

1991

## Middlesex County, New Jersey Gravestones 1687-1799: Shadows of a Changing Culture.

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<https://dx.doi.org/doi:10.21220/m2-xcc7-qj24>

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MIDDLESEX COUNTY NEW JERSEY GRAVESTONES

1687-1799

SHADOWS OF A CHANGING CULTURE

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A Thesis

Presented to

The Faculty of the Department of Anthropology

The College of William and Mary in Virginia

In Partial Fulfillment

Of the Requirements for the Degree of

Master of Arts

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by

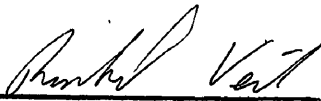
Richard Francis Veit Jr.

1991

APPROVAL SHEET

This thesis is submitted in partial fulfillment of  
the requirements for the degree of

Master of Arts

  
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#### ACKNOWLEDGEMENTS

This thesis is dedicated to my late father, who years ago showed me the stones in the old Samptown Graveyard. While I'm sure he never thought I would get this interested in them, he showed me how important the past is, and how much fun it can be.

I would also like to thank my mother and brother for their continuous support, and patience in dealing with my endless discussions of gravestones. My friends weren't spared these discussions either so to Terri, Steve and everyone else I say, thanks for listening.

A number of individuals also provided valuable information and help with the research. I thank Peter Primavera and Donald Sinclair who helped me locate some of the old gravestones of Middlesex County. Charles Bello put me in touch with the Association for Gravestone Studies which helped immensely. The Association itself proved to be very helpful, and helped me contact a number of people including Gaynell Stone, Richard Welch and Daniel Slater, who were able to answer some of my endless questions. Rebecca Yamin was a great help, providing me with information about Raritan Landing, and Middlesex County's colonial trade in general. Also thanks to my professors, especially Dr. Barka and my thesis committee for their help and support.

Perhaps those deserving the most thanks are the graveyard caretakers, who over the years have maintained the old cemeteries. Without them this thesis would have been impossible, and one of the few artifacts available to everyone to study and admire would have been lost.

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## MIDDLESEX COUNTY NEW JERSEY GRAVESTONES

1687-1799

### ABSTRACT

This study examined the seventeenth and eighteenth century gravestones of Middlesex County, New Jersey in an attempt to correlate diversity of design with cultural heterogeneity. The County, straddling the banks of the navigable portion of the Raritan River, saw a multi-linear evolution of gravestone designs during this period.

Three basic patterns of iconographic change were observed. In some towns, the stones underwent a direct evolution from cherubs to a monogram design. However, in the north central part of the study area, Piscataway Township and Metuchen, early eighteenth century rosette and circle designs were replaced by cherubs in the 1740's, and in turn to monograms at the end of the century. The final form of evolution, which occurred in the eastern part of the County, is much like that observed in New England. The first stones were predominantly of a winged skull design, changing to cherubs in the 1760's, which were replaced by monograms, and urns by the century's end.

The iconography of Middlesex County seems to be closely tied to trade networks, settlement by diverse ethnic and religious groups, the status of the deceased as well as overarching religious change.

While gravestone carving developed early in the eighteenth century in New Jersey, the Raritan River's position as an artery of commerce for much of central New Jersey led to an early emphasis on imported stones. Imported gravestones may have been a status symbol representing not only the individual's position in the community, but their access to imported goods. Gravestones themselves seem to have been status indicators.

While the tremendous ethnic diversity of the County was not well reflected in iconographic change, preference for certain carvers, and in some cases stones inscribed in Dutch did reflect ethnicity. The effects of the Great Awakening, a phenomenon which had a large local impact seems to have had little iconographic influence. However, the advent of monogram designs at the end of the eighteenth century seem to indicate a new-found importance of the individual, probably linked to the emergent doctrine of universal salvation. Ties between religious groups also appear to have influenced stone styles.

The distributions of gravestones in Middlesex County provides insights into many aspects of the region's changing culture in the eighteenth century, which cannot be easily addressed using any other artifact.

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**MIDDLESEX COUNTY NEW JERSEY GRAVESTONES**

**1687-1799**

## INTRODUCTION

The seventeenth and eighteenth century gravestones of Middlesex County, New Jersey are uniquely diverse. In fact, there is probably a greater variety of gravestones in this small area, approximately 312 square miles, located at the central waist of New Jersey than anywhere else in the state. Though few of the motifs carved on the stones are novel, the proportions and distribution of the stones is quite unusual, as is the amazing stylistic variation within the county. The purpose of this thesis is to delineate the temporal and spatial patterns among the gravestones of colonial Middlesex County and, if possible, elucidate the cultural factors which determined these patterns.

In a sense this thesis is the result of a single question, "Where are the skulls?", and the search for its answer. Most archaeologists are familiar with Deetz and Dethlefsen's superb seriation study of New England gravestones, as presented in, their article, "Death's Head, Cherub, Urn and Willow" (Deetz and Dethlefsen 1967). This thesis began as an attempt to replicate their study in Piscataway, New Jersey. Deetz and Dethlefsen had concluded that a shift in New England's religious attitudes in the mid-eighteenth century, caused by the Great Awakening, led to a

shift in gravestone iconography from skulls to cherubs, followed by a second movement in the late eighteenth century to urns and willows. Piscataway was settled as early as 1666, by New England immigrants, and seemed as likely a place as any for their theory to work. It did not. Even though there were gravestones going as far back as the 1680's, there were only a couple of stones with a skull motif. In the decades when skulls were expected, there were rosettes, circles and other simple, rather plain motifs.

Expanding the search, other nearby cemeteries in Middlesex county were examined, with similar results. Finally, on the advice of a friend, the Presbyterian burial ground in Woodbridge was visited. Here the skull motif appeared, in fact it predominated for much of the eighteenth century. St. Peter's Episcopal Churchyard in Perth Amboy showed a similar pattern. It was also becoming evident that in spite of a strong local brownstone carving industry, dating back at least to 1700 (McKee 1973: 13), large numbers of stones had been imported. Stones were brought from as far away as Newport, Rhode Island and Boston, Massachusetts. This seemed rather like bringing the proverbial coals to New Castle, and again the question arose why?

It was also apparent that the stones came in a plethora

of shapes and sizes. In addition to the primary iconography studied by Deetz and Dethlefsen (1966: 504), there were a variety of secondary motifs, stone shapes, epitaphs and inscriptions all of which seemed to recur in patterned forms. These secondary motifs seemed to accumulate with the status of the interred.

It is also noteworthy that Middlesex County's stones are unique in comparison with those of adjacent counties. Granted, many of the same designs and motifs are apparent, but the extensive trade networks, especially the preference among certain groups for Narragansett cherubs has not been noted elsewhere in northern New Jersey. Union, Essex and Morris Counties lack not only these imports, but also the rosette designs found so extensively in early eighteenth century Middlesex County. Further research has shown that Narragansett carvers saw some popularity in Monmouth County, Middlesex's southern neighbor.

This thesis is an attempt to define what variables were decisive in influencing the distribution of gravestones. To accomplish this, a representative sample of the stones, in this case close to 90%, were recorded and photographed.

Then using the information contained in the stones, in conjunction with documentary evidence about the region's pre-19th century culture, the distributions were examined, and conclusions drawn.

CHAPTER I  
CULTURAL AND HISTORICAL BACKGROUND

A. DIVERSE ETHNICITIES

At the most basic level it appears as if the diversity of gravestones found in Middlesex County is related to how the region was settled, and by whom. Without an understanding of this settlement pattern the gravestones make very little sense. Middlesex County, and in fact all of New Jersey, is a unique cultural area. Compared to New England proper, it saw rather late settlement, beginning in earnest in the 1660's. While nominally part of the New Netherlands, only the northeastern portion of the state, had seen any Dutch settlement (Leiby 1964: 65). In fact a Dutch trading party sailing up the Raritan River, in the early 1660's was rather unpleasantly surprised to find a party of Englishmen already there (Meuly 1976:26).

The English also had claimed the territory, and in "1664 Charles II granted to his brother James, Duke of York, the lands between the Connecticut and Delaware rivers" (McCormick 1965: 2). A British expedition succeeded in capturing New Amsterdam with negligible resistance in 1664. Then the area between the Hudson and Delaware was granted to Sir George

Carteret and Lord Berkeley. The land was called Nova Caesarea or New Jersey after the ancestral home of Carteret (McCormick 1964: 129).

New Jersey differed from many of the other colonies in that it had a proprietary form of government till 1702.

McCormick defines the workings of this as follows:

...a grant was made to one or more individuals, conferring on them and their successors a vast territory. In broad terms the proprietors were empowered to devise a frame of government for this domain and to appoint a governor or deputy governor. As the owners of all the ungranted land within their jurisdiction they were free to arrange whatever method they chose for dividing, selling, or otherwise disposing of it (McCormick 1964: 18).

The proprietors basically saw New Jersey as a large scale real estate investment, and hoped to profit from it as much as possible. In a sense while Virginia was built on tobacco, and Massachusetts built on religious freedom for Congregationalists, New Jersey was built on land speculation. In order to attract settlers, the Proprietors issued a charter called the "Concessions and Agreement". This document granted full religious freedom to all settlers, and of course offered land at very reasonable terms, provided an annual rent was paid. The result was very rapid settlement by diverse groups of people.

Within four weeks of the Dutch surrender a group of Englishmen from Connecticut had purchased 500,000 acres of land in New Jersey between the Raritan and Passaic Rivers, this was the Elizabethtown Purchase, which includes much of the study area (Wall and Pickersgill 1929: 15). In 1666 the land between the Raritan and the Rahway Rivers was sold off and rapidly divided. This would become part of Middlesex County. So far as physical geography is concerned Middlesex County consists largely of the lands running back from the navigable part of the Raritan River.

The first township formed in the county was Woodbridge Township. It was founded by the Rev. John Woodbridge of Newbury, Massachusetts, in 1666 (Pomfret 1964: 10). The area was settled primarily by descendants of the Puritans from Massachusetts (Wall and Pickersgill 1929:20).

Shortly thereafter, Daniel Pierce, one of the original purchasers of Woodbridge sold a third of his holdings to a group of settlers from New Hampshire (Pomfret 1964: 13). They soon established what came to be known as Piscatawaytown, named after their former home on the Piscataqua River in New Hampshire. While the settlers in Woodbridge were staunch Presbyterians, the settlers of Piscataway were a more diverse lot. Their township was largely Baptist, and a Baptist Church



was established in 1686 (Rawson 1974: 135). A number of French Huguenots and Walloons also settled in Piscataway. Though the settlers in Piscataway and Woodbridge were quite different sorts, they were similar in one sense: they were the furthest southern extension of the New England town system (Meuly 1976 :29). While Woodbridge and Piscataway were rural New England towns, Middlesex County also contained two other large settlements, Perth Amboy and New Brunswick, as well as a number of smaller villages grouped around Piscataway and Woodbridge. Perth Amboy and New Brunswick were the two port cities on the Raritan.

Perth Amboy differed significantly from the other settlements in that it was a planned town, and the capitol of the colony, for most of the colonial period. Following the death of Lord Carteret in 1682, the trustees of his estate auctioned off New Jersey (McCormick 1964: 31). This led to the arrival of other ethnic and religious groups. William Penn acquired the colony, in conjunction with 23 other proprietors, half of whom were Scottish. Penn hoped to settle Quakers in still sparsely populated East Jersey. However, with Penn's interests focusing in Pennsylvania, Robert Barclay Laird of Urie tried and for a while succeeded in making East Jersey "Scotland's first American Colony" (Landsman 1985).

The Scottish proprietors envisioned a country of landed estates in East Jersey (Landsman 1985:259). To this end they brought over large numbers of indentured servants and established princely estates. They also were responsible for the layout of the City of Perth Amboy which, Ned Landsman has characterized as, "An early example of a Scottish planned village, crossed by neat parallel streets and laid out to reflect the town's social order" (Landsman 1985:115). It is notable that the Scottish settlers were actually three separate subcultures wrapped up in one. Some were Quakers, while others were Presbyterians and a large number of the Scottish Proprietors were Episcopalians and royalists. The society they brought with them was highly stratified.

The fourth group to arrive in Middlesex County were the Dutch. Again, the Dutch should not be viewed as a monolithic group, but rather as members of a multifaceted culture. As Wall and Pickersgill note in their history of the county, "The emigrants from Holland were of various lineages for that country had long been the refuge of the unfortunate (Wall and Pickersgill 1921: 10). Very few of the Dutch emigrated directly from Holland, in fact most emigrated from either Long Island or Albany, New York. According to Peter Wacker, the Dutch began arriving in the Raritan Valley in the 1680's

(Wacker 1975: 210). In 1748 when Peter Kalm visited New Brunswick, he noted that, "One of the streets is almost entirely inhabited by Dutchmen who came hither from Albany" (Barber and Howe 1966: 312).

All of these groups are represented in the gravestones in this study. However, they were not the only ethnic groups present in Middlesex County. A significant group which seems to have left no sepulchral record were the many slaves of colonial Middlesex County. According to Wall and Pickersgill, "At Perth Amboy there were barracks in which imported slaves were immured, and in almost every settlement the labor of the families, with very few exceptions, was exclusively performed by black slaves" (Wall and Pickersgill 1921: 67). These slaves' disenfranchisement extended into death and they are nowhere to be found in Middlesex County.

#### B. SETTLEMENT PATTERNS

The physical arrangement of Middlesex County, strung out along the banks of the Raritan River, with early river based towns and later inland villages, provides an excellent laboratory to examine cultural diversity through gravestones both spatially and temporally. In fact, gravestones are probably the best artifact to use in order to gain a better

understanding of this society. The County's probate records are scanty, and are nearly all of adult males, who composed only a small portion of the society. Eighteenth century architecture, though extant, is relatively inaccessible in this heavily developed area. Gravestones are in fact the most easily accessible artifact of the eighteenth century extant in the County.

The proximity to navigable water for most of the early towns cannot be underestimated as a factor in their development (see Map A: pp. 15). James Levitt has noted in his study of New Jersey's colonial trade that, "A major effort at developing a commercial port was begun in 1676 at Perth Amboy...the depth of the water at that point was such that a three hundred ton vessel could dock within a plank's length to the shore" (Levitt 1973:26). Perth Amboy was the only Port of Entry on the Raritan while New Brunswick was a Port of Delivery. Woodbridge, on Woodbridge Creek and Raritan Landing, situated between Perth Amboy and New Brunswick, were also ports. Raritan Landing, located at the highest point of navigation on the Raritan, provided an outlet for the agricultural products of New Jersey in return for all manner of mercantile goods (Yamin 1988: 47). This trade network seems to have had a large influence on the gravestones of

Middlesex County.

### C. RELIGIOUS FACTORS

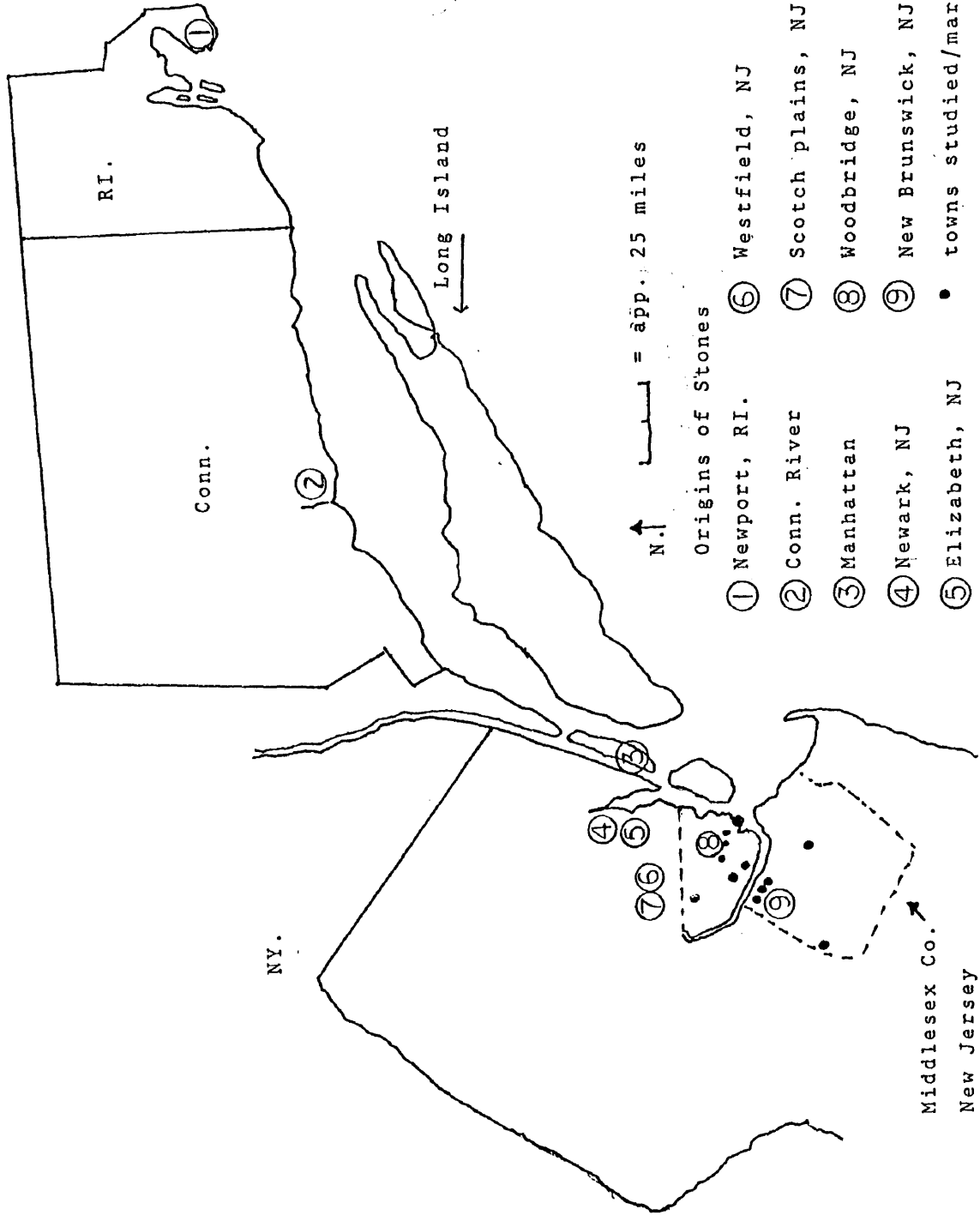
Another factor contributing to the intricacy of the study of this County is the great degree of religious diversity, largely a reflection of the variety of early settlers, who brought a myriad of belief systems with them. Even more importantly, Middlesex County can claim to be a very early center of the much emphasized Great Awakening. According to Ned Landsman, "By 1738, a year before Whitefield began his American tour, New Jersey Congregationalists at Freehold, New Brunswick, Basking Ridge, Hopewell and Amwell were involved in the Scottish Revival..." (Landsman 1985:184). For this reason, a number of cemeteries from each of the four major denominations, Anglican/Episcopalian, Baptist, Presbyterian and Dutch Reformed, were examined. The relations between these various churches differed greatly. For instance John Tennent, in neighboring Monmouth County, served both the Presbyterian church and the neighboring Dutch Reformed Church (Landsman 1985: 188). Baptists and Quakers are also believed to have lived in harmony with each other, if not necessarily with the Presbyterians (Rawson 1974: 132).

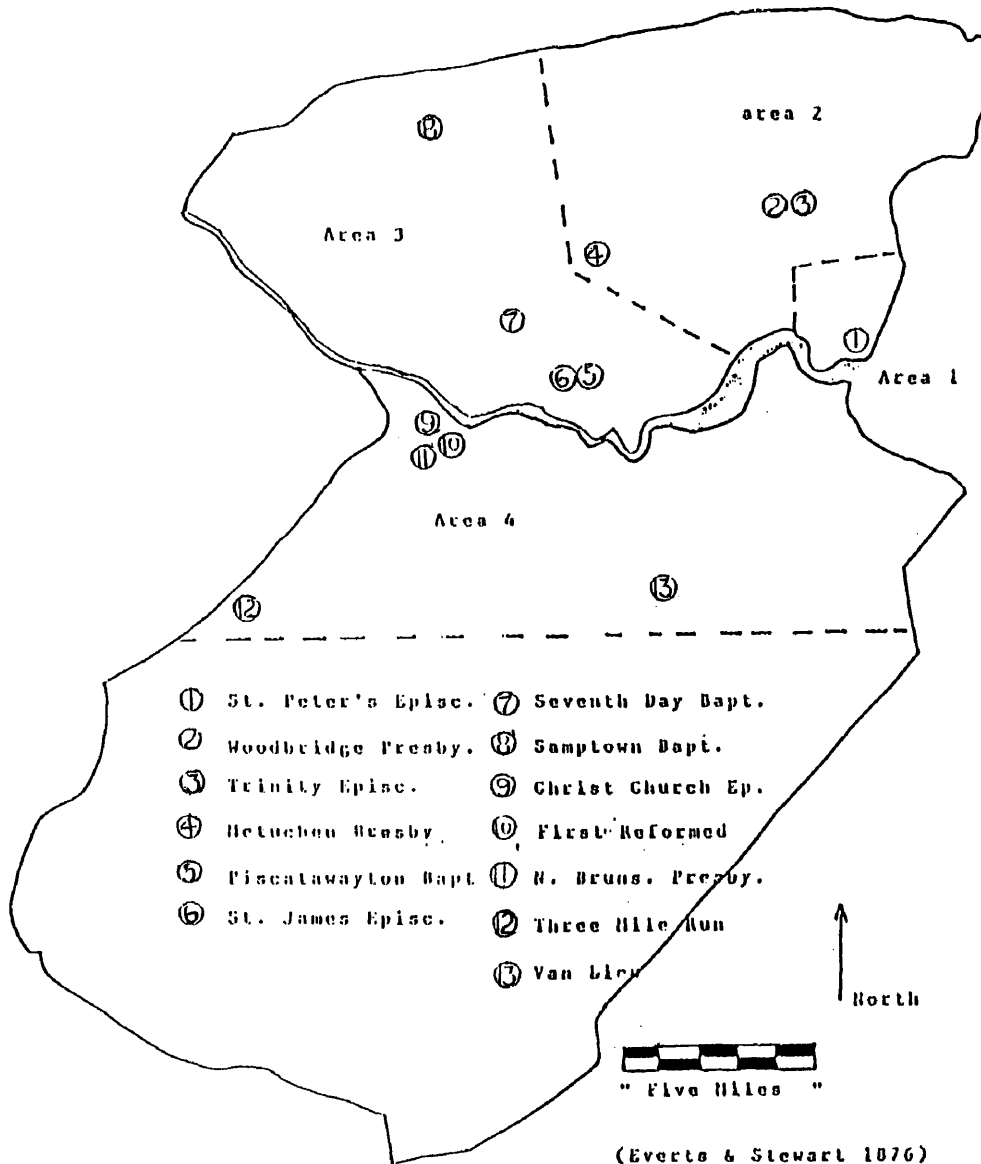
The gravestones of Middlesex county are diverse. This

diversity reflects nothing less than the diversity of a river valley settled by many peoples of all social strata, worshipping in many churches, trading widely and gradually, throughout the eighteenth century growing into a more homogenous community.

# Carvers and Markets

MAP A







## CHAPTER II

### GRAVESTONES STUDIES IN RETROSPECT

Memorializing the dead has a long history. Even the Neanderthals who lived in the Shanidar cave may have strewn the graves of their departed kinfolk with flowers (Lewin 1984: 73). In fact, burial of the dead has been used by some as the determining criteria of the Neanderthals' humanity. The ancient Greeks built tholos tombs, the Egyptians pyramids, and a Chinese emperor was buried with an entire clay army. The gravemarkers of colonial Middlesex County are generally much less elaborate. But to the people who erected them they were very important markers of one of life's great transitions. They also provide a wealth of information about Middlesex County's culture, as well as that of the greater New Jersey, Middle Atlantic and English colonial worlds in which they were crafted.

The study of gravestones and the cemeteries which hold them are not the realm of any single field. Anthropologists, archaeologists, folklorists, genealogists, cultural geographers and historians are just a few of the scholars interested in what Thomas J. Hannon has characterized as a "Fields of Artifacts" (Hannon 1983:263).

This study has drawn on many of these fields.

The history of gravestone studies is relatively young. It was not until the 1920's that the seminal works in the field appeared. Since then, the literature has grown at a prodigious rate. Today there are numerous books, pamphlets, and even a journal devoted solely to the study of gravestones. This literature shows both a gradual evolution and a diversification. Gravestone studies have moved from genealogical, epigraphical and historical studies into a broad range of fields. They have been used to answer questions about: cultural geography (Frankiviglia 1971); ethnicity (Goodwin 1981); religion and cultural change (Deetz and Dethlefsen 1966); trade patterns (Gaynell Stone Levine 1978); and most importantly iconography (Benes 1977; Tashjian 1974; Ludwig 1966). The future of gravestone studies seems bright indeed with more and more people studying gravestones, and looking at them in new ways.

Most gravestone studies have emphasized New England to the detriment of other areas. However, there are some early references to New Jersey gravestone in historical works. Barber and Howe, who published a series of exceptional histories of the northeastern United States in the mid-eighteenth century, drew on gravestone information, and cited

them extensively (Barber and Howe 1966). Their books were designed to appeal to a wide range of people by providing extensive local histories, and they apparently found the information on gravestones quite helpful. They even noted the unusual way the Moravians in Hope, N.J. placed their gravestones horizontally. This may be the first reference to ethno-religious differences in tombstones (Barber and Howe 1966: 497).

Other early New Jersey gravestone studies focused on epitaphs. They saw tombstones as a source for genealogical information. In 1892, William Ogden Wheeler and Edmund D. Halsey published Inscriptions on Tombstones and Monuments in the Burying Ground of the First Presbyterian Church and St. John's Church at Elizabeth, N.J. 1664-1892. This work provided a short historical blurb on the two churches, as well as the epitaphs of all the stones in the adjoining burying grounds, and provided illustrations of representative stones.

The first work to actually show an interest in the tombstones themselves, as opposed to using them to get at genealogical information, was Harriet Forbes, The Gravestones of Early New England and the Men who Made Them, first published in 1927.

Forbes looked primarily at pre-Revolutionary Massachusetts stones in an attempt to find the more interesting stones and carvers. Her work laid the foundation for all future gravestone studies. One of her most important contributions was proving that the stones were actually cut in New England. Prior to her work many people believed them to be English imports (Forbes 1927:11). Another area in which she provided insights was iconography. While her interpretations were much more cautious than those of her successors, her belief that many of the designs were derived from furniture books has recently been born out by the work of Diana Combs in the Southeast (Combs 1986:2). There also seem to be some similarities between certain Middlesex County stones and local furniture. Another important contribution of Forbes was identifying many of the major carvers of New England.

She was the equivalent for gravestone studies of what Willey and Sabloff in their history of American archaeology have termed "classificatory descriptive workers" (Willey and Sabloff 1980). She was very interested in describing and classifying the stones. Much of The Gravestones of Early New England is devoted to the types of symbolism found on the stones, which she felt served to visually convey information to a partially illiterate audience.

She also provided the first classificatory system for the stones.

Unfortunately, the publication of Forbes' work was followed by a nearly 30 year hiatus in the literature. The 1960's saw not only a renewed interest in gravestones, but also the split of their study into anthropological and art historical schools. A number of popular works on gravestone rubbing and epitaphs also began to appear. In the mid-1960's James Deetz and Edwin Dethlefsen published a series of related articles on the gravestones of eastern Massachusetts. One of the first in 1966 was "Death's Head, Cherubs, and Willow Trees: Experimental Archaeology in Colonial Cemeteries" in American Antiquity, which was followed in 1967 by "Death's Head, Cherub, Urn and Willow" which appeared in Natural History. These two papers with similar contents have provided the basis for most future research, including this thesis.

The authors had found that, "By treating them (gravestones) as archaeological phenomenon one can demonstrate and test methods of inferring diffusion, design evolution, and relationships between a folk art tradition and the culture

which produced it" (Dethlefsen and Deetz 1966 B: 502). They further hypothesized using an eastern Massachusetts sample, that the designs on gravestones and their shifts through time from skull to cherub, and in turn, to urn and willow signified a change in the Puritan attitude towards death. Also noted in this truly original work was the potential for gravestones as sources for kinship analysis, demographic studies, stylistic and religious studies (Dethlefsen and Deetz 1966: 502). The authors had hit upon a proverbial "motherload" of anthropological information which has yet to play out. Much of their success was due to factors relating to their methodology, which has, as far as possible, been mimicked here. They applied quantitative methods where other researchers had used impressionistic samples. They also pioneered the use of computers in gravestone studies, with computer cards being punched for all the major and minor characteristics of each stone (Dethlefsen and Deetz 1966 B: 509). Without this innovation the stones could never have yielded as much information as they did. They also photographed the stones they were studying, and used representative samples (Dethlefsen and Deetz 1966 B: 505).

Their well known conclusions were that the changes in style from death's head to cherub to willow and urn proceeded at different rates and in slightly different fashions from town to town (Dethlefsen and Deetz 1966 B: 508). The transition from death's head to cherub they attributed to the Great Awakening, a revival of Puritanism which was accompanied by an apparent relaxation of attitudes towards iconography. Urns and willows were in turn seen as linked to the decline of Puritanism altogether in the late eighteenth century, along with the advent of Unitarianism and Methodism. They also noted that Boston, a haven of Puritanism, resisted the cherub style till quite late in the eighteenth century (Dethlefsen and Deetz 1966 B: 508). In another 1966 study entitled, "Some Social Aspects of New England's Colonial Mortuary Art" they outlined a number of different forms of iconographic change. These forms, radical replacement and direct evolution seemed to be related to a community's proximity to the cultural centers of Cambridge and Boston. While carvers in central places switched directly from the production of skulls to cherubs, rural areas depending on their proximity, and hence isolation from the center saw either a direct or radical

evolution of styles (Deetz and Dethlefsen 1966 A: 31). Their studies showed a linear evolution of styles in the central places, which resulted in battleship shaped distribution curves, while rural places experienced more radical shifts.

At the same time that Deetz and Dethlefsen were involved in their archaeological studies Allen Ludwig was writing a monumental tome on the same subject. His work, Graven Images: New England Stonecarving and its Symbols: 1650-1815, approached the same stones, but from an art historical perspective. The emphasis was on religious history and iconography. Ludwig drew upon both psychological and philosophical works. Every symbol found on a tombstone in the region was defined in terms of both its general historical context, and as it was used by the Puritans (Ludwig 1966).

Geographers also took an early interest in gravestone studies. In 1971 Frankiviglia published an article entitled "The Cemetery as an Evolving Cultural Landscape". In this he looked at cemeteries as part of the made landscape, and concluded that "... the cemetery in the United States is a microcosm, of the real world and binds a particular generation of men to the architectural and perhaps even spatial



preferences and prejudices that accompany them through life" (Frankiviglia 1971: 501).

The 1970's saw a continued emphasis on the iconography of New England. Large scale studies, such as Dickran and Ann Tashjians' 1974 study Memorials for Children of Change: The Art of Early New England Stonecarving, falls into this genre. They linked gravestones to a system of metamorphoses which they saw as central to Puritan culture. According to them, "Along with the verbal metamorphoses of transformation in the eulogy and the funeral sermon, the gravestone expressed metamorphosis in visual terms (Tashjian 1974: 233). Peter Benes in The Masks of Orthodoxy: Folk Gravestone Carving in Plymouth Co. Mass. 1689-1805 saw the symbols on the stones as ghosts and spirits released by death, not actual symbols of death itself. He also noted that the works of these regional carvers were articulations of their own religious attitudes which were not necessarily the same as those of the baroque city carvers (Benes 1977:1).

The masks of orthodoxy combines the best of both worlds, scientific and humanistic. The stones were recorded in the method espoused by Deetz and Dethlefsen, and analyzed in context.

Benes found that specific preferences developed in communities which could be related to historical, demographic, and ecclesiastical data (Benes 1977:4). Similar factors seem to have effected the stones of Middlesex County, New Jersey. It was also during the 1970's that the first serious study of gravestones in the Middle Atlantic appeared. This was Emily Wasserman's Gravestone Designs, Rubbings and Photographs from Early New York and New Jersey (Wasserman 1972). This book provided an overview of selected graveyards in the metropolitan region which has a unique sandstone carving tradition. Many of the carvers named in this thesis were first identified by Wasserman. She was also the first to note that the greater New York area's iconography, which includes Middlesex County, while sharing many symbols with New England had a repertoire of symbols unique to itself. She attributed this to, "The more urbane outlook of this area as compared to New England" (Wasserman 1972: 8).

Another significant study of the region is Richard Welch's article, "The New York and New Jersey Gravestone Carving Tradition" (Welch 1987). Welch was the first person to do even limited statistical analysis of northern New Jersey gravestones. His analysis was directed towards the distributions of particular carvers works through time.

However, it like many of the other studies emphasized the well-known colonial cemeteries to the detriment of the numerous rural cemeteries.

Long Island and New York City gravestones have also seen recent study. Sherene Baugher, in a study of New York City cemeteries found that the simple linear progression of Deetz and Dethlefsen was not replicated (Baugher 1983:53). Gaynell Stone who has studied Long Island's gravestones extensively, found that while, "...sea routes, political governance, historic events, social ties, and religious orientation do not appear to be pre-eminent in influencing gravestone choice, it does appear that economic patterns did play a role" (Stone 1983: 56). Possibly the penultimate anthropologically based study of a region's gravestones is Stone's 1987 doctoral dissertation, Spatial and Material Images of Culture: Ethnicity and Ideology in Long Island Gravestones, 1670-1810. Many of her ideas have influenced the methodology followed in this study. Stone advocated the use of a "systems approach" in an attempt to define cultural hearths and cultural diffusion on the Island (Stone 1987:5).

Other relatively recent large scale surveys are James Slater's The Colonial Burying Grounds of Eastern Connecticut (1982), and Diana Combs Early Gravestone Art in Georgia and South Carolina (1986). Though dealing with two disparate areas they both are noteworthy for their thoroughness and extensive scope.

Ethnic graveyard studies are also a popular topic for research. Conrad Goodwin's unpublished Master's thesis Ethnicity in the Graveyard (1981), from the College of William and Mary is a good example. It focused on the differences between black and white cemeteries in Lancaster County, Virginia.

A number of works have dealt with the topic of status in the cemetery. In the Caribbean, Paonessa compared various denominations' grave markers as status indicators (Paonessa 1990). Varna Boyd has looked at relatively recent, nineteenth and twentieth century markers as reflectors of social and economic life in Williamsburg, Virginia (Boyd 1988).

Gravestone studies have also become increasingly institutionalized. This has occurred under the aegis of three organizations, the Dublin Seminar for New England Folklife, the Association for Gravestone Studies and the Association for State and Local History. They not only publish journals which

deal with gravestones, their study, care and preservation, but also publish "how to" pamphlets for researchers. The Association for Gravestone Studies is also particularly willing to extend personal help, and point researchers in the right direction, when it comes to questions of carver identification, etc.

The literature on gravestone studies represents a gradual change from impressionistic art historical studies to more scientific anthropological explanatory studies. There has also been a movement away from simple stylistic studies to multi-sided studies which view the artifact as part of a whole culture. The rich and growing corpus of literature on gravestones provided the background and inspiration for this study.

### CHAPTER III

#### THEORY AND METHODOLOGY

##### A. THEORETICAL INFLUENCES

According to Lewis Binford, "The challenge that archaeology offers, then, is to take contemporary observations of static material things and, quite literally, translate them into statements about the dynamics of past ways of life and about the conditions in the past which brought into being the things which have survived for us to see" (Binford 1983: 20). This is exactly what this thesis attempts to do. Using "static material things", gravestones, an attempt has been made to come to an understanding of Middlesex county's changing culture during the eighteenth century. This was a culture which, while sharing many things with the larger New England culture, was characterized by extreme heterogeneity. Gravestones, however, are not your average potsherd. While a pearlware plate may or may not express something about its owner, gravestones were designed to communicate information about the deceased. A gravestone in New Jersey, imported from Rhode Island with a Dutch language inscription, which calls a married woman by her maiden name allows a number of inferences

to be made about that deceased individual's ability to obtain choice goods from a distance, her degree of anglicanization, and the extant trade networks.

Gravestones combine the characteristics of the artifactual record with the written record. They, like all artifacts, though produced in the past are here in the present, and are a means of making inferences about the past. No one theoretical viewpoint is completely subscribed to in this thesis. It is hypothetico-deductive in that a problem was noted, the non-linear diversity of gravestone design in colonial Middlesex County and a hypothesis was formed. This hypothesis is that the tombstones reflect differential access to trade networks based on location and status, that ethnic/religious groups preferred certain designs and that the distribution of settlements over the landscape resulted in a unique pattern of iconography.

Gaynell Stone has espoused the use of systems theory, as the best way of understanding the information contained in gravestones. So far as was possible, a similar approach was attempted here.

Watson et al. (1984:68) note that, "The focusing of concern on relations among elements and groups, and among groups is the positive contribution of a systemic approach...". They go on to state that:

The concept of an integrated set of phenomena, analyzable as a unit called a system in which a component is understandable only if its relationships and context are known, and for which relational changes in one component are likely to produce or be integrated with changes in another, is very similar to what is sometimes called functionalism in anthropology and sociology (Watson et al. 1984:68).

In order to arrive at this contextual information, extensive historical research was done. Hopefully, this methodology based on a core of systems theory will allow a better understanding of the people of eighteenth century Middlesex County.

#### B. METHODOLOGY

The only apparent way to gain this better understanding of the stones was by examining as many gravestones as possible, recording all important and even seemingly unimportant characteristics, and grouping them together in some sort of workable form. When Halsey and Wheeler compiled their record of Elizabeth, New Jersey epitaphs in the 1890's, they noted that, "Many of the headstones are crumbling with



age and their lettering will soon become illegible. It was with a view to preserve as well as to place in a form more convenient to the historian and genealogist these inscriptions that the authors of this work caused copies to be carefully made, and this book to be printed" (Wheeler and Halsey 1892: 4). This is even more true of the gravestones in Middlesex County today. For this reason over 80% of the extant seventeenth and eighteenth century gravestones in Middlesex County were recorded. Various authors have lamented the loss of the Old Newark Burial Ground (Welch 1987:14). Equally detrimental to an understanding of New Jersey gravestones, particularly those of Middlesex County is the loss of the first Presbyterian Cemetery of Perth Amboy to a school in the 1870's.

Even so, most of Middlesex County's other eighteenth century graveyards are still extant. They were located using Evert and Stewart's Combination Atlas Map of Middlesex County (1876). This was more useful than modern county maps, because it showed the size and location of the cemeteries in the County in 1876. Other cemeteries were located through the help of individuals knowledgeable about the region. While originally it had been hoped that the cemeteries would be mapped, this was not possible.

Renting the proper equipment was prohibitively expensive, and a number of churches did not seem at all pleased about the idea. To stay in their good graces the point was not pressed.

For the purposes of this study the cemeteries are arranged geographically beginning at the mouth of the Raritan River, and moving progressively up river (see Map B: pp. 16). They are grouped as closely as possible to their original political entities. This is reflected in the form of the appendices, Perth Amboy first, then Woodbridge's Presbyterian and Anglican graveyards, as well as Metuchen's Presbyterian, which can be seen as the western inland portion of the same community. The next community examined was Piscataway Township. This consisted of the Piscatawaytown Baptist and Episcopal cemeteries as well as the Baptist graveyards in Stelton and Samptown. The fourth community was New Brunswick. This consisted of the three cemeteries in the city of New Brunswick proper: Dutch Reformed, Episcopal and Presbyterian. Two family graveyards on the outskirts of the cemetery were also recorded, the Van Liew and Three Mile Run Dutch Reformed graveyards. In every case, except Perth Amboy, the communities had a riverine nucleus and inland sub-nuclei.

These cemeteries were chosen with a view to providing a representative sample of the county's early religious diversity. Four Episcopal Churches cemeteries were studied, in Perth Amboy, Woodbridge, Piscataway, and New Brunswick, for a total of 98 stones. Three Presbyterian graveyards were studied encompassing a total of 362 stones. They were located in Woodbridge, Metuchen and New Brunswick. The burial ground of the First Presbyterian Church of Woodbridge was by far the largest cemetery holding over 300 stones, more than all 12 of the other cemeteries combined. Three Baptist cemeteries were recorded. They were found in Piscatawaytown and Stelton (now Edison township), and Samptown (now South Plainfield). They contained a total of 84 stones. Three Dutch Reformed Cemeteries were also recorded. They are located in New Brunswick, and in North Brunswick. As a group they contained 21 stones (see Map B: pp. 14).

Only seventeenth and eighteenth century stones were studied and recorded. It had originally been hoped that all of the county's brownstones could be recorded; however, their use in some parts of the County continued as late as the 1840's and would have seriously skewed the sample.

After the beginning of the nineteenth century, substantial numbers of marble stones also began to appear in Middlesex County. Most of them are completely illegible due to weathering, thus reducing their value for study and making statistical study of nineteenth century brownstones less feasible.

All eighteenth century gravestones were recorded in document form. Also when possible a visual (photographic) record was produced. Over two-thirds of the stones were photographed. Those that were are listed in Appendix A. The photographs were taken using a Yashica 35mm SLR camera, with black and white ASA 400 film. Since all of the prints cannot possibly be displayed in this thesis, a copy of the collection will be donated to the Association for Gravestone Studies, which has an extensive collection of such photographs.

The methodology followed was derived from a number of sources. Dethlefsen's and Deetz's original articles were among the most important. They stated that they recorded the, "person's age, kinship terms, date of death to the day, cause of death if given, and stone material" (Dethlefsen and Deetz 1966 B: 509). Other (how to) information on recording the stones was derived from pamphlets produced by the Association for Gravestone Studies.

Particularly important was their pamphlet entitled Recording Cemetery Data (Baker and Giesecke: m. d.), and Lynette Strangstad's Graveyard Preservation Primer (Strangstad 1988). The photography and transcription of the stones was carried on with the aid of two pamphlets published by the Association for State and Local History entitled, Cemetery Transcribing: Preparations and Procedures (Newman 1971), and Photographing Tombstones (Jones 1971). The idea for the arrangement of the appendices and their accompanying keys was adopted from Gaynell Stone's dissertation (Stone 1987). The stone recording techniques developed as the project progressed, this led to some idiosyncracies in the arrangement of information in the appendices. Data was collected as it appeared on the stones, and the categories in the Appendix Key reflect this. Information was collected not only with this thesis in mind, but also with the interests of future researchers. Twenty categories were established in which information was recorded, and a recording form was devised. The categories are subdivided in the appendices into physical and social characteristics. These terms are used broadly. The information was recorded in a "Word Perfect" chart. This is less useful than an actual spreadsheet; however, given computer constraints it was the only alternative. All of the information was placed in either Physical or Social Characteristics' categories. The categories listed as

physical include : 1. Name, 2. Date, 3. Direction, 4. Type, 5. Material, 6. Shape, 7. Tympanum Design, 8. Secondary Tympanum Design, 9. Border, 10. Shoulder Decoration, 11 - 13. Dimensions. Name and date are self explanatory as are the dimensions. The direction category describes the direction in which the headstone faces. Many other works have noted how the stones faced west, with the body behind it, in order to enable the deceased to sit up in the grave, facing east at the Resurrection (Benes 1977:42). This was not found to be completely true in Middlesex County. The grave markers are called various things. They were divided into headstones, footstones, tombstones and tablestones. The first markers in New England, and probably in Middlesex County, were wooden markers. None of these markers called "coffin rayles" have been found, they appear to have been rather like a post fence running the length of the grave (Benes 1977:36). The frequent levying of taxes for the maintenance of the Piscatawaytown graveyard in the seventeenth century, a practice which ended in the eighteenth century, may indicate a transition from maintenance-intensive wooden markers to stone ones (Brush: 1964).

The earliest markers in Middlesex County were small blocks of fieldstone, generally uninscribed, but occasionally bearing the initials of the deceased.

They cannot be accurately dated, but it would seem that in some more rural areas, such as Metuchen and Samptown, they enjoyed an extended use. Unfortunately, many may have been removed over the years by conscientious caretakers. These fieldstone markers were classified here as headstones. Headstones are the stones marking the head of the graves, while footstones are those at the foot. Although the term tombstone is sometimes used interchangeably with the term headstone, here tombstone refers to large flat stones, sometimes on brick pedestals placed flat over some graves. This is how the term was used by John Stevens, one of the finest gravestone carvers in the Narragansett Bay region (Stevens 1705: 26). Tablestones are distinguished from tombstones by their height off the ground, and the fact that they are often perched on four or six legs.

The material category is self explanatory and describes the types of stone used in manufacturing gravestones. This project generated 26 shape categories. They are much more easily seen than described, an illustration is provided for each type in the Appendix Key. They are listed in the order in which they were found. Rearranging the list alphabetically, or in terms of popularity, with each new discovery, quickly proved unfeasible. The tympanum design is the primary design in the upper arched portion of the stone. Again they are more easily seen than described, though many

are self explanatory. Secondary tympanum designs are designs which occasionally accompanied the primary tympanum design. Border and shoulder designs are designs along the sides and in the upper corners of the stones. The various designs are described in depth in the chapter on iconography. The stone dimensions are self explanatory, and were measured in inches, the only measure available to the carvers, and rounded to the nearest inch.

The social characteristics category was developed to facilitate studying status, the distribution of carvers' works and other "cultural information" provided by the stones. Age is the age of the deceased as listed on the stone. Epitaphs are an important source of cultural information about both the society as a whole and the individual. Again, the idea of the basic categories was derived from Stone's 1987 doctoral dissertation (Stone 1987: 267-290). The seven social categories are an attempt to categorize all the major types of epitaphs and inscriptions, which here are grouped together.

Two categories were developed to deal with the question of status in the cemetery. First are the titles listed on the stones. Deetz and Dethlefsen pioneered the use of this in 1966 in "Some Social Aspects of New England Colonial Mortuary Art" (Deetz and Dethlefsen 1966 A). It quickly became apparent that women had no status titles of their own. There were no female ministers, lawyers, etc. However, they often seemed to



acquire status through marriage, or inherit status from their fathers. While this reflects a clearly chauvinistic society, it also shows that women were not without status. For this reason, titles such as wife or daughter of a titled individual, were treated as the equivalent of titles. In fact this status seemed to last a woman's lifetime, and it was not unusual to find stones inscribed, "In memory of Rachel wife of Mr. Benjamin Dunn & late widow of John Stelle Esq." (Rachel Dunn's Stone 1777, Piscataway).

Also used in an attempt to see if social status and the stones themselves could be correlated was any mention of titles found in probate records, but not on the stones. These account for the lettered status categories.

Kinship information was also recorded whenever it occurred on the stones. Multiple kinship listings for the women of eighteenth century Middlesex County was not at all unusual. The final social category is not really a social category at all, it is a listing of gravestone carvers, again they are arranged as their work was found. Identification was accomplished through a number of means. Most stones were identified by comparing signed stones with unsigned stones. Other stones were identified using Welch's (1987) and Wasserman's (1972) illustrations and descriptions of the works of New Jersey carvers. Identifications were also made using the Association for Gravestone Studies' Regional Guide 2:

Long Island, N.Y. Graveyards and Stone's photographs of representative carvers in Spatial and Material Images of Culture: Ethnicity and ideology in Long Island Gravestones, 1670-1810 (Stone 1987: 262-265).

A great deal of emphasis was put on proper emphasis of carvers. As James Slater has noted, "...accurate identification of individual colonial carvers is indispensable for all other studies. Unless this is accomplished problems of cultural relationships, dominance and spread of ideas, interpretations of symbols and origins and diffusion of style are likely to contain serious errors and misinterpretations" (Slater 1976: 9). Every attempt was made to identify carvers as clearly as possible. However, many of the styles are similar, and without a signature, or a payment record it is hard to be 100% sure of an identification.

Appendix B differs from A in that it provides the basic information necessary to interpret and understand the graveyards. The location and contents of the cemetery are described, as are the percentages of the various characteristics listed in Appendix A.

In addition to the field research and its results, outlined above, an attempt was made to gain additional information through probate records. It was hoped that payment for gravestones would be listed in the debits of some

inventories, and perhaps some carvers might be identified. This technique had been used with success by various New England researchers (Slater 1987:3). However, work with the original Middlesex County probates proved rather fruitless. The hoped for references to gravestones in the probates did not appear. For instance, the inventory of John Clarkson listed burial expenses including: 10 shillings for liquor, 17 shillings for the coffin, 7 shillings for digging the grave, and 8 pounds 6 shillings paid to Jeremiah Dunn for unspecified services (Middlesex County Wills and Inventories 1753-1758 NP). There is no reference to the ornate gravestone, imported from Rhode Island which marks Clarkson's grave. Perhaps Jeremiah Dunn was a merchant involved in its acquisition, but that is purely speculative. Since the original probates contained little information of use, inventory values were derived from the transcribed New Jersey Archives Calendar of Wills 1670-1799 Vol 23-1, 28-9.

Other information about gravestone carvers was found in eighteenth century newspapers. Two merchants' account books, the James Parker Ledger (Parker 1732) and the Anonymous New Brunswick Ledger (Anonymous Ledger 1750) were searched for references to gravestones, with limited success.

Another primary document used in the research was the Piscataway Town Book, a transcribed record of the minutes of town meetings in Piscataway from the late seventeenth through nineteenth centuries (Brush 1964). The final primary documents used were New Jersey Tax Lists 1772-1822 (Jackson 1981). These were used in order to identify where carvers lived

Through the use of these primary sources, as well as the stones themselves, it was hoped that a clearer picture of all the relationships involved in the gravestone business would emerge. The methodology as a whole was developed in an attempt to gain as much relevant information as possible about the stones and the culture which produced them.

## CHAPTER IV

### THE GRAVESTONES FROM QUARRY TO GRAVEYARD

The gravestones of Middlesex County provide a microcosm of the iconography of New Jersey as a whole. The iconography of Middlesex county shows many similarities with the New England iconographic tradition, yet there are important differences in both content and style. Middlesex County's gravestones were predominantly carved from red brown sandstone. This stone is available in a number of locations in the state. McKee gives a date of 1700 for the beginning of sandstone quarrying in New Jersey (McKee 1973:23). However, the oldest sandstone gravestone recorded by this study is the Hellen Gordon stone from 1687 (Plate 1). There are also three definite seventeenth century sandstone gravestones in the Baptist burial ground in Piscatawaytown, and three other stones which are illegible, but probably also date to the seventeenth century. At this point it cannot be determined whether or not they were imports from the Connecticut River Valley where sandstone carving also occurred at a very early date, and some of Middlesex County's settlers were from, or if they were local products. They do in some ways resemble the work of James Stanclift (1634-1712) (Welch 1986: 1).

Stanclift was a Connecticut carver who is known to have exported stones to Long Island.

By the early eighteenth century gravestones were being carved in New Jersey. Though often thought of as a leisure time activity indulged in by literate farmers with spare time, the gravestones of Middlesex County developed from crude initialed markers to highly stylized art works in a very short period of time. Professional carvers seem to have been the norm. Most carvers worked with the stone of a particular quarry. Quarries were worked progressively from top down in terraces (McKee 1973: 16). The sandstone being a sedimentary rock split easily and was probably roughly shaped at the quarry. The blanks were then transported to the carver's shop where they were finished. This involved smoothing the sides of the stone and carving a design with chisels. Due to the weight of the stones, close to 100 pounds for a headstone, the most practical method of transportation both for the blanks and for the finished product was by boat. McKee has also noted that in New England stones were often moved in winter by oxen on sleds (McKee 1973:19). At that time of year, oxen were not needed on the farm, and could move the weight much more easily over the frozen ground than a cart could in the warmer months.

To buy a stone a family member, or executor, had to visit the stonecutter's shop, or send an order. If they visited the

shop they could choose from the available stock. Often times, a family would not have the money for a stone, especially if several deaths occurred at the same time. Generally, other debts from the estate would be paid first. The result, according to Peter Benes, is that gravestones were carved, lettered and erected in the burying ground two to four years after the death of the individual whose grave they mark (Benes 1977:5). This also seems to have been the case in Middlesex County, for example the Jonathan Van Liew stone in the Three Mile Run Cemetery was carved over 10 years after his death. In Piscatawaytown the Ephraim F. Randolph stone has its tympanum signed "Cut by Jonathan Hand Osborne 1796," while Ephraim died in 1793. Some of the stones in Woodbridge's Presbyterian Cemetery may show evidence of mistakes and recutting, especially the Mary Bloomfield and Christian Randolph stones (Plates 2 and 3). Obviously the buyers didn't always get what they wanted.

Unfortunately, there are no accounts extant of exactly what a particular Middlesex County stone cost. However, some simple mathematics with the account book of John Stevens, one of the carvers represented in the County, shows an average cost for a headstone and footstone combination of between two and three pounds sterling, while tombstones cost between 10 and 20 pounds (John Stevens: 1705). In addition to this, the stones had to be transported and erected. Though the links

are tentative, the price of the Moses Bloomfield stone can be inferred from the James Parker Account Book. Moses Bloomfield was buried in the Woodbridge First Presbyterian Cemetery with a stone from the Lamson shop in Charleston Massachusetts in 1724. James Parker was an important merchant of the early eighteenth century, with stores in New York, Perth Amboy and New Brunswick, and one of the leading men of the colony (McGinnis 1960: 75). He delivered two gravestones (probably a headstone and footstone) to Ezekial Bloomfield for 6 shillings freight in October of 1725 (McGinnis 1960:79). Since Moses Bloomfield is the only Bloomfield marked by a stone in that period, it seems likely that the accounting refers to his stone. In comparison, a barrel of fish cost 10 shillings (Anonymous Ledger 1750). Parker's charges do not seem extravagant in comparison. However, it is worth noting that a number of the eighteenth century Middlesex County probates examined were worth less than 100 pounds, with the mode being close to 400 pounds. Spending close to three pounds on a gravestone as the Bloomfields probably did would have been a bearable, but high expense.

Even the incidentals of a gravestone added up. For instance John Stevens normally charged two pence a letter for inscriptions on tombstones (Stevens 1705). The colonists probably were well aware of the expense the stones represented. According to John Weever's Ancient Funeral



Monuments (1631), "By the tomb everyone might be discerned of what rank he was living : for monuments answerable to men's worth, status and places, have always been allowed, and stately sepulchers for base fellows have always lien open to bitter jests" (Ludwig 1966: 55). In fact, funeral processions and spending especially on drinks and clothing became so extravagant in New England that they had to be restricted by sumptuary laws.

## CHAPTER V

### CARVERS AND THEIR SYMBOLS

#### A. THE STONES

The earliest dated gravestones found in Middlesex County displayed a very small repertoire of designs, which through time became more and more elaborate. The carvers represented in the region, most of whom actually lived in Newark, Elizabeth and Scotch Plains, got their ideas for gravestones from a number of sources. Obviously gravestones in New England, New York and England proper were sources. Another importance source, especially for epitaphs, were primers, an important part of the colonial educational process (Wasserman 1972: 11). Furniture and architecture also provided design ideas. John Frazee, a stone carver and later sculptor, noted that "While I remained in New Jersey, I never saw a book that treated upon the arts, either historical or elementary" (Wasserman 1972:20). In spite of such limitations, a vibrant iconographic tradition developed in New Jersey, and is well represented in Middlesex County.

The first gravemarkers to occur in the County were fieldstone, apparently carved by friends and relatives of the deceased. Though probably used to some degree throughout the eighteenth century, they were most popular before 1750. The

SM stone in Woodbridge dated 1703 is a good example (Plate 4). At the same time that they were occurring so were the first professionally carved gravestones. These were actually tablestones. With only one exception, the professionally carved stones of the seventeenth century are large flat slabs of a very dark brown sandstone. They are found in only two of the county's cemeteries, Perth Amboy and Piscataway. Though the EFB headstone in Woodbridge may also have been professionally carved. It has been suggested that some of the seventeenth century tombstones may be back dated (Welch 1987: 4). In light of the fact that nearly all of the large tombstones, with simple designs and beveled edges, date to the late seventeenth century it seems unlikely that they are backdated. One of the more interesting examples of this style is the 1693 stone of Richard and Charles Hooper in Piscatawaytown. These two boys were poisoned by eating mushrooms (Plate 5).

The tablestones, while displaying long and often quite detailed information about the deceased, are generally plain. However, Hellen Gordon's stone in the graveyard of St. Peter's Church in Perth Amboy is decorated with the full Puritan repertoire of designs, skull, crossbones and hourglass (Plate 1). Her stone was moved from the old Presbyterian Burial Ground which was removed in the 1870's. Her husband was one of the proprietors of the colony. Also noteworthy is the fact

that the Gordons' Plantation was at Cedarbrook, now in Plainfield, New Jersey, which is over seven miles to the northwest. Considering the size of the stones, it may have been easier to move the deceased than the stones.

It is with the beginning of the eighteenth century that iconography truly arrives in New Jersey. Most of the stones carry the traditional designs of the New England Puritans. The cemetery of the first Presbyterian church in Woodbridge is full of winged skulls from as early as 1702. This design was seen by Deetz and Dethlefsen as a reflection of the grim outlook of orthodox Puritanism (Deetz and Dethlefsen 1966 A: 32). Death was unfortunately common in colonial New Jersey, just as it had been in New England. As Peter Benes has noted, "The anticipation of death was a cornerstone of Puritan religious doctrine, and characterized many aspects of New England's daily life and culture. Theoretically, death represented a welcome opportunity to terminate a dangerous (both physically and spiritually) worldly pilgrimage" (Benes 1977: 33).

The winged skulls found in Middlesex County are generally carved in very shallow relief. They appear in the tympanum of the stones. Occasionally there is a crown, often tulip shaped, floating above the skull. According to Emily Wasserman, this may either honor glorified souls, or show the triumph of death (Wasserman 1972: 25). The Zabulon Pike stone

is a late example of the large jawed winged skulls found in Middlesex County (Plate 6). An early skull and crossed bones marks the grave of Gertrude Hay and her children (Plate 8). The sides of these stones are often decorated with an abstract scroll like design (Appendix A Key Category 9: 18). This design appears to have been copied from the work of New England carvers such as the Lamsons of Charlestown and the Stevens of Newport. Interestingly enough, there is a stone carved by the Lamsons in Woodbridge's First Presbyterian Burial Ground (Plate 7). It depicts a skull with a curtain or pall apparently lowering over it, perhaps representing the last act in life's play. Skulls also appear, though much less frequently, with crossbones and hourglasses as the ever present reminders of the flight of time, and the shortness of life (Plate 8).

Skull based designs in Middlesex County occurred from 1687 till the 1780's. There are a number of stylistic variations for the borders on skull motif stones. In addition to the New England-type swirling, a Lamson-like foliage arrangement is also occasionally found, as on the Margaret Deare and children stone from Perth Amboy (Plate 9). Occasionally, blocking (a wide groove around the border of the stone) occurs, which frames the inscription. The shoulders of the stones are also decorated with small flowers and sometimes circles, often cut in half.

The carvers of this style, have not been successfully identified. It seems likely that they were carving them in Newark, since this was where the stone apparently was quarried. It is obvious that more than one person carved them from the 70+ year time span in which they were produced. Some of the later ones have been attributed by Richard Welch to Uzal Ward, a carver active in Newark in the mid-eighteenth century (Welch 1987: 13). This is borne out by the uncanny similarities in the carving of two stones for Bloomfield children in Woodbridge's First Presbyterian Cemetery (Plates 10 and 11). The original "Large Jaw Skull Carver," as he is called, was obviously influenced by New England carvers, and may have learned his trade there. A few of the stones may even have been carved in New England, but the vast majority are local in origin. One interesting variety has pointy teeth, and is always very well carved in high relief, and is only found in the 1730's (Plate 12). Another skull carver's work is represented in Woodbridge Presbyterian by a skull surrounded by what are apparently flames (Plate 13). The skull is sitting on top of crossed bones and an hourglass. This carver appears to have been active in Elizabethtown in the 1720's. The Association for Gravestone Studies has termed him, "The Old Elizabeth Carver I" (Trask 1985: 2).

In almost every case the winged skull designs appeared on arched stones, with arched shoulders (Plate 9). Emily

Wasserman has compared this style to the triumphal arch of the Romans, and it is easily seen as a portal between life's phases for the deceased (Wassermann 1972:2). Other authors have also noted the similarity between the headstone-footstone arrangement and a bed. Often epitaphs on the gravestones use sleep metaphors, "Here Let Him Sleep Undisturbed Dust, Until the Resurrection of the Just" is cut on the Elexander Edgar stone of 1762, in Woodbridge's First Presbyterian Burial Ground.

The second early style of carving in Middlesex County consists entirely of rosettes, circles and half circles (Plates 14, 15 and 16). The James Moores and Mary Moores stones are both from the Woodbridge First Presbyterian Cemetery, while the Elizabeth Fitzrandolph stone is in Piscatawaytown Baptist Cemetery. In and of themselves, rosettes are not uncommon as a secondary design on gravestones. However, on these stones rosettes and circles are always the primary design. Their religious or social significance is open to interpretation. Alan Ludwig has stated in reference to a series of New England rosettes, that "...the exact significance of the rosettes remains a vexing problem both because of their abstractness and the total lack of literary evidence pertaining to them" (Ludwig 1966 :225). He concludes that they may in fact be representations of the soul (Ludwig 1966: 226). An alternative solution is that the

rosettes were an alternative to the skull, which is not quite as grim, implied nothing about the state of the deceased's soul, and would not be irritating to those opposed to iconography, such as Quakers.

Rosette and circle decorated stones, of which there are only 14, appear in the Piscataway Baptist, Stelton Seventh Day Baptist, Woodbridge and Metuchen Presbyterian graveyards. They occur only from 1714 to 1732, and were always cut on approximately two foot high, 3-6" thick blocks of tan sandstone. This differently colored sandstone, which is of a tighter grain than the red-brown sandstone may indicate a local origin, perhaps the Watchung Mountains, located about seven miles to the northwest. It is my hypothesis that they were carved locally, probably in the Piscataway or Metuchen area where they saw their greatest popularity. However, without a signature, or a record of payment this is largely speculative. They could just as easily have been imported from Connecticut, or some other area where sandstone was being carved. The lettering is well carved, the sides have a shallow flat bottomed groove carved around them and the circles appear to have been made with a compass. Generally, any epitaphs and inscriptions are short and to the point.

Chronologically speaking, the next design to appear on the scene was the cherub. In the Boston region Deetz and Dethlefsen's seriation study showed this transition to take



the form of a neat battleship curve. They saw the Cherub as a byproduct of the Great Awakening, which saw a relaxation of rules regarding iconography. They noted that, "...the changes involved a general softening of the earlier death's head motif either by replacing it with the cherub designs, which in an earlier context would have been seen as idolatrous and then a heresy, or by modifying the death's head symbol..." (Deetz and Dethlefsen 1971:32). In 1661 Thomas Wilson's Compleate Christian Dictionary defined cherubims as, "Images of men with wings and comely faces" (Tashjian 1974: 83). This is as good a description as any of the cherubs found in Middlesex County.

In Middlesex County the cherub design appeared on the scene full blown, with no apparent modification of the skull design. This is a direct contrast to what was occurring 13 miles to the north, as the crow flies or considerably further as the colonist walked, in Elizabethtown where an anonymous Elizabethtown carver, the "Old Elizabeth Carver II" (Trask 1985:2) was carving transitional figures (Welch 1987: 7). The Middlesex County pattern of direct change without transitional iconography is, interestingly enough, what Deetz and Dethlefsen had noted in the urban centers of Cambridge and Boston (Deetz and Dethlefsen 1966 A: 33). It may be related to the Raritan Valley's strong trade links with urban areas.

Cherubs appeared very early in Middlesex County. The first example found dates from 1729: the Anne Deare stone in

Perth Amboy's St Peter's Episcopal Burial Ground (Plate 17). By the 1730's some exceedingly well carved cherubs were occurring such as the William Devenport stone also in St. Peter's (Plate 18). Many of the early cherubs appear in the corners of large rectangular tombstones, and seem to show that the wealthier inhabitants of the colony were the first to purchase this style stone. The cherub design would persist until well into the 1790's in some parts of Middlesex County, and was carved by a number of carvers. The first of these carvers was the "East Jersey Soul Carver" or carvers. Though there may have been a number of carvers who carved this type of cherub, it will be treated as the product of one person here. His work appeared on tombstones, as well as gravestones, and was popular in Middlesex County from the 1730's to 1760's. The Anne Deare stone (Plate 17), though slightly earlier, may be a product of his shop. His cherubs were often accompanied by a variety of secondary designs floating in the tympanum, including, stars, rosettes and swirls. Like all of the other New Jersey Carvers, he carved exclusively on red-brown sandstone. His head stones are characterized by a top shaped rather like a battleship curve, with broad squared shoulders, (Plate 19).

Another anonymous carver carved three unusual gravestones, the Esq. Benjamin Hull 1745 headstone in the Samptown Baptist Cemetery, and the Capt. Andrew Drake 1743

head and footstones in the Stelton Seventh Day Baptist cemetery (Plates 20, 21). All of these stones depict cherubs and are cut in a coarse tan sandstone, with rather quizzical expressions and lengthy poetic inscriptions relating to the deceased. Benjamin Hull's stone states that "Though I a Judge did sit all justice for to give, now from this world is gone the same for to receive". The stones bear a resemblance to some works by Connecticut Valley stone carvers (Forbes 1927:91); however, the lettering is archaic, and the personal interest epitaphs may indicate that the carver and the deceased knew each other. The Bethsheba Pound head and foot stones in the Piscataway Town Burial Ground, also date to the 1740's. The headstone is decorated only with a crudely carved hourglass; even so, the stone itself appears to be the same. It may have come from the same quarry unlettered.

Middlesex County also contains a number of cherub stones carved by Uzal Ward. Uzal Ward (1726-1793) owned a sandstone quarry in Newark, and according to a New York Gazette and Weekly Mercury advertisement in 1771 he had several men working for him (Welch 1987:12). His cherubs are characterized by unusual faces, which range from square, like the 1766 Peter Knapps stone in Metuchen, to pear shaped such as the Esq. Richard Cutter 1768 stone in Woodbridge First Presbyterian (Plate 22 and 23). The pear shape has been attributed by some to indicate the soul exiting the body

through the mouth (Morrow and Baker 1975: 53). Thus explaining Ward's penchant for jowls. William Grant, a New York city stonecarver, imitated Ward's work, and for a period of time they may have worked together in Newark. Their works were extremely similar, and have in some instances been grouped together here, instead of risking improper assignment.

Surprisingly, Middlesex County, contains a large number of Cherubs cut by John Stevens II and other carvers from Newport Rhode Island. John Stevens was a man of many trades. He was a mason, stonecutter, builder, etc. (Stevens 1705). He was also one of the most prolific stone carvers of the eighteenth century. The products of his shop have been found as far south as South Carolina and Georgia (Combs 1986). The Stevens family carved stones from the seventeenth through the nineteenth centuries. However, nearly all of their works in Middlesex County were carved by John Stevens II, in the mid-eighteenth century. This is not to say that he actually took chisel to stone and carved all of them. Some may be products of other Narragansett Bay stonecutters.

In general the products of the Narragansett carvers were cherubs, though some have abstract curling designs decorating their tympanums. They are almost always found as headstone and footstone pairs, which is rather unusual in Middlesex County, where footstones are quite rare. The cherubs also differ from the local product in that about half of them are

bald (Plates 24 and 25). The Marcy Stelle stone is located in Piscatawaytown Baptist Churchyard, while Esther Bloomfield is in Woodbridge First Presbyterian Cemetery. All of the locally produced cherubs have wigs. They also appear for only a short period of time, from the 1740's to the 1760's, and then disappear entirely.

Cherubs carved by the penultimate East Jersey carver, Ebenezar Price, also appear en masse in Middlesex County. Almost every graveyard has at few. Price was born in 1728 and was actively carving until 1788 (Wasserman 1972: 16). According to an advertisement in the Elizabethtown Political Intelligencer, of February 22, 1786, Ebenezar Price carved in Elizabeth at a place he called the "white house" (Political Intelligencer 1786:1). It is not known where Ebenezar Price acquired his training, but it seems likely that he was taught by either one of the skull carvers, or the early soul carvers, since his work when it first appears is quite accomplished. He had a tendency to sign his stones with his name between crossed bones near the base, or under an arch at the base.

Generally, his rather naturalistic cherubs are carved in rather high relief, and are often accompanied by an array of secondary images. He often carved crown and spirit images above his cherubs. Military men sometimes had swords as secondary decorations. The first use of the sword motif in Middlesex County is on the Sergeant James Douglas stone of

1771, in St. Peter's churchyard, Perth Amboy (Plate 26). The sergeant was serving with the British garrison in Perth Amboy. Nine years later Price was using the same design on the Captain Nathaniel Fitzrandolph stone, a soldier killed in the Revolution (Plate 27).

The borders on his stones are decorated with a myriad of designs dominated by an ivy clover hybrid, diamonds, hearts and grooves. Often these designs were combined in unusual ways. Shoulders of the designs sometimes were decorated with rosettes, and occasionally the whole design would be enclosed in a heart, as the East Jersey Soul Carver had done.

The influence of this single talented individual on the iconography of Middlesex County cannot be underestimated. His shop also produced a number of designs, which saw their greatest popularity in New Jersey. Two of the more popular designs are a scallop, or sunburst design, and a tulip design. The scallop design is a rather ambiguous symbol, it can be interpreted as a sun either rising or setting. More likely still, it is simply an ornamental design with no religious significance. As Richard Welch has noted, fans are a common motif on late Georgian architecture and furniture (Welch 1987: 19). In fact two of the Raritan River Mansions, Ross Hall and Ivy Hall, had cupboards with rosette shaped tops. These bear a striking resemblance to the 1788 Phebe Bloodgood stone in Metuchen's Presbyterian burial ground (Plate 28).

Ebenezar Price worked with a number of apprentices. They included Jonathan Acken, Elias Darby and Abner Stewart. With the exception of Stewart, work by all of them can be identified individually in Middlesex County. In fact, the year before Price died, Abner Stewart ran away. Price advertised in the New Jersey Journal that

"..an apprentice boy, named Abner Stewart... went away on account of a riot & c. committed in this town in which he was supposed to have been an aggressor; it all being settled by his father, who is desirous that he should return to his master and serve out his time, being his duty and interest to do so" (Wasserman 1972:16).

Since Price carved stones for approximately 40 years, many of the other carvers, generally called Price imitators, were probably trained by him, or by his earlier trainees. Jonathan Acken and Elias Darby were just as competent as their master, as is shown by the Sarah Fitz Randolph (1791) and William Edgar (1776) stones both in Woodbridge First Presbyterian (Plates 29 and 30).

Another design which saw continued popularity in Middlesex County was the tulip. This first appeared in the 1730's when an unknown carver, with a preference for Anglican cemeteries, began carving a single tulip on the top of stones. Tulips also appeared very early in Woodbridge's First Presbyterian with the Mary Campbell Stone of 1733. While never attaining a true majority in any cemetery in any given decade, the tulip was an important design in Middlesex

County. Sherene Baugher in her study of New York City cemeteries saw a correlation between tulip designs and French surnames (Baugher 1976:51). Though this was not apparent in Middlesex County, the presence of tulips in an area with a partially Dutch population seems to point to a connection. An excellent example of the tulip design at its height is the Eunice Freeman stone, 1791, in Metuchen's Presbyterian Burial Ground (Plate 31). According to Elmer Smith, the tulip is a generational motif, "The drooping tulips symbolize the passing generations, the middle tier the present, and those emerging at the top representing the coming generations" (Smith 1972:10).

Tulips, cherubs and scallops were carved by a number of carvers. These carvers also followed Price's lead in placing lobes on top of the stones. As time went on, more and more lobes appeared on top of the stones, often with miniature scallops inside of them. The exact meaning of these rosettes is unknown. The similarities between these carvings and the work of Ebenezer Price is so strong that many of the late eighteenth century carvers in New Jersey are known as Price imitators. They included Elias Darby, a former apprentice who worked out of Westfield, Aaron Ross of New Brunswick and J. Tucker in northern New Jersey (Van Hoesen 1973 :200).

Two of the more industrious Price imitators were the Osbornes Jonathan Hand and Henry. Their exact relationship is



unclear. According to Welch, The Osbornes were probably descended from Henry Osborne, an Essex County Mason who died in 1758 (Welch 1987: 20). Perhaps he was one of the skull carvers. These two carvers dominated the gravestone market in Middlesex County for much of the late eighteenth century. An example of the Osborne shop at its finest is the 1781 stone of Reverend Isaac Stelle, the Baptist Minister at Piscatawaytown (Plate 32). It was probably carved by Henry. Their works are largely indistinguishable, unless signed, and they seem to have shared the same market, making identification difficult. Jonathan Hand Osborne's shop was in Scotch Plains, as he advertised on his stones. This is a small town about 10 miles to the north of Piscatawaytown. The other Osborne, Henry, who signed his stones Woodbridge was the first Middlesex County stonecutter to sign his work. The Osbornes signed their works more frequently than any other stonecutters represented in Middlesex County. Jonathan Hand Osborne, born in 1760, apparently worked a quarry in the area of Feltville by Scotch Plains for his stone (Rawson 1974: 126). The interconnections between these carvers are many, and quite difficult to trace.

Before moving into the final phase of Middlesex County gravestones, it is worth noting that many cherubs were cut by carvers who were not participants in the Price tradition. The work's of John Zuricher, Thomas Gold and Thomas Brown, as well as a number of unidentified carvers are represented in the

cemeteries of Middlesex County. These carvers were based in New York, and contributed only a small portion of Middlesex County's eighteenth century stones. In 1764, Thomas Brown advertised in the New York Gazette and Weekly Post Boy that, "Thomas Brown and Com. from London Beg leave to inform the publick, that they have open'd a Marble quarry in this Government little inferior to the Italian, out of which will be made chimney pieces, marble tables, monuments, tombs, headstones for graves & c." (Welch 1987: 34).

According to Welch, Brown carved both mortality symbols and cherubs. However, his cherubs were more popular in Middlesex County. A number of lightly incised cherubs are probably his work. The John Downey stone from 1768 in New Brunswick's Episcopal Cemetery, has also been attributed to him (Welch 1987: 37). This is one of the most unusual mortality symbols in Middlesex County. It depicts a snake grasping its own tail inscribed "Eternity How Long" under crossbones.

Another New York carver with a limited audience in Middlesex County was John Zuricher. He is represented by only a handful of stones. He apparently was active from the 1740's till the 1780's (Welch 1987: 28). However, his stones are only found in Middlesex County in the 1760's. He is believed to have seen unusual popularity with the Dutch population in New York (Welch 1987:30). This popularity apparently did not

carry over into Middlesex County where he provided only one stone in a Dutch cemetery (Plate 42). Some stones in other cemeteries carved by him may represent this close relationship with the Dutch. The James Thomson stone, from Piscatawaytown Baptist is probably his work (Plate 33).

Another New York carver, with some market in Middlesex County for his cherubs, was Thomas Gold. His work has been found, interestingly enough, in three of the four Anglican cemeteries examined. Though he lived from 1733-1800 (AGS 1986:12) he was most popular in the 1760's, at least in Middlesex County. The John Sarjant stone in St. Peter's Churchyard is representative of his work (Plate 34).

The final phase of iconography and carving in Middlesex County began in the 1780's, though there are scattered examples dating back to the 1750's. This phase saw the rapid growth and dominance of initials and monograms as the primary design element on the gravestones. The willows which replaced cherubs in New England are very infrequent, appearing on only a couple of stones. Monograms, as they have been termed by Richard Welch, appear as the primary element on nearly all of the stones of the 1790's. Many of them were apparently the work of the Osbornes and other new carvers based in the New Brunswick area. Generally, the monograms are surrounded by secondary designs. The stones of Margaret and John Heard, both of which are identical, though carved 10 years apart, are

good examples of the heights this new style reached. The initials are enclosed in a heart surrounded by abstract designs, in this case an arch of ivy with pansies growing from the base (Plate 35). Sometimes the initials are underneath a set of lines which may represent a very stylized curtain descending. Others depict doves as well as initials, and some show two pansies. An example is the 1792 Charity Thompson stone from Piscatawaytown (Plate 36).

Many of the stones bearing this design are arches without shoulders. Often there is a profusion of lobes on top of the stones, ranging from three to nine, which may correlate with the status of the deceased. A new shape (type 10) which appeared in this period and became quite popular is represented by the 1795 Elizabeth Smith stone from Samptown (Plate 37). It was cut by A. Wallace, and is one of the rare weeping willows. The carver has not been identified, but the only A. Wallace listed in eighteenth century tax records paid his taxes in Somerset County, on the western border of New Brunswick (Jackson 1981: NP). It is noteworthy that advertising actually became part of the tympanum design during this period, a place it had not occurred in before. Jonathan Hand Osborne was particularly prone to this type of display. The churchyard of St. James Episcopal Church in Piscatawaytown displays a number of works decorated with his advertisements (Plate 38). This predominance of monograms, which apparently

were not found in New England, would seem to indicate increasing importance for the individual.

In New England, Dethlefsen and Deetz found a predominance of urns and willows in the late eighteenth century. They attributed this to the rise of Unitarianism and Methodism (Dethlefsen and Deetz 1966:508). As already noted, willows are quite rare in Middlesex County, however, there are some urns. Most of these were carved on a grey sugar marble, and are large and egg shaped. They were all cut on pointed stones. They appeared from the 1770's on, but only in Perth Amboy (Plate 39). More traditional urns also appeared on other stones, but infrequently, and some may be back dated. For instance, the Johannes Van Liew stone in the Three Mile Run Cemetery has a date of 179-, but is signed J. Frazee and Co. The stone must be backdated at least 10 and probably closer to 15 years, since John Frazee was only born in 1790. It is known that in 1813 John Frazee joined in a partnership with William Dunham in New Brunswick (Wasserman 1972: 20), and the stone probably dates from this period.

While Middlesex County's gravestones went through three stylistic changes in the eighteenth century, they differ both in the symbolism used, and in the timing of the changes both from New England and even from area to area, and ethno-religious group to ethno-religious group within the county.

## B. INSCRIPTIONS

As much a part of a gravestone as the dour cherub carved upon it, and just as important to an understanding of the people and culture behind it, are the inscriptions and titles cut on the stones. This thesis emphasizes the iconography to the detriment of these other decorations. Even so these inscriptions deserve to be mentioned. In general, very few gravestones were found which had epitaphs. Those that did were grouped into eight categories depending on what the inscriptions said. Many epitaphs seem to have been taken from primers. This is especially true of the mortality epitaphs (Wasserman 1972: 10). A cursory examination of epitaphs does not reveal any great over-arching trends among the area's stones, with the possible exception of an early emphasis on the individual in epitaphs, which declined through time. However, there are some interesting intra-regional trends which contribute to the overall cultural picture.

By the time cherubs were predominant in Middlesex County, during the mid- to late eighteenth century, gravestone cutting was not a simple craft industry, practiced by masons in slow periods. It was a done by skilled professionals who turned out very large numbers of stones, and advertised in many of the major newspapers of the day. They even sent their stones as far afield as St. Eustatius in the Caribbean (Welch 1987: 13).

The gravestones of Middlesex County show a different iconographic vocabulary than the much studied New England stones. They also fail to reflect the clear cut three part evolution common in New England. Instead, they show a group of symbols which are representative of the diverse area in which they are found.

## CHAPTER VI

### INTRA-REGIONAL ANALYSIS

As Richard McCormick and many others have noted, "The most striking characteristic of the population of New Jersey in the eighteenth century was its extraordinary diversity. An unsophisticated traveler passing through the province might have been startled to discover many areas where Dutch, German, Swedish or French was more commonly spoken than English" (McCormick 1964:80). Even a cursory examination of Middlesex County's stones shows great regional diversity, much of it linked to the settlement patterns of a number of ethnic groups. Therefore, it seemed that the best way to examine the gravestones was by region. Four regions are looked at separately, and then as a whole. They are arranged as though the reader were sailing up the Raritan on a sloop with a load of gravestones. After examining the four regions they will be viewed as a whole, and then the other factors which may have influenced the regions' iconography will be examined.

#### A. PERTH AMBOY, CAPITOL OF A COLONY

Perth Amboy, as already noted, was a planned city, which had hoped to be one of the great entrepots of the east coast. It was settled largely by Scottish and English settlers, and was the center of the Scottish Proprietor's attempts to



colonize the state. In 1684 the capital of the eastern half of the colony was moved there from Elizabethtown (Wildes 1943: 56). Many of the immigrants were covenanters fleeing Scotland for religious reasons, who had sailed on the *Henry and Francis*, a veritable plague ship (Wildes 1943: 57). Those that did survive the voyage settled in Perth Amboy and in Woodbridge. However, the Scottish settlers were not exclusively Presbyterian; in fact, the proprietors were largely Quakers and Episcopalians (Landsman 1985: 105). They were not fleeing religious persecution.

The only surviving colonial cemetery in Perth Amboy is St. Peter's Episcopal Burying Ground; St. Peter's Church was established in 1698 (Barber and Howe 1868: 307). It is worth noting that this church had close ties to Great Britain; in fact, up until 1774 its pastor was the Reverend John Preston, the chaplain of the 26th British Regiment (Wall and Pickersgill 1921: 388). The church and cemetery were both vandalized during the war. The church was used to stable horses, and the tombstones were used as tables for meals (Wall and Pickersgill 1921: 390). The Bryant stone was even broken by a cannonball during a British bombardment. The parish had been made up of the "Shakers and Movers" of the colony, and was one of the most prestigious churches in the colony.

St. Peter's churchyard contains 53 pre-nineteenth century stones. Slightly less than 10% of these are flat tombstones

and tablestones, an unusually high number. Winged skulls, and skulls with crossbones were the most popular designs on gravestones up until the 1750's. However, cherubs also make their earliest appearance in this graveyard, with the 1729 stone of Anne Deare, and make up a popular secondary design. Tulips also appear very early here, in the 1730's. Two other designs, which only appeared in this cemetery, are rather appropriately the thistle and the Tudor rose. These are found exclusively on the tablestones reserved for the wealthiest individuals (Plate 40). By the 1760's skulls had disappeared in Perth Amboy, and had been completely replaced by cherubs. Some of the earliest cherubs appear to have been imports from either New York or Newport, Rhode Island. The dominance of cherubs in Perth Amboy was to continue until the 1780's, with Ebenezar Price and Uzal Ward supplying most of the later stones.

Urns also appeared early at St. Peter's. As early as the 1770's 33% of the stones depicted urns. These were all marble stones with pointed tops. Nothing like them exists anywhere else in Middlesex County. They probably were imported from New York, where carvers such as Thomas Brown are known to have advertised their marble work as early as 1764 (Welch 1987:34). In the 1780's urns continued to be second only to cherubs in Perth Amboy, and followed by stones decorated solely with initials.

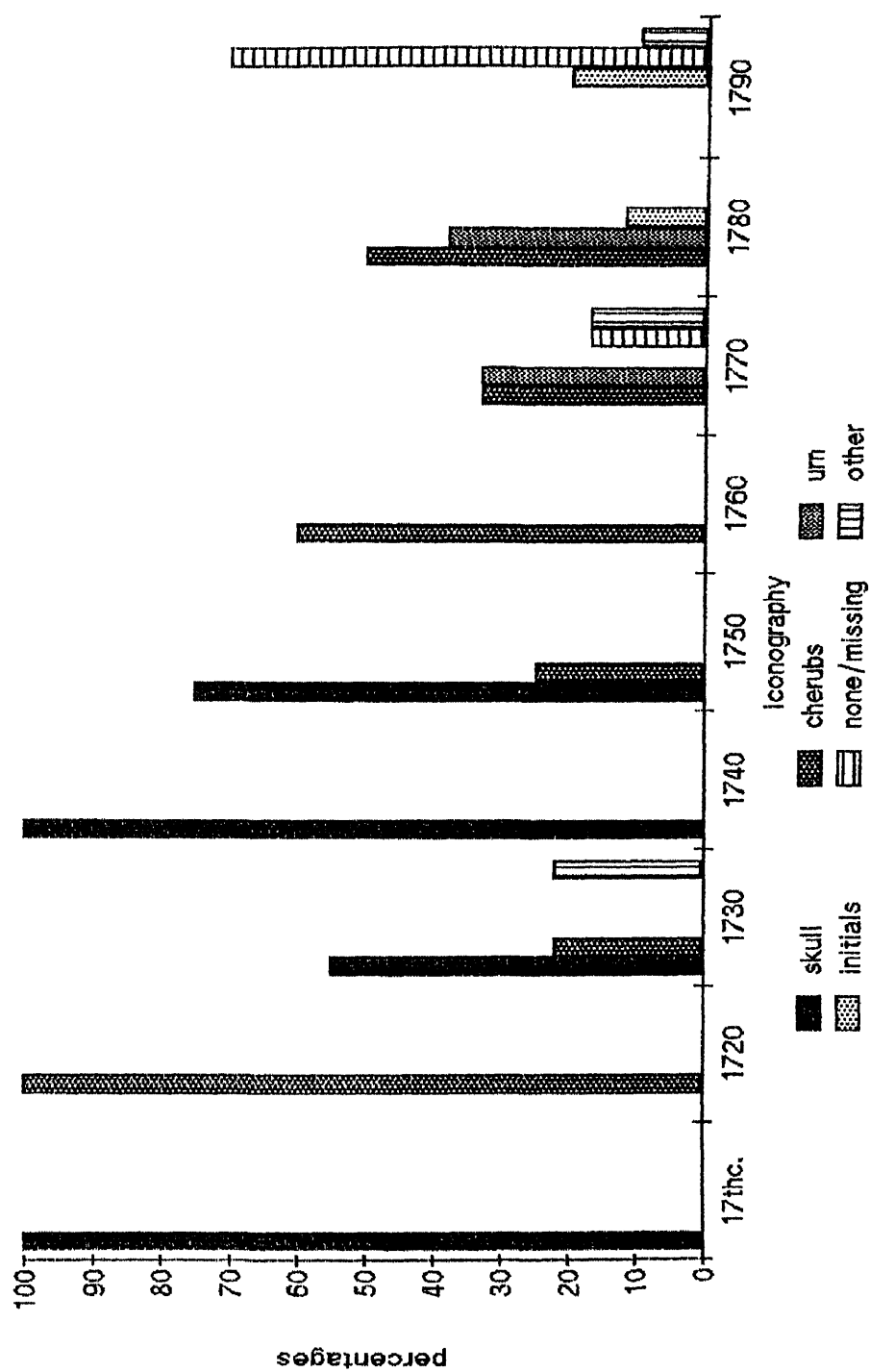
The final decade of the eighteenth century reveals a new trend in Perth Amboy. Undecorated stones are the most common, making up 40% of the total, followed by initials and flowers (see Graph 1: pp. 76).

The stones in St. Peter's Cemetery reflect the status of the individuals found there. Epitaphs are relatively uncommon, appearing on a high 50% of the stones in the 1750's, but not appearing on any stones for four of the ten decades examined. Titles are more common, appearing on approximately 10% of the stones every decade. The congregation of St. Peter's also showed a preference for New York City carvers, and an early exploitation of marble stones. From 1750 on at least 17% of the stones were imported from New York. The stones of St. Peter's reflect a population with close mercantile ties to New York, and a rather hierarchical society. Men have larger headstones than women and children. It was also a group which was aware of its place in society, and expressed it through tombstones and exotic stones. The only raised tomb of the type found in the southern colonies, which can be dated to the eighteenth century, is in this Episcopal Cemetery. Unfortunately, its inscription is weathered away.

Graph 1

# St. Peters Episcopal Cemetery

17th c. - 1799



## B.

## WOODBIDGE, NEW ENGLAND TRANSPLANTED

The cemeteries of Woodbridge are quite different from St. Peter's and from its other neighbors to the west. The colonial center of Woodbridge was located about six miles north Perth Amboy. It is not actually on the Raritan, but is located off of the Arthur Kill. The formerly navigable Woodbridge Creek flows nearly into the center of the colonial town. It originally encompassed about one-third of the County (Barber and Howe 1966: 324). Three burial grounds were examined in this area: the First Presbyterian Church of Woodbridge; Trinity Episcopal Church in Woodbridge; and the First Presbyterian Church of Metuchen, formerly the Second Presbyterian Church of Woodbridge. This provides a complimentary inland and river based way of examining the region. The ties between the Metuchen Presbyterians and those in Woodbridge were quite strong; and according to an informal source in the Woodbridge cemetery, the early congregation used to meet one week in Woodbridge and the next in Metuchen. Woodbridge was a large tract of land settled by Puritans from New England and immigrants from Scotland as well as from England. It is noteworthy that the Puritans who settled Woodbridge left New England in order "...to recover a stricter practice of church membership but also escape the encroachment of the British Crown" (Morrow and Baker 1975: 51). Ned

Landsman, the chronicler of the Scots in New Jersey, states that "When the survivors of the Scot's expedition of covenanters arrived in East Jersey in 1685, the majority settled in Woodbridge, in the company of minister Archibald Riddle" (Landsman 1985: 146). Early Woodbridge was also a minor port; however, it does not seem to have seen the level of trade which characterized Perth Amboy, New Brunswick and Raritan Landing.

The First Presbyterian Church is probably the oldest church in the County, and dates its existence from 1675, though its first stone dates from 1690. According to an 1849 survey the 1690 stone was the oldest stone (Morrow and Baker 1975: 49). The graveyard contains a total of 307 legible pre-1800 stones in its five acres. Of these 204 are headstones and 6 are tablestones. There are also 7 fieldstone, all of which are lettered. For the most part the stones are red-brown sandstone. Only in the periods from 1700-1709 and the 1720's do red-brown sandstone markers comprise less than 80% of all the stones. As far as shape is concerned, the earliest stones are of the three arch variety mixed with irregular fieldstone. The three arch style dominated the graveyard until the 1780's when the multiple lobe tops come to dominate.

Woodbridge's First Presbyterian Churchyard shows a distribution of styles which would fit in as well in Massachusetts as in New Jersey. Up till the 1760's Skulls were

the dominant tympanum motif, and comprised more than 50% of all stones. Their all time high was 82% in the 1740's, but even as late as the 1770's they made up 20% of all stones, and even occurred into the 1780's. Nowhere else in the County are they found at such a late date. This coincides well with Deetz and Dethlefsen's linkage of Puritanism and the skull Motif (Deetz and Dethlefsen 1966). The Moses Bloomfield stone was in fact carved in Charleston, Massachusetts, as many of Deetz and Dethlefsen's stones were (Plate 7).

Rosettes also appeared as a primary design in Woodbridge, from 1714 until the 1730's. However, they never appeared on more than 30% of the stones. Cherubs made up 12% of the stones as early as the 1730's, but they were much less popular than the skull designs. By the 1770's cherubs were finally dominating the cemeteries. They remained popular throughout the 1780's, but declined precipitously in the 1790's being replaced by various designs based on monograms. Tulips and scallops also made up part of the designs found in the First Presbyterian Churchyard in the last quarter of the eighteenth century. The secondary designs found on the Woodbridge stones follow an interesting distribution: between the 1720's and 1730's borders and shoulder designs moved from occurring predominantly on men's stones to women's stones. No clear cut trends can be drawn from the epitaph information, since it seems that women dominated one category one year and men the

next. In general men had more individualized epitaphs.

The stones in Woodbridge were carved by a very large number of carvers; however, they come the closest of any cemetery studied to replicating the battleship curves of Deetz and Dethlefsen (see Graph 2: pp. 88). Before 1710 the majority of stones were carved by friends or relatives on fieldstone. Then from 1720 to 1760 the large jaw skull carvers dominated the graveyard. Also popular at the same time was the East Jersey Soul Carver, the Rosette Carver, John Stevens II and the Lamsons of Charleston Mass. Stones from New England appear in the years from 1720 to 1740. By the 1770's Uzal Ward and the Price school were dominating the cemetery with their cherubs. The 1780's and 1790's saw the Osbornes' rise to preeminence, with a smaller number of stones produced by Price and his imitators. This is logical since Henry Osborne did reside in Woodbridge. It must be noted that the longer than average dominance of the skull design may indicate that the immigrants from Massachusetts who hoped to preserve their strict observances intact may well have achieved their aims.

As a whole, the stones of the First Presbyterian graveyard provide fewer reflectors of status than St. Peter's in Perth Amboy. Only in one decade did titles appear on more than 11% of the stones, and that is the second decade of the eighteenth century when their sample was hardly



representative. In a general sense, the fanciest and largest stones in Woodbridge are those of the wealthiest or titled individuals. However, since the probate record is weak, these correlations are not well substantiated. Nor is it immediately apparent whether the elite of the community were leaders in iconography. However, it does seem that some high status individuals were the first to adapt the cherub design, since they appear very early on tombstones of the Heard family which produced generations of lawyers.

One interesting factor, which would seem to be related to status, is the fact that more men than women, and women in turn than children, are marked by tombstones in this cemetery; and the stones are also ranked by size in this order. However, the differences seem to be related to the fact that stones were only purchased for women and children in any numbers after the 1730's. Though this is speculative, it would seem that gravestones for men marked entire families in the earliest period, but as time went on, and more stones were available, more individuals were marked. Welch noted increasing competition in gravestone sales in the late eighteenth century (Welch 1987: 28). The proliferation of gravestones may be related to this. It is also relevant that the gravestones of this cemetery do not show evidence of the same degree of long distance trade that some of the other cemeteries did.

Located adjacent to the First Presbyterian Church of Woodbridge is the Trinity Episcopal Burial Ground. The first Episcopal missionary to preach in the town arrived in 1702. However, it was not until 1716 that a church was constructed. This church was also abandoned during the Revolution (Wall and Pickersgill 1921: 408).

The churchyard contains only 18 eighteenth century stones, all of which are brown sandstone. During the eighteenth century the stones remained simple in shape; the arch with arched shoulders dominated, with only one multi-lobed arch appearing. In this cemetery, the skull design was supreme only in the 1750's. The second most popular design on the early stones was a single tulip design also found in St. Peter's Episcopal Churchyard Perth Amboy. By the 1760's cherubs were the dominant style, followed by the skull motif. Cherubs remained the most popular style through the 1780's. As is typical in Middlesex County, monograms became the predominant design in the last decade of the century, with sunbursts in second place. Proportionally, for the years before 1780 the cemetery contains slightly more stones imported from New York than its neighbor the Presbyterian church. This may be as much an effect of the small sample as of religion. Ethnicity is not very strongly represented in the stones. The only exception being stones carved by Thomas Gold, a carver whose market in the county was entirely

Episcopal and probably mostly English.

There seems to be no bias toward any sex or age group in the cemetery, nor do males have the largest stones. While border designs are present on a number of stones, shoulder designs are not. Epitaphs appear on one stone only, for a man. Titles are similarly infrequent, present only on the 1758 stone of William Stuart, the school master. In sum the distribution of stones in Trinity Episcopal Church is quite similar to that of its nearest neighbor, Woodbridge Presbyterian. The only noticeable difference between them is the slightly earlier demise of the skull motif. However, the fact that skulls were popular as late as they were in this cemetery is unusual for the county as a whole, and may be related to its proximity to Woodbridge.

It is worth mentioning that the Presbyterians and Episcopalians in Woodbridge interacted frequently, but with mixed results. In fact, George Keith, the missionary of the English Episcopalians, "...preached at Woodbridge in the Independent meeting house at the desire of Rev. Mr. Shepard and other" (Wall and Pickersgill 1921: 407). Reverend Shepherd was obviously either quite certain of his flock or a very liberal individual. This is interesting in light of the fact that Ned Landsman has stated that the work of George Keith, the Episcopalian missionary, was responsible for the Keithian schism. This controversy apparently split the

Presbyterians along ethnic lines (Landsman 1985: 173). It may also have encouraged the formation of the Woodbridge Episcopal Church. The transition from skull to cherub which occurred slightly earlier among the Anglicans may represent a split between conservative and liberal members of the community. Status is equally hard to discern from these stones, since few titles, epitaphs or exceptional decorations were found.

The Second Presbyterian Church of Woodbridge, now the First Presbyterian church of Metuchen, contrasts strongly with the two churches in Woodbridge proper. Metuchen was settled by a group of people similar to those who settled Woodbridge, an admixture of New Englanders, Scottish and English. Its church was organized by at least 1762, since its union with that of Woodbridge was noted in a paper from that year (Wall and Pickersgill 1921: 45). In actuality, the church may have been founded considerably earlier, since the churchyard contains stones dating back to the 1730's.

In spite of its close links with Woodbridge, and the fact that it is only a little over three miles away from Woodbridge, the iconographic difference is phenomenal. The cemetery served a much smaller population, and only contains 35 lettered stones. However, there are 20 fieldstone scattered throughout the cemetery, which probably mark other interments. Out of the lettered stones, 29 are headstones. The earliest stones in Metuchen date to the 1730's and are

decorated with rosettes and circles. There are no skulls. By the 1760's, the switch had been made directly to cherubs. Uzal Ward is particularly well represented in this cemetery. His only signed work in the county, so far discovered, is the 1766 Peter Knapps stone signed "Carved by Uzal Ward, Newark", which strongly resembles the work of New York carver Jonathan Zuricher (Plate 23). Ebenezer Price and the Osbornes are also strongly represented, not only with cherubs, but also with tulips and scallops. Initials were very popular as early as the 1780's, they made up 20% of all decorated stones. By the 1790's initials were the dominant design, though tulips and other alternative designs continued to be popular too.

Secondary designs on shoulders and in the corners of the stones were popular for the entire eighteenth century. Epitaphs also appeared on a larger than average number of stones. In only one decade did they drop below 25%. This is also the only cemetery in which a stone cut by the Rosette Carver has an inscription. The 1731 John Campbell stone is inscribed, "As you are now so once was I, in health and strength though here I lie, as I am now so you must be, prepare for death and follow me". Metuchen also has more simple arched stones with ivy borders than any of the other cemeteries.

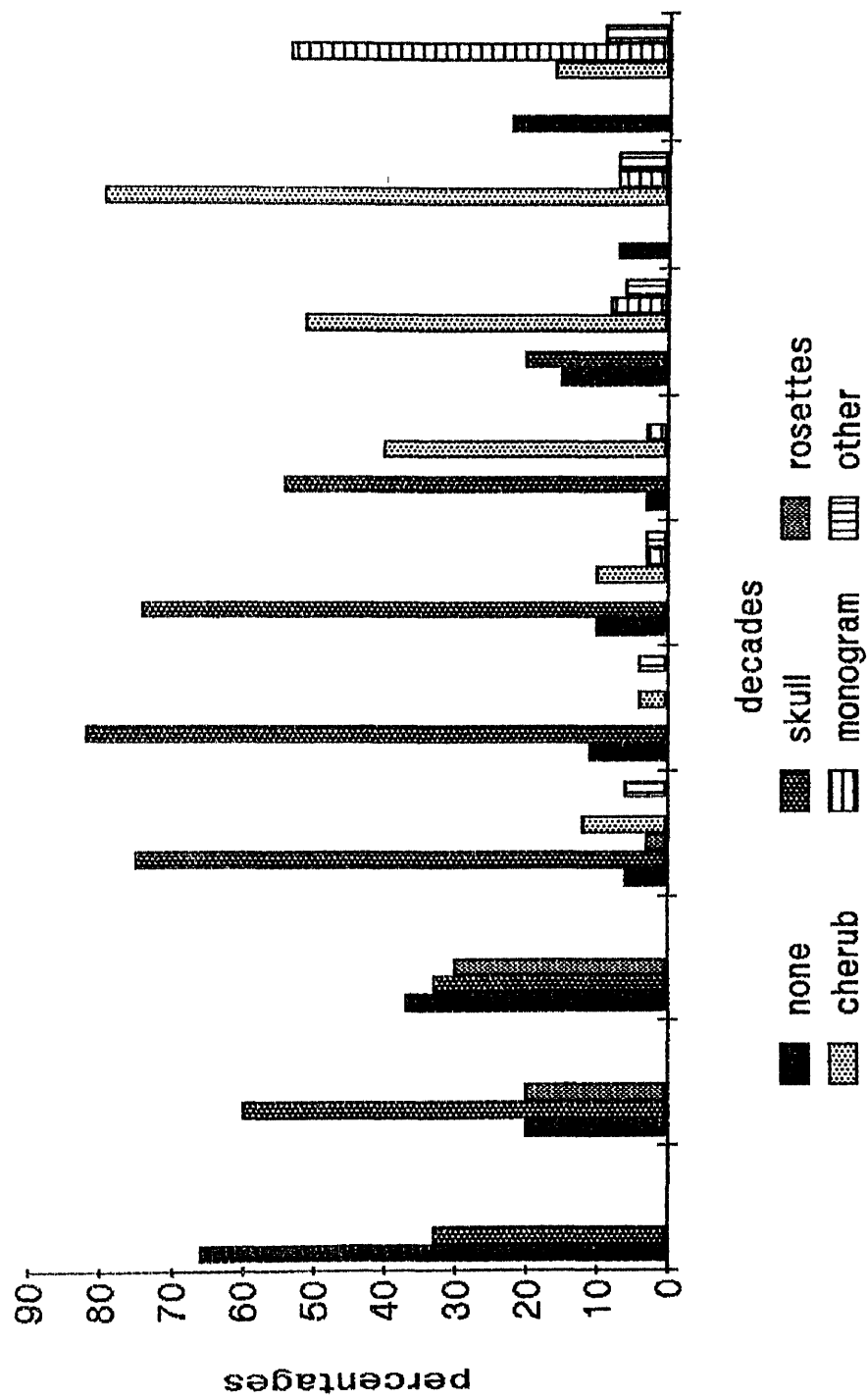
The Presbyterian graveyard of Metuchen displays a wide variety of New Jersey carvers, but apparently no out of state

carvers. This is in marked contrast with its sister church on the Arthur Kill, Woodbridge Presbyterian. While ethnicity does not seem to have been a factor in stone selection in Metuchen, status may have been. There are an unusual number of uncarved fieldstone in this graveyard. The arrangement of the stones and the types of the stones would seem to indicate that having an inscribed stone was in itself a sign of status. It is also possible that some of these fieldstone may mark the graves of the 60 continental soldiers killed in a skirmish here with Lord Cornwallis in 1777 (Barber and Howe 1966:315). The paucity of imported stones may be related the inland location of the burial ground. According to Daniel Boorstin "it was easier to travel a thousand miles by water than a hundred by land" (Baughner and Venables 1987: 34). The colonists were obviously aware of this fact, but in this case it may simply have been cheaper to buy stones produced 20 miles away in Elizabethtown then have them shipped from New York, and then moved another four miles or more from a port.

As a group the stones of Woodbridge proper come closest to the battleship curves described by Deetz and Dethlefsen in their seriation study. However, there are differences in the timing of this change between the two cemeteries in Woodbridge, but these are minor and may relate to the relative strictness of the Presbyterians as opposed to the Episcopalians. There are noteworthy differences between the

two Presbyterian cemeteries in the area which were apparently related both to the locational factors, close to and far from water, and individual choice.

# Woodbridge First Presbyterian 17th c. - 1799



Graph 2



## C.

## PISCATAWAYTOWN

## "SURROUNDED BY THE TERRORS OF GENEVA"

In our journey up the Raritan, the next area arrived at is Piscatawaytown. It was a center of Dutch and independent settlement in Middlesex County, as the section's title taken from a letter by an Anglican missionary of the mid-eighteenth shows (Ryan 1974: 42). Piscataway township was an enormous tract, encompassing a large area between the Raritan and the "Blew Hills", now called the Watchungs (Meuly 1976:78). The four major colonial graveyards in the township were examined. These include the Piscatawaytown Baptist Cemetery, St. James Episcopal cemetery which adjoins it, the Seventh Day Baptist Cemetery in Stelton, and the Samptown Baptist Cemetery. While the Baptist Cemetery and St. James Cemetery are located quite close to the Raritan, the Seventh day Baptist graveyard at Stelton is located a mile inland from Piscatawaytown. Samptown is close to five miles inland from Piscatawaytown. Piscatawaytown was a nucleated town in the New England style. It was settled largely from New England, with the first settlers arriving in the 1660's. Many of the settlers came from New Hampshire, in the region of the Piscataqua river, hence the name Piscataway. Others came from Long Island, Massachusetts, and Newport, Rhode Island (Wall and Pickering 1921: 416). French Huguenots also settled there, and the

western portion of Piscataway had a sizeable Dutch population (Meuly 1976: 8).

From the beginning Piscataway was characterized by an extremely diverse population. This heterogeneity was added to by Black slaves, and the arrival of the Scots. Baptists made up the majority of the population in Piscatawaytown. According to an Anglican missionary who preached in the town house at Piscataway, "The Anabaptists swarm in this place"; he also noted that "Piscataway is called the Anabaptist town from about twenty in the town that agree to that persuasion; the rest of the people are of all or no religion" (Meuly 1976: 81). Religious slanders aside, Piscatawaytown was important as a minor port on the Raritan. According to Levitt, small towns which maintained landings carried on a rather extensive local trade (Levitt 1973: 73). This description fits Piscatawaytown and its commercial outlet of Raritan Landing (Levitt 1973: 30). This was added to by its proximity to the trading entrepot of New Brunswick, one of the two official ports on the Raritan added to its importance.

The first gravestones in the Baptist burial ground date back to the 1680's. There are a total of 60 stones in this cemetery, 51 of which face east. The stones consist of 48 headstones, four tombstones and eight footstones. The stones fall into five temporal categories. From 1680-1720, 1720-1740, 1750-1760, 1760-1780 and the 1790's. Piscataway contains the

most seventeenth century stones of any graveyard in the county. At least five stones date to that period. Unfortunately, only two of them are still entirely legible, and one is partially legible. Four of these stones are large flat dark brownstone slabs with beveled edges. None of them carry any iconographic decoration. Stones of this form in New England were called wolf stones, since they protected the graves from various scavengers (Forbes 1927: 50). Only one of these stones is completely legible; it is the Richard and Charles Hoopar stone of 1695 (Plate 5). They were two sons of Daniel Hoopar, one of the first settlers in the area. There is also one other partially legible stone from the 1690's; it is also a tombstone, but has its inscription, which is nearly totally illegible, written length-wise across the stone, instead of width-wise. This has not been found anywhere else in the county, or in the surrounding areas. Though this is speculative, the stone may have been carved by James Stanclift (1634-1712). Stanclift was an inhabitant of East Middletown Connecticut and carved stones from 1676 to 1712. He is known to have carved inscriptions around the outside edge of a stone as well as in the traditional style. Again this attribution cannot be substantiated. The Mary Jones stone of 1699, an upright undecorated stone, also resembles the work of James Stanclift, especially the stone he carved for Matthew Howell in 1706 on Long Island (Welch 1986: 1). There also are two

broken tablestones of similar dimensions, design, and material in the burial ground which probably were from the same shop. In addition to these, there is a pillar stone, which may be reminiscent of the graves fences of the seventeenth century. These attributions to Stanclift are weak, and the stones could just as easily have been carved by someone he trained, or a local carver.

After this period of undecorated stones, the Rosette Carver's rosette and circle decorated works appear in Piscatawaytown. They first appeared in 1714, with the Beneyah Dunham stone, and make up the majority of stones in the cemetery until the end of the 1730's. Only twice do skulls appear, both on stones of two members of the Pettinger family in the 1730's. Their stones display a skull over crossbones, possibly carved by the East Jersey Skull carver. During the 1740's, 33% of the stones were undecorated, 33% had large jaw skulls and 33% had a cherub design probably carved in the Stephen's shop of Narragansett Bay.

The most interesting decade in any cemetery in the county is the 1750's in Piscatawaytown's Baptist Cemetery. Eighty-two percent of the headstones in the cemetery in this decade were cherubs carved by the Stephens' Shop in Rhode Island, and 10 of 11 headstones and footstones were imported. Not only is the number of cherubs much higher than in neighboring Woodbridge, but so is the evidence of intensive manipulation

of trade networks. Only 18% of the decade's stones depict the skull image. By the 1760's skulls had disappeared entirely, and Ebenezar Price was supplying 50% of the stones, all decorated with cherubs, in the graveyard. The Narragansett Bay carvers were down to 32%, while another carver, probably John Zuricher, was supplying the final 16% of the stones (Plate 33).

During the following decade the monogram design first arrived in Piscatawaytown, appearing on 32% of the stones; however cherubs still dominated with 66% of the total. Ebenezar Price's carvings had, however, disappeared entirely from the scene to be replaced by the carvings of his imitators, the Osbornes, and possibly Ezekial Ludlum, as well as the products of the Grant and Ward shops. In the 1780's cherubs were slightly more popular than initials; however, 33% of the stones have lost their tympanum's due to exfoliation (the natural sheeting action of brownstone), thus biasing the sample. The 1790's saw the complete domination of the yard by monogram based designs which made up 66% of the sample. Dove designs and stones with no designs followed up, each with 16%.

The gravestones of Piscatawaytown fall into five stages. First are the enormous tombstones of the 1690's. Then in the early eighteenth century the Rosette Carver dominated the cemetery. The 1750's saw the ascendance of Narragansett Bay carvers and their cherub designs. Then in the 1760's New

Jersey carvers recaptured the local market with their own cherubs. This stage was followed in the last 20 years of the century by the dominance of some of the nearest carvers, the Osborne's of Woodbridge and Scotch Plains (see Graph 3: pp. 106).

Many of the stones in this burial ground have epitaphs, and during most decades over 40% of the stones have epitaphs. This is an unusually high number. The majority of which are religiously oriented. A greater than average number of stones also have titles displayed. They first appeared in the 1750's, and did so with a vengeance, with over 90% of the individuals having epitaphs.

No single factor can account for the distribution of the stones found in Piscatawaytown Baptist. Ethnicity does not seem to have been important here; however, religion, status displays and trade networks were important. Piscatawaytown, as already noted, was a Baptist settlement. The Baptists differed from the Congregationalists, who were pretty much the equivalent of Presbyterians in their insistence on adult Baptism and complete freedom from control or support by the civil government (Maring 1969:12). In order to attain baptism the individuals had to relate how they had experienced God's grace in their lives (Maring 1969: 14). In no way can the Baptists be considered a lax church doctrinally or morally. The Piscataway Church is the second oldest Baptist settlement

in the state, and as such was extremely important. From it was founded the Scotch Plains Church to which Jonathan Hand Osborne belonged, as well as the Samptown Baptist Church and the Seventh Day Baptist Church.

The lack of skull imagery in this very early river side settlement is related to a number of factors. It is known that the Baptists and Quakers in colonial New Jersey were frequent and amiable neighbors (Rawson 1974: 132). The Quakers are known to have preferred nondescript stones, without decoration. Though this cannot be proven, perhaps the early Baptists also preferred stones without ornamentation and were against anthropomorphic iconography. Northwestern Piscataway contained many Quakers (Ryan 1974: 41). The predominance of Rhode Island stones cannot be fully explained, but seems to be linked to religion, trade networks and status. In the first place, the original Baptist Churches in the New World were established in the 1630's in Providence and Newport, Rhode Island (Maring 1964; 13). There is some evidence that these churches exerted a strong influence over their descendants in the other colonies until late in the eighteenth century. There are even records of correspondence by Newport Baptist's with those in Piscataway (Ryan 1974: 52).

In addition to these regional ties between Baptists, the inhabitants of Piscatawaytown were linked to those of Newport through trade. Many of New Jersey's exports, primarily

agricultural in nature, were transhipped through Newport and the West Indies, where they were exchanged for goods which could be traded directly with Britain (Yamin 1988:56). According to Rebecca Yamin's dissertation on Raritan Landing and its trade, 38% of the Landing's trade was with Rhode Island (Yamin 1988: 115). In fact John Stelle, Esquire, one of the proud possessors of a Narragansett stone was, according to his probate, part owner of a scow (New Jersey Calendar of Wills Vol 3: NP). Other members of the Stelle family had even stronger ties to the Rhode Island trade. Gaebriel Stelle was co-owner of a number of ships, including the schooner Sea Horse, and the sloops Good Endeavor and Eagle, registered in both Perth Amboy, New Jersey, and Rhode Island (Levitt 1973: 301). Isaac Stelle this is probably the same Isaac Stelle who was to become Baptist Minister in Piscatawaytown was also master of the Brig Neptune registered in both Newport and Perth Amboy (Levitt 1973:331). It should be noted that these Stelles were all ship owners in the 1740's, ten years before most of the stones occurred. However, there are no port records for Perth Amboy for over half of the years between 1750 and 1764 when the stones did occur (Levitt 1973:246).

There also seems to be a definite correlation between certain families in Piscatawaytown, and certain prestigious trades, merchants, ship owners, the law and the ministry. The Stelles, Stones and Clarkson's were involved in these



occupations, had Rhode Island stones, and were three of the leading families of Piscatawaytown in the mid- and late eighteenth century. The Stelles provided the town's ministers from 1739 to 1781 (Barber and Howe 1966:323) (Stelle Stones, Plates 24, 32, 41). They also made up the majority of interments in the cemetery. The large number of imported stones marking members of their immediate families would seem to indicate that familial status was maintained and displayed through consumption of positional goods. These have been defined by Peterson as "Goods and services whose worth or satisfaction to the individual depends upon the extent to which the same goods and services are being consumed by others in the economy" (Peterson 1982 :53).

If this is the case, why did the importation of Rhode Island stones cease in the 1760's. It is well known that Newport, Rhode Island was a center for smuggling with the West Indies, especially of molasses. This illicit trade was so successful that the H.M.S Squirrel was posted in Narragansett Bay in the winter of 1763-1764 to prevent this smuggling (Schmidt and Mrozowski 1988: 35). Less well known is that extensive smuggling also took place from the Raritan ports, and necessitated the blockading of them by the Royal Navy during the French and Indian War (Yamin 1988: 56). This blockading, though believed to have been of dubious effect on the molasses trade, seems to have ended the importation of

stones by the Piscatawaytown Baptists.

Following the decline of the Rhode Island trade, locally produced cherubs became more popular; and by the 1790's the iconographic distribution of stones in the Baptist Cemetery was emphasizing initials like most of the county.

The Baptist Cemetery in Piscatawaytown is adjacent to the cemetery of St. James Episcopal Church. St. James was established in 1702 by Anglican Missionaries. It saw very limited success, and it is thanks to the complaints of some of the Anglican Missionaries there that we are aware of the religious scene in Piscatawaytown. St. James was a very small parish and apparently was plagued by financial problems. Originally a brick church was planned, but it was not erected for lack of funds. It even took seven years for a wooden church to be put up in 1724 (Everts & Stewart 1876: 14). For most of the eighteenth century the church was ministered to by visiting ministers from Perth Amboy and New Brunswick.

The burial ground itself contains a meager seven eighteenth century stones, all from the 1790's, and all of red-brown sandstone. Arches and arches with arched shoulders were the popular shapes for stones with 28% of each, as well as 28% undecorated and 14% with just an arch. The most popular tympanum design was the monogram, especially the monogram inside the advertisement. Men are better represented than women in this cemetery and had the most elaborate stones.

About 30% of the stones were signed by Jonathan Hand Osborne, and the rest were probably products of Henry Osborne. This preference for the products of the Osbornes characterizes the stones of Piscataway Township in the late eighteenth century. There are few discernible differences between the cemeteries in the late eighteenth century. It is also possible that some of the earlier stones in the Baptist graveyard may have belonged to early Anglicans.

There are two other Baptist cemeteries in Piscataway township. About a mile north of the central Baptist Cemetery on the commons is the Seventh Day Baptist Cemetery. This small cemetery contains only 10 stones. It originated as a result of Edmund Dunham reproaching a neighbor for working on Sunday; this in turn led to a dispute over which day was the Sabbath and ended with Dunham's organization of a new church (Wall and Pickersgill 1921: 419). This in itself shows that all Baptists were not the same. In fact, their constant doctrinal disputes led to one of Piscataway's hamlets being called Quibbletown. In spite of these doctrinal disputes there are no great differences between the gravestones here and the ones by the Commons.

As a whole the gravestones are rather conservative in style, all being of the arch with arched shoulders variety, except for a stone for two children in 1776 which was a variation. The first gravestone in the burial ground is again

one of the rosette stones, the Elizabeth Sutton stone of 1731. It was followed in the 1740's by an unusual headstone footstone combination. These are the Captain Andrew Drake stones (Plate 22). They were carved in a coarse grained, tan sandstone. The headstone is decorated with a quizzically smiling cherub, which is similar to one other stone in the county. It also has a long inscription which mixes traditional mortality metaphors with military metaphors. The Andrew Drake footstone is shaped like the footboard of a bed and is cut in the same type of stone. These stones are unlike any others in New Jersey, at least those noted to date. They resemble the work of various Connecticut carvers (Forbes 1927: 91).

Cherubs also dominated the gravestones of the 1760's. The stones are evenly divided between the works of Ebenezer Price and his imitators. The 1770's are only represented by one stone. It is a double scallop design presumably representing the souls of the two children buried there. During the 1790's, half of the legible stones were cherubs carved in the Price style, presumably by one of his former apprentices, and half are decorated with an ivy based design. Up until the 1790's all of the stones display blocking on the sides. In the 1790's, 60% of the stones had no border designs, and those that remained had ivy sides. Men's stones were the largest, followed by children's and then women's. As a group the

stones show an emphasis on local carvers, the only likely exception are the Andrew Drake stones from the 1740's. His stones appeared just a little before the great influx of imported stones into the nearby Piscataway burial ground.

Neither religion nor ethnicity seems to have greatly influenced gravestone choice in the Seventh Day Baptist Burial Ground. The stones do not display any of the skull imagery associated with the Woodbridge Presbyterians. However, this could also be a product of the slightly inland location, or the small sample size. The stones also do not show evidence of extensive trade with Newport, but may reflect limited contact with the Connecticut River Valley. The development through time is similar to the other Baptist congregations, emphasizing rosettes and cherubs at the expense of skulls. Here again, stones may have been used as a status symbol, especially as half of them display titles.

Located even further inland from Piscatawaytown, about four miles to the north, is the Samptown Baptist Cemetery. The church here was a roundabout descendant of the Piscatawaytown Church. In the mid-eighteenth century a Baptist church had been established in Scotch Plains by the Baptists (see Map B: pp. 16). However, it seems that by the end of the eighteenth century the commute had grown too arduous for the Samptown Baptists who, supported by the Scotch Plains Church, formed their own branch in 1792 (Rawson 1974:

136). Even though this church was not officially organized until the 1790's, it was preceded by the cemetery in which the first interment, according to one of the trustees, apparently occurred around 1700 (Hoxne, personal communication 1990). Benjamin Hull, probably the owner of the land, was buried there. The first marked burial is of his son Benjamin Hull, Esquire, in 1745 (Plate 21).

The Samptown Baptist Cemetery is now in South Plainfield. It has also been known as the Watertown Cemetery, and most recently Hillside Cemetery. It contains a total of 15 lettered eighteenth century stones. Six stones face east and five face west. The rest have been moved. Unfortunately for the purpose of temporal comparison, all but three date from the 1790's. The first stone dates from 1745 and is decorated with a cherub. It is extremely similar to its contemporary, the Andrew Drake stone in the Seventh Day Baptist Cemetery. It also appears to have been carved from a course tan sandstone by the same hand, and may be a Connecticut import, or the work of an unidentified local carver.

The 1770's in Samptown are represented by two stones; one has a cherub design, the other a willow. In Samptown, too, monograms were the dominant design by the 1790's, with 60% of the stones displaying them. The remaining stones were divided as follows: 10% had an ivy/clover based design, 20% depicted willows and 10% Price imitator cherubs, the rest were missing

their tympanums. The 1795 Elizabeth Smith stone is the only willow carved in the true New England style found in the sample (Plate 40). It is signed by A. Wallace, who probably was a New Brunswick carver.

The Samptown gravestones show a great reliance on local carvers, notably the Osbornes and other Price imitators. This region did not participate extensively in long range trade networks. From the stones in Samptown, an inland agricultural town, some inferences can be made about culture. Men's stones on the average were slightly larger than women's, and there are no children's stones. Ethnicity is not well represented in this burial ground, which may be partially related to its late date. Over 60% of the gravestones have epitaphs. Half of the men's mention their Baptist religion. This was also true in Piscatawaytown, where the Baptist faith is mentioned on a number of stones, and may indicate boundary maintenance. Only a handful of stones have titles, 30% in the 1790's. Of these three stones, two are for deacons and one for a captain. According to Norman Maring, deacons were very important to Baptists:

Deacons had responsibility for the care of poor members. They were to see that all of the members contributed towards the work of the church, receiving and dispensing funds to provide for the pastor....They too were elected and ordained in their office, but their function did not include either governing or teaching (Maring 1969:24).

It appears that what material was available locally seems

to have determined the types of stones erected in Samptown; status appears to have defined who received a stone. Many of the members of the congregation in Samptown who received stones were important individuals in the community, or related to the leading families of the community. There are three fieldstone markers in the yard, two of which are inscribed with initials. The use of fieldstone as an alternative to gravestones may reflect the expense a death in the family entailed. In fact, an examination of the cemetery shows large gaps in otherwise orderly rows, and it is known that in the nineteenth century there were numerous unmarked burials in the cemetery.

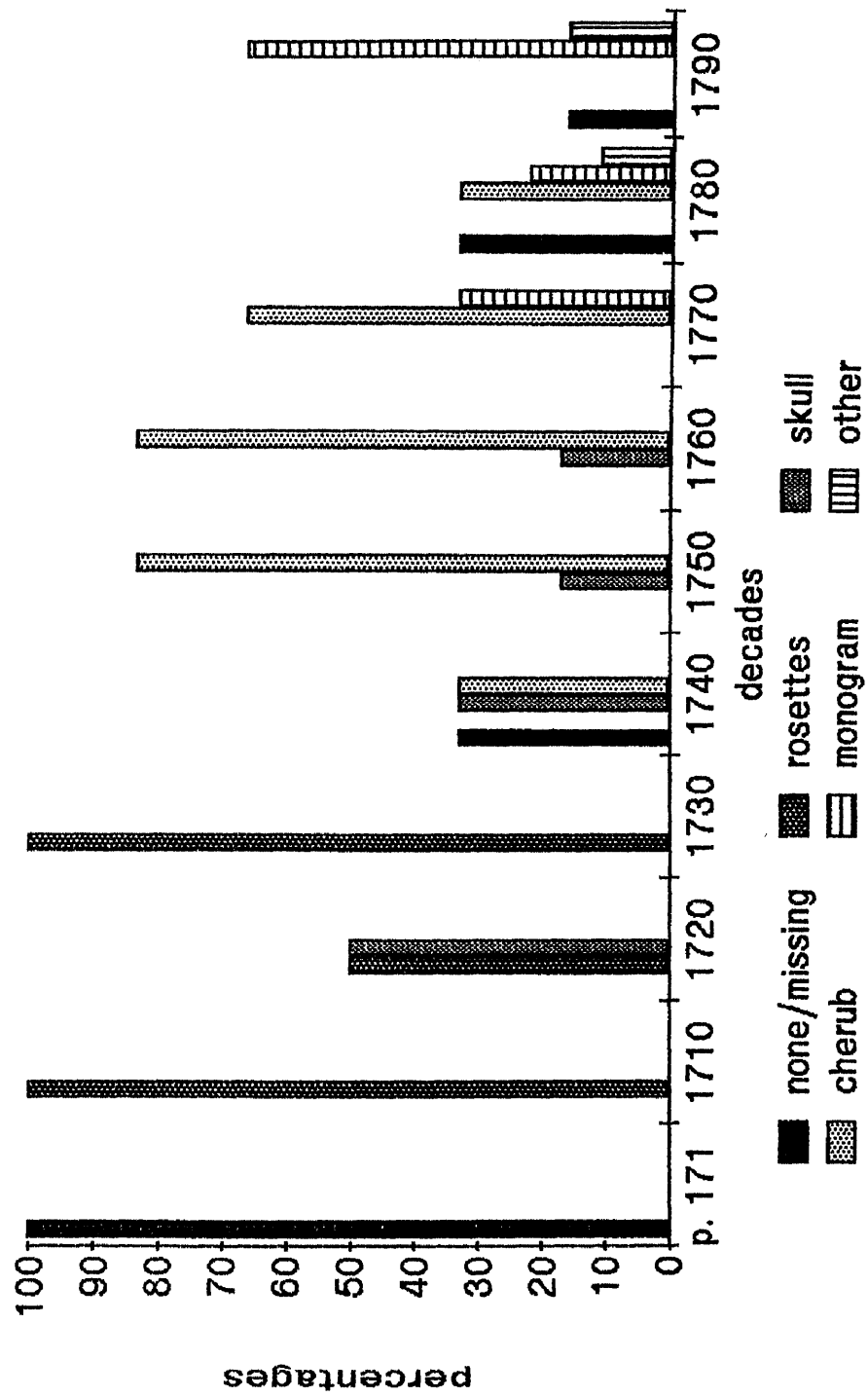
The cemeteries of Piscataway Township show a very different stylistic transition from the contemporary Woodbridge First Presbyterian Cemetery (see Graph 3: pp. 106). The Piscatawaytown Cemetery itself, though very old, shows a near absence of skull imagery, with an emphasis instead on rosettes. It is also characterized by a large number of Narragansett Bay imports, a reflection of the importance of trade along the river. These imported cherubs helped bring the cherub motif to Piscatawaytown at an early date. Those cemeteries located at a distance from the river show, in this case, a similar distribution to those on it. The Seventh Day Baptist Cemetery and the Samptown Baptist cemetery are both similar to the Metuchen Presbyterian Cemetery, another



interior burial ground. In these graveyards status moderately influenced the types of stones individuals received, as regards shape or decoration, and seems to have been very important in determining who received stones in the first place.

Graph 3

Piscataway Baptist Burial Ground  
17th c.- 1799



## D.

## NEW BRUNSWICK

## "A PRETTY LITTLE TOWN"

The final region examined was the New Brunswick area. It was described by the Swedish Naturalist Peter Kalm in 1748 as "A pretty little town". Aside from Perth Amboy, New Brunswick was the only other colonially chartered city in the county (Wall and Pickersgill 1921:245). The city was located at approximately the highest point of navigation on the Raritan, and had seen limited settlement since the seventeenth century. It developed into one of the mercantile hubs of New Jersey in the eighteenth century.

Ethnically New Brunswick was diverse. In addition to settlers from New England, the city was settled by a large number of Dutch settlers. Many were from Long Island and from Albany, New York and one of the city's streets, Albany Street, still commemorates this migration. Leiby states that, "At New Brunswick large number of Englishmen settled themselves among the Dutch. Before long they were all talking Dutch, indeed many of them, if asked would have said they were Jersey Dutch" (Leiby 1964: 109). New Brunswick also saw extensive Scottish settlement (Landsman 1985:147). The city was also important as one of the centers of the much touted Great Awakening in New Jersey.

In an attempt to examine this area in terms of its full ethnic diversity, five graveyards were studied, three within the city proper and two located on the fringes of the city to the north and south. The three within the city are: Christ Church, an Episcopal Church built in 1745; the First Presbyterian Church organized by 1726; and the First Reformed Church dating to 1714 (Wall and Pickersgill 1921: 323, 326, 335). The fourth cemetery is known as the Three Mile Run Graveyard. It was associated with the First Dutch Reformed Church which was established at Three Mile Run as early as 1703, and only later moved into the city proper (Wall and Pickersgill 1921: 335). The final graveyard examined was the Van Liew family burial ground in North Brunswick.

As a whole the graveyards of New Brunswick provide a relatively small sample. The largest cemetery belongs to one of the latest churchyards, that of Christ Church. There are 19 lettered stones there dating from the 1750's through the 1790's. Men and children make up a disproportionate part of this cemetery, 14 out of 16 stones. The stones, are all headstones, except for one table stone. From the 1750's through the 1770's, all of the stones are of the arch with arched shoulders variety. In the 1780's half of the stones were tablestones. The 1790's in turn saw the advent of new,

more intricate tops on the stones, with a preponderance of the type 10 style.

The Christ Church Burial Ground shows a movement from cherubs in the 1750's and 1760's to a plain design. Other designs did occur, some quite unusual. One of the 1760's stones has carved on its tympanum a snake grasping its tail. According to Richard Welch, this design was a product of the Thomas Brown Workshop in New York (Welch 1987: 37). However, from the 1770's on, stones with no design carved in the tympanum dominate. In the 1790's, as is typical in the county, the monogram design makes up a large proportion (20%) of the stones; however, they are outnumbered three to one by plain stones. Cherubs and sunbursts each made up 10% of the stones in this last decade.

Secondary designs are relatively scarce on these stones compared to those in other graveyards. Shoulder designs do not appear until the 1780's. Epitaphs also do not appear till the 1790's, and then only on one stone. This quick switch from stones decorated with cherubs to undecorated stones is unique to the area. There also appears to have been a shift in carvers over time. The 1750's are dominated by the work of John Stevens II. This is the same as Piscatawaytown, and seems related to New Brunswick's importance as a center of trade. However, the sample is made up of only one stone. In the 1760's New Jersey carvers began to dominate the graveyard,

supplying 50% of the stones. John Stevens II shop produced 25% of the total, as did Thomas Brown, a New York carver. One-hundred percent of the stones of the 1770's were undecorated, and as such are extremely hard to identify. Only one could be identified with any certainty, and that is the Paul Miller Esq. stone probably carved by Thomas Brown in New York. It seems likely that many of them were carved in one of two places, either New York or New Brunswick itself, both of which seem to have been centers for the undecorated stones.

The 1780's and 1790's saw an even split between stones by Price imitators and an unidentified plain carver. He may have been Aaron Ross, who advertised in New Brunswick in the 1790's (Van Hoesen 1973: 200). One of the more interesting stones of this period is the Francis Brasier stone, a tombstone decorated with both a cherub and crossed bones, as well as eagle's claws in the corners. It is the only tombstone found which was carved by a Price imitator with a cherub design; most were plain.

As a whole the cemetery surrounding Christ Church reflects the position of the Episcopalians in the community. They were, very aware of their leading place in the community, and their purchasing of exotic stones from a distance may reflect this. This is backed up by the number of titles which

appear on the stones, for every decade over 20% of the stones mention titles. This equates to most of the adult males in the graveyard. Ethnicity does not seem to have had a great effect on the stones in the cemetery, nor does religion, in spite of its important place in the lives of these people.

Practically next door to the Episcopal Church is the First Dutch Reformed Church. This close proximity of churches in other New Jersey towns has been attributed to intra-religious toleration (Ryan 1974: 55). This may also have been true in New Brunswick where there is reason to believe that many young people switched from the Dutch to Episcopal Church, because they did not know Dutch, the language the service was held in (Yamin 1988: 112).

The cemetery of the First Dutch Reformed Church contains only eight stones from the seventeenth century, an unfortunately small sample for such an important church. There are also a number of stumps of stones in the cemetery which may date to the eighteenth or nineteenth centuries. All of the stones were carved in the red-brown sandstone native to New Jersey, and they all face northeast towards Burnet street and the Raritan.

The small sample of stones are predominantly of the type 2 variety, an arch with two shoulders. This style

predominated until the 1780's when type 10 became popular (see Appendix A for illustrations). The 1790's, in turn, were predominantly type 2 stones. There was also one tablestone. Since there are large gaps in the record, conclusions about stylistic change are hard to draw. The 1740's were dominated by the skull design. Then in the 1770's one hundred percent of the stones were undecorated; in the 1780's all of the stones were decorated with initials. In the 1790's 60% of stones had no design, while 20% had cherubs and 20% were of the sunburst variety. Border designs appeared only once in 1789, but shoulder decorations were common. The stones seem to indicate a smaller degree of reliance on trade networks than do the neighboring Episcopalians. Most of the earlier stones were carved in northern New Jersey. The cherub and sunburst stones from the 1790's were probably carved by Uzal Ward or William Grant, and one of Ebenezer Price's imitators. It seems likely that some of the stones without any design in the tympanum were probably local products, but there are no carvers' signatures to back this up.

As far as social information is concerned, the stones are evenly divided among men, women and children, with men having the largest stones, followed by women and then children. Epitaphs appeared on only one stone, the Reverend Hardenbergh tombstone, which describes his personal merits in detail.



Titles appear on two stones, this is a relatively high number considering the small size of the cemetery.

In many ways the First Dutch Reformed Cemetery is problematic, as far as interpretations go. Two of the more influential men in the town are buried there, John Schureman and J.R. Hardenbergh. They both have stones without tympanum designs. Hardenbergh's is a very elaborate tombstone raised on a brick base. He was very involved in the founding of Rutgers University (Wall and Pickersgill 1921:75). Hardenbergh had been trained by Reverend T. Frelinghuysen, who created something of a one man revival in the Dutch communities of the Raritan Valley in the mid-eighteenth century (Leiby 1964:153). However, Frelinghuysen's preaching was not always popular, and some of the congregations inhabitants even made a petition to Holland for a "pastor more after their own minds" (Yamin 1988: 111). His work does not seem to have left a lasting impression iconographically. The Dutch settlers in New Brunswick were also noted for their mercantile activities. Mute evidence of this is the Cornelius Low house, a splendid sandstone Georgian mansion which stands across the river from New Brunswick. These trade networks are not readily apparent among the eight stones.

The final cemetery examined in New Brunswick proper is the First Presbyterian Cemetery. It was established as early as 1726 with Gilbert Tennent as its pastor. It was located on

Burnet Street, just north of Olive Street, again quite close to the river, and was burned by the British during the Revolution (Wall and Pickersgill 1921: 323). When it was rebuilt, it was located on the corner of George and Paterson Streets (Wall and Pickersgill 1921:324). It was at this church that the Great Awakening's New Jersey manifestation was strongest. Between 1741 and 1758 there was a split between the New Side and Old Side in the Presbyterian Churches in New Jersey. The New Side, led by Gilbert Tennent, was the phalanx of the Great Awakening in New Jersey and stressed personal experiences and evangelism (McCormick 1964: 96). In 1745, Gilbert Tennent left New Brunswick, and the church may have been without a settled minister for a number of years.

Only 10 standing gravestones from this cemetery remain in New Brunswick. An unknown number of other stones were moved to the Van Liew Cemetery in North Brunswick in the 1920's however, they were laid flat, and are now nearly entirely illegible due to the grass. The stones still in New Brunswick are now located in a ravine in the northeastern section of the Morris Avenue cemetery. Eight of the stones are headstones, and two are footstones. They all face northeast. The first stones appeared in 1746, just after Tennent left New Brunswick. The shapes of the stones show the typical Middlesex County evolution from arch with arched shoulders to the type 10 stone described in Appendix A's key.

Iconographically the stones moved from cherub designs to the plain style popular in New Brunswick; there are no skull, monograms, tulips, or other motifs. The transition to the plain style occurred here in the 1770's, though there is one plain stone from the 1750's. Nearly all of the stones in this group were imports. The Narragansett Bay Carvers, who continued to supply 75% of the stones for this cemetery in the next decade, with John Zuricher, a New York carver supplying the other 25%. The 1760's saw a division of the identifiable stones between New York City carvers and Narragansett carvers. Thomas Grant carved 33% of the stones, as did the Stevens, while 33% were unidentified. The 1770's were dominated by New York City carvers. Though the single stone from the 1790's was not identified, it was probably carved either in New York or in New Brunswick itself.

New Brunswick is exceptional for the appearance of marble stones as early as 1766, this corresponds with Thomas Brown's first advertisement of his marble tombstones in New York in 1764 (Welch 1987:34). The tombstones of the Presbyterian Church are unusual in that seven of eight headstones are for women. Probably due to this fact titles are not common.

It is hard to judge the effects of the Great Awakening from the tombstones still extant from the Presbyterian Burial Ground. The skulls present in Woodbridge, but absent in Metuchen, are also absent here in a river side situation.

This may reflect the influence of Gilbert Tennent, but more likely has to do with trade. It seems probable that the greatest influence on the gravestones in this cemetery was the town's trade links with New York.

As a group, the graveyards in the city of New Brunswick reflect a two phase shift in iconography, moving from cherubs, many of which were imported in the mid-eighteenth century, to plain stones and stones decorated with initials only. Status differences in the types of stones are most evident in the Episcopal Cemetery; however, the presence of a gravestone in itself, especially one imported from a distance, was a show of wealth. The stones do reflect the importance of New Brunswick as a center of trade. According to Yamin:

Farmers from Morris, Hunterdon, Sussex, Somerset, Warren and even as far away as Bloomsbury in the Musconetcong valley sent their produce for export chiefly to New Brunswick. New Brunswick became the mercantile hub of central Jersey (Yamin 1988: 92).

The stones clearly show the importance of this trade, much of which was through Newport and New York, the two major centers through which the colony's products were exported.

The final two graveyards examined were a pair of small rural Dutch Reformed graveyards on the outskirts of New Brunswick. The larger of the two, so far as eighteenth century stones is concerned, is the Three Mile Run Cemetery; it is also sometimes called the Van Liew Family Cemetery.

However, to avoid confusion that title will not be used here. The Three Mile Run Cemetery is located on Route 27, which is the border between Middlesex and Somerset Counties. Somerset County also saw extensive settlement by the Dutch (Bailey 1968:427). The Three Mile Run Cemetery was associated with the First Reformed Church which served the Dutch settlers of the area. It is known to have been in existence by 1703 (Everts and Stewart 1876: 14). However, as the center of population shifted to New Brunswick much of its congregation did also.

There are 13 lettered gravestones in the cemetery, three of which are fieldstone with initials carved on them. There are also three unlettered fieldstone markers, two quartz boulders and an irregular piece of stone which is probably basalt. The stones in this cemetery changed with time from fieldstone markers to cherubs and abstract design headstones, and then to stones decorated primarily with initials (see Graph 4: pp. 122).

Due to extensive genealogical research by members of the Van Liew family, the initialed fieldstone markers can be dated to the 1750's (Van Liew 1956: 128). These small quartz boulders have FVL, FVL and HVL, carved upon them, the V and L's superimposed on them as a monogram. They mark the graves of Frederick Van Liew, his son and wife.

They were followed, in the 1760's by a number of slate stones imported from the Narragansett Bay region, and probably carved by John Stevens II. Two of the three headstones are decorated with abstract designs and mark the graves of Anna and Elizabeth Leydt, two daughters of John Leydt. The third headstone is for Trentje Schleght, John Leydt's wife. The slate stones are inscribed in Dutch, but stylistically seem to be Narragansett products. This would seem to indicate that a special order was sent to Rhode Island, with the Dutch inscription, and the finished stones were returned. Trentje Schleght's stone is noteworthy in that its inscription is not only in Dutch, but calls her by her maiden name, a practice used by the Dutch.

The 1770's are unrepresented, but the 1780's have one stone, that of the Reverend John Leydt. It is a cherub, carved by the Thomas Gold shop, a New York City carver, whose work is also found in the cemeteries of St. Peter's Episcopal Church and Trinity Episcopal Church in Woodbridge.

The 1790's saw a three way split between initials, Price style cherubs and monograms in urns. Two of these stones are particularly interesting. The John Sillcock stone, which was carved by a professional, probably locally, has a footstone carved in fractured brownstone, probably by a semi-literate friend, since it is decorated only with a J and an S, and the S is reversed.

Also problematic is the Johannes Van Liew stone, which though partially exfoliated displays a date in the 1790's, but is clearly signed Frazee and company.

This is clearly an example of backdating, since Frazee and company did not exist until the nineteenth century.

The Van Liew cemetery reflects the influences of both ethnicity and trade networks. The transition in stones is similar to many other Middlesex County cemeteries. It starts with a period of graves marked with locally available stones, carved by family members or friends, followed in turn by the importation of gravestones from a distance, but still in the vernacular low Dutch, followed finally by a complete homogenization of gravestone style with the surrounding region (see Graph 4: pp. 122).

The final cemetery examined is also a Van Liew cemetery. It was not found until days before this manuscript was completed and consists of only three eighteenth century stones in the center of a large twentieth century cemetery. It is known as the Van Liew Cemetery. The three stones found there are obviously not useful for statistical purposes, but they do help flesh out the relatively small sample of Dutch stones. There is one stone each from the 1760's, 1780's and 1790's. The first stone, dated 1768, is a red-brown sandstone marker, and is carved entirely in low Dutch; it marks the grave of Johannes Van Harlingen. It is inscribed in a mixture of low

Dutch and English and notes that the deceased was born in "Westbroek Holland", and deceased in "Lawrences Brocken N. Jersey" (Plate 42). It is also important because it was carved by John Zuricher. According to Richard Welch, Zuricher had a special hold on the Dutch population (Welch 1987: 31). Though he apparently was not very popular in Middlesex County, he did sell some stones there.

Harlingen's wife Marla's stone is decorated with her initials and dates to the 1780's. The final stone marking Richard Jaques has an arch of ivy as the primary design, and the stone is shaped like an arch with a seven lobed top.

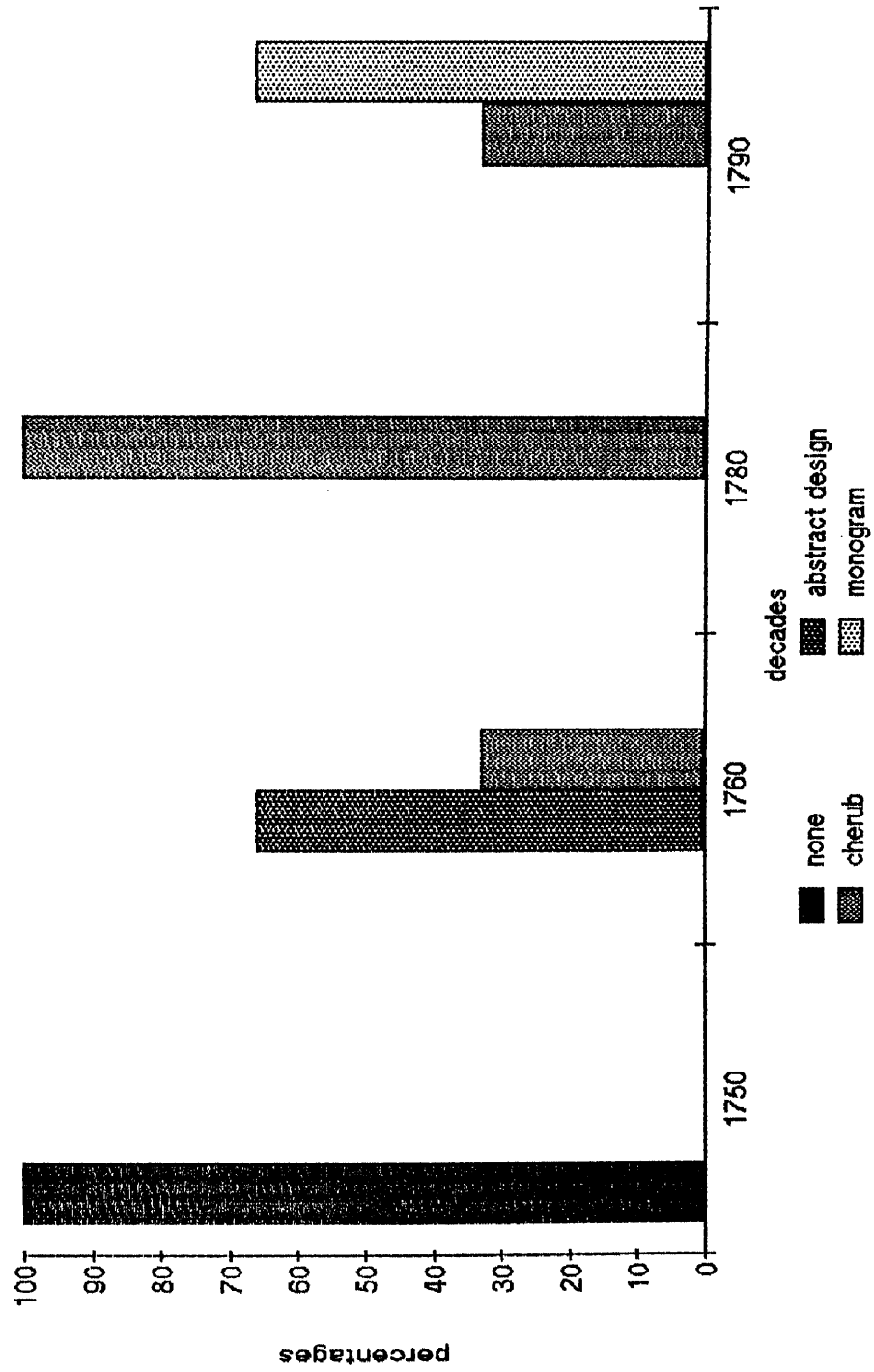
The gravestones of the New Brunswick region are all very similar in that they show a gradual waning of the cherub design, accompanied by a rise in the popularity of the initials and plain stones. The near total absence of skull motif stones is hard to attribute, but seems to be partially due to the paucity of early eighteenth century stones. The Dutch were no less Calvinistic than their English neighbors (Leiby 1964: 75). However, both they and the Presbyterians were strongly influenced by the preaching of the Tennents and their own Reverend Frelinghuysen. In this case religion does not seem to be the answer.



New Brunswick was a town centered on trade, and this does seem to have effected the type of stones received. Stones from Newport and New York were popular throughout the area, especially before the 1770's. This may account for the predominance of cherub images. It may also account for the early demise of tympanum designs in this region. Ethnicity did not result in any unusual tympanum designs; however, it did show up in the use of Dutch language stones up until the 1770's. These stones only seem to appear in rural areas, outside of the town center. This may represent greater pressure to conform in the towns themselves. However, it is known that sermons in New Brunswick were preached entirely in Dutch until 1773, and were not completely discontinued until the 1790's (Leiby 1964: 118).

# Three Mile Run Dutch Reformed Graveyard

1750-1799



## CHAPTER VII

### SHADOWS OF CULTURE

This thesis began with a hypothesis, derived from preliminary research, that ethnicity, status and settlement patterns were the dominant influences on the development of Middlesex County's gravestones and account for the unusual distributions of stones found there. After reviewing the stones it is obvious that some of the cultural factors were much more important than others.

#### A. ETHNICITY AND SETTLEMENT

Settlement patterns seem to have been moderately important in deciding iconography. Middlesex County was characterized by settlement by diverse group of peoples. A comparison of the graphs of gravestones designs in the four leading cemeteries of the four major ethno/religious groups shows for the most part only minor differences in iconography. By examining all of the characteristics of all the stones one

can discern three of the four groups which settled the region. However, the indications for these groups are weak. The Scotch settlement of Perth Amboy is reflected iconographically by one stone that depicts a thistle in the tympanum. The Scots in Woodbridge and New Brunswick are even more poorly represented; they seem to have participated in the dominant iconographic themes of the times. Gravestones may not be the easiest way to get at particular ethnicities. Even though few stones can be said to reflect the Scottish presence in Perth Amboy, bagpipes were being played at the church on one of three days I spent there. Material culture may not always be the most effective tool to discern ethnicity.

The Dutch are represented by five mid-eighteenth century stones with inscriptions in low Dutch, again, not the most impressive statistic. Another not very well represented ethnic group is the English. Traces of this group are seen on a handful of stones in St. Peter's Episcopal Cemetery. A number of tombstones mention England specifically, or show roses in the corners, which may represent an English tie.

The Puritan settlers of Woodbridge were also an ethnic group, albeit one transplanted from New England. Their presence seems to be reflected in the predominance of skull imagery in the Woodbridge First Presbyterian graveyard.

This dominance of skull imagery until long after the peak of the Great Awakening is also found in Boston, an area more Puritan than most (Deetz 1977:87). According to Randall McGuire, boundary maintenance through material culture occurs in times of stress (McGuire 1982: 159). The inhabitants of Woodbridge in their attempt to maintain the "City on the Hill" seem to have engaged in more boundary maintenance through iconography than any of their neighbors.

The general lack of boundary maintenance in relation to ethnicity may also be related to relatively good inter-ethnic relations among the various groups represented by gravestones. Even the Dutch-language stones disappear before the Revolution and may represent the integration of even this distinctive group into the population as a whole. In fact, their integration has been substantiated by the work of other researchers (Ryan 1974: 61).

## B. RELIGION

Ethnicity seems to have been a minor influence on iconography; however, when joined with religion it does appear to have had some influence. There were five major religious groups which settled the Middlesex County. These were Presbyterians, Baptists (including Seventh Day Baptists), Anglicans/ Episcopalians, Quakers and the Dutch Reformed. Each group is represented by at least three cemeteries in this sample, with the exception of the Quakers. Ethnicity and religion are often linked, but are not inseparable. As Ned Landsman has noted, "Scotsmen in Scotland, it happens, were quite as divided over religious matters as everyone else of their day" (Landsman 1985:4). The Scots coming to Middlesex County were Quakers, Episcopalians, and Presbyterians.

The Presbyterian population of Middlesex County underwent the closest iconographic transition to that of New England, out of the religious groups studied. This was largely due to their affinities with the New Englanders and their similar religious perspectives. They saw a gradual development from skulls to cherubs by the 1760's, and finally at the century's end, to monograms. However, it is noteworthy that this only occurred in Woodbridge. Metuchen, an inland agricultural town, and New Brunswick, an important port, did not go through this development. This is probably related to the small size of the population examined in New Brunswick, and Metuchen's

already mentioned inland location.

The Baptists also underwent a three part stylistic change, in their case from rosettes and circles to cherubs to initials. They also had a prelude of sorts with undecorated stones being the norm until the 1720's. The rosette design seems to have been a local alternative to the skull design. Its origins are obscure, and it may have been a non-anthropomorphic representation of the soul. According to Rawson, The Friends and Baptists often lived in close proximity (Rawson 1974:21). Their avoidance of iconography may have influenced the rosette carver. It should be noted that his work is also found in Woodbridge, but was never dominant with the Presbyterians there. By the 1740's cherubs were becoming the predominant design used by the Baptists. They switched to the monogram design at the end of the eighteenth century. The infrequency of the skull motif among the Baptists is noteworthy because they too experienced the Great Awakening. The main point of difference with other Calvinistic sects of the Baptists was on the manner of baptism, which they believed should take place after a person was able to make their own decision, hence the title Baptist (Maring 1964: 44). Thus the absence of the skull motif suggests that factors other than religious change were influencing iconography in Middlesex County.

As a group, the Dutch Reformed show a stylistic

development from undecorated, home-made stones to cherubs to plain and initialed stones. Again, the Dutch Reformed were Calvinists. Norman Maring has even stated that:

The Great Awakening began in New Jersey. The first in the revival showers fell around New Brunswick in the Dutch Reformed Churches of which Theodore J. Frelinghuysen was pastor. Coming to America from Holland, Frelinghuysen was disturbed to find so much formalism and moral indifference among his congregation (Maring 1964:45).

The sample of stones is biased towards the second half of the eighteenth century, and this may have skewed the results; but here again religious beliefs do not seem to have determined stone styles. In Middlesex County the transition from skulls to cherubs cannot be clearly correlated with the Great Awakening.

Second closest to the Presbyterians in terms of conformity to the New England norm, which apparently was not the Middle Atlantic norm, were the Episcopalians. St. Peter's Cemetery in Perth Amboy is the best cemetery to test this (see Graph 1: pp. 77). In St. Peter's skulls were the dominant motif till the 1760's when cherubs replaced them. The cherubs in turn were replaced by the monogram design, though in a rather uneven manner by the end of the eighteenth century.

One thing which religion does seem to have influenced is from whom the stones were purchased, and where. Certain carvers, notably New York carvers Thomas Brown and Thomas Gold, were much more popular in the Episcopal Cemeteries.



Baptists bought the most stones from the Rhode Island Shop of John Stevens. They may also have purchased Connecticut sandstone carver's works. Both of these states were centers of Baptist settlement. Thomas Grant and Uzal Ward, though well represented across the spectrum, were most popular among Presbyterians. According to Gaynell Stone, Grant was probably Scotch (Stone, personal communication 1991). He may have found his best market for pear shaped cherubs among his countrymen and women.

Even more important in determining the distribution of gravestones was status. This point is generally underemphasized. There was no equality in death in the eighteenth century. For instance Middlesex County had 3706 inhabitants according to the census of 1726, by 1772 it had 10,204 inhabitants (Ryan 1974: 65). Some of these people, probably many of the second group, survived the century; even so, a nearly inclusive study of the County shows only a little over 500 stones. Buying a stone was, in and of itself, an indication of status.

### C. TRADE

Probably the single most important factor in determining the distribution of gravestones in Middlesex County were the trade networks (see Map B: pp. 16). The towns with ready access to the Raritan River show a dependence on the carvers of Newport, Rhode Island and New York, unlike the rest of northern New Jersey. This was due to state's role as a provider of primary goods, agricultural mainstays, which were trans-shipped through these ports (Yamin 1988: 47). From the gravestones studied, the trade with Newport would seem to have peaked in the 1750's, when six graveyards had these stones. The reasons for its demise are unknown, but may be related to the British crackdown on rum smuggling in the 1760's (Schmidt and Mrozowski 1988: 35). The trade with New York, however, seems to have ebbed and flowed throughout the colonial period; however, comparatively few gravestones were imported from New York, except in New Brunswick and Perth Amboy. This is probably also due to the fact that New Jersey, where the brownstone quarries were located, dominated the New York/New Jersey gravestone market for much of the eighteenth century (Welch 1987:50).

Gravestone carvers with links to the trade network were even better equipped to market their wares. Uzal Ward, a Newark cutter, for instance, had his sloop registered in Perth

Amboy and New York (Levitt 1973: 306).

The differences between those towns located close to the river, and those located inland is important to understanding the distribution of the stones. On the northern bank of the Raritan, being only a mile or two inland seems to have been enough to make it easier to get stones from the carvers in Newark and Scotch Plains than those imported from Newport or New York. However, on the south bank of the Raritan, the two small rural Dutch cemeteries show a slightly more extended use of imported stones, no doubt because of the lack of local carvers. Trade networks seem to have been the single most influential factor in determining gravestone distributions.

For gravestones to have been imported into eighteenth century Middlesex County they must have been positional goods. As such, it seems that the imported gravestones in Middlesex County were a crude equivalent of the Trobriand Islanders mwali and soulava necklaces which were traded along with the ordinary goods, but brought more than usual prestige to their possessors, who as often as not were merchants (Malinowski 1963).

In fact, the gravestones of Middlesex County are most informative as indicators of local and regional trade. This is in direct opposition to William Adam's findings at Silcott, Washington where international and national trade was best seen archaeologically (Adams 1976: 99).

#### D. STATUS

Status also played a part in determining the styles of gravestones in colonial Middlesex County. However, the concept of status itself is rather tricky and depends upon a number of personal factors (Baugher and Venables 1987: 37). As used here, status is equal to the possession of a title or of greater than average wealth. In general, titled men were the first people to have tombstones in any given community. In nearly all cases these stones were imported. However, after this earliest period, links between status and the stones become less obvious. In some cases, such as in Woodbridge and Perth Amboy, cherubs appear very early on the large flat tombstones marking high status individuals. However, this is not a universal trend. It seems that status may have been held by the family in this area in the eighteenth century rather than by the individual, thus accounting for the first appearance of new designs on women's and children's stones. Unfortunately, in most cases the status of these individuals cannot be accurately judged. In general, status seems to be reflected by a preference for tombstones, profusion of secondary motifs, and lengthy inscriptions on stones, and in the middle of the century by a preference for imported stones. Status differences are represented in the stones; however, the trends among them are not clear and are open to speculation. As a whole, it would

seem that the Episcopalians and the Presbyterians were the most likely individuals to purchase elaborate stones. Baptists and Episcopalians were the most likely to buy imported stones. As a whole status seems to have influenced who received stones in the first place, more than what designs were carved upon them.

#### E. CONCLUSIONS

If the Reverend Benjamin Stelle were to return to Piscatawaytown today, the only thing he would recognize would be the graveyard. Looking the other way, what can we recognize about the culture in which the Reverend lived through these same stones? The non-linear distribution of gravestone styles in colonial Middlesex County reveals a group of towns with diverse populations and contacts with the outside world. They show a heavy dependence on local and regional trade networks. With the regional trade networks being most apparent in the mid-eighteenth century. In fact, the single most important factor in determining the stones distributions was the trade networks. The declining presence of imported stones, after the mid-eighteenth century, as seen in the cemeteries, was apparently due to the gradual decline of New Jersey's ports in the late eighteenth century (Haskell 1973:70). They show only minor differences between ethnic groups, in iconography, the exception being Woodbridge.

However, they are clearly different from their New England neighbors. This is tempered by their many similarities with the stones of other multiethnic areas such as New York City and Long Island (Baugher 1983; Stone 1987).

While not clearly reflecting the effect of the Great Awakening, the stones point to the growing homogenization of a relatively heterogeneous society. By the 1770's evidence of ethnicity and religious differences had largely disappeared from the gravestones. This appears to have been linked to the growth of what was an already strong school of New Jersey carvers. The gravestones also show an early reliance on local stones and local carving, in an alternative iconographic tradition to neighboring counties, epitomized by the work of the Rosette Carver. The movement of carvers into Woodbridge and New Brunswick in the last two decades of the nineteenth century, as well as the nearby town of Scotch Plains, led to a final efflorescence of the brownstone tradition, which would influence the area into the 1820's.

This expansion of carvers occurred at the same time that advertisements and signed gravestones were becoming more common, and may reflect increased competition among carvers, and perhaps greater name recognition for certain carvers. This in turn seems to have been linked to a growing democratization of gravestones. Throughout the course of the eighteenth century there was a movement in the county away

from stones for prestigious adult males to stones for all family members, representing a democratization of the gravestone tradition, at least among the middle and upper classes.

Concomitant with the growing homogenization of the ethnic groups represented by the stones was an increased emphasis on monograms representing the individual. This change in iconography may or may not be related to religious factors. By the late eighteenth century Middlesex County was long done with the Great Awakening. However, religious sentiment, from sources other than the gravestones does not appear to have been on the wane; instead, there was a shift in religious attitudes which may partially account for the trend towards monograms. It must be emphasized that monograms are no less a symbol than a cherub or a skull. They are just as important, and do not necessarily show any decline in the quality of carving; just because leering skulls and smiling cherubs are more interesting, monograms should not be overlooked. According to Norman H. Maring who has written a history of the Baptists in New Jersey, the years after 1790 were an unsettling time for the New Jersey Baptist churches because of the emerging doctrine of universal salvation (Maring 1964:78). This new emphasis on individualism could well account for the change in emphasis on monograms on Middlesex County's late eighteenth century gravestones.

The gravestones of Middlesex County reflect the multitude of changing factors which influenced its eighteenth century culture. The most important of these was trade networks, followed by status, ethnicity, religion, settlement patterns, a riverine location and individual choice. These factors combined to produce an unusual non-linear distribution of gravestones. The stones in turn reflect a number of loosely linked independent communities, which in the course of a little more than a century amalgamated into something close to a single culture.



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## Gravestone Appendix Key

In an attempt to provide a true record of the information contained on the stones, and to expedite this study and any future studies, as much information as possible was recorded from each gravestone. The stones themselves are arranged in alphabetic order by year. Twenty relevant categories were determined, and information in each of them was recorded. In this appendix they are divided into "physical" and "social" characteristics. Physical Characteristics consist of basic information about the stones' physical appearance and artistic design. The Social Characteristics category contains social information derived from the stones and from probate records (NJ Archives Abstracts of Wills Vol.I - Vol. IX). Whether or not the stone was actually photographed was also noted in this category. Variables were defined in an attempt to categorize every aspect of the stone. They are listed below, as a guide to the appendices. Dashes show that there was no relevant information on the stone for that category, ?'s mean that while there may once have been some relevant information it is no longer present, due to exfoliation, or since the stone is partially buried. The categories were not arranged in alphabetic order. They are arranged as they were discovered.

There are two other important facts to keep in mind while using this appendix. Even though ever effort was made to correctly identify all carvers, this was not always possible. Also, all Narragansett Bay carvers were listed as one of the Stevens, further research is indicating that more carvers may have been involved.

### Commonly Used Abbreviations:

HS=headstone

FS=footstone

A=adult This means that the stone obviously belonged to an adult, even if the age wasn't listed.

C=child

?=the data may be faulty

Age 32/2/3= the ages in years of the three people

Carver 10/23= it could be either carver 10 or 23



# PHYSICAL CHARACTERISTICS

1. Name: Self explanatory
2. Date: Self explanatory
3. D=Direction: Direction which the stone faces. For tombstones and tablestones it is the direction the lettering faces.
4. T=Type:
  1. Head
  2. Foot
  3. Table
  4. Tomb
5. M=Material:
  1. Slate
  2. Red/brown sandstone
  3. Tan sandstone
  4. Sugar marble/limestone
  5. Fieldstone
  6. Unidentified stone
6. S=Shape: See following page for illustrations
  0. Irregular
  1. Arch
  2. Arch with arched shoulders
  3. Arch with flat shoulders
  4. Small arches
  5. Arch with one lobe
  6. Arch with three lobes
  7. Arch with arched shoulders and three lobes
  8. Arch with five lobes
  9. Arch with five lobes, round shoulders
  10. Rounded shoulders convex arch, lobe top
  11. Pointed
  12. Arch with inner arched shoulders
  13. Square/rectangular
  14. Broad squared shoulders/low arch
  15. Arch with seven lobes
  16. Arch with round shoulder/ seven lobes
  17. Unique or unusual shape
  18. Arch with flat ends and inner shoulders
  19. Arch with arched top and calves
  20. Arch with multiple shoulders
  21. Double arch
  22. Pointed arch

- 23. Convex arch flat top
- 24. Arch with nine lobes
- 25. Two convex arches next to each other

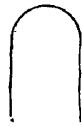
7. TD=Tympanum/Primary Design:

- 1. Missing
- 2. Rosettes
- 3. Circles
- 4. Lamson shaped skull
- 5. Naturalistic skull
- 6. Skull and crossbones
- 7. Abstract skull
- 8. Skull, crossbones and flames
- 9. Winged skull, square jaw
- 10. Unwinged skull
- 11. Cherub
- 12. Price Style Cherub (Signed stones, or very similar stones)
- 13. Price Imitator Cherub ((Probably not carved by E. Price)
- 14. Pear shaped cherub
- 15. Square faced cherub
- 16. Steven's shop cherub w/wig
- 17. Steven's shop cherub w/o wig
- 18. Other cherub
- 19. Dove
- 20. Tulip
- 21. Rose
- 22. Ivy/clover
- 23. Monogram/ initials
- 24. Initials in advertisement
- 25. Hourglass
- 26. Scallop shell, sunburst
- 27. Willows
- 28. Urn
- 29. Other design
- 30. Urn with garlands and edging
- 31. Cleft jaw skull
- 32. Rosettes and circles
- 33. Thistle
- 34. Rosettes and circles (same as 32)
- 35. Triangle
- 36. Two cherubs
- 37. Initials bracketed under a pansy
- 38. Tudor rose
- 39. Variation of 37, smaller brackets
- 40. Blocked edges
- 41. Egg urn
- 42. Flower
- 43. Tudor rose

# Shapes



0



1



2



3



4



5



6



7



8



9



10



11



12



13



14



15



16



17



18



19



20



21



22



23



24



25

- 44. Initials under curtain
- 45. East Jersey Stonecarver cherub
- 46. Two skulls
- 47. Floating heart
- 48. Fleur de lis
- 49. Date
- 50. Circles, and rosettes (variety of 32)
- 51. Narragansett abstract design
- 52. Urn on an initialed pedestal
- 53. Winged heart
- 54. Heart with initials
- 55. Lily
- 56. Snake

8. S=Secondary Design in Tympanum:

- 1. Rosettes
- 2. Stars
- 3. Swirls
- 4. Crown/spirit
- 5. Hourglass
- 6. Hearts
- 7. Branches
- 8. Swords
- 9. Feathering/scalloping around edges
- 10. Crown
- 11. Wreath
- 12. Rosettes and tulip
- 13. Stars and tulip
- 14. Other Design
- 15. Rope loop
- 16. Rope base
- 17. Pansies
- 18. Rope/ heart/ flower
- 19. Flowers
- 20. Curtain
- 21. Swirls
- 22. Crossbones
- 23. Ivy
- 24. Hourglass

9. B=Border:

- 1. Bevel
- 2. Blocking
- 3. Ivy sides
- 4. Ivy arch
- 5. Swords
- 6. Pillars
- 7. Grooves
- 8. Diamonds
- 9. Loops
- 10. Leaves
- 11. Feathering

- 12. Heart
- 13. Heart with ivy
- 14. Diamonds
- 15. Foliate over grooves
- 16. Ivy over diamonds
- 17. Rose vine
- 18. New England style swirl
- 19. Lamson like border
- 20. Swirl
- 21. Arc
- 22. Lines
- 23. Hearts in loop rope
- 24. Diamonds over hearts
- 25. Diamonds over ivy
- 26. Flowers
- 27. Pillars

10. SH=Shoulder Decoration:

- 1. Rosette
- 2. Tulip
- 3. Rose
- 4. Ivy
- 5. Flower
- 6. Swirls
- 7. Circles
- 8. Half flowers
- 9. Hourglass
- 10. Urns
- 11. Claws

11. H=Height

12. W=Width

13. T=Thickness

All dimensions were measured in inches, since centimeters were unknown to the carvers. They were rounded to the closest inch.

=====

### Social Characteristics

14. Age: Age of the deceased as listed on the stone

15. EP=Epitaph: Epitaph and/or inscription

- 1. Mortality: "As you are now so once was I, as I am now so you must be, prepare for death and follow me."
- 2. Biblical: "Blessed are the dead which die in the Lord"

3. Latin: inscription in Latin
4. Traditional Poetry "Weep not for me my Friends, For my race is run, It is the will of God, So let his will be done" Samuel Dally's stone (1784) Woodbridge Cemetery
5. Accident which befell the interred:
6. Personal information: "Though I a judge did sit, all justice for to give, now from this world is gone the same for to receive" Esquire Benjamin Hull stone (1745) Samptown Cemetery
7. Religious Mortality: "But the end of all things, is at Hand: be ye therefore Sober: & watch unto prayer" Joseph Bloomfield Stone (1782) Woodbridge Cemetery
8. Religious Transformation: "My flesh shall slumber in the ground, Till the last trumpets joyful sound, Then burst the bands with sweet surprise, and in my Savior's image rise" Major Richard Cutter's stone (1756) Woodbridge cemetery.
9. Biblical Comparison: "Frugal like Martha as a Wife, And lived Mary's good life" Elizabeth Drake (1768), Stelton Cemetery.
10. Individual Qualities: "He was a kind husband, a gentle parent, and a worthy member of the Baptist denomination" Captain Christianus Lupardus stone, (1793), Samptown Cemetery

(On directly quoted stones capitalization was left as it was found in the original.)

16. Title:

- |                         |                         |                    |
|-------------------------|-------------------------|--------------------|
| 1. Minister             | 8. Captain              | 15. Doctor         |
| 2. Deacon               | 9. Lieutenant           | 16. Esquire        |
| 3. Elder                | 10. Sergeant            | 17. Judge          |
| 4. Pastor               | 11. Mrs.                | 18. Mr.            |
| 5. General              | 12. Major               | 19. Port Collector |
| 6. Colonel              | 13. Madame              | 20. Merchant       |
| 7. Major                | 14. Widow               | 21. Reverend       |
| 22. Multiple            | 29. Daughter of Esquire |                    |
| 23. Wife of Esquire     | 30. Schoolmaster        |                    |
| 24. Daughter of Doctor  |                         |                    |
| 25. Wife of Doctor      |                         |                    |
| 26. Daughter of Captain |                         |                    |
| 27. Wife of Minister    |                         |                    |
| 28. Son of Minister     |                         |                    |

Status information derived from probates was also included in this category through the use of the following letter codes.

- A. Yeoman
- B. Planter
- C. Mason

- D. Gentleman
- E. Weaver
- F. Carpenter
- G. Farmer
- H. Blacksmith

17. Kinship information found on stones:

- 0. none
- 1. Wife
- 2. Consort
- 3. Widow
- 4. Relict
- 5. Mother
- 6. Husband
- 7. Son
- 8. Daughter
- 9. Sister
- 10. Brother
- 11. Child/children
- 12. Father
- 13. Infant son/daughter

18. Photo Yes ( ) No ( )

19. Carvers:

- 1. Ebenezar Price
- 2. Abner Stewart
- 3. Jonathan H. Osborne
- 4. J. Sillcock
- 5. A. Wallace
- 6. John Zuricher
- 7. John Stevens II
- 8. John Stevens I
- 9. Lamson Workshop
- 10. Uzal Ward
- 11. C.H.
- 12. J. Manning
- 13. Price shop
- 14. Price imitator
- 15. East Jersey Rosette Carver
- 16. Osborne shop could be either Jonathan Hand or Henry Osborne
- 17. Square jawed skull carver
- 18. Pointed tooth Skull Carver
- 20. Relative/ friend
- 21. Thomas Brown shop New York
- 22. Frazee and Co.
- 23. William Grant
- 24. Elias Darby

25. Jonathan Acken
  26. William Grant Shop
  27. Henry Osborne
  28. Jonathan Hand Osborne
  29. Thomas Brown
  30. New York City carvers
  31. Thomas Gold
  32. Unidentified New York Carvers
  33. Uzal Ward
  34. John Zuricher shop NYC (1740-1784)
20. Probated value of individual



Carver's Whose Stones Were Found in Eighteenth Century  
Middlesex County Cemeteries

In order of appearance:

Name:	Years Occurring	Shop Location
=====	=====	=====
Wolf Stone Carver	1680-1699	? *
Large Jaw Skull Carvers	1700-1770	Newark, NJ.
East Jersey Rosette Carver	1714-1735	Middlesex C. NJ.
Caleb Lamson	1720's	Charlestown, MA.
John Stevens I	1720's	Newport, RI.
Pointed Tooth Skull Carver	1730's	?
East Jersey Cherub Carver	1730-1760	Newark?
John Stevens II	1740-1760's	Newport, RI.
Smiling Cherub Carver	1740's	Connecticut?
Ebenazar Price	1750-1788	Elizabeth, NJ.
William Grant	1750's-1780	Newark, NJ
Uzal Ward	1740-1780's	Newark, NJ
C.H.	1740-1760	?
John Zuricher	1760's	New York
Thomas Brown	1760-1770's	New York
Jonathan Akin	1760?-1790	Elizabeth, NJ.
Thomas Gold	1760-1780	New York
Elias Darby	1770-1790	Elizabeth, NJ
Abner Stewart	1770-1790	Elizabeth, NJ
J. Tucker (tentative)	1780	Westfield **
Jonathan Hand Osborne	1780-1799+	Scotch Plains
Henry Osborne	1770?-1799+	Woodbridge
Aaron Ross	1795+	New Brunswick
A. Wallace	1790's	New Brunswick
John Frazee	1790's	New Brunswick***
J. Sillcock	1790's?	New Brunswick****

\* This carver may actually be James Stanclift, who carved brownstone during this time period in the Connecticut Valley. He may also have been a carver in Newark of Elizabethtown.

\*\* This carver probably was active in Middlesex County, and may account for some of the unidentified stones. Richard Welch has identified him as living in Westfield (Welch 1987:52).

\*\*\* These works are backdated, he wasn't actually carving till the early 19th century.

\*\*\*\* Sillcock was an early nineteenth century carver. When he began carving is unknown.

There are also a number of carver's whose works are currently unidentified.

## HEADSTONES BY DECADE

St. Peter's Episcopal Perth Amboy	Piscatawaytown Baptist	Dutch Ref. New Bruns.
1680's: 1	-----	-----
1720's: 2	1690's: 6	1740's: 1
1730's: 9	1710's: 1	1770's: 2
1740's: 6	1720's: 4	1780's: 1
1750's: 5	1730's: 3	1790's: 5
1760's: 6	1740's: 3	
1770's: 6	1750's: 6	First Pres.
1780's: 8	1760's: 6	New Bruns.
1790's: 12	1770's: 4	-----
-		
	1780's: 8	1740's: 1
Woodbridge First Presbyterian	1790's: 6	1750's: 2
-----		1760's: 3
1690's: 1	St. James	1770's: 1
1700's: 2	Episcopal	1790's: 1
1710's: 5	-----	
1720's: 13	1790's: 7	Three Mile
1730's: 36		Run Ref.
1740's: 25	Seventh Day	-----
1750's: 44	Baptist	1750's: 3
1760's: 40	-----	1760's: 3
1770's: 40	1730's: 1	1780's: 1
1780's: 36	1740's: 1	1790's: 5
1790's: 38	1760's: 2	
	1770's: 2	Van Liew
Trinity Episcopal Woodbridge	1790's: 3	-----
-----		1760's: 1
1750's: 7	Samptown	1780's: 1
1760's: 3	Baptist	1790's: 1
1770's: 1	-----	
1780's: 2	1740's: 1	
1790's: 4	1770's: 2	
	1790's: 10	
Woodbridge Second Presbyterian	Christ Church,	
-----	New Brunswick	
1730's: 2	-----	
1760's: 4	1750's: 1	
1780's: 15	1760's: 4	
1790's: 9	1770's: 2	
	1780's: 2	
	1790's: 9	

# APPENDIX A:

## THE STONES

(Area 1: Perth Amboy)

### St. Peter's Episcopal Church Burying Ground

#### Perth Amboy

#### Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
1.Hellen Gordon	1687	M	4	2	13	6	-	2	-	66	51	7
2.Thomas Gordon	1722	M	4	2	13	1	-	-	-	59	32	3
3.Anne Deare	1729	W	1	2	2	18	-	-	-	15	12	2
4.Benjamin Harrison	1731	W	1	2	2	9	3	18	5	35	32	4
5.Thankfull Leigh	1731/2	W	1	2	2	9	-	18	5	26	20	3
6.Gertrude Hay	1733	E	1	2	2	6	-	18	5	40	28	3
7.Thomas Inglis	1734	M	1	2	2	20	-	-	-	18	14	2
8.John Higgins/ Robert Lettice	1735/6	W	1	2	2	9		18	5	21	20	3
9.William Devenport	1735	E	1	2	2	18	10	26	-	25	19	3
10.John & Robt. Webb	1736	E	1	2	12	36	-	-	-	31	33	6
11.Margaret Deare	1736	W	1	2	2	38	-	19	5	23	20	3
12.Thomas Rattoone	1739	W	1	2	2	9	-	-	-	21	19	3
13.Catherine Gifford	1741	W	1	2	?	?	?	-	?	21	13	3
14.James Alleson	1747	W	1	2	2	9	-	-	-	33	27	3
15.Elizabeth Campbell	1747	W	3	6	13	?	?	?	?	75	42	34
16.Arrates Robinson	17??	W	1	2	2	9	-	18	5	20	20	3
17. C. Lyell	ND	W	1	2	2	9	-	18	5	23	13	3
18. D. Savery	ND	W	1	2	2	9	-	2	-	21	18	3
19.Elizabeth Skinner	1750	W	1	2	2	9	-	12	11	26	24	2
20.Griffin Disbrow	1754	W	1	2	2	9	-	2	5	31	23	2
21.Anne Nevill	1755	W	1	2	2	9	4	2	-	36	25	3
22.Rebecca Lyell	1756	W	4	2	13	-	-	21	-	65	30	6
23.John Sarjant	1759	W	1	2	2	11	-	-	-	11	15	3
24.Rachel Sarjant	1761	W	1	2	2	11	-	-	-	33	24	3
25.Samuel Nevill	1764	W	1	1	2	17	-	18	-	28	23	3
26.FS (moved)	1764	W	2	1	2	-	-	22	-	23	19	2
27.John Warehouse	1766	W	4	2	12	43	-	21	-	76	39	3
28.Francis Groelet	1767	W	1	2	15	15	4	2	6	33	24	3
29.John Watson	1768	E	4	2	12	43	-	-	-	74	37	2
30.John Barberie	1770	W	4	2	12	-	-	-	-	66	32	6

Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
-----							
1680's							
1.Hellen Gordon	27	6	23	1/14	?	Y	-
-----							
1720's							
2.Thomas Gordon	70	3	22	-	?	Y	NVG
3.Anne Deare	6w	-	-	8	?	Y	-
-----							
1730's							
4.Benjamin Harrison	26	-	18	-	17?	Y	-
5.Thankfull Leigh	40	-	-	1	17	Y	-
6.Gertrude Hay & 2C	47/1/6w	-	-	1	17?	Y	-
7.Thomas Inglis	?	-	-	-	?	Y	-
8.John Higgins/ Robert Lettice	C/?	-	-	7/7	17	Y	-
9.William Devenport	56	-	-	-	?	Y	-
10.John &Robt. Webb	2/3	-	-	7/7	?	Y	-
11.Margaret Deare/ John Deare	10/2	-	-	11	18	Y	-
12.Thomas Rattoone	66	-	-	-	17	Y	-

1740's							
Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
13.Catherine Gifford	A	-	-	1	?	Y	-
14.James Alleson	31	-	-	-	17	Y	-
15.Elizabeth Campbell	A	?	?	?	?	Y	-
16.Arrates Robinson	42	-	-	1	17	Y	-
17. C. Lyell	?	-	-	8	17	Y	-
18. D. Savery	39	-	-	1	17	Y	-
-----							
1750's							
19.Elizabeth Skinner	50	1	-	1	17	Y	-
20.Griffin Disbrow	42	1	A	-	17	Y	NVG
21.Anne Nevill	63	-	23	1	17	Y	-
22.Rebecca Lyell	86	-	-	4	?	Y	-
23.John Sarjant	5m	-	-	-	31	Y	-
-----							
1760's							
24.Rachel Sarjant	44	-	-	1	31	Y	-
25.Samuell Nevill	67	-	17	-	7	Y	NVG
26.FS moved	"	-	16	-	7	Y	-
27.John Warehouse	?	-	?	-	11	N	-
28.John Watson	83	-	18	-	?	Y	1800L
29.Francis Groelet	42	-	-	-	6	Y	-
-----							
1770's							
30.John Barberie	50	-	21	-	?	Y	1000L
31.James Douglass	43	-	19	-	1	Y	-
32.Merchant	78	6	20	-	?	Y	-
33.John Turner/Wife	A/A	6	28	8	?	Y	-
34.Elijah Dunham	18	-	-	-	30	Y	-
35.Isabel Rattoone	27	-	-	1	30	Y	-
-----							
1780's							
36.Agnes Rattoone	82	-	-	1	30	Y	-
37.Isabella Rattoone	C	-	-	8	30	Y	-
38.Catherine Lyell	A	-	-	-	10	Y	-
39.Catherine Smitzern	69	-	-	1	10/G	Y	-
40.Mary Marsh	63	-	-	1	13	Y	-
41.Elias Marsh	67	-	-	1	13	Y	-
42.Mary Dunham	51	-	-	1	30	Y	-
43.FS 65" behind HS	"	-	-	-	30	N	-
-----							
1790's							
44.Norris Thorp	55	-	-	-	16	Y	160L
45.Elizabeth Groelet	70	-	-	1	30	Y	-
46.Elizabeth Groelet	?	-	-	?	?	N	-
47.Thomas Skinner	69	-	-	-	30	Y	-
48.William Cook	8	7	-	-	16	Y	-
49.David Lyell	28	-	-	-	?	N	-
50.FS 69" behind HS	-	-	-	-	-	N	-
51.Robt. McKean	45	6	21	-	30	Y	-
52.Catherine Wilson	?	-	-	1	?	Y	-

Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
53.Elizabeth O...	C	-	-	8	30	N	-
54.James Groelet	C	-	-	7	16	Y	-
55.Mary Smith	27	-	-	1	30	Y	-

## (Area 2: Woodbridge Township)

## First Presbyterian Church of Woodbridge

Physical Characteristics												
Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T
1. EFB	1690	E	1	6	13	-	-	-	-	10	12	2
2. James Greer	1702	W	1	2	2	9	-	18	-	29	21	4
3. SM	1703	W	1	5	0	-	-	-	-	17	20	3
4. Richard Rolph	1711	E	1	5	0	-	-	-	-	10	12	2
5. John Pike	1714	E	1	2	2	6	-	-	-	21	23	4
6. Christian Clarkson	1715	W	1	2	2	9	-	18	7	25	25	3
7. John Moores	1716	W	1	2	2	9	-	-	-	31	19	2
8. George Brown	1717	W	1	2	2	34	-	18	7	34	22	9
9. Mary Cutter	1721	W	1	2	2	7	-	2	-	?	?	?
10.Cical Singer	1723	W	1	2	11	-	-	-	-	22	18	3
11.Moses Bloomfield	1724	W	1	1	2	4	20	18	7	24	19	2
12.FS	"	W	2	1	2	51	-	18	-	12	14	2
13.Francis Wilson	1726	E	1	1	2	11	-	26	5	19	18	2
14.FS	"	E	2	1	2	25	-	3	1	21	14	2
15.Leonard Harriman	1726	W	1	2	3	5	27	10	-	24	21	3
16.Mary Moores	1726	W	1	3	2	50	-	1	-	18	13	2
17.Thomas Brown	1727	W	1	2	2	9	-	18	7	29	21	4
18.James Moores	1727	W	1	3	2	3	-	2	-	17	22	5
19.Richard Skinner	1727	W	1	3	2	3	-	-	-	20	17	4
20.John Thomson	1727	W	1	2	2	0	-	-	-	22	17	2
21.James Clarkson	1729	W	1	2	2	9	-	18	7	31	24	2
22.Isaac Codington	1729	W	1	2	?	1	-	-	-	16	15	4
23.Thomas Smith	1729	W	1	3	2	32	-	2	-	16	13	4
24.Joseph Pike	1730	W	1	2	2	9	-	18	7	29	23	3
25.Mary Britten	1731	W	1	2	2	9	-	-	-	20	15	2
26.Annabel Brown	1731	W	1	2	2	9	-	18	7	28	23	3
27.Benjamin Smith	1731	W	1	3	2	2	-	2	-	20	16	5
28.Elizabeth Crowell	1732	W	1	2	2	9	-	18	7	25	20	3
29.Joseph F.Randolph	1732	W	1	2	2	?	-	-	-	20	13	1
30.Thomas Force	1732	W	1	2	2	9	-	-	-	19	18	3
31.Marion Hude	1732	E	4	2	13	-	-	-	-	67	28	?
32.Samuel Parker	1732	W	1	2	2	9	-	18	7	26	19	3
33.Matthew Moore	1732/3	W	1	2	2	9	-	18	7	25	24	4
34.Ruth Pierson	1732/3	E	4	2	13	-	-	-	-	70	30	?
35.John Alston	1733	W	1	2	2	9	-	-	-	?	?	?
36.Benjamin Britten	1733	W	1	2	2	9	-	18	-	21	21	4
37.Daniel Britten	1733	W	1	2	2	9	22/24	-	-	32	26	2
38.Mary Campbell	1733	W	1	2	2	20	17	22	-	?	?	?
39.Robert Gilkrest	1733	W	1	2	2	9	-	18	7	26	22	3
40.Joseph Gilman	1733	W	1	2	2	9	-	-	-	21	18	3

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
41.Elizabeth Noe	1733	W	1	2	2	9	-	-	-	24	14	3
42.Mary Renolds	1733	W	1	2	2	9	4	3	5	24	21	2
43.Samuel Rolph	1733	W	1	2	2	9	-	18	7	23	24	3
44.David Stewart	1733	W	1	2	2	9	-	18	-	27	23	3
45.John Wilkison	1733	W	1	2	2	9	-	-	-	23	20	2
46.Robert Clarkson	1733/4	W	1	2	2	9	-	-	-	18	16	3
47.Joanna Elliot	1734	W	1	2	2	9	-	18	7	20	19	3
48.Ruth Moffat	1734	W	1	2	2	9	-	18	7	25	31	5
49.Mary Moorrey	1734	W	1	2	2	45	-	18	7	29	26	3
50.Mary Campbell	1735	W	1	2	2	20	17	22	-	32	25	2
51.John Codington	1735	W	1	2	2	9	-	-	-	16	15	4
52.Will Heard	1736	E	4	2	13	36	-	21	-	70	32	?
53.John Inslee	1736	W	1	2	2	9	4	26	-	24	15	3
54.Samuel Wilkinson	1736	W	1	2	2	9	-	-	-	21	18	3
55.Sarah Sisel	1737	W	1	2	2	45	-	-	-	27	21	4
56.Margaret Stone	1737	W	1	2	2	45	-	12	-	?	?	?
57.Samuel & Margaret?	1737	W	1	2	2	9	-	-	-	20	20	3
58.Margaret Stone	1737	W	1	2	2	45	-	23	-	31	25	4
59.Perdon Boys	1739	W	1	2	16	?	-	-	-	20	28	3
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60.Hannah Noe	1740	W	1	2	2	9	4	-	-	33	27	2
61.Jane Renolds	1740	W	1	2	2	9	-	-	-	20	20	2
62.Esther Bloomfield	1742	W	1	1	2	16	-	18	-	30	25	2
63.FS	"	W	2	1	2	-	-	22	-	22	18	1
64.Agnes Brown	1742	W	1	2	2	9	-	2	-	26	24	3
65.John Elston	1742	E	1	5	0	-	-	-	-	18	11	3
66.Daniel Britten	1743	W	1	2	2	9	-	-	-	28	24	3
67.Jana Payne	1744	W	1	2	2	9	-	2	-	25	23	2
68.Elizabeth Barron	1744/	W	1	2	2	9	4	2	-	29	25	2
69.Sarah Bloomfield	1744/5	W	1	2	2	20	-	-	-	16	16	3
70.John Moores	1745	W	1	2	9	-	-	-	-	?	?	?
71.Susannah Bloomfield	1746	W	1	2	2	9	-	2	-	20	19	2
72.Margaret Moffat	1746	W	1	2	2	9	-	-	-	19	18	3
73.Mary Noe	1746	W	1	2	2	9	-	2	-	26	19	2
74.Desiah Robinson	1746	W	1	2	2	9	-	-	-	23	18	3
75.Deborah Smith	1746/7	W	1	2	2	9	-	-	-	19	21	3
76.Eliz. Bloomfield	1747	W	1	2	3	9	10	-	-	29	24	3
77.Ezekial Bloomfield	1748	W	1	2	2	9	10	-	-	21	23	3
78.Robart Hude	1748	W	1	2	2	9	10	-	-	31	24	2
79.William Moffat	1748	W	1	2	2	9	-	-	-	20	17	3
80.David Tappen	1748	W	1	2	2	9	-	-	-	27	24	2
81.John Skinner	1748/9	W	1	2	2	9	-	-	-	33	24	2
82.Eleanor Crow	1749	W	1	2	2	9	-	-	-	18	19	2
83.Christian Crowell	1749	W	1	2	2	9	10	-	-	29	24	2
84.Mary Hude	1749	W	1	2	2	9	-	2	-	?	?	?
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85.John Alston	1750	W	1	2	2	9	-	-	-	?	?	?
86.John Bloomfield	1750	W	1	2	2	9	-	-	-	18	17	2
87.Hannah E.	1750	W	1	5	0	-	-	-	-	16	11	3
88.Eliphelut Jones	1750	W	1	2	2	-	-	-	7	22	19	3



Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
89. Ichabod Smith	1750	W	1	2	2	9	4	29	8	32	25	3
90. William Stone	1750	W	1	2	2	9	-	2	8	32	24	3
91. Jonathan Toms	1750	W	1	2	2	9	10	-	8	30	25	3
92. Henry Jaques	1750/1W	1	2	2	9	-	-	-	-	27	23	2
93. Joseph Crowell	1751	W	1	2	23	9	-	-	-	28	25	3
94. Ann Moores	1751	W	1	2	2	9	-	-	-	30	22	2
95. Thomas Moores	1751	W	1	2	2	9	-	-	-	29	22	2
96. Margaret Ross	1751	W	1	2	2	9	-	-	-	15	13	3
97. BE EOOD	1752	W	1	5	0	-	-	-	-	13	30	3
98. John Moores	1752	W	1	2	2	9	-	-	-	21	16	2
99. John Moorrey	1752	W	1	2	3	9	-	2	-	27	22	3
100. John Pike	1752	W	1	2	2	9	-	-	-	22	21	16
101. James Smith	1752	W	1	2	3	9	-	-	-	21	16	3
102. Benjamin Corrington	1753	W	1	2	2	9	-	2	-	27	19	2
103. Mary Force	1753	W	1	2	14	9	4	-	-	31	25	2
104. Wm. Edgar	1754	W	1	2	2	-	-	-	-	17	14	3
105. Mary Force	1754	W	1	2	3	13	-	2	-	40	19	3
106. James Heard	1754	W	1	2	2	9	-	-	-	17	15	2
107. Rachel Ross	1755	E	1	2	2	9	-	-	-	24	14	2
108. Andrew Brown	1756	W	1	2	2	9	-	-	-	16	14	3
109. Edward Crowell	1756	W	1	2	7	23	9	8	1	32	19	2
110. Richard Cutter	1756	W	1	2	2	9	10	2	-	?	?	?
111. Peter Pain	1756	W	1	2	20	12	4	12	1	36	22	3
112. Ginnit F. Randolph	1756	W	1	2	2	9	-	2	-	28	22	2
113. Joseph Toms	1756	W	1	2	2	9	10	2	-	?	?	?
114. Anne Walker	1756	W	1	2	2	9	-	-	-	24	14	1
115. John Heard	1757	E	4	2	13	48	-	-	-	71	36	?
116. Freeman Moores	1757	W	1	2	2	9	-	-	-	14	15	3
117. Mary Pike	1757	W	1	2	2	9	-	-	-	31	18	3
118. David Donham Jr.	1758	W	1	2	2	14	-	2	-	36	21	3
119. Esther Moores	1758	W	1	2	2	9	-	-	-	17	15	3
120. Experience Moores	1758	W	1	2	2	9	-	2	-	35	23	3
121. Michael Moore	1758	W	1	2	2	9	10	2	-	23	24	2
122. Esther Brown	1759	W	1	2	2	9	-	2	-	32	24	3
123. Samuel Cutter	1759	W	1	2	14	15	-	2	-	23	21	3
124. Thomas Edgar	1759	W	1	2	14	45	16	2	-	37	28	2
125. John Moores	1759	W	1	2	2	9	-	-	-	20	18	2
126. Philip Moores	1759	W	1	2	2	9	-	-	-	?	?	?
127. Anne Smith	1759	W	1	2	14	45	-	2	-	35	29	5
128. Deliverance Stone	1759	W	1	2	2	9	-	2	-	32	24	3
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129. Jane Ballereau	1760	W	1	2	2	9	4	2	-	23	24	3
130. Eunice Bloomfield	1760	W	1	2	2	9	-	2	-	31	21	2
131. David Campbell	1760	W	1	2	2	9	-	2	-	33	22	2
132. Sarah Campbell	1760	W	1	2	2	9	10	2	-	24	22	2
133. Elizabeth Freeman	1760	W	1	2	14	18	21	2	-	46	26	3
134. James Brown	1761	W	1	2	14	45	16	2	-	38	29	3
135. William Kent	1761	W	1	2	2	9	-	2	-	32	21	2
136. Frazee Moores	1761	W	1	2	2	9	-	-	-	21	16	2
137. Michael Moore	1761	W	1	2	2	9	-	-	-	21	19	2

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
138. Abigail Pearson	1761	W	1	2	9	44	-	7	1	31	18	5
139. James Pike	1761	W	1	2	2	9	-	2	-	23	21	2
140. John Pike	1761	W	1	2	2	9	-	2	-	34	19	3
141. John Pike	?	W	1	2	2	6	-	-	-	21	23	4
142. Elexander Edgar	1762	W	1	2	14	18	21	2	-	40	26	3
143. Hannah Edgar	1762	W	1	2	14	45	21	2	-	29	29	3
144. William Foord	1762	W	1	2	14	14	-	2	-	32	21	2
145. John Morris Jr.	1762	W	1	2	2	38	-	2	-	29	28	3
146. Deborah Parker	1762	W	1	2	9	39	9	-	1	45	22	5
147. Zabulon Pike	1762	W	1	2	2	9	-	2	-	33	23	3
148. Benjamin Ralph	1762	W	1	2	14	14	18	2	-	39	29	14
149. Isaac Bloomfield	1763	W	1	2	2	18	-	2	-	20	17	3
150. Anna Brown	1763	W	1	2	2	13	-	2	-	36	17	3
151. John Cutter	1763	W	1	2	2	9	-	-	-	19	14	2
152. Joseph Cutter	1763	W	1	2	2	9	-	-	-	26	17	3
153. Henry Freeman	1763	W	1	2	14	18	21	2	-	39	35	3
154. Nancey Bloomfield	1764	W	1	2	2	9	-	-	-	20	15	2
155. Samuel Bloomfield	?	W	1	2	2	9	-	-	-	17	15	3
156. Francis Everitt	1764	W	1	2	9	23	15	16	5	36	19	3
157. Thomas F. Randolph	1765	W	1	2	2	9	-	-	-	19	13	3
158. Ruth Smith	1765	W	1	2	14	10	-	2	-	36	26	4
159. Philip Moores	1766	W	1	2	2	9	-	-	-	21	16	2
160. Joseph Cutter	1767	W	1	2	2	9	4	2	-	36	25	2
161. Thomas Edgar	1767	W	1	2	2	9	-	-	-	20	14	2
162. Samuel Moore	1767	W	1	2	2	9	-	-	-	18	16	2
163. Jainke Randolph	1767	W	1	2	2	-	-	-	-	13	13	2
164. Elizabeth Allen	1768	W	1	2	2	11	19	-	1	28	23	4
165. Richard Cutter	1768	W	1	2	2	14	-	2	-	34	22	2
166. Sarah Parker	1768	W	1	2	2	14	-	2	-	28	23	4
167. Rebecca Wright	1768	W	1	2	2	14	-	2	-	30	23	3
168. Samuel Ford	1769	W	1	2	2	14	-	2	-	31	22	2
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169. Elizabeth Brown	1770	W	1	2	2	9	-	-	-	29	18	3
170. Mary Brown	1770	W	1	2	2	9	-	-	-	33	19	3
171. Thomas Brown	1770	W	1	2	2	9	-	-	-	23	17	3
172. Richard Cutter	1770	W	1	2	2	14	-	2	-	24	22	2
173. Abigail Randolph	1770	W	1	2	2	-	-	-	-	18	16	1
174. Christian Randolph	1770	W	1	2	2	-	-	-	-	19	16	2
175. Nathaniel Randolph	1770	W	1	2	2	-	-	-	-	15	14	2
176. Stuart Randolph	1770	W	1	2	2	-	-	-	-	19	14	2
177. Joanna Barron	1771	W	1	2	2	14	-	2	-	33	24	2
178. Daniel Brown	1771	W	1	2	2	9	-	-	-	24	16	3
179. George Brown	1771	W	1	2	2	9	-	-	-	26	18	2
180. Agnes Moore	1771	W	1	2	14	14	21	2	-	45	21	4
181. Alexander Edgar	1772	W	1	2	2	14	4	-	-	23	18	2
182. James Smith	1772	W	1	2	2	13	4	-	-	30	22	4
183. Sarah Tappen	1772	W	1	2	2	13	-	3	5	32	21	3
184. Sarah Bloomfield	1773	W	1	2	2	12	4	3	5	38	22	3
185. Mary Ford	1773	W	1	2	2	14	-	2	-	33	24	4
186. Elston & John Freeman	1773	W	1	2	9	44	-	3	5	?	?	?

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
187. ? Hude	1773	W	1	2	2	0	-	-	-	32	21	4
188. Abigail & Theodosia Freeman	1773	W	1	2	9	44	-	2	1	?	?	?
189. Mary Fitzrandolph	1774	W	1	2	3	26	-	-	-	20	14	2
190. Nat. Fitzrandolph	1774	W	1	2	1	-	4	-	-	33	16	3
191. Cath. Gallaudet	1774	W	1	2	2	12	4	7	1	?	?	?
192. John Moores	1774	W	1	2	14	14	-	2	-	42	30	3
193. Thomas Brown	1775	W	1	2	2	9	-	-	-	32	18	3
194. William Edgar	1776	W	1	2	9	12	10	2	1	37	23	3
195. Eliz. Bloomfield	1776	W	1	2	2	13	-	3	-	36	16	3
196. Letitia Brown	1776	W	1	2	15	12	-	26	-	36	23	3
197. Three Brown Sons	?	W	1	2	7	20	-	3	-	33	18	2
198. Rachel Freeman	1776	W	1	2	3	2	-	2	-	32	17	2
199. Margaret Heard	1776	W	1	2	15	54	9	4	-	35	21	3
200. Phebe & Rebecca Stone	1776	W	1	2	2	-	-	2	-	22	17	2
201. Henry Allen	1777	W	1	2	18	13	-	2	1	?	?	?
202. John Alston	1777	W	1	2	2	13	-	3	5	?	?	?
203. Elizabeth Brown	1777	W	1	2	2	14	-	2	-	37	23	3
204. Henry Force	1777	W	1	2	2	13	-	2	-	24	19	3
205. Jonathan Inslee	1777	W	1	2	7	39	9	23	1	24	18	2
206. John Bishop	1779	W	1	2	3	13	-	-	-	29	19	4
207. George Brown	1779	W	1	2	14	12	10	2	1	27	25	2
208. Mary Brown	1779	W	1	2	14	12	10	2	1	28	24	2
209. Mary Clarkson	1779	W	1	2	2	13	-	26	-	29	21	4
<hr/>												
210. Joseph Alston	1780	W	1	2	3	?	?	?	?	19	4	2
211. Ursula Alston	1780	W	1	2	7	44	9	8	1	?	?	?
212. Sarah Bloomfield	1780	W	1	2	3	12	-	-	-	20	13	2
213. Hannah Brown	1780	W	1	2	2	14	-	2	-	38	23	2
214. Isaac Cutter	1780	W	1	2	2	13	-	2	-	34	26	3
215. Nath. F. Randolph	1780	W	1	2	23	12	8	5	1	42	21	2
216. Samuel Stone	1780	W	1	7	15	22	-	7	-	36	19	3
217. Thomas Brown	1781	W	1	2	14	14	4/1	2	-	37	25	4
218. Martha Campyon	1781	W	1	2	3	114	4	2	-	32	24	4
219. Joseph Bloomfield	1782	W	1	2	14	12	10	7	1	?	?	?
220. William Brown	1782	W	1	2	2	14	-	2	-	31	23	3
221. Rachel Britten	1784	W	1	2	3	14	10	2	-	?	?	?
222. Thomas Brown	1784	W	1	2	9	9	-	-	1	34	15	2
223. Isaac Cutter	1784	W	1	2	2	13	-	2	-	34	26	3
224. Mary Cutter	1784	W	1	2	9	13	4	26	5	42	23	3
225. Samuel Dally	1784	W	1	2	3	13	-	2	-	32	24	2
226. Mary Edgar	1784	W	1	2	14	14	4	2	-	38	26	3
227. Henry Freeman	1784	W	1	2	2	13	-	3	-	51	21	3
228. David Moores	178?	W	1	2	3	14	16	2	-	34	23	3
229. Rachel Moores	1784	W	1	2	3	14	16	2	-	40	24	3
230. Margaret Smith	1784	W	1	2	2	13	4	3	5	35	24	3
231. Isaac Tappen	1784	W	1	2	2	13	-	3	5	40	20	3
232. John Alston	1785	W	1	2	3	13	-	-	-	22	16	3
233. Frances Campyon	1785	W	1	2	14	14	12	2	-	40	26	3
234. David Crow	1785	W	1	2	3	13	-	3	-	26	21	2

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
235.Esther Freeman	1786	W	1	2	9	13	-	3	5	46	22	3
236.Cath. Galluadet	1786	W	1	2	9	13	22	3	5	38	22	3
237.John Heard	1786	W	1	2	24	54	9	4	-	40	19	3
238.Anne Johnes	1786	W	1	2	18	13	4	7	1	44	24	3
239.Henry Potter	1786	W	1	2	2	13	-	7	-	21	22	2
240.Charity Ball	1787	W	1	2	2	13	-	10	-	28	19	2
241.Mary Edgar	1787	W	1	2	9	12	4	3	5	44	19	3
242.Thomas Bloomfield	178?	W	1	2	9	9	-	-	7	18	19	2
243.Isaac Ball	1789	W	1	2	8	39	9	8	1	33	24	3
244.Sarah Bloomfield	1789	W	1	2	9	26	1	-	-	35	18	2
245.David Compton	1789	W	1	2	3	-	-	2	-	?	?	?
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246.Mary Jaques	1790	W	1	2	2	13	10	26	-	21	20	2
247.Samuel Herriot	1791	W	1	2	3	13	-	2	-	32	15	2
248.Catharine Brown	1791	W	1	2	15	-	-	4	-	24	17	3
249.Sarah Fitzrandolph	1791	W	1	2	9	12	4	3	-	48	24	3
250.?	1791	W	1	2	?	38	-	2	-	19	24	3
251.Moses Bloomfield	1791	W	1	2	9	-	-	2	-	56	29	3
252.William Doughty	1791	W	1	2	3	12	-	2	-	29	18	2
253.Sarah Fitzrandolph	1791	W	1	2	2	13	4	3	-	?	?	?
254.Samuel Jaques	1791	W	1	2	2	13	-	26	-	30	19	3
255.Phebe Bruister	1792	W	1	2	23	-	-	4	-	44	24	5
256.Sarah Brown	1792	W	1	2	13	-	-	4	-	32	18	3
257.Sarah Ford	1792	W	1	2	25	55	23	7	-	?	?	?
258.Sarah Freeman	1792	W	1	2	6	?	20	2	-	29	15	3
259.Nathaniel Heard	1792	E	4	2	13	48	-	-	-	69	36	-
260.David Herriot	1792	W	1	2	23	23	-	4	-	35	18	2
261.Peggy Crowell	1793	W	1	2	8	-	-	2	-	31	16	3
262.George Edgar	1793	W	1	2	2	-	10	5	-	32	20	2
263.Theodosia Marshall	1793	W	1	2	15	47	-	3	-	27	21	3
264.Job Noe	1793	W	1	2	9	44	-	7	1	35	17	3
265.John Adams	1794	W	1	2	23	44	-	2	1	23	21	19
266.Timothy Brewster	1794	W	1	2	2	23	9	8	1	20	18	2
267.Grace Inslee	1794	W	1	2	7	39	9	25	1	32	18	3
268.Keturah Rickhow	1794	W	1	2	15	44	-	15	-	26	18	3
269.Rebecca Roe	1794	E	1	2	24	23	9	15	-	40	23	3
270.Abraham Johnson	1795	W	1	2	9	37	9	8	1	28	23	3
271.Sarah Martin	1795	W	1	2	8	44	-	3	5	35	19	3
272.Mary Codington	1796	W	1	2	2	23	9	22	1	20	17	2
273.Esther Nightingale	1796	W	1	2	7	23	20	10	1	20	23	4
274.Betsy R. Tucker	1796	W	1	2	2	-	-	-	-	16	12	2
275.Phebe Cutter	1797	W	1	2	2	23	9	8	1	?	?	?
276.Isabel Edgar	1797	W	1	2	23	37	-	8	1	23	30	19
277.Mary Manning	1797	W	1	2	3	-	-	2	-	29	15	4
278.Lewis Skinner	1797	W	1	2	2	23	-	2	-	?	?	?
279.William Smith	1797	W	1	2	2	37	17	24	1	38	20	2
280.Hannah Bostwick	1798	E	1	2	9	23	9	8	1	33	20	3
281.Susannah Bishop	1799	W	1	2	2	23	9	8	1	21	18	2

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
282.Reuben Potter	1799	W	1	2	9	39	9	8	1	32	19	2
283.Abraham Tappan	1799	E	4	2	13	23	-	-	-	67	33	?
284.Cornelius Ball	?	W	1	2	7	23	9	8	1	29	19	2
285.Elles Bloom	?	W	1	2	2	0	-	-	-	23	17	3
286.Samuel Bloomfield	?	W	1	2	2	9	-	-	-	17	15	3
287.Harriet Brown	?	W	1	2	3	20	-	-	-	15	13	2
288.Jennet Brown	?	W	1	2	14	14	21	2	-	32	30	4
289.Eleanor Crow	?	W	1	2	2	9	-	-	-	?	?	?
290.Sarah Crow	?	W	1	2	2	13	-	12	-	17	20	2
291.Sarah Crowell	?	W	1	2	2	9	-	18	7	21	21	4
292.Crowell Children	?	W	1	2	2	23	-	21	1	36	17	2
293.Elizabeth Cutter	?	W	1	2	2	14	-	2	-	22	20	3
294.Joseph Fitch Jr.	?	W	1	2	17	48	-	-	-	21	14	2
295.Charity Ford	?	W	1	2	2	14	-	2	-	17	21	2
296.Ezebel Frazee	?	W	1	2	12	23	-	-	-	23	20	3
297.James Heard	?	W	1	2	21	20	-	3	-	38	23	3
298.Margaret Inslee	?	W	1	2	2	9	-	-	-	32	20	2
299.Martha Moore	?	W	1	2	7	23	9	8	-	22	20	2
300.Robert Moores	?	W	1	2	2	14	-	2	-	19	19	2
301.Elizabeth Murray	?	W	1	2	2	9	-	2	-	22	19	4
302.Nathaniel Paine	?	W	1	2	2	9	-	-	-	16	19	2
303.Mary Piersen	?	W	1	2	2	9	-	-	-	21	18	3
304.Theodosia Piersen	?	W	1	2	2	9	-	-	-	12	14	3
305.William Stone	?	W	1	2	9	13	1	3	-	20	22	2
306.Robert ?	?	W	1	2	2	9	-	2	-	17	24	3
307.Mary Tappen	?	W	1	2	2	18	10	-	6	27	17	2

Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
1. EFB	?	-	-	-	20	Y	-
2. James Greer	36	-	-	-	17	Y	15L
3. SM	?	-	-	-	20	N	-
4. Richard Rolph	?	-	-	-	20	Y	-
5. John Pike	75	-	16	-	17	Y	NVG
6. Christian Clarkson	54	-	-	-	17	N	193L
7. John Moores	45	-	16	-	17	Y	402L
8. George Brown	?	-	A	-	17	N	141L
9. Mary Cutter	33	-	-	-	17	N	-
10.Cical Singer	83	-	-	-	?	Y	-
11.Moses Bloomfield	A	-	-	7	8	Y	-
12.FS	"	-	-	-	8	Y	-
13.Francis Wilson	22	6	-	7	8	Y	-
14.FS	"	-	-	-	8	Y	-
15.Leonard Harriman	19	-	-	7	?	Y	-
16.Mary Moores	7	-	-	8	15	Y	-
17.Thomas Brown	?	-	-	-	17	N	-

Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
18.James Moores	58	-	-	-	15	Y	-
19.Richard Skinner	63	-	2	-	15	Y	-
20.John Thomson	22	-	-	-	?	N	-
21.James Clarkson	67	-	-	-	17	N	-
22.Isaac Codington	?	-	-	-	17	Y	-
23.Thomas Smith	4	-	-	7	15	Y	-
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24.Joseph Pike	36	-	-	-	17	Y	NVG
25.Mary Britten	15m	-	-	8	17	N	-
26.Annabel Brown	70	-	-	1	17	N	-
27.Benjamin Smith	40	-	B	7	15	N	291L
28.Elizabeth Crowell	37	-	23	1	17	Y	-
29.Joseph F.Randolph	1	-	-	7	17	N	-
30.Thomas Force	39	-	A	-	17	N	-
31.Marion Hude	71	8	-	1	?	N	-
32.Samuel Parker	20	-	-	7	17	N	-
33.Matthew Moore	66	-	8	-	17	N	-
34.Ruth Pierson	38	7	-	1/8	?	N	-
35.John Alston	3	-	-	13	17?	N	-
36.Benjamin Britten	11	6	-	7	17	N	-
37.Daniel Britten	?	6	8	?	17	Y	NVG
38.Mary Campbell	67	6	-	1	?	Y	-
39.Robert Gilkrest	74	-	16	-	17	Y	-
40.Joseph Gilman	45	-	-	-	17	N	-
41.Elizabeth Noe	17m	-	-	8	17	N	-
42.Mary Renolds	24	-	-	1	17	Y	-
43.Samuel Rolph	29	-	A	-	17	N	NVG
44.David Stewart	39	-	15	-	17	N	NVG
45.John Wilkison	55	-	C	-	17	N	-
46.Robert Clarkson	39	-	-	-	17	N	-
47.Joanna Elliot	33	-	-	-	17	N	-
48.Ruth Moffat	A?	-	-	1/8	17	N	-
49.Mary Moorrey	61	-	-	1	19	Y	-
50.Mary Campbell	67	-	-	?	17	N	-
51.John Codington	14	-	A	7	17	N	-
52.Will Heard	42	1	16	-	?	N	-
53.John Inslee	8m	-	-	7	18	N	-
54.Samuel Wilkinson	6	-	-	7	17	N	-
55.Sarah Sisel	8	-	-	8	19	N	-
56.Margaret Stone	?	-	-	?	?	N	-
57.Samuel & Margaret?	?	-	-	7/8	?	N	-
58.Margaret Stone	80	-	-	1	19	Y	-
59.Perdon Boys	3/?	-	-	11	17	N	-
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1740's							
60.Hannah Noe	35	-	-	1	17	N	-
61.Jane Renolds	52	-	-	1	17	Y	-
62.Esther Bloomfield	67	1	-	1	8	Y	-
63.FS	"	-	-	-	8	Y	-
64.Agnes Brown	4	-	-	1	17	N	-
65.John Elston	39	-	-	-	20	Y	-

66.Daniel Britten	2	-	-	-	17	N	-
Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
67.Jana Payne	70	-	-	-	17	N	-
68.Elizabeth Barron	29	-	-	1	17	N	-
69.Sarah Bloomfield	15	-	-	8	?	Y	-
70.John Moores	2	-	-	7	17	N	-
71.Susannah Bloomfield	A	-	-	1	17	N	-
72.Margaret Moffat	A	-	-	1	17	N	-
73.Mary Noe	23	-	-	1	17	N	-
74.Desiah Robinson	25	-	-	1	17	N	-
75.Deborah Smith	60	-	-	1	17	N	-
76.Eliz. Bloomfield	37	-	-	1	17	N	-
77.Ezekial Bloomfield	65	1	-	-	17	Y	-
78.Robart Hude	58	-	16	-	17	N	496L
79.William Moffat	?	-	-	-	17	N	-
80.David Tappen	68	-	E	-	17	N	-
81.John Skinner	?	-	A	-	17	Y	-
82.Eleanor Crow	32	-	-	-	17	Y	-
83.Christian Crowell	49	-	-	-	17	Y	-
84.Mary Hude	46	-	-	1/1	17	N	-

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1750's

85.John Alston	13m	-	-	7	17	N	-
86.John Bloomfield	32	-	-	7	17	N	-
87.Hannah E.	?	-	-	-	20	N	-
88.Eliphelut Jones	56	-	-	-	17	N	-
89. Ichabod Smith	62	-	F	-	17	N	57L
90.William Stone	?	-	-	-	17	N	-
91.Jonathan Toms	38	8	-	-	17	Y	-
92.Henry Jaques	50	-	-	-	17	Y	-
93.Joseph Crowell	27	-	-	-	17	Y	-
94.Ann Moores	37	10	-	1	17	N	-
95.Thomas Moores	40	-	-	-	17	N	376L
96.Margaret Ross	3w	-	-	8	17	N	-
97.BE EOOD	?	-	-	-	20	Y	-
98.John Moores	2	-	-	7	17	N	-
99.John Moorrey	84	-	A	-	17	N	368L
100.John Pike	75	-	-	-	17	N	-
101.James Smith	11	-	-	7	17	Y	-
102.Benjamin Corrington	73	-	-	-	17	N	-
103.Mary Force	25	-	-	1	17	N	-
104.Wm Edgar	18m	-	-	7	17	N	-
105.Mary Force	60	-	-	1	14	N	-
106.James Heard	13w	-	-	7	17	N	-
107.Rachel Ross	2w	-	-	8	17	N	-
108.Andrew Brown	1	-	A	7	17	N	20L
109.Edward Crowell	76	-	16	-	1	N	NVG
110.Richard Cutter	75	8	7	-	17	Y	-
111.Peter Pain	27	-	18	-	1	Y	NVG
112.Ginnit F.Randolph	?	-	-	1	17	N	-

113. Joseph Toms	43	-	A	-	17	N	-
Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
114. Anne Walker	37	-	-	1	17	Y	-
115. John Heard	76	-	16	-	?	N	1089L
116. Freeman Moores	?	-	-	7	17	N	-
117. Mary Pike	32	-	-	1	17	N	-
118. David Donham Jr.	53	1	-	-	23	Y	411L
119. Esther Moores	3	-	-	8	17	N	-
120. Experience Moores	62	1	-	1	1	N	-
121. Michael Moore	52	-	-	-	17	Y	NVG
122. Esther Brown	25	-	-	1	17	N	-
123. Samuel Cutter	25	-	-	-	10	N	NVG
124. Thomas Edgar	78	-	-	-	19	N	-
125. John Moores	2	-	-	7	17	N	-
126. Philip Moores	21	-	-	7	17	N	-
127. Anne Smith	24	-	-	-	19	N	-
128. Deliverance Stone	20	-	-	1	17	N	-

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1760's

129. Jane Ballereau	78	-	-	-	17	N	-
130. Eunice Bloomfield	59	1	-	1	17	Y	-
131. David Campbell	60	-	-	-	17	N	110L
132. Sarah Campbell	39	-	-	1	17	N	154L
133. Elizabeth Freeman	87	1	-	1	23	N	-
134. James Brown	68	-	-	-	19	Y	400L
135. William Kent	18	1	-	-	17	N	278L
136. Frazee Moores	2	-	-	7	17	N	-
137. Michael Moore	4	-	-	7	17	Y	-
138. Abigail Pearson	?	-	-	?	?	N	-
139. James Pike	39	-	-	-	17	Y	-
140. John Pike	43	-	-	-	17	Y	-
141. John Pike	75	-	-	-	17	Y	-
142. Elexander Edgar	40	1	-	-	23	Y	1100L
143. Hannah Edgar	30	-	-	1	14	N	-
144. William Foord	64	-	-	-	10/23	N	387L
145. John Morris Jr.	49	-	-	-	?	Y	-
146. Deborah Parker	?	-	-	1	13	N	-
147. Zabulon Pike	70	-	-	-	17	Y	-
148. Benjamin Ralph	55	-	-	-	10/23	N	-
149. Isaac Bloomfield	3	-	-	7	23	Y	-
150. Anna Brown	22	-	-	1	16	Y	-
151. John Cutter	1	-	-	7	17	N	-
152. Joseph Cutter	6	-	-	7	17	N	-
153. Henry Freeman	94	1	-	-	23	Y	-
154. Nancey Bloomfield	2	-	-	8	33	Y	-
155. Samuel Bloomfield	?	-	-	7	33	Y	-
156. Francis Everitt	46	-	-	-	1	Y	-
157. Thomas F. Randolph	10	-	-	7	17	N	-
158. Ruth Smith	29	-	-	1/8	10	N	-
159. Philip Moores	7m	-	-	-	17	N	-
160. Joseph Cutter	42	-	-	-	17	N	360L
161. Thomas Edgar	7	-	-	7	17	N	-



162.Samuel Moore	?	-	-	-	17	N	-
Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
163.Jainke Randolph	8m	-	-	-	?	N	-
164.Elizabeth Allen	1	-	-	8	?	Y	-
165.Richard Cutter	46	-	16	-	10	Y	-
166.Sarah Parker	25	-	-	1/8	10	N	-
167.Rebecca Wright	29	-	-	1	10	N	-
168.Samuel Ford	34	-	-	7	10	N	-
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1770's							
169.Elizabeth Brown	9	-	-	8	17	N	-
170.Mary Brown	23	-	-	8	17	N	-
171.Thomas Brown	7	-	-	7	17	N	-
172.Richard Cutter	25	-	-	7	10	N	-
173.Abigail Randolph	9	-	-	-	?	N	-
174.Christian Randolph	11	-	-	-	?	Y	-
175.Nathaniel Randolph	2	-	-	-	?	N	-
176.Stuart Randolph	6	-	-	7	10G	N	-
177.Joanna Barron	49	-	-	1	10	N	-
178.Daniel Brown	7m	-	-	7	17	Y	-
179.George Brown	15	-	-	7	17	N	-
180.Agnes Moores	41	-	-	1	23	Y	-
181.Alexander Edgar	2	-	-	7	10G	N	-
182.James Smith	72	4	G	-	25?	Y	-
183.Sarah Tappen	46	-	-	1	13	N	-
184.Sarah Bloomfield	39	2	25	1	1	Y	-
185.Mary Ford	70	-	-	1	1	Y	-
186.Ellis & John Freeman	1/6d	-	-	7/7	14	Y	-
187. ? Hude	77	-	-	-	?	N	-
188.Abigail & Theo- dosia Freeman	17/11	-	24	8/8	17	Y	-
189.Mary Fitzrandolph	2	-	-	8	13	N	-
190.Nat. Fitzrandolph	44	-	H	-	3	Y	227L
191.Cath. Gallaudet	49	-	-	-	25	Y	-
192.John Moores	49	-	-	-	10	N	-
193.Thomas Brown	1	-	-	7	17	N	-
194.William Edgar	52	-	-	-	25	Y	-
195.Eliz. Bloomfield	35	-	-	8/1	25	N	-
196.Letitia Brown	23	-	-	1	24	N	-
197.Three Brown Sons	?	-	-	7	24	N	-
198.Rachel Freeman	17	-	-	8	14	Y	-
199.Margaret Heard	34	-	-	1	16	Y	-
200.Phebe & Rebecca Stone	1/4m	-	-	8	?	N	-
201.Henry Allen	6	1	-	7	14	Y	-
202.John Alston	59	-	-	-	24	N	331L
203.Elizabeth Brown	30	-	-	1	10	N	-
204.Henry Force	58	-	18	-	14	N	280L
205.Jonathan Inslee	45	-	-	-	14	N	92L
also 5 sons & 1 daughter							
206.John Bishop	22	4	-	-	16	N	130L

207.George Brown	57	-	-	-	1	N	1830L
Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
208.Mary Brown	54	-	-	1	1	N	1771L
209.Mary Clarkson	38	-	-	1	14	N	-

-----  
1780's

210.Joseph Alston	?	-	-	7	17	N	-
211.Ursula Alston	22	1	-	1	?	N	-
212.Sarah Bloomfield	11	-	-	8	16	Y	NVG
213.Hannah Brown	45	-	-	1	10	N	-
214.Isaac Cutter	58	1	-	7	3	N	-
215.Nath. F.Randolph	33	6	8	-	1	N	NVG
216.Samuel Stone	?	-	-	-	?	N	NVG
217.Thomas Brown	A	-	18	-	10	N	-
218.Martha Campyon	86	-	-	1	10G	N	-
219.Joseph Bloomfield	88	2	-	-	1	Y	NVG
220.William Brown	?	-	-	-	10	N	119L
221.Rachel Britten	38	-	-	1	10	N	-
222.Thomas Brown	19	-	-	7	13	N	-
223.Isaac Cutter	?	?	-	-	?	N	-
224.Mary Cutter	40	7	-	1	3	N	-
225.Samuel Dally	52	-	-	-	14	Y	35L
226.Mary Edgar	54	-	-	1/1	10/G	N	-
227.Henry Freeman	67	-	16	-	16	Y	575L
228.David Moores	64	-	-	-	10	N	-
229.Rachel Moores	38	-	-	1	10	Y	-
230.Margaret Smith	42	-	-	1/8	24	N	-
231.Isaac Tappen	63	-	-	-	14	N	362L
232.John Alston	2	-	-	7	16	N	-
233.Frances Campyon	39	-	-	-	10/G	N	NVG
234.David Crow	49	1	16	-	14	Y	NVG
235.Esther Freeman	69	7	-	1	3	N	233L
236.Cath. Galluadet	21	-	-	8	25	Y	-
237.John Heard	48	-	-	-	16	Y	NVG
238.Anne Johnes	20	8	-	1/8	25	Y	-
239.Henry Potter	12	-	-	-	14	Y	NVG
240.Charity Ball	28	4	-	1	16	N	-
241.Mary Edgar	28	1	-	1	25	N	-
242.Thomas Bloomfield	67	-	-	-	17	N	-
243.Isaac Ball	36	-	-	-	16	N	-
244.Sarah Bloomfield	52	1	-	8	14	N	-
245.David Compton	87	-	-	-	?	Y	-

-----  
1790's

246.Mary Jaques	?	-	-	1	14	N	-
247.Samuel Herriot	9	-	-	7	16	Y	-
248.Catharine Brown	6	-	-	8	27	N	-
249.Sarah Fitzrandolph	36	-	-	8/1	24	N	-
250.?	?	6	-	7	?	N	-
251.Moses Bloomfield	63	6	22	-	27	Y	-
252.William Doughty	13	1	-	7	14	Y	-
253.Sarah Fitzrandolph	36	-	-	8/1	24	Y	-

Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
254.Samuel Jaques	67	-	-	-	16	Y	-
255.Phebe Bruister	38	7	-	1/8	27	Y	-
256.Sarah Brown	6m	1	-	8	16	N	-
257.Sarah Ford	43	-	-	1	16	Y	-
258.Sarah Freeman	1	-	-	8	14	Y	-
259.Nathaniel Heard	63	-	B	-	?	N	1581L
260.David Herriot	75	-	-	-	14	Y	80L
261.Peggy Crowell	8m	8	-	8	3	Y	-
262.George Edgar	63	-	-	-	?	N	-
263.Theodosia Marshall	26	-	24	8/1	16	Y	-
264.Job Noe	9	1	-	7	?	N	-
265.John Adams	32	-	-	-	3	N	-
266.Timothy Brewster	9m	-	-	7	16	N	-
267.Grace Inslee	68	-	-	1	16	N	-
268.Keturah Rickhow	29	1	-	8/1	?	N	-
269.Rebecca Roe	55	2	-	1/8	?	N	-
270.Abraham Johnson	68	-	-	-	?	N	-
271.Sarah Martin	65	4	-	1	?	N	-
272.Mary Codington	16d	-	-	8	?	N	-
273.Esther Nightingale	90	1	-	-	14	N	-
274.Betsy R. Tucker	2	-	-	8	?	N	-
275.Phebe Cutter	40	-	-	8/1	14	Y	-
276.Isabel Edgar	17	1	-	8	?	N	-
277.Mary Manning	3	-	-	8	?	N	-
278.Lewis Skinner	16	1	-	7	14	Y	-
279.William Smith	?	-	18	-	16	N	256L
280.Hannah Bostwick	11m	7	-	8	27	N	-
281.Susannah Bishop	7	-	-	8	?	N	-
282.Reuben Potter	82	-	-	-	14	N	NVG
283.Abraham Tappan	43	1	-	8	?	N	NVG

## Undated

284.Cornelius Ball	?	-	-	7	16	N	-
285.Elles Bloom	?	-	-	7	?	N	-
286.Samuel Bloomfield	?	-	-	7	17	N	-
287.Harriet Brown	?	-	-	8	1	N	-
288.Jennet Brown	?	-	-	1	10/G	N	-
289.Eleanor Crow	?	-	-	1	17	N	-
290.Sarah Crow	?	-	23	1	16	N	-
291.Sarah Crowell	?	-	-	?	?	N	-
292.Crowell Children	?	-	-	11	?	N	-
293.Elizabeth Cutter	?	-	-	1/8	10	N	-
294.Joseph Fitch Jr.	?	-	-	-	?	N	-
295.Charity Ford	?	-	-	1	10/G	N	-
296.Ezebel Frazee	59	1	-	1	?	N	-
297.James Heard	?	-	-	7	?	N	-
298.Margaret Inslee	75	-	-	8	?	N	-
299.Martha Moore	?	-	-	1/1	16	N	-
300.Robert Moores	?	-	-	-	10	N	-
301.Elizabeth Murray	76	-	-	1/1	17	N	-
302.Nathaniel Paine	59	-	-	-	17	N	-

303.Mary Piersen	?	-	-	1/8	17	N	-
304.Theodosia Piersen	?	-	-	7	17	N	-
305.William Stone	?	-	-	-	14	N	-
306.Robert	?	-	-	7	17	N	-
307.Mary Tappen	?	-	-	8	6	N	-

Trinity Episcopal Church Burying Ground  
Woodbridge

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
-----												
1. Mary Bunn	1750	E	1	2	2	20	-	-	-	25	15	2
2. Stephen Foster	1753	W	1	2	2	9	-	-	-	22	17	3
3. Sarah Jaques	1753	W	1	2	2	9	-	2	-	28	23	4
4. Sarah Jaques	1758	W	1	2	2	9	-	2	-	18	19	3
5. William Jaques	1758	W	1	2	2	9	-	-	-	22	16	3
6. William Stuart	1758	W	1	2	2	11	-	2	-	20	17	2
7. James Foster	1759	W	1	2	2	9	-	2	-	31	24	3
-----												
8. Ebenezer Foster	1762	W	1	2	2	9	-	-	-	20	16	3
9. Nathaniel Pike	1766	W	1	2	2	14	4	2	-	37	22	2
10.Margaret Hedden	1767	W	1	2	14	14	4	10	-	34	24	3
-----												
11.John Alston	1772	W	1	2	2	11	-	-	-	32	21	2
12.Samuel Jaques	1780	W	1	2	8	-	4	-	-	28	19	3
13.Annabel Jaques	1782	W	1	2	2	13	-	2	-	37	18	3
-----												
14.David Bunn	1792	W	1	2	3	26	-	-	-	26	17	2
15.Wood Powell	1793	W	1	2	1	0	-	-	-	27	16	3
16.Christian Jaques	1796	W	1	2	2	23	-	3	-	35	18	2
17.William Upton	1798	W	1	2	2	23	-	2	-	25	14	3
-----												
18.Elizabeth Inslee	?	W	1	2	2	14	-	2	-	25	22	3

Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
-----							
1750's							
1. Mary Bunn	12	-	-	8	?	N	-
2. Stephen Foster	14m	-	-	7	17	N	-
3. Sarah Jaques	48	-	-	1	17	N	-
4. Sarah Jaques	?	-	-	8	17	N	-
5. William Jaques	?	-	-	7	17	N	-
6. William Stuart	57	-	27	-	?	N	-
7. James Foster	3	1	-	7	17	N	-
-----							
1760's							
8. Ebenezer Foster	3	-	-	8	17	N	-
9. Nathaniel Pike	42	-	-	-	10g	N	-

10.Margaret Hedden	60	-	-	1/8	10	Y	-
-----							
Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
1770's							
11.John Alston	29	-	F	7	29	N	-
-----							
1780's							
12.Samuel Jaques	72	-	-	-	3	N	NVG
13.Annabel Jaques	39	-	-	1	24	N	-
-----							
1790's							
14.David Bunn	10	-	-	7	?	N	-
15.Wood Powell	5d	-	-	7	?	N	-
16.Christian Jaques	28	-	-	1	14	N	-
17.William Upton	17	-	-	7	?	N	-
-----							
Undated							
18.Elizabeth Inslee	?	-	-	1	10	N	-
=====							

## Second Presbyterian Church of Woodbridge

## First Presbyterian Church of Metuchen

## Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
-----												
1. John Campbell	1731	W	1	3	2	2	-	2	-	22	18	6
2. Thomas Ayars	1732	W	1	3	2	34	-	2	-	25	18	3
-----												
Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
3. Peter Knapps	1760	W	1	2	2	15	-	2	-	36	28	3
4. Abigail Carman	?	W	1	2	2	14	-	2	-	28	17	3
5. Richard Carman	1768	W	1	2	2	14	-	2	-	34	22	3
6. Richard Carman Jr	1769	W	1	2	2	14	-	2	-	23	22	3
-----												
7. Samuel Kelly	1780	E	1	2	2	13	-	2	-	26	19	3
8. Franca Martin	1721	W	1	2	3	26	-	2	-	24	18	3
9. Isaac Monday	1781	W	1	2	3	13	-	2	-	34	19	3
10. Anne Kelley	1783	E	1	2	2	13	-	2	-	31	20	2
11. Rachel Ford	178?	E	1	2	3	13	-	7	-	27	17	3
12. David Evens	1782	W	1	2	2	13	-	3	-	26	20	2
13. Henry Allen	1783	E	1	2	3	13	-	2	-	32	19	2
14. Elizabeth Evens	1784	W	1	2	2	13	-	3	-	?	?	?
15. Robert Freeman	1784	W	1	2	3	20	17	22	-	24	15	3
16. Sarah Bloomfield	1784	W	1	2	9	23	-	16	5	40	21	2
17. Hannah Thornal	1786	W	1	2	10	23	-	-	-	45	22	3
18. Phebe Bloodgood	1788	W	1	2	2	2	1	10	-	24	18	3
19. ? Freeman	1788	E	1	2	19	-	-	2	-	39	22	5
20. FS 85" before HS	"	E	2	2	1	23	-	-	-	11	9	2

21.HEA	1789	W	1	7	0	35	-	-	-	22	20	3
Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
22.FS 52" behind HS	"	W	2	2	0	-	-	-	-	7	7	4
23.David Goodfellow	1789	W	1	2	18	13	-	2	-	25	18	2
-----												
24.Sarah Compton	1791	E	1	2	3	-	-	2	-	31	19	3
25.Eunice Freeman	1791	E	1	2	1	20	25	4	-	39	21	3
26.FS 79" before HS	"	E	2	2	1	23	-	-	-	15	13	1
27.James Eddy	1792	E	1	2	15	23	-	4	-	29	18	3
28.Charlotte Ayers	1793	E	1	2	1	23	-	4	-	?	?	?
29.Reuben Ayers	1793	E	1	2	1	23	-	4	-	25	18	3
30.Jacob Martin	1795	E	1	2	2	19	-	7	1	?	?	?
31.Elizabeth Freeman	1796	E	1	2	2	23	-	7	1	36	24	2
32.FS 80 before HS	"	E	2	2	1	23	-	-	-	10	10	2
33.James Manning	1797	W	1	2	23	37	-	14	1	34	20	3
34.William Thickston	1797	W	1	2	2	23	15	7	1	38	20	3
-----												
Undated												
35.Rachel Ford	?	W	1	2	2	?	?	?	?	?	?	?
=====												

## Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
-----							
1730's							
1. John Campbell	12	1	-	-	Y	15	-
2. Thomas Ayars	39	-	18	-	Y	15	-
-----							
1760's							
3. Peter Knapps	50	-	-	-	Y	10	-
4. Abigail Carman	-	-	-	-	Y	10	-
5. Richard Carman	71	-	-	-	Y	10	-
6. Richard Caman Jr	?	-	-	-	Y	10	-
-----							
1780's							
7. Franca Martin	24	-	-	8	Y	?	-
8. Samuel Kelly	63	-	-	-	Y	16	287L
9. Isaac Monday	17	1	-	7	Y	14	-
10.Anne Kelly	72	-	-	8	Y	14	-
11.Rachel Ford	?	-	-	8	Y	14	-
12.David Evens	75	-	-	-	Y	16	NVG
13.Henry Allen	43	7	-	1	Y	16	NVG
14.Elizabeth Evens	?	-	-	1	Y	16	-
15.Robert Freeman	5m	-	-	7	Y	14	95+L
16.Sarah Bloomfield	52	-	-	1	Y	16	-
17.Hannah Thornal	62	8	-	3	Y	?	-
18.Phebe Bloodgood	16	-	-	1	Y	16?	-
19. FS	-	-	-	-	N	-	-
20.? Freeman	2	1	-	7	Y	14	-
21.FS	-	-	-	-	N	-	-
22.HEA	-	-	-	-	Y	20	-

23.David Goodfellow	25	-	-	7	Y	16	-
-----							
Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
1790's							
24.Sarah Compton	89	-	-	8	Y	?	-
25.Eunice Freeman	19	1	26	8	Y	3	-
26. FS	"	-	-	-	Y	3	-
27.James Eddy	82	-	A	-	Y	16	372L
28.Charlotta Ayers	36	7	-	1/8	Y	3	-
29.Reuben Ayers	?	-	18	-	Y	3	-
30.Jacob Martin	1	1	0	7	Y	16	-
31.Elizabeth Freeman	20	1	26	8	Y	16	-
32. FS	"	-	-	-	Y	16	-
33.James Manning	67	8	-	-	Y	3	NVG
34.William Thickston	59	-	-	-	Y	16	495L
-----							
35.Rachel Ford	?	-	-	8	Y	14	-

There are also twenty unmarked fieldstones scattered throughout the cemetery.

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## (Area 3, Piscataway Township)

## Piscatawaytown Burial Ground

## Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
1. ?	1600's	W	1	2	13	-	-	-	-	16	6	4
2. Richard & Charles Hoopar	1695	N	4	2	13	-	-	26	-	65	30	5
3. ?	?	W	4	2	13	-	-	-	-	21	24	4.5
4. ?	?	W	4	2	13	-	-	-	-	10	24	4
5. ?	1693	N	4	2	13	-	-	26	-	62	29	4
6. Mary Jones	1699	E	1	2	2	49	-	-	-	20	25	5
7. Beneyah Dunham	1714	W	1	3	2	2	-	2	-	20	17	4
8. Susanna Manning	1726	W	1	3	2	2	-	2	-	16	14	5
9. Martha Pettinger	1729	W	1	2	2	6	-	-	-	27	21	3
10. Philip Pettinger	1729	W	1	2	2	6	-	-	-	15	16	3
11. Elijah Dunham	1729	W	1	3	2	34	-	2	-	20	14	4
12. Thomas F. Randolph	1732	W	1	3	2	50	-	2	-	16	14	4
13. Eliz. F. Randolph	1732	W	1	3	2	50	-	2	-	21	17	3
14. Eliz. F. Randolph	1732	W	1	3	2	50	-	2	-	19	13	3
15. Bethsheba Pound	1743	W	1	3	2	0	-	-	-	31	20	3
16. 37" back	"	W	2	3	2	2	-	-	-	25	14	2
17. Marcy Stelle	1746	W	1	1	2	17	-	18	-	23	23	3
18. Woollege Lucius	1747	W	1	2	2	9	-	-	-	31	17	4
19. John Stelle	1753	W	1	1	2	16	-	18	-	29	31	3
20. 79" back	"	W	2	1	2	-	-	22	-	22	18	3
21. Elisab. Stone	1753	W	1	1	2	17	-	18	-	24	27	3
22. 67" back	"	W	2	1	2	-	-	22	-	18	16	1
23. Bethier Clarkson	1757	W	1	1	2	17	-	18	-	24	22	2
24. FS 69" back	"	W	2	1	2	-	-	22	-	21	14	2
25. John Clarkson	1757	W	1	1	2	17	-	18	-	26	24	2
26. FS 69" back	"	E	2	1	2	-	-	22	-	18	15	2
27. Mary Runyon	1757	W	1	2	2	9	-	-	-	24	22	3
28. Benjamin Stelle	1759	W	1	1	2	17	-	18	-	29	26	3
29. FS ?	"	E	2	1	2	-	-	22	-	13	17	2
30. Ambrose Stelle	1760	W	1	1	2	17	-	18	-	29	24	3
31. FS 77" back	"	E	2	1	2	-	-	22	-	17	14	2
32. Phinehas Dunn	1761	W	1	2	2	12	4	2	1	24	18	3
33. Rachel Runyon	1762	W	1	2	2	12	4	2	-	33	18	3
34. James Thomson	1763	W	1	2	2	15	19	-	6	33	23	2
35. Nathaniel Manning	1766	W	1	2	2	12	4	2	1	29	19	3
36. Lewis Stelle	1766	W	1	1	2	51	-	18	-	26	13	2
37. FS 70" back	"	W	2	1	2	-	-	22	-	14	13	2



Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
38.Ruth Pyatt	1776	W	1	2	3	13	-	2	-	27	19	4
39.Mary Stelle	1777	W	1	2	18	13	-	2	1	31	20	3
40.Rachel Dunn	1777	W	1	2	2	13	-	-	-	35	27	4
41. FS 71" back	"	W	1	2	2	23	-	-	-	13	9	2
42.Christian Stelle	1778	W	1	2	3	13	-	2	-	17	14	3
43. (Probable footstone)		W	1	2	2	23	-	-	-	?	?	?
-----												
44.Isaac Stelle	1781	W	1	2	20	13	4	3	1	40	26	4
45.Sarah Stelle	1781	W	1	2	20	13	4	3	1	41	22	3
46.Martha Butler	1783	W	1	2	20	26	-	2	1	?	?	?
47.Benj. Stelle Jr	1783	W	1	2	2	44	-	2	-	30	22	3
48.Lewis Stelle	1783	W	1	2	20	23	-	-	-	37	18	3
49.Joseph Dunn	1784	W	1	2	2	1	-	-	-	16	15	4
50.Hiphzibith Woollege	?	E	1	2	2	14	-	2	-	30	24	3
51.Hannah Stelle	1787	W	1	2	12	1	-	-	-	30	19	4
52.Mary & Esther Fourat	1789	S	1	2	21	-	-	2	-	27	21	4
-----												
53.John Runyon	1792	W	1	2	2	23	-	2	-	31	18	3
54.Benjamin Stelle	1792	W	1	2	23	23	-	4	-	35	20	4
55.Rachel Swan	1792	W	1	2	10	23	-	-	-	35	20	2
56.Charity Thompson	1792	W	1	2	22	19	-	8	1	29	29	3
57.EphraimF.Randolph	1793	W	1	2	7	24	-	-	-	22	18	3
58.John Gilman	1795	E	1	2	?	?	-	-	-	19	17	?
-----												
59.Catharine Welsh	?	W	1	2	2	14	-	2	-	33	23	3
60.John Woollege	?	W	1	2	2	14	-	2	-	26	23	3

=====

Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Carver:	Photo:	Pro:
-----							
17th c.							
1. ?	?	?	?	?	?	Y	-
2. Richard & Charles Hoopar	C/C	6	-	7/7	?	Y	-
3. ?	?	?	?	?	?	Y	-
4. ?	?	?	?	?	?	Y	-
5. ?	?	?	?	1	?	Y	-
6. Mary Jones	A	-	-	1	?	Y	-
-----							
1710's							
7. Beneyah Dunham	2	-	-	7	15	Y	NVG
-----							
1720's							
8. Susanna Manning	22	-	-	1	15	Y	NVG
9. Martha Pettinger and child	23	-	-	1/11	17?	Y	-
10.Philip Pettinger	16	-	-	7	17	Y	-
11.Elijah Dunham	7m	-	-	7	15	Y	-

Name:	Age:	Ep:	Title:	Kin:	Carver:	Photo:	Pro:
1730's							
12.Thomas F.Randolph	21	-	-	7	15	Y	-
13.Eliz F. Randolph	63	-	-	1	15	Y	-
14.Eliz F. Randolph	?	-	-	8	15	Y	-
1740's							
15.Bethsheba Pound	24	-	-	1	?	Y	-
16. FS 37" back	"	-	-	-	?	Y	-
17. Marcy Stelle	62	-	-	1	7	N	-
18.Woollege Lucius	23	-	-	7	17	Y	-
1750's							
19.John Stelle	38	-	16	-	7	Y	NVG
20. FS 79" back	"	-	16	-	7	Y	-
21.Elisab. Stone	42	-	27	1	7	Y	-
22. FS 67" back	"	-	-	-	7	N	-
23.Bethier Clarkson	64	-	27	1	7	Y	NVG
24. FS 69" back	"	-	-	-	7	Y	-
25.John Clarkson	63	2	18	-	7	Y	NVG
26. FS 69" back	"	-	-	-	7	Y	-
27.Mary Runyon	37	-	-	1	17	Y	-
28.Benjamin Stelle	74	9	1	-	7	Y	NVG
29. FS?	"	-	1	-	7	N	-
1760's							
30.Ambrose Stelle	16	4	28	7	7	Y	-
31. FS 77" back	"	-	-	-	7	N	-
32.Phinehas Dunn	42	-	-	-	1	Y	NVG
33.Rachel Runyon	23	-	29	8	1	Y	-
34.James Thomson	71	1	16	-	6	Y	-
35.Nathaniel Manning	58	9	8	-	1	Y	NVG
36.Lewis Stelle	?	1	-	7	7	Y	-
37. FS 70" back	"	-	-	-	7	N	-
1770's							
38.Ruth Pyatt	30	-	-	1	16	Y	-
39.Mary Stelle	26	1	29	8/1	14	Y	-
40.Rachel Dunn	?	1	23	1/1	14	Y	-
41. FS 71" back	"	-	-	-	16	N	-
42. Christian Stelle	56	2	27	1	16	Y	-
43. FS?	"	-	-	-	16	Y	-
1780's							
44.Isaac Stelle	65	8	21	-	16	Y	470L
45.Sarah Stelle	23	1	-	1	16	Y	-
46.Martha Butler	34	-	-	1	13	Y	-
47.Benj. Butler Jr.	24	-	-	7	16	Y	-
48.Lewis Stelle	19	-	-	7	1	Y	-
49.Hannah Stelle	16	2	-	8	?	Y	-

Name:	Age:	Ep:	Title:	Kin:	Carver:	Photo:	Pro:
50.Joseph Dunn	17	-	-	7	?	Y	-
51.Hipzibith Woollege	A	-	-	1	10	Y	-
52.Mary & Esther Fourat	?/55	1	-	2/2	14	Y	-
-----							
1790's							
53.John Runyon	49	-	-	-	16	Y	557L
54.Benjamin Stelle	79	7	2	-	16	Y	1300L
55.Rachel Swan	21	4	25	1	?	Y	-
56.Charity Thompson	92	-	23	1	16	Y	-
57.Ephraim F.Randolph	70	-	-	-	3	Y	365L
58.John Gilman	?	-	-	-	3	N	-
-----							
Undated/ Buried Date							
59.Catherine Welch	?	-	-	-	10	Y	-
60.John Woollege	?	-	-	-	10	Y	-

## St. James Episcopal Cemetery Piscataway

## Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
1. Sarah Mundy	1791	W	1	2	1	1	-	2	-	32	16	4
2. James Walker	1793	W	1	2	?	?	-	-	-	42	18	2
3. ....Mundy	1794	W	1	2	7	24	-	7	-	29	20	2
4. Thomas Mundy	1794	W	1	2	7	24	-	7	-	44	19	3
5. Richard Merrell	1797	W	1	2	2	44	-	8	-	33	20	4
6. Eve Merrell	1798	W	1	2	2	44	-	2	-	29	18	3
7. ? Walker	179?	W	1	2	?	?	-	8	-	33	17	3

## Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
1. Sarah Mundy	56	0	0	1	Y	16	-
2. James Walker	73	6	-	-	N	16	-
3. ....Mundy	25	0	0	0	Y	3	-
4. Thomas Mundy	63	0	0	0	Y	3	586L
5. Richard Merrell	87	0	18	0	Y	16	705L
6. Eve Merrell	85	0	0	1	N	16	-
7. ? Walker	C	-	-	7	N	16	-

Seventh Day Baptist Cemetery  
Edison, NJ

Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	S2:	H:	W:	T:
1.Elizabeth Sutton	1731 W	1	3	2	2	-	2	-	19	15	4	
2. Andrew Drake	1743 W	1	3	2	11	-	3	-	28	16	3	
3. " FS"	E	1	3	17	31	-	3	-	18	16	3	
4. Elizabeth Drake	1768 W	1	2	2	13	-	2	1	26	19	3	
5. George Drake	1768 W	1	2	3	12	4	2	-	29	23	3	
6. John Drake	1776 W	1	2	2	12	-	2	-	24	23	4	
7. Robert & Asa Mundy	1776 E	1	2	2	20	1	2	-	24	17	2	
8. Fitzrandolph Drake	1791 W	1	2	2	12	-	-	-	32	16	3	
9. Margaret Griffin	1796 W	1	2	?	1	-	-	-	21	15	?	
10.Elizabeth Manning	1799 W	1	2	2	22	-	3	-	29	19	2	

Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
1730's							
1. Elizabeth Sutton	52	-	-	1	Y	15	-
1740's							
2. Andrew Drake	59	6	17	-	Y	?	-
3."FS"	"		16	"	Y	?	-
1760's							
4. Elizabeth Drake	56	2	-	9	Y	1	-
5. George Drake	67	-	18	-	Y	16	-
1770's							
6. John Drake	53	-	-	-	Y	16	-
7. Robert & Asa Mundy	8/3	-	-	8/7	Y	16	-
1790's							
8. Fitzrandolph Drake	75	-	18	-	Y	16	-
9. Margaret Griffith	29	-	-	8	Y	16	-
10.Elizabeth Manning	2	2	-	8	Y	16	-

## Samptown, South Plainfield Baptist, Hillside, Watertown Cemetery

## South Plainfield, NJ

## Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
1. Benjamin Hull	1745	E	1	3	2	11	0	3	-	31	16	3
2. Martha McCormick & Child	1777	U	1	2	8	13	0	7	-	22	22	2
3. Huldah Drake	1779	E	1	2	10	27	0	9	4	?	?	?
4. ? Molleson	1790	E	1	2	10	23	-	-	-	?	?	?
5. Catharine Drake	1791	W	1	2	2	13	-	2	-	29	16	3
6. Thomas FitzRandolph	1792	U	1	2	1	22	-	3	-	39	25	2
7. Samuel Randolph	1792	U	1	2	8	1	-	-	-	23	33	3
8. Christianus Lupardus	1793	E	1	2	10	23	-	2	-	38	19	?
9. Rachel Shotwell	1794	W	1	2	2	23	-	7	-	32	34	?
10. Elizabeth Smith	1795	E	1	2	10	27	-	15	-	38	29	3
11. Mary Laing	1797	W	1	2	2	23	9	7	-	34	24	4
12. Benjamin Molleson	1798	W	1	2	2	23	9	8	-	34	21	2
13. Providence Manning	1798	W	1	2	2	23	9	7	-	39	27	3
14. IDA	?	E	1	6	0	1	-	-	-	12	8	3
15. AP	?	E	1	6	0	35	-	-	-	8	7	3

There is also one unmarked fieldstone marker in the cemetery, it was cut from a slab of grey fieldstone 9" tall 7" wide and 3" thick.

=====

## Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Carver:	Photo:	Pro:
1740's							
1. Benjamin Hull	52	6	17	-	?	Y	216L
1770's							
2. Martha McCormick	22/?	-	-	1/8	16	Y	-
3. Huldah Drake	28	4	23	1	?	Y	-
1790's							
4. ? Molleson	78	-	-	-	16	N	-
5. Catharine Drake	66	-	-	1	16	Y	-



## (Area 4: New Brunswick)

## Christ Church New Brunswick

## Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
1. Catherine Parrington	1754	E	1	1	2	16	-	18	-	17	12	2
2. George Garno	1763	E	1	2	2	14	-	2	-	31	22	2
3. Rachel Garno	1764	E	1	2	2	14	-	2	-	34	24	3
4. Thomas Danson	1766	E	1	2	2	16	-	18	-	25	21	2
5. John Downey	1768	E	1	2	2	56	-	-	-	37	25	3
6. Paul Miller	1771	E	1	2	25	0	-	-	-	26	25	2
7. Alexander Ross	1775	E	1	2	2	0	-	-	-	41	22	4
8. Francis Brasier	1783	E	4	2	13	13	9	-	11	68	28	3
9. Mary & John Paul	1785	E	1	2	2	0	-	-	-	16	17	3
10. Charles Howard	1791	E	1	2	2	0	-	-	-	34	23	4
11. T.L. Vickers	1792	E	1	2	2	0	-	-	5	24	22	3
12. John Dunham	1793	E	1	2	2	0	-	-	-	9	12	2
13. Ralph Phillips	1793	E	1	2	2	23	15	-	1	27	15	2
14. Elizabeth Seaman	1794	E	1	2	2	0	-	-	-	19	17	3
15. Sarah Vickers	1795	E	1	2	23	23	-	3	-	30	17	3
16. Mary Davis	1796	E	1	2	2	13	4	7	1	37	25	2
17. John Hodge	1798	E	1	2	2	26	-	7	1	41	24	3
18. Henry & Aletta Ware	1799	E	1	2	21	-	-	-	-	34	30	3
19. Deborah Mulsed	?	E	1	2	2	9	-	-	-	25	17	3

## Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
1750's							
1. Catherine Parrington	2	-	-	8	Y	7?	-
1760's							
2. George Garno	53	-	-	-	N	10	-
3. Rachel Garno	26	-	-	-	N	10	-
4. Thomas Danson	A	-	18	-	Y	7?	-
5. John Downey	38	-	-	-	Y	29	600L

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
<hr/>							
1770's							
6. Paul Miller	68	-	16	-	Y	29	-
7. Alexander Ross	52	-	8	-	N	?	1000L
<hr/>							
1780's							
8. Francis Brasier	71	-	18	-	Y	14	-
9. Mary & John Paul	1/?	-	-	8/7	N	?	-
<hr/>							
1790's							
10. Charles Howard	44	-	15	-	N	14	1133L
11. T.L. Vickers	34	-	-	-	N	?	3064L
12. John Dunham	43	-	-	7	N	?	-
13. Ralph Phillips	2m	-	-	7	N	14	NVG
14. Elizabeth Seamen	2	-	-	-	N	?	-
15. Sarah Vickers	69	-	-	1	N	14	-16.
Mary Davis	?	1	-	3	N	14	-
17. John Hodge	66	-	15	-	N	14	158L
18. Henry & Aletta Ware	1/17	-	-	7/8	N	?	-
<hr/>							
19. Deborah Mulsed	?	-	-	-	N	17	-
<hr/>							

## Dutch Reformed Church of New Brunswick

## Physical Characteristics

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
<hr/>												
1. Steynte&Carliene Heyer	1746	E	1	2	2	9	-	-	2	26	26	3
<hr/>												
2. John Schureman	1775	E	1	2	2	0	-	-	-	27	20	3
<hr/>												
3. John Probasco	1789	E	1	2	10	23	-	20	1	35	19	2
<hr/>												
4. J.R. Hardenbergh	1790	E	4	2	13	0	-	-	-	68	31	24/3
5. Abraham Schuyler	1791	E	1	2	2	26	-	-	1	18	16	1
6. Jane Lansingh	1792	E	1	2	2	0	-	-	-	17	15	3
7. John Condict	1795	E	1	2	3	14	4	-	-	22	14	3
8. Hannah Lupp	1799	E	1	2	13	0	-	-	-	20	18	2

## Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
<hr/>							
1740's							
1. Steynte & Carliene Heyer	39/2	-	-	1/8	N	17	-



Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
-----							
1770's							
2. John Schureman	46	-	16	-	N	?	-
-----							
1780's							
3. John Probasco	?	-	-	-	N	?	-
-----							
1790's							
4. J.R. Hardenbergh	52	6	4	-	N	?	-
5. Abraham Schuyler	1	-	-	7	N	14	-
6. Jane Lansingh	4m	-	-	8	N	?	-
7. John Condict	5m	-	-	7	Y	10	-
8. Hannah Lupp	19	-	-	-	N	?	-

There are also two unmarked fieldstones in the cemetery as well as eight table stones some of which may date to the eighteenth century. All of the tablestones are sugar marble, and are completely illegible due to acid rain.

#### New Brunswick First Presbyterian Church

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
-----												
1. Anne Nixon	1746	E	1	1	2	16	-	18	-	26	20	3
2. FS 69" before HS	"	E	2	1	2	-	-	22	-	19	12	3
-----												
3. Catharine Mcintie	1753	E	1	1	2	17	-	18	-	32	26	3
4. FS next to HS	"	E	2	1	2	-	-	22	-	19	12	3
5. Elizabeth Donaldson	1759	E	1	2	2	15	-	2	-	29	25	3
-----												
6. Mary Hart	1761	E	1	1	2	-	-	22	-	30	26	3
7. Catharine Donaldson	1763	E	1	1	2	14	-	2	-	37	28	3
8. John Henry	1766	E	1	5	10	-	-	-	-	13	22	2
-----												
9. Anne Henry	1778	E	1	5	10	-	-	-	-	28	19	2
-----												
10. Mary Smith	1797	E	1	2	2	-	-	-	-	36	24	3

#### Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
-----							
1740's							
1. Anne Nixon	?	2	-	1	Y	7	-
2. FS	?	-	-	-	N	7	-
-----							
1750's							
3. Catharine Mcintie	?	-	-	-	Y	7	-
4. FS next to HS	?	-	-	-	Y	7	-

There are also two illegible marble headstones and one exfoliated brownstone marker in the same area, which may date to the eighteenth century. An unknown number of other stones from this burial ground are at the Van Liew Cemetery. Unfortunately, since they are laid flat they are illegible.

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
1. FVL	?	NW	1	5	0	-	-	-	-	6	12	3
2. FVL	?	NW	1	5	0	-	-	-	-	5	16	2
3. HVL	?	NW	1	5	0	-	-	-	-	9	13	4
4. Elizabeth Leydt	1760	NW	1	1	2	51	-	18	-	16	12	2
5. FS	"	SE	2	1	2	-	-	22	-			
6. Anna Leydt	1760	NW	1	1	2	51	-	18	-	15	12	2
7. Treyntje Sleght	1760	NW	1	1	2	18	-	18	-	15	13	2
8. John Leydt	1783	NW	1	2	2	11	-	2	1	48	25	3
9. John Sillcock	1795	NW	1	2	2	1	-	-	-	20	17	3
10. JS	1795	NW	2	2	13	23	-	-	-	13	12	2
11. Mary Hampton	1796	NW	1	2	2	13	4	3	5	36	22	2
12. Johannes Van Liew	179?	NW	1	2	10	52	-	27	10	56	24	3
13. FS?	?	NW	2	2	1	23	-	-	-	?	?	?

Name:	Age:	Ep:	Title:	Kin:	Carver:	Ph:	Pro:
-----							
1750's							
1. FVL	?	-	-	-	20	-	-
2. FVL	?	-	-	-	20	-	-
3. HVL	?	-	-	-	20	-	-

1760's							
4. Elizabeth Leydt	12	-	-	-	7?	Y	-
5. FS	"	-	-	-	7?	Y	-
6. Anna Leydt	7m	-	-	-	7?	Y	-
7. Treyntje Sleght	50	-	-	1	7?	Y	-
-----							
1780's							
8. John Leydt	65	7	21	-	21	Y	-
-----							
1790's							
9. John Sillcock	?	-	-	-		N	-
10. JS	"	-	-	-	20	N	-
11. Mary Hampton	50	7	-	1	14	Y	-
12. Johannes Van Liew	58	1	-	-	22	Y	-
13. FS?	"	-	-	-	22	N	-

There are also three unmarked fieldstones in the south central portion of the cemetery.

=====

### Van Liew Cemetery

#### North Brunswick

Name:	Date:	D:	T:	M:	S:	TD:	S:	B:	SH:	H:	W:	T:
1. Johannes Van Harlingen	1768	NE	1	2	2	15	10	-	6	30	25	3
2. Marla Van Harlingen	1788	NE	1	2	2	23	-	-	-	26	17	3
3. Richard Jaques	1792	NE	1	2	16	22	-	7	-	34	19	3

=====

#### Social Characteristics

Name:	Age:	Ep:	Title:	Kin:	Photo:	Carver:	Pro:
1760's							
1. Johannes Van Harlingen	84	6	-	-	Y	6	-
1780's							
2. Marla Van Harlingen	88	-	-	1	N	16	-
1790's							
3. Richard Jaques	60	-	-	-	N	16	-

=====

Appendix B:  
Interpretive Statistics  
(Area 1)

St. Peter's Episcopal Church Graveyard

Address/ Location: 183 Rector Street, Perth Amboy  
No. 1 on map B.

Area: 300 ft. x 300 ft.

Stones: 53

Types: 41 Headstones, 8 tombstones, 3 footstones, 1 tablestone

Material:

17th c.: 100% red brown sandstone  
1720's : 100% red brown sandstone  
1730's : 100% red brown sandstone  
1740's : 100% red brown sandstone  
1750's : 100% red brown sandstone  
1760's : 66% red brown sandstone, 33% slate  
1770's : 66% red brown sandstone, 33% sugar marble  
1780's : 50% red brown sandstone, 50% marble  
1790's : 70% red brown sandstone, 30% marble

Shape:

17th C.: 100% type 13  
1720's: 50% type 13, 50% type 2  
1730's: 88% type 2, 11% type 13  
1740's: 100% type 2  
1750's: 80% type 2, 20% type 13  
1760's: 68% type 2, 32% type 13  
1770's: 68% type 13, 32% type 2  
1780's: 50% type 11, 25% type 2, 25% type 3  
1790's: 45% type 2, 27% type 13, 18% type 10, 9% type 15

Tympanum Designs:

17th C.: 100% skull and crossbones  
1720's : 100% cherubs  
1730's : 100% skull and crossbones, 11% multiple cherubs, 11%  
Tudor Rose, 11% tulips, 11% skull and crossbones, 11%  
cherub  
1740's : 100% skulls  
1750's : 75% skulls, 25% cherub  
1760's : 40% Tudor Rose, 20% square face cherub, 20% other

cherub, 20% John Stephen's II cherub

1770's : 33% egg urn, 33% Price imitator cherub, 17% thistle,  
17% undecorated  
1780's : 38% egg urn, 25% Price shop cherub, 25% pear shaped  
cherub, 12% initials  
1790's : 40% undecorated, 30% indeterminate, 20% initials,  
10% flowers

#### Secondary Tympanum Designs:

17th C.: 0  
1720's : 0  
1730's : 75% none, 12.5% swirls, 12.5% crown  
1740's : 0  
1750's : 80% none, 20% crown  
1760's : 83% none, 17% crown  
1770's : 66% none, 16% swords, 16% wreath  
1780's : 50% none, 25% crown/spirit, 12.5% rosettes and  
tulip, 12.5% stars and tulip  
1790's : 91% none, 9% other (hearts and bows)

#### Borders:

17th C.: 100% blocking  
1720's : none  
1730's : 44% New England swirls, 11% flowers, 33% missing, 11%  
Lamson imitation design.  
1740's : 34% New England Swirl, 34% none, 176% blocking  
1750's : 40% blocking, 40% none, 205 heart  
1760's : 32% none, 16% blocking, 16% bevel, 16% New England  
Swirl, 16%, 16% arc  
1770's : 51% none, 16% blocking, 16% bevel, 16% swords, 16%  
lines  
1780's : 50% none, 25% blocking, 25% ivy sides  
1790's : 50% none, 20% bevel, 10% diamond over ivy, 10%  
feathering, 10% ivy

Shoulder decorations first appeared in the 1730's.

1730's: 55% circles, 45% none  
1740's: 33% circles 33% missing, 33% none  
1750's: 80% undecorated, 20% circles  
1760's: 84% none, 16% swirls  
1770's: none  
1780's: none  
1790's: 89% none, 11% rosettes

#### Average stone dimensions:

Men: Height 35", Width 22"  
Women: Height 32", Width 22"  
Children: Height 23", width 15"

	(Stones by Gender)			Total
	Men	Women	Children	
17th C.:		1		1
1720's :	1		1	2
1730's :	3	2	3	8
1740's :	1	3		4
1750's :	1	3	1	5
1760's :	4	1		5
1770's :	5	1		6
1780's :	1	5	1	7
1790's :	4	2	3	9
-----				
	20	18	9	

#### Epitaphs:

17th c.: 100%  
 1720's: 50%  
 1730's: none  
 1740's: none  
 1750's: 50%  
 1760's: none  
 1770's: 33%  
 1780's: none  
 1790's: 10%

#### Titles:

17th c.: 100%  
 1720's: 50%  
 1730's: 11%  
 1740's: none  
 1750's: 20%  
 1760's: 20%  
 1770's: 16%  
 1780's: none  
 1790's: 11%

#### Carvers:

17th C.: 100% unidentified  
 1720's: 100% unidentified  
 1730's: 55% Square Jaw Skull Carver, 33% unidentified, 11%  
     Pointed Tooth Skull Carver  
 1740's: 66% Square Jaw Skull Carver, 34% unknown  
 1750's: 60% Square Jaw Skull Carver, 20% unknown, 20% Thomas  
     Gold  
 1760's: 34% John Stevens II, 17% C.H., 17% Thomas Gold, 17%  
 Uzal Ward, 17% unknown

1770's: 49% unidentified, 34% NYC carvers, 16% E. Price  
 1780's: 50% NYC carvers, 25% Uzal Ward and William Grant, 25%  
 Price Shop  
 1790's: 41% NYC carvers, 41% unknown, 18% Osborne shop.

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(Area 2)

Woodbridge Presbyterian Cemetery

Address/location: 600 Rahway Ave., Woodbridge  
 No. 2 on Map B

Area: Five acres

Stones: 307, this includes 7 fieldstones, all of which are  
 lettered

Direction: 291 face west, 16 face east

Type: head 298, footstone 3 (all pre-1740) 6 tablestones

Materials:

17th c: 100% fieldstone  
 1700-1709: 50% fieldstone, 50% red/brown sandstone  
 1710's: 80% red brown sandstone, 20% fieldstone  
 1720's: 38% red brown sandstone, 31% slate, 25% tan sandstone,  
 6% fieldstone  
 1730's: 100% red brown sandstone  
 1740's: 88% red brown sandstone, 8% slate, 4% fieldstone  
 1750's: 96% red brown sandstone, 4% fieldstone  
 1760'-1790's: 100% red brown sandstone

Shapes:

Pre. 1710: 50% type 0, 50% type 2  
 1710's: 80% type 2, 20% type 0  
 1720's: 82% type 2, 6% type 13, 6% type 11, 6% unidentified  
 1730's: 90% type 2, 8% type 0, 2% unknown  
 1740's: 87% type 2, 4% type 0, 4% type 3, 4% type 9  
 1750's: 69% type 2, 9% type 3, 9% type 14, 3% type 20, 3% type  
 9, 6% unknown  
 1760's: 74% type 2, 20% type 14, 6% type 9  
 1770's: 58% type 2, 10% type 14, 7.5% type 9, 5% type 7, 5%  
 type 15, 2.5% type 1, 2.5% type 18  
 1780's: 28% type 3, 25% type 2, 17% type 9, 11% type 14, 3%  
 types 24, 18, 15, 10, 8, 7  
 1790's: 30% type 2, 16.2% type 9, 11% type 23, 8.1% types 15,  
 13 and type 3, 5.5% type's 8, 7, 2.7% type 24, 25, 6 and  
 2.7% (unknown)

# Tympanum Design

P. 1710: 66% none, 33% large jaw skull

- 1710's: 40% large jaw skull, 20% skull and crossbones, 20% rosettes and circles, 20% undecorated
- 1720's: 30% rosettes, 22.5% none, 15% large jaw, 15% unknown, 7.5 Lamson skull, 7.5 other skull
- 1730's: 72% large jaw skull, 12% East Jersey Soul Carver Cherubs, 6% tulips, 3% unidentified, 3% two skulls, 3% rosettes
- 1740's: 81.7% large jaw skull, 11% no design, 4% tulip, 4% Stephen's shop cherub
- 1750's: 72% large jaw skull, 9.3% undecorated, 4.6% pear shaped cherub, 4% price style cherub, 4% East Jersey Cherub, 2.3% fleur de lis, 2.3% square cherub, 2.3% initials (probably backdated)
- 1760's: 49% large jaw skull, 15.3% pear shaped cherub, 10% other cherub, 5.1% East Jersey Cherub, 3% initials under curtain, 3% skull and crossbones, 3% none, 3% unwinged skull, 3% other cherub, 3% initials
- 1770's: 20% skulls, 18% pear shaped cherubs, 18% Price imitator cherub, 15% Price style cherub, 13% undecorated, 4.6% initials under curtain, 2.3 initials under pansies, 2.3% sunburst, 2.3% tulips.
- 1780's: 42% Price imitator cherubs, 23.3% pear shaped cherubs, 12% Price style cherub, 6% undecorated/missing, 2.9% of each of the following initials under curtain, initials under pansy, sunburst, ivy, skull
- 1790's: 27% initials, 22% undecorated, 11% Price imitator cherubs, 11% initials under curtain, 8% initials under pansy, 5% Price style cherub, 5% initials bracketed under pansy, 2.7% tudor Rose, 2.7% thistle, 2.7% fleur de lis, 2.7% heart

## Secondary Design in Tympanum:

p. 1710: none

1710's : none

1720's : 12%, of these 50% are curtains, and 50% are hourglasses

1730's : 14%, of these 40% are crowns, 40% are pansies 20% are crossbones with hourglasses

1740's : 25%, 100% of these are crowns

1750's : 22%, 77% of these are crowns, 11 are feathering, 11% rope

1760's : 30%, 33% of these are swirls, 25% are crowns, 17% flowers 8.3% rope base, 8.3% rope loops, 8.3% feathering

1770's : 25%, 72% of these are crowns, 18% are feathering, 10% are swirls

1780's : 52%, of which 50% are crown/spirit, 16% are



feathering, 11% crown, 11% rope

1790's: 48%, of which 53% are feathering, 12% curtain, 6% ivy,  
24% crown and spirit, 6% pansies

Borders: Percentages for individual styles in Woodbridge were not worked out, just the percentage with border decorations. This is also true for the shoulders, this was because the information generated by these percentages is really secondary to the questions addressed here.

p. 1710: 33%  
1710's: 40%  
1720's: 73%  
1730's: 57%  
1740's: 34%  
1750's: 40%  
1760's: 66%  
1770's: 58%  
1780's: 46%  
1790's: 57%

#### Shoulders:

p. 1710: none  
1710's: 40%  
1720's: 40%  
1730's: 31%  
1740's: 0  
1750's: 13.9%  
1760's: 10%  
1770's: 25%  
1780's: 38%  
1790's: 37%

#### Average Stone Dimensions:

Men: height 33", Width 18"

Women: height 30", 18"

Children: height 26", width 17"

#### (Stones by Gender)

	Men	Women	Children	Total
P. 1710	1			1
1710's	3			3
1720's	8	1	2	11
1730's	12	11	9	32
1740's	5	13	3	21
1750's	20	10	9	39
1760's	16	8	10	34
1770's	10	14	14	38
1780's	14	13	3	30

1790's	10	11	14	35
-----				
	99	81	64	

Epitaphs: first appear 1720's

1720's: 7%  
 1730's: 17%  
 1740's: 8.3%  
 1750's: 13%  
 1760's: 12%  
 1770's: 25%  
 1780's: 32%  
 1790's: 43%

Carvers:

p. 1710: 66% friends and relatives, 33% "Square Jaw Skull Carver

1710's: 80% "Square Jaw Skull Carver", 20% friends and relatives

1720's: 28% each: Rosette Carver, East Jersey Soul Carver, Square Jaw Skull Carver, 8% Lamson shop, 8% unidentified  
 1730's: 68% Square Jaw Skull Carver, 20% unidentified, 6% East Jersey Soul Carver, 3% Rosette Carver, 3% Pointed Tooth Skull Carver.

1740's: 83% Square Jaw Skull Carver, 8.3% John Stevens II  
 4% relative friend, 4% unknown

1750's: 77% Square Jaw Skull, 22% relative/ friend, 22% Price imitators, 8.8% Price, 4.4% East Jersey Soul Carver, 2.2% William Grant, 2.2% Uzal Ward.

1760's: 51% Square Jaw Skull Carver, 22% Uzal Ward, 10% William Grant, 10% unidentified, 5% Price Shop, 2.5% East Jersey Soul Carver.

1770's: 17% Square Jaw Skull Carver, 17% Uzal Ward, 12% E.Price, 12% Price Imitators, 11% Jonathan Acken, 11% unidentified, 7% Elias Darby, 5% John Zuricher, 5% Osborne shop, 3% William Grant

1780's:  
 23% Uzal Ward, 17% Osborne Shop, 14% Price imitators, 11% unidentified, 8.8% Jonathan Acken, 8.8% Jonathan Hand Osborne, 8.8% E.Price, Price shop, 2.9% Elias Darby.

1790's: 30% unidentified, 23% Price imitators, 23% Osborne, 12% H. Osborne, 6% Jonathan Hand Osborn, 6% Elias Darby

Titles:

Pre. 1710's: 0

1710's: 40%

1720's: 7%  
 1730's: 18%  
 1740's: 4%  
 1750's: 9%  
 1760's: 2%  
 1770's: 10%  
 1780's: 11%  
 1790's: 8%

=====

Trinity Episcopal Church Burial Ground Woodbridge

Address/ location: Intersection of Trinity Lane and Rahway  
 Road Woodbridge  
 No. 3 on Map B  
 Area: app. 3 Acres

Stones: 18, all lettered

Type: 100% headstones

Material: 100% red brown sandstone

Shape by Decade:

1750's: 100% type 2  
 1760's: 66% type 2, 33% type 14  
 1770's: 100% type 2  
 1780's: 50% type 2, 50% type 8  
 1790's: 50% type 2, 25% type 1, 25% type 3

Tympanum Design by Decade:

1750's: 71% square jaw skull, 14% tulip, 14% unknown  
 1760's: 66% pear shaped cherubs, 33% square jaw skull  
 1770's: 100% cherub  
 1780's: 50% Price imitator cherub, 50% indeterminate  
 1790's: 50% initials 25% sunburst, 25% indeterminate

Secondary Tympanum Design: (they only appear on adults'  
 stone, 1 woman's and two men's)  
 (first appears 1760's)

1760's: 66% of stones  
 1770's: 33%  
 1780's: 0  
 1790's: 0

Border Designs:

1750's: 57% blocking, 43% none  
 1760's: 33% blocking, 33% leaves, 33% none

1770's: 100% none  
 1780's: 50% blocking, 50% none  
 1790's: 25% blocking, 25% ivy sides, 50% none

Shoulder Decorations: None

Average dimensions:

Men's: height 29", width 18"  
 Women's: height 30", width 20"  
 Children's: height 25", width 17.5"

(Stones by Gender)				
Sex:	Men	Women	Children	Total
1750's	1	1	3	5
1760's	1	1	1	3
1770's	1			1
1780's	1	1		2
1790's	2		2	4
-----				
	6	3	6	

Epitaphs: appear on one stone, James Foster 1759, its a mortality epitaph.

Title: Titles appear on one stone, William Stuart 1758, "schoolmaster"

Carvers:

1750's: 56% large jaw skull carver, 28% unknown  
 1760's: 66% Ward and Grant  
 1770's: 100% Thomas Brown  
 1780's: 50% Elias Darby?, 50% J.H. Osborne  
 1790's: 75% unknown, 25% Price imitator.

First Presbyterian Church of Metuchen Cemetery

Address/ location: Intersection of Main Street and Woodbridge Ave., Metuchen  
 No. 4 on Map B

Area: 300 ft. x 400 ft.

Stones: 35 lettered, 20 fieldstones

Direction: 20 west, 15 east

Types: 31 headstones, 4 footstones (all 4 footstones date from

the 1780's, and 1790's)

**Material:**

1730's: tan sandstone 100%  
 1760's: red brown sandstone 100%  
 1780's: red brown sandstone 87%, fieldstone 13%  
 1790's: red brown sandstone 100%

**Shape: 1720's- 1760's 100% type 2**

1780's: 40% type 2, 30% type 3, 7% types 9, 10, 18 and 19  
 1790's: 45% type 1, 27% type 2, 9% types 23, 5, 3

**Tympanum Designs by decade:**

1720's: 100% tulips  
 1760's: 75% pear shaped cherubs, 25% square faced cherubs  
 1780's: 57.1% Price imitator cherubs, 21.4% initials, 7% sunburst, 7% tulip, 7% triangle  
 1790's: 63% initials, 9% initials under pansy, 9% dove, 9% tulip, 9% none

**Secondary Designs in the Tympanum:**

(These first appear in the 1780's)

1780's: 13%  
 1790's: 12.5%

**Border Designs:**

1720's: 100% blocking  
 1730's: 100% blocking  
 1760's: 100% blocking  
 1780's: 40% blocking, 28% none, 14% ivy, 6% ivy over diamonds, 6% leaves, 6% lines,  
 1790's: 36% ivy arch, 27% grooves, 18% none, 9% diamonds, 9% blocking

**Shoulders:**

(These first appear in the 1780's)

1780's: 6% flowers  
 1790's: 36% rosettes

**Average Stone Dimensions:**

Men: height 31" width 21"  
 Women: height 33" width 20"  
 Children: height 27" width 18"

**(Stones by Gender)**

Sex:	Men	Women	Children	Total
1720's		1		1
1730's	1		1	2

1760's	3	1		4
1780's	5	3	3	8
1790's	3	4	1	8
<hr/>				
	12	9	5	

**Epitaphs:**

1730's: 50%  
 1760's: none  
 1780's: 26%  
 1790's: 45%

**Titles:**

1730's: 50%  
 1760's: none  
 1780's: none  
 1790's: 27%

**Carvers:**

1730's: 100% Rosette Carver  
 1760's: 100% Uzal Ward, and William Grant  
 1780's: 49% Osborne shop, 35% other Price imitators, 7%  
 friend/relative, 7% unidentified  
 1790's: 45% J.H. Osborne, 4: Osborne Shop, 5%  
 unidentified

=====

Piscatawaytown Baptist  
 Burial Ground

Address/ location: 2136 Woodbridge Ave., Edison (To left of  
 church)

No. 5 on Map B

Area: App. 2 Acres

Stones: 60 all but one were once lettered

Direction: 51 west, 6 east, 1 north , 2 east

Type: 48 headstones, 4 tombstones, 8 footstones

**Material:**

17th. C: 100% red brown sandstone  
 1710's: 100% tan sandstone  
 1720's: 50% tan sandstone, 50% red brown sandstone  
 1730's: 100% tan sandstone

1740's: 50% tan sandstone, 25% red brown sandstone, 25% slate  
 1750's: 83% slate, 16% red brown sandstone  
 1760's: 66% red brown sandstone, 33% slate  
 1770's-1790's 100% red brown sandstone

#### Shape:

17th c.: 83% type 13, 17% Type 2  
 1710's: 100% type 2  
 1720's: 100% type 2  
 1730's: 100% type 2  
 1740's: 100% type 2  
 1750's: 100% type 2  
 1760's: 100% type 2  
 1770's: 50% type 2, 33% type 3, 16% type 18  
 1780's: 44% type 20, 33% type 2, 11% type 12, 11% type 21  
 1790's: 20% type 2, type 7, type 10, type 22, type 23

#### Tympanum Design:

17th C: 84% none, 16% date  
 1710's: 100% rosettes  
 1720's: 50% skull and crossbones, 25% rosettes and circles, 25% rosettes,  
 1730's: 100% circles and rosettes  
 1740's: 66% none, 33% large jaw skull, 33% Stevens shop cherub without whig.  
 1750's: 66% Stevens shop cherub without wig, 16% Stevens shop cherub with whig, 16% square jaw skull  
 1760's: 50% Price style cherub, 16% Stevens shop cherub without whig, 16% square faced cherub, 16% Stevens shop abstract design  
 1770's: 66% Price imitator cherub, 33% initials  
 1780's: 33% missing, 22% Price imitator cherub, 11% pear shaped cherub, 11% sunburst, 11% initials, 11% initials under curtain  
 1790's: 50% initials, 16% initials in advertisement, 16% dove, 16% none

#### Secondary Tympanum: First appears 1760's

1760's: 50% crown/spirit, 16% flowers, 34% none  
 1770's: none  
 1780's: 25% crown, 75% none  
 1790's: none

#### Border:

17th c: all of the tombstones have beveled edges  
 1710's: 100% blocking  
 1720's: 50% blocking, 50% none  
 1730's: 100% blocking  
 1740's: 75% none, 25% N. England swirl

1750's: 90% New England Swirl, 10% undecorated (headstones only)  
 1760's: 60% blocking, 40% N. England swirl (headstones only)  
 1770's: 60% blocking, 40% undecorated  
 1780's: 50% blocking, 25% ivy, 25% undecorated  
 1790's: 50% undecorated, 16% blocking, 16% ivy, 16% diamonds

Shoulder Decorations: These appear in the 1760's

1760's: 28% rosettes, 14% swirls  
 1770's: 25% headstones rosettes, 75% none  
 1780's: 33% rosettes  
 1790's: 16% rosettes

Average Stone Sizes:

Men: height: 23", width 20"

Women height: 24", width 21"

Children height: 23", width 17"

(Stones by Gender)				
	Men	Women	Children	Total
17th c:		1	1	2
1710's:			1	1
1720's:		2	2	4
1730's:	1	1		2
1740's:	1	2		3
1750's:	3	3		6
1760's:	3	1	1	5
1770's:	1	3		4
1780's:	3	4	1	8
1790's:	3	1		4
-----				
	16	18	5	

Epitaphs:

17th C: 8%  
 1750's: 32%  
 1760's: 50%  
 1770's: 75%  
 1780's: 44%  
 1790's: 40%

Titles: First appear in the 1750's, with a vengeance

1750's: 90% (headstones only)  
 1760's: 50%  
 1770's: 50%  
 1780's: 11%  
 1790's: 50%



**Carvers:**

17th C: 100%? some may have been carved by James Stanclift  
 1710's: 100% Rosette Carver  
 1720's: 50% Rosette Carver, 50% square jaw skull carver  
 1730's: 100% Rosette Carver  
 1740's: 75% ?, 25% John Stevens II, 25% square jaw skull carver  
 1750's: 90% John Steven's II, 10% square jaw skull carver  
 1760's: 50% John Stevens II, 37.5% E. Price, 12.5% John Zurich  
 1770's: 65% Osborne Shop, 34% Price imitator  
 1780's: 33% Osborne shop, 22% unidentified, 11% Price, 11% Price shop, 11% Price imitator, 11% Uzal Ward, 11% Jonathan Hand Osborne  
 1790's: 50% Osborne Shop, 30% J.H. Osborne, 20% unidentified  
 =====

**St. James Episcopal Church Piscataway**

Address/ location: 2136 Woodbridge Ave., Edison (To right of church) No. 6 on Map B

Area: App. 2 acres

Stones: 7, all lettered

Direction: all face west

Type: all are headstones

Material: all are red brown sandstones

Shape: 28% were type 2, 28% were type 7, 28% were unidentified, and 14% were type 1

**Tympanum design:**

1790's: 28% initials under curtain, 28% initials in advertisement  
 28% none, 14% missing

Secondary designs in tympanum: none

Border: 28% grooves, 28% diamonds, 28% blocking, 14% none

Shoulder Decorations: none

Average Stone dimensions:

Mens: height 39", width 19"

Women: height 30", width 17"

Children: Height ( none are definitely for children)

	(Stones by Gender)			
	Men	Women	Children	Total
1790's	4	2	1?	7

Epitaphs:

appear on 14% of the stones

Titles:

appear on 14% of the stones, Mr.

Carvers:

72% Osborne Shop

28% J. H. Osborne

=====

Seventh Day Baptist Burial Ground

Address/ location: 334 Plainfield Ave. Edison  
No. 7 on Map B

Area: 1 Acre

Stones: 10

Direction: 8 face west, 2 face east

Type: 9 head, 1 foot

Material:

1730's: 100% tan sandstone

1740's: 100% tan sandstone

1760's: 100% red brown sandstone

1770's: 100% red brown sandstone

1790's: 100% red brown sandstone

Shape:

1730's: 100% type 2

1740's: 100% type 2

1760's: 100% type 2

1770's: 100% type 2

1790's: 100% of identifiable stones type 2

**Tympanum Design:**

1730's: 100% rosettes  
 1740's: 100% cherubs  
 1760's: 50% Price cherub, 50% Price imitator cherub  
 1790's: 33% Price style cherub, 33% ivy/clover, 33% unknown

**Secondary Tympanum: (first appears 1760's)**

1760's: 50% crown, male's stone  
 1770's: 50% rosettes, children's stone

**Border:**

1730's: 100% blocking  
 1740's: 100% ivy  
 1760's: 100% blocking  
 1770's: 100% blocking  
 1790's: 66% none, 33% ivy sides

**Shoulders:** only one stone, the Elizabeth Drake stone of 1768 had shoulder designs, rosettes.

**Average Size:**

Men's: height 28", width 19"  
 Women's: height 22", width 16"  
 Children's: height 26", width 18"

(Stones by Gender)				
	Men	Women	Children	Total
1730's		1		1
1740's	1			1
1760's	1	1		2
1770's	1			1
1790's	1	1	2	4
-----				
	4	3	2	

**Epitaphs:**

1740's: 100%  
 1760's: 50%  
 1790's: 25%

**Titles: appear on three of four male's stone**

1740's: 100%  
 1760's: 50%  
 1790's: 25%

**Carvers:**

1730's: 100% Rosette Carver  
 1740's: 100% unknown possibly a Connecticut River valley Carver

1760's: 50% Ebenezar Price, 50% Osborne shop  
 1770's: 100% Osborne shop  
 1790's: 100% Osborne shop

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South Plainfield Baptist Burial Ground  
 Samptown Burial Ground  
 Waterville Cemetery  
 Hillside Cemetery

Address/ Location: Intersection of New Market Ave. and Astor Ave.

No. 8 on Map B

Area: 140 ft. x 80 ft. (Old section only)

Stones: 16, 15 lettered, 1 unlettered fieldstone

Direction: 7 face east, 5 face west (the rest have been moved, or are fallen)

Material: 12 are red brown sandstone, 1 is tan sandstone, 3 are grey fieldstone. The fieldstones are undated.

1740's: 100% tan sandstone

1770's: 100% red brown sandstone

1790's: 100% red brown sandstone

Shape:

1740's: 100% type 2

1770's: 100% type 2

1790's: 40% type 2, 40% type 19, 10% type 1, 10% type 8

Tympanum Design:

1740's: 100% cherub

1770's: 50% Price imitator cherub, 50% willow

1790's: 60% initials, 10% ivy/ clover, 10% willows, 10% Price imitator cherubs, 10% missing

Secondary Tympanum Designs:

These appear in the 1790's where 30% of the stones display them.

Borders:

1740's: 100% Ivy

1770's: 50% grooves, 50% loops

1790's: 30% grooves, 20% blocking, 20% none, 20% flowers over grooves, 10% diamonds

## Average Stone Dimensions:

Men: Height 33", width 22"

Women: Height: 32", Width 20"

Children: none

(Stones by Gender)				
Sex:	Men	Women	Children	Total
1740's	1			1
1770's		2		2
1790's	4	5		9
-----				
	5	7		

## Epitaphs:

1740's: 100%

1770's: 50%

1790's: 60%

## Titles:

1740's: 100%

1770's: 100%

1790's: 30%

## Carvers:

1740's: 100% unknown, possibly a Connecticut River valley carver.

1770's: 50% Osbornes, 50% unknown

1790's: 40% Osborne Shop, 30% unknown, 20% J.H.Osborn, 10% A. Wallace. (14.28% of the total were carved by relatives and friends.)

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## Christ Church New Brunswick

Address/location: 5 Paterson Street, New Brunswick

No. 9 on Map B

Area: App. 1 acre

Stones: 20, all are lettered

Direction: 19 face east, 1 faces west

Type: 19 head, 1 table

## Material:

1750's: 100% slate

1760's: 75% red brown sandstone, 25% slate

1770-1799: 100% red brown sandstone

Shape:

1750's through 1770's 100% type 2  
 1780's: 50% type 2, 50% type 13  
 1790's: 80% type 2, 10% type 10, 10% type 23

Tympanum Design:

1750's: 100% Stevens shop cherub w/o wig  
 1760's: 50% pear shaped cherub, 25% Stevens shop cherub with wig, 25% snake  
 1770's: 100% none  
 1780's: 50% Price imitator cherub, 50% none  
 1790's: 60% no design, 20% initials, 10% Price imitator cherub, 10% sunburst/scallop

Secondary Tympanum: First appears in the 1780's

1780's: 50% feathering  
 1790's: 20% of stones, of which 50% are rope loop, and 50% are crown/spirit

Border:

1750's: 100% N. England swirl  
 1760's: 75% of stones 66% of which are blocking, and 33% are N. England Swirl  
 1770's: none  
 1780's: none  
 1790's: 20% of stones, 50% of which are ivy arch, and 50% of which are foliate over grooves.

Shoulders: Designs first appear in the 1780's

1780's: 50% claws, 50% none  
 1790's: 40% of the stones, 75% of which are rosettes, 5% of which are flowers

Average Stone Size:

Men: height 27", width 22"

Women: height 32", width 20"

Children: height 22", width 18"

(Stones by Gender)				
	Men	Women	Children	Total
1750's			1	1
1760's	3	1		4
1770's	2			2
1780's			1	1
1790's	5	1	3	9
-----				
	9	2	5	

Epitaphs: First appear in the 1790's  
 1790's: 10%

Titles: First appear in the 1760's  
 1760's: 25%  
 1770's: 50%  
 1780's: 50%  
 1790's: 20%

Carvers:  
 1750's: 100% John Stevens II  
 1760's: 50% Uzal Ward, 25% Thomas Brown, 25% John Stevens II  
 1770's: 100% unidentified  
 1780's: 50% Price imitators, 50% unidentified  
 1790's: 50% Price imitators, 50% unidentified  
 =====

First Reformed Church of New Brunswick  
 Address/location: 98 Bayard St., New Brunswick  
 No. 10 on Map B

Area: App. 1 acre.

Stones: 8, all lettered

Direction: 100% East

Type: all but one, the Hardenbergh tombstone/table stone are headstones.

Material: 100% red brown sandstone

Shape:  
 1740's: 100% type 2  
 1770's: 100% type 2  
 1780's: 100% type 10  
 1790's: 60% type 2, 40% type 13

Tympanum Design:  
 1740's: 100% skull  
 1770's: 100% undecorated  
 1780's: 100% initials  
 1790's: 36% no design, 20% pear shaped cherub, 20% sunburst

Secondary Designs: the only one is on the John Condict stone of 1795, a child.

Border Designs: appear only on the 1789 John Probasco stone.

**Shoulder Designs:**

1740's: 100% circles  
 1770's: 100% rosettes  
 1780's: none  
 1790's: 20% rosettes

**Average Stone Size:**

Men: height 27", width 20"  
 Women: height 23", width 22"  
 Children: height 19", width 15"

(Stones by Gender)				
	Men	Women	Children	Total
1740's		1		1
1770's	1			1
1780's				
1790's	1	1	3	5
-----				
	2	2	3	7

**Epitaphs:** These appear on only one stone, the Hardenbergh stone of the 1790's. The epitaph is a long description of personal merits.

**Titles:** Titles appear on two stones John Schureman Esq. (1770), and Rev. J. H. Hardenbergh (1790)

**Carvers:**

1740's: 100% large jaw skull carver  
 1770's: 100% unidentified  
 1780's: 100% unidentified  
 1790's: 60% unidentified, 20% E. Price, 20% Uzal Ward

=====

**New Brunswick Presbyterian Stones**

**Address/ location:** Ravine in the northeastern corner of the Morris Avenue Cemetery. There are also an unknown number of stones laid flat in the Van Liew Cemetery, which were moved from the Presbyterian Cemetery. Unfortunately, the grass has grown over them, and they are illegible.  
 No.11 on Map B

**Area:** App. 1/4 acre

**Stones:** 10 legible



Direction: all face east (actually northeast)

Type: 8 headstones, 2 footstones

Material:

1740's: 100% slate  
 1750's: 75% slate, 25% red brown sandstone  
 1760's: 100% marble  
 1770's: 33% marble, 33% slate, 33% red brown sandstone  
 1790's: 100% red brown sandstone

Shape:

1740's: 100 type 2  
 1750's: 100 type 2  
 1760's: 50% type 2, 50% type 10  
 1770's: 100% type 10  
 1790's: 100% type 10

Tympanum Design:

1740's: Stevens shop cherub w/o wig  
 1750's: 33% Stevens shop cherub with wig, 33% square face,  
 33% none  
 1760's: 33% Pear shaped cherub, 66% none  
 1770's and 1790's all plain

Secondary Designs: none

Border Designs:

1740's: 100% New England Swirl  
 1750's: 33% New England Swirl, 33% lines, 33% blocking  
 post 1750's none

Shoulder Decoration: none

Average Stone Size:

Men: Height 13, Width 22" (only one stone)  
 Women: Height 31", Width 23"  
 Children: Height 33", Width 26"

Epitaph's: appear only in two decades

1740's: 100%  
 1750's: 33%

Titles: none

Carvers:

1740's: 100% John Stevens II  
 1750's: 75% John Stevens II, 25% John Zuricher  
 1760's: 50% William Grant, 50% New York City carvers

1770's: 100% New York City carvers  
 1790's: unidentified

=====

Three Mile Run Dutch Reformed Cemetery

Address/ location: Rt. 27 North, North Brunswick  
 No. 12 on Map B

Area: 1/2 acre

Stones: 13 lettered, 3 fieldstones

Direction: 11 northwest, 1 southeast

Type: headstones 10, footstones 3

Material:

1750's: 100% fieldstone  
 1760's: 100% slate  
 1780's-1790's: 100 red brown sandstone

Shape:

1750's: 100% irregular  
 1760's: 100% type 2  
 1780's: 100% type 2  
 1790's: 66% type 2, 33% type 10

Tympanum Design:

1750's: 100% none  
 1760's: 50% Stevens shop cherub with wig, 50% none  
 1780's: 100% cherub  
 1790's: 33% cherub, 33% urn, 33% initials

Secondary Tympanum Design:

1790's: 33% spirit

Borders:

1760's: 100% New England swirl (headstones only)  
 1780's: 100% blocking  
 1790's: 33% ivy sides, 33% pillars

Shoulders:

1780's: 100% rosettes  
 1790's: 33% rosettes, 33% urns, 33% none

Average Stone Sizes:

Men: height 41", width 22"  
 Women: height 27", width 18"  
 Children: height 16", width 12"

(Stones by Gender)				
	Men	Women	Children	Total
1760		1	2	3
1780	1			1
1790	2	1		3
-----				
	3	2	2	

Epitaphs: first appear 1780's

1780's: 100%

1790's: 40%

Titles:

1750's: none

1760's: none

1780's: 100%

1790's: none

Carvers:

1750's: 100% Friends/ Relatives

1760's: 100% Stevens shop, or other Narragansett Bay shop

1780's: 100% Thomas Brown

1790's: 33% Frazee and Company, 33% Price imitator, possibly Jonathan Acken or Abner Stewart, 33% unknown.

=====

Van Liew Cemetery

Address location: 585 Georges Rd. North Brunswick

Area: App. 1/2 Acre

Stones: 3

Direction: all face northeast

Type: all headstones

Material: 100% red brown sandstone

Shape: 100% type 2

Tympanum Design:

1760's: 50% cherub

1780's: 100% initials

1790's: 100% ivy

Secondary Tympanum Design:

1760's: 100% spirit  
1780's-1790's: none

Borders: First appear in the 1790's  
1790's: 100% grooves

Shoulders:  
1780's: 100% swirls (only appearance)ne

Average Stone Sizes:                      Stones by Gender 2 men, 1  
woman  
Men: Height 32", width 22"  
Women: Height 26", width 17"

Epitaphs: 1760's: 100      Titles: none

Carvers:  
1760's: 100% John Zuricher  
1780's: 100% Osborne Shop  
1790's: 100% Osborne Shop or Aaron Ross

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Plate 2

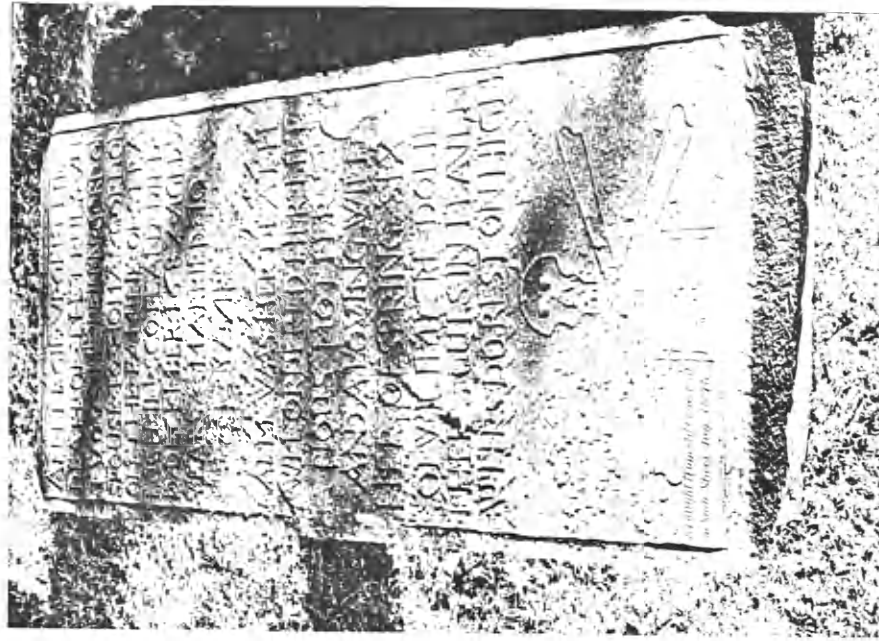


Plate 1



Plate 3



Plate 4

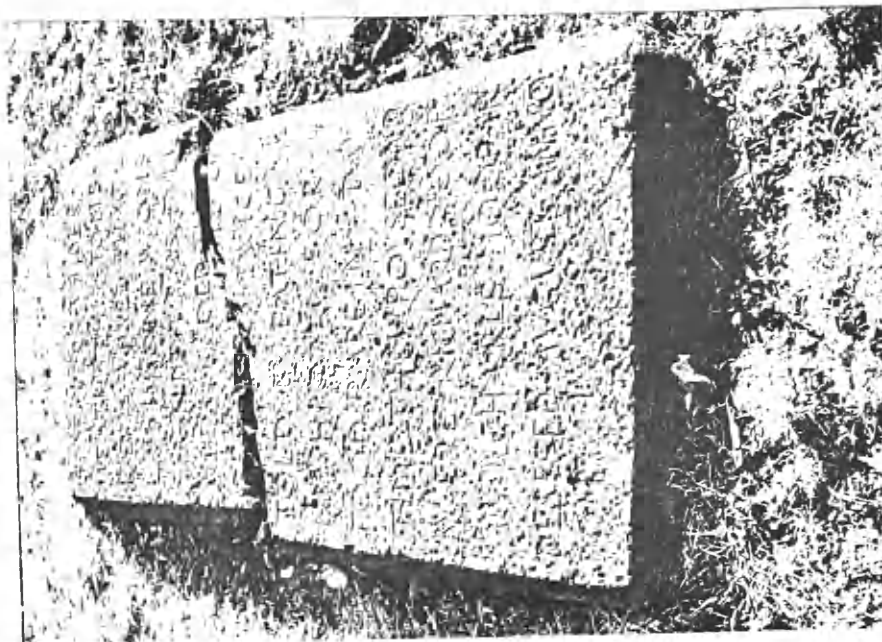


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Plate 6



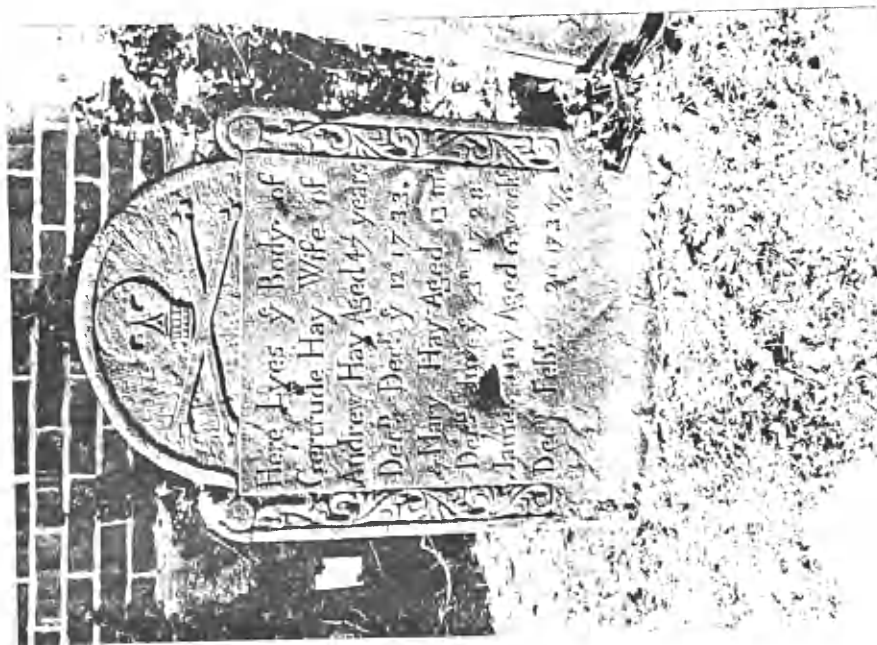


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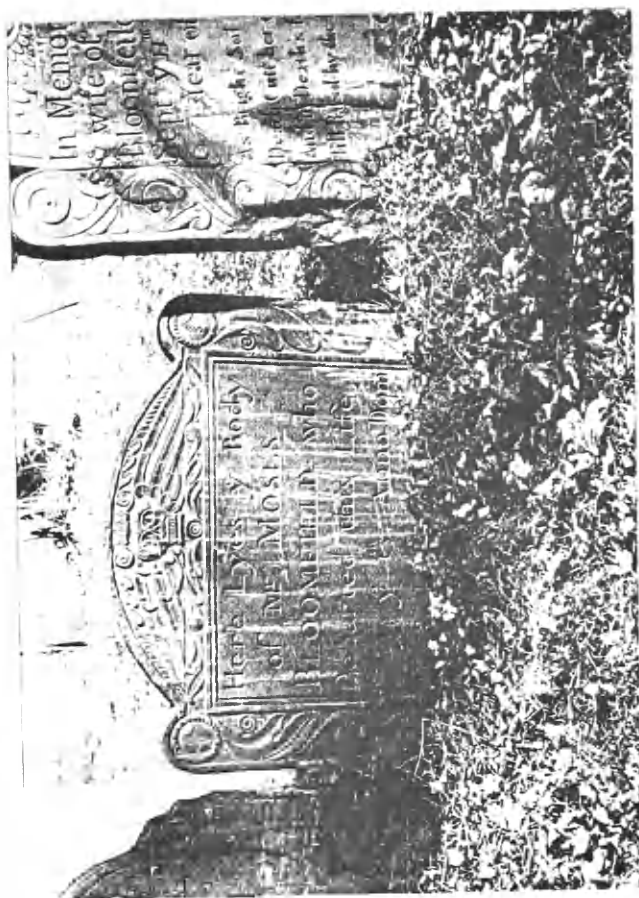


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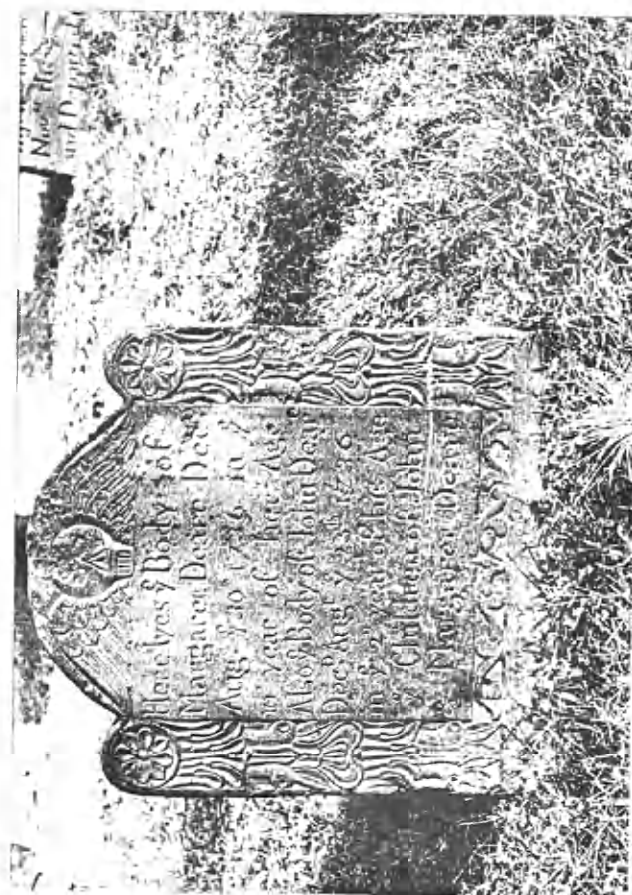


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Plate 12



Plate 11

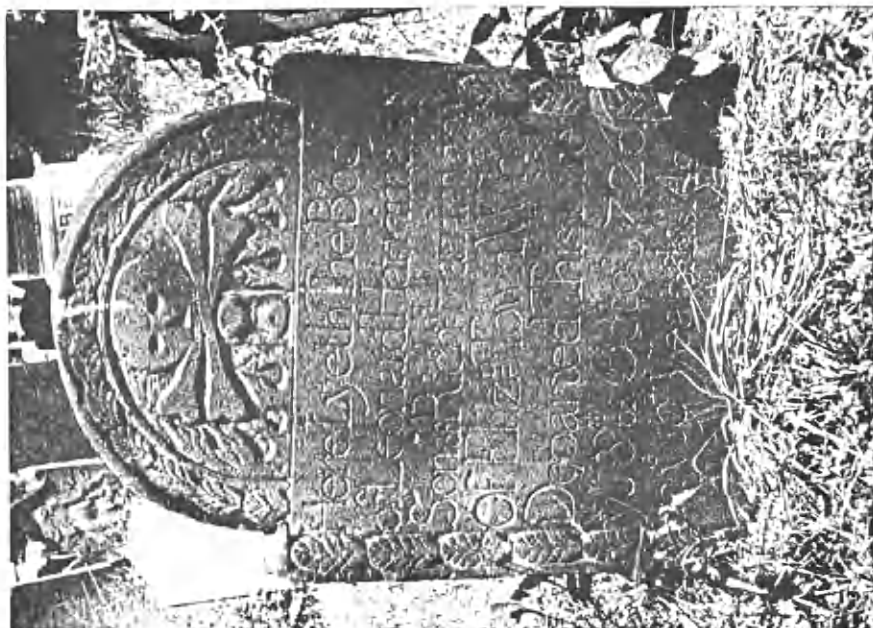


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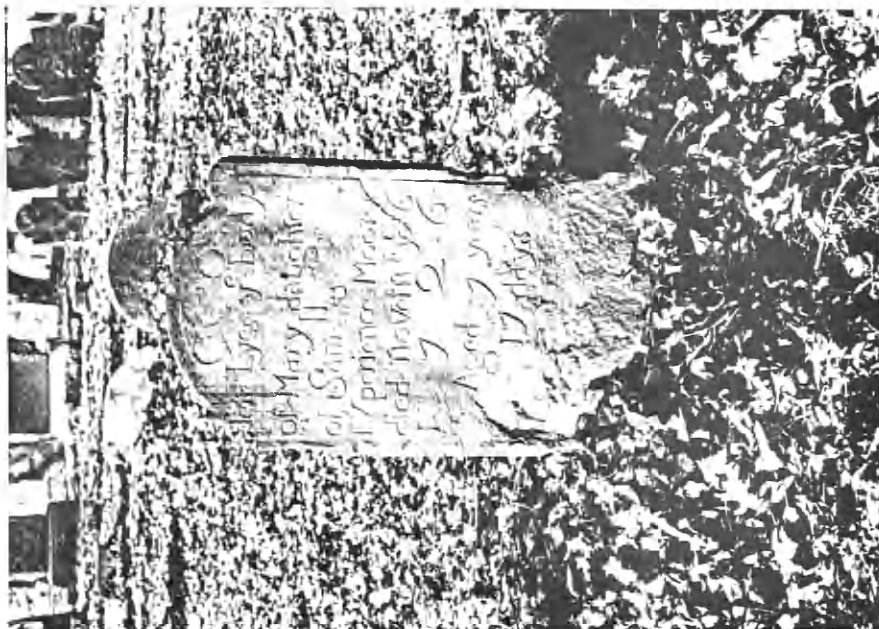


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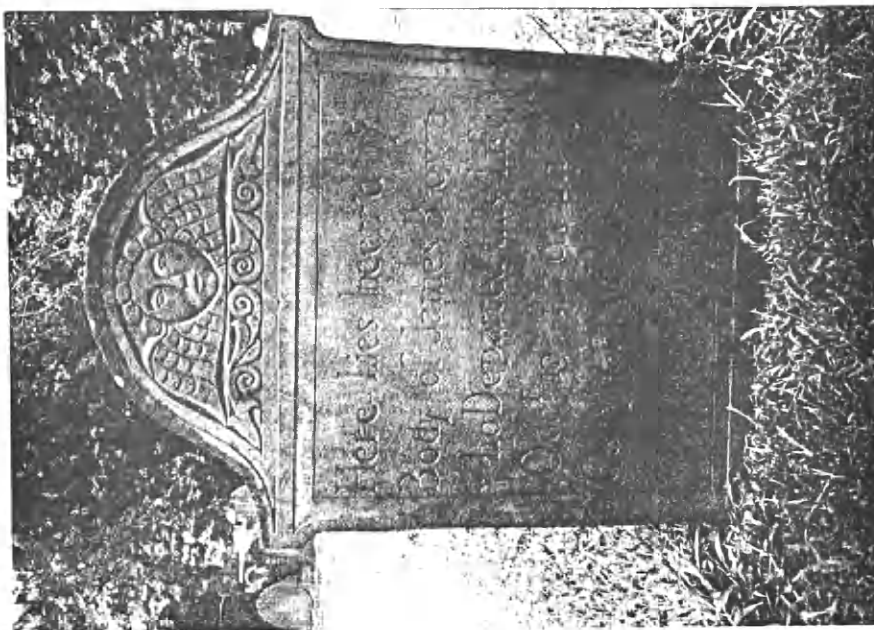


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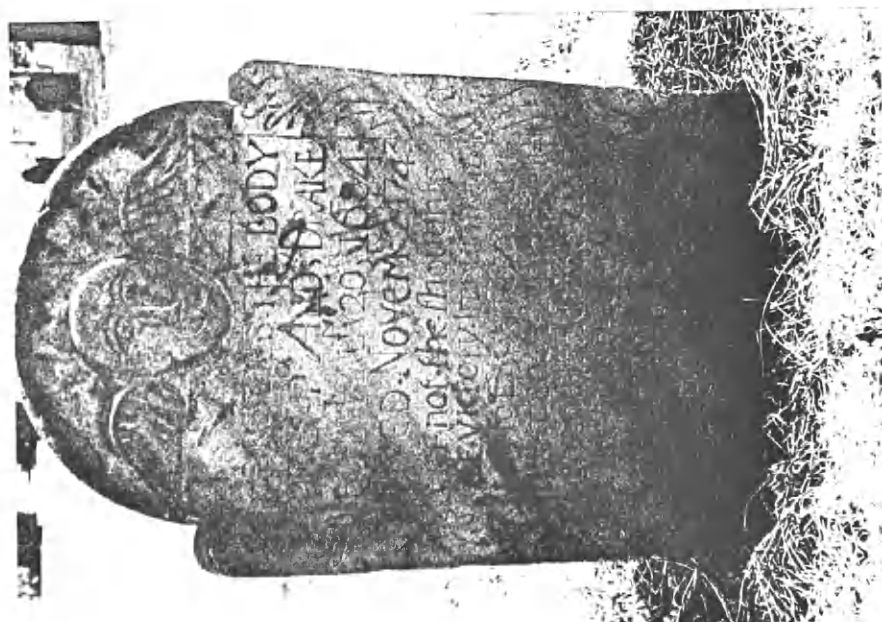


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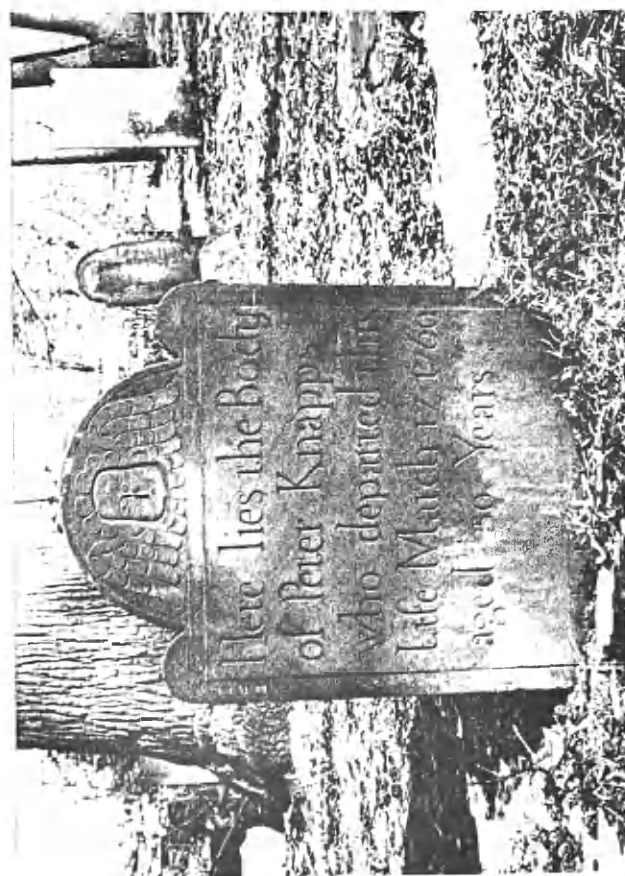


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Plate 24



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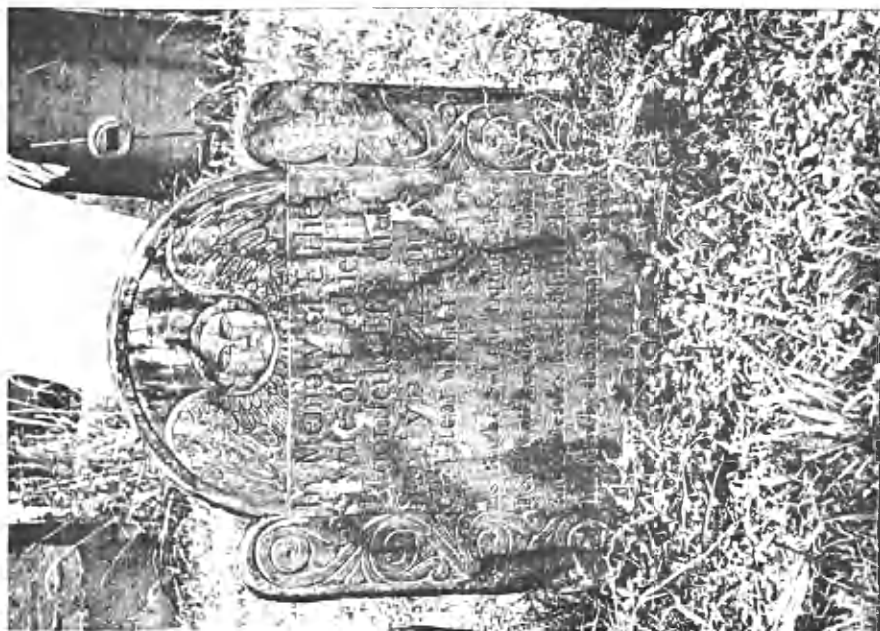


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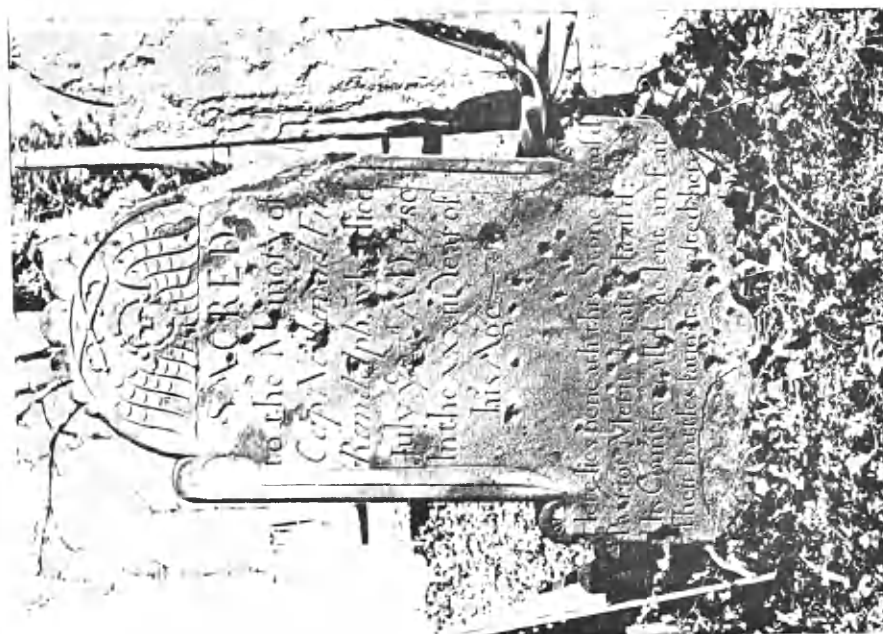


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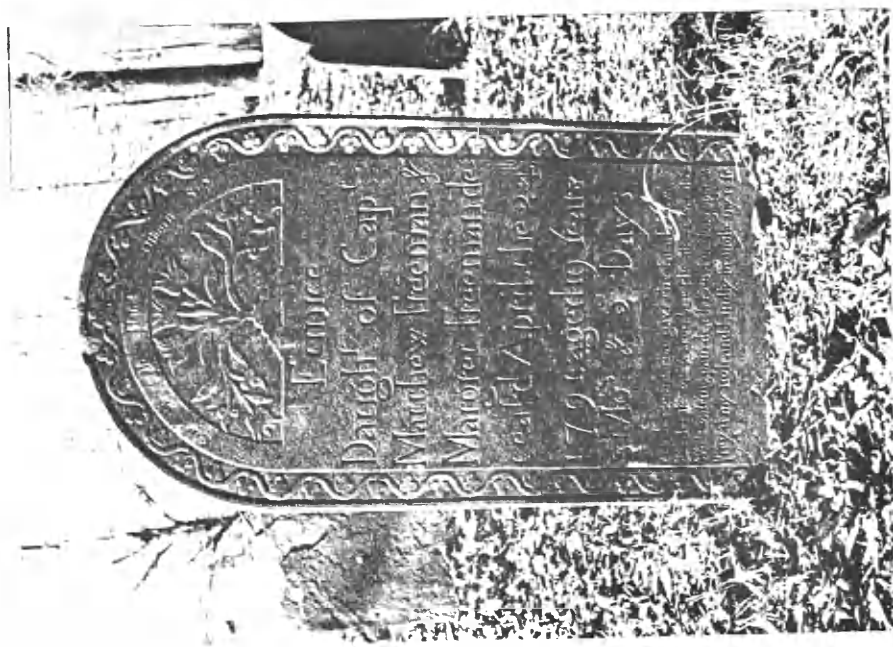


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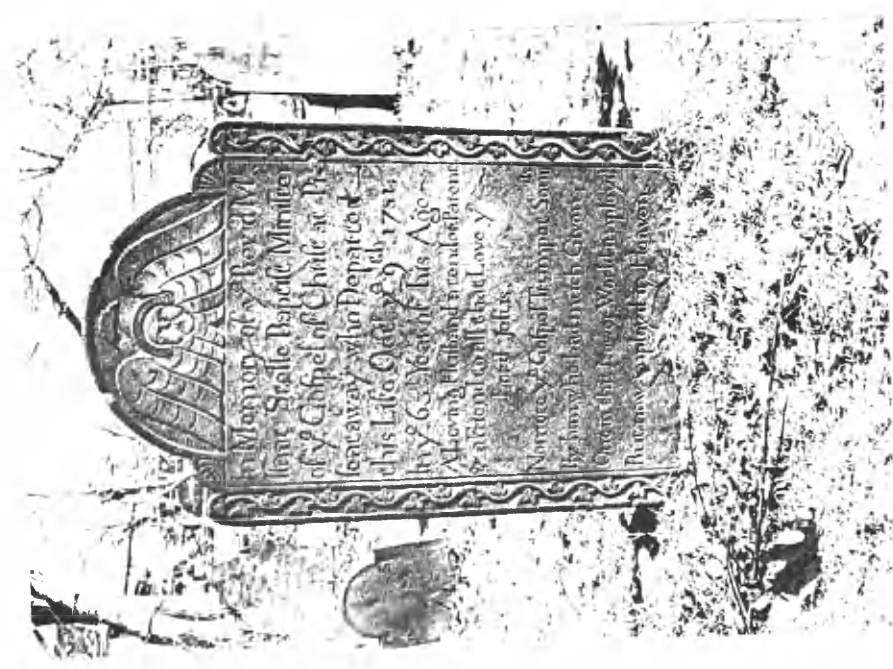


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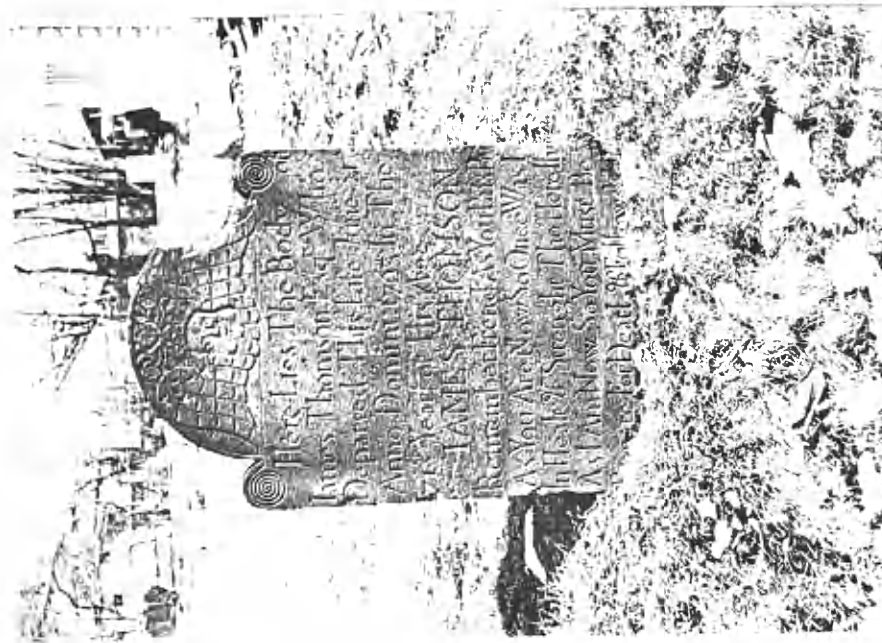


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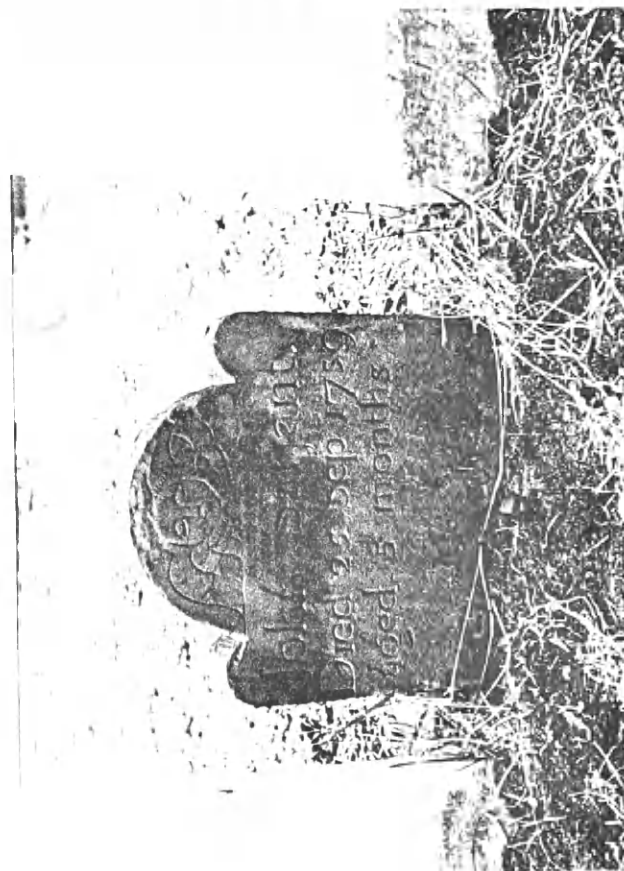


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Plate 36

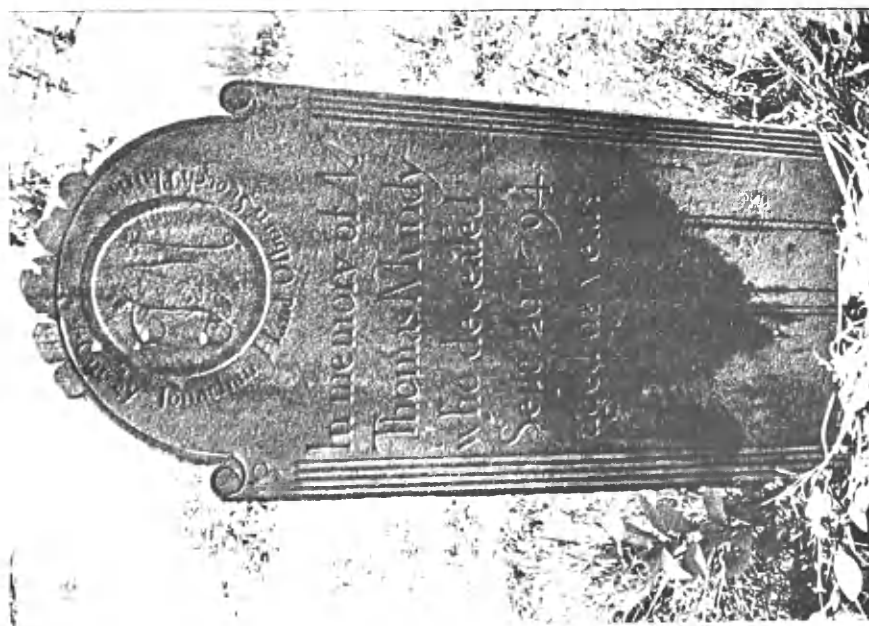


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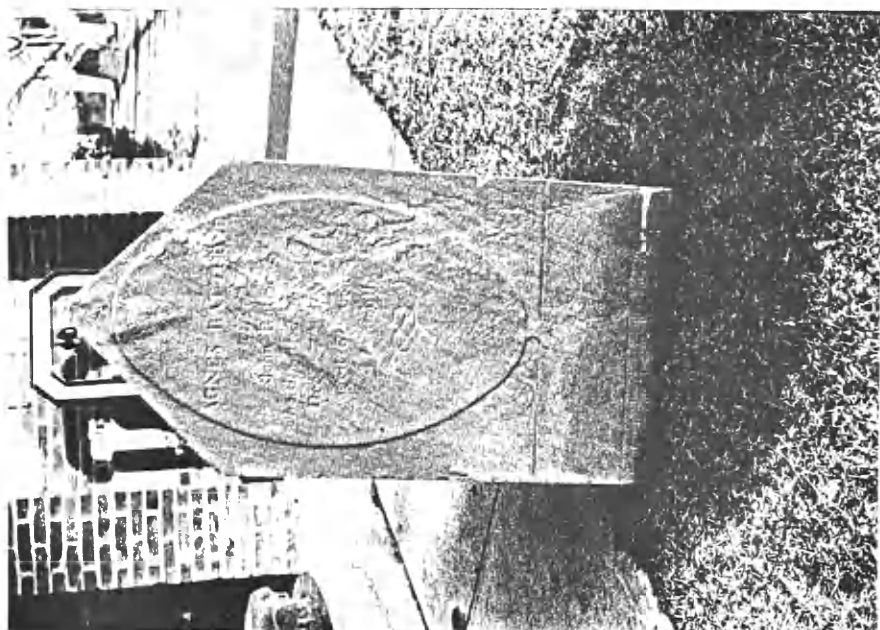


Plate 39



Plate 40



plate 41



Plate 42

## VITA

### Richard Francis Veit Jr.

Born in Plainfield, New Jersey, January 13, 1968. Graduated from South Plainfield High School, June 1986. Recieved a B.A. Summa Cum Laude from Drew University in Anthropology, with a minor in History, December 1989. Anthropology M.A. candidate, at the College of William and Mary in Virginia, with a specialization in Historical Archaeology. The course requirements for this degree have been completed, but not the thesis: Middlesex County New Jersey Gravestones 1687-1799: Shadows of a Changing Culture.