representing the period from initial construction of the complex to the current historic-age threshold of fifty years. This time span includes the majority of monuments and gravesites within the historic period of the complex and captures a true sense of the historic setting and associations required to support the areas of significance of the Broadway Cemetery Historic District.

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Map 1: Location Map, Galveston, Galveston County, Texas. Nominated property represented by red shaded rectangle. (Background Image, ArcGIS Explorer™).

Broadway Cemetery Historic District
Galveston, Galveston County, Texas

LOCATION MAP

LEGEND	
A	UTM reference
	Contributing resource
	District boundary
A	Old City Cemetery
B	Oleander Cemetery
C	Evergreen Cemetery
D	Episcopal Cemetery
E	Old Catholic Cemetery
F	New City Cemetery
G	Hebrew Benevolent Society Cemetery

Map 2A. *Broadway Cemetery Historic District Boundary Map, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).*

Broadway Cemetery Historic District
Galveston, Galveston County, Texas

NORTH

HISTORIC DISTRICT BOUNDARY

Map 2B. Evergreen Cemetery Complex Boundary Map noting Contributing resources, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).

Map 2C. Oleander Cemetery Complex Boundary Map noting Contributing resources, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).

Map 2D. Old City Cemetery Complex Boundary Map noting Contributing resources, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).

Map 2E. Hebrew Benevolent Society Cemetery Complex Boundary Map noting Contributing resources, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).

Map 2F. New City Cemetery Complex Boundary Map noting Contributing resources, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).

Map 2G. Old Catholic Cemetery Complex Boundary Map noting Contributing resources, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).

Map 2H. Episcopal Cemetery Complex Boundary Map noting Contributing resources, Galveston, Galveston County, Texas. (Background Image, ArcGIS Explorer™ using Bing Maps Road – Microsoft Corporation, 2009).

Figure 1. Plan of the City of Galveston by William H. Sandusky, 1845 (Texas State Library and Archives Commission). Cemeteries circled.

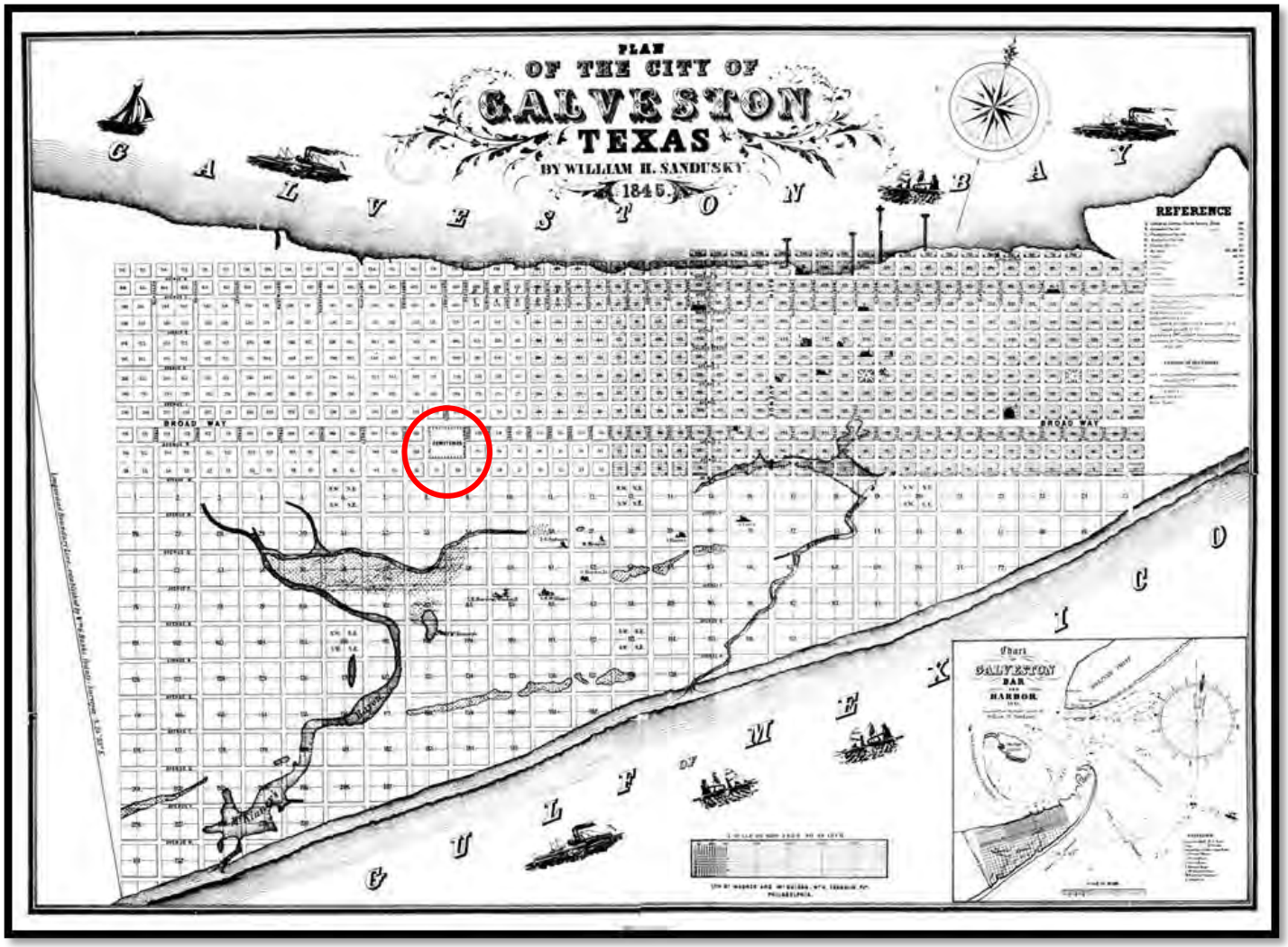


Figure 2. Sanborn Fire Insurance Map, City of Galveston, 1899 (University of Texas, Perry-Castañeda Library Map Collection). Cemeteries circled.

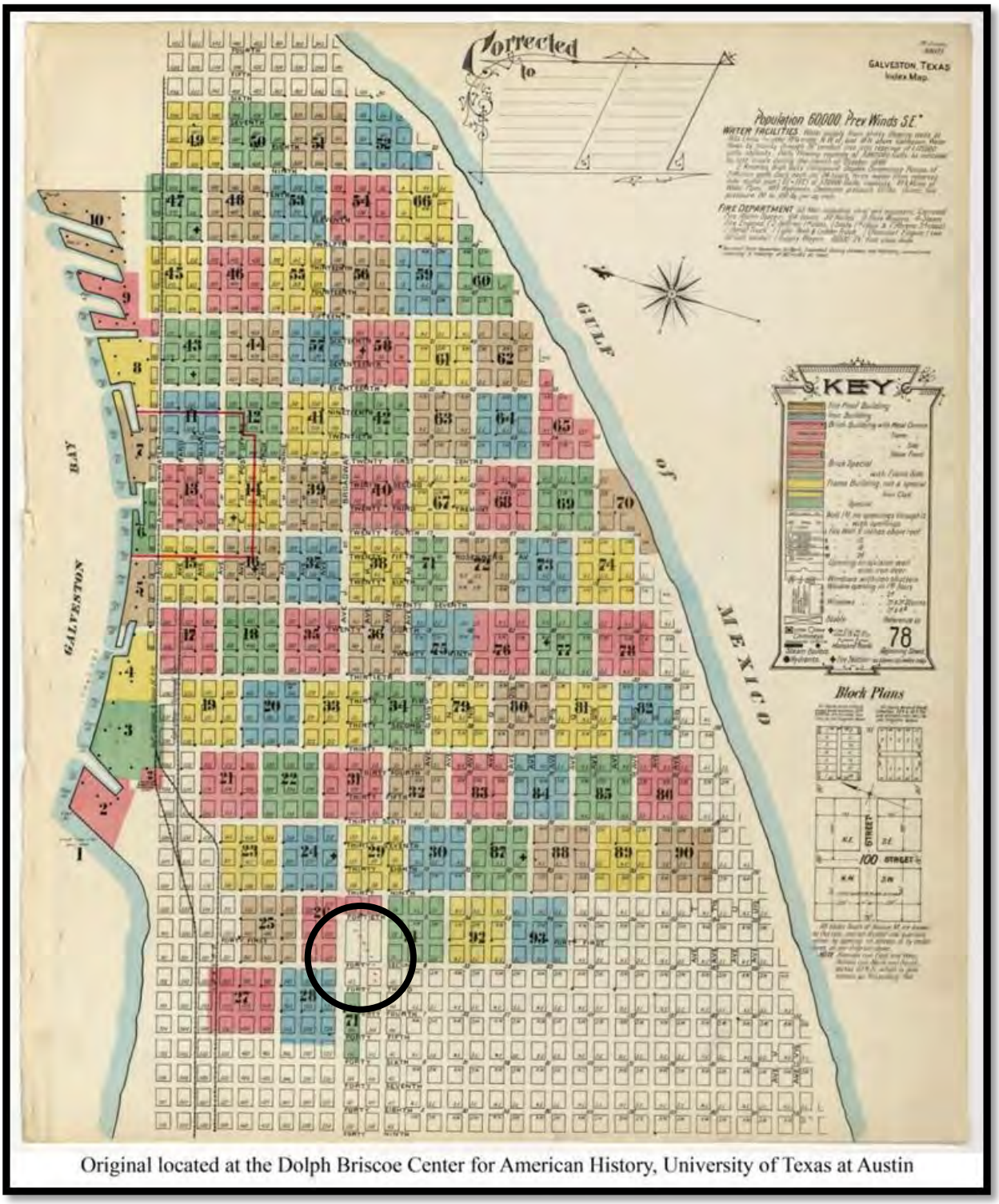
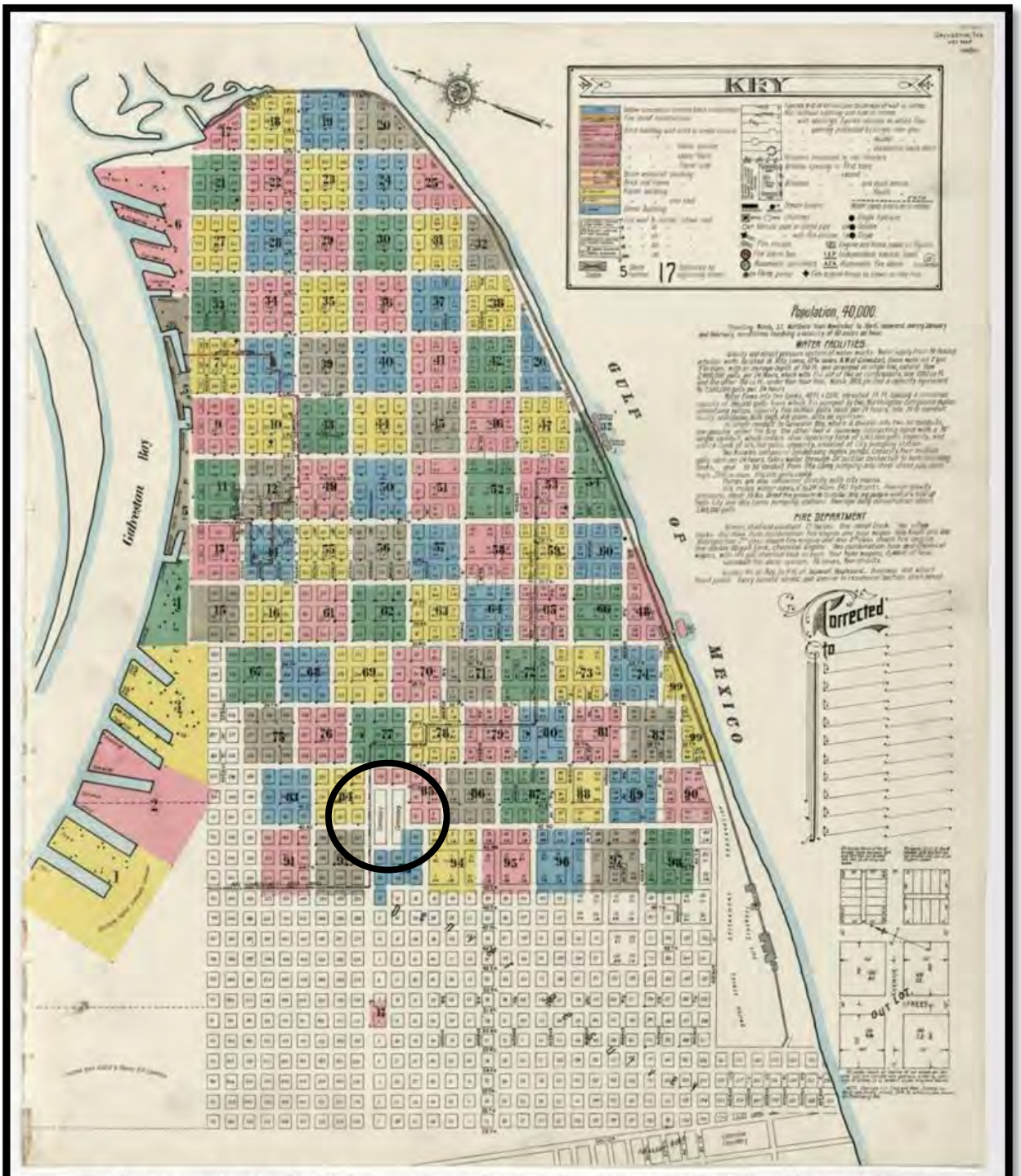


Figure 3. Sanborn Fire Insurance Map, City of Galveston, 1912. (University of Texas, Perry-Castañeda Library Map Collection). Cemeteries circled.



Original located at the Dolph Briscoe Center for American History, University of Texas at Austin

Figure 4. Undated plan of Old City Cemetery, copied from "Old record." (City of Galveston Planning Department Map Archives).

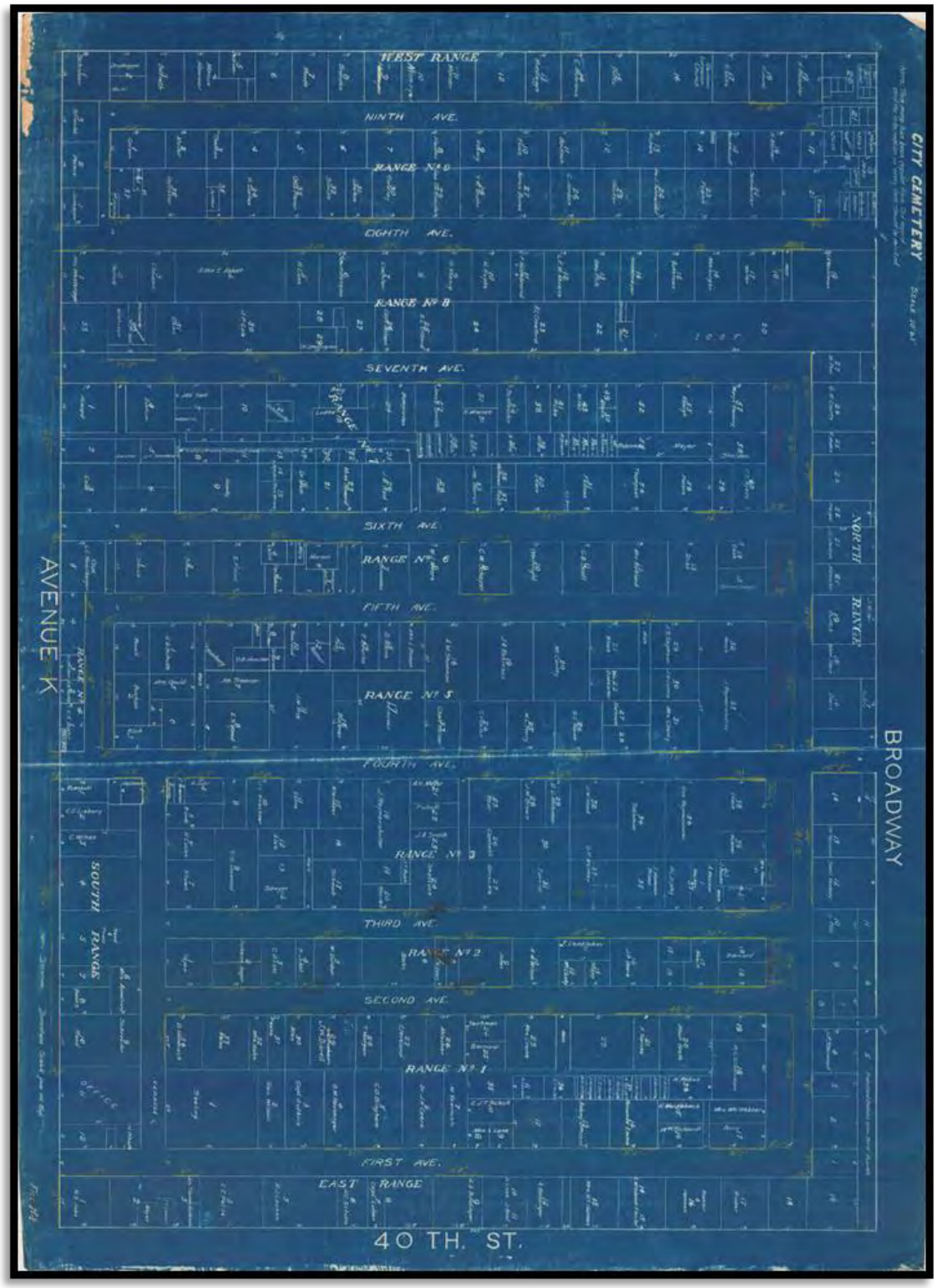


Figure 5. Plan of Potters Field Cemetery, April 1935. (City of Galveston Planning Department Map Archives).

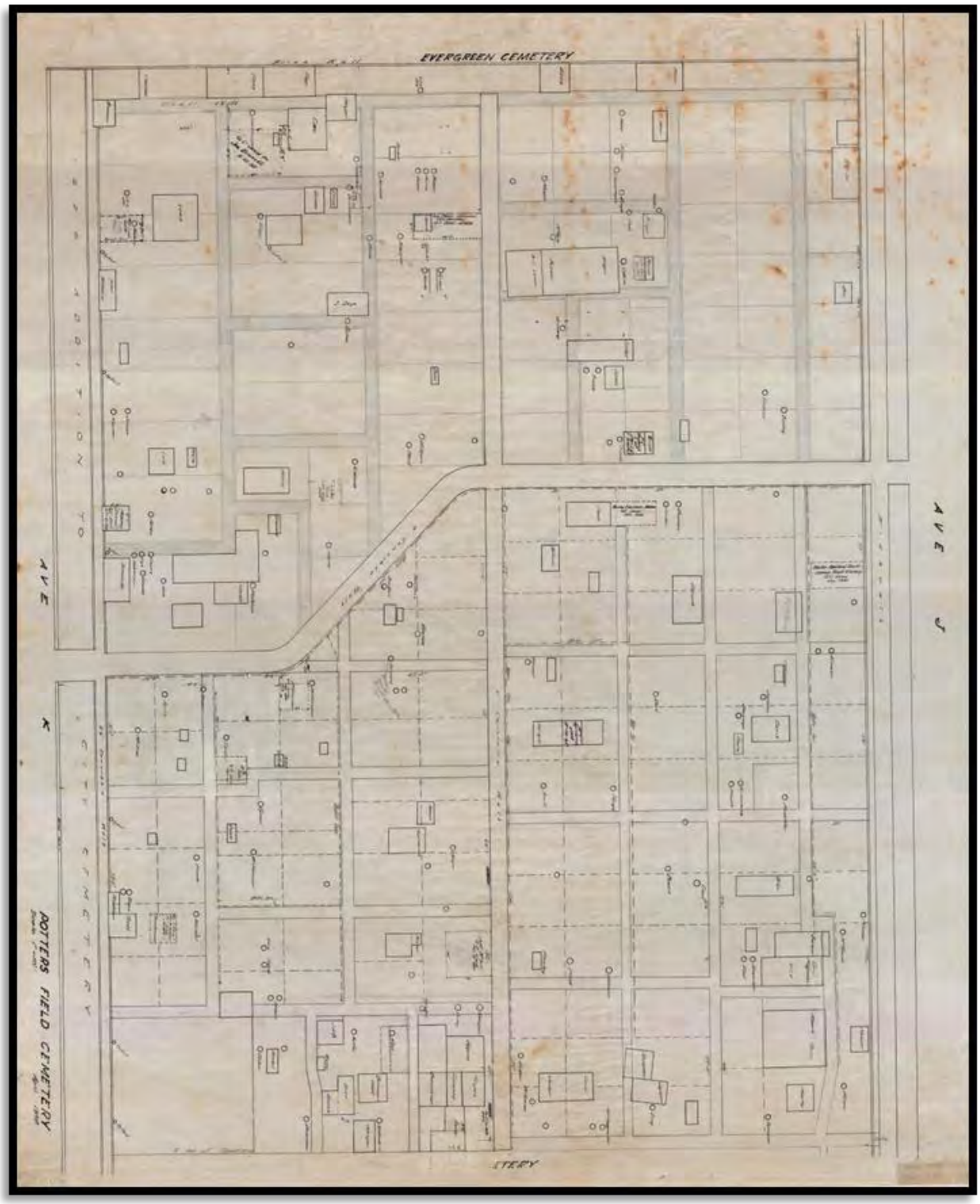


Figure 6. Plan of Avenue "K" Additions to City Cemeteries, August 14, 1926. (City of Galveston Planning Department Map Archives).

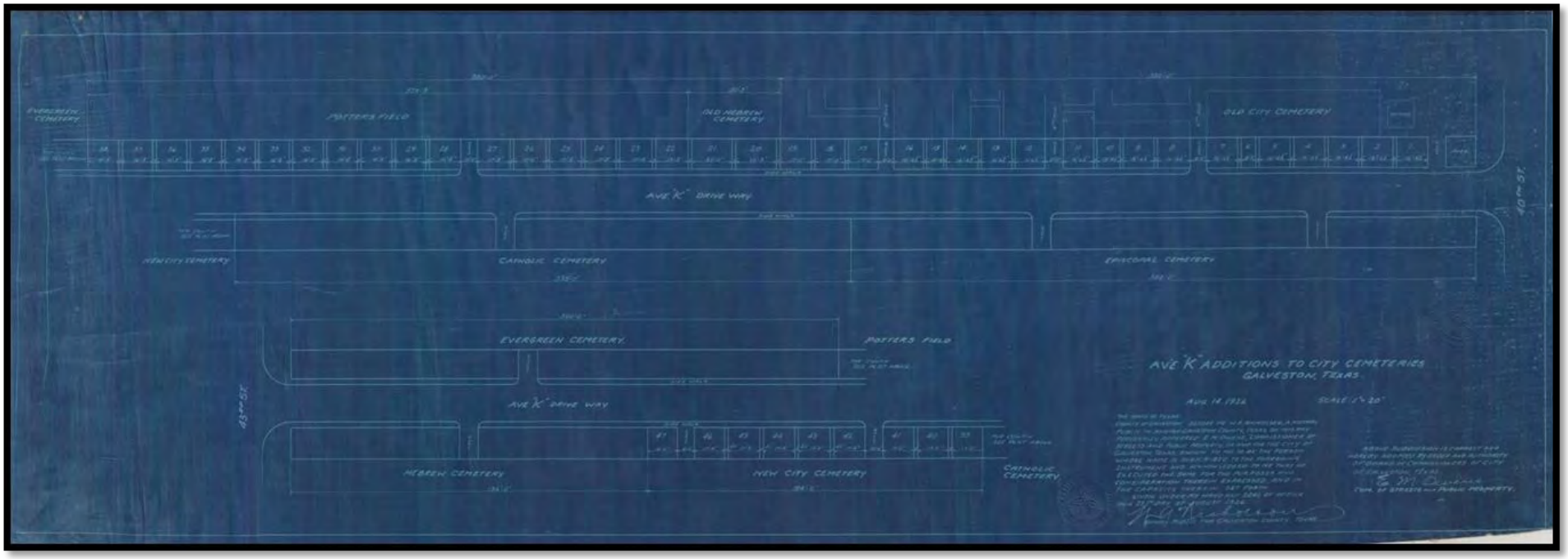


Figure 7. Plan of Cahill (Evergreen) Cemetery, March 1921. (City of Galveston Planning Department Map Archives).

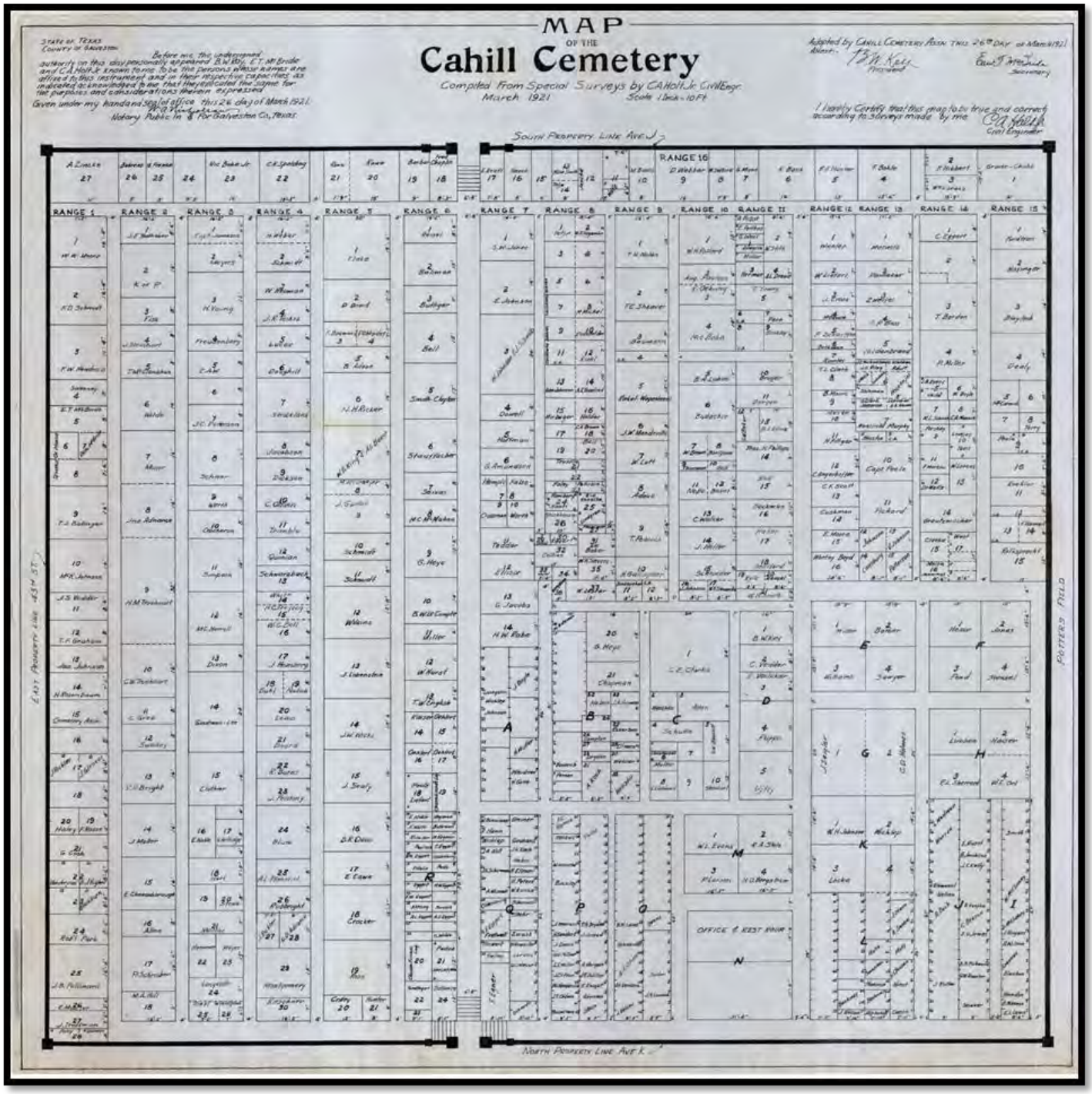


Figure 8. Plan of New Cahill and City Cemetery, January 1934. (City of Galveston Planning Department Map Archives).

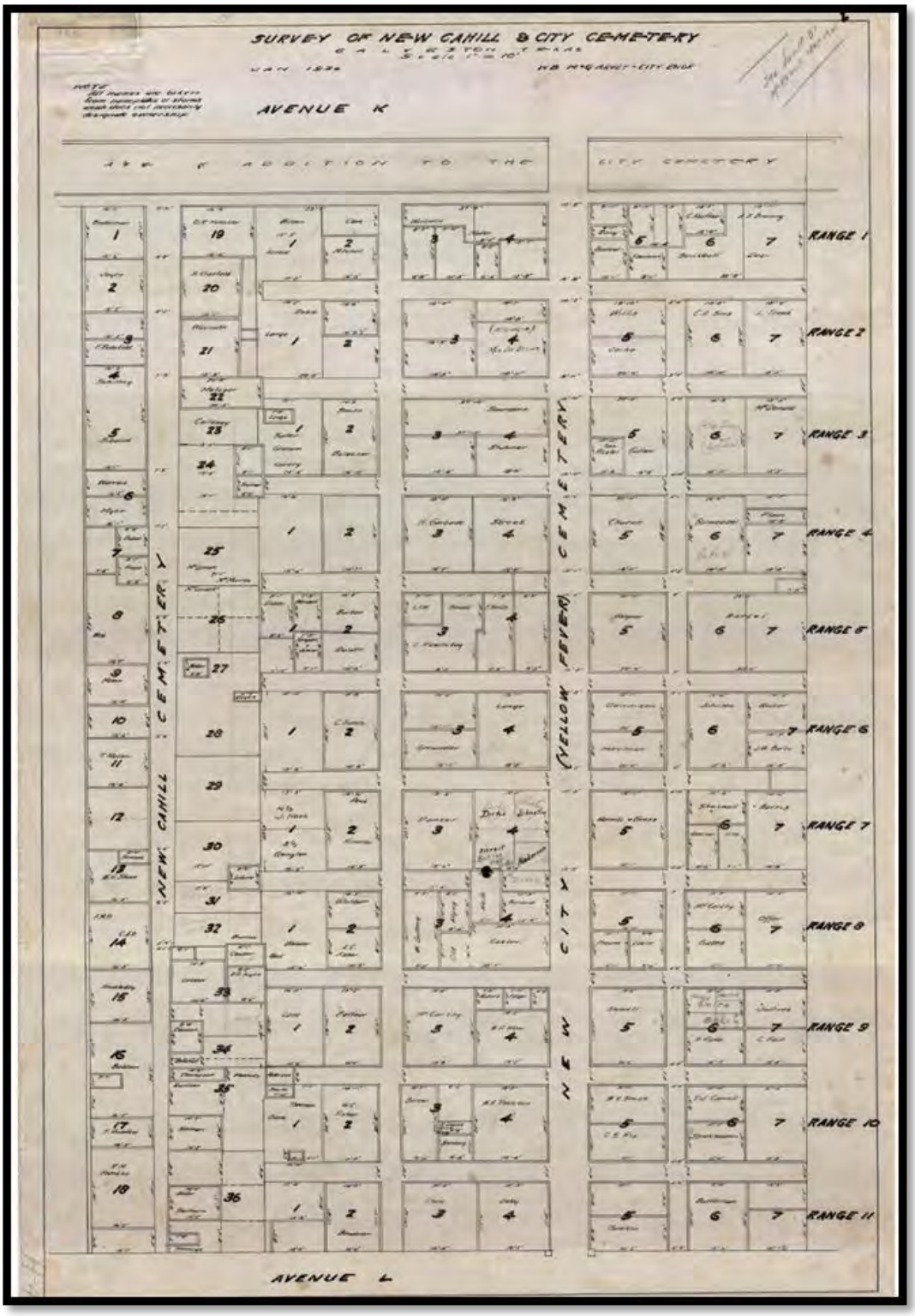


Figure 9. Undated plan of Subdivision of West One-Half of Oleander Cemetery (left). (City of Galveston Planning Department Map Archives).

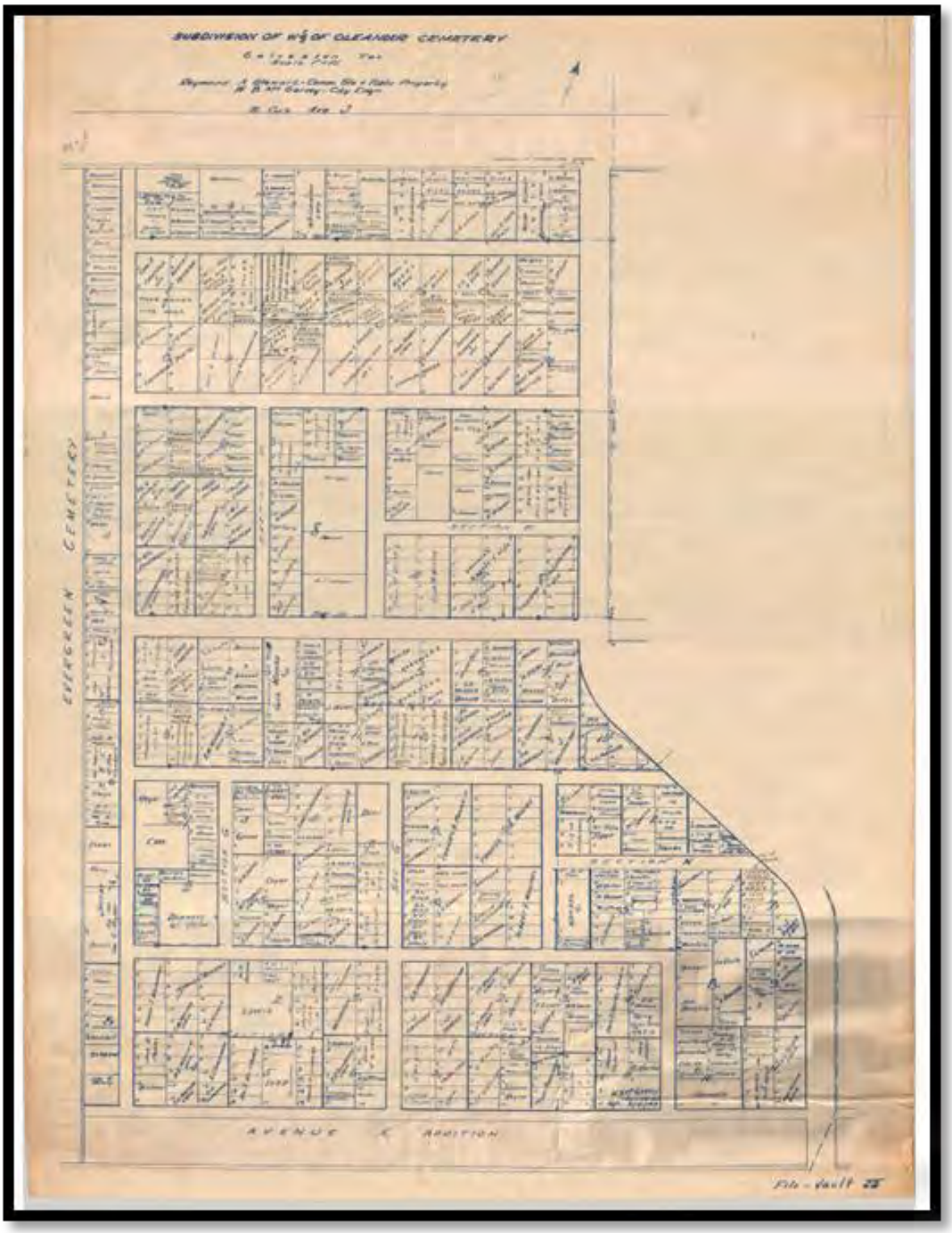
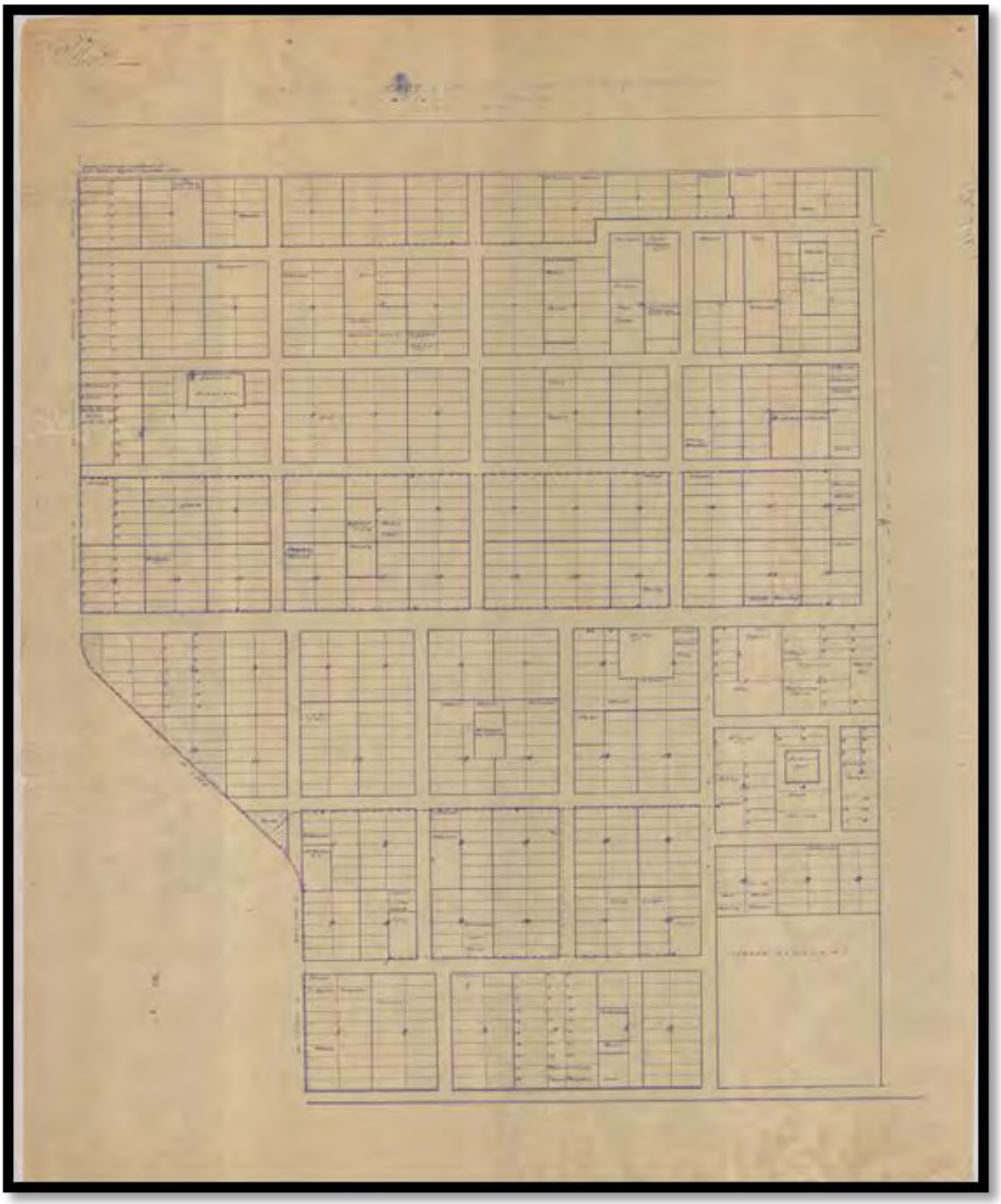


Figure 10. Undated plan of East One-Half of City Cemetery Extension (Oleander). (City of Galveston Planning Department Map Archives).



COLLIER
ANDERSON
KAPPIS

CEMETERIES
CLOSED
NO
LOITERING
ALLOWED
IN THE
CEMETERY

REYMERSHOFFER

C. KONIG
SOUTH ISLAND FOOD MART
ASCHOFF & BEHRMAN

H.V. TOWNSEND
SAFE ON HIS GE
THERE BY HIS LOVE
OUR DARLING DARLI
MINNIE ARMIDE

MOORE
CLARK
SANTARELLI
PETERSON
GALVESTON FURNITURE

SEALY

PAULINE

ERECTED BY THE STATE OF TEXAS
IN MEMORY OF
GEORGE CAMPBELL CHILDRESS
CO-AUTHOR AND SIGNER OF THE
TEXAS DECLARATION OF INDEPENDENCE
BORN AT NASHVILLE, TENNESSEE,
JANUARY 8, 1804
DIED AT GALVESTON, TEXAS,
OCTOBER 6, 1841
CAPTAIN WILLIAM
S. FISHER
MAJOR JOHN
M. ALLEN

KOSCHAK

McVITIE
HUCKINS

CHAPEL

SHEPHERD
BROUSSARD
WHITE

J. GRASSO
FAMILY
DONALD

J. GRASSO
FAMILY
JUELL

GOLDSTUCKER
MICHAEL GANS
GERTRUDE WALK
JOEL
ZINN

1013
NUTT
SHAW
FRANK D. SHAW, SR.
MARY G. SHAW
NOV. 10, 1843–JULY 17, 1935
HOMAS HECKMANN
DECEMBER 1924

CLARKE
MARY E.
MARCH 8. 1840
MAY 20. 1921
HEYE
HURST
GOODMAN
WELLS
ROBERT CLARKE
ERVIN

NO
LOITERING
ALLOWED
IN THE
CEMETERY

TANNER
TANNER
IN MEMORY OF
PVT
DUDLEY H. WARD
CO G
2 TEXAS INF
CSA
MAR 16 1845
SEP 19 1864
IN MEMORY OF
H R OSTERMAYER
CO E 1 TEXAS
STATE TROOPS
CSA
JUL 13 1829
SEP 8 1900
IN MEMORY OF
PVT
WYATT VAUGHN
CO B
TEXAS STATE TROOPS
CSA
FATHER
IN MEMORY OF
PVT
JOHN W VAUGHN
CO B
TEXAS STATE TROOPS
CSA
SON
PHILLIP

JOSEPH OSTERMAN DYER
BORN
JAN. 14, 1864
AUG. 30, 1912

Broadway
Ave J